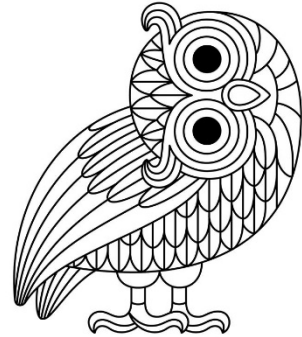


documenta 14 Evaluation



documenta 14 Representative results

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Summary

With documenta, the city of Kassel and the state of Hessen, but also Germany, owns a striking and extraordinarily successful brand, which stimulates a reflective and controversial discourse on the tasks and the role of contemporary art, necessary reorientations, and potential changes of perspective. It communicates a positive image of creativity, open-mindedness, and innovation for the city and country, conveying prestige and media orientation.

A brand for city and state.

Despite the worldwide boom of biennials, documenta has a unique position worldwide. The international response to documenta 14 has confirmed this and triggered important impulses for cultural and urban tourism. The proportion of international visitors has continued to rise. 95% of respondents come to Kassel only because of documenta and contribute to the recognition of city and state.

International reach and local identity formation.

The high proportion of visitors from the entire population in Hessen proves the high degree of documenta's local foothold. At the same time, the percentage of foreign visitors to documenta 14 has grown further. Differences in the audience's composition in Kassel and Athens were observed. Most foreign visitors of the exhibition in Kassel still came from the Netherlands, but now followed by China and the USA. China, Korea, Japan, and Taiwan are among the countries with the largest number of visitors to documenta 14 in Kassel. The visitors' countries of origin have also become more diverse. The documenta 14 exhibition in Athens attracted a large number of visitors from South, Southeast, and Eastern European countries who had not previously, rarely, or only occasionally visited documenta. However, the majority of foreign visitors in Athens came from the US, Great Britain, France, Switzerland, and Austria, as well as Canada and Australia (in addition to numerous German visitors).

Education, professional, and social structure.

A changed differentiation of the public depending on their origin could be observed. Especially the audience from abroad has an academic education, a managerial position, or is self-employed. Broader strata of the population are reached locally and regionally. More than 90% of non-European visitors have an academic education, as opposed to only 38% of the visitors from the district of Kassel, as shown by a further analysis. Visitors from other countries also often specified art-related professions (curators, museum directors, designers, IT specialists, architects, etc.).

Differences of origin can also be found in an in-depth analysis by age. Overall, an above-average number of visitors are found among the younger age groups (under the age of 30), even though the proportion of older visitors is rising and is approaching the general age profile of the population, for example for the age group above 50. Especially the age group between 20 and 40 years was very strongly represented among the non-Europeans, while this was less the case among the group of visitors from the district. Occupational and family burdens are likely



to be decisive. While hardly any older groups of people (retirees, pensioners), employees, and civil servants can be found among the international public, these were well represented among the visitors from the district of Kassel. This also applies to the very small proportion of working class visitors. With over 60% of all visitors, the proportion of women has continued to increase. Their share is even slightly higher in the city and district of Kassel.

Reasons to visit.

Within the audience of documenta there are different interest profiles. The analysis showed that at least three different interest groups with different expectations must be distinguished: **professional, cultural affinity-, and event-oriented visitors.** The cultural experience is an important motive for approx. 70% of all visitors. Increasingly, visitors from abroad name professional and study-related motivations, while for German visitors the event feeling and the shared experience are more important. In Athens, for around 69% of all visitors from Greece, the interest in getting an overview of contemporary art was an important reason to visit the exhibition.

Information base.

Respondents each named their information channels as a **combination of very different sources of information.** Reaching the potential audience is becoming increasingly complex due to the need to use a variety of different sources of information. Not a single channel, but a multitude of very different channels depending on visitors' countries of origins are used as a source of information. Earlier visits, personal referrals, and increased use of (different) Internet sources are most commonly stated. The respondents differ in scope of their respective use of information sources. In addition to personal recommendation, foreign visitors also primarily use social (professional) networks and specialist information such as cultural magazines. Large posters and outdoor advertising were very important to the Greek visitors, while for visitors from the region and Germany newspapers and television played an important role in addition to previous visits and oral recommendations.

Visiting behavior.

The decision to visit was made very early on by foreign visitors, but more often spontaneously among the visitors of the exhibition in Athens. Visits were mostly in mixed small groups of colleagues, family, and friends. The majority of visitors spent two days seeing documenta. The proportion of multiple visits is more frequent among visitors from Kassel. Coming from other German cities, visits were often limited to just one day. Arrival by train has increased in this sector.

Satisfaction with the exhibition.

The vast majority of visitors rated the exhibition in Kassel positively. For all respondents, the positive impressions predominated. The majority, approximately three-quarters (71.9%) of respondents, considered the exhibition to be very good or good. Especially the visitors from outside Europe rated the exhibition and the services rendered very positively. The proportion of very bad ratings is 1.2%. It is above all the atmosphere, which was widely affirmed at 75.5%.



Regarding possibilities of participation, the quality of the mediation, as well as the presentation and selection of artists, there was more criticism.

Use of events, information, and services.

The extensive offers of **events** were only perceived by a part of the public. For the most part, respondents stated that they did not know of the offer. As far as offers were used, such as the Walks, reviews are mostly positive, but a bit weaker than the rating for the exhibition itself. **Information and services** were used and assessed very differently. The range of information found a much better rating among the professional audience than the audience from the region. The services were better known and used in a more varied way and also rated higher than the information.

Athens as a second location.

1. Athens as a site of documenta 14 was mainly welcomed by the respondents of the exhibition in Kassel. Only 1.8% of all respondents rejected it. The **approval** of Athens as an exhibition location is very high especially for visitors from abroad. Rejection comes from a part of the visitors from the district of Kassel (17.8%) and from the city Kassel (approximately 14%). However, approval from the visitors from the city and the district also prevailed. The decision was seen mostly positively by the visitors in Athens. 84% of all respondents thought the choice was good or very good. Analyzing the groups more precisely by place of origin, this amounted to 88.7% of visitors from Greece, 85.4% of visitors from Germany, and 78.7% of visitors from other countries. With the latter, the number of rather indifferent visitors increased. Only 0.7% of all respondents in Athens spoke of a very poor decision. 4.6% had no opinion.

2. The location in Athens opened up **new audience potential**. A new, knowledgeable audience has been reached that would possibly not otherwise perceive and get to know documenta. documenta 14 in Athens recorded a high proportion of first-time visitors. 68.7% of all visitors had not visited a documenta before, while in Kassel the majority of visitors already visited several documenta exhibitions. 65.5% of the German visitors in Athens had already visited a previous documenta exhibition, compared to only 12% of the Greek visitors and 28.5% of the visitors from the rest of the world. In contrast, 31.9% of all respondents in Athens had already been to the Venice Biennale, among them 30.5% of Germans, 16% of Greeks and 49.2% of other respondents from abroad.

3. Since foreign overseas visitors mainly decide well in advance to visit, the **early, worldwide attention** in regard to the location of Athens may have influenced the decision of non-European visitors to visit Kassel. The observed (possibly weather- and media-related) slight decline in spontaneous and short-term decisions, especially in the region, was thus compensated.

Visitor commitment.

More than 60% of all visitors plan to visit again for documenta 15. The extensive identification and loyalty of visitors from the city and the district of Kassel prove that almost 90% of the visitors from there already make a binding decision to visit the upcoming documenta. In Athens, 33.2% of respondents said they were already definitely planning a visit, another 43.6% were



still unsure and 19.2% of respondents said they would not come. The rejection of a visit to documenta 15 was stated mainly by visitors from Greece and from other faraway countries, the reason being economic considerations. Of the respondents from Germany in Athens, only 3.5% did not want to visit documenta 15 in Kassel.

Economic impulses, exterior and interior effects.

The comments and answers from the visitors from both state and region show how much the visitors identify with documenta. The exhibition creates a multifaceted **identity formation** with the city and achieves a positive image transfer. Its impact on urban development by promoting openness, innovation, and creativity is significant. For the city and the state, documenta 14 was also an important **economic success**. The long-term effects go far beyond the 100 days of the exhibition. The worldwide response in the **media** supported the image creation for the city of Kassel and the state of Hessen as creative and innovative locations and increased their attractiveness as a **business location and conference venue**. Immediately, the exhibition has led to high numbers of overnight stays. Beyond the short-term seasonal increase in overnight stays in an otherwise seasonally-related weak period of hotel occupancy, the show is a **driving force for both city and state as an attractive destination**, as shown by a time series analysis of the long-term trend and growth process for conferences. The airport **Kassel Calden** was widely accepted, **Frankfurt am Main** was used by the numerous foreign visitors as a gateway to the exhibition. In view of the ratio between the cost for the city and state and the **spending by overnight and day visitors**, the contribution made by the exhibition is impressive. Without taking into account the not yet possible calculations of the **investment effects** of documenta's personnel and material expenses and without taking into account the **effects of the following stages of the value chain** for the pre-suppliers in the region, the **spending impulses of overnight guests and day visitors** amounted to more than 123 million euros in a conservative extrapolation.



DOCUMENTA 14 EVALUATION

Purpose and status of the evaluation

In cooperation with the Museum Fridericianum gGmbH, a visitor survey of the documenta 14 exhibition in Athens and Kassel was conducted. The study investigates which audience groups are reached through the exhibition and what expectations and informational needs exist among the visitors. It should capture **audience profiles** (country of origin, motivation, interests), **audience attitudes** (perception) and **visiting behaviour** (economic effects).

The data is based on **three survey waves** each in Athens and Kassel. Individual visitors over 15 years of age were personally addressed and systematically interviewed, 3.684 in Athens and 9.755 in Kassel, a total of 13.439 visitors. The return rate—i.e. answers without refusals and without incomplete information—came to 85.3%.

Questions

Among the numerous biennials and major exhibitions worldwide, documenta continues to be regarded as the **most important exhibition** for contemporary art. The current status and the goals of contemporary art are discussed intensively worldwide on the basis of the curator's respective exhibition concept. documenta 14 also developed a unique profile and a worldwide discussion began very early on in the media. But how is the leading contemporary art exhibition perceived by the public? How is the double structure with the location of Athens received? Is the audience in Athens different from the previous audience? Will new visitor groups be reached? What motivates the audience to visit documenta 14? What interests do visitors have? What expectations and preferences do visitors have?

The present survey provides representative statements on the structure of the audience, their reasons for visiting, and attitudes. Core questions of the investigation are:

- What outreach does documenta 14 have?
- How international/national is the audience of documenta 14?
- Which motivations lie behind a documenta 14 visit?
- Does the audience welcome the election of a second location?
- Does the audience differ from previous documenta audiences?
- How does the audience gather information about documenta 14?
- How do visitors orient themselves at documenta 14?
- To what extent (content, time) are the works of art perceived?
- How do visitors judge mediation intentions and services of documenta 14?
- How long do visitors stay and where do they spend the night?



Strengthening documenta as a brand

With the announcement of an exhibition in Athens and Kassel, international attention was drawn very early to the upcoming exhibition of documenta 14 in Kassel. This announcement led to an increase in interest abroad in a visit to documenta 14 in Kassel. At the same time, Athens as exhibition location opened up a **new audience**.

