

**COLLEGE ART ASSOCIATION**

**BOARD AND COMMITTEE**

**HANDBOOK**

---

December 2013

**COLLEGE ART ASSOCIATION**  
**BOARD AND COMMITTEE HANDBOOK**

**December 2013**

---

**TABLE OF CONTENTS**

**CHAPTERS**

|             |   |           |
|-------------|---|-----------|
| <b>I.</b>   | <b>INTRODUCTION</b>   | <b>10</b> |
| <b>II.</b>  | <b>MISSION AND CORE VALUES</b>  | <b>11</b> |
| <b>III.</b> | <b>BY-LAWS OF THE COLLEGE ART ASSOCIATION, INC.</b>                     | <b>12</b> |
| <b>IV.</b>  | <b>ORGANIZATIONAL CHART</b>   | <b>25</b> |
| <b>V.</b>   | <b>BOARD OF DIRECTORS' ROLES, RESPONSIBILITIES, AND CODE OF CONDUCT</b> | <b>26</b> |
| <b>A.</b>   | <b>Roles and Responsibilities</b>                                       | <b>26</b> |
| <b>B.</b>   | <b>Committees of the Board</b>  | <b>26</b> |
|             | 1. The Executive Committee  |           |
|             | 2. The Finance and Budget Committee                                     |           |
|             | 3. The Audit Committee  |           |
|             | 4. The Investment Committee   |           |
|             | 5. The Nominating Committee   |           |
| <b>C.</b>   | <b>Other Committees Established by the Board</b>                        | <b>27</b> |
| <b>D.</b>   | <b>Relationship of Board to Committees and Juries</b>                   | <b>28</b> |
| <b>E.</b>   | <b>Relationship of Board to Membership</b>                              | <b>28</b> |
| <b>F.</b>   | <b>Relationship of Board to Professional Staff</b>                      | <b>28</b> |
| <b>G.</b>   | <b>Board Meetings and Communications</b>                                | <b>29</b> |
| <b>H.</b>   | <b>Board Assessment</b>   | <b>29</b> |
| <b>I.</b>   | <b>Board Development</b>  | <b>29</b> |
| <b>J.</b>   | <b>Board Financial Commitment ("Give or Get")</b>                       | <b>29</b> |
| <b>K.</b>   | <b>Code of Conduct</b>  | <b>30</b> |
|             | 1. Purpose  |           |
|             | 2. Legal Duties   |           |
|             | a. Duty of Care   |           |
|             | b. Duty of Loyalty  |           |
|             | c. Duty of Compliance   |           |
|             | 3. Procedure  |           |
|             | 4. Other Causes for Removal from the Board                              |           |
|             | 5. Definitions  |           |

|             |  |           |
|-------------|--|-----------|
| 6.          | CAA Statement on Conflict of Interest and Confidentiality  |           |
| 7.          | Criteria for Board Membership  |           |
| 8.          | Responsibilities of the Board of Directors as Liaisons to Professional Interests, Practices, and Standards (PIPS) Committees |           |
| <b>VI.</b>  | <b>EXECUTIVE DIRECTOR</b>  | <b>40</b> |
| <b>A.</b>   | <b>Key Duties and Responsibilities</b>   | <b>41</b> |
| 1.          | Personnel/Human Resources  |           |
| 2.          | Program Management and Administration  |           |
| 3.          | Fiscal Management  |           |
| 4.          | Board and Committee Relations  |           |
| 5.          | Member Relations   |           |
| 6.          | Fundraising and Development  |           |
| 7.          | Advocacy and Service   |           |
| <b>VII.</b> | <b>CAA COMMITTEES, JURIES, EDITORIAL BOARDS, PUBLICATIONS COMMITTEE, AWARD JURY HANDBOOK</b>                                 | <b>43</b> |
| <b>A.</b>   | <b>Committees, Juries</b>  | <b>43</b> |
| 1.          | By-laws Committees   |           |
| a.          | Audit Committee  |           |
| b.          | Executive Committee  |           |
| c.          | Finance and Budget Committee   |           |
| d.          | Investment Committee   |           |
| e.          | Nominating Committee   |           |
| 2.          | Committees and Juries Established by the Board of Directors  |           |
| a.          | Annual Conference Committee  |           |
| b.          | Awards Juries  |           |
| i.          | The Distinguished Teaching of Art Award  |           |
| ii.         | The Distinguished Teaching of Art History Award  |           |
| iii.        | The Distinguished Artist Award for Lifetime Achievement  |           |
| iv.         | The Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance                                  |           |
| v.          | The College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation                      |           |
| vi.         | The Alfred H. Barr, Jr. Award  |           |
| vii.        | The Charles Rufus Morey Book Award   |           |
| viii.       | The Frank Jewett Mather Award  |           |
| ix.         | The Distinguished Lifetime Achievement Award for Art Writing   |           |
| x.          | The Arthur Kingsley Porter Prize   |           |
| xi.         | The <i>Art Journal</i> Award   |           |
| xii.        | The Distinguished Feminist Award   |           |

|           |   |           |
|-----------|---|-----------|
| 3.        | Professional Interests, Practices, and Standards (PIPS) Committees  |           |
| a.        | Charges of the PIPS Committees  |           |
| i.        | The Committee on Diversity Practices  |           |
| ii.       | The Education Committee   |           |
| iii.      | The Committee on Intellectual Property  |           |
| iv.       | The International Committee   |           |
| v.        | The Museum Committee  |           |
| vi.       | The Professional Practices Committee  |           |
| vii.      | The Services to Artists Committee   |           |
| viii.     | The Student and Emerging Professionals Committee  |           |
| ix.       | The Committee on Women in the Arts  |           |
| 4.        | PIPS Governance Procedures  |           |
| a.        | Standards of Accountability   |           |
| b.        | Committee Nominations and Selection   |           |
| c.        | Appointment of Committee Chair  |           |
| d.        | Committee Resignations  |           |
| e.        | Removal of Committee Member   |           |
| f.        | Dissolution of Committee  |           |
| 5.        | General PIPS Committee Information  |           |
| 6.        | How to Bring Issues to the Board of Directors for Consideration   |           |
| 7.        | Procedures for Task Forces  |           |
| 8.        | PIPS Calendar   |           |
| 9.        | Important Deadlines   |           |
| 10.       | Annual Conference Dates   |           |
| <b>B.</b> | <b>Publications Committee, Editorial Boards, and Publication Grant Juries</b>   | <b>66</b> |
| 1.        | Publications Committee  |           |
| 2.        | Committees Established by the Board under the Supervision of the Publications Committee                                 |           |
| 3.        | The Editorial Boards of <i>The Art Bulletin</i> and <i>Art Journal</i>  |           |
| a.        | Editorial Board Member  |           |
| b.        | Editorial Board Chair   |           |
| c.        | Editor-in-Chief of <i>The Art Bulletin</i> and <i>Art Journal</i>   |           |
| d.        | Book-Reviews Editors of <i>The Art Bulletin</i> and <i>Art Journal</i>  |           |
| e.        | Web Editor of <i>Art Journal</i>  |           |
| 4.        | Terms of Editorial Board Members, Editor-in-Chief, and Reviews Editor of <i>The Art Bulletin</i> and <i>Art Journal</i> |           |
| a.        | Editorial Board member  |           |
| b.        | Editorial Board Chair   |           |
| c.        | Editor-in-Chief   |           |
| d.        | Book-Reviews Editor   |           |
| e.        | Web Editor ( <i>Art Journal</i> )   |           |
| f.        | Web Editor Designate  |           |
| 5.        | Appointment of Editorial Board Members and Editor-in-Chief  |           |
| a.        | Editorial Board members, Editor-in-Chief, and <i>The Art Bulletin</i> and <i>Art Journal</i> Review Editors             |           |

- b. *The Art Bulletin* and *Art Journal* Editorial Board Chair
- 6. Editorial Board Composition of *The Art Bulletin* and *Art Journal*
- 7. *caa.reviews* Editorial Board Governance
- 8. Role of the Editorial Board of *caa.reviews*
- 9. Editorial Board Composition
  - a. Role of an Editorial Board Member
  - b. Editor-in-Chief of *caa.reviews*
  - c. Role of the Council of Field Editors
- 10. Terms of *caa.reviews*
  - a. Editorial Board Member
  - b. Editor-in-Chief and Chair
  - c. Technology Advisor
  - d. Field Editor
- 11. Appointment of Editorial Board Members and Editor-in-Chief
- 12. *caa.reviews* Editorial Board Chair
- 13. Appointment of Field Editors
- 14. Editorial Board Composition
- 15. Council of Field Editors
- 16. Nomenclature
- 17. Journal Mission Statements and Association Standards for Peer Review
  - a. *The Art Bulletin* Mission Statement
  - b. *Art Journal* Mission Statement
  - c. *caa.reviews* Mission Statement
  - d. Association Standards for Peer Review
- 18. Publication Grant Juries
  - a. Millard Meiss Publication Fund Jury
  - b. Meiss/Mellon Author's Book Award
  - c. Wyeth Grant Jury
  - d. Application by a Publisher to Multiple Association Publishing Grants

**C. Awards Jury Handbook**

**90**

- 1. Welcome and Organizational Reporting Chart
- 2. Awards for Distinction Calendar 2013/2014
- 3. Governance Procedures
  - a. Standards of Accountability
  - b. Jury Members Will
  - c. Jury Nominations and Selection
  - d. Appointment of Jury Chair
  - e. Jury Resignation
  - f. Removal of Jury Member
  - g. Dissolution of Juries
  - h. Statement on Conflict of Interest and Confidentiality
  - i. Grievance
  - j. *Art Journal* Mission Statement
  - k. *The Art Bulletin* Mission Statement

4. Administration
  - a. Juries at a Glance
  - b. Convocation
  - c. Annual Report Submitted by Jury Chair

|   |            |
|---|------------|
| <b>VIII. BOARD OF DIRECTORS' POLICIES AND INTERNAL CONTROLS</b>   | <b>98</b>  |
| <b>A. Advocacy Policy</b>   | <b>98</b>  |
| 1. Scope  |            |
| 2. Issues   |            |
| 3. College Art Association Involvement  |            |
| <b>B. Archives Policy statement, May 2012</b>   | <b>100</b> |
| 1. Scope of Items   |            |
| 2. Access Policy and Procedures   |            |
| 3. Restricted Records   |            |
| 4. Publications and Permissions   |            |
| 5. Archivist Responsibilities   |            |
| <b>C. Copyright and Permissions Policy, October 7, 2009</b>   | <b>102</b> |
| <b>D. Gift Acceptance Policy</b>  | <b>102</b> |
| 1. Use of Legal Counsel   |            |
| 2. Restrictions on Gifts  |            |
| 3. Gifts Generally Accepted Without Review  |            |
| a. Cash   |            |
| b. Marketable Securities  |            |
| 4. Gifts Accepted Subject to Prior Review   |            |
| a. Charitable Remainder Trusts  |            |
| b. Charitable Lead Trusts   |            |
| c. Bequests and Beneficiary Designations under Revocable Trusts, Commercial Annuities, and Retirement Plans |            |
| d. Tangible Personal Property   |            |
| e. Life Insurance   |            |
| f. Real Estate  |            |
| <b>E. Investment Policy</b>   | <b>105</b> |
| 1. Audit Committee Charter  |            |
| a. Purpose  |            |
| b. Membership   |            |
| c. Key Responsibilities   |            |
| d. Resources and Authority of the Committee   |            |
| 2. Investment Policy  |            |
| a. Investment Objectives  |            |
| b. Spending Policy  |            |
| c. Portfolio Composition and Asset Allocation   |            |
| d. Investment Management Structure and Responsibilities   |            |
| e. Guidelines for the Management of Equity Assets   |            |

|            |    |  |            |
|------------|----|--|------------|
|            | f. | Guidelines for the Management of Fixed Income Assets   |            |
|            | g. | Monitoring of Objectives and Results   |            |
|            | h. | Donor Gifts  |            |
|            | i. | Conflict of Interest and Confidentiality   |            |
|            | j. | Periodic Review, Revision, and Reconfirmation of this<br>CAA Statement of Investment Policies and Guidelines |            |
|            | k. | Summary of CAA Funds   |            |
|            | l. | Return on Invested Funds   |            |
|            | m. | CAA Certificate of Insurance   |            |
| <b>F.</b>  |    | <b>Travel and Hotel Policy</b>   | <b>117</b> |
|            | 1. | Travel and Hotel   |            |
|            | 2. | Eligible Meetings  |            |
|            | 3. | Travel Reservations  |            |
|            | 4. | Hotel Arrangements   |            |
|            | 5. | Reimbursement  |            |
|            | 6. | CAA Staff Liaisons for Travel  |            |
| <b>G.</b>  |    | <b>Union Preference for Hotels and Service Contracts at<br/>CAA's Annual Conference</b>                      | <b>120</b> |
| <b>IX.</b> |    | <b>BOARD OF DIRECTORS' CALENDAR OF MEETINGS</b>  | <b>121</b> |
| <b>A.</b>  |    | <b>Board of Directors' Meeting Schedule</b>  | <b>121</b> |
| <b>B.</b>  |    | <b>Board of Directors' Annual Calendar</b>   | <b>121</b> |
| <b>C.</b>  |    | <b>Annual Conference Dates</b>   | <b>125</b> |
| <b>X.</b>  |    | <b>OFFICER POSITION DESCRIPTIONS</b>   | <b>126</b> |
| <b>A.</b>  |    | <b>President of the Board of Directors</b>   | <b>126</b> |
|            | 1. | Position Objective   |            |
|            | 2. | Key Duties and Responsibilities  |            |
|            | 3. | Compensation   |            |
|            | 4. | Term of Service  |            |
|            | 5. | Election   |            |
| <b>B.</b>  |    | <b>Vice President for External Affairs</b>   | <b>128</b> |
| <b>C.</b>  |    | <b>Vice President for Committees</b>   | <b>129</b> |
| <b>D.</b>  |    | <b>Vice President for Annual Conference</b>  | <b>130</b> |
| <b>E.</b>  |    | <b>Vice President for Publications</b>   | <b>132</b> |
| <b>F.</b>  |    | <b>Secretary</b>   | <b>133</b> |
| <b>G.</b>  |    | <b>Executive Director</b>  | <b>134</b> |
| <b>XI.</b> |    | <b>SENIOR STAFF POSITION DESCRIPTIONS</b>  | <b>135</b> |
| <b>A.</b>  |    | <b>Executive Director</b>  | <b>135</b> |
|            | 1. | Overview   |            |

|           |   |            |
|-----------|---|------------|
| 2.        | Key Duties and Responsibilities                               |            |
| a.        | Personnel/Human Resources                                     |            |
| b.        | Program Management and Administration                         |            |
| c.        | Fiscal Management   |            |
| d.        | Board and Committee Relations                                 |            |
| e.        | Member Relations  |            |
| f.        | Fundraising and Development                                   |            |
| g.        | Advocacy and Service  |            |
| <b>B.</b> | <b>Deputy Director</b>  | <b>137</b> |
| 1.        | Overview  |            |
| 2.        | Key Roles and Responsibilities                                |            |
| a.        | Programs  |            |
| b.        | Information Technology  |            |
| c.        | Fellowships   |            |
| d.        | Human Resources   |            |
| e.        | Other   |            |
| <b>C.</b> | <b>Chief Financial Officer</b>                                | <b>140</b> |
| 1.        | Overview  |            |
| 2.        | Key Roles and Responsibilities                                |            |
| a.        | Budget and Planning   |            |
| b.        | Strategic Planning and Analysis                               |            |
| c.        | Finance and Accounting  |            |
| d.        | Cash Management   |            |
| e.        | Program Evaluation  |            |
| f.        | Management of TIAA-CREF                                       |            |
| g.        | Annual Conference   |            |
| h.        | Other   |            |
| <b>D.</b> | <b>Director of Membership, Development and Marketing</b>      | <b>142</b> |
| 1.        | Overview  |            |
| 2.        | Key Roles and Responsibilities                                |            |
| a.        | Development   |            |
| b.        | Membership  |            |
| c.        | Marketing   |            |
| d.        | Annual Conference   |            |
| <b>E.</b> | <b>Director of Information Technology</b>                     | <b>145</b> |
| 1.        | Overview  |            |
| 2.        | Key Roles and Responsibilities                                |            |
| a.        | Network and Information Systems Management and Administration |            |
| b.        | NetFORUM Database Administrator                               |            |
| c.        | General Management and Communications                         |            |
| d.        | Annual Conference   |            |



|              |  |            |
|--------------|--|------------|
|              | <ul style="list-style-type: none"> <li>e. Developing and Overseeing Departmental Budgets</li> <li>f. Supervising Departmental Staff</li> <li>g. Other Assignments</li> </ul>   |            |
| <b>F.</b>    | <b>Director of Programs</b>  | <b>146</b> |
|              | <ul style="list-style-type: none"> <li>1. Overview</li> <li>2. Key Roles and Responsibilities <ul style="list-style-type: none"> <li>a. Annual Conference</li> <li>b. Affiliated Societies</li> <li>c. Awards for Distinction</li> <li>d. Exhibitions</li> <li>e. Other</li> </ul> </li> </ul>   |            |
| <b>G.</b>    | <b>Director of Publications</b>  | <b>149</b> |
|              | <ul style="list-style-type: none"> <li>1. Overview</li> <li>2. Key Roles and Responsibilities <ul style="list-style-type: none"> <li>a. Publications Program</li> <li>b. Journals <ul style="list-style-type: none"> <li>i. <i>caa.reviews</i></li> <li>ii. <i>The Art Bulletin</i> and <i>Art Journal</i></li> </ul> </li> <li>c. Annual Conference and Other Duties</li> </ul> </li> </ul> |            |
| <b>H.</b>    | <b>Editorial Director</b>  | <b>152</b> |
|              | <ul style="list-style-type: none"> <li>1. Overview</li> <li>2. Key Roles and Responsibilities <ul style="list-style-type: none"> <li>a. Publications Program</li> <li>b. Journals</li> <li>c. Annual Conference and Other Duties</li> </ul> </li> </ul>  |            |
| <b>XII.</b>  | <b>AFFILIATED SOCIETIES</b>  | <b>156</b> |
| <b>XIII.</b> | <b>CAA STAFF DIRECTORY</b>   | <b>158</b> |
| <b>XIV.</b>  | <b>STRATEGIC PLAN 2010–2015</b>  | <b>159</b> |

## **I. INTRODUCTION**

---

The CAA Governance Handbook contains internal organizational governance policies, guidelines, and procedures that do not rise to the level of Association By-laws but may interpret the By-laws with respect to individual programs, tasks, and other aspects of the organization.

Policies are those actions approved by the Board of Directors; guidelines and procedures are formulated and implemented by the professional staff. The Governance Handbook does not contain ethical standards and guidelines for the fields or the members (which may be found at [www.collegeart.org/guidelines](http://www.collegeart.org/guidelines)), or other external documents approved by the Board. It defines the working structure of the organization, particularly the internal relationships of the Board, professional staff, committees, juries, editorial boards, and other administrative bodies. It does not define relationships between these groups and the membership, which are articulated in the By-laws.

The Governance Handbook is primarily the responsibility of the Executive Director. As editor of the handbook, the Executive Director may from time to time edit, revise, and update it, and is responsible for ensuring that it complies with all relevant state and federal laws, incorporates all relevant new actions approved by the Board of Directors, and complies with Association By-laws. In making revisions to the handbook, the Executive Director may consult with Association counsel, and should do so on matters touching interpretation of By-laws and state and federal law. He or she may also consult the President, and/or relevant vice presidents of the Board, as appropriate.

## **II. MISSION AND CORE VALUES**

---

### **Mission Statement**

The College Art Association (Association, or CAA) promotes the visual arts and their understanding through committed practice and intellectual engagement.

### **Vision Statement**

The Association advances the highest standards of instruction, knowledge, and practice in the visual arts to stimulate intellectual curiosity and advance skills that enrich the individual and society. To realize this vision, the Association will:

- represent, promote, and advocate for the visual arts nationally and internationally;
- create new opportunities for dialogue among members;
- explore new forms of communication using innovative and improved technology;
- address career development and workforce issues to assist professional growth;
- strengthen organizational leadership, membership, and financial support.

### **Values Statement**

Representing a diverse community of visual-arts professionals, the Association promotes:

- Originality and excellence in the creation, interpretation, and teaching of visual arts;
- Contributions to society by visual-arts professionals;
- Exchange and dissemination of diverse artistic and scholarly viewpoints, nationally and internationally;
- Support, collaboration, and advocacy for professionals in the fields of art, art history, design, and visual studies;
- Ethical standards and practices in the visual arts.

### **III. BY-LAWS OF THE COLLEGE ART ASSOCIATION, INC.**

---

Article I: Name  
Article II: Purposes  
Article III: Membership and Affiliation  
Article IV: Meetings of the Members  
Article V: Board of Directors  
Article VI: Officers  
Article VII: Nominations, Elections, and Appointments  
Article VIII: Committees  
Article IX: Resignations  
Article X: Interpretation of the By-laws  
Article XI: Amendment of the By-laws  
Article XII: Indemnification of Directors and Officers  
Article XIII: Annual Audit  
Article XIV: Transitional Provisions

#### **ARTICLE I: NAME**

This Association shall be known as “The College Art Association, Inc.”

#### **ARTICLE II: PURPOSES**

The purposes of the Association are:

1. To encourage the highest standards of creativity, scholarship, connoisseurship, and teaching in the areas of studio art, the history and criticism of the visual arts and architecture, and exhibitions; and to further these objectives in institutions of higher learning and of public service such as colleges, universities, art schools, museums, and other art organizations.
2. To encourage the inclusion among its constituencies of qualified individuals representing a diversity of race, religion, gender, national origin, sexual orientation, and physical disability.
3. To discourage discrimination based on race, religion, gender, national origin, sexual orientation, physical disability, and age in employment, education, exhibitions, scholarly and programmatic opportunities, the awarding of grants and prizes in the public and private art sectors, and media coverage.
4. To publish such journals as are desirable and feasible; to provide for the dissemination of the results of creative works, scholarly research, and exhibitions, the judgments of critical thought on the visual arts, and all other information valuable to the purposes set forth in this Article II.
5. To publish appropriate monographs, papers, bulletins, and reports of a scholarly, critical, or informative nature that the scope of the established journals may not permit.

6. To hold an annual conference for the purposes of presenting scholarly papers, presenting and discussing artists' works, addressing other issues pertinent to the Association such as pedagogy, museum programs, and artistic and scholarly legal rights, and conducting the business of the Association.
7. To acknowledge and develop the fundamental mutual interests between museums and other academic institutions.
8. To encourage curators, librarians, collectors, dealers, public officials, and all others entrusted with the custody of works of art or documents associated with works of art to make these available for study to scholars, artists, and students.
9. To encourage and support those groups and activities, inside and outside of this Association, that set themselves the task of elevating the standards of teaching and curricula, of improving the materials of teaching, and of generally advancing the cause of learning in the arts at the secondary, undergraduate, and graduate levels.
10. To encourage professional relationships with other learned societies and with international, national, and regional organizations which serve similar purposes in the fine arts or allied areas.
11. To examine the policies of governmental agencies, corporations, foundations, and other relevant groups with regard to the arts and to lend or withhold the support of the Association wherever its basic interests are involved.
12. To encourage qualified students to enter the arts as a profession and, to this end, to seek ways and means of establishing scholarships, fellowships, and awards for academic achievement or creative ability and promise.
13. To seek support from foundations, philanthropic organizations, or individuals for specific programs or activities of merit in the arts.
14. To administer funds contributed to the Association in order to finance pertinent conferences, meetings, symposia, publications, surveys, studies, exhibitions, residencies, scholarships, and similar activities.
15. To assist members of the profession and institutions in locating and filling positions on the staffs of colleges, universities, art schools, museums, foundations, government agencies or commissions, and other organizations engaged in art activities or programs consonant with the purposes of the Association.
16. To develop, disseminate and, where appropriate, implement standards, guidelines, and statements of policy regarding the activities of the profession(s) and the Association.

### **ARTICLE III: MEMBERSHIP AND AFFILIATION**

Section 1. Membership Classes, Right and Privileges and Dues. The Association shall have two classes of membership, Individual Membership and Institutional Membership, with such subclasses, rights and privileges as the Board of Directors may designate. The Board of Directors shall establish the dues of each class and subclass of membership.

Section 2. Individual Membership. All natural persons interested in the mission and purposes of the Association are eligible for Individual Membership.

Section 3. Institutional Membership. All institutions are eligible for Institutional Membership.

Section 4. Voting Rights. Any person or institution shall, upon application and payment of dues, become a member of the Association. Active Individual Members shall have the right to vote and hold office in the Association. All Individual Members shall be provided with notice of any meetings of the Association. Institutional Members shall not be entitled to vote or hold office in the Association.

Section 5. Affiliated Societies. To be recognized as an Affiliated Society, a group must be national in scope and must present evidence that: (i) it is primarily, or in large part, committed to the serious practice and advancement of the visual arts or to the study of some broad, major area of the history of art; and (ii) it possesses a formal organizational structure, i.e., elected officers, an identifiable membership, and demonstrates such signs of ongoing activity as a newsletter or other periodic publication, exhibition record, or other documentation. Applications for Affiliated Society status will be acted upon by the Board of Directors, which may delegate that responsibility. The affiliation of an Affiliated Society with the Association may be terminated for sufficient reason by a vote of two-thirds of the members of the Board. Members of an Affiliated Society shall have such privileges and be governed by such policies as may be authorized by the Board.

#### **ARTICLE IV: MEETINGS OF THE MEMBERS**

Section 1. Annual Business Meeting. The Association shall hold an annual business meeting (the "Annual Meeting") in conjunction with the Annual Conference at a place and on a date and time fixed by the Board of Directors. The purpose of the Annual Meeting is to transact such business as may come before the Meeting and to elect new Directors to the Board.

Section 2. Resolutions. Active Members may propose resolutions for consideration at the Annual Meeting. Any such proposals must (i) be received by the office of the Executive Director no later than eighty (80) days prior to the Annual Meeting; (ii) be in proper parliamentary form; (iii) be signed by at least twenty-five (25) Active Members of the Association in good standing; (iv) be no more than three hundred (300) words in length; and (v) deal with matters relating to the purposes of the Association as set forth in Article II. The Board may also propose matters for consideration at the Annual Meeting.

Section 3. Notice of Annual Meeting. The Notice of the Annual Meeting shall give notice of the date, time, and place of the Annual Meeting, the names of and other information regarding candidates for the Board of Directors, and of any resolutions or other matters to be considered at the Annual Meeting. The Notice shall be served personally, or by mail or electronic mail, to all members entitled to notice at least sixty (60) days prior to the date designated for the Annual Meeting. The Notice shall be printed or written and be signed or authorized by the Secretary or, in the event of the death, resignation, incapacity, or absence of the Secretary, by the President.

Section 4. Consideration of Resolutions. At the Annual Meeting, the President shall determine the order in which resolutions or other matters may be considered. As the President may deem appropriate, resolutions from the floor may be considered at the Annual Meeting.

Section 5. Voting. At the Annual Meeting, Active Members, whether present in person or by proxy, may, by majority vote, adopt such resolutions or act on such other business of the Association as may properly come before the Meeting.

Section 6. Special Meeting. Special Meetings of the members of the Association may be called for any purpose or purposes other than those regulated by statute by (i) resolution of the Board of Directors; (ii) majority vote of the Executive Committee; or (iii) written request of ten (10) percent of the Active Members. In the event of such request, it shall be the duty of the Secretary to call such a Special Meeting at such time and place as the Secretary may fix, not less than two (2) months nor more than three (3) months after the receipt of said request. If the Secretary neglects or refuses to issue such call within five (5) days of such receipt, any member making the request may issue the call, specifying therein the time and place of the meeting. The Secretary shall send out a Notice of Special Meeting, with the date, time, and place of the meeting, and of the resolution or other matters to be considered at the Special Meeting. The Notice shall be served personally or by mail to all members entitled to notice at least sixty (60) days prior to the date designated for the Special Meeting. The Notice shall be printed or written and be signed or authorized by the Secretary or, in the event of the death, resignation, incapacity, or absence of the Secretary, by the President. No business shall be transacted at a Special Meeting except such as shall be specified in the Notice thereof, or matters germane thereto.

Section 7. Meeting Without Notice. Meetings may be held without notice if all members entitled to vote thereat are present or if notice is waived in writing by every member entitled to participate in such meeting or by each such member's duly authorized attorney.

Section 8. Quorum. The presence in person or by proxy of one hundred (100) members entitled to vote shall be required to constitute a quorum at all meetings of the members for the transaction of business except as otherwise directed by law. Failing a quorum, those members present at a meeting shall have the power to adjourn such meeting from time to time without notice until a quorum is obtained.

Section 9. Proxy. Each member entitled to vote shall be entitled at every meeting of the Association set forth in this Article IV to cast one vote on any resolution, in any election or on any subject that is before the meeting. Such vote may be cast in person or by written proxy executed by the member or his or her duly authorized attorney. Proxies more than eleven (11) months old shall be invalid unless expressly stated to apply for a specified longer period, and shall be revocable at the will of the maker.

## **ARTICLE V: BOARD OF DIRECTORS**

Section 1. Number. The Board of Directors shall consist of: (i) the Elected Officers; (ii) the past President of the Association, who shall serve for one (1) year following the expiration of his or her term as President; (iii) no fewer than eleven (11) nor more than twenty-five (25) Directors elected from among the Active Members (which number does not include the Elected Officers) (the "Elected Directors"); (iv) no more than three (3) Appointed Directors; (v) the Treasurer; (vi) the Counsel; and (vii) the Executive Director.

Section 2. Classes. Approximately twenty-five (25) percent of the Elected Directors shall be elected by the membership annually. Each Elected Director shall hold office until the later of (i) the expiration of his or her term of office or (ii) the election and qualification of his or her respective successor.

Section 3. Quorum. A majority of the members of the Board of Directors (or, if the Board shall consist of twenty (20) or more members, then ten (10) or more of such members) shall constitute a quorum at all meetings of the Board, and a majority vote of those in attendance shall control its decisions.

Section 4. Term. Each Elected Director or Appointed Director shall serve for a term of four (4) years. In case of the death or resignation of an Elected Director during his or her term of office, the Board of Directors is empowered to fill the vacancy so created for the remainder of the term. An Elected Director or an Appointed Director shall be deemed to have resigned upon (i) his or her failure to attend three (3) consecutive meetings of the Board and (ii) a vote of the Executive Committee. An Elected Director shall not be eligible for re-election until six (6) years from the date of expiration of his or her term either as an Elected Director or as an Elected Officer, whichever is later. The Board may reappoint an Appointed Director for up to two (2) terms in addition to his or her initial term. If an Appointed Director is appointed for a term that begins at any time other than the Board meeting after the Board meeting held at the Annual Conference, then he or she shall serve for the remainder of an initial term of four (4) years that commenced with the Board meeting after the Board meeting held at the Annual Conference immediately previous to such appointment.

Section 5. Duties. The Board of Directors shall have charge of the general interest of the Association, being vested with the power (i) to control and manage the affairs, funds, and finances of the Association; (ii) to borrow money on behalf of and pledge for the purpose of the Association; (iii) to authorize and direct the President, the Secretary, or the Treasurer to execute, under their hands and seals, notes, bonds, or other evidences of indebtedness, and to sign, execute, and deliver or direct the officers of the Association to sign, execute, and deliver mortgage or other pledge or pledges of any or all of the Association's property, real or personal, and security for the payment of the same; (iv) to call the Annual Meeting and any Special Meetings of the members of the Association; (v) to fill vacancies on the Board caused by the death or resignation of any Director, or by the failure to elect a Director to hold office, until the next annual election of Directors; and (vi) to do all lawful things which they may deem expedient to promote the business and interests of the Association.

Section 6. Conflict of Interest. A Director owes a duty of loyalty to the Association. Members of the Board of Directors must conduct their personal and professional affairs in such a manner as to avoid any possible conflict of interest with their duties and responsibilities as members of the Board. A Director shall disclose to the Board as a matter of record any personal, financial, or professional interest in the outcome of a matter at the meeting at which such matter is discussed. A Director having such duality of interest may be counted for quorum purposes but may not use personal influence or vote when such matter is considered by the Board.



Section 7. Regular Meetings of the Board. Regular meetings of the Board of Directors shall be held three (3) times each year, at such times and at such places within or without the State of New York as may be fixed by resolution of the Board or as may be specified in the Board Meeting Notice.

Section 8. Special Meetings of the Board. Whenever requested by ten (10) Directors, special meetings of the Board of Directors may be called by the Executive Committee or by the President. Notice of a special meeting of the Board shall be given orally, or by telecopier, electronic, or other written means duly served on or sent or mailed to each member of the Board, not less than two (2) days before such meeting. Notice of special meetings need not be given to any Director who submits a signed waiver of notice whether before or after the meeting or who attends the meeting without protesting, prior thereto or at its commencement, the lack of such notice.

Section 9. Notice of Regular Board Meetings. Each Director shall be given written notice of any regular meeting of the Board of Directors (the "Board Meeting Notice") not less than seven (7) days prior to such meeting. No Board Meeting Notice need be sent to give notice of regular meetings of the Board that are held at the time and the place fixed by resolution of the Board. No Board Meeting Notice need be given to any Director who submits a signed waiver of notice whether before or after the meeting or who attends the meeting without protesting, prior thereto or at its commencement, the lack of such notice.

Section 10. Actions by Written Consent. Any action required or permitted to be taken by the Board of Directors or any Board Committee may be taken without a meeting if all members of the Board or the Board Committee consent in writing to the adoption of a resolution authorizing the action. The resolution and the written consent thereto by the members of the Board or the Board Committee shall be filed with the minutes of the proceedings of the Board or the Board Committee.

Section 11. Conference Calls. Any one or more members of the Board of Directors or any Board Committee may participate in a meeting of such Board or Board Committee by means of conference telephone or similar communications equipment allowing all persons participating in the meeting to hear each other at the same time. Participation by such means shall constitute presence in person at a meeting.

## **ARTICLE VI: OFFICERS**

Section 1. Officers. The officers of the Association are (i) the President, four (4) Vice Presidents, and the Secretary (collectively, the "Elected Officers"); (ii) the President-Elect, who may be an Elected Officer other than the President; and (iii) the Treasurer, the Counsel, and the Executive Director.

Section 2. President. The President shall preside at all meetings of the members of the Association and of the Board of Directors and perform all other duties usually devolving upon a presiding officer or as the Board may assign to him or her. In the absence of the President, his or her duties shall devolve upon (i) the President-Elect, if there is a President-Elect at such time;

(ii) one (1) of the Vice Presidents, as the President may determine; or (iii) in the event that the President is absent, incapacitated, or is otherwise unable to make such determination and there is no President-Elect, the Vice Presidents successively and in descending order, based on length of term of service on the Board, except that if any of the Vice Presidents has a term of service on the Board equal to that of any of the other Vice Presidents, then the order of succession as between or among such Vice Presidents shall be the Vice President for External Affairs, the Vice President for Committees, the Vice President for the Annual Conference, and the Vice President for Publications; and (iv) the Secretary. In the event of the President's resignation or death, the order of succession shall be as provided in the preceding sentence and, if there is a President-Elect, then he or she shall become President for the remainder of the unexpired term and for the next term as President and, if there is not a President-Elect, then an Elected Officer, as provided in the preceding sentence, shall become President for the remainder of the unexpired term.

Section 3. President-Elect. The President-Elect shall perform such duties as the President or the Board of Directors may assign to him or her.

Section 4. Vice President. There shall be four (4) Vice Presidents, each of whom shall perform such duties as may be determined by the Board of Directors or the Executive Committee. In addition to such duties, one Vice President shall have oversight of the external affairs of the Association (the "Vice President for External Affairs"); one Vice President shall coordinate the Professional Interests, Practices and Standards Committees (the "Vice President for Committees"); one Vice President shall chair the Annual Conference Committee (the "Vice President for the Annual Conference"); and one Vice President shall coordinate the publications of the Association (the "Vice President for Publications").

Section 5. Secretary. The Secretary shall notify or cause to be notified each member of the Board of Directors of all its meetings, and all members of the Association of all Annual and Special Meetings; issue or cause to be issued all other authorized notices to members or other persons; attend all sessions of the Executive Committee and the Board and all meetings of the members of the Association, and act as clerk thereof, and record all votes and the minutes of all proceedings in a book to be kept for that purpose; and perform such other duties as the Board or Executive Committee may assign. The Secretary may delegate to any other Elected Officer the power to do any and all of the same foregoing and, in such event, the acts taken pursuant thereto shall be of the same force and effect as if done by the Secretary personally.

Section 6. Treasurer. The Treasurer shall collect and have custody of the funds and securities of the Association and shall hold in a custodial or fiduciary capacity any other funds as directed by the Board of Directors. The Treasurer shall keep or cause to be kept complete and accurate accounts of receipts and disbursements of the Association, and shall deposit all moneys and other valuable effects of the Association in the name and to the credit of the Association in such banks or depositories as the Board may designate. Whenever required by the Board, the Treasurer shall render a statement of the accounts. He or she shall at all reasonable times exhibit the books and accounts to any officer or Director of the Association, and shall perform all duties incident to the office of Treasurer and such other duties as shall from time to time be assigned to him or her by the Board. Annually, at a meeting of the Board, the Treasurer shall present a report showing in appropriate detail: (i) the assets and liabilities of the Association as of a twelve (12)-month fiscal

period terminating not more than six (6) months prior to the meeting; (ii) the principal changes in assets and liabilities during that fiscal period; (iii) the revenues or receipts of the Association, both unrestricted and restricted to particular purposes, for that fiscal period; and (iv) the expenses or disbursements of the Association, for both general and restricted purposes, during said fiscal period. The report shall be filed with the minutes of the meeting of the Board. The report to the Board may consist of a verified or certified copy of any report by the Association to the Internal Revenue Service or to the Attorney General of the State of New York that includes the information hereinabove specified. The Treasurer is a member with voice and vote of the Board of Directors, the Executive Committee, and the Finance and Budget Committee, which he or she chairs.

Section 7. Counsel. The Counsel shall be the legal adviser to the Board of Directors, the Executive Committee, the Elected Officers, the Executive Director, and the committees of the Association, unless otherwise provided, on all matters affecting their respective duties and powers or the affairs of the Association. He or she shall have custody of the By-laws. The Counsel shall receive no compensation for his or her services as a member of the Board. The Counsel is a member, ex officio, with voice but not vote, of the Board and the Executive Committee.

Section 8. Executive Director. The Executive Director shall be the Chief Executive Officer of the Association. The Executive Director shall, under the authority of the Board of Directors, have overall supervision, direction, and control of the Association and its staff and responsibility for the quality of its programs and services and for operating within the budget approved by the Board. The Executive Director is a member, ex officio, with voice but not vote, of the Board, the Executive Committee, and all other committees of the Board.

## **ARTICLE VII: NOMINATIONS, ELECTIONS, AND APPOINTMENTS**

Section 1. Elections and Appointments. The Elected Directors shall be elected by the membership. The Elected Officers, the Executive Committee, the Treasurer, and the Counsel shall be elected or appointed by the Board as herein provided. The Nominating Committee and the Appointed Directors Nominating Committee shall be selected or constituted as herein provided.

Section 2. Nomination of Candidates for Election to the Board of Directors. The Nominating Committee shall, from among the Active Members of the Association, nominate candidates for election to the Board of Directors for the class whose term commences at the regular meeting of the Board next following the Annual Meeting. Giving due consideration to the need for representation of the membership on the Board, the Nominating Committee shall nominate as candidates no more than two hundred (200) percent of the positions to be filled. Nominations may also be made by petition carrying the signature of one hundred (100) or more members of the Association in good standing. Nominations by petition shall be delivered to the Chair of the Nominating Committee at least six (6) months before the Annual Meeting. The Chair of the Nominating Committee shall ascertain that all candidates have consented to stand for election and shall report on the nominations to the Board at the regular meeting of the Board preceding the date when the Notice of Annual Meeting is to be sent.

Section 3. Election of Elected Directors. The candidates for Elected Directors nominated by the Nominating Committee and by petition shall be presented and identified on an election ballot, which shall be mailed, sent, or otherwise delivered to all Active Members with the Notice of Annual Meeting or otherwise as the Board may determine. The ballot also shall permit write-in candidates for election. Members shall vote for no more than the number of positions to be filled. All ballots must have been voted and received by the Association by no later than the Annual Meeting and no vote received after the Annual Meeting shall be valid. The votes shall be counted and checked in such manner as the Nominating Committee may provide and shall then be sealed in a box and deposited in the headquarters of the Association for a period of at least one (1) year. The candidates shall be ranked in order of number of votes received. The highest ranking candidates equal in number to the positions to be filled shall be elected to the Board as Elected Directors. The results of the election shall be announced at the Annual Meeting, in the newsletter of the Association, or as the Board may otherwise determine. The Elected Directors so elected shall hold office for the term to which they have been elected or until their successors are elected and qualified in accordance with this Article VII.

Section 4. Nomination and Appointment of Appointed Directors and the Treasurer. The Chair of the Appointed Directors Nominating Committee may present to the Board at the regular meeting of the Board of Directors held at the Annual Conference (or, in the case of candidates for Appointed Directors, at any other meeting of the Board, as determined by the President) any candidates nominated by the Appointed Directors Nominating Committee to serve as Appointed Directors or as Treasurer. Any such nomination shall be notified to the Board by no later than seven (7) days in advance of the meeting. The Board shall vote on the appointment of any Appointed Directors or the Treasurer so nominated. The results of such vote shall be announced in the newsletter of the Association or as the Board may otherwise determine. The term of office of any Appointed Directors and the Treasurer so appointed shall commence at the regular meeting of the Board next following the meeting of the Board held at the Annual Conference, provided, however, that the term of office of any Appointed Director appointed at a meeting of the Board other than the meeting held at the Annual Conference shall commence at such time as the Board shall specify. Each Appointed Director shall hold office for the term specified in Article V, Section 4. The Treasurer so appointed shall hold office for the term specified in Article VII, Section 7.

Section 5. Nomination and Election of Elected Officers. The Board of Directors shall nominate candidates for Elected Officers (other than the President) from among the Elected Directors. Elected Directors may nominate themselves, or other Elected Directors, as candidates and all such nominations shall be notified to the Board by no later than seven (7) days in advance of the election. Elections shall take place at the regular meeting of the Board held in conjunction with the Annual Conference, or at such other times as the Board may determine. The term of an Elected Officer (other than the President) shall commence with the next regular meeting of the Board. The term of office of each Elected Officer (other than the President) shall be one (1) year, and until his or her successor is elected and qualifies, after which he or she may be reelected for an additional one (1)-year term. The term of office of the President shall be two (2) years, and until his or her successor is elected and qualifies. Any Elected Officer may be removed for cause by a two-thirds vote of all the Directors then in office.

