

CONTEMPORARY ART COLLECTIONS IN LATIN AMERICA AND THE CARIBBEAN

REGIONAL SURVEY 2021





Elba Bairon, *Untitled (Bodegón)*, 1999 © Museo Nacional de Bellas Artes, Buenos Aires, Argentina

Contemporary Art Collections in Latin America and the Caribbean – Regional Survey 2021

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Mónica Millán, *Picnic a orillas del río Paraná*, 2007 © Museo Nacional de Bellas Artes, Buenos Aires, Argentina

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INTRODUCTION

ICCROM is an intergovernmental organization working in service to its 137 Member States to promote the conservation of all forms of cultural heritage, in every region of the world, for the benefit of all people.

Latin America and the Caribbean are home to a vibrant heritage that includes World Heritage sites, diverse and prominent contemporary cultural expressions, ancient cultures and subcultures, strong links to the environment, and rich indigenous knowledge reserves. ICCROM's regional programme for Latin America and the Caribbean (LAC) aims to promote the integrated and sustainable management of this heritage, paying particular attention to major region-specific issues - one of which is contemporary heritage.

This survey was created to assess the needs and opportunities concerning the conservation and management of contemporary art collections in the LAC region. Its results will be used to underpin the development of effective and integrated capacity-building initiatives on this topic at the regional level.

SURVEY METHODOLOGY

The survey used a cross-sectional design and was implemented through an anonymous online questionnaire with 31 questions available in four languages – Spanish, Portuguese, French, and English (see Annex 1 for the English version). The questionnaire was created and managed using ICCROM's LimeSurvey self-hosted web application. It contained open-ended and close-ended questions (dichotomous and multiple choice), intended to collect both quantitative and qualitative data. It was directed at all types of organizations in charge of contemporary art collections in the LAC region. The questionnaire was pretested and refined in a pilot study carried out nationally in 2017 in Argentina, co-organized with the Ministry of Culture.

The regional survey was launched in April 2020 and was originally intended to run for six months. It was extended until the end of February 2021 in view of the COVID-19 pandemic.

The survey was distributed through the following channels and mechanisms: the ICCROM website and social media platforms; direct contact with organizations working with contemporary art collections in the LAC region; collaboration with governmental organizations, institutional partners (e.g. Ibermuseos) and professionals from the ICCROM network in the region to target national and regional networks.

The answers received were systematically checked to avoid possible duplication given the variety of channels used to disseminate the survey.

 **114**
ORGANIZATIONS

FROM

 **23**
COUNTRIES

11

2

6

3

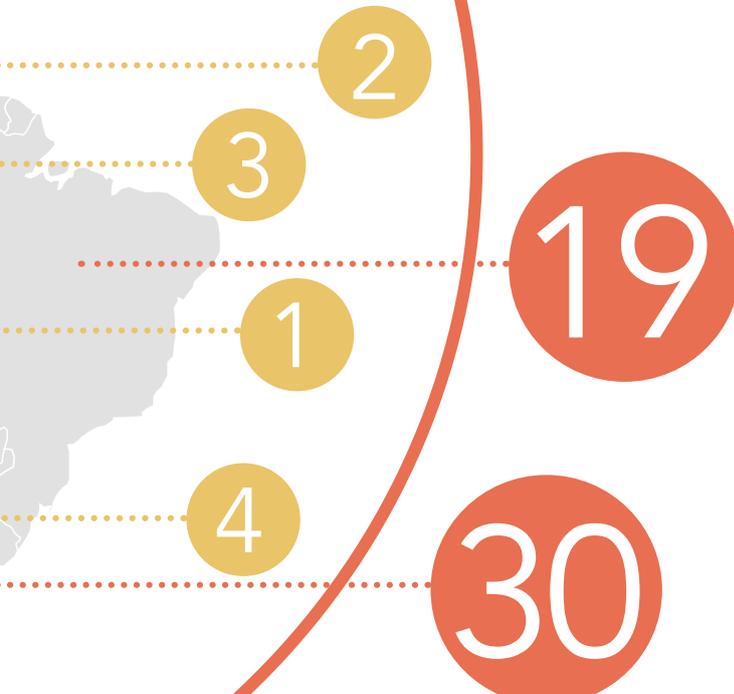
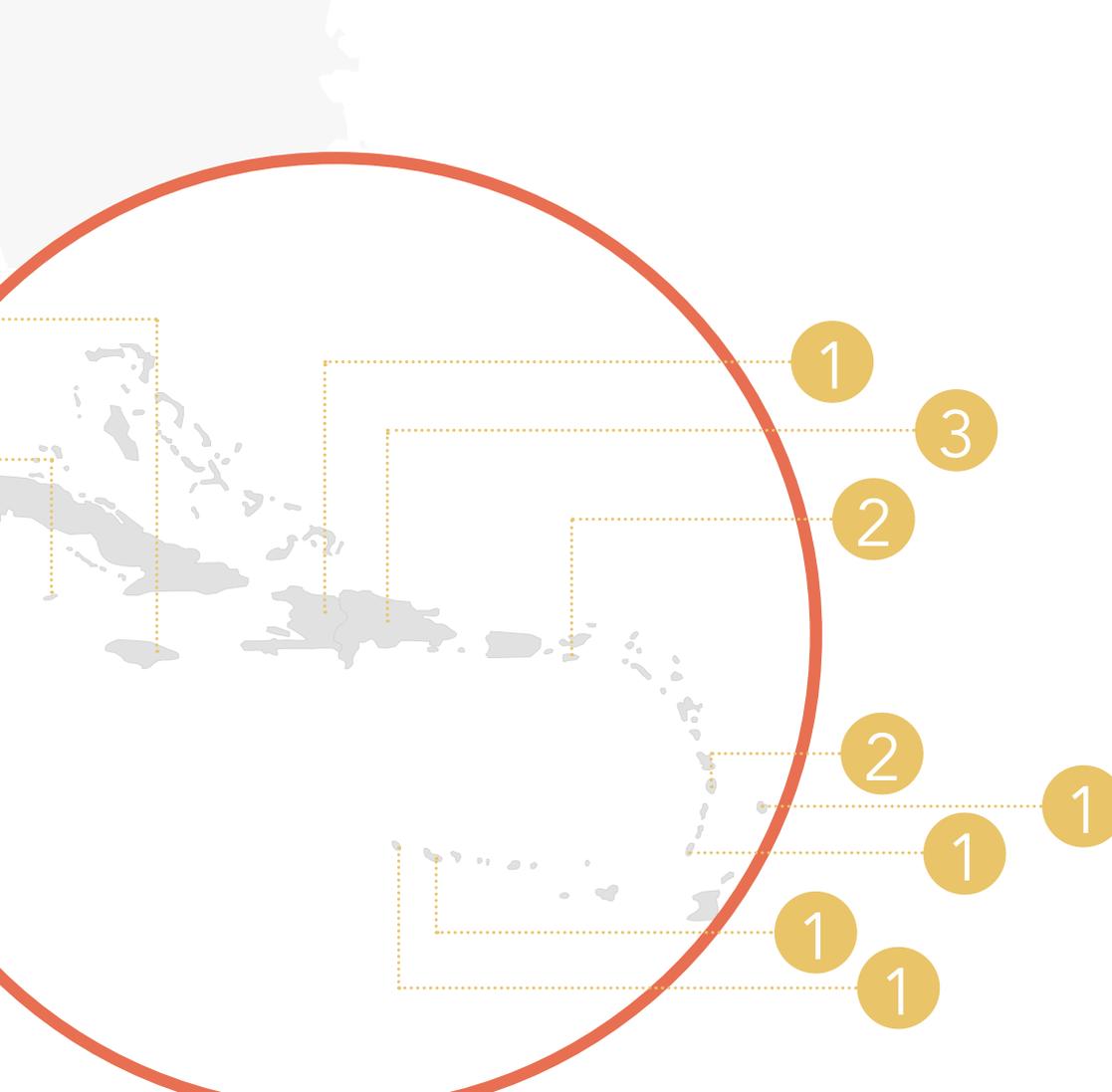
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9

