

Different Sites, Different Views:

A Study of the exhibition

Degenerate Art: The Fate of the Avant Garde in Nazi Germany

INSTITUTIONAL STUDIES



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Different Sites, Different Views:

**A Study of the Exhibition
*Degenerate Art: The Fate of the Avant Garde in Nazi Germany***

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Abstract

This report describes the results of a study of visitors to the exhibition *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*, as presented in Washington, DC and in Berlin, Germany. *Degenerate Art* was a reconstruction and contextualization of an art exhibition deriding modern art that was opened by Hitler on July 19, 1937 in Munich, Germany.

Nearly 2500 visitors to both exhibition sites (at the International Gallery at the Smithsonian Institution in Washington, DC in fall of 1991 and at the Altes Museum am Lustgarten in Berlin, Germany in spring of 1992) were asked about their background and their responses to the exhibition. For comparison, data were also collected at two adjacent locations, the Smithsonian Information Center located in the Castle Building in Washington, DC and the Pergamon Museum in Berlin.

The visitors in Washington and Berlin were surprisingly similar to one another in both their demographic and background characteristics. They differed primarily in their awareness of the exhibition before they came. Berlin visitors knew about the exhibition usually a month or more before they came. Most Washington visitors, on the other hand, had heard of the exhibition more recently. One-quarter of all DC visitors, attracted by the banner on the National Mall, had only learned of the exhibition on the day they came.

Respondents both in Washington and in Berlin agreed that the main intentions of the exhibition were "to show the dangers of dictatorships" and "to express concern over government censorship." But they disagreed over the relevance of the exhibition to their lives. Four out of five Washington visitors found the exhibition to be relevant to their lives, while Berlin visitors were nearly evenly divided on whether or not they saw a personal connection to their lives.

The study concludes that Washington visitors primarily saw the exhibition as having direct relevance to their lives today and strong emotional overtones, and their primary personal response was a concern over censorship. Berlin visitors, on the other hand, tended to see the exhibition as an art exhibition with an historical context, and their primary personal response was an appreciation of the art. The study proposes that these two distinct response patterns reflect the different social and political settings in which the exhibition was experienced.

The study results also suggest that museum exhibitions are more effective in representing or symbolizing ideas already accepted by their visitors than they are in instigating new modes of thinking.

Acknowledgments

In Summer 1991, Tom L. Freudenheim, then Assistant Secretary for Arts and Humanities, Smithsonian Institution, suggested a study of the *Degenerate Art: The Fate of the Avant Garde in Nazi Germany* exhibition scheduled for a venue on the National Mall following its showing in Chicago and Los Angeles. In Fall 1992, when arrangements were made for its showing in [the former East] Berlin, he encouraged a comparative study. This report summarizes the studies. Its purpose is to share the results of our efforts to understand visitors' experiences in exhibitions with the museum community. We also hope that colleagues will find both the research approach and the results helpful.

The study reflects the work, support and cooperation of numerous people. At the Smithsonian, Tom Freudenheim worked very closely with us as we developed the questionnaire, collected data and interpreted the results. In addition, he was instrumental in obtaining funds for the German component of the study through the Special Exhibition Fund. Robert Hoffmann, then Assistant Secretary for the Sciences and Ross Simons, then Deputy Assistant Secretary for the Sciences, provided travel funds. Without their support, the study could not have been conducted.

The exhibition's curator, Stephanie Barron, Curator of 20th century art at the Los Angeles County Museum of Art, lent her support to the study. In Berlin, Susanne Triebel, the exhibition's guest curator at the Altes Museum am Lustgarten, facilitated our data collection activities. Dr. Bernhard Graf, Director, at the Institute for Museum Studies in Berlin and his staff -- too numerous to list -- helped us understand German museum goers and shared their experience and observations with us.

The German study would not have been possible without the collaboration of Professor Dr. Lutz Erbring, Fachbereich Kommunikationswissenschaften, Institut für empirische Kommunikationsforschung, Freie Universität Berlin. In the course of a few weeks, Dr. Erbring organized his staff to assist us, translate the questionnaire and train interviewers. Tibor Kliment was the Staff Coordinator, ably assisted by Mike Friedrichsen, Eva Schabedoth, and Wolfram Schulz. They also coded the German responses. Daphne Stelter, Administrative Assistant, provided the logistical support required in a cross-national study. Most importantly, Dr. Erbring reviewed the analysis, raised technical questions and made valuable contributions to the interpretation. Dr. Volker Kirchberg, a colleague in Hamburg, provided numerous insights into German museum going behavior.

Dr. Edward Linenthal, University of Wisconsin (Oshkosh), raised questions which clarified our observations about the American audience.

In the Institutional Studies Office (ISO), Ann Ziebarth and Lassa Skinner coordinated the data collection and entry. Adam Bickford and Robert D. Manning assisted with the analysis. Linda Goodyear, a volunteer, meticulously conducted gallery observations which are incorporated in the report. ISO staff members, volunteers, and interns willingly gave their time and energy to the data collection. Their conscientious efforts are reflected in high visitor participation rates (87%). We truly appreciate their efforts. Dagny Glover, a bilingual museum educator, worked closely with us as we analyzed the data and interpreted its meaning.

Most importantly, we would like to acknowledge the almost 2,500 visitors who took the time, in the midst of a museum visit in Washington, DC and Berlin, to respond to our questions and offer comments. Without their participation, the study could not have been conducted.

Errors in interpretation are the responsibility of the authors.

Summary

This is a study of visitors to an unusual exhibition, *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*, presented in Washington, DC and in Berlin, Germany. *Degenerate Art* was a reconstruction and contextualization of an art exhibition opened by Hitler on July 19, 1937 in Munich. The 1937 exhibition, called *Entartete Kunst* (Degenerate Art), was part of the Nazi's virulent campaign against modernism in the arts. It derisively displayed modernist artworks that had been confiscated from German museums by the Nazis.

Stephanie Barron, curator of 20th century art at the Los Angeles County Museum of Art, extensively researched *Entartete Kunst* and brought together almost 200 of the original 650 works in her 1991-92 reconstruction. Although *Degenerate Art* was essentially an art exhibition, it included an extensive historical component, with a scale model of the original installation in Munich, and numerous examples of other aspects of the Nazi program of using culture for propaganda purposes.

We studied visitors and their experiences in the exhibition at both the International Gallery at the Smithsonian Institution in Washington, DC in Fall of 1991 and at the Altes Museum am Lustgarten in Berlin, Germany in Spring of 1992. For comparison, data were also collected at two adjacent locations, the Smithsonian Information Center located in the Castle Building in Washington, DC and the Pergamon Museum in Berlin.

Statistical models show that, in the Washington case, six demographic or background characteristics increased the likelihood that an individual who had come to the area to visit a museum would see *Degenerate Art*.^a In approximate order of magnitude they were:

- residence (living in Washington, DC),
- awareness of the NEA controversy,^b
- involvement with the history of World War II (through either an emotional connection to World War II, a reported interest in it, or personal study of it),
- making a repeat visit to the Smithsonian,
- composition of the visiting group (coming alone or with one other adult), and
- ethnicity (identifying oneself as Caucasian).

In Berlin there were also six characteristics influencing exhibition attendance. In approximate order of magnitude they were:

^{a/} The presence of any one of these factors increases the probability of seeing the exhibition between 12% (in the case of DC residency) to 4% (for Caucasians). For the exact numbers in the Final Regression Model, including the measures of significance, see Table D.1.

^{b/} The exhibition arrived in Washington during the time that the National Endowment for the Arts (NEA) was being criticized for awarding controversial grants.

- residence (those who lived in the former East Berlin were more likely to visit than those who lived in the former West Berlin and those who lived outside Germany were less likely to visit than those who lived in Germany),
- a belief that it is wrong for the State to decide what is art and what is not,
- having a high level of education (Abitur graduate^c or above),
- social composition of visiting group (coming alone or with one other adult),
- age (being under age 45), and
- having an interest or emotional involvement in World War II (learning about World War II from other museum exhibitions made a visit more likely, while reporting no personal engagement with World War II made a visit less likely).^d

The two statistical models suggested that both in America and in Germany the exhibition was perceived as a serious, adult activity that was particularly attractive to those with an intellectual or personal interest in World War II. In addition, in Washington, those who were aware of the NEA controversy were especially drawn to it, while in Berlin, those who believed that government has no business deciding what kind of art is acceptable or unacceptable were more likely to visit the exhibition.

The visitors in Washington and Berlin were surprisingly similar to one another in both their demographic and background characteristics. They differed primarily in their awareness of the exhibition before they came. Berlin visitors knew about the exhibition usually a month or more before they came. Most Washington visitors, on the other hand, had heard of the exhibition more recently. One-quarter of all DC visitors, attracted by the banner on the National Mall, had only learned of the exhibition the day they came.

Respondents both in Washington and in Berlin agreed that the main intentions of the exhibition were "to show the dangers of dictatorships" and "to express concern over government censorship." But they disagreed over the relevance of the exhibition to their lives. Four out of five Washington visitors found the exhibition to be relevant to their lives, while Berlin visitors were nearly evenly divided on whether or not they saw a personal connection to their lives.

Nearly half of the visitors in Germany who felt a personal connection (23% of all Berlin visitors) related to the art, while over one-third of the visitors in Washington, DC who found the exhibition personally relevant (29% of all DC visitors) cited a concern over censorship.

In the American case we found that there were five factors that made an individual more likely to say that the exhibition was personally relevant:

- awareness of the NEA controversy,

^c/ Pre-collegiate education, ending with the 13th grade, entitling you to attend a university.

^d/ These probability increases ranged from 7% (for university or graduate degree) to 3% (learning about World War II from museum exhibitions). For the exact numbers, see Regression Appendix D, Table D.1.

- interest or emotional involvement in World War II (personal study, having an emotional connection to World War II, or college courses increased the likelihood, while reporting non-military personal experience in the war decreased it),
- gender (being male),
- education (having had graduate courses or a graduate degree), and
- ethnicity (identifying oneself as Caucasian).^e

In Germany, where the exhibition did not seem to address contemporary controversial issues, only about half identified any kind of personal connection to the contents of the exhibition. The regression model revealed four factors that influenced personal meaning:

- high levels of education (Abitur and above)
- age (being 35 years old or older)
- interest or emotional involvement in World War II (reporting professional interest, personal meaning, or personal engagement)
- residence (living in the former East Berlin or the former East Germany)^f

In both Washington and Berlin, some of the factors influencing the visit to the exhibition were virtually the same as those influencing the finding of personal meaning in the exhibition. In Washington, awareness of the NEA controversy, involvement with the history of World War II, and ethnicity (identifying oneself as Caucasian), influenced both the visit and the response. In Berlin, residence (living in the former East Berlin or the former East Germany), having a high level of education (Abitur graduate or above), and having an interest or emotional involvement in World War II, all made both a visit and a personal connection more likely.

In Germany, however, age had opposite effects on attendance and meaning. Younger people were more likely to visit, but less likely to report a personal connection. We might expect that those who were assigned to visit the exhibition as part of their schoolwork (one-third of visitors under 25) would be less likely to find personal meaning in the exhibition than those who attended voluntarily out of interest.

We believe that the close relationship between the influences on visiting and the influences on a personal response is consistent with the interpretation that in both

^{e/} The magnitudes of these probability differences range from 6% (NEA awareness) to 3% (Caucasian). For exact numbers see Appendix D, Table D.2. In constructing regression models the twelve different sources of information on World War II were first run as individual independent variables. Only those that were significant were included in the full model. Thus, most of the variable categories describing information sources or relationship to World War II were not included in either full model. Note, in particular, that military experience in World War II was not significant and the category held back for "non-military experience" is not "military experience," but "no non-military experience," i.e., all those who did not report non-military experience.

^{f/} Probability increases range from 13% (university or graduate degree) to 5% (live in East Berlin or East Germany)). See Table D2.

exhibition settings, those who decided to visit the exhibition were expecting to have a personally meaningful experience, and they found what they were looking for. In other words, those who were more likely to find personal meaning in the exhibition were also those who were more likely to come to the exhibition in the first place.

In addition, we found that Washington visitors primarily saw the exhibition as having direct relevance to their lives today and strong emotional overtones, and their primary personal response was a concern over censorship. Berlin visitors, on the other hand, tended to see the exhibition as a statement about history that contained art, and their primary personal response was an appreciation of the art.

These divergent perceptions and personal responses cannot be attributed to differences in any of the demographic or background characteristics we recorded, since Washington and Berlin visitors were, in fact, surprisingly similar to one another. We believe that they reflect differences in the political backdrop of the two venues during the time of the exhibition. While Washington visitors were steeped in the NEA controversy, German visitors had no particular reason to see personal relevance in the issue of government censorship. The German government is a strong supporter of the arts, including adventuresome forms that would be difficult to fund in America.

This study also suggests that museum exhibitions are more effective in representing or symbolizing ideas already accepted by their visitors than they are in instigating new modes of thinking. Since the exhibition experience is firmly in the control of the self-selected visitor, there is relatively little chance that the individual will see much beyond what he/she wants to see. Although this reality may be discouraging to those who would like to promote museum exhibitions as media for social change, it can give comfort to those who fear that museum staff could use exhibitions to manipulate audiences on behalf of particular political agendas.

Table of Contents

Abstract.....	ii
Acknowledgments	iii
Summary	v
Table of Contents	ix
List of Tables	x
List of Figures	x
 <u>Section</u>	
I. Degenerate Art : The Exhibition and the Study	1
Introduction	1
The Exhibition.....	2
The Study	3
II. Visitors: Who saw the Exhibition?	3
Introduction	3
Exhibition Visitors: United States.	4
Exhibition Visitors: Germany.	5
Comparing Exhibition Visitors in DC and Berlin.....	7
III. Responses to the Exhibition.....	8
Introduction	8
Results.....	8
Factors Influencing Personal Meaning.....	12
General Perceptions of the Exhibition.....	14
Personal Meaning and Self Selection.....	17
IV. Implications	18
 <u>Appendices</u>	
A. Questionnaires & Cards	21
B. Supplementary Tables	29
C. Figures	40
D. Regression Results	46
E. Survey Design and Implementation	52

List of Tables

B.0	Sample Sizes, by Study Location	30
B.1	Demographic Characteristics of Visitors and Non-Visitors to the <i>Degenerate Art</i> exhibitions, in percent	31
B.2	Visit and Background Characteristics of Visitors and Non-Visitors <i>Degenerate Art</i> exhibitions, in percent	33
B.3	Responses of Visitors to the <i>Degenerate Art</i> Exhibitions, in percent	37
D.1	Logistic Regression Models Predicting Whether a Respondent Saw the <i>Degenerate Art</i> Exhibition	46
D.2	Logistic Regression Models Predicting Whether a Respondent Reported a Personal Meaning in the <i>Degenerate Art</i> Exhibition	49
D.3	Contents of Open-ended responses, in percent of respondents	51
E.1	Survey Schedules, Washington, DC and Berlin	53
E.2	Response Rates, Washington, DC and Berlin	57

List of Figures

1	Responses to "What would you tell a Friend?" DC and Berlin, in percent of total responses	9
2	Washington Visitors' Responses to "What is the Main Intent of the Exhibition?," in percent of total responses	10
3	Berlin Visitors' responses to "What is the Main Intent of the Exhibition?," in percent of total responses	10
4	Responses to "Does it have anything to do with your life?" DC and Berlin, in percent	11
5	Responses to "In what way does the exhibition relate to your life?" DC and Berlin, in percent of total responses	11
C. 1	Gender of Visitors, DC and Berlin, in percent	40
C. 2	Age of Visitors, DC and Berlin, in percent	40
C. 3	Social Organization of Visitors, DC and Berlin, in percent	41
C. 4	Reason for Visit to Building, DC and Berlin, in percent	41
C. 5	Reason for Visiting Exhibition, DC and Berlin, in percent	42
C. 6	When Visitors First Heard of the Exhibition, DC and Berlin, in percent	43
C. 7	Where Visitors First Heard of the Exhibition, DC and Berlin, in percent	43
C. 8	Sources of Visitors' Information on World War II, DC and Berlin, in percent of all responses	44
C.9	Relationship of Visitors to World War II, DC and Berlin, in percent ..	45

I. Degenerate Art : The Exhibition and the Study

Introduction

Intuitively we know the importance of "place" in our own contemplation of individual art objects. A painting familiar in our favorite museum can seem fresh and surprising in a focused exhibition. Are entire exhibitions similarly affected by their settings? Our technology ensures that the objects in an exhibition arrive intact. How well do the ideas of an exhibition travel? Do visitors in different cities or different countries recognize the curatorial themes in the same way? Do they feel the same about them? As exhibitions travel more widely, both in physical space and in printed and electronic versions, these questions become increasingly important.