Section 6. Nomination and Election of the President-Elect. The Board of Directors shall nominate candidates for the President-Elect from among the Elected Directors. Elected Officers, other than the President, may be nominated as candidates. All nominations shall be notified to the Board by no later than seven (7) days in advance of the election. Elections shall take place at the regular meeting of the Board that precedes the Annual Conference (i.e., usually at the meeting held in the autumn) in the year before the year in which the term of the President expires, or at such other times as the Board may determine. The President-Elect will have such duties as the President may delegate. The term of office of the President-Elect shall commence immediately upon election and last until the commencement of the next regular meeting of the Board after the Annual Conference after the meeting of the Board at which the President-Elect shall have been elected. Upon expiration of the term of office of the President, which normally will occur immediately prior to the commencement of such next regular meeting of the Board after the Annual Conference, the President-Elect shall assume the office of President.

Section 7. Appointment of the Counsel, the Treasurer, and the Executive Director. The Counsel shall be appointed by a vote of the Board of Directors on the advice of the Executive Committee. Upon appointment, the Counsel shall hold office for a term of four (4) years, which term shall be renewed for successive four (4)-year terms for so long as the Counsel is providing legal services to the Association. The Treasurer shall be appointed in accordance with Article VII, Section 4. Upon appointment, the Treasurer shall hold office for a term of four (4) years, which term may be renewed for successive four (4)-year terms. The Executive Director shall be appointed by and serve at the pleasure of the Board. The Executive Committee shall periodically review the Counsel and the Executive Director.

Section 8. Vacancies. Any vacancy occurring in the office of the President, the President-Elect, any Vice President, the Secretary, or among the Elected Directors, including vacancies created by an increase in the number of the members of the Board pursuant to law, shall be announced by advance notice no less than seven (7) days prior to the next regular meeting of the Board. Nominations for candidates to fill the vacancy shall be made at that meeting and the Board, whether or not a quorum is present, may elect or appoint persons to fill such vacancy. Any vacancy occurring in the office of Treasurer shall be filled by the Board, upon nomination of the Appointed Directors Nominating Committee, at the next meeting of the Board following such vacancy. Any vacancy occurring in the office of Counsel shall be filled by appointment by the Board on the advice of the Executive Committee. Any person elected or appointed to fill a vacancy in accordance with this Section 8 shall hold office until his or her respective successor is elected and qualifies.

## **ARTICLE VIII: COMMITTEES**

Section 1. CAA Committees. The Board of Directors shall appoint such committees of the Board (“Board Committees”), standing Professional Interests, Practices, and Standards committees (“PIPS Committees”), Awards committees, and other ad hoc committees (which, together with Board Committees and PIPS Committees, constitute “CAA Committees”) as it deems necessary in order to advance the activities of the Association. All CAA Committees are bodies of the Association and shall function at the discretion of the Board and with the Board as the final

supervisor of their activities. The Board shall determine the jurisdiction and budget of each CAA Committee. No CAA Committee or member of a CAA Committee shall have the power to bind the Association contractually or to commit funds of the Association without approval of the Board. All members of a CAA Committee must be members of the Association in good standing.

Section 2. Appointment. Other than as provided in these By-laws, the President shall, in consultation with the Vice President for Committees, have the power to appoint the members of all CAA Committees and to fill all vacancies therein.

Section 3. Executive Committee. The Association shall have an Executive Committee comprising the Elected Officers, the President-Elect (who, if not an Elected Officer, shall serve as a nonvoting member), the Treasurer, the Counsel, and the Executive Director. Said Committee may meet at stated times or on notice (which may be oral, or by telecopier, electronic, or other written means) of one (1) of its members. Between meetings of the Board of Directors, the Executive Committee shall advise the Board, undertake the management of the business of the Association, and exercise such powers as may be delegated thereto by the Board. The Executive Committee shall have all of the powers and duties of the Board when the Board is not in session, with the exception of the following matters: (i) the submission to members of any action requiring the approval of members of the Association hereunder; (ii) the filling of vacancies in the Board and in the elected officerships; (iii) the amendment of the By-laws or the adoption of new By-laws; and (iv) the amendment or repeal of any resolution of the Board which by its terms shall not be so amendable or repealable. The Executive Committee shall keep regular minutes of its meetings.

Section 4. Nominating Committee. The Association shall have a Nominating Committee comprising: (i) three (3) Elected Directors (but not Elected Officers) in their final two (2) years of service, who shall be selected by the Board of Directors, provided, however, that if there is an insufficient number of such Elected Directors, then the Board may select an Elected Director in his or her second year of service; and (ii) four (4) other persons selected by the prior year's Nominating Committee who shall not be Directors, one of whom shall be a member of such prior year's Nominating Committee. The Chair of the Nominating Committee shall be the Vice President for Committees, who shall serve without vote. Except as otherwise provided in this Section 4, the members of the Nominating Committee shall serve for one (1) year.

Section 5. Appointed Directors Nominating Committee. The Appointed Directors Nominating Committee shall comprise the Elected Officers and the Executive Director. The Chair of the Appointed Directors Nominating Committee shall be the Vice President for Committees. The Appointed Directors Nominating Committee shall identify candidates, including by soliciting the members of the Association and the members of the Board of Directors, to serve as (i) Appointed Directors, based on their ability to bring specific professional experience to the Association in the fields of philanthropy, development, management, communications, and any other areas directed by the Board and (ii) the Treasurer. Taking account of the needs of the Association and the desire to stagger the terms of the Appointed Directors, the Appointed Directors Nominating Committee may nominate up to three (3) candidates as Appointed Directors in any one year subject to the limitation, in Article V, Section 1, that no more than three (3) Appointed Directors may serve on the Board at any one time.

Section 6. Finance and Budget Committee. The Association shall have a Finance and Budget Committee comprising the Elected Officers (one of whom may also be the President-Elect), the Treasurer (who shall serve as its Chair), the Executive Director, and the Association's Chief Financial Officer. The Finance and Budget Committee shall be responsible for the general planning of the financial affairs of the Association, including the preparation with the staff of an annual budget for review and approval by the Executive Committee and the Board, and the arrangement of an annual audit of the books of the Association in accordance with the requirements of the New York not-for-profit corporation law.

### **ARTICLE IX: RESIGNATIONS**

Section 1. Officers and Directors. Any Elected Officer, the Treasurer and the Counsel and any member of the Board of Directors may resign his or her office at any time, which resignation is to be made in writing and to take effect from the time of its acceptance by the Executive Committee on behalf of the Board. The acceptance of a resignation shall be required to make it effective.

Section 2. Members. Any member of the Association may resign from membership in the Association, which resignation is to be made in writing and to take effect upon receipt. Any person ceasing to be a member of the Association forfeits all interest in the Association and any property thereof.

### **ARTICLE X: INTERPRETATION OF THE BY-LAWS**

Section 1. All questions on interpretation, construction or application of the By-laws shall be decided by the Board of Directors upon the advice of the Counsel. Any decisions by the Board shall control until reversed or altered by the members of the Association pursuant to Article IV, Section 2.

### **ARTICLE XI: AMENDMENT OF THE BY-LAWS**

Section 1. By Members. These By-laws may be amended, added to, rescinded, or repealed by the members of the Association pursuant to Article IV. For good cause, the Board of Directors may suspend the advance notice and other requirements of Article IV with respect to any proposed amendment, addition, rescission or repeal by the members.

Section 2. By the Board. These By-laws may be amended, added to, rescinded or repealed by the Board of Directors, effective immediately, upon the vote of seventy-five (75) percent of the Directors then in office. Any such amendment, addition, rescission or repeal may be reversed or altered by the members of the Association pursuant to Article IV, Section 2.

### **ARTICLE XII: INDEMNIFICATION OF DIRECTORS AND OFFICERS**

Section 1. Each officer of the Association and each Director now or hereafter serving the Association, and each person who at the request of or on behalf of the Association is now serving

or hereafter serves as an officer or director of any other corporation, whether for profit or not for profit, and their respective heirs, executors, and personal representatives, shall be indemnified by the Association against expenses actually and necessarily incurred by them in connection with the defense of any action, suit, or proceeding in which they are made a party by reason of being or having been such an officer or director, except in relation to matters as to which they shall be adjudged in such action, suit, or proceeding to be liable for negligence or misconduct in the performance of duties; but such indemnification shall not be deemed exclusive of any other rights to which such person may be entitled under any By-law, agreement, vote of the Board of Directors or members, or otherwise.

### **ARTICLE XIII: ANNUAL AUDIT**

Section 1. The accounts of the Association shall be audited annually and at such other times and in such manner as the Board of Directors may direct.

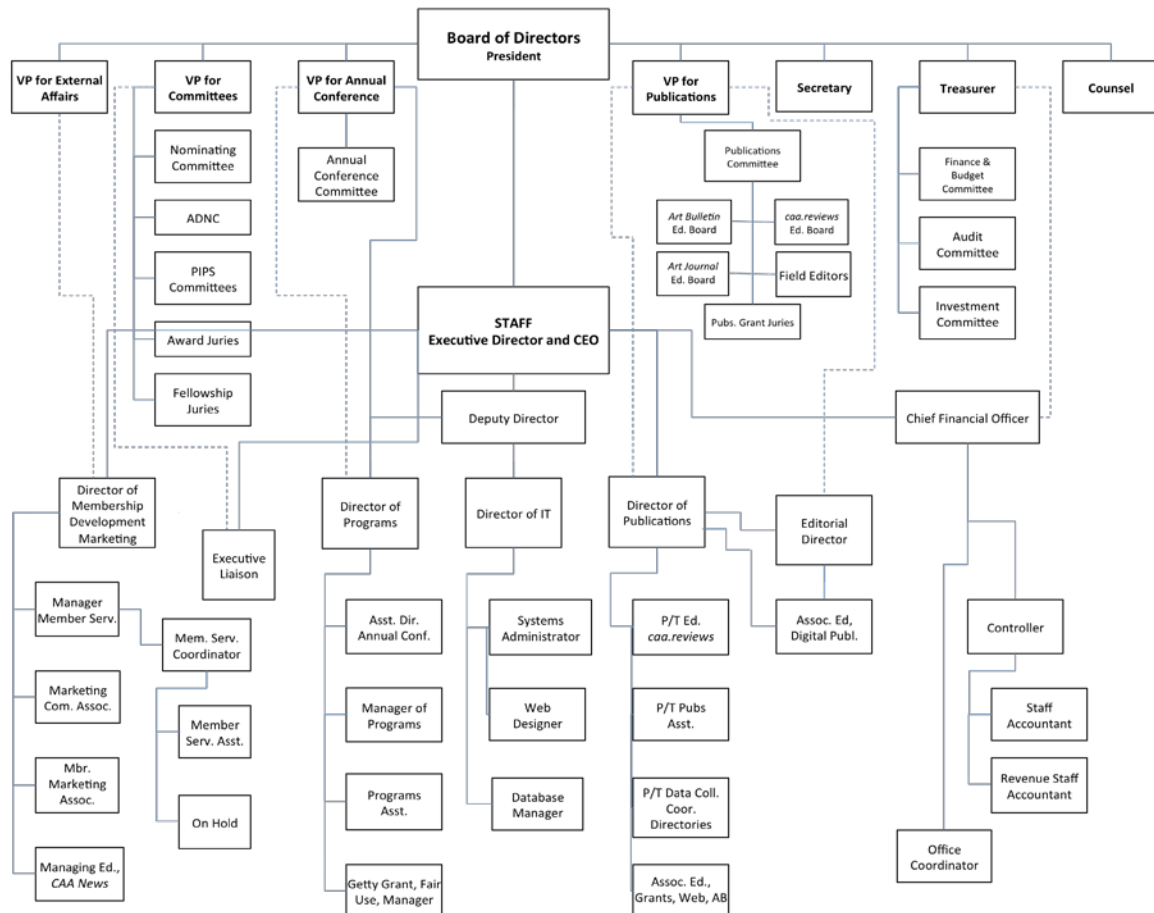
### **ARTICLE XIV: TRANSITIONAL PROVISIONS**

Section 1. The Board of Directors is authorized to adopt such transitional measures as may be appropriate with respect to terms of service as an officer of the Association, a Director and a member of any committee of the Association, membership on the Board and on any committee of the Association, any nominations, elections or appointments thereto, and any other matter, as may be caused or necessitated by the amendment of these By-laws.

Updated February 14, 2014, by vote of CAA Membership



## IV. ORGANIZATIONAL CHART



## **V. BOARD OF DIRECTORS' ROLES, RESPONSIBILITIES, AND CODE OF CONDUCT**

---

### **A. Roles and Responsibilities**

The Board of Directors serves the members of the Association and promotes its mission. The Board sets policy and provides leadership for the Association. It establishes the mission, goals, and priorities for the Association and is responsible for allocating the Association's resources. The Board of Directors establishes its own goals and rules of operation, consistent with applicable laws.

The Board of Directors ensures that the Association and its staff are accountable for all of the Association's resources. It is therefore familiar with the organization's finances and activities. Its fiduciary responsibilities include reviewing and approving the budget each year; ensuring that the Association's course will maintain its fiscal health, serve its mission, and protect its good reputation; and providing oversight of major decisions and initiatives of the organization. The Board is not usually involved in the day-to-day activities of the organization but is responsible for monitoring the organization's activities and direction.

The Board develops a strategic plan for the Association regularly and monitors the progress of the organization in fulfilling and/or revising the stated goals of that plan. Members of the Board are responsible for participating actively and in a collegial way in all of the Board's activities and in supporting Board decisions. They are conversant with the Association purposes as set forth in the College Art Association By-laws, Mission Statement, Vision Statement, and Values Statement.

The Board engages in self-evaluation on a regular basis, at least every two years.

**Board members are required to act in accordance with the Association's By-laws and all applicable laws, and to abide by the Board of Directors' Code of Conduct (see below).**

### **B. Committees of the Board**

The composition of the Board of Directors is set forth in the Association's By-laws (Art. V, Sec. 1). There are four Committees of the Board, which report to the Board and are composed of members of the Board and its appointees:

1. The Executive Committee of the Board of Directors is established by the Association By-laws (Art. VIII, Sec. 3). It advises the Board and, between meetings of the Board, undertakes the management of the business of the Association and exercises such powers as may be delegated to it by the Board.

2. The Finance and Budget Committee is established by the Association By-laws. It is responsible for the general planning of the financial affairs of the Association.
3. The Audit Committee is established by the Board of Directors to oversee the professional staff's conduct of the financial reporting process of the Association and the audit efforts of the Association's independent accountants and internal auditors, if any, including the financial information provided by the Association to any government or regulatory body, the Association's members, or other users; the Association's systems of internal accounting and financial controls; and the annual independent audit of the Association's financial statements. In discharging its oversight role, the Audit Committee is empowered to investigate any matter brought to its attention with full access to all books, records, facilities, and personnel of the Association and the power to retain outside counsel, auditors, or other experts for this purpose. It is the objective of the Committee to maintain free and open means of communications with the Board, the independent accountants, the internal auditors, if any, and the financial and senior professional staff of the Association. The Audit Committee will review the adequacy of this Charter on an annual basis.<sup>1</sup>
4. The Investment Committee manages and reviews the application of the Association's investment policies and guidelines. The Finance and Budget Committee delegates to it the responsibility to define the Association's risk profile and make recommendations regarding the selection and retention of the fund managers. The Investment Committee reports to the full Finance and Budget Committee, which in turn presents its findings to the Board.
5. The Nominating Committee is established by the Association's By-laws (Art. VIII, Sec. 4). It is responsible for nominating candidates for election to the Board of Directors, interviewing them, and establishing the final slate of candidates.

**C. Other Committees Established by the Board**

Under the Board are the Professional Interests, Practices, and Standards (PIPS) Committees; award, grant, and fellowship juries; editorial boards; and other committees and task forces established by the Board.

---

<sup>1</sup> The Audit Committee was established by the Board of Directors, October 28, 2007. See Board of Directors Policies and Internal Controls for the Audit Committee charter and details of its duties.

**D. Relationship of Board to Committees and Juries**

Every Board member must join and be active on at least one Association committee or jury<sup>2</sup> during each year of service on the Board and is expected to attend all committee meetings. Between meetings, Board members work with committees, both formally and informally, and also act as liaison between the Board and the committees and juries.

**E. Relationship of Board to Membership**

The Board is elected by the membership and serves its interests. The Board's decisions on policy and priorities must reflect the concerns of the membership. Although the Board nomination process aims to ensure a balance on the Board of artists, art historians, museum professionals, and other professionals in the arts, *all* Board members represent the full membership, not a particular constituency.

Board members maintain regular contact with the membership through their own work, the Association's Annual Conference, their work on Association committees and juries, and other means.

In order to ensure a formal means of communication with the membership, the Association conducts an annual Members' Business Meeting at each Annual Conference to discuss issues of concern to the Association and the fields of visual arts, art history, and visual culture.

Actions taken at Board meetings are published in *CAA News*.

**F. Relationship of Board to Professional Staff**

The professional staff is responsible for carrying out the policies and goals set by the Board. Board members work primarily with senior members of the staff (executives and department directors). Senior staff members attend all Board meetings but do not vote. Between meetings, Board members may work with the staff both formally and informally. They may serve together on committees, task forces, and individual projects. Staff members have deep historical memory about the Association's operations, development, and aims. Board members are encouraged to rely on the staff, to work with its members closely, and to ask questions frequently between Board meetings.

Allocation of staff resources and management of staff work and responsibilities are the responsibility of the Executive Director. The Board has only one employee: the Executive Director.

---

<sup>2</sup> Board members are precluded from serving on the Awards Juries during their term on the Board as per resolution of the Executive Committee, approved July 13, 2004.

**G. Board Meetings and Communications**

Regular meetings of the Board are held three times a year. Between these meetings, the Board conducts its business through its email listserv and conference calls at the call of the President, and may hold special meetings in accordance with the By-laws (Art. V, Sec. 8). The President sets meeting agendas and chairs Board meetings.

**H. Board Assessment**

The Board establishes its own goals and rules of operation, consistent with applicable laws, Association By-laws, and mission. The Board engages in self-evaluation on a regular basis, at least every two years, to assist Board members in determining what is working well and what practices the organization may change in order to be more efficient, effective, and responsible in meeting its mission.

**I. Board Development**

Prior experience of new Board members on other administrative and nonprofit Boards is valuable, as is service on other Association projects, committees, and juries. (See also Chapter V, Criteria for Board Membership.) Board development is ongoing throughout a member's term of service. The Association's Executive Director and senior staff conduct an orientation for new Board members before their first meeting, and the Executive Director and staff are always available to help Board members as they familiarize themselves with the governance of the Association and acquire a deeper knowledge of the Association and its programs. In addition to the fall, winter, and spring Board meetings, a "Board retreat" is held biennially on the day before the regular October Board meeting.

**J. Board Financial Commitment ("Give or Get")**

Each director of the Association should, within his or her means, provide financial support for the Association through annual donations and, in furtherance of such goal, each Director is expected, where possible, to give or get at least \$500 in cash annually. Board members are also encouraged to supplement any cash donation with funds to defray the expenses of travel to and accommodations at Board meetings that might be otherwise borne by the Association.<sup>3</sup>

Board members are active in seeking sources of income for the Association, including pursuing grant opportunities and contacting prospective private donors, in consultation with the Association's development office. Board members should communicate with the Executive Director concerning all such opportunities, before pursuing them. Raising money for the Association is a duty of the Board.

---

<sup>3</sup> Per resolution of the Board of Directors, approved October 28, 2007, superseding resolutions of the Board of Directors approved February 22, 2004; per resolution of the Board of Directors, approved February 24, 2008.

## **K. Code of Conduct**

### **1. Purpose**

The Board of Directors governs the College Art Association. Board members' terms are limited to four years, ensuring that diverse perspectives are regularly incorporated into the Association's leadership. The Board of Directors provides leadership for the Association and sets policy to enable the Association to achieve its mission:

This Board of Directors' Code of Conduct (1) defines the Association's expectations for every Board member; and (2) identifies conflicts of interest that may arise during a Board member's service.

Board members must exercise sound judgment in fulfilling their duties of care, loyalty, and compliance, which are essential to carrying out Board responsibilities. Service on the Board involves dealing with the Association's policies, its strategic plan, its budget and other financial matters, elections, and governance. The business of the Association, including matters brought before the Board for decision, may on occasion intersect with Board members' private interests.

### **2. Legal Duties**

Under applicable law, Board members must exercise their rights and responsibilities in conformance with the following duties:

#### **a. Duty of Care**

Board members will exercise care that is at least equivalent to that which an ordinarily prudent person would exercise in like position and under similar circumstances and exercise reasonable care in making business judgments for the Association.

#### **b. Duty of Loyalty**

In fulfilling his or her duty of loyalty to the Association, a Board member must be mindful of any conflicts of interest. The following is intended to ensure that every Board member's decisions affecting or about the Association and the use or disposition of its assets are made solely for the benefit of the Association and are not influenced by any private profit, personal gain, or gain for organizations with which the Board member is affiliated. The Duty of Loyalty and the Association's policy on conflict of interest (see below) require that every Board member avoid even the appearance of a conflict of interest.

Board members are obligated to

- Make the Association's interests a high priority within other personal and professional obligations.

- Exercise sound judgment in determining possible conflicts of interest. For guidelines, see “Possible conflict of interest” in the “Definitions” section below.
- Disclose any possible conflicts of interest.
- A Board member who may be involved in an Association business transaction in which that Board member has a possible conflict of interest will promptly notify the President.
- Any such Board member will refrain from voting on such transaction, participating in deliberations concerning it, or using personal influence in any way in the matter.
- Such Board member’s presence may not be counted in determining the quorum for any vote on such matter.
- Any conflict of interest will be disclosed to the Board of Directors prior to any vote on the latter, and the disclosure will be recorded in the minutes of the Board meeting. Consideration of a matter on which a Board member has disclosed a conflict of interest will proceed in the same manner and with the same business judgment as any other matter would proceed.
- Board members may accept token gifts of appreciation for their service but must be aware that the giving of gifts has the potential to influence their behavior, and that the giving of gifts may create the appearance that one’s behavior has been influenced.
- Board members must refrain from using the Association’s name, property, facilities, or organization in connection with any activity not approved by the Board.

c. Duty of Compliance

Board members will

- Act at all times in accordance with the By-laws of the Association to further the Association’s mission.
- Exercise sound business judgment and make prudent and ethical decisions to clarify, achieve, and sustain the mission of the Association.
- Avoid allowing other parties or outside interests to interfere with these principles or adherence to the Code of Conduct.
- Ensure inclusiveness and open discourse within the arts-and-humanities community by promoting mutual respect for diverse points of view and perspectives.
- Respect confidentiality regarding internal affairs as discussed at all Board meetings and at any other meetings of the Association or its committees where confidentiality can reasonably be expected.

- Adhere to stated policies of the Association regarding expenditure of and accountability for all funds made available to them for travel and any other purpose.

3. Procedure

The Board of Directors will consider any alleged or actual violations of this Code of Conduct.

The Board, by a majority vote, can admonish a Board member for violating this code.

An elected or appointed director may be removed for violation of, or an unwillingness to comply with, this code upon a two-thirds vote of all the other directors then in office.

Any Board member charged with a violation of, or with an unwillingness to comply with, this code may make a statement to the Board and answer questions posed by the Board, but may not participate in a vote on admonishment or removal.

4. Other Causes for Removal from the Board

A Board member may be admonished or removed by the Board for other reasons, including but not limited to:

- Failure to maintain Association membership in good standing
- Conviction of a felony
- Determination by a court of law that the member is not of sound mind

5. Definitions

a. “Involved in an Association business transaction” means initiating, making the principal recommendation for, or approving a purchase or contract; recommending or selecting a vendor or contractor; drafting or negotiating the terms of such a transaction; or authorizing or making payments from Association accounts.

b. “Possible conflict of interest”:

- A possible conflict is considered to exist where such person is (or expects to be) retained as a consultant or contractor by an organization that seeks to do business with the Association, and whenever a transaction will entail a payment of money or anything else of value to the Board member, a close relative, or a member of the Board member’s household.
- A “possible conflict of interest” exists when a Board member has an interest in an organization that is in competition with a firm seeking to do business with the Association if the Board member’s position gives access to



proprietary or other privileged information that could benefit the organization in which the Board member has an interest.

- iii. A “possible conflict of interest” exists when a Board member is a trustee, director, officer, or employee of an organization that is seeking to do business with or has a significant connection with the Association or is engaged in activities that could be said in a business contract to be “in competition with” the programs of the Association.

- 6. Board of Directors’ Statement on Conflict of Interest and Confidentiality  
To confirm their adherence to this Code of Conduct, all members of the Board of Directors shall annually sign the CAA Statement on Conflict on Interest and Confidentiality which follows herewith:

**CAA Statement on Conflict of Interest and Confidentiality**

*Approved by the Board of Directors, October 22, 2006, and revised May 1, 2011, and May 6, 2012.*

All members of the College Art Association Board of Directors and CAA committees, juries, and editorial boards, nominating committees and task forces must adhere to the highest ethical standards of professional conduct.

A conflict of interest arises when an individual’s personal interest or bias compromises his or her ability to act in accordance with professional or public obligations. In situations where no public scrutiny or oversight is possible, the risk of a conflict of interest increases; therefore, when performing peer review, reviewing grant applications, vetting manuscripts for publication, reviewing a book or other work of scholarship, evaluating annual-meeting program proposals, selecting prize or award recipients, or other such activities, participants are charged to exercise particular care in avoiding a conflict of interest.

Members of the Board of Directors, committees, editorial boards, and juries, task forces and authors of reviews and peer reviews should avoid situations in which they may benefit financially at the expense of their professional obligations. They must disclose all potential conflicts of interest of which they become aware to the appropriate person(s) (e.g., colleagues on a jury, chair of an editorial board, commissioning editor). After such disclosure and discussion, the appropriate action may include recusal from any decisions or other actions in which a conflict of interest arises, or rejection or reassignment of a submitted review that presents a conflict of interest. An individual should normally refuse to participate in the formal review of work by anyone for whom he or she feels a sense of

personal obligation, competition, or enmity (adapted from the American Historical Association's Statement on Standards of Professional Conduct, at <http://www.historians.org/about-aha-and-membership/governance/policies-and-documents/statement-on-standards-of-professional-conduct>).

Persons serving in a position of authority at the Association, such as members of the Board of Directors, should take all appropriate steps in accordance with Article V, Section 6, of the Association By-laws, including proper disclosure of all relevant facts that present a potential conflict of interest, to ensure that no actual conflict of interest arises from the exercise of that authority.

Members of Association committees, juries, editorial boards, task forces, and authors of reviews published by the Association must conduct their personal and professional affairs in such a manner as to avoid any conflict of interest with their Association duties and responsibilities or their responsibilities to the scholarly community. Each member is obligated to disclose to the committee, jury, editorial board, or commissioning editor any personal, financial, or professional interest in any business coming before the body or any such interest in the material under review.

Members of CAA committees, juries, and editorial boards, task forces and authors commissioned to write reviews published by CAA must conduct their personal and professional affairs in such a manner as to avoid any breach of confidentiality. Each individual member of the CAA Board, committees, juries, and editorial boards should use reasonable efforts to maintain the confidentiality of information exchanged between or among members, using measures similar to those that he or she would use to protect his or her own similar confidential information.

Persons serving in a CAA capacity should be aware of the following situations that may present a potential conflict of interest or would constitute a breach of confidentiality:

#### Award and Grant Juries

- The juror has been involved in the production or review of the written or artistic output of a nominee or applicant.
- The juror is currently a member of an editorial board of a press that is a nominee or applicant for a grant. (It is not a conflict of interest for a juror to have published with such a press.)
- The juror has a personal relationship with the nominee. Personal relationships that may create a conflict of interest include: immediate family member, domestic or professional partner, research collaborator, dissertation (or, in some cases, master's

thesis) advisor/advisee, current teacher or mentor or current student.

- The juror is being considered for employment at the same institution as the nominee, or the nominee is being considered for employment at the juror's institution. In either case, it is the juror who should recuse him- or herself.
- The juror could benefit from the decision financially.
- The juror feels a sense of personal obligation, competition, or enmity toward the nominee or the nominee's work. (It is not a conflict of interest for a juror to work in the same field of specialization or discipline as the nominee.)

The following constitute breaches of confidentiality:

- A juror discloses the names of candidates for awards to individuals outside the jury.
- A juror discloses the votes cast by members to individuals outside the jury.

All issues regarding conflict of interest and confidentiality that are not addressed by the above list should be discussed by the juror with the chair. The chair may, in turn, refer the matter to the appropriate Vice President (of Publications, of Committees, of Annual Conference), if necessary.

### Journals

At CAA journals, at-large members of editorial boards (those who are not editors or reviews editors) serve in an advisory capacity and do not acquire content. The risk of conflict of interest is therefore higher for editors-in-chief and reviews editors.

### Editors and Reviews Editors

The process by which books, exhibitions, and other subjects are chosen for review and reviewers commissioned is confidential to the reviews editor and must remain so. If the titles of books under consideration for review and the names of the reviewers are reported to the editorial board, its members must not disclose to anyone else, in particular the authors of books, curators of exhibitions, and other subjects of review.

Editors and reviews editors should review with special care the potential for conflict of interest by them or by authors of reviews in the following cases:

- The editor is currently a member of an editorial board of another journal or publication that is competitive with the Association journal
- The editor has a personal relationship with:
  - The creator of an artwork or the author of a text being submitted for consideration for publication

- The author of a book being considered for review
- The curator of an exhibition being considered for review

Personal relationships that may create a conflict of interest include: immediate family member, domestic or professional partner, research collaborator, dissertation (or, in some cases, master's thesis) advisor/advisee, current teacher, or mentor or current student.

- The contributor is being considered for employment at the editor's institution
- The editor could benefit from the decision financially
- The editor feels a sense of personal obligation, competition, or enmity toward a prospective contributor or his or her work. (It is not a conflict of interest for an editor to work in the same field of specialization or discipline as the artist, author, or curator or at the same institution.)

If a reviewer has any personal relationship or conflict of interest with a contributor (including creator, author, or curator), then that relationship must be disclosed within the review.

Examples of cases to be avoided by reviews editors:

- Accepting a prewritten unsolicited or uncommissioned review without confirming that no conflict of interest exists. (An unsolicited or uncommissioned offer to review is not necessarily a conflict of interest. If the editor performs due diligence in checking for potential conflicts, such an offer may legitimately be accepted. Consultation with an editorial-board chair and disclosure of potential conflict are recommended.)
- Commissioning a review of the editor's own work
- Assignment of a review by the editor to him- or herself or to a current member of the editorial board
- Assignment of a review to a current member of the Board of Directors

Editorial-Board Members at Large

- The member is currently a member of an editorial board of another journal or publication that is competitive with the Association journal
- The member could benefit from a decision or activity of the editorial board financially

When a member at large of an editorial board is asked to perform peer review for the journal, the stricter guidelines concerning editors apply.

Any situation that presents a potential conflict of interest, whether or not identified above, should be discussed by the editorial-board member with

the editorial-board chair. The chair may, in turn, refer the matter to the Vice President of Publications, if necessary.

## Committees

Members of the Association's Nominating Committees must hold in strict confidence all information provided to them and all information exchanged among them relating to their service on such committee, including, without limitation, the names of candidates for nomination to the Board, interviews, votes taken during committee meetings, and the final results of the committee deliberations (until such final results are made public). Except as approved or requested by the Executive Committee, members of such committees may not discuss or disclose confidential information of the committee to anyone other than the other members of the committee. Any questions related to a committee members obligations to maintain the confidentiality of information privy to the committee should be discussed with the Vice President for Committees, who may, in turn refer the matter to the Executive Committee, if necessary. In certain circumstances a committee member may be asked by the Executive Committee to disclose confidential information to the Executive Committee.

The Association's Conference Committee acts in a capacity similar to that of an award or grant jury when they review applicants for inclusion in conference sessions, events, or exhibitions. In such circumstances they are bound by the guidelines for juries, above.

The Association's Publications Committee supervises the editorial boards but does not acquire content for Association journals. It is charged with ensuring that editorial boards adhere to these guidelines.

Other Association committees such as Professional Interests, Practices, and Standards Committees and task forces may from time to time be responsible for enacting or adapting professional and ethics guidelines, and should therefore also be alert to the risk of conflict of interest.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

### 7. Criteria for Board Membership

The Nominating Committee, in addition to the committee's charge in Article VII, Section 2, of the Association By-laws, will take into account the following during the nominating process and subsequent deliberations for determining the final slate of Board candidates to be put forward to the full membership:

College Art Association experience  
Previous administrative/fiduciary responsibilities  
Effective oral and written skills  
Demonstrated commitment to serve actively on the Board  
Willingness to raise funds  
Overview of the field at large  
Previous experience with boards  
Demonstrated interest in advocacy  
Professional profile in one's own field, with the goal of representing and extending the Association's diverse membership<sup>4</sup>

Candidates should make the Association's interests a high priority within other personal and professional obligations. Candidates must be Association members in good standing. When called upon, Board members are encouraged to nominate candidates who are considered leaders in their fields and therefore likely to make significant professional contributions to the organization.

8. Responsibilities of the Board of Directors as Liaisons to Professional Interests, Practices, and Standards (PIPS) Committees  
The following guidelines are adopted for the director/liaisons to the PIPS Committees:
  - a. Each director/liaison's primary role is to facilitate the work of the PIPS Committee to which he or she has been assigned by providing a context within which (or a reference point for) the work of that committee in regard to the Association's mission, By-Laws, strategic plan, and financial and staff capabilities.
  - b. Director/liaisons are appointed annually for one-year terms to specific PIPS Committees by the President in consultation with the Vice President for Committees and the Executive Director based on directors' professional interests, expertise, and capabilities. (PIPS Committee members are appointed annually by the President in consultation with the Vice President for Committees and Executive Director who, in turn, consult with the chair of each PIPS Committee and with the director/liaison and the staff liaison for that committee.)
  - c. In serving as director/liaison to the PIPS Committee to which he or she has been assigned, the director consults first with the Vice President for Committees or with the Executive Director on questions related to procedures, new initiatives, or questions of propriety, ethics, or confidentiality.

---

<sup>5</sup> Per resolution of the Board of Directors, approved February 22, 2004; per resolution of the Board of Directors, approved February 24, 2008.

- d. The director/liaison attends all meetings and conference calls of the PIPS Committee to which he or she is assigned and reports back to the Vice President for Committees after each meeting in the form of a short written summary that outlines committee discussions and actions.
- e. The director/liaison is a nonvoting member of the PIPS Committee to which he or she is assigned (and his or her membership does not count for purposes of determining a quorum of the committee).
- f. The director/liaison is expected to participate in all discussions related to the work of the PIPS Committee and to offer advice.
- g. The director/liaison should inform the PIPS Committee on Association procedures and how matters of concern to the committee may be brought to the attention of the Executive Committee.
- h. The director/liaison works cooperatively with the staff liaison to the PIPS Committee and endeavors to ensure that the PIPS Committee and its members do not assign their work to Association staff.

Adopted by the Board of Directors on October 23, 2011.

## **VI. EXECUTIVE DIRECTOR**

---

*Updated February 26, 2006*

The Executive Director serves as the chief executive officer of the College Art Association, managing an annual budget, a staff of approximately thirty individuals, and other resources, all to achieve the Association's annual and long-term goals. The Executive Director articulates the Association's vision and mission to the membership and to the larger visual arts, education, and cultural communities and is responsible for implementing the priorities and policies approved by the Board of Directors. The Executive Director oversees a wide variety of programs, including an extensive scholarly publication program, an annual conference, a career center, employment-related programs, an exhibitions program, an advocacy program, and other member-services activities.

The Executive Director reports to the Board and works with the Board to develop the Association's strategic plans.



**A. Key Duties and Responsibilities**

1. Personnel/Human Resources: The Executive Director has overall responsibility for managing, evaluating, and supervising the Association's staff and contract employees to ensure that the Association's policies and programs are carried out. The Executive Director conducts annual performance evaluations of senior staff and reviews and approves evaluations of subordinate staff. The Executive Director sets compensation levels and is finally responsible for all disciplinary actions. The Executive Director is responsible for ensuring that all policies and practices related to staff management comply with applicable federal, state, and local laws and for promoting the Board's value of inclusiveness. The Executive Director advises the Board of staff turnover and of any employment/termination agreements that have an effect on the Association's budget. The Executive Director prepares contingency and succession plans to ensure smooth transfer of programmatic and financial responsibilities when required due to staff turnover.
2. Program Management and Administration: In conjunction with the Board, the Executive Director develops annual and multi-year objectives for the Association that reflects the goals and priorities of Board-approved strategic plans. The Executive Director periodically reviews staffing plans and existing programs to respond, as appropriate, to changing issues in the fields of visual arts and higher education. The Executive Director proposes new initiatives and ensures that existing programs adapt to fulfill effectively the vision and mission of the Association over time. The Executive Director compiles information and prepares annual reports to the Board that evaluate the effectiveness of the Association's various activities.
3. Fiscal Management: The Executive Director prepares annual budgets that reflect the Board's priorities as set forth in the strategic plan then in effect. The Executive Director presents proposed budgets to the Finance and Budget Committee, ultimately for Board approval in a timely manner and, with the Finance and Budget Committee, ensures that all expenditures of the Association are consistent with the Board-approved budget. The Executive Director recommends adjustments to the budget when necessary. The Executive Director provides periodic financial reports, as required by the Finance and Budget Committee and the Board. The Executive Director works with the Treasurer to ensure that the Association maintains, documents, and protects, in accordance with good practice and legal requirements, the Association's financial and materials assets, and that record-keeping and reporting procedures are consistent with applicable accounting principles and practices. The Executive Director works with the Treasurer to monitor the Association's endowment funds to ensure stability and that expenditures from endowment funds are consistent with designated purposes.
4. Board and Committee Relations: The Executive Director maintains active and ongoing communication with the Board, informing the Board of

issues and trends affecting the Association and its membership in the fields in which members are active. The Executive Director assists the President in planning the agenda and preparing materials for meetings of the Board, the Executive Committee, and Finance and Budget Committees. The Executive Director regularly advises the President and, as appropriate, the Executive Committee of important operational matters. As an ex-officio member of all committees of the Board, the Executive Director attends, as possible, all committee meetings and represents concerns of the staff at such meetings. The Executive Director works with Counsel, the officers of the Association, and senior staff to ensure that the Association and its committees comply with the By-Laws of the Association without compromising the independence of committee decisions.

5. Member Relations: The Executive Director articulates the Association's vision, mission, and programs to the membership and ensures that staffing and administrative processes provide a high level of service to the members. Through the Association newsletter, website, member database, and other avenues of communication, the Executive Director seeks to foster open communication with the membership and solicits feedback from the members regarding the Association's programs. The Executive Director proposes revisions to existing programs and new initiatives, for approval by the Board, to deliver benefits to the Association's members.
6. Fundraising and Development: The Executive Director develops and implements annual and multi-year fundraising plans to increase support for operating expenses, existing programs, and Board-approved new initiatives, and to enhance the Association's endowment.
7. Advocacy and Service: The Executive Director provides leadership to the fields of the Association's membership by serving as an advocate for the Association's core values. The Executive Director serves as spokesperson for the Association and, as appropriate, brings advocacy and legislative matters to the Board. The Executive Director maintains ongoing contact with, and may serve on the boards of, other arts and humanities organizations, learned societies, and CAA-affiliated organizations. The Executive Director promotes the Association, including its values, programs, and policies, within the broader arts, educational, and cultural communities.

## **VII. CAA COMMITTEES, JURIES, EDITORIAL BOARDS, PUBLICATIONS COMMITTEE, AWARD JURY HANDBOOK**

---

### **A. Committees, Juries**

The Association has two kinds of committees: those established by the Association By-laws, and those established by the Board of Directors. By-law committees are integral to the governance of the Association and may only be modified by vote of the full membership.

Committees established by the Board may be modified by the Board. Among these, two are freestanding (Annual Conference Committee, Publications Committee), while the others fall into clusters. There are nine Professional Interests, Practices, and Standards (PIPS) committees; three editorial boards, and fifteen juries (twelve awards juries and three publication grant juries). Structure and administration differ for these various kinds of committees, editorial boards, and juries, as does the scope of their responsibilities. Editorial boards and juries usually have a more limited ambit than other committees. All members of committees must be Association members in good standing.

These committees do a great deal of the work of the Association on behalf of the Board; they develop and implement projects, propose guidelines, and conduct field research. A close relationship between the Board and the committees is essential (see Introduction).

#### **1. By-laws Committees**

##### **a. Audit Committee**

The Audit Committee was established in 2008 with the express purpose to assist the Board of Directors in fulfilling its responsibility to oversee management's conduct of the financial reporting process of the Association and the audit efforts of the Association's independent accountants and internal auditors.

Composition: The Audit Committee is comprised of the members of the Finance and Budget Committee who are elected Directors of the Association and the Treasurer, in addition to other persons, as determined from time to time by resolution of the Board. The Chairman of this Committee is the Treasurer of the Association.

##### **b. Executive Committee**

Between meetings of the Board, the Executive Committee advises the Board, undertakes the management of the business of the Association, and exercises such powers as may be delegated to it by the Board.

The Executive Committee generally meets in person the day before each regularly scheduled meeting of the Board of Directors and bimonthly between meetings via conference call, at the call of the chair and in consultation with the Executive Director. Other meetings may be scheduled in accordance with Article VIII, Section 3, of the By-laws.

Composition: The Executive Committee is composed of the elected officers (i.e., the President, Vice President for External Affairs, Vice President for Committees, Vice President for Annual Conference, Vice President for Publications, and Secretary), the Treasurer, the Counsel, and the Executive Director. The latter three are nonvoting.

Appointment: The Board of Directors nominates candidates for elected officers from among its membership. All Board members are encouraged to run for officer positions.

Chair: The President chairs the Executive Committee.

Term: Executive Committee members serve for a term of one year, and may run for a second one-year term. The Executive Committee members may resign or be removed from the Executive Committee, at which point their term of service ends.

Compensation: Committee members serve as volunteers and are not entitled to receive compensation for service, but may receive expense reimbursement in connection with attending meetings, in accordance with Association policy.

c. Finance and Budget Committee

The Finance and Budget Committee is responsible for the general planning of the financial affairs of the Association, including the preparation, with the Executive Director and Chief Financial Officer, of an annual budget for review and approval by the Executive Committee and the Board, and the arrangement of an annual audit of the Association's books.

The Finance and Budget Committee meets, in person or via conference call, at least three times a year at the call of the chair and in consultation with the Executive Director.

Composition: The Finance and Budget Committee is composed of the elected officers, the Treasurer, the Executive Director, and the

Association's Chief Financial Officer. The latter three are nonvoting.