8

1

1



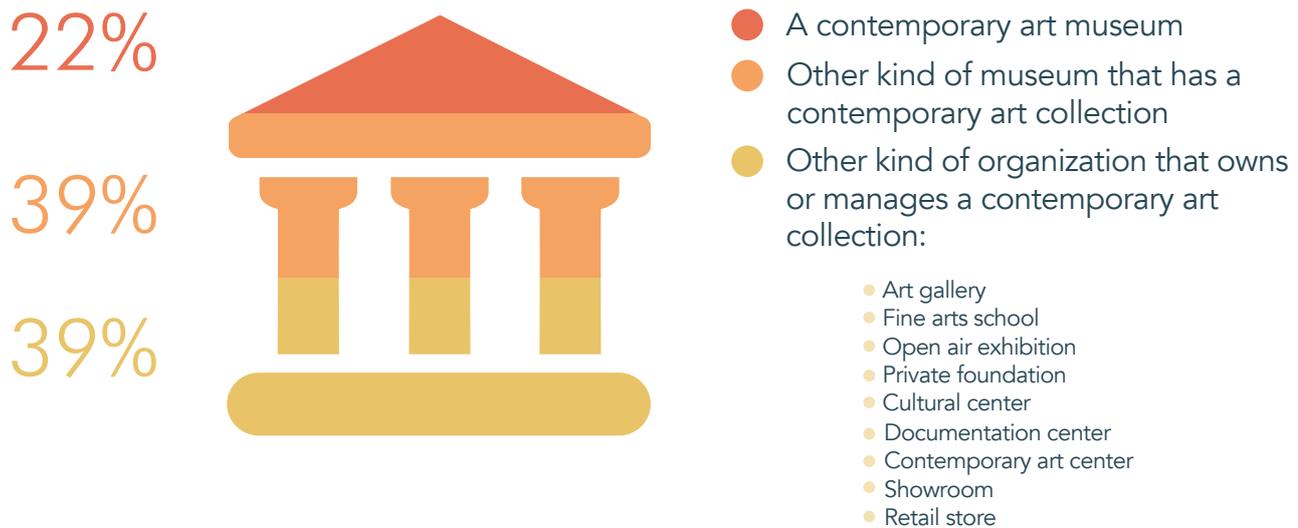
REGIONAL OVERVIEW

Despite the challenges of the COVID-19 pandemic, the survey succeeded in achieving good regional coverage. With the participation of 50% of the region's countries and territories, a representative sample was acquired to provide a meaningful overview of the situation concerning the conservation and management of contemporary art collections in Latin America and the Caribbean.

ORGANIZATIONS PROFILE

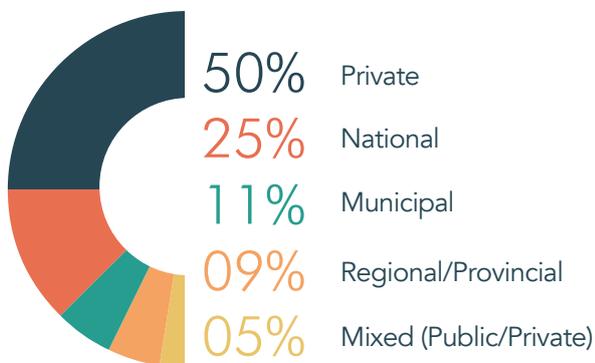
This section presents the main characteristics of the organizations in charge of contemporary art collections in Latin America and the Caribbean.

TYPE OF ORGANIZATION



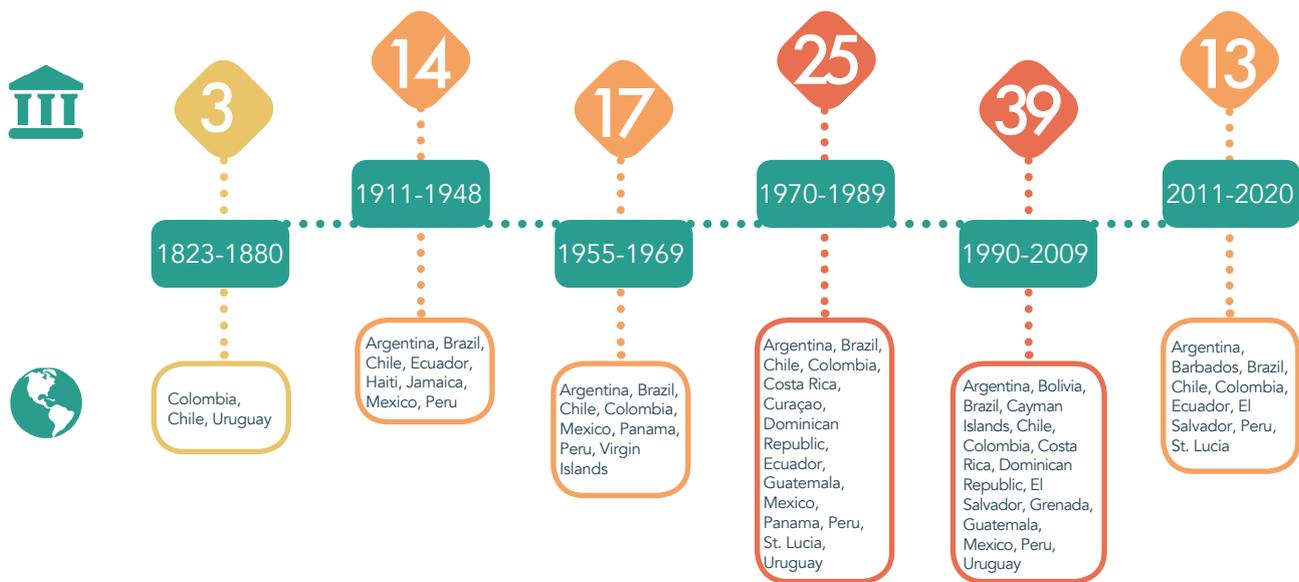
There is a diversity of institutional players responsible for the conservation and management of contemporary art collections in the region, being three in every five a museum, and one in every five a contemporary art museum. Because these collections are not the only type of heritage in several organizations, they have to compete for resources and are likely to be prioritized differently depending on their institutional context.

TYPE OF GOVERNANCE



Their administration is predominantly private (one in every two), which points to the importance of considering issues beyond public organizations when designing a regional strategy for contemporary art. The presence of national, regional/provincial, and municipal organizations indicates the need to consider different levels of the public administration in order to develop a comprehensive strategy. Mixed (public/private) administrations seem to be rare in the region.

WHEN THEY WERE FOUNDED



The age of the organizations spans a period of circa 200 years, with about half of them founded in the last 30 years and the youngest ones (one in every ten) over the last decade. In addition to the type of administration, this age diversity might also have relevant implications concerning the decision-making and administrative structure and procedures for collections development, conservation, and use.

HOW THEY DEFINE CONTEMPORARY ART

contemporary PHOTOGRAPHY

BIDIMENSIONAL and TRIDIMENSIONAL art, and PERFORMANCE art

art of TODAY

art practiced since 1980

art practiced since 1950

art that has NOT BEEN described as CULTURAL HERITAGE

art practiced since 1960

GLOBALIZATION art from XXI CENTURY

PUBLIC ART

EXPERIMENTAL PLASTIC or VISUAL CREATION

art production AFTER the WWII

UNCONVENTIONAL perspective

art practiced since 1970

art produced post the FINE ARTS ACADEMY period in 1927

artistic expression of the 20th CENTURY

art practiced since 1990

period after MODERNISM

POPULAR art and TRADITION

non traditional techniques

OPEN AIR art

constantly CHANGING art

historical, social, economic and cultural expressions of the society

expression of the AVANT-GARDE

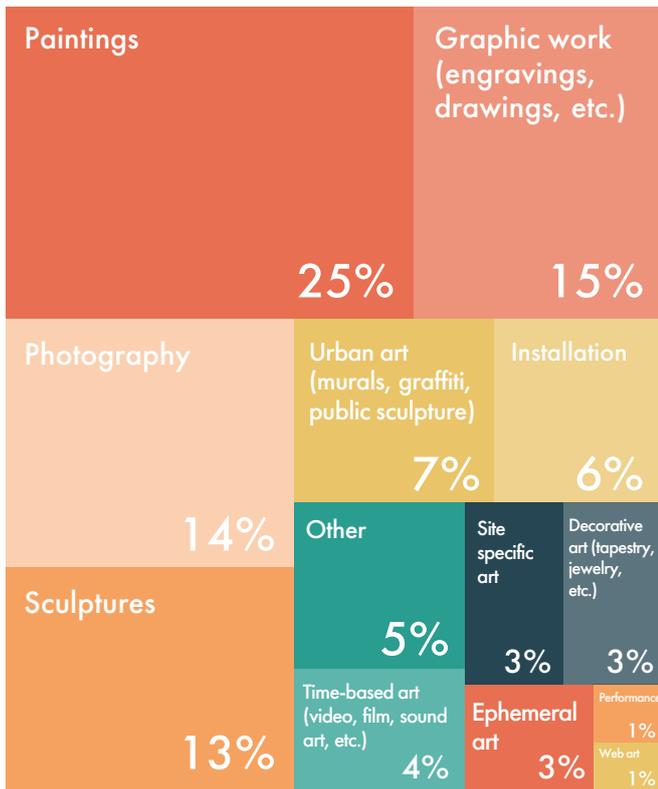
art by CONTEMPORARY artists

A myriad of definitions of 'contemporary art' emerged from the survey. They are based on the period of creation of the artworks; their typology, materials and techniques; their unconventional, constantly evolving, popular and public nature; and the fact that they reflect expressions of today's societies. Initiatives aimed at 'contemporary art' collections in Latin America and the Caribbean must therefore take into account these different definitions in order to be inclusive and comprehensively address the needs and opportunities in the region.

