



Organization for the
Democratization of the **Visual Arts**

DHADMANN

New Media Artist and Activist

Hamburger Bahnhof Museum (HBM) Berlin

ODBK - Equality and Diversity Report

Level of ODBK Equality and Diversity for the HBM: Beta 4 [1 min - 10 max]



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Introduction

On December 4th, 2020 ODBK launched the Equality and Diversity Certification for Art Institutions. The certification is a program initiated and operated by ODBK that publicly recognises those art organisations that demonstrate a history of, and commitment to, voluntarily making the art world more equal, diverse and democratic. The objective of the ODBK with this program is to certify that art institutions, as well as artists, are representative of what conforms to the current art world and its audiences. ODBK evaluates the level of equality and diversity present in an institution with the backing of a team of academic and art professionals.

This document is part of a study ODBK is carrying out in order to jump-start the process of understanding a fundamental problem in the artistic sphere that persists unchanged. The issue refers to the historic inequality and non-diversity clinging to our artistic institutions. ODBK proposes the collective awakening from this problematic slumber and the formulation of new ideas, mechanisms, communities, processes and initiatives that will inevitably shift our understanding.

Different procedures and methods regarding the establishment of an equal and diverse artistic landscape are practiced by many different art professionals from many different fields and backgrounds. For this reason we have created an open document, namely "*the Alignments to Create Equality and Diversity for Curatorial and Collection Practices and Processes in Art Institutions*", in the hopes that a diverse group of individuals can collectively unite their knowledge into a manifesto of change. This project will be one of the many building blocks used in the process of certification regarding the equality and diversity active in art institutions by the ODBK.

To know more about the "ODBK Equality and Diversity Certification for Art Institutions" visit the next link: <https://www.odbk.tk/equality-and-diversity-certification-for-art-institutions/>

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ODBK

March 2021

Hamburger Bahnhof Museum Berlin

ODBK - Equality and Diversity Report

By DHAdmann and the ODBK Team

Special thanks to Frehel Vince and Depoina Tsoli for their contribution to create this document

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The resources to write this report were taken from the Hamburger Bahnhof Museum (HBM)¹ exhibitions archive. We realize that the information provided on the website is not complete however it does provide us with a general view of the curatorial practices of the museum. There are different aspects regarding the equality and diversity that can be measured in an art institution: the employee base, the attendance and the artists exhibited in the space of the institution. In this report we will focus only on the artists that have either been selected or invited to exhibit their work or perform in the institution and/or have been published on the institution's website.

This equality and diversity report bases its findings only within the years of 2018-2020 and so accordingly provides a statement on the equality and diversity level of the HBM for only those three years. Different variables have been taken into account in order to make a researched estimate of the extent of the museological practices active in the HBM that contribute to a more equal and diverse future. Those variables constitute only a small percentage of the overall criteria necessary for a truly equal, diverse and democratized art world, however these were the variables readily available to the ODBK at the moment of the drafting of this report. The report has taken into account all artists whose works or performances have been exhibited under the scope of the HBM, with the exception of the 'Hello world' exhibition since it exists as a revision of a collection. It is also crucial at this point to mention that the data provided and collected for this report is incomplete; however the information gathered does accurately represent a significative sample of the museological practises of the HBM and as such is open to evaluation. In the event that the HBM is open to future cooperation by providing a complete set of information regarding its practices, the equality and diversity report is open for revision.

