

CiMAM

2021

Annual Report

CiMAM — International Committee of
Museums and Collections of Modern Art

CiMAM

Letter from Mami Kataoka President of CiMAM



Mami Kataoka, Director, Mori Art Museum, Tokyo

CiMAM

It has been already two years of continued challenge for all modern and contemporary art museums, collections, and the professionals working in them. We have all had to go through an almost 360° transformation in the way we do our jobs – research, exchanging, visiting, meeting, traveling, installing.

In 2021, our focus has been on supporting our members as they dealt with a new reality. We continued offering safe online spaces for members to meet and support one another through the *Rapid Response Webinars* – a program that we are keeping for 2022.

We encouraged participation and provided inspiring resources by fostering exchange and participation among affiliated professionals, an example of this is the key report produced with the contribution of CiMAM members about *Why should museums remain open and operational?* highlighting the relevance of museums and their roles in their local contexts launched in January 2021.

We have also released the *Toolkit on Environmental Sustainability in the Museum Practice* that will be updated twice a year with the latest advancements in the field and which aims to help contemporary art museum professionals to start implementing the necessary changes to become carbon neutral.

Throughout the year, we kept our focus on our values and best practices, advocating for museums and the individuals working in them through the *Museum Watch Program*. The first edition of the *Oustanding Museum Practices Award* took place in 2021, intending to promote best practices and to give visibility to

CiMAM

the great work that modern and contemporary art institutions are conducting during these difficult times.

And thanks to the powerful support of Travel Grant Funders – The Getty Foundation, V-A-C Foundation, Byucksan Foundation, Ms. Mercedes Vilardell, Garage Museum of Contemporary Art, and the Office for Contemporary Art Norway – this year we were able to give support to 50 professionals from around the world to take part and attend the 2021 Annual Conference that was held hybrid for the first time in CiMAM's history in Lodz and Gdansk, Poland.

In connection with the title of the 2021 meeting, *Under Pressure. Museums in Times of Xenophobia and Climate Emergency*, I would like to remind you that we all have to learn ways to de-pressure, how to relieve pressure from ourselves. Because looking back over the last two years, we have all been under pressure. Coming together in Poland and hearing different experiences and thoughts, reminding us that we all went through a very tough year, professionally, institutionally, and also on a personal level. Being constantly under pressure, particularly for some of us who are in a leadership position and have to pretend that we have endless, positive energy to give to our staff and the institution, I think we are allowed to de-pressure and take good care of ourselves.

The coming year promises to be a busy and eventful one, not only because CiMAM commemorates its 60th anniversary in 2022, but also because a recovery seems to slowly start beginning. And in that sense, I want to give credit to my enthusiastic and committed co-Board members who have

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dedicated so many hours to this organization, contributing with their expertise and conceptual resources, as well as to the executive team who had the power to adapt and give their best in such uncertain times.

CiMAM has proved to be a relevant resource for our more than 650 professionals that are part of and at the heart of this organization.

I am honored too by the 11 individuals and institutions that support CiMAM year after year. Our beloved Founding Patrons, Patrons, and Supporters whose contribution is at the core of the continuity, the success, and the existence of CiMAM. We are touched by their trust and faithful support of CiMAM.

We remain grateful for your support and partnership and are eager to explore the ways we can work together to build a stronger, more sustainable, and relevant museum community – a diverse community where everyone's voices are heard together.

Warm regards,

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

February 22, 2022

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



CiMAM 2021 Annual Conference in Lodz and Gdansk, Poland

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Watch*

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Museum Practice*

*Why
Museums?*

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*CiMAM
Annual Conference*

***CiMAM
2021 Highlights***

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, 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 cooperation 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 fifteen members of the Board work on a volunteer basis throughout their three-year term and they oversee the everyday operations of the committee. 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.

CiMAM 2021 Key Figures

657 Members	→ 392 Individual 265 Institutional
+2%	→ Membership raised from 2019 (3rd year of term) to 2021 (2nd year of 3-year term) with 29 more members.
71% women	→ 29% men
74	→ countries represented
+8,400	→ 27% more followers and newsletter subscribers than in 2020
15	→ voluntary board members
3	→ staff members in 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,
Museum of
Contemporary Art
Australia, Sydney,
Australia



Bart De Baere
General and Artistic
Director
M HKA—Museum
van Hedendaagse
Kunst Antwerpen,
Antwerp, 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
Chief Curator,
Department of
Modern Art, National
Museum in Gdansk,
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
Curator and Artist,
Kimberley, South Africa

Honorary Members 1962–2022

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

In 2021, CiMAM presented a new series of articles about its patrons' aims, background, and motivation behind their relationship with art and museums.

Nuevo Museo de Santiago – NUMU, Fundación Engel, Santiago de Chile.

CiMAM Patronage

We are immensely grateful to our patrons who have renewed their support to CiMAM in 2021, despite the 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 2021, we presented a new series of articles about our patrons. We want our members and readers to know more about the spirit and aims, as well as the background and motivations behind our patron's 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 that makes CiMAM possible.



CiMAM Founding Patrons, CiMAM Patrons, and CiMAM Supporters.