COLLECTIONS PROFILE

This section presents the main characteristics of the contemporary art collections in Latin America and the Caribbean.

TYPES OF ARTWORK (Average composition)

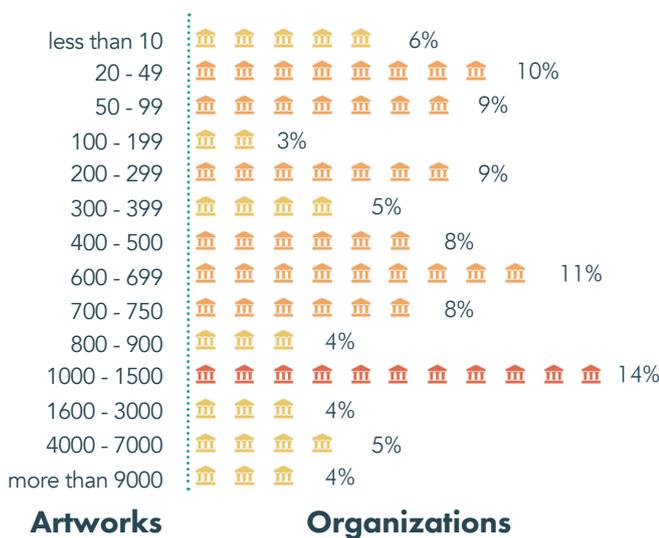


The average composition of the collections shows a clear prevalence of 'conventional' artwork typologies: paintings, graphic work, photography, and sculptures. Together, these four categories represent two-thirds of all types of artwork in the collections. The remaining one-third comprises various 'non-traditional' techniques, the most common being urban art and installations. This information is particularly relevant to better understand the actual needs, and to inform the development of tailored proposals to build capacity for the conservation and management of contemporary art collections in the region.

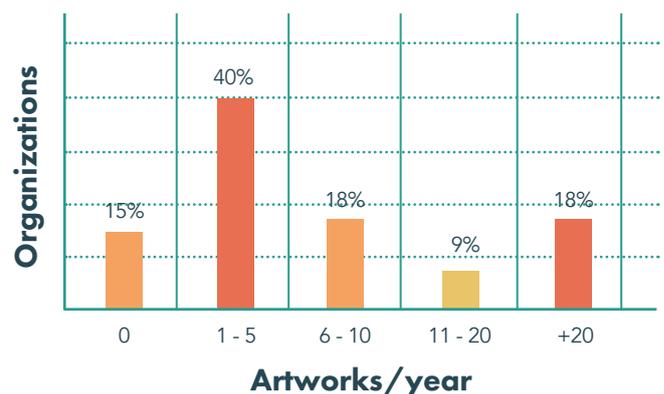
The size of the collections varies significantly, ranging from less than 10 items to over 9 000 artworks. About one in every two collections has up to 500 artworks; one in every four has between 500 and 1 000 items; and one in every four has more than 1 000.

The growth rate of the collections, expressed as the number of artworks incorporated per year, is also quite diverse. Whereas 15% of them do not increase in size, 18% of the collections grow at a rate of more than 20 new acquisitions per year. The most common growth rate range, shown by two in every five collections, is between one and five acquisitions per year. In addition to its composition, a collection's size and growth rate are important parameters to understand and forecast conservation needs – particularly in relation to storage conditions.

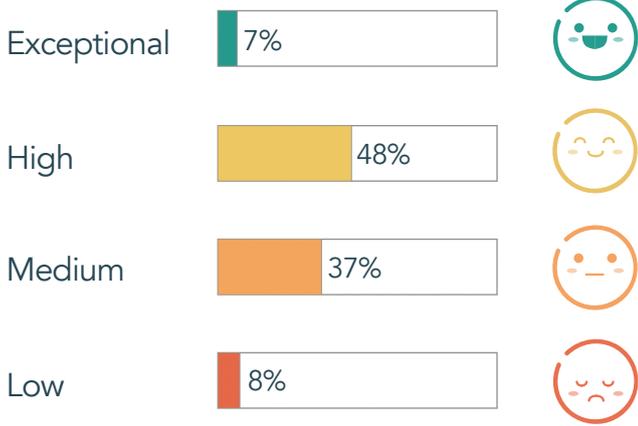
SIZE (Number of artworks)



GROWTH RATE



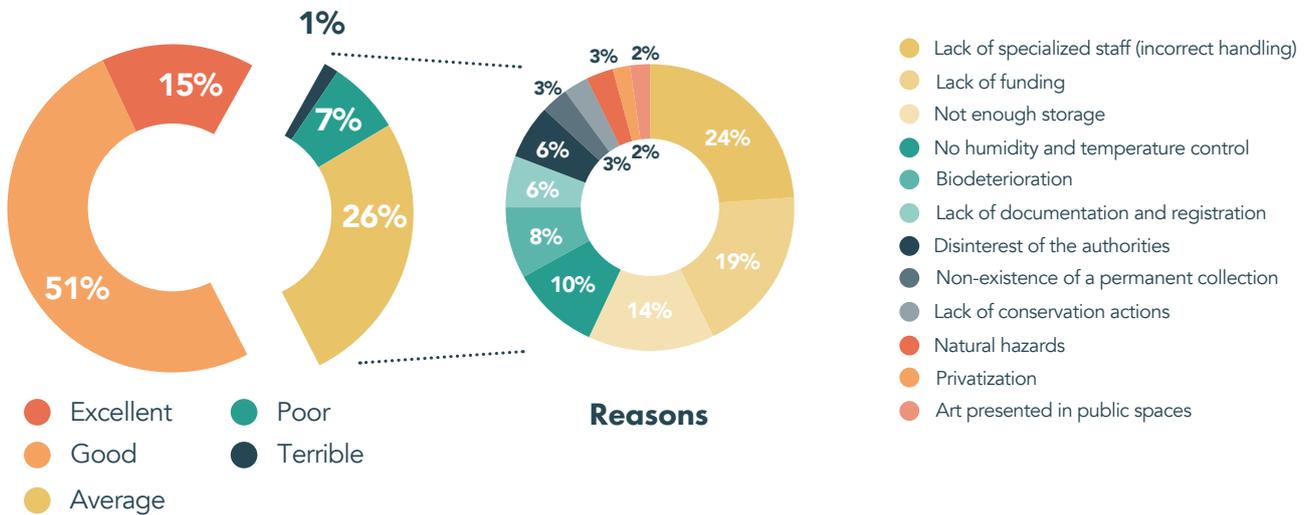
PUBLIC INTEREST



The graphic shows the level of interest demonstrated by the public in the contemporary art collections, as perceived or assessed by the organization.

About one in every two organizations reported a high level of public interest in the collections. Around one in every three organizations indicated a medium level of interest by the public. Low and exceptional levels of public interest in the contemporary art collections were the least common, each reported by one in every ten organizations. Despite the overall positive situation, there is still room to stimulate and increase public interest through effective collections development and outreach initiatives.

STATE OF CONSERVATION



The state of conservation of the collections was rated as either good or excellent by two out of every three organizations, indicating an overall a favourable situation in the region. The condition of nearly one in every four collections was rated as average; one in ten collections as poor, and one in 100 collections as terrible.

