College Art Association

Strategic Plan 2015–2020

advancing the history, interpretation, and practice of the visual arts for over a century

Updated June 2018
A Letter from the CAA President

In the following pages, you are invited to review the College Art Association’s new Strategic Plan 2015–2020, that was approved by the Board of Directors at its May 4, 2014, meeting and will begin in July 2015. The plan is the result of over twelve months of work by the Task Force on the Strategic Plan 2015–2020, chaired by Anne Collins Goodyear, past CAA president, and comprised of members of CAA's board, committees, and staff, as well as stakeholders in the visual-arts. Results from a comprehensive survey of members about new opportunities and the future direction of the association, as well as one-on-one interviews with twenty-one external colleagues, introduced and refined key issues. In addition, CAA's Professional Interests, Practices, and Standards Committees and affiliated societies were consulted. A planning retreat was held at the Sterling and Francine Clark Art Institute for board members, Clark fellows, and CAA executive staff. Finally, CAA members had a chance to see and comment on a draft version of the plan at the Annual Members’ Business Meeting in Chicago at the 2014 Annual Conference. In short, I believe this plan reflects the thoughts and ideas of virtually every corner of CAA’s constituency.

I am confident that the new strategic plan lays the groundwork for CAA to address the critical issues in the visual-arts, including the changing academic workforce, professional development, digital expertise and resources, advocacy, diversity, and social communication.

CAA is poised to continue its dynamic leadership in the field, as put forward by the new Strategic Plan 2015–2020. I hope you will review the principal goals and objectives outlined in the plan and join me in celebrating an exciting future for CAA.

DeWitt Godfrey
Professor of Art and Art History
Colgate University
Mission Statement

The College Art Association (CAA), as the preeminent international leadership organization in the visual arts, promotes these arts and their understanding through advocacy, intellectual engagement, and a commitment to the diversity of practices and practitioners.

Values Statement on Diversity and Inclusion

CAA supports those who study, teach, write about, advocate for and/or create art and design. The Association honors human diversity and acknowledges the extraordinary range of backgrounds, cultures, perspectives, work styles, education, rank, skills, and experiences that make the advancement of art and design integral to culture.

Of paramount importance to CAA is the promotion of equity and inclusion within the art and academic fields. As the Association strengthens and builds its programs, committees, staff, and boards, it aspires to foster an inclusive culture welcoming of visible and invisible differences, including but not limited to: age; ethnicity; gender; gender identity; language differences; nationality; parental status; physical, mental, and developmental abilities; race; religion; sexual orientation; skin color; socioeconomic status; and human styles.

The Association defines inclusion as a collaborative work-in-progress. It encourages all CAA constituents to embrace and adopt the ongoing practice of inclusion while advancing art and design.

Vision Statement

CAA 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 mission the College Art Association:

1. Supports all visual-arts professionals;
2. Improves access to its programs and services for greater engagement and wider participation;
3. Reaches out locally, nationally, and internationally to provide a forum for intellectual exchange of research, creative work, methodologies, and pedagogies; and
4. Develops and advocates positions to benefit its membership.
Goal I: Membership, Programs, and Publications

Cultivate and serve individual and institutional members of CAA by providing programs, publications, services, and opportunities that reflect the changing needs in the field and deliver critical support to individual members over the course of their careers.

A. Membership

Increase national and international participation in the association’s activities.

Cultivate the involvement of professionally allied, visual-arts communities that now may be underrepresented in CAA’s membership, such as curators, conservators, designers, and art librarians; cultivate the participation of these groups and individuals and seek participation of their institutions in CAA as institutional members.

B. Programs

Reevaluate the Annual Conference structure, format, and related technologies.

Continue to identify and encourage internal and external collaborations to support participation in the Annual Conference by international scholars and artists.
Goal I: Membership, Programs and Publications (continued)

B. Programs (continued)

Develop an online mentorship program to help members at all stages of their careers navigate the various segments of their postgraduate, professional careers through practical guidance and support.

Explore the feasibility of a professional-development webinar series and/or live streaming and video sales of sessions/programs.