Founding Patrons

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

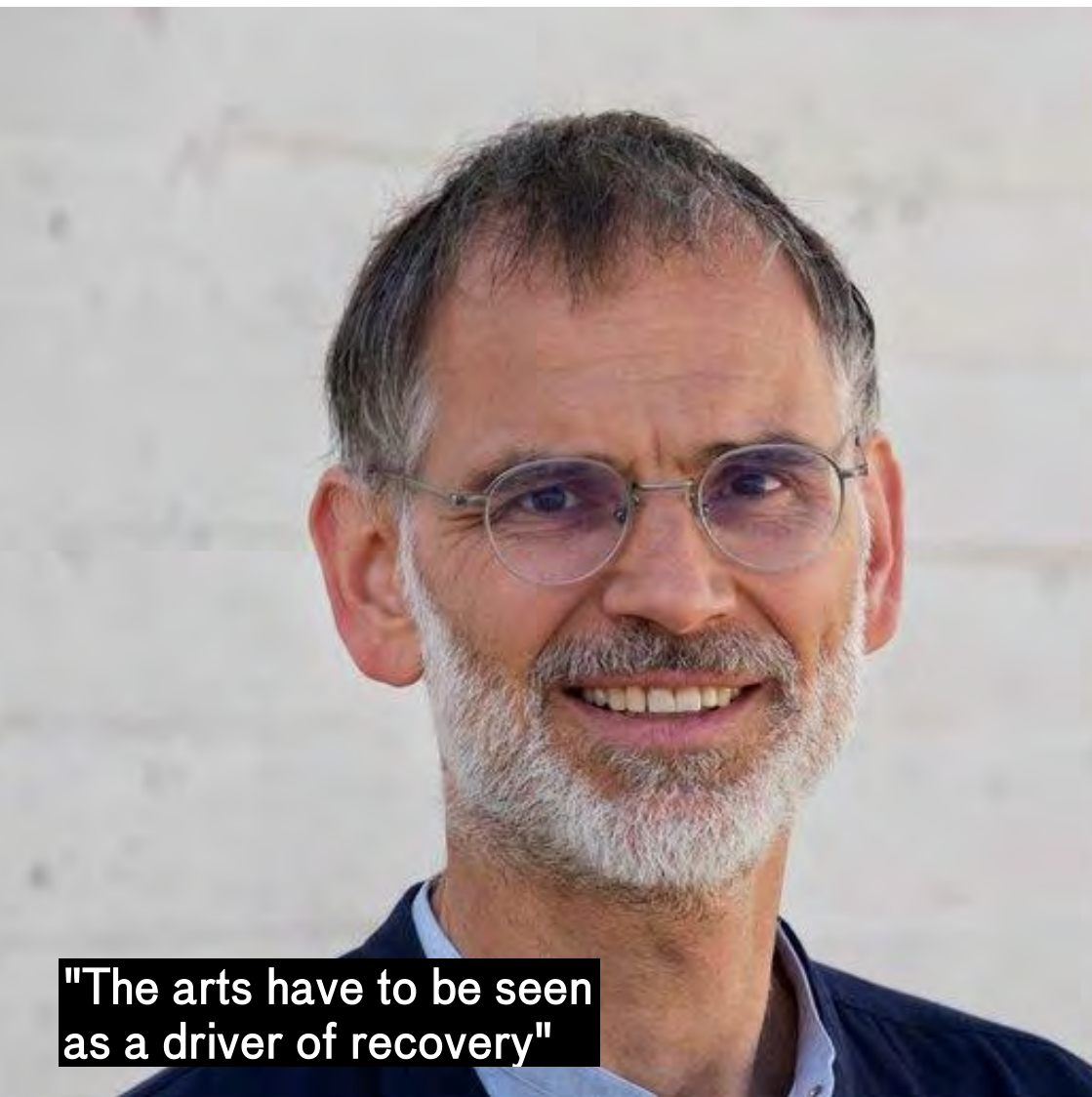
Patrons

Claudio Engel, Santiago, Chile
Mori Art Museum, Tokyo, Japan

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.



**"The arts have to be seen
as a driver of recovery"**

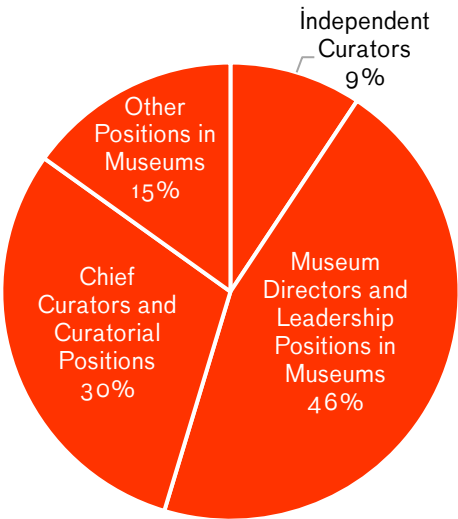
In 2021 CiMAM offered continued visibility to its members' activities and opinions. Marko Daniel, Director of Fundació Joan Miró, Barcelona, Spain contributed to CiMAM's Museum Watch initiative: *Why should museums remain open and operational?*

Membership Program

Our organization is based on a membership program. CiMAM ended 2021 with 657 members.

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

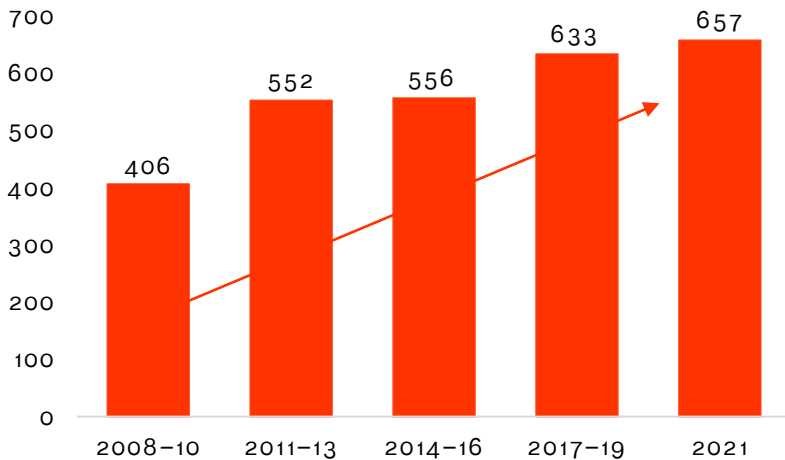
Researchers and independent curators working in biennales and non-collection-based modern and contemporary art institutions whose professional activity is related to the functions of an art museum are also members of CiMAM.



CiMAM

In 2021, CiMAM was in the second year of its three-year membership period.

CiMAM ended the year with 2% more members than the final year of the previous three-year term.

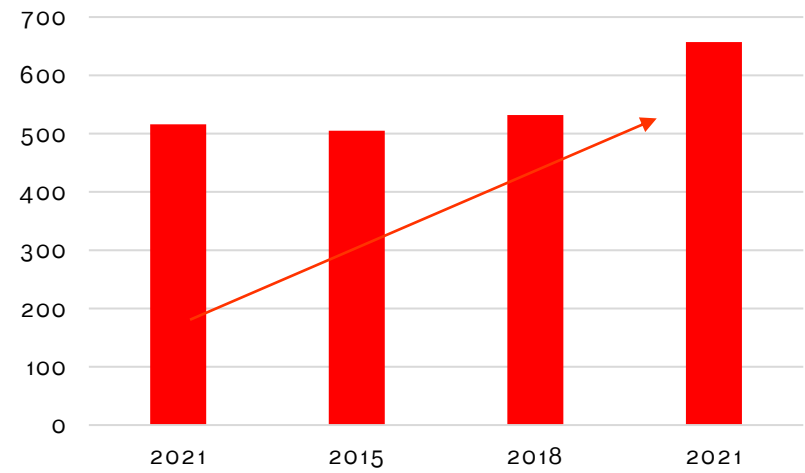


CiMAM levies an affiliation fee of 50€ a year (30€ for residents in countries with emerging economies) that covers part of the administrative costs as well as the production of newsletters, publications, webinars, the annual conference, travel grants, and other programs.

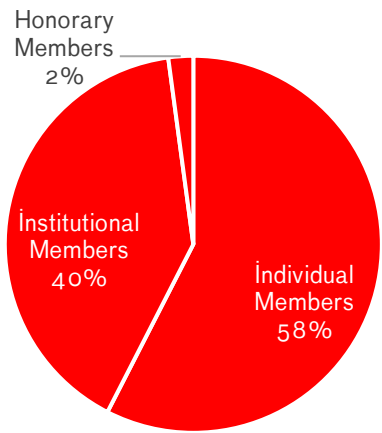
CiMAM counted 657 members from 74 countries, meaning an increase of 2% over 2019 – third year of the three-year term.

CiMAM

In 2021, CiMAM had more members than in the second year of previous membership periods.