Appointment: See Executive Committee.

Chair: The Treasurer chairs the Finance and Budget Committee.

Term: See Executive Committee.

Compensation: See Executive Committee.

d. Investment Committee

The Investment Committee manages and reviews the application of the Association's investment policies and guidelines, including the equity and fixed-income, ratio target ranges. The Investment Committee will define the Association's "acceptable risk" profile and may, based on its analysis of a portfolio's performance, make recommendations regarding the selection and retention of fund managers to the Board through the Finance and Budget Committee. The Investment Committee is comprised of the Treasurer, who chairs the committee, the President and the Chief Financial Officer. The Investment Committee reports to the full Finance and Budget Committee at least annually.

Appointment: See Executive Committee.

Chair: The Treasurer

Term: See Executive Committee.

Compensation: See Executive Committee.

e. Nominating Committee

The Nominating Committee is charged with nominating candidates to the Board of Directors, soliciting nominations from the membership and Board, interviewing candidates, and selecting the final slate of candidates. In making its selection, the Nominating Committee takes under advisement the current Board's and professional staff's analyses of needs, which takes into account changes in the composition of the Board and Association's desire for a balanced representation of the Association membership, as expressed in the Association By-laws (see Art. VII, Sec. 2). Calls for nominations and self-nominations to run for membership on the Board appears at few times online in *CAA News* each year.<sup>5</sup>

---

<sup>5</sup> Usually in the January–March issues, with a deadline for sending application materials in early April. All applicants who have completed the application materials are interviewed by members of the Nominating Committee

The committee's goal, in accordance with Article VII, Section 2, of the By-laws, is to select candidates who have a record of service to Association and who demonstrate a substantial understanding of the duties and responsibilities of Board members, including the extent and nature of the commitment that is required. The committee should select candidates who have demonstrated knowledge, skills and accomplishment in the areas of management, budget and development, have had previous experience with organizations and boards, have an overview of the field at large and professional profile in one's own field, have demonstrated commitment to serve actively on the Board with the goal of representing and extending the Association's diverse membership, have a record of prior service to the Association committee such as a committee or jury work or other involvement, and have effective oral and written communications skills. The Vice President for Committees, who chairs the Nominating Committee, presents the final slate of candidates to the Board.

In addition, the Nominating Committee selects the at-large members of the successive Nominating Committee.

The Nominating Committee meets at least twice a year at the call of the chair and in consultation with the President and the Executive Director.

Composition: The Nominating Committee is composed of eight (8) members: The Vice President for Committees (nonvoting), three (3) Board members (but not elected officers) in their last two (2) years of service, four (4) at-large members of the Association's membership. The Executive Director attends meetings of the Nominating Committee in an advisory, nonvoting capacity.

Appointment: The three Board members who serve on the committee are elected by the Board of Directors at its February meeting. The four at-large members are selected by the prior year's Nominating Committee. One of these at-large members is a returning member of the prior year's Nominating Committee. A call for nominations and self-nominations to the Nominating Committee appears in a few winter online issues of *CAA News*.<sup>6</sup>

---

during the summer. The committee picks the final slate of candidates at its fall meeting and the final slate is presented to the full membership in late December or early January. New Board members are elected at the Annual Conference, and Board service begins at the spring Board meeting and ends on the day prior to a spring Board meeting at the end of a four-year term.

<sup>6</sup> Usually in September and November, with a deadline for sending application materials by early January. Service on the committee starts in March.

Committee members serve as volunteers and are not entitled to receive compensation for service, but receive expense reimbursement in connection with attending meetings, in accordance with Association policy (see Chapter VIII.F, Travel and Hotel Policy).

Chair: The Vice President for Committees chairs the Nominating Committee meeting and does not vote except in the case of a tie. The Executive Director attends the meeting in an ex-officio capacity and does not vote.

Term: All at-large members serve a one-year term, except the one returning member, who serves a two-year term. Board members may run for a second consecutive one-year term. The at-large members and Board members may resign or be removed from the Nominating Committee, at which point their term of service ends.

2. Committees and Juries Established by the Board of Directors  
Chairs of these committees, editorial boards, and juries each make an annual report to the Board.

Members of these committees, editorial boards, and juries serve as volunteers and are not entitled to receive compensation for service (the exceptions are editors-in-chief and reviews editors), but may receive expense reimbursement in connection with attending meetings, in accordance with Association policy (see Chapter VIII, Travel and Hotel Policy).

- a. Annual Conference Committee

The Annual Conference Committee, working with the Programs Department staff, selects the sessions and shapes the program of the CAA Annual Conference. The committee ensures that the program will reflect the goals of Association and of the Annual Conference, namely, to make the conference an effective place for intellectual, aesthetic, and professional learning and exchange; to reflect the diverse interests of the membership; and to provide opportunities for participation that are fair, equal, and balanced.

The Annual Conference Committee meets at least two times a year at the call of the chair.<sup>7</sup> Regional representatives meet with the

---

<sup>7</sup> Although the committee meets at the call of the chair, meetings are usually scheduled in advance and in coordination with other relevant Association activities and deadlines. The committee usually meets in conjunction with the October board meeting 1½ years before the Annual Conference it is charged with designing, to select sessions. It may meet again at the subsequent Annual Conference.

Vice President for the Annual Conference and the Director of Programs, in the city where the conference will next take place to develop the program schedule.<sup>8</sup>

Composition: The committee has ten (10) voting members: six (6) Board members, one of whom is the Vice President for the Annual Conference; the chair of the Services to Artists Committee; three (3) at-large members; and the Director of Programs (nonvoting). At all times, the committee should include at least two practicing artists, two art historians, and one museum professional.

In addition, two regional representatives from the host region where the Annual Conference will next take place (one artist and one art historian) serve on the committee for the planning and scheduling for the meeting in their region.

Appointment: Members are appointed by the Association President in accordance with Article VIII, Section 2, of the Association By-laws and in consultation with the Vice President for the Annual Conference and the Director of Programs. A call for nominations and self-nominations for at-large membership and for regional representatives appears in two consecutive issues of *CAA News* and on the Association website each year.

Chair: The Vice President for the Annual Conference serves as chair of the Annual Conference Committee (voting).

Term: CAA Board members serve a term of three (3) years or a term coterminous with their Board membership, whichever is shorter. The chair of the Services to Artists Committee serves a term that is coterminous with her or his chairship. The three at-large members serve for a term of three (3) years.

Representatives from the host region (one artist and one art historian) serve on the committee for the planning and scheduling of the meeting in their region.<sup>9</sup> If, prior to the end of a term, there is a vacancy, either by resignation, removal, death, or incapacity, then the Association President shall appoint a member for the remainder of such term. All members may resign or be removed from the committee, at which point their term of service ends.

---

<sup>8</sup> Usually six months prior to the conference they are scheduling.

<sup>9</sup> From spring of the year two years prior to the Conference, through that conference.



Removal: Committee membership can be terminated for the following reasons: not an Association member; the member has acted in violation of the Conflict of Interest Statement set forth in this handbook; the member has not been in communication with committee chair or other committee members for over six months; a member has been convicted of a felony; it has been determined by a court of law that the member is not of sound mind.

b. Awards Juries

The Association currently presents twelve awards for outstanding achievements in the fields of art, art history, criticism, and conservation. Each award has its own jury. The awards juries meet via conference call, and electronically, at the call of the chair in consultation with the Director of Programs. Meetings are usually scheduled in advance and in coordination with other relevant Association activities and deadlines.

Composition: Each jury has three members; the book-award juries have five members. All members of awards juries must be Association members in good standing. Board members are not eligible to serve on the Awards Juries during their tenure on the Board.

Appointment: Members are appointed by the Association President in accordance with Article VIII, Section 2, of the By-laws and in consultation with the Vice President for Committees and the Director of Programs. A call for nominations and self-nominations to the awards juries appears in two consecutive issues of *CAA News* and on the Association website each year.<sup>10</sup> Board members, awards jury chairs, and jury members are also asked to make nominations.

Chairs: Awards jury chairs are each appointed from among current jury members by the President in consultation with jury members, the Vice President for Committees, and the Director of Programs.

Term: Jury members each have a staggered three-year nonrenewable term. Chairs serve a two-year nonrenewable term. Jury members may resign or be removed from the jury, at which point their term of service ends.

Removal: Jury membership can be terminated for the following reasons: not an Association member; the member has acted in violation of the Conflict of Interest Statement set forth in this

---

<sup>10</sup> Usually the September issue, with a deadline for sending application materials in November.

handbook; the member has not been in communication with jury chair or other jury members for over six months; a member has been convicted of a felony; it has been determined by a court of law that the member is not of sound mind.

Each of the Association's annual awards is selected by a separate jury. The awards are:

- i. The Distinguished Teaching of Art Award, established in 1972, is presented to an artist of distinction who has developed a philosophy or technique of instruction based on his/her experience as an artist; has encouraged her/his students to develop their own individual abilities; and/or has made some contribution to the body of knowledge loosely called theory and understood as embracing technical, material, aesthetic, and perceptual issues.
- ii. The Distinguished Teaching of Art History Award, established in 1977, is presented to an individual who has been actively engaged in teaching art history for most of his/her career. Among the range of criteria that may be applied in evaluating candidates are: inspiration to a broad range of students in the pursuit of humanistic studies; rigorous intellectual standards and outstanding success in both scholarly and class presentation; contribution to the advancement of knowledge and methodology in the discipline, including integration of art-historical knowledge with other disciplines; and aid to students in the development of their careers.
- iii. The Distinguished Artist Award for Lifetime Achievement, first presented in 1988, celebrates the career of an artist who, among other distinctions, has demonstrated particular commitment to his or her work throughout a long career and has had an important impact nationally and internationally on the visual arts field.
- iv. The Artist Award for a Distinguished Body of Work, Exhibition, Presentation, or Performance, first presented in 1988, is a peer award given to an artist for exceptional work through exhibitions, presentations, or performances mounted from September 1 of the preceding year to August 31 in the current year. This award must tie an artist to an exceptional exhibition held in North America during the award period. It is presented to a living artist of national or international stature.

- v. The College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation was initiated in 1990 for an outstanding contribution by one or more persons who, individually or jointly, have enhanced understanding of art through the application of knowledge and experience in conservation, art history, and art.
- vi. The Alfred H. Barr, Jr. Award for museum scholarship was established in 1980, in honor of the founding director of the Museum of Modern Art and a scholar of early twentieth-century painting. This award is presented to the author or authors of an especially distinguished catalogue in the history of art, published in the English language from September 1 in the preceding year to August 31 in the current year under the auspices of a museum, library, or collection. Catalogues of public or private collections or significant portions thereof and exhibition catalogues are eligible. In the 2009 award year, a second Barr award was established for the author(s) of catalogues from smaller museums, libraries, and collections.
- vii. The Charles Rufus Morey Book Award, named in honor of one of the founding members of the Association and first teachers of art history in the United States, was established in 1953. This award honors an especially distinguished book in the history of art, published in the English language from September 1 in the preceding year to August 31 in the current year. Preference is given in the award of the prize to books, including catalogues raisonnés, by a single author, but major publications in the form of articles or group studies may be included. Publication of documents or inventories, unless specifically in the context of an exhibition, are also eligible.
- viii. The Frank Jewett Mather Award, first presented in 1963 for art journalism, is named in honor of the art critic, teacher, and scholar who was affiliated with Princeton University until his death in 1953. It is awarded for published art criticism that has appeared in whole or in part in North American publications during the year beginning September 1 and ending August 31. This award may be given for work that originated before the indicated period provided that such work extends into the award period. The Association welcomes nominees who have produced

significant critical work in the field of visual arts over the past year.

- ix. The Distinguished Lifetime Achievement Award for Art Writing was established in 2003. It includes art criticism, art history, art biography, and/or art theory published in the English language. The award is presented to an author who, among other distinctions, has demonstrated particular commitment to his or her work throughout a long career and has had an impact, nationally and internationally, on the field.
  - x. The Arthur Kingsley Porter Prize was established in 1957, in memory of a founding member of the Association and one of the first American scholars of the discipline. This award seeks to encourage high scholarly standards among younger members of the profession. The prize is awarded for a distinguished article published in *The Art Bulletin* during the penultimate calendar year by a scholar of any nationality who is under the age of thirty-five or who has received the doctorate not more than ten years before acceptance of the article for publication.
  - xi. The Art Journal Award, established in 2000, is presented to the author of the most distinguished contribution (article, interview, conversation, portfolio, review, or any other text or visual project) published in the *Art Journal* during the penultimate calendar year. Contributions published by current members of the *Art Journal* editorial board, the Board of Directors, or Association staff are not eligible.
  - xii. The Distinguished Feminist Award is the twelfth Award for Distinction, established by the Board of Directors at its October 2007 meeting. The award honors a person who, through his or her art, scholarship, or advocacy, has advanced the cause of equality for women in the arts. A three-member jury, appointed by the Board president and the Vice President for Committees from an open call for nominations and self-nominations, selects the recipient each year, beginning in 2008 for the 2009 awards.
3. Professional Interests, Practices, and Standards (PIPS) Committees  
PIPS Committees represent the constituent interests of the Association's membership and address professional issues, practices, and standards in the professions represented among Association members. They supervise ongoing projects and may recommend to the Board the initiation of

programs and the adoption of formal statements and guidelines that further the goals of the Association.

**Composition:** PIPS Committees are composed of members at large and, ideally, there should be one Board representative on each committee. Committee size should reflect the goals and needs of each individual committee and is determined annually by the President in consultation with the Vice President for Committees, the chair, and the Executive Director. In general, committees should have on average eight or nine members.<sup>11</sup>

**Appointment:** A call for nominations and self-nominations appears in a number of online issues of *CAA News*<sup>12</sup> each year. In addition, Board members and current committee members are asked to make nominations. In consultation with the Vice President for Committees and the Executive Director, the President reviews all nominations and appoints new members to the PIPS Committees. Candidates for membership in a PIPS Committee should possess expertise appropriate to the committee's work. All members of PIPS Committees must be Association members in good standing.

**Chairs:** PIPS Committee chairs are appointed from among current committee members by the President in consultation with committee members, the Vice President for Committees, and the Executive Director. Chairs serve a two-year nonrenewable term, though on occasion a chair's term may be extended by one year.

**Term:** Committee members each have a staggered three-year term; members may be reappointed by the President for a consecutive additional year in special circumstances, such as to complete a pending or in-progress project. Committee membership may be terminated by the President in consultation with the Vice President for Committees, and the Executive Director and the relevant committee chair if a member has not been an active participant in the committee's work for six months or more. All members may resign or be removed from a PIPS Committee, at which point their term of service ends.

**Annual Conference Sessions and Meetings:** All PIPS Committees hold an annual business meeting at the Annual Conference. In addition, each PIPS Committee may sponsor one 1½-hour conference session on a topic related to its mission. These short sessions need not be approved by the Annual Conference Committee but are subject to review by the Director of

---

<sup>11</sup> Per 2000–2005 Strategic Plan, II Committees: Objective I: Strategy 5.

<sup>12</sup> Usually in July and September, with a deadline for nominations and self-nominations in November. Terms start in February at the Annual Conference.

Programs. All PIPS Committees may also submit one proposal per year for a 2½-hour conference session, or two such sessions if co-sponsored with a second PIPS Committee. Committee-sponsored 2½-hour sessions are subject to selection by the Annual Conference Committee and are vetted in the same manner and process as all other regular conference sessions.

Removal: Committee membership can be terminated for the following reasons: not an Association member; the member has acted in violation of the Conflict of Interest and Confidentiality Statement set forth in this handbook; the member has not been in communication with committee chair or other committee members for more than six months; a member has been convicted of a felony; it has been determined by a court of law that the member is not of sound mind.

Assessment: The Executive Committee reviews all PIPS Committees on a three-year basis (one third of all committees is reviewed each year) to assess whether each is meeting its mission and charge, and whether each committee is still relevant to the mission and goals of the Association. The committee review process also provides committees with the opportunity to examine whether or not their charge is still relevant to the Association and whether or not their work is meeting the charge.

All members of committee under review are asked to complete a questionnaire in the late fall. The Vice President for Committees collects responses, compiles and reviews data, and drafts a report for the Executive Committee. The chairs of committees under review have the opportunity to see and respond to the report prior to its distribution to the Executive Committee. For the most part, this provision is made use of when a committee's existence is endangered. The Executive Committee reviews committee annual reports and questionnaire results at its winter meeting (i.e., at the Annual Conference) and may take action at that time to revise a committee's charge, dissolve a committee, or place it on probation. The Executive Committee reports to the Board at the winter meeting on any actions taken.

Dissolution: The Executive Committee may, upon review, determine that a committee no longer serves the Association's needs. Reasons may include, but are not limited to, that a committee has completed its mission or no longer serves the membership. In such cases, the Executive Committee may present a recommendation to the Board of Directors to dissolve or reorganize a committee. A PIPS Committee may also make such a recommendation for its own dissolution or reorganization to the Executive Committee at the time of review or to the Board at any time.

Probation: A committee may be put on probation by the Board, usually after assessment at its winter meeting, if the committee is not meeting its charge, but the charge is determined by the Executive Committee still to be relevant to the Association. Should a committee be put on probation, it will have until the following October to make changes to meet the Board's request for improvements.

Currently there are nine (9) Professional Interests, Practices, and Standards Committees.

a. Charges of the PIPS Committees

- i. The Committee on Diversity Practices supports the development of global perspectives on art and visual culture. The committee promotes artistic, curatorial, scholarly and institutional practices that deepen appreciation of political and cultural heterogeneity as educational and professional values. To that end the committee assesses and evaluates the development and implementation of curricular innovation, new research methods, curatorial and pedagogical strategies, and hiring practices that contribute to the realization of these goals
- ii. The Education Committee promotes the visual arts as essential human activity; as a creative endeavor and subject of cultural and historical inquiry and activity, and encourages excellence in teaching at all levels. Its focus is on pedagogy at the higher education level in art history, visual culture, studio, aesthetics, and art criticism, and on interface between arts teaching and learning research and practice.
- iii. The Committee on Intellectual Property monitors and interprets copyright legislation for the benefit of the Association's various constituencies. In so doing, it seeks to offer educational programs and opportunities for discussion and debate in response to copyright legislation that affects educators, scholars, museum professionals, and artists.
- iv. The International Committee seeks to foster an international community of artists, scholars, and critics within the Association; to provide forums in which to exchange ideas and make connections; to encourage engagement with the international student community; to develop relationships between the Association and

organizations outside the United States with comparable goals and activities; and to assist the Association's Board of Directors by identifying and recommending advocacy issues that involve the Association and cross national borders.

- v. The Museum Committee provides a bridge between scholars and arts professionals in the academic and museum fields. It offers a forum for the discussion of issues of mutual interest and promotes museum advocacy issues within the Association. The committee lends support and mentorship for both seasoned and emerging professionals to protect and interpret the arts within museums.
- vi. The Professional Practices Committee responds to specific concerns of the membership in relation to areas such as job placement and recruitment, tenure and promotion procedures, scholarly standards and ethics, studio health and safety, and artists' practices. The Professional Practices Committee also oversees the Association's Standards and Guidelines.
- vii. The Services to Artists Committee (SAC) was formed by the Association Board of Directors to seek broader participation by artists and designers in the organization and the Annual Conference. SAC identifies and addresses concerns facing artists and designers; creates and implements programs and events at the conference and beyond; explores ways to encourage greater participation and leadership in the Association; and identifies ways to establish closer ties with other arts professionals and institutions. To this end, committee members are responsible for the programming of ARTspace and its related events.
- viii. Established in February 1998, The Student and Emerging Professionals Committee is comprised of Association members who are students, recent graduates, and experienced arts professionals with the intention of better representing students and emerging professionals within the larger Association and academic framework.
- ix. The Committee on Women in the Arts advocates feminist scholarship and activism in art; develops partnerships with organizations with compatible missions; monitors the status



of women in the visual arts professions; and researches and provides historic and current resources on feminist issues.

4. PIPS Governance Procedures

a. Standards of Accountability:

Committee members are expected to participate actively on the committee (i.e. sponsored conference sessions, write articles for the newsletter, and fulfill committee-related projects). Members are expected to act in accordance with the Association's By-laws and to achieve the Association's mission through prudent and ethical action.

Committee members will:

- Make a serious commitment to participate actively in the committee's work, including substantive participation in committee meetings, discussions, programs, and projects.
- Volunteer for and willingly accept assignments and complete them thoroughly and on time.
- Stay informed about committee matters, prepare for meetings, and review and comment on minutes and reports.
- Build a collegial working relationship with other members of their committee.

b. Committee Nominations and Selection:

Calls for self-nominations for PIPS Committee work are published in *CAANews* from early June to mid-October. In addition, Committee chairs and members are encouraged to make nominations. Candidates should possess expertise appropriate to the committee's work and must be Association members. Nominees are required to send a condensed curriculum vitae (2-3 pages) and a 150-word statement of interest regarding the committee to Association's Executive Liaison by a mid-October date to be announced each year. Appointments are made in mid-to late November by the President, the Vice President for Committees, and the Executive Director.

At the same time, in cases where a serving member has not yet completed a project, that member's term may be extended for a year with the approval of the VP for Committees.

c. Appointment of Committee Chair:

Committee chairs will be appointed from among current committee members by the President, the Vice President for Committees, and the Executive Director.

- d. Committee Resignations:  
Committee members must submit a written resignation (email, fax, or letter) to the committee chair who will forward the resignation to the Vice President for Committees.
- e. Removal of Committee Member:  
Committee membership may be terminated for the following reasons:
  - not an Association member
  - member has not been in communication with committee chair or other committee members for over six months
  - member has not participated in any committee programs or projects during the previous year
  - member has been convicted of a felony
  - it has been determined by a court of law that member is not of sound mind
- f. Dissolution of Committee:  
Every three years, each committee will be evaluated by the Executive Committee, which will present recommendations to the Board of Directors for continuation or termination if it is determined that the committee no longer serves the Association's needs. Reasons may include, but are not limited to, completion of the committee's mission or no longer serving the membership.

5. General PIPS Committee Information

Chair Responsibilities

- Set the agenda for the Annual Business meeting.
- Chair the committee's Annual Business meeting at the Association's Annual Conference
- Take charge of committee session applications (committees are guaranteed one 1½-hour session annually and are eligible to apply for one 2½-hour session). Chair makes sure that deadlines are followed, ideas are circulated, etc.
- Assign projects to committee members and follow up on projects.
- Meet with the other committee chairs and the Vice President for Committees at the Association's Annual Conference.
- Meet with the other committee chairs and the full Board at the Association's Annual Conference.
- Work closely with the Vice President for Committees, Executive Director, and President to review nominations for future committee members.
- Submit a yearly committee report.
- Be present at the conference as many of the chair's obligations take place during the conference.
- Be actively involved in listserv discussions.

6. How to Bring Issues to the Board of Directors for Consideration  
The Board's annual calendar is as follows: the Association's Board meets three times a year: in the fall in New York, in the winter at the Annual Conference, and in the spring in New York.

The Board typically does not review PIPS or Awards committee proposals at its fall meeting (though this does not mean that it cannot). Committee reports are reviewed at the winter Board meeting, and all committee chairs are invited to attend a meeting with the Board at the Annual Conference to discuss completed projects as well as propose new projects. The Board *typically* reviews and votes on committee proposals at its spring meeting. It also reviews and votes on the annual budget at the spring meeting.

It is important to note that the President of the Board finalizes the agenda for each Board meeting *more than one month* prior to the meeting date. As such, any proposals or projects from committees must be submitted to the CAA office *approximately two months* prior to the Board meeting.

The following is an outline of the basic information that should be included in a proposal to the Board. Please note that some projects will not include all areas covered here, which means proposals will need to be modified accordingly (e.g., not all projects will require a budget).

- Project name
- Project sponsor (i.e., committee name)
- Project objective (1-2 sentences)
- Project leader (it would be helpful to include a brief bio for this person that describes his or her related experience)
- Project partners (e.g., other Association committees)
- Timeline
- Intended audience (i.e., who will participate in/use the final product? who will benefit?)
- Project description (i.e., what it involves, how it will be completed, how it will be distributed)
- Project budget (i.e., a breakdown of all material costs and an estimate of Association staff time spent on project)
- Project funding (i.e., identify possible outside funds and application dates)

Committee members should work with their staff liaison when drafting proposals to the Board, especially if their proposal includes a budget. While it is important that proposals be thorough, it is just as important that they be clear and concise. The tone should be professional and legal terminology should be avoided (e.g., "whereas" clauses).

In terms of presenting proposals to the Board, the sponsor will need to contact the Vice President for Committees in advance of the meeting to request that he or she present the proposal at the Board meeting. Alternatively, if a Board member serves on a committee that has a proposal it wishes to submit for approval, then that Board member should be asked to present his or her committee's proposal to the full Board.

7. Procedures for Task Forces

CAA, through its Board, periodically establishes task forces to study and provide recommendations to the Board regarding matters of concern to the Association. The formation of a task force may be suggested by any CAA member by sending a request to develop a proposal to the President in the case of Section 7. a. below, or to the Chair of a Standing Committee, in the case of Section.7. b. below.

Developing a Proposal for the Formation of a Task Force

a. At the request of the Board of Directors

1. One or more members of the Board or persons may, at the request of the Board, develop a proposal for the formation of a task force.
2. The Board request shall define the topics and scope of the proposal to be drafted, including deadlines for submission of the proposal to the Board. The matters to be addressed in the proposal should include the following, along with any others included in the Board's request:
  - i. a statement of the need for a task force to address the issue,
  - ii. the charge to the task force
  - iii. a description of the expertise desired of task force members
  - iv. nature and scope of staff involvement
  - v. criteria for determining whether the task force has met its goals
  - vi. if appropriate, suggestions for a chair and/or members
  - vii. anticipated costs, if any, and
  - viii. a timeline for the task force beginning, reporting on and completing its work
3. Upon completion of the proposal, the Executive Director and CAA Counsel shall review the proposal in relation to the Association's By-laws, policies, Standards and Guidelines, staff resources and other priorities.
4. The Executive Committee will review and prioritize the proposal and make a recommendation to the Board to adopt or

reject the proposal or ask that the proposal be modified or supplemented.

5. Upon consideration of the proposal, the Executive Committee may recommend that the Board adopt the proposal or ask that the proposal be modified or supplemented.
6. Having the recommendation of the Executive Committee, the Board may approve the proposal or ask that it be modified or supplemented by its proponents.
7. If the Board adopts the proposal and the task force is formed, its chair and members will be appointed in accordance with the By-laws.

b. By the Chair of a CAA Standing Committee

1. A Chair of a CAA Standing Committee may develop a proposal for a task force in consultation with the Vice President for Committees. If, however, the matter relates to publications, the chair shall, instead, consult with the Vice President for Publications, or, if it relates to the Annual Conference, with the Vice President for the Annual Conference
2. The proposal shall include at a minimum, the items listed in a.2., i-viii.
3. The Vice President in 2.b.1. may refer the proposal to the Executive Committee for its consideration or ask the chair to modify or supplement the proposal.
4. Upon the advice of the Executive Director and CAA Counsel, the Executive Committee may modify the proposal, ask that the proposal be modified or supplemented by the Vice President and the chair, or recommend that the Board adopt the proposal.
5. Having the recommendation of the Executive Committee, the Board may approve or modify the proposal or ask that it be modified or supplemented by the Vice President and the chair.
6. If the Board adopts a proposal to form a task force, once the task force is formed, its chair and members will be appointed in accordance with the By-laws.

Work of the Task Force

- a. Once the Board adopts the resolution establishing the task force, the task force chair will work with the Executive Director to determine staff involvement, frequency of meetings, and division of responsibilities for information gathering, note-taking and communication with task force members.
- b. The chair shall establish a schedule of meetings to enable the task force to complete its work in accordance with the timeline. The chair shall call the meetings, assisted by CAA staff.

- c. The chair and task force members shall allocate tasks among themselves in order to complete the work in accordance with the timeline.
- d. Minutes of task force meetings shall be recorded by members of the task force. Minutes shall be distributed on a timely basis to task force members.
- e. In accordance with the timeline, the chair shall make periodic written (or, if the Board desires, oral) reports to the Board.

#### Report of the Task Force

- a. The task force shall prepare a report to the Board, which may include a recommendation for further action. Any draft resolution prepared by the task force for consideration by the Board shall be reviewed by the Executive Director and CAA Counsel.
- b. After such review, any recommendation and draft resolution for adoption by the Board shall be presented to the Executive Committee by the task force chair or the applicable Vice President.
- c. The Executive Committee may recommend to the Board that the task force's recommendation and draft resolution be adopted, may modify the resolution or ask that the recommendation or resolution be modified or supplemented.
- d. Having the recommendation of the Executive Committee, the Board may take such action on the recommendation and draft resolution as it deems appropriate.

#### Communication

- a. If the Board adopts any resolution emanating from the work of the task force, the resolution shall be announced in CAA News on [www.collegeart.org](http://www.collegeart.org) as well as through other forms of communication as appropriate.

### 8. PIPS Calendar

#### January

- Chair assembles list of attendees for committee's annual business meeting at Annual Conference
- Chair prepares and posts agenda for committee's annual business meeting on listserv
- Three-year review results are forwarded to Chairs of committees under review
- Deadline for Chairs of committees under review to submit comments, if any, to be included in the final report to the Executive Committee/Board for the winter Board meeting at the Annual Conference.

#### February

- Last minute details regarding committee's annual business meetings are finalized
- Updated list of committee members is posted on the Association's website on Committees page
- New PIPS Committee members begin service by attending their committee's annual business meeting at Annual Conference
- Committee three-year review results are shared with committees under review
- Meeting with PIPS chairs and Vice President for Committees takes place at the Annual Conference
- Meeting with PIPS chairs, Vice President for Committees, and Board of Directors takes place at the Annual Conference
- Executive Committee votes on three-year reviews at winter Board meeting at Annual Conference
- Board of Directors winter meeting at Annual Conference

#### March/April

- Thank-you letters to committee members rotating off are prepared and sent
- Chair sends out annual committee business meeting minutes to committee members with follow-up assignments clearly noted

#### May

- Committee work ongoing
- Spring Board of Directors meeting (first weekend in May) FYI
- Mid-May: Online site opens for submission of 1½-hour session proposals for Annual Conference

#### June

- Mid-June: deadline for online submission of 1½-hour session proposals for upcoming February Annual Conference. Roster and scheduling determined at this time.
- Call in *CAA News* for nominations and self-nominations to PIPS Committees.

#### June/July

- Call in *CAA News* for nominations and self-nominations to PIPS Committees.

#### August

- Submission of Abstracts for 1½-hour sessions for upcoming February Annual Conference. Session statements and speakers' abstracts entered; opportunity to correct or revise information regarding 1½-hour sessions entered in June.
- Committee work ongoing

- Committee Chairs and committee members may forward nominations, if any, of new committee members to Executive Liaison

#### September

- Deadline for submission of 2½-hour session proposals for Annual Conference occurring in February eighteen months later.
- Late September: Executive Liaison assigns dates and times to nine PIPS Committees for their annual business meeting at the upcoming Annual Conference.

#### October

- Three-Year Review “survey” (questionnaire) is posted online for completion by three committees undergoing three-year review
- Mid-October: deadline for nominations to all PIPS Committees
- Winter Board of Directors’ Meeting (fourth week in October) FYI
- Prospective committee candidates forwarded to each committee chair for their review and evaluation.
- Executive Liaison reminds committee Chair that committee reports are due in early December.

#### November

- President, Vice President for Committees, and Executive Director meet to make PIPS Committee appointments. New PIPS Committee members are notified of their appointment.
- Executive Liaison alerts PIPS chairs to the details of their annual business meetings at the Annual Conference and chairs pass this information on to their committees, noting for the newly appointed members that this is their first meeting.
- Chairs are notified of time and place for their meetings with Vice President for Committees and Board of Directors
- Deadline to respond to three-year review “survey” questionnaires
- Reminder to Chairs that committee reports are due in early December

#### December

- Early December: PIPs committee Chairs submit their annual reports
- Chairs develop their agenda for the February annual business meeting at the Annual Conference in February. Chairs may consult with Vice President for Committees on the agendas.
- Draft of contact sheets emailed to all committees, for corrections, additions—especially by new members
- Updated, corrected committee contact sheets are forwarded to all committee members prior to Annual Conference



- PIPS Committees “handbook” is updated, if necessary, and posted on “My Committees” login

## 9. Important Deadlines

Committee minutes: Committee minutes are due in late March.

Committee reports: Committee reports are due in early December every year (reminder will be sent out in November).

Committee three-year reviews: Committee three-year review “survey” is posted in October.

Committee nominations: Deadline to submit nominations for service on a PIPS Committee is mid-October.

Annual Conference:

- 1½-hour guaranteed session at the Annual Conference. Deadline usually mid-June; a reminder will be sent out to all committee chairs in early April
- 2½-hour sessions at the Annual Conference (All PIPS Committees may submit one proposal or two co-sponsored [by two PIPS Committees] for 2½-hour sessions. Committee-sponsored 2½-hour sessions are not guaranteed to be selected by the Annual Conference Committee.) Deadline is usually early September

## 10. Annual Conference Dates

|                      |                  |
|----------------------|------------------|
| February 12–15, 2014 | Chicago          |
| February 11–14, 2015 | New York         |
| February 3–6, 2016   | Washington, D.C. |
| February 15–18, 2017 | New York         |
| February 21–24, 2018 | Los Angeles      |
| February 13–16, 2019 | New York         |
| February 12–15, 2020 | Chicago          |

## **B. Publications Committee, Editorial Boards, and Publication Grant Juries**

### **1. Publications Committee<sup>13</sup>**

The Publications Committee is the supervisory body for the editorial boards and publication grants juries, and works with the Publications Department staff on other publications projects.

Among the committee's duties are the following: It reviews the annual report of the Director of Publications; supervises the editorial boards, ensuring that they fulfill the journals' mission statements and operate in accordance with the Association standards for peer review and the guidelines set forth in this Chapter V; and supervises other matters of publications policy, administration, and direction; reviews the annual reports of the editors-in-chief and the reviews editors of *The Art Bulletin*, *Art Journal*, *caa.reviews*, and any other publications as may be established from time to time; reviews budget initiatives and proposals submitted by the editorial boards; supervises the publications grant juries; and fulfills such duties and responsibilities as are set out below.

In addition, at the Annual Conference it is expected that the Publications Committee will sponsor at least one session.

Other publications programs and projects: The Publications Committee shall have such duties and responsibilities with respect to any other publications programs and projects as may be delegated to the Committee by the Board.

Liaison: The Publications Committee, with the Vice President for Publications, serves as liaison among the Board of Directors, the editorial boards, the Millard Meiss Publication Fund Jury, and other publications programs and projects, as well as between the projects of the publications program and other Association committees with respect to budgetary and programmatic matters.

Composition: The Publications Committee comprises the following seven (7) voting and four (4) nonvoting members: the Vice President for Publications, chair of *Art Journal* editorial board, chair of *The Art Bulletin* editorial board, editor-in-chief of *caa.reviews* (who is also the chair of the *caa.reviews* editorial board), one Association Board member, two members at large, editors-in-chief of *The Art Bulletin* and *Art Journal* (nonvoting), the Director of Publications (nonvoting), and the Editorial Director (nonvoting).

---

<sup>13</sup> Per resolution of the Board of Directors, approved May 4, 2003.

Chair: The Vice President for Publications chairs the Publications Committee.

Appointment: The Association Board member and two (2) members at large are appointed in accordance with Article VIII, Section 2, of the Association By-laws. Members at large may not be individuals who have served as members of an editorial board within five (5) years preceding the date of their appointment. The Association President consults the Vice President for Publications and the Director of Publications with respect to the appointment of members of the committee.

Term: editorial board chairs, editors-in-chief, the Vice President for Publications, and the Board member serve on the Publications Committee for terms concurrent with their terms as chairs, editors-in-chief, Vice President, and Association Board member respectively. The members at large serve on the committee for a three-year term, nonrenewable. The members at large and the Board member may resign or be removed from the Publications Committee, at which point their term of service ends.

The Publications Committee meets at least three times a year at the call of the chair and in consultation with the Director of Publications. Meetings are usually scheduled in advance and in coordination with other relevant Association activities and deadlines. It is expected that a meeting of the Publications Committee will follow the meetings of individual editorial boards, so that their chairs may report on their activities.

2. Committees Established by the Board under the Supervision of the Publications Committee (see Chapter IV, Organizational Chart)

Committees under the supervision of the Publications Committee include the editorial boards of *The Art Bulletin*, *Art Journal*, and *caa.reviews*, and the juries for the Millard Meiss Publication Fund, Meiss/Mellon Author's Book Award, and Wyeth Foundation for American Art Publication Grant.

The composition, authority, and responsibilities of the editorial boards of the two print journals, *The Art Bulletin* and *Art Journal*, are parallel and are here described together. The composition, authority, and responsibilities of the editorial board of the electronic journal *caa.reviews* are somewhat different and are set forth separately. The composition, authority, and responsibilities of the three publication grant juries are similar, but differ in some respects and are described individually.

Editorial Board members serve as volunteers and are not entitled to receive compensation for service, but may receive expense reimbursement in connection with attending Editorial Board meetings, in accordance with CAA policy.

3. The Editorial Boards of *The Art Bulletin* and *Art Journal*

The editorial boards of the Association's print journals are supervised by the Publications Committee. Each editorial board is responsible for ensuring that the editorial content and direction of its journal are consistent with its mission statement. It advises and supports the editor-in-chief in the acquisition and peer review of content; proposes, develops, and implements new features and initiatives for the journal that do not have budgetary implications and drafts formal proposals to Publications Committee and the Board of Directors for those that do; maintains quality, and ensures compliance with all Association policies, standards, and practices. The editorial board is not responsible for budget or financial matters, which are the responsibility of the board. Each editorial board reviews the annual report of its editor-in-chief and reviews editor.

a. Editorial Board Member:

Within each journal's editorial board, its members generate material for the editor-in-chief to consider, and propose new initiatives for the journal. Members are active in soliciting potential material for the journal, inviting authors and artists of note to submit material, develop topics and projects for consideration by the editor-in-chief for the journal, recommending authors and reviewers to the editor-in-chief, book-reviews editor, and web editor (for *Art Journal* only), and suggesting books (or, where appropriate, other materials) for review. They have no authority to acquire a text, nor to promise that a text (or other content) will be selected; that authority is the editor-in-chief's (and for the book-reviews section it is the responsibility of the book-reviews editor and, for the *Art Journal* website, it is the responsibility of the web editor).

Editorial board members carry out their responsibilities by activities, undertaken in the normal course of their professional work, such as: attendance at sessions of the Annual Conference and other relevant academic conferences and symposia, museum and gallery exhibitions, and publishing events in their fields of specialty; studio visits; and/or other means of seeking new authors and interesting subjects; they report on these activities (and on trends in their fields) at editorial board meetings. However, the editor-in-chief is under no obligation to acquire manuscripts or other material from sessions of Association or other conferences or from sources generated by editorial board members. Editorial board members perform peer review of articles in their areas of expertise when requested by the editor-in-chief, and assist him or her to find other peer reviewers on request.

During their tenure, editorial board members are discouraged from publishing their own texts, works, or projects (that is, their own scholarship or creative works) in the journal on whose editorial board they sit.<sup>14</sup> Editorial board members may submit their own texts to another Association publication for consideration. Editorial board members must be members in good standing of the Association.

- b. Editorial Board Chair:  
All responsibilities of an editorial board member, plus:  
Chairs editorial board meetings, ensuring that they address substantive issues of editorial content; supervises any editorial board search committees (such as for new editor-in-chief and book-reviews editor, and the web editor for *Art Journal*); manages the collection, distribution to the editorial board, and review of nominations and self-nominations for membership on the editorial board (assisted by the Publications Department staff), and submits the editorial board's recommendation of candidates to the Vice President for Publications (see below for further details); prepares the agenda for editorial board meetings; serves on the Publications Committee and is liaison between the editorial board and the Publications Committee; participates in an annual budget conference call or meeting with the Director of Finance and Director of Publications; ensures that editorial board members fulfill their responsibilities in accordance with the journal's mission statement; consults with chairs of the editorial boards of other Association journals on joint projects.

The editorial board chair may recommend to the editorial board members that they attend other academic and specialized conferences and report on them to the editor-in-chief. However, no expenses in accordance with such tasks will be reimbursed except by prior approval of the Vice President for Publications and the Director of Publications.

Like other Editorial Board members, the chair serves as a volunteer and is not entitled to receive compensation for service, but may receive expense reimbursement in connection with attending Editorial Board meetings, in accordance with CAA policy.

---

<sup>14</sup> Members of the Publications Department staff of the College Art Association are discouraged from publishing in *The Art Bulletin*, *Art Journal*, or *caa.reviews*, except in extraordinary instances. For language on conflict of interest and the appearance of conflict of interest, see the CAA Statement on Conflict of Interest and Confidentiality (Chapter V, Code of Conduct).

- c. Editor-in-Chief of *The Art Bulletin* and *Art Journal*:  
The editors-in-chief of *The Art Bulletin* and *Art Journal* are each members of their respective editorial boards and sit on the Publications Committee as nonvoting members. The editor-in-chief plans and realizes each issue of the journal in a manner consistent with its mission statement and acquires the content of the journal (except book reviews, which are commissioned and acquired by the reviews editor, see below; and for *Art Journal*, artists' projects and texts acquired for the *Art Journal* website, see below).

The editor-in-chief carries out his or her responsibilities by activities, undertaken in the normal course of his or her professional work, such as: attendance at sessions of the Annual Conference and other relevant academic conferences and symposia, museum and gallery exhibitions, and publishing events in his or her field of specialty; studio visits; and other means of seeking new authors and interesting subjects; and will report on these activities (and trends in the field) at editorial board meetings. The editor-in-chief informs the editorial board of content being planned for each issues on a regular basis.

He or she reviews all manuscripts and materials submitted for publication, maintaining Association standards and procedures for peer review, and decides whether they will be rejected, returned to authors (because they are either inappropriate for the journal or not ready for peer review), sent back for revision and resubmission, or accepted; edits accepted materials for content, organization, and development as necessary and assists authors to revise their work; solicits proposals, manuscripts, and projects from potential contributors. The editor-in-chief keeps a running log of all manuscripts and projects submitted for publication that records and dates each manuscript or project's peer reviewers and status (accepted, rejected, returned, in revision, in review, withdrawn). This log is confidential. The editor-in-chief also annually makes a tally of all manuscripts, projects, and letters to the editor received, organized by Association subject category and by status (as of December 31), as well as a log of the records of peer review or articles and projects, and article and project rejection rates. In January of each year he or she submits an annual report, which includes this tally (but not the confidential log), on his or her editorial activities; this document is distributed to the editorial board and Publications Committee and included in the Director of Publications' annual report.