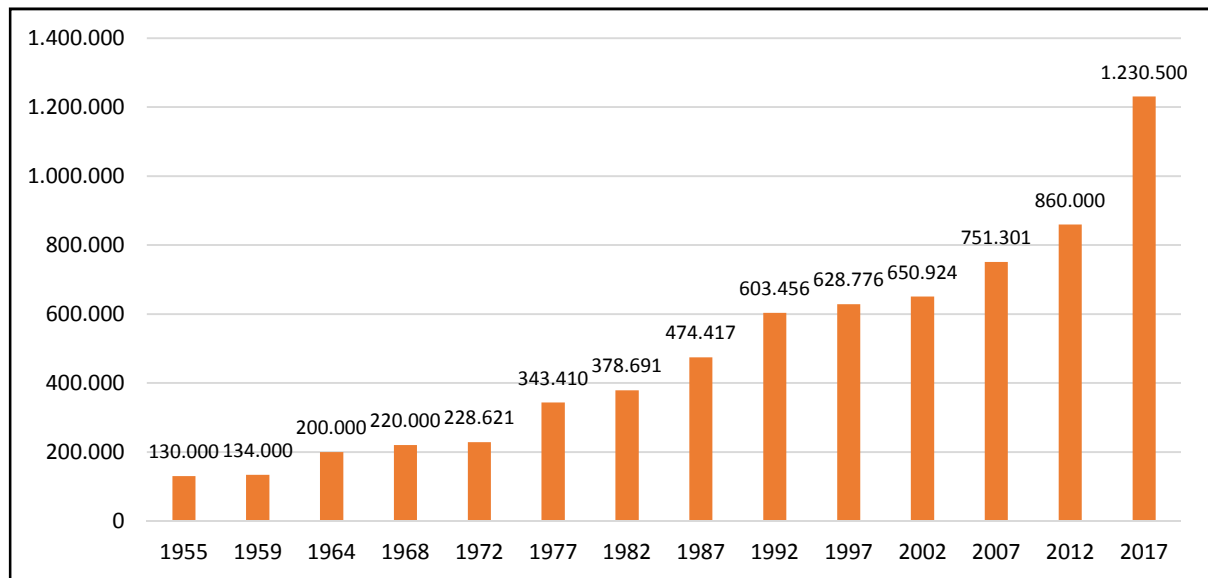


Figure 1: Number of documenta visitors from 1955 to 2017

documenta: International reach and regional identification: Regular visitors in Kassel—first-time visitors in Athens

Documenta 14 both in Kassel and in Athens attracted audiences from all continents. The exhibition in Athens opened up **new groups of visitors**. Country of origin and structure of

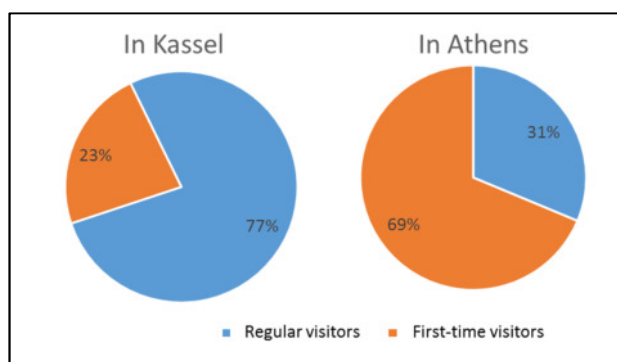


Figure 2: First time visitors in Athens and Kassel

visitors in both Kassel and Athens show documenta's unique position as a brand and institution with global validity. In terms of composition and origin, however, the respective visitors of both locations differ significantly. The audience in Kassel is anchored both internationally and strongly

locally, regionally, and nationally. While the regular audience dominated in Kassel, first-time documenta visitors dominated in Athens. More than two-thirds of all visitors in Athens had not visited any of the previous documenta



exhibitions in Kassel. This not only applies to the visitors from Greece—of them, almost 90% had not visited any of the exhibitions in Kassel—but also for the foreign visitors. Despite the high proportion of visitors from northern Hessen, only about 65.5% of German visitors were former documenta visitors. Even among the visitors from Germany more than a third visited a documenta exhibition for the first time.

Positioning documenta as an international brand from Germany

The international response to the exhibition in Athens contributed to increasing international attention to the exhibition in Kassel, which attracted a **high increase of visitors from Europe and beyond**. The proportion of foreign visitors in Kassel rose to around 35%, in Athens 38% came from Europe and beyond, and 24% from Germany, with only 38% coming from Greece.

The significant increase of international visitors helped offset the slight decline of visitors from the region. Above all, the number of spontaneous visits from the region has declined, possibly due to the rather wet, cold weather, visits limited to the popular outdoor artworks, and/or the form of reporting.

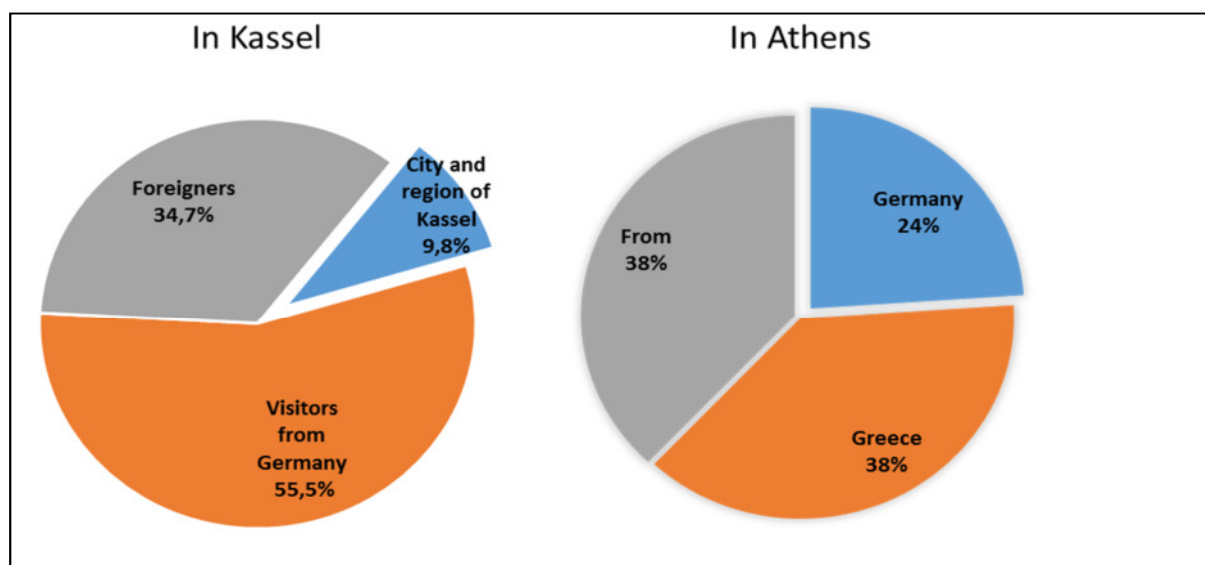


Figure 3: Origins of the audience



Rise of the contemporary art audience in Kassel and classic art audience in Athens

The analysis of the countries of origin of non-European visitors shows the different composition of visitors in Athens and Kassel. **For visitors from Asia, the exhibition in Kassel was particularly attractive.** In Athens in contrast, North America, Australia, and the Middle East are the main places of origin. While 95% of foreign visitors in Kassel visited because of the documenta exhibition, in Athens it was about 73% of German visitors, but only about 58% of foreign visitors. In absolute numbers, the respective visitor numbers from other continents in Kassel exceed those from Athens.

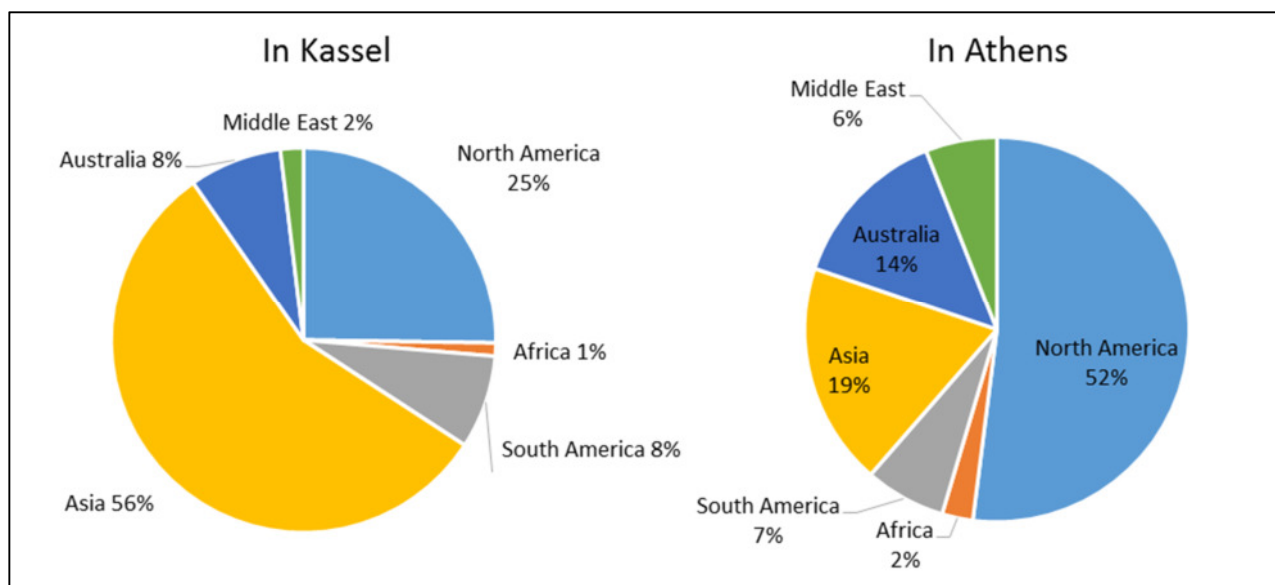


Figure 4: Countries of origin of the audience from non-European countries

In Kassel, the Netherlands, China, and the USA had the largest share of foreign visitors. Traditionally, the visitors from the Netherlands were always strongly represented at the exhibition in Kassel. At documenta 14, the proportion of visitors from Asian countries (China with Hong Kong, South Korea, Japan, and Taiwan) has risen. Their proportion in Athens was rather small. In contrast, **in Athens, a large number of people from Eastern European and South-Eastern European countries** visited documenta for the first time. In total, the US, UK, and France had the highest numbers of visitors among the foreign visitors in Athens. In addition, there were visitors from Austria and Switzerland as well as from Italy and Spain, in a considerable, but smaller extent than in Kassel. This also applies to the traditionally high numbers of visitors in Kassel from the Netherlands and Belgium. Among the interviewees there were visitors from **91 countries** (altogether for the exhibition in Kassel and in Athens).



Numerous visitors from Berlin and Northern Hessen (Kassel)

In absolute terms, most visitors came to the exhibition in Kassel from Hessen, followed by North Rhine-Westphalia, Lower Saxony, Bavaria, Berlin, and Baden-Württemberg. In terms of inhabitants, most German visitors came from Berlin and Kassel both in Kassel and in Athens. The city states of Hamburg and Bremen also had very high numbers in relation to inhabitants, in addition to Hessen and Lower Saxony (Göttingen).

Origins of German visitors in Athens and Kassel according to states	Percent in Athen	Percent in Kassel
Berlin	28.30 %	9.3 %
Hessen	27.10 %	27.3 %
North Rhine-Westphalia	9.00 %	16.5 %
Bavaria	8.90 %	9.6 %
Hamburg	8.50 %	4.9 %
Baden-Wurttemberg	6.30 %	8.5 %
Lower Saxony	4.40 %	10.8 %
Saxony	3.30 %	2.3 %
Bremen	1.10 %	1.4 %
Rheinland-Pfalz	0.90 %	2.9 %
Schleswig-Holstein	0.90 %	2.8 %
Thuringia	0.50 %	1.3 %
Brandenburg	0.40 %	0.8 %
Mecklenburg-Vorpommern	0.10 %	0.5 %
Saxony -Anhalt	0.10 %	0.7 %
Saarland	0 %	0.4 %
Total	100,0 %	100,0 %

Tabelle1: Origins of German visitors in Athens and Kassel according to states

Visitors from Germany to Athens (23.9% of all visitors) were mainly visitors from Berlin (28.3% of all visitors from Germany) as well as from Hessen (27.1% of visitors from Germany, among them 12.9% from the city and district of Kassel, i.e. 2.9% of all visitors). The Berlin visitors had often previously not visited any documenta exhibition. Both in Kassel and Berlin good flight connections existed. A side effect was the economic success of the flight connection and the high acceptance of the new **airport in Calden** with well over 5.000 passengers to and from Athens in the period from March 3, 2017 to June 23, 2017.