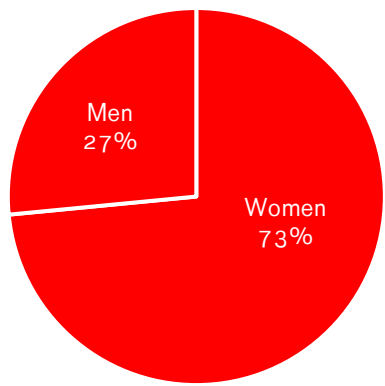
CiMAM members comprise the following categories:



*Total Institutional Memberships: 73

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From a quantitative point of view, there is a higher number of women (468) than men (169) who are members of CiMAM.



In terms of age, the largest group comprises individuals in their 40s, and the second in their 50s. This means a younger membership generation compared to previous years.

33%	40-49 years
27%	50-59 years
20%	30-39 years
13%	60-69 years
4%	70-79 years
2%	20-29 years
1%	80-89 years

Our members are professionals working in the contemporary art museum field based in 74 different countries.

Australia	46	Turkey	8	Luxembourg	2
Germany	44	Austria	7	Georgia	2
USA	43	Croatia	7	Ireland	2
Spain	35	Philippines	7	Jordan	2
China	31	Canada	6	Kyrgyzstan	2
United Kingdom	30	New Zealand	6	Latvia	2
Japan	28	Hungary	5	Lithuania	2
Poland	28	Indonesia	5	Portugal	2
France	20	Italy	5	Vietnam	2
Switzerland	19	Morocco	5	Albania	1
Netherlands	18	Slovenia	5	Azerbaijan	1
Argentina	17	United Arab Emirates	5	Cambodia	1
Sweden	16	Bosnia & Herzegovina	4	Greece	1
Belgium	15	India	4	Haiti	1
Denmark	15	Lebanon	4	Honduras	1
Russia	15	South Africa	4	Iceland	1
Finland	14	Israel	3	Iraq	1
South Korea	13	Macedonia	3	Kazakhstan	1
Brazil	12	Serbia	3	Kuwait	1
Norway	12	Thailand	3	Liechtenstein	1
Romania	12	Ukraine	3	Monaco	1
Mexico	11	Armenia	2	Mongolia	1
Singapore	9	Cuba	2	Nepal	1
Taiwan	9	Ecuador	2	Panama	1
		Egypt	2	Senegal	1

July 19, 2021. "The Museum Watch Committee *expressed its great concern* regarding the resistance to the organizational reform of the Gwangju Biennale Foundation, the organizer of the Gwangju Biennale."



Gwangju Biennale, Republic of Korea.

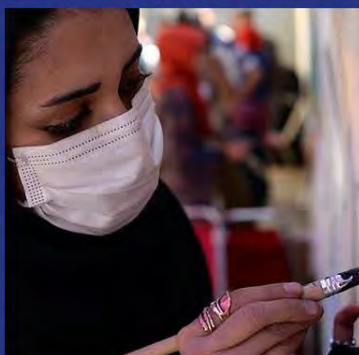
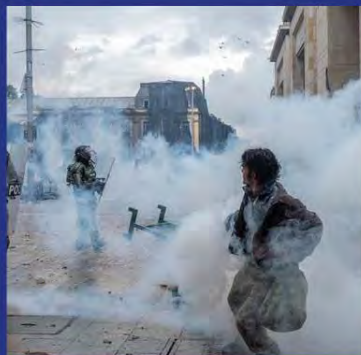
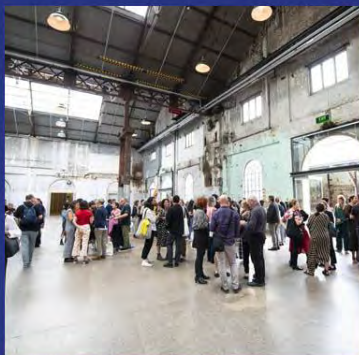
CiMAM Working Groups

The Board plays a vital leadership role in supporting the mission of CiMAM to ensure the continued recognition and sustainability of museums, collections, and archives of modern and contemporary art as contributors to the cultural, social, and economic well-being of society.

During their honorary tenure, CiMAM Board members each contribute to practical and strategic working groups.

The Board looks to ensure global participation and perspective, acknowledge visionary practices, and address some of the more urgent challenges facing modern and contemporary museums today.

- Museum Watch Program
- Sustainability and Ecology in Museum Practice
- Rapid Response Webinars
- Contents Committee of the Annual Conference
- Travel Grant Program
- Outstanding Museum Practices in a Time of Global Crisis
- Commemoration of CiMAM 60's Anniversary



Museum Watch

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. The group meets regularly online to discuss the status of cases, which sometimes results in a statement or article.

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 affect 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.

Its core objectives are:

- to inform the CiMAM community and society at large about critical situations that impact on a museum's ability to maintain international standards of best practice,
- to provide a framework of support, solidarity, and where necessary activism to support CiMAM members and our wider network of international colleagues,
- to publicly advocate for good governance and best practice within museums and institutions of modern and contemporary art,
- to assemble and disseminate information to generate a deeper understanding of specific cases within the field and to document cases for the CiMAM archive.

Museum Watch Actions in 2021

In 2021, the Museum held a Rapid Response Webinar titled: *CiMAM's Museum Watch: What we do and why we do it.*

It also launched the report: *Why should museums remain open and operational?* To monitor the main arguments used worldwide to keep museums open and operational in these difficult times and encourage and inspire museum professionals. The report includes the conclusions and examples from 10 different countries around the world.

In 2021, the Museum Watch launched 8 public actions:

January 2021. [*Trends and dangers in the governance of cultural institutions in the European context.*](#) CiMAM expresses its concern about the recent developments in the governance of cultural institutions across Europe. Read the full statement [here](#).

February 2021. [*Why should museums remain open and operational?*](#) The conclusions and examples included in this report aim to encourage and inspire modern and contemporary art museum professionals worldwide to keep their museums operational. Read the contributions from Argentina, Australia, Belgium, India, Italy, Peru, Russia, Singapore, Spain, USA.

May 2021. [*CiMAM shares the open letter from Colombian cultural workers and stands in solidarity with them.*](#) SOS ARTE COLOMBIA. "Our struggle is for life." CiMAM shares the open letter from cultural workers and stands in solidarity with them.

May 2021. [*The calm and effective actions of the Museum of Modern and Contemporary Art Koroška.*](#) The Museum Watch Committee commends the Museum of Modern and Contemporary Art Koroška for foregrounding the artists and the project's curatorial integrity in such challenging circumstances.

June 2021. [*Statement on the proposed restructuring of City Gallery Wellington Te Whare Toi ellington.*](#) The Museum Watch Committee (MWC) expresses its great concern regarding action by Experience Wellington to restructure the City Gallery Wellington Te Whare Toi. Experience Wellington's plan to disestablish the roles of director and senior curator at City Gallery Wellington will destabilize the institution by reducing its ability to develop quality content necessary for a cultural institution.

July 2021. [*Turning the Gwangju Biennale into a working organisation: tatement on the Gwangju Biennale.*](#) The Museum Watch Committee (MWC) expresses its great concern regarding the resistance to the organizational reform of the Gwangju Biennale Foundation, the organizer of the Gwangju Biennale.

July 2021. [Statement on recent developments at MACBA.](#)

CIMAM's Museum Watch Committee is deeply concerned by recent developments at MACBA, Barcelona, one of Europe's more influential and dynamic museums.

