

# documenta fifteen Evaluation – Representative Findings

Working Group documenta Evaluation  
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## IMPLEMENTATION

Study concept	Under the academic direction of: Prof. (ret.) Dr. G.-M. Hellstern, Prof. Dr. Joanna Ożga, documenta and Museum Fridericianum gGmbH
Fieldwork	Rahel Brandl, Ana-Clara Erber, Kira Fahrenbach, Wiebke Greßmann, Julia Hinkel, Gesa Jonasson, Kathrin Le, Aleck Montoya, Zhyldnyz Nurlanova, Lisanne Quast, Rimsha Rimsha, Cristina Ruiz, Joshua Schmidt, Klara Schouwink, Japan Vasani
Coordination of field work	Sarah Guttenhöffer
Translation, coding	Pia Christoph, Olivier Dufils, Kira Fahrenbach, Gesa Jonasson, Cristina Ruiz, Jing Tiang, Japan Vasani
Type of sample	Systematic random selection
Report sample	7,002 (valid interviews)
Survey instrument	Questionnaire in English, German, French, Spanish, Chinese and Dutch translation.
Survey method	Standardised questions addressed in person.
Survey location	Museum Fridericianum, documenta-Halle, Hüber site, Grimmwelt
Period of fieldwork	19/06/2022 – 21/06/2022 (pre-test) 26/06/2022 – 09/07/2022 (1st wave) 24/07/2022 – 06/08/2022 (2nd wave) 21/08/2022 – 03/09/2022 (3rd wave) 18/09/2022 – 24/09/2022 (4th wave)

Current at: 27/01/2023

### **Aim and status of the evaluation**

In collaboration with documenta and Museum Fridericianum gGmbH, a survey was conducted of visitors to the documenta fifteen exhibition in Kassel, Germany. The purpose of the study is to examine the audience groups that the exhibition attracted, the expectations the visitors had and the information they were seeking. The study also aims to record audience profiles (origin, motivation to visit the exhibition, interests), audience attitudes (awareness, perception), and visitor behaviour (economic effects).

Four survey waves constitute the basis for the data. Individual visitors over 15 years of age, totalling 9,963 visitors, were systematically surveyed face to face. Of these, 70.28% were included in the evaluation, with this figure excluding refusals and incomplete information.

What makes documenta so interesting? Why do people from all over the world come to Kassel to attend the world's most important exhibition of modern art? And why do they do so even against a background of fierce political and journalistic debates? Documenta fifteen developed a unique profile, and a global debate in the media started very early on. For the first time in the history of documenta, the artistic direction was in the hands of an artist collective who sought to highlight principles such as equitable sharing of resources, sustainability, and justice in the practising of art. Issues and concerns relating to the "Global South" were the focus of the discussions and celebrations held during the 100 days of the show.

But how was this leading exhibition of contemporary art perceived by the public? Did the new concept attract new groups of visitors? What motivated the public to decide to visit documenta fifteen? What interests, expectations and preferences did visitors have?

In these contexts, this study provides representative statements on the makeup of documenta fifteen's visitors, their motives for visiting and their attitudes. The antisemitism incidents and debate were not explicitly included in the survey: In order to ensure the comparability of data that has been collected for years according to the same scheme, only minor changes to the questionnaire are possible. In this case, it was decided to give priority to the topic of sustainability at this point with a view to upcoming exhibitions. The topic of antisemitism is dealt with in detail elsewhere, for example in the context of the research project "Antisemitism and postcolonial debates using the example of documenta fifteen", which is being conducted with the participation of the documenta Institute.

## documenta fifteen Evaluation

The core questions of the study are:

- What was the appeal of documenta fifteen?
- How international/national was the audience for documenta fifteen?
- What motivated visitors to decide to attend documenta fifteen?
- Did the audience differ from that of the previous documenta exhibition?
- How did the public find out about documenta fifteen?
- How did visitors negotiate their way through documenta fifteen?
- How (in terms of content, time) were the artworks perceived and viewed?
- How did visitors assess what documenta fifteen wanted to convey, what services it offered and what additional offerings it provided?
- How long did visitors spend at the show and where did they spend the night?

## Confirmation of documenta as a brand

Preparations for the world’s largest art show were carried out in the shadow of the Covid-19 pandemic. In addition, documenta fifteen also felt the repercussions from the global crisis triggered by the Russian invasion of Ukraine. This year’s documenta originally intended to focus on questions of social solidarity, individual rights and their obligations towards the community. As the exhibition began, these intentions became overshadowed by a conflict that arose, with the subsequent debate dominated by a dispute over a banner containing antisemitic motifs. When it became apparent two days after the official opening that a wimmel-picture-like work on display by the Indonesian artist collective Taring Padi (People's Justice, 2000) contained antisemitic symbolic, documenta fifteen found itself at the centre of a cultural and socio-political debate. These different economic, political, and pandemic-related backgrounds

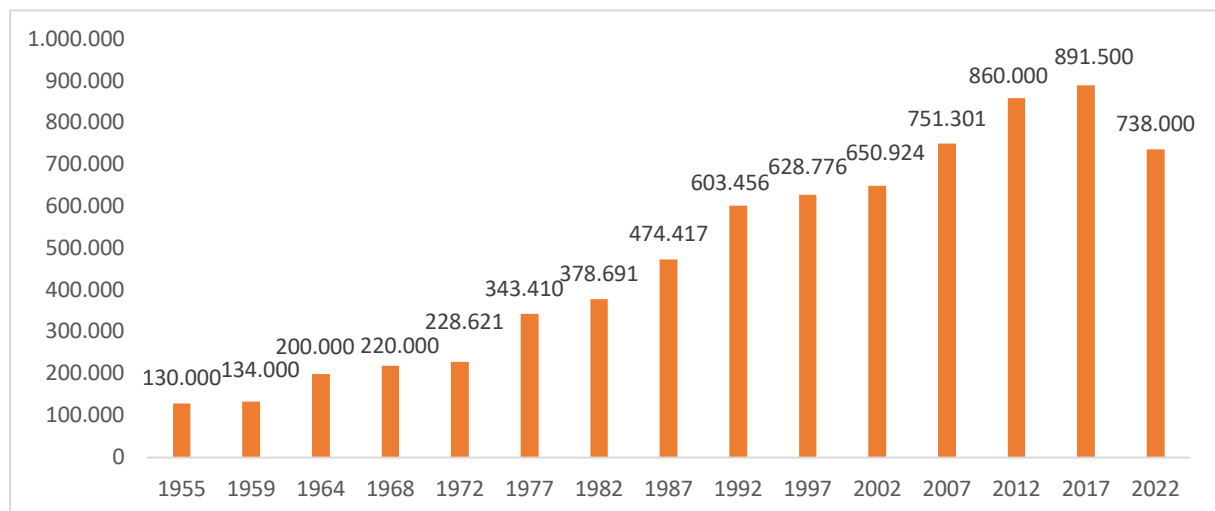


Figure 1: Trend in visitor numbers; in 2017 – audience in Kassel only

prompted many groups of visitors to stay away. Particularly notable was a lack of visitors from China and Hong Kong, who made up around 9.09% of visitors at the last documenta (Evaluation documenta 14).

