

CiMAM

2020

Annual Report

CiMAM — International Committee of
Museums and Collections of Modern Art

Letter from Mami Kataoka President of CiMAM



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

Dear friends of CiMAM,

It is an honor to address you at the end of my first year as President of CiMAM.

COVID-19 has turned 2020 into a very difficult year for the entire professional community dedicated to directing and developing modern and contemporary art museums.

The global pandemic that still confronts us today has made evident an urgent need to rethink and reinvent much of what has been taken for granted until now.

We have seen our institutions' mission and their relevance to communities' social development challenged. We are witnessing an increase in unprecedented and questionable budget cuts in cultural institutions. And sadly, it is more common every day to hear of new cases of political and governance tensions that have led to the mismanagement of museums and directors being dismissed, even in exemplary institutions around the world. Poland, Serbia, Bolivia, Mexico, South Africa, and Slovenia are some of the cases that were addressed by the *CiMAM Museum Watch Committee* in 2020, aiming to foster and endorse international standards of best practice for museums.

For CiMAM itself, it has also been a year of readjustments and new projects to ensure we continue supporting the community of professionals that we represent.

In April 2020, we decided to postpone the Annual Conference, our primary project that provides the

essential values of networking, knowledge, and exchange of experiences for our members.

To achieve CiMAM's mission of raising awareness and respond to the evolving needs of modern and contemporary museums, in May we started a series of *Rapid Response Webinars* that addressed crucial issues and concerns shared by museum professionals in different regions of the world as a result of this global crisis from the perspective of the contemporary art museum.

Moderated by CiMAM Board Members and with seventeen exceptional guests, the webinars have helped strengthen our platform for support, exchange, and inspiration in museum management methodologies on a peer-to-peer level.

Complementing this initiative, CiMAM presented in April a document with *Precautions for Museums during the Covid-19 Pandemic*, a list of considerations for the reopening of museums according to the experience of Asian museums. Working as a reference for other institutions around the world, this document was extremely well received internationally.

The eleven nominations submitted for the *Outstanding Museum Practices in Times of Global Crisis* program are also a new initiative that aims to become a repository for inspiring projects that help others through this health crisis. They are all posted on CiMAM's website: I encourage you to take a look.

In this exceptional year, one of the most well-known programs of CiMAM, the Travel Grants, has had to become an online one. CiMAM ran for the first time a *StayHome Curatorial Online Residency* generously supported by OCA – Office for Contemporary Art, Norway.

Three professionals from Sámi and diaspora backgrounds residing in Norway took part in this experimental yet very successful initiative. The same grantees will also attend the 2021 Annual Conference in Poland.

These are only some of the new initiatives started by CiMAM in 2020 and I want to thank the CiMAM Board for their close involvement and the executive office team for coordinating them.

Also, to members of CiMAM who make the opportunity for debate, reflection, and daily stimulation a reality. Thank you for contributing so much with your expertise, critical views, companionship, and professionalism.

And above all, I want to express our special thanks and gratitude to our patrons. Without them, none of this would have been possible. Thank you sincerely for your trust and commitment to CiMAM.

In such a difficult time for our profession, I encourage you to remain united and to continue learning from each other with optimism and imagination to overcome this crisis.

CiMAM

It is our responsibility as professionals in the global community for museums of modern and contemporary art to confront this situation through solidarity.

I hope we can see each other soon again, either in one of our new online programs or in person this coming November 2021.

Warm regards,

A handwritten signature in black ink, appearing to read 'Mami Kataoka', written in a cursive, flowing style.

January 2021

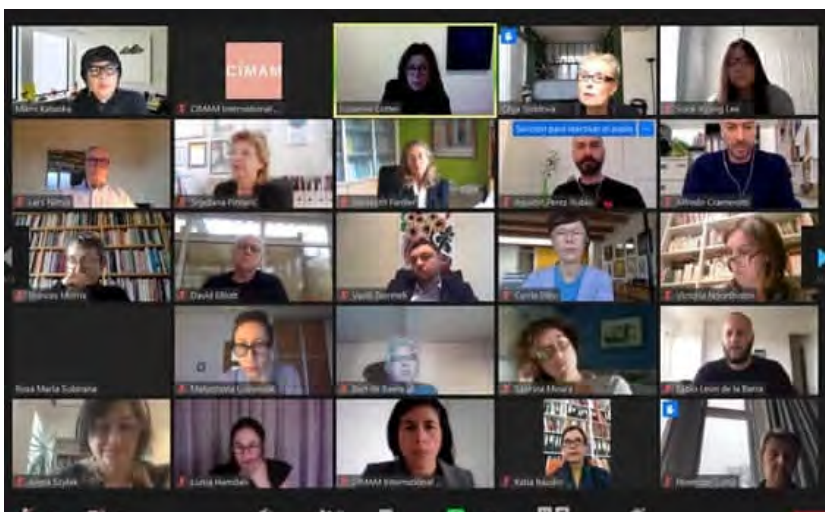
Mami Kataoka

President of CiMAM

Director, Mori Art Museum, Tokyo, Japan

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CiMAM's 2020 General Assembly held online for the first time.

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.

CiMAM

CiMAM's programs and activities are run by an executive team of three professionals 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.

