

CiMAM

2018

Annual Report

Letter from Elizabeth Ann Macgregor President of CiMAM



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

Dear friends,

CiMAM has achieved much during its 56 years of operation, thanks to the support of our members, patrons, and partners. 2018 was another highly successful year.

Through our strong membership community of contemporary art museum professionals and the establishment of new collaborations, CiMAM continued to expand its global network and influence as well its programs.

Important developments include dialogue with the National Coalition Against Censorship that led to CiMAM endorsing *Museum Best Practices for Managing Controversy* –an excellent guide for all museum and gallery staff facing difficult issues around censorship. The Museum Watch Program has been especially active as colleagues around the world deal with increasingly complex situations.

The revised CiMAM bylaws were endorsed at the General Assembly, an essential element in creating a modern and flexible organization able to respond to the changing needs of museum professionals.

The theme of the 50th edition of the Annual Conference in Stockholm — *The Museum in Transition* — attracted the participation of 229 professionals who debated crucial issues for the present and future of museums. The conference was also an essential networking opportunity, which resulted in new contacts and professional initiatives. The record number of travel grants – 36 – enabled curators from around the world to participate.

As a platform for knowledge transfer and expertise, CiMAM's new website launched in 2018 offers a better user experience and includes a section for job opportunities, a forum, and a set of best practices guides and codes of ethics, essential tools for our profession.

CiMAM

On behalf of the Board, I thank you for your involvement and I hope that CiMAM will continue to provide support to our members and represent the diversity of voices that characterize our profession.

I hope you find the enclosed information of interest and I look forward to seeing you in Sydney this November!

Warm regards,

Elizabeth Ann Macgregor OBE

President of CiMAM

Director, Museum of Contemporary Art Australia, Sydney

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Key Figures

532	→	339 Individual and 180 Institutional
+27,00%	→	percentage increase over 2017
56% women	→	44% men
77	→	countries represented
+3.300	→	followers and newsletter subscribers
15	→	volunteer board members
2	→	the staff of the executive team



About CiMAM

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

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

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

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

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

CiMAM

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

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



Board Members 2017–19



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



Mami Kataoka
*Secretary-Treasurer
of CIMAM*, Deputy
Director and Chief
Curator
Mori Art Museum,
Tokyo, Japan



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



Saskia Bos
Independent
Curator and Critic,
Amsterdam,
Netherlands



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



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



Corinne Diserens
Independent
Curator, Berlin,
Germany



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



Sunjung Kim
President, Gwangju
Biennale, Seoul,
South Korea



Frances Morris
Director, Tate
Modern, London,
United Kingdom



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



Agustín Pérez Rubio
Independent Curator,
Madrid, Spain



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



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



Eugene Tan
Director, National
Gallery Singapore,
Singapore

Honorary Members 1962–2019

Tuula Arkio
Helsinki, Finland

Zdenka Badovinac
Ljubljana, Slovenia

Manuel J. Borja-Villel
Madrid, Spain

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

María de Corral
Madrid, Spain

David Elliott
Berlin, Germany

Rudi Fuchs
Amsterdam, Netherlands

Olle Granath
Stockholm, Sweden

Jürgen Harten
Berlin, Germany

Bartomeu Marí
Ibiza, Spain

Thomas Messer
(1920–2013)
New York, USA

Richard Oldenburg
New York, USA

Suzanne Pagé
Paris, France

Alfred Pacquement
Paris, France

Margit Rowell
Paris, France

Patricia Sloane
Mexico City, Mexico



Contributing Members

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

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

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

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

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

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

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

Founding Patrons

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

Patrons

Claudio Engel, Santiago, Chile
Mori Art Museum, Tokyo, Japan
Edmund Cheng, Singapore
Darat Al Funun, The Khalid Shoman Foundation, Amman, Jordan

Supporters

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



Approved amendments to the CiMAM bylaws

The amendments to the CiMAM bylaws were approved at the Extraordinary General Assembly that took place November 4, 2018, in Stockholm.

Online and in-person voting was available in order to facilitate the participation of CiMAM members.

