

CiMAM

2022

Annual Report

CiMAM — International Committee of
Museums and Collections of Modern Art

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Letter from Suhanya Raffel President of CiMAM



Suhanya Raffel, Director, M+, Hong Kong

It is my great pleasure to write this message as the new President of CiMAM for the current three-year term (2023–25), a position to which I was elected by the members of the Board this past November at the end of the CiMAM Annual Conference in Palma de Mallorca, Spain.

CiMAM

I am honored and excited to work together with my fellow Board members to contribute to our modern and contemporary art museum community as we continue to face complex times.

During the last year, so many projects have served as reminders of the important challenges that the contemporary art museum sector is encountering today, as well as the significant role that CiMAM has as a collective force to bring together professionals from around the world and contribute with insight to ensuring positive futures for our institutions and professional colleagues.

In 2022, we celebrated a milestone for our organization, the 60th anniversary of CiMAM founded in 1962. When we look back at the history of CiMAM, we see how the changes that CiMAM has undergone reflect the evolution of the museum's needs over these last six decades. Changing slowly but firmly from a European-American-centered view to a more global, inclusive, and diverse community of museums.

Fortunately, today we can talk of a post-pandemic time, however, many museums are still struggling with the consequences of long and strict restrictions, and budget cuts resulting in staffing and governance challenges. During these two difficult years, three crucial issues emerged that urgently needed to be addressed: sustainability, governance, and diversity.

On sustainability, CiMAM launched in 2022 a survey to assess the commitment of the international museum community

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to achieving some of the SDGs of the UN Agenda 2030. In 2023, we will release the results of this study, while continue encouraging change by sharing the resources to inspire and help museums to move forward in achieving the 2030 UN Agenda's goals. One of the immediate actions is to keep updating the *CiMAM Toolkit for Environmental Sustainability in Museum Practice*.

In terms of governance, the extraordinary work of the Museum Watch committee continues to assist modern and contemporary art museum professionals in critical situations that undermine their ability to conduct their professional practice to continue international standards of good practice is noteworthy. In 2022, INTERCOM and CiMAM launched the *Museum Watch Governance Management Project* as a special ICOM initiative to help the museum community address management challenges more effectively. And as a result of this project, CiMAM released *A set of Governance Clauses for Museum Ethics to protect and support museums and their staff*. To continue strengthening our relationship with ICOM through practical projects of common interest, will continue to be one of our goals in 2023.

The critical adjustments made to the CiMAM's membership fee structures further promote inclusiveness among the international community of museum professionals so that everyone can join CiMAM. Regarding diversity, the representation of 84 countries among our members, and myself as the sixth woman to chair CiMAM, represents a symbolic change that is emblematic of our collective CiMAM values.

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CiMAM has become in the last years a truly global organization with more than 700 affiliated professionals – a record number of members. Diversity is today a cornerstone for modern and contemporary art museums. Museums remind us who we are through our collections and increasingly through the cultures we promote in our museums. Despite the progress done, there is still a long way to go. Listening, incorporating different voices into the debates, and giving visibility to the diversity of professionals from underrepresented regions, especially from Africa, is one of CiMAM's strategic goals for this three-year term.

As we start a new membership term, I would like to thank our esteemed colleagues, our members of CiMAM, for their continued affiliation and active involvement with CiMAM's programs, and for bringing their expertise to this global professional community.

I conclude this letter to express, on behalf of the entire CiMAM Board, my sincere gratitude to our driving force: our Major Patrons, Founding Patrons, Patrons, and Supporters, as well as our in-kind e-card partner, for their loyal and crucial support to CiMAM. Thank you!

Warm regards,

Suhanya Raffel
President of CiMAM 2023-25
Director, M+, Hong Kong



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 2022 Key Figures

741 members	→	455 individual / 286 institutional
17% increase	→	in membership from the last 3-year term (2017-2019 ended with 633)
85 new members	→	656 renewals
53%	→	are directors of museums and professionals in leadership positions
71% women	→	29% men
84 countries	→	represented in CiMAM's membership
9,872 followers	→	49% more followers and newsletter subscribers than in 2021
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 of African Art,
Brooklyn Museum, New
York, USA



Board Elections, November 2022

Every three years, CiMAM members choose their representatives by exercising their right to vote.

The CiMAM Board is an active and dynamic group of 15 members that serve voluntarily to represent the interests of CiMAM.

During their three-year tenure, the members of the Board are in constant contact through e-mail conversations that are coordinated by the executive team of CiMAM. The President and the Secretary-Treasurer are the busiest board members. They oversee the everyday operations and projects of CiMAM.

Some of the Board functions are running working groups and contributing to the development of the different programs, recruiting new members, ensuring the committee's financial success by identifying funding opportunities, and representing CiMAM and its membership within the profession worldwide. The Board is also encouraged to attend the Annual Conference each year and to actively participate by leading the different sessions and panel discussions proposed.

Any member of CiMAM who is an active museum professional or former museum professional (with at least 5 years of museological career), a curator, or an academic museologist is eligible for election to the Board.

CiMAM

The CiMAM office received the nominations from candidates to the Board until mid-September. CiMAM Members cast their votes online during the month of October, and onsite during the Annual Conference in Palma.

The newly elected Board, along with the outgoing - both online and onsite, and some by proxy - elected the new President and Secretary-Treasurer and informed CiMAM members of the results of this election at the farewell dinner in Palma.

→ Refer to the [CiMAM bylaws](#) for a full description of the President, Secretary-Treasurer, and Board's roles and responsibilities, as well as how is the Board constituted.



Board Board 2023–25



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



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



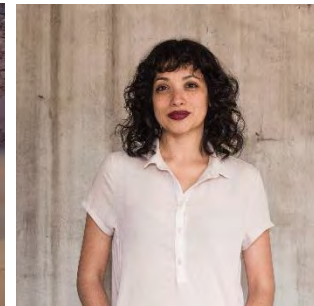
Zeina Arida
Director, Mathaf
(Arab Museum of
Modern Art), Doha,
Qatar



Suzanne Cotter
Director, Museum of
Contemporary Art
Australia, Sydney,
Australia



Joselina Cruz
Director/Curator,
Museum of
Contemporary Art and
Design (MCAD)
Manila, Philippines



Amanda de la Garza
Director, MUAC,
Mexico City, Mexico



Leevi Haapala
Director, Museum of
Contemporary Art
Kiasma / The Finnish
National Gallery,
Helsinki, Finland



Malgorzata Ludwisiak.
Chief Curator,
Modern Art
Department, National
Museum in Gdansk,
Gdansk, Poland



Clara Kim, Chief
Curator & Director of
Curatorial Affairs, The
Museum of
Contemporary Art,
Los Angeles, USA



Chus Martínez
Director, Institute Art
Gender Nature, Basel,
Switzerland



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



Agustín Pérez Rubio
Independent Curator,
Madrid, Spain



Kamini Sawhney
Director, Museum of Art
& Photography,
Bangalore, India



Kitty Scott. Independent
Curator, Ottawa,
Canada



Yu Jin SENG. Deputy
Director (Curatorial &
Research), National Gallery
Singapore, Singapore

Honorary Members 1962–2022

Tuula Arkio
Helsinki, Finland

Mami Kataoka
Tokyo, Japan

Zdenka Badovinac
Ljubljana, Slovenia

Elizabeth Ann Macgregor
Sydney, Australia

Manuel J. Borja-Villel
Madrid, Spain

Bartomeu Marí
Ibiza, Spain

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

Thomas Messer
(1920–2013)
New York, USA

María de Corral
Madrid, Spain

Richard Oldenburg
(1933–2018)
New York, USA

David Elliott
Berlin, Germany

Suzanne Pagé
Paris, France

Rudi Fuchs
Amsterdam, Netherland

Alfred Pacquement
Paris, France

Olle Granath
Stockholm, Sweden

Margit Rowell
Paris, France

Jürgen Harten
Berlin, Germany

Patricia Sloane
Mexico City, Mexico



CiMAM Patronage

We are **immensely grateful** to our patrons who have renewed their support to CiMAM in 2022, despite the challenges caused by the COVID pandemic and the Russian invasion of Ukraine. CiMAM is a largely volunteer-driven organization and it relies heavily on their support. Thank you!

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

With your support, we are able to continue our mission of advancing the understanding and appreciation of these vital institutions around the world. As patrons of CiMAM, your contribution helps us to continue our work in the following areas:

- Advocating for the rights of museums and their collections.
- Facilitating international exchange and collaboration among museums.
- Providing professional development opportunities for museum professionals.
- Organizing conferences and webinars to foster the discussion of current issues in the field.

CiMAM

In 2022, we were delighted to welcome to CiMAM one new Major Patron, **Azcuy Foundation in Buenos Aires**, and a new Supporter, **SAHA—Supporting Contemporary Art from Turkey**.

Besides, we initiated a five-year sponsorship with **MuseumsAnywhere**, CiMAM's new e-card membership provider, helping us continue moving to a more sustainable operational model.

And we were truly honored to receive support from the **Getty Foundation** for the production of CiMAM's 2022 Rapid Response Webinars. They were possible thanks to their Connecting Professionals/Sharing Expertise initiative.

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. **Visit CiMAM's website to learn more about the individuals and institutions that support CiMAM's operations and programs** through the interviews we conducted with them.

*Thank you for your loyalty and enthusiasm.
Your support is the driving force that makes
CiMAM possible.*

Major Patrons

Azcuy Foundation, Buenos Aires, Argentina

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

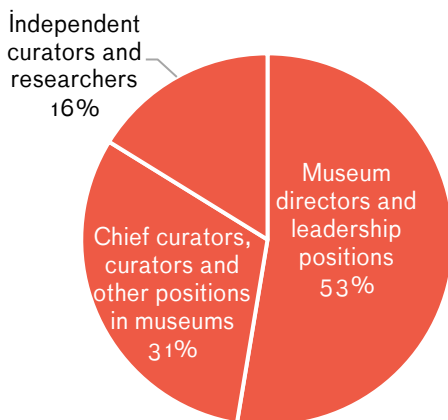
SAHA—Supporting Contemporary Art from Turkey

Membership Program

Our organization is based on a membership program.
CiMAM ended 2022 with 741 members.

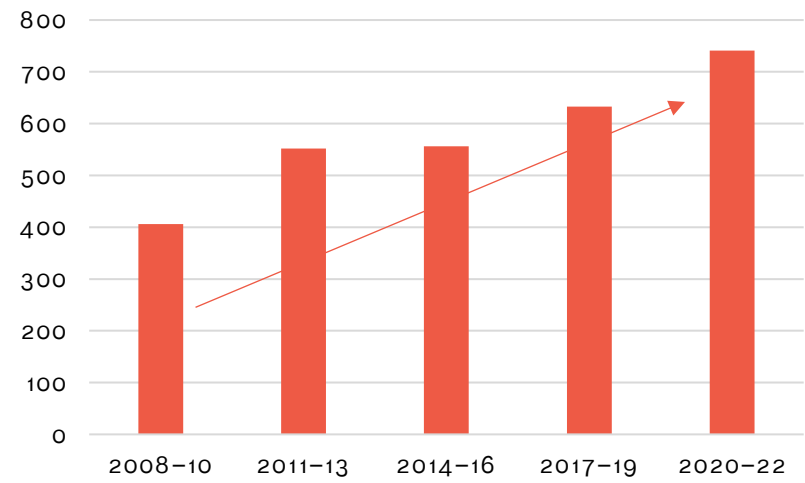
CiMAM members are directors and curators working in modern and contemporary art museums, collections, and archives.

