

CiMAM 2019 Annual Report

CiMAM — International Committee of
Museums and Collections of Modern Art

Letter from Mami Kataoka President of CiMAM



*Mami Kataoka, President of CiMAM
and Director, Mori Art Museum,
Tokyo, Japan*

Dear CiMAM friends,

It is my great pleasure to write this message as the new President of CiMAM, a position to which I was elected by the members of the board this past November at the CiMAM Annual Conference in Sydney.

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Looking back on 2019, so many projects serve as reminders of the important challenges the contemporary art museum sector faces today, as well as the significant role that CIMAM has as a collective force to bring together professionals from around the world and contribute positively on the future of the profession. In 2019, CIMAM reached an all-time record with over 600 members from 86 countries!

I would like to highlight the actions undertaken by the Museum Watch Program in supporting colleagues around the world who are dealing with increasingly complex situations. For example, the case of the Center for Contemporary Art in Warsaw where the then current director was replaced without any open competition; the cancellation of the exhibition *After "Freedom of Expression?"* at the Aichi Triennale in Japan; and the systematic harassment of leading cultural professionals by the government in Turkey.

Strengthening our relationship with ICOM will continue to be one of our goals. In September 2019, from then Board, Suhanya Raffel, Eugene Tan, Sunjung Kim and myself attended ICOM's 25th General Conference in Kyoto and had a productive conversation with Ms. Suay Aksoy, President of ICOM, which confirmed CIMAM's commitment with ICOM. And Suhanya presented the *Contribution of Modern and Contemporary Art Museums in a Global 21st Century*.

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The full presence at CiMAM's 2019 Annual Conference in Sydney of Ms. Suay Aksoy was especially significant in emphasizing our positive and collaborative relationship, while reinforcing the common values and objectives that should be discussed globally among all the museum sectors. Attended by 200 participants, *The 21st Century Art Museum: Is Context Everything?* was a very successful edition with remarkable speakers that addressed the evolving discussions between core museological practices and values, and the necessary responsiveness of museums to context in their drive to remain relevant, innovative, and accessible.

Augmenting existing CiMAM initiatives, in 2019 we announced the creation of a new award to acknowledge visionary practice within the museum sector –“CiMAM Outstanding Museum Practice Award”– and the new Working Group –“Sustainability and Ecology in Museum Practice”– with the aim of responding collectively with CiMAM members to the question *How can museums respond to the climate emergency?*

As the first non-European President in the history of CiMAM, I am committed to making CiMAM a truly global organization. The members of the board and I are all very much looking forward to developing further CiMAM's network and leadership role in promoting good practices in the modern and contemporary art museum profession.

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I hope we can count on our members' involvement to continue building a strong CiMAM that can lead the discussions and provide answers to the challenges that museums are and will be facing in the years to come.

I hope you find the enclosed information of interest and I look forward to seeing you soon!

Warm regards,

Mami Kataoka
President of CiMAM
Director, Mori Art Museum, Tokyo, Japan

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Key Figures 2019

- 633 → 385 Individual and 242 Institutional
- +18,98% → percentage increase over 2018
- 70% women → 30% men
- 86 → countries represented
- +4.500 → followers and newsletter subscribers
- 15 → volunteer board members
- 2 → the staff of the executive team



Wesley Enoch, Enoch, Artistic Director, Sydney Festival, Sydney, Australia. CiMAM 2019 Annual Conference, Sydney, Australia.

About CiMAM

CiMAM – International Committee for Museums and Collections of Modern Art – is an affiliated organization of ICOM*.

Founded in 1962, CiMAM's vision is a world where the contribution of museums, collections, and archives of modern and contemporary art to the cultural, social, and economic well-being of society is recognized and respected.

CiMAM's aim is to foster a global network of museums and museum professionals in the field of modern and contemporary art in order to raise awareness and respond to the evolving needs of modern and contemporary museums and to take a leadership role on issues of concern. By generating debate and encouraging co-operation between art institutions and individuals at different stages of development around the world, CiMAM plays a key role in the growth of the sector.

CiMAM is a largely volunteer-driven organization and relies heavily on the generous support of individuals and organizations.

The members of the Board work on a volunteer basis throughout the triennial and they oversee the everyday operations of the committee.

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CiMAM's programs and activities are run by an executive team of two based in Barcelona, Spain.

*iCOM – International Council of Museums – is a network of more than 35,000 members and museum professionals created in 1946 who represent the global museum community.



Museum of Contemporary Art Australia. CiMAM 2019 Annual Conference, Sydney, Australia.