The changes approved were made in the context of CiMAM's commitment to the ICOM Code of Ethics for Museums as the guiding principle. These changes consisted of:

- clarifying the criteria and conditions for joining CiMAM according to the different categories of membership available
- reformulating the rights and obligations of the members
- updating the operating system of the General Assembly
- establishing a procedure for amending the association's bylaws
- clarifying the composition as well as the election of the board of directors
- eliminating obsolete articles concerning CiMAM's former legal status.

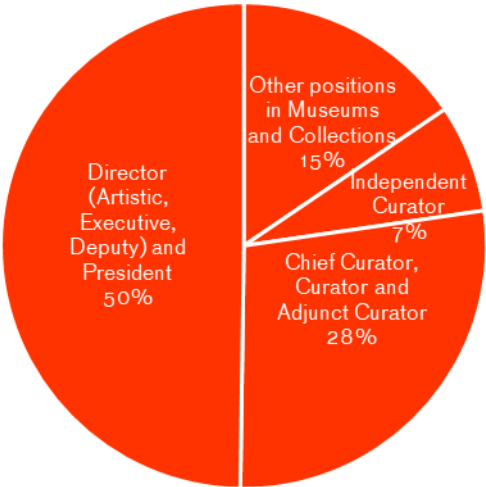


Membership Report

Our organization is based on a membership program with over 500 contemporary art museum professionals.

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

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



CiMAM

In January 2018, the CiMAM office ran a campaign to encourage lapses members (both individual and institutional). As a result of which 92 members renewed or join CiMAM.

	2008–10	2011–13	2014–16	2017	2018
Individuals	164	192	213	139	203
Institutions	102	147	201	145	180
Reduced Ind.	101	115	120	73	120
Reduced Inst.	18	72
Honorary Members	12	13	14	16	16
Founding Patrons	7	6	6	6	6
Patrons	0	2	1	2	4
Supporters	2	5	2	3	3
Total Members	406	575	557	384	532

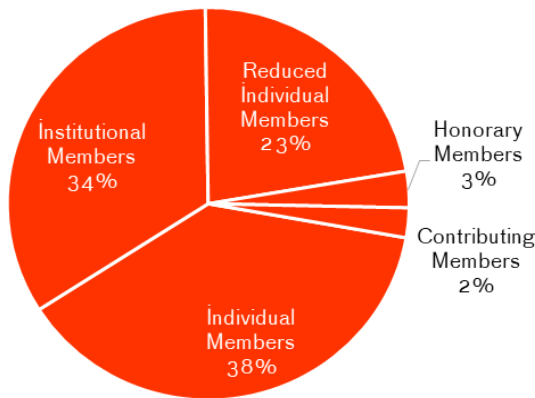
*52 Institutional Members with 180 membership card beneficiaries as of December 2018.

CiMAM has 532 members from 77 countries, from which 92 joined or renewed in 2018.

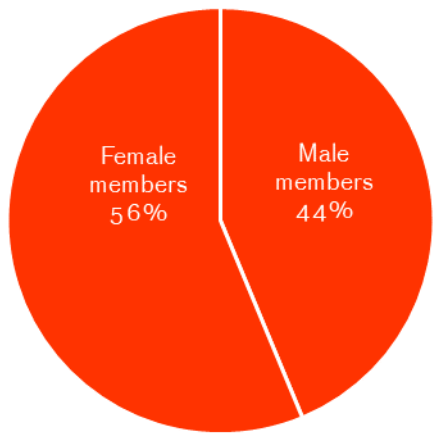
CiMAM levies an affiliation fee of €50 a year (€30 for residents in countries with emerging economies) that covers part of the administrative costs as well as the production of newsletters, publications, conference organization, travel grant programs, and activities.

CiMAM

CiMAM members comprize the following categories:



From a quantitative point of view, there is slightly a higher number of women (287) than men (223) who are members of CiMAM.



Our members are professionals working in the contemporary art museum field based on more than 77 different countries.