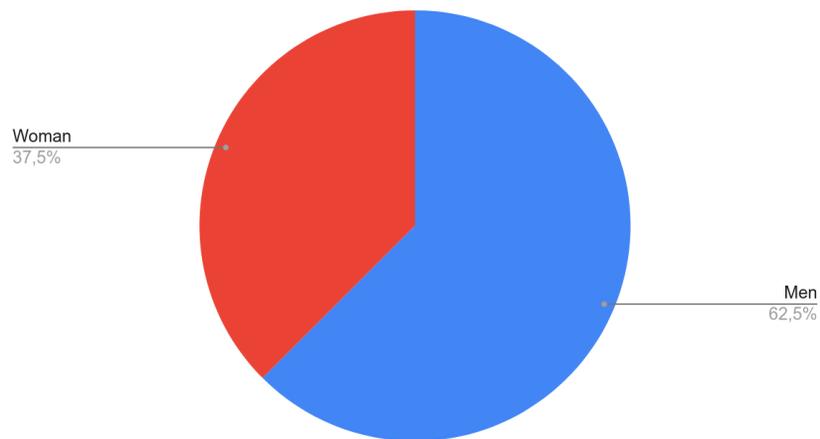
Gender

This parameter is formulated by a binary reading of gender. This is entirely and simply because no information regarding the specificities of the artists' genders have been collected. That being said we recognize our participation in problematic structures by rendering a binary reading of gender as the default. Additionally, we conclude that (to the extent of our knowledge) no non-binary, non-conforming or otherwise queer individuals have been exhibited under the scope of the HBM.

¹ <https://www.smb.museum/en/museums-institutions/hamburger-bahnhof/exhibitions/archive/>

In the summarization below it becomes clearly evident that from 2018 to 2020 the vast majority of selected and exhibited artists were men. Also evident is the yearly decrease in difference in those statistics namely: 2018: 36% woman - 64% man, 2019: 30% woman - 70% man, 2020: 46% woman - 54% man. According to a report published in 2001 the percentage of exhibited female artists in eight European countries was between 38% to 45%.² These same numbers are reflected in the curatorial practices of the HBM. An additional important information here would be that in 2019 50,61% of the German population was female³, leading us to conclude that the disparity between female and male artist visibility is larger in Germany.

% Artist by Gender 2018-2020



Race

With race we enter another complex topic. It is of course not within our capabilities to know each individual artist's cultural background, heritage and ethnicity. We would also like to highlight here the difference between race and ethnicity and point out that while an individual might be Asian their ethnicity could be American. Similarly, an individual could be Black but their ethnicity Italian etc. That being said, it is our hope to produce a transparent, concise and simplistic study, and while we do recognize our inability to identify each artist's race, for the sake of the study we have identified five different racial groups. We grouped the different kinds of ethnicities in five groups: White, Black, Asian, Middle Eastern and Hispanic/Latinx.

Over the past three years we identify a big difference between the selection and exhibition of White artists and non-White artists: 2018: 75% White - 25% Others, 2019: 75% White - 25% Others, 2020: 63% White - 37% Others. These numbers are very similar to the "Diversity of

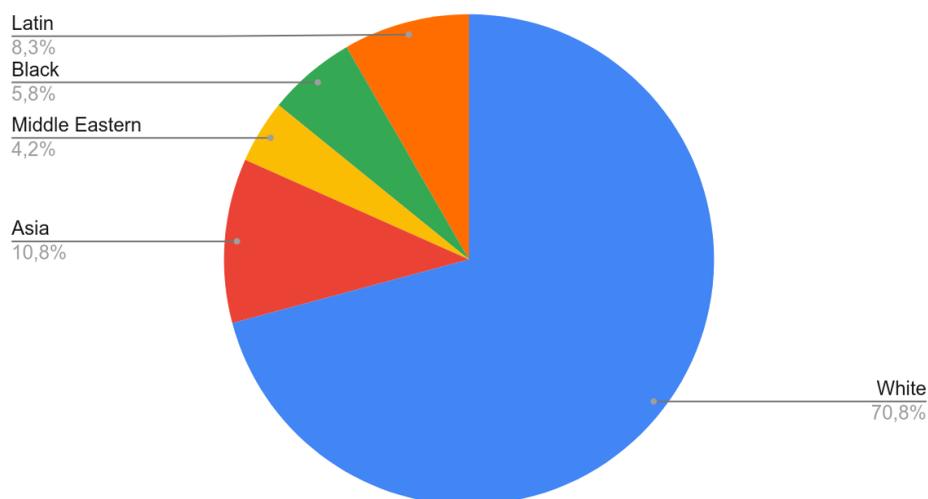
² Danielle Cliche, Ritva Mitchell, Andreas Joh. Weisand *Pyramid or Pillars: Unveiling the Status of Women in Arts and Media Professions in Europe* (Germany: ARCult Media/ERICarts/ZfKf, 2001)