Origin of the German audience by federal states	Penetration index
Hessen	364
Hamburg	226
Berlin	217
Bremen	175
Lower Saxony	112.5
Schleswig-Holstein	80.7
North Rhine-Westphalia	76
Baden-Wuerttemberg	64
Bavaria	61.5
Rheinland-Pfalz	59
Thuringia	50
Saxony	46.4
Saarland	33
Brandenburg	26
Saxony -Anhalt	25,9
Mecklenburg-Vorpommern	25,5

Table 2: Penetration index as index for the population shares reached

High proportions of German visitors from the cultural centers

The core areas of the visitors' origin of those residing in Germany were the states of Hessen, North Rhine-Westphalia, and Lower Saxony. Measured by the number of inhabitants, apart from the visitors from Hessen, the main places of origin were the city states of Berlin, Hamburg, and Bremen as well as Lower Saxony (Göttingen, Braunschweig, Hannover, Oldenburg). In Athens, among the German visitors, most visitors were from Berlin (28.3%) and Hessen (27.10%). Compared to previous documenta exhibitions, the visits from Hamburg and Bremen as well as from the southern German states were more numerous. From the eastern federal states most frequent visits were from Saxony, especially from Leipzig and Dresden. While the visitors from northern Hessen formed the regular audience, the visitors from the rest of Germany, especially from Berlin, were more often first-time visitors.

A large proportion of Athens visitors from Hessen were regular visitors, showing how much documenta is rooted locally and regionally. The high proportion of first-time visitors from Berlin proves the importance of accessibility and also point to the significant role of the curator. In the past, too, the origin or place of work of a curator influenced the proportions of the visitors.

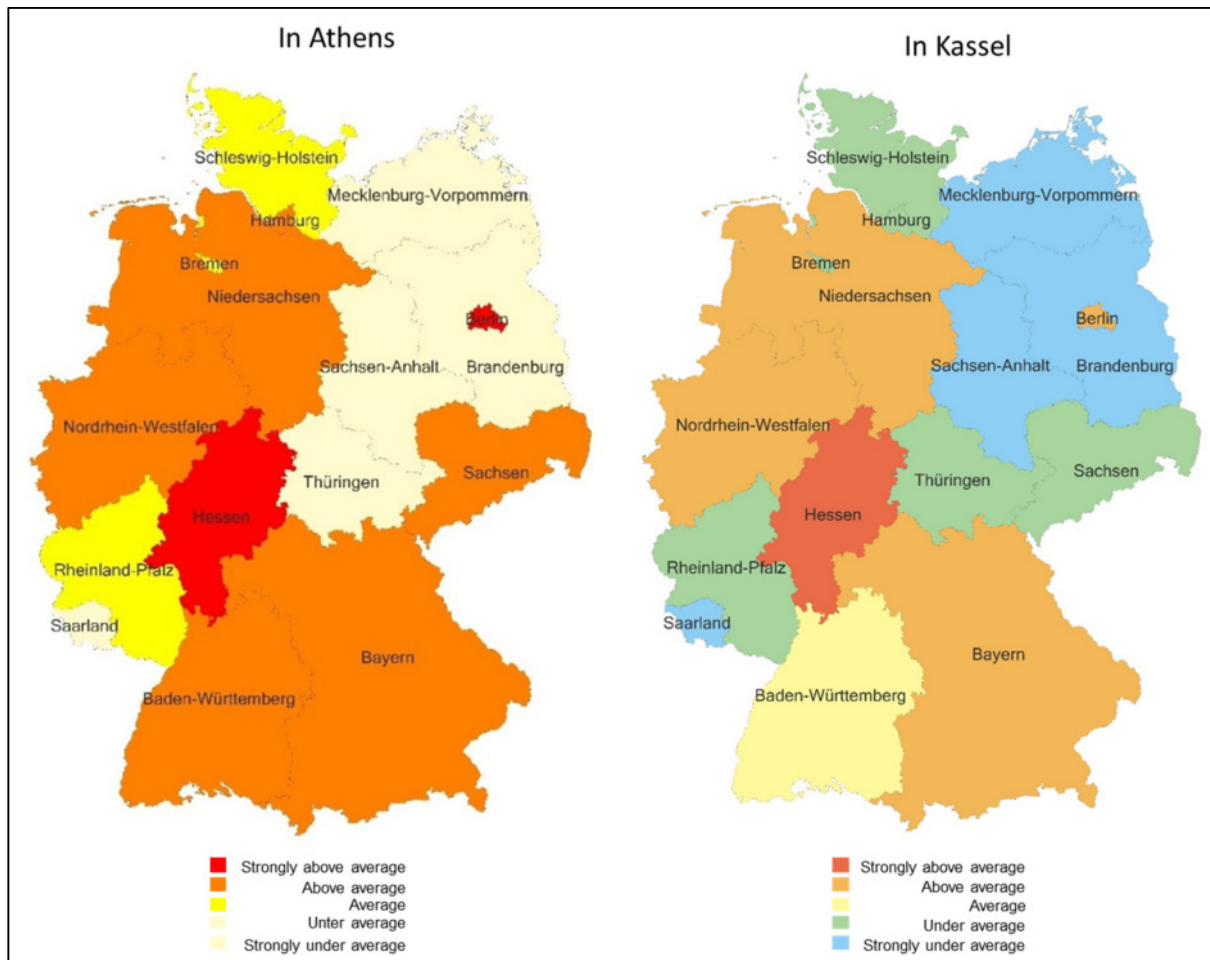


Figure 5: Origins of visitors from Germany in Athens and Kassel

German visitors in Athens came mainly from a few cultural strongholds with good flight connection to Athens; in contrast, visitors in Kassel spread over many more cities and regions. Notable numbers of visitors also came from the cultural centers and university cities of Göttingen, Freiburg, Karlsruhe, Dresden, Bonn, and Düsseldorf. Marburg, the Main Taunuskreis, the Hochtaunuskreis, and Wiesbaden were more strongly represented among the visitors from Hesse.



	Percent in Athens	Percent in Kassel
Berlin	28.3 %	9.3 %
City of Kassel	12.9 %	11.0 %
Hamburg	8.4 %	4.9 %
Munich	5.0 %	4.0 %
Frankfurt	4.9 %	3.1 %
District of Kassel	4.5 %	4.0 %
Cologne	2.7 %	3.5 %
Leipzig	2.4 %	0.9 %
Stuttgart	2.1 %	1.3 %
Others	28.8 %	58.0 %
Total	100.0 %	100 %

Table 3: Origin of German visitors in Athens and Kassel—cities and regions

The size of the city, the cultural offerings, the level of purchasing power, the availability of educational facilities and accessibility all play a decisive role in the extent of visits from Germany.

Are there differences in the socio-demographic characteristics of German and international visitors?

Common to visitors from all countries of origin is that all visitors have a high level of education. Around 70 % have a university degree, and including the students, the percentage is at nearly

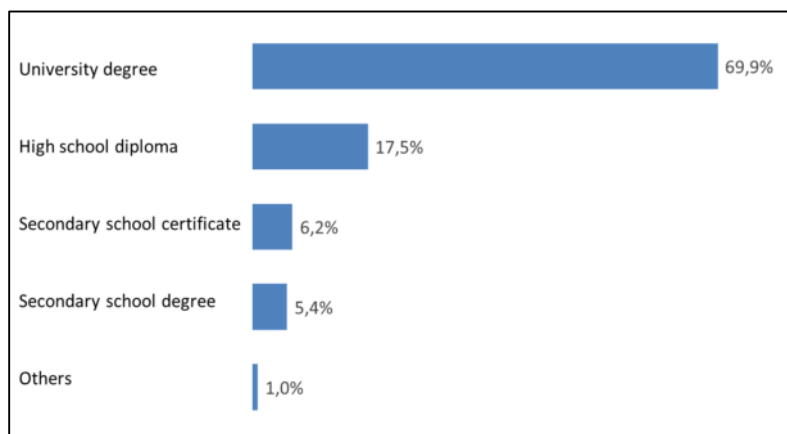


Figure 6: Educational background (Kassel)

90% of all respondents. In the past, documenta had an important **social function** in which it introduced the younger generation to contemporary art. At documenta in Kassel, too, there were predominantly younger visitors, as shown by a comparison of age structures

with the actual age groups of the German resident population. Younger people attend the documenta above average. At the same time, there is an **increase in the higher age groups.**

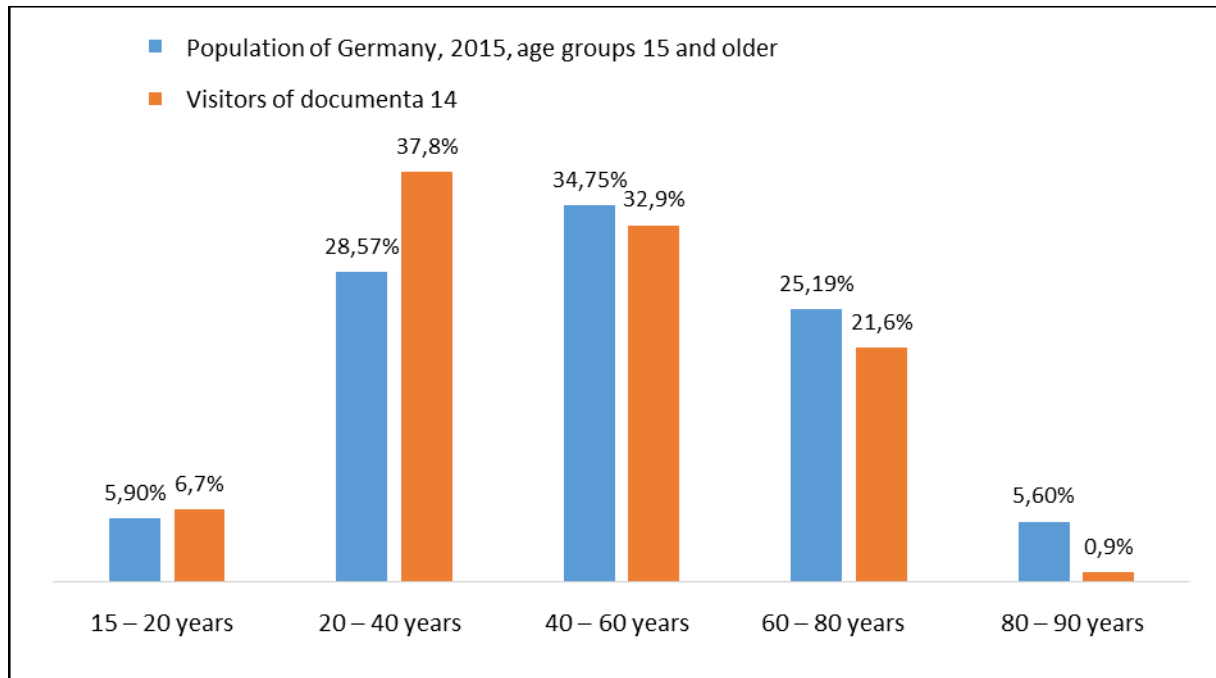


Figure 7: Comparison of age group structures

The international visitors were rather younger, the visitors from Germany rather older (the average age of international visitors was 38 years, that of visitors from Germany 44.4 years). There are remarkable differences that can be explained by professional or family situations. Thus, in the cohort of 20 to 40-year-olds over 65% were non-European visitors, while from the district it was only about 13%, and the proportion of under 20-year-olds and over 60-year-olds in the district was very high, while among non-European visitors it was very low.