USA	38	Croatia	6	UAE	1
Germany	34	Taiwan	5	South Africa	1
Spain	29	Serbia	5	Qatar	1
UK	24	Russia	5	Portugal	1
China	20	Slovenia	4	Namibia	1
Australia	20	Norway	4	Monaco	1
Poland	18	India	4	Macedonia	1
France	18	Chile	4	Luxembourg	1
Sweden	17	Bosnia&Herz.	4	Liechtenstein	1
Belgium	17	Austria	4	Latvia	1
Switzerland	15	Peru	3	Kyrgyzstan	1
Brazil	15	Hungary	3	Kosovo	1
Netherlands	14	Ukraine	2	Kenya	1
Japan	13	Thailand	2	Kazakhstan	1
Finland	12	Philippines	2	Ireland	1
Denmark	12	Mongolia	2	Indonesia	1
Mexico	9	Jordan	2	Iceland	1
Romania	8	Israel	2	Haiti	1
Canada	8	Iran	2	Greece	1
South Korea	7	Georgia	2	Ghana	1
N. Zealand	7	El Salvador	2	Ecuador	1
Lebanon	7	Egypt	2	Cameroon	1
Argentina	7	Cuba	2	Cambodia	1
Turkey	6	Costa Rica	2	Burkina Faso	1
Singapore	6	Colombia	2	Belarus	1
Italy	6	Vietnam	1		



Museum Watch Program

The 2017–19 Museum Watch Committee consisting of five board members of CiMAM – Bart De Baere, Jaroslaw Suchan, Calin Dan, Sunjung Kim, and Sarah Glennie – has been especially active this year as colleagues around the world deal with increasingly complex situations.

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

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

In 2018, the Museum Watch Committee has reviewed the definition, aims, and scope of the program to serve as a tool to assist modern and contemporary art museum professionals in dealing with critical situations that impact on the ability of museums to maintain their codes of practices and individuals to undertake its profession. It does so with the aim of stimulating reflection by generating debate and by uncovering topics for future conferences.

During a workshop session at the Annual Conference in Stockholm and with the aim of offering an inclusive and responsive service to our professional community, delegates were invited to discuss and give us feedback about the following questions proposed by the Museum Watch Committee:

→ Institutional situations may be very different in different societies. What are the challenges for Museum Watch in this respect and how can they be met?

→ Museum Watch always wants to consider both sides of the situation, even if it takes longer to react. How can this due diligence be optimized and how can it be related to the aim of providing rapid information to the CiMAM community and eventual rapid action?

→ The CiMAM board feels the Museum Watch Committee should consider different kinds of appropriate action, on a case by case basis, including confidentially, where nothing is published. What actions can be taken and how can they best be tailored to the situation?

→ Museum Watch wants to be a supportive and helpful tool for museum professionals. Should it also notify the CiMAM community in cases in which colleagues are involved (for example a public conflict between a director and a curator) and, if so, further actions might it undertake?

2018 Museum Watch Actions

In 2018, four statements were published on the CiMAM website and social channels and sent to the governing authorities and national media outlets in favor of the professionals involved.



Catherine de Zegher



Beatrix Ruf



Okwui Enwezor



Greek National Museum of Contemporary Art (EMST)



Best Museum Practices for Managing Controversy

The CiMAM board has been working on initiatives to provide advice to the membership on dealing with controversial content and responding to difficult situations.

In 2018, CiMAM formally endorsed the *Museum Best Practices for Managing Controversy*.

This comprehensive document is an excellent guide for all museum and gallery staff committed to supporting artists in presenting work that deals with contentious issues.

The guide has been co-produced by the National Coalition Against Censorship's *Arts Advocacy Project* and six collaborating national arts organizations.

One of the key objectives of CiMAM is the establishment of professional codes of practice and ethical standards for institutions and individuals. In 2009, CiMAM generated and adopted the General Principles on Conditions of Deaccession from Modern and Contemporary Museum Collections.

These documents are available on the CiMAM website together with other codes of ethics and professional practices guides for museum professionals.



New Website

In December 2018, we launched our new website!