528 Members → 286 Individual
228 Institutional

+39% → Membership raised over the past
three-year term (144 more members)

73% women → 27% men

66 → countries represented

+6,500 → followers and newsletter subscribers

15 → volunteer board members

3 → staff at the executive office

Board Members 2020–22



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



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



Saskia Bos
Independent Curator
and Critic, Amsterdam,
Netherlands



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



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



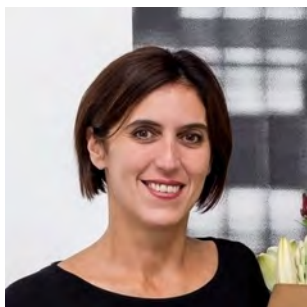
Sarah Glennie
Director, National
College of Art and
Design, Dublin, Ireland



Malgorzata Ludwisiak
Independent Art
Critic, Curator, Ph.D.
Warsaw, Poland



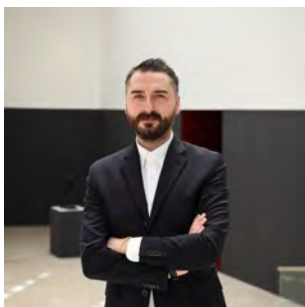
Frances Morris
Director, Tate
Modern, London,
United Kingdom



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



Ann-Sofi Noring
Vice-Chancellor /
Chairman, Royal
Academy / Swedish
Arts Grants Committee,
Stockholm, Sweden



Agustín Pérez Rubio
Independent Curator,
Madrid, Spain



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



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



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

Honorary Members 1962–2020

Tuula Arkio
Helsinki, Finland

Elizabeth Ann Macgregor
Sydney, Australia

Zdenka Badovinac
Ljubljana, Slovenia

Bartomeu Marí
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
(1933–2018)
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



Post-tour to Brisbane. Visit to Queensland Art Gallery | Gallery of Modern Art (QAGOMA). CiMAM 2019 Annual Conference, Sydney.

CiMAM Patronage

We are immensely grateful to our patrons who have renewed their support to CiMAM in 2020, despite the several challenges caused by COVID-19. CiMAM is a largely volunteer-driven organization and it relies heavily on their support.

With their help, CiMAM works to achieve its main objectives: to represent the interests of the modern and contemporary art museum community. CiMAM provides a resource of information and best practices, encourages debate and networking, and generates spaces for reflection about the main theoretical, ethical, and practical issues concerning the management of museums.

The support received from our patrons is fundamental for CiMAM's programs and day-to-day operations.

In September 2020, we initiated a new series of articles about our patrons. We want our members and readers to understand better the spirit and aims, as well as the background and motivations behind our patrons' relationship with modern and contemporary art and museums. We are pleased to make them available at cimam.org.

Thank you for your loyalty and enthusiasm. Your support is the driving force behind making CiMAM possible.

Founding Patrons

Fundació "la Caixa", Barcelona, Spain
Marc and Josée 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, Lisbon, Portugal

Supporters

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

CiMAM's office at Fabra i Coats is generously supported by The City Council of Barcelona.



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

CiMAM in support of Modern and Contemporary Art Museums

These statements and articles below were published in support of modern and contemporary art museums and collections during the crisis caused by COVID-19.

In 2020, CiMAM and the members of the Board have been more than ever on the side of the profession.

- [Statement of Solidarity in Response to Covid-19.](#)
March 2020
- [Precautions for Museums during Covid-19 Pandemic.](#)
April 2020
- [Preparing for the New Everyday.](#)
May 2020
- [CiMAM Advocates for Museums for Modern and Contemporary Art at a Time of World Crisis.](#)
July 2020
- [Fund the Arts in Beirut.](#)
August 2020
- [An Open Letter from the Cultural Workers of Belarus.](#)
August 2020



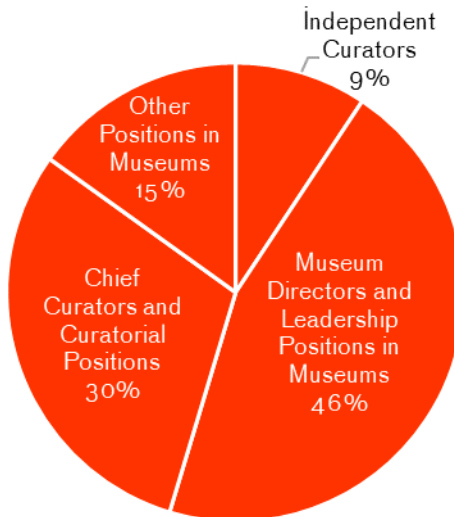
Networking session at CiMAM 2019 Annual Conference, Sydney.
Museum of Contemporary Art Australia.

Membership Program

Our organization is based on a membership program. At the end of 2020 CiMAM had 528 members.

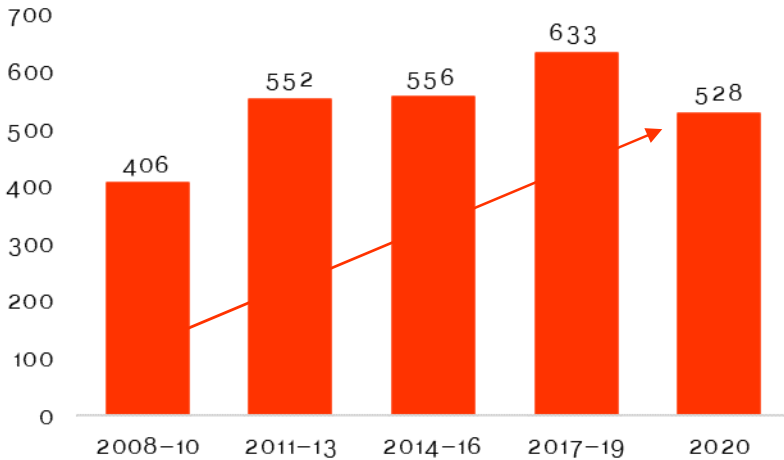
CiMAM members are directors and curators working in modern and contemporary art museums, collections, and archives.