This is a study of visitors to an unusual exhibition, *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*, as presented in Washington, DC and in Berlin, Germany. The exhibition was well suited to visitor research. It was diverse in its content (from fine art to propaganda), but clear in its focus (to reconstruct an infamous event) and powerful in its emotional implications. We expected that the two audiences would have independent perspectives on the events of the Nazi era. We also anticipated that local situations might influence how visitors felt about the exhibition.

In both locations, unusually suggestive social and political contexts surrounded the exhibition. The exhibition arrived in Washington when the National Endowment for the Arts (NEA) was being criticized for awarding controversial grants. At the end of her introductory essay to the original English-language *Degenerate Art* catalogue, Stephanie Barron, the exhibition's curator, wrote:

It is ironic that some of the issues raised by an examination of these events [referring to the 1920's and 30's in Germany] should have such resonance today in America. Newspaper articles on public support for the arts and the situation facing the National Endowment for the Arts emphasize an uncomfortable parallel between these issues and those raised by the 1937 exhibition, between the enemies of artistic freedom today and those responsible for organizing the *Entartete Kunst* exhibition. Perhaps after a serious look at events that unfolded over half a century ago in Germany, we may apply what we learn to our own predicament, in which for the first time in the postwar era the arts and freedom of artistic expression in America are facing a serious challenge."¹

¹At the end of the catalogue, in the *Acknowledgments*, she reiterates: "At this moment the arts in America are the subject of much discussion and controversy, and the issue of government support for the arts has been questioned for the first time since the founding of the National Endowment for the Arts more than twenty-five years ago. An exhibition that reflects on a dark moment in cultural history but

In the Forward to the German exhibition catalogue, Barron similarly noted the significance of showing *Degenerate Art* in Berlin against the backdrop of a newly unified Germany: "A newly reunited Germany faces extraordinary challenges; inevitably among them is a reexamination of the events of its Third Reich."

The Exhibition

Degenerate Art was a reconstruction and contextualization of an art exhibition opened by Hitler on July 19, 1937, in Munich. The 1937 exhibition, called *Entartete Kunst* (Degenerate Art), was part of the Nazi's virulent campaign against modernism in the arts. By the time it closed, in 1941, almost 3 million people throughout the Third Reich had seen it. It derisively displayed works by Max Beckmann, Max Ernst, Ernst Kirchner, Oskar Kokoschka, Otto Dix, Emil Nolde, and other leading artists of the time. Many of these artworks, which had been confiscated from German public collections, were subsequently purchased by museums and collectors outside Germany and are considered "classics" today.

For the 1991-92 exhibition reconstruction, Stephanie Barron, curator of 20th century art at the Los Angeles County Museum of Art, extensively researched *Entartete Kunst* and brought together almost 200 of the original 650 works in an installation designed by the architect Frank O. Gehry.

Although *Degenerate Art* was essentially an art exhibition, it included an extensive historical component, with a scale model of the original installation in Munich and extensive examples of other aspects of the Nazi program of using culture for political purposes. There were propaganda posters, banned books and Nazi catalogues, tape loops of cultural parades and book burnings, film clips of banned movies, and recordings of banned music. The DC and Berlin presentations laid out this historical material in the first sections of the exhibition, occupying between one-third and one-half of the total exhibition area. The historical and art contents were physically separate from one another, but the dual nature of the exhibition was consistent throughout, since the historical section showed photographs and models of the paintings and sculptures as they were shown in the original exhibition, and the art section included a rare, silent film clip of German visitors walking through the Munich show.

Degenerate Art was shown from February 17 - May 12, 1991, at the Los Angeles County Museum of Art and from June 22 - September 9, 1991, at the Art Institute of Chicago. During the summer of 1991, at the request of the then Smithsonian Secretary (Robert McCormick Adams) and then Assistant Secretary for Arts and Humanities (Tom L. Freudenheim), arrangements were made to bring it to the Smithsonian Institution in Washington, DC. It opened on October 16, 1991, and closed on January 12, 1992. During its Washington stay, representatives of the German government invited the exhibition to Berlin. There it was shown from March 3 to May 31, 1992, at the Altes Museum am Lustgarten in [the former East] Berlin under the auspices of the Deutsches Historisches Museum.

focuses on those works of art and creative genius that survived is a celebration of the power of art to transcend the most daunting circumstances."

In total, about 450,000 people saw the exhibition in the United States (150,000 in L.A.; 170,000 in Chicago; 125,000 - 150,000 in DC); and 290,000 in Berlin. It received extensive press coverage both in the United States and in Germany.

The Study

Through a fortuitous set of circumstances, the Institutional Studies Office (ISO), Smithsonian Institution, was able to conduct identical sample surveys of exhibition visitors at the International Gallery of the S. Dillon Ripley Center in Washington and at the Altes Museum in Berlin. As a baseline for drawing conclusions, we also collected data at two adjacent locations, the Smithsonian Information Center located in the Castle Building (Castle) in Washington and the Pergamon Museum in Berlin. In addition, we conducted informal interviews at the Art Institute in Chicago and detailed observations of gallery behavior in Washington.² The research in Germany was conducted with the cooperation of Lutz Erbring at the Freie Universität in Berlin. Altogether, in the four locations, about 2,500 interviews were completed.

II. Visitors: Who saw the Exhibition?

Introduction

Museum visitors, both in America and in Germany, have a distinctive demographic profile dominated by their relatively high levels of education. Even within this limited universe, however, a particular exhibition at a specific museum will draw its own kind of audience, depending primarily on the location and specialization of the museum, the subject matter of the exhibition, and the nature of the publicity surrounding the event. In order to compare the *Degenerate Art* visitors to a broader range of museum-goers, we also surveyed visitors at two nearby facilities: the Smithsonian Castle next door to the International Gallery, the site for *Degenerate Art* in Washington, and the Pergamon Museum, which is part of the same museum complex as the Altes Museum in Berlin.³

In all cases we were interviewing people who had come to the area to visit a museum, so that the difference between those who saw *Degenerate Art* and those who did not reflected the exhibition's role as a screen or filter separating out a distinctive type of visitor. We analyzed this process by constructing a statistical model, called a logistic regression model, that identifies which factors had significant impacts on the probability that an individual would visit the exhibition.⁴

²Unfortunately, the American study was conducted before the decision was made to travel the exhibition to Germany; consequently, changes in questions were not possible. The questionnaires are in Appendix A; a discussion of the study design is in Appendix E.

³ We recognize that using visitors to the Smithsonian Information Center and the Pergamon Museum as comparisons to those who visit the exhibition site is less than perfect. The Center is primarily an orientation facility while the Pergamon Museum is a well-known visitor destination in its own right. The available alternative sites were even less appropriate.

⁴ The tables and logit models on which the discussion is based are in Appendices B and D.

Exhibition Visitors: The United States

We found that, in the Washington case, six demographic or background characteristics increased the likelihood that an individual who had come to the area to visit a museum would see *Degenerate Art*.⁵ In approximate order of magnitude they were:

- residence (living in Washington, DC),
- awareness of the NEA controversy,
- involvement with the history of World War II (through either an emotional connection to World War II, a reported interest in it, or personal study of it),
- making a repeat visit to the Smithsonian,
- composition of the visiting group (coming alone or with one other adult), and
- ethnicity (identifying oneself as Caucasian).⁶

Since these influences are independent of one another, they can be combined, so that, for example, a white DC resident visiting alone (or with another adult) who knew of the NEA issue and who had personally studied World War II because of an emotional connection and an interest in it, would be at least 51 percent more likely to visit the exhibition than would someone who had none of these characteristics.⁷

These results reflect the place where the exhibition was shown as well as the exhibition itself. Washington, DC residents were more likely to visit the exhibition, we believe, because they were more likely to be familiar with the International Gallery. The International Gallery is not as visible and well-known as many of the other exhibition venues on the National Mall. Since it has no permanent collection of its own, the gallery presents temporary exhibitions, most of which are more familiar to local residents than to out-of-town visitors or even suburbanites. Those who do not live nearby may be less likely to see an International Gallery visit as a convenient leisure-time activity. For visitors from elsewhere in the United States or from abroad, the exhibition was competing with museums they had planned to visit in advance, famous icons they longed to see, and (perhaps) exhibitions with 'lighter' subject matter.

Several of the influencing factors imply that prospective visitors saw this exhibition as a serious, adult event, requiring concentration (thus favoring visitors who were alone or in a couple and discouraging adults with children), and attracting those with strong personal interest and emotional involvement in the history of World War II.

The most provocative result here is the fact that awareness of the NEA controversy was the second most powerful influence on exhibition attendance. When those who said that they had followed the controversy were asked what they thought about it, NEA supporters outnumbered opponents by more than two to one.⁸ Much of the publicity

⁵The presence of any one of these factors increases the probability of seeing the exhibition between 12% (in the case of DC residency) to 4% (for Caucasians). For the exact numbers in the Final Regression Model, including the measures of significance, see Table D.1.

⁶ See Appendices A and B for the questionnaire and a discussion of its contents.

⁷For details about the categories "in opposition" to those mentioned here, see Table D.1.

⁸ Of the remarks by those who acknowledged awareness of the NEA controversy, 35 percent expressed support for continued or greater funding, while only 14 percent expressed reservations, wanted topical restrictions, or preferred less funding.

surrounding the exhibition remarked on the parallels between the Nazi assault on modernism and the movement to punish the NEA for supporting unpopular art. When the exhibition first opened in Los Angeles, for example, William Wilson, art critic for the Los Angeles Times, wrote

Quite unexpectedly and unintentionally, Barron's show has become a cautionary tale about what symptoms signal a culture that may be in danger of going off the rails. Just a gentle reminder. In 1937, Germany had already jumped the track. We have not.

But we have experienced enough ongoing economic uncertainty, military anxiety, minority prejudice, anti-intellectualism and general coerciveness so that the psychological vectors coming out of "Entartete Kunst" have an eerie resonance.⁹

Not every critic agreed on the exact nature of the connection between the exhibition and the contemporary political situation, but few could resist the search for lessons. Robert Hughes, for example, writing in *Time* magazine soon after the Los Angeles opening, took the position that *Degenerate Art* was a warning against the politics of the left.

This is a neatly timed show. Issues of censorship and political art resound in the American air as they have not since the 1930s. "Degenerate Art" may remind a few people (at least those who have not been utterly blinkered by their own sanctimony) how toxic a sense of political "correctness" can be once it is injected into the social arteries and corrupts the language that flows in them. In America today the free speech of culture has at least as much to fear from the academic lefties as from the religious Fundamentalists or the loony right, which was certainly not the case in Germany in 1937.¹⁰

These discussions may have influenced some people who felt strongly about the NEA controversy to come to the exhibition, drawn by the possible parallels between the historical and contemporary situations. It is also possible, however, that the influence of NEA awareness on exhibition attendance simply reflects the likelihood that inveterate art lovers who would naturally be attracted to an exhibition of this kind would also be very well-informed about art-funding issues.

Exhibition Visitors: Germany

In Berlin there were also six characteristics influencing exhibition attendance. In approximate order of magnitude they were:

- residence (those who lived in the former East Berlin were more likely to visit and those who lived outside Germany were less likely to visit),
- a belief that it is wrong for the State to decide what is art and what is not,

⁹Wilson, W. (1991, February 15). Revisiting the Unthinkable. *Los Angeles Times*, pp. 1, 20-21.

¹⁰Hughes, R. (1991, March 4). Culture on the Nazi Pillory. *Time*, pp. 86-87.

- having a high level of education (Abitur¹¹ graduate or above),
- social composition of visiting group (coming alone or with one other adult),
- age (being under age 45), and
- having an interest or emotional involvement in World War II (learning about World War II from other museum exhibitions made a visit more likely, while reporting no personal engagement with World War II made a visit less likely).¹²

The Germans appear to have agreed that *Degenerate Art* was a serious exhibition, and, as in Washington, those visiting without children, alone or with another adult, and those with a special interest in World War II were more likely to visit.

As in Washington, those who believed that government has no business deciding what kind of art is acceptable or unacceptable were more likely to visit the exhibition. Here, too, this may reflect the possibility that those who feel strongly about the independence of art are more likely to visit art exhibitions, in general.

Higher education was a factor in drawing Berlin visitors. It was also a factor in drawing Washington visitors, but was masked in the statistical model by the impact of NEA awareness.¹³

Just as Washington, DC residents were more likely to visit the exhibition at the International Gallery, the former East Berlin residents were more likely to visit the exhibition at the Altes Museum. This result may reflect the location of the museum in the former East Berlin. Foreigners may have been notably less likely to visit probably because the Pergamon Museum is a bigger draw for tourists.¹⁴

Only the effect of age on Berlin attendance does not have a counterpart in Washington. In Germany the exhibition attracted large numbers of young people. In particular, the percentage of those under 25 who saw the exhibition in Berlin was considerably greater than the percentage of that age group who saw the exhibition in Washington (29% vs. 18%). The young formed an especially high percentage of visitors from the former East

¹¹ Pre-collegiate education, ending with the 13th grade, entitling one to attend a university.

¹²These probability increases ranged from 7% (for university or graduate degree) to 3% (learning about World War II from museum exhibitions). For the exact numbers, see Regression Appendix D, Table D.1.

¹³When we ran the regression model without the variable for NEA awareness, we found that having taken graduate courses or obtained a graduate degree increased the likelihood of seeing the exhibition by 4 percent. None of the other predictive factors were affected. The higher the level of educational attainment, the more likely it was that an individual followed the NEA controversy. Among those whose highest level of formal education was high school or less, 35 percent followed the controversy, while among those who had taken graduate level courses or obtained graduate degrees, 73 percent followed the controversy. Those with some college or college degrees were more equally divided with 53 percent following the debate.

¹⁴We are suggesting here that the absence of foreigners at the Altes Museum in Berlin is comparable to the absence of first-time Smithsonian visitors at the International Gallery in Washington. In both cases the nearby attractions were more likely than the special exhibition to draw those who planned their visit well in advance and came to see specific, well-known monuments.

Germany who saw the exhibition (42% of visitors from the former East Germany who saw the exhibition were under 25). At least one third of those under 25 visited the exhibition as part of school assignments¹⁵, but they might also have been especially responsive to the extensive publicity surrounding the exhibition in Berlin.

Taken together, the two statistical models imply that both in America and in Germany, the local publicity surrounding the exhibition, conveyed either through the media or through the reports of previous visitors, spread the perception of the exhibition as a serious, adult activity. Those with high levels of formal education and a personal interest in World War II were particularly drawn to it (along with younger people in Berlin). In addition, in Washington those who had followed the NEA controversy, and in Berlin those who felt it was wrong for government to decide what is art, were particularly eager to see the exhibition.

Comparing Exhibition Visitors in DC and Berlin

Overall the two groups of visitors were surprisingly similar to one another in both demography and background. The comparison is detailed numerically in Appendix B and graphically in Appendix C.

The greatest difference between the two visitor groups was in their awareness of the exhibition before they came.¹⁶ Typically, Berlin visitors knew about the exhibition a month or more before they came. They had read about it in newspapers, magazines and art publications, and heard about it on television and radio. As a result, they were more likely to cite a specific interest in the exhibition as the reason for seeing it. (Recall that Berlin was the exhibition's fourth venue, i.e., after Los Angeles, Chicago, and Washington, DC. By the time the exhibition opened in Berlin, it had been acclaimed in both the U.S. and German press for over a year.)

Most Washington visitors, on the other hand, had only heard of the exhibition recently, and were more likely than Berlin visitors to rely on personal recommendation. (Our impression is that, unlike in Germany, coverage of the exhibition in America was concentrated during the period of its initial venue in Los Angeles.) One-quarter of all DC visitors, attracted by the banner on the National Mall, had only learned of it the day they came.

As we have noted, the Berlin audience was somewhat younger than the DC audience and included more school and tour groups.

¹⁵In Berlin, 11 percent of visitors gave "school" or "teacher" as their main reason for seeing the exhibition, compared to 4 percent in Washington.

¹⁶See Figures C.5 and C.6 in Appendix C, and Table B.2 in Appendix B.

III. Responses to the Exhibition

Introduction

Although the exhibition was the same in Washington and Berlin and the visitors at both locations were very similar in their demographic characteristics, their visiting patterns, and their connection to World War II, their responses to the exhibition were markedly different in some respects. We gauged visitor reactions through their responses to three open-ended questions. The first focused on outward expression. Visitors were asked, "If close friends were to ask you about this exhibition, what would you tell them?" Interviewers were instructed to probe for answers if visitors seemed hesitant or uncertain. The second question aimed towards the exhibition as an artifact. Visitors were asked, "What do you think is the main purpose of this exhibition." If visitors seemed confused by the question they were offered an alternative, "Why do you think the current exhibition was put together." Finally, visitors were asked to reflect on its personal relevance as they answered the third open-ended question, "Do you think the exhibition has anything to do with your life?" Those who said "yes" were asked, "In what way?"

