

PROPOSAL-MEMORANDUM

Proposals:

STRUCTURE - CHARTER CHANGES

Conversation, reconsideration of the association between the Museum's direction, Board of Directors (administrative council) and Ministry of Culture.

-The Board of Directors must be consisting of at least two persons working independently in the field of the arts. These two members must have a significant role in the evolution of Greece's contemporary art schemes and must not be administratively affiliated with any other public sector (Chamber of Fine Arts, Aica Hellas, ASFA).

-One of the members of the board, regardless of their position, must also meet the age restriction of being born after the year of 1988.

-It is being regarded as commandatory for the Board of Directors to be fully updated regarding the developments on the field of the the contemporary art. Educational trips to significant museums across the globe are being regarded as absolutely mandatory. The ideal scenario is that occasionally, also members of the workforce (such as desk clerks, cashiers, guards and invigilators among others) of the museum will also be joining those trips.

-The duration of the tenure of the Board of Directors, which is 3 years, can remain as such, according to the designated regulations. However, there is a necessity of reviewing the frequency of its replacement. A provision must be made for the members of the Board of Directors that will allow them to be replaced, one after another, and not concurrently. This regulation is aiming on preventing the formation of counter groups within the "body" of the Board. The re-insertion is not welcome. Only in particular occasions, and after taking into consideration the specific reason and the unanimous agreement of all the members consisting the Board of Directors, a petition at the ministry can be submitted for the reelection of a prior member of the Board of Directors.

-Every six (6) months, after a daylong assembly, the record of which comes together in a compendious synopsis, the staff anonymously submits a personal, digital report of evaluating the function of the Museum and of appraising the direction, the Board of Directors and the ministry. The collected material is being shared with everyone (including the Board of Directors and the ministry). Once a year, the synopsis of this material will be made publicly visible through the EMST's website, along with the museum's annual evaluation report by the public (the priorly mentioned evaluation will be accomplished through a questionnaire distributed to the public).

-Regarding the Museum's intake in curatorial, researching, archiving and preservation positions, besides the official procedures affiliated with the recruitment by The Supreme Council for Civil Personnel Selection (ASEP), an interview process with the potential candidate is being suggested. The interview will be conducted by a committee consisting of the Direction, a member of the Board of Directors and three members of the already existing, appropriately trained specialists. The committee's grade will be a collective one and it will operate under a specific coefficient. The interview process will be accomplished under the supervision of a member of ASEP's staff. The member undertaking the role of the supervisor, will neither have the right to vote, nor will be an active participant concerning the conversations. However, their role will apply to the operations of keeping a record of the meetings and of composing a debriefing commenting on them. The report will be published after.

-Aiming on the development of a creative dialogue between the Direction and the Board of Directors, the incorporation of an advisory board is being proposed. The members of this board will be undertaking an advisory role, whilst operating as representatives of the Museum. The board will be consisting of professional coming from the fields of art, of entrepreneurship and of the civil society. The advisory, honorary committee of the Museum's development will be functioning as a vessel for discussion and it will be aiming on establishing a dialogue, whilst concurrently contributing to the pursuit of Museum's resources and to the distribution and publicity of its activities. The advisory board will be generated and thought through proposals made by the Museum (both the Direction and the appropriately trained specialists working for it will be will have a say) and the advisory board. The participants may be also coming from or living abroad. Moreover, the board will be open to participatory calls. The number of its members will not be a priori defined and the affiliations generated between the Museum and the Board of Directors aim on being carried out both in personal and collective terms. The aforementioned process will be undertook through a series of assemblies organised by the administrative office with participants both parts or by whole committee. None of the above, will have the right to vote. The names of the members will be publicly visible through the Museum's webpage. The advisory board's rhythm of development will come as a result from decisions made through specific subject oriented meetings, by the Direction, the Board of Directors and the Museum's staff.

Conversation, reconsideration of the association between the Museum's Direction and the appropriately trained specialists (curators, researchers, archivists, preservers).

-A job-sharing scheme, which will give prominence to the active enrollment of the Museum's appropriately trained specialists is regarded as essential.

The gradation of each museum's field activities is suggested, having as an axis the respect towards each other's labour. The aforementioned suggestion can be accomplished either through a general planning concerning the team of the Museum, either through taking as starting point of reference the needs of each individual project.

-The Direction must assign projects of high operating budget to its colleagues.

Conversation, reconsideration of the Museum's departments.

-We suggest a segregation between the Curators working on the Museum's collection and the Curators of temporary exhibitions, despite the divisions applying to the production mediums (painting, sculpture, etc). The Audiovisual sector may be the only excluded field regarding the priorly mentioned plan, as it aims on embedding pioneering film based practices.