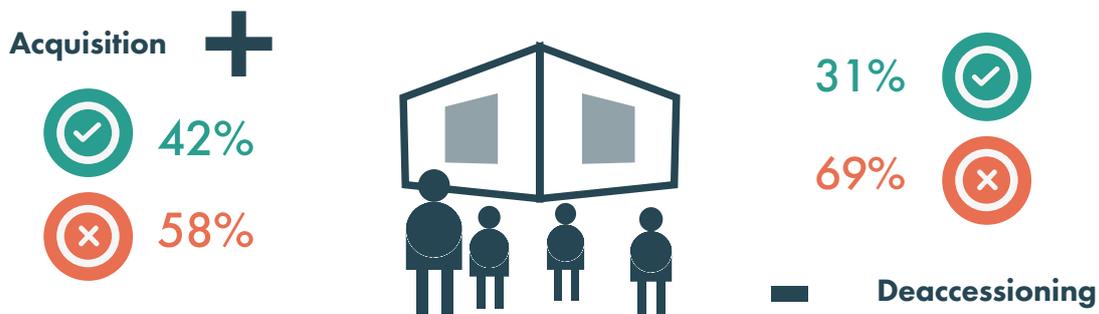
Several reasons were mentioned for the average, poor or terrible state of conservation of the collections, with the most common being lack of specialized staff, lack of funding, insufficient storage space, and lack of climate control. Together they account for two-thirds of all causes cited. Alongside the other problems pointed out, these issues are of particular importance to consider when devising and prioritising conservation and capacity building solutions at the regional level. It is interesting to note that the poor and terrible state of some collections does not appear to depend on whether they are publicly or privately administered – about half of the organizations experiencing this problem are public and the other half private.

When interpreting the predominantly good or excellent state of conservation of the collections in the region, it is important to bear in mind the possibility that a significant portion of the artworks might still be relatively new and therefore without obvious signs of material deterioration. As they continue to age, chemically unstable materials present in the artworks eventually will start to show noticeable signs of decay as they reach the end of their lifetimes. Hence the importance of being able to identify the presence of such materials and make informed decisions to extend their useful life, so that the artworks remain fit-for-purpose for the desired time period.

MANAGEMENT, USE, CONSERVATION

This section presents the main aspects concerning the management, use, and conservation of the contemporary art collections in Latin America and the Caribbean.

EFFECTIVE POLICIES



Around three in every five organizations lack an effective acquisition policy for their contemporary art collections; two in every three lack an appropriate deaccessioning policy. This situation has significant implications, since it normally hinders the capacity of the organizations to shape collections that optimally support their mandates, goals and programmes. It might even lead to unsustainable conditions where collections and their maintenance become more of a burden than an asset.

Some of the explanations for the lack acquisition policies refer to the fact that the organizations rely on exchange practices, or because the artworks were donated or loaned. Other reasons include lack of funds or 'work-in-progress' policies. Some organizations work exclusively with temporary exhibitions or exhibition-sales. As for deaccessioning, it is sometimes perceived as unnecessary as it should only happen when the artwork is in a very poor state of conservation, beyond restoration. In some cases, these artworks are simply stored.

INSURANCE COVERAGE



EFFECTIVE REGISTRATION AND DOCUMENTATION



Around one in every two organizations do not have insurance coverage for their collections. Given the regional risk profile, it would be useful to explore the reasons, challenges and opportunities to improve this situation in consultation with the (art) insurance industry.

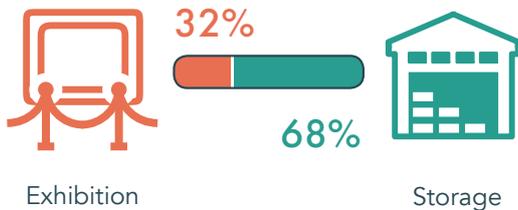
Around one in every three organizations do not possess an effective system for the registration and documentation of their contemporary art collections. This is a relevant collections management issue to be considered in future capacity building activities. The types of software or systems used by the organizations are listed in the following table.

Programmes and systems used for collections registration and documentation:

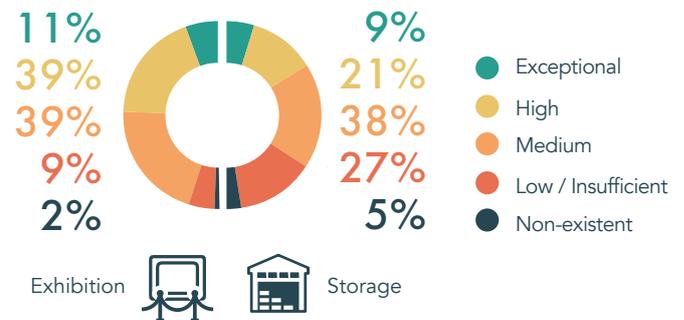
- Excel sheets or templates
- Museum Plus of Zetcom
- Collective Access
- Inventory with their respective digitized photographs
- Unified State Documentary Registry System (SURDOC) developed by the Heritage Documentation Center (Centro de Documentación de Bienes Patrimoniales)
- Artbinder
- Collection management system (Arkollection)
- Professional database to manage the National Gallery Collection
- Airtable
- Sismo platform
- Microsoft Access
- The ISO 9001 standards certification model
- CRM program
- FileMaker database
- Digital Collections System (catalogue)

EXHIBITION AND STORAGE

Artworks in exhibition and storage (Average)



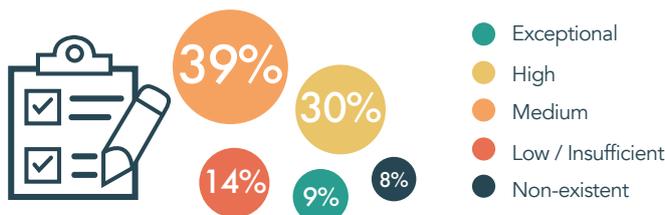
Suitable conditions for:



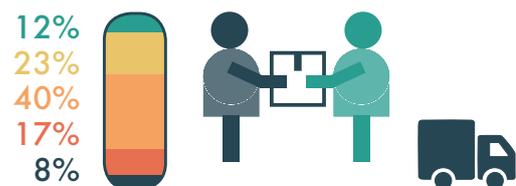
On average, about one in every three artworks is found on exhibition. The quality of the environment for exhibiting the artworks was rated as exceptional or high by 50% of the organizations. Only about one in every ten organizations indicated a poor quality environment for exhibition, which shows an overall favourable situation.

On the other hand, the remaining two-thirds of the collections kept in storage are exposed to less favourable conditions. About one in every three organizations indicated that the quality of their storage environment is low/insufficient or non-existing. This is in agreement with the fact that insufficient storage space and lack of climate control (in storage) appear as two of the main reasons for the poor state of conservation previously reported for some of the collections. Storage seems to be an important area for improvement.

Documentation for re-installation ability

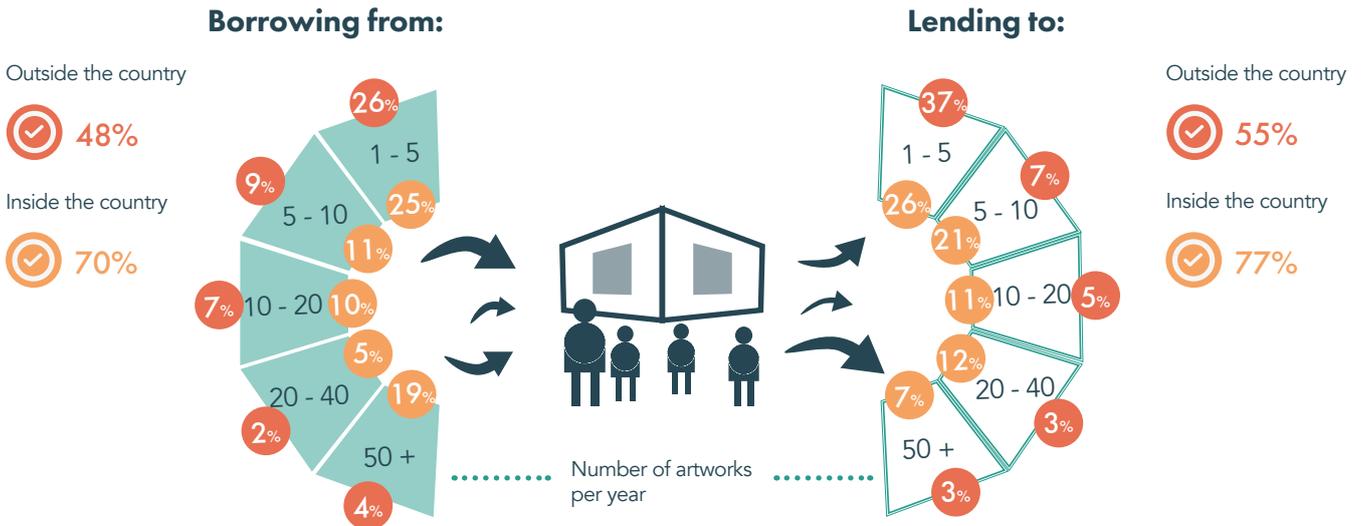


Handling, moving and transportation ability



About two in every five organizations have exceptional or high capacity to document the artworks for re-installation; two in every five organizations have a medium capacity do to so; and one in every five has a low/insufficient or non-existing capacity. A similar situation exists for their ability to handle, move, and transport the artworks. The fact that between 60% and 65% of the organizations reported a medium or lower capacity to meet these needs points to another relevant area for improvement.