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.



CiMAM

In 2020, CiMAM started a new 3-year membership period.



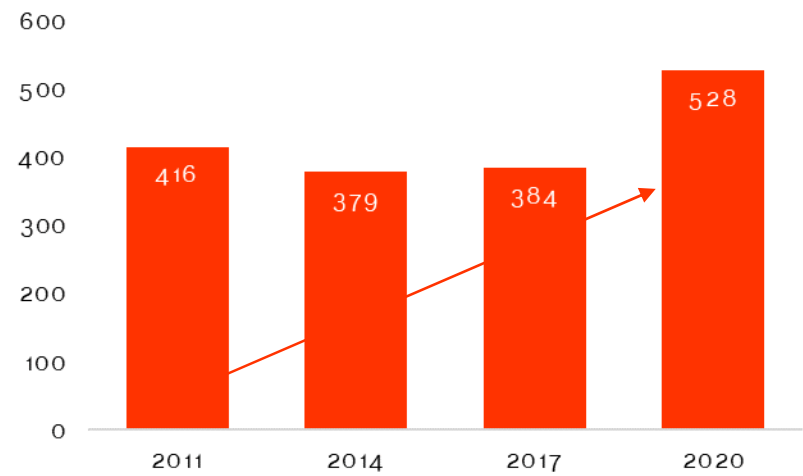
CiMAM levies an affiliation fee of 50 € a year (30 € for residents in countries with emerging economies) that covers part of the administrative costs as well as the production of newsletters, publications, conference organization, travel grant programs, and activities.

CiMAM has 528 members from 66 countries, meaning an increase of 39% over 2017.

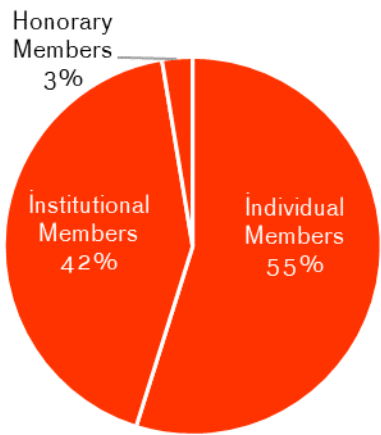
In 2020, CiMAM achieved an all-time record of membership numbers in the first year of the three-year membership term (2020-22).

CiMAM

In 2020, CiMAM had more members than the first year of previous membership periods.



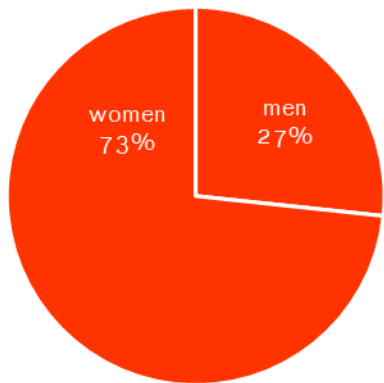
CiMAM members comprise the following categories:



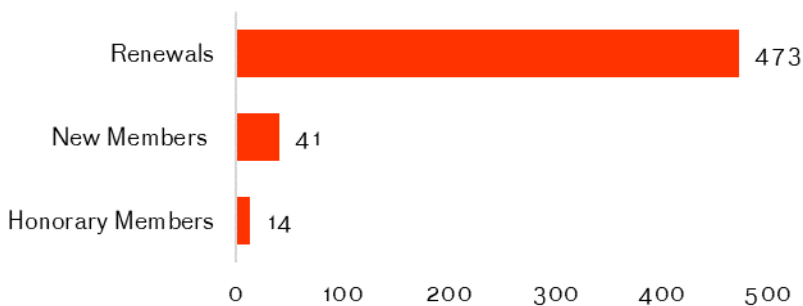
*Total Institutional Memberships: 61

CiMAM

Quantitatively, there is a higher number of female (393) than male (143) members of CiMAM.



In 2020, there is a high number of professionals who have renewed their membership with CiMAM (473) but also a significant number of new members (41).



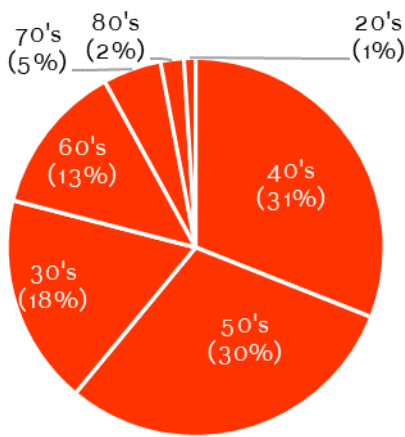
CIMAM

Our members are professionals working in the contemporary art museum field based in 66 different countries.