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.

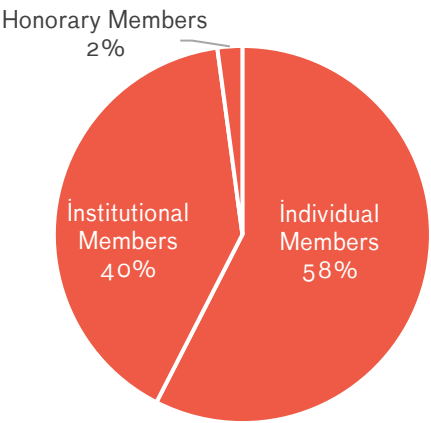


CiMAM

In 2022, CiMAM ended the year with 13% more members than in December 2021, and 17% more than in 2019.



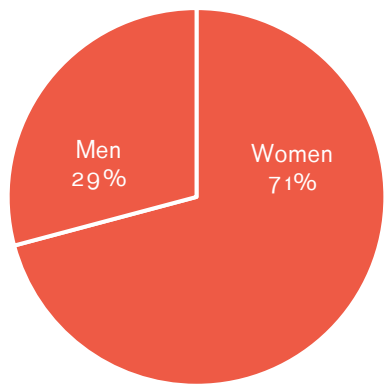
CiMAM members comprise the following categories:



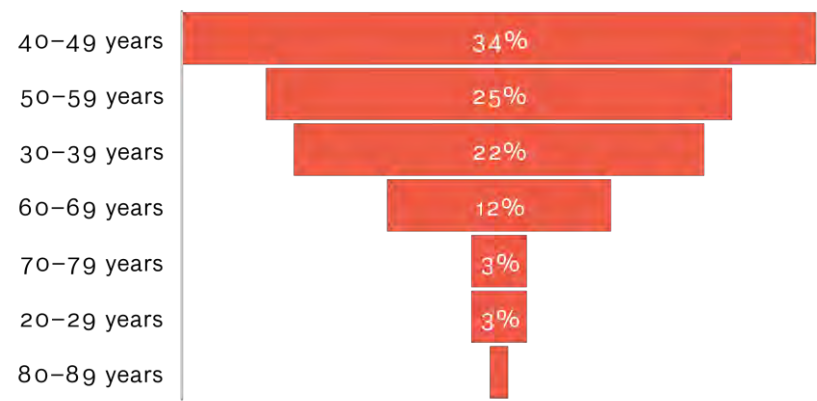
*Total Institutional Memberships: 76

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From a quantitative point of view, there is a higher number of women (525) than men (216) 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.



Our members are curators and museum professionals based in 84 different countries.

Spain	48	Italy	8	Latvia	2
Australia	47	Philippines	8	Lithuania	2
USA	46	United Arab Emirates	7	Panama	2
Germany	45	Canada	6	Portugal	2
China	33	Indonesia	6	Qatar	2
United Kingdom	32	Morocco	6	Vietnam	2
Argentina	30	Hungary	5	Albania	1
Japan	30	South Africa	5	Azerbaijan	1
Poland	30	Bosnia and Herzegovina	4	Cambodia	1
Switzerland	23	India	4	Czech Republic	1
France	21	Ukraine	4	D. Rep. of Congo	1
Netherlands	18	Luxembourg	3	Ethiopia	1
Sweden	17	Israel	3	Greece	1
Belgium	15	Lebanon	3	Haiti	1
Brazil	15	Macedonia	3	Honduras	1
Denmark	15	Serbia	3	Iceland	1
Norway	15	Slovenia	3	Iraq	1
Russia	15	Sri Lanka	3	Kazakhstan	1
Finland	14	Thailand	3	Kenya	1
South Korea	13	Armenia	2	Liechtenstein	1
Mexico	12	Chile	2	Luanda	1
Romania	12	Cuba	2	Mali	1
Turkey	11	Ecuador	2	Monaco	1
New Zealand	10	Egypt	2	Mongolia	1
Singapore	10	Georgia	2	Nepal	1
Taiwan	9	Ireland	2	Peru	1
Austria	8	Jordan	2	Senegal	1
Croatia	8	Kyrgyzstan	2	Zimbabwe	1



New CiMAM membership fees aligned with the ICOM scheme

CiMAM (Annual) Membership Fees	Group A	Group B	Group C	Group C
Individual Member				
	60€	40€	23€	14€
Institutional Member				
Operating budget < €30,000 (3 cards)	216€	173€	128€	96€
Operating budget: €30,000 - €100,000 (4 cards)	288€	230€	170€	128€
Operating budget: €100,000 - €1,000,000 (5 cards)	360€	288€	213€	160€
Operating budget: €1,000,000 - €5,000,000 (6 cards)	432€	346€	256€	192€
Operating budget: €5,000,000 - €10,000,000 (7 cards)	504€	403€	298€	224€
Operating budget > €10,000,000 (8 cards)	576€	576€	576€	576€
Institutional card:	72€	58€	43€	32€

During the CiMAM 2021 General Assembly held in November in Gdansk, Poland, the CiMAM Board announced the plan to update the membership fees and scheme to start implementing them in the next three-year membership term: 2023–25.

This initiative responds to CiMAM's purpose of being more equitable and inclusive with fees adjusted to the different geoeconomic realities of professionals worldwide.

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In November 2022, CiMAM members approved at the General Assembly held in Mallorca, Spain, the new update in CiMAM's membership rates, which consists of aligning with ICOM and using the same criteria of membership fees by countries, according to Gross Domestic Product (GDP) per capita by Purchasing Power Parity (PPP), guaranteeing equal access to CiMAM for all professionals around the world.

The new fees were promoted and communicated to CiMAM members months in advance of being approved, for the revision of CiMAM members.



Victoria Noorthoorn, CiMAM Board Member and Director, Museo de Arte Moderno de Buenos Aires, led the change in CiMAM membership fees.

The new scheme proposes two membership types with a more diversified range of rate groups:

- To Individual Members, CiMAM will offer 4 different fees according to the GDP PPP of their country.
- To Institutional Members, CiMAM will offer 6 different fees according to the GDP PPP of their country and the operating budget of the museum/institution.

CiMAM new e-cards!

Since May 2022, CiMAM members receive an email with a link to download MuseumAnywhere's app and save the e-card in their ios and android wallets in a very quick and straightforward process. You only need the link and your membership ID.

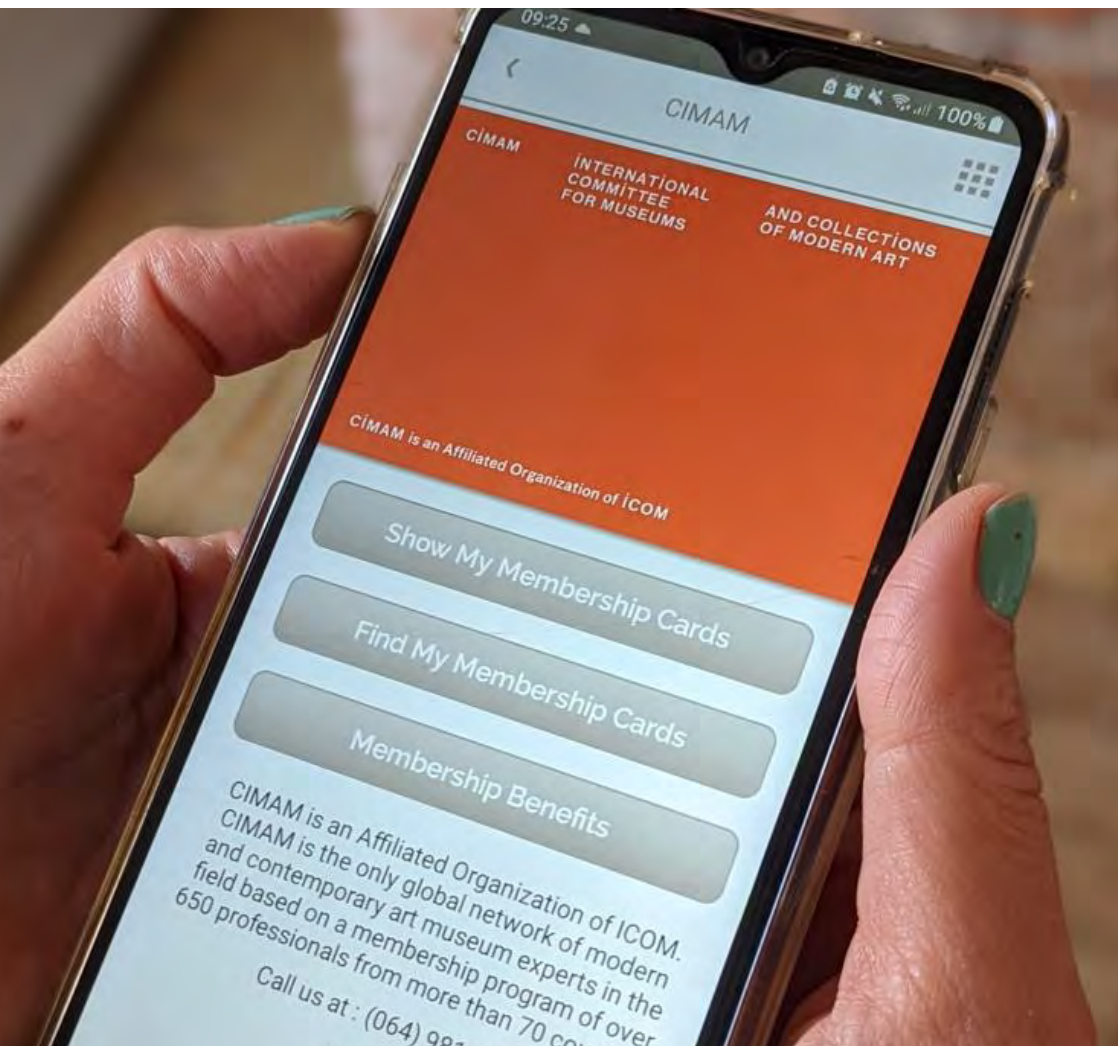
A fully digital and sustainable version of the PVC card is now available on your smartphone with this environmentally-friendly initiative.

With no printing or physical mailing, this solution will be updated every year with your consent, automatically on your phones.

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CiMAM's new e-card allows our members Free admission to modern and contemporary art museums, collections, and biennials worldwide that adhered to CiMAM's Free Admission Program.

→ CiMAM's e-cards are proudly supported by MuseumAnywhere, CiMAM's e-card preferred provider.