The proportion of women has continued to rise. There were **more women** than men (60.4% to 33.5% and 6% other and no information). The proportion of younger women among women is even more pronounced. Particularly noteworthy in Kassel is the low proportion of male cohorts between 30 to 50 years and the relatively high proportion of men over 50 years of age. The proportions of younger age groups among women are higher than the proportions of younger men. While in the middle age groups the proportions fall—an indication of the potential double burdens.

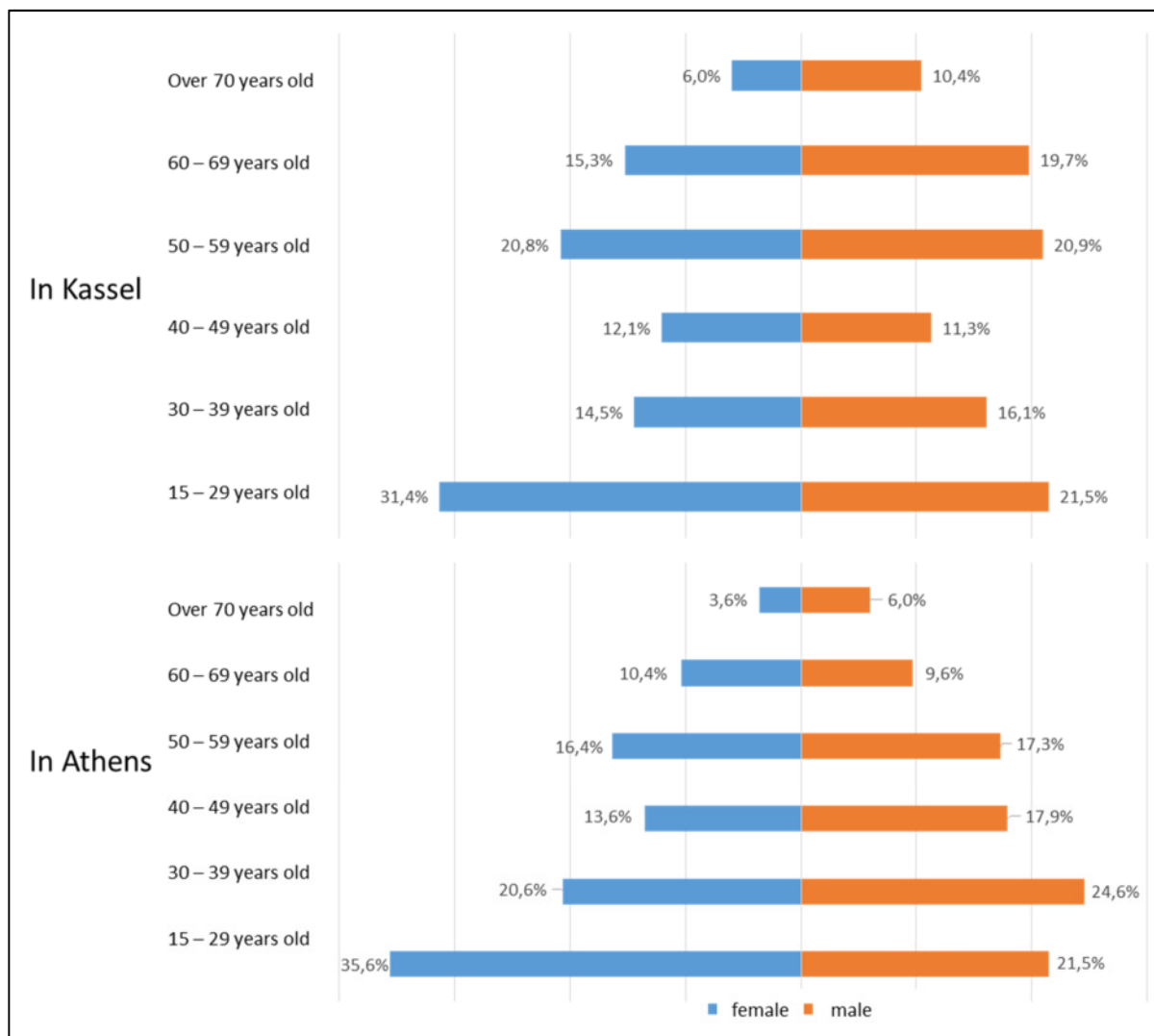


Figure 8: Age group structures of visitors by gender in Athens and in Kassel

Gender	Age group					
	15-29	30-39	40-49	50-59	60-69	70+
Female	31.4 %	14.5 %	12.1 %	20.8 %	15.3 %	6.0 %
Male	21.5 %	16.1 %	11.3 %	20.9 %	19.7 %	10.4 %
Deviation of the male share	-9.90 %	1.60 %	-0.80 %	0.10 %	4.40 %	4.40 %

Table 4: Visit to the exhibition in Kassel by age and gender (in %)

Different ratios of women and men were identified from the individual age groups. Among the younger visitors to the exhibition (15- to 29-year-olds), the proportion of females is higher than that of men, 50- to 59-year-olds are more balanced, and among 30- to 39-year-olds and over-60s we could determine a clear majority of male visitors.



The audience is highly educated and professionally in leading positions

The visitors are a **highly educated audience**. 69.9% of all visitors have a university degree. Around 86% have a high school diploma (Abitur) or a comparable degree. For foreign students, the percentage with a university degree reaches 90%. Only from the surrounding area, such as from the district of Kassel 20.5% of visitors state a secondary school degree (Hauptschulabschluss) as their highest level of education.

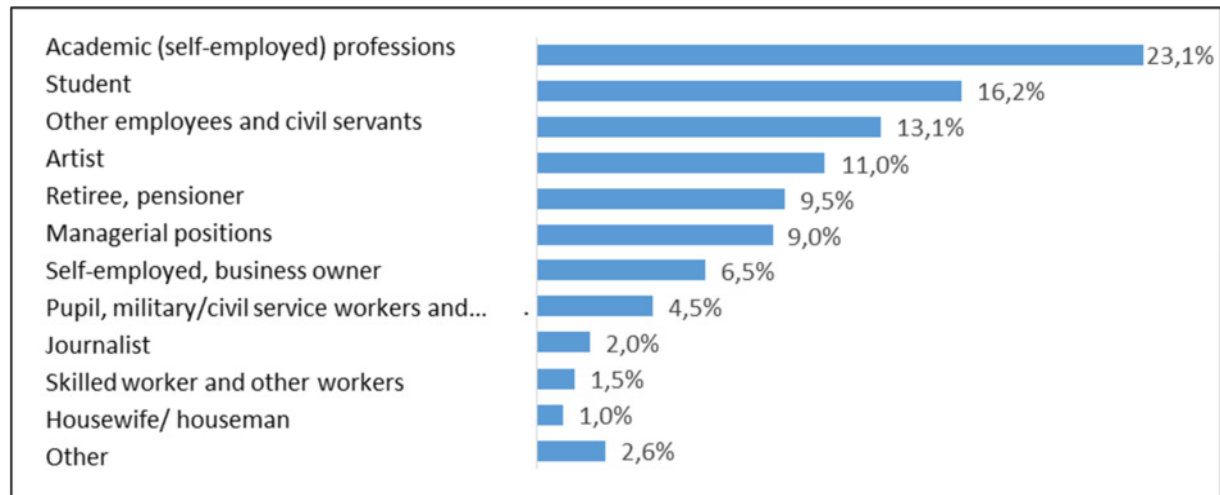


Figure 9: Occupational groups (Kassel)

The German visitors were above average frequently employed in **managerial positions** and **academic occupations**, while from abroad, apart from academic professions, above **all artists and art-related occupations** as well as students were strongly represented. In contrast, there is a rather diverse professional spectrum among the Greek visitors, which includes **self-employed professionals, tradesmen and -women, teachers, librarians, and pensioners**.

An arty audience with a high percentage of professional visitors

Like no other exhibition of contemporary art, documenta is occasion and instigator for an international audience to reflect on art and attitudes toward art. It has no comparable international resonance in terms of quality and quantity in order to deal critically with trends in modern art development. Its competence is also evident in the high proportion of visitors who have already visited other large-scale exhibitions, especially the Venice Biennale. The proportion among all visitors who also attended the Biennale in Venice was 44.7%, among international visitors as much as 49.2%, and even 16% of Greek visitors visited the Biennale. The percentage of visitors in Athens who attended the Biennale is therefore higher than the



proportion of visitors of former documenta exhibitions in Kassel. These numbers emphasize the importance of documenta 14 in Athens for asserting the international status of documenta as the most important forum and market place for the discussion of contemporary art.

Among the visitors at both locations there is a high proportion of visitors with **professional-occupational activity** in the arts (Kassel 40.6%, Athens 46.4%) or with a high affinity and a commitment to contemporary art in their spare time (Kassel 49.7%, Athens 67.4%). The **percentage of professional visitors within the total number of visitors was higher in Athens, but not in absolute terms.** Among visitors from non-European countries in Kassel and Athens a very high number, around 74%, were professionals, while among German visitors there were around 30% professional visitors. The exhibition in Athens reached an internationally oriented art audience that also visited the Venice Biennale more often (nearly 43%) than the audience in Kassel (26%). Interest in art in leisure time is very important for over 75% of foreign visitors, whereas for visitors from Germany it is important only for 37.5%. In Athens among Greek and foreign visitors the percentage was also over 70%. Professional visitors and culture-oriented visitors also frequently visit other museums and exhibitions.

What was the visiting behavior of the audience? (Information, motivation, locations)

For all visitors the **previous visit of documenta** as well as a **personal suggestion to visit** by acquaintances, relatives, or educational institutions was very important. For German visitors, daily and weekly newspapers as well as the coverage on television are of great importance, while for foreign visitors, besides personal suggestions (49% for non-European guests), art magazines (25.6%), and the Internet are more important sources of information. In regard to new media **different platforms were used from social media through professional networks to the homepage of documenta 14.** In Greece, outdoor advertising was also important.

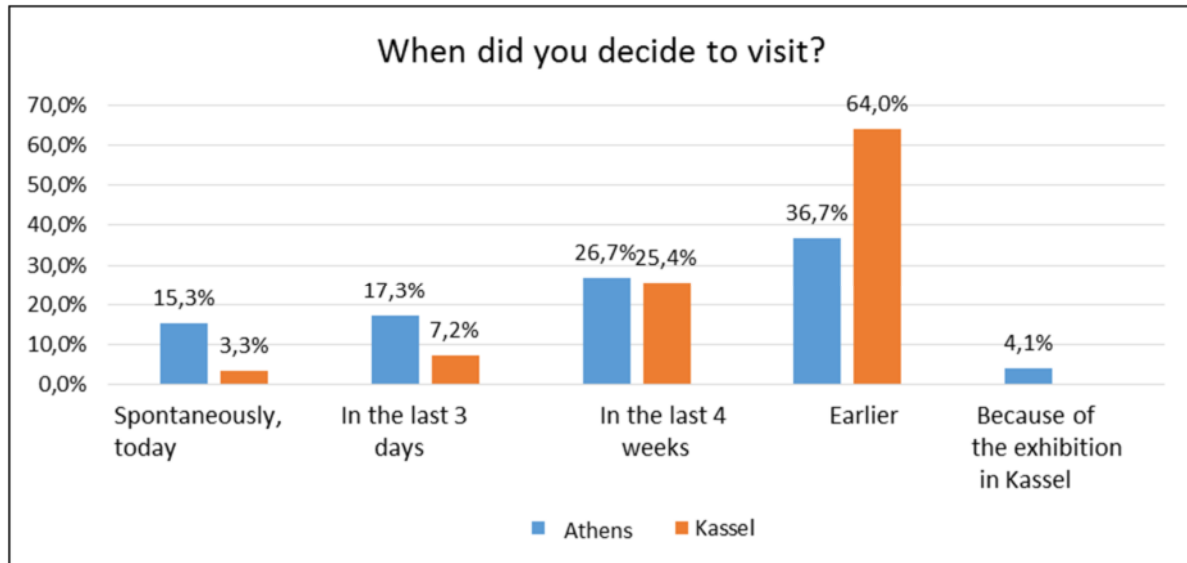


Figure 10: The decision to visit

The decision to visit is made very early for most visitors (64%). For outside visitors the rule applies that the farther the distance, the sooner a decision is made to visit. Only locally and regionally are there a significant number of spontaneous visits (around 10%). From Germany visits were made mostly with friends, acquaintances, colleagues, but also family members, while from abroad visits are mainly planned with acquaintances and colleagues as well as with groups. Individual visitors come mainly from abroad.