Argentina	15	India	3	Panama	1
Australia	40	Indonesia	3	Peru	1
Austria	4	Ireland	2	Philippines	7
Belgium	13	Israel	3	Poland	24
Bosnia Herz.	4	Italy	5	Portugal	2
Brazil	9	Japan	23	Romania	11
Cambodia	1	Jordan	2	Russia	15
Canada	6	Korea Rep.	6	Serbia	3
Chile	1	Kuwait	1	Singapore	9
China	31	Kyrgyzstan	2	Slovenia	5
Croatia	3	Latvia	1	South Africa	2
Cuba	2	Lebanon	4	Spain	27
Denmark	13	Liechtenstein	1	Sweden	15
Ecuador	2	Luxembourg	3	Switzerland	19
Egypt	1	Mexico	9	Taiwan	9
Finland	9	Monaco	1	Thailand	1
France	18	Mongolia	1	Turkey	6
Georgia	1	Morocco	4	Ukraine	1
Germany	33	Nepal	1	UAE	2
Honduras	1	Netherlands	18	UK	27
Hungary	3	New Zealand	1	USA	35
Iceland	1	Norway	7	Vietnam	2



The mode average of CiMAM members is 40 years old, followed by 50 and 30 years old.





Max Jorge Hinderer Cruz and Elvira Espejo Ayca, Bolivia.

CiMAM Working Groups: Museum Watch Program

The 2020–22 Museum Watch Committee consists of six Board Members of CiMAM – Bart De Baere (chair), Calin Dan, Sarah Glennie, Malgorzata Ludwisiak, Victoria Noorthoorn and Eugene Tan.

Initiated in 2012, the Museum Watch Program aims to assist modern and contemporary art museum professionals in dealing with critical situations that undermine their ability to undertake their professional practice and effect a museum's ability to operate to international standards of best practice.

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.

The Museum Watch Committee informs its colleagues worldwide of situations of crisis and expresses its concern about those to wider civil society and to the persons and bodies that hold responsibility.

Museum Watch Actions

In 2020, more than six cases – not all of them dealt with publicly – were the subject of analysis by the Museum Watch Committee.

The critical financial situation at the Museu de Arte do Rio (MAR), the abandonment of good practices in the acquisition of competent leadership in the Museum of Contemporary Art, Belgrade, the forced resignation of two directors recognized internationally for their visionary leadership in Bolivia, the governance question in South Africa followed by the forced resignation of Ernestine White-Mifetu of the William Humphreys Art Gallery, and the destruction of cultural public institutions developed over many generations in Mexico.

Statements published in 2020:

[Critical financial situation at the Museu de Arte do Rio \(MAR\).](#)

[Aichi Triennale re-opened thanks to the artists' and curators' efforts.](#)

[Belgrade: Leading Institution Damaged by Local Politics.](#)

[La Paz: International Museum Best Cases in Danger.](#)

[A Governance Question in South-Africa.](#)

[An ecosystem in danger: the Mexican museums.](#)



Museu de Arte do Rio, Rio de Janeiro



Museum of Contemporary Art, Belgrade



William Humphreys Art Gallery, Kimberly



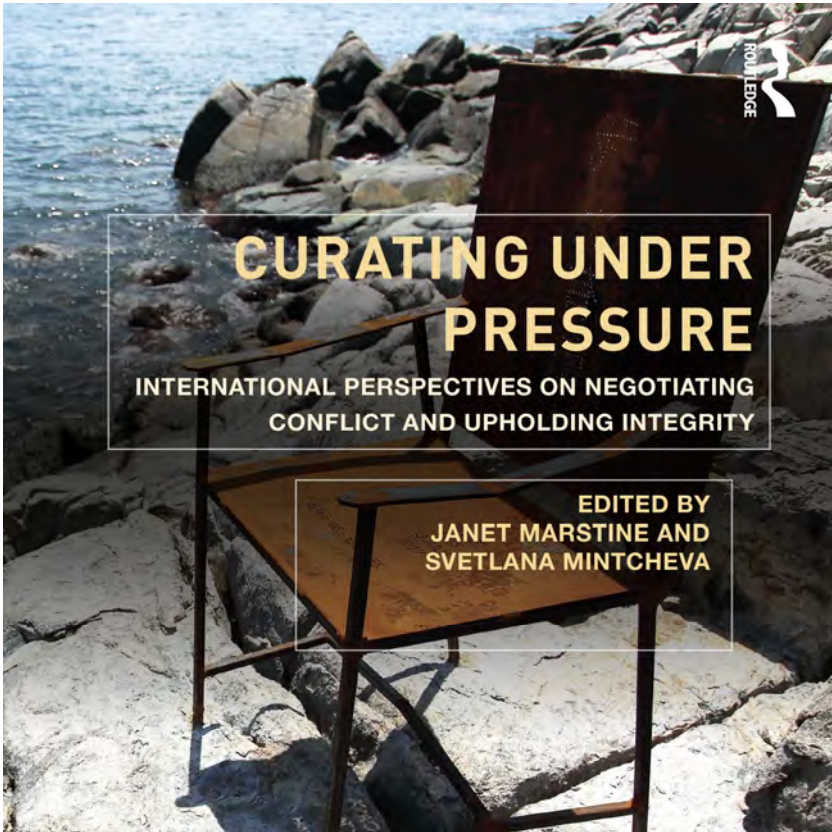
A worker of INBAL, National Institute of Anthropology and History, Mexico City

Why should museums remain open and operational?

Continuing towards our goal to connect with and support CiMAM members in these trying times, the Museum Watch Committee raised the following questions to identify arguments as to why museums should remain open and operational.

- Has your government made any public expressions on the value of museums?
- Has there been a collective position taken by you and your colleagues?
- Did your museum have to make a stand?

We would like to thank CiMAM Members for sharing their arguments and reasons why Museums should remain open. We will soon publish a report summarizing them. It will be available at cimam.org.



Thanks to the collaboration with the National Coalition Against Censorship, CiMAM members could access three chapters of the book.

CiMAM's 2020 Annual Conference

The global crisis caused by COVID-19 had a significant impact on our lives and institutions.