The editor-in-chief is discouraged from publishing his or her own texts, works, or projects (that is, his or her own scholarship or creative works) in his or her own journal.<sup>15</sup> One exception is an editorial or similar text. However, he or she may submit his or her own texts or works to another Association publication.

The editor-in-chief must be an Association member in good standing throughout his or her term. The editor-in-chief is not usually compensated directly. The Association (usually the Executive Director, Deputy Director, and/or Director of Publications) negotiates with the candidate and/or the institution with which he or she is affiliated—normally the latter.<sup>16</sup> He or she may also receive expense reimbursement in connection with attending editorial board meetings, in accordance with Association policy (see Chapter VIII, Travel and Hotel Policy).

- d. Book-Reviews Editors of *The Art Bulletin* and *Art Journal*:  
The book-reviews editors of *The Art Bulletin* and *Art Journal* are each members of their respective editorial boards.

The book-reviews editor reports to the editor-in-chief and is responsible for planning and realizing the reviews section of the journal; determining the number, length, and kind of book, exhibition, and other reviews each issue will publish; selecting books and exhibitions to be reviewed; and commissioning and acquiring reviews. He or she edits accepted materials for content, organization, and development as necessary and assists authors to revise their work.

The book-reviews editor stays informed of newly published books in the fields identified by the journal's mission statement and may do so by regularly visiting the Association office, where review books are received (without reimbursement for travel expenses by the Association); consulting the Books Received list on the *caa.reviews* website; reading publishers' seasonal catalogues, visiting the Association's Annual Conference publishers' trade fair (and other such events), and canvassing colleagues and the field. Exhibition reviews are usually commissioned by the reviews editor together with the editor-in-chief. The reviews editor stays informed of recent important exhibitions for review. He or she ensures that

---

<sup>15</sup> Ibid.

<sup>16</sup> Compensation usually takes the form of half-time or more course release for the editor, and the institution is compensated at the going rate for adjunct replacement faculty. The institution is also asked to supply office space and support services such as use of phone and mail, and a part-time graduate assistant. If the editor is not in a teaching institution, compensation may take another form, including a direct fee, at the discretion of the Association.

all reviewers are impartial, adhere to Association guidelines on ethics and conflict of interest, and have demonstrated expertise in the subject under review.

The book-reviews editor informs the editor-in-chief of the reviews being planned for each issue on a regular basis and reports on her or his activities at editorial board meetings.

The book-reviews editor must be an Association member in good standing throughout his or her term. Compensation is based on negotiations between the Executive Director, Deputy Director, and/or Director of Publications with the candidate and/or the institution with which her or she is affiliated. He or she may also receive expense reimbursement in connection with attending editorial board meetings, in accordance with Association policy.

e. Web Editor of *Art Journal*:

The web editor of *Art Journal* is a member of the editorial board of *Art Journal*.

The web editor reports to the editor-in-chief and is responsible for realizing content for the website of the journal; determining the number, format, and type of artists' projects, news items, commentaries, or other content; and commissioning and acquiring material for the website. He or she edits accepted materials for content, organization, and development as necessary and assists authors to revise their work.

The web editor stays informed of developments in the fields identified by the journal's mission statement; stays abreast of digital innovations in the arts and websites that publish content, calendars, archives, or other projects on contemporary art; follows developments in the teaching of studio art; attends the Annual Conference and other symposia and art fairs (without reimbursement for travel expenses by CAA); and canvasses colleagues in the field. The commissioning of content by the web editor may be done in conjunction or consultation with the editor-in-chief. The web editor adheres to CAA's guidelines on ethics and conflict of interest. Projects, text, or other content by current members of the editorial board should not be reviewed during their term except by prior consultation with the chair and/or vice president for publications and in compliance with all criteria set forth in the CAA Statement on Conflict of Interest and Confidentiality (Chapter V, Code of Conduct).



The web editor informs the editor-in-chief of the content under consideration for publication on the website on a regular basis and reports on her or his activities at editorial board meetings.

The web editor must be a CAA member in good standing throughout his or her term. The web editor receives compensation in the form of a small honorarium.

4. Terms of Editorial Board Members, Editor-in-Chief, and Reviews Editor of *The Art Bulletin* and *Art Journal*
  - a. Editorial Board Member:  
Four years, nonrenewable. Each year one member at large rotates off and one new member is appointed.
  - b. Editorial Board Chair:  
Two years, nonrenewable. The chair may serve out his or her term during or after his or her four-year term as a member of the editorial board.
  - c. Editor-in-Chief:  
Three years, nonrenewable, preceded by one year as editor designate and followed immediately by one year of service on the editorial board as past editor.
  - d. Book-Reviews Editor:  
Three years, nonrenewable, preceded by one year as reviews editor designate. The reviews editor does not remain on the editorial board after his or her term is complete.
  - e. Web Editor (*Art Journal* only):  
Three years, nonrenewable, preceded by one year as reviews editor designate. The reviews editor does not remain on the editorial board after his or her term is complete. It is preferred that his or her term be staggered with that of the editor-in-chief).
  - f. Web Editor Designate (*Art Journal* only; every third year for one year or at least six months)

Any member who misses three (3) consecutive meetings may be removed by the Association President, upon recommendation by the Vice President for Publications, in consultation with the editorial board chair. Upon a vacancy of a member, either by resignation, removal, death, or incapacity, a replacement shall be made in accordance with Association governance for the duration of the term of the former member. Should the vacancy occur within one year of the end of the former member's term, the Association President, after consulting with the Vice President for Publications, may choose not to appoint a replacement for the remainder of the term.

5. Appointment of Editorial Board Members and Editor-in-Chief

The following process shall be used to appoint members of the editorial boards, chairs of the editorial boards, and editors-in-chief *The Art Bulletin* and *Art Journal* book-reviews editor, and *Art Journal* web editor:

- a. Editorial Board Members, Editor-in-Chief, and *The Art Bulletin* and *Art Journal* Reviews Editors:  
A call for nominations and self-nominations is published in at least two consecutive issues of *CAA News*<sup>17</sup> and on the Association website. Editorial board members may also solicit nominations. Candidates for an editorship may also be solicited through a search committee of the editorial board. The chair supervises the process of editorial board search committees. Nominees must be current members in good standing of the Association and must have demonstrated seniority and achievement in the field. Candidates ideally will have made significant scholarly and/or creative contributions to the disciplines the Association represents and as are appropriate to the respective journals.<sup>18</sup>

Candidates shall send their applications to the Director of Publications, who shall log them, check them for eligibility, and forward them to the chair of the editorial board. The editorial board shall review the candidates for membership on the editorial board and the position of editor-in-chief and book-reviews editor (and the *Art Journal* Editorial Board shall do so for the *Art Journal* web editor) and may conduct such interviews as it deems appropriate. The editorial board, by majority vote, shall recommend appointments to the Vice President for Publications. The Vice President for Publications shall receive the editorial board's recommendations, review all candidates, consult, as he or she deems appropriate, with the editorial board via its chair, and make his or her recommendations to the Association President. The President, in consultation with and upon the recommendation of the Vice President for Publications, shall appoint members of editorial boards, editors-in-chief, and reviews editors. It is presumed that the recommendation of the editorial board will carry great weight with both the Vice President of Publications and the President in making appointments.<sup>19</sup>

---

<sup>17</sup> Announcements usually begin in January with a deadline for sending application materials of April 10 or 15. Thus, applicants are reviewed by editorial boards at their spring meetings, and appointments are completed in May. All rotations of editorships and editorial board service begin on July 1 and end on June 30.

<sup>18</sup> For example, it is expected that the *caa.reviews* Editorial Board will include one member with technical expertise in online scholarly publishing, library, or related issues, and one with expertise to supervise exhibition reviews editors.

<sup>19</sup> The process by which members are selected follows the Association's established policy throughout the organization; in addition to any recommendations from the Vice President for Publications, the By-laws provide that the President shall consult

Previous editors-in-chief are ineligible to serve again as editor-in-chief of the same publication, and it should be presumed that current members of the Board of Directors, other editorial boards, and/or Publications Committee will not be selected for the position.

b. *The Art Bulletin* and *Art Journal* Editorial Board Chair:

The chair of the editorial board must be a member of the editorial board. Prior or current editors-in-chief or the Editor Designate are ineligible as chair of the editorial board, as are the Reviews Editor and Designate. In addition, any person who has editorial responsibilities is also ineligible to serve as chair.

The editorial board, by majority vote, shall recommend to the Vice President for Publications the next chair of the editorial board. The Vice President for Publications, in turn, recommends appointment to the Association President. The Association President, in consultation with and upon the recommendation of the Vice President for Publications, shall appoint chairs of editorial boards.

6. Editorial Board Composition of *The Art Bulletin* and *Art Journal*

The Editorial Board of *The Art Bulletin* will have no more than ten (10) members. The Editorial Board of *Art Journal* will have no more than twelve (12) members. These are:

- Editorial board chair
- Editor-in-chief<sup>20</sup>
- Editor designate (every third year for one year)
- Past editor (every third year for one year)
- Book-reviews editor (it is preferred that his or her term be staggered with Editor-in-Chief)
- Book-reviews editor designate (every third year for one year)
- Web editor (*Art Journal* only; it is preferred that his or her term be staggered with that of the Editor-in-Chief)
- Web editor designate (*Art Journal* only; every third year for one year or at least six months)
- Four members at large

---

with the Vice President for Committees. It is appropriate for the Vice President for Publications to submit recommendations to the President with respect to the editorial boards.

<sup>20</sup> The editor designate serves on the editorial board for one year before becoming editor-in-chief; the outgoing editor-in-chief will remain for one year on the editorial board after his or her term ends. Thus, an editor serves on the editorial board for a total of five years. A portion of the editor designate year and the three years as editor-in-chief are paid; the year as past editor is not. The editor designate and the past editor have no editorial authority.

- Vice President for Publications (ex officio, nonvoting)

Rotation of terms of members at large is staggered, with one new member per year, and one leaving. As noted above, terms of Editor-in-Chief and book-reviews editor are staggered.

7. *caa.reviews* Editorial Board Governance

Within the Association governance structure, the editorial board of *caa.reviews* is considered a committee, and is under the supervision of the Publications Committee. The supervising editor of *caa.reviews* is named the editor-in-chief. The body that governs the content and direction of the journal and supervises its Council of Field Editors is called the editorial board. The editor-in-chief is also the chair of the editorial board. The body that commissions reviews is named the *caa.reviews* Council of Field Editors.

8. Role of the Editorial Board of *caa.reviews*

The editorial board is responsible for ensuring that the editorial content and direction of its journal are consistent with its mission statement. The editorial board advises and supports the editor-in-chief in the supervision of the Council of Field Editors, and may be consulted by the editor-in-chief regarding disputes or conflicts among field editors, or between an editor, reviewer, and/or author of a book or exhibition under review. The editorial board maintains quality, and ensures compliance with all Association policies, standards, and practices. It may reject a review or determine that it must be returned to its author for revision and resubmission.

Under the editor-in-chief it proposes, develops, and implements new features and initiatives for the journal that do not have budgetary implications and drafts formal proposals to the Publications Committee and Board of Directors for those that do. The editorial board is not responsible for budget or financial matters, which are the responsibility of the Board of Directors. The editorial board reviews the annual report of the editor-in-chief.

The editorial board meets three times each year.

9. Editorial Board Composition

The editorial board of *caa.reviews* has no more than nine voting members. These are:

- Editorial board chair/editor-in-chief
- Editor designate (every third year for one year)<sup>21</sup>

---

<sup>21</sup> The editor designate serves on the editorial board for one year before becoming editor-in-chief; the outgoing editor-in-chief remains for one year on the editorial board after his or her term ends. Thus, an editor serves on the editorial board for a total of

- Past editor (every third year for one year)
- Five members at large<sup>22</sup>
- One nonvoting, nonrotating library/technology advisor with IT/library expertise
- Vice President for Publications (ex officio, nonvoting)

Rotation of terms of members at large is staggered, typically with one new member per year, and one leaving.

a. Role of an Editorial Board Member:

In addition to the above responsibilities, each editorial board member is responsible for overseeing a subset of field editors, as appointed by the editor-in-chief. Oversight includes ensuring that reviews are commissioned and edited in accordance with the CAA Statement on Conflict of Interest and Confidentiality (Chapter V, Code of Conduct) and other standards and practices; that field editors actively commission reviews on a regular basis; that reviews meet the Association's standards of quality, objectivity, and factual accuracy; and that field editors receive the support and advice they need in managing the commissioning and developmental editing process. Editorial board members may also themselves serve on the Council of Field Editors and may commission reviews. They may also occasionally write reviews, but must do so under the supervision of the editor-in-chief, who is responsible for providing proper oversight and ethics compliance as described above. It is expected that during their tenure, editorial board members will not publish their own nonreview texts, works, or projects (that is, their own scholarship, creative works, or any content that requires peer review, such as essays and articles) in *caa.reviews*, nor write or commission reviews of their own books or exhibitions. Editorial board members may submit their own texts to another Association publication for consideration.

Editorial board members remain current with trends in art and scholarly publishing. They carry out their responsibilities by activities, undertaken in the normal course of their professional work, such as: attendance at sessions of the Annual Conference and other relevant academic conferences and symposia, museum and gallery exhibitions, and publishing events in their fields of specialty; studio visits; and the like; they report on these sessions (and trends in their fields) at editorial board meetings. Members

---

five years. The three years as editor-in-chief are paid; the year as past editor is not, and the editor designate year may be paid or not, depending on negotiated terms. The editor designate and the past editor are voting members of the editorial board.

<sup>22</sup> Typically, one member at large of the *caa.reviews* Editorial Board is responsible for overseeing exhibition reviews. *caa.reviews* also consults with a nonvoting librarian/technology advisor who is knowledgeable concerning electronic publishing matters.

are active in supporting the work of the Council of Field Editors by recommending authors and reviewers, and suggesting books, exhibitions, or other materials for review. Editorial board members must be members in good standing of the Association. Editorial board members are expected to adhere to the principles set forth in the CAA Statement on Conflict of Interest and Confidentiality (Chapter V, Code of Conduct). It is expected that members of an editorial board will not serve on the editorial board of a competing publication during their tenure.

The editorial board may not acquire essays, articles, forums, or any other nonreview texts (see below, under Editor-in-Chief/Chair of *caa.reviews*). If the editorial board identifies such content, it must receive approval from the editor-in-chief before soliciting it from an author.

Editorial board members are not compensated and receive no honorarium. In accordance with Association policy (see Chapter VIII, Travel and Hotel Policy), they may receive expense reimbursement in connection with attending spring and fall editorial board meetings, but not winter meetings at the Annual Conference.

b. Editor-in-Chief of *caa.reviews*

The editor-in-chief of *caa.reviews* is a member of the *caa.reviews* editorial board, serves as its chair, and has all the responsibilities of an editorial board member. He or she supervises the content of the journal in a manner consistent with its mission statement; tracks the pending and commissioned reviews of the other commissioning editors; defines boundaries between commissioning editors with overlapping fields; and submits an annual report on the journal's activities in December of each year for inclusion in the Director of Publications' annual report, and for distribution to the editorial board and Publications Committee. This report includes a tally of published reviews listed by Association subject categories.

Content requiring peer review: *caa.reviews* does not usually publish content other than reviews, which are themselves a form of peer review and do not require refereeing. Occasional essays, forums, and all other nonreview texts published in the journal must be approved by the editor-in-chief in advance of commission. They may be published in the journal with the following disclaimer: This essay has undergone rigorous editorial scrutiny but has not been subject to peer review.

As chair, he or she chairs editorial board meetings, ensuring that they address substantive issues of editorial content. Other duties of the chair include:

- Serves on the Publications Committee and is liaison between the editorial board and the Publications Committee;
- Ensures that editorial board members fulfill their responsibilities in accordance with the journal's mission statement;
- Is final arbiter in any matters of dispute between field editors or within the editorial board;
- Together with the field editor(s) and editorial board, or on their behalf, responds to concerns of authors or Association members with respect to due process at the journal;
- Supervises any editorial board search committees (such as for new editor-in-chief); manages the collection, distribution to the editorial board, and review of nominations and self-nominations for membership on the editorial board (assisted by the publications department staff), and submits the editorial board's recommendation of candidates to the Vice President for Publications;
- Prepares the agenda for editorial board meetings; signs the minutes of editorial board meetings (assisted by the publications department staff);
- May consult with chairs of the editorial boards of other Association journals on joint projects;
- May request that editorial board members attend academic and specialized conferences and report on them.

The editor-in-chief must be an Association member in good standing throughout his or her term. He or she is compensated based on negotiations between the Association and the candidate and/or the institution with which he or she is affiliated. In accordance with Association travel policy, he or she may also receive expense reimbursement in connection with attending spring and fall editorial board meetings, but not winter meetings at the Annual Conference.

c. Role of the Council of Field Editors

The Council of Field Editors is a roster of scholars responsible for commissioning reviews for *caa.reviews*. Appointment and governance of the Council of Field Editors is the responsibility of the *caa.reviews* editorial board, which is charged to ensure that field editors are appointed in a disinterested manner and represent a wide, comprehensive range of subdisciplines of the arts, that

editors adhere to all Association ethics guidelines, including maintaining the disinterestedness of reviewers, and that books and exhibitions are selected for review according to proper scholarly criteria. Field editors do not set policy.

The field editors for books are each specialists in an area of art studies; the field editors for exhibitions are geographically based, and are each responsible for commissioning reviews of museum and gallery exhibitions within their defined territory.

Field editors commission reviews, ensuring that they do not violate the Association guidelines on Conflict of Interest, and edit them for content, organization, and development as necessary, before submitting them to the Association's Publications Department staff for copyediting and posting.

Field editors are unpaid, and are not reimbursed for any expenses. They attend the February meeting of the editorial board, in conjunction with the Annual Conference, but are not reimbursed for any expenses in connection with that meeting.

It is the responsibility of each field editor for books to stay current with recent books published in his or her area, to match books with appropriate reviewers, to work with reviewers to develop their reviews (but not to copyedit texts), and to submit for publication a minimum seven to ten reviews per year. The Association provides a monthly list of Recent Books in the Arts as a resource for field editors, who are also expected to draw upon other resources for information about recently published books of note.

The appointment of any field editor who remains unproductive for an extended period of time will be revisited and he or she may be removed from the Council of Field Editors by the editor-in-chief, in consultation with members of the editorial board.

It is the responsibility of each field editor for exhibitions to stay current with the forward exhibition programs of museums and galleries in his or her area, to match exhibitions with appropriate reviewers (usually resident in the city of the exhibition), to work with reviewers to develop their reviews (but not to copyedit texts), and to submit for publication a minimum seven to ten reviews per year. The Association assists field editors to be placed on the publicity lists of all major area museums and galleries. Field editors are also expected to draw upon other resources for information about recent and forthcoming exhibitions. Ideally,



field editors commission exhibition reviews early in the exhibition run, so that reviews can be posted before the end of the exhibition.

To be eligible to serve as a field editor, a scholar should be a published author with experience in writing reviews. Field editors may occasionally write reviews for *caa.reviews*. Editorial board members may serve simultaneously as field editors.

10. Terms of *caa.reviews*

- a. Editorial Board Member:  
Four years, nonrenewable. Each year one member at large rotates off and one new member is appointed.
- b. Editor-in-Chief and Chair:  
Three years, nonrenewable, preceded by one year as editor designate (not chair) and followed immediately by one year of service on the editorial board as past editor (not chair).
- c. Technology Advisor:  
Ongoing, nonvoting, by appointment of the Association President

Any member who misses three (3) consecutive meetings may be removed by the Association President, upon recommendation by the Vice President for Publications, in consultation with the editorial board chair. Upon a vacancy of a member, either by resignation, removal, death, or incapacity, a replacement shall be made in accordance with Association governance for the duration of the term of the former member. Should the vacancy occur within one year of the end of the former member's term, the Association President, after consulting with the Vice President for Publications, may choose not to appoint a replacement for the remainder of the term.

- d. Field Editor:  
3 years, renewable at the discretion of the editor-in-chief in consultation with the editorial board and the Vice President for Publications, as necessary.

11. Appointment of Editorial Board Members and Editor-in-Chief  
The following process shall be used to appoint members of the editorial boards, chairs of the editorial boards, and editors-in-chief.

A call for nominations and self-nominations is published in two consecutive issues of *CAA News*<sup>23</sup> and on the Association website.

---

<sup>23</sup> Announcements usually begin in January, with a deadline for sending application materials of April 10 or 15. Thus, applicants are reviewed by editorial boards at their spring meetings, and appointments are completed in May. All rotations of editorships and editorial board service begin on July 1 and end on June 30.

Editorial board members may also solicit nominations. Candidates for an editorship may also be solicited through a search committee of the editorial board. The chair supervises the process of editorial board search committees. Nominees must be current members in good standing of the Association and must have demonstrated seniority and achievement in the field. Candidates ideally will have made significant scholarly and/or creative contributions to the disciplines the Association represents and as are appropriate to the respective journals.<sup>24</sup>

Candidates shall send their applications to the Director of Publications, who shall log them, check them for eligibility, and forward them to the chair of the editorial board. The editorial board shall review the candidates for membership on the editorial board and the position of editor-in-chief and may conduct such interviews as it deems appropriate. The editorial board, by majority vote, shall recommend appointments to the Vice President for Publications. The Vice President for Publications shall receive the editorial board's recommendations, review all the candidates, consult, as he or she deems appropriate, with the editorial board via its chair, and make his or her recommendations to the Association President. The President, in consultation with and upon the recommendation of the Vice President for Publications, shall appoint members of editorial boards, editor-in-chief, and reviews editors. It is presumed that the recommendation of the editorial board will carry great weight with both the Vice President of Publications and the President in making appointments.<sup>25</sup>

Previous editors-in-chief are ineligible to serve again as editor-in-chief of the same publication, and it should be presumed that current members of the Board of Directors, other editorial boards, and/or Publications Committee will not be selected for the position.

12. *caa.reviews* Editorial Board Chair  
Because the editor-in-chief of *caa.reviews* is largely an administrative position and he or she does not solely acquire and edit the content of the

---

<sup>24</sup> For example, it is expected that the *caa.reviews* editorial board will include one (ongoing, nonvoting) technology advisor with technical expertise in online scholarly publishing, library, or related issues, and one (rotating) with expertise to supervise exhibition reviews editors.

<sup>25</sup> The process by which members are selected follows the Association's established policy throughout the organization; in addition to any recommendations from the Vice President for Publications, the By-laws provide that the President shall consult with the Vice President for Committees. It is appropriate for the Vice President for Publications to submit recommendations to the President with respect to the editorial boards.

journal (as at *The Art Bulletin* and *Art Journal*), the position of editor-in-chief is merged with that of editorial board chair.<sup>26</sup>

13. Appointment of Field Editors

Field editors are appointed by the editor-in-chief in consultation with the editorial board.

14. Editorial Board Composition

The editorial board of *caa.reviews* has no more than eight members. These are:

- Editor-in-chief and editorial board chair
- Editor designate (every third year for one year)
- Past editor (every third year for one year)
- 5 members at large

Rotation of terms of members at large is staggered, with one new member per year, and one leaving.

15. Council of Field Editors

The council comprises about twenty-five to thirty-five members, depending on the particular scope of expertise of members at any given time.

16. Nomenclature

The academic editor of *The Art Bulletin*, *Art Journal*, and *caa.reviews* is named the editor-in-chief. The editor for exhibition, book, symposium, or other reviews is called the reviews editor. Commissioning editors for *caa.reviews* are members of the Council of Field Editors (“field editors”). The body that governs the content and direction of each journal is called the editorial board.

17. Journal Mission Statements and Association Standards for Peer Review

a. *The Art Bulletin* Mission Statement

*The Art Bulletin* publishes leading scholarship in the English language in all aspects of art history as practiced in the academy, museums, and other institutions. From its founding in 1913 the journal has published, through rigorous peer review, scholarly articles and critical reviews of the highest quality in all areas and periods of the history of art. Articles take a variety of methodological approaches, from the historical to the theoretical. In its mission as a journal of record, *The Art Bulletin* fosters an

---

<sup>26</sup> If *caa.reviews* should expand in scope and content to include a significant proportion of peer-reviewed, nonreview content, this combined position may be reconsidered by the Publications Committee so as to provide oversight by the editorial board of the editor-in-chief as acquiring editor.

intensive engagement with intellectual developments and debates in contemporary art-historical practice. The journal, which welcomes submissions from scholars worldwide and at every career stage, is published four times a year in March, June, September, and December by the College Art Association.

b. *Art Journal* Mission Statement

The mission of *Art Journal*, founded in 1941, is to provide a forum for scholarship and visual exploration in the visual arts; to be a unique voice in the field as a peer-reviewed, professionally mediated forum for the arts; to operate in the spaces between commercial publishing, academic presses, and artist presses; to be pedagogically useful by making links between theoretical issues and their use in teaching at the college and university levels; to explore relationships among diverse forms of art practice and production, as well as among art making, art history, visual studies, theory, and criticism; to give voice and publication opportunity to artists, art historians, and other writers in the arts; to be responsive to issues of the moment in the arts, both nationally and globally; to focus on topics related to twentieth- and twenty-first-century concerns; to promote dialogue and debate. The journal, which welcomes submissions from authors and artists worldwide and at every career stage, is published four times a year in spring, summer, autumn, and winter by the College Art Association.

c. *caa.reviews* Mission Statement

*caa.reviews*, founded in 1998, publishes timely scholarly and critical reviews of studies and projects in all areas and periods of art history, visual studies, and the fine arts, providing peer review for the disciplines served by the College Art Association. Publications and projects reviewed include books, articles, exhibitions, conferences, digital and electronic productions, films, videos, and other works as appropriate. It also publishes peer-reviewed essays on these subjects, as well as on art education and policy, curatorial issues, and related topics. In reviewing and publishing recent texts and projects, *caa.reviews* fosters timely, worldwide access to the intellectual and creative materials and issues of art-historical, critical, curatorial, and studio practice, and promotes the highest standards of discourse in the disciplines of art and art history. The journal is published on a continual basis by the College Art Association.

d. Association Standards for Peer Review<sup>27</sup>

---

<sup>27</sup> A formal definition of peer review strengthens the authority of the journals and the value to the author of publication in them. Note that each of the mission statements for *The Art Bulletin*, *Art Journal*, and *caa.reviews* refers to the peer review of the

Many texts, projects and other materials, including commissioned works, submitted to the Association's journals for consideration undergo peer review prior to acceptance. Editors-in-chief should consult professionals in the field qualified in the particular subject matter under review regarding a project's merits. Project proposals may also be subject to peer review. If a proposal is peer-reviewed, the editor-in-chief is responsible for confirming that the completed work (manuscript or other material) matches the approved project proposal, and may have the final submission reviewed again.

Peer reviews for each work should be written by, usually, two reviewers who are established specialists in the field. Materials are usually sent "blind," without the author's name, identified by number.

Peer reviews are written, signed documents. A log is maintained by the editor-in-chief and becomes a permanent confidential record, kept by the editors-in-chief. The journal's annual report tallies statistics on rate of acceptance of articles.

Peer reviews of artist's projects and other primarily creative works may take a different form from that for scholarly manuscripts, and should take into account the particular creative nature and characteristics of the work.

Certain published materials, including book reviews (which are themselves a form of peer review), interviews, and discussion forums, may not be subject to peer review.

## 18. Publication Grant Juries

- a. Millard Meiss Publication Fund Jury:  
Grant description: The Millard Meiss Publication Fund was established in 1975 in memory of the distinguished scholar of late medieval and Renaissance art, through his generosity and that of his family. Awards from the fund support the dissemination of scholarly research in the field of art history by assisting financially in the publication of book-length manuscripts. Awards from this fund are made to publishers.

---

publications. Should the Association add a new project or publication, the associated mission statement should identify whether it is peer-reviewed or not.

With respect to artists' projects and other primarily creative works referred to in this text, it may be appropriate for the Association to develop further language to define peer review for such works. For example, in the peer review of artworks for publication, a "jury" of the editorial board may be a better model than the "two blind reviews" model typical in scholarly publishing.

**Jury schedule:** The Millard Meiss Publication Fund Jury meets twice a year in fall and spring, to review, judge, and select grantees for award. Applications to the fund are due by September 15 each year.

**Composition:** The Millard Meiss Publication Fund Jury is composed of six (6) at-large voting members, plus one (1) voting member who is a member of the Board of Directors. The Director of Publications also attends and participates in jury deliberations, but does not vote. The Board member serves in a fiduciary capacity, assuring that the jury adheres to grant guidelines and the CAA Statement on Conflict of Interest and Confidentiality (Chapter V). Jury members may not themselves apply for grants in this program during their tenure on the jury.

**Term:** Each at-large member serves for a term of four (4) years. The Association Board member serves for a term coterminous with his or her term as a Board member. The Board member who serves on this jury may also serve in the same capacity on the Wyeth Grant jury, as his or her special charge is to provide oversight of the jury's adherence to all Association professional standards and fiscal responsibilities. Terms of at-large members are staggered so that in any one year either one or two members at large rotate off the jury. All regularly appointed terms begin on July 1 and end on June 30. If, prior to the end of a term, there is a vacancy, either by resignation, removal, death, or incapacity, then the Association President shall appoint an at-large member for the remainder of such term. Appointees must be current members in good standing of the Association, and are actively publishing scholars in art history, visual studies, and related fields with demonstrated seniority and achievement.

**Appointment:** Members of the jury are appointed by the President in accordance with Article VIII, Section 2, of the Association By-laws, and it is expected that the President will do so in consultation with the Vice President for Publications and the Publications Committee. A call for nominations and self-nominations for the at-large members of the jury is published in two consecutive issues of *CAA News*<sup>28</sup> and on the Association website. Jurors serve as volunteers and are not entitled to receive compensation for service, but may receive expense reimbursement in connection with attending jury meetings, in accordance with Association policy.

---

<sup>28</sup> Announcements usually begin in January and continue for several weeks .

Chair: The chair of the jury is appointed from among the members of the jury (other than the Association Board member) by the President, upon the recommendation of the jury. The chair's term is concurrent with his or her term on the jury.

Nomenclature: The financial disbursements to publishers from the Millard Meiss Publication Fund are called grants. Grants of the Millard Meiss Publication Fund are awarded by the Millard Meiss Publication Fund Jury.

Distribution of funds: Distribution of the income from the Millard Meiss Publication Fund Endowment (that is, award of grants) is made biannually, in accordance with the terms of the endowment. Payout of monies is made at the time of book publication, not at the time of the award of grant.

b. Meiss/Mellon Author's Book Award:

Grant description: The Association was awarded a temporary grant from the Andrew W. Mellon Foundation in 2012 to provide financial relief to early-career scholars in art history and visual studies who are responsible for funding the image programs in their publications. Through this grant the Association will provide awards to emerging scholars (those with PhDs earned during the past six years) to help defray the high costs of image licensing and reproduction for monographs in art history and visual studies. Awards are made to authors, not publishers. Awardees will be selected on the basis of the quality and demonstrated financial need of their project.

Jury Schedule: The Millard Meiss Publication Fund Jury will review and decide awards at its spring and fall meetings. The jury governance and the form of the application and guidelines for the author's award parallel that of the Millard Meiss publisher award with the exception that the award is made to the author solely to finance his or her expenses related to image acquisition.

Nomenclature: The grant is called from the Meiss/Mellon Author's Book Award. Grants from this fund are awarded by the Millard Meiss Publication Fund Jury to the author of the manuscript.

Distribution of funds: Distribution of the income from the Meiss/Mellon Author's Book Award is made biannually. Payout of monies is concurrent with the award of the grant.

c. Wyeth Grant Jury:

Grant description: The Wyeth Foundation for American Art supports the Wyeth Foundation for American Art Publication Grant through three-year re-grants to CAA. The program has been in place since 2005. Through these funds CAA awards grants to support book-length scholarly manuscripts in the history of American art, visual studies, and related subjects that have been accepted by a publisher on their merits, but cannot be published in the most desirable form without a subsidy. Awards are to publishers, not authors. For purposes of the program, “American art” is defined as art created in the territory of North America now comprising the United States, Canada, and Mexico through 1970.

Jury schedule: Applications from publishers must be received at the office of the College Art Association no later than September 15 each year. The grant jury meets once a year each November to review to review, judge, and select a grantee or grantees for award.

Composition: The Wyeth Grant Jury is composed of two (2) at-large voting members, plus one (1) voting member who is a member of the Association Board. The Director of Publications also attends and participates in jury deliberations *ex officio*, but does not vote. At-large appointees must be current members in good standing of the Association, and are actively publishing scholars in American art, art history, visual studies, and related fields with demonstrated seniority, achievement, and expertise. The Board member should if possible be an Americanist, or otherwise qualified to serve on the jury (i.e., an art historian or curator is preferred). The Board member serves in a fiduciary capacity, assuring that the jury adheres to grant guidelines and the CAA Statement on Conflict of Interest and Confidentiality (Chapter V). Jury members may not themselves apply for grants in this program during their tenure on the jury.

Term: This is a three-year grant, and the at-large jury members will all serve for that period. The Association Board member serves for a term coterminous with his or her term as a Board member, or three years, whichever is shorter. The Board member who serves on this jury may also serve in the same capacity on the Meiss and/or Wyeth Grant jury, as his or her special charge is to provide oversight of the jury’s adherence to all Association professional standards and fiscal responsibilities. All regularly appointed terms begin on July 1 and end on June 30. If, prior to the end of a term, there is a vacancy, either by resignation, removal, death, or incapacity, then the Association President shall appoint an at-large member for the remainder of such term.



Appointment: Members of the Wyeth Grant Jury are appointed by the President in accordance with Article VIII, Section 2, of the Association By-laws, and it is expected that the President will do so in consultation with the Vice President for Publications and the Publications Committee. A call for nominations and self-nominations for the at-large members of the jury is published in two consecutive issues of *CAA News*<sup>29</sup> and on the Association website. Jurors serve as volunteers and are not entitled to receive compensation for service, but may receive expense reimbursement in connection with attending jury meetings, in accordance with Association policy.

Chair: The chair of the jury is appointed from among the members of the jury (other than the Association Board member) by the President, upon the recommendation of the jury. The chair's term is concurrent with his or her term on the jury.

Nomenclature: The grant is called the Wyeth Foundation for American Art Publication Grant ("Wyeth Grant"). Grants are awarded by the Wyeth Grant Jury.

Distribution of funds: Distribution of the income from the Wyeth Grant (that is, award of grant) is made annually. Payout of monies is not made at time of award of grant but when the book is in a late stage of production (usually galley proofs or the equivalent).

d. Application by a Publisher to Multiple Association Publishing Grants:

Within a calendar year, a press may submit the same manuscript for a Wyeth Grant and for other Association-administered publishing grants, such as the Meiss Grant, but the book that wins *any* Association publishing grant is ineligible to receive any other Association-administered publishing grant, and will be removed from consideration by juries of subsequent grants for which it may have applied.

Current Association Publication Grants Calendar (2013):

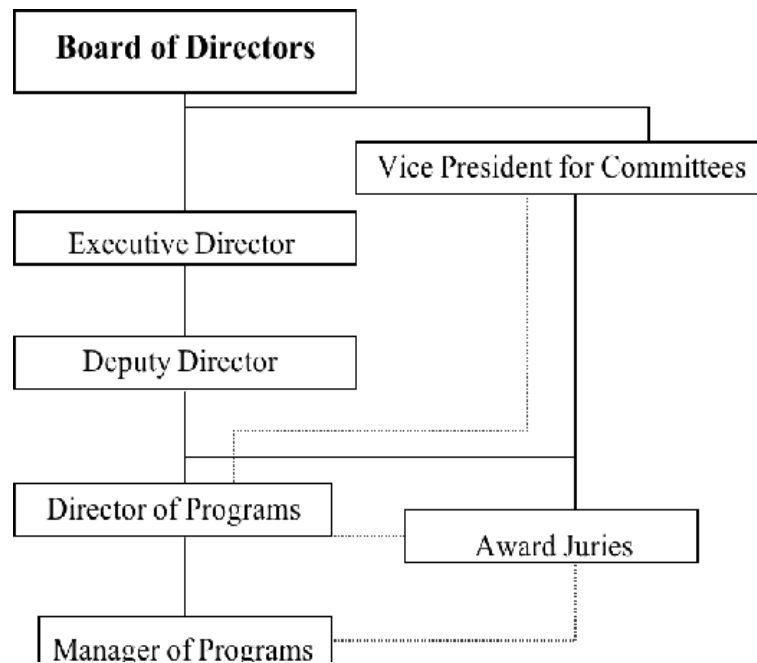
- Millard Meiss Publication Fund (spring award): May
- Meiss/Mellon Author's Book Award (spring award): May
- Millard Meiss Publication Fund (fall award): November
- Meiss/Mellon Author's Book Award (fall award): November
- Wyeth Foundation for American Art Publication Grant: November

---

<sup>29</sup> Announcements usually begin in January and continue for several weeks.

## C. Awards Jury Handbook

### 1. Welcome and Organizational Reporting Chart<sup>30</sup>



Welcome to membership in the Association’s Awards for Distinction Program. This handbook has been written to guide you in the principles and procedures of the award juries and to be referred to as needed. As a jury member, you will play an important and active role in working with the Board of Directors, administration, and staff to assist the Association in fulfilling its mission and meeting its goals.

The Board of Directors has established awards juries to recognize individuals who have made a distinctive contribution. The Association presents awards for outstanding achievements in the fields of art, art history, criticism, and conservation. Jury members who select the recipients of these awards are appointed because of their individual expertise and collective ability to represent the broad range and diverse interests of the membership. Jury members are expected to work in consultation with other Association members and objectively select recipients from nominations received both from the membership and the jury.

<sup>30</sup> The organizational chart is illustrative only; it does not modify the rights, obligations, and reporting relationships otherwise set out in the Awards Handbook. Dotted lines indicate informal reporting relationships.

The Board of Directors, through the Vice President for Committees, oversees each jury to ensure that jury activities are fair and unbiased and are consistent with the Association's goals and priorities. In addition, the Executive Committee periodically evaluates the structure and function of all juries. Members' inquiries about the work of the juries and suggestions concerning matters which merit consideration by them should be directed to the Director of Programs for transmission to the relevant jury chair or the Vice President for Committees.

These principles will be reviewed on an ongoing basis and changes may be made to reflect new needs in the Association's governance. The document is meant to be flexible and is complementary to the Association's mission and By-laws as well as other existing policies/procedures documents, position descriptions, and code of ethics.

Board of Directors: directs the work of the award juries, insures all juries are fair and unbiased in their decisions; works with the Vice President for Committees to ensure that Association membership concerns are being addressed and represented.

Vice President for Committees: represents the entire membership and the interests of the Association; acts as the Board liaison to award juries and convenes meetings with jury members at the Annual Conference each year; works in partnership with the Director of Programs and the Manager of Programs to coordinate and oversee the work of each jury.

Executive Director: works with the Board on developing strategic plans for committees, juries, and the Association; addresses and oversees all staffing concerns.

Director of Programs: informs the Board and the jury chairs of relevant issues and trends affecting the Association; works with the Board on developing strategic plans for the juries and the Association; addresses and oversees any staffing concerns; provides leadership and guidance to the Manager of Programs.

Manager of Programs: responsible for Award Jury administration.

Jury Chairs: manage administration, oversee and encourage jury communications, write or assign writing of annual report and citation (maximum of 250 words); inform the Vice President for Committees and the Director of Programs of any difficulty the jury may be experiencing; provide the jury with oversight in coordination with Vice President for Committees and the Manager of Programs; identify and recommend prospective jury members to the Manager of Programs upon rotation off the jury.

Jury Members: participate actively in identifying award nominations and work in conjunction with the other members; assist chair in jury administration; work to fulfill the charge of the jury and goals and priorities of the Association.

2. Awards for Distinction General Calendar 2013/2014

May/June

- Jury vacancies are filled.
- Updated jury handbooks are distributed to chairs and jury members.
- Jury members are encouraged to solicit nominations on behalf of the Association membership throughout the summer.
- Call for Award Nominations is advertised in the Association's publications, on the website, and through its Affiliated Societies.

July

- **Deadline: July 31.** Nominations are due, Morey and Barr awards.

August

- The first of two conference calls should take place at the end of August or beginning of September. The conference call is to be used to meet new jury members, discuss the charge of the committee, and evaluate the nomination status. The Association staff will participate in the first call only.
- **Deadline: August 31.** Award nominations due to New York office; this excludes Morey and Barr awards.

September

- Working together, jury members continue to solicit and finalize nominations.
- All juries begin the review process;
- The second conference call, if needed, for Distinguished Teacher of Art, Distinguished Teacher of Art History, Body of Work, Heritage Preservation and Lifetime Achievement Awards for both Artistic Work and Writing juries.

November

- **Deadline: November 1.** Jury members of the Distinguished Teacher of Art, Distinguished Teacher of Art History, Body of Work, Heritage Preservation, and Lifetime Achievement Awards for both Artistic Work and Writing must designate an awardee (the name and contact information due in CAA office).
- The second conference call for Morey, Barr, Mather, Art Journal and Porter Prize juries to decide the award winner.

- **Deadline: November 15.** Distinguished Teacher of Art, Distinguished Teacher of Art History, Body of Work, Heritage Preservation and Lifetime Achievement Awards for both Artistic Work and Writing citations (maximum of 250 words) and jury reports are due in CAA office.
- **Deadline: November 15.** The Morey and Barr juries submit the short list of finalists to be published in the January *CAA News*.

#### December

- **Deadline: December 2.** Morey, Barr, Mather, *Art Journal*, and Porter Prize Juries must designate an awardee. Awardee's name and contact information due in CAA office.
- **Deadline: December 16.** Morey, Barr, Mather, *Art Journal* and Porter Prize Jury citation *and* jury report are due in CAA office.

#### January

- CAA will notify award winners.

#### February

- The awards presentation will take place during the annual conference.
- Vice President for Committees Meeting with Award Jury members at the Annual Conference. All jury members are invited to attend.
- Awards jury meeting at the conference. Includes Vice President for Committees and one representative from each jury.

### 3. Governance Procedures

- a. **Standards of Accountability:**  
Jury members are expected to participate actively on the jury (i.e. nominate candidates for awards; participate in all jury discussion via email, fax, telephone, conference calls; and assist with or write citations). Members are expected to respect all nominations and objectively come to a decision following established guidelines for each jury. Members are also expected to act in accordance with the constitution and By-laws, to achieve the Association's mission through prudent and ethical action.
- b. **Jury Members Will:**  
Make a serious commitment to participate actively in the jury's work, including substantive participation in conference calls, email, and phone communications throughout the duration of their service.