Differences in preferences and motivations

In their attitude, the visitors differ in terms of motives and preferences. For all visitors, "the cultural-aesthetic experience" at documenta and the desire to obtain an "overview of the current state of contemporary art" were the most important reasons. More than 70% of all visitors named the **cultural event** as the first or second motivation for a visit (in Athens it was 66.9% of all visitors). 59.8% in Kassel (in Athens 61.1%) stated that they wanted to get an overview of contemporary art. About 35% in Kassel and 48.4% in Athens stated primary professional and educational interests. The shared experience was mentioned by 32% in Kassel and 23.7% in Athens.



Motivation		Kassel	Athens
Event	Cultural event	72.56 %	66.9 %
	Entertainment	33.93 %	23.7 %
Cognitive	Overview of contemporary art	57.68 %	61.1 %
	Professional interest	19.16 %	24.6 %
	School, study interest	16.68 %	23.8 %

Table 5: Respective proportions of the two primary motivations for a documenta visit

Depending on their countries of origin, the visitors show clear differences in their primary motivations. **The orientation function or vocational and educational aspects were more important for international visitors.** Although the cultural experience was the most important motivation for all visitors, and this was an important motivation for 85% of the visitors from the city and district of Kassel, only around 48% of all non-European visitors stated it. In contrast, 78% of all non-European visitors named occupational and educational aspects as primary motives. The differences in the primary reasons for a visit thus illustrate the divergences in the target groups. For international visitors the professional/study-related motive was very important. The cultural event as well as the shared experience was of greater importance to the German visitors than to other groups. For the German visitors, the cultural event, the immediate experience of the event, and the direct encounter had great significance. These differences are also explained by the fact that for German visitors, art is only very important for about one third, while for more than 75% of foreign visitors art is very important.

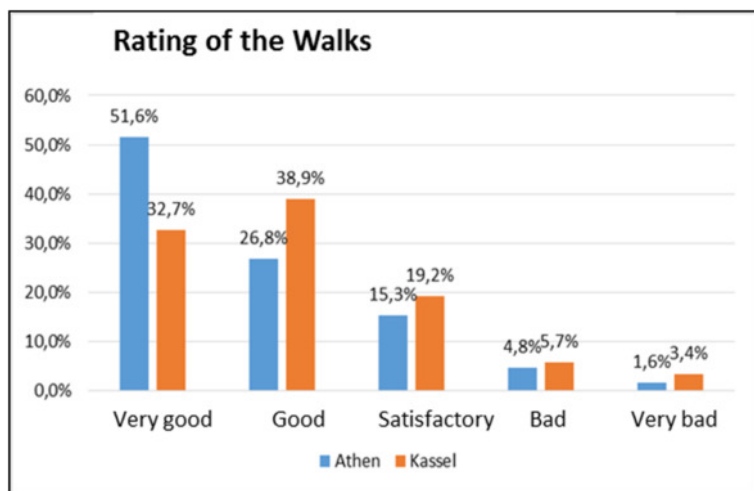
Visitor satisfaction

The overall average satisfaction reaches a high value. The atmosphere of the exhibition and its international composition found high approval. The mediation of education and knowledge as well as the selection of artists was most likely to cause dissent. The approval of visitors from abroad, especially from outside Europe, was significantly higher (with an average of 1.94). On the other hand, the atmosphere was mainly emphasized by visitors from the city of Kassel and the district. Here, the average of 1.94 shows high satisfaction. The mediation of education and knowledge was rated very differently by the visitors from Kassel: 13.5% thought it was bad, while only 4.6% from non-European countries thought the same.



Selective perception and high satisfaction of the offers used

The different target groups of professional visitors, art lovers, and event-oriented visitors each



have different expectations of the exhibition. The audience is therefore characterized by a **very differentiated perception** of the offers. This applies to the works of art as well as to the offers of entertainment, information, and services. Usually only a quarter of the visitors is aware of the offered events. For those who know and use the offers, there are very high

Figure 11: Rating of the Walks in Athens and in Kassel

approval ratings. Among those who made use of the Walks, for example, 71.6% in Kassel and 86.4% in Athens gave a good or very good rating.

Criteria	Average	Variance
Total	2.16	0.914
Selection of the artists	2.46	0.910
International composition	2.16	0.935
Presentation	2.33	1.012
Atmosphere	2.04	0.932
Mediation of education and knowledge	2.85	1.128
Question 14: How much did you like documenta 14? 1 = very good, 2 = good, 3 = satisfactory, 4 = sufficient, 5 = very bad		

Table 6: Rating of documenta 14



Guided tours and service find general approval and visitors take more time than ever to visit. It is above all the international orientation and the stimulating **atmosphere** that meet with broad approval from the visitors.

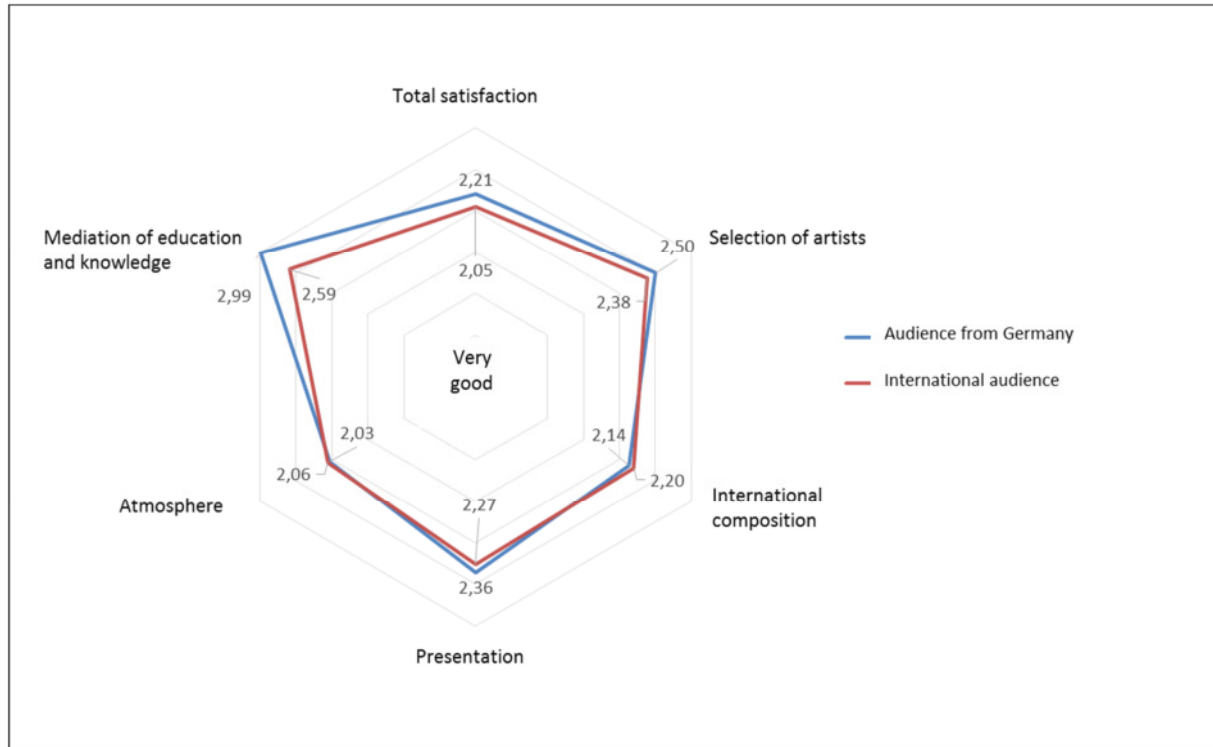


Figure 12: Difference in the evaluation of satisfaction by origin—average

The most popular among information offers were the leaflets and the homepage of documenta 14, the Press and Information Center was rated best, and only about one third saw the magazine *South as a State of Mind*, the *documenta Reader* and the *Daybook* which included information on the artists. Visitors from Germany knew and used information and event offers particularly rarely, whereas visitors from Kassel or non-European countries as well as professional visitors were more familiar with and used them. The non-European visitors mostly rated the offers highest, while the assessment by the professional visitors turned out rather positive, but also showed a strong variance.

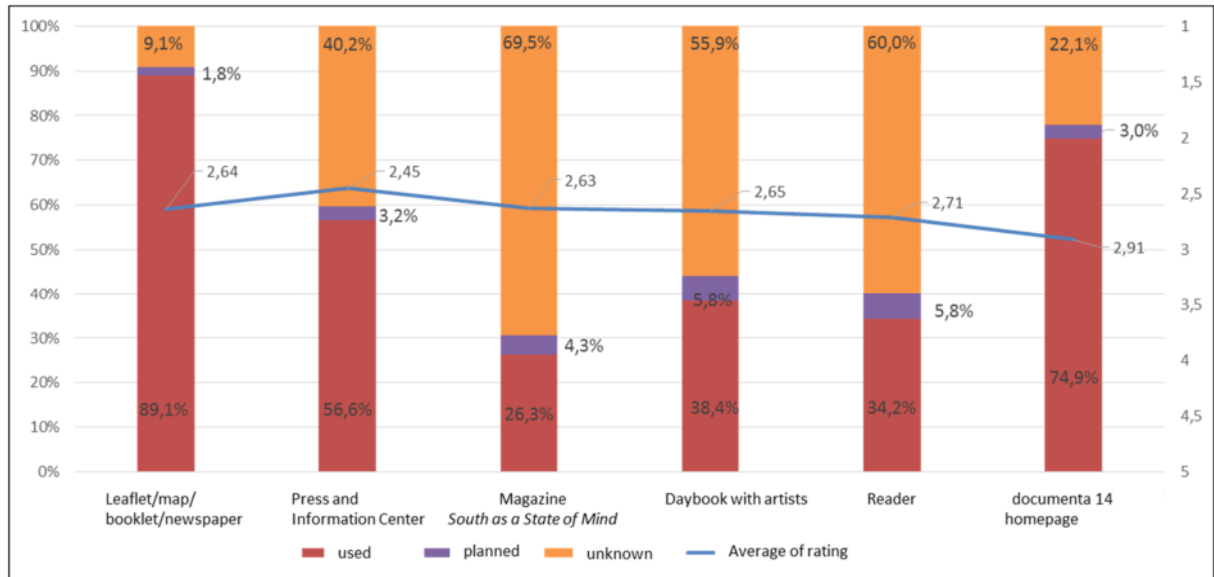


Figure 13: Use in percent and rating of information offers from 1 very good to 5 very bad