For the Berlin venue these questions were translated into German by professional sociologists at the Freie Universität as: "Wenn gute Freunde sich bei Ihnen über die Ausstellung erkundigen, was würden Sie dann sagen?" "Was halten Sie für das Hauptanliegen dieser Ausstellung?" and "Haben Sie eine persönliche Beziehung zum Inhalt dieser Ausstellung?...Inwiefern?"¹⁷

Interviewers recorded whatever individuals said and these responses were coded according to their content. The categories for the coding were created according to the nature of the comments themselves, and the German coding was developed and recorded independently by a bilingual, native German speaker. In many cases, such as the answer to the question of what to tell a friend, the comment categories were close enough that results can be directly compared.¹⁸

Results

As shown in Figure 1, both Washington and Berlin visitors answering the question of what to tell a friend tended to offer a medium or high level of recommendation, and, to a lesser degree, to describe the exhibition or its contents.

¹⁷Cross-cultural interviewing is complicated by the different implications inherent in linguistic frames of reference and patterns of expression. In addition, the experience of being interviewed may have an effect. We observed that respondents in Berlin, unlike those in DC, were generally surprised to be interviewed in a museum and seemed to regard these types of questions as extraordinary and, for some, an intrusion of private space. Interviewers had to explain themselves much more carefully and extensively.

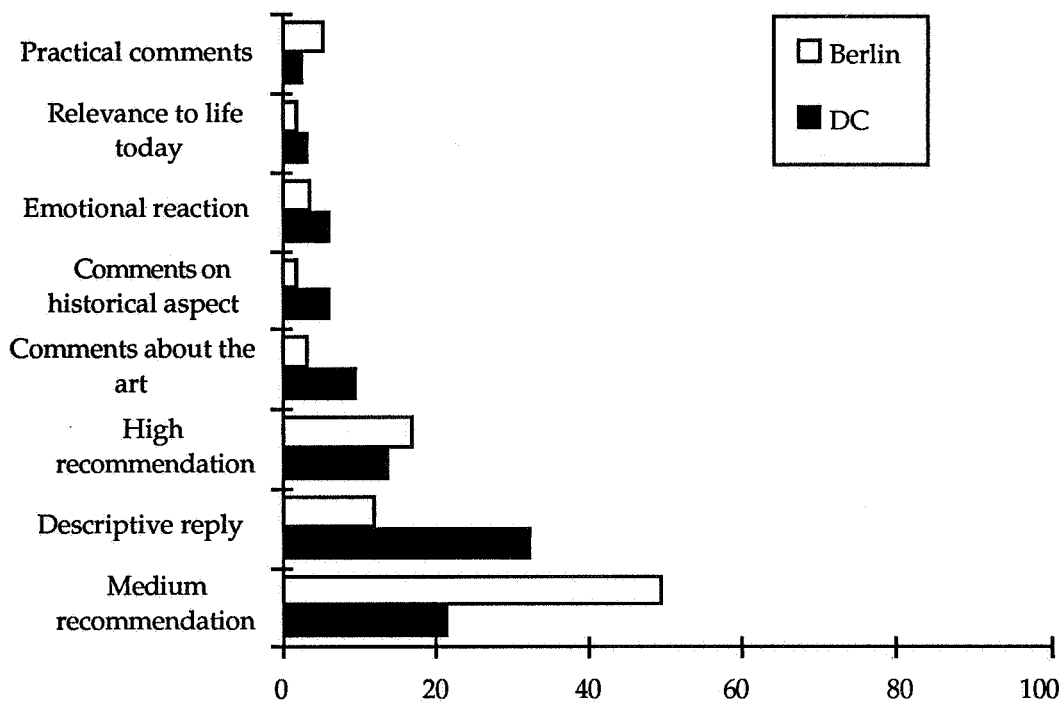
¹⁸In both DC and Berlin, these responses could be examined according to visitors' gender, age, education, and other demographic and background characteristics. In the interest of conciseness we are limiting the discussion here to the most significant differences between audiences in America and Germany and interpreting the role of demographic and background factors primarily in those situations where the regression models indicate that they bear a significant relationship to those differences. More extensive data is on file at the Institutional Studies Office.

The tendency to favor medium recommendation over a descriptive reply or vice versa is not a significant difference, and probably says more about the way that individuals in America and Germany relate exhibition experiences than it does about their responses to the exhibition itself. Visitors in Germany seemed to show a cultural preference for evaluative judgments, while those in America favored pragmatic descriptions.

When asked about the main intent of the exhibition, respondents both in Washington and in Berlin answered with "to show the dangers of dictatorships" more frequently than any other reply and both groups gave "concern over government censorship" as the second or third most frequent response, as illustrated in Figures 2 and 3.

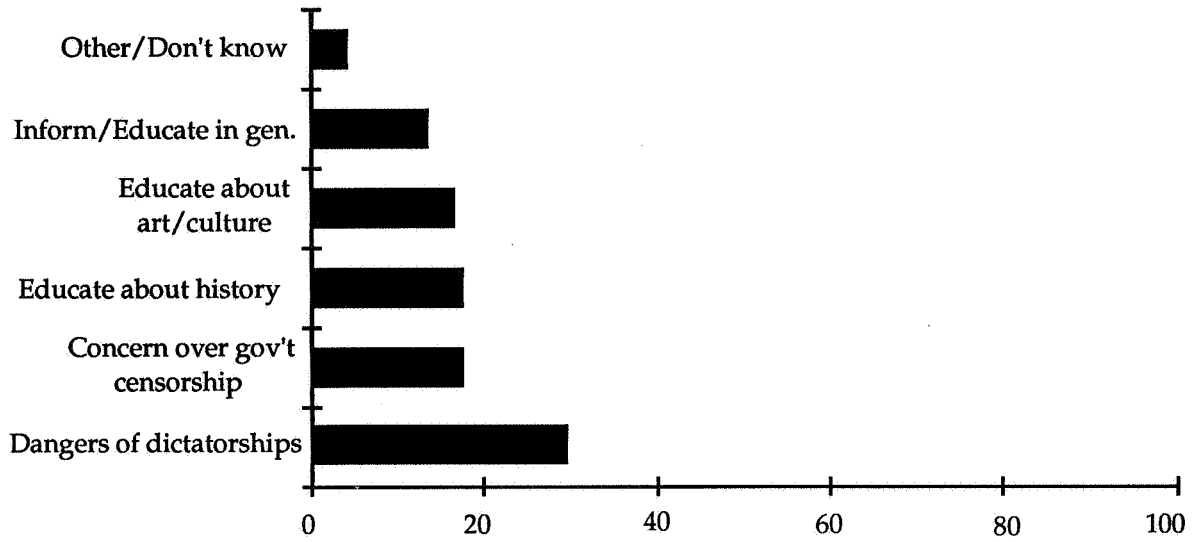
When asked "Do you think the exhibition has anything to do with your life?," responses diverged dramatically for the first time in the study. Over four out of five Washington visitors found the exhibition to be relevant to their lives, while Berlin visitors were about equally likely to see a personal connection to their lives or not to see one, as shown in Figure 4.

Figure 1
"What Would You Tell a Friend?" DC and Berlin
 (in percent of total responses)



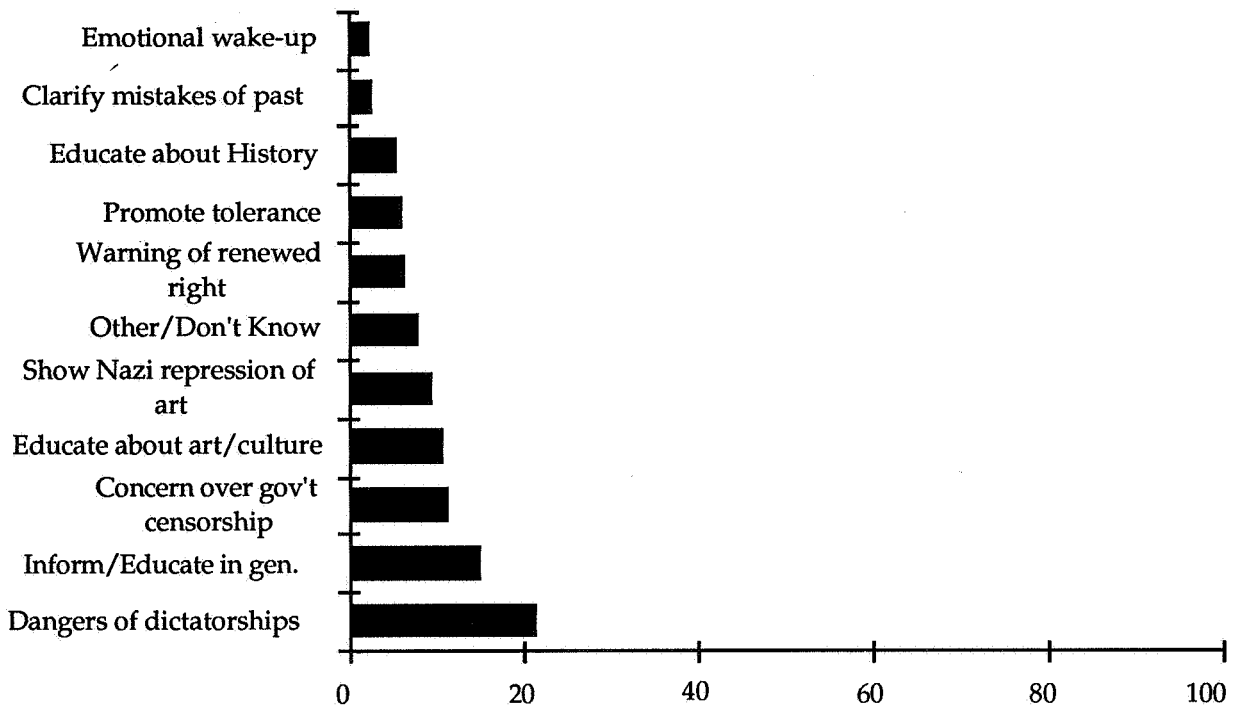
Source: See Appendix B, Table B.3.

Figure 2
Washington Visitors' Responses to "What is the Main Intent of the Exhibition?"
 (in percent of total responses)



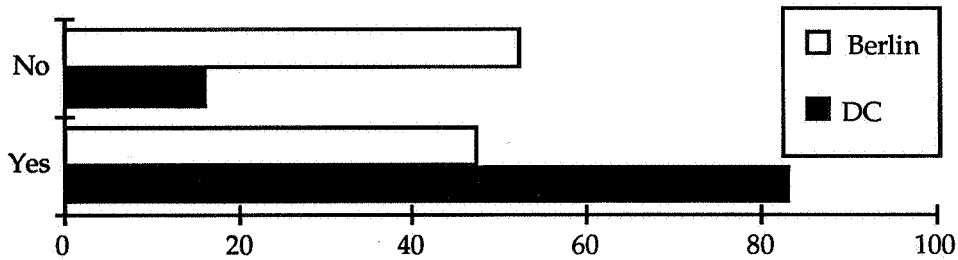
Source: See Appendix B, Table B.3.

Figure 3
Berlin Visitors' responses to "What is the Main Intent of the Exhibition?"
 (in percent of total responses)



Source: See Appendix B, Table B.3.

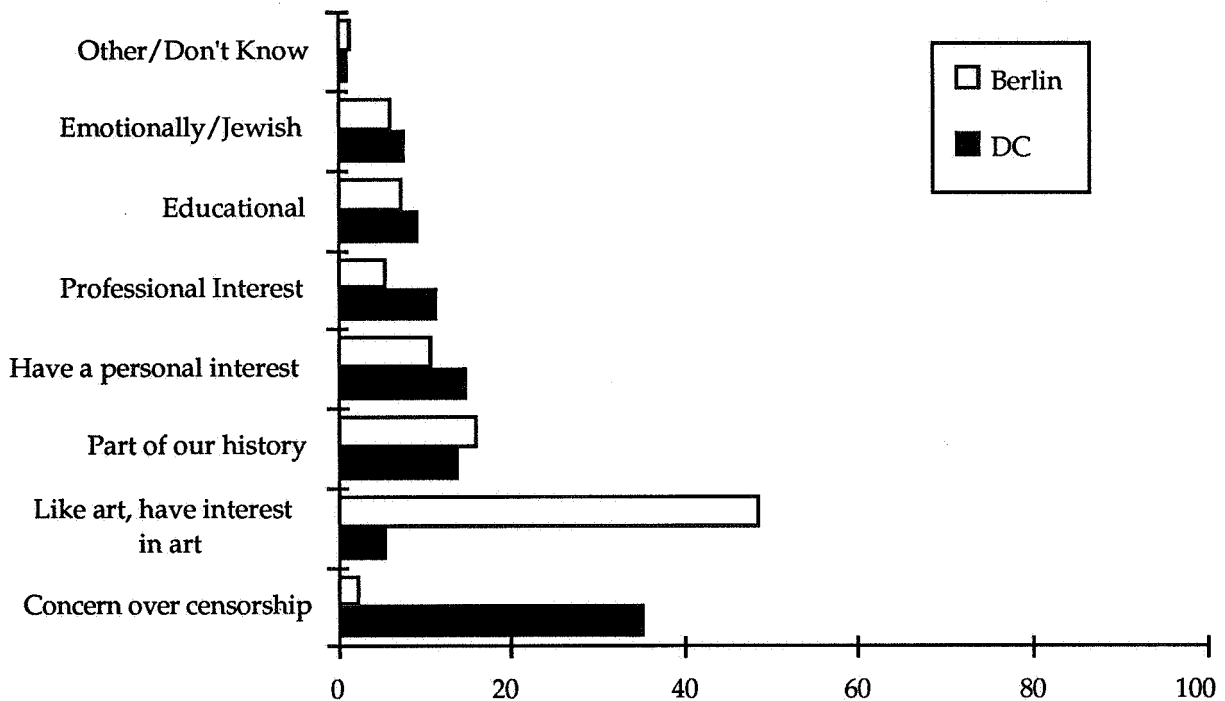
Figure 4
"Does It Have Anything to Do with Your Life?" DC and Berlin
 (in percent)



Source: See Appendix B, Table B.3.

For the 48 percent in Berlin and the 84 percent in Washington who answered "yes," their response to "in what way" shows how far apart the two groups were in their personal experience of the exhibition. Nearly half of the German visitors who felt a personal connection (23% of all Berlin visitors) related to the art, while over one-third of the American visitors who found the exhibition personally relevant (29% of all DC visitors) cited a concern over censorship as illustrated in Figure 5.

Figure 5
"In What Way Does the Exhibition Relate to Your Life?" DC and Berlin
 (in percent of total responses)



Source: See Appendix B, Table B.3.

The fact that only half of the Berlin visitors reported a personal connection to the exhibition's contents does not mean that they were unaffected by the exhibition. When they were asked if something in the exhibition especially touched them (a question not asked in DC), eighty percent said "yes." It seems, however, that the art objects were generating that response. When the German audience was asked what they especially liked in the exhibition (a question not asked in DC), over half cited the art or the artists.¹⁹

Both audiences were alike in their interpretation of what the exhibition organizers intended, but unlike in their estimation of how the exhibition related to them personally. Why were their reactions so different?

Factors Influencing Personal Meaning

In order to better understand what factors may have influenced visitors to report that the exhibition had personal relevance, we constructed regression models for Washington and Berlin responses to that question.

In the American case we found that there were five factors that made an individual more likely to say that the exhibition was personally relevant:

- awareness of the NEA controversy,
- interest or emotional involvement in World War II (personal study, having an emotional connection to World War II, or college courses increased the likelihood, while reporting non-military personal experience in the war decreased it),
- gender (being male),
- education (having had graduate courses or a graduate degree), and
- ethnicity (identifying oneself as Caucasian).²⁰

Four of the factors influencing personal meaning (NEA awareness, interest or involvement in World War II, high level of education, and being Caucasian) were also factors influencing the exhibition visit in the first place, as determined by the earlier regression models. They have the same relative strength in both models, as well, except

¹⁹When we constructed a regression model to identify the predictive factors that influenced a Berlin visitor to feel moved by the exhibition, we found that learning about World War II from a professional interest or from fiction books and being female were the only characteristics that made an individual more likely to report being touched by the exhibition.