Volunteer for and willingly accept assignments and complete them thoroughly and on time for the chair of the jury and the Association.

Stay informed about jury matters (i.e., current exhibitions and recent publications); prepare for meetings, review, and comment on nominations.

Build a collegial working relationship with mutual respect for one another.

Respect confidentiality regarding all nomination discussions by the jury individually or as a group.

c. Jury Nominations and Selection:

Call for jury membership is published on the Association's website and in its publications. Jury chairs and current members are asked to make nominations for new members. Candidates nominated should possess expertise appropriate to the jury's work and must be members of the Association in good standing throughout their service. Nominations and self-nominations should include an abridged c.v. and a statement of interest/intent that needs to be sent to the Director of Programs at the Association no later than April 30.

Jury members serve for a three-year term and chairs serve a two-year term.

New jury members are appointed in consultation with the Vice President for Committees, the Director of Programs, and the President of CAA. Any jury member interested in serving an extended term will be reviewed and appointed in the same manor.

d. Appointment of Jury Chair:

Jury chairs are appointed from the current jury members in consultation with the outgoing chair, the Vice President for Committees, the Association President, and the Director of Programs. They serve a two-year term.

e. Jury Resignation:

Jury members must submit a written resignation by email, fax, or letter to the Jury chair who will forward the resignation to the Vice President for Committees.

- f. **Removal of Jury Member:**  
Jury membership can be terminated for the following reasons: not a CAA member; the member has acted in violation of the Conflict of Interest Statement set forth in this handbook; the member has not been in communication with jury chair or other jury members for over six months; jury chair and/or other members of the jury find the member to be difficult and unwilling to consider other nominations other than their own; a member has been convicted of a felony; it has been determined by a court of law that member is not of sound mind
- g. **Dissolution of Juries:**  
The Board of Directors reserve the right to dissolve any jury if it is determined that the jury no longer serves the Association's needs. Reasons may include, but are not limited to, completion of jury's mission or no longer serving the membership.
- h. **Statement on Conflict of Interest and Confidentiality:**  
Jury members are obligated to exercise sound judgment in determining possible conflicts of interest or breaches in confidentiality. Any conflict of interest or breach in confidentiality that arises should be disclosed to the entire jury. See Chapter V, Code of Conduct, for the CAA Statement on Conflict of Interest and Confidentiality.
- i. **Grievance:**  
Grievances should be directed to the Vice President for Committees, preferably in writing. After consulting with the complainant and the chair of the jury involved, the Vice President for Committees will bring the matter to the attention of the Association's Executive Director and Director of Programs, and make any recommendations for action to the Association President.
- j. ***Art Journal* Mission Statement:**  
The mission of the *Art Journal*, founded in 1941, is to provide a forum for scholarship and visual exploration in the visual arts; to be a unique voice in the field as a peer-reviewed, professionally mediated forum for the arts; to operate in the spaces between commercial publishing, academic presses, and artist presses; to be pedagogically useful by making links between theoretical issues and their use in teaching at the college and university levels; to explore relationships among diverse forms of art practice and production, as well as among art making, art history, visual studies, theory, and criticism; to give voice and publication opportunity to artists, art historians, and other writers in the arts; to be responsive

to issues of the moment in the arts, both nationally and globally; to focus on topics related to twentieth- and twenty-first-century concerns; to promote dialogue and debate. The journal, which welcomes submissions from authors and artists worldwide and at every career stage, is published four times a year in spring, summer, autumn, and winter by the College Art Association.

k. *The Art Bulletin* Mission Statement

The *Art Bulletin* publishes leading scholarship in the English language in all aspects of art history as practiced in the academy, museums, and other institutions. From its founding in 1913 the journal has published, through rigorous peer review, scholarly articles and critical reviews of the highest quality in all areas and periods of the history of art. Articles take a variety of methodological approaches, from the historical to the theoretical. In its mission as a journal of record, *The Art Bulletin* fosters an intensive engagement with intellectual developments and debates in contemporary art-historical practice. The journal, which welcomes submissions from scholars worldwide, at every career stage, is published four times a year in March, June, September, and December by the College Art Association.

4. Administration

a. Juries at a Glance

- Distinguished Artist Award for Lifetime Achievement Award Jury
- Distinguished Teaching of Art Award Jury
- Distinguished Teaching of Art History Award Jury
- Alfred H. Barr, Jr., Award Jury
- Frank Jewett Mather Award Jury
- Charles Rufus Morey Award Jury
- Arthur Kingsley Porter Prize Jury
- Distinguished Lifetime Achievement Award for Writing on Art Jury
- Distinguished Feminist Award
- *Art Journal* Award Jury
- Distinguished Body of Work Award Jury
- CAA and Heritage Preservation Award Jury

b. Convocation

The special reception for all awardees, called the Honors Party, hosted by the College Art Association prior to Convocation will be held this year on Wednesday, February 12, 2014, in Chicago. All committee members are invited to attend this event. You will



receive an invitation in the mail with more information in December.

Convocation and the Awards Ceremony will take place on Wednesday, February 12, 2014, at the Annual Conference in Chicago. Jury members are asked to attend the conference, but travel funds will not be provided. The original citation (maximum of 250 words) noting the recipient's accomplishments will be published in the Convocation Booklet, in *CAA News*, and on Association's website.

All jury members will be listed on the citation as well as on the certificate.

c. Annual Report Submitted by Jury Chair

Name of Jury:

1. Jury Charge/Mission:

2. Award Granted To/For:

3. Jury Membership:

4. Comments on the Nominating Process:

5. Comments on the Jury's Composition:

6. Names of New Jury Members to Pursue:

(This could be discussed during the final conference call with the entire jury.)

7. Suggestions for Improving the Overall Process:

Submitted by:

## VIII. BOARD OF DIRECTORS' POLICIES AND INTERNAL CONTROLS

---

### A. Advocacy Policy<sup>31</sup>

#### 1. Scope

This policy sets forth (1) guidelines for the College Art Association's involvement in public policy, litigation, and advocacy, whether at the local, state, federal, or international levels; and (2) the procedures for determining when and to what extent the Association should become so involved. The Association's goal is to serve its members by providing them with information regarding issues of concern to them, raising their awareness, and motivating them to take action, as well as from time to time taking such action itself, as set forth below.

#### 2. Issues

The Association recognizes that its members have a diverse set of interests, philosophies, backgrounds, and beliefs. Association members have in common a commitment to support the visual arts and humanities, to promote professional ethics and standards, and to address issues that may arise in workplace environments.

Accordingly, the Association's interests necessarily focus on a particular set of issues:

- government funding for the arts and humanities
- freedom of expression and from censorship
- intellectual property rights, such as copyright
- conservation of the artistic integrity of public spaces
- higher education, including the promotion and use of technologies such as communications to facilitate distance learning, especially with respect to the visual arts
- philanthropy for the arts and humanities
- tax policy, as it affects Association members
- conditions in the university, museum, and other workplace environments of Association members

From time to time, the Association may supplement or modify the issues set forth above to meet broadly supported interests or needs of its members. Any such changes require the approval of the Executive Committee or the Board of Directors.

#### 3. College Art Association Involvement

As resources permit, the Association monitors legislative, regulatory, and policy developments, litigation, and advocacy efforts relating to the issues

---

<sup>31</sup> Approved by the Board of Directors, March 2001.

set forth above. The Association may choose to become more directly involved in:

- issues at the federal level, such as support for the federal cultural agencies, or issues that implicate First Amendment or tax policy matters, as indicated above
- regional and local issues that have broader implications for the Association or its members, such as state and municipal actions affecting arts policy and funding
- developments that affect specific institutions or individuals, but have a national profile or would establish an important precedent, such as litigation or municipal actions that affect art and arts-related institutions

The Association may become directly involved in these developments in one or more ways, including by:

- lending its name by way of endorsement and support
- writing letters
- contacting press
- meeting with legislators, policymakers, or other responsible officials
- filing, or joining, amicus briefs
- working collaboratively with other organizations
- motivating and coordinating grassroots action by its members

The nature, timing, and degree of Association involvement will necessarily vary depending on the matter and issue, and available resources. The Association generally should refrain from becoming directly involved in any matter where a substantial proportion of Association members have made known their opposition to such involvement.

In connection with any advocacy matters, individual members of Association and the Board may not suggest that they are speaking for or on behalf of the Association unless specifically authorized to do so by the President, the Executive Committee, or the Board, depending on the nature and urgency of the matter.

One or more Association staff members are assigned to monitor the issues of interest to the Association and, in the first instance, to determine in which issues the Association will become directly involved, and the nature and degree of that involvement. The staff is responsible for drafting letters and press releases, coordinating grassroots activities and meetings with officials and policymakers, and providing updates on the Association's activities to the Board of Directors.

Where significant effort or resources of the Association or its members may be required or committed for direct involvement, staff will consult with the Executive Director. Depending on the timing and urgency of the issue, staff will consult with or, if necessary, obtain the approval of the President, the Executive Committee, or the Board of Directors. Any matters involving litigation, such as Association statements in support of or in opposition to a litigant, or the filing of any briefs by or on behalf of the Association, must be approved by the Association Counsel.

To ensure that Association members understand Association policies and involvement, are committed to Association objectives, and have the information needed to be effective advocates, the Association posts advocacy alerts, advocacy updates, and other information for member advocacy activities (such as contacting elected officials) on the Association website. The Association also publishes advocacy updates in its bimonthly newsletter, *CAA News*. These activities are the responsibility of Association staff assigned to Association advocacy efforts.

The Association does not intervene in individual cases or disputes on behalf of Association members.

**B. Archives Policy statement, May 2012**

The College Art Association (CAA) Archive exists to organize, preserve, and make accessible the historical records of CAA to individual artists, art historians, and institutions.

1. Scope of Items

The archive consists of the records of the College Art Association from 1911 to the present. The archive includes administrative files, audiovisual materials (such as audiotapes and videotapes), committee files, correspondence, minutes, photographs, and printed materials. The archive reflects CAA's mission.

2. Access Policy and Procedures

CAA's archive is accessible to staff and to qualified scholarly researchers at the graduate level and above. Requests for access should be sent via email for review by the Executive Director, and they should include a brief summary of the research project, an outline of sources already consulted, and a curriculum vitae or résumé. Access is granted at the discretion of archive staff and certain archival material may be restricted. Researchers must read, fill out, and sign the *Procedures Governing the Use of Unpublished Material* prior to conducting research. By doing so, the researcher agrees to the terms and conditions stated therein.

All archival material must be handled with the utmost care. Improper handling and/or damage of archival material may result in the suspension

of research privileges. Researchers must examine one folder at a time, maintaining the order in which the archival material was delivered. Hands should be washed before handling the material. Researchers must not mark, erase, fold, tear, or place adhesives of any kind on the material. The use of pens, indelible pencils, cameras, or any unauthorized device is prohibited. No food or drink is allowed. Particular care with fragile items is required.

3. Restricted Records

Certain archival material may be restricted to protect individual privacy rights and proprietary rights of CAA, or because the records have not been processed and prepared for use. Restrictions may be imposed on certain archival material including, but not limited to: Board of Director minutes, personnel files, financial records, legal documents, and anything that would compromise CAA's confidentiality, security, or operations. Researchers must read, fill out, and sign the *Procedures Governing the Use of Unpublished Material* prior to conducting research. By doing so, the researcher agrees to the terms and conditions stated therein.

4. Publications and Permissions

Permission to study the archival material does not itself include the right to photocopy or publish the contents. Photocopies of certain archival material may be granted at the discretion of archives staff. There is no fee for copies.

Researchers wishing to quote from, copy, or publish in full or in part any documents held by CAA's Archives should request permission to do so in advance from the Executive Director or the archivist. Where CAA does not own or control the relevant intellectual property rights in the archival material, it may not be able to grant permission to publish, and the researcher may need to secure this permission himself or herself from the copyright owner.

5. Archivist Responsibilities

- Store, care for, and preserve the archive
- Investigate ways to preserve the archive in electronic form
- Allow researchers to search, retrieve, and examine the archival material and images without damaging the original
- Allow the archive to be accessible remotely using the Internet, through the finding aid and previously distributed public material
- Distribute images to interested parties, ensuring that copyright and royalty agreements are observed
- Offer advice to potential collectors of CAA archival material, promoting future deposits and support
- Contact the archive with CAA archival material already in the public domain with a view to sharing information and resources

- Promote awareness of the archive

### **C. Copyright and Permissions Policy, October 7, 2009**

The Association's copyright and permissions policy parallels the licensing services it utilizes through the Copyright Clearance Center as described in Copyright Clearance Center Rightsholder Authorizations Agreement, p. 1.

Copyright Clearance Center: Name of CCC Services agreed upon by the Association:

- Academic Permissions Service (university coursepack photocopying)
- Electronic Course Content Service ("electronic" material maintained for students and faculty)
- Academic Repertory License for Photocopy and Digital Uses (internal photocopy and digital uses by academic institutions, administered and on a repertory basis)
- Digital Permissions Services (general use of materials electronically)
- Repertory License for Photocopy Uses (internal photocopying by business and government organizations, administered and priced on a repertory basis)
- Repertory License for Both Photocopy and Digital Uses (same as above, plus added rights for internal email and intranet uses)
- Foreign Authorization Service (photocopy licensing services in other countries)

The College Art Association does not participate in the following CCC Services:

- Transactional Reporting Service (general photocopying)
- Republication Licensing Service (works to be included in newly created work)

### **D. Gift Acceptance Policy<sup>32</sup>**

College Art Association solicits and accepts gifts for purposes that will help the organization further and fulfill its mission. College Art Association urges all prospective donors to seek the assistance of personal legal and financial advisors in matter relating to their gifts, including the resulting tax and estate planning consequences. The following policies and guidelines govern acceptance of gifts made to College Art Association for the benefit of any of its operations, programs or services.

---

<sup>32</sup> Approved by the Board of Directors, February 14, 2010.

1.     Use of Legal Counsel  
College Art Association will seek the advice of legal counsel in matters relating to acceptance of gifts when appropriate. Review by counsel is recommended for:
  - a.     Gifts of securities that are subject to restrictions or buy-sell agreements.
  - b.     Documents naming College Art Association as trustee or requiring College Art Association to act in any fiduciary capacity.
  - c.     Gifts requiring College Art Association to assume financial or other obligations.
  - d.     Transactions with potential conflicts of interest
  - e.     Gifts of property which may be subject to environmental or other regulatory restrictions.
2.     Restrictions on Gifts  
The Association will not accept gifts that (a) would result in the Association violating its corporate charter; (b) would result in the Association losing its status as an IRC 501(c)(3) not-for-profit organization; (c) are too difficult or too expensive to administer in relation to their value; (d) would result in any unacceptable consequences for College Art Association; or (e) are for purposes outside the Association's mission. Decisions on the restrictive nature of a gift, and its acceptance or refusal, shall be made by the Finance Committee, in consultation with the Executive Director.
3.     Gifts Generally Accepted without Review
  - a.     Cash:  
Cash gifts are acceptable in any form, including by check, money order, credit card, wire-transfer, or on-line.
  - b.     Marketable Securities:  
Marketable securities may be transferred electronically to an account maintained at the Association's brokerage firm, or delivered physically with the transferor's endorsement attached. All marketable securities will be sold promptly upon receipt unless otherwise directed by College Art Association's Investment Committee. In some cases marketable securities may be restricted, for example, by applicable securities laws or the terms of the proposed gift; in such instances the decision whether to accept the restricted securities shall be made by the Finance Committee.

4. Gifts Accepted Subject to Prior Review
- Certain forms of gifts or donated properties may be subject to review prior to acceptance. Examples of gifts subject to prior review include, but are not limited to:
- a. Charitable Remainder Trusts:  
College Art Association will accept designation as a remainder beneficiary of charitable remainder trusts.
  - b. Charitable Lead Trusts:  
College Art Association will accept designation as an income beneficiary of charitable lead trusts.
  - c. Bequests and Beneficiary Designations under Revocable Trusts, Commercial Annuities, and Retirement Plans:  
Donors are encouraged to make bequests to College Art Association under their wills, and to name College Art Association as the beneficiary under trusts, commercial annuities and retirement plans.
  - d. Tangible Personal Property:  
The Finance Committee shall review and determine whether any gifts of tangible personal property, including works of art, in light of the following considerations: does the property further the organization's mission? Is the property marketable? Are there any unacceptable restrictions imposed on the property? Are there any carrying costs for the property for which the organization may be responsible? Is the title/provenance of the property clear?
  - e. Life Insurance:  
The College Art Association will accept gifts of life insurance where the Association is named as both beneficiary and irrevocable owner of the insurance policy. The donor must agree to pay, before due, any future premium payments owing on the policy.
  - f. Real Estate:  
All gifts of real estate are subject to review by the Finance Committee. Prior to acceptance of any gift of real estate other than a personal residence, the Association shall require an initial environmental review by a qualified environmental firm. In the event that the review reveals a potential problem, the organization may retain a qualified environmental firm to conduct an environmental audit. Criteria for acceptance of gifts of real estate include: Is the property useful for the organization's purposes? Is the property readily marketable? Are there covenants, conditions,



restrictions, reservations, easements, encumbrances, or other limitations association with the property? Are there carrying costs (including insurance, property taxes, mortgages, notes or the like) or maintenance expenses association with the property? Does the environmental review or audit reflect that the property is damaged or otherwise requires remediation?

## **E. Investment Policy**

### **1. Audit Committee Charter<sup>33</sup>**

#### **a. Purpose:**

The Audit Committee (the “committee”) will assist the Board of Directors (the “Board”) in fulfilling its responsibility to oversee management’s conduct of the financial reporting process of the College Art Association (“CAA”) and the audit efforts of CAA’s independent accountants and internal auditors, if any, including the financial information provided by CAA to any governmental or regulatory body, CAA’s members or other users thereof, CAA’s systems of internal accounting and financial controls and the annual independent audit of CAA’s financial statements. In discharging its oversight role, the committee is empowered to investigate any matter brought to its attention with full access to all books, records, facilities and personnel of CAA and the power to retain outside counsel, auditors or other experts for this purpose. It is the objective of the committee to maintain free and open means of communications with the Board, the independent accountants, the internal auditors, if any, and the financial and senior management of CAA. The committee shall review the adequacy of this Charter on an annual basis.

#### **b. Membership:**

The committee shall be comprised of the members of the Finance and Budget Committee who are elected directors of CAA and the Treasurer, in addition to other persons, as determined from time to time by resolution of the Board. The chair of the committee shall be the Treasurer of CAA. Each member of the committee shall be financially literate, as such qualification is interpreted by the Board in its business judgment, or must become financially literate within a reasonable period of time after appointment to the committee.

#### **c. Key Responsibilities:**

The committee’s job is one of oversight. CAA’s management is responsible for preparing CAA’s financial statements and that the outside auditors are responsible for auditing those financial

---

<sup>33</sup> Charter adopted by the Board of Directors, October 28, 2007.

statements. The following functions shall be the common recurring activities of the committee in carrying out its oversight function.

- The committee shall meet concurrently with the regular meetings of the Finance and Budget Committee, or more frequently as circumstances dictate.
- The committee shall be directly responsible for the appointment, compensation, retention and oversight of the work of any registered public accounting firm engaged (including resolution of disagreements between management and the auditor regarding financial reporting) for the purpose of preparing or issuing an audit report or performing other audit, review or attest services for CAA, and each such registered public accounting firm must report directly to the committee.
- The committee shall pre-approve all audit and permitted non-audit services to be performed by the independent auditors subject to procedures that may be established by the committee.
- The committee shall establish procedures for: (i) the receipt, retention and treatment of complaints received by CAA regarding accounting, internal accounting controls or auditing matters; and (ii) the confidential, anonymous submission by employees of CAA of concerns regarding questionable accounting or auditing matters.
- The committee shall keep minutes of all committee meetings, report the significant matters addressed at such meetings to the Board of Directors, and provide copies of the minutes to the Board.
- The committee shall review significant findings identified by the independent auditors in a management letter or otherwise, together with management's responses to such findings.
- The committee shall review the independent auditors' audit plan, including a discussion of the scope, staffing, locations, reliance upon management, and general audit approach, and monitor such plan's progress and results during the year.
- The committee shall establish, review and update periodically CAA policies relating to the avoidance of conflicts of interest and other matters, and ensure that management has established a system to enforce such policies.
- The committee shall review annually a summary of any directors' and officers' related party transactions and potential conflicts of interests.

- The committee shall review with CAA management and the outside auditors the audited financial statements. The committee will review and consider with the outside auditors the matters required to be discussed by Statement of Auditing Standards (“SAS”) No. 114.
- The committee shall discuss with management and the outside auditors the quality and adequacy of CAA’s internal controls.
- The committee shall:
  - Request from the outside auditors annually, a formal written statement delineating all relationships between the auditor and CAA consistent with Independence Standards Board Standard Number 1;
  - Discuss with the outside auditors any such disclosed relationships and their impact on the outside auditor’s independence; and
  - Take appropriate action to oversee the independence of the outside auditor
- The committee, subject to any action that may be taken by the full Board, shall have the ultimate authority and responsibility to select (or nominate for shareholder approval), evaluate and, where appropriate, replace the outside auditor.
- The committee shall perform such additional activities, and consider such other matters, within the scope of its responsibilities, as the committee or the Board deems necessary or appropriate.
- The committee shall provide management, CAA’s independent auditors and internal auditors, if any, with appropriate opportunities to meet privately with the committee.

d. Resources and Authority of the Committee:

The committee shall have the resources and authority appropriate to discharge its duties and responsibilities, including the authority to select, retain, terminate and approve the fees and other retention terms of special or independent counsel, accountants or other experts and advisors, as it deems necessary or appropriate, without seeking approval of the Board or management. CAA shall provide for appropriate funding, as determined by the committee, for payment to such third parties and the independent auditors, and for administrative expenses that are necessary or appropriate for the committee in carrying out its duties.

End of Charter.

## 2. Investment Policy<sup>34</sup>

- a. Investment Objectives:  
College Art Association (“CAA”) is committed to a long-term, balanced approach to preserve and enhance the real purchasing power of its investments so as to provide a stable stream of current income for annual operating needs while preserving resources for emergencies. The CAA investment objective is to attain an average real return (i.e. after adjustment for inflation and net of fees) of at least 6.5 percent per year, measured over rolling five-year periods. In pursuing these objectives, CAA intends to select investment managers who are rigorous in the disciplines they utilize to produce returns at acceptable levels of risk as defined by the Investment Committee (see below).
- b. Spending Policy:  
By approving this Statement of Investment Policies and Guidelines, the CAA Board of Directors confirms its policy of limiting annual spending from the organization’s unrestricted net assets for programs and operations to 5.5 percent of the average market value of the portfolio for five preceding fiscal-year quarters. With respect to those CAA funds that are restricted for the purpose of underwriting fellowship grants, as well as the Monograph Series Fund, the Meiss Publication Fund, and *The Art Bulletin* Fund, such limit on annual distributions also applies unless donor restrictions on particular gifts indicate otherwise. The five-year quarterly average will be calculated as of June 30 of each year; spending withdrawals within the 5.5 percent limit will be permitted as necessary during the coming year. Any spending in excess of the 5.5 percent limit will be reported to the Finance and Budget Committee and by that Committee to the Board of Directors.
- c. Portfolio Composition and Asset Allocation:
  - i. CAA assets will be diversified both by asset class (e.g., equities, bonds, etc.) and within each asset class (e.g., within equities by economic sector, industry, size, etc.)
  - ii. Assets will be broadly divided into two parts, “Equity Allocation and Fixed Income Allocation”

The Finance and Budget Committee may change the equity and fixed income ratios within the ranges stated below at its discretion, with any changes reported to the Board of Directors. The current target ranges for the investment funds are:

---

<sup>34</sup> Approved by the CAA Board of Directors, May 2, 2004, and amended August 2007 and May 6, 2012.

| Long-Term          |               |              |
|--------------------|---------------|--------------|
|                    | <u>Policy</u> | <u>Range</u> |
| Total Equity       | 65%           | 30–70%       |
| Total Fixed Income | 35%           | 30–70%       |

- d. Investment Management Structure and Responsibilities:
  - i. The Finance and Budget Committee will delegate to an Investment Committee the responsibility to manage and review the application of CAA’s Investment Policies and Guidelines, including the equity and fixed income ratio target ranges. This Investment Committee will report to the full Finance and Budget Committee at least annually. The Investment Committee will be comprised of the Treasurer (chair), the President, and the Chief Financial Officer.
  - ii. From time to time the Investment Committee will make recommendations to the Board through the Finance and Budget Committee regarding the selection and/or retention of professional fund managers based on its research and analysis of a fund manager’s performance. These independent investment management organizations will invest CAA net assets with the discretion to manage the assets in each particular portfolio to best achieve the stated investment objectives, within the guidelines set forth in this policy statement.
  - iii. The Investment Committee will define CAA’s “acceptable risk” profile in cooperation with the fund manager(s). This risk profile will be reviewed each year by the Finance and Budget Committee and will be reported to the Board of Directors annually and/or whenever a change to the risk profile is recommended by the Investment Committee and approved by the Finance and Budget Committee.
- e. Guidelines for the Management of Equity Assets:
  - i. The equity asset allocation (“Equity Allocation”) will be diversified by the fund manager(s) by economic characteristics like economic sector, industry, capitalization and investment style. In order to achieve its investment objective, CAA may employ multiple investment managers, each of whom may have focused investment styles. Accordingly, while each such manager’s portfolio may not be diversified, the combined equity portfolio will have the characteristic of diversification.

- ii. Decisions as to individual security selection, number of industries and holdings, current income levels, turnover and the other tools employed by active managers are left to manager discretion, subject to the usual standards of fiduciary prudence.
  - iii. Unless otherwise instructed, an equity manager may at his/her discretion hold investment reserves of either cash equivalents or bonds. Performance will be measured against an agreed upon equity benchmark.
  - iv. Within the overall Equity Allocation, the Investment Committee may approve allocations to asset classes other than U.S. domestic common stocks.
  
- f. **Guidelines for the Management of Fixed Income Assets:**  
 The allocation to fixed income assets ("Fixed Income Assets") may include money market instruments as well as bonds. Managers are expected to employ active management techniques with respect to the Fixed Income Allocation. The average maturity, or some equivalent measure, should routinely be communicated to the Investment Committee.
  
- g. **Monitoring of Objectives and Results:**  
 The portfolios will be monitored by the Investment Committee on a quarterly basis for consistency in investment philosophy, return relative to objectives, investment risk as measured by asset characteristics, exposure to extreme economic conditions and market volatility. For the purposes of this review, the Investment Committee will select appropriate benchmarks (e.g., S&P 500) against which the performance of CAA's portfolios will be compared.
  - i. Each investment manager will report to the Treasurer the following information monthly: total return net of all commissions and fees, additions and withdrawals from the account, current holdings at cost and market value, and purchases and sales for the month.
  - ii. The Investment Committee shall arrange to meet with each investment manager on a regular basis. If at any time an investment manager believes that any policy guideline inhibits investment performance, it is the manager's responsibility to clearly communicate this view to the Investment Committee.
  - iii. In addition to CAA's assessment of the investment performance of investment managers in accordance with this statement, CAA may determine to terminate managers for reasons related to changed circumstances of the managers themselves, including for example:

- changes in firm ownership
- changes in the firm's key personnel
- changes in the size of the firm as measured by changes in the scale of assets under management
- changes in investment style, including unexplained departures from, or exceptions to, previously articulated investment philosophy, strategy, or style.

h. Donor Gifts:

Unless otherwise required as a condition of a gift or grant, funds received by CAA will be invested in accordance with this policy. Securities received as gifts will normally be sold on receipt and the proceeds invested in accordance with this policy.

i. Conflict of Interest and Confidentiality:

CAA Board members sign the CAA Statement on Conflict of Interest and Confidentiality annually. If the CAA Board of Directors, Finance and Budget Committee considers any matter under this policy in which any member of the Board or committees, or persons affiliated with them, or any member of the CAA senior staff, or persons affiliated with them, has a direct or indirect interest (financial, familial, or other) the following procedures will apply:

- Members of the CAA Board of Directors, Finance and Budget Committee, or any member of the CAA senior staff must disclose to the Treasurer all relevant facts that might give rise to a conflict of interest in connection with any matter being considered under this Statement of Investment Policies and Guidelines.
- Persons making such disclosure must abstain from discussion of or voting on such matters at any meeting of the Board or committees. If requested to do so, persons making such disclosures must leave the meeting while these matters are being discussed. Actions taken under this section will be recorded in the minutes of the applicable meeting(s).

j. Periodic Review, Revision, and Reconfirmation of this CAA Statement of Investment Policies and Guidelines:

The CAA Finance and Budget Committee will review this statement of Investment Policies and Guidelines from time to time. Any adjustments, clarifications, and improvements to this policy will be brought to the Finance and Budget Committee for approval. Any such changes approved by the Finance and Budget Committee (except for changes in equity and fixed income ratios as noted

above) will be forwarded to the CAA Board of Directors for its review and approval.

k. Summary of CAA Funds:

CAA's investment portfolio is made up of several different funds that have been established over the years, and are aggregated for the purposes of investing. CAA's annual calculation to determine the amount available to draw down from these investments is based on the total investment balance, including the money attributed to each of the funds described below:

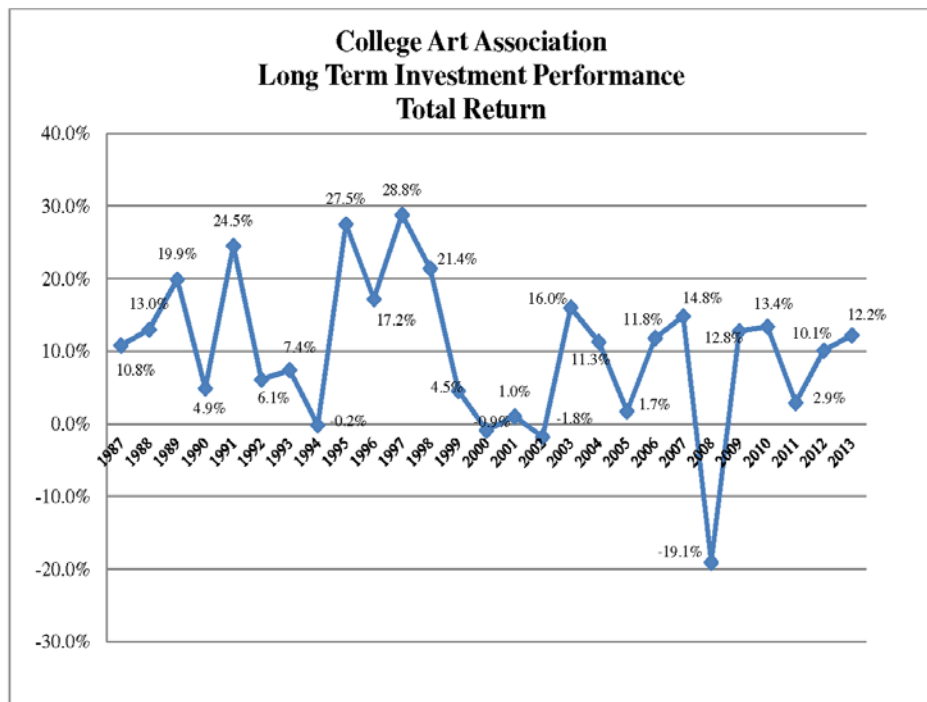
- i. Operating Fund: This fund is used to support the general activities of the organization.
- ii. Monograph Series Fund: This fund was originally established in 1976 by the CAA Board of Directors to support the publication of a series of monographs. In 2002, the Board voted to direct these funds toward a new program, the CAA Publications Grant for a single book, to take the place of the Monograph series. Guidelines for this new program are in development.
- iii. Board Designated Fund: This fund was created in 1992 when the CAA Board of Directors voted to appropriate a sum of money from the Operating Fund to establish a Board-designated endowment fund. All activity within this fund is at the discretion of the Board.
- iv. The Art Bulletin Fund: The H. W. Janson *The Art Bulletin* Endowment Fund was established by the Board of Directors during fiscal year 1983 to set aside a reserve for future cost increases of publishing *The Art Bulletin*. In accordance with a later vote by the Board, appropriations from this fund have been directed to the unrestricted Operating Fund toward current expenditures of *The Art Bulletin* since fiscal year 1989.
- v. Meiss Publication Fund: The Millard Meiss Publication Fund was established in 1975 with a grant from the estate of Millard Meiss. According to the grant, the principal of the endowment, \$500,000, must remain intact. Income earned on the principal may be used for subventing the publication of scholarly works in the field of art history.
- vi. Fellowship Fund for MFA Candidates: In 1993, CAA was awarded a challenge grant by the National Endowment for



the Arts (NEA) to establish a permanent endowment fund for the purposes of creating a fellowship program for MFA students. Appropriations from this fund are used to grant two-year fellowships to MFA candidates. By 1997, CAA had raised more than \$435,000 from individuals and foundations to qualify for the full matching amount of \$140,000 from NEA. Under the terms of the NEA grant, \$325,000 of the total raised has been established as a permanent endowment fund.

- vii. Fellowship Fund for PhD Candidates: This fund was established as the result of a successful Challenge Grant application to the National Endowment for the Humanities (NEH). Appropriations from this fund are used to grant two-year fellowships to PhD candidates in Art History. CAA raised private funds in excess of \$312,000 to qualify for a match of \$100,000 from NEH. Under the terms of the NEH grant, \$300,000 of the total raised has been established as a permanent endowment fund.

I. Return on Invested Funds  
(This information is updated annually)



m. CAA Certificate of Insurance (updated annually)



Atlantic Specialty Insurance Company

**MEDIA ADVANTAGE POLICY®**  
(Defense Costs in Addition to the Limit of Liability)

DEFENSE COSTS AND LOSS SHALL BE APPLIED AGAINST THE RETENTION. THE LIMITS OF LIABILITY OF THIS POLICY ARE NOT REDUCED OR EXHAUSTED BY PAYMENT OF **DEFENSE COSTS**. VARIOUS PROVISIONS IN THIS POLICY RESTRICT COVERAGE. READ THE ENTIRE POLICY CAREFULLY TO DETERMINE RIGHTS AND RESPONSIBILITIES.

**DECLARATIONS**

All words or phrases printed in bold type, except captions, are defined in the policy.

1. **Named Insured** and Address: Policy No. MEP-10823-12  
College Art Association  
50 Broadway, 21st Floor  
New York, NY 10004  
Renewal of: MEP-9363-11  
Class Code: 810
2. **Scheduled Media:**  
Media-related matter published and/or disseminated by the Named Insured during the policy term including media-related matter disseminated via the Named Insured's websites.
3. **Policy Term:** From November 1, 2012 To November 1, 2013  
12:01 A.M. local time at the address of the **Named Insured** as shown above
4. **Retention:** \$25,000 Each **Occurrence**
5. **Limit of Liability** (a) \$3,000,000 Each **Occurrence**  
(b) \$3,000,000 **Policy Term Aggregate**
6. **Annual Premium**
7. **Policy Forms and Endorsements Effective at Issuance:**

|                                 |  |
|---------------------------------|--|
| OBPP-KC-G16727 8-05             | Media Advantage Policy®  |
| OBPP-KCP-201F 05.05 (Rev. 8.05) | Additional Insured Endorsement   |
| OBPP-KCP-209F 05.05 (Rev. 8.05) | Broad Form Errors and Omissions Endorsement  |
| OBPP-KCP-222F 8.05              | First Amendment Advantage Coverage Endorsement (Defense Costs Within the Limit of Liability) |
| OBPP-KCP-224F 05.05 (Rev. 8.05) | International Endorsement  |
| OBPP-KCP-238F 5.05 (Rev. 8.05)  | Personal Appearance Coverage Endorsement   |
| OBPP-KCP-240F 0505 (Rev. 8.05)  | Policy Change - Cyber and Data Breach Amendatory Coverage                                    |
| OBPP-KCP-240F 0505 (Rev. 8.05)  | Policy Change - Data Breach and Crisis Resolution  |
| OBPP-KCP-240F 0505 (Rev. 8.05)  | Policy Change - Social Networking Amendatory   |
| OBPP-KCP-01FNY 8.05             | New York Amendatory Endorsement  |
| OBPP-KCP-03FNY 8.05             | Business Operations - Personal Injury Endorsement  |
| OBPP-KCP-04FNY 8.05             | New York Cancellation & Non-Renewal Provisions   |
| OBPP-KCP-09FNY 8.05             | Subpoena Defense Endorsement   |

Date Issued: October 16, 2012

  
Authorized Representative



**PHILADELPHIA**  
**INSURANCE COMPANIES**

A Member of the Tokio Marine Group

One Bala Plaza, Suite 100  
Bala Cynwyd, Pennsylvania 19004  
610.617.7900 Fax 610.617.7940  
PHLY.com

**FLEXIPLUS FIVE**

NOT-FOR-PROFIT ORGANIZATION DIRECTORS & OFFICERS LIABILITY INSURANCE  
EMPLOYMENT PRACTICES LIABILITY INSURANCE  
FIDUCIARY LIABILITY INSURANCE  
WORKPLACE VIOLENCE INSURANCE  
INTERNET LIABILITY INSURANCE

☒ Philadelphia Indemnity Insurance Company

☐ Philadelphia Insurance Company

Policy Number: PHSD776385

**DECLARATIONS**

**NOTICE: EXCEPT TO SUCH EXTENT AS MAY OTHERWISE BE PROVIDED HEREIN, THIS POLICY IS WRITTEN ON A CLAIMS MADE BASIS AND COVERS ONLY THOSE CLAIMS FIRST MADE DURING THE POLICY PERIOD AND REPORTED IN WRITING TO THE INSURER PURSUANT TO THE TERMS HEREIN. THE AMOUNTS INCURRED FOR DEFENSE COST SHALL BE APPLIED AGAINST THE RETENTION.**

Item 1. Parent Organization and Address:  
COLLEGE ART ASSOCIATION  
50 Broadway, 21st floor  
NEW YORK, NY 10004

Internet Address: www.

Item 2. Policy Period: From: 11/01/2012 To: 11/01/2013  
(12:01 A.M. local time at the address shown in Item 1.)

Item 3. Limits of Liability:

|                                   |    |           |                     |
|-----------------------------------|----|-----------|---------------------|
| (A) Part 1, D&O Liability:        | \$ | 2,000,000 | each Policy Period. |
| (B) Part 2, Employment Practices: | \$ | 2,000,000 | each Policy Period. |
| (C) Part 3, Fiduciary Liability:  | \$ |           | each Policy Period. |
| (D) Part 4, Workplace Violence:   | \$ |           | each Policy Period. |
| (E) Part 5, Internet Liability:   | \$ |           | each Policy Period. |
| (F) Aggregate, All Parts:         | \$ | 2,000,000 | each Policy Period. |

Item 4. Retention:

|                                   |    |        |  |
|-----------------------------------|----|--------|--|
| (A) Part 1, D&O Liability:        | \$ | 10,000 | for each Claim under Insuring Agreement B & C. |
| (B) Part 2, Employment Practices: | \$ | 10,000 | for each Claim.                                |
| (C) Part 3, Fiduciary Liability:  | \$ |        | for each Claim.                                |
| (D) Part 4, Workplace Violence:   | \$ |        | for each Workplace Violence Act.               |
| (E) Part 5, Internet Liability:   | \$ |        | for each Claim.                                |

Item 5. Prior and Pending Date: Part 1 11/01/2001 Part 2 11/01/2001 Part 3 No Date Applies  
Part 4 No Date Applies Part 5 No Date Applies

Item 6.

Item 7. Additional Premium for Optional  
Extended Reporting Period: \$

Item 8. Endorsements: **SEE SCHEDULE ATTACHED**

In witness whereof, the Insurer issuing this Policy has caused this Policy to be signed by its authorized officers, but it shall not be valid unless also signed by the duly authorized representative of the Insurer.



Authorized Representative

---

Countersignature

---

Countersignature Date

## **F. Travel and Hotel Policy<sup>35</sup>**

It is CAA's policy that members of the Board of Directors pay their own expenses—including airfare and hotel—to attend the fall and spring meetings of the Board of in New York. The fall and spring meetings are normally scheduled on the fourth Sunday in October and the first Sunday in May, respectively. In special circumstances, CAA may provide reimbursement to a member of the Board for travel and hotel expenses to attend the fall and spring Board meetings. In such circumstances, he or she should contact CAA's Executive Director and President.

The Executive Committee of the Board of Directors continues to monitor CAA's travel, hotel, and reimbursement policy and, relative to CAA's budget, may recommend changes to the policy.

### **1. Travel and Hotel**

At present CAA provides funding for travel and hotel accommodations for members to attend meetings of the Nominating Committee, Annual Conference Committee, editorial boards, and selected other committees and juries at the discretion of the Board and professional staff.

CAA, like all nonprofit organizations, is indebted to the generosity of its volunteers. Board, editorial board, committee, and jury members are encouraged to seek, and/or combine, professional trips to New York so that CAA alone does not bear the burden of these expenses. Travel and/or accommodation expenses for professional purposes are frequently tax deductible. CAA is grateful to those participants who help the Association economize.

### **2. Eligible Meetings**

Travel expenses are covered for meetings of the Publications Committee, Nominating Committee, Annual Conference Committee, *Art Bulletin* editorial board, *Art Journal* editorial board, *caa.reviews* editorial board, Millard Meiss Fund Jury, Wyeth Grant Jury, and two Professional-Development Fellowship Juries.

Committee, jury, and editorial board meetings are usually scheduled in conjunction with the spring and fall Board of Directors' meetings and the CAA Annual Conference in order to obviate the need for additional travel by members of more than one group. The Nominating Committee usually meets in September.

Funding is not provided for travel to Board of Directors, committee, editorial board, or award jury meetings held during CAA's Annual Conference in February, since all Board, editorial board, committee, and

---

<sup>35</sup> Updated 2009, 2011.

award jury members are active CAA members and have a professional interest in attending the conference. However, should there arise exceptional circumstances in any of these cases, the member contact his or her staff liaison or the Executive Director. CAA will continue to provide complimentary hotel accommodations for Board members for Saturday night immediately prior to the Board meeting held on Sunday at the Annual Conference.

3. Travel Reservations

Editorial board, Publication Grant Jury members and committee members make their own travel arrangements in advance of their meetings and submit their receipts for reimbursement.

4. Hotel Arrangements

Editorial board, Meiss and Wyeth jurors and committee members who require a full day for travel (members traveling from west of the Mississippi River) are provided two nights' hotel accommodation. Editorial board and committee members east of the Mississippi are provided one night's accommodation.

Editorial board and committee members who are able to commence and conclude travel on the same day of a meeting are asked to do so, unless their schedule requires them to be present at an early morning meeting, in which case they may receive one night's accommodation prior to the meeting. For meetings scheduled in the afternoon or for a full day, if it is not possible to return home that evening, an additional room night will be allowed.