COLLECTIONS MOBILITY



WHAT COUNTRIES COLLABORATE MOST OFTEN



Most common lenders and borrowers



The figures on the previous page depicts the mobility (loans) of contemporary artworks between organizations both nationally and internationally. Overall they show a vibrant network, with about 70% to 80% of the organizations lending and borrowing artworks inside their country, and about 50% to 55% of them doing so internationally. The number of incoming and outgoing artworks per organization per year varies significantly, ranging from one to over 50 items. For international transactions, 55% to 70% of all loans involve between one to five artworks per year. At the national level, the number of borrowed and lent artworks is higher.

The countries that collaborate most often in terms of borrowing and lending artworks are: United States, Spain, France, Mexico, Argentina and Italy. These exchanges occur mainly within the continent or with Europe, and to a much lower extent with Asian countries such as Israel, Japan and China. The absence of significant collections mobility involving African or other Global South countries is striking. Improving South-South cooperation might be an important aspect to consider when developing a regional strategy for contemporary art collections.

ABILITY TO ADDRESS CHALLENGES

Interpret and assess the significance of the artwork

Conserve/restore "non-traditional" materials

Maintain the conceptual integrity of the artwork

Establish adequate ethical principles for conservation/restoration of the artwork

Establish an effective decision-making proces

Communicate with the artists and/or artist's representative



The overall ability of the organizations to face relevant challenges pertaining to the conservation and management of their contemporary art collections is good. Only less than 15% of the organizations indicated low or non-existent capacity to do so, and over 50% of them reported exceptional or high capacity. The only exception is the conservation and restoration of non-traditional materials, with around 75% of the organizations indicating medium or lower, and around 30% of them reporting low or non-existent capacity to face this specific challenge. Capacity building in this area emerges as another priority for the region.

AVAILABILITIES IN THE NATIONAL CONTEXT

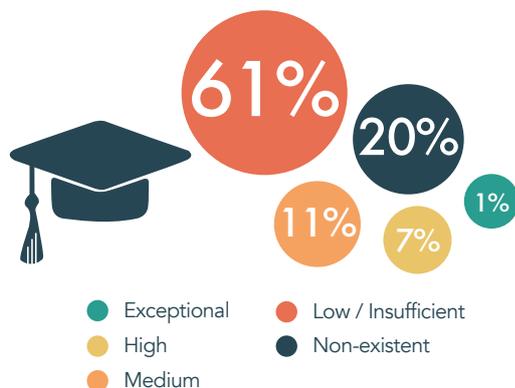
This section presents the availability of legal, educational/training, technical, and financial resources and opportunities at the national level to support the conservation and management contemporary art collections.

LEGAL FRAMEWORK FOR CONTEMPORARY ART



Only 17% of the organizations reported the existence of legal frameworks governing issues of contemporary art (e.g. copyright, integrity and paternity rights, etc.) in their countries. For 45% of the organizations such frameworks do not exist at the national level. Strikingly, the remaining 38% of the organizations are not aware if their countries have these legal frameworks or not.

UNIVERSITY PROGRAMS / SPECIALIZATION COURSES FOCUSED ON THE CONSERVATION OF CONTEMPORARY ART



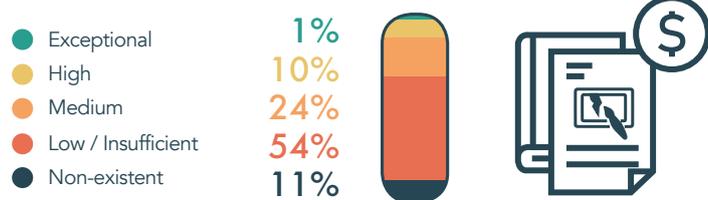
The availability of educational and training opportunities focused on contemporary art conservation/restoration is rather limited, with four in every five organizations rating it as insufficient or non-existent in their respective countries. Increasing the offer of courses through a regional capacity building programme would be an effective way to bridge this gap and address the priority areas identified previously, including: collections management, preventive conservation (given the prevailing good state of conservation in the contemporary art collections), storage, documentation, handling/moving/transportation, conservation of “non-traditional” materials. More detailed information on this topic provided by the survey participants is presented on the next page.

FUNDS/RESOURCES

Conservation and restoration



Publication and promoting new research for conservation



The availability of financial and other resources at the institutional and national levels to support conservation/restoration projects, publications, and new research on contemporary art conservation is also limited. Around one in every two organizations rated it as insufficient or non-existent for conservation/restoration projects. Concerning publications and the promotion of new research the same rating was given by about two in every three organizations. More detailed information on available resources provided by the survey participants is presented on the next page.

Comments about availability of university programmes and/or specialization courses focused on conservation-restoration of contemporary art by country

Argentina:

- Conservation and Restoration of Cultural Property - UMSA (Universidad del Museo Social Argentino)
- Bachelor's Degree in Conservation-Restoration of Cultural Property - UNA (Universidad Nacional de Artes)
- Bachelor's Degree in Conservation and Restoration of Cultural Heritage - UNSAM

Brazil:

- Federal University of Pelotas
- Federal University of Minas Gerais (CECOR)
- Federal University of Rio de Janeiro
- Ouro Preto Art Foundation (FAOP)

Chile:

- Postgraduate degree at the University of Chile
- Master Finis Terrae, Conservation and Restoration Technician (Escuela Nacional de Artes Aplicadas)
- The interest dedicated to restoration and conservation is mainly focused on pre-1950 art. Universities do not have laboratories equipped to teach specialties in different materials, let alone modern or contemporary art.

Costa Rica:

- CONARTE

Ecuador:

- They closed the only career of Cultural Property Restoration and Museology, at the Universidad Tecnológica Equinoccial.

Guatemala:

- Universities are eliminating options related to the field of art.

Mexico:

- ENCRyM
- INBAL
- Centro Boticelli

Peru:

- The academic focus is on the conservation-restoration of pre-Hispanic or colonial art.
- It is usually the artists themselves who restore their contemporary works of art, as they are active and know the physical characteristics of their work very well.
- UNMSM
- ENSABAP, but they do not include a specialization in contemporary art conservation.

Virgin Islands:

- Introductory Art History
- Introductory Art Production
- Introductory Graphic Design

- There are no specific careers for the conservation or restoration of works of art in: Barbados, Cayman Islands, Colombia, St. Lucia, Uruguay. The professionals that do exist have been trained in another city or another country.

Comments about the availability of resources (inside and/or outside the organization) to fund conservation-restoration projects for contemporary art

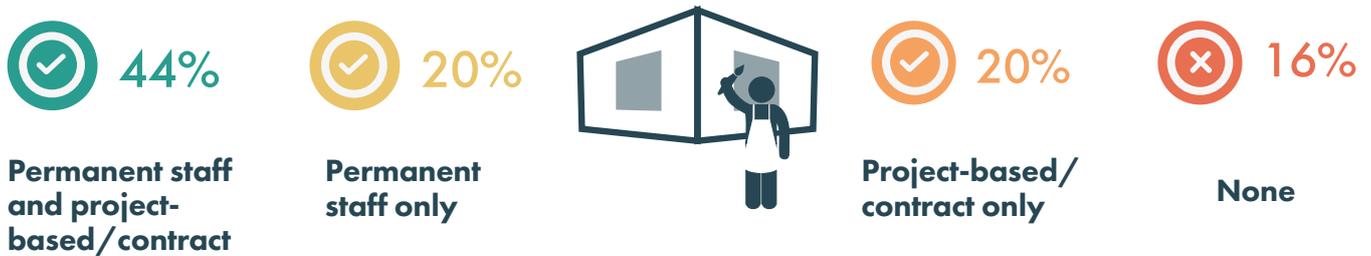
- Donations and sponsorship (private)
- Museum services (Guided tours, entry)
- Through the University (private)
- The campaign 'Adopt a Sculpture'
- Regular museum budget (own resources)
- The institution's resources are directed to temporary exhibitions, which are very expensive.
- Very little budget goes to conservation
- Provincial Patronage Law
- Association of Friends of the Museum, Argentina
- Contribution from the owner of the collection

- Municipality's budget
- National Ministry of Culture and Institutional Cash purchases
- City Museums Foundation, Ecuador
- State competitive funds and commodatum agreements
- Government subsidy
- Funding does exist for the arts
- Annual Activity and Maintenance Plan through the Rouanet Law, Federal Government

PROFESSIONALS PROFILE

This section presents a profile of the professionals working with contemporary art collections in the LAC region.