August 2021. [CIMAM Statement in relation to the critical situation facing artists and art professionals in Afghanistan.](#)

CIMAM wishes to express its deep concern about the vulnerable position of artists and art professionals in Afghanistan and to draw attention to the need for their plight to be highlighted to those Governments that are working to ensure the safety of those at critical risk from the Taliban.

September 2021. [A case relevant to the current debate around freedom of speech.](#)

The National Coalition Against Censorship, a United States-based organization, is disseminating a letter supporting Cai Quo-Qiang and Sandra Ramos, two eminent members of the international artistic community who are currently confronted with exclusion from an art event in Florida by local policy-makers.



Zdenka Badovinac. Photo by
Igor Andjelic



Report: *Why should museums
remain open and operational?*



CiMAM shares the open letter
from Colombian cultural workers
and stands in solidarity with them.



The calm and effective actions of
the Museum of Modern and
Contemporary Art Koroška



Statement on the proposed
restructuring of the City Gallery
Wellington Te Whare Toi.



Turning the Gwangju Biennale into
a working organisation: Statement
on the Gwangju Biennale.



“We can be so much more powerful if we act together, whatever our scale, or focus, or location. There simply is no time to lose.”

Frances Morris, Director of Tate Modern, CiMAM Board member, and Chair of the CiMAM Sustainability and Ecology in Museum Practice working group.

Sustainability and Ecology in Museum Practice

The 2021 Sustainability and Ecology in Museum Practice group consists of CiMAM Board members: Frances Morris (Chair), Suhanya Raffel, Suzanne Cotter, Mami Kataoka, Ann-Sofi Noring, Malgorzata Ludwisiak, and Rhana Devenport. In 2021, this working group offered:

A Rapid Response Webinar titled: *Sustainability and Environmental Change in Museum Practice*.

A new point to be added to CiMAM's membership application forms is to *commit to incorporating the necessary changes* to become carbon neutral in their practice and institution.

Frances Morris offered an interview highlighting the urgent need for museums to evolve towards more sustainable and environmentally respectful practices. [The interview can be read here](#).

The launch of a *Toolkit on Environmental Sustainability in the Museum Practice*, that aims to help contemporary art museum professionals become carbon neutral.

“At CiMAM we recognize climate and ecological emergency and are seriously committed to working towards sustainability understood in the broadest terms set out by the UN’s Sustainable Development Goals, Agenda 2030.”



Toolkit on Environmental Sustainability in Museum Practice

As an international organization dedicated to promoting best practices in modern and contemporary art museums, and to raising awareness and responding to the evolving needs of the profession, environmental sustainability is one of the main and most urgent aspects of which we should take care.

It is part of our mission to foster change and provide our members with access to the resources, tools, guides, and examples to reduce museums' carbon footprint in the short, medium, and long term.

CiMAM encourages its members to commit to implementing the necessary changes for achieving climate neutrality according to the United Nations' Sustainable Development Goals (SDGs).

This toolkit produced thanks to the contributions of the CiMAM Board members 2020–22, aims to help contemporary art museum professionals start implementing the necessary changes to become carbon neutral.

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It comprises the following sections:

- (1) Examples of Immediate Actions
- (2) Sustainability Action Plans
- (3) Carbon Footprint Calculators and Certificates
- (4) Sustainability Consultants
- (5) Inspiring Projects, Platforms, and Resources
- (6) Reading List

This Toolkit will be updated periodically with new strategies, ideas, and resources as they emerge in the museum sector to help institutions move towards sustainability and thus achieve climate-neutral impact.

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.



*Sustainability
Action Plans
by Museums*



*Carbon
Footprint
Calculators &
Certificates*



*Examples of
Immediate
Actions*



*Inspiring
Projects,
Platforms &
Resources*



*Sustainability
Consultants*

*Toolkit on
Environmental
Sustainability
in the Museum
Practice*

Rapid Response Webinars

In 2021, CiMAM held 5 Rapid Response Webinars attended by over 200 members.

Started in May 2020, following the serious crisis caused by COVID-19, CiMAM has taken the new virtual scenario as an opportunity to launch a series of online activities exclusively for our community to, now more than ever, reinforce the sense of connectivity through online meetings in a peer-to-peer environment to share, learn, and be inspired by the experiences of other CiMAM professionals.

Rapid Response Webinars allow CiMAM members to continue discussing the most urgent concerns and questions affecting the modern and contemporary art museum community at this time.

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

Rapid Response Webinars are free of cost for CiMAM members. Non-members can attend paying 10,00€ that will be deducted from their membership fee if they join CiMAM in the next three months. Sessions are recorded and posted on the Members Only section of the CiMAM website for those who missed it at the time.

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Sustainability and Environmental Change in Museum Practice

25 March 2021



With Desirée Blomberg, Jeremy Deller, Rachel Kent, and Caitlin Southwick. Introduced by Frances Morris and moderated by Rhana Devenport.

Affirming the Social Value of Museums

29 April 2021



A roundtable with CiMAM members Rhana Devenport, Mami Kataoka, Hans Ulrich Obrist, and Philip Tinari. Moderated by András Szántó.

CiMAM's Museum Watch: What We Do and Why We Do it



A panel organized by CiMAM's Museum Watch Committee and moderated by Sarah Glennie.

Museums in Eastern Europe Under Pressure?

2 September 2021



A webinar focused on the recent developments in the cultural landscape in Eastern Europe with a special focus on Poland – the host of the CiMAM 2021 Annual Conference.

Rapid Response Webinars will continue to be held in 2022 following by the positive feedback received from CiMAM members:

“Having a chance to keep up to date with relevant topics (and see international colleagues) in these difficult times.”

“The webinars give me a platform to learn valuable information from other CiMAM members museum professionals.”

“Sincere comments from the panelists were very appreciated.”

“Very dynamic and interesting speakers!”

“A consideration of the role that the Committee can play in supporting the work of our community of contemporary art museum professionals”

“A very informative and well-run discussion. Thank you! The reminder at the end of similarities between the situation in E. Europe and elsewhere as much as of the distinguishing features of museums in former socialist countries was quite timely. Some distinction should also, perhaps, have been made between Titoist, ‘non-aligned’ Yugoslavia, and other countries in the region. All in all, though, it was an excellent debate.”

CiMAM 2021
ANNUAL CONFERENCE
5-7 NOV 2021

MUSEUMS IN TIMES
OF XENOFOBIA
AND CLIMATE EMERGENCY

UNDER PRESSURE UNDER PRESSURE
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MUZEUM SZTUKI
W ŁODZI / POLAND

NOMUS NEW ART MUSEUM /
BRANCH OF THE NATIONAL
MUSEUM IN GDANSK / POLAND

Annual Conference

Under Pressure. Museums in Times of Xenophobia and Climate Emergency

The CiMAM 2021 Annual Conference was held in Lodz and Gdansk, Poland on November 5–7, hosted by Muzeum Sztuki in Lodz and the NOMUS New Art Museum/Branch of the National Museum in Gdansk. An optional post-conference tour was organized to Warsaw on November 8-9.