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CiMAM's new fiscal address at MACBA

For the past 10 years, CiMAM's residence has been in Fabra i Coats, owned by the City Council of Barcelona. The agreement expired, and in 2022, CiMAM signed an agreement with MACBA – Museu d'Art Contemporani de Barcelona to establish the fiscal and social address of CiMAM at their premises.

If you visit Barcelona, the executive team will be glad to meet you here!



CiMAM at ICOM 2022 General Meeting, Prague

In August 2022, CiMAM presented two sessions at the ICOM General Meeting in Prague, representing the collective interests and challenges of museums and collections of modern and contemporary:

→ ***Museums of Modern and Contemporary Art: Developing Strategies for Change and Empowerment***

On Monday August 22, CiMAM addressed the relevance and impact of modern and contemporary art museums when understood and managed, as agents of change for the development of societies around the world.

With an introduction by CiMAM President (2020–22), Mami Kataoka, on the Board's initiatives undertaken to respond to the concerns and challenges faced by CiMAM's professional community, followed by a diversity of 20 case studies organized around the core values supported by CiMAM such as education, social integration, health, and economic development, freedom, solidarity, equality, inclusion, accessibility, and sustainability.

Panelists and topics:

“New Museums and Museum Models that further Economic Development” by Mami Kataoka.

“Education, Outreach Social Integration and Wellbeing as developed by Museums of Modern and Contemp Art” by Victoria Noorthoorn.

“Postcolonial/Decolonial Practices in Museums” by Ernestine White-Mifetu.

“Solidarity, Climate Change, and Environmental Sustainability in Museums of Modern and Contemporary Art” by Malgorzata Ludwisiak.

→ ***Museum Governance – Something to Watch***

On Tuesday August 23, Goranka Horjan, Chair of INTERCOM, and Bart De Baere, CiMAM Board Member, introduced the “Museum Watch Governance Management Report” produced by INTERCOM and CiMAM Museum Watch (working group Chaired by Bart de Baere) while Ian King and Annick Schramme presented the outcomes of the project.



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.

In 2022, there were seven active working groups:

- 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 60th Anniversary

Museum Watch Program

The 2020–22 Museum Watch Committee consisted of six Board members of CiMAM – Bart De Baere (Chair), Calin Dan, Sarah Glennie, Malgorzata Ludwisiak, Victoria Noorthoorn, and Eugene Tan. The group met regularly online (biweekly on Fridays for 30 minutes) 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 generate deeper understanding within the field, by analyzing and discussing cases in MWC, leading up to documentation that will be then archived by CiMAM.
- to uphold ethical principles, good governance, and best practices for modern and contemporary art museums, including codes and guidelines pertaining to that, eventually uncovering topics for future conferences.
- to inform the CiMAM community and society at large about critical situations that impact the museums' ability to maintain their mission.
- to express concern by focusing on CiMAM principles.
- to enact support and solidarity when it appears necessary and feasible, including activism, to provide a network to support CiMAM members.

Museum Watch Actions in 2022

Anti-war petitions
and resources in
response to Russia's
invasion of Ukraine



**IN SOLIDARITY
WITH UKRAINE**

March 2022. List of practical resources for Ukrainian culture professionals and civil society and anti-war petitions in response to Russia's invasion of Ukraine.

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In 2022, the Museum Watch launched the following public statements:

February 25, 2022. [A Message from CiMAM in support of Ukrainian museum professionals](#). CiMAM expresses its absolute condemnation of the invasion of Ukraine by military forces from the present Russian regime. We ask all members of CiMAM to actively consider ways they can act to show their solidarity with our colleagues.

March 2022. [Anti-war petitions and resources in response to Russia's invasion of Ukraine](#). List of practical resources for Ukrainian culture professionals and civil society and anti-war petitions in response to Russia's invasion of Ukraine.

March 2, 2022. [Statement on the Forced Resignation of Alistair Hudson](#). The Museum Watch Committee (MWC) expresses our deep concern regarding the forced removal of Alistair Hudson from his post as Director of the Whitworth Art Gallery, an institution under the University of Manchester.

March 10, 2022. [A Courageous Action by the staff of Moderna galerija, Ljubljana](#). We share the letter by the staff of Moderna galerija call for the dismissal of the current Director as a gesture of solidarity and support with the staff and to share with our members the details of this critical situation as it unfolds.

April 29, 2022. [CiMAM expresses its concern over the dismissal of Jaroslaw Suchan as director of Muzeum Sztuki in Lodz.](#) CiMAM expresses its concern over the dismissal of Jaroslaw Suchan as director of Muzeum Sztuki in Lodz, making public the letters sent on February 23 to the Polish Ministry of Culture and issuing a new statement.

May 3, 2022. [INTERCOM and CiMAM introduce the Museum Watch Governance Management Project.](#) CiMAM is pleased to share the report Museum Watch Governance Management Project convened and led by INTERCOM and CiMAM and produced thanks to an ICOM Special Project Grant to help the museum community address governance management challenges more efficiently.

November 3, 2022. [A set of Governance Clauses for Museum Ethics to protect and support museums and their staff.](#) These clauses are intended to address the growing vulnerabilities museums face in relation to interference, increasingly political, from their 'Founders' or 'Governing Bodies' which can undermine the Museum's mission and values and their ability to operate with the curatorial independence required to create an open space in civil society.

November 14, 2022. [Kurt Schwitters Merzbau.](#) The Board of CiMAM (2020-22) is responding to the current

sensitive situation regarding the future of the Merz Barn and in the context of its potential sale by auction.

The Museum Watch Governance Management Project

As a result of a joint research project between CiMAM and INTERCOM – the International Committee of ICOM of Museum Management (INTERCOM), in 2022, the Museum Watch Governance Program was launched. This was a special initiative of ICOM, inspired by CiMAM's existing Museum Watch Committee (MWC), to help the museum community address management challenges more effectively.

The project aimed to set international governance standards for museums and establish codes for external stakeholders to help museums survive this unprecedented crisis.

The report paid attention to reported practices in several European countries of increasing political interference in museum management, thereby reducing the autonomy of museums in professional decision-making.

With the participation of partner museums in South East and Central Europe – represented by the Regional Alliance for South East Europe (ICOM SEE) and ICOM Poland – the project explores how the professional

community can respond to an increasingly volatile and risky environment, including inconsistent interference that challenges the neutrality of museums in their knowledge-sharing role. In response to these and other forms of interference, the study argues that introducing an explicit code of governance is a key response.

Bart de Baere, Chair of CiMAM's Museum Watch Committee, and CiMAM Board Member stated: "Governance principles and governance deficits are not specific to contemporary art museums. However, this is where the response of CiMAM, which is part of the ICOM ecosystem, comes in. Therefore, it seemed logical that CiMAM's Museum Watch Committee approached INTERCOM to begin focusing on ideas, issues, and practices related to governance and leadership in the museum context. The whole plan then became an ICOM Special Project".

INTERCOM and CiMAM initiated the project to monitor trends and to see how the professional community can respond to the growing risks. A team of experts, including researchers Ian King and Annick Schramme, carried out the surveys and interviews that have helped map national and regional constraints to harness the creative potential of museums. Read the full report and the main research outcomes at [cimam.org > Museum Watch Actions](https://cimam.org/Museum-Watch-Actions).

CiMAM proposes a set of Governance Clauses for Museum Ethics to protect and support museums and their staff in times of crises

CiMAM's Museum Watch Committee noted in its reflections on situations of crisis that the core of the problem was often a lack of clarity in governance matters. It contacted two of the standing committees of ICOM, ETHCOM, responsible for the Ethical Code, and INTERCOM, the committee dealing with Museum Management.

This led to the publication Museum Watch Governance Management Project (ICOM, 2022). The set of clauses presented in this document results from that CiMAM/INTERCOM research. Read the clauses at cimam.org > [Museum Watch Actions](#)



CiMAM Museum Watch Committee (2020–22) was integrated by:

Bart de Baere, Director, M HKA, Museum of Contemporary Art Antwerp, Belgium.

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

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

Malgorzata Ludwisiak, Chief Curator, Department of Modern Art, National Museum in Gdansk, Poland.

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

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

Sustainability and Ecology in Museum Practice

The 2022 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.

Take part in CiMAM's survey on the SDGs tackling Climate, Social and Economic Sustainability in the Museum Practice

#MuseumSustainability

Climate, Social, and Economic Sustainability: How do Modern and Contemporary Art Museums Act to Achieve the Sustainable Development Goals. A report by CiMAM

According to the COP26 meeting conclusions, the fight against climate change must also encompass the balance of social and economic inequalities, at all levels, from the individual, through the community, to the national and international.

In May 2022, CiMAM's launched a survey aimed to provide an overview of the status and progress of modern and contemporary art museums and cultural institutions towards achieving the 2030 Agenda of the United Nations SDGs (Sustainable Development Goals).

The report will link the SDGs (Sustainable Development Goals) with the museum's core values and allows CiMAM to broaden its approach in promoting sustainable practices in museums' social and economic fields to its members.

By promoting innovative solutions, amplifying the voices of marginalized groups, and being a leading educational institution, museums will achieve the inclusion of all members of society in the fight against climate change.

This study has been carried out to obtain a quantitative vision on a global scale. The 9 SDGs selected

are closely linked to museum practice and address the goals of inclusion, education, equality, diversity, environment, green economy, and dignity at work, among others.

Professionals from the modern and contemporary art museum sector from seven continents have participated in the study, with professional profiles ranging from Museum Directors, Independent Curators, Curators and Heads of Exhibitions, Chairmen of Boards of Trustees, Presidents and Founders, Executive and Managerial Staff, Communication and Marketing, External Consultants, Sustainability Officers, Researchers, Education, and Teachers.

Three experts were invited to evaluate the survey results and give their perspectives:

SOCIAL: Quality and education, gender equality, reducing inequalities, peace, justice, and strong institutions – by Caitlin Southwick, founder, and executive Director of Ki Culture.

ECONOMIC: Decent work and economic growth, Responsible consumption and production, partnership for the goals – by Martin Müller, Professor, Department of Geography and Sustainability, University of Lausanne.

ENVIRONMENT: Climate action, sustainable cities, and communities – by Henry McGhie, founder of Curating Tomorrow.

CiMAM Sustainability and Ecology in Museum Practice Committee (2020–22) was integrated by:

Frances Morris (Chair), Director, Tate Modern, London, United Kingdom.

Suzanne Cotter, Director, Museum of Contemporary Art Australia, Sydney, Australia.

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

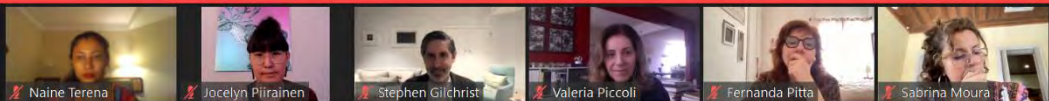
Mami Kataoka, Director, Mori Art Museum, Tokyo, Japan.