The site has been rebuilt with the aim of creating a user-friendly browsing experience for our international community of members and followers.

The new website improves its general usability and integrates new features such as an online forum and a listing of museum and curatorial open positions.

CiMAM's new website offers new features for our members and a user-friendly browsing experience.

We have also refined the menu structure and sub-sections for enhanced user experience in accessing information relating to our programs and activities.

The CiMAM website serves as a platform for knowledge transfer and expertise. Members of CiMAM can access the Members Only section and browse the list of active members with their contact details. They also have access to the list of job opportunities and to other members' best museum practices guides and codes of ethics, essential tools for our profession.

We are now, more visual!



CiMAM is a big generator of content and it is important to share it and become a voice of reference in the contemporary art museum sector.

Text-based content is always going to be an integral part of CiMAM communication, but visual content must play a pivotal role in all of our efforts. That is why, in 2018, we strategically increased this kind of communication.

With the new website, CiMAM members are requested to submit an ID photo to make sure the Members Directory is as visually attractive and useful as possible.

We are implementing new images for social media communication and newsletter designs.

In order to generate more visual content, for the first time, we have produced a video summary of the Annual Conference in Stockholm, which integrates interviews made with participants.



Forum

CiMAM has a brand-new online forum!

We want to offer a platform where members can keep debating the current concerns of professionals working in museums of modern and contemporary art. The discussions and comments are meant to stimulate conversation.

Whether these are very theoretical or just commenting about a recent exhibition, an article, or speech, all comments will be welcome.

All members are invited to propose new articles or discussion topics by email and contribute to the current topics by logging in to the Members Only section.

Members just need to log into the member account to access the members-only password-protected discussion forum.

Once logged in, they can submit a response and contribute to the forum and delete a submitted message at any time. All contributions are gathered under the section “Discussions” within the Forum section.



Free Admission Program

One of the objectives of this triennial is to continue expanding CiMAM's global network and influence.

In 2018, the executive office ran a campaign to increase the number of institutions adhered to the Free Admission Program.

This year, 55 institutions joined the Free Admission Program, bringing the total to 162

CiMAM's membership card allows free admission to over 160 modern and contemporary art institutions worldwide.

In 2018, 11 biennials allowed free access to CiMAM Members throughout the biennial, opening, and preview days:

1. Kochi-Muziris Biennale, India
2. EVA International, Ireland
3. Bucharest Biennale, Romania
4. Berlin Biennale for Contemporary Art, Germany
5. Riga International Biennial, Latvia
6. Yinchuan Biennale, China
7. FRONT International, USA
8. Land Art Mongolia, Mongolia
9. TarraWarra Biennial, Australia
10. Bienal de São Paulo, Brazil
11. İstanbul Biennial, Turkey



2018 Annual Conference

The Museum in Transition

The CiMAM 2018 Annual Conference was held in Stockholm, Sweden on November 2–4, hosted jointly by Moderna Museet, Bonniers Konsthall, and Magasin III Museum & Foundation for Contemporary Art. Two optional post-conference tours were organized to Espoo, Turku, and Helsinki, Finland and Oslo, Norway respectively on November 5–6.

229 delegates from 59 different countries attended CiMAM's 2018 Annual Conference in Stockholm.

The three-day program included four keynote speakers, eight perspective presentations, three-panel discussions, two workshop sessions, and organized visits to the foremost art institutions and collections in the city.

Keynote speakers included:

Daniel Birnbaum, Director and Ann-Sofi Noring, Co-Director, Moderna Museet, Stockholm, Sweden; Victoria Noorthoorn, Director, Museo de Arte Moderno de Buenos Aires, Buenos Aires, Argentina; Michelle Kuo, The Marlene Hess Curator of Painting and Sculpture, The Museum of Modern Art, New York, USA; Jörg Heiser, Prof. Dr. University for the Arts, Berlin, Germany.