CONSERVATION AND MANAGEMENT PROFESSIONALS



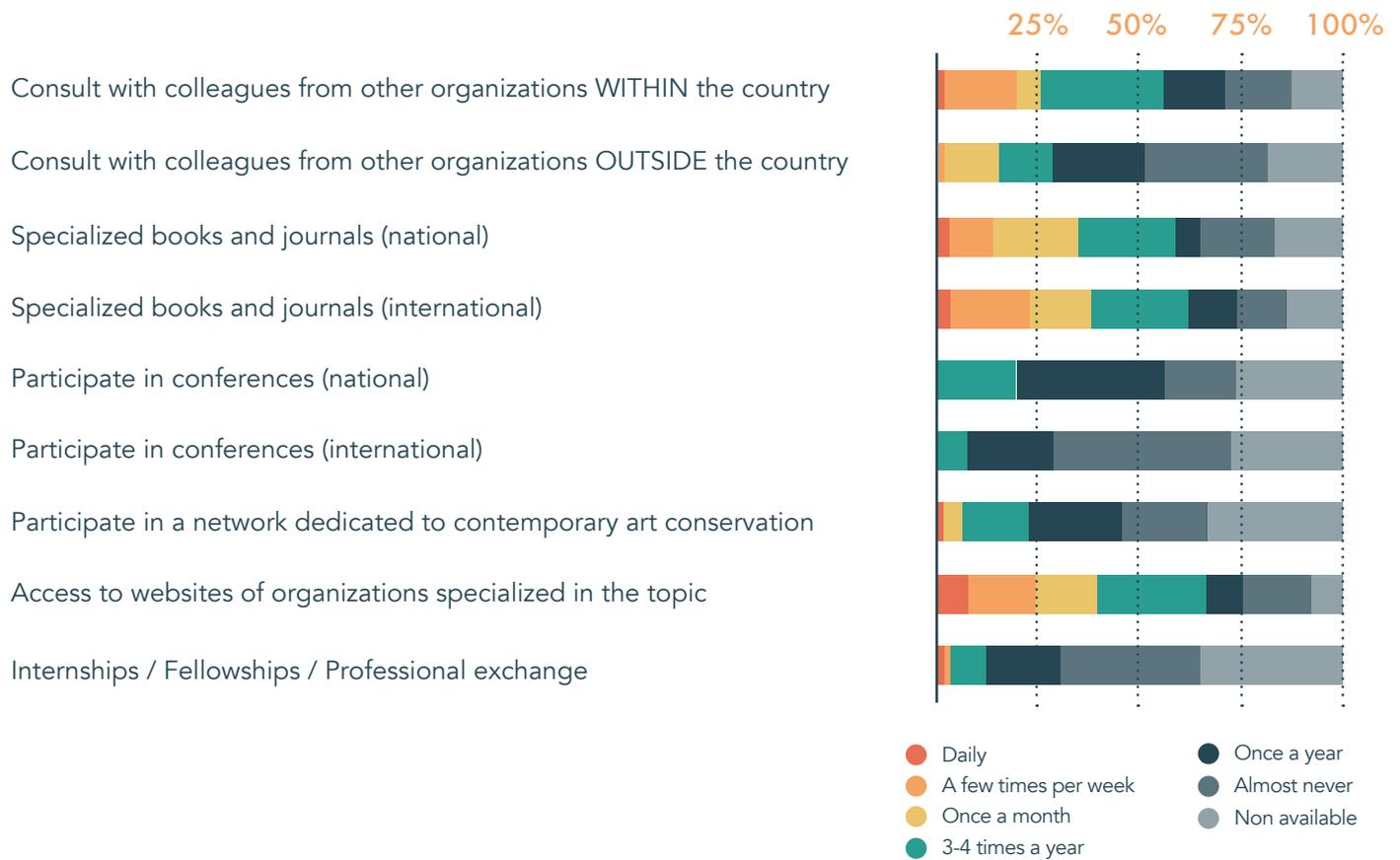
The overall situation in the region is positive, with 84% of the organizations having access to trained professionals for the management and conservation/restoration of their collections. Out of these, 44% of the organizations benefit from both permanent staff and independent professionals hired on a project-basis; 20% of them rely exclusively on permanent staff, and 20% on professionals hired by project only. It is important to point out that a large fraction of these professionals have been trained outside the LAC region. A small fraction corresponding to 16% of the organizations do not have access to trained professionals for management and conservation/restoration of their contemporary art collections.

PROFESSIONAL NETWORKS, FORMS OF COMMUNICATION



Communication and networking amongst professionals takes place through different channels and mechanisms. E-mail and newsletters are the most useful forms of communication, as indicated by almost 50% of the respondents. Social media and Google Drive come after, mentioned amongst the most useful means of communication by 27% and 15% of the survey participants respectively. Websites, phone calls, and in-person meetings were indicated as useful forms of communication by 12% of the respondents. Even though the survey remained open throughout the first year of the COVID-19 pandemic, video-conferencing platforms did not appear amongst the most useful forms of communication and networking. Perhaps this perception is now changing as these platforms (e.g. Zoom) have become highly popular forms of online communication.

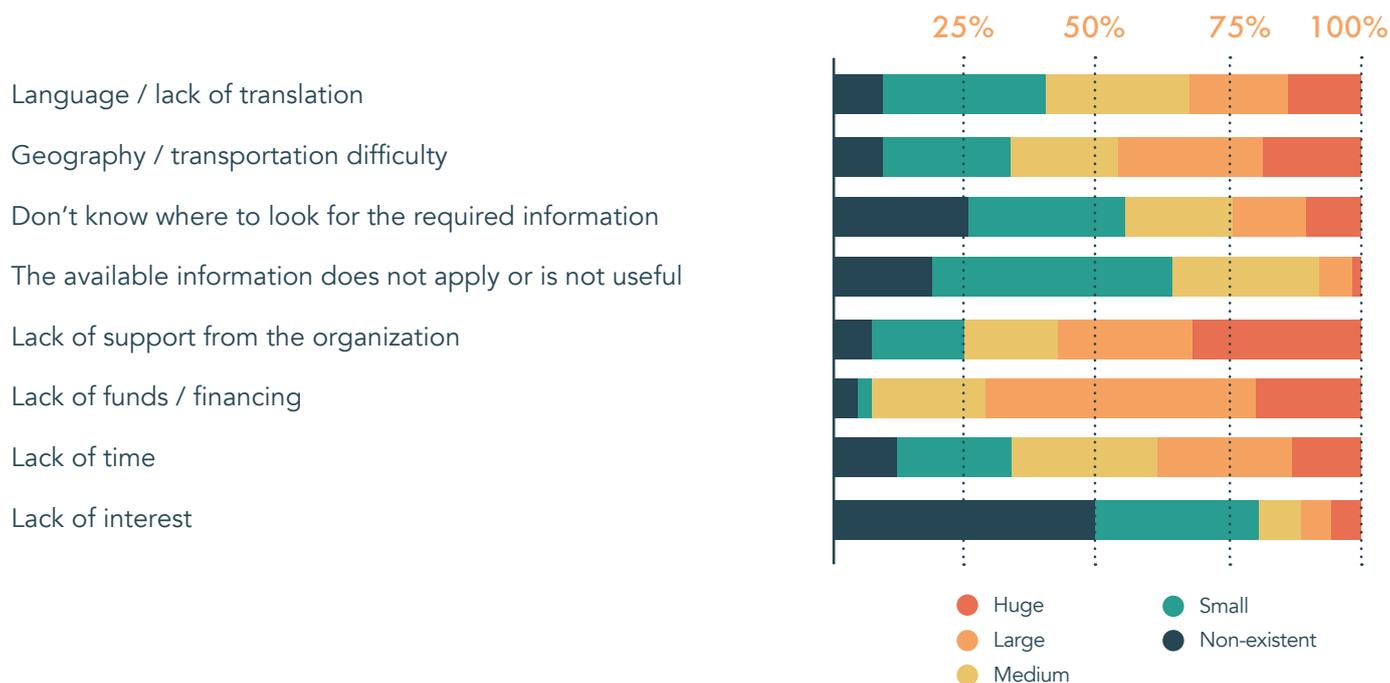
HOW OFTEN THEY USE RESOURCES TO UPDATE THEIR KNOWLEDGE



Consultations with colleagues from other organizations within the country, national and international specialized books and journals, and access to websites of organizations specialized in the topic are the most frequently used resources by professionals working with contemporary art collections to update their knowledge. They are used at least three to four times a year by over 50% of the respondents. Visiting specialized websites is the most frequently used resource overall, indicating that providing more online tools and specialized publications might be a meaningful way forward to support professional development in the field.