²⁰The magnitudes of these probability differences range from 6% (NEA awareness) to 3% (Caucasian). For exact numbers see Appendix D, Table D.2. In constructing the regression models the twelve different sources of information on World War II were first run as individual independent variables. Only those that were significant were included in the full model. Thus, most of the variable categories describing information sources or relationship to World War II were not included in either full model. Note, in particular, that military experience in World War II was not significant and the category held back for "non-military experience" is not "military experience," but "no non-military experience," i.e., all those who did not report non-military experience.

for a few changes. General interest in World War II encouraged visiting, while college courses in World War II encouraged finding personal meaning. Reporting personal, non-military experience of World War II had no impact on visiting but it made personal relevance much less likely. Why did personal experience with the war make the exhibition seem less relevant?

Three quarters (74%) of the individuals who said they had personal, non-military experience of World War II also voluntarily identified themselves elsewhere in the study as being Jewish or Israeli. For these individuals, who intimately understood the horrors of the Holocaust, an exhibition focusing on the difficulties encountered by a group of mostly non-Jewish artists whose work was confiscated and sold abroad, was another footnote to their own experiences, and they were thus disinclined to say that the issues of this exhibition had anything to do with their lives.

Three factors that had influenced attendance had no effect on personal responses: residence, social composition of the visiting group, and making a repeat visit to the Smithsonian.

Only one factor, gender, had an impact on response but not on attendance. We venture that the preference of males to answer "yes" to the question "Does this exhibition have anything do with your life?" reflects gender differences in attitudes towards politics. In our study of the exhibition *Star Trek* at the National Air and Space Museum, for example, we found that men were significantly more likely than women to mention elements dealing with politics, while women were much more likely to mention elements that addressed gender issues.²¹

Those who had followed the NEA controversy were more likely to think that the exhibition had something to do with their lives because they had already identified an interest in the outcome of this political struggle over arts funding. They saw a direct link between past and present in this exhibition

In Germany, where the exhibition did not seem to address contemporary controversial issues, only about half identified any kind of personal connection to the contents of the exhibition. The regression model revealed four factors that influenced personal meaning:

²¹See Bickford, A., Doering, Z. D., & Pekarik, A. J. (1994). *Space Fantasy and Social Reality: A Study of the Star Trek Exhibition at the National Air and Space Museum* (Report No. 94-5). Washington, DC: Smithsonian Institution. There is also the possibility that women and men understand the meaning of the phrase "your life" differently. Work on the role of gender in the construction of self has proposed that "feminine personality comes to define itself in relation and connection to other people more than masculine personality." (Chodorow, N. (1974). *Family Structure and Feminine Personality*. In M. Rosaldo & L. Lamphere (Eds.), *Woman, Culture and Society* (p. 44). Stanford, CA: Stanford University Press.) Women may thus be more likely to define their life in terms of personal relationships while men identify the central matters of their lives more in terms of external situations. According to this reasoning, women may see a situation like the debate over government funding of the arts as somewhat less relevant to their personal lives, since it does not affect any of their interpersonal concerns.

- high levels of education (Abitur and above),
- age (being 35 years old or older),
- interest or emotional involvement in World War II (reporting professional interest, personal meaning, or personal engagement), and
- residence (living in the former East Berlin or the former East Germany).²²

If we compare the factors that influenced personal meaning to those that influenced attendance, we see that three of them are the same: education (Abitur and above), residence (living in the former East Berlin or the former East Germany), and interest or emotional involvement in World War II. We speculated above that those who lived in the former East Berlin might have been more likely to visit the exhibition because the museum itself is in the former East Berlin. But why were the former East Berliners also more likely to feel a personal connection to the contents of the exhibition than visitors from the former West Berlin?

Half of the Berlin respondents who reported that they found personal meaning in the exhibition explained that they found it in the art. As an international art exhibition from the West, *Degenerate Art* might have been more extraordinary to someone from former East Berlin than to a former West Berliner, who was more likely to have traveled outside Germany to the cities where most of these artworks reside.

Two factors that influenced Berlin attendance had no role to play in personal meaning: believing that it is wrong for the government to determine what is art, and social composition of the visiting group (coming alone or with another adult). Since more visitors were relating emotionally to the art than to political issues surrounding it (unlike the situation in Washington), a position on the government role in the arts made no difference in finding personal meaning.

Age had opposite effects on attendance and meaning. Younger people were more likely to visit, but less likely to report a personal connection. We might expect that those who were assigned to visit the exhibition as part of their schoolwork (one-third of visitors under 25) would be less likely to find personal meaning in the exhibition than those who attended voluntarily out of interest.

General Perceptions of the Exhibition

Within the American and German replies to the three open-ended questions as a whole, there were five key categories of remarks. Visitors' statements referred to art, history, the relevance of the exhibition, education, or were emotional,²³ reflecting the range of their general perceptions of the exhibition. A visitor who, unprompted, remarked only on the art in the exhibition saw *Degenerate Art* in a different way from one who

²²Probability increases range from 13% (university or graduate degree) to 5% (live in the former East Berlin or the former East Germany). See Table D2.

²³Two other categories were neutral/practical and other, but these are of no special interest.

mentioned only history. In order to determine the pattern of an individual's responses across all three questions, we used the existing codes to establish Art, History, Relevance, Education, and Emotion as five perception variables. We then calculated whether or not an individual made at least one reference to each of these.

We found that 68 percent of the Washington visitors made at least one reference to the exhibition's relevance to today.²⁴ In contrast, Berlin visitors (53%) referred more to History than to any other of the variables.²⁵ Of all the possible combinations of responses, one in seven of the American visitors only remarked about the exhibition's Relevance and nothing else, while one in ten German visitors mentioned History alone.

Nearly half of the Americans who made a Relevance remark also made an Emotional remark, while half of the Germans who mentioned History also mentioned Art. In other words, the primary pattern of American responses to all the open-ended questions was to refer to Relevance and Emotion, while German responses emphasized History and Art.

Were these references related to the background of individuals? Were those who cited a personal interest in World War II, for example, more likely to make an Emotional remark than someone who had expressed no personal interest? We constructed a logistic regression model for each of the five variables in Washington and in Berlin and found no demographic or background characteristics influencing any of the types of statements that visitors made. In other words, in both countries one individual was as likely as any other individual to make an Art remark, a History remark, a Relevance remark, an Emotional remark, or an Educational remark. On the individual level a visitor's perception of the exhibition was unpredictable, but on the group level clear patterns emerged.

Washington visitors primarily saw the exhibition as having direct relevance to their lives today and strong emotional overtones, and their primary personal response was a concern over censorship. Berlin visitors, on the other hand, tended to see the exhibition as an art exhibition with an historical context, and their primary personal response was an appreciation of the art. These divergent perceptions and personal responses cannot be attributed to differences in any of the demographic or background characteristics we recorded, since DC and Berlin visitors were, in fact, surprisingly similar to one another.

We contend that these two distinct response patterns reflected the different social and political settings in which the exhibition was experienced. In America, government and the arts was an urgent, emotional issue. Richard Bolton, editor of the anthology, *Culture Wars: Documents from the Recent Controversies in the Arts*, began his Introduction to the volume with a description of Senator Alphonse D'Amato tearing an Andres Serrano

²⁴Forty percent referred at least once to Art and 40 percent at least once to Emotion, 37 percent referred at least once to history, and only 23 percent at least once to Education. See Table D.3.

²⁵Art was mentioned at least once by 42 percent of all visitors, Emotion by 37 percent, Relevance by 34 percent, and Education by 23 percent. See Table D.3.

photograph in May 1989, an act that signaled the start of the two-year battle over the budget and re-authorization of the National Endowment for the Arts (NEA). He contends, as have many others, that the clash was "a debate over competing social agendas and concepts of morality, a clash over both the present and the future condition of American society."²⁶

Free speech, freedom of expression, government funding, government censorship, and other such topics were vigorously debated in the halls of government, the popular press, and in the art community well into 1991.

The *Degenerate Art* exhibition came to Washington -- where the debate was most prominent and where several key events (e.g., the cancellation of the Mapplethorpe exhibition at the Corcoran in June 1989) had taken place. Visitors to the exhibition, by their own reports, not only followed the debate but had definite positions on funding and censorship. Senator Jesse Helms' activities opposing the NEA, the Robert Mapplethorpe exhibition, and the political activities of David Duke were still very much in their consciousness. It is understandable that they would link the exhibition to their lives through a concern about censorship. The ideas "lesson for our times" and "this might have an impact on me" were closely related. While the public debate never suggested that American cultural activities should conform to a state controlled and enforced ideology, the presence of the exhibition in Washington at that particular moment evoked concern on the part of visitors. They found the message of the exhibition challenging and provoking. They accepted what they saw as the position taken by the exhibition and could relate it to their lives. In greatly simplified terms, it was "history" with a relevance that touched them personally. The art itself became an illustration, a subtext.

Our observation research in the exhibition in Washington confirmed the strong impact of the historical materials on American audiences. Approximately 250 visitors were observed in the International Gallery over a seven-day period. We found that visitors spent more time in the historical context rooms than in the art rooms. Even if we excluded the time visitors spent watching the book-burning video (the single item with the strongest holding power in the exhibition), we calculated that they still spent more time looking at historical artifacts than they did looking at art.²⁷

Our informal observations in the Altes Museum indicated much greater attention and time spent in the "art" galleries than in those devoted to "historical context." In particular, we noted that the book-burning video was much less of a draw there, (perhaps because it was more familiar to visitors, who could walk out of the museum and see the actual location where the events took place) and visitors seemed to be spending more time looking at art objects than at the historical artifacts.²⁸

²⁶Bolton, R., (Ed.). (1992). *Culture Wars: Documents from the Recent Controversies in the Arts*. New York: New Press.

²⁷Observation study conducted by Dr. Linda Goodyear (on file in the Institutional Studies Office).

²⁸ About 40 visitors in Berlin were observed in detail.

The political backdrop to the German venue was quite different. German visitors had no particular reason to see personal relevance in the issue of government censorship. The German government is a strong supporter of the arts, including adventuresome forms that would be difficult to fund in America. By the spring of 1992 the euphoria of unification was fading and the country was beginning to come to grips with some of the social and economic problems resulting from re-unification. However, the re-emergence of the radical right, Skinheads, trashings, beatings, and killings of "foreigners" were still somewhat in the shadows. During the first month of the exhibition's presence in Berlin (March 1992), "incidents" did occur in Rostok, Buxtehude (near Hamburg), and Flensburg, but the first public demonstrations against neo-Nazis came later in the summer -- after the exhibition had closed. The full emergence -- and recognition -- of the "right" as a social problem came later. The exhibition's German visitors had been exposed and touched by history through their very presence in Germany, and had to "come to terms with their past" (the German word for this is "Vergangenheitsbewältigung"). Thus, at the moment that *Degenerate Art* was in Berlin, its visitors could take the political "message" as a given and use the opportunity to relate to the exhibition as art.

Personal Meaning and Self Selection

Whenever we investigate the responses of visitors to an exhibition, we need to keep in mind the important role played by self-selection. Aside from students on assignment and museum professionals, people attend exhibitions because they anticipate finding personal satisfaction in the visit. Although the exact definition of "satisfaction" depends on both the exhibition and the individual, at the most basic level it can be described as "interest." Some aspect of background interest or emotional involvement in World War II was a predictive factor in all of our statistical models for attendance and response. Those who care deeply about a subject are more likely to visit an exhibition on that topic, and because the content or approach matters to them, they are also more likely to find personal meaning in the experience.

We find the results of this study consistent with the idea that an exhibition works as a screen, favoring museum-goers with particular characteristics, who are thereby predisposed to a certain kind of experience in the exhibition. We believe that Washington and Berlin visitors left *Degenerate Art* with different responses precisely because they arrived with different expectations. "Relevance" describes the expectation-response pair on the Washington side, while "art experience" more accurately expresses the Berlin viewpoint.

Washington visitors may have reported many more "relevance" responses because they may have been attuned to it before they entered, either because the publicity stressed it or because the connection was immediately obvious to anyone caught up in the raging NEA controversy. Berlin visitors, on the other hand, influenced by their very different social milieu, came to see an art exhibition with historical context, and that is what they found.

If we are correct in believing that experienced visitors are more likely to find what they expect to find, exhibitions are more powerful as a way of validating an individual's view of the world than as a way of introducing new perspectives. Self-selection could have serious consequences for understanding the educational role of museums.

IV. Implications

The results of this study remind us that even when an exhibition is clear, focused, and well-understood by its audience, the way it is conceptualized and the meaning that it holds for a particular visitor is primarily dependent on that person, and is not something "found" or "received" or "communicated" in the exhibition itself. Individuals invent their own responses, juxtaposing all the elements of the exhibition -- its perceived messages, its contents, its design -- against the background of their own lives and experience. Out of that creative, unique confrontation they establish a perception, and, in some cases, a personal meaning.

In America the exhibition's art, historical artifacts, and concept worked together with the Washington setting, the NEA controversy, and the pro-art inclination of the audience.²⁹ In Germany the exhibition stood against a backdrop of increased historical awareness and the excitement of seeing this art in person for the first time. These conditions played themselves out in each visitor in a distinctive way.

In most exhibitions there are patterns to these perceptions and responses, primarily because visitors select themselves by deciding to attend, and tend to share certain background characteristics (principally a high level of education) and experiences (principally previous museum-going). As this study shows, however, the social setting, i.e., the ideas that are on people's minds as a result of the current public discourse or recent historical experience, can play a major role in establishing these patterns.

Understandably, the response -- and responsiveness -- of exhibition audiences to any museum presentation of "important truths" depend on the interplay among subject matter, explicit or implicit message, time and place of presentation, and the personal and collective experience of individual visitors.³⁰

²⁹Of the remarks by those who acknowledged awareness of the NEA controversy, 35 percent expressed support for continued or greater funding, while only 14 percent expressed reservations, wanted topical restrictions, or preferred less funding. The remainder discussed other aspects. See Table B-2.

³⁰As an aside, note that we are not making a differentiation between exhibitions which begin with a collection of objects and impose an interpretation and those which begin with an idea and assemble objects through which to communicate the message. Ironically, and broadly dealing with similar subject matter, *Degenerate Art* and the Holocaust Museum in Washington are at the two extremes. The former relies on an extraordinary collection of objects, the latter on almost none.

This study suggests why museum exhibitions are more effective in representing or symbolizing ideas already accepted by their visitors than they are in instigating new modes of thinking. Since the exhibition experience is firmly in the control of the self-selected visitor there is relatively little chance that the individual will see much beyond what he/she wants to see. Although this reality may be discouraging to those who would like to promote museum exhibitions as media for social change, it also can give comfort to those who fear that museum staff could use exhibitions to manipulate audiences on behalf of particular political agendas.

The original *Entartete Kunst* exhibition was subject to the same fundamental conditions as an exhibition today. It incorporated the same kind of meaning-making process, although heightened and intensified by the near-hysterical tone of the exhibition and the steadily accelerating external atmosphere of pressure and control in the society at the time.

The Nazi leadership had a deep faith in the manipulative power of exhibitions. At the same time that the Nazi leadership designed *Entartete Kunst* to deride modernism, they organized a much-less-well-attended exhibition of "approved" art to advance an "acceptable" model for the arts. They also circulated exhibitions attacking modern music and Jewish culture. We can be reasonably sure, however, that those exhibitions were more effective in confirming or validating the existing views of visitors than in making converts to the cause.

Stephanie Barron's catalogue to *Degenerate Art* includes an essay by Peter Guenther in which he recalls his experience seeing the *Entartete Kunst* exhibition fifty years earlier, as a seventeen-year-old who had grown up exposed to modern art. He vividly describes the atmosphere of the exhibition on the first day that he went there.

The strong colors of the paintings, the interfering texts, the large wall panels with quotations from speeches by Hitler and Joseph Goebbels all created a chaotic impression. I felt an overwhelming sense of claustrophobia. The large number of people pushing and ridiculing and proclaiming their dislike for the works of art created the impression of a staged performance intended to promote an atmosphere of aggressiveness and anger. Over and over again people read aloud the purchase prices and laughed, shook their heads, or demanded "their" money back.³¹

³¹Guenther, P. (1991). Three Days in Munich, July 1937,. In S. Barron, *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*. (p. 38). Los Angeles, CA.

When he returned to the exhibition the next day, the atmosphere had changed.

The people were rather quiet, as if attending a "real" exhibition. There were only a few who talked, rather quietly, and it appeared that some of them had seen these works before or even liked them. They would stand in front of a work for longer periods of time than the other visitors, although they hardly ever spoke, even to those who accompanied them. I remember hearing a whispered "Aren't they lovely?" from a woman standing in front of some graphic works on the lower floor; she then walked quickly away. It was only at this point that I became fully aware of how the design of the exhibition had affected me, that only in some cases had I been able to disregard the "didactic" statements.³²

For those who entered *Entartete Kunst* believing the Nazi message, the display was a public reinforcement and justification of their own extremist viewpoint. But even this hostile environment could not prevent others, however few and fearful, from responding according to their own experience.