Malgorzata Ludwisiak, Chief Curator, Department of Modern Art, National Museum in Gdansk, Poland.

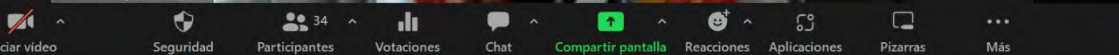
Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Argentina.

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

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



a closed system, but I wonder anyone from t
some thoughts about how the So these how
if you like, even in an attempt to open



Rapid Response Webinars

In 2022, CiMAM organized 6 Rapid Response Webinars attended by over 200 museum professionals.

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, learning, and encouraging cooperation.

Rapid Response Webinars are free of cost for CiMAM members. Non-members can attend by paying 10.00€ which 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.



Mobile, Virtual, Ephemeral: Collections of the Future?

Thursday 31 March, 17:00h CEST

March 31, 2022. Mobile, Virtual, Ephemeral: Collections of the Future? with Sofia Dourron, Timea Junghaus, The Book Lovers Collective (Joanna Zielinska & David Maroto) and Piotr Rypson. Moderated by Agustin Perez Rubio and Malgorzata Ludwisiak.



THREE VIEWS OF DIGITAL TRANSFORMATION

Thursday 30 June, 16:30 hrs. CEST

June 30, 2022. In recent years, particularly after the COVID-19 pandemic, museums and memory institutions made a significant switch to accelerate their use of digital content and new technologies.

Growing up, reaching out, and reflecting: On its 60th birthday CIMAM invites you to help influence the future

6 July 2022



July 6, 2022. CIMAM is approaching the festive commemoration of its birthday during the coming Annual Conference, this webinar has been organized with museum directors and curators of modern and contemporary art from Asia, Latin America and Europe [...].

Bringing Context Back to the Debate: Museums in the Global South and the Challenges of an All-encompassing Agenda

Thursday 28 July 2022 at 16:00hrs CEST



July 28, 2022. This Rapid Response webinar seeks to foster a contextualized discussion on the role of so-called peripheral museums in this scenario. What are the contributions of South Asian, African, or Latin American collections for the debates on decolonization/restitution?

*Art is Good for You:
Perspectives on
Museums and
Well-being*

Thursday 15 September, 14:00 hrs CEST



September 15, 2022. Since the outbreak of the Covid-19 pandemic across the world, museums have become increasingly recognized for the role they can play in addressing physical, mental, and social well-being.



*Towards a Shared Future:
Indigenous Artists +
Non-Indigenous
Institutions*

29 September, 14:00 hrs. CEST



September 29, 2022. While art institutions continue to be entangled in private, public, and political interests, today we desire to work together with Indigenous artists in relation to one another as equals, sharing resources, space, and responsibility, and to model structural change that celebrates multi-centred perspectives true to our own time.

Getty
Foundation

CiMAM 2022 Rapid Response Webinars were made possible with the support of the Getty Foundation through its Connecting Professionals/Sharing Expertise initiative.

Rapid Response Webinars will continue to be held in 2023 following the positive feedback received from CiMAM members:

"Beautiful and inspired presentations! I like to learn about what happens in other museums in the world, and the webinar helped me to learn and catch up on the news."

"Despite being from the 'global south, ' I hadn't had the opportunity of getting to know about the work being done in South America and Africa so this was very insightful."

"I liked the connection between the Museum in Brazil and the one in Senegal and how the presentation enriched each other."

"The webinar was interesting and helpful for me. I've never been to Africa. Through the webinar, I've learned about the contributions of African museums and their advantages and disadvantages."

"Diversity point of view and different experiences."

"I was most interested in being informed about such diverse, unique, and alternative ways of working with collections and exhibitions."

"I appreciate CiMAM organizing the rapid webinars, and I am always interested in all the webinars' subjects. Attending the webinars helps me to learn about what happens in other art museums. Just like an in-person

CiMAM

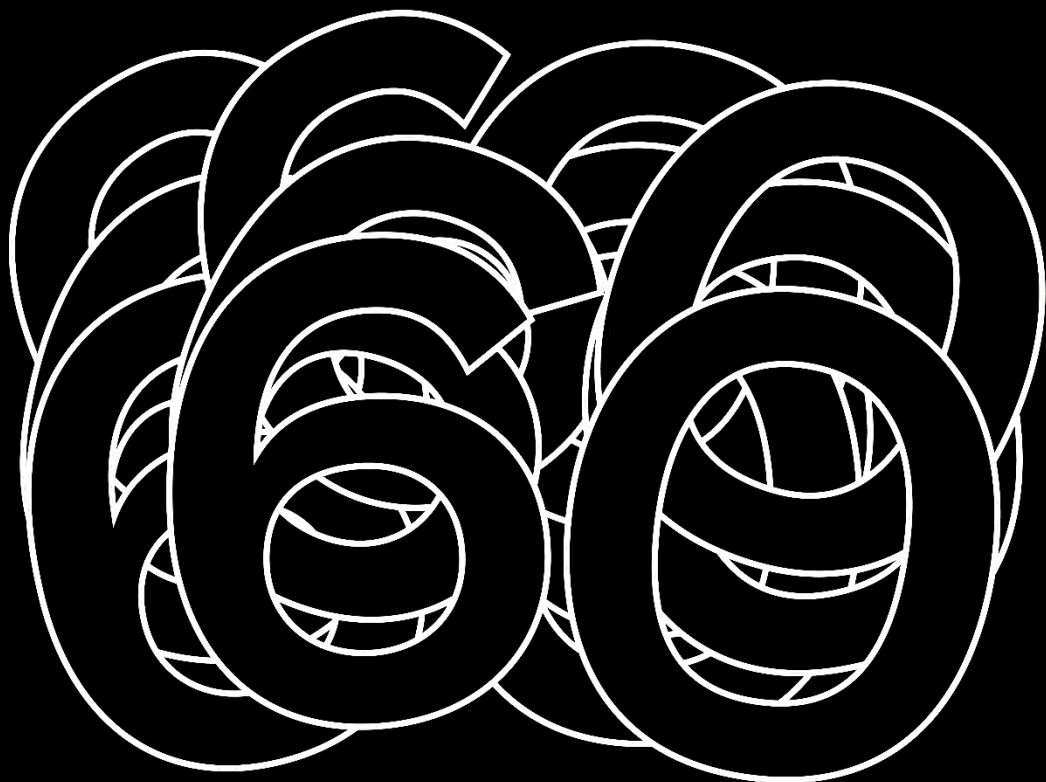
course or event, a webinar is delivered live, at a predetermined date and time. This helps everyone attending the event. Additionally, I can watch the webinar again later."

CiMAM 2022

ANNUAL CONFERENCE
11-13 NOVEMBER

THE ATTENTIVE MUSEUM

*PERMEABLE PRACTICES
FOR A COMMON GROUND*



1962-2022
60 YEARS OF CiMAM

ES BALUARD MUSEU D'ART
CONTEMPORANI DE PALMA

Annual Conference

The Attentive Museum. Permeable Practices for a Common Ground

The CiMAM 2022 Annual Conference was held in Palma, Spain on 11–13 November, hosted by Es Baluard Museu d'Art Contemporani de Palma, titled *The Attentive Museum. Permeable Practices for a Common Ground*. Two optional pre- and post-conference tours were organized to Eivissa on November 10, and to Menorca, and inland Mallorca, on November 14–15.

It was the second edition of the hybrid conference format with the programs adapted to physical and virtual scenarios, to facilitate access and attendance for all CiMAM audiences.

The CiMAM 2022 Annual Conference in Mallorca was attended by 247 professionals from 52 different countries – 20 of them online.

In 2022, 41 contemporary art curators, researchers, and museum professionals from 24 different countries were awarded support to attend the Annual Conference.

The three-day program included 2 keynote speakers, 11 perspective presentations, 3 panel discussions, 1 networking session, 2 workshops as well as

organized visits to the art institutions of Palma and its surroundings.

The afternoon program included visits to Es Baluard Museu d'Art Contemporani de Palma, Miró Mallorca Foundation, Museo Fundació Juan March, CaixaForum Palma, ALTTRA: Teresa Margolles, Galeria Fran Reus, Kewenig Gallery, Horrach Moya Gallery, L21 LAB (Polígono Son Castelló), Galeria Pelaires, Estudio Ana Laura Aláez (Inca), and Estudio Bernardí Roig (Binissalem).

This year's Annual Conference was hosted in 3 different locations:

Day 1: Friday November 11.

Es Baluard Museu d'Art Contemporani de Palma

Day 2: Saturday November 12

Casa Esment, Palma

Day 3: Sunday November 13

La Lonja de Palma

Keynote speakers included

Denise Ferreira da Silva, Prof. Dr., University of British Columbia, Vancouver, Canada.

Emily Jacir, Founder/Director, Dar Jacir for Art and Research, Bethlehem, Palestinian Territories.

Perspective presentations included

Historical perspective of CiMAM's 60 years, by Mami Kataoka, President of CiMAM and Director, Mori Art Museum, Tokyo, Japan, and Saskia Bos, Independent Curator and Critic, Amsterdam, The Netherlands.

Bart de Baere, General and Artistic Director, M HKA Museum van Hedendaagse Kunst Antwerp, and CiMAM Board Member, Antwerp, Belgium.

Meskerem Assegued Bantiwalu, Curator and General Director, Zoma Museum PLC, Addis Ababa, Ethiopia.

Iris Dressler, Codirector, Württembergischer Kunstverein Stuttgart, Stuttgart, Germany.

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

Nuria Enguita, Director, Instituto Valenciano de Arte Moderno, Valencia, Spain.

Clémentine Deliss, Associate Curator, KW Institute for Contemporary Art, Berlin, Germany.

Sandra Gamarra Heshiki, Visual Artist, Independent, Lima, Peru/Madrid, Spain.

Sethembile Msezane, Visual Artist, Msezane Studios, Cape Town, South Africa.

Lada Nakonechna, Artist, Method Fund, Kyiv, Ukraine.

Philip Rizk, filmmaker/artist, Mosireen video collective, Cairo, Egypt.

Kike España, Dr. Architect, Urban researcher, La Casa Invisible, Malaga, Spain.

Meenakshi Gopinath, Founder-Director, Women in Security Conflict, Management and Peace (WiSCOMP), New Delhi, India.

Panel moderators included

Mami Kataoka, Director, Mori Art Museum, Tokyo, Japan.

Agustín Pérez Rubio, Independent Curator, Madrid, Spain.

Manuel Borja-Villel, Director, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain.

Pre and Post Conference Tours

Pre-conference Tour to Eivissa (Ibiza). November 10. Visits included MACE Museu d'Art Contemporani d'Eivissa (Ibiza), Museu Casa Broner and Casal Solleric.

Post-conference Tour to Menorca and inland Mallorca. November 14–15. Visits included Hauser & Wirth, artists' studios of Santiago Sierra and Alicia Framis in Menorca, Susy Gomez (Campos), and Gary Hill (Palma) in Mallorca.