The visitors who managed to attend the exhibition despite the interferences outlined above provided confirmation, by dint of purchasing their entry tickets, that documenta fifteen was entitled to take place and also authorised to discuss the questions of boundaries and the role of art. The debate centred around the “People’s Justice” banner did make itself felt among the audience (question 23 and 24), but it was mainly “lumbung” and “diversity of the world” that remained in people’s minds (question 17). No other event in the post-pandemic art world received media coverage comparable to that of documenta fifteen.

## International appeal and regional identification: regular visitors

Documenta fifteen attracted audiences from all continents. The background and composition of the visitors testify to the unique position of documenta as a brand and an institution with a global reputation. The audience in Kassel is both international and strongly anchored locally, regionally and nationally. The proportion of regular visitors (63.8%) rose compared to the

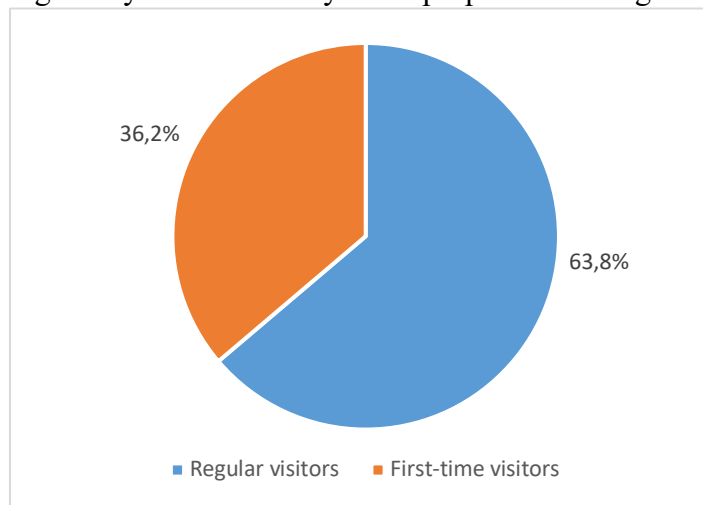


Figure 2: First-time and regular visitors

previous documenta exhibition (in Kassel: 77%), but many new visitor groups also emerged. The majority were younger visitors aged up to 40 (65.5%), attending a documenta exhibition for the first time. Among the visitors from the city and district of Kassel (15.8% of all visitors), around 84.5% had attended previous documentas. Among visitors from

Germany, more than 36% were visiting a documenta for the first time. Around 49.9% of all foreign visitors were regular visitors. These figures indicate a strong attachment to the documenta brand.

## Origin of the audience

The pandemic-related circumstances, the economic uncertainty, the war in Ukraine and the Antisemitism cases and -debate may have contributed to only 19.6% of visitors having come from other European and non-European countries. There was no specific analysis of this issue. The decline in visitor numbers from abroad was not compensated by the German

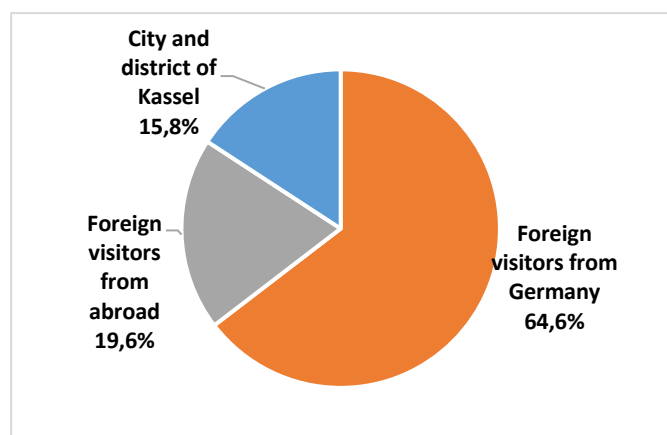


Figure 3: Origin of the audience

visitor figures. The number of unplanned visits increased, especially among visitors from North Hesse (37.7%).

### New groups of visitors from abroad acquired

Analysis of where non-European visitors originated from shows significant differences to previous editions of the art exhibition. Visitors from Asia have dropped from 56% (d14) to 35% of all non-European visitors.

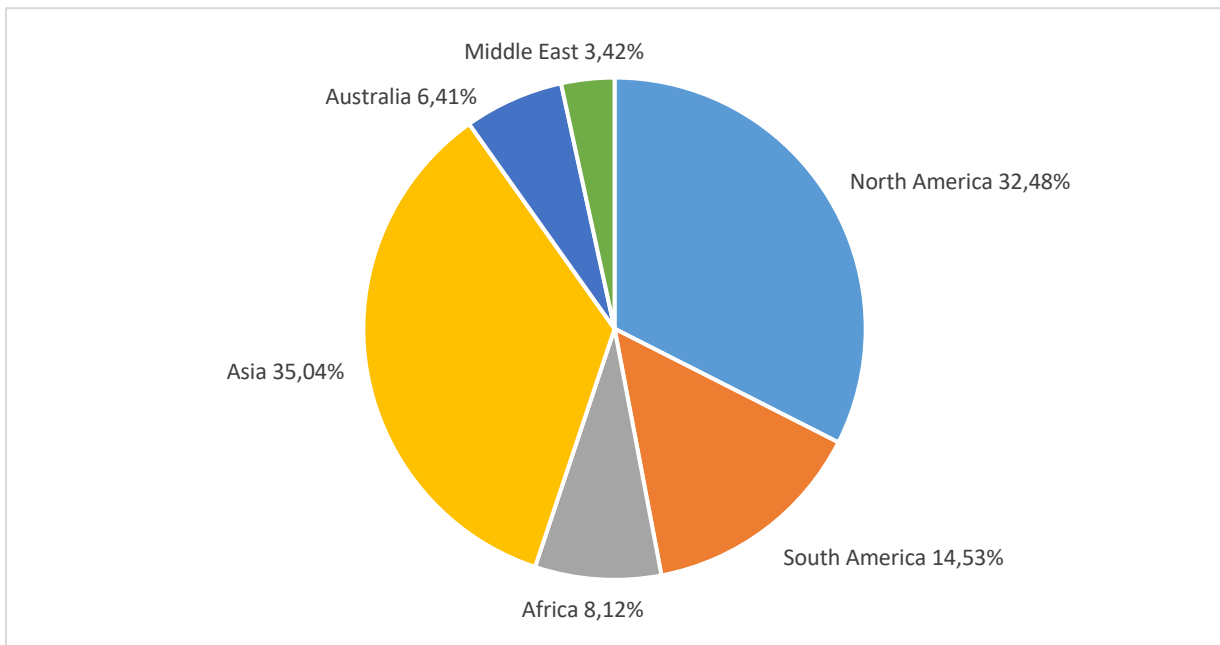


Figure 4: Origin of visitors from outside Europe

In contrast, key audience shares were accounted for by North and South America and the Middle East. The largest increase in visitor numbers was in those attending from Africa (8% at documenta fifteen compared to 1% at documenta 14).