³²Ibid., p. 43.

Appendix A

Questionnaires

and

Cards Accompanying Questionnaires

Fall 1991 Smithsonian Visitor Study

Hello, my name is _____. I am a Smithsonian volunteer and would like to talk to you about your visit.

+1. Is TODAY your first visit to the Smithsonian?

Yes: GO TO Q.2

Work at SI/Contractor: TERMINATE. Thank You.

No → 1A. When was the last time you visited this building?

- | | |
|--|-------------------------------------|
| <input type="radio"/> Never | <input type="radio"/> 1-2 years ago |
| <input type="radio"/> In the last year | <input type="radio"/> 2+ years ago |

*+ 2. Who are you here with?

- | | |
|---|--|
| <input type="radio"/> Alone | <input type="radio"/> Adults (3 or more) |
| <input type="radio"/> One other Adult | <input type="radio"/> School Group |
| <input type="radio"/> Adult(s) & Child(ren) | <input type="radio"/> Tour Group |
| <input type="radio"/> Friends/Peers | _____ |

3. What is the main reason you visited this building today?

- General visit/General interest
- To see *Degenerate Art*: GO TO Q.5
- Building reason [AfA, Sackler, VIARC, RAP]
- Reputation/Read about it/Word of mouth
- Tour/school tour
- Outing with family/friends/guests
- Other: _____

3A. GREAT HALL ONLY: Where did you hear about this Information Center?

RECORD: _____

4. Have you seen the *Degenerate Art* Exhibition in the International Gallery? [Underground gallery]

- Yes → 4a. Today? Yes No
- No → 4b. Have you heard of it?
- Yes: GO TO Q.6
- No: GO TO Q.11

5. What is the main reason you saw *Degenerate Art* ?

- Part of visit to SI
- Interest in _____
- Wandered by
- Saw banner
- Heard/Read about it

6. When did you first hear/read about this exhibition?

- Today
- In the past week
- About one mo. ago
- About 2-3 mos. ago
- 3-12 mos. ago
- 1-2 years ago.
- Prior/prof. knowledge

7. Where did you hear/read about it? Anywhere else? [MARK ALL THAT APPLY]

- Saw the banner
- In SI publication/SI Magazine
- SI/VIARC Info Desks or Visitor Center
- Read about it in _____
- TV/Radio
- From other people/friends
- Saw in Chicago/L.A.
- Other _____

8. If close friends were to ask you about this exhibition, what would you tell them? [PROBE]

Have heard title/only saw banner but don't really know what it is about: GO TO Q.11

9. What do you think is the main purpose of this exhibition? [Alt.: Why do you think the current exhibition was put together?]

10. Do you think the exhibition has anything to do with your life?

- No
- Yes → 10a. In what way?



11. [On a somewhat different topic], Have you followed recent discussions about government funding and the arts?

- No
- Yes

11a. What are your thoughts about this? Anything else?

NOW JUST A FEW QUESTIONS ABOUT YOU...

+12. What is the highest level of school/education you have completed?

- Pre/Grade school (0-8)
- Some high school (9-12)
- High school graduate
- Some college/Technical
- Bachelor's Degree
- Some graduate study
- MA/Ph.D./Professional

*+13. How old are you?

- 0-11
- 12-19
- 20-24
- 25-34
- 35-44
- 45-54
- 55-64
- 65 & over

*+14. Where do you live?

- Washington, D.C.: GO TO Q.16
- MD/VA Suburbs: GO TO Q.16
- Other U.S. state _____
- Outside the U.S. _____

15. How many days - TOTAL - is your visit/trip to Washington?

- Today only: GO TO Q. 16
- 2 days
- 3 days
- 4 days
- 5 days
- 6 days
- One week
- More than one week
- Indefinite/Don't know

15a. How long have you been here already?

- Today is my first day
- 2 days
- 3 days
- 4 days
- 5 days
- 6 days
- One week or more

*+16. MARK. DON'T ASK: Male Female

17. In what country were you born?

RECORD: _____

OFFICE USE ONLY:

- U.S./Ter.
- Canada
- E. Europe
- W. Europe
- Lat. Amer.
- Asia/N.Afr.
- Sub-S Afr.

Finally, would you tell me...

18a. What have been your main sources of information about World War II? Please select no more than THREE that most apply to you from this card.

[SHOW "SOURCES" CARD]

18b. How would you describe your relationship to World War II? Please select those that apply to you from the other side of the card.

[RELATIONSHIP SIDE OF CARD]

*+19. What is your cultural/racial/ethnic identity? RECORD: _____

- Afro-Amer./Black
- Asian/Pac. Islander
- Caucasian
- Hispanic/Latino
- Native Am./AK Native
- Other

Thank you very much for taking the time to help us. In appreciation, here is a small gift for you.

ADMINISTRATIVE INFORMATION

Location: Gallery Great Hall

Time: 10-12 12:45-2:45 3:15-5:15

Interval: 1 2 3 4

Status: Interview No interview

Reason: Work at SI Refusal: Hurry
 No Interviewer Available Refusal: Language
 Refusal: Other

Day: Mon. Tues. Wed. Thur. Fri. Sat. Sun.

Oct Wk Nov Wk Dec Wk

Guten Tag, ich komme von der Freien Universität Berlin. Wir führen eine Besucherbefragung hier im Museum durch und ich würde mich gerne kurz mit Ihnen über Ihren Besuch unterhalten.

1. Besuchen Sie dieses Museum heute zum ersten Mal?

- 0 Museumspersonal Zur Status Box
 1 Ja Zu Nummer 2.

Nein:

Wann haben Sie dieses Museum zum letzten Mal besucht ?

- 2 Im letzten Jahr
 3 Vor 1-2 Jahren
 4 Vor mehr als zwie Jahren

2. Mit wem sind Sie hier ?

- 1 allein
 2 mit einem anderen Erwachsenen
 3 drei oder mehr Erwachsene
 4 Erwachsene(r) mit Kind(ern)
 5 Freundeskreis/Verein/Club o.ä.
 6 Reisegruppe (mit Begleitung)
 7 Schulklasse (mit Lehrpersonal)
 8 mit:

3. Was ist der Hauptgrund für Ihren heutigen Besuch im Museum ?

- 1 Ausstellung "Entartete Kunst"
 2 allg. Besuch/allg. Interesse
 3 Reise/Klassenfahrt
 4 Spaziergang/Ausflug mit Familie/Freunden/Gästen
 8 sonstiges:

4. NUR IM PERGAMONMUSEUM

Haben Sie schon die Ausstellung "Entartete Kunst" im Alten Museum gesehen ?

Nein: Haben Sie von der Ausstellung gehört ?

- 1 Ja Zu Nummer 6.
 2 Nein Zu Nummer 10 C.

Ja: Heute ?

- 3 Ja
 4 Nein

5. Und was war der Hauptgrund für Ihren Besuch der Ausstellung "Entartete Kunst" ?

- 01 bin interessiert an:

 02 sah das Transparent/Plakat
 03 hörte/las etwas über die Ausstellung
 04 als Teil des Museumsbesuches
 05 kam zufällig vorbei
 08 sonstiges:

5A. Wie lange waren Sie in der Ausstellung ? Ungefähr ?

- 1 1/2 Stunde oder kürzer
 2 ungefähr eine Stunde
 3 1-2 Stunden
 4 länger als 2 Stunden

6. Wann haben Sie zum ersten Mal von der Ausstellung gehört/gelesen ?

- 1 heute

- 2 in der letzten Woche
- 3 vor ca. einem Monat
- 4 vor 2-3 Monaten
- 5 vor 3-12 Monaten
- 6 vor 1-2 Jahren
- 7 noch länger/berufliche Kenntnis

7. Wo haben Sie darüber gehört oder gelesen ?
 Noch woanders ?

ALLES ZUTREFFENDE ANKREUZEN

- 01 sah das Plakat/Transparent
- 02 im Fernsehen/Radio
- 03 las darüber in _____
- 04 am Informationsschalter des
Museums
- 05 von anderen Leuten/Freunden
- 08 Sonstiges: _____

8. Wenn gute Freunde sich bei Ihnen über die
 Ausstellung erkundigen, was würden Sie dann
 sagen ?

NACHFRAGEN

- 1 Habe Titel gehört/Plakat gesehen,
 weiss aber nicht genau worum es
 geht Zu Nummer 10C.

9. Was halten Sie für das Hauptanliegen dieser
 Ausstellung ?

10. Haben Sie eine persönliche Beziehung
 zum Inhalt dieser Ausstellung ?

- 0 Nein
- 1 Ja: Inwiefern ?

10A. Gibt es irgendetwas, was Sie in der
 Ausstellung besonders angesprochen hat oder
 nicht ?

- 0 Nein
- 1 Ja:
 Was war das ?

10B. Hat die Ausstellung im grossen und
 ganzen Ihre Erwartungen erfüllt ?

- 0 Hatte keine Erwartungen
- 1 Ja
- 2 Teils,teils
- 3 Nein:
 Warum nicht ?

10C. Ist Ihnen der Ausdruck "Entartete Kunst"
 vorher schon mal begegnet oder nicht ?

- 0 Nein
- 1 Ja:
 In welchem Zusammenhang ?

11. Halten Sie es ganz allgemein für richtig oder
 für falsch, daß der Staat mitbestimmt, was als
 "Kunst" anerkannt wird ?

- 1 falsch
- 2 richtig
- 3 weiss nicht/kommt darauf an

Bitte noch ein paar Fragen zur Person:

12. Was ist Ihr höchster
 Schulabschluss ?

- 1 Hauptschulabschluß o.ä.
- 2 Realschulabschluß/Mittlere
 Reife

- 3 Abitur
 - 4 Fachhochschulabschluß
 - 5 Hochschulabschluß
(Dipl./M.A./Staatsexamen)
 - 6 darüber hinausgehend (Dr. etc.)
 - 8 sonstiges/anderes:
-

12A. Und was sind Sie von Beruf ?

13. Wie alt sind Sie ? _____

14. Und wo wohnen Sie ?

Berlin:
Stadtteil ? _____

Zu Nummer 16.

Bundesland ? _____

0 Berliner Umland (Brandenburg)

Zu Nummer 16.

Ausland _____

NUR ZUM INTERNEN GEBRAUCH:

- 10 B-Westteil
- 11 B-Ostteil
- 20 alte Bundesl.
- 21 neue Bundesl.
- 30 Westeuropa
- 31 Osteuropa
- 40 Nordamerika
- 50 Lateinamerika

- 60 Asien
- 70 Afrika
- 80 Mittl. Osten/N.-afrika

15. Wie lang ist Ihr Berlinbesuch insgesamt ?

- 1 nur heute
- _____ Tage
- 7 eine Woche oder länger
- 9 unbestimmt/weiss nicht

16. Wo sind Sie geboren ?

NUR ZUM INTERNEN GEBRAUCH:

- 1 alte Bundesl.
- 2 neue Bundesl.
- 3 Berlin
- 4 Ausland

17. MARKIEREN, NICHT FRAGEN!

- 1 männlich
- 2 weiblich

18A. Könnten Sie mir bitte zum Schluss noch sagen, was für Sie die wichtigsten Informationsquellen über den 2. Weltkrieg sind ? Bitte wählen Sie bis zu drei Ziffern auf dieser Karte.

"QUELLEN"-SEITE DER KARTE
ZEIGEN

Punkte: _____

Sonstiges: _____

18B. Und können Sie sagen, ob die Erlebnisse des 2. Weltkrieges für Sie eine persönliche Bedeutung haben? Bitte nennen Sie alle auf Sie zutreffenden Ziffern auf der anderen Seite der Karte.

"BEDEUTUNGS"-SEITE DER KARTE
ZEIGEN

Punkte: 1 2 3 4 5

6

Sonstiges: _____

Es war nett von Ihnen, daß Sie sich die Zeit genommen haben, uns zu helfen.

- Status:
- 0 kein Interview
 - 1 Interview
 - 2 Kind unter 12 Jahren
 - 3 keine Zeit
 - 4 Sprachproblem

5 ohne Begründung

Ort: 1 Altes Museum.
2 Pergamonmuseum

Zeit: 1 10:30-12:30
2 12:45-14:45
3 15:45-17:45
4 18:30-20:30

Intervall:

Wochentag: _____

Datum: _____

Cards Accompanying Questionnaire

SOURCES OF INFORMATION*

1. High school courses
2. College courses
3. Specific courses dealing with World War II
4. Media (Movies, television, newspapers)
5. Museums
6. Non-fiction books about World War II
7. Fiction about World War II
8. Travel/ visits to historical sites
9. I have made a personal study of World War II, which includes many of the above sources.
10. People who were there (residents or military) have talked to me about it.
11. Personal experience -- non-military
12. Personal experience -- military
13. Other. Please explain

YOUR RELATIONSHIP TO WORLD WAR II**

1. I feel my relationship is a distant one.
2. I am interested in/ curious about this important historical event.
3. Professional (e.g., work or hobby related to some aspect of these events)
4. Personal (was in it; fled from it; remember it; my life was changed by it; still talk about it; etc.)
5. Emotional (lost friends, family, loved ones, etc.)
6. Other. Please explain.

* Used with Question 18a.

** Used with Question 18b.

Appendix B

Supplementary Tabulations and Technical Notes

Introduction

This appendix contains supplementary tabulations for Sections II and III, as well as technical notes. Tables B.1 and B.2 compare visitors in Washington, DC and Berlin who saw the exhibition with those who did not. Table B.3 shows the responses of visitors to the exhibition in both locations.

Note on the Statistical Methods

The statistical results presented in this report are supported by a range of analytic procedures designed to uncover differences in the demographic composition of exhibition visitor and non-visitor populations, differences in the background of visitors to the exhibitions, and differences in the opinions of visitors due to their experience in the exhibition.

In the main text, statistical tests have generally not been noted. In all cases, however, the analytic strategies and statistical tests were driven by the measurement characteristics of the underlying variables. For analyses of categorical variables, e.g., gender, race, past visitation patterns, reason for visit, etc., the primary method of analysis used was the examination of cross-tabulations and the primary test of statistical significance used was the Chi-Square test.

To assess the simultaneous effects of a set of independent variables on a particular dependent variable, logistic regression models were estimated. These models are linear regression models that transform dichotomous dependent variables (e.g., whether a visitor saw the exhibition or not) into continuous probability values. The resulting coefficients measure changes in the probability of an event occurring due to a unit change in the independent variable. For these models, the test of overall fit is a maximum-likelihood Chi-Square test. For the effects of individual independent variables, a T-test is used.

Throughout the analysis, the level of significance was established at the .05 level. As always, readers with further questions about the analyses and their implications are encouraged to contact the Institutional Studies Office directly.

Weighted and Unweighted Number of Respondents

As discussed in Appendix E, since the respondent selection intervals during different interviewing sessions were unequal, weights were needed in the survey analysis. The use of weighted data allows for the extrapolation of the sample results to the population

of all surveyed visitors who exited during the hours of data collection. The percentages reported in the tables in the appendices, and used in constructing the figures in the text, are based on weighted data.

The application of the weights violates most of the data assumptions behind the standard statistical tests. Consequently, all statistical tests and modeling reported here were performed on unweighted data. (If, for example, weighted data were used in the tests of significance, the effect of each observation would be greatly exaggerated. Since the purpose of most of the tests used is to measure differences between actual and expected results, only actual observations can be used with validity.)

Sample sizes (N's) are not reported at the bottom of tables in the text (unweighted or weighted). However, for the more technically oriented reader, the various sample and subsample sizes are given in Table B.0.