CiMAM's 2022 Contents Committee was integrated by:

The CiMAM 2022 Contents Committee was composed of members of the Board of CiMAM and three museum professionals from the Spanish context.

Manuel Borja-Villel, CiMAM Honorary Member, Director, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain.

Saskia Bos, CiMAM Board Member, Independent Curator, and Critic, Amsterdam, The Netherlands.

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

Mami Kataoka, CiMAM President, Director, Mori Art Museum, Tokyo.

Malgorzata Ludwisiak, CiMAM Board Member, Chief Curator, Department of Modern Art National Museum in Gdansk, Poland.

Agustín Pérez Rubio, (Chair of Contents Committee), CiMAM Board Member, Independent Curator, Madrid, Spain.

Imma Prieto, Director, Es Baluard Museu d'Art Contemporani de Palma, Palma, Mallorca, Spain.

Berta Sureda, Independent Culture Researcher and Manager, Palma, Mallorca, Spain.



Travel Grant Program

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.

In 2022, 41 contemporary art curators, researchers, and museum professionals from 24 different countries were awarded support to attend the Annual Conference. Grants were generously supported by:

- The Getty Foundation, Los Angeles
- Byucksan Cultural Foundation, Seoul
- OCA – Office for Contemporary Art, Norway, Oslo
- Mercedes Vilardell March, London/Mallorca
- SAHA – Supporting Contemporary Art from Turkey, Istanbul
- Beijing Public Art and Culture Foundation, Beijing
- Acción Cultural Española (AC/E), Madrid

This is an essential program for CiMAM because it allows the participation of a broader range of professionals in the international debate concerning contemporary art. Launched in 2005, it is designed to foster cooperation and cultural exchange between contemporary art curators and museum directors in different regions of the world.

Names and details of 2022 Grant Beneficiaries:

- Maria Lucia Aleman, Executive Director, Museo De Arte Contemporáneo De Panamá, Panama, Panama.
- Cristina Anglada, Art Curator, This Is Jackalope, Bunyola, Mallorca, Spain.
- Ana Ara, Independent Curator, Madrid, Spain.
- Nicolle Bittencourt, Museologist (Brazil) / Research Student (Tokyo), The University of Tokyo, Tokyo, Japan.
- Eric Kuikende, Provenance Researcher, National Museum of Congo, Kinshasa, Democratic Republic of Congo.
- Mifta Berga Zeleke, Curator, Educator, and Writer, Guramayne Art Center and Addis Ababa University, Addis Ababa, Ethiopia.
- Amanda Bonan, Curator, MAR - Museu de Arte do Rio, Rio De Janeiro, Brazil.
- Thi Thanh Mai Bui, Researcher, Vietnam National Institute of Culture and Arts Studies, Hanoi, Vietnam.
- Junyao Chen, Independent Curator, Shanghai Jiaotong University, Shanghai, China.
- Raphael Chikukwa, Executive Director, National Gallery of Zimbabwe, Harare, Zimbabwe.
- Sebastian Cichocki, Chief Curator and Head of Research, Museum of Modern Art in Warsaw, Poland.
- Naz Cuguoglu, Curatorial Fellow, Asian Art Museum, San Francisco, United States, Istanbul/Turkey.
- Shayari De Silva, Curator, Art and Archival Collection, Geoffrey Bawa Trust, Colombo, Sri Lanka.

CIMAM

- Pamela Desjardins, Independent Curator, and Researcher, Mexico City, Mexico.
- Jodie DiNapoli, Researcher, Universitat Politècnica de Valencia, Valencia, Spain.
- Marianna Dobkowska, Curator, Ujazdowski Castle Centre for Contemporary Art, Warsaw, Poland.
- Jimena Ferreiro, Curator, Researcher and Professor at UNSAM and UNLP, Buenos Aires, Argentina.
- Joachim Friis, Fellow University of Agder, Kristiansand, Norway.
- Hama Goro, Director, Centre Soleil d'Afrique, Bamako, Mali.
- María Íñigo, Assistant Professor, Open University of Catalonia, Barcelona, Spain.
- Violeta Janeiro, Independent Curator, Madrid, Spain.
- Oksana Kapishnikova, Executive Secretary, ICOM National Committee of the Kyrgyz Republic, Bishkek, Kyrgyzstan.
- Tammy Langtry, Curator, Johannesburg, South Africa.
- María José Lemaitre, Archive Coordinator, Museo de la Solidaridad Salvador Allende, Santiago, Chile.
- Sharon Lerner, Director, Museo De Arte De Lima, Lima, Peru.
- Rosa Lleo, Independent Curator, Barcelona, Spain.
- Leonhard Bartolomeus Manubada, Curator, Yamaguchi Center for Arts and Media [YCAM], Yamaguchi, Japan.
- Renee Mboya, Writer/Filmmaker/Curator, Wali Chafu Collective, Nairobi, Kenya.

- Asep Topan Mulyono, Independent Curator, Jakarta Institute of Arts, Jakarta, Indonesia.
- Paula Nascimento, Independent Curator, NESR Art Foundation, Luanda, Angola.
- Ayca Okay, Independent Curator, İstanbul, Turkey.
- Carlos Jr. Quijon, Critic and Independent Curator, Quezon City, Philippines.
- Daniela Ramos, Curator, Art Mediator, Cultural Producer, Nesttun, Norway.
- Marta Ramos-Yzquierdo, Independent Curator, Madrid, Spain.
- Frida Rusnak, Curator/mediator, Oslo Open, Oslo, Norway.
- Marta Sese, Independent Curator/Art Writer, Barcelona, Spain.
- Ulya Soley, Curator, Pera Museum, İstanbul, Turkey.
- Dianna Su, Lecturer, Beijing Normal University, Beijing, China.
- Veronica Valentini, Curator, BAR Project / Concomitantes / E.M.M.A., Barcelona, Spain.
- Julio Cesar Vazquez-Ortiz, Independent Curator and Cultural Manager, Caceres, Spain.
- Lorena Andrea Vicini, Researcher and Communications Manager, Inhotim, Belo Horizonte, Brazil.

CiMAM's 2022 Travel Grant Committee was integrated by:

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

Agustín Pérez Rubio (Chair of the Travel Grants Committee), Independent Curator, Madrid, Spain

Suhanya Raffel, Director, M+, Hong Kong

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

Ernestine White-Mifetu, artist and curator, Kimberly, South Africa



Outstanding Museum Practices Award

The CiMAM Outstanding Museum Practice Award recognises exemplary practices in museums around the world. It is dedicated to promoting excellence in innovation in modern and contemporary art museums, and to encouraging public accessibility and exchange, and sustainability within the sector.

Launched in 2021, the CiMAM Outstanding Museum Practice Award aims to give visibility to exemplary practices that can serve as a reference for the international community of modern and contemporary art museum professionals. Recipients of the Award are acknowledged during the CiMAM General Assembly held in November of each year during the last day of the Annual Conference.



Outstanding Museum Practice Award Winners 2022



*Kokama Museums,
Manaos,
Amazonia, Brazil*



*Museo Provincial
de Bellas Artes
Rosa Galisteo de Rodriguez
Santa Fe, Argentina*



*MAIiAM Contemporary
Art Museum,
Chiang Mai, Thailand*

This year's CiMAM Annual Conference, entitled "The Attentive Museum. Practices for a Common Ground," gave visibility to the diverse forms and models of museum practices in the world today. The museum as possibility and as a living, evolving practice was evident in the presentations and discussions at the Conference, not as abstract and theoretical projections but as resonant and urgent.

The 15 nominated practices for this year's Award came from Central and South America, Asia, Africa, and Europe.

An initial shortlist of 5 nominees was made by CiMAM's Outstanding Museum Practices Award Steering Committee with the full CiMAM Board agreeing the Award

recipients. A guiding question in identifying the Award recipients was: What can we learn?

Announcing the Awards, Suzanne Cotter, chair of the Outstanding Museum Practice Award committee, stated: “This year’s Outstanding Museum Practices Awards recognizes museums in their commitment to the idea of the museum as a continued and evolving practice and in their willingness to assert alternative models to the persisting patriarchal and colonial structures of the European museum. The awarded museums enact a mutual empowerment for the museum and the publics that they look to serve.”

1) Kokama museums, Manaus, Amazonia, Brazil

The two Kokama museums in the city of Manaus are grounded in the local community, created by and for it: its preserve traditional knowledge, language, and crafts. The committee found this museum practice exemplary for museums worldwide in its acknowledgment of a model that is distinct from Western and non-indigenous models that have been the historical reference for museums for so many in the world, often at the expense of the cultural authors of the objects, items, and cultural artefacts that are collected and displayed. The acknowledgment of museums as places that can enable the transmission of cultural practices and thinking is also a model from which many museums can learn.

2) Museo Provincial de Bellas Artes "Rosa Galisteo de Rodriguez," Santa Fe, Argentina

Founded in 1918, the museum had become somewhat stale when, a century later, the new director Analía Solomonoff and her team started the process for institutional transparency and democratization of the collection to redefine the access to their patrimony and renew the link to the art community. A spearheaded art program has put the museum back on Argentina's map through a new exhibition space and the project "Museo Tomado" (Museum Taken Over).

3) MAiiAM Contemporary Art Museum, Chiang Mai, Thailand

Based in Chiang Mai, in Thailand, MAiiAM Contemporary Art Museum has been serving its community and the global art ecology through the presentation of impactful exhibitions of underrepresented Thai artists along with artists of international renown. As a contemporary art museum with a radically innovative program in this thriving regional city, MAiiAM has played a unique role in Thailand and has partnered with many regional institutions in Asia. The combination of professional attitude and strong community spirit has resulted in MAiiAM developing a leadership role in South East Asia initiating cross disciplinary projects that cover digital connectivity and sustainability agendas.

CiMAM's 2020–22 OMPA stirring group was integrated by:

Suzanne Cotter (Chair of OMPA's working group),
Director, Museum of Contemporary Art Australia, Sydney,
Australia.