-The formation of a department for genres such as the performance, that haven't yet been thoroughly demarcated is also suggested. Themes and questions arising from them, regarding the ways that the performative medium can be integrated in a collection as a work and not only through its documentation, are the ones that we are interested in. The same attention will be given to thinking across works that arise from and state community issues or even the intervention to communal structures.

-Expansion of the Public Program Department that applies to and takes into consideration all of the parallel activities of the Museum.

-Recruitment of a Head of Publications and further development of this department. For as long as the Museum is not financially strong, a part of the publications could be distributed through a digital format. (e-books).

-Development and recruiting for the department of Architecture and Industrial Design. The priorly mentioned department will devise a program originating from the history of the building and among its other operations, it will focus on ordering a series of works, studies, publications and it organise events related to the past of the building and to Takis Zenetos. This department will be collaborating with the Museum's team as regards the architecture design of the exhibitions.

BUDGET

A. OPERATIONAL EXPENSES-BUDGET MANAGEMENT

-The annual Museum management is divided in two sectors: the basic functional expenses and in the budget management related to the research and artistic planning. The first applies to the covering of the payroll, the preservation of the building of the Museum and of the artworks. The second refers to the purchase of works, to the commissioning of new works, to the exhibitional, educational, publishing and public program. From the budget that will be annually requested, the basic functional expenses must be covered by the ministry of Culture at least in their 85%, whereas the planning at least in its 60%.

-For as long as the exhibition of the permanent collection of the Museum has not been completed, the buoyancy regarding the purchase of works will be prorogued. The Museum will only be accepting endowments as well as funds when aiming on the aforementioned purchases. On the contrary, at that phase, the stress will be placed on the accomplishment of the mission statement concerning the commissioning of new works, the collaborations and/or the co-production of projects with other institutions or organisations.

-Moreover, the constitution of a committee specialised in the planning and approval of purchases is being suggested. The Direction is eligible to travel along with one member of the Museum's staff to established, commercial Art Fairs. These trips will intend to a pre-emption of the desired works, which will be completed after the committee's approval. Concurrently, the purchases can be premeditated by the committee's assembly, meaning that a list of artists' or other works towards which there is potential interest for purchase, will have been determined in advance.

The suggested constitution of the committee is the following:

Committee of purchases = 2 alternating members of the Board of Directors + 2 alternating members of the advisory board (having no right to vote) + Direction + 3 alternating members of the appropriately trained specialists + one resident of Athens coming through a ballot + 1 young female artist under her 28th (the last positions will change after the members' participation in two purchase processes).

B. FINDING OF NEW RESOURCES

-Resources could potentially arise from both the municipality and the region of Athens. The organisation of the artistic departments of every structure of self-organisation, having as an aim their autonomy in local art councils will operate as a trade off to the priorly mentioned funds. After the completion of the formation of the municipality and the region structures, these will continue to financially support the Museum for an indefinite period with a reduced budget compared to the one provided before. As a trade off, the Museum will be offering a space for these assemblies to be hosted. Along with that they'll be given the opportunity to organise an event hosted by the Museum's halls. This structure could be an exchange between already existing artistic committees but hopefully will motivate some new.

-Moreover, internal vacancies of restricted time, can be covered by fundings coming from other institutions or organisations. These positions can cover ancillary vacancies in the fields of production, of archiving, of basic functional activities, etc. Along with this structure, researching positions can be formed anew, through the participation of the Museum in International Museum schemas.

-Recruitment in the field of Financial Services and of Trade Management of a specialist working explicitly on finding resources and planning the trade strategy of the Museum. Private donations must be able to be acquired efficiently through prompt bureaucratic procedures and European funds coming through commensurate programs must be embedded in the Museum's policies along with the the development of a strategic coalition with the established private cultural foundations.

C. REARRANGEMENTS OF THE BUILDING AIMING ON THE DECREASE OF EXPENSES OR ON OTHER REASONS

-The formation of alternative means for energy production is being considered as mandatory. Solar panels in the frontage, wind generators on the rooftop and thorough planning intending on the decrease of the expenditure of energy in the main building will operate as means for the reduction of the expenses. Strategic alliance with an energy company, preferably with the Public Power Corporation S.A. Hellas, is being indicated, aiming on the electricity supply.

-The removal of all of the rocks covering the facade of the building and their purchase aiming on the finding of financial resources for the placement of low energy light bulbs is also suggested.

- The redesign of the fire hose that, at this moment, are everywhere in the middle of the space, is being considered as absolutely commandatory. The fire hoses can be replaced, while complying to the regulations, without preventing though, the primary operation of the exhibitional space. Concurrently, we demand the lessing of badges signifying the direction towards the emergency exits. We can always follow the directions of one badge instead of three, in order to find the exit.

-Last but not least, the subtraction of the laminate floor for reason applying to elementary aesthetics, is being suggested.