Table B.0
Sample Sizes, by Study Location

Study Location	Unweighted	Weighted
<u>Washington DC, International Gallery</u>		
Total Intercepts	684	8,155
Completed Interviews	525	6,415
Respondents, age 12 and above	510	6,260
Respondents, age 25 and above	423	5,140
<u>Washington DC, VIARC</u>		
Total Intercepts	504	6,235
Completed Interviews	384	4,860
Respondents, age 12 and above	350	4,370
Respondents, age 25 and above	292	3,610
<u>Berlin, Altes Museum</u>		
Total Intercepts	1,824	33,296
Completed Interviews	1,189	21,696
Respondents, age 12 and above	1,174	21,431
Respondents, age 25 and above	838	15,465
<u>Berlin, Pergamon Museum</u>		
Total Intercepts	872	12,143
Completed Interviews	389	5,525
Respondents, age 12 and above	385	5,465
Respondents, age 25 and above	270	3,760

Table B.1
Demographic Characteristics of Visitors and Non-Visitors to the
Degenerate Art exhibitions
(in percent)

Characteristics	<u>Washington, DC</u>			<u>Berlin</u>		
	Saw	Didn't See	Total	Saw	Didn't See	Total
<u>Gender</u>						
Male	50.4	50.6	50.5	49.3	50.2	49.4
Female	<u>49.6</u>	<u>49.4</u>	<u>49.5</u>	<u>50.8</u>	<u>49.8</u>	<u>50.6</u>
	100.0	100.0	100.0	100.0	100.0	100.0
<u>Age*^o†</u>						
19 & under	4.6	18.2	10.6	12.6	22.7	14.4
20-24	13.2	8.9	11.3	15.3	8.7	14.2
25-34	26.8	22.1	24.7	26.4	13.2	24.2
35-44	17.7	21.0	19.1	14.8	13.7	14.6
45-54	18.2	15.0	16.8	15.4	18.2	15.8
55-64	12.7	9.0	11.1	10.3	13.6	10.8
65 & over	<u>7.0</u>	<u>5.9</u>	<u>6.5</u>	<u>5.1</u>	<u>9.8</u>	<u>5.9</u>
	100.1	100.0	100.0	99.9	99.9	99.9
*Chi-Sq=37.881, p=0, DF=6			°Chi-Sq=44.481, p=0, DF=6		†Chi-Sq=43.850, p=0, DF=6	
<u>Racial/Ethnic Identity*</u>						
Caucasian	92.6	82.0	87.9	Not asked in Germany		
Minority	<u>7.4</u>	<u>18.0</u>	<u>12.1</u>			
	100.0	100.0	100.0			
*Chi-Sq=18.656, p=0, DF=1						
<u>Social Composition*^o†</u>						
One Adult	23.8	15.4	20.1	17.9	10.9	16.7
Two Adults	43.3	35.8	39.9	45.0	32.7	42.7
Adult(s) w/ Child(ren)	5.0	21.9	12.5	3.6	6.8	4.2
Friends/Peers	7.6	9.2	8.3	2.5	7.0	3.3
Three or more Adults	17.6	13.6	15.8	16.7	9.4	15.4
Organized Group	<u>2.8</u>	<u>4.1</u>	<u>3.4</u>	<u>14.4</u>	<u>33.2</u>	<u>17.7</u>
	100.0	100.0	100.0	100.0	100.0	100.0
*Chi-Sq=52.402, p=0, DF=5			°Chi-Sq=78.395, p=0, DF=5		†Chi-Sq=70.392, p=0, DF=5	

*Significant difference between Saw and Didn't See in DC

°Significant difference between Saw in DC and Saw in Berlin

†Significant difference between Saw and Didn't See in Berlin

Table B.1 (cont.)
Demographic Characteristics of Visitors and Non-Visitors to the
Degenerate Art exhibitions
(in percent)

Characteristics	<u>Washington, DC</u>			<u>Berlin</u>		
	Saw	Didn't See	Total	Saw	Didn't See	Total
<u>Geographic Origin*†</u>						
Washington, D.C.	17.6	3.0	11.2	20.4	7.2	18.1 E. Germany
MD/VA Suburbs	29.1	17.2	23.9	73.1	75.7	73.6 W. Germany
Other United States	48.1	70.5	57.9	5.4	12.8	6.7 Europe
Foreign	<u>5.2</u>	<u>9.2</u>	<u>7.0</u>	<u>1.1</u>	<u>4.3</u>	<u>1.6</u> Rest of world
	100.0	100.0	100.0	100.0	100.0	100.0
*Chi-Sq=60.868, p=0, DF=3			†Chi-Sq=55.64, p=0, DF=3			
<u>Education*†</u>						
Pre/Grade School	0.2	11.2	5.1	2.4	11.1	3.8 8 yrs or less
Some High School	2.7	3.5	3.0	N/A	N/A	N/A
High School Graduate	4.0	9.2	6.3	18.1	28.9	19.9 10 years
Some College/Tech	20.4	21.2	20.7	35.1	25.9	33.6 Abitur 13 yrs
Bachelor's Degree	24.2	24.6	24.4	5.5	6.5	5.6 Tech. Sch 13+
Some Graduate Study	6.1	5.6	5.9	32.0	21.6	30.3 University18+
MA/PhD/Professional	<u>42.4</u>	<u>24.9</u>	<u>34.7</u>	3.2	1.4	2.9 Graduate 20+
				<u>3.8</u>	<u>4.7</u>	<u>3.9</u> Other
	100.0	100.0	100.0	100.0	100.0	100.0
*Chi-Sq=76.559, p=0, DF=6			†Chi-Sq=62.678, p=0, DF=6			
<u>Place of Birth</u>						
United States	83.0	81.6	82.4	1.1	2.4	1.3 North America
Latin America	2.3	3.8	2.9			
Germany	3.7	0.2	2.2			
W. Germany				54.4	54.7	54.4
E. Germany				17.2	9.0	15.8
Berlin				14.0	14.6	14.1
W. Europe	5.1	5.4	5.2	6.6	12.1	7.5 W. Europe
E. Europe	1.8	0.7	1.4	5.3	4.7	5.2 E. Europe
Asia/North Africa	3.2	5.5	4.2			
Other	<u>0.9</u>	<u>2.8</u>	<u>1.7</u>	<u>1.5</u>	<u>2.6</u>	<u>1.6</u> Other
	100.0	100.0	100.0	100.0	100.0	100.0
			†Chi-Sq=25.75, p<.001, DF=6			

*Significant difference between Saw and Didn't See in DC

°Significant difference between Saw in DC and Saw in Berlin

†Significant difference between Saw and Didn't See in Berlin

Table B.2
Visit and Background Characteristics of Visitors and Non-Visitors to the
Degenerate Art exhibitions
(in percent)

Characteristics	<u>Washington, DC</u>			<u>Berlin</u>		
	Saw	Didn't See	Total	Saw	Didn't See	Total
First Visit to Smithsonian*						
Yes	17.5	36.9	26.3	Not asked in Germany		
No	<u>82.5</u>	<u>63.1</u>	<u>73.7</u>			
	100.0	100.0	100.0			
*Chi-Sq=43.3, p=0, DF=1						
<u>Visit to Bldg*°†</u>						
First Visit	46.6	34.3	41.9	63.4	66.7	64.0
Visited in the Last Year	36.6	26.0	32.6	23.5	6.0	20.5
Visited 1-2 Years Ago	6.6	8.2	7.2	4.6	6.1	4.9
Visited over 2 Years Ago	<u>10.3</u>	<u>31.5</u>	<u>18.3</u>	<u>8.4</u>	<u>21.2</u>	<u>10.6</u>
	100.1	100.0	100.0	99.9	100.0	100.0
*Chi-Sq=55.0, p=0, DF=3			°Chi-Sq=32.5, p=0, DF=3		†Chi-Sq=81.254, p=0, DF=3	
<u>Reason for Visit to Bldg*°†</u>						
Degenerate Art	81.6	0.0	47.8	78.8	2.4	65.8
General Visit	9.2	63.7	31.8	9.6	46.2	15.8
Travel/School Tour	0.6	1.1	0.8	5.8	19.5	8.1
Outing w/ Family/Friends	3.3	7.9	5.2	2.8	6.1	3.4
Building	4.5	24.6	12.8	0.9	20.2	4.2
Reputation	0.8	2.7	1.6			
Other	<u>0.0</u>	<u>0.0</u>	<u>0.0</u>	<u>2.1</u>	<u>5.7</u>	<u>2.7</u>
	100.0	100.0	100.0	100.0	100.0	100.0
*Chi-Sq=546.165, p=0, DF=5			°Chi-Sq=51.3, p=0, DF=5		†Chi-Sq=674.429, p=0, DF=5	
<u>Main reason for seeing DA°</u>						
Part of Museum visit	6.2			1.5		
Interest in exhibition	40.0			59.1		
Wandered in / Saw banner	13.6			1.5		
Heard/Read about it	18.7			8.2		
Interest in History	10.5			18.2		
Personally interested	7.0			0.7		
School/Teacher/Other	<u>4.1</u>			<u>11.0</u>		
	99.9			100.1		
°Chi-Sq=265.050, p=0, DF=6						

*Significant difference between Saw and Didn't See in DC

°Significant difference between Saw in DC and Saw in Berlin

†Significant difference between Saw and Didn't See in Berlin

Table B.2 (cont.)
Visit and Background Characteristics of Visitors and Non-Visitors to the
Degenerate Art exhibitions
(in percent)

Characteristics	Washington, DC			Berlin			Characteristics [Berlin Only]
	Saw	Didn't See	Total	Saw	Didn't See	Total	
<u>First Heard of Exhibition*^o†</u>							
Today	26.1	49.5	31.1	5.0	12.8	5.8	
In the past week	23.2	18.9	22.3	11.7	29.1	13.6	
One Month Ago	26.8	8.8	22.9	34.5	28.0	33.8	
2-3 months ago	12.7	8.8	11.9	35.5	20.4	33.9	
Over 3 months ago	<u>11.2</u>	<u>13.9</u>	<u>11.8</u>	<u>13.4</u>	<u>9.7</u>	<u>12.9</u>	
	100.0	100.0	100.0	100.1	100.1	100.0	
			°Chi-Sq=219.372, p=0, DF=4			†Chi-Sq=68.216, p=0, DF=4	
<u>Relationship to WWII</u>							
No Meaning/Distant	10.3	27.0	16.5	6.8	14.6	8.1	
General Interest	42.5	36.2	40.1	47.4	40.9	46.3	
Professional	7.2	4.5	6.2	5.8	3.2	5.4	
Personal	16.2	15.7	16.0	7.2	7.2	7.2	
Emotional	20.7	15.2	18.7				
Remember Time [^]				10.5	13.3	11.0	
Family/Friends [^]				4.2	2.4	3.9	
Lost Family/Friends [^]				8.0	11.4	8.6	
Pers./Pol. Engagement [^]				3.1	1.1	2.8	
Other	<u>3.1</u>	<u>1.4</u>	<u>2.5</u>	<u>6.9</u>	<u>6.0</u>	<u>6.7</u>	
	100.0	100.0	100.0	99.9	100.1	100.0	
<u>Where heard about DA</u>							
Saw Banner	23.5	46.7	28.3	7.5	15.1	8.3	Saw Poster/Banner
In the SI Publication/Mag.	5.1	7.6	5.6				
Info Desk	2.9	3.3	3.0	0.6	0.6	0.6	
Read in News./Mag.	29.9	20.3	27.9	38.7	23.8	37.2	Read in Newspaper
TV/Radio	2.5	4.3	2.9	20.3	19.7	20.3	
From People/Friends	33.7	13.2	29.4	16.9	17.0	16.9	
Saw in Chicago/LA	1.5	2.0	1.6				
School related [^]				7.2	8.8	7.3	
Art Related Publications [^]				1.8	0.7	1.7	
Pamphlet/Book [^]				1.2	2.8	1.4	
Other	<u>0.9</u>	<u>2.5</u>	<u>1.3</u>	<u>5.7</u>	<u>11.6</u>	<u>6.3</u>	
	100.0	100.0	100.0	100.0	100.0	100.0	

[^]Used only in Berlin

Table B.2 (cont.)
Visit and Background Characteristics of Visitors and Non-Visitors to the
Degenerate Art exhibitions
(in percent)

Characteristics	<u>Washington, DC</u>			<u>Berlin</u>			Characteristics [Berlin Only]
	Saw	Didn't See	Total	Saw	Didn't See	Total	
<u>Sources of Info. - WWII</u>							
High School Courses	13.0	18.3	15.1	19.2	21.8	19.6	
College Courses	9.7	11.0	10.2	2.6	1.2	2.3	
Specific WWII Courses	2.2	1.2	1.8	0.5	0.7	0.5	
Media	20.8	24.0	22.1	23.7	24.1	23.8	
Museums	6.0	7.3	6.5	8.9	6.1	8.4	
WWII Non-Fiction books	12.6	9.8	11.5	14.4	15.4	14.6	
WWII Fiction books	4.1	3.5	3.9	5.8	3.2	5.4	
Travel/Visit to Sites	8.6	7.1	8.0	5.7	6.2	5.8	
Personal study of WWII	4.3	1.8	3.3	1.8	2.0	1.9	
Eyewitnesses	11.5	10.3	11.0	11.2	9.7	11.0	
Personal Exp. Non-Military	4.0	3.4	3.8	4.4	6.6	4.8	
Personal Exp. Military	1.7	2.1	1.8	1.2	2.7	1.4	
Other	<u>1.6</u>	<u>0.2</u>	<u>1.0</u>	<u>0.5</u>	<u>0.4</u>	<u>0.5</u>	
	100.0	100.0	100.0	100.0	100.0	100.0	
<u>Following Issue of Government Funding of Art*</u>							
Yes	70.9	44.6	37.5	Not asked in Germany			
No	<u>29.1</u>	<u>55.4</u>	<u>62.5</u>				
	100.0	100.0	100.0				
*Chi-Sq = 54.839, p=0, DF=1							
<u>Government & the Arts</u>							
(asked only if respondent said yes)							
General Knowledge	13.5	13.4	13.5	Not asked in Germany			
Mentioned Helms, Mapplethc	13.1	5.5	10.7				
No censorship	23.8	11.0	19.8				
Gov't funding, no comment on restrictions	11.1	20.0	13.9				
Gov't fund. w/ no restrictions	14.8	7.9	12.7				
Gov't fund. w/ restrictions	4.2	8.6	5.5				
Reservations about gov't fund	9.0	14.5	10.7				
Should be more funding	4.9	8.2	5.9				
Should be less funding	0.6	1.8	1.0				
Funding should be the status	3.8	5.3	4.2				
Other	<u>1.3</u>	<u>3.7</u>	<u>2.1</u>				
	100.0	100.0	100.0				

Table B.2 (cont.)
Visit and Background Characteristics of Visitors and Non-Visitors to the
Degenerate Art exhibitions
(in percent)

Characteristics	<u>Washington, DC</u>			<u>Berlin</u>		
	Saw	Didn't See	Total	Saw	Didn't See	Total
<u>Is It Right or Wrong for the Government to Decide What is Art?†</u>						
Wrong	Not asked in US			95.3	76.5	92.1
Right				1.6	10.5	3.2
Don't Know				<u>3.0</u>	<u>13.1</u>	<u>4.8</u>
				100.0	100.0	100.0
†Chi-Sq = 100.019, p=0, DF=2						
<u>Heard expression DA?†</u>						
Yes	Not asked in US			86.1	72.7	83.9
No				<u>13.9</u>	<u>27.3</u>	<u>16.1</u>
				100.0	100.0	100.0
†Chi-Sq = 26.857, p=0, DF=1						
<u>Where?</u>						
(asked only if respondent said yes)						
Eyewitnesses	Not asked in US			7.7	8.0	7.8
Secondary Sources				8.5	8.0	8.5
Other Exhibition				4.0	3.3	3.9
Professional Education				29.7	18.8	28.2
Reference to National Socialism				35.8	49.1	37.6
Art Interest				10.7	6.1	10.0
Understood today for the first time				0.3	0.0	0.3
Notion still in use				2.2	3.0	2.3
Other				0.3	1.8	0.5
DK				<u>0.9</u>	<u>2.0</u>	<u>1.1</u>
				100.0	100.0	100.0

Table B.3
Responses of Visitors to the Degenerate Art Exhibitions
(in percent)

Responses	Washington, DC	Berlin
<u>Main Intent of Exhibition</u>		
Dangers of dictatorships	30.0	21.6
Concern over gov't censorship	17.6	11.3
Educate about History	17.6	5.5
Educate about art/culture	16.8	10.8
Inform/Educate in general	13.7	15.0
Show Nazi repression of art^		9.7
Warning of renewed right^		6.6
Promote tolerance^		6.1
Clarify mistakes of past^		2.7
Emotional wake-up^		2.4
Don't know	4.4	4.0
Other	<u>0.1</u>	<u>4.2</u>
	100.1	100.0
^Coded only in Berlin		
<u>What would you tell friend</u>		
Only saw banner/heard title	0.7	
High level or rec./positive comment	14.2	17.3
Medium level of recommendation	21.8	49.7 Not Rec./Negative Comment
Low level of recommendation	1.8	2.6
General emotional reaction	6.2	3.9
General descriptive response	32.6	12.5
Comments about the art	9.8	3.6
Comments on historical aspect	6.4	2.1
Com. on relevance to life today	3.7	2.1 Practical comments
Lack of time/language constraint	2.8	5.6
Neutral		0.5
Don't Know		0.2
Other	<u>0.1</u>	<u>0.0</u>
	100.0	100.0