³ World Bank on March of 2021

Artists in Major U.S. Museums” research.⁴ “With respect to gender, our overall pool of individual, identifiable artists across all museums consists of 12.6% women. With respect to ethnicity, the pool is 85.4% White, 9.0% Asian, 2.8% Hispanic/Latinx, 1.2% Black/African American, and 1.5% other ethnicities. The four largest groups represented across all 18 museums in terms of gender and ethnicity are White men (75.7%), White women (10.8%), Asian men (7.5%), and Hispanic/Latinx men (2.6%)“

We can draw a general conclusion based on a number of German statistics concerning the racial diversity among artists. We find that the vast majority of the German population is Caucasian, followed by 5,5 million individuals with a Turkish cultural background, followed by 1,8 million Asian-Germans and 1 million Afro-Germans. While the leading country within the worldwide art market is the Chinese market, with 35% of all global market sales in 2020, these numbers are not represented in the HBM. Contrarily, 70,8% of the exhibited artists from 2018 to 2020 were White and only 10,8% were Asian.

% Artists by Race 2018-2020



Age

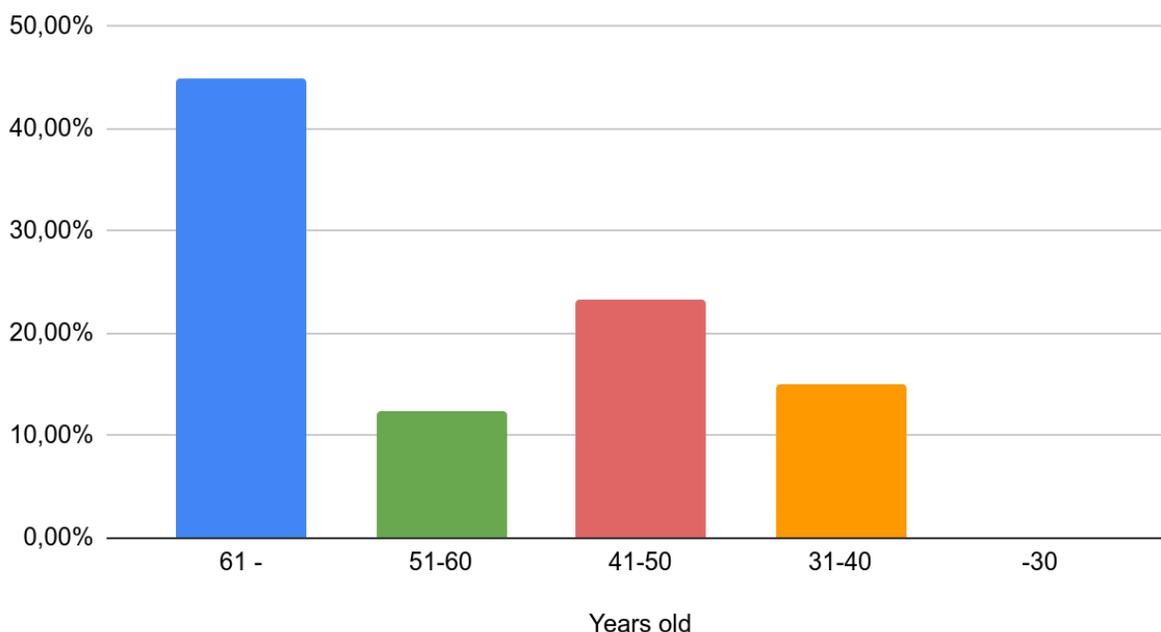
The artists exhibited by the HBM occupy five main age groups: younger than 31 years old, between 31 and 40, 41 to 50, 51 to 60 and older than 60. According to these categories we find that the large majority of selected artists inhabit the last group; they are 60 or older: 2018: 48%, 2019: 49%, 2020: 39%. As shown in the graph below, there is a visible decrease in the number of artists exhibited aged 51 to 60 followed by an abrupt incline from artists aged 41 to 50. Here we draw attention to the fact that the issue of age goes hand in hand with the parameter of

⁴Chad M. Topaz , Bernhard Klingenberg, Daniel Turek, Brianna Heggeseth, Pamela E. Harris, Julie C. Blackwood, C. Ondine Chavoya, Steven Nelson, Kevin M. Murphy, published in 2019 by PLOS ONE (<https://journals.plos.org/plosone/article?id=10.1371/journal.pone.0212852>)

“*fame in the art world*” (discussed further along the document). Briefly, we find that the HBM showcases artists above the age of 60 that have an established career, with many of their works already exhibited in famous collections and institutions across the world.