MUSEOLOGICAL RESEARCH

- By looking at and with the Museum' archives, encompassing to work that has been done by the 2 previous directors and through a close collaboration with the inhouse curators that have been a vivid part of the team since its establishment, our aim is the planning, the procedures of approval and application of the permanent collection to take place the soonest possible, taking as starting point of reference that the contribution of the priorly mentioned specialists will much appreciated as well as credited.

Concerning the opening date of the collection, a special edition of a publication will be launched, the content of which will present this process, as well as the theses of former studies and the scientific goals of the final research. Our intention concerning the final research is for it to demonstrate the local identity through the history of foundation and establishment of the institution, through the through the breaches and the delays, through the structural impediments, the deficiencies as well as the possibilities.

-Concurrently, the collection will be also be presented through a series of thematic hashtags showing an intentional-conceptual element. These hashtags, will be emerging from the ways that artistic production is being researched and recognised both in a local and in an international scale, the geographical position and the relation with its archaeological past, the means that contemporary art can reflect on the touristic and historical past of the city. More specifically, through the hashtags, what will be further investigated is how the local cultural production is in dialogue with a globalised version of a history of art. Which are the relations between the Balkan States and the Mediterranean countries? What's our affiliation with the Middle East and the artistic centres in Istanbul, Cairo, Beirut, Palestine? What are the emerging terms that comment on the national construction? How are the works affiliated with high western-(ised) avant-garde movements? Which are the countries are the ones we are in dialogue with? What's the relation with the ancient archetype of beauty? How the artists choose to build a narrative locally and internationally? Each work will apply to more than one of the questions/hashtags stated above. These categorisations will be also prominent when it comes to the virtual display of the collection on the website.

-The annual program will also embed a series of public visits to the Museum's collection in the storage spaces.

SCIENTIFIC AND ARTISTIC PLANNING

-The intensification of the organisation of the archive of the Museum and the finalisation of this process within the upcoming year is regarded as a priority. A digital platform hosting in the same space all the national collections will follow after, as an initiative coming from the Museum.

-Taking into consideration the mission statement of the Museum in terms of forming a special program of professional establishment and specialisation of the curators of museums of contemporary art, the formation of a summer school for curators is being suggested. The invited speakers will be coming both from a cutting edge perspective related to the field of knowledge and after an open call invitation. The materialisation of this program will be taking place after a collaboration with other museums across the globe and it will concurrently operate as a symposium/forum for significant curatorial practices.

-Every second year the exhibition will be curated by an external collaborator. Our aim is to emphasise on curatorial collectives coming both Greece and abroad and there will be no thematic restriction regarding this commissioning.

-Furthermore, the formation of short programs for artistic residencies and for collaborations with the Museum is suggested.

Every year, the Museum will be hosting an established Greek or International artist, invited to work on and with the archive of the Museum. The product of their research will be presented through a special event.

Correspondingly, another artist will be invited to produce a work or a project in collaboration with the educational department. This initiative, will also be led by the invited artist within the framework of the educational program.

-Last but not least, a special program hosting young, emerging artists up to 30 years old will be developed. The artists will be invited to work at the exhibition space of the museum, having as aim to present their work publicly by the end of the program. The aforementioned open call will apply to an intersectional/interdisciplinary scheme. The same spaces (potentially the ones of the last floor of the building) will also be the ones hosting the works of Artistic Collectives from Greece or coming from abroad.

-We intend to generate a dialogue, running in parallel with the priorly mentioned enterprises, for the development of the residency programs with other international foundations, concerning hosting greek artists in other countries.

-Through a collaboration with the Athens Metro Network, Attiko Metro S.A., we aim on a development of specific production and presentation program of a work, which will also be exhibited at the underground and ground spaces in between the Museum and the metro station nearby it, Syggrou-Fix. Furthermore, in alliance with the Attiko Metro S.A., an annual program will be developed aiming on the construction of an architecturally designed booth, designed by a professional architect. The booth will be placed close to the garage/bus station and it will be visible through the north side windows of the narrow facet of the museum.

-A series of works arising from the histories of the areas surrounding the Museum(Koukaki and Neos Kosmos). Within this context, a series of works can be formed inviting the residents in a collaboration with the Museum, as well as a thematic program including the creation of works placed in the surrounding buildings of the Museum, in the facades and rooftops. These artistic interventions will aim on the formation of a contemporary art "nexus". Regarding the materialisation of this program, a potential strategic coalition with established private foundations finding themselves in the same geographical axis with EMST, such as the Onassis Cultural Centre and SNF (Stavros Niarchos Foundation) can be formed, having as purpose the co-production and the common use of relevant spaces.

-Special collaboration with the Acropolis Museum based on exchanges of exhibits between the two museums and co-production of works affiliated with the archaeology and mythology of the Acropolis. The works must be able to be alternately or concurrently exhibited to both of the museums, always according to the needs of each work.

*Similar program can be developed in collaboration with the National Archaeological Museum.