The largest shares of foreign visitors were from the Netherlands (16.4%) and Switzerland (10.5%), followed by Austria (7%), France (6.3%), the United Kingdom (6.3%) and the USA (6.3%). Respondents included visitors from around **86 countries**.

### Numerous visitors from North Hesse

In absolute terms, most visitors to the exhibition in Kassel came from the German state of Hesse, followed by North Rhine-Westphalia (16.7%), Berlin (9.5%), Lower Saxony (9.1%) and Bavaria (7.8%). Proportional to population, the highest number of visitors from within

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Germany came from Berlin, Kassel and Bremen. In addition to Hesse and Lower Saxony (Göttingen and Hanover), the city states of Bremen and Hamburg, very easy to reach by train, also recorded very high figures in relation to inhabitants.

Origin of the German audience by federal state	Percentage	Penetration index
Hesse	32.7%	383.4
Berlin	9.5%	190.7
Bremen	1.4%	152.8
Hamburg	3.7%	147.3
Lower Saxony	9.1%	83.7
North Rhine-Westphalia	16.7%	68.8
Rhineland-Palatinate	3.6%	64.7
Saarland	0.7%	52.6
Baden-Württemberg	7.4%	49.1
Schleswig-Holstein	1.9%	48.0
Saxony-Anhalt	1.4%	47.6
Bavaria	7.8%	43.7
Saxony	1.9%	34.7
Thuringia	0.9%	31.5
Brandenburg	0.8%	23.3
Mecklenburg-Western Pomerania	0.5%	22.9
Total	100.0%	

*Table 1: Origin of German visitors according to federal states and penetration index as an index for population shares recorded*

The audience from Germany mainly consisted of visitors from Hesse (32.7% of German visitors, 79.2% of them from North Hesse). Around 14.52% of all visitors from Germany came from the city of Kassel (11.43% of all visitors); if districts in the immediate vicinity of Kassel are included, this figure becomes just under one fifth of all visitors from Germany. Measured in terms of population, after Hesse the highest numbers of visitors came from the city states of Berlin, Bremen and Hamburg and from Lower Saxony (including Göttingen, Münster, Oldenburg, Hanover and Braunschweig). Compared to past documenta exhibitions, there was a greater number of visitors from eastern German states.

For first-time visitors, regions with the highest figures included Brandenburg with 48.9% and Saxony-Anhalt with 48.0%, whereas for regular visitors they were Hesse (78.6%), Rhineland-Palatinate (68.7%) and Bremen (67.53%).



## Large proportion of German visitors

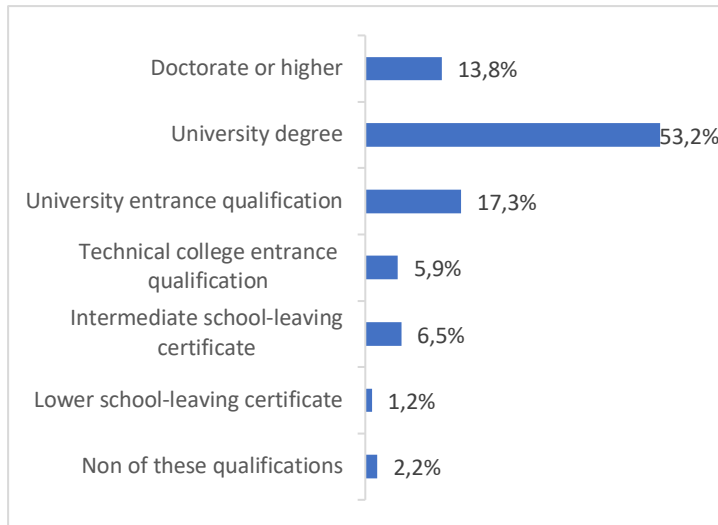
Visitors to the previous editions of the documenta mainly came from cultural strongholds with good rail or motorway connections. Documenta fifteen drew significant visitor numbers from cities such as Berlin, Hamburg, Munich, Cologne, Frankfurt am Main and Göttingen. A considerable proportion of German visitors however came from smaller towns and regions as well as from German federal states previously somewhat under-represented, such as Saxony-Anhalt and Thuringia. 10.4% of all visitors from Germany came from the Frankfurt/Rhine-Main metropolitan region.

Cities and regions	percent
Kassel region	19.0%
Berlin	9.5%
Hamburg	3.7%
Munich	2.9%
Cologne	2.7%
Frankfurt on the Main	2.6%
Göttingen	2.3%
Hanover	1.8%
Bremen	1.4%
Stuttgart	1.4%
Düsseldorf	1.2%
Other cities and regions	51.5%
Total	100%

*Table 2: Origin of German visitors – cities and regions*

The availability of the 9-euro ticket on German regional transport and the ability to travel free of charge on public transport in the Kassel-Plus area with the documenta ticket certainly led to many visitors avoid travelling by car. Only 33.7% of all out-of-town visitors travelled by car (compared to 44.4% at documenta 14). Rail was again the transport method most commonly used to reach Kassel (48.7%) and the method most used in combination with local public transport (21.8%).

### Social demographic profile of visitors



The results of the survey indicate an educated audience. A close correlation exists between educational qualifications and documenta attendance. Regardless of where visitors originate, they are **highly educated**. Around 67% have a university degree, of which 13.8% have a doctorate (this category was surveyed for the first time at this documenta). Taking current students

Figure 5: Education

into account here as well, this figure would be around 90% of all respondents. Around 84.3% have a university-entrance school qualification or a qualification comparable to this. For visitors from abroad, 78.4% have a university degree.