Board Members 2017–19



Elizabeth Ann
Macgregor OBE
President of
CIMAM
Director, Museum
of Contemporary
Art Australia,
Sydney, Australia



Mami Kataoka
*Secretary-Treasurer
of CIMAM,*
Director,
Mori Art Museum,
Tokyo, Japan



Bart De Baere
General and Artistic
Director
M HKA — Museum
van Hedendaagse
Kunst Antwerpen,
Antwerpen, Belgium



Saskia Bos
Independent
Curator and Critic,
Amsterdam,
Netherlands



Suzanne Cotter
Director, MUDAM
Musée d'Art
Moderne Grand-
Duc Jean,
Luxembourg



Calin Dan
General Director,
MNAC National
Museum of
Contemporary Art,
Bucharest, Romania

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Corinne Diserens
Independent
Curator and
Director ENSAPC
Berlin, Germany /
Paris-Cergy,
France



Sarah Glennie
Director, National
College of Art and
Design, Dublin,
Ireland



Sunjung Kim
President, Gwangju
Biennale, Seoul,
South Korea



Frances Morris
Director, Tate
Modern, London,
United Kingdom



Ann-Sofi Noring
Co-Director, Chief
Curator, Moderna
Museet, Stockholm,
Sweden



Agustín Pérez Rubio
Independent Curator,
Berlin, Germany

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Suhanya Raffel
Executive Director,
M+, Hong Kong,
China



Jaroslaw Suchan
Director, Muzeum
Sztuki in Łódź,
Łódź, Poland



Eugene Tan
Director, National
Gallery Singapore
and Singapore Art
Museum, Singapore

Board Elections 2020–22

The CiMAM Board is an active and dynamic group of 15 members that serve on a voluntary basis to represent the interests of CiMAM, the international committee of modern and contemporary art museum professionals.

The results of the elections to the CiMAM Board 2020–22 were announced at the General Assembly held in Sydney during the Annual Conference.

The outgoing Board and the newly elected Board members present in Sydney appointed **Mami Kataoka**, Director at Mori Art Museum, to be the new President of CiMAM.

Suzanne Cotter, Director, Mudam Luxembourg—Musée d'Art Moderne Grand-Duc Jean, Luxembourg has been appointed Secretary-Treasurer of the organization.

The outgoing President for the period of 2017–19, **Elizabeth Ann Macgregor** OBE, has been named Honorary Member of CiMAM in gratitude for her dedication and important contribution to CiMAM.

The 2020–22 Board members are:

Agustín Pérez Rubio, Curator 11th Berlin Biennale. Berlin, Germany.

Ann-Sofi Noring, Co-director, Moderna Museet. Stockholm, Sweden.

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Bart De Baere, Director, M HKA—Museum van Hedendaagse Kunst Antwerpen. Antwerpen, Belgium.

Calin Dan, Director, MNAC Bucharest—National Museum of Contemporary Art. Bucharest, Romania.

Ernestine White-Mifetu, Director, William Humphreys Art Gallery. Kimberley, South Africa.

Eugene Tan, Director, National Gallery Singapore and Singapore Art Museum. Singapore.

Frances Morris, Director, Tate Modern. London, United Kingdom.

Malgorzata Ludwisiak, Director, Centre for Contemporary Art. Warsaw, Poland.

Rhana Devenport ONZM, Director, Art Gallery of South Australia. Adelaide, Australia.

Sarah Glennie, Director, National College of Art and Design. Dublin, Ireland.

Saskia Bos, Art historian and curator. Amsterdam, Netherlands.

Suhanya Raffel, Museum Director, M+. Hong Kong, China.

Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires. Buenos Aires, Argentina.



Networking Session. CIMAM 2019 Annual Conference, Sydney, Australia.

Honorary Members 1962–2019

Tuula Arkio
Helsinki, Finland

Elizabeth Ann Macgregor
Sydney, Australia

Zdenka Badovinac
Ljubljana, Slovenia

Bartomeu Mari
Ibiza, Spain

Manuel J. Borja-Villel
Madrid, Spain

Thomas Messer
(1920–2013)
New York, USA

Renilde Hammacher-van
den Brande (1913–2014)
Brussels, Belgium

Richard Oldenburg
New York, USA

María de Corral
Madrid, Spain

Suzanne Pagé
Paris, France

David Elliott
Berlin, Germany

Alfred Pacquement
Paris, France

Rudi Fuchs
Amsterdam, Netherland

Margit Rowell
Paris, France

Olle Granath
Stockholm, Sweden

Patricia Sloane
Mexico City, Mexico

Jürgen Harten
Berlin, Germany



Elizabeth Ann Macgregor, Director, Museum of Contemporary Art Australia. CiMAM 2019 Annual Conference, Sydney, Australia.

CiMAM Patronage

As a largely volunteer-driven organization, CiMAM relies heavily on the generous support of individuals and organizations.

With the help from our generous contributing members, we are able to represent the interests of the contemporary art museum community and encourage debate about the theoretical, ethical and practical issues concerning the management of museums.

The support from our contributing members makes a difference every day.

Through our wide variety of programs, we provide the international contemporary art community a frame of reference for the analysis and qualification of new forms of institutional practice.

There are many ways to give to CiMAM with different benefits available in recognition of your generosity.

We thank our members and donors for their loyalty and enthusiasm and look forward to working with new friends as we build for a future of even more extraordinary art and experiences.

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We are grateful to our contributing members who support CIMAM above and beyond their regular dues.