Given that the new social conditions and travel restrictions caused by the pandemic were likely to continue for some time, in May 2020 CiMAM decided to postpone the Annual Conference.

The 2021 Annual Conference will be held 5 – 7 November. As initially planned, it will be hosted by the Muzeum Sztuki in Lodz and NOMUS New Art Museum in Gdansk, Poland.

CiMAM's 2020–21 Contents Committee consists of members of the Board and the hosting institutions in Poland:

Malgorzata Ludwisiak (Chair), Saskia Bos, Daniel Muzyczuk, Victoria Noorthoorn, Agustín Pérez-Rubio, Jaroslaw Suchan, Aneta Szylak and Eugene Tan.



CiMAM Webinar #3. Zoe Butt, Rhana Devenport and Gridthiya Gaweewong. Moderated by Suhanya Raffel.

New! Rapid Response Webinars

In May 2020, as a result of the crisis caused by COVID-19 and in a time of professional isolation, the CiMAM Board designed a program called Rapid Response Webinars that allowed CiMAM members to continue discussing the most urgent concerns and questions affecting the modern and contemporary art museum community at this time.

Webinars respond to CiMAM's spirit and commitment to be a platform for global discussion, a space for sharing and connecting, for learning and encouraging cooperation.

Issues such as funding, staff management, programming, commitment to communities, the sustainability of the sector, and a new way of communicating based on digital technology have highlighted the need, now more than ever, to exchange knowledge and resources among museum professionals to overcome this global crisis.

Rapid Response Webinars are held every last Thursday of the month moderated by Board members in different time zones and guests. Rapid Response Webinars are free and accessible only to CiMAM members. Sessions are recorded and posted at the Members Only section of the CiMAM website for those who missed the live broadcast.

In 2020, CiMAM hold 7 Rapid Response Webinars attended by over 200 Members:

- May 28, *The View from Here* with Suzanne Cotter, Ernestine Mifetu-White, and Sally Tallant. Moderated by Frances Morris.
- June 25, 2020, *Reaching Across Distancing* with Luis Camnitzer, Max Jorge Hinderer Cruz, Elvira Espejo Ayca, and Agustín Pérez Rubio. Moderated by Victoria Noorthoorn.
- July 30, 2020, *Museum Audiences and Sustainability Today* with Zoe Butt, Rhana Devenport and Gridthiya Gaweewong. Moderated by Suhanya Raffel.
- August 27, 2020, *RE-DEFINING POWER: Contemporary Conversations on the Role of Museums in Re-Writing Histories* with Malgorzata Ludwisiak, Sofia Hernandez Chong Cuy, Wandile Kasibe, and Sethembile Msezane. Moderated by Ernestine White-Mifetu.
- September 24, 2020, *IN BETWEEN: How are Contemporary Art Museums and their Stakeholders Dealing with a Fluid Situation?* with Tone Hansen, Zoran Erić, and Leevi Haapala. Moderated by Ann-Sofi Noring and Calin Dan.

- October 29, 2020, *How Should Museums be Defining “Success” in a Time of COVID?* with Ferran Barenblit, Ivet Curlin/WHW Collective, Annie Fletcher, and Malgorzata Ludwisiak. Moderated by Sarah Glennie.

- November 26, 2020, *Re-examining International Exchange: The Future of a Global Art Community* with Mami Kataoka, Andrea Lissoni, and Haegue Yang. Moderated by Eugene Tan.



CiMAM
Rapid
Response
Webinars

Rapid Response Webinars will continue to be held in 2021, following the positive feedback of CiMAM members:

“Quality of discussion, openness and honesty. A safe place for genuine exchange of ideas.”

“Sharing information among professionals in these moments of uncertainty is truly rewarding.”

“Keep up the good work – it is important to have moments to share with international colleagues when we can no longer travel.”

“I like the candid nature of the talks; people don't seem to be holding back. Much appreciated.”

“Well organized with relevant presentations.”

“Thank you for the webinar yesterday, and for an open and stimulating discussion.”

“Webinars are becoming an indispensable tool for improving engagement with colleagues and other professionals, as well as an effective platform for discussing what lies ahead for museums in particular and culture in general. Many thanks to CiMAM for taking the initiative of organizing webinars.”



CiMAM Webinar #5. Ferran Barenblit, Ivet Curlin/WHW Collective, Annie Fletcher, and Malgorzata Ludwisiak. Moderated by Sarah Glennie.

New! StayHome Curatorial Online Residency

In October 2020, CiMAM and the OCA – Office for Contemporary Art Norway, launched an unprecedented curatorial residency project in an exclusively online format to adapt and add value to the CiMAM Travel Grant Program, given the new virtual scenario in which the COVID-19 pandemic leaves us.

The call for applications was addressed to young contemporary art museum directors and curators working institutionally or independently and residing in Norway, with priority given to those from Sámi or from diaspora backgrounds.

A new residency format focused on fostering slow-thinking, enjoyable-thinking, and great connectivity.

The professionals awarded in 2020 are:

- Susanne Hætta, author, artist and photographer, Vadsø.
- Nicole Rafiki, artist and curator, Oslo.
- Inger Emilie Solheim, artist, writer, and curator, Tromsø.

The grant aims to support their curatorial and research development and to make successful candidates more widely networked and empowered by the mentoring of CiMAM Board members.

The mentors of this pioneering twenty-day online residency were: Malgorzata Ludwisiak, Saskia Bos, and Agustín Pérez Rubio.