Every two years the HBM organizes and hosts the “Preis der Nationalgalerie für junge Kunst” (Prize of the National gallery for young artists) accessible only for those under 40 years old. It is assumed that the purpose of the prize is to support young, emerging artists and yet statistics on artist visibility under the age of 40 paint a different image: 2018: 9%, 2019: 14%, 2020: 20%. Comparatively to German population statistics where 61% of the overall population is between the ages of 21 to 60 and only 20% is above 67⁵, these numbers are disheartening.

% Artists by Age 2018-2020



Fame (according to Artfacts.net © artists ranking)

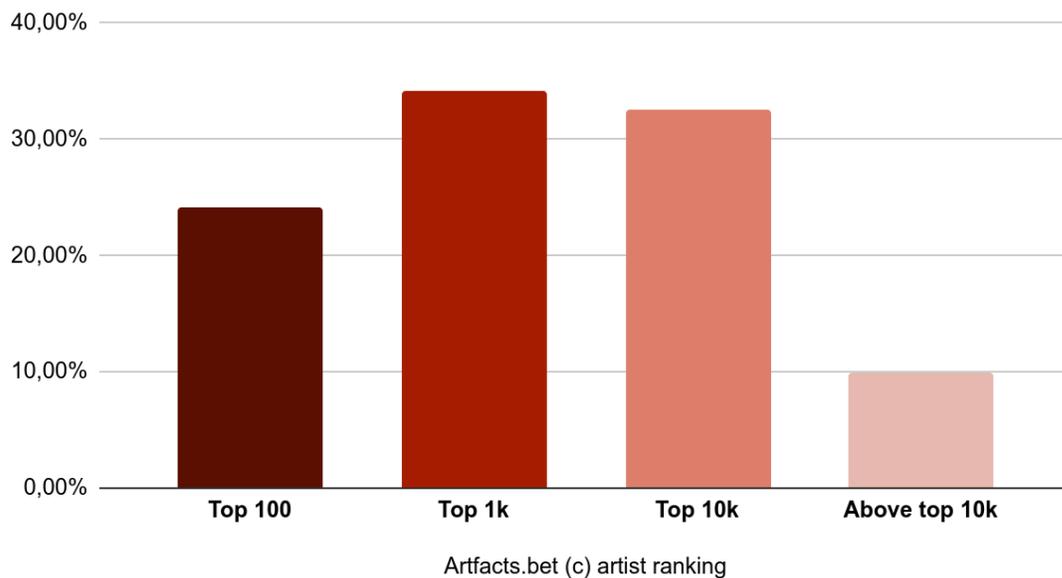
The purpose of this document is neither to discuss nor to contribute to the formulas and methods of the Artfacts.net website. Similarly to the Artfacts.net domain there are other websites and processes dedicated to calculating the degree of familiarity an artist possesses in the broad public. All various websites and methods of research (to our knowledge) measure an artist’s level of success and fame by their respective level of desirability from large art institutions. Simply put an artist is considered ‘famous’ depending on the amount of exposure

⁵ Statistisches Bundesamt

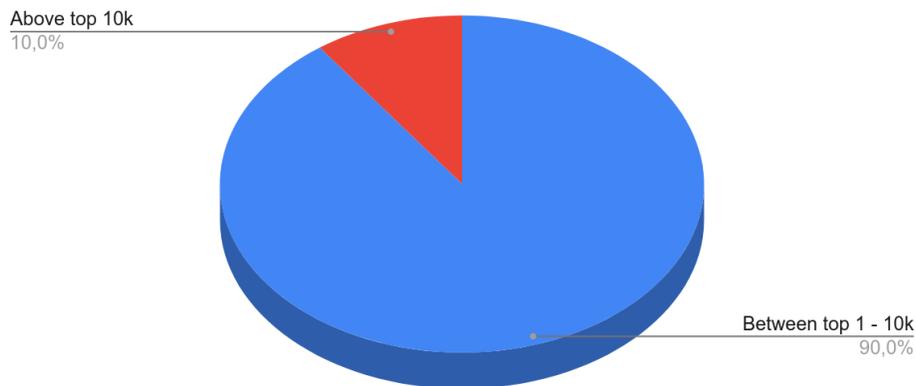
garnered from prestigious institutions. That being said, we use the findings of Artfacts.net as a valid resource for the purposes of this paper simply because they currently hold the maximum number of artists within their database and all such information is readily available to members of the public. According to results published by Artfacts.net, artists' classification based on fame follows a 10 to 100000 scale, with 10 alluding to the ten most famous artists worldwide and so on and so forth.