Founding Patrons

Fundació "la Caixa", Barcelona, Spain
Marc and Joséé Gensollen, Marseille, France
Fukutake Foundation, Naoshima, Japan
Fondation LVMH, Paris, France
Leeum, Samsung Museum of Art, Seoul, South Korea

Patrons

Claudio Engel, Santiago, Chile
Mori Art Museum, Tokyo, Japan
Luiz Augusto Teixeira de Freitas, Lisboa, Portugal
Darat Al Funun, The Khalid Shoman Foundation, Amman, Jordan

Supporters

Fundación Botín, Santander, Spain
Albert M.A. Groot, Sittard, Netherlands
Sherman Contemporary Art Foundation, Sydney, Australia



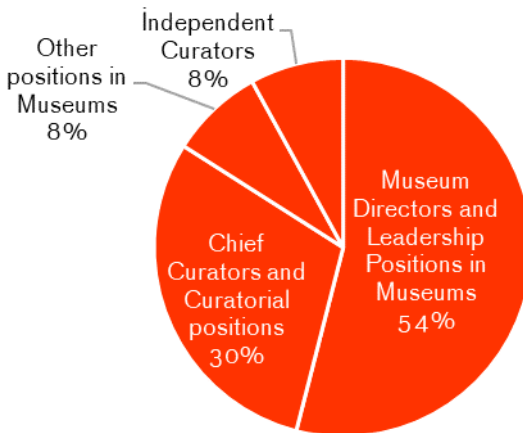
CIMAM 2019 Annual Conference, Sydney, Australia.

Membership Program

Our organization is based on a membership program with over 633 contemporary art museum professionals.

CiMAM members are directors and curators working in modern and contemporary art museums, collections, and archives.

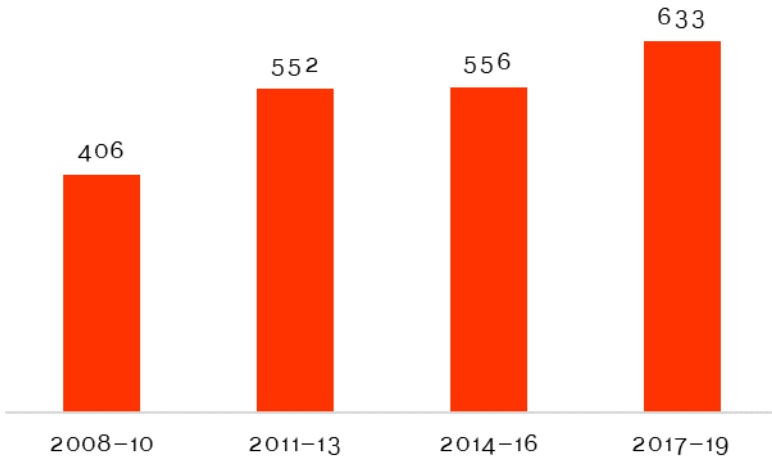
Researchers and independent curators working in biennales and non-collection-based modern and contemporary art institutions whose professional activity is related to the functions of an art museum are also members of CiMAM.



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In 2019 CIMAM counted an all-time record of members. The CIMAM office ran yearly campaigns to encourage new and lapses members (both individual and institutional).

CIMAM has 633 members from 86 countries, meaning an increase of 18,98% over 2018.

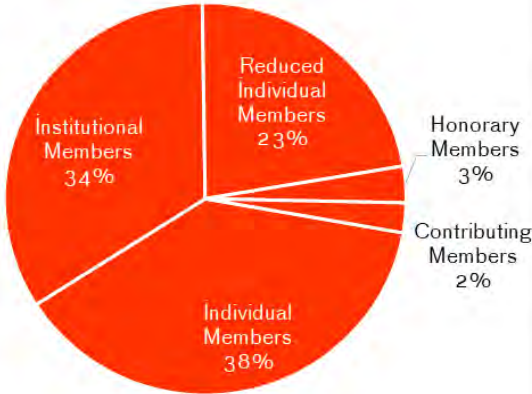


*63 Institutional Members with 242 membership card beneficiaries as of December 2019.

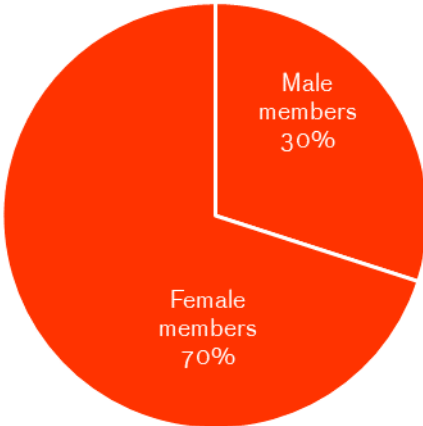
CIMAM levies an affiliation fee of €50 a year (€30 for residents in countries with emerging economies) that covers part of the administrative costs as well as the production of newsletters, publications, conference organization, travel grant programs, and activities.

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CiMAM members comprise the following categories:



From a quantitative point of view, there is slightly a higher number of women (439) than men (188) who are members of CiMAM.



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Our members are professionals working in the contemporary art museum field based on 86 different countries.