For fall and spring meetings, CAA negotiates a special hotel rate as part of a room block for members of the Board of Directors, editorial board, and committee members. A CAA staff person will contact Board or committee members in advance of particular meetings in order to determine which nights a member will need accommodations. Once the booking is confirmed, and the member is part of the room block, it will be the obligation of the member to alert the CAA staff person if a reservation needs to be cancelled. With a room block, cancellations are not accepted by the hotel within 30 days of the first day of the booking; cancellation due to illness is the exception.

CAA will book hotel rooms for the Professional-Development and Publication Grant jurors, Meiss and Wyeth jurors. If a cancellation is required, the CAA staff person should be notified so that the room can be cancelled according to the hotel's cancellation policy.

For the CAA Annual Conference: Board members make their own hotel reservations and should inform the CAA Executive Liaison of their hotel

choice so that the Board member can be comped by CAA for the Saturday night hotel stay.

5. Reimbursement

CAA will reimburse editorial board, committee, and Professional Development and Publication Grant jury members for the following: airfare; transportation by public service, shuttle or taxi to and from an airport (private limousines are not reimbursed); and hotel reservations. Expenses for meals, telephone calls, gratuities, and other incidentals are not reimbursed.

Editorial board, committee, and Professional Development and Publication Grant jury members are asked to submit their original receipts to their staff liaison within thirty days after a meeting. (n.b.: CAA is required by the IRS to have original receipts for all reimbursed expenses.) Reimbursement checks will be mailed within two weeks of receiving original receipts.

6. CAA Staff Liaisons for Travel

CAA meeting attendees should direct all questions regarding travel and hotel arrangements to their appropriate staff liaison:

Publications Committee, editorial boards, Meiss and Wyeth Juries:

Alyssa Pavley  
apavley@collegeart.org  
Direct line: 212 392-4421

Annual Conference Committee:

Lauren Stark  
lstark@collegeart.org  
Direct line: 212 392-4405

Fellowship Juries:

Roberta Lawson  
rlawson@collegeart.org  
Direct line: 212 392-4404

Board of Directors, Nominating Committee:

Vanessa Jalet  
CAA Executive Liaison  
vjalet@collegeart.org  
Direct line: 212 392-4434

**G. Union Preference for Hotels and Service Contracts at CAA's Annual Conference<sup>36</sup>**

WHEREAS, hotel union representation raises wages, supplies benefits, and protects worker dignity, thereby insuring that economic growth benefits a workforce often composed of people of color, and particularly women of color; and

WHEREAS, the Association's decision to hold meetings in union or non-union hotels strengthens or weakens the ability of these workers and their unions to secure better working conditions and contribute to equitable urban growth;

THEREFORE BE IT RESOLVED that the CAA will include union status among the criteria in negotiating hotel and service contracts for the Annual Meeting and for any other meetings organized by the CAA where possible; and

THEREFORE BE IT FURTHER RESOLVED that those responsible for negotiating and administering said contracts shall, in accordance with this policy of union preference:

1. consider the selection of a hotel and/or service provider based on its union status if any such provider(s) respond(s) to a request for proposals;
2. and take active measures to encourage negotiations in good faith in any labor disputes arising at a contracted hotel, such that meeting attendees will not be compelled to violate a boycott and that labor rights are observed.

---

<sup>36</sup> Approved by the Board of Directors, October 24, 2004.



## **IX. BOARD OF DIRECTORS' CALENDAR OF MEETINGS**

---

### **A. Board of Directors' Meeting Schedule**

Sunday, October 27, 2013 (New York) (retreat, Saturday, Oct. 26)

Sunday February 16, 2014 (Chicago)

Sunday, May 4, 2014 (New York)

Sunday, October 26, 2014 (New York) (retreat, Saturday, Oct. 25)

Sunday, February 15, 2015 (New York)

Sunday, May 3, 2015 (New York)

Sunday, October 25, 2015 (New York)

Sunday, February 7, 2016 (Washington, D.C.)

Sunday, May 1, 2016 (New York)

Sunday, October 23, 2016 (New York) (retreat, Saturday, Oct. 22)

Sunday, February 19, 2017 (New York)

Sunday, May 7, 2017 (New York)

Sunday, October 29, 2017 (New York)

Sunday, February 25, 2018 (Los Angeles)

Sunday, May 6, 2018 (New York)

Sunday, October 28, 2018 (New York) (retreat, Saturday, Oct. 27)

Sunday, February 17, 2019 (New York)

Sunday, May 5, 2019 (New York)

Sunday, October 27, 2019 (New York)

Sunday, February 16, 2020 (Chicago)

Sunday, May 3, 2020 (New York)

Sunday, October 25, 2020 (New York) (retreat, Saturday, Oct. 24)

### **B. Board of Directors' Annual Calendar**

January

- Early: Online election of candidates for CAA Board of Directors begins (election ends on date of Annual Members' Business Meeting at Annual Conference)
- Early-: Deadline for nominations of candidates for Nominating Committee itself
- Mid-: Board books posted on login

- Call in *CAA News* for nominations for the editorial boards of *The Art Bulletin*, *Art Journal*, and *caa.reviews* (positions include editors-in-chief, reviews editors, editorial-board members, and field editors)
- Call in *CAA News* for nominations to the juries for the Millard Meiss Publication Fund and the Wyeth Grant for American Art

## February

- Mid-: CAA Annual Conference
- Mid-: Annual Members' Business Meeting at Annual Conference
- Mid-: Meeting with Board and all PIPS Committee chairs at Annual Conference
- Mid-: Annual Meetings of PIPS (Professional Interest, Practices, and Standards) at Annual Conference
- Mid-: Nominating Committee meets at Annual Conference, votes on candidates for next year's Nominating committee
- Mid-: Meeting with the leaders of CAA's affiliated societies
- Mid-: Meetings of *Art Journal*, *The Art Bulletin*, and *caa.reviews* editorial board and *caa.reviews* council of field editors at Annual Conference
- Mid-: Call in *CAA News* for nominations to Board of Directors for next four-year term (deadline: early April)
- Mid-: Meeting of Publications Committee at Annual Conference
- Mid-: Finance and Budget Committee, Executive Committee meetings at Annual Conference
- Mid-: Winter (February) meeting of Board of Directors at Annual Conference
  - Board elects vice presidents and secretary
  - Board votes to renew counsel
  - Board votes to renew treasurer (every four years, started 2010)
  - Board elects three senior, non-officer members of the Board to participate on the Nominating Committee
- Late: call in *CAA News* for nominations for the juries for the Awards for Distinction

## March

- Late: Agenda set for Spring (May) Finance and Budget, Executive Committee and Board of Directors' meetings

## April

- Early: Deadline for nominations of candidates for the Board of Directors' next 4-year term (election held in January–February of next year)
- Mid-: Board books posted on "My Committees" login
- Mid-: New PIPS Committee Chairs' Orientation
- Late: deadline for nominations for the editorial boards of *The Art Bulletin*, *Art Journal*, and *caa.reviews* (positions include editors-in-chief, reviews editors, editorial-board members, and field editors)

- Late: deadline for nominations to the juries for the Millard Meiss Publication Fund and the Wyeth Grant for American Art
- Late: deadline for nominations for the juries for the Awards for Distinction

#### May

- Call for Award Nominations
- First week before Board meetings: *Art Journal*, *The Art Bulletin*, and *caa.reviews* editorial board meetings
- Friday before Board meeting: Publications Committee meeting
- First Saturday: Newly elected Board members' attend Board orientation and first Board meeting
- New Vice Presidents take office
- First Sunday: May meetings of Executive Committee, Finance and Budget, Board of Directors, with budget discussion and approval
- Millard Meiss Publication Fund jury meeting
- Meiss/Mellon Author's Book Award jury meeting
- Editorial boards conduct interviews with candidates for editor-in-chief and reviews editor (if applicable)
- Spring: conference call meetings of individual PIPS Committees

#### June

- June to August: Nominating Committee conducts phone interviews of potential Board candidates
- Mid-: Deadline for Board members to return Executive Director's performance review forms to President of the Board.
- Call for nominations to join PIPS Committees in *CAA News*
- End of fiscal year (June 30)

#### July

- Executive Director's yearly evaluation
- Start of fiscal year (July 1)
- Mid-: Annual Conference Scheduling Committee meeting
- Second call for nominations to join PIPS Committees in *CAA News*
- July 31: Deadline for nominations for book awards

#### August

- Third call for nominations to join PIPS Committees in *CAA News*
- Meeting for the International Travel Grant Program jury
- August 31: Deadline for all other awards' nominations

#### September

- Mid-: Agenda set for October Board, Executive Committee, Finance and Budget, Audit Committee meetings
- Mid-: Board self-assessment (should take place prior to October Board meeting, normally every other year)

- Late-: Meeting of the Nominating Committee to select final slate of Board candidates
- Fourth call to join PIPS Committees in *CAA News*

#### October

- Early-: Board books posted on “My Committees” login
- Mid-: Deadline for PIPS Committees
- Mid-October: Deadline for nominations to join PIPS Committees
- Late: *Art Journal*, *The Art Bulletin*, and *caa.reviews* editorial board meetings, Thursday and Friday before Board meeting
- Late: Publications Committee meeting, Friday before Board meeting
- Annual Conference Program Planning Committee meeting, Friday before Board meeting
- Late: Retreat of Board of Directors (day before Board meeting, every other year)
- Late: Fall meetings of Audit, Finance and Budget, Executive Committees and Board of Directors
- Election of CAA Board President-Elect (every two years)
- Final slate of six Board candidates for next year’s Board election announced to CAA’s general membership
- Fall: Conference call meetings of individual PIPS Committees

#### November

- Questionnaires for three PIPS Committees under three-year review posted on login
- Agenda for CAA Members’ Annual Business Meeting posted on CAA’s website—minimum of sixty days in advance of February meeting
- Early: Wyeth Publication Grant meeting
- Mid-: President, VP for Committees and Executive Director appoint new PIPS and awards committee members
- Meiss/Mellon Author’s Book Award jury meeting
- Mid-: Millard Meiss Publication Fund jury meeting

#### December

- CAA award recipients are selected
- December 15: deadline for Board member year-end gifts to the CAA Annual Campaign
- Mid-: Annual PIPS Committees, award jury, and vice presidents’ annual reports
- Professional Development Fellowship Juries meetings
- Agenda set for winter (February) Finance and Budget, Executive Committee and Board of Directors, meetings
- Call for nominations to CAA’s Nominating Committee itself

**C. Annual Conference Dates**

|                      |                  |
|----------------------|------------------|
| February 12–15, 2014 | Chicago          |
| February 11–14, 2015 | New York         |
| February 3–6, 2016   | Washington, D.C. |
| February 15–18, 2017 | New York         |
| February 21–24, 2018 | Los Angeles      |
| February 13–16, 2019 | New York         |
| February 12–15, 2020 | Chicago          |

## **X. OFFICER POSITION DESCRIPTIONS**

---

**President of the Board of Directors**  
**Vice President for External Affairs**  
**Vice President for Committees**  
**Vice President for Annual Conference**  
**Vice President for Publications**  
**Secretary**  
**Executive Director**

### **A. President of the Board of Directors**

**Reports to:** The Board of Directors

**Date Approved:** February 1999

1. Position Objective. To lead the Association as the chief elected officer, to chair meetings of the Board of Directors, and, on behalf of the Board, to provide day-to-day guidance to the Executive Director in carrying out the operations of the Association.
2. Key Duties and Responsibilities. In addition to fulfilling the duties of a member of the Board of Directors, the President has the following responsibilities:
  - a. Support the Association and its policies, internally and externally, in order to strengthen the Association's ability to fulfill its stated mission. Represent the Association, its programs, and its policies in order to increase the Association's profile and stature as the leading voice in the arts and art scholarship community.
  - b. Exercise the governing authority of the Board of Directors when advised to do so by agreement of the Board. The President of the Board of Directors may not assert the authority of the Board without prior approval from the Board.
  - c. When appropriate, create task forces, committees, or other entities in order to manage short-term policy projects developed by the Board. Task forces may include members of the Board as well as outside experts. Delegate responsibility for short-term policy studies to other members of the Board.
  - d. Chair meetings of the Board of Directors. Ensure that the Board meets regularly, at least three times each year, to develop goals and policies for the Association and to provide direction to the Executive

Director. Prepare meeting agenda, in consultation with the Executive Director. Mediate discussion and voting process at meetings.

e. Act as the chief liaison between the Board and the Executive Director and provide day-to-day guidance to the Executive Director in carrying out the directives of the Board.

f. Initiate and lead the Board's annual performance review of the Executive Director with the Executive Committee and recommend compensation.

g. Guide the Board of Directors to establish and advance Association policies to protect the financial health, material assets, and long-term growth of the Association, as well as to provide services to its Members. Direct the Executive Director to implement these policies.

h. Lead the Board of Directors' annual and long-term strategic planning for the Association. Encourage discussion of ideas and goals, soliciting professional advice from within the Board and externally, as required.

i. Enforce adherence to the Association's By-laws and assure the integrity of the Board process.

j. Participate actively in the Association's fund raising activities.

k. Review financial reports submitted by the Executive Director. Advise the Board of these reports and any necessary actions by the Board.

l. In addition to chairing Board of Directors' meetings, the President also chairs the Executive Committee meetings, the Annual Members' Business Meeting and attends the meetings of the Audit Committee, the Finance and Budget Committee, and the Appointed Directors' Nominating Committee.

m. Serve as Past President of the Board of Directors for one year upon completion of service as President of the Board of Directors.

3. Compensation. The President of the Board of Directors is a volunteer and is not entitled to receive compensation for service.
4. Term of Service. As established in the Association's By-laws (Art. VIII, Sec. 4) the President of the Board of Directors "shall be two years, and until his or her successor is elected and qualifies."
5. Election. Every two years at the Annual Conference Board meeting.

**B. Vice President for External Affairs**

**Reports to:** The Board of Directors

1. Position Objective. To represent the membership and the best interests of the organization, exercising personal leadership in motivating other officers, Board members, committee members, staff, and membership, working in partnership with Executive Director and staff as necessary.
2. Key Duties and Responsibilities. In addition to fulfilling the duties of a member of the Board of Directors, the Vice President for External Affairs has the following responsibilities:
  - a. Work with development staff to further development and fundraising initiatives of benefit to CAA.
  - b. Work with the membership staff on member solicitation and retention.
  - c. Present a written annual report to the Board of Directors.
  - d. Attend public functions in lieu of the President when he or she is unable to attend.
  - e. Help with planning and execution of special events and fundraisers.
  - f. Serve as a member of the Executive Committee, Finance and Budget Committee.
  - g. Attend all sessions of the Executive Committee, the Audit Committee, Finance and Budget, the Appointed Directors' Nominating Committee, the Board and the Annual Members' Business Meeting at the Annual Conference.



3. Compensation. The Vice President for External Affairs serves as a volunteer and is not entitled to receive compensation for service.
4. Term of Service. As specified in the Association's By-laws, "the term of office of each Elected Officer (other than the President) shall be one (1) year, and until his or her successor is elected and qualifies, after which her or she may be reelected for an additional one (1) year term."
5. Election. Annually, at the Board meeting concurrent with the Annual Conference.

**C. Vice President for Committees**

**Reports to:** The Board of Directors

1. Position Objective. To represent the membership and the best interests of the organization, exercising personal leadership in motivating other officers, Board members, committee members, staff, and membership, working in partnership with Executive Director and staff as necessary.
2. Key Duties and Responsibilities. In addition to fulfilling the duties of a member of the Board of Directors, the Vice President for Committees has the following responsibilities:
  - a. Coordinate committees' work, act as a liaison between committees and the Board, vet nominations and self-nominations for committee membership and in consultation with each committee chair present the President with ranked recommendations from which he or she makes appointments.
  - b. Ensure that committees advance the activities and goals of the organization and are responsive to the needs of the membership.
  - c. Present a written annual report to the Board of Directors.
  - d. Annually review three of the nine Professional Interest, Practices, and Standards (PIPS) Committees (on a rotating schedule) and make recommendations on their work and continuance to the Executive Committee.
  - e. Maintain regular communication with chairs of all Professional Development Fellowship and Awards juries and PIPS Committees, and provide guidance and input on behalf of the Board of Directors when necessary.

- f. Chair the Nominating Committee, the Appointed Directors' Nominating Committee and the Professional Development Fellowship Juries, without vote, except when needed to break a tie.
  - g. Serve as a member of the Nominating Committee, Appointed Directors' Nominating Committee, Executive Committee, Audit Committee, Finance and Budget Committee, and Professional Development Fellowships Juries, and attend the Annual Members Business Meeting at the Annual Conference.
  - h. At the Annual Conference, meet with Professional Interest, Practices, and Standards (PIPS) Committees and lead the meeting of PIPS and Award committee chairs to discuss issues of common concern and to provide orientation to new committee chairs.
  - i. At the Annual Conference, chair the joint meeting of the Board and the outgoing and incoming chairs of the PIPS Committees.
  - j. At the Annual Conference, attend all sessions of the Executive Committee, Finance and Budget Committee, Board, and the Annual Members' Business Meeting.
  - k. Chair an orientation meeting/conference call for all nine (9) PIPS Chairs each spring.
- 3. Compensation. The Vice President of Committees serves as a volunteer and is not entitled to receive compensation for service.
  - 4. Term of Service. As specified in the Association's By-laws, "the term of office of each Elected Officer (other than the President) shall be one (1) year, and until his or her successor is elected and qualifies, after which her or she may be reelected for an additional one (1) year term."
  - 5. Election. Annually, at the Board meeting concurrent with the Annual Conference.

**D. Vice President for Annual Conference**

**Reports to:** The Board of Directors; revised: February 2008

- 1. Position Objective. To represent the membership and the best interests of the organization, exercising personal leadership in motivating other officers, Board members, committee members, staff and membership, working in partnership with Executive Director and Conference staff as necessary.

2. Key Duties and Responsibilities. In addition to fulfilling the duties of a member of the Board of Directors, the Vice President for Annual Conference has the following responsibilities:
  - a. Work with Director of Programs, Assistant Conference Director, and Programs staff to ensure that the Annual Conference provides opportunities for members to keep up with the most recent and distinguished work in their fields; provides a forum for professional and employment issues, provides networking opportunities, and sociability; and provides opportunities for aesthetic pleasure.
  - b. Serve as chair, with vote, of the Annual Conference Committee. Lead and guide a committee of ten (10) members in shaping the program for the CAA Annual Conference.
  - c. In consultation with CAA staff, present a written report to the CAA Board of Directors at each Board meeting.
  - d. Vet nominations and self-nominations for membership on the Annual Conference Committee and, in consultation with the Director of Programs, make ranked recommendations to the President for appointments to fill vacancies.
  - e. Facilitate mentorships for session chairs who have little or no experience in chairing a session.
  - f. Work with the Annual Conference committee and CAA staff to devise and implement new and flexible session scheduling and formats.
  - g. Consult as needed with CAA staff on activities and events of the Annual Conference.
  - h. Visit the future host city to make final arrangements for sessions and meet with local members.
  - i. Serve as a member of the Annual Conference Committee, Executive Committee, Audit Committee, Finance and Budget Committee, Appointed Directors' Nominating Committee, the Board, and attend the Annual Members Business Meeting at the Annual Conference.
3. Compensation. The Vice President for Annual Conference serves as a volunteer and is not entitled to receive compensation for service.
4. Term of Service. As specified in the Association's By-laws, "the term of office of each Elected Officer (other than the President) shall be one year,

and until his or her successor is elected and qualifies, after which he or she may be reelected for an additional one (1) year term.”

5. Election. Annually, at the Board meeting concurrent with the Annual Conference.

**E. Vice President for Publications**  
**Reports to: The Board of Directors**  
**Date Approved: May 4, 2003**

1. Position Objective. To represent the membership and the best interests of the organization, exercising personal leadership in motivating other officers, Board members, members of the Publications Committee, staff, and membership, working in partnership with Executive Director and Publications staff as necessary.
2. Key Duties and Responsibilities. In addition to fulfilling the duties of a member of the Board of Directors, the Vice President for Publications has the following responsibilities:
  - a. Serve as chair of the Publications Committee and prepare the agenda for its meetings; sign the minutes of its meetings. Work with CAA staff to develop effective relationships between the Publications program and other CAA programs, such as the Annual Conference. Serve as liaison between the Board and the Publications Committee and as a resource for the editorial boards. Consult with the editorial boards on matters relevant to the journals. Address committee matters between meetings as necessary. Attend editorial-board meetings as a nonvoting member at the invitation of each editorial board with respect to its meetings.
  - b. Work with the Publications department staff, the Publications Committee, and the editorial boards to ensure that the publications fulfill their missions.
  - c. Provide leadership with respect to budget initiatives for the Publications program and serve as a Board resource for budgetary matters relating to the Publications program.
  - d. In consultation with the codirectors of Publications, present a written report to the Board annually.
  - e. Vet nominations and self-nominations from the editorial boards and other sources to fill vacancies on the editorial boards and other editorial groups, and for Editors-in-Chief and Reviews Editors. Make recommendations to the President for appointments for these vacancies,

and with respect to vacancies on the Publications Committee make recommendations for appointments to the President for Committees.<sup>37</sup>

f. Work with the Publications Committee and the codirectors of Publications to propose and develop an annual session on publishing issues for the Annual Conference, and other ongoing or special projects within the Publications program.

g. Supervise strategic planning for the Publications program.

h. Serve as a member of the Publications Committee; Executive Committee, Audit Committee, Finance and Budget Committee, Appointed Directors' Nominating Committee, the Board, and attend the Annual Members Business Meeting at the Annual Conference.

3. Compensation. The Vice President for Publications serves as a volunteer and is not entitled to receive compensation for service.

4. Term of Service. As specified in the Association's By-laws, "the term of office of each Elected Officer (other than the President) shall be one (1) year, and until her successor is elected and qualifies, after which he or she may be reelected for an additional one (1) year term."

5. Election. Yearly. Board of Directors' meeting held in conjunction with the Annual Conference.

## **F. Secretary**

**Reports to:** The Board of Directors

1. Position Objective. To represent the membership and the best interests of the organization, exercising personal leadership in motivating other officers, Board members, committee members, staff and membership, working in partnership with Executive Director and staff as necessary.

2. Key Duties and Responsibilities. In addition to fulfilling the duties of a member of the Board of Directors, the Secretary has the following responsibilities:

a. With CAA staff, notify members of the Board of all its meetings, and all members of CAA of all Annual and Special meetings.

b. Attend all sessions of the Audit Committee, the Finance and Budget Committee, the Executive Committee, the Board and the Annual

---

<sup>37</sup> See also Resolution 5(c) and (h).

Members' Business Meeting at the Annual Conference, and with staff, record all votes and the minutes of all proceedings as a permanent record, retained in the CAA offices.

c. Authorize and sign the Notice of the Annual Members' Business Meeting.

d. Perform such other duties as the Board or Executive Committee may request.

e. Serve as Secretary of the Executive Committee; Finance and Budget Committee.

3. Compensation. The Secretary serves as a volunteer and is not entitled to receive compensation for service.

4. Term of Service. As specified in the Association's by-laws, "the term of office of each Elected Officer (other than the President) shall be one (1) year, and until his or her successor is elected and qualifies, after which her or she may be reelected for an additional one (1) year term."

5. Election: Annually, at the Board meeting concurrent with the Annual Conference.

#### **G. Executive Director**

**Reports to:** The Board of Directors

1. Position Objective. To articulate and execute the Association's mission and programs. Under applicable law, exercise all rights and responsibilities in conformance with the Board Duties of Care, Loyalty, and Compliance.

2. Key Duties and Responsibilities. See Chapter V. Executive Director

3. Compensation. The Executive Director is a salaried employee of the College Art Association is entitled to receive compensation for service.

4. Term of Service. As specified by contract with the Board of Directors.

5. Election. The Executive Director is appointed by the President with approval by the Board of Directors.

## **XI. SENIOR STAFF POSITION DESCRIPTIONS**

---

- A. Position/Title:** **Executive Director**  
**Reports to:** Board of Directors  
**Date approved:** February 2006

**1. Overview**

The Executive Director serves as the chief executive officer of the College Art Association, managing an annual budget, a staff of approximately 30 individuals, and other resources, all to achieve the Association's annual and long-term goals. The Executive Director articulates the Association's vision and mission to the membership and to the larger visual arts, education and cultural communities and is responsible for implementing priorities and policies approved by the Board of Directors. The Executive Director oversees a wide variety of programs, including an extensive scholarly publication, an annual conference, a career center, employment-related programs, an exhibitions program, an advocacy program, and other member-services activities.

The Executive Director reports to the Board and works with it to develop the Association's strategic plans.

**2. Key Duties and Responsibilities**

**a. Personnel/Human Resources:**

The Executive Director has overall responsibility for managing, evaluating, and supervising the Association's staff and contract employees to ensure that the Association's policies and programs are carried out. The Executive Director conducts annual performance evaluations of senior staff and reviews and approves evaluations of subordinate staff. The Executive Director sets compensation levels and is finally responsible for all disciplinary actions. The Executive Director is responsible for ensuring that all policies and practices related to staff management comply with applicable federal, state, and local laws and for promoting the Board's value of inclusiveness. The Executive Director advises the Board of staff turnover and of any employment/termination agreements that have an affect on the Association's budget. The Executive Director prepares contingency and succession plans to ensure smooth transfer of programmatic and financial responsibilities when required due to staff turnover.

- b. **Program Management and Administration:**  
In conjunction with the Board, the Executive Director develops annual and multi-year objectives for the Association that reflect the goals and priorities of Board-approved strategic plans. The Executive Director periodically reviews staffing plans and existing programs to respond, as appropriate, to changing issues in the fields of visual arts and higher education. The Executive Director proposes new initiatives and ensures that existing programs adapt to effectively fulfill the vision and mission of the Association over time. The Executive Director compiles information and prepares annual reports to the Board that assess the effectiveness of the Association's various activities.
- c. **Fiscal Management:**  
The Executive Director prepares annual budgets that reflect the Board's priorities as set forth in the strategic plan then in effect. The Executive Director presents proposed budgets to the Finance and Budget Committee, ultimately for Board approval in timely manner and, with the Finance and Budget Committee, ensures that all expenditures of the Association are consistent with the Board-approved budget. The Executive Director recommends adjustments to the budget when necessary. The Executive Director provides periodic financial reports, as required by the Finance and Budget Committee and the Board. The Executive Director works with the treasurer to ensure that the Association maintains, documents, and protects, in accordance with good practice and legal requirements, the Association's financial and material assets and that record-keeping and reporting procedures are consistent with applicable accounting principles and practices. The Executive Director works with the treasurer to monitor the Association's endowment funds to ensure stability and that expenditures from endowment funds are consistent with designated purposes.
- d. **Board and Committee Relations:**  
The Executive Director maintains active and ongoing communication with the Board, informing the Board of issues and trends affecting the Association and its membership in the fields in which members are active. The Executive Director assists the president in planning the agenda and preparing materials for meetings of the Board, and the Executive Committee and Finance and Budget Committee. The Executive Director regularly advises the president and, as appropriate, the Executive Committee of important operational matters. As an ex-officio member of all committees of the Board, the Executive Director attends, as possible, all committee meetings and represents concerns of the staff at such meetings. The Executive Director works with counsel,



the officers of the Association, and senior staff to ensure that the Association and its committees comply with the By-laws of the Association, without compromising the independence of the committee decisions.

e. **Member Relations:**

The Executive Director articulates the Association's vision, mission, and programs to the membership and ensures that staffing and administrative processes provide a high level of service to the members. Through the CAA newsletter, website, member database, and other avenues of communication, the Executive Director seeks to foster open communication with the membership and solicits feedback from the members regarding the Association's programs. The Executive Director proposes revisions to existing programs and new initiatives, for approval by the Board, to deliver to the Association's members.

f. **Fundraising and Development:**

The Executive Director develops and implements annual and multi-year fundraising plans to increase support for operating expenses, existing programs, and Board-approved new initiatives, and to enhance the Association's endowment.

g. **Advocacy and Service:**

The Executive Director provides leadership to the fields of the Association's membership by serving as an advocate for the Association's core values. The Executive Director serves as spokesperson for the Association and, as appropriate, brings advocacy and legislative matters to the Board. The Executive Director maintains ongoing contact with, and may serve on the boards of, other arts and humanities organizations, learned societies and CAA-affiliated organizations. The Executive Director promotes the Association, including its values, programs, and policies, within the broader arts, educational, and cultural communities.

**B.      Position/Title:      Deputy Director**  
**Reports to:          Executive Director**  
**Date:                Revised (January 2007)**

1. **Overview**

The Deputy Director is a senior manager of CAA who reports to the Executive Director and acts on behalf of the Executive Director in his/her absence. The Deputy Director supervises the Director of Information Technology and the Director of Programs and works closely and

collaboratively with colleagues in all departments, as well as with the Board of Directors, committee members, and external professionals in the field. It is essential that the Deputy Director thinks and works independently, but synchronously, with the Executive Director and keeps the Executive Director apprised of relevant issues and information regarding the general management of the Association. In addition to responsibilities indicated below, the Deputy Director participates in the budget development and monthly monitoring process, fundraising, and preparation of organizational policies and operational procedures. He/she must demonstrate excellent attention to detail, possess outstanding verbal and written skills, diplomacy, creativity, and commitment to, and preferably significant experience in, the fine arts. The Deputy Director must have a strong internal and external affairs orientation and management expertise when dealing with staff, Board of Directors, CAA members, and public.

## 2. Key Roles and Responsibilities

### a. Programs:

The Deputy Director supervises the Director of Programs and reviews with him/her the operations and growth of the Programs Department, and more often, on aspects of the of the Annual Conference.

The Deputy Director is involved with the Director of Programs in staffing issues for the Department, in developing budgets (operating and Annual Conference), and for sharing information from all departments in the planning of the Annual Conference.

The Deputy Director provides feedback on the Annual Conference with the goal of making improvements that are recommended by staff, Board, and the field.

### b. Information Technology:

The Deputy Director supervises the Director of IT and reviews regularly the objectives and projects to enhance CAA's use of IT technologies. The Deputy Director provides feedback on issues, direction, and budget recommendations.

### c. Fellowships

The Deputy Director manages CAA's art history and visual arts professional-development fellowship program. This includes developing annual fellowship budgets, cultivating participation from qualified graduate students, preparing agendas for jury meetings, fielding questions from graduate candidates, soliciting jury members, reviewing visual arts (MFA) and art history (PhD)

applications and related materials, guiding jury members on policies and evaluation procedures, revising program guidelines as appropriate, assessing program effectiveness, and providing career assistance to fellowship awardees as needed.

d. Human Resources

The Deputy Director, Chief Financial Officer, and Executive Director collaborate on aspects of HR, including advising staff on protocols and standards, reviewing hiring practices and performance evaluation practices, interviewing job candidates, and evaluating salary levels.

The Deputy Director shares with CFO the ongoing improvement of CAA's internal HR functions and works with legal counsel as appropriate to ensure personnel actions are conducted professionally, responsibly, and legally.

e. Other (ongoing)

The Deputy Director keeps the Executive Director and the staff at-large informed of major internal and external issues and acts on behalf of the Executive Director during the Executive Director's absence.

The Deputy Director develops internal mechanisms to improve CAA's management, its day-to-day operations, staff communications, budgets, policies, procedures, reports, guidelines, and decorum to ensure that CAA, as an organization, is performing efficiently, effectively, and professionally.

The Deputy Director provides feedback on fundraising projects and initiatives; identifies, with the Director of Development, Membership, and Marketing, appropriate prospects; assists with the writing of grant proposals and preparation of grant budgets; and participates as appropriate in the solicitation process among foundations and individuals.

The Deputy Director participates in Board and selected Committee meetings, in the Annual Conference, and in other national conferences or forums to represent CAA in the field of the visual arts.

The Deputy Director develops and completes other tasks and/or projects that may be assigned by the Executive Director.

**C. Position/Title:** **Chief Financial Officer**  
**Reports to:** Executive Director  
**Date Approved:** February 2003 (revised January 2007, revised July 2013)

1. Overview

The Chief Financial Officer is a senior management position, reporting to the Executive Director, with primary responsibilities in the areas of budgeting, accounting, financial reporting and analysis, cash management, and HR. The CFO supervises the Controller, Accounts Payable and Accounts Receivable Coordinators, and the Office Services and Purchasing Coordinator. Must have excellent communication skills, attention to detail, creativity, commitment to meeting deadlines, ability to work independently but keep supervisor apprised of work. Must display a strong customer-service orientation when dealing with staff, Board of Directors, CAA members, and public.

2. Key Roles and Responsibilities

a. Budget and Planning:

Works with the Executive Director, Deputy Director, and department heads to prepare the annual budget. Holds budget meetings with each department and tests their expense requests and revenue proposals. Identifies ways in which to maximize resources and control costs while keeping an eye toward internal and external issues affecting the institution's financial health and future well-being. Proposes revenue initiatives and or cost controls to close budget shortfalls. Prepares documents for the Treasurer, Finance Committee, and the Board of Directors.

Assists program director and development staff with project and program budget development and analysis.

Monitors actual vs. budget data, provides monthly financial reports to the Board and staff, and, with the Executive Director and the Deputy Director, makes budget modifications as necessary. Explains variance from approved budget.

b. Strategic Planning and Analysis:

Participates in all-long range/strategic planning and financial feasibility analysis of new ventures proposed within the organization.

c. Finance and Accounting:

Responsible for all departmental programs and publications accounting functions, including receipts, disbursements, and reconciliations, the Association's payroll, general ledger journals.

Conducts periodic review of all accounts to insure data integrity and resolution of any accounting and/or coding discrepancies.

Closely supervises and evaluates finance staff and their work, setting goals, deadlines, milestones, and providing assistance. Identifies staff development opportunities.

Serves as liaison for audit activity with the independent accounting firm. Acts as primary contact for reviews by any public agency such as the IRS, the NEH, NEA, and NYS Department of Labor.

With the Development department, provides all financial reporting required by public and private grantors including NEA, NEH, private foundations, and corporations.

Monitors UBIT liability from CAA revenue-generating programs such as advertising and their related expenses.

Designs forms and procedures to assure proper control and reporting of all financial transactions.

Implements and oversees internal controls for financial transactions conducted by other departments.

d. Cash Management:

Develops a monthly cash flow projection as part of the annual budget process and actively monitors actual receipts and expenditures against the projection.

Immediately advises Executive Director and Deputy Director of any short-term cash flow problems.

Monitors investment portfolio and identifies potential problems, needs or opportunities.

Maintains detailed information on restricted endowment funds.

Acts as the primary contact with the Association's bank and investment manager.

e. Program Evaluation:

Works with other senior staff members to develop program/project evaluation measures and performance benchmarks for internal and external use. Organizes historical data collected by the appropriate departments, for reporting as necessary.

Provides financial and performance analyses from other departments within the Association.

- f. Management of TIAA-CREF:  
Acts as liaison with and administers CAA's retirement plan with TIAA-CREF including determining eligibility and enrollment, termination, and proper transfers of retirement funds to employee accounts.
- g. Annual Conference:  
Works one week each year at the CAA annual conference. Oversees the cash for each day's transactions, and the daily reconciliation of cash transactions. Processes other conference-related tasks as assigned.  
  
Sets up banking arrangements with conference center and/or headquarters hotel.  
  
Oversees the compilations of sales and attendance statistics at the completion of the conference with the IT department.  
  
Obtains state sales-tax exemption from conference site location.
- h. Other:  
Performs related tasks as assigned.

**D. Position/Title: Director of Membership, Development and Marketing**  
**Reports to: Executive Director**  
**Date: April 2007**

- 1. Overview
  - The Director of Development, Membership and Marketing is responsible for all phases of fundraising, membership and marketing.
  - Supervises department staff of seven
  - Implements appropriate aspects of Strategic Plan 2005–2010.
  - Excellent attention to detail, creativity, commitment to meeting deadlines, ability to work independently but cooperatively, keeping supervisor apprised of work.
  - Must display a strong customer-service orientation when dealing with staff, Board of Directors, CAA members, and public.

2. Key Roles and Responsibilities

a. Development:

As a senior member of the CAA staff, the Director of Membership Development and Marketing works with the Executive Director, Deputy Director, department heads, staff and Board to develop, present and carry out long- and short-term fundraising strategies and goals.

Plans and executes a comprehensive Annual Campaign to seek funds for CAA general operations, a Publications Fund to support the Association's three publications, and a Travel Grant to support travel to the Annual Conference for domestic and international students.

Works with CAA Board to increase Board expertise and participation in the development process; increases Board giving levels and institutional membership support among the Board.

Identifies, cultivates and seeks major gifts from new individual, foundation, corporate (sponsorships) and government sources to support the organization's annual budget as well as endowment campaigns.

Oversees development research to provide CAA with timely appropriate information to secure new and higher levels of funding.

Assists with the creation and implementation of a Planned Giving program.

Develops and monitors development budget.

Oversees staff professional growth, manages their work, and evaluates their performance.

b. Membership:

Manages all membership functions, including recruitment, retention, and cultivation of new members; reviews member services and benefits; and recommends, where necessary, appropriate new membership programs.

Oversees the production of the electronic weekly, *CAA News*, in conjunction with the publication's editor; works with editor to ensure that timely membership matters and pertinent article on the field are highlighted in *CAA News* in order to raise understanding,

awareness involvement and support of CAA and its members; manages the editor and evaluates his/her performance.

Produces with other members of the senior staff, both large and small cultivation events at CAA's Annual Conference.

Develops a membership plan and program that communicates effectively and strategically with members and other appropriate external constituencies.

Manages membership budget and provides regular financial forecasts and statistical membership data; manages effective use and operation of all membership databases (*netFORUM*) as well as coordination of financial data with the IT/Finance office.

Develops and monitors Membership budget.

c. Marketing:

Plans and implements a cohesive marketing plan that supports development and membership programs.

In partnership with the Executive Director and Deputy Director, creates effective marketing tools that put forth consistent messages and cultivate awareness in order to clearly reinforce the organization's overall mission as well as promote specific development and membership activities.

Works closely with the Programs Department on Annual Conference, including writing and editing of printed materials and conference website content.

Identifies and monitors work of prospective freelance graphic design and PR consultants.

Develops appropriate printed and electronic materials that support marketing efforts and engage prospective members and supporters.

Oversees the Association's two websites and all social media activity.

Develops and monitors marketing budget.

Oversees staff professional growth, manages their work, and evaluates their performance.



- d. Annual Conference and Other Tasks:  
Assumes responsibility as senior staff representative one week each year at CAA's Annual Conference at varying locations.

Oversees the photographic documentation of Annual Conference programs and events.

Manages other tasks as assigned.

**E. Position Title: Director of Information Technology**  
**Reports to: Deputy Director**  
**Date Approved: June, 2014**

1. Overview

The Director of Information Technology has responsibility for overseeing the planning, maintenance, and enhancement of College Art Association's use of technology, both internally and for contact with external constituencies. This is a senior-staff position reporting to the Deputy Director. The incumbent will participate actively in meetings of the senior staff, and will provide guidance and recommendations on the use and application of technology.

The Director of Information Technology supervises the following staff: Systems Administrator, Database Manager, Web Designer.

2. Responsibilities of the Director of Information Technology also include, but are not limited to:

a. Network and Information Systems Management and Administration:

Plan additions, deletions, and major modifications to the supporting network infrastructure; oversee maintenance and upkeep of all hardware and software; oversee the implementation of network security; evaluate CAA's use of currently-available technology, and work with the Deputy Director to plan the purchase and installation of needed upgrades and/or additions as appropriate and within budgeted limitations; oversee the planning and management of CAA's information- and data-processing systems; manage relationships with outside IT consultants and vendors.

b. NetFORUM Database Administrator:

Work with Database Manager to develop solutions to complex problems that require innovation and ingenuity; formulate and monitor policies, procedures, and standards relating to database

management; create/manage database logins, users, and roles; and manage security/permissions of database server; create/modify database reports as requested by CAA staff; work with Web Developer to update eWeb (CAA online store and account access); prepare and present project status reports to management; act as a source for direction, training, and guidance for staff.

- b. General Management and Communications: Work collegially and effectively with staff at all levels; participate in senior staff meetings in order to represent the IT interests of CAA and to hear technology-related requests or concerns from all parts of the organization; represent CAA professionally to outside vendors, members, Board, and other external constituencies. Work within and plan appropriate IT department annual budgets
- c. Annual Conference:  
Plan and design appropriate solutions for the IT needs of all CAA staff and functions at the Annual Conference; assist as needed with the set-up, operation, and “take-down” of hardware and software systems at Conference sites.
- d. Developing and Overseeing Departmental Budgets
- e. Supervising Departmental Staff:  
Systems Administrator, Database Manager and Web Developer are additional members of IT staff.
- f. Other Assignments:  
Carry out effectively other projects and assignments requested by the Director or Deputy Director.

**F.      Position/Title:      Director of Programs**  
**Reports to:          Deputy Director**  
**Date approved:      2004**

- 1. Overview  
The director of programs is a senior management position, reporting to the deputy director, with primary responsibilities in the areas of the annual conference, exhibitions, affiliated societies, and awards for distinction. The director of programs supervises the assistant conference director, and has supervisory responsibility for the management of programs at the conference. Serves as staff liaison to the Vice President for the Annual Conference and as ex-officio member of the Annual Conference Committee. Works with the CFO to develop and monitor annual budget for programs department. Participates in strategic planning for the

Association. Maintains program-related sections of the Governance Handbook. Serves as the principal representative of and advocate for the Association's annual conference. Must have excellent attention to detail, creativity, commitment to meeting deadlines, ability to work independently but keep supervisor apprised of work. Must display a strong customer-service orientation when dealing with staff, Board of Directors, committee members, CAA members, and the public.

## 2. Key Roles and Responsibilities

### a. Annual Conference:

Prepare agendas and materials for all meetings, including the program planning and scheduling meetings, and assist VP for Annual Conference in scheduling and organizing all meetings.

Work with AC Committee to review and select session proposals, shape the content of the program, insure that program reflects the professional diversity of the membership, and enhance its appeal to attendees. Follow up with session chairs to provide information for call for papers and preliminary and final programs and abstracts.

Schedule all conference sessions, special and off-site events, receptions, Affiliated Societies and CAA committee sessions and business meetings to best utilize timeslots and space available, reducing the number of conflicting sessions.

Work with director of Membership, Development, and Marketing to produce all conference publications including the preliminary program, final program, abstracts, convocation program, directory of attendees, call for papers, and sessions at a glance. Improve quality and attractiveness of publications, which should be used to market the conference as well as provide information about it. Ensure that all publications are mailed to members and received at the conference site on schedule.