Agustín Pérez-Rubio has been a great help, and an inspiration to talk to. Without our conversations, I would not have reached the insight, reflections, enlightenment, and new questions this project needs. Susanne Hætta

This exchange has been very rewarding, because I have also learned and enriched my knowledge in the field of research on indigenous communities, in this case Sámi.

Agustín Pérez Rubio

The three candidates received an honorarium of 900 € in 2020 in addition to being awarded a travel grant to attend CiMAM's 2021 Annual Conference in Poland.

The 2020–22 Travel Grant Committee consists of: Agustín Pérez Rubio, Eugene Tan, Victoria Noorthoorn, and Ernestine White-Mifetu.



Susanne Hætta



Nicole Rafiki



Inger Emilie Solheim

Sustainability and Ecology in Museum Practice

Launched in November 2019, this CiMAM working group aims to provide the tools and information for museums to respond to the environmental crisis, encouraging them to change and adapt towards a sustainable model.

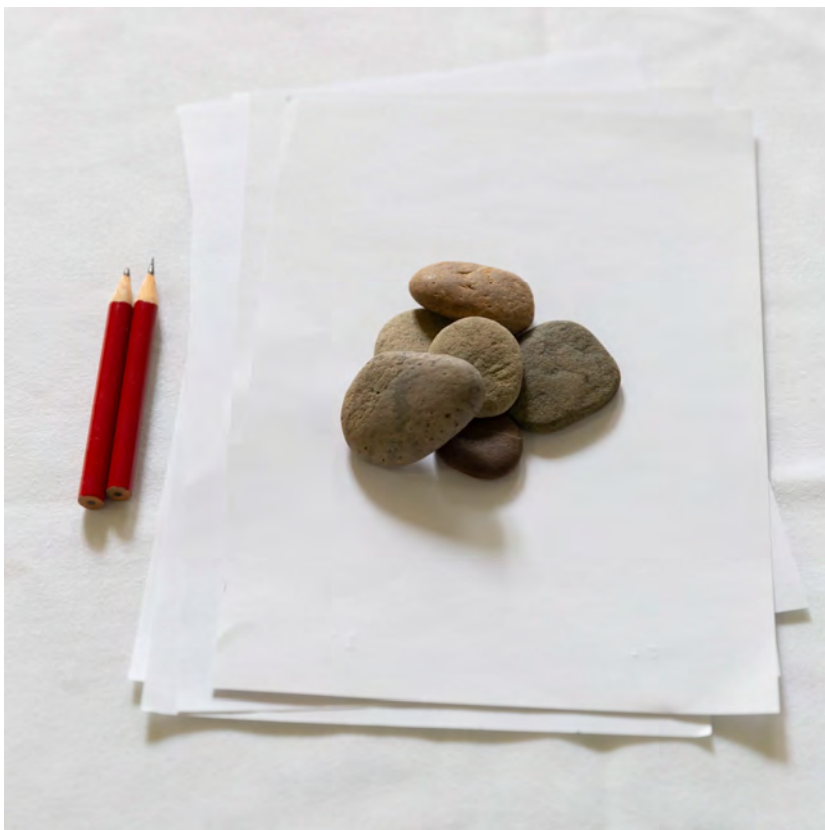
In 2020, Frances Morris formally joined the ICOM Working Group on Sustainability that exists to identify and put together a set of best practice guidelines.

The guide *Museums and the Sustainable Development Goals* was promoted by CiMAM to help museums to contribute to the United Nations' Sustainable Development Goals (SDGs).

CiMAM's contribution to the new ICOM museum definition included the need to transform the museum model towards a sustainable one.

CiMAM programs and webinars, as well as CiMAM's 2021 Annual Conference, include Environmental Sustainability as one of their regular topics of concern, study, and discussion.

The 2020–22 Sustainability and Ecology in Museum Practice group consists of five CiMAM Board members: Frances Morris (Chair), Suzanne Cotter, Mami Kataoka, Ann-Sofi Noring, Suhanya Raffel, and Rhana Devenport.



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

Engaging with ICOM

Established in November 2019, this new working group aims to strengthen our relationship with ICOM. As part of CiMAM's strategic goals for this three-year term, it will work closely with ICOM on key issues that concern museums globally, such as climate change and ethics.

In 2020, Frances Morris, Director of Tate Modern, London and CiMAM Board Member, formally joined the ICOM Working Group on Sustainability that exists to identify and collaborate on the preparation of a set of best practice guidelines.

ICOM's new Museum Definition

In July 2020, CiMAM submitted a proposal to ICOM's new Museum Definition.

Having reviewed the proposals received by the membership, the CiMAM Board identified that the new Museum Definition should embody these three essential concepts:

- Art: Art should be represented in the Museum Definition, besides artifacts and specimens.

- Education: The educational, learning, community building, and enjoyment aspects are key experiences that museums provide.
- Sustainability: Museums should be on a path to a sustainable future, committed to fighting the climate emergency, and taking responsibility for achieving the United Nations' Museums and the Sustainable Development Goals.

Memorandum of Understanding with ICOM

In September 2020, the working group met online with Mr. Alberto Garlandini, President of ICOM, to discuss the renewal of the Memorandum of Understanding with ICOM and the reinforcement of aspects such as:

- Encouraging an effective action plan for incorporating the Sustainability Development Goals in museums;
- Reinforcing the mission of museums on a local level, promoting education and learning;
- Promoting the importance of ethics, equality, diversity, and inclusion in the museum sector, along with other themes of common interest.