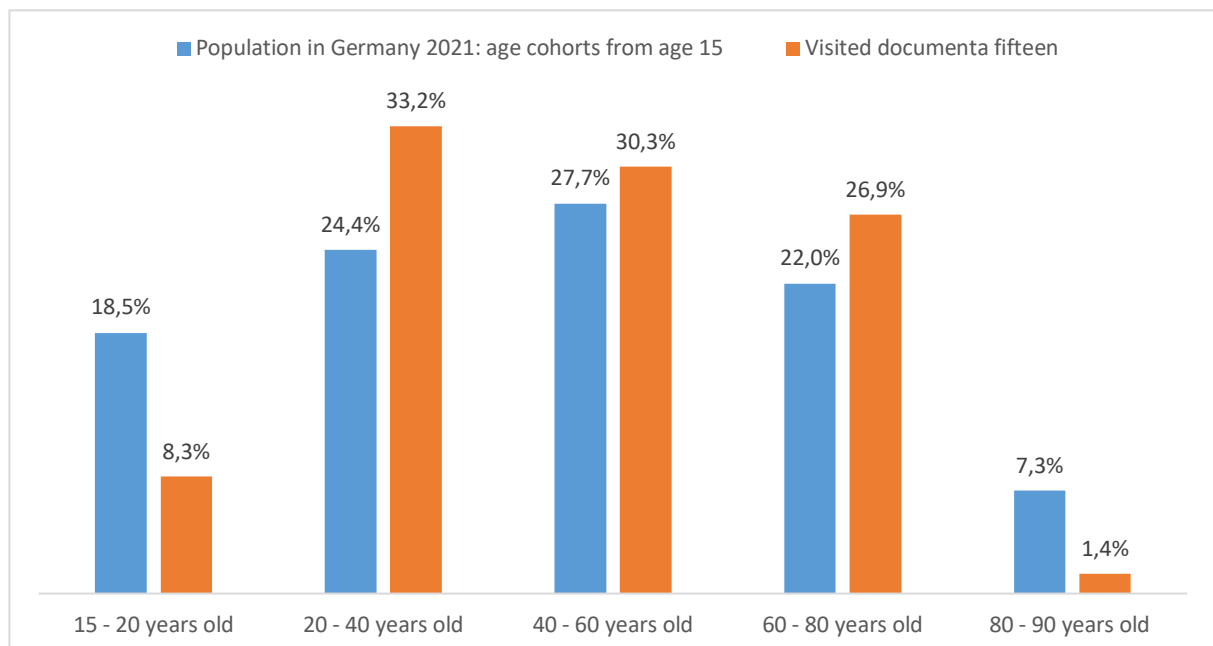


Figure 6: Age structure comparison

Age does play a role in the make-up of documenta’s visitor profile. Traditionally, documenta has particularly **appealed to young people**. Compared to the relevant age cohorts in the population, the proportion of young people among the visitors is significantly higher. This also

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applied to documenta fifteen. However, an **increase in visitors from older age groups** could also be seen. The somewhat lower visitor proportions in the 40- to 60-year-old age groups and among the over-80s are probably attributable to work and family obligations or factors related to old age.

The age structure of visitors according to their geographical origin reveals differences: international visitors tended to be younger, with visitors from Germany somewhat older. The mean age for visitors from abroad was 44 years with a median age of 42, while the mean age for visitors from Germany was 47 years with a median age of 51. Within these groups, more differences also exist. 62.9% of non-European visitors were in the 20- to 40-year-old cohort.

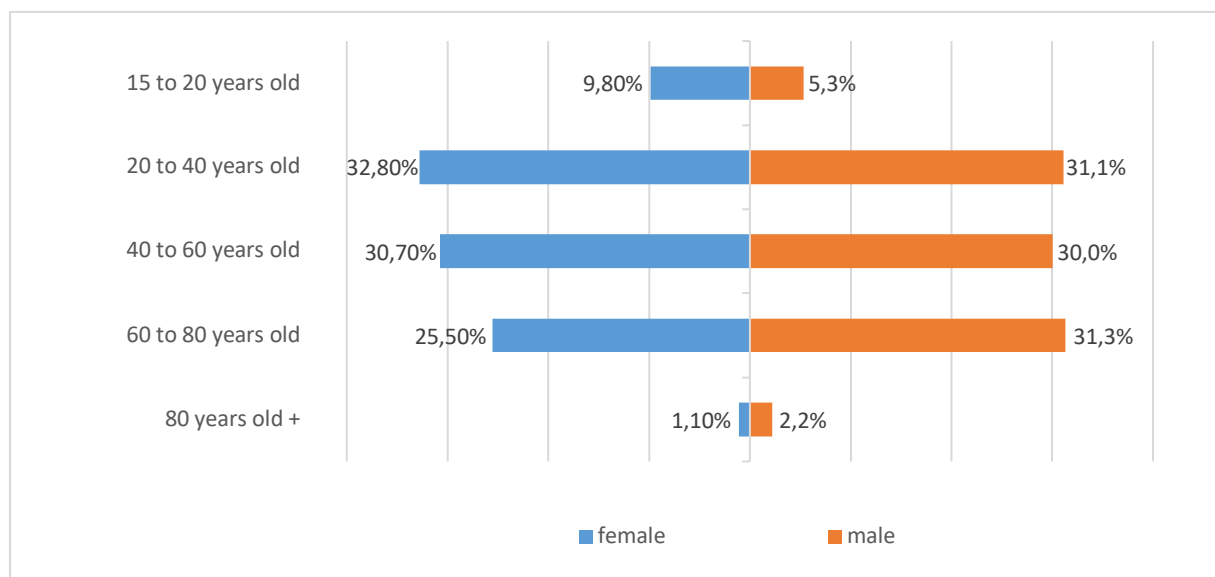


Figure 7: Age structures of the visitors according to gender

However, only 28.6% of visitors from the city and district of Kassel were in this age group. 8.2% of all visitors were in the youngest age group, with 6.3% of this figure being visitors from Germany (excluding the city and district of Kassel). This proportion of younger visitors increased in comparison to documenta 14: five years ago, only 6.6% of visitors were in the 20-and-under age group. These figures show that documenta fifteen succeeded in reaching the **younger generation of** visitors.

The proportion of women visitors was high, as was the case for previous documenta exhibitions, but it was lower than in the past. The **proportion of men** increased. There were more women visitors than men (56.2% female, 32.7% male, 1.7% diverse and 9.4% giving no information). Notably, 68.1% of all young people up to 20 years of age attending were women. In the youngest cohort (15 to 20 years old), the proportion of women was higher than for the men.

The analysis of the distribution of gender by origin shows no significant differences.

## Profession and occupational groups

In terms of social structure, a high proportion of visitors come from the upper social strata, with more than a third from the professional group classed as the academic (liberal) professions, teachers, scientists, academics and senior managers.