Albania	1	Greece	1	Netherlands	15
Argentina	15	Haiti	1	New Zealand	7
Australia	48	Honduras	1	Norway	4
Austria	4	Hungary	2	Peru	4
Bangladesh	1	Hungary	2	Philippines	6
Belarus	1	Iceland	2	Poland	25
Belgium	17	India	11	Portugal	1
Bosnia Herzeg.	4	Indonesia	3	Qatar	2
Brazil	16	Iran	2	Romania	1
Burkina Faso	1	ireland	1	Russia	15
Cambodia	1	Israel	3	Serbia	5
Cameroon	1	Italy	8	Singapore	7
Canada	10	Japan	16	Slovenia	3
Chile	4	Kazakhstan	1	South Africa	3
China	27	Kenya	1	South Korea	5
Colombia	2	Kosovo	1	Spain	24
Costa Rica	2	Kuwait	1	Sweden	17
Croatia	6	Kyrgyzstan	2	Switzerland	17
Cuba	3	Latvia	1	Taiwan	8
Denmark	13	Lebanon	5	Tajikistan	1
Ecuador	2	Liechtenstein	1	Thailand	2
Egypt	4	Luxembourg	4	Tunisia	1
El Salvador	2	Macedonia	2	Turkey	7
Estonia	1	Mexico	10	Ukraine	4
Finland	12	Monaco	1	United Arab Emirates	1
France	20	Mongolia	3	United Kingdom	28
Georgia	2	Morocco	4	USA	38
Germany	35	Namibia	1	Venezuela	1
Ghana	1	Nepal	1	Vietnam	2

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- 1.0–6.0
- 7.0–12.0
- 13.0–20.0
- 21.0–39.0



CIMAM 2019 Annual Conference, Sydney, Australia.

Museum Watch Program

The 2017–19 Museum Watch Committee consisted of five board members of CIMAM – Bart De Baere, Jaroslaw Suchan, Calin Dan, Sunjung Kim, and Sarah Glennie – was especially active in 2019 as colleagues around the world deal with increasingly complex situations.

In 2012 CIMAM initiated a series of news publications regarding the different critical situations of Museums and Collections around the world, also in regions affected by world economic and political crises.

The Museum Watch Program serves as an advocacy program addressing specific critical situations that impact museum professionals and not-for-profit institutions of modern and contemporary art.

2019 Museum Watch Actions

In 2019, four cases were the subject of analysis by the Museum Watch Committee. The appointment by the Polish Minister of Culture of a new director to replace the present one at the *Ujazdowski Castle Centre for Contemporary Art* in Warsaw without any open competition for the nomination; the call on the *Aichi Triennial* to reopen an exhibition cancelled; *Ralf Beil's*

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termination of contract by the Board of Kunstmuseum
Wolfsburg in March and the CIMAM statement regarding
Osman Kavala and Turkish cultural professionals in January



Anadolu Kültür (Anatolian Culture)



Ralf Beil



Aichi Triennale 2019



Castle Centre for Contemporary Art in
Warsaw

2019 Annual Conference

The 21st Century Art Museum: Is Context Everything?

The CiMAM 2019 Annual Conference was held in Sydney, Australia on 15 – 17 November, hosted by the Museum of Contemporary Art Australia. An optional post-conference tour was organized to Meeanjin & Minjerribah (Brisbane & North Stradbroke Island) on 18–19 November.

200 delegates from 40 different countries attended CiMAM's 2019 Annual Conference in Sydney.

In 2019, 24 modern and contemporary art museum professionals residing in 14 different countries were awarded support to attend the Annual Conference through the CiMAM Travel Grant Program.

The three-day program included three keynote speakers, nine perspective presentations, three-panel discussions, a networking and a workshop session as well as a walking tour and organized visits to the art institutions of the city.

The three-day program included three keynote speakers, six perspective presentations, three-panel discussions, a networking session, a workshop session, and organized visits to the foremost art institutions and collections in the city.

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Keynote speakers included:

Wesley Enoch, Enoch, Artistic Director, Sydney Festival, Sydney, Australia

Franklin Sirmans, Director, Pérez Art Museum Miami, USA

Sally Tallant, Director, The Queens Museum, New York, USA

Perspective presentations included:

Wanda Nanibush, Curator of Indigenous Art, Art Gallery of Ontario (AGO), Toronto, Canada

Ngahiraka Mason, Independent Indigenous Curator & Visual Historian, Hira, Honolulu, Hawaii

Lisa Reihana, Ngāpuhi artist, Tāmaki Makaurau, Aotearoa / New Zealand

Hannah Mathews, Senior Curator, Monash University Museum of Art, Melbourne, Australia

Anne Loxley, Senior Curator, C3West, Museum of Contemporary Art Australia, Sydney, Australia

Tony Albert, Kuku Yalanji artist, Sydney, Australia

Lara Strongman, Director, Curatorial and Digital, Museum of Contemporary Art, Sydney, Australia.

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Panel moderators included:

Stephen Gilchrist, Associate Lecturer, University of Sydney, Sydney, Australia

Suhanya Raffel, Director, M+ Museum, Hong Kong, China

Lee Weng Choy, Art critic, writer, president AICA Singapore, Kuala Lumpur, Malaysia

The afternoon program included visits to Museum of Contemporary Art Australia, Carriageworks, Art Gallery of New South Wales, Artspace Sydney, Firstdraft, 4A Centre for Contemporary Asian Art and Redfern District.

The Museum of Contemporary Art Australia, Carriageworks and the Art Gallery of New South Wales were the reception hosts.

The Annual Conference was generously supported by:

Government Partners: Australian Government International Exhibitions Insurance (AGIEI); The Australian Government through the Australian Council for the Arts and Create NSW.