For the first time in CiMAM's history, this year the conference offered a hybrid format with the programs adapted to physical and virtual scenarios, to facilitate access and attendance for all CiMAM audiences.

CiMAM's 2021 Annual Conference was attended by 150 members, with another 100 online - a total of 250.

In 2021, 50 professionals residing in 32 different countries were awarded support to attend the Annual Conference through the CiMAM Travel Grant Program – 23 attended onsite and 27 joined virtually.

Jarosław Suchan, Director, Muzeum Sztuki in Łódź,

"The CiMAM Conference in Poland was the first such meeting since the outbreak of the pandemic. The willingness to attend the conference despite all the obstacles imposed by the pandemic regime shows that we all feel part of a global community."

RENCE
dź Gdańsk



Jarosław Suchan, Director, Muzeum Sztuki in Łódź, Poland

The three-day program included 3 keynote speakers, 8 perspective presentations, 3 panel discussions, 1 networking session, 2 workshops, as well as organized visits to the art institutions of both cities.

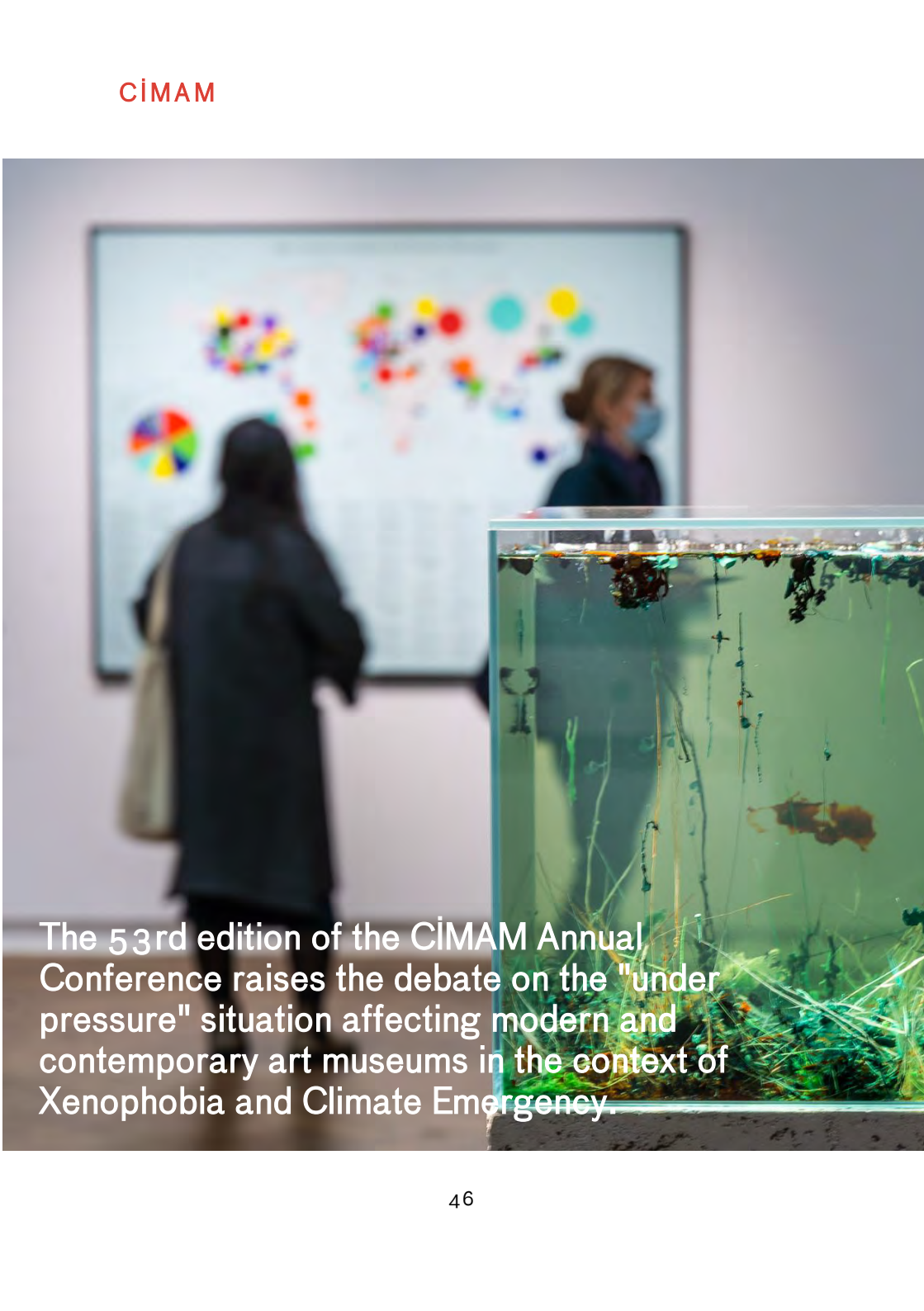
The afternoon program included visits to Muzeum Sztuki (ms1 and ms2), Centralne Muzeum Włókiennictwa, Signum Gallery, Gallery Wschodnia, NOMUS New Art Museum/Branch of the National Museum in Gdansk, European Centre of Solidarity, Green Gate, Laznia Center for Contemporary Art, and National Museum in Gdansk.

The Andel's Hotel and the European Centre of Solidarity were the reception hosts.

The Getty Foundation was the main sponsor of the virtual platform, allowing participants the possibility of attending from abroad.

The Spanish Ministry of Culture and Sports was a project supporter contributing to the organization of the Annual Conference.

SAHA Association, İstanbul supported the participation at the Annual Conference of Pelin Tan, Senior Researcher, Center for Arts, Design, and Social Research, Boston, Prof. Faculty of Fine Arts, Batman University, Turkey, and perspective speaker on Day 3.



The 53rd edition of the CiMAM Annual Conference raises the debate on the "under pressure" situation affecting modern and contemporary art museums in the context of Xenophobia and Climate Emergency.

Warsaw Post-conference Tour (November 8–9)

The post-conference tour to Warsaw on November 8–9 included visits to Museum of Modern Art, Ujazdowski Castle Centre for Contemporary Art, Museum of Warsaw, BWA Warsaw, Monopol Gallery, Raster Gallery, Foksal Gallery Foundation Exhibitions Bureau, Edward Krasinski's and Wanda Czelkowska's studios, POLiN Museum of the History of Polish Jews, the Starak Family Foundation | Spectra Art Space, and Zachęta – National Gallery of Art. Mr. Jerzy Starak and the Museum of Modern Art, Warsaw were the reception hosts.

Keynote speakers included

Dipesh Chakrabarty, Lawrence A. Kimpton Distinguished Service Professor of History, The University of Chicago, Chicago.

T.J. Demos, Patricia and Rowland Rebele Endowed Chair in Art History and Visual Culture, and Director of the Center for Creative Ecologies, UC Santa Cruz; Santa Cruz.

Maristella Svampa, writer, sociologist, Dina Huapi.

Perspective presentations included

Alex Baczynski-Jenkins, artist and choreographer, Berlin/Warsaw.

Binna Choi, Director, Casco Art Institute: Working for the Commons, Amsterdam.