German visitors were predominantly employed in **academic professions**, while a large

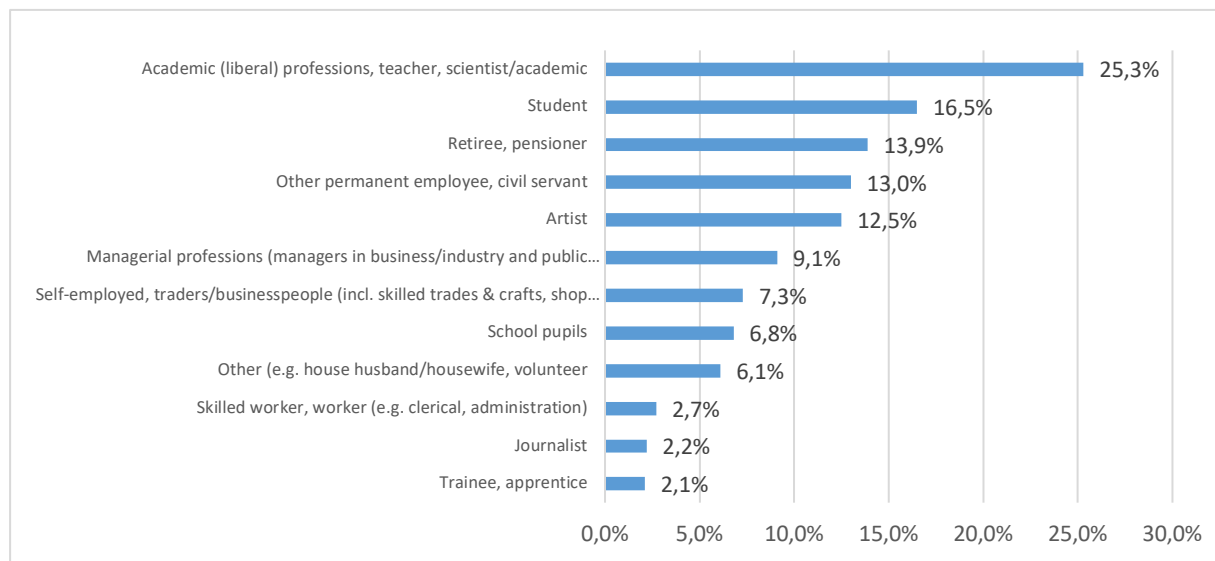


Figure 8: Professional groups

proportion of visitors from abroad were **artists, people in art-related professions** and students. **Students** were the second-largest group with 16.5%, followed by retirees and pensioners (13.9%) and the group of other employees and civil servants (13.0%). The proportion of schoolchildren (6.8%) visiting remained stable at the level seen for documenta 14. It is the case that documenta is attracting visitors from a broader social spectrum. For example, the proportion of skilled workers has risen to 2.7% and the share of self-employed and tradespeople reached 7.3%. There is however still a close link between social structure and visitor groups, as evidenced at documenta fifteen.

## High proportion of visitors from the art industry

The audience of documenta fifteen was characterised by its very high affinity to art in professional and recreational contexts. 34.6% were involved with art professionally, and 44.4% stated that art is very important in their recreational time, while 41.3% said that art plays a medium-level role in their recreational time. The audience was predominantly made up of **people interested in art**, a fact also indicated by the audience's large number of **visits to other contemporary exhibitions** such as the Venice Biennale or Art Basel. The proportion of all visitors who also attended the Venice Biennale was 43.7%, with this figure even at 59.7% for international

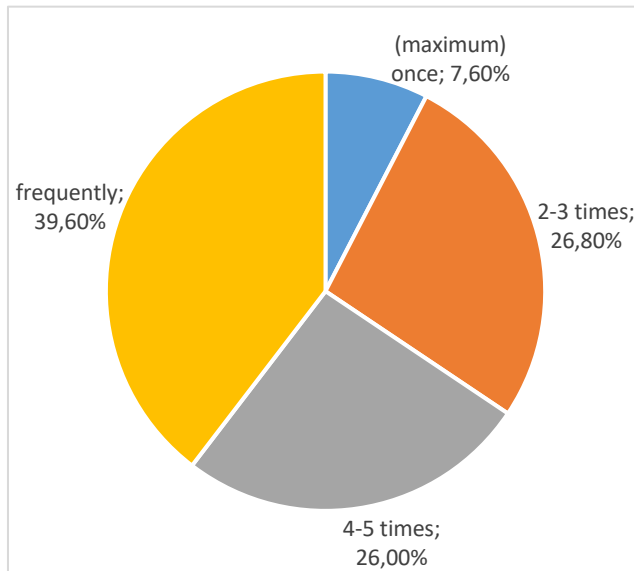


Figure 9: Number of exhibition visits per year

visitors. Compared to past documenta exhibitions, the number of visits to the exhibition per person decreased, but this can be ascribed to the impact of the Covid-19 pandemic. The number of museum visits per documenta visitor varies greatly according to origin. Around 62.3% of visitors from abroad made higher numbers of visits to museums and exhibitions, while visitors from Kassel and the district only make up 32.0% and 25.7% of this group respectively. 34.6% of the visitors are professionally involved with art. A relatively high proportion of the audience (44.4%) claim a high affinity for contemporary art in their recreational time. Among visitors from non-European countries, the proportion of art specialists visiting was very high, at around 72.3%; for the German visitors, around 29.1% were art specialists. An active recreational interest in art was very important for more than 65.3% of foreign visitors, whereas this only applied to 39% of visitors from Germany.

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## Interests and behaviour of the audience

Information plays an important role in visitors' decision to attend documenta. Generally, visitors used **several information channels** as a basis for deciding to visit the exhibition. The experience of previous visits informed the decision for 51.6% of all respondents. Information gained from daily and weekly newspapers (32.4%) as well as internet sources such as the documenta fifteen website or other websites (43.2% in total) were quoted as other important sources. Around 27% of all responses referred to social media (Facebook, Instagram, Twitter and other platforms).

For German visitors, daily and weekly newspapers (35.2%) were also very influential in their decision-making, while visitors from other countries named previous visits (40.5%) and various websites, including the documenta fifteen website (48.7), as important sources of information for them. Regarding new media, it became apparent that **different platforms** were used, ranging **from social media to professional networks and the documenta fifteen website**.