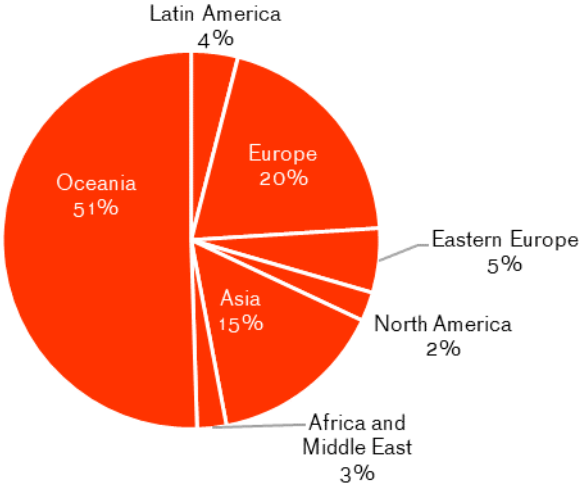
Local Government Partner: City of Sydney

Partners: The Gordon Darling Foundation; Business Events Sydney and Accor Hotels Group

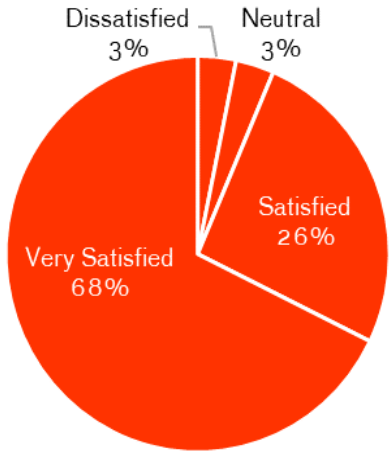
In-kind support by Fresh Catering

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Origin of professionals attending the 2019 Annual Conference:



Overall satisfaction of attendees at CiMAM 2019:





Post-tour to North Stradbroke Island. CiMAM 2019 Annual Conference, Sydney, Australia.

Post-Conference Tour

A group of 30 delegates attended CIMAM's post-conference tour to Meeanjin & Minjerribah (Brisbane & North Stradbroke Island).

The post-conference tour to Meeanjin & Minjerribah (Brisbane & North Stradbroke Island) on 18–19 November included visits to Milani Artist Studio, the Institute of Modern Art (iMA) and Queensland Art Gallery | Gallery of Modern Art (QAGOMA) as well as a day cruise to Minjerribah (Stradbroke Island) where participants could experience Aboriginal culture in a sharing of dance, creation stories, and local language.

Queensland Art Gallery | Gallery of Modern Art (QAGOMA) and Milani Artist Studio were the reception hosts.

→ Check the speaker bios and abstracts, off-site visits information and other conference and tour details at the PDF *Conference Booklet* posted at cimam.org.

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For the second time, CiMAM edited a video summary of the annual conference held in Sydney (4-min) as well as short clips with interviews with participants (2-min).





Franklin Sirmans, Director, Pérez Art Museum Miami, USA. CiMAM 2019 Annual Conference, Sydney, Australia.

Travel Grant Program

In 2019, CiMAM received 54.359,20€ to support the Travel Grant Program. The funds received allow CiMAM to develop a Travel Grant Program that has become essential in the participation of a broader range of professionals in the international debate concerning contemporary art.

A total of 24 professionals from 14 countries have been awarded support thanks to:

40,000,00€	Getty Foundation	14 grantees
10,000,00€	Adam Mickiewicz Institute	4 grantees
5,000,00€	Alserkal Arts Foundation	2 grantees
5,000,00€	V-A-C Foundation	2 grantees
5,000,00\$	Byucksan Foundation	2 grantees

The 2019 Travel Grant Program committee consisted of five CiMAM board members: Saskia Bos, Corinne Diserens, Agustín Pérez-Rubio, Jaroslaw Suchan and Eugene Tan.

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Launched in 2005, CiMAM's Travel Grant Program is designed to foster cooperation and cultural exchange between contemporary art curators and museum directors in emerging and developing economies and their counterparts in other regions of the world.

Since 2005 over 300 young curators and museum professionals from emerging economies have been awarded support to attend CiMAM's Annual Conference.

CiMAM's Travel Grant Program supports individuals' curatorial and research development through their attendance at the Annual Conference, where the most current concerns on contemporary art practices are discussed.

Awarded candidates benefit from unique networking opportunities through interaction and exchange with international museum directors and peers.

Both beneficiaries and travel grant funders gain remarkable international visibility through CiMAM's newsletter, social media, website, conference app, and report.

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The opportunity of this grant is a significant contribution to the professional profile of our institution. We are sure that CIMAM's contributions will be projected as we manage the exchanges between future collaborations for our cultural context with this important network.

Feedback from a 2019 Travel Grantee



CIMAM 2019 Annual Conference, Sydney, Australia.

CiMAM Outstanding Museum Practice Award

Launched in November 2019, the *CiMAM Outstanding Museum Practice Award* recognizes exemplary practices in the programs and activities of museums around the world. It is dedicated to promoting excellence in innovation in modern and contemporary art museums, and to encouraging exchange and sustainability within the sector.

The Award aims to give visibility to outstanding cases of success in modern and contemporary art museums and to establish an online directory of examples as references for the international community of modern and contemporary art museum professionals.

Who can submit a nomination? The Award is open to anyone in the museum field who wishes to submit a nomination of an outstanding museum practice or project that should be recognized by CiMAM. Nominations may be submitted by individuals and institutions responsible for the area of activity, or by a third party. CiMAM membership is not required for a museum to be nominated.