Table B.3 (cont.)
Responses of Visitors to the Degenerate Art Exhibitions
(in percent)

Responses	Washington, DC	Berlin
<u>Exh. relates to your life</u> ^o		
Yes	83.5	47.6
No	16.5	52.4
	<u>100.0</u>	<u>100.0</u>
°Chi-Sq=194.144, p=0, DF=1		
<u>How Exh. relates to your life</u>		
Professional Interest	11.6	5.6
Concern over censorship	35.3	2.6
Have a personal interest	15.0	10.9 Directly Involved
Like art, have interest in art	5.7	48.8
Jewish	7.8	1.3
Part of history, affects all	14.0	16.3 Political responsibility 5.1 Emotional 0.3 Fascist Comments
Educational	9.3	7.5
Other	1.2	1.0
DK	<u>0.0</u>	<u>0.5</u>
	100.0	100.0
<u>Something touched me</u>		
Yes	Not asked	79.9
No		20.1
		<u>100.0</u>

Table B.3 (cont.)
Responses of Visitors to the Degenerate Art Exhibitions
(in percent)

Responses	Washington, DC	Berlin
<u>Something esp. liked</u>		
Political content	Not asked	19.8
Art		34.6
Artists		16.2
Concept, Non-political		2.6
Presentation		6.4
Selection (non-art)		15.0
Others		<u>5.4</u>
		100.0
<u>Expectations fulfilled?</u>		
No Expectations	Not asked	8.9
Yes		77.5
Somewhat		4.8
No		<u>8.8</u>
		100.0
<u>Why Not?</u> (asked only if respondent said no)		
Concept	Not asked	31.1
Presentation		40.4
Selection		25.5
Other		<u>3.0</u>
		100.0

Appendix C

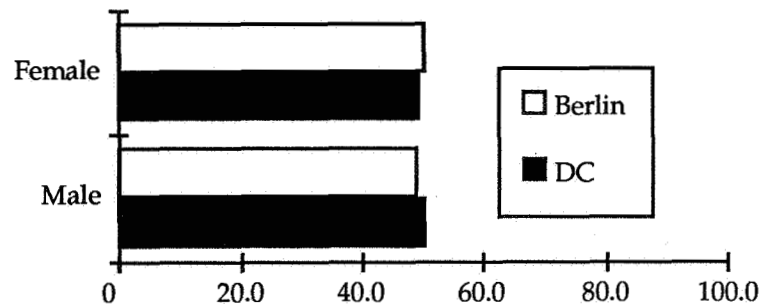
Comparisons of the Washington and Berlin Visitors Who Saw the *Degenerate Art* Exhibition

As background to the analysis, this appendix compares visitors who saw the *Degenerate Art* exhibition in Washington, DC with those who saw it in Berlin. The graphs are based on the tables in Appendix B.

Gender

The audience was equally divided between men and women at both locations.

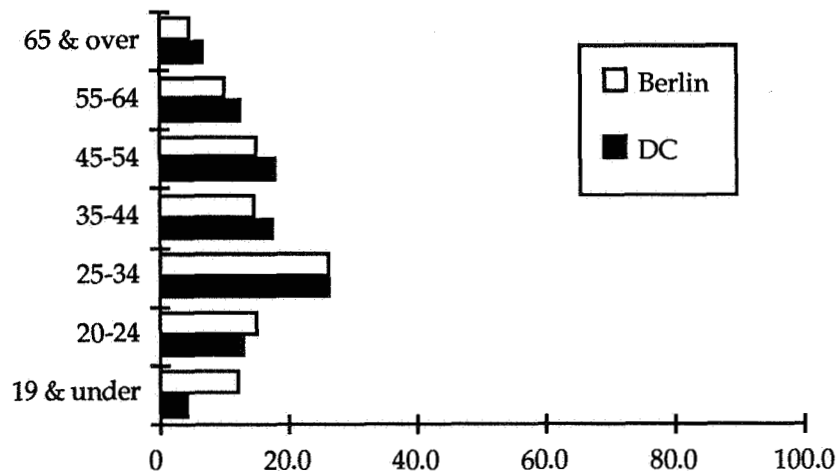
Figure C.1
Gender of Visitors, DC and Berlin
(in percent)



Age

The Berlin visitors were somewhat younger, but the principal difference is the greater percentage of Berlin visitors between 12 and 19.

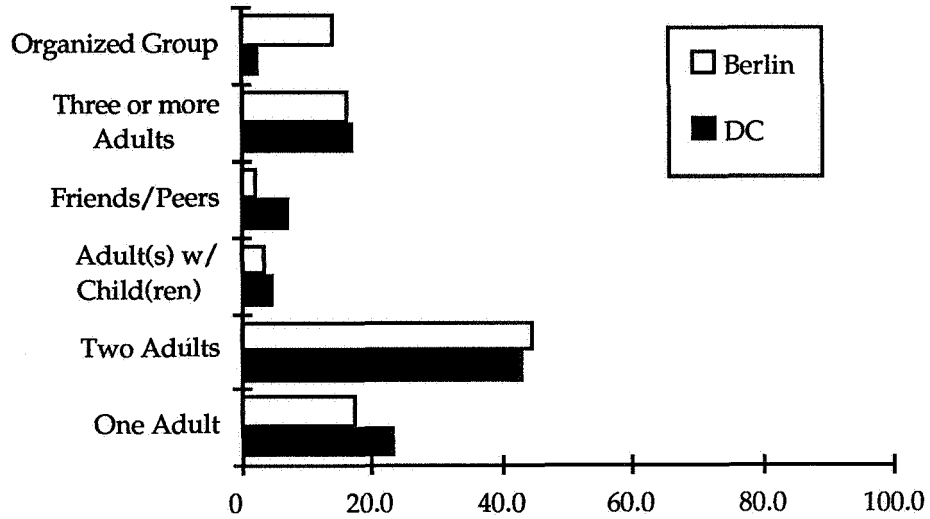
Figure C. 2
Age of Visitors, DC and Berlin
(in percent)



Social Organization of the Visit

More Berlin visitors came in organized groups (many of them students), while more DC visitors came alone.

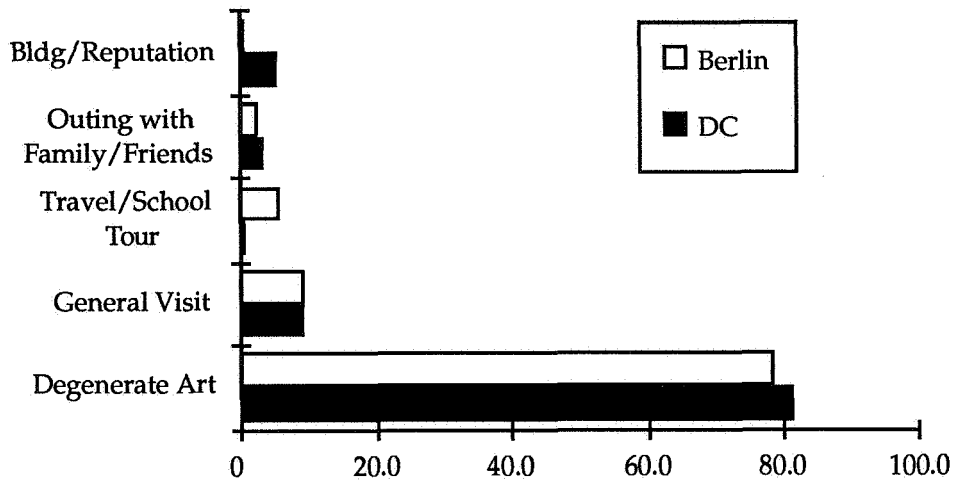
Figure C. 3
Social Organization of Visitors, DC and Berlin
 (in percent)



Reason for Visit to Building

Almost everyone came specifically to see the exhibition at both locations. In Berlin some came as part of a tour, and in DC some came to see the building or because of the general reputation of the gallery.

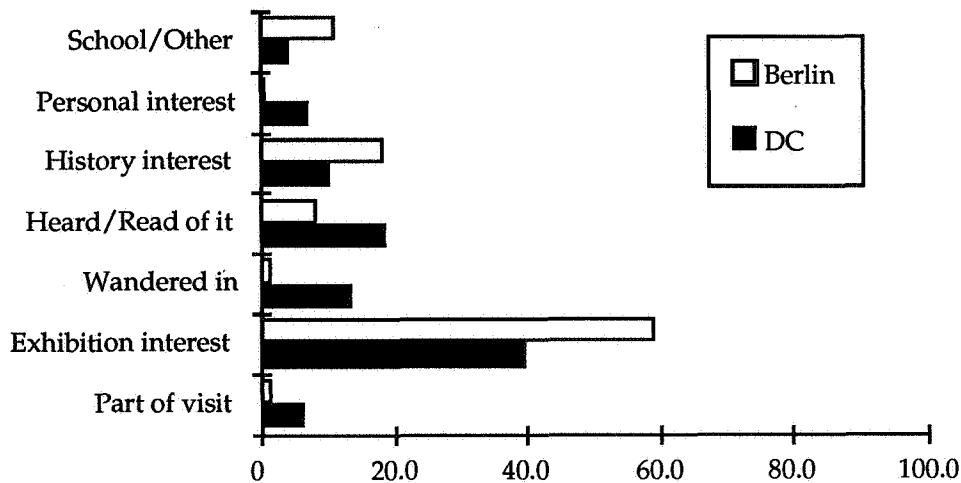
Figure C. 4
Reason for Visit to Building, DC and Berlin
 (in percent)



Reason for Visiting

More visitors in Berlin said that the main reason they saw *Degenerate Art* was because of an interest in the exhibition and that they came because of an interest in history. More DC visitors cited its reputation and their personal interest in it.

Figure C. 5
Reason for Visiting Exhibition, DC and Berlin
(in percent)

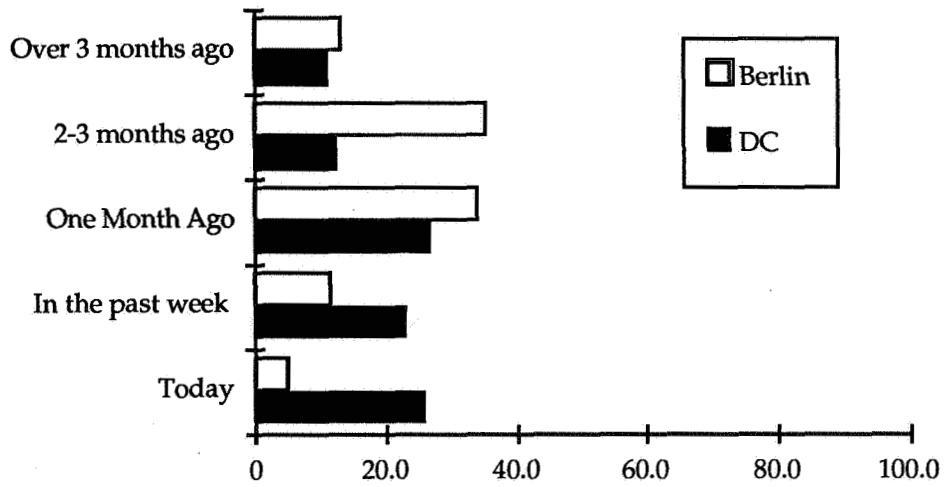


When Visitors First Heard of the Exhibition

Berlin visitors knew about the exhibition for a month or more before they were interviewed, while DC visitors had known about the exhibition only within the last few weeks and over one-quarter of them had only heard of it the day that they visited.

This is understandable, as the coverage of the exhibition was more extensive in Germany than in the United States. In the United States, the exhibition received extensive press coverage during its Los Angeles showing. The exhibition was at the Los Angeles County Museum of Art from February 17-May 12, 1991 and at the Art Institute of Chicago from June 22-Sept. 9, 1991. It opened on October 16, 1991 and closed on January 12, 1992 in Washington. Finally, it was shown in Berlin from March 3 - May 31, 1992 at the Altes Museum am Lustgarten in [East] Berlin under the auspices of the Deutsches Historisches Museum.

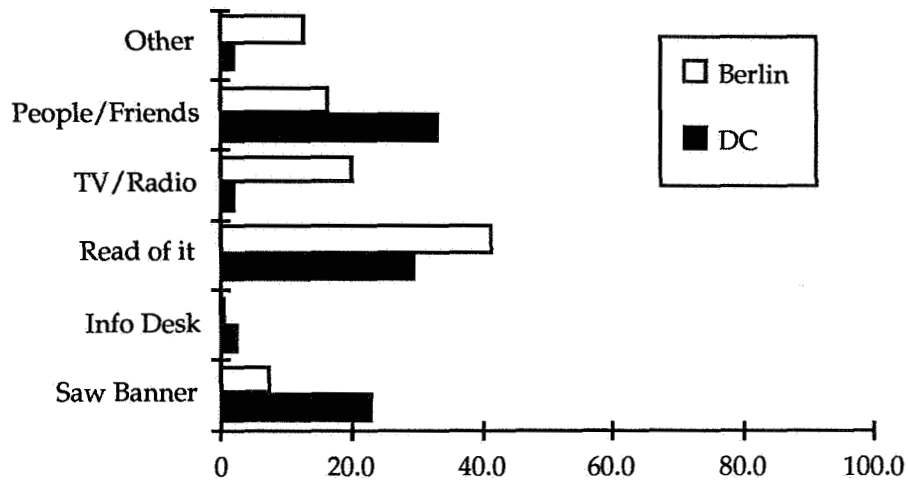
Figure C. 6
When Visitors First Heard of the Exhibition, DC and Berlin
 (in percent)



Where Visitors First Heard of the Exhibition, DC and Berlin

Berlin visitors were most influenced by media reports, while DC visitors relied more than Berlin visitors on discussions with friends, previous visitors and the banner.

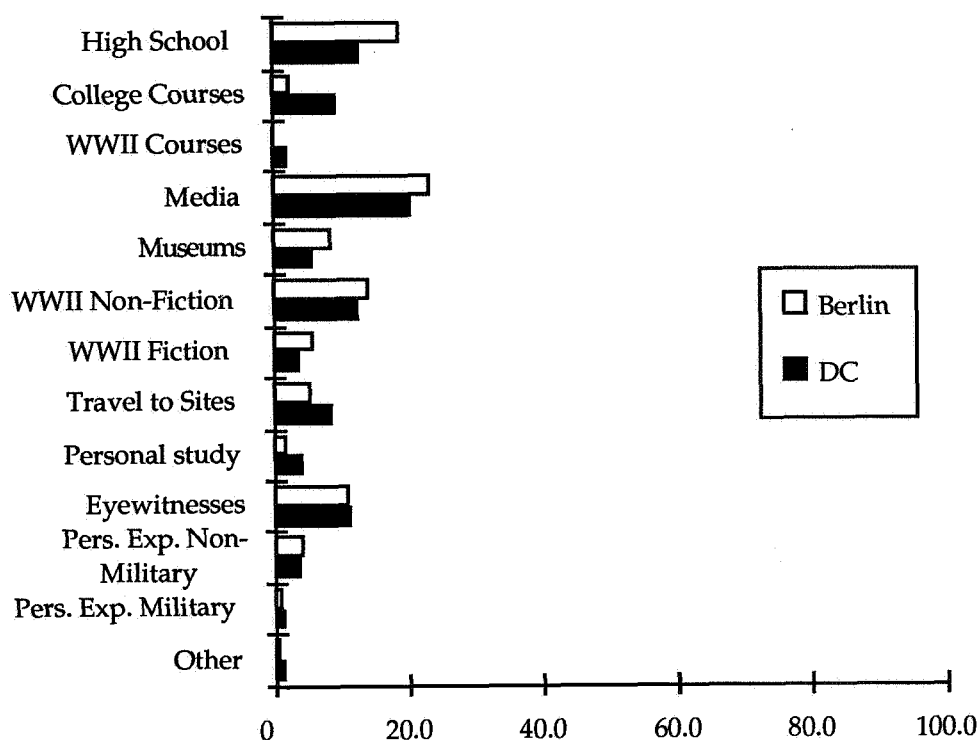
Figure C. 7
Where Visitors First Heard of the Exhibition, DC and Berlin
 (in percent)



Sources of Visitors' Information on World War II

Germans learned more in high school and Americans in college. Germans read slightly more and visited more museums, while a few more Americans had made a personal study of the subject.