The decision to visit documenta fifteen was made very early by most visitors (56.3%). For visitors from outside Kassel, the rationale behind their decision was the further they had to

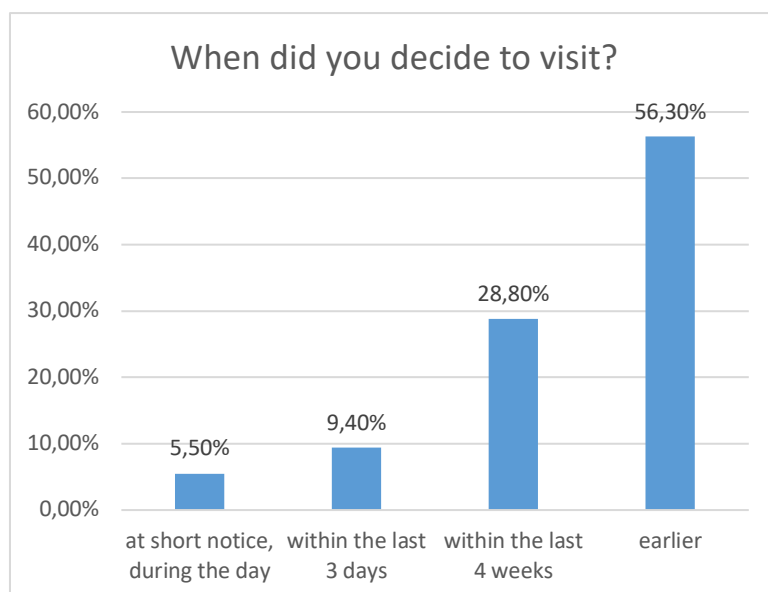


Figure 10: The decision to visit

travel, the earlier the decision to visit was made. In contrast to past documenta exhibitions, the majority of the public from the city and district of Kassel planned their visit earlier (approx. 62%). At the same time, the 'unplanned' proportion of visits from the region rose to 15.9% (city of Kassel) and 21.7% (district of Kassel).

Regardless of where they originate, most visitors at documenta fifteen attended with family members (37.5% for visitors from Germany, 42% for visitors from abroad) or friends, acquaintances and colleagues (34.4% for visitors from Germany, 32.6% for visitors from

abroad). There were visitors attending alone from abroad (13.8%) as well as from Germany (15.6%). Looking exclusively at visitors from outside Europe as a group, significant differences are clearly evident here as well. 39% of visitors from this group attended documenta fifteen with friends, acquaintances and colleagues, 24% came alone and 10.2% visited as part of a group. Visitors came on average in groups of 5. The most frequently reported number of co-visitors was 2 (median).

### **Differences in preferences and motives**

Visitors had different motives for what they did at the show and what their expectations were. The cultural and aesthetic experience of attending an important event was for example combined with the classic reason of visitors using the exhibition to learn something new. Almost 81% stated that being able to attend a **cultural event** was one of the two most important motives for visiting. For 38.3%, this was more linked to an **emotional and communicative process of experiencing something**, while 51.9% stated their motive as centred more on **cognitive and informative aspects** such as gaining an overview of contemporary art. At the same time, specialist/educational, vocational, study-related and school interests were important for a significant proportion of visitors (27.6% in total). The opportunities for involvement and participation were named by only around 1.3% of all visitors. It should be noted here that this category was only added midway through the survey after some visitors had commented on its absence.

These visitor attitudes can be seen as reinforcing behavioural patterns that were already apparent since documenta 12 in 2007. Although preferences such as gaining an overview of the current contemporary art scene are still key motivations for visiting documenta, the **communicative character and the psychophysical value in use of** the exhibition have gained in importance for visitors, and the immediate and direct **aesthetic experience of attending a cultural event** (involvement and participation) is an increasingly key factor as well.

Motives		Percent
<b>Event</b>	Cultural event	80.9%
	Entertainment	38.3%
	Opportunities for involvement and participation	1.3%
<b>Cognitive</b>	Overview of contemporary art	51.9%
	Professional interest	13.4%
	School or study-related interest	14.2%

Table 3: Proportional breakdown of the two primary motives for visiting documenta

A large share of visitors continued to be interested from a specialist and educational perspective (overall, 27.6% state one of their two most important motives as being their profession, studies or school).

As at previous documenta, there are marked differences in the primary motives of visitors depending on their origin. **Professional and educational aspects were more important for international visitors.** The most important motive for all visitors was to experience a cultural event. However, while this motive was important for 81.3% of visitors from the district of Kassel, it was only stated by around 58.9% of all non-European visitors. In contrast, 84.3% of all non-European visitors stated professional and educational aspects as their primary motivation.

### Visitor satisfaction

The analysis shows a high level of overall satisfaction for most guests (mean value: 2.19), which mirrors the positive overall assessment figure for documenta 14 (mean value: 2.16). The **atmosphere of the exhibition**, the **concept of communality** (lumbung) and the **international line-up of contributors** drew high approval. The greatest dissent among visitors concerned the educational aspect of the show and how it conveyed knowledge, as well as the opportunities for involvement and participation. The overall assessment by visitors from outside Europe was clearly higher (mean value of 1.87). Visitors from the city of Kassel and the district, in contrast, mainly highlighted the atmosphere at the show. The mean value for this of 1.86 for the city of Kassel and 1.93 for the district of Kassel indicates a high degree of satisfaction. The greatest



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differences in the evaluation apply to the educational and knowledge aspect of the show. 25.5% of visitors from the city of Kassel found this poor, with 9.6% from outside Europe concluding the same.

As in the past, visitors show a **very differentiated perception of the exhibition** depending on their profession in the arts or general interest in art. People professionally involved with art tend to rate the exhibition better across almost all points. The exception here is the “atmosphere”, which art professionals rated slightly more negatively, but not significantly so (mean value of 1.99 and standard deviation of 1.051 compared to mean value of 1.97 and standard deviation of 0.954 for visitors not professionally involved in art).