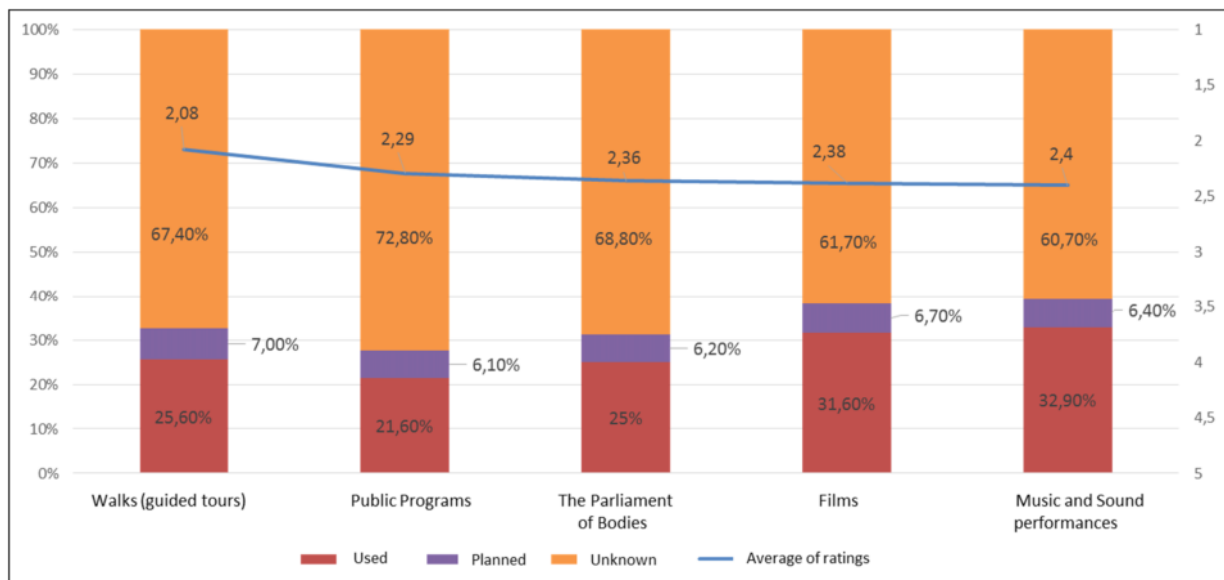


Figure 14: Percentage of use and rating of events (values from 1 very good to 5 very bad)

Positive and negative pointers to the exhibition were collected. Of the almost 5.000 mentions, positive comments were broadly predominant, with some comments being evaluated as both positive and negative (for example the historical orientation, reference to politics, and selection of artists).

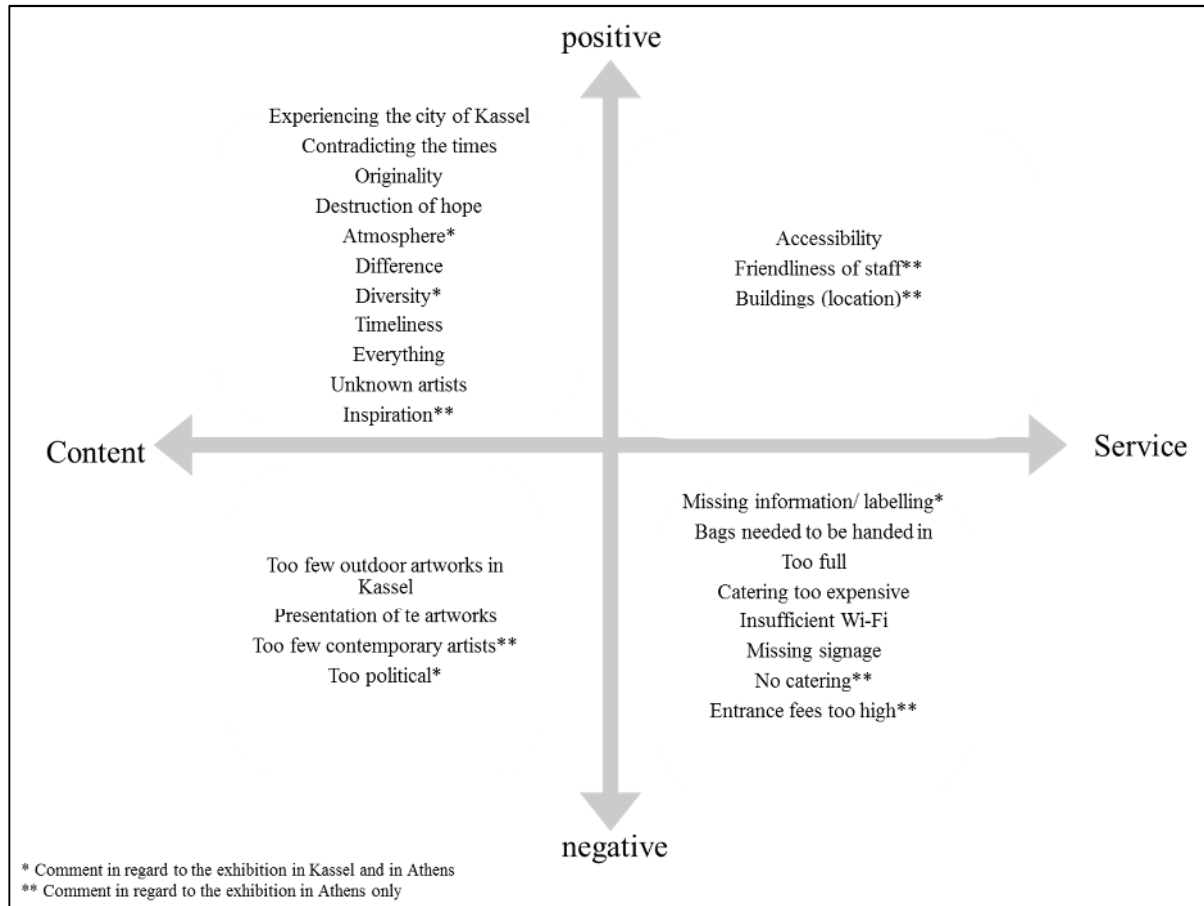


Figure 15: Most frequent mentions divided into comments on content and service.

Which venues in Kassel were mainly visited?

Above all, the Museum Fridericianum is perceived as a traditional starting point for documenta. It turned out that the Museum Fridericianum, the documenta Halle and the Neue Galerie were visited together and often clusters were formed around the other sites—e. g. Weinberg-Terrassen, Grimmuseum, Museum für Sepulchralkultur, and the Hessisches Landesmuseum. In addition, the venues were visited very selectively. From the other venues, the Former Underground Station (KulturBahnhof), Grimmwelt Kassel as well as the Karlsaue Park were often mentioned. Another high proportion emphasized that they had visited or wanted to visit everything. Among the other mentions, one-third listed Karlsaue and the Ottoneum. About 20% listed the Orangerie, Palais Bellevue, and slightly less also the Stadtmuseum Kassel, the Museum für Sepulchralkultur, Gottschalk-Halle, Torwache, and the Glass Pavilions on Kurt-Schumacher-Strasse. 10% of the other entries include the Tofufabrik, Landesmuseum, Leder-Meid, Nordstadtpark, and the Gießhaus, and to a lesser extent the Kunsthochschule, Kulturzentrum Schlachthof, and Peppermint. Only a few explicitly named the Weinberg-Terrassen, the Henschel-Hallen, Ballhaus, and the Narrowcast House. More frequently



mentioned was a visit to Schloss Wilhelmshöhe and the Elisabeth Kirche.

Exhibition venues		
	Visited (%)	Planned (%)
Museum Fridericianum	71.6	25.0
documenta Halle	67.7	32.0
Neue Galerie	51.1	33.4
Neue Neue Galerie	41.9	35.3
Friedrichsplatz	63.9	23.5
Other locations	21.1	12.4
Answers (n)	100.0	100.0

Table 7: Visits and intended visits to exhibition venues in Kassel

Which artists and works of art were perceived?

In the consideration of the works of art, the attention of the visitors focused on almost the entire spectrum of artists and works of art. Among these there are only a few artists or works of art that were not mentioned as particularly popular by the visitors.

documenta 14 Kassel artists	Percentage of mentions	documenta 14 Athens artists	Percentage of mentions
Marta Minujín	13.3 %	Cecilia Vicuña	16.5 %
Sámi Artist Group	5.0 %	Edi Hila	9.2 %
Hiwa K	4.6 %	Hans Eijkelboom	8.1 %
Bill Viola	3.3 %	Beau Dick	7.5 %
Máret Anne Sara	2.0 %	Arseny Avraamov	6.1 %
Lorenza Böttner	1.9 %	Forough Farrokhzad	5.4 %
Miriam Cahn	1.8 %	Maria Lai	5.3 %
Olu Oguibe	1.7 %	Piotr Uklański	5.1 %
Roe Rosen	1.7 %	Emeka Ogboh	4.6 %
Janine Antoni	1.5 %	Lois Weinberger	4.1 %

Table 8: Top10 of artists in Kassel and in Athens

The sequence of the mentions at both exhibition locations differs: among the ten most frequent entries there is no match. Among the more than 7.880 mentions of artists and works of art in Kassel, 86% of all documenta 14 artists (including Antidoron at the Fridericianum) were mentioned.



Success indicator: intention to visit again

Future intentions to visit are seen as an important indicator of success. More than 60% of all visitors in Kassel said they would like to visit the next documenta. About 10% were still uncertain. The identification with the exhibition becomes particularly clear when looking at the high percentage of **visitors from the city and district of Kassel** who plan to visit the future exhibition documenta 15. Of these, nearly **90%** stated that they would visit the next **documenta 15**. A small percentage is uncertain, about 9% said no, some due to their age. Of the German visitors in Athens, 85.6% said that they would certainly visit the exhibition in Kassel in 2022, only among the Greeks the percentage is smaller. 34.7% of these indicated they would potentially want to visit the exhibition in Kassel. 32.8% are sure or say maybe, 31% say no. 63.8% of visitors from abroad are sure or say maybe. 21.3% were unable to provide any information at the time of the survey (don't know).

Athens—a location to consolidate the position of documenta as the central world exhibition of contemporary art

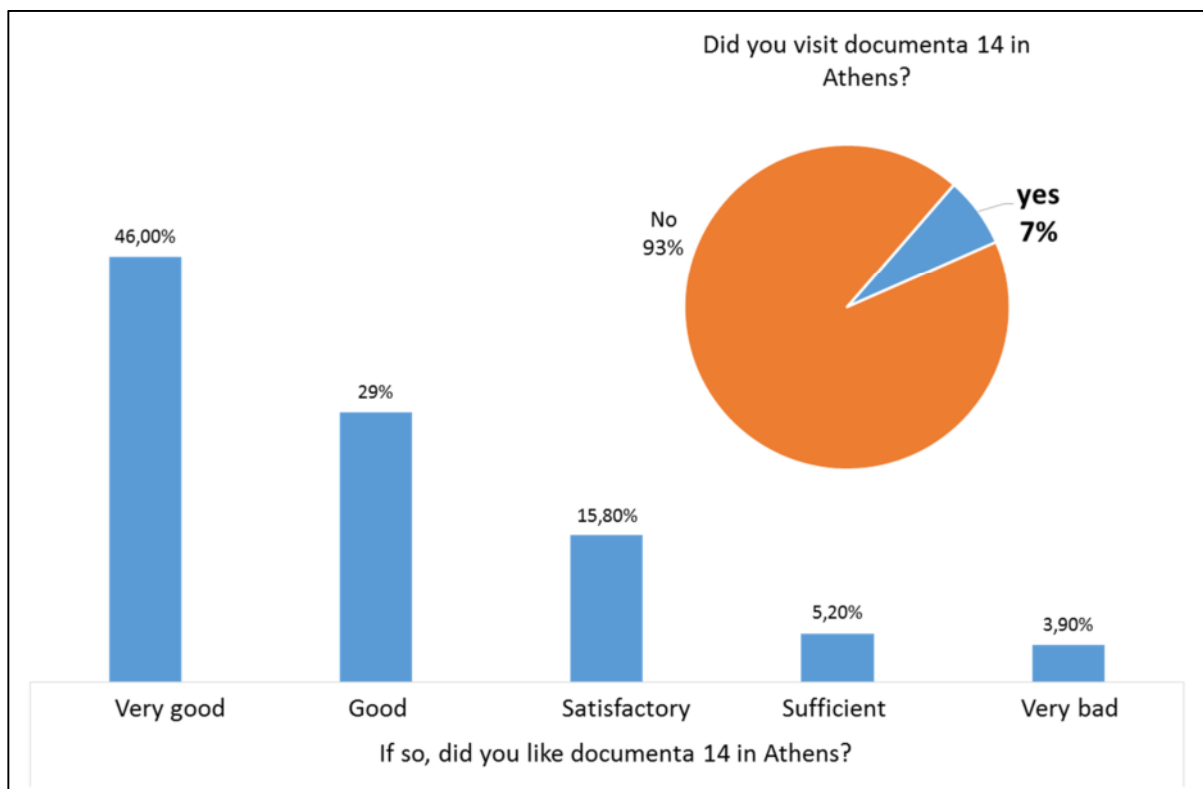


Figure 16: Share of visitors of the Athenian exhibition among the visitors in Kassel and their evaluation of the exhibition in Athens



The choice of a second location was perceived very differently. Among the visitors of the exhibition in Kassel, almost 70% considered this decision good or very good, only 6.8% very bad. Of those who visited both venues, the choice of a second location was considered very good or good (by more than 75%), and only 3.9% considered it very bad.