Perspective presentations included:

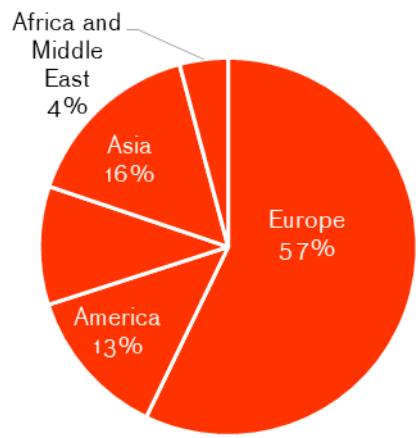
Katya García-Antón, Director, Office for Contemporary Art, Oslo, Norway; Loulou Cherinet, Artist, Professor, Konstfack University of Arts, Craft and Design, Stockholm, Sweden; Lars Bang Larsen, Guest Professor, Royal Institute of Art and Curator, Moderna Museet, Stockholm, Sweden/Copenhagen, Denmark; Ho Tzu Nyen, Artist, Singapore, Singapore; Yuk Hui, Philosopher, Writer, Berlin, Germany; Ann Gallagher, Director of Collection (British Art), Tate, London, UK; Mami Kataoka, Deputy Director and Chief Curator, Mori Art Museum, Tokyo, Japan.

The afternoon program included visits to Moderna Museet, Royal Institute of Art, Nationalmuseum, Bonniers Konsthall, Stockholm University, Thielska galleriet, and Tensta konsthall.

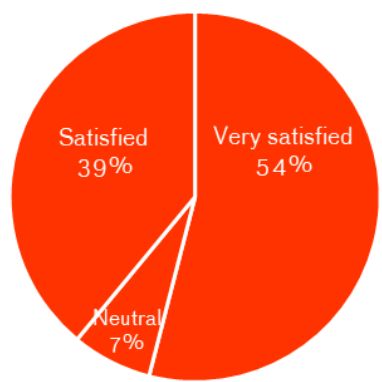
Moderna Museet, Bonniers Konsthall and Magasin III Museum & Foundation for Contemporary Art were the main hosts and co-organizers of the Annual Conference.

The Annual Conference was also generously supported by Nicolai Tangen / AKO Foundation; Pontus Bonnier; Per and Lena Josefsson; Nordic Circle; ArkDes; Nationalmuseum; Royal Institute of Art; Public Art Agency Sweden; Accelerator - Stockholm University; Kulturhuset; Thielska Galleriet; Tensta Konsthall; City of Stockholm.

Origin of professionals attending the 2018 Annual Conference:



Overall satisfaction of attendees at CiMAM 2018:



Post-Conference Tours

A group of 21 and 22 delegates attended CiMAM's post-conference tours to Finland and Norway respectively.

The Museum of Contemporary Art Kiasma, Helsinki was the main sponsor and organizer of the post-conference tour to Turku, Espoo, and Helsinki, in collaboration with EMMA — Espoo Museum of Modern Art and Turku Art Museum.

Program Partners were Amos Rex, Ateneum Art Museum / Finnish; National Gallery, HAM — Helsinki Art Museum, Rafaela & Kaj Forsblom Collection in Helsinki. The program included visits to Aboa Vetus & Ars Nova, Galerie Anhava, Galerie Forsblom, Galleria Huuto, Helsinki Contemporary, Makasiini Contemporary, Titanik Gallery, and Wäi nö Aaltonen Art Museum.

Henie Onstad Kunstsenter was the main sponsor and organizer of the post-conference tour to Oslo, Norway. Program Partners were Astrup Fearnley Museet, Munchmuseet, Office for Contemporary Art, and Oslo Biennial First Edition. The program included visits to Fotogalleriet, Kunsthall Oslo, Kunstnerforbundet, Kunstnernes Hus, Podium, and UKS.

CiMAM

For the first time, CiMAM edited a video summary of the annual conference held in Stockholm in November 2018. The video includes a summary of the interviews with participants and clips about the venues visited in Stockholm.



Please refer to the Conference Booklet and Conference Report available at cimam.org for the speakers' biographies, abstracts, grantees' reports, and conference finances.