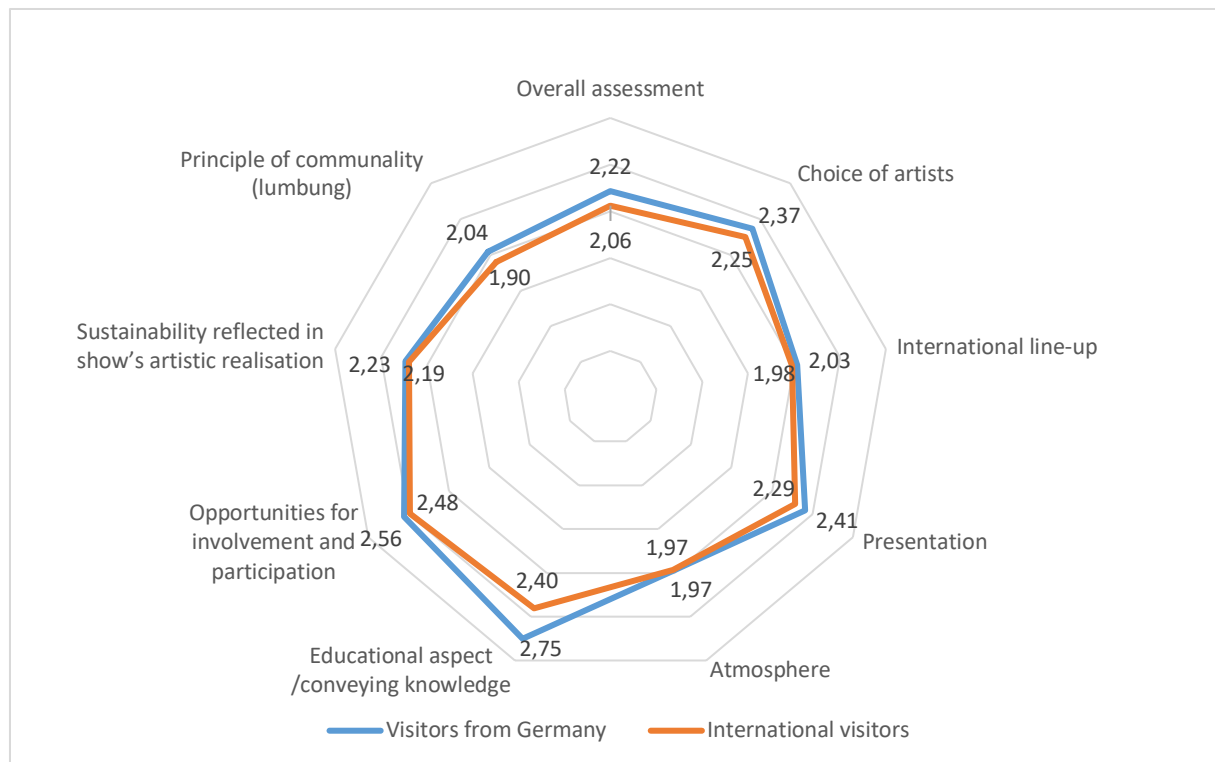


Figure 11: Differences in assessment of satisfaction according to origin – mean values

The relatively small group of people for whom engaging with art is of secondary importance in their recreational time (14.3% of all visitors) rated all aspects of the exhibition significantly worse than all other visitor groups.

## Perception and satisfaction relating to events attended and services used

Over 94% of visitors were satisfied with the overall service. The service was assessed based on a scale from 1 (very helpful) to 5 (not helpful at all). The individual offerings were, however, used differently. This applied to events, information and services. The figure for how many visitors knew about the events offered was 22.5% (lumbung film) and 11.4% (Meydan Weekends). **For those who knew about and used the offers, the approval ratings were very high.**

The documenta fifteen **bookstore with shop in the ruruHaus** was rated particularly positively, with a rating as good or very good from 78.3% of those who reported visiting it (who were, however, only 49% of all respondents). In the past, the assessment of food and catering has

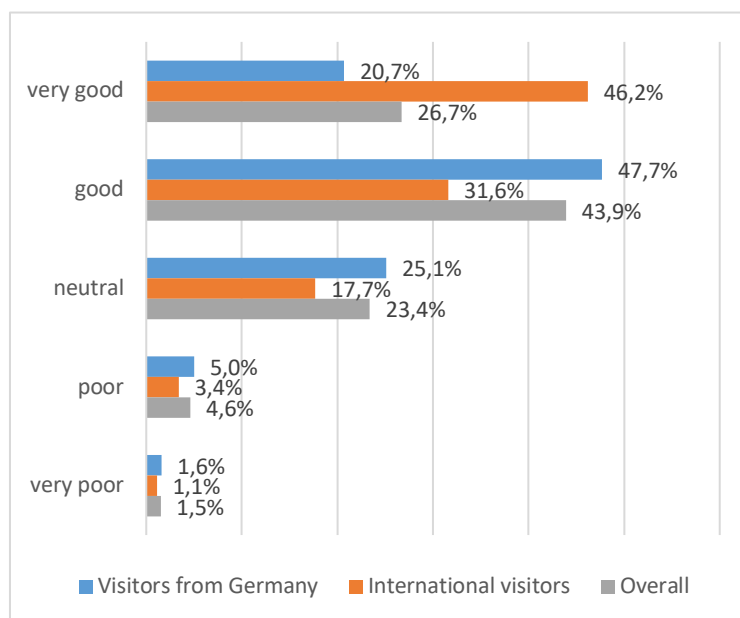


Figure 12: Assessment of organisational measures relating to sustainability

always tended to be more negative than the assessment of all other service offerings. However, for documenta fifteen and its new concept that included a food market the assessment was good (mean value of 2.22) and 60.7% of all visitors used it. This correlates with the **perception of the organisational measures regarding sustainability** at documenta fifteen. Visitors rating these measures as very good and

good were also more likely to be satisfied with the food and catering. Among the visitors able to assess the measures regarding sustainability, significant differences existed between the visitors from Germany and those from abroad.

**Walks and Stories** (guided tours) won the approval of 27.1% of visitors who used them. People who frequently visit museums and exhibitions were more satisfied (66.7% gave a good or very good rating for Walks and Stories). In these results, female persons tended to award better evaluations (mean of 2.14) than male persons (mean of 2.24) or diverse guests (mean of 2.18).

In addition, **written information materials** such as the handbook (known about by 64.7% of

all visitors) or the documenta fifteen website (known about by 62.2% of all visitors) were rated as good or very good. Only one third of all visitors were aware of the social media presence for documenta fifteen. This figure is attributable to the distribution of the age groups. **Younger visitors gave these digital information services better ratings than older visitors did.**

The signage (analogue/digital) was used by three quarters of all visitors. The assessment here was very varied, depending on the origin of visitors. 62.3% of visitors from abroad found this helpful or very helpful, while just 54.9% of visitors from Germany agreed with this assessment. The younger audience were also more receptive to the system used to guide visitors at the show.

**Suggestions for improvement of the service** were gathered. The 464 mentions mainly included suggestions regarding **signage** (around 29.1% of all comments), such as size of signage (too small: 36 mentions), on positioning (too low: 18 mentions), language (not enough in German: 35 mentions) or general comments on signage (“better signage”, or “no information available in simple language” – 46 mentions in total). In addition, 68 people described the catering and food as too expensive.

### What were the findings on visitor perception of artists and artworks?

The lumbung concept of documenta fifteen emphasised collaboration and the collaborative development of ideas and practice. With this aim in mind, visitors’ attention was found to extend to almost the entire spectrum of artists and artworks. A total of 7,607 mentions were submitted by 6,722 visitors. The question was: Which artworks/artists have you liked best so far?