Participation in national and international conferences; internships, fellowships, and professional exchange; participation in dedicated professional networks; and consultations with colleagues from other organizations outside the country are not as frequently used. Attending conferences, in particular international ones, is the least common alternative used by professionals in the region to update their knowledge. Probable reasons for this situation are provided in the next section. Despite the expected changes in the way conferences will be organized in the post COVID-19 world, fostering mobility and professional exchange within the region and beyond remains important for future development.

OBSTACLES FOR UPDATING KNOWLEDGE, SKILLS AND NETWORKING



Lack of funding and lack of support from the organization appear as the main obstacles for the professionals in the region to update their knowledge, skills and network. Over 50% of the respondents rated these obstacles as either huge or large. Language barriers, mobility challenges, and lack of time appear next. The ready availability of useful information seems to be a lesser issue. The level of interest in updating their knowledge/skills and networking is high for over 75% of the respondents, and therefore does not constitute a significant obstacle in itself.

OTHER SIGNIFICANT THREATS OR OPPORTUNITIES TO THE MANAGEMENT AND CONSERVATION OF CONTEMPORARY ART COLLECTIONS



Threats

- Lack of budget
- Lack of support from organizations
- Lack of interest
- Not enough storage space
- Not clear policies
- Lack of training offered at universities
- Lack of awareness in private collections regarding their preservation



Opportunities

- Inter-institutional alliances, shared knowledge
- Research for sustainable and professional opportunities to strengthen management
- Professional career / education
- International grant funds
- Training / putting together educational programs
- New management policies

CONCLUSIONS

The survey results show an active and diverse network of organizations working to conserve and provide access to contemporary art collections in Latin America and the Caribbean (LAC). Accessibility is enhanced by significant collections mobility at national and international levels. However, exchanges with Global South countries outside of the LAC region seem to be quite limited. Increasing South-South cooperation would provide meaningful opportunities for fostering cultural exchange and creating new approaches, tools and partnerships for tackling common issues concerning contemporary heritage conservation, including its role in sustainable development.

Concerning the collections themselves, they typically attract medium to high public interest, and are for the most part in a good state of conservation. Their average composition shows a clear prevalence of 'conventional' artwork typologies (paintings, graphic work, photography and sculptures). Increased diversification might be expected in the future as 'non-conventional' typologies become more mainstream. The size and growth rates of the collections vary significantly. The main challenges revealed by the survey include aspects of collections development, documentation, and conservation. In particular, they refer to acquisition and deaccessioning policies, registration and re-installation, storage conditions, handling and transportation of artworks, and the conservation of 'non-traditional' materials (e.g. synthetic polymers, ephemeral materials, etc.).

Most organizations have access to trained professionals for the management and conservation of contemporary artworks, however, many of them have been trained outside the LAC region. Unlike the collections they work with, these professionals currently have lower mobility within the LAC region and beyond. They rely mostly on electronic means to network and access information to update their knowledge. Despite the additional shift to the digital reality resulting from the COVID-19 pandemic, fostering mobility and exposure to face-to-face interactions in different regional and international contexts remains beneficial to building capacity, stimulating innovation, and sustaining a stronger community of practice. The development of meaningful online resources to support professionals working with contemporary art collections in the region should also be pursued as a complementary and powerful way forward, keeping in mind the need to ensure language accessibility when developing such tools and other content-based resources.

Considering the national contexts, legal frameworks to regulate issues of copyright, integrity and paternity rights, and other matters pertaining to contemporary art appear to be lacking. Despite the high percentage of access to trained professionals, the availability of educational and training opportunities dedicated to contemporary art conservation in the LAC region is limited. Financial and other resources needed to support conservation projects, publications and new research on contemporary art conservation also tend to be scarce. This situation underlines the importance of raising awareness at both the government level and among the private sector about the need to introduce new policies and mechanisms to address these important, long-term needs of the collections and their beneficiaries.

The regional profile emerging from this survey highlights key needs and opportunities to improve the conservation and management of contemporary art collections in Latin America and the Caribbean. In collaboration with Member States and partners in the LAC region and beyond, ICCROM will use these results to inform the design of a tailored proposal to address in a sustainable manner the core issues identified. This regional initiative for contemporary heritage will be an important new milestone for ICCROM in fulfilling its mandate to promote the conservation of all forms of cultural heritage, in every region of the world, for the benefit of all people.

ICCROM thanks all professionals and organizations that participated in this survey, and invites everyone, who is interested in contributing to improve conservation and management of contemporary art in Latin America and the Caribbean to contact us at: LatinAmerica@iccrom.org

A1. Country where your organization is located:

- | | | | |
|------------------------------------|--|---|---|
| <input type="checkbox"/> Argentina | <input type="checkbox"/> Costa Rica | <input type="checkbox"/> Dominican Republic | <input type="checkbox"/> Cayman Islands |
| <input type="checkbox"/> Bolivia | <input type="checkbox"/> El Salvador | <input type="checkbox"/> Grenada | <input type="checkbox"/> Curaçao |
| <input type="checkbox"/> Belize | <input type="checkbox"/> Guatemala | <input type="checkbox"/> Haiti | <input type="checkbox"/> Guadeloupe |
| <input type="checkbox"/> Brazil | <input type="checkbox"/> Honduras | <input type="checkbox"/> Jamaica | <input type="checkbox"/> Martinique |
| <input type="checkbox"/> Chile | <input type="checkbox"/> Mexico | <input type="checkbox"/> St. Kitts & Nevis | <input type="checkbox"/> Montserrat |
| <input type="checkbox"/> Colombia | <input type="checkbox"/> Nicaragua | <input type="checkbox"/> St. Lucia | <input type="checkbox"/> Puerto Rico |
| <input type="checkbox"/> Ecuador | <input type="checkbox"/> Panama | <input type="checkbox"/> St. Vincent and the Grenadines | <input type="checkbox"/> Saint Barthélemy |
| <input type="checkbox"/> Guyana | <input type="checkbox"/> Antigua & Barbuda | <input type="checkbox"/> Trinidad & Tobago | <input type="checkbox"/> Sint Maarten |
| <input type="checkbox"/> Paraguay | <input type="checkbox"/> Bahamas | <input type="checkbox"/> Anguilla | <input type="checkbox"/> Turks & Caicos Islands |
| <input type="checkbox"/> Peru | <input type="checkbox"/> Barbados | <input type="checkbox"/> Aruba | <input type="checkbox"/> Virgin Islands |
| <input type="checkbox"/> Suriname | <input type="checkbox"/> Cuba | | |
| <input type="checkbox"/> Uruguay | <input type="checkbox"/> Dominica | | |
| <input type="checkbox"/> Venezuela | | | |

A2. City where your organization is located:

A3. Your organization is:

- A contemporary art museum
- Other kind of museum that has a contemporary art collection
- Other kind of organization that owns or manages a contemporary art collection (please specify):

A4. Your organization's governance is:

- National
- Regional / Provincial
- Municipal
- Private
- Mixed (public / private)

A5. Year that your organization was founded:

A6. How is "contemporary art" defined within the context of your organization?

B1. How many contemporary artworks is your organization responsible for? If you don't know the exact number, indicate an approximate amount.

B2. How many contemporary artworks on average enter the collection per year (new acquisitions)?

- 0
- 1-5
- 6-10
- 11-20
- 20+

B3. Does your organization have an effective acquisitions policy that addresses contemporary artworks? Please justify your answer.