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

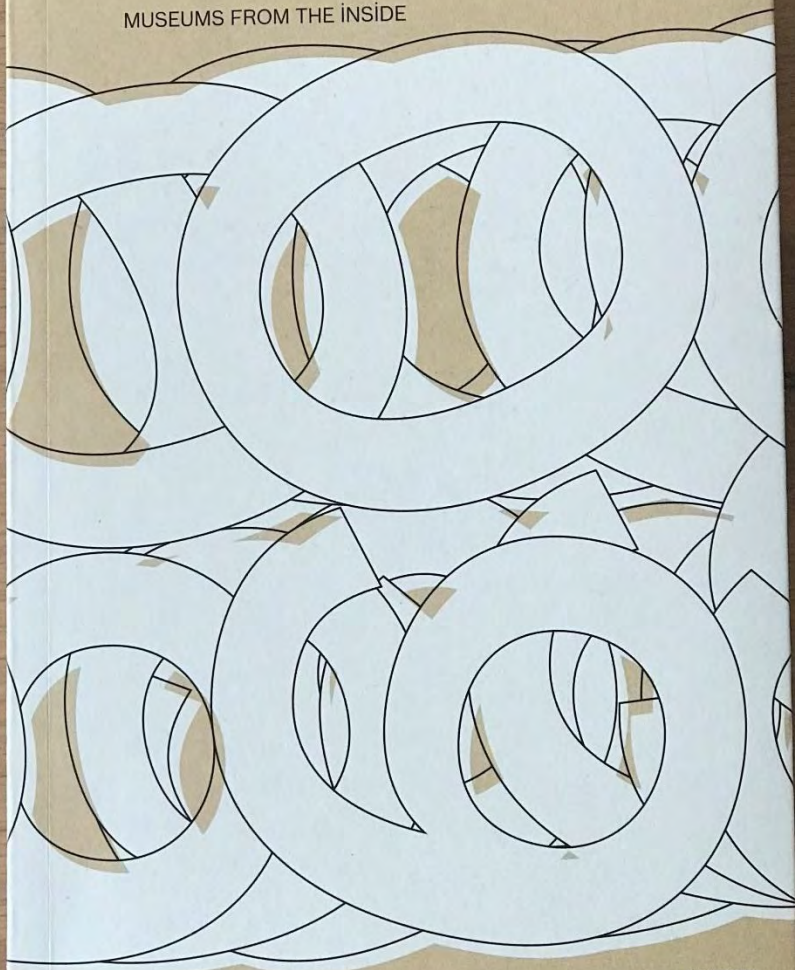
Ernestine White-Mifetu, Curator of African Art, Brooklyn
Museum, New York, USA.

Ann-Sofi Noring, Vice-Chancellor / Chairman, Museum
Advisor, former Vice Director, Moderna Museet,
Stockholm, Sweden.

Malgorzata Ludwisiak, Chief Curator, Modern Art
Department, National Museum in Gdansk, Gdansk, Poland.

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

MUSEUMS FROM THE INSIDE



60 YEARS OF CIMAM

**HATJE
CANTZ**

CiMAM 60th Anniversary

Since January 2021, Saskia Bos, Malgorzata Ludwisiak, Suhanya Raffel, and Mami Kataoka worked together with the CiMAM office, the ICOM headquarters archivist in Paris, and the collaboration of CiMAM members to prepare the celebrations of CiMAM's 60th Anniversary taking place in 2022.

Museums from the Inside. 60 years of CiMAM

Through interviews with the committee's directors and curators – including Suzanne Pagé, Rudi Fuchs, David Elliott, Toshio Hara, Maria de Corral, Ken Lum, Manolo Borja-Villel, and Patricia Phelps de Cisneros – the publication provides insider perspectives on how art has changed over the past half-century or so. The interviewees track the industry's transition from modern art to postmodern art to the contemporary landscape. Following an introduction that reflects on the fierce debates and controversies CiMAM has overseen, the volume features a selection of texts written since 2005 that grapple with decolonization, Arte Útil, and Indigenous art.

On July 5, 1962, the International Committee for Museums and Collections of Modern Art (CiMAM) was founded by 23 European members in The Hague (The Netherlands) under the original French acronym CiMAM –

Comité de l'ICOM pour les Musées d'Art Moderne (iCOM Committee for Museums of Modern Art).

Sixty years later, this organization celebrates its anniversary with the publication of this book, in which Saskia Bos has conducted extensive research on the 60-year history of CiMAM, highlighting the historical context, the actors, and the most relevant topics discussed during the first half of the 53 editions of the CiMAM Annual Conferences. Mami Kataoka has analyzed and commented on the last 30 years highlighting how CiMAM has become a truly global international committee.

This research, accompanied by a series of 21 interviews with former board chairs, donors, and curators, is now available on the **Hatje Cantz** website.

CiMAM called on its members to contribute to the history of CiMAM by sending their best memories, documents, and photos, which were incorporated into the book.

CiMAM is grateful for the generous support of "la Caixa" Foundation towards the production of this book.

Growing up, reaching out, and reflecting

On the occasion of its birthday, CiMAM organized a webinar with museum directors and curators of modern and contemporary art from Asia, Latin America, and Europe to discuss the past, present, and future of CiMAM with Board members and the audience.

It was held on July 6, 2022, exactly 60 years and one day after its foundation in 1962, in The Hague, Netherlands.

Panelists included:

Mami Kataoka, President of CiMAM and director of Mori Museum in Tokyo.

Suhanya Raffel, CiMAM Board member and director of M+ Museum in Hong Kong.

Saskia Bos, CiMAM Board member and art historian, and curator based in Amsterdam.

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

Agustin Perez Rubio, CiMAM Board member, independent curator, and former museum director of MALBA (Argentina) and MUSAC (Spain), Madrid, Spain.

CiMAM

At the Annual Conference in Palma, Mallorca, with many members, patrons, and honorary members of CiMAM present, the program opened with a historical perspective of CiMAM's 60 years, by Mami Kataoka, and Saskia Bos.

The Annual Conference was the perfect occasion to celebrate and discuss together the past and future of this international committee, which has become a reference for the modern and contemporary art community of professionals working with museums and collections.



Finance: 2022 Accounts

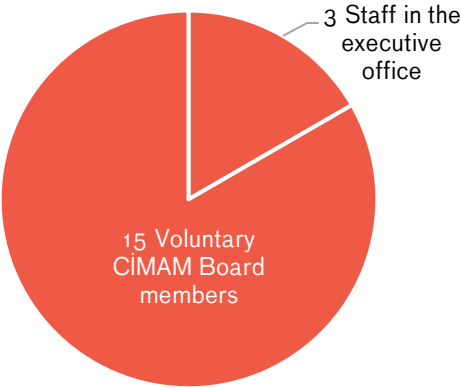
The fifteen members of the Board work voluntarily throughout their three-year tenure. CiMAM's programs and activities are run by an executive team of three professionals based in Barcelona.

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.

The COVID-19 crisis that started in February 2020 resulted in the cancellation of CiMAM's 2020 Annual Conference. Also, in lower attendance at the CiMAM 2021 Annual Conference in Poland. Therefore, CiMAM was exempted from one of the main income sources that allow this organization to cover its operational costs in 2020 and a reduced percentage in 2021.

In 2022, CiMAM assumed the additional production costs of the book, *Museums from the Inside. 60 years of CiMAM*.

Despite these exceptional expenses and lower income for two consecutive years, in December 2022, CiMAM was financially in a healthy position thanks to its reserves and the essential support received annually from Major Patrons, Founding Patrons, Patrons, and Supporters.



Breakdown of Income

CiMAM's main sources of income are:

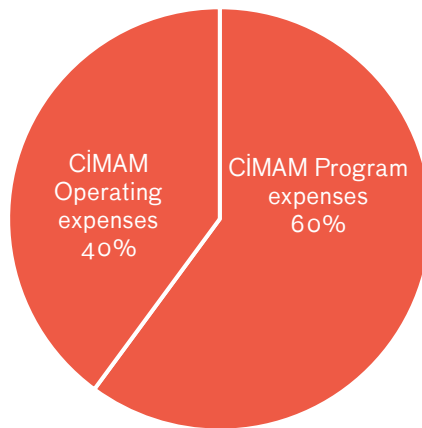
- Membership fees: 21.493,38 €
- Patrons fees: 34.465,00 €
- Annual Conference fees: 73.588,52 €



Breakdown of Expenses

CiMAM's main expenses are:

- Operating expenses: 90.401,16 €
- Programs expenses: 136.195,47 €



Operating expenses include staff, social security taxes, accountancy, office supplies, web and IT maintenance, CiMAM identity and graphic design, legal services, and bank charges.

Program expenses include all costs related to the implementation and communication of the actions undertaken by CiMAM's working groups such as the Annual Conference, Webinars, Travel Grants, Museum Watch, OMPA, Sustainability, reports, and publications.



MEMBERSHIP INCOME	Accounted 2022	Accounted 2017-2019	Accounted 2020-2022
Individual	16.943,26 €	35.008,57 €	44.988,87 €
Reduced individual	386,73 €	4.162,66 €	5.665,85 €
Institutional	4.163,39 €	34.039,01 €	31.810,05 €
Total Membership	21.493,38 €	73.210,24 €	82.464,77 €

Major Patron (5.000)	5.000,00 €	0,00 €	5.000,00 €
Founding Patron (3.500)	17.465,00 €	62.895,00 €	50.395,00 €
Patron (3.000)	6.000,00 €	32.949,50 €	21.000,00 €
Supporter (1.500)	6.000,00 €	13.500,00 €	15.000,00 €
Total Patronage	34.465,00 €	109.344,50 €	91.395,00 €

Bank charges	306,00 €	320,01 €	962,00 €
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TOTAL MEMBERSHIP INCOME	56.264,38 €	182.874,75 €	174.821,77 €
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CONFERENCE INCOME	Accounted 2022	Accounted 2017-2019	Accounted 2020-2022
Conference Registration	68.443,64 €	169.216,48 €	116.315,67 €
Conference Sponsorship	0,00 €	52.744,00 €	1.000,00 €
Total Conference Contribution	68.443,64 €	221.960,48 €	117.315,67 €

Rapid Response Webinars	5.144,88 €	0,00 €	5.144,88 €
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Fundación Cisneros	0,00 €	0,00 €	0,00 €
Getty Foundation	40.000,00 €	116.600,00 €	80.000,00 €
Qatar Museums/Mathaf	0,00 €	0,00 €	0,00 €
Gwangju Biennale F.	0,00 €	0,00 €	0,00 €
Fubon Art Foundation	0,00 €	5.000,00 €	0,00 €

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MALBA—F. Costantini	0,00 €	20.000,00 €	0,00 €
Alserkal Arts Foundation	0,00 €	15.000,00 €	0,00 €
V-A-C Foundation	0,00 €	0,00 €	5.000,00 €
Samdani Art Foundation	0,00 €	0,00 €	0,00 €
Byucksan Foundation	5.000,00 €	0,00 €	9.118,96 €
OCA Norway	5.000,00 €	0,00 €	13.793,75 €
Garage MCA	0,00 €	0,00 €	2.500,00 €
AC/E Acción Cultural Española	5.000,00 €	0,00 €	5.000,00 €
Mercedes Vilardell	5.000,00 €	0,00 €	10.002,62 €
Spanish Ministry of Culture	4.990,00 €	0,00 €	9.980,00 €
Beijing Public Art and Culture	5.000,00 €	0,00 €	5.000,00 €
SAHA Association	5.000,00 €	0,00 €	5.000,00 €
Total Travel Grants	74.990,00 €	156.600,00 €	145.395,33 €