What are the criteria for nomination? Practices and initiatives that are exemplary in achieving the museum's mission and for innovative approaches to core activities,

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including conservation, education, collection, exhibitions, publications, research, public access, communication, governance, and sustainability, and fundraising. Read full details at cimam.org.



CiMAM 2019 Annual Conference, Sydney, Australia.

Sustainability and Ecology in Museum Practice

This program was launched in November 2019 with the aim of responding to the current climate emergency and of working together with ICOM's Sustainability Working Group to identify and put together a set of best practice guidelines. The group on sustainability and ecology will be addressing the following questions and developing them collectively with CIMAM members: *How can museums respond to the climate emergency?*

For the first time in 2019, CIMAM replaced its printed conference booklet with an app and plastic bottles with metallic refillable ones.

Climate change was one of the workshop topics that attendees discussed during the CIMAM 2019 Annual Conference held in Sydney. Workshops conclusions included questions that are key when considering how to raise awareness and formulate common solutions for the contemporary art museum sector worldwide:

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- How we could connect as a sector and how can we avoid working in isolation so as not to duplicate what other people are doing (ICOM, Bizot Group, etc.)? How can we connect up and become a force together?
- How can we address our deep systems and conventions that are built on decades of a particular type of activity, which is incredibly costly in terms of the impact on the environment? Shipping vast quantities of art around the world, our international movements as curators, attracting vast global audiences to international museums.
- The complexity for some institutions to make a declaration of climate emergency in countries where governments are not prepared to accept the reality. And that, as a sector, there is the need to create real awareness and solidarity around it.
- Museums are more trusted than many other public spaces. Can we leverage that power, not just to address the audiences who come in, who are already part of the conversation, but those conversations we're not having and those people we not having them with?

The role of the museum in relation to the environmental crisis will be one of the main topics of CiMAM's 2020 Annual Conference to be held in Lodz and Gdansk, Poland this November.



Post-tour to North Stradbroke Island. CIMAM 2019 Annual Conference, Sydney, Australia.

Engaging with ICOM

This is a new working group established in November 2019 with the aim to strengthen our relationship with ICOM. As part of CIMAM's strategic goals for this triennial, this new working group will work closely with ICOM on key issues that concern museums globally, such as climate change and ethics. The presence at CIMAM's 2019 Annual Conference in Sydney of Ms. Suay Aksoy was especially significant in emphasizing our positive and collaborative relationship while reinforcing the common values and objectives that should be discussed globally among all the museum sectors.



Workshop sessions. CIMAM 2019 Annual Conference, Sydney, Australia.



CIMAM 2019 Annual Conference, Sydney, Australia.

Free Admission Program

In 2019, CiMAM's executive office ran a campaign to increase the number of institutions adhered to the Free Admission Program.

This year, 38 institutions joined the Free Admission Program, bringing the total to 200

CiMAM's membership card allows free admission to 200 modern and contemporary art institutions worldwide.

In 2019, 11 biennials allowed free access to CiMAM Members throughout the biennial, opening, and preview days:

1. Florence Biennale
2. İstanbul Biennial
3. Ural Industrial Biennial of Contemporary Art
4. Göteborg International Biennial for Contemporary Art
5. Momentum
6. Ljubljana Biennial of Graphic Arts
7. Kaunas Biennial
8. Oslo Biennial
9. Sharjah Biennial
10. Honolulu Biennial
11. Desert X



CIMAM 2019 Annual Conference, Sydney, Australia.

Publication 2018

In May 2019, we released the 2018 Annual Publication of the proceedings of last year's conference.

With the title *The Museum in Transition was held in Stockholm*, the CiMAM 2018 Annual Conference, hosted jointly by Moderna Museet, Bonniers Konsthall, and Magasin III Museum & Foundation for Contemporary Art, was attended by 229 delegates from 59 countries.

Four keynote speakers, eight perspective presentations and three-panel discussions stimulated debate among the conference delegates in response to three key questions: *Global Realities – Challenges for Modern and Contemporary Museums; The Future Intelligence of Museums; Ethics of Museums in an Age of Mixed Economy.*

This publication has received the generous support of:

Moderna Museet, Stockholm
Getty Foundation, Los Angeles
Alserkal Programming, Dubai
Byucksan Foundation, Seoul

It is available at CiMAM's website with the aim of making the conference contents available as reference material for research into contemporary art practice.

→ [Read *The Museum in Transition, Stockholm 2019*](#)



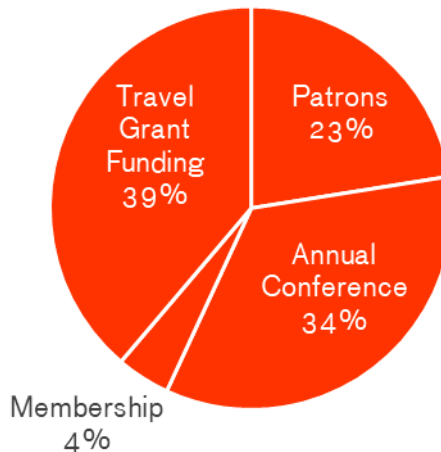
CIMAM 2019 Annual Conference, Sydney, Australia.

Finance: Accounted 2019

The members of the Board work on a *volunteer basis* throughout their three-year tenure.

CiMAM's programs and activities are run by an executive team of two based in Barcelona.