Artists / Artworks / Exhibition Venues	Share of mentions
OFF-Biennale Budapest	6.3%
Taring Padi and Hallenbad Ost	5.7%
Richard Bell	5.6%
documenta Halle	5.2%
St. Kunigundis and Atis Rezistans   Ghetto Biennale	5.3%
Britto Arts Trust	5.0%
Wajukuu Art Project	3.9%
Fridericianum	3.3%
*foundationClass*collective	3.2%
Hübner site	2.8%

Table 4: Top10 artists / artworks / exhibition venues

## documenta fifteen Evaluation

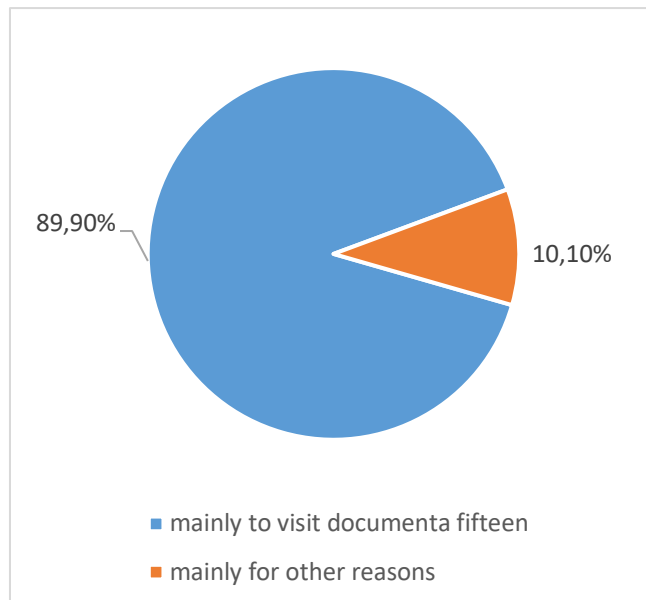
The wide scope of the mentions is particularly notable. For example, exhibition venues rather than artists and artworks were often mentioned, with the Fridericianum, Hallenbad Ost, St. Kunigundis and the Hübner site earning particularly frequent mentions. In many cases, individual artists were mentioned ahead of art collectives (see table in the appendix for a list of mentions).

### Success indicator: Intention to revisit

An important indicator of success is seen in whether the visitors' intend visiting the exhibition again in the future. Over 63% of all visitors said they would like to visit the next documenta exhibition. Approximately 9.1% were still unsure. Identification with the exhibition was particularly evident in the positive responses of **visitors from the city and district of Kassel**: almost **85.0%** of them said they would visit the **next documenta 16**. A small proportion were unsure, with about 9.5% saying no. Among visitors from abroad, 54.0% were sure or said maybe. 12.9% could not give any information at the time of the survey (don't know).

### Economic effects: Longer visit time and increase in hotel use

The documenta exhibition does represent a **motivation for travelling to Kassel**. 89.8% of out-



of-town visitors said they came to the city mainly because of documenta fifteen. Despite this percentage being somewhat lower than at past documenta exhibitions, this is attributed to the fact that companies are increasingly using the documenta as an opportunity to schedule conferences and work meetings in the area during the period of the exhibition. This was even more true for visitors from abroad (93.1%).

Figure 14: Reason for visiting Kassel

## documenta fifteen Evaluation

Visiting the documenta exhibition requires time, and since documenta 14 it has become the norm for visitors to **attend for several days**. The proportion of visitors who attended documenta fifteen for two days or more was high, despite the economic and pandemic-related situation. Around 69.9% stayed longer than one day, and 12.8% of the public visited documenta fifteen for more than six days in total. The international visitors, especially those from outside Europe, spent an average of around 5 days at documenta fifteen, while the average figure for

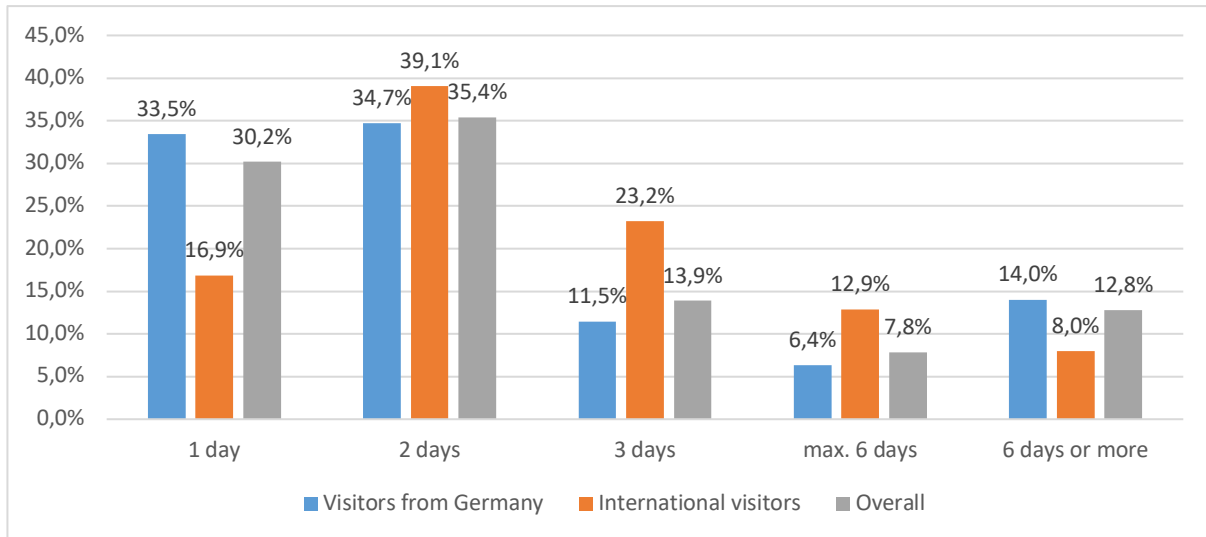


Figure 15: Visit duration at documenta fifteen, by origin

visitors from Kassel and the Kassel district was around 11 days. Visitors from other regions of Germany attended on average around 3 days.

The majority of visitors from out of town stayed in Kassel for two days (26.6%). A further 24.3% stayed in Kassel for one day, 24.1% for three days. Around 82.7% of visitors from outside Kassel said they spent the night in Kassel, with only 17.3% of visitors spending the night elsewhere. **Hotels** were the main form of accommodation used by visitors staying overnight: 39% of out-of-town visitors stated that they had stayed in hotels, while 22.6% spent the night with **friends or acquaintances** or in a **private paid room** (16.2%).

## documenta fifteen Evaluation

<b>Overnight accommodation</b>	<b>Visitors staying overnight in the city and surrounding area of Kassel</b>	<b>Ø Duration</b>
Friends, acquaintances, relatives	22.6%	2.93
Private paid room	16.2%	2.99
Hotel	39.0%	2.69
Guest house	4.2%	2.85
Youth hostel	4.1%	3.01
Camping site/ Caravan	5.9%	2.86
Other	8.0%	2.36

*Table 5: Tourism effects*

Documenta fifteen succeeded in maintaining the debate surrounding the purposes and functions of contemporary art. Despite the devastating consequences of the antisemitism incidents, the visitor survey shows that the documenta brand is still strongly anchored in the region and that, despite everything, it continues to possess sufficient stature to attract a knowledgeable, distinctly art-minded and engaged audience to Kassel and thus act as an economic factor. The exhibition is an integral part of the fabric of the city and contributes to the forming of a healthy economic ecosystem.