TOTAL CONFERENCE INCOME	148.578,52 €	378.560,48 €	267.855,88 €
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TOTAL RECEIVED	204.842,90 €	561.435,23 €	442.677,65 €
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OPERATING EXPENSES	Accounted 2022	Accounted 2020-2022	Accounted 2017-2019
Staff	46.669,23 €	128.232,85 €	116.224,85 €
Social Security Taxes	22.405,54 €	65.186,26 €	57.606,59 €
IRPF (Personal Income Tax)	12.297,73 €	30.955,22 €	25.292,35 €
Accountance	5.827,83 €	15.445,08 €	13.755,28 €
Office Supplies	1.713,34 €	7.285,00 €	9.281,49 €
Web and identity	827,69 €	5.895,33 €	13.424,44 €
Office rent	0,00 €	0,00 €	2.310,00 €
Legal services	311,50 €	9.506,90 €	5.645,82 €
Bank charges	348,30 €	1.014,50 €	398,98 €

TOTAL OPERATING EXPENSES	90.401,16 €	263.521,14 €	243.939,80 €
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CONFERENCE EXPENSES	Accounted 2022	Accounted 2020-2022	Accounted 2017-2019
Communication and Programs	20.087,46 €	49.355,67 €	11.188,28 €

Organization AC 2014	0,00 €	0,00 €	0,00 €
Organization AC 2015	0,00 €	0,00 €	0,00 €
Organization AC 2016	0,00 €	0,00 €	2.214,13 €
Organization AC 2017	0,00 €	0,00 €	13.968,55 €
Organization AC 2018	0,00 €	0,00 €	25.933,01 €
Organization AC 2019	0,00 €	1.672,00 €	12.065,83 €
Webinars/Annual Conf. 2020	0,00 €	3.602,19 €	0,00 €
Webinars/Annual Conf. 2021	0,00 €	27.106,15 €	0,00 €
Organization AC 2022	23.807,14 €	23.807,14 €	0,00 €
Organization AC 2023	0,00 €	0,00 €	0,00 €
ICOM General Meeting	1.877,77 €	1.877,77 €	0,00 €
Total Conference Expenses	25.684,91 €	58.065,25 €	54.181,52 €

Rapid Response Webinars	3.121,80 €	2.879,80 €	0,00 €
Fundación Cisneros	0,00 €	0,00 €	0,00 €
Getty Foundation	13.124,40 €	13.284,40 €	89.853,08 €
Qatar Museums/Mathaf	0,00 €	0,00 €	0,00 €
Gwangju Biennale F.	0,00 €	0,00 €	0,00 €
Fubon Art Foundation	0,00 €	0,00 €	4.022,03 €
MALBA–F. Costantini	0,00 €	0,00 €	18.191,11 €
Alserkal Arts Foundation	0,00 €	0,00 €	10.886,79 €
V-A-C Foundation	0,00 €	0,00 €	7.858,83 €

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Samdani Art Foundation	0,00 €	0,00 €	3.129,64 €
Byucksan Foundation	0,00 €	0,00 €	0,00 €
OCA Norway	0,00 €	820,83 €	0,00 €
Garage MCA	0,00 €	0,00 €	0,00 €
Mercedes Vilardell	0,00 €	0,00 €	0,00 €
Spanish Ministry of Culture	51.503,43 €	74.683,28 €	0,00 €
Total Travel Grants Expenses	64.627,83 €	88.788,51 €	133.941,48 €

Publication AC 2012	0,00 €	0,00 €	0,00 €
Publication AC 2013	0,00 €	0,00 €	3.033,00 €
Publication AC 2014	0,00 €	0,00 €	5.504,32 €
Publication AC 2015	0,00 €	0,00 €	5.344,75 €
Publication AC 2016	0,00 €	0,00 €	3.540,83 €
Publication AC 2017	0,00 €	0,00 €	0,00 €
Publication AC 2018	0,00 €	0,00 €	1.445,76 €
Publication AC 2019	0,00 €	-157,42 €	0,00 €
Publication AC 2020	0,00 €	0,00 €	0,00 €
Publication AC 2021	2.622,36 €	707,16 €	0,00 €
Publication AC 2022	0,00 €	0,00 €	0,00 €
60 Anniversary Book 2022	20.051,11 €	22.956,07 €	0,00 €
Publication AC 2023	0,00 €	0,00 €	0,00 €
Total Publication Expenses	22.673,47 €	23.505,81 €	18.868,66 €

TOTAL PROGRAMS	136.195,47 €	222.595,04 €	218.179,94 €
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TOTAL PAID	226.596,63 €	486.116,18 €	462.119,74 €
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CIMAM's bank account status

Accounted 2022

CIMAM accounts as of 1 January	206.754,51 €
Net Income or Loss	-21.753,73 €
CIMAM accounts 31 December	185.000,78 €

Cash Status for End of 2022

Cash Status 01.01.2022	206.754,51 €
Received Income	204.842,90 €
Received Expenses	226.596,63 €
Cash for 31.12.2022	185.000,78 €





AGENCY AND RESILIENCE FOR UKRAINIAN VISUAL ARTISTS

in support of **Frankenthal**

The Andy Warhol Foundation for the Visual Arts

"In my view, CIMAM is among the most robust platforms where the best minds in the field congregate towards this end."

Welcome to CIMAM Sabih Ahmed
Associate Director and Curator;
@isharaaFoundation
#JoinCIMAM

Maria José Lemaitre
Archives Coordinator

and the Connection to Climate Change

opportunities on #IMWD2022

- The City of El Paso, Texas, is seeking an innovative and committed Museum Director.
@elpasomuseumofart
- Call for a new Director, Institute of Modern Art, Brisbane.
@ima_brisbane
- Kunsthalles Praha and Delfina Foundation welcomes applications from curators based in Central and Eastern Europe for a three-week residency in London.
@kunsthallespraha @delfinafond

Candidates:
CIMAM Board 2022-25

CIMAM 2022
ANNUAL CONFERENCE
11-13 NOVEMBER

THE ATTENTIVE MUSEUM
PERMEABLE PRACTICES
FOR A COMMON GROUND

ONLINE TICKETS

1962-2022
60 YEARS OF CIMAM

ES BALUARDO MUSEI D'ART
CONTEMPORANEE DI PALMA

Iran's human rights abuses, say art-world figures

Article by @garzshabari and originally published by @theartnewspaperofficial

Bringing Contest Back to the Debate: Museums in the Global South and the Challenges of an All-encompassing Agenda

Thursday 28 July 2022 at 16:00hrs CEST

What does your museum do to promote more sustainable cities and communities and encourage responsible consumption and production?

#MuseumSustainability
#SDGs Museum Practice

ANNUAL CONFERENCE
11-13 NOVEMBER

PERMEABLE PRACTICES
FOR A COMMON GROUND

60

1962-2022

Interview with Hideaki Fukutake, Vice Chairman of the Fukutake Foundation, a Founding Patron of CIMAM since 2000

We are thrilled to welcome SAHA—Supporting Contemporary Art from Turkey as a new Supporter of CIMAM.

We are pleased to welcome Clara Kim to CIMAM!

Chief Curator & Director of Curatorial Affairs, MOCA The Museum of Contemporary Art, Los Angeles

Press and International Visibility

The communication strategy for 2022 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 the activation of daily and more interactive dialog with the online public.

We have grown our online community by 49% in one year, with a total of 9,872 followers on the four social platforms.

Social media

We have reached 450,723 people on social networks, 91% more than in 2021, and we have grown our online community by 49%, with a total of 9,872 followers on the four social platforms where we are present, Instagram, Facebook, Twitter, and LinkedIn.

The topics that have performed best on social networks in terms of reach and interaction are:

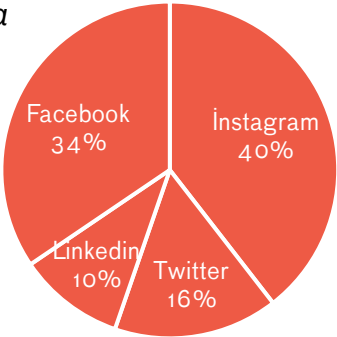
- The Outstanding Museum Practice Award (OMPA)
- The aids information campaign for museum professionals in Ukraine
- Content about the CiMAM organization and Board members representing CiMAM
- Museum Watch cases
- The Annual Conference and the Travel Grants.

Social Media Paid Campaigns

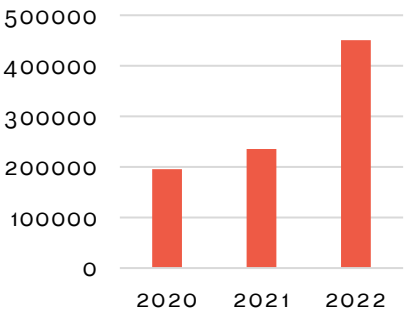
This year, 12 advertising campaigns have been carried out on social networks, reaching more than 290K people with a total cost of 194.31 euros.

The best advertising campaign of this 2022 has been the Travel Grants campaign, which this year has been segmented by countries eligible for grants.