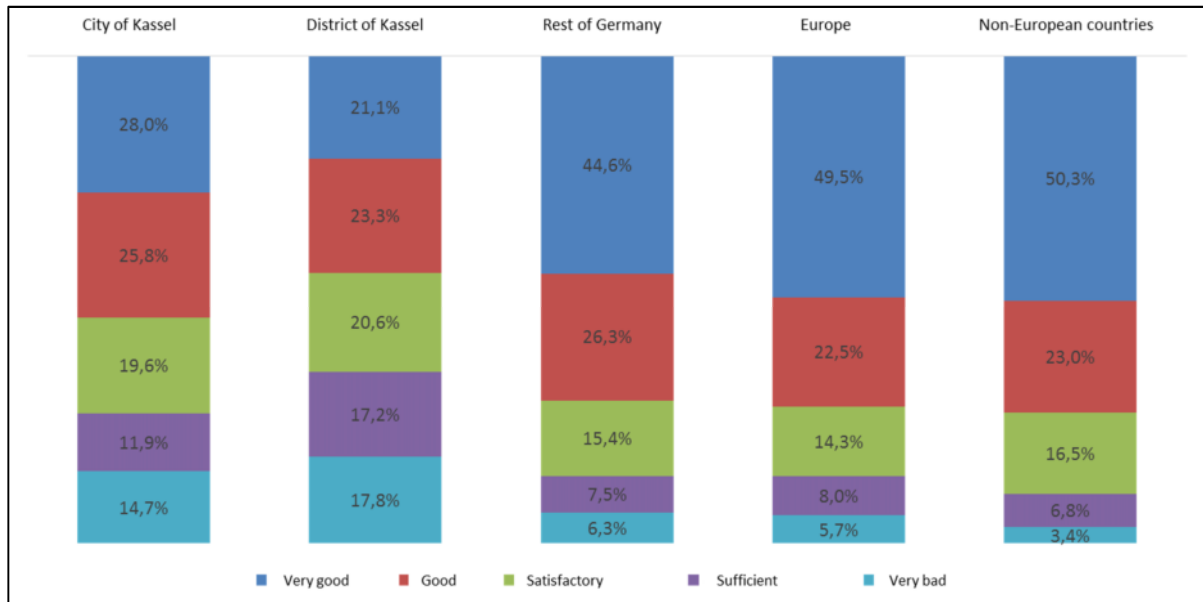


Figure 17: Evaluation of Athens as a second location of documenta 14 according to visitors' origins

In Greece, too, the orientation of documenta in Athens was often viewed critically—for example by Yanis Varoufakis. Among the visitors, however, there are only individual criticisms, and around 90% of those who rated it welcomed the location of Athens (84%, taking into account the 4.2% who did not provide any information, 10.7% are rather indifferent toward the decision (satisfactory to sufficient), and only a few rejected the decision). Approval was higher among the visitors from Greece, and the visitors from other countries weighted the decision slightly more often as not so significant. But overall there are high positive approval ratings. An in-depth analysis of origin shows that the approval predominates among all visitors, but is very high among the foreign visitors in Kassel and rejection only registers at higher values with the visitors from the city of Kassel (14%) and the district of Kassel (17%).

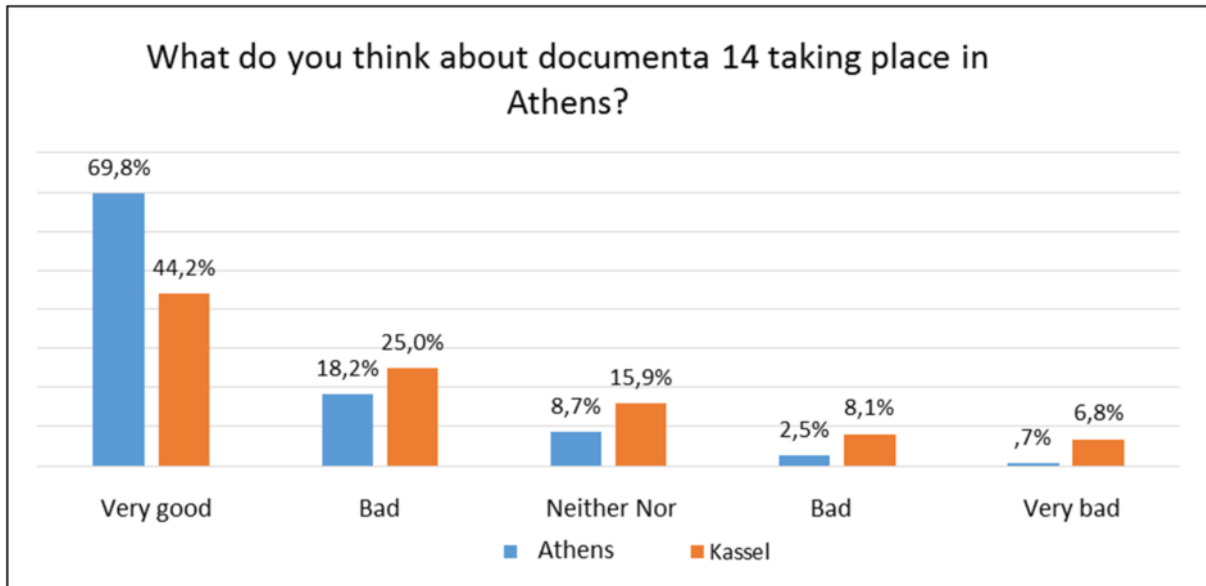


Figure 18: Assessment of a second location by the visitors in Kassel and Athens

Economic effects: Long length of stay and increase in hotel use

94% of the visitors stated that they were visiting Kassel only because of documenta. This is even more true for visitors from European and non-European countries. In Athens, 61% came for documenta. It was predominantly the Greek visitors who came to Athens mainly for other reasons (family, professional). More than 40% of visitors from other countries, too, came to

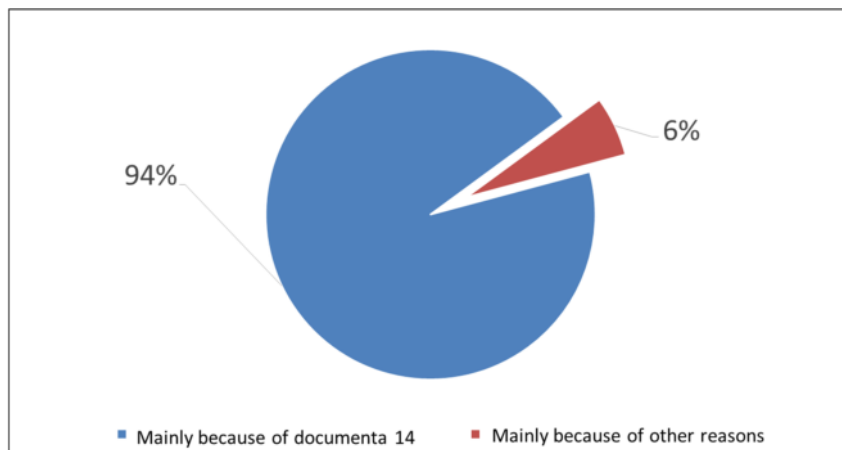


Figure 19: Reason for a visit to Kassel

Athens for other reasons as well, often citing the visit of classical antiquities and museums as the main reason. Only the visitors from Germany came to Athens at well over 70% exclusively because of documenta 14.



A multi-day stay at documenta is the rule. 72% of all visitors spend more than one day at documenta. 34.3% visited it on two days, 37.7% on three days and more. Of the foreign visitors, more than 80% stay longer in Kassel, usually two to three days. 81.4% stay overnight in Kassel and 18.6% in the nearer surroundings (Baunatal, Lohfelden, Vellmar,

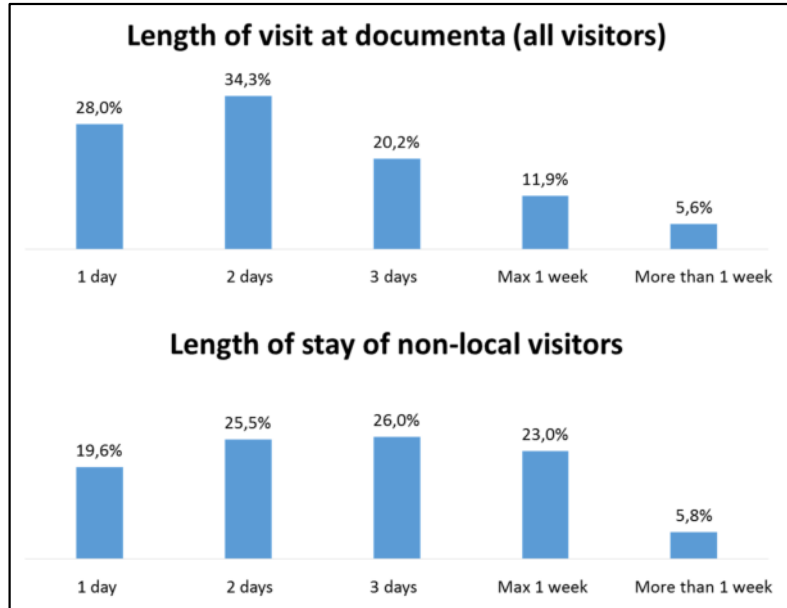


Figure 20: Length of time spent at documenta and length of stay

Hannoversch-Münden, Göttingen). They mainly used public transport and, to a lesser extent, taxis.

The majority (41.1%) stayed overnight in a hotel or increasingly, 23.8%, in a private room,

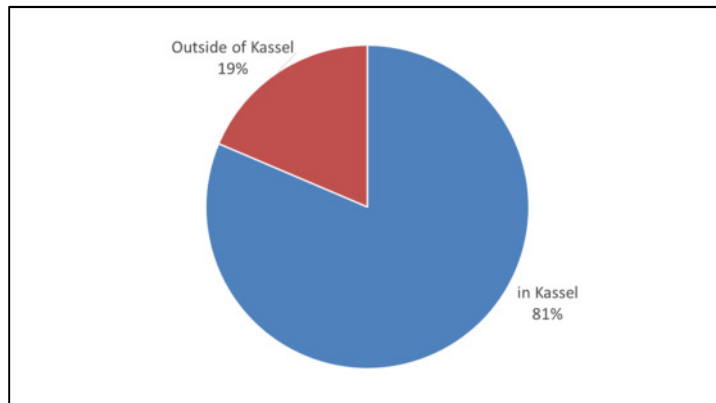


Figure 21: Place of accommodation

foreign guests mainly used Airbnb. 20.8% stayed with friends, acquaintances, and relatives. In addition to the visitors, there are numerous non-visitors, who only visited the outdoor artworks. These documenta-motivated day visitors were recorded in a small sample.