As is evident in the summarization below, between 2018 and 2020 the HBM selected artists that were placed among the 10k most famous artists globally. Specifically in 2018: 85% of the exhibited artists could be found within the 10k pool of global familiarity, in 2019: 88% and in 2020: 96%. We point out again that the level of professional visibility accustomed to artists inhabiting that 10k ranking is quite high. These are artists with established careers in the art market, very often represented by prestigious art galleries and showcased in such exclusive events like the Venice Biennale or Documenta. It becomes very clear that the level of an artist's fame is crucial during their selection process by the HBM. These statistics point to an artistic landscape governed and controlled by small, tight-knit groups made up of high-placed individuals.

% Artists by Artfacts.net Artists Ranking 2018-2020



% Artists Artfacts.net (c) Artist Ranking 2018-2020

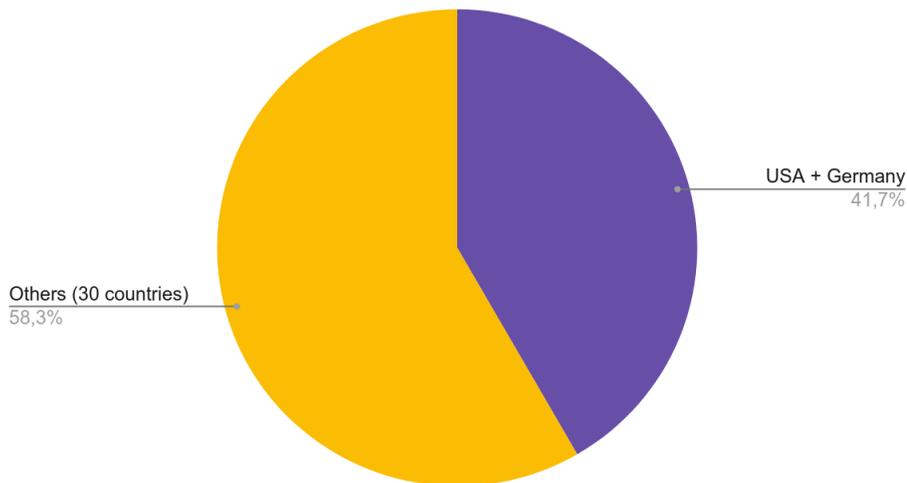


Country of origin

Globalization and increased mobility have made this parameter complex to define, since many individuals do not stay within their country of birth, but rather move and establish their creative practise somewhere else. For practical reasons we understand here the 'country of origin' as the country of birth. We can observe some similarities between the economics of the global art market and the artists selected and shown in the HBM. This is for example the case with the USA which occupies a 42% lead in the global art market⁶. Essentially we find that artists born in either the USA or Germany, two of the strongest global economies, have been predominantly featured by the HBM: 2018: 42%, 2019: 36,5%, 2020: 45%. Accordingly we see that artists originating from various other countries are considerably less featured by the institution in focus: 2018: 12%, 2019: 13%, 2020: 20%. As summarized below the percentage of artists from countries other than the USA and Germany slightly surpasses that of those two countries mentioned, and yet that number is made up by the sum of many countries.