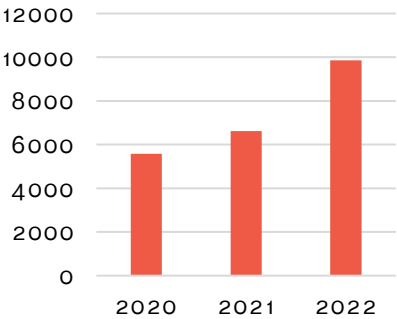
Followers by Media



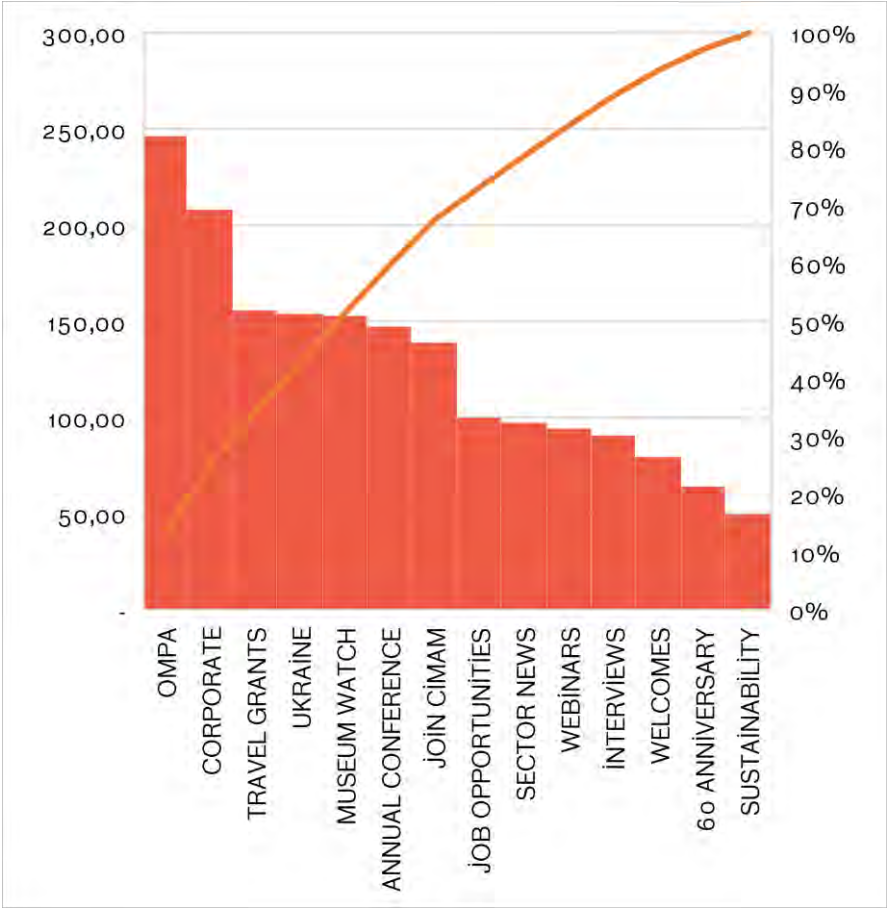
Evolution Reach on Social Platforms



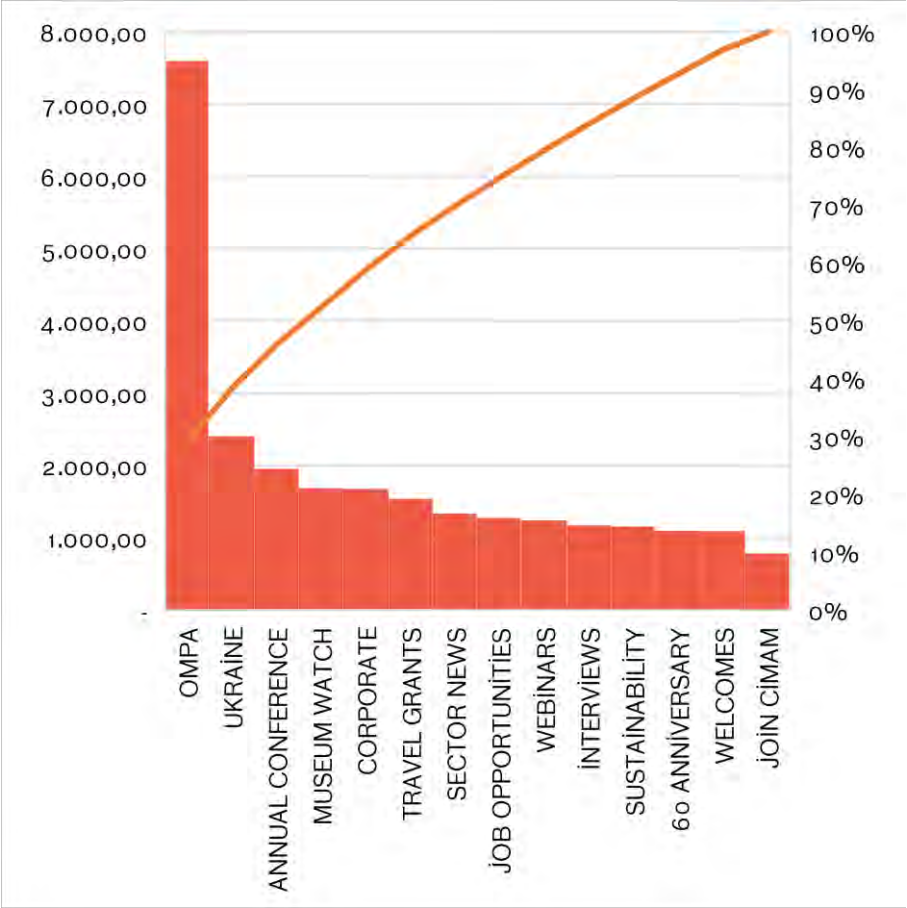
Evolution Followers on Social Platforms



Best topic by interaction



Best topic by reach



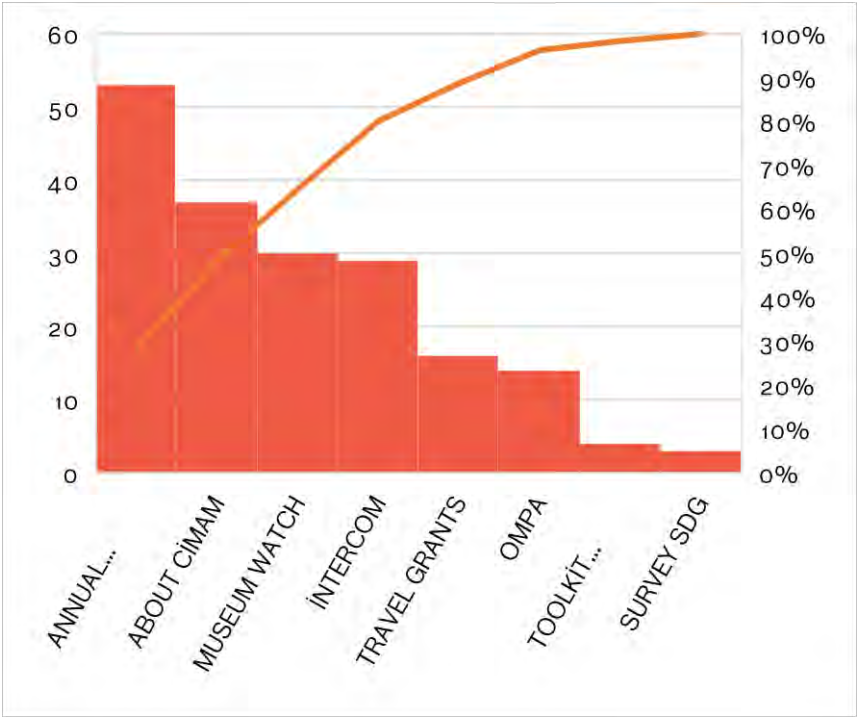
Press

In 2022, CiMAM has exceeded its press appearances by 72%, totaling 186 articles.

123 of these articles are dedicated exclusively to CiMAM topics, and 7 were interviews with members of the CiMAM Board of Directors.

36 of these articles have been published in international media. The other 150 pieces have been disseminated in media from 31 countries, with Spain, Argentina, Russia, France, Belgium, and Japan in the top positions.

Best topics for press coverage



Best articles in 2022

Interview with Mami Kataoka for CULTURE 360.

<https://culture360.asef.org/magazine/cimam-conference-attentive-museum-interview-mami-kataoka/>

Dedicated article on ART FORUM on the announcement of Suhanya Raffel as CiMAM President.

<https://www.artforum.com/news/suhanya-raffel-appointed-president-of-cimam-89728>

Dedicated articles on ARTISHOCK and ARTS ASIA PACIFIC about the winners of the Outstanding Museum Practices Award.

<https://artishockrevista.com/2022/11/30/museos-argentina-brasil-tailandia-premio-cimam/>

<https://artasiapacific.com/news/weekly-news-roundup-december-9-2022>

Interview in the THE WEEK IN ART PODCAST of The Art Newspaper on the INTERCOM Project.

<https://www.theartnewspaper.com/2022/06/03/new-shows-reveal-how-picasso-was-inspired-by-the-old-masters>

Dedicated article on THE ART NEWSPAPER on the INTERCOM Project.

<https://www.theartnewspaper.com/2022/06/07/museums-take-action-after-report-finds-astonishing-nearly-absurd-levels-of-government-interference>

Dedicated article on the Annual Conference published in EL PAÍS.

<https://elpais.com/cultura/2022-11-14/en-busca-de-otro-modelo-para-los-museos-repensar-su-papel-mas-alla-del-arte.html>

Website evolution

This year we have increased the number of visits to the website by 53%, achieving 68,652 unique users who have initiated 95,698 sessions on the CiMAM website.

The most visited topics were Home, Annual Conference in Palma, About CiMAM, Annual Conference general page, Travel Grants, Currency Information at the Annual Conference, Job Opportunities, Stay Tuned, Join CiMAM.

→ Visit [CiMAM's press section at cimam.org](https://cimam.org) to read the latest media appearances and the complete press clippings dossier 2022.

"I have spent my career working for equity within the museum sector and feel that CIMAM offers the best possible platform for furthering that ambition."



Welcome to CIMAM,
Gus Casely-Hayford, Director, V&A

"CIMAM is a fundamental tool to further shape the future of our institutions."



CIMAM is proud to welcome Tania Pardo among our members!

"I aim to become part of the urgent discussions and dialogues around the role of art institutions in our current time"



Welcome to #CIMAM, Naz Cuguoglu,
Curatorial Fellow and Research Associate at
the Asian Art Museum

Welcome to CIMAM,
Nadim Samman!



"I believe in
CIMAM's mission
and the value of
ongoing
professional
development."

Nadim Samman, Curator at the KW Institute
Contemporary Art, Berlin, Germany.

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 – individuals and institutions that support CiMAM year after year – making possible the continuity and success of this organization.

Major Patrons

Azcuy Fondation, Buenos Aires, Argentina

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

CiMAM Supporters

Fundación Botín, Santander, Spain

Albert M.A. Groot, Sittard, Netherlands

Sherman Contemporary Art Foundation, Sydney, Australia

SAHA—Supporting Contemporary Art from Turkey,
Istanbul

CiMAM e-card providers

MuseumAnywhere, Washington, USA

CiMAM → CiMAM Patrons, Thank you!

CiMAM Patrons, Thank you!

Support CiMAM



CiMAM offers its patrons a platform for international connection and a global communication channel that gives visibility to their projects and commitments to the world of art and culture.

Patronage Benefits



As a patron of CiMAM you will receive a prominent international visibility. Above all, you will be part of a remarkable group of international art collectors, institutions, and supporters who ensure the continued vitality of CiMAM in the years to come.

CiMAM Patrons



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

CiMAM Travel Grant Funders

The Getty Foundation, Los Angeles

Byucksan Cultural Foundation, Seoul

OCA – Office for Contemporary Art, Norway, Oslo
Mercedes Vilardell March, London/Mallorca

SAHA – Supporting Contemporary Art from Turkey,
İstanbul

Beijing Public Art and Culture Foundation, Beijing

Acción Cultural Española (AC/E), Madrid, Spain

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

CiMAM Board Members 2020–22

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, Curator of African Art, Brooklyn Museum, New York, USA.

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 – International Council of Museums

Alberto Garlandini, President (2020–August 2022)

Emma Nardi, President (August 2022–25)

Peter Keller, Director-General

CiMAM Executive Team

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



Inés Jover
Director CiMAM
Executive Office

Susana Carnicero
CiMAM Administration
and Production

Mireia Azuara
CiMAM Press and
Communication

Inés Jover
Director CiMAM Executive Office
[inesjover\[at\]cimam.org](mailto:inesjover[at]cimam.org)

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CiMAM

CiMAM's graphic identity by Studio Rogier Delfos,
Amsterdam.

CiMAM's copyeditor Keith Patrick, London/Barcelona.

CiMAM Executive Office
MACBA Museu d'Art Contemporani de Barcelona
Plaça dels Àngels, 1
08001 Barcelona
Spain

CiMAM — International Committee of
Museums and Collections of Modern Art.

An Affiliated Organization of ICOM, the
International Council of Museums.

CiMAM Executive Office
MACBA Museu d'Art Contemporani
de Barcelona
Plaça dels Àngels, 1
08001 Barcelona
Spain

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Museums and Collections of Modern Art.