Build collaborations with other disciplines in which visual thinking and knowledge of the history of visual production promote productive cross-disciplinary thinking.

Assess the feasibility of conducting small, regional, and/or international conferences around important issues of interest (in collaboration with other organizations) during the year for core constituent groups.

Strengthen and build the CAA International Travel Grant Program.

C. Publications

Encourage use of multimedia and interactive tools in online publications.

Monitor changes and trends in scholarly research and explore opportunities for CAA to adapt, transform, and support new modes of publishing.
Goal II: Communications

*Enhance communications throughout the association by increasing CAA's understanding of the needs and perceptions of existing and potential constituents.*

Improve communications across all disciplines to increase awareness of CAA’s value.

Redesign the CAA website to enhance user experience and effectively display existing and new information.

Explore a name change for the association to better reflect CAA’s constituencies and activities.
Goals of the Strategic Plan 2015–2020

Goal III: Advocacy

Continue to prepare advocacy statements that reinforce CAA's commitment to free speech and expression, preservation and protection of works of art and world monuments, and other related civic issues that support CAA's members and the visual arts.

Strengthen advocacy by targeting high-priority national and international issues in the visual arts and developing an agile response strategy to address issues as they arise.

Raise awareness of CAA’s advocacy work through ongoing promotion.

Develop a substantive plan to study and document current trends in workforce practices related to contingent, adjunct, and part-time faculty and employees in order to advocate on behalf of CAA members and to develop an appropriate set of best practices.

Goal IV: Governance

Evaluate CAA’s governance policies and structure in light of CAA’s changing needs and commitments and recommend appropriate changes that will best serve CAA members and constituent groups.

Strengthen the CAA board and committee leadership through careful and regular evaluation of roles, responsibilities, representation, and procedures to best serve the interests and needs of all CAA members.
Goals of the *Strategic Plan 2015–2020*

**Goal IV: Governance** (continued)

Streamline and strengthen the effectiveness of committees and award juries in order to generate agile responses to immediate concerns.

Communicate regularly with members about governance matters; particularly emphasize the importance of sustaining effective committees.

Cultivate leaders in the field and solicit their involvement to serve on committees and the board.

**Goal V: Finance and Development**

*Continue to provide board and professional oversight for a disciplined budget, prudent expenditures, and identification of new funding and revenue opportunities in order to sustain a sound financial foundation for CAA's future.*

Strengthen CAA’s financial position, while recognizing changing economic conditions as well as challenges and opportunities in the field, in order to meet the needs of members.
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Task Force on the Strategic Plan for 2015–2020

Anne Collins Goodyear, Bowdoin College Museum of Art, Chair
Jacquelynn Baas, Independent Scholar and Curator
Suzanne Preston Blier, Harvard University
Maria Elena Buszek, University of Colorado, Denver
Paul Catanese, Columbia College Chicago
Maria Ann Conelli, Brooklyn College, City University of New York
Jeffrey P. Cunard, Debevoise & Plimpton LLP
Stephanie D’Alessandro, Art Institute of Chicago
Linda Downs, CAA Executive Director and Chief Exectuve Officer
Michael Fahlund, CAA Deputy Director
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Jacqueline Francis, California College of the Arts
DeWitt Godfrey, Colgate University
Michael Goodman, CAA Director of Information Technology
Joe Hannan, CAA Editorial Director
Michael Ann Holly, Sterling and Francine Clark Art Institute
Betty Leigh Hutcheson, CAA Director of Publications
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Mara Hermano, Rhode Island School of Design
Jim Hopfensperger, Western Michigan University
Emmanuel Lemakis, CAA Director of Programs
Teresa Lopez, CAA Chief Financial Officer
Patricia McDonnell, Wichita Art Museum
Denise Mullen, Oregon College of Art and Craft
Nia Page, CAA Director of Membership, Development, and Marketing
Sheila Pepe, Pratt Institute
Anne-Imelda Radice, American Folk Art Museum
Megan K. Young, Dishman Art Museum, Lamar University

Photographs by Bradley Marks.