Oversee the assistant conference director's work in developing the exhibitors' prospectus and the book and trade fair to ensure that it enhances the rest of the conference, represents vendors of interest to the membership and generates targeted revenue.

Staff the speaker ready room during the conference with the manager of programs. Lead Career Services orientation meeting and meetings for chairs each morning of the conference; provide information and support to speakers as they prepare for their sessions.

Supervise manager of programs in the administration of the annual conference travel grant award program. With support from the development department, identify potential funding sources; prepare grant applications; meet with funders. Supervise the application process, notification of awards, and the payment of grants.

Work with outside conference service provider and assistant conference director to review potential conference sites and make recommendations to the Board of Directors.

Ensure that annual conference committee governance policies are in compliance with CAA policies, including all appointments.

b. Affiliated Societies:

Supervise manager of programs in the administration of our affiliated societies and maintenance of the Affiliated Society listserv.

Review applications and prepare materials for organizations wishing to affiliate with CAA; present these documents to the executive committee of the Board of Directors.

Develop programs and services of interest to our affiliated societies with an eye toward increasing participation and revenue sources for the Association.

c. Awards for Distinction:

Supervise manager of programs in the administration of our awards for distinction.

Conduct conference calls with all juries to review their responsibilities and award selection timetables. Work to develop an annual pool of award jury candidates for the Vice President for Committees and the Association President.

With support from the Development Department, identify potential funding sources, prepare grant applications, and meet with funders.

d. Exhibitions:

Supervise the exhibitions program, including the MFA and BFA Student exhibitions

Oversee the assistant conference director's work in producing the MFA and BFA exhibitions held in conjunction with the annual conference.

Schedule all exhibitions within the times constraints of the annual conference and conflicting special events.

- e. Other:  
Act as CAA Staff liaison for the AAM Council of Affiliates, the National Committee on the History of Art (CIHA), and other CAA affiliates and allied organizations.

Other tasks as assigned by deputy director.

**G. Position/Title: Director of Publications**  
**Reports to:** Executive Director  
**Date approved:** April 2001, revised August 5, 2013

1. Overview

The Director of Publications reports to the executive director. She or he works cooperatively with colleagues in Publications and other departments within CAA, with representatives of the Board of Directors, editorial boards, Publications Committee, and Committee on Intellectual Property, and with the wider arts and humanities community. She or he works with the chief financial officer to develop an annual budget for the publications program and serves as principal representative of and advocate for the publications program. As a senior staff member, the Director of Publications participates in strategic planning for CAA.

The Director of Publications supervises five staff members, occasional freelancers, and occasional interns. The director oversees CAA's journals, graduate directories, and other publications. He or she must have strong English-language and editorial skills, a background in art editing, a strong grasp of print processes and online publication, five years of experience in scholarly publishing or the equivalent, and five years managerial experience.

2. Key Roles and Responsibilities

a. Publications Program:

Priorities. Sets goals and priorities and determines long-range plans for CAA periodicals and other publications projects within the CAA strategic plan in consultation with the editorial director.

Operations. Supervises staff of the department and freelance staff. Ensures the smooth day-to-day operations of the department. Sets and maintains department schedules. Sets and communicates

department and CAA goals and priorities to publications staff. Supervises Publications staff and monitors their work quality and workloads. Serves as liaison between the Publications Department and other departments of CAA. He or she prepares an annual report for the executive director on publications operations in consultation with the editorial director.

**Finances:** Develops and manages budgets for the department and all project budgets within the department in consultation with the editorial director, as necessary. Monitors expenditures on a project basis to stay within budget. Works with the executive director, chief financial officer, and deputy director on all financial management and contractual obligations connected with publications operations. Monitors all journal readership and revenue on a quarterly basis and ensures that the copublisher and CAA IT, membership and finance staff provide the proper reports on a timely basis.

**Projects:** Manages publication of *caa.reviews* with staff editor and editorial assistant. Manages revisions to CAA *Directories of Graduate Programs in the Arts* with the directories data collection coordinator. Manages publication grant programs. Manages CAA's participation in the ACLS Humanities E-Book program and JSTOR archive. Assists deputy director in managing CAA publishing licenses. Works with Publications Committee, editorial boards, and Committee on Intellectual Property to develop new projects and sessions for the CAA Annual Conference. Represents CAA at the Annual Conference, ITHAKA Annual Participants' Meeting, and other meetings and conferences as appropriate. Works with CAA staff to maintain and update the sections of the CAA website relating to committees, the Board of Directors, intellectual property resources, and other areas as needed. Oversees collection, production, and publication of annual listings of PhD dissertations completed and in progress in the US and Canada. Develops and manages other projects as may arise.

**Administration:** Assists editorial director and copublisher to set and maintain department and publications schedules.

**Publications Committee:** Consults with editorial director on the administration of the editorial boards; with editorial director, advises the vice president on planning and preparing the Publications Committee meetings.

Serves ex officio (nonvoting) on the editorial boards of *The Art Bulletin*, *Art Journal*, and *caa.reviews*, and on the *caa.reviews*

Council of Field Editors, Publications Committee, and Committee on Intellectual Property; serves as staff liaison to these groups and, with the Vice President for Publications, between them and the Board of Directors. Participates in meetings of these bodies.

Publication Grant Juries: Serves as chief staff liaison to the juries for the Meiss/Mellon Author's Book Award, Millard Meiss Publication Fund, and Wyeth Foundation for American Art Publication Grant. Maintains correspondence and listservs, and attends and facilitates meetings of these bodies. Ensures delivery of grant applications to jury members in advance of meetings. In consultation with the director of development and executive director, prepares annual reports for the Mellon and Wyeth foundations.

b. Journals:

*caa.reviews*

Serves as managing editor for the journal in consultation with the staff editor. Responsible for oversight/supervision of all editorial production, website development, and integration with Portico archive. Sets annual budget. Supervises part-time editor and work of editorial associate to produce content on a timely basis. Ensures receipt of permissions clearances, contracts, and licenses for the journal. Oversees digital book database for Recent Books in the Arts. Edits and proofreads reviews and dissertation listings. Maintains files, documents, and records for the journal. Assists in fundraising, marketing, and publicity.

Works closely with the editor-in-chief, field editors, and editorial staff to plan and manage content, author relationships, and other administrative tasks. Participates in editorial-board meetings. Ensures that editorial-board governance policies comply with CAA policies and procedures. Supervises the editor-in-chief's annual report to the Board of Directors. Responds to queries from editorial board members and Council of Field Editors as necessary. Maintains files, documents, and records of editorial-board activities.

*The Art Bulletin and Art Journal*

Consults with and assists editorial director in maintaining journal budgets and journal editorial production calendars. In consultation with editorial director and CAA counsel, negotiates legal matters relating to publication, such as copyright issues, plagiarism, licenses and contracts, and the like. Assists with fundraising, marketing, and publicity.

Consults with and assists editorial director in his or her works with vice president for publications, chairs of editorial boards, editors-in-chief, and reviews editors to plan and prepare editorial-board meetings. Attends and participates in editorial-board meetings as necessary. Ensures that editorial-board governance policies comply with CAA policies and procedures. Consults with and assists editorial director in finalizing journal editors' annual reports to the Board of Directors, and in directing other activities of the editorial boards.

Works with technical staff on the online presence of each print journal; with editorial director, oversees budget, staff, and freelancers.

- c. Annual Conference and Other Duties:  
Attends the CAA Annual Conference and assists with assigned duties there, including attending editorial-board meetings, Publications Committee session, Committee on Intellectual Property session, and other sessions as requested.

Other duties as assigned by the Executive Director.

|           |                        |                               |
|-----------|------------------------|-------------------------------|
| <b>H.</b> | <b>Position/Title:</b> | <b>Editorial Director</b>     |
|           | <b>Reports to:</b>     | Executive Director            |
|           | <b>Date approved:</b>  | April 2001, revised July 2013 |

1. Overview

The Editorial Director reports to the director of publications. He or she works cooperatively with colleagues in Publications and other departments within CAA; with representatives of the Board of Directors, editorial boards, Publications Committee, and Committee on Intellectual Property; and with the wider arts and humanities community. He or she develops an annual budget for the publications in consultation with the director of publications. The Editorial Director participates in strategic planning for CAA.

The Editorial Director oversees CAA's print journals—*The Art Bulletin* and *Art Journal*. He or she supervises approximately seven or eight contract and freelance workers. The Editorial Director coordinates editorial policy for the Association. He or she must have strong English-language and editorial skills, a background in art editing, a strong grasp of print processes and online publication, five years of experience in scholarly publishing or the equivalent, and prior managerial experience.



## 2. Key Roles and Responsibilities

### a. Publications Program:

Priorities: Sets goals and priorities, and determines long-range plans for CAA periodicals and other publications projects within the CAA strategic plan in consultation with the director of publications.

Operations: Supervises staff of the Publications Department. Supervises in-house and freelance Publications staff and monitors their work quality and workloads. Works with director of publications to make annual report on the journals to the executive director.

Finances: The Editorial Director develops and manages budgets for *The Art Bulletin* and *Art Journal* in consultation with the director of publications. Monitors expenditures on projects to stay within budget. Works with the executive director, chief financial officer, and deputy director, as necessary, on financial management and contractual obligations connected with his or her areas of responsibility.

Projects: Manages publication of *The Art Bulletin* and *Art Journal*. With the director of publications, he or she works with Publications Committee, editorial boards, and Committee on Intellectual Property. Maintains CAA editorial style guides, policies, and procedures.

Administration: Works with copublisher to set and maintain department and publications schedules and relations with designers and other freelancers.

Publications Committee: Advises director of publications on the administration of the editorial boards; advises the VP on planning and preparing the Publications Committee meetings.

Serves ex officio (nonvoting) on the editorial boards of *The Art Bulletin* and *Art Journal*, and Publications Committee, and the Committee on Intellectual Property; serves as staff liaison to these groups and, with the vice president for publications, between them and the Board of Directors; participates in meetings of these bodies.

b. Journals:

*The Art Bulletin* and *Art Journal*

In cooperation with the copublisher, is responsible for oversight/supervision of all editorial production. Sets annual budget. Oversees staff (including editorial associate), contract freelancers, copublisher, and printer to produce each issue on time and on budget: sets and maintains the annual production schedule; supervises the trafficking of manuscripts and proofs; manages permissions clearances, contracts, and licenses. Assists in fundraising, marketing, and publicity. Provides guidance and information to authors and editors. In consultation with CAA counsel, negotiates legal matters relating to publication, as may arise, such as copyright, plagiarism, license and contract, and the like.

Works closely with vice president for publications, chairs of editorial boards, editors-in-chief, and reviews editors to plan and prepare editorial-board meetings, providing information and support as requested, and to keep Board of Directors informed. Participates in editorial-board meetings. Ensures that editorial-board governance policies are in compliance with CAA policies. Supervises journal editors' annual reports to the Board of Directors. Responds to queries from editorial-board members. Maintains files, documents, and records of editorial-board activities.

Works with editors and technical staff on the online presence of each print journal, setting budget and overseeing staff and freelancers. Copyedits text elements of web projects. Arranges contracts and image permissions.

Additional duties

*Art Journal*: Serves as copy editor and managing editor of *Art Journal*. Works closely with editor-in-chief, reviews editor, authors, artists, and freelancers to acquire and develop each issue's content, and to carry the acquired material from raw manuscript to publication. Developmentally edits and line-edits manuscripts and collaborates on design. Works with editors and editorial board to generate proposals for articles, reviews, and other contributions and to identify possible contributors. Proposes and helps to develop new initiatives for the journal as appropriate.

*caa.reviews*: Advises staff editor on editorial matters. Manages permissions clearances, contracts, and licenses.

c. Annual Conference and Other Duties:

Attends the CAA Annual Conference and assists with assigned duties there, including attending *Art Bulletin* and *Art Journal* editorial-board meetings, Publications, and other sessions as requested, and assisting other departments as needed during that week.

## XII. AFFILIATED SOCIETIES

---

CAA welcomes as affiliated societies groups of artists or scholars whose goals are generally consonant with those of CAA, with a view toward facilitating enhanced intercommunication and mutual enrichment. It is required that a substantial number of the members of such groups will already be members of CAA.

- A. To be recognized by CAA as an affiliated society, a group must be national in scope and must present evidence that:
  - 1. There is a significant membership overlap between CAA and the group applying for affiliation.
  - 2. It is primarily, or in large part, committed to the serious practice and advancement of the visual arts, or to the study of some broad, major area of the history of art.
  - 3. It possesses a formal organizational structure, i.e., elected officers, an identifiable membership, and such signs of ongoing activity as a newsletter, periodical, exhibition record, or other documentation.
- B. Applications for affiliated society status will be screened by the Executive Committee. The committee's rulings may be appealed to the CAA Board. The Director of Programs will be the staff liaison and will report annually to the Board and review the status of affiliated societies every two years.
- C. CAA will publish online an annual directory of affiliated societies each spring including the following information, as provided by the societies: name, date of founding, size of membership, annual dues, name and address of president and/or corresponding secretary, and a statement of 25–50 words on the society's nature or purpose. Each year, CAA affiliates will receive a reminder about the directory, at which time the above information, as well as a current list of individual affiliate members (with membership overlap indicated, if possible), should be submitted to CAA's Manager of Programs.
- D. Liaison with affiliated societies:
  - 1. **Annual Conference:** To the extent possible, CAA will provide each affiliated society with facilities for one business meeting or special session lasting up to 1½ hours during those time slots not reserved for CAA program sessions. In addition, each affiliated society will be permitted to propose one 2½-hour program session each year, which will be given special consideration by the Program Committee in its deliberations. Note: The program session must address a specific issue of concern to the affiliated society, and cannot be an open session.

If audio visual equipment is required by the society for its 1½-hour non-program session or business meeting, it will be provided at the society's expense, unless

the equipment requested is already present for program sessions, in which case it will be provided free of charge. Projectionists will be provided for program sessions; however, if projectionists' services are required for business meetings or special sessions, it will be the responsibility of the affiliated society to request them in a timely fashion, and to reimburse CAA for the projectionists' services at the standard rate for that year.

All affiliated society meetings and sessions must begin and end promptly, so as to avoid schedule conflicts. The meeting and/or session(s) will be listed in CAA's Annual Conference programs. Additional information relating to affiliated societies may be distributed in the CAA registration area. Registration for the CAA Annual Conference (or purchase of single time-slot admission tickets) is required of those affiliated society members who wish to enter program sessions or exhibition areas.

2. **Ongoing:** Liaison between affiliated societies and CAA will be maintained by CAA's Director of Programs, Manager of Programs, and the officers of the affiliated societies. The executive officer of an affiliated society or his/her representative may be invited to a CAA Board meeting to act as a resource person when, in the opinion of the President of CAA, issues arise in which his/her expertise is required.

- E. News of interest to CAA's membership as a whole may be submitted by affiliated societies bi-monthly for possible publication in CAA's online newsletter.

An up-to-date listing of CAA's affiliated societies can be found on its website at: [www.collegeart.org](http://www.collegeart.org).

For further information or an application form please contact Emmanuel Lemakis, Director of Programs, 212-691-1051, ext. 410, or [elemakis@collegeart.org](mailto:elemakis@collegeart.org).

### XIII. CAA Staff Directory



#### STAFF DIRECTORY December, 2014

50 Broadway, 21st floor  
New York, NY 10004  
Phone: (212) 691-1051  
Fax: (212) 627-2381  
Direct: (212) 392-4ext

|   |     |                             |
|---|-----|-----------------------------|
| <b>LINDA DOWNS</b> , Executive Director (Cell: 917-684-0360)                | 407 | ldowns@                     |
| <b>Vanessa Jalet</b> , Executive Liaison                                    | 434 | vjalet@                     |
| <i>MEMBERSHIP, DEVELOPMENT AND MARKETING</i>                                |     |                             |
| <b>Nia Page</b> , Director of Membership, Development and Marketing         | 403 | npage@                      |
| <b>Hillary Bliss</b> , Marketing and Development Manager                    | 436 | hbliss@                     |
| <b>Anna Cline</b> , Development and Marketing Assistant                     | 426 | acline@                     |
| <b>Christopher Howard</b> , Managing Editor                                 | 428 | choward@                    |
| <b>Doreen Davis</b> , Manager of Member Services                            | 430 | ddavis@                     |
| <b>Denise Williams</b> , Member Services Coordinator                        | 412 | dwilliams@                  |
| <b>Mike Iadarola</b> , Member Services Assistant                            | 411 | miadarola@                  |
| <i>PUBLICATIONS</i>   |     |                             |
| <b>Betty Leigh Hutcheson</b> , Director of Publications                     | 417 | bhutcheson@                 |
| <b>Joe Hannan</b> , Editorial Director                                      | 414 | jhannan@                    |
| <b>Sarah Zabrodski</b> , Editorial Manager                                  | 424 | szabrodski@                 |
| <b>Alyssa Pavley</b> , Associate Editor for Digital Publications            | 421 | apavley@                    |
| <b>Erika Nelson</b> , Directories Data Collections Coordinator              | 419 | enelson@                    |
| <b>Alan Gilbert</b> , Editor  | 415 | agilbert@                   |
| <b>Deidre Thompson</b> , Publications Department Assistant                  | 437 | dthompson@                  |
| <b>TERESA LOPEZ</b> , CFO   | 422 | tlopez@                     |
| <i>FINANCE</i>  |     |                             |
| <b>Fernando Zelaya</b> , Controller   | 418 | fzelaya@                    |
| <b>Onofre Beltran</b> , Staff Accountant                                    | 400 | obeltran@                   |
| <b>Patricia Holquist</b> , Revenue Staff Accountant                         | 423 | pholquist@                  |
| <i>ADMINISTRATION</i>   |     |                             |
| <b>Roberta Lawson</b> , Office Coordinator                                  | 404 | rlawson@                    |
| <b>MICHAEL FAHLUND</b> , Deputy Director (Cell: 516-512-2712)               | 401 | mfahlund@                   |
| <i>PROGRAMS</i>   |     |                             |
| <b>Emmanuel Lemakis</b> , Director of Programs                              | 410 | elemakis@                   |
| <b>Paul Skiff</b> , Assistant Director for Annual Conference                | 413 | pskiff@                     |
| <b>Janet Landay</b> , CAA-Getty International Program & Fair Use Initiative | 420 | jlanday@                    |
| <b>Lauren Stark</b> , Manager of Programs and Archivist                     | 405 | lstark@                     |
| <b>Alexandra Sterman</b> , Programs Assistant                               | 406 | asterman@                   |
| <i>INFORMATION TECHNOLOGY</i>   |     |                             |
| <b>Michael Goodman</b> , Director of Information Technology                 | 402 | mgoodman@                   |
| <b>Eric Ervin</b> , Database Manager  | 432 | eervin@                     |
| <b>Wayne Lok</b> , Systems Administrator                                    | 433 | wlok@                       |
| <b>Michael Horton</b> , Web Designer  | 409 | mhorton@                    |
| <i>OTHER</i>  |     |                             |
| <b>Conference Room</b>  | 438 | 505 (2 <sup>nd</sup> phone) |
| <b>Server Room</b>  | 439 |                             |

## XIV. STRATEGIC PLAN 2010–2015

---



College Art Association — advancing the history, interpretation, and practice of the visual arts for over a century.

### **Strategic Plan 2010–2015**

*Board Approved 10/25/2009 ✓ = Completed*

*Updated 10-2-2013*

#### **CAA Board of Directors**

**I. Paul B. Jaskot, President; Andrea Kirsh, Vice President for External Affairs; Mary-Ann Milford-Lutzker, Vice President for Committees; Sue Gollifer, Vice President for Annual Conference; Anne Collins Goodyear, Vice President for Publications; Barbara Nesin, Secretary and President-Elect; Linda Downs, Executive Director; Jeffrey P. Cunard, Counsel; John Hyland, Jr., Treasurer; Maria Ann Conelli, Jay Coogan, Jacqueline Francis; DeWitt Godfrey, Ken Gonzales-Day; Randall C. Griffin; Patricia Mathews; Patricia McDonnell; Edward M. Noriega; Amy Ingrid Schlegel; Judith Thorpe; William E. Wallace.**

#### **Strategic Plan Steering Committee**

**II. Jay Coogan, President, Minneapolis College of Art and Design; Ken Gonzales-Day, The Art Department, Scripps College; Linda Downs, CAA Executive Director; Michael Fahlund, CAA Deputy Director; Anne Collins Goodyear, Assistant Curator of Prints and Drawings, National Portrait Gallery; Michael Ann Holly, Starr Director of Research and Academic Program, Sterling and Francine Clark Art Institute; Paul B. Jaskot, Professor, The History of Art and Architecture Department, DePaul University; Mary-Ann Milford-Lutzker, Provost and Dean of Faculty, Mills College; Barbara Nesin, Department Head of Foundations, The Art Institute of Atlanta; and Robert Wayne, CAA Chief Financial Officer.**

**III. *Special thanks to the CAA Board of Directors, the Steering Committee, all CAA committees, CAA staff, consultants Sarah Supcoff, Strategist at LaPlaca Cohen and Elizabeth Knapp, Vice President and Research Director at Leo Burnett, Inc. Chicago in the development of this plan.***

### **A Letter from the CAA President**

The College Art Association has been advancing the history, interpretation and practice of the visual arts for almost a century. Those CAA members who serve on the Board of Directors, committees and the CAA staff have vigorously supported the rights of visual artists and art historians, explored opportunities for new directions in our respective fields, and responded to new needs and concerns that have arisen in our various fields.

This Strategic Plan (2010-2015) represents our commitment to the visual arts and to quality service for all members. It focuses on the key issues of communication, intellectual and creative programs and membership interests. These collectively provide a framework for identifying other priorities for sustaining the association's ongoing growth and well being. With the plan in place, CAA will be able to advocate for the visual arts nationally and internationally and create new opportunities for dialogue among our members. In addition, we aspire to new forms of communication with innovative technology as well as to career development and workforce issues that are of crucial concern to many of our members. By focusing on the professional growth and sustenance of all visual arts professionals, we will in the process strengthen our organization's leadership, support fully our membership and provide sound financial footing for the future of CAA. That future is our future, and the Strategic Plan moves us forward together to pursue our common goals.

Paul B. Jaskot, President  
Professor  
The History of Art and Architecture Department  
DePaul University



### **Mission Statement**

The College Art Association (CAA) promotes the visual arts and their understanding through committed practice and intellectual engagement.

### **Vision Statement**

The College Art Association advances the highest standards of instruction, knowledge and practice in the visual arts to stimulate intellectual curiosity and advance skills that enrich the individual and society.

To realize this vision College Art Association will:

1. Represent, promote and advocate for the visual arts nationally and internationally;
2. Create new opportunities for dialogue among members;
3. Explore new forms of communication using innovative and improved technology;
4. Address career development and workforce issues to assist professional growth;
5. Strengthen organizational leadership, membership and financial support.

### **Values Statement**

Representing a diverse community of visual-arts professionals, CAA promotes:

- Originality and excellence in the creation, interpretation, and teaching of visual arts;
- Contributions to society by visual-arts professionals;
- Exchange and dissemination of diverse artistic and scholarly viewpoints, nationally and internationally;
- Support, collaboration, and advocacy for professionals in the fields of art, art history, design, and visual studies;
- Ethical standards and practices in the visual arts.

## Goal I: Communications

### Represent the visual arts and their understanding, nationally and internationally.

|             |  |   |
|-------------|--|---|
| Objective 1 | Establish CAA as the primary professional association for diverse and international visual-arts professionals. |   |
| IV.         | ✓Strategy 1.1  | Establish CAA's importance to the visual arts by emphasizing in all communications and activities the Annual Conference, publications, advocacy work, and professional advancement as the core opportunities for the field.     |
|             | ✓Tactic 1.1  | Include the public statement on all printed and electronic publications, and in all communications.   |
|             | ✓Tactic 1.2  | When the Strategic Plan is finalized, distribute a summary of the Objective level to all members, affiliated societies and related associations in the visual arts.   |
| V.          | Strategy 1.2   | ✓Build awareness of CAA as the go-to professional organization for students and professionals in the visual arts.   |
|             | ✓Tactic 1.2.1  | Write bimonthly "briefs" about important CAA events or initiatives.   |
|             | Tactic 1.2.2   | Create an inventory of syllabi for art-history, studio-art and visual-arts courses.   |
|             | ✓Tactic 1.2.3  | Create greater awareness of CAA's Standards and Guidelines, especially as they are revised and updated, by notifying membership when they are revised or when new documents are approved by the Board of Directors.             |
| VI.         | ✓Strategy 1.3  | ✓Communicate regularly about CAA with key leaders of art programs in colleges and universities, art museums, societies, government agencies, research institutes and learned societies.   |
|             | ✓Tactic 1.3.1  | The board, executive director, staff, and committee chairs should seek out opportunities to promote CAA with other associations, causes, and actions that further its mission.  |
|             | ✓Tactic 1.3.2  | Prepare talking points for board and committee chairs and disseminate semiannually.   |
|             | ✓Tactic 1.3.3  | Hold annual informational meetings with leaders from affiliated societies.  |
| VII.        | ✓Strategy 1.4  | ✓Encourage member communication by restoring and maintaining the CAA Directory of Members.  |
|             | ✓Tactic 1.4.1  | Update online membership directory to include additional information on members.  |
|             | ✓Tactic 1.4.2  | Activate and announce the Directory of Members by fall 2009.  |
| VIII.       | Strategy 1.5   | Integrate social-networking software into netFORUM database.  |
|             | Tactic 1.5.1   | Vice president for external affairs, members of the board, director of information technology, and director of membership, development, and marketing will research funders to support enhanced social-networking capabilities. |
|             | Tactic 1.5.2   | Director of membership, development, and marketing will apply for a grant to launch enhanced social networking.   |
|             | Tactic 1.5.3   | Implement enhanced social networking when additional information-technology staff can be hired.   |
| IX.         | Strategy 1.6   | Establish CAA's historical importance to the visual-arts community by organizing, preserving, and making accessible the archives and historical records of CAA to individual artists, art historians, and institutions.         |
|             | ✓Tactic 1.6.1  | Review all offsite files to verify contents, discard files that need not be kept, identify archival materials, and standardize categorization.  |
|             | ✓Tactic 1.6.2  | Review all onsite files by setting "file days" whereby the staff is able to give full attention to reorganizing, standardizing and discarding files, and creating a catalogue.  |
|             | Tactic 1.6.3   | Assess how to organize, select, and maintain electronic files by reviewing  |

|                    |   |                     |   |
|--------------------|---|---------------------|---|
|                    |   |                     | <i>current and possible future retention procedures.</i>  |
|                    |   | ✓Tactic 1.6.4       | <i>Prepare a preliminary total catalogue of all paper and electronic files.</i>   |
|                    |   | Tactic 1.6.5        | <i>Seek a grant to hire a professional archivist to review onsite, offsite, and electronic files and the catalogue, prepare a records-retention policy, and assess which professional repository and storage facilities are best suited to CAA.</i> |
|                    |   | ✓Tactic 1.6.6       | <i>Finalize proper retention procedures and policies.</i>   |
|                    |   | ✓Tactic 1.6.7       | <i>Prepare a contract with a professional archivist for retention of designated CAA materials for public access.</i>  |
|                    |   | ✓Tactic 1.6.8       | <i>Bring the draft records-retention policy to the board for approval.</i>  |
|                    |   | ✓Tactic 1.6.9       | <i>Set up annual procedures for file review and dispersal.</i>  |
|                    | <b>X.</b>   | <b>Strategy 1.7</b> | <b>✓Assert CAA's role as the central conduit for information on member job services and career development, with special attention to the ongoing impact of the economic crisis.</b>  |
|                    |   | Tactic 1.7.1        | <i>Establish a board task force to survey contingent faculty issues in the field and submit recommendations for changes to Standards and Guidelines, if needed.</i>   |
|                    |   | ✓Tactic 1.7.2       | <i>Expand career services beyond emerging professionals to include the lifelong needs of midcareer and retiring members; aggressively advertise these to members at the Annual Conference and throughout the year.</i>                              |
|                    |   | Tactic 1.7.3        | <i>Work with government contacts to promote policies aimed at job creation and retention and communicate these advocacy efforts effectively to all the membership.</i>  |
| <b>Objective 2</b> | <b>Develop a refreshed identity program that represents CAA as a visual-arts leader in the 21<sup>st</sup> century.</b> |                     |   |
|                    | <b>XI.</b>  | <b>Strategy 2.1</b> | <b>Investigate changing the name of CAA and/or adding a tag line by the centennial year.</b>  |
|                    |   | Tactic 2.1.1        | <i>Conduct member survey specifically focused on name change.</i>   |
|                    |   | Tactic 2.1.2        | <i>Establish a committee or task force within the board or relevant committee to vet and, if necessary, build consensus for a name change in time for the centennial.</i>   |
|                    |   | Tactic 2.1.3        | <i>Develop a plan to implement a name change.</i>   |
|                    |   | Tactic 2.1.4        | <i>Seek public-relations counsel to explore examples of successful organizational name changes to act as models.</i>  |
|                    | <b>XII.</b>   | <b>Strategy 2.2</b> | <b>✓Develop and incorporate a new graphic identity by the centennial year.</b>  |
|                    |   | ✓Tactic 2.2.1       | <i>Develop and distribute a request for proposal for design firms.</i>  |
|                    |   | Tactic 2.2.2        | <i>Identify potential sources of funding for graphic-identity development and redesign or any related collateral materials.</i>   |
|                    |   | ✓Tactic 2.2.3       | <i>Finalize the selection of a design firm to execute a new graphic identity.</i>   |
|                    |   | ✓Tactic 2.2.4       | <i>Develop a budget to roll out graphic identity through the website and printed material.</i>  |
| <b>Objective 3</b> | <b>Promote the exchange of ideas, with an emphasis on the use of technology.</b>  |                     |   |
|                    | <b>XIII.</b>  | <b>Strategy 3.1</b> | <b>Assess CAA's ability to use technology to enhance understanding of CAA's membership base.</b>  |
|                    |   | ✓Tactic 3.1.1       | <i>Gather information on art and art history departments from the directories, Humanities Indicators, US Department of Education, and other sources in the visual arts.</i>   |
|                    |   | Tactic 3.1.2        | <i>Determine the population of each visual-arts specialty, bring them into the membership, and solicit their ideas and interests by 2015.</i>   |
|                    |   | Tactic 3.1.3        | <i>Begin to track data systematically and regularly in order to evaluate CAA's impact on targeted constituencies.</i>   |

|                    |   |                       |   |
|--------------------|---|-----------------------|---|
|                    |   | <i>Tactic 3.1.4</i>   | <i>Update field information each year.</i>  |
|                    |   | <i>Tactic 3.1.5</i>   | <i>Utilize this information to determine how to best solicit ideas and interests each year.</i>   |
|                    | <b>XIV.</b>   | <b>Strategy 3.2</b>   | <b>Provide electronic extensions (e.g., podcasting, blogging, video conferencing, CDs of recordings) of the Annual Conference and career-development workshops to reach a larger audience on a self-supporting or profitable basis by 2013.</b>                                     |
|                    |   | ✓ <i>Tactic 3.2.1</i> | <i>Explore initial use of podcasts of specific conference or career-development events to be made accessible on a paid basis to members.</i>  |
|                    |   | <i>Tactic 3.2.2</i>   | <i>Through member surveys, determine the effectiveness and analyze the cost and benefits of extensions to the conference.</i>   |
|                    |   | <i>Tactic 3.2.3</i>   | <i>Seek funding or pro bono partners for electronic extensions of the conference.</i>   |
|                    |   | <i>Tactic 3.2.4</i>   | <i>Carefully target these products to membership constituencies to enhance sales of conference extensions.</i>  |
|                    |   | <i>Tactic 3.2.5</i>   | <i>Consider offering selected recordings of professional development workshops from the conference at a discount to student members and emerging professionals.</i>   |
| <b>Objective 4</b> | ✓ <b>Represent the visual arts through advocacy; communicate these efforts to CAA membership.</b> |                       |   |
|                    | <b>XV.</b>  | <b>Strategy 4.1</b>   | <b>Executive Committee and executive director determine progressive approach to developing CAA's capacity for advocacy and decide how CAA can most effectively and most sustainably participate in advocacy efforts.</b>  |
|                    |   | <i>Tactic 4.1.1</i>   | <i>President establishes a task force to review various approaches to advocacy—from a limited engagement of supporting other associations' initiatives, to the establishment of a board advocacy committee, to the possibility of a full-time staff person devoted to advocacy.</i> |
|                    |   | ✓ <i>Tactic 4.1.2</i> | <i>Explore the cultivation of partnerships and approach potential partner organizations to determine willingness to collaborate on advocacy.</i>  |
|                    |   | ✓ <i>Tactic 4.1.3</i> | <i>Explore the use of online software (i.e., SoftEdge) for advocacy efforts and staff setup and maintenance implications.</i>   |
|                    |   | <i>Tactic 4.1.4</i>   | <i>Explore the participation of the affiliated societies in advocacy efforts.</i>   |
|                    | <b>XVI.</b>   | <b>Strategy 4.2</b>   | <b>Determine CAA's priorities in terms of advocacy efforts.</b>   |
|                    |   | ✓ <i>Tactic 4.2.1</i> | <i>Identify major regional, national, and international issues on which CAA should develop responses.</i>   |
|                    |   | ✓ <i>Tactic 4.2.2</i> | <i>Investigate member interests and professional concerns that may speak to needs for advocacy.</i>   |
|                    | <b>XVII.</b>  | <b>Strategy 4.3</b>   | <b>Establish a group of members experienced in advocacy who will assist CAA's Executive Committee and executive director in addressing specific advocacy subjects.</b>  |
|                    |   | <i>Tactic 4.3.1</i>   | <i>Define and communicate platform of priority advocacy issues to members via surveys.</i>  |
|                    |   | ✓ <i>Tactic 4.3.2</i> | <i>Use expertise of affiliated societies to address advocacy issues that CAA can sign on to.</i>  |
| <b>Objective 5</b> | <b>Expand and improve communication with and outreach to international members.</b>               |                       |   |
|                    | <b>XVIII.</b>   | <b>Strategy 5.1</b>   | <b>At the Annual Conference, organize groups for event participation and networking.</b>  |
|                    |   | ✓ <i>Tactic 5.1.1</i> | <i>The International Committee will use the centennial conference to include a greater number of international members and leading visual-arts professionals than in previous years.</i>  |
|                    |   | ✓ <i>Tactic 5.1.2</i> | <i>The membership staff will follow up with specific membership-retention efforts of international members and leading visual-arts professionals attending centennial conference.</i>   |
|                    |   | ✓ <i>Tactic 5.1.3</i> | <i>After the first year, evaluate and potentially expand the efforts.</i>   |

- XIX. Strategy 5.2 Provide CAA-sponsored sessions featuring US artists and scholars at international events.**
- Tactic 5.2.1 Explore the cost implications.*
- ✓ *Tactic 5.2.2 Ask committee members (e.g., from the Committee on Intellectual Property) to sponsor or present sessions on pertinent international issues.*
- XX. Strategy 5.3 Communicate regularly with international organizations and affiliates such as the Association of Research Institutes in Art History (ARIAH), National Committee on the History of Art (NCHA), International Committee of the History of Art (CIHA) and the Consortium of Art and Architectural Historians (CAAH) through CAA members who are on these boards.**
- ✓ *Tactic 5.3.1 Vice president for committees solicits issues of concern from the International Committee, to be communicated to the boards of international organizations and affiliates.*
- Tactic 5.3.2 President, executive director, vice president for committees, and vice president for external affairs supply CAA members on the boards of international organizations and affiliates with issues of importance to CAA to be addressed before those organizations' meetings.*
- ✓ *Tactic 5.3.3 Board members of international organizations and affiliates report to the CAA president on the meetings.*
- XXI. Strategy 5.4 Increase the number of contributions devoted to international art in CAA publications.**
- ✓ *Tactic 5.4.1 Establish relationships with international publishers to encourage submission of appropriate books for review.*
- ✓ *Tactic 5.4.2 Encourage reviews editors for all three journals to commission reviews of international exhibitions.*
- ✓ *Tactic 5.4.3 Encourage reviews editors for all three journals to commission reviews of international books.*
- ✓ *Tactic 5.4.4 Encourage editors-in-chief for all three journals to acquire essays and artists' projects by international contributors.*
- ✓ *Tactic 5.4.5 Reinstate budget line for translation of foreign-language texts in journals.*
- Tactic 5.4.6 Solicit funds to support foreign-language translations in journals.*

## **Goal II: Membership**

### **Anticipate and meet the changing needs of all members.**

|             |   |                     |  |
|-------------|---|---------------------|--|
| Objective 1 | Communicate the value of CAA membership throughout the year in an effort to keep members engaged and increase member retention, with particular attention to artists and designers. |                     |  |
|             | XXII.   | ✓Strategy 1.1       | <b>Create and maintain a member-communications calendar.</b>   |
|             |   | ✓Tactic 1.1.1       | <i>Send eblasts and printed communications to members on a regular basis, including success in membership growth, recent awards and grants, new opportunities, etc.</i>  |
|             |   | ✓Tactic 1.1.2       | <i>Continue to use ComNet telemarketing to promote CAA and its member benefits to current and lapsed members.</i>  |
|             |   | ✓Tactic 1.1.3       | <i>Conduct personalized outreach to Donor Circle and Institutional Members by creating a cultivation calendar and engaging the board and staff in solicitation.</i>  |
|             |   | ✓Tactic 1.1.4       | <i>Communicate effectively the new direction for the association as established in the strategic plan beginning in 2010 to its members and constituents.</i>   |
|             | XXIII.  | <b>Strategy 1.2</b> | <b>Solicit feedback from members on CAA issues.</b>  |
|             |   | Tactic 1.2.1        | <i>Find pro bono services of a market-research firm or academic department to design, administer, and interpret biannual members survey.</i>   |
|             |   | ✓Tactic 1.2.2       | <i>Send regular member surveys.</i>  |
|             |   | ✓Tactic 1.2.3       | <i>Analyze and use findings to address the most important issues of members.</i>   |
|             | XXIV.   | <b>Strategy 1.3</b> | <b>Expand the scope, quality, and frequency of data collection on membership (e.g. needs, job placement, workforce issues, etc.) to use for forecasting, analysis, and annual reports.</b>   |
|             |   | Tactic 1.3.1        | <i>Establish a task force to determine the scope of data collection for tracking visual-arts statistics.</i>   |
|             |   | Tactic 1.3.2        | <i>Determine the categories to be tracked (e.g. disciplines, gender, workforce issues, diversity).</i>   |
|             |   | Tactic 1.3.3        | <i>Set up reports in netFORUM according to the categories to be tracked.</i>   |
|             |   | Tactic 1.3.4        | <i>Run reports from netFORUM on a regular basis and report the findings to the membership annually.</i>  |
| Objective 2 | Develop a progressive campaign to reach potential new members, with particular attention to artists and designers.  |                     |  |
|             | XXV.  | <b>Strategy 2.1</b> | <b>Encourage their attendance at the Annual Conference and highlight member services.</b>  |
|             |   | ✓Tactic 2.1.1       | <i>Expand marketing of conference registration beyond the current membership base and academic partners.</i>   |
|             |   | ✓Tactic 2.1.2       | <i>Target students and emerging professionals, especially in the regions nearest to each year's conference city (East Coast for New York, Midwest for Chicago, etc.) to encourage attendance by those who can most easily afford it.</i> |
|             |   | ✓Tactic 2.1.3       | <i>Research funding for expanded travel-grant program.</i>   |
|             |   | ✓Tactic 2.1.4       | <i>Executive director meets with heads of academic art and art-history departments in the area.</i>  |
|             |   | ✓Tactic 2.1.5       | <i>Seek assistance from the board to reach out to the design community.</i>  |
|             | XXVI.   | <b>Strategy 2.2</b> | <b>Increase artist membership by three to five percent by 2011; increase student members by three to five percent by 2011.</b>   |
|             |   | ✓Tactic 2.2.1       | <i>Raise the profile of CAA through enhanced marketing and advertising.</i>  |
|             |   | ✓Tactic 2.2.2       | <i>Purchase advertisement and seek trades of advertisements with other publications.</i>   |
|             |   | ✓Tactic 2.2.3       | <i>Purchase membership mailing lists.</i>  |

|                    |   |               |  |
|--------------------|---|---------------|--|
|                    |   | ✓Tactic 2.2.4 | Work with art schools and art departments to solicit artist memberships.   |
|                    | <b>XXVII. Strategy 2.3</b>  |               | <b>Identify target audiences for growing CAA's membership base.</b>  |
|                    |   | ✓Tactic 2.3.1 | Gather data and contact information from the membership database, affiliated societies, directories of graduate programs, Humanities Indicators Project, US government data on the visual arts, and other learned societies to determine which fields are underrepresented or have the greatest potential for growth and to develop membership solicitation lists. |
|                    |   | Tactic 2.3.2  | Explore opportunities for reaching these audiences either through partnerships with other organizations and societies (e.g., American Association of Museums, ArtTable, New York City Museum Educators Roundtable) or through paid marketing efforts (e.g. direct mail to purchased lists).  |
| <b>Objective 3</b> | <b>Establish greater collaboration with affiliated societies.</b>   |               |  |
|                    | <b>XXVIII. Strategy 3.1</b>   |               | <b>Create interaction with and feedback from affiliated societies.</b>   |
|                    |   | ✓Tactic 3.1.1 | Send regular eblasts and correspondence to affiliated societies.   |
|                    |   | ✓Tactic 3.1.2 | Distribute surveys to affiliated societies on a biannual basis to solicit feedback on issues of importance between affiliated societies and CAA.   |
|                    |   | ✓Tactic 3.1.3 | Schedule annual meetings for affiliated societies at each conference.  |
|                    |   | ✓Tactic 3.1.4 | Vice president for external affairs, executive director, deputy director, and director of programs follow up on commitments to increased communication and actions addressing issues of importance to affiliated societies.  |
|                    |   | Tactic 3.1.5  | Board members who are members of affiliated societies give presentations on CAA activities and advocacy at affiliates' conferences.  |
| ✓Objective 4       | <b>Evaluate the risks and rewards of changing CAA's membership program from income-based to benefits-based.</b> |               |  |
|                    | <b>XXIX. Strategy 4.1</b>   |               | <b>Conduct an analysis to determine which type of membership package would generate the most revenue for CAA.</b>  |
|                    |   | ✓Tactic 4.1.1 | Undertake cost analysis of each existing membership package.   |
|                    |   | ✓Tactic 4.1.2 | Conduct thorough benchmarking exercises with like institutions.  |
|                    |   | ✓Tactic 4.1.3 | Explore earned-income implications for moving some membership benefits to fee-based initiatives.   |
|                    |   | ✓Tactic 4.1.4 | Evaluate netFORUM changes necessary to accommodate membership-package changes (e.g., update or create new packages, update all reports that use membership data).  |
|                    |   | ✓Tactic 4.1.5 | When implementing the new membership categories, create a membership renewal structure that ensures an equal or greater amount of revenue.   |
|                    | <b>XXX. Strategy 4.2</b>  |               | <b>Conduct an analysis to determine the benefits of re-packaging membership.</b>   |
|                    |   | ✓Tactic 4.2.1 | Solicit member feedback via surveys and telephone calls.   |
|                    |   | ✓Tactic 4.2.2 | Assess existing benefits and membership levels to increase upgrades.   |
|                    |   | Tactic 4.2.3  | Test and evaluate the effectiveness and cost of a membership package that includes conference registration.  |
|                    |   | Tactic 4.2.4  | Reconsider a membership category targeted toward retirees.   |
|                    |   | ✓Tactic 4.2.5 | Streamline membership packages to make them more cost-effective and more appealing to CAA members.   |
|                    | <b>XXXI. Strategy 4.3</b>   |               | <b>Evaluate discount memberships as a tool for expanding CAA's membership base.</b>  |
|                    |   | ✓Tactic 4.3.1 | Expand discounting memberships for lapsed members from May/June telemarketing period to fall and winter campaigns.   |

Tactic 4.3.2      *Analyze annually the cost effectiveness of this practice.*

### **Goal III: Programs and Publications**

#### **Develop a dynamic and flexible range of programs and publications.**

- ✓Objective 1      Evaluate members' responses to programs and publications, especially in light of current economic conditions.
- XXXII. Strategy 1.1      **Assess the reaction to reduced programs and publications in fiscal years 2010 and 2011.**
- ✓Tactic 1.1.1      *Use Survey Monkey to survey members annually on core programs and publications following the 2009 member-survey format and questions.*
- ✓Tactic 1.1.2      *Analyze the responses and compare them to previous years.*
- ✓Tactic 1.1.3      *Prepare a summary of the survey results and send it to all members annually.*
- ✓Objective 2      **Develop centennial programs and publications.**
- XXXIII. ✓Strategy 2.1      **Finalize the centennial programs by presenting the program concepts to the Centennial Task Force and presenting the final list to the Board of Directors at the October 2009 meeting.**
- XXXIV. Strategy 2.2      **Develop programs focused on celebrating and challenging the past.**
- ✓Tactic 2.2.1      *Staff will create visual and narrative timeline of CAA's history for [www.collegeart.org](http://www.collegeart.org); incorporate oral histories into the centennial archive.*
- ✓Tactic 2.2.2      *Staff will develop centennial poster (consider using montage of historical images) for distribution and sale at New York and Los Angeles conferences.*
- ✓Tactic 2.2.3      *Board will announce publication of centennial history book at 2011 conference in New York and distribute.*
- ✓Tactic 2.2.4      *Honor past (living) editors of CAA publications at a conference reception (per Rick Asher's suggestion); develop other appropriate receptions thanking individuals and institutions for past support and service (e.g., past fellowship awardees, awardees for distinction, etc.). Include major names to bolster CAA's reputation as a long-time leader in the visual arts.*
- ✓Tactic 2.2.5      *Student and Emerging Professionals Committee proposal: session of several generations of visual-arts professionals (emerging, midcareer, retired) to explore how the field has changed and/or adapted with respect to technology and various other delivery and communication systems; perspectives on how each generation responded to an evolving field; how these helped shape CAA.*
- ✓Tactic 2.2.6      *Art Journal Editorial Board proposal: publish series of essays (four) and a roster of artist projects (four) to assess the primary fields the journal covers from various vantage points within the visual arts (e.g., curatorial, artistic, pedagogical, critical, historical).*
- ✓Tactic 2.2.7      *caa.reviews Editorial Board proposal: selection of reviews and essays that appeared in the journal from its inception in 1998 to CAA's centennial year.*
- XXXV. Strategy 2.3      **Explore new presentation formats and themes at the Annual Conference in New York (2011) and Los Angeles (2012).**
- ✓Tactic 2.3.1      *Committee on Diversity Practices proposal: evaluate having an event at the United Nations honoring CAA and the international aspects of the visual arts.*
- ✓Tactic 2.3.2      *The Feminist Art Project/ArtTable/Women's Caucus for Art/Committee on Women in the Arts proposal: "Feminism, Diversity, and Globalization," a*



series of events that would include visual-arts professionals on topic-specific and interdisciplinary panels, one each day of the conference: Wednesday, “Feminism and the Disciplines”; Thursday, “Diversity”; Friday, “Globalization” (possible collaboration with Committee on Diversity Practices and International Committee).