Breakdown of Income



Total patronage: 30.465,00 €

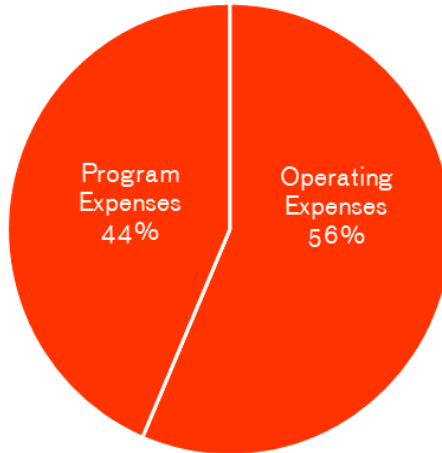
Total conference fees: 46.659,96 €

Total travel grant funding: 52.570,40 €

Total membership fees: 5.841,01 €

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Breakdown of Expenses



Operating Costs of CiMAM

(staff, accountant, communication, rent, supplies, website, board):

70.154,02 €

Program Expenses (membership, conference, travel grants, publication, museum watch program):

54.171,99 €

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Membership Income	Accounted 2019
Individual	6.959,74 €
Institutional	8.679,18 €
Reduced individual	813,07 €
Total Membership	16.451,99 €
Founding Patron (3.500)	17.465,00 €
Patron (3.000)	12.000,00 €
Supporter (1.500)	4.500,00 €
Total Patronage	33.965,00 €
Other financial income	320,00 €
<i>Total Membership Income</i>	50.736,99 €
Conference Income	Accounted 2019
Conference Registration	50.710,07 €
Conference Sponsorship	0,00 €
Total Conference Income	50.710,07 €
Getty Foundation	40.000,00 €
Alserkal Arts Foundation	5.000,00 €
V-A-C Foundation	5.000,00 €
Byucksan Foundation	4.359,20 €
Total Travel Grants	52.570,40 €
<i>Total Conference Income</i>	103.280,47 €
TOTAL INCOME	154.017,46 €

CIMAM

Operating Expenses	Accounted 2019
Staff	44.852,00 €
VAT/Social Security Taxes	21.619,57 €
IRPF (Personal Income Tax)	9.325,40 €
Accountance	4.862,99 €
Office Supplies	1.114,95 €
Web maintenance and identity	6.215,62 €
Board Expenses	1.160,36 €
Office rent	462,00 €
Communication with members	6.662,80 €
ICOM expenses/Legal Advisor	2.094,82 €
Financial Taxes	0,60 €
Other financial expenses	212,20 €
<i>Total Operating Expenses</i>	98.583,31 €

Conference Expenses	Accounted 2019
Organization AC 2018	1.765,22 €
Organization AC 2019	12.065,83 €
<i>Total Conference Expenses</i>	13.831,05 €
Getty Foundation	31.396,88 €
Alserkal Arts Foundation	4.485,27 €
V-A-C Foundation	4.485,27 €
Samdani Art Foundation	968,44 €
Byucksan Foundation	4.485,27 €
<i>Total Travel Grants Expenses</i>	45.821,13 €

Publication AC 2018	1.445,76 €
<i>Total Publication Expenses</i>	1.445,76 €

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<i>Total Conference Travel Grants Publication</i>	61.097,94 €
TOTAL EXPENSES	159.681,25 €
General CiMAM Budget	Accounted 2019
BALANCE	-5.663,79 €
Statement of Changes in Fund Balances	Accounted 2019
CiMAM accounts as of 1 January	234.345,10 €
Net Income or Loss	-5.663,79 €
Balance 31 December 2019	228.681,31 €

CIMAM



Muzeum Sztuki in Lodz, ms2, Lodz, Poland

2020 Annual Conference

Lodz and Gdansk, November 6–8

The CIMAM 2020 Annual Conference will be held in Lodz and Gdansk, Poland on November 6–8, hosted by Muzeum Sztuki in Lodz and NOMUS – New Art Museum in Gdańsk.

Central and Eastern Europe are currently going through a period of extremely important political and social changes produced by the clash of conservative populism is on the rise with the neoliberal model that not so long ago dominated the political landscape in this region. These changes also exert an impact upon art and culture and upon the development of institutions dealing with collecting and disseminating modern and contemporary art.

The CIMAM Annual Conference organized in Lodz and in Gdansk will, on the one hand, provide an excellent opportunity to show to the international community of museum professionals how institutions and artistic circles in Central and Eastern Europe cope with these changes and, on the other hand, it would support their efforts to remain autonomous and independent of political and economic powers.