Jarosław Lubiak, Dr. Art College, Szczecin.

Oleksiy Radynski, filmmaker and writer, Visual Culture Research Center, Kyiv.

Joanna Sokolowska, Curator, Muzeum Sztuki, Lodz.

Pelin Tan, Senior Researcher, Center for Arts, Design and Social Research, Mardin.

Hilke Wagner, Director Albertinum, Staatliche Kunstsammlungen Dresden, Dresden.

Otobong Nkanga, visual artist, Antwerp.

Panel moderators included

Bart de Baere, CiMAM Board member and Director of M HKA — Museum van Hedendaagse Kunst Antwerpen.

Malgorzata Ludwisiak, CiMAM Board member and Chief Curator of the Department of Modern Art at the National Museum in Gdansk.

Ann-Sofi Noring, CiMAM Board member and Vice-Chancellor/Chairman, Royal Academy/Swedish Arts Grants Committee, Stockholm.



CiMAM Grant Beneficiaries

Travel Grant Program

In 2021, CiMAM awarded 50 contemporary art curators, researchers, and museum professionals from 32 different countries to attend the CiMAM 2021 Annual Conference, in-person and online.

Titled *Under Pressure. Museums in Times of Xenophobia and Climate Emergency*, this important meeting was held in Lodz and Gdansk, Poland November 5–7, 2021 hosted by Muzeum Sztuki in Lodz and the NOMUS New Art Museum/Branch of the National Museum in Gdansk.

Grants are generously supported by the Getty Foundation, V-A-C Foundation, Byucksan Foundation, Mercedes Vilardell, Garage Museum of Contemporary Art, and the Office for Contemporary Art Norway.

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

Names and details of 2021 Grant Beneficiaries:

1. Xavier Acarín, Curator, Barcelona, Spain
2. Zeina Arida, Director, Sursock Museum, Beirut, Lebanon
3. Azad Asifovich, Curator, Ta(r)dino 6 Art Platform, Paris/Baku, France/Azerbaijan
4. Mira Asriningtyas, Curator, LIR/900mdpl, Yogyakarta, Indonesia
5. Duygu Barlas, Founder Narmanlı Sanat, İstanbul, Turkey
6. Javiera Luisina Cádiz Bedini, Researcher, Universitat de Barcelona, Spain
7. Nadejda Cervinscaia, Cultural Manager, POD, Shanghai, China
8. Hanul Cho, Curator, Researcher, Seoul, South Korea
9. Endri Dani, Artist and Researcher, ZETA Contemporary Art Center, Tirana, Albania
10. Janine Gaëlle Dieudji, Exhibitions Director, Museum of African Contemporary Art Al Maaden, Marrakech, Morocco
11. Duygu Dogan Taupitz, Exhibition Architect, Production Manager, Arter, İstanbul, Turkey
12. Dominique Domerçant, Writer, Educator, Founder and Curator, Haiti Women's Museum, Port-au-Prince, Haiti
13. Salima El Aissaoui, Cultural Mediator, Curator, Mohammed VI Museum of Modern and Contemporary Art, Sale, Morocco
14. Beatriz Escudero, Exhibitions Department, Es Baluard, Palma, Spain

15. Jaime Guillermo González Solís, Adjunct Curator, MUAC, Mexico City, Mexico
16. Michał Grzegorzek, Curator, Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland
17. Kristine Guzman, General Coordinator, MUSAC, León, Spain
18. Susanne Hætta, Author, Artist, Photographer, Vadsoe, Norway
19. Rebeen Hamarafi, Artist, Curator, Researcher, Directory of Fine Art, Sulaimanyah, Iraq
20. Giancarlo Hannud, Curator, São Paulo, Brazil
21. Lilit Hovhannisyan, Art Historian, Curator, Nikolay Nikoghosyan, Cultural Foundation, Yerevan, Armenia
22. Remy Jarry, Lecturer, Researcher, PhD, Chulalongkorn University, Bangkok, Thailand
23. Malgorzata Kaczmarek, Art Director, Chef Curator, Associate Professor, PhD in Fine Arts, IMO Gallery of Contemporary Art in Stary Sącz, Kraków, Poland
24. Anna Karpenko, Curator, Minsk, Belarus
25. Anastasiia Kharitonova, Curator of Museum Education, The State Hermitage Museum, Saint-Petersburg, Russia
26. Valentinas Klimašauskas, Curator, Writer, Vilnius, Lithuania
27. Tatiana Kochubinska, Curator, Kyiv, Ukraine
28. Inga Lace, C-MAP Central and Eastern Europe Fellow, Museum of Modern Art, New York, Riga, Latvia
29. Victoria Machipisa, Student, University of Cape Town, Capetown, South Africa
30. Ana-Maria Maciuca-Pufu, Curator, Bucharest Municipality Museum, Bucharest, Romania

31. Martina Millà, Head of Exhibitions, Fundació Joan Miró, Barcelona, Spain
32. Sabrina Moura de Araujo, Curator, Vasto/ University of Campinas, Santana de Parnaíba, Brazil
33. Riason Naidoo, Curator, Fish Hoek (Cape Town) , South Africa
34. Gabi Ngcobo, Curatorial Director, Javett Art Centre at UP, Johannesburg, South Africa
35. Varda Nisar, PhD Candidate/Researcher, Concordia University, Montreal, Canada/Pakistan
36. Marie Helene Pereira, Director of Programs, RAW Material Company, Dakar, Senegal
37. Nicole Rafiki, Artist and Curator, Oslo, Norway
38. Fernanda Ramos, Curatorial Assistant and Curator, Museo de Arte Moderno, Mexico City, Mexico
39. Marcela Romer, Cultural Director, National Historic Flag Monument, Rosario, Argentina
40. Asli Samadova, Founder, Ta(r)dino 6 Art Platform, Baku, Azerbaijan
41. Marcela Sastre, Director, Fine Arts Museum of Salta, Salta, Argentina
42. Rogerio Victor Satil Neves, Museologist and Master Student, Budapest, Brazil/Hungary
43. Alice Scope, Art Curator, Kyiv, Ukraine
44. Seda Shekoyan, Curator and Researcher, Aliq Media Armenia, Yerevan, Armenia
45. Ana Škegro, Curator, Head of Experimental and Research Department, Museum of Contemporary Art Zagreb, Zagreb, Croatia
46. Inger Emilie Solheim, Artist, Writer, Curator, Tromsø, Norway

- 47. Yuliya Sorokina, Curator, Tutor, PhD, Asia Art+ Public Foundation, Almaty, Kazakhstan
- 48. Alexandra Stock, Creative Director, ARCHiNOS Architecture & Heritage Preservation, Cairo, Egypt
- 49. Krisztián Gábor Török, Curator, Budapest, Hungary
- 50. Zoe Yeh, Curator, Honggah Museum, Taipei, Taiwan.



Outstanding Museum Practices Award



Outstanding Museum Practices in a Time of Global Crisis


As part of CiMAM's mission to promote knowledge and exchange, learning from one another during the current global crisis has become an urgent priority. The crisis of the COVID-19 pandemic was also the crisis of climate emergency, social inequality, and an imminent, if not already current, financial crisis.