The 2020–22 Engaging with ICOM group consists of six CiMAM board members: Mami Kataoka (Chair), Suzanne Cotter, Suhanya Raffel, Frances Morris, Ernestine White-Mifetu, and Bart de Baere.



La Jornada and Together We Can Food Pantry. Queens Museum submitted nomination for the Outstanding Museum Practices in a Time of Global Crisis.

Outstanding Museum Practices in a Time of Global Crisis

Called initially the *CiMAM Outstanding Museum Practice Award*, the program title and focus were readjusted when by April 2020 the COVID-19 crises had affected the entire world.

In light of the closure of museums due to the pandemic, the new initiative consists of gathering examples of innovative solutions and inspiring practices implemented as a result of this crisis.

In making this call, CiMAM aims to highlight the urgency and benefit of sharing best practices generating exchange and debate.

In 2020, the program received 8 submitted nominations:

- The Khalid Shoman Foundation
- Dr. Bhau Daji Lad Museum
- Art Gallery of Western Australia (2 nominations)
- CHAT (Centre for Heritage, Arts and Textile)
- Albright-Knox Art Gallery
- Malmö Konstmuseum
- Solomon R. Guggenheim Museum

We aim to share with CiMAM's international community submitted nominations of successful practices in museums, whether large or small and in diverse contexts, that are innovative and exemplary in their response to the current situation to ensure continued and inclusive access to art and culture.

The CiMAM Board will review all and nominate the best practices received.

The deadline to submit nominations is the end of September 2021.



Submitted nomination by the National Museum of Contemporary Art Athens (EMST)



CiMAM Webinar #4. Malgorzata Ludwisiak, Sofia Hernandez Chong Cuy, Wandile Kasibe, and Sethembile Msezane. Moderated by Ernestine White-Mifetu.

Finance: Accounts 2020

The CiMAM President and the fourteen members of the Board work on a *voluntary basis* throughout their three-year tenure.

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

CiMAM's budget follows cash-based criteria because all revenue and payment transactions are recorded. It shows the status of the CiMAM bank account. There are no outstanding debts to third parties or pending payments to providers.

In December 2020, despite that COVID-19 crisis, CiMAM is in a healthy financial position.



CiMAM

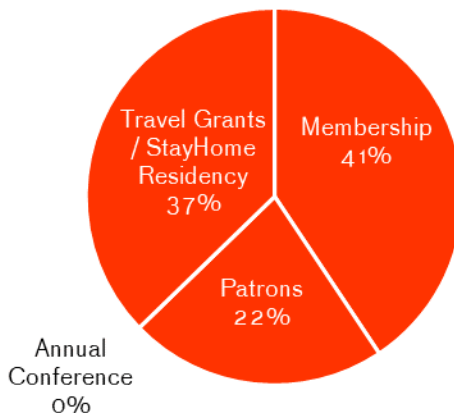
Breakdown of Income

CiMAM's main sources of income are:

- Membership: 53,249.57 €
- Patrons: 28,965.00 €
- Annual Conference: 0.00 €
- Travel Grant Funding: 48,793.75 €*

*The funds (44,220.73 €) received from the Getty Foundation and OCA Norway in 2020 for the Travel Grant Program, will be spent in 2021.

In 2020, CiMAM has not received any income from the Annual Conference, but has not incurred any significant expenses that affected its stability.

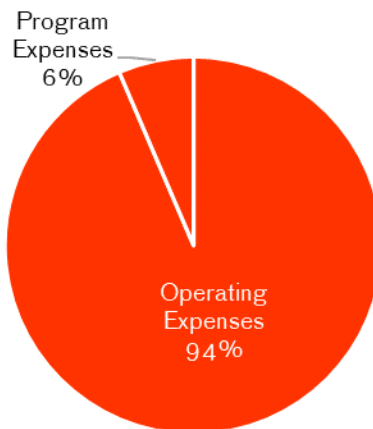


CiMAM

Breakdown of Expenses

CiMAM's main expenses are:

- Operating Expenses: 90,749.48 €
- Rapid Response Webinars: 5,274.19 €
- Travel Grant Program: 0.00 €
- Annual Publication: 0.00 €
- Legal Services: 3,013.09 €



Operating Costs of CiMAM

(staff, accountant, communication, office rent and supplies, website, legal services, Board):

90,749.48 €

Program Expenses (membership, conference/webinars, travel grants/ StayHome, publications, working groups, museum watch program):

6,255.02 €

Membership Income	Accounts 2020
Individual	24,571.75 €
Institutional	24,126.63 €
Reduced individual	4,551.19 €
Total Membership	53,249.57 €
Founding Patron (3,500)	15,465.00 €
Patron (3,000)	9,000.00 €
Supporter (1,500)	4,500.00 €
Total Patronage	28,965.00 €
Other financial income	368.00 €
<i>Total Membership Income</i>	82,582.57 €
Conference Income	Accounts 2020
Conference Registration	0.00 €
Conference Sponsorship	0.00 €
Total Conference Income	0.00 €
Getty Foundation	40,000.00 €
OCA Norway	8,793.75 €
Total Travel Grants	48,793.75 €
<i>Total Conference Income</i>	103,280.47 €
TOTAL RECEIVED	131,376.32 €

Operating Expenses	Accounts 2020
Staff	35,118.82 €
VAT/Social Security Taxes	20,626.05 €
IRPF (Personal Income Tax)	8,433.59 €
Accountancy	4,643.98 €
Office Supplies	3,544.80 €
Web maintenance and identity	2,158.74 €
Board Expenses	0.00 €
Office rent	0.00 €
Communication with members	12,838.21 €
Legal Services	3,013.09 €
Financial Taxes	0.00 €
Other financial expenses	372.20 €