Travel Grant Program

In 2018, CiMAM awarded more travel grants than ever before. The support we receive from Travel Grant Funders allows CiMAM to develop a Travel Grant Program that has become essential in the participation of a broader range of professionals in the international debate concerning contemporary art.

A total of 36 professionals from 30 countries have been awarded support thanks to:

40,000,00€	Getty Foundation	22 grantees
10,000,00€	MALBA–Fundación Costantini	4 grantees
5,000,00€	Alserkal Programming	3 grantees
5,000,00€	V-A-C Foundation	3 grantees
5,000,00€	Samdani Art Foundation	2 grantees
5,000,00\$	Byucksan Foundation	2 grantees

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

CiMAM

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

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

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

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

It would not be possible for me to attend this professional meeting without the grant. I am convinced these platforms are crucial to the development of the museum institution, to exchange ideas and potential solutions shared by all.

Feedback from a 2018 Travel
Grantee



Publication 2017

We are proud to share with you the 2017 Annual Publication of the proceedings of last year's conference.

With the title *The Roles and Responsibilities of Museums in Civil Society*, the CIMAM 2017 Annual Conference, hosted by the National Gallery Singapore, was attended by 270 delegates from 53 countries.

Three keynote speakers, nine perspective presentations and three-panel discussions stimulated debate among the conference delegates in response to three key questions: *Art and the City: From Local to Transnational; Re-learning Southeast Asia; What Do Museums Collect, and How?*

The texts have been generously transcribed and edited by the National Gallery Singapore.

This publication has also received the generous support of Alserkal Programming, MALBA-Fundación Costantini and Fubon Art Foundation.

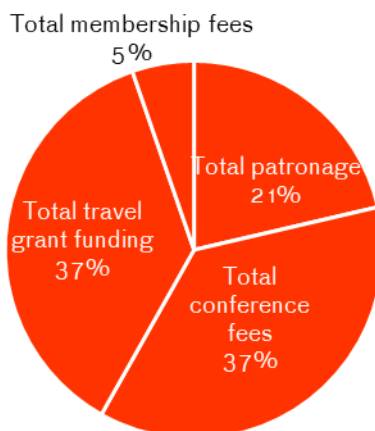
It is now published on CIMAM's website with the aim of making the conference contents available as reference material for research into contemporary art practice.

→ [Read *The Roles and Responsibilities of Museums in Civil Society*](#)

Finance: Accounted 2018

The members of the Board work on a volunteer basis throughout the triennial. CiMAM's programs and activities are run by an executive team of two based in Barcelona.

Breakdown of Income



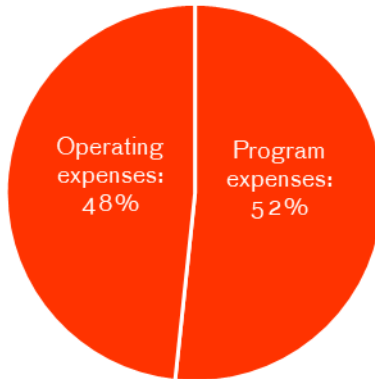
Total patronage: 40.414,50 €

Total conference fees: 69.632,55 €

Total travel grant funding: 69.134,97 €

Total membership fees: 10.020,48 €

Breakdown of Expenses



Program expenses include membership, conference, travel grants, publication, free admission program, museum watch.

Operating expenses include staff, accountant, web, office rent, office supplies, board, and communication.

Membership Income	Accounted 2018
Individual	5.983,52 €
Institutional	3.213,73 €
Reduced individual	823,23 €
Total Membership	10.020,48 €
Founding Patron (3.500)	20.965,00 €
Patron (3.000)	14.949,50 €
Supporter (1.500)	4.500,00 €
Total Patronage	40.414,50 €
Other financial income	0,00 €
<i>Total Membership Income</i>	50.434,98 €
Conference Income	Accounted 2018
Conference Registration	69.632,55 €
Conference Sponsorship	0,00 €
Total Conference Income	69.632,55 €
Getty Foundation	40.000,00 €
MALBA–Fundación Costantini	10.000,00 €
Alserkal Avenue	5.000,00 €
V-A-C Foundation	5.000,00 €
Samdani Art Foundation	5.000,00 €
Byucksan Foundation	4.134,97 €
Total Travel Grants	69.134,97 €
<i>Total Conference Income</i>	138.767,52 €
TOTAL INCOME	189.202,50 €