⁶ © Statista 2021

% Artists Country of origin 2018-2020

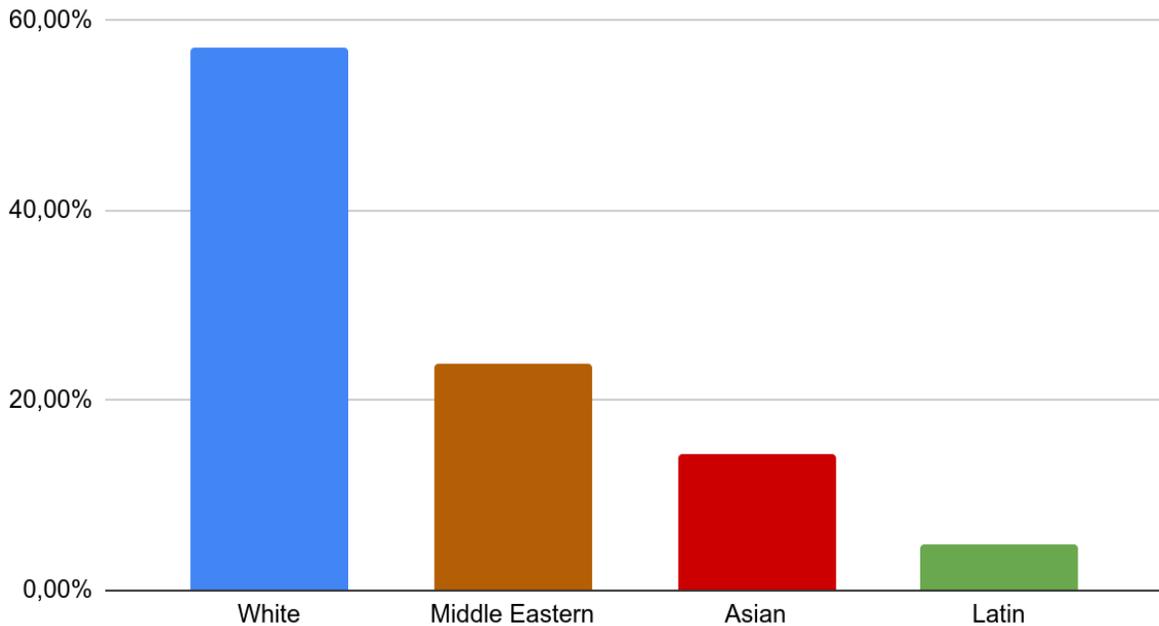


Individual exhibitions

We consider the analysis of individual exhibitions crucial as it brings to the fore what is being thought of as relevant by the institution and ultimately highlights where the museum dedicates its efforts and budget. We found the number of individual exhibitions produced by the HBM quite small: 2018: 3, 2019: 9, 2020: 6. Furthermore, we found that proportionally most of those individual exhibitions were by or for White artists, while the majority of those White artists were men. It becomes increasingly interesting to point out here the political undertones inbedded in the selection of artists for an individual exhibition. During 2020 three of the six individual exhibitions arranged by the HBM were for winners of the Baloise Art Prize and the Prize of the National Gallery. This same phenomenon has been repeated for the last few years.

We offer here two incidents found during our research as examples of the underlying political agendas embedded in the art world. One of the individual exhibitions organized by the HBM was for an artist whose artworks were donated to the museum by private collectors. The donation was justified as a 'goodbye present' to the old chief-curator of the HBM. On a different occasion, the Baloise Group normally acquires pieces from the Baloise Art Prize winning artists with the purpose of donating them to six very important museums. This draws suspicious attention to the Baloise Group collectors since their practice of donating the artworks of their winning artists to important museums and their ability to organize individual exhibitions for them within the same institutions conveniently functions as a mechanism to increase the value of their collections.

% Artists Ethnicity Individual Exhibitions 2018-2020



Conclusion

Within the ODBK we are beginning to study and analyze the practices with which art institutions perform their selection processes. We are still working to define the alignments that evaluate those practices in order to successfully define the level of equality and diversity of an institution. We realize the complexity in delineating the values and parameters necessary in those practices in order for them to have a “level of equality and diversity”. However, based on the information gathered on the exhibitions of the HBM during the last three years, we will dare to emit a conclusion not as a result of formulas and numbers, but as a feeling observing the panorama of the information.

Similarly to most contemporary museums, HBM bases their curatorial decisions on a small team of curators. Behind those curators one can always find a board of individuals who discuss the interests and profits of the museum and private collectors alike, behind closed doors. This is evident and broadly known, since the HBM like most museums, relies predominantly on external resources (the generosity of donors, private collectors) in order to survive. And yet German museums like the HBM, receive funding from the government so as to work independently and as neutral entities. Unfortunately, we find that this is not the case.