- ✓Tactic 2.3.3 *Interdisciplinary proposal: ten preselected centennial sessions that combine senior scholars who would address a variety of interdisciplinary art topics from different professional fields. President will establish the participants by fall 2009.*
- ✓Tactic 2.3.4 *Museum Committee proposal: conference session that will deal with historical issues in the museum from different perspectives within the visual arts; participants might include a curator, an academic, and an artist.*
- ✓Tactic 2.3.5 *International Committee proposal: Will work with the National Committee for the History of Art for two centennial sessions: a 60–90 minute session focused on comparing art-historical practices in a variety of national contexts to provide international points of comparison; and a 120–150 minute session about “Global Perspectives on Visual Culture”.*
- ✓Tactic 2.3.6 *Services to Artists Committee proposal: centennial events and projects will be programmed in ARTspace. The Media Lounge will focus on contemporary themes and future implications; ARTexchange will be programmed appropriately with centennial theme.*
- ✓Tactic 2.3.7 *Art Bulletin Editorial Board proposal: conference session “The Art Bulletin and Art History in America,” which would survey the impact, history, and future of scholarly art journals, using The Art Bulletin as a case study.*
- ✓Tactic 2.3.8 *Committee on Intellectual Property proposal: under revision.*
- ✓Tactic 2.3.9 *Jay Coogan proposal: future of art and design education.*
- ✓Tactic 2.3.10 *Choose Centennial Guest(s) of Honor and Conference Keynote Speakers, 2011 and 2012.*

**XXXVI. Strategy 2.4      Develop programs focused on celebrating and challenging the future throughout the centennial year.**

- ✓Tactic 2.4.1 *Explore topics for the centennial editions of CAA News.*
- ✓Tactic 2.4.2 *With the design consultant, develop new centennial logo or tagline for use on all publications and ephemeral printed pieces.*
- ✓Tactic 2.4.3 *Designate all publications for 2011 as “centennial publications,” including all conference publications, marketing material, mailings, and so on.*
- ✓Tactic 2.4.4 *Seek special funding for centennial to support all special events at the 2011 and 2012 Annual Conferences.\**
- ✓Tactic 2.4.5 *Develop presence of future-oriented themes and events on CAA website.*

**Objective 3      Evaluate the Annual Conference to render it more adaptive and responsive to member needs.**

**XXXVII. Strategy 3.1      Assess Annual Conference format and other programming with respect to balancing members’ areas of interest.**

- ✓Tactic 3.1.1 *President will establish an Annual Conference Task Force to assess changes needed to the conference.*
- ✓Tactic 3.1.2 *Use the centennial conferences to test new formats and models.*
- ✓Tactic 3.1.3 *Earmark a small number of conference sessions for last-minute hot-button topics, which Programs Department staff will administer and implement.*
- ✓Tactic 3.1.4 *Seek participation of the Annual Conference Committee, Services to Artists Committee, board, and staff.*

|                      |  |   |
|----------------------|--|---|
|                      | <b>XXXVIII. Strategy 3.2</b>   | <b>Assess feasibility and benefits of using conference-site host committees to assist with annual conferences.</b>  |
|                      | <i>Tactic 3.2.1</i>  | <i>Reevaluate CAA's ability to generate interest, logistical support, and fundraising for the conference via the enlistment of local members, institutions, and CAA advocates.</i>  |
|                      | <i>Tactic 3.2.2</i>  | <i>Evaluate the relationship among these host committees, the Annual Conference committee, the regional representatives, and the Programs Department staff to avoid overlaps and conflicts.</i>   |
|                      | <b>XXXIX. Strategy 3.3</b>   | <b>Continue to enhance career-development offerings at the conference and through national workshops.</b>   |
|                      | ✓ <i>Tactic 3.3.1</i>  | <i>Continue to seek funding for career-development offerings at the conference and for national workshops.</i>  |
|                      | <i>Tactic 3.3.2</i>  | <i>Evaluate career-development workshops at the conference by requesting evaluators selected from the board, staff, and committees to sit in a meeting and fill out an evaluation form developed by the national-workshop coordinators.</i>   |
|                      | <i>Tactic 3.3.3</i>  | <i>Programs staff will tabulate the evaluations and report back to the vice president for external affairs to determine how to improve the career workshops at the conference.</i>  |
| <b>Objective 4</b>   | <b>Develop new services and programs to help members advance their careers.</b>  |   |
|                      | <b>XL. Strategy 4.1</b>  | <b>Create outlets on CAA's website (www.collegeart.org) and at the Annual Conference to enable artists to present their work to each other (in addition to ARTexchange), to prospective buyers, and to galleries.</b>   |
|                      | <b>XLI. Strategy 4.2</b>   | <b>Explore the feasibility of creating a speakers' bureau on CAA's website (www.collegeart.org) that will enhance professional opportunities for independent, unaffiliated, and retired members.</b>  |
|                      | <b>XLII. Strategy 4.3</b>  | <b>Adapt the most popular subjects from the career-development activities at the Annual Conference and the National Career Development Workshops to form the basis for a career-development program.</b>  |
|                      | ✓ <i>Tactic 4.3.1</i>  | <i>Development staff and deputy director identify funding sources for career-development and professional-training programs.</i>  |
|                      | <i>Tactic 4.3.2</i>  | <i>If funding is secured, CAA will hire a career-development coordinator and partner with a university entrepreneurial-studies department to develop entrepreneurial-training courses for artists and independent art historians, as well as publications posted on the Online Career Center.</i> |
| <b>Objective 5</b>   | <b>Seek a publication partner to publish the <i>Directories of Graduate Programs</i> in art history, studio art and visual art online.</b> |   |
|                      | <b>XLIII. Strategy 5.1</b>   | <b>Assess the possibility for an online version of the <i>Directories</i> where costs are not prohibitive.</b>  |
|                      | ✓ <i>Tactic 5.1.1</i>  | <i>Publications staff streamlines the categories of the <i>Directories</i> and surveys universities and art schools, as well as purchasers, to determine which categories may be changed in the next version and compile results.</i>   |
|                      | ✓ <i>Tactic 5.1.2</i>  | <i>Present the survey results to the original consultants for the <i>Directories</i> to modify the categories.</i>  |
|                      | ✓ <i>Tactic 5.1.3</i>  | <i>Executive director, deputy director, chief financial officer, director of IT, and publications staff confer with external vendors BMM and Core Partners to develop a new budget to develop an online version.</i>  |
|                      | <i>Tactic 5.1.4</i>  | <i>Write grant proposals to develop and publish the online version so that it is compatible with netFORUM.</i>  |
| ✓ <b>Objective 6</b> | <b>Investigate copublishing agreement for all CAA journals.</b>  |   |
|                      | <b>XLIV. Strategy 6.1</b>  | <b>Explore the ramifications of changing distribution methods in terms of the impact on membership revenue, especially institutional memberships.</b>   |
|                      | ✓ <i>Tactic 6.1.1</i>  | <i>The president will establish a task force to review distribution methods</i>   |

|                    |   |                     |  |
|--------------------|---|---------------------|--|
|                    |   |                     | <i>and their implications.</i>   |
|                    |   | ✓Tactic 6.1.2       | <i>Task force gathers information from other learned societies with copublishing agreements, and findings are presented to the editorial boards.</i>   |
|                    |   | ✓Tactic 6.1.3       | <i>Upon review and approval, staff seeks funding to hire a consultant.</i>   |
|                    | <b>XLV.</b>   | <b>Strategy 6.2</b> | <b>Work with a consultant to develop a plan and analyze the pros and cons of a copublishing agreement for <i>The Art Bulletin</i>, <i>Art Journal</i>, and <i>caa.reviews</i>.</b>   |
|                    |   | ✓Tactic 6.2.1       | <i>Executive director and/or the director of membership, development, and marketing identifies grant sources to hire a consultant to help analyze the pros and cons of copublishing agreements or identifies a pro bono consultant for a copublishing agreement.</i>   |
|                    |   | ✓Tactic 6.2.2       | <i>Executive director gathers requests for proposals from associations with copublishing agreements.</i>   |
|                    |   | ✓Tactic 6.2.3       | <i>CAA counsel, executive director, deputy director, and department heads of publications develop a request for proposal in cooperation with a publications consultant to contract a copublisher for all CAA journals and send it to university presses and commercial publishers.</i>   |
|                    |   | ✓Tactic 6.2.4       | <i>Review the proposals with the publications consultant to determine the best co-publishing agreement possible for CAA that maintains editorial independence, provides the widest distribution, secures substantial revenue for CAA, and looks toward the possibility of future digitization and open access.</i>   |
|                    | <b>XLVI.</b>  | <b>Strategy 6.3</b> | <b>Investigate remedies to the high cost of publishing for authors in the visual arts.</b>   |
|                    |   | Tactic 6.3.1        | <i>Create a task force to investigate remedies to the high cost of publishing for authors in the visual arts by interviewing art-museum directors about creating an image bank for free reproductions for authors, gathering information on open-access proposals by major universities, and possible partnerships with other learned societies and ARTstor, among others.</i>   |
| <b>Objective 7</b> | <b>Make CAA journals accessible digitally within a multi-media and interactive environment.</b> |                     |  |
|                    | <b>XLVII.</b>   | <b>Strategy 7.1</b> | <b>In order to continue publishing scholarly journals to provide interactive capabilities and to reach a broader readership, investigate digitizing journals.</b>  |
|                    |   | ✓Tactic 7.1.1       | <i>Building on the previous Mellon-sponsored art-history consortium grant, the president will establish a task force on digital journals made up of CAA board members, vice president for publications, chair of the Publications Committee, CAA journal editors, executive director, publications department co-department heads, and digital-publishing experts from universities, foundations, university presses, commercial presses, American Council of Learned Society members, and ARTstor or other digital databanks.</i> |
|                    |   | ✓Tactic 7.1.2       | <i>Determine whether to focus solely on the enhancement of <i>caa.reviews</i> with illustrations and interactive capabilities, or to also address developing digital versions of <i>The Art Bulletin</i> and <i>Art Journal</i>.</i>   |
|                    |   | Tactic 7.1.3        | <i>Seek major funding for digitizing journals by preparing a case statement and engaging visual-arts professionals to personally present it to major foundations.</i>  |
|                    |   | ✓Tactic 7.1.3       | <i>Determine whether to address other possible but independent digital/interactive publications.</i>   |
|                    |   | ✓Tactic 7.1.4       | <i>Develop relevant new editorial policies required in the online environment (e.g., submission of content formats).</i>   |
|                    | <b>XLVIII.</b>  | <b>Strategy 7.2</b> | <b>Determine a strategy for dealing with possible member attrition due to increased access to journals by a wider audience.</b>  |
|                    |   | ✓Tactic 7.2.1       | <i>Analyze membership exposure to online licenses by identifying members</i>   |

|                    |   |                                       |  |
|--------------------|---|---------------------------------------|--|
|                    |   |                                       | <i>affiliated with an academic institution or other site licensee and correlate them with a list of subscribing institutions to determine possible membership nonrenewal.</i>  |
|                    |   | ✓Tactic 7.2.2                         | <i>Review recent member surveys to determine how important journals are to membership and their preference between print and online.</i>   |
|                    | <b>XLIX.</b>  | <b>Strategy 7.3<br/>reduces cost.</b> | <b>Develop a business plan that enhances content capabilities and</b>  |
|                    |   | ✓Tactic 7.3.1                         | <i>Investigate prototype digital/interactive models and publishers.</i>  |
|                    |   | Tactic 7.3.2                          | <i>Prepare request for proposal and select partners.</i>   |
|                    |   | Tactic 7.3.3                          | <i>Establish financial goals and distribution goals.</i>   |
| <b>Objective 8</b> | <b>Strengthen CAA's publications by building internal capacity on intellectual property and related legal issues.</b> |                                       |  |
|                    | <b>L.</b>   | <b>Strategy 8.1</b>                   | <b>Provide assistance, training, and intellectual-property information to the Publications Committee and editorial boards beginning in 2010.</b>   |
|                    |   | ✓Tactic 8.1.1                         | <i>In consultation with CAA counsel and other relevant professionals, the executive director and president organize an orientation on intellectual property to the Publications Committee and Publications Department staff.</i>                             |
|                    |   | ✓Tactic 8.1.2                         | <i>The executive director and president organize training on relevant legal issues to all journal editors and staff.</i>   |
|                    |   | ✓Tactic 8.1.3                         | <i>Editorial Task Force will write procedural guidelines that address gaps in communication among writers, editors, staff, and board to be approved by relevant constituents no later than 2010</i>  |
|                    |   | ✓Tactic 8.1.4                         | <i>Develop orientation materials for new editors, chairs, and staff based on the flowchart developed by Judith Rodenbeck, former editor of Art Journal.</i>  |
|                    |   | ✓Tactic 8.1.5                         | <i>Once overall advocacy goals for CAA are established, assist the Committee on Intellectual Property in taking an active role in advocacy for intellectual-property rights, if appropriate.</i>   |
|                    |   | ✓Tactic 8.1.6                         | <i>Seek senior participants for the Committee on Intellectual Property.</i>  |
|                    |   | Tactic 8.1.7                          | <i>Use netFORUM to identify CAA members who are members of the Art Libraries Society of North America, the American Library Association, the American Association of University Presses, or other organizations that track intellectual-property issues.</i> |
|                    |   | Tactic 8.1.8                          | <i>Form liaisons with organizations outside CAA that track and act on intellectual-property issues, such as the American Library Association, the American Association of University Presses, and similar groups.</i>  |

**Goal IV: Leadership**  
**Enhance CAA's leadership to provide expertise, experience, and support to the association.**

- Objective 1**      Enhance leadership and support by changing the by-laws to create a category of Appointed Director, who will add professional expertise in strategic areas.
- LI.**      ✓ **Strategy 1.1**      **Develop education campaign to present the proposed change in the by-laws concerning the governance structure of the board to the membership.**
- ✓ *Tactic 1.1.1*      *Governance Task Force presents the final resolution for the proposed change in the by-laws concerning governance to the board.*
- ✓ *Tactic 1.1.2*      *Governance Task Force, in concert with the president, executive director, and the director of membership, development, and marketing, prepares an education campaign.*
- ✓ *Tactic 1.1.3*      *If the membership approves the changes to the by-laws, follow the new nominating procedure to identify leading experts in fields needed by CAA and elect new appointed director.*
- ✓ *Tactic 1.1.4*      *Solicit names for appointed director(s) through the board, staff, committee chairs, learned societies, and funders.*
- Objective 2**      Strengthen CAA's ability to represent the visual arts by broadening the disciplines, backgrounds, and viewpoints of the board and committee members.
- LII.**      ✓ **Strategy 2.1**      **Incorporate diverse and international leaders in the visual arts, such as scholars, artists, designers, gallerists, conservators, academics, and museum administrators and critics as committee chairs, committee members, and board members each year.**
- ✓ *Tactic 2.1.1*      *President requests each board member to submit at least two names of recognized leaders in their fields to nominate to the board each fall and to committees each summer. Executive assistant prompts president at appropriate times.*
- ✓ *Tactic 2.1.2*      *Vice president for committees solicits two names from each committee chair for nomination to the board. Executive assistant prompts vice president for committees at appropriate times.*
- ✓ *Tactic 2.1.3*      *Vice president for external affairs solicits colleagues for nominees to the board and committees.*
- ✓ *Tactic 2.1.4*      *Executive director solicits senior staff nominations of leaders in the visual arts to the board each fall and to committees each summer. executive assistant prompts executive director at appropriate times.*
- ✓ *Tactic 2.1.5*      *Executive director solicits board candidates from colleagues.*
- LIII.**      ✓ **Strategy 2.2**      **Solicit individuals with professional expertise outside but allied with the visual arts, including but not limited to such areas as public relations, advertising, marketing, foundations and development.**
- ✓ *Tactic 2.2.1*      *Vice president for external affairs solicits colleagues for nominees to the committees.*
- ✓ *Tactic 2.2.2*      *Executive director solicits senior staff nominations of leaders in allied fields to committees each summer. Executive assistant prompts executive director at appropriate times.*
- LIV.**      ✓ **Strategy 2.3**      **Attempt to create a leadership ladder from the committees to the board.**
- ✓ *Tactic 2.3.1*      *Identify leading visual-arts professionals each year for leadership positions as committee chairs.*
- ✓ *Tactic 2.3.2*      *Based on the recommendations of the executive director and director of programs, the vice president for external affairs sends letters of solicitation to select CAA award recipients for the past three years to encourage them to run for the board or self-nominate for a committee. Letters should articulate requirements of academic, museum, or*

|              |   |                     |  |
|--------------|---|---------------------|--|
|              |   |                     | <i>independent leadership positions, which include past board experience, overview of the visual arts, and recognized leadership in his or her area.</i>   |
|              | ✓Tactic 2.3.3   |                     | <i>Vice president for committees, executive director and executive assistant solicit names from committee chairs for succession.</i>   |
|              | Tactic 2.3.4  |                     | <i>Executive committee and executive director identify which groups should be formed permanently to meet long-term goals, and which require only ad hoc formulation to achieve short-term objectives for the strategic plan.</i>   |
|              | ✓Tactic 2.3.5   |                     | <i>Executive committee and executive director identify committees or subcommittees that may be required to address immediate board priorities of programs, membership development and services (particularly as related to careers and job conditions), and communication.</i> |
|              | <b>LV.</b>  | <b>Strategy 2.4</b> | <b>Engage past award recipients in advisory positions.</b>   |
|              | ✓Tactic 2.4.1   |                     | <i>Identify five award winners each year to serve in an advisory capacity for specific projects.</i>   |
|              | Tactic 2.4.2  |                     | <i>President, vice president for committees, and executive director identify specific projects each year that need recommendations for review by the boards, committees, and membership.</i>   |
|              | Tactic 2.4.3  |                     | <i>Involve award recipients in fundraising activities.</i>   |
| ✓Objective 3 | <b>Develop the board's fundraising expertise and commitment to raising funds for CAA.</b> |                     |  |
|              | <b>LVI.</b>   | <b>Strategy 3.1</b> | <b>Provide fundraising training and expertise to the board.</b>  |
|              | ✓Tactic 3.1.1   |                     | <i>Identify and secure placement in fundraising training opportunities for the president and vice president for external affairs (i.e., with Foundation Center and others).</i>  |
|              | ✓Tactic 3.1.2   |                     | <i>Invite professional fundraisers to attend board meetings and give presentations on a regular basis.</i>   |
|              | ✓Tactic 3.1.3   |                     | <i>Invite board members to attend meetings with potential institutional funders to learn more about the grant-making process.</i>  |
|              | ✓Tactic 3.1.4   |                     | <i>Call upon board members to introduce the staff to potential funders and follow through with meetings and solicitations.</i>   |
|              | <b>LVII.</b>  | <b>Strategy 3.2</b> | <b>✓Encourage board members to solicit the membership for donations to the Annual Campaign, Publications Fund, Professional Development Fellowship Program for Artists, and Conference Travel Fellowships on an annual basis.</b>  |
|              | ✓Tactic 3.2.1   |                     | <i>Invite board members to attend meetings with funders on an ongoing basis.</i>   |
|              | ✓Tactic 3.2.2   |                     | <i>Recognize outstanding fundraising achievements by board members at board meetings and in the CAA annual report..</i>  |
|              | ✓Tactic 3.2.3   |                     | <i>Develop a toolkit for board members to help them in identifying and approaching colleagues and professional acquaintances to give to CAA, including template letters, worksheets for tracking solicitations and pledges, etc.</i>   |
|              | <b>LVIII.</b>   | <b>Strategy 3.3</b> | <b>Encourage annual giving from board and committee members, as well as multi-year pledges for the centennial.</b>   |
|              | ✓Tactic 3.3.1   |                     | <i>Continue to engage board members to donate to the Annual Campaign.</i>  |
|              | ✓Tactic 3.3.2   |                     | <i>Continue to highlight board giving at meetings, especially at the May meetings as part of the discussion of budget planning; pay particular attention to both the amount of money raised but also those who volunteered extraordinary time or services.</i>                 |
|              | ✓Tactic 3.3.3   |                     | <i>Send solicitation letters by summer 2009 to former board presidents under the auspices of the chair of the Centennial Committee asking for multiyear pledge; follow up by chair, president, and immediate past president to secure commitments before December 2009.</i>    |

|             |   |                     |  |
|-------------|---|---------------------|--|
| Objective 4 |   | ✓Tactic 3.3.4       | Send solicitation letters to former board members under the auspices of the chair of the Centennial Committee asking for annual gift or multi-year pledge with follow-up by current board members in 2010. |
|             | <b>Provide tools and training to the board; Professional Interests, Practices, and Standards Committees; and editorial-board chairs to bolster their ability to help meet organizational goals.</b> |                     |  |
|             | LIX.  | <b>Strategy 4.1</b> | <b>Provide orientation and training to incoming board members, Professional Interests, Practices, and Standards Committee chairs, and editorial-board chairs.</b>  |
|             |   | ✓Tactic 4.1.1       | Orientation for new board members will continue to be led by the executive director, board president, and senior staff.  |
|             |   | Tactic 4.1.2        | Orientation for new Executive Committee members will be led by the board president.  |
|             |   | Tactic 4.1.3        | Orientation for new committee chairs will be led by board liaisons.  |
|             |   | ✓Tactic 4.1.4       | Orientation for new chairs of editorial boards will be led by the vice president for publications.   |
|             |   | ✓Tactic 4.1.5       | Vice president, executive director, and executive assistant develop orientation packets for incoming committee members that will include committee history and role in broader organizational context.     |
|             |   | ✓Tactic 4.1.6       | Mandate that each board liaison assist respective incoming committee chairs in developing goals that build on the committee's previous work.   |
|             |   | Tactic 4.1.7        | Establish board and staff retreat topics for the next five years and devote a day each year to discussions of critical issues to the visual arts.  |
|             | LX.   | <b>Strategy 4.2</b> | <b>Encourage committees to collaborate and communicate to find objectives that are shared across and between committees.</b>   |
|             |   | ✓Tactic 4.2.1       | Throughout the year, vice president for committees initiates conference calls between committee chairs on a regular basis to encourage collaboration and communication.                                    |
|             |   | ✓Tactic 4.2.2       | Vice president for committees continues to hold meetings with committee chairs at the Annual Conference.   |
|             |   | ✓Tactic 4.2.3       | Establish specific dates for spring and fall conference calls for all committees.  |
|             |   | Tactic 4.2.4        | Explore other means of committee communication and networking in tandem with IT priorities of the organization.  |
|             | LXI.  | <b>Strategy 4.3</b> | <b>Empower committees to initiate and develop activities of interest.</b>  |
|             |   | ✓Tactic 4.3.1       | Executive director identifies specific senior staff to serve as liaisons to one or more committees in order to strengthen communications with CAA.   |
|             |   | ✓Tactic 4.3.2       | Vice president for committees and executive director develop protocol and guidelines for board liaisons to committees and senior staff on working with committees.   |
|             |   | ✓Tactic 4.3.3       | Vice president for committees in consultation with the board identifies three committees per year in need of special support and attention.  |



**Goal V: Development**  
**Strengthen CAA's infrastructure to maintain existing programs and activities and provide for new initiatives.**

|               |   |               |   |
|---------------|---|---------------|---|
| ✓ Objective 1 | Establish a targeted centennial fundraising program to support CAA operations, publications, fellowships, awards, and grants. |               |   |
|               | LXII.   | Strategy 1.1  | ✓ Launch centennial fundraising program in 2010 to continue through 2011.   |
|               |   | ✓Tactic 1.1.1 | Develop program goals.  |
|               |   | Tactic 1.1.2  | Secure major gifts equal to 40–50 percent of the program goal before going public.  |
|               |   | ✓Tactic 1.1.3 | Review net-worth results and establish giving levels.   |
|               |   | ✓Tactic 1.1.4 | Seek board assistance in outreach and solicitation efforts.   |
|               |   | ✓Tactic 1.1.5 | Seek funding from government, private, local, and corporate sources.  |
|               | LXIII.  | Strategy 1.2  | Address any internal resources necessary to execute a successful program.   |
|               |   | ✓Tactic 1.2.1 | Identify staff resources for managing the program.  |
|               |   | ✓Tactic 1.2.2 | Establish a budget for the communications program.  |
| Objective 2   | Enhance the Development Department to help increase contributed revenue.  |               |   |
|               | LXIV.   | Strategy 2.1  | Build organizational capacity for increasing development efforts.   |
|               |   | ✓Tactic 2.1.1 | Create a professional development position to address increasing contributed revenue, grant funding, and individual contributions for all CAA programs.       |
|               |   | ✓Tactic 2.1.2 | Purchase fundraising-research software to assist with development prospecting.  |
|               | LXV.  | Strategy 2.2  | As part of the redesign of CAA's image, revisit the Mission, Public Statement, and Values Statement to better reflect the nature of the association.          |
|               |   | Tactic 2.2.1  | Establish a task force to assess the effectiveness of the Mission, Public Statement, and Values Statement to convey the nature of CAA and its new directions. |
|               |   | Tactic 2.2.2  | Test revised statements in blind tests with foundations to assess the statements' effectiveness in bolstering grant applications.                             |
|               |   | Tactic 2.2.3  | Present draft of new statements to the board and adopt new statements.  |
| Objective 3   | Establish a Planned Giving program to ensure major gifts to CAA's endowment for the future.                                   |               |   |
|               | LXVI.   | Strategy 3.1  | Assess the feasibility of a CAA Planned Giving program.   |
|               |   | ✓Tactic 3.1.1 | Append database with relevant information such as age and net worth.  |
|               |   | ✓Tactic 3.1.2 | Communicate launch of Planned Giving program to membership.   |
|               |   | Tactic 3.1.3  | Secure a "big name" to sign Planned Giving solicitation letter.   |
|               |   | Tactic 3.1.4  | Offer Planned Giving seminar at Annual Conferences.   |
|               |   | Tactic 3.1.5  | Evaluate how netFORUM can be used for this type of program.   |
|               |   | Tactic 3.1.6  | Research firms or legal partners that can assist with the administration of a Planned Giving program.   |
|               | LXVII.  | Strategy 3.2  | Establish a Planned Giving program to ensure ongoing major donations in support of CAA.   |
|               |   | Tactic 3.2.1  | Prepare a request for proposals from firms and legal partners, review proposals, and select financial firm and legal partner.                                 |
|               |   | Tactic 3.2.2  | Prepare an announcement to members with the financial firm and send to members.   |
|               |   | ✓Tactic 3.2.3 | Include Planned Giving opportunities in all membership literature, and annual giving communications, and on the CAA website.                                  |



**Goal VI: Finance**  
**Strengthen CAA's financial position in order to respond to changing economic conditions.**

|              |   |   |
|--------------|---|---|
| ✓Objective 1 | Review the strategic plan annually in regard to its viability, feasibility and in relation to the changing financial environment. | <p><b>LXVIII. Strategy 1.1</b>      <b>Balance the fiscal year 2010 budget first, and then subsequent budgets.</b></p> <p>✓Tactic 1.1.1      <i>Build contingencies into annual budgets.</i></p> <p>✓Tactic 1.1.2      <i>Match and prioritize expenses to anticipated revenue, not revenue to anticipated expenses.</i></p> <p>✓Tactic 1.1.3      <i>Budget revenue conservatively.</i></p> <p>✓Tactic 1.1.4      <i>Modify projections on a monthly basis.</i></p> <p>✓Tactic 1.1.5      <i>Cut expenses as needed as each year progresses.</i></p> <p>✓Tactic 1.1.6      <i>Restore cuts to staff salaries and benefits when possible.</i></p> <p>✓Tactic 1.1.7      <i>Prioritize core programs in the operating budget and develop fundraising objectives to cover new or noncore initiatives.</i></p>   |
| Objective 2  | Identify new and major sources of earned revenue.   | <p><b>LXIX. Strategy 2.1</b>      <b>Explore the publication and sale of practical manuals on pedagogy, standards and guidelines, artists' business practices, publishing, case studies, and other subjects.</b></p> <p>✓Tactic 2.1.1      <i>President and vice president for publications establish a task force on practical publications to determine their scope and procedure.</i></p> <p>✓Tactic 2.1.2      <i>As part of the charge to the task force, include investigation of practical publications at other learned societies.</i></p> <p>✓Tactic 2.1.3      <i>Develop a prospectus for a new publications program to be presented to the board.</i></p> <p>Tactic 2.1.4      <i>Seek start up funds to support new publications.</i></p> <p>Tactic 2.1.5      <i>Hire a managing editor of practical publications.</i></p> <p><b>LXX. Strategy 2.2</b>      <b>Assess the feasibility of establishing an independent for-profit business for education programs such as national workshops and new instructional publications, as per the National Executive Services Corps recommendation.</b></p> <p>Tactic 2.2.1      <i>Consult with other finance experts to determine if such a structure is appropriate or necessary.</i></p> <p>Tactic 2.2.2      <i>Survey the members to determine interests and support.</i></p> <p>Tactic 2.2.3      <i>Analyze results of the survey and prepare a plan to evaluate if new revenue sources are feasible.</i></p> |
| ✓Objective 3 | Find office space that adequately provides for staff, committee, and board needs and reduces current office space expenses.       | <p><b>LXXI. Strategy 3.1</b>      <b>Maintain financial stability in light of challenges posed by the office relocation.</b></p> <p>✓Tactic 3.1.1      <i>Administrative staff continues investigating real estate options by monitoring rent and build-out options in the present building, throughout the New York area, and other urban areas through CAA's real estate broker.</i></p> <p>✓Tactic 3.1.2      <i>Finalize all possible options for space, build-out, and furniture, and finalize costs of options by winter 2011 for board approval in spring 2011.</i></p> <p>✓Tactic 3.1.3      <i>Finalize ten-year lease option by June 1, 2011. Move or renew lease for present offices by July 1, 2011.</i></p> <p><b>LXXII. Strategy 3.2</b>      <b>Identify ways in which the financial obligations of the move will be minimized.</b></p> <p>✓Tactic 3.2.1      <i>Continue to explore all possibilities of supporting the move from a line of</i></p>   |

*credit, loan, and, as a last resort, use of investments.*

✓Tactic 3.2.2

*Continue to work with a space planner to reduce space needs for the entire staff.*

✓Tactic 3.2.3

*Make sure that the broker will follow up on all options with new office space to ensure free build-out and the best possible terms for a new lease.*

## **Goal VII: Information Technology**

### **Enhance and support information technology to meet present infrastructure needs and services to members.**

|  |  |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
|--|--|--|--|---------------|---|---------------|---|--------------|--|--------------|--|---|--|---------------|--|---------------|--|---------------|--|
| <b>Objective 1</b>   | <b>Enhance information-technology (IT) capabilities for database management and customization, information retrieval, and interpretation.</b>  |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
|  | <table border="0" style="width: 100%;"> <tr> <td style="width: 30%; vertical-align: top;"><b>LXXIII. Strategy 1.1 capabilities.</b></td><td><b>Explore funding opportunities to increase IT staff and customize IT</b></td></tr> <tr> <td style="vertical-align: top;">✓Tactic 1.1.1</td><td><i>Director of IT and director of membership, development, and marketing will seek funding opportunities to increase IT staff.</i></td></tr> <tr> <td style="vertical-align: top;">✓Tactic 1.1.2</td><td><i>Create the staff position of database manager, responsible for supervising the database administrator staff position, which will oversee all database related activities within CAA, including netFORUM, social-networking applications, Online Career Center, directories, etc. This position may require hands-on programming.</i></td></tr> <tr> <td style="vertical-align: top;">Tactic 1.1.3</td><td><i>Create the positions of two database administrators, responsible for the installation and maintenance of social-networking applications that integrates with netFORUM and for the upgrade and ✓maintenance of the Conference Management System. Responsibilities may also include the Online Career Center. These positions may require hands-on programming.</i></td></tr> <tr> <td style="vertical-align: top;">Tactic 1.1.4</td><td><i>Create the position of statistician, responsible for organizing, interpreting, and summarizing data from netFORUM and the social-networking application. This position interacts with database administrators and may require hands-on programming.</i></td></tr> </table>   | <b>LXXIII. Strategy 1.1 capabilities.</b>  | <b>Explore funding opportunities to increase IT staff and customize IT</b>                                       | ✓Tactic 1.1.1 | <i>Director of IT and director of membership, development, and marketing will seek funding opportunities to increase IT staff.</i>  | ✓Tactic 1.1.2 | <i>Create the staff position of database manager, responsible for supervising the database administrator staff position, which will oversee all database related activities within CAA, including netFORUM, social-networking applications, Online Career Center, directories, etc. This position may require hands-on programming.</i> | Tactic 1.1.3 | <i>Create the positions of two database administrators, responsible for the installation and maintenance of social-networking applications that integrates with netFORUM and for the upgrade and ✓maintenance of the Conference Management System. Responsibilities may also include the Online Career Center. These positions may require hands-on programming.</i> | Tactic 1.1.4 | <i>Create the position of statistician, responsible for organizing, interpreting, and summarizing data from netFORUM and the social-networking application. This position interacts with database administrators and may require hands-on programming.</i> |   |  |               |  |               |  |               |  |
| <b>LXXIII. Strategy 1.1 capabilities.</b>  | <b>Explore funding opportunities to increase IT staff and customize IT</b>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| ✓Tactic 1.1.1  | <i>Director of IT and director of membership, development, and marketing will seek funding opportunities to increase IT staff.</i>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| ✓Tactic 1.1.2  | <i>Create the staff position of database manager, responsible for supervising the database administrator staff position, which will oversee all database related activities within CAA, including netFORUM, social-networking applications, Online Career Center, directories, etc. This position may require hands-on programming.</i>  |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| Tactic 1.1.3   | <i>Create the positions of two database administrators, responsible for the installation and maintenance of social-networking applications that integrates with netFORUM and for the upgrade and ✓maintenance of the Conference Management System. Responsibilities may also include the Online Career Center. These positions may require hands-on programming.</i>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| Tactic 1.1.4   | <i>Create the position of statistician, responsible for organizing, interpreting, and summarizing data from netFORUM and the social-networking application. This position interacts with database administrators and may require hands-on programming.</i>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| <b>Objective 2</b>   | <b>Implement online identity consistent with new print graphic identity.</b>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
|  | <table border="0" style="width: 100%;"> <tr> <td style="width: 30%; vertical-align: top;"><b>LXXIV. Strategy 2.1 and graphics that include easier navigation for members with varying interests and a members' portal.</b></td><td><b>Redesign CAA's website (<a href="http://www.collegeart.org">www.collegeart.org</a>) with new organization</b></td></tr> <tr> <td style="vertical-align: top;">Tactic 2.1.1</td><td><i>Evaluate navigability and members' interests in redesigning website through a member survey or through a small ad hoc committee made up of IT specialists from the membership.</i></td></tr> <tr> <td style="vertical-align: top;">Tactic 2.1.2</td><td><i>Analyze the results and determine if website needs major or minor adjustments and redesign.</i></td></tr> <tr> <td style="vertical-align: top;">Tactic 2.1.3</td><td><i>Prepare a plan, if needed, for adjustments or redesign.</i></td></tr> <tr> <td style="vertical-align: top;">Tactic 2.1.4</td><td><i>Seek funding to support redesign, if needed.</i></td></tr> <tr> <td style="vertical-align: top;"><b>LXXV. Strategy 2.2 journals, artists' prints, and other items in the future.</b></td><td><b>Modify eWeb to accommodate sales of memberships, directories,</b></td></tr> <tr> <td style="vertical-align: top;">✓Tactic 2.2.1</td><td><i>Continue to present eWeb modifications to develop greater ease and access to sales.</i></td></tr> <tr> <td style="vertical-align: top;">✓Tactic 2.2.2</td><td><i>Complete eWeb modifications by fall 2009.</i></td></tr> <tr> <td style="vertical-align: top;">✓Tactic 2.2.3</td><td><i>Announce eWeb improvements to all members by fall 2009.</i></td></tr> </table> | <b>LXXIV. Strategy 2.1 and graphics that include easier navigation for members with varying interests and a members' portal.</b> | <b>Redesign CAA's website (<a href="http://www.collegeart.org">www.collegeart.org</a>) with new organization</b> | Tactic 2.1.1  | <i>Evaluate navigability and members' interests in redesigning website through a member survey or through a small ad hoc committee made up of IT specialists from the membership.</i> | Tactic 2.1.2  | <i>Analyze the results and determine if website needs major or minor adjustments and redesign.</i>  | Tactic 2.1.3 | <i>Prepare a plan, if needed, for adjustments or redesign.</i>   | Tactic 2.1.4 | <i>Seek funding to support redesign, if needed.</i>  | <b>LXXV. Strategy 2.2 journals, artists' prints, and other items in the future.</b> | <b>Modify eWeb to accommodate sales of memberships, directories,</b> | ✓Tactic 2.2.1 | <i>Continue to present eWeb modifications to develop greater ease and access to sales.</i> | ✓Tactic 2.2.2 | <i>Complete eWeb modifications by fall 2009.</i> | ✓Tactic 2.2.3 | <i>Announce eWeb improvements to all members by fall 2009.</i> |
| <b>LXXIV. Strategy 2.1 and graphics that include easier navigation for members with varying interests and a members' portal.</b> | <b>Redesign CAA's website (<a href="http://www.collegeart.org">www.collegeart.org</a>) with new organization</b>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| Tactic 2.1.1   | <i>Evaluate navigability and members' interests in redesigning website through a member survey or through a small ad hoc committee made up of IT specialists from the membership.</i>  |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| Tactic 2.1.2   | <i>Analyze the results and determine if website needs major or minor adjustments and redesign.</i>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| Tactic 2.1.3   | <i>Prepare a plan, if needed, for adjustments or redesign.</i>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| Tactic 2.1.4   | <i>Seek funding to support redesign, if needed.</i>  |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| <b>LXXV. Strategy 2.2 journals, artists' prints, and other items in the future.</b>  | <b>Modify eWeb to accommodate sales of memberships, directories,</b>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| ✓Tactic 2.2.1  | <i>Continue to present eWeb modifications to develop greater ease and access to sales.</i>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| ✓Tactic 2.2.2  | <i>Complete eWeb modifications by fall 2009.</i>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |
| ✓Tactic 2.2.3  | <i>Announce eWeb improvements to all members by fall 2009.</i>   |  |  |               |   |               |   |              |  |              |  |   |  |               |  |               |  |               |  |