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*The CIMAM 2020 Contents Committee
consists of five board members 2020–22:*

Małgorzata Ludwisiak (Chair)

Saskia Bos

Agustín Pérez Rubio

Eugene Tan

Victoria Noorthoorn

*The 2020 Hosting Executive and
Organizing team consists of:*

Jarosław Suchan, Director of Muzeum Sztuki

Aneta Szyłak, Head of NOMUS – National Museum in
Gdańsk

Daniel Muzyczuk, Head of Modern Art Department,
Muzeum Sztuki

Maja Wójcik, Deputy Director, Muzeum Sztuki



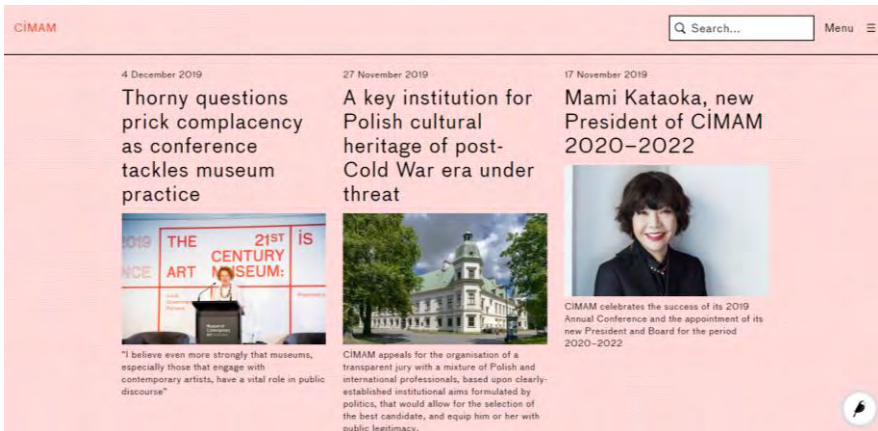
NOMUS – National Museum in Gdansk, Gdansk, Poland

Press and International Visibility

The objective of the current Press & Communication campaign is to position CIMAM as a relevant institution in the professional art world. Giving visibility to its projects through international media and finding possible collaborations within other institutions that offer a space or platform to communicate and share CIMAM's initiatives.

In 2019 we have doubled the number of appearances in the international and national media, from 35 to 79.

Some of them with interviews dedicated to the members of the board where the mission of CIMAM has been treated extensively and in-depth.



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To achieve these goals, the communication department has developed a complete and international database with both art and mass media, the official Press Kit and three Press Releases.

Articles and interviews include among others:

Finestre Sull'Arte: Interview with Elizabeth Ann Macgregor and Mami Kataoka.

ExitMedia: Interview with Elizabeth Ann Macgregor.

AICA Turkey: Interview with Elizabeth Ann Macgregor, Mami Kataoka and Frances Morris.

ArtMonthly Australasia: Interview with Ngahiraka Mason.

Creative Feel: Interview with Ernestine White-Mifetu.

Kafkadesk: Interview to Malgorzata Ludwisiak

Tendencias del Arte: Interview to Eugene Tan, Suzanne Cotter and Eugene Tan.

→ Visit CiMAM's new Press section at cimam.org to read about the latest appearances on the media and the completed press clipping dossier 2019.

Acknowledgments

Our Patrons

The support we receive from our contributors is essential to the functioning and success of this organization.

CIMAM is deeply appreciative of its generous patrons – 12 individuals and institutions that support CIMAM year after year – making possible the continuity and success of this organization.

CIMAM Founding Patrons

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We are grateful to our patrons for their loyalty and enthusiasm, their belief in CiMAM, and their support for this organization year after year. Thank you!



CiMAM 2019 Annual Conference, Sydney, Australia.

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CiMAM 2019 Annual Conference

The 21st Century Art Museum: Is Context Everything?

Co-presented by

Museum of Contemporary Art Australia

CiMAM

Reception Hosts

Carriageworks

Art Gallery of New South Wales

CiMAM 2019 Travel Grant Funders

The Getty Foundation, Los Angeles

Adam Mickiewicz Institute, Warsaw

Alserkal Arts Foundation, Dubai

V-A-C Foundation, Moscow

Byucksan Foundation, Seoul



CIMAM 2019 Annual Conference, Sydney, Australia.

CiMAM Board Members

Mami Kataoka, *President of CiMAM*, Director, Mori Art Museum, Tokyo, Japan.

Suzanne Cotter, *Secretary-Treasurer of CiMAM*, Director, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, Luxembourg.

Agustín Pérez Rubio, Curator 11th Berlin Biennale. Berlin, Germany.

Ann-Sofi Noring, Co-director, Moderna Museet. Stockholm, Sweden.

Bart De Baere, Director, M HKA—Museum van Hedendaagse Kunst Antwerpen. Antwerpen, Belgium.

Calin Dan, Director, MNAC Bucharest—National Museum of Contemporary Art. Bucharest, Romania.

Ernestine White-Mifetu, Director, William Humphreys Art Gallery. Kimberley, South Africa.

Eugene Tan, Director, National Gallery Singapore and Singapore Art Museum. Singapore.

Frances Morris, Director, Tate Modern. London, United Kingdom.

Malgorzata Ludwisiak, Director, Centre for Contemporary Art. Warsaw, Poland.

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Rhana Devenport ONZM, Director, Art Gallery of South Australia. Adelaide, Australia.

Sarah Glennie, Director, National College of Art and Design. Dublin, Ireland.

Saskia Bos, Art historian and curator. Amsterdam, Netherlands.

Suhanya Raffel, Museum Director, M+. Hong Kong, China.

Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires. Buenos Aires, Argentina.

CiMAM is an Affiliated Organization of ICOM

Suay Aksoy, President

Peter Keller, Director-General

CiMAM Executive Team

Inés Jover, Director Executive Office.

Susana Carnicero, Administration and Production.

Mireia Azuara, Communication and Press Specialist.

CIMAM — International Committee of Museums and Collections of Modern Art

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