Total Operating Expenses 90,749.48 €

Conference Expenses	Accounts 2020
Organization AC 2019	1,672.00 €
Organization AC 2020/ Rapid Response Webinars	3,602.19 €
<i>Total Conference Expenses</i>	5,274.19 €

Getty Foundation 160.00 €
OCA Norway 820.83 €

Total Travel Grants Expenses 980.83 €

Publication AC 2020 0,00 €
Total Publication Expenses 0,00 €

<i>Total Conference</i>	6,097.60 €
<i>Travel Grants</i>	
<i>Publication</i>	
TOTAL PAID	96,847.08 €
	Accounts 2020
Cashflow	34,529.24 €
CiMAM's bank account status	Accounts 2020
CiMAM accounts as of 1 January 2020	228,681.31 €
Net Gain or Loss	34,529.24 €
CiMAM accounts as of 31 December 2020	263,210.55 €



CIMAM's office at Fabra i Coats cultural hub in Barcelona, generously supported by The City Council of Barcelona.

Press and International Visibility

In 2020, CiMAM has generated media coverage of 181 news items, published in 32 countries.

Of these 180 news items, 30 featured CiMAM in the headline.

We have achieved significant notoriety with 17 appearances in international art media such as *Artforum*, *Art Review*, *Artnet*, *The Art Newspaper*, *Artnews*, and the national art media of the countries where we have launched Museum Watch releases.

The most covered topics in the press were the news related to the Museum Watch, the information about the Precautions for Museums' Opening, and the topics associated with CiMAM (About CiMAM) in general.

- 73 news items about Museum Watch Program
- 57 news items about Precautions for Museums' Opening
- 40 news items About CiMAM
- 3 news items about Outstanding Museum Award
- 3 news items about 2020 Annual Conference
- 2 news items about Advocacy

- 2 news items about the Rapid Response Webinars
- 1 news item about StayHome Curatorial Residency

The objective of the 2021 Press & Communication campaign is to continue positioning CiMAM as a relevant institution in the professional art world.

Giving visibility to its projects and partners through international media and finding possible collaborations within other institutions that offer a space or platform to communicate and share CiMAM's initiatives.

Some of the articles and interviews published in 2020:

Finestre Sull'Arte: Interview with Mami Kataoka.

Kafkadesk: Interview with Malgorzata Ludwisiak.

Creative Feel: Interview with Ernestine White-Mifetu.

Tendencias del Arte: Interview with Eugene Tan, Suzanne Cotter and Ann-Sofi Noring.

→ Visit CiMAM's new Press section at cimam.org to read the latest appearances in the media and the complete press clippings dossier 2020.

Acknowledgments

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

CiMAM is deeply thankful to its generous patrons – 11 individuals and institutions that support CiMAM year after year – making possible the continuity and success of this organization.

CiMAM Founding Patrons

Fundació "la Caixa", Barcelona, Spain

Marc and Josée Gensollen, Marseille, France

Fukutake Foundation, Naoshima, Japan

Fondation LVMH, Paris, France

Leeum, Samsung Museum of Art, Seoul, South Korea

CiMAM Patrons

Mori Art Museum, Tokyo, Japan

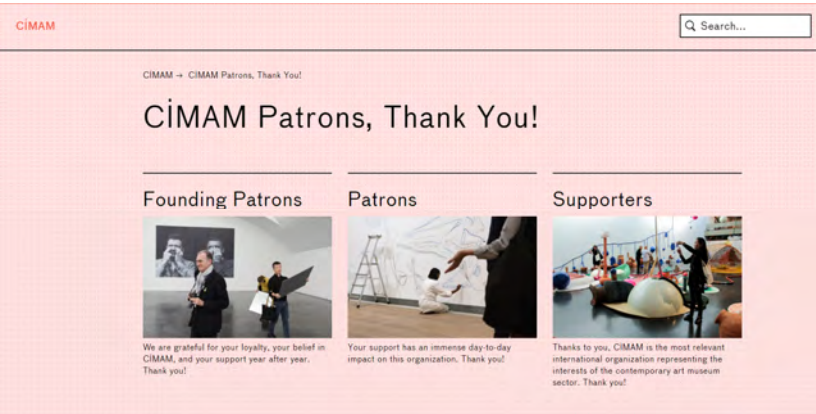
Claudio Engel, Santiago, Chile

Luiz Augusto Teixeira de Freitas, Lisboa, Portugal

CiMAM Supporters

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Albert M.A. Groot, Sittard, Netherlands
Sherman Contemporary Art Foundation, Sydney, Australia

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



Visit our new series of articles about our valued patrons to learn more about their spirit and aims, as well as the background and motivations behind their mission and relationship with contemporary art and museums.

CiMAM Board Members

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

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, Independent Curator, Madrid, Spain.

Ann-Sofi Noring, Vice-Chancellor / Chairman, Royal Academy / Swedish Arts Grants Committee, Stockholm, Sweden.

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

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

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

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

CiMAM

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.

CiMAM is an Affiliated Organization of ICOM

Alberto Garlandini, President
Peter Keller, Director-General

CiMAM Executive Team

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



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Director CiMAM
Executive Office



Susana Carnicero
CiMAM Administration
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CiMAM — International Committee of Museums and Collections of Modern Art

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Museums and Collections of Modern.