The deadline to submit nominations was September 30, 2021. CiMAM received 16 nominations.

In November 2021, CiMAM announced the winner of the [Outstanding Museum Practices Award](#), which in this first edition recognized the work of museums in response to the consequences of the Global Pandemic.

After the first round of voting by CiMAM members, CiMAM Board members selected the [Queens Museum, New York](#) to receive this inaugural award. In addition, the jury gave special mentions to 3 of the 16 submitted nominations.

Special mentions went to Sheikh Faisal Bin Qassim Al Thani Museum, Qatar; CHAT–Centre for Heritage, Arts and Textile, Hong Kong, and CA2M Centro de Arte Dos de Mayo, Móstoles, Madrid, Spain.



"The award is intended to be a source of inspiration over time, where professionals can undertake a reflection and approach to the challenges in our specific contexts, and that affect our community on a global and planetary scale"

Suzanne Cotter, CiMAM Board member, and Secretary-Treasurer.
Director, Museum of Contemporary Art Australia, Sydney.

CiMAM 60th Anniversary

Since January 2021, Saskia Bos, Malgorzata Ludwisiak, Suhanya Raffel, and Mami Kataoka have been working together with the CiMAM office and the ICOM headquarters archivist in Paris to prepare the commemorations of CiMAM's 60th Anniversary due in 2022.

To celebrate this occasion, CiMAM is preparing a publication consisting of a series of commissioned texts and interviews with individuals who have played a key role in CiMAM. Some of them are former presidents and secretary-treasurers of CiMAM, others are patrons or travel grant funders and also members who have been part of CiMAM for many years. The interviews will be also extended to artists who have been invited to speak at the CiMAM Annual Conference.

This publication and interviews aim to highlight the evolution of CiMAM and the modern and contemporary art museum sector through these testimonies.

In 2021, CiMAM called on its members to contribute to the history of CiMAM by sending their best memories, documents, and photos.

We are grateful to those committed members of CiMAM who have sent their materials, helping us build CiMAM's visual archive.



“Besides the essential need for viable policy measures, our duty as artists, curators, and museum professionals is to advocate for more inclusive spaces and platforms that create a safe and welcoming environment for all.”

CIMAM 2021 grantee Janine Gaëlle Dieudji, Exhibitions Director, Museum of African Contemporary Art Al Maaden, Marrakech, Morocco. [Read all Travel Grant Reports here.](#)

Finance: 2021 Accounts

The fifteen members of the Board work voluntarily 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 2021, despite the COVID-19 crisis, CiMAM was financially in a healthy position.



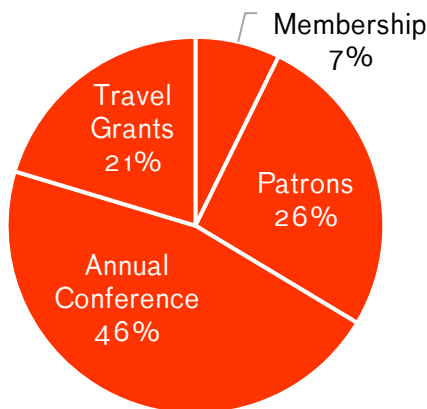
Breakdown of Income

CiMAM's main sources of income are:

- Membership: 7,721.82 €
- Patrons: 27,965.00 €
- Annual Conference: 48,872.03 €
- Travel Grant Funding: 21,611.58 €*

*These funds (44,220.73 €) were also spent in 2020. They were from the Getty Foundation and OCA Norway and were transferred in 2020 for the Travel Grant Program, and were finally spent in 2021.

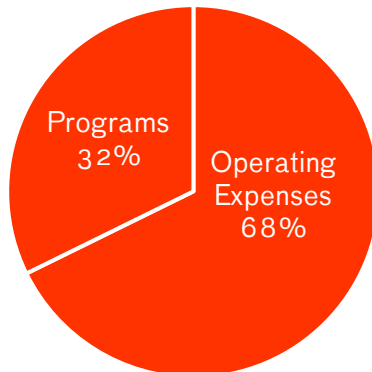
In 2021, CiMAM has received a lower income from the Annual Conference compared to previous editions.



Breakdown of Expenses

CiMAM's main expenses are:

- Operating Expenses: 111,638.71 €
- Annual Conference
and Rapid Response Webinars: 27,106.15 €
- Travel Grant Program: 23,179.85 €
- Annual Publication: 0.00 €
- 60's Anniversary: 2,904.96 €



CiMAM

Operating Costs of CiMAM

(staff, accountant, communication, editor,
office rent, office supplies, website,
online forms, graphic design,
legal services): 111,638.71 €

Program Expenses (membership,
Annual Conference/webinars, travel grants,
publications, working groups,
museum watch program,
60th Anniversary project): 53,190.96 €



In 2021, CiMAM celebrated key dates such as *Slow Art Day*, *Women's Day*, *Museum's Day*, *UN Day to fight Violence Against Women*, and *Earth Day*.

<i>Membership Income</i>	<i>Accounts 2021</i>
<i>Individual</i>	4,201.79 €
<i>Institutional</i>	3,520.03 €
<i>Total Membership</i>	7,721.82 €
<i>Founding Patron (3,500.00)</i>	17,465.00 €
<i>Patron (3,000.00)</i>	6,000.00 €
<i>Supporter (1,500.00)</i>	4,500.00 €
<i>Total Patronage</i>	27,965.00 €
<i>Other financial income</i>	288.00 €
<i>Total Membership Income</i>	35,974.82 €
<i>Conference Income</i>	<i>Accounts 2021</i>
<i>Conference Registration</i>	47,872.03 €
<i>Conference Sponsorship</i>	1,000.00 €
<i>Total Conference Income</i>	48,872.03 €
<i>Getty Foundation* (40,000.00 € received in 2020)</i>	0.00 €
<i>OCA Norway (4,220.00 € received in 2020)</i>	0.00 €
<i>V-A-C Foundation</i>	5,000.00 €
<i>Byucksan Foundation</i>	4,118.96 €
<i>Garage MCA</i>	2,500.00 €
<i>Mercedes Vilardell</i>	5,002.62 €
<i>Spanish Ministry of Culture</i>	4,990.00 €
<i>Total Travel Grants</i>	21,611.58 €
<i>Total Conference Income</i>	70,483.61 €
TOTAL RECEIVED	106,458.43 €

<i>Operating Expenses</i>	<i>Accounts 2021</i>
Staff	46,444.80 €
VAT/Social Security Taxes	22,154.67 €
IRPF (Personal Income Tax)	10,223.90 €
Accountance	4,973.27 €
Office Supplies	2,026.86 €
Web maintenance and identity	2,908.90 €
Board Expenses	0.00 €
Office rent	16,430.00 €
Communication with members	6,182.31 €
Legal Services	0.00 €
Financial Taxes	294.00 €
Other financial expenses	46,444.80 €

<i>Total Operating Expenses</i>	111,638.71 €
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<i>Conference Expenses</i>	<i>Accounts 2021</i>
Annual Conference 2021 and Rapid Response Webinars	27,106.15 €
Total Conference Expenses	27,106.15 €

<i>Travel Grant Expenses</i>	
Expenses of 7 Funders in 2021	23,179.85 €
Total Travel Grants Expenses	23,179.85 €

Publication AC 2021	0.00 €
Total Publication Expenses	0.00 €

<i>Total Conference, Travel Grants, and Publication</i>	51,275.76 €
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TOTAL PAID	162,914.47 €
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CiMAM

	<i>Accounts 2021</i>
<i>Cashflow</i>	-56,456.04 €

<i>CiMAM's bank account status</i>	<i>Accounts 2021</i>
<i>CiMAM accounts as of January 1, 2021</i>	263,210.55 €
<i>Net Income or Loss</i>	-56,456.04 €
<i>CiMAM accounts as of December 31, 2021</i>	206,754.51 €



"This year's edition was exceptional, and one expression was constantly repeated: *to meet again in person.*"

CiMAM 2021 Annual Conference, Poland

Press and International Visibility

The communication strategy for 2021 was focused on providing the projects of the different working groups with their own visual identity, a personalized communication strategy to disseminate the content, and activation of daily and more interactive dialog with the online public.