Operating Expenses	Accounted 2018
Staff	41.277,00 €
VAT/Social Security Taxes	20.257,43 €
IRPF (Personal Income Tax)	6.657,44 €
Accountance	4.535,08 €
Office Supplies	3.207,97 €
Web maintenance and identity	6.197,39 €
Board Expenses	578,72 €
Office rent	847,00 €
Communication with members	2.074,19 €
ICOM expenses/Legal Advisor	848,00 €
Financial Taxes	29,48 €
Other financial expenses	108,70 €
<i>Total Operating Expenses</i>	86.618,40 €
Conference Expenses	Accounted 2018
Organization AC 2017	2.006,26 €
Organization AC 2018	24.167,79 €
<i>Total Conference Expenses</i>	26.174,05 €
Getty Foundation	28.547,64 €
MALBA–Fundación Costantini	8.699,43 €
Alserkal Avenue	3.205,87 €
V-A-C Foundation	3.373,56 €
Samdani Art Foundation	2.161,20 €
Byucksan Foundation	3.329,97 €
<i>Total Travel Grants Expenses</i>	49.317,67 €

CiMAM

Publication AC 2015	963,95 €
Publication AC 2016	3.540,83 €
Publication AC 2017	963,95 €
Total Publication Expenses	5.468,73 €

<i>Total Conference Travel Grants Publication</i>	80.960,45 €
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TOTAL EXPENSES	167.578,85 €
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General CiMAM Budget	Accounted 2018
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BALANCE	21.623,65 €
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Statement of Changes in Fund Balances	Accounted 2018
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CiMAM accounts as of 1 January	213.083,06 €
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Net Income or Loss	21.623,65 €
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Balance 31 December 2018	234.706,71 €
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Sydney, Australia

2019 Annual Conference

Sydney, November 15–17

The CiMAM 2019 Annual Conference will be held in Sydney, Australia on November 15–17, hosted by the Museum of Contemporary Art Australia. The post-conference tour will be to Brisbane and will include guided tours by Aboriginal custodians on country on November 18–19, 2019.

The 2^{1st} Century Art Museum: Is Context Everything?

Day 1: Challenging the Narrative: Indigenous Perspectives

How and to what effect are museums in the 21st century recognizing and incorporating the cultural leadership of First Peoples?

Day 2: The Future of Collections

How could the approach of museums to collecting change as they face the consequences of their infinitely expanding collections? And what challenges and opportunities exist in digital strategies for collections?

Day 3: Beyond the Walls

The identity and activity of the 21st century museum are less bounded by physical architecture than its 20th century precursor. How are museums growing publics and transforming audiences into participants through programs taking place ‘outside’ the museum?

The CiMAM 2019 Annual Conference will address the evolving relationship between core museological practices and values (related to artists, collections, custodianship, scholarship, display, education, and the public) and the necessary responsiveness of museums to context in their drive to remain relevant, innovative, and accessible.

The presentations and discussions will be inflected by the context of Sydney, acknowledging conflicted histories of cultural ownership (whose stories are these?) indigeneity, and place; that define the cultural landscape of Australia – looking out from the east coast to the Asia Pacific and beyond in its reflection upon questions and topics urgent to museums globally.

*The CiMAM 2019 Contents Committee
consists of eight board members:*

Elizabeth Ann Macgregor (chair)
Frances Morris
Mami Kataoka
Ann-Sofi Noring
Saskia Bos
Suzanne Cotter
Corinne Diserens
Eugene Tan



Museum of Contemporary Art Australia, 2012, photograph: Brett Boardman

Acknowledgments

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

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CiMAM 2018 Annual Conference

The Museum in Transition

Co-organized by

CiMAM

Moderna Museet

in collaboration with:

Bonniers Konsthall

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