Type of accommodation	Visitors with overnight stays in the city and surroundings of Kassel	Average duration
Friends, acquaintances, relatives	15.2 %	4.27
Bed and breakfast/private room (including Airbnb)	27.5 %	3.91
Hotel	46.7 %	3.69
Youth hostel	4.8 %	3.49
Camper van/camping/etc.	4.0 %	3.84
Other	1.8 %	3.64

Table 9: Effects for tourism

The effects can be modelled as follows:

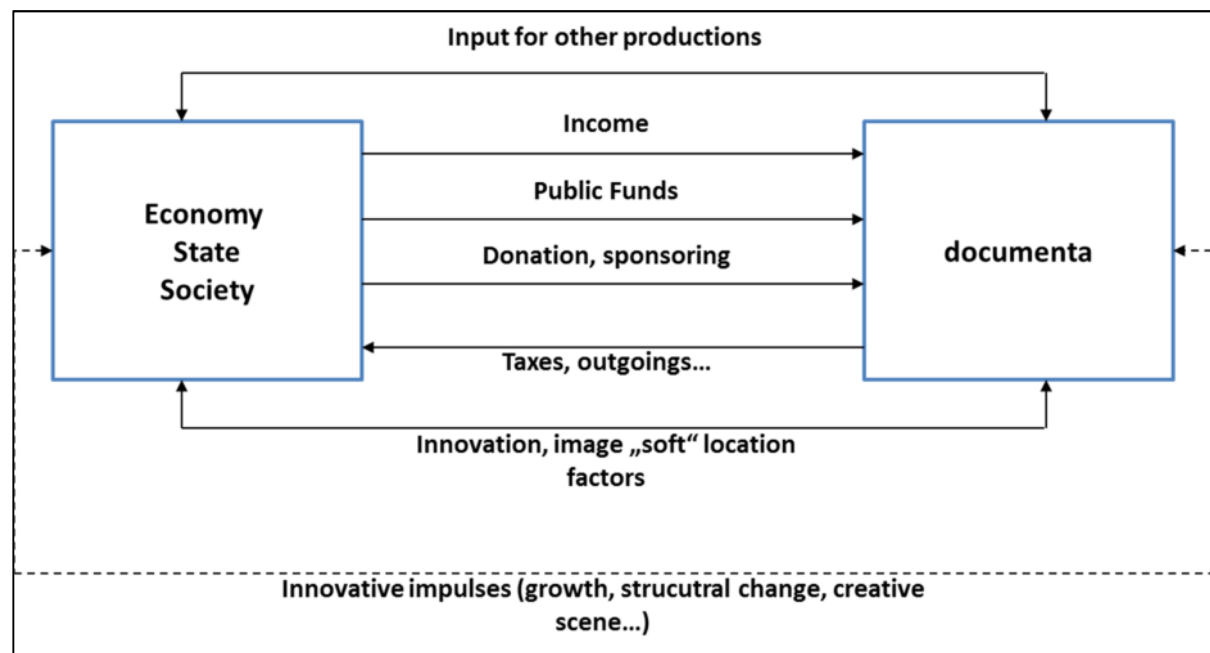


Figure 22: Effect relationships

For an initial extrapolation of the spending of the overnight guests and the documenta-motivated (non-)visitors, a first extrapolation of the spending of the overnight guests and day visitors was carried out.

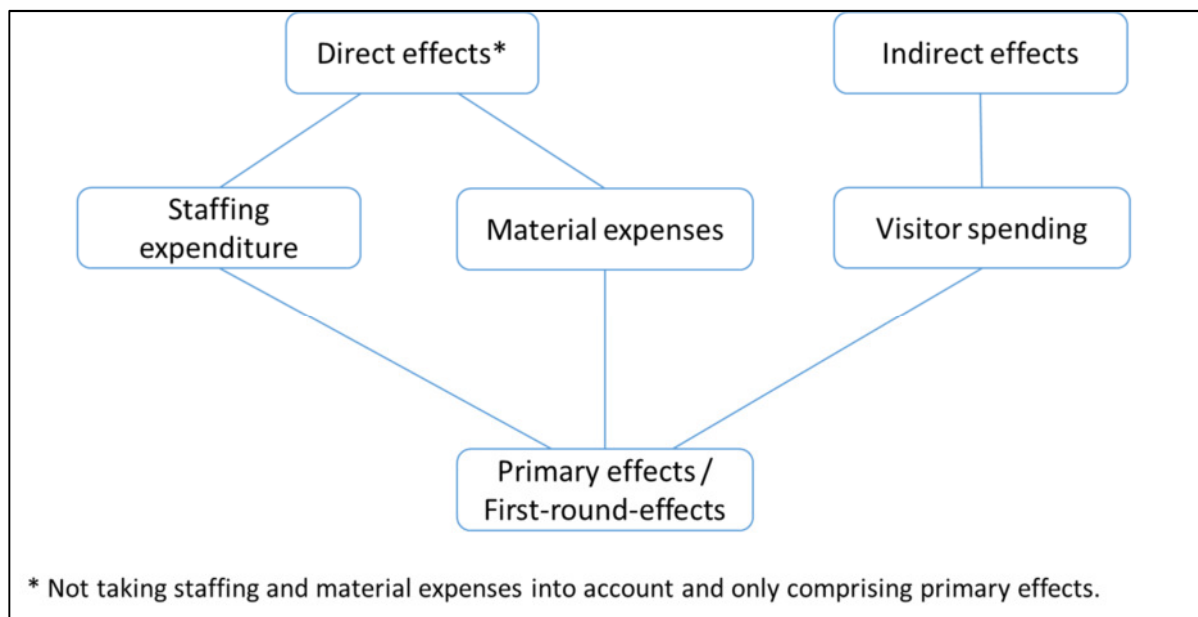


Figure 23: Effect relationships (direct and indirect effects)

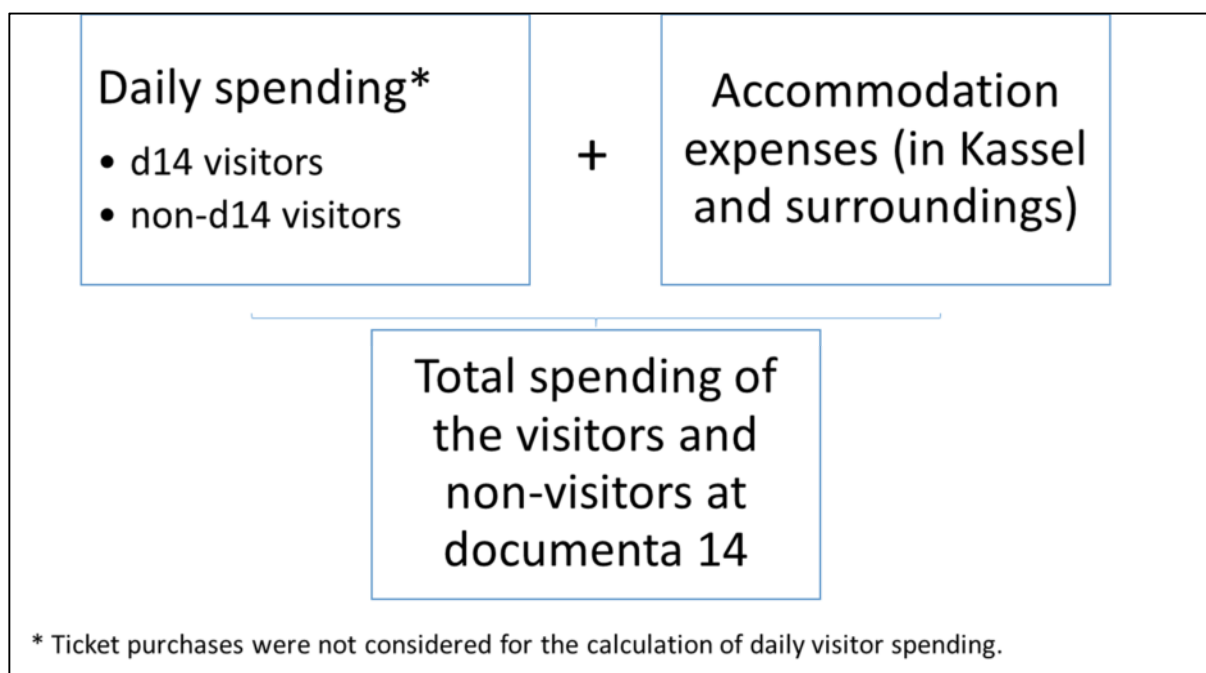


Figure 24: Indirect effects to calculate the effect relationship of documenta 14 in Kassel

The average cost of accommodation for Kassel was calculated on the basis of the data in Trivago and Booking.com as well as the average tourist expenses of day travellers. This resulted in **€126.049.236 gross primary expenditure**. The direct effects (personnel and material expenditure of documenta) have not yet been recorded. The determination of the expenditures only relates to the first value added stage, since the second and third value added stages cannot yet be calculated by the pre-suppliers in the region. There is an enormous relation in regard to



public funding, when looking at the costs for the city or country vs. the turnover.

Type of expenditure	Sum in euro
Overnight guests	13.621.986
Visitors' daily spending	43.427.250
Non-visitors' daily spending	69.000.000
Total	126.049.236

Table 10: Preliminary estimate of spending by documenta 14 guests in Kassel



REALIZATION

Concept of the investigation:	AG evaluation research (Scientific supervision: Prof. Dr. Gerd-Michael Hellstern, Prof. Dr. Joanna Ożga), documenta und Museum Fridericianum gGmbH
Field research in Athens:	Maria Spiliopoulou, Dimitroula Koutsou, Kiriaki Katsa, Konstantina Trellopoulou, Dimitra Ouzounidou, Alexandra Malai, Filippos Ramfos, Stavros Giannaris, Alexandra Kassou, Stavroula Tsouvaltzidi, Julia Kouroupaki, Mariza Koukou
Field research in Kassel:	Guttenhöfer Sarah, Berger Lydia, Calderan Ardesia, Castellanos Elke, Detig Marco, El Mehdi Socrate Idrissi, Franz Cécile, Giramma Timo, Godinez Paula, , Habich Sebastian, Harishankar Ankita, Heller Nadin, Hoxha Albion, Klöckl Sophie, Möckel Ulla, Montoya Alejandra, Mousli Shawkat, Müller Beatrice, Ooster Arne, Opfermann Marvin, Poppek Vivien, Przybylski Philipp Thomas, Reibold Anna-Lena, Rödiger Cora Maria, Schilling Lena, Schmitt Svende, Stürmer Mariana, Woitaszczyk Denise, Yang Juan, Yang Liu
Translation, coding:	Guttenhöfer Sarah , Castellanos Elke, Dufils Olivier, Dufils Tomomi, Giannaris Stavros, Koukou Mariza, He Jing, Hurtado Wilson, Jäger Pascal, Petersen Thorsten, Reibold, Anna-Lena, Wess Johannes, Yang Juan
Type of polling:	Systematic random selection
Scope of polling:	Athens 3.684 Kassel 9.755
Polls used for the report:	Athens 3.183 Kassel 8.725 (valid interviews)
Survey tool:	Questionnaire in English, Greek, German, French, Spanish, Chinese, and Japanese translation
Survey method:	Standardized questions with personal approaches
Content:	Visitor profiles, visitor attitudes, visitor behaviour: reasons to visit, visitor commitment, perception and information, reach, socio-demographic characteristics