In 2021, CiMAM generated media coverage of 118 news items published in 29 countries.

Of these 118 news items, 33 featured CiMAM in the headline.

We have achieved significant notoriety with 18 appearances in international art media such as *Artforum*, *Art Review*, *Artnet*, *The Art Newspaper*, *Artnews*, and influential national media such as *El País* (Spain), *Infobae* (Argentina), *Bijutsutecho* (Japan), *RTVSLO* (Slovenia), *Wyborcza* (Poland), among others.

The most covered topics in the press were the news related to:

- Annual Conference (42)
- Museum Watch (19)
- Travel Grants (16)
- Toolkit on Environmental Sustainability (11)
- About CiMAM (9)
- Outstanding Museum Practices Award (8)

Through this exposure, we continue to position CiMAM among the reference groups and debates in the museum sector.

In addition, we will continue working to give visibility to CiMAM projects and initiate a series of collaborations with travel grant members and other CiMAM members to offer them international visibility by participating in interviews or topics of discussion on social networks.

Some of the articles and interviews published in 2021:

Clarín: "Balance of museums in 2021." Article dedicated to the topics discussed at the CiMAM Annual Conference.

El País: "Museums want to be green." Interview with Mami Kataoka and Frances Morris on the Toolbox on Environmental Sustainability in Museum Practices.

Finestre Sull'Arte: Article by Suhanya Raffel on sustainable practices in museums.

Tendencias del Mercado del Arte: Interview with Bart de Baere, Rhana Devenport, and Agustín Pérez Rubio.

CiMAM

In summary, 2021 was a successful year in terms of communicating with CiMAM's audiences and engaging new ones:

CiMAM increased the debate with its audiences with 13 more topics of discussion versus the 8 topics we activated in 2020.

CiMAM published an average of 216 posts on social media with a reach of 235,661 users, 17% more than in 2020.

CiMAM launched 11 press releases against 9 last year.

CiMAM increased the number of social media followers by 1,032 new people, 18% more than in 2020.

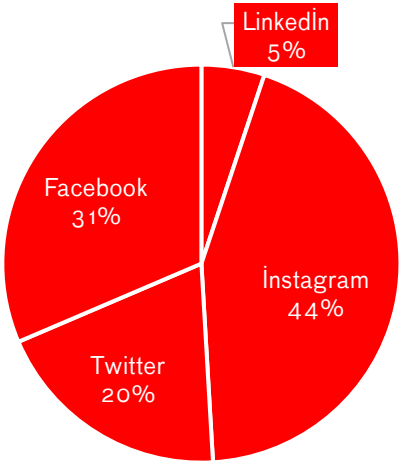
Website users increased their visiting time by 17% and the number of pages they visited by 18%.

CiMAM increased its online community by 20%.

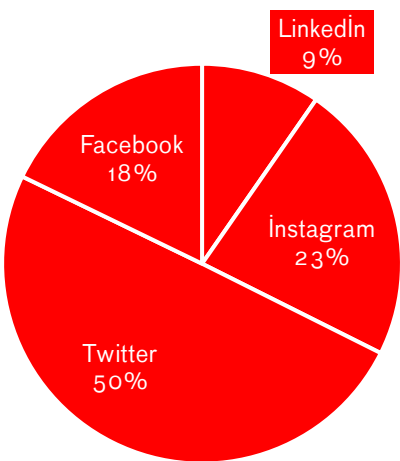
CiMAM received 10 interviews requests with CiMAM Board members.

→ Visit [CiMAM's press section at cimam.org](https://cimam.org) to read the latest media appearances and the complete press clippings dossier 2021.

Engagement by Media



Reach by Media





CiMAM 2021 Travel Grantees, CiMAM Board Members, and Grant Funders.

Acknowledgments

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

CiMAM is extremely grateful to its generous patrons – 10 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

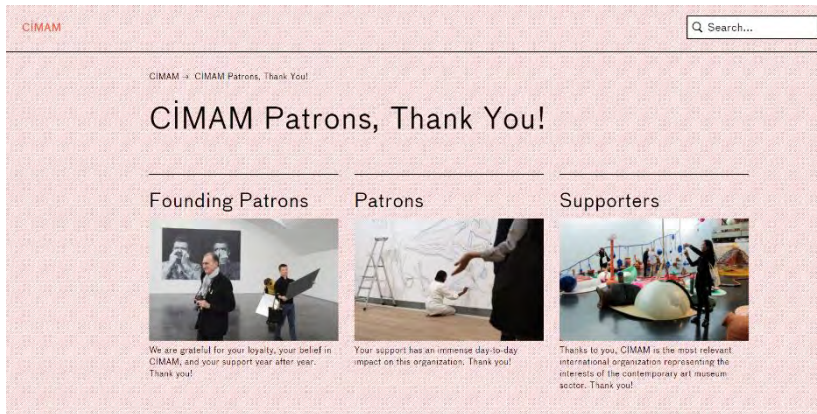
CiMAM Patrons

Mori Art Museum, Tokyo, Japan
Claudio Engel, Santiago, Chile

CiMAM Supporters

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

We are indebted 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 beloved patrons to learn more about the spirit and aims, as well as the background and motivations behind their mission and relationship with contemporary art and museums.

CiMAM Travel Grant Funders

The Getty Foundation, Los Angeles
 V-A-C Foundation, Moscow
 Byucksan Foundation, Seoul
 Mercedes Vilardell, London/Mallorca
 Garage Museum of Contemporary Art, Moscow
 OCA – Office for Contemporary Art Norway, Oslo
 Spanish Ministry of Culture, Madrid

CiMAM Board Members

The fifteen members of the Board work voluntarily throughout their three-year tenure.

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

Suzanne Cotter, *Secretary-Treasurer of CiMAM*, Director, Museum Contemporary Art Australia, Sydney, Australia.

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, Artist and Curator, Kimberley, South Africa.

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

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

Malgorzata Ludwisiak, Chief Curator, Department of Modern Art, National Museum in Gdansk, 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
and Production

Mireia Azuara
CiMAM Press and
Communication

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CiMAM — International Committee of Museums and Collections of Modern Art

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