Ultimately this report finds that the level of equality and diversity of the HBM is very low. Even if we consider some of the positive differences along the years (the increasing number of female artists showcased etc.), the analysis still shows a high number of well-established white, male

artists, mainly from USA and Germany as the vast majority of exhibited artists in the HBM between 2018 and 2020. Additionally, the highly political character of the selection process for individual exhibitions points to the fact that the decisions made by the HBM are not driven by a strong desire for equality and diversity. If we assume that the measure of equality and diversity exists as a 1 to 10 scale, with 1 being the minimum ranking and 10 the highest, we position the HBM at a level 4.

Characteristics of artists selected and exhibited at the HBM during 2018, 2019 and 2020

(This is the data used to create this document)

2020	Total number of artists: 46				
Gender			Country		
Men	25	54,35%	USA	12	26,09%
Women	21	45,65%	Germany	9	19,57%
			South Africa	2	4,35%
Ethnicity			Turkey	2	4,35%
White	29	63,04%	Canada	2	4,35%
Asian	8	17,39%	France	2	4,35%
Middle Eastern	3	6,52%	UK	2	4,35%
Black	4	8,70%	China	1	2,17%
Hispanic/Latinx	2	4,35%	Korea	1	2,17%
			Russia	1	2,17%
			Switzerland	1	2,17%
Fame (artfacts.net ranking)					
			Peru	1	2,17%
10	1	2,17%	Thailand	1	2,17%
100	10	21,74%	Japan	1	2,17%
1k	21	45,65%	Norway	1	2,17%
10k	14	30,43%	Vietnam	1	2,17%
100k	2	4,35%	Mexico	1	2,17%
			India	1	2,17%

Age					
			Czech	1	2,17%
61 -	18	39,13%	Jordan	1	2,17%
51-60	4	8,70%	Kosovo	1	2,17%
41-50	10	21,74%	Estonia	1	2,17%
31-40	9	19,57%			
-30	0	0,00%			
Individual Exhibitions		6			
White		3			
Middle Eastern		3			
Asian		1			

2019		Total number of artists: 41			
Gender			Country		
Men	29	70,73%	USA	8	19,51%
Women	12	29,27%	Germany	7	17,07%
			Poland	6	14,63%
Ethnicity			France	3	7,32%
White	31	75,61%	UK	3	7,32%
Asian	3	7,32%	Brazil	3	7,32%
Black	1	2,44%	Kosovo	1	2,44%
Middle Eastern	2	4,88%	Estonia	1	2,44%
Hispanic/Latinx	4	9,76%	Hungary	1	2,44%
			Jordan	1	2,44%
Fame (artfacts.net ranking)			Turkey	1	2,44%
10	4	9,76%	Senegal	1	2,44%
100	5	12,20%	China	1	2,44%

1k	12	29,27%	Cameroon	1	2,44%
10k	14	34,15%	Argentina	1	2,44%
100k	5	12,20%			0
Age					
61 -	20	48,78%			
51-60	5	12,20%			
41-50	10	24,39%			
31-40	6	14,63%			
-30	0	0,00%			
Individual Exhibitions					
			9		
White			6		
Middle Eastern			2		
Hispanic/Latinx			1		

2018	Total number of artists: 33				
Gender			Country		
Men	21	63,64%	USA	8	24,24%
Women	12	36,36%	Germany	6	18,18%
			Poland	6	18,18%
Ethnicity			UK	2	6,06%
White	25	75,76%	Brazil	2	6,06%
Asian	2	6,06%	Egypt	1	3,03%
Black	1	3,03%	Israel	1	3,03%
Middle Eastern	1	3,03%	Argentina	1	3,03%
Hispanic/Latinx	4	12,12%	France	1	3,03%
			Hungary	1	3,03%

Fame (artfacts.net ranking)			Venezuela	1	3,03%
10	4	12,12%	Senegal	1	3,03%
100	5	15,15%	China	1	3,03%
1k	8	24,24%	Cameroon	1	3,03%
10k	11	33,33%			
100k	5	15,15%			
Age					
61 -	16	48,48%			
51-60	6	18,18%			
41-50	8	24,24%			
31-40	3	9,09%			
-30	0	0,00%			
Individual Exhibitions			3		
White			3		