- Yes
- No

B4. Does your organization have an effective deaccession policy that addresses contemporary artworks? *Please justify your answer.*

- Yes
- No

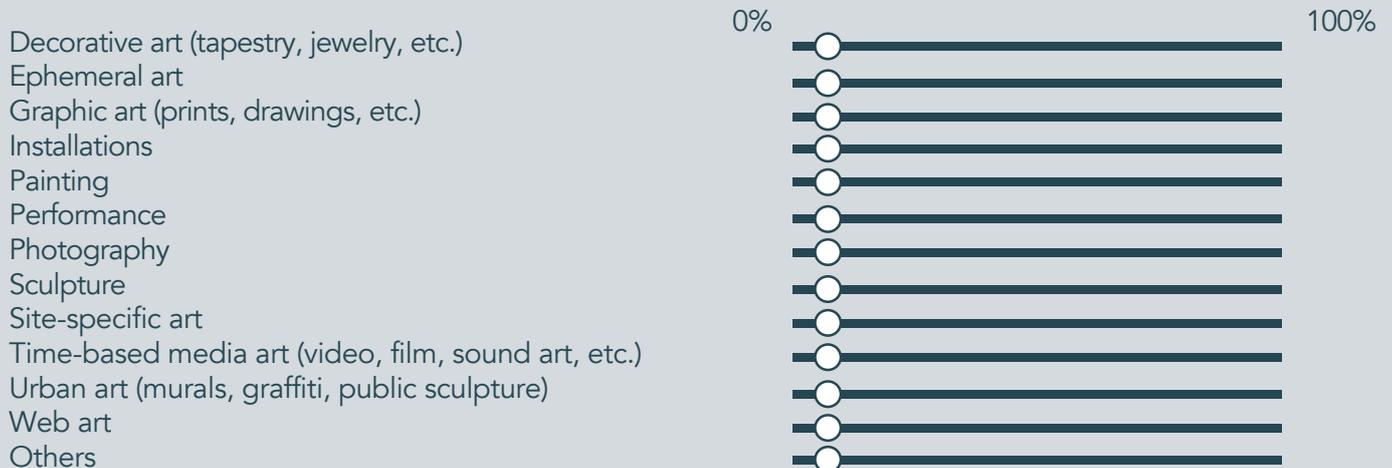
B5. Does your organization have an adequate system in place to document and register the contemporary artworks of the collection?

Please specify the system in use.

- Yes
- No

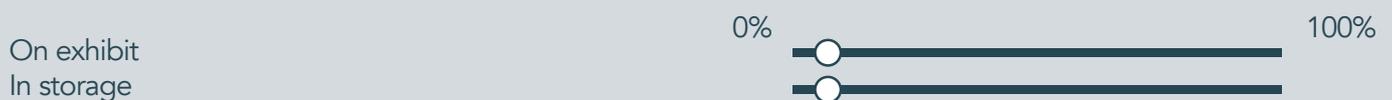
B6. What percentage of the following types of artwork is in the contemporary art collection?

If you don't know the exact number, indicate an approximate amount.



B7. On average, what percentage of the contemporary artworks is on exhibit and in storage?

If you don't know the exact number, indicate an approximate amount.



B8. Indicate the average number of contemporary artworks your organization loans to/from other organizations per year:... collections WITHIN your country

	0	1-5	5-10	10-20	20-40	50+
Incoming loans from...	<input type="checkbox"/>					
Outgoing loans to...	<input type="checkbox"/>					

B9. Indicate the average number of contemporary artworks your organization loans to/from other organizations per year:... collections OUTSIDE your country

	0	1-5	5-10	10-20	20-40	50+
Incoming loans from...	<input type="checkbox"/>					
Outgoing loans to...	<input type="checkbox"/>					

B10. Regarding loans: What countries collaborate most often with your organization?

Indicate the three most frequent:

C1. How do you rate the level of public interest in the contemporary art collection?

- Exceptional
- High
- Medium
- Low
- Non-existent

C2. How do you rate the current state of conservation of the contemporary art collection?

- Excellent
- Good
- Average
- Poor
- Terrible

C3. If you answered 'Average', 'Poor' or 'Terrible' in the previous question, please list 3 main factors that led to this current state of conservation of the collection:

C4. How do you evaluate the availability of resources (within or outwith your organization) to fund conservation/restoration projects for artworks in the contemporary art collection?

Please specify the main types of funding available

- Exceptional
- High
- Medium
- Low / insufficient
- Non-existent

C5. How do you evaluate the availability of resources to publish, disseminate, and promote new research on contemporary art conservation/restoration in your country?

- Exceptional
- High
- Medium
- Low / insufficient
- Non-existent

C6. How do you evaluate the availability of university programs or specialization courses focused on contemporary art conservation/restoration in your country? Please specify the main options available

- Exceptional
- High
- Medium
- Low / insufficient
- Non-existent

D1. Does your organization have access to trained professionals for the management and conservation/restoration of contemporary artworks?

	Yes	No
Permanent staff of the organization	<input type="checkbox"/>	<input type="checkbox"/>
Project-based/contract professionals	<input type="checkbox"/>	<input type="checkbox"/>

D2. How do you rate your organization’s ability to address the following challenges related to the management and conservation/restoration of contemporary artworks?

	exceptional	high	medium	low / insufficient	non-existent
Interpret and assess the significance of the artwork	<input type="checkbox"/>				
Conserve/restore “non-traditional” materials	<input type="checkbox"/>				
Maintain the conceptual integrity of the artwork	<input type="checkbox"/>				
Establish adequate ethical principles for conservation/restoration of the artwork	<input type="checkbox"/>				
Establish an effective decision-making process	<input type="checkbox"/>				
Communicate with the artist and/or artist’s representative	<input type="checkbox"/>				

D3. How do you rate your organization’s ability to exhibit and store the contemporary artworks?

	exceptional	high	medium	low / insufficient	non-existent
Suitable conditions for exhibition	<input type="checkbox"/>				
Suitable conditions for storage	<input type="checkbox"/>				
Documentation for re-installation	<input type="checkbox"/>				
Handling, moving and transportation	<input type="checkbox"/>				

D4. Regarding the professionals in charge of managing and conserving/restoring the contemporary artworks of the collection: How often do they use the following resources to update their knowledge?

	Daily	A few times per week	Once a month	3-4 times a year	Once a year	Almost never	Non available
Consult with colleagues from other organizations WITHIN the country	<input type="checkbox"/>						
Consult with colleagues from other organizations OUTSIDE the country	<input type="checkbox"/>						
Specialized books and journals (national)	<input type="checkbox"/>						
Specialized books and journals (international)	<input type="checkbox"/>						
Participate in conferences (national)	<input type="checkbox"/>						
Participate in conferences (international)	<input type="checkbox"/>						
Participate in a professional network dedicated to contemporary art conservation	<input type="checkbox"/>						
Access website of organizations that specialize in the topic	<input type="checkbox"/>						
Internships / Fellowships / Professional exchange	<input type="checkbox"/>						

D5. Regarding professional networks: What forms of communication are most useful?

Please name three (e.g. newsletters, email, Google Drive, messaging apps):

D6. How do you rate the following obstacles faced by the professionals in your organization as they expand their training, professional networks, and participation in events or professional exchange programmes focused on contemporary art issues?

	huge	large	medium	small	non-existent
Language / lack of translation	<input type="checkbox"/>				
Geography / transportation difficulty	<input type="checkbox"/>				
Don't know where to look for the required information	<input type="checkbox"/>				
The available information does not apply or is not useful	<input type="checkbox"/>				
Lack of support from the organization	<input type="checkbox"/>				
Lack of funds / financing	<input type="checkbox"/>				
Lack of time	<input type="checkbox"/>				
Lack of interest	<input type="checkbox"/>				

D7. Does your country have legal frameworks that address contemporary art?

- Yes
 No
 Don't know

D8. Does your organization have insurance for the contemporary art collection?

- Yes
 No
 Don't know

D9. Besides the issues addressed in the previous questions, are there other significant threats to the management and conservation/restoration of contemporary art collections in your institutional or national context?

D10. Besides the issues addressed in the previous questions, are there other significant opportunities to optimize the management, conservation/restoration, and use of contemporary art collections in your institutional, national or regional (LAC) context?



Marcelo Pombo, *Winco*, 1986 © Museo Nacional de Bellas Artes, Buenos Aires, Argentina

Contemporary Art Collections in Latin America and the Caribbean – Regional Survey 2021

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