Figure C. 8
Sources of Visitors' Information on World War II, DC and Berlin
 (in percent of all responses)



The graph is based on responses to Q18a. "What have been your main sources of information about World War II? Please select no more than THREE that most apply to you from this card:"

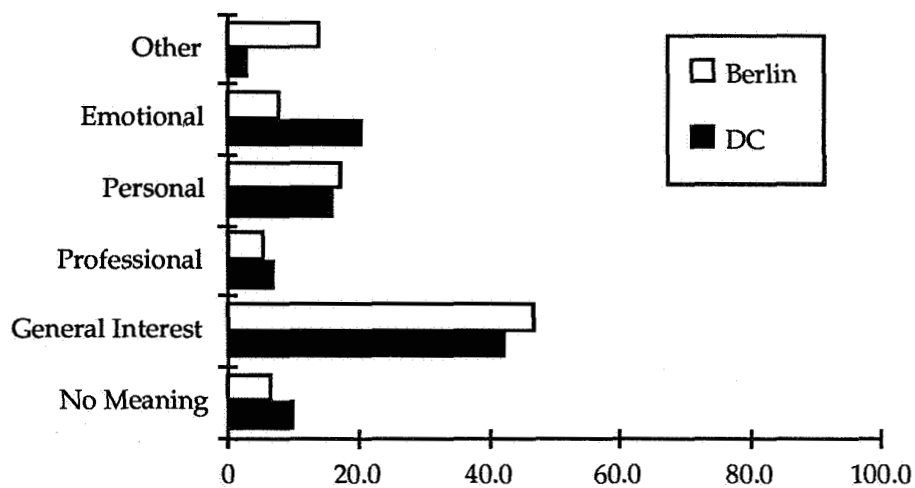
1. High school courses
2. College courses
3. Specific courses dealing with World War II
4. Media (Movies, television, newspapers)
5. Museums
6. Non-fiction books about World War II
7. Fiction about World War II
8. Travel/ visits to historical sites
9. I have made a personal study of World War II, which includes many of the above sources.
10. People who were there (residents or military) have talked to me about it.
11. Personal experience -- non-military
12. Personal experience -- military
13. Other - Please explain

Relationship of Visitors to World War II

This graph is based on responses to Q18b. "How would you describe your relationship to World War II? Please select those that apply to you from this card."

Berlin respondents were more inclined to use their own words than to cite "emotional." Most of these "other" responses fell into two groups, "Family/friends" or "Personal/Political Engagement," neither of which is far removed from emotion.

Figure C.9
Relationship of Visitors to World War II, DC and Berlin
(in percent)



Appendix D. Regression Tables

Table D.1

Logistic Regression Models Predicting Whether a Respondent
Saw the Degenerate Art Exhibition

<i>Degenerate Art</i> All Ages	US					
	Coefficient	Initial Prob- ability	Standardized Coefficient	Coefficient	Final Prob- ability	Standardized Coefficient
VARIABLE						
Intercept	1.5422	0.0001	57.21	1.3476	0.0001	57.21
AGES 25-34	0.4341	0.0852	-4.31			
AGES 35-44	0.599	0.0253	-5.73			
AGES 45-54	0.3862	0.1564	-3.52			
AGES 55-64	0.0963	0.752	-0.77			
AGES 65 and over (Ages 0-24)*	0.5994	0.0854	-3.84			
NON-MINORITY (Minority)*	-0.499	0.022	4.32	-0.4354	0.0391	3.78
ALONE	-0.6888	0.0112	6.92	-0.5053	0.0113	5.12
COUPLE	-0.6839	0.0055	7.84	-0.4074	0.0161	4.74
GROUP (With Children)*	-0.3925	0.1252	4.14			
FIRST VISIT (Repeat Visit)*	0.4283	0.0206	-4.49	0.5323	0.0025	-5.55
KNOWLEDGE OF NEA (No Knowledge of NEA)*	-0.6669	0.0001	7.86	-0.7186	0.0001	8.44
BORN IN THE US (Foreign Born)*	-0.0127	0.9548	0.13			
WASHINGTON MD/VA SUBURB	-1.5512	0.0003	10.84	-1.7106	0.0001	11.88
OTHER US (Foreign)*	-0.2884	0.351	2.89			
	0.2505	0.3685	-3.01			
MALE (Female)*	0.1476	0.3491	-1.8			
SOME COLLEGE	-0.3578	0.1601	3.48			
BA OR SOME GRAD SCHOOL	-0.3964	0.1181	4.33			
GRADUATE DEGREE (High School Diploma or less)*	-0.6819	0.0092	7.67			
PERSONAL STUDY OF WWII (No Personal Study of WWII)*	-0.8393	0.0054	5.79	-0.8625	0.0032	5.95
INTEREST IN WWII (Non-Interest in WWII)*	-0.6374	0.0001	7.48	-0.6608	0.0001	7.74
EMOTIONAL RELATION TO WWI (Non emotional feelings to WWII)*	-0.751	0.0001	7.86	-0.7633	0.0001	7.98
Gamma	0.536	0.0001		0.5170	0.0001	

*Omitted categories

Appendix D. Regression Tables

Table D.1 (cont.)

Logistic Regression Models Predicting Whether a Respondent
Saw the Degenerate Art Exhibition

Degenerate Art All Ages VARIABLE	Germany					
	Coefficient	Initial Prob- ability	Standardized Coefficient	Coefficient	Final Prob- ability	Standardized Coefficient
Intercept	-0.3806	0.5921	79.85	-0.3543	0.6126	79.8500
AGES 25-34	-0.3703	0.0785	2.39			
AGES 35-44	0.1599	0.4839	-0.88			
AGES 45-54	0.3544	0.096	-1.98			
AGES 55-64	0.3076	0.183	-1.53			
AGES 65 and over (Ages 0-24)*	2.2622	0.0029	-3.59	1.9702	0.0043	-3.16
ALONE	-1.0829	0.0014	5.87	-1.2143	0.0002	6.48
COUPLE	-0.9573	0.0016	6.53	-1.0416	0.0005	7.02
GROUP (With Children)*	-0.6549	0.0338	4.62	-0.7666	0.01	5.31
FIRST VISIT (Repeat Visit)*	-0.3275	0.0343	2.42	-0.2911	0.0494	2.17
BORN IN WEST GERMANY	-0.0378	0.9269	0.30			
BORN IN EAST GERMANY	-0.1312	0.7843	0.75			
BORN IN BERLIN/GERMANY	-0.2807	0.5229	1.53			
BORN IN EUROPE (Born Elsewhere)*	-0.3129	0.4949	1.66			
EAST GERMANY/BERLIN	-2.3701	0.0001	10.80	-2.3075	0.0001	10.59
WEST GERMANY/BERLIN	-1.4648	0.0008	8.59	-1.2513	0.0001	7.58
EUROPE (Outside Europe)*	-0.2586	0.6072	1.07			
MALE (Female)*	0.1518	0.2757	-1.19			
TECH	-0.6323	0.0002	4.46	-0.7525	0.0001	5.21
UNIV (Abitur)*	-1.1925	0.0001	7.48	-1.1797	0.0001	7.41
COLLEGE SEMINAR (Not through College Seminar)*	-0.8278	0.0296	3.01	-0.9607	0.0105	3.46
MUSEUMS (Not Museums)*	-0.5983	0.0007	3.74	-0.539	0.0018	3.4

*Omitted categories

(Germany continued on next page)

Appendix D. Regression Tables

Table D.1 (cont.)
 Logistic Regression Models Predicting Whether a Respondent
 Saw the Degenerate Art Exhibition

<i>Degenerate Art</i> All Ages	Germany					
	Coefficient	Initial Prob- ability	Standardized Coefficient	Coefficient	Final Prob- ability	Standardized Coefficient
VARIABLE (cont.)						
FICTION BOOK WWII (Not Fiction Book WWII)*	-0.4226	0.0684	2.26			
EYEWITNESS (Not Eyewitness)*	-0.2766	0.0761	1.95			
NO PERSONAL MEANING (Personal Meaning)*	0.4568	0.0172	-2.26	0.502	0.007	-2.47
PROFESSIONAL INTEREST (No Professional Interest)*	-0.4062	0.2226	1.70			
PERSONAL ENGAGEMENT (No Personal Engagement)*	-0.8096	0.0991	2.45			
Gamma	0.477	0.0001		0.451	0.0001	
*Omitted categories						

Table D.2
Logistic Regression Models Predicting Whether a Respondent
 Reported a Personal Meaning in the Degenerate Art Exhibition

<i>Degenerate Art</i> All Ages	US					
	Initial			Final		
VARIABLE	Coefficient	Probability	Standardized Coefficient	Coefficient	Probability	Standardized Coefficient
Intercept	1.1477	0.0927	79.23	0.4988	0.1426	79.23
AGES 25-34	-0.6977	0.0727	4.36			
AGES 35-44	0.3439	0.3938	-2.14			
AGES 45-54	-0.1588	0.6997	1.00			
AGES 55-64	-0.0945	0.8535	0.54			
AGES 65 and over (Ages 0-24)	-0.1198	0.8511	0.52			
NON-MINORITY (Minority)	-0.7164	0.0324	3.57	-0.6663	0.0356	3.33
ALONE	-0.303	0.4882	2.14			
COUPLE	-0.2996	0.4628	2.31			
GROUP (With Children)	-0.4905	0.2697	3.25			
FIRST VISIT (Repeat Visit)	-0.1293	0.6864	0.79			
KNOWLEDGE OF NEA (No Knowledge of NEA)	-1.0207	0.0002	6.79	-0.9792	0.0001	6.56
BORN IN THE US (Foreign Born)	-0.3638	0.2832	2.25			
WASHINGTON	1.0834	0.0457	-5.71			
MD/VA SUBURB	0.8152	0.1065	-5.27			
OTHER US (Foreign)	0.624	0.201	-4.67			
MALE (Female)	-0.5976	0.0217	4.48	-0.536	0.0265	4.06
SOME COLLEGE	-0.5633	0.1728	3.37			
BA OR SOME GRAD SCHOOL	-0.35	0.3809	2.51			
GRADUATE DEGREE (High School Diploma or less)	-0.8546	0.0449	6.09			
COLLEGE COURSES AS INFO (No college courses as info)	-0.6979	0.0389	4.43	-0.7465	0.0182	4.71
PERSONAL STUDY OF WWII (No Personal Study of WWII)	-0.9363	0.0159	6.10	-0.9578	0.0047	6.22
NON-MILITARY EXPERIENCE (No Non-military exp)	1.2395	0.0065	-5.78	1.2328	0.003	-5.75
EMOTIONAL RELATION TO WWII (Non emotional feeling towards WWII)	-0.798	0.0118	5.53	-0.8474	0.0054	5.83
Gamma	0.537	0.0001		0.496	0.0001	

Table D.2 (cont.)

Logistic Regression Models Predicting Whether a Respondent
Reported a Personal Meaning in the Degenerate Art Exhibition

Degenerate Art All Ages VARIABLE	Germany					
	Initial			Final		
	Coefficient	Probability	Standardized Coefficient	Coefficient	Probability	Standardized Coefficient
Intercept	-0.4935	0.4869	79.85	-0.4262	0.5380	79.85
AGES 25-34	-0.4078	0.0542	2.62			
AGES 35-44	0.1671	0.4682	-0.92			
AGES 45-54	0.3442	0.1046	-1.93			
AGES 55-64	0.2732	0.2805	-1.36			
AGES 65 and over (Ages 0-24)	2.3445	0.0019	-3.71	2.0091	0.0033	-3.22
ALONE	-1.1372	0.0007	6.18	-1.2581	0.0001	6.68
COUPLE	-1.0124	0.0008	6.85	-1.1050	0.0002	7.37
GROUP (With Children)	-0.6851	0.0252	4.81	-0.8189	0.0058	5.63
FIRST VISIT (Repeat Visit)	-0.2926	0.0578	2.18			
BORN IN WEST GERMANY	-0.1314	0.7473	1.03			
BORN IN EAST GERMANY	-0.241	0.6144	1.35			
BORN IN BERLIN/GERMANY	-0.385	0.3793	2.07			
BORN IN EUROPE (Born Elsewhere)	-0.4308	0.3451	2.25			
EAST GERMANY/BERLIN	-1.459	0.0007	10.88	-2.1172	0.0001	9.96
WEST GERMANY/BERLIN	-2.3957	0.0001	8.57	-1.153	0.0001	7.08
EUROPE (Outside Europe)	-0.2531	0.613	1.05			
MALE (Female)	0.1936	0.1582	-1.51			
TECH	-0.6295	0.0002	4.45	-0.7391	0.0001	5.13
UNIV (Arbitur)	-1.2318	0.0001	7.68	-1.2112	0.0001	7.58
SCHOOL COURSES (Not through School Courses)	0.1696	0.2551	-1.33			
GENERAL INTEREST (No General Interest)	-0.3646	0.0209	2.67	-0.4603	0.0007	3.33
NO PERSONAL MEANING (Personal Meaning)	0.2748	0.1936	-1.38			
PROFESSIONAL INTEREST (No Professional Interest)	-0.3881	0.2382	1.62			
REMEMBER TIME (No on Remember Time)	0.0786	0.7193	-0.45			
PERSONAL ENGAGEMENT (No Personal Engagement)	-0.9289	0.0613	2.79			
Gamma	0.466	0.0001		0.44	0.0001	

Table D.3
Contents of Open-ended Responses
(in percent of respondents*)

Content	Washington	Berlin
At least one mention of Art	40.4	42.1
At least one mention of History	37.3	53.4
At least one mention of Relevance to Today	68.0	33.8
At least one Emotional remark	40.0	37.2
At least one reference to Education	23.3	23.0
Mentioned only Art	3.3	4.8
Mentioned only History	2.5	10.3
Mentioned only Relevance to today	12.8	7.1
Mentioned only Emotional remark	0.8	1.7
Mentioned only Education	2.5	6.3
Mentioned Relevance to Today and Emotion	28.5	13.6
Mentioned History and Art	15.4	23.7

*Based on the replies of 515 individuals in Washington and 1260 in Berlin.

Appendix E

Design and Implementation of the 1991 Degenerate Art Study

Introduction

The *Degenerate Art* Study was one of a series conducted by the Institutional Studies Office to profile visitors of Smithsonian museums, increase our knowledge of the visit experience and provide information for future exhibition planning. Each study is tailored to the interests and resources of the sponsor. This appendix contains a brief discussion of the sample design, questionnaire, survey implementation, and response bias.

Survey Design and Implementation

The surveys in both Washington DC and Berlin were based on personal interviews with a systematic random sample of respondents. Interviewers administered a short precoded and open-ended questionnaire to eligible respondents, and thanked the participants with a button provided by the International Gallery in Washington DC. In Berlin, gifts were not provided.

Resource and other schedule constraints restricted the data collection to a three-week period and coverage of 6 hours each day instead of all the hours that the museums were open. The sample was designed to take into account time limitations as well as the known variations in visitor types during different days of the week and times of the day.

We divided each day into major visitation time blocks: morning, early afternoon, late afternoon and evening. Within these blocks, two-hour interviewing segments were designated. In principle, the data could have been collected in one week; i.e., during each of the time blocks. This would not have allowed for variation in visitor patterns due to weather or other special events. The three-week schedule in Table E.1 shows the final rotation by month, day, and time block.

In Washington DC, sample selection intervals within each interviewing segment were based on attendance records we obtained from the Office of Protection Services for the previous year (1989) and our own observations. Corroborated during the planning phase, three constant selection intervals of every fifth, tenth or twenty-fifth visitor were selected. In Berlin, hourly attendance data available at the Altes Museum and aggregate information from the Pergamon Museum staff were used to set the intervals.

Table E.1
Interviewing Schedules

<u>Washington, DC</u>				<u>Berlin</u>	<u>Shift</u>					
<u>Date</u>	<u>Day</u>	10:15 am	12:45 pm	3:15 pm		10:30 am	12:45 pm	3:45 pm	6:30 pm	
		12:15 pm	2:45 pm	5:15 pm		12:30 pm	2:45 pm	5:45 pm	8:30 pm	
28-Oct	Monday	Great Hall	Gallery	Gallery	31-Mar	Tuesday	Altes	Altes	Altes	
29-Oct	Tuesday	Gallery	Gallery	Great Hall			Pergamon	Pergamon	Pergamon	
30-Oct	Wednesday	Gallery	Great Hall	Gallery	1-Apr	Wednesday	Altes	Altes	Altes	
31-Oct	Thursday	Great Hall	Gallery	Gallery	2-Apr	Thursday	Altes	Altes	Altes	
1-Nov	Friday	Gallery	Gallery	Great Hall			Pergamon	Pergamon	Pergamon	
2-Nov	Saturday	Gallery	Great Hall	Gallery	3-Apr	Friday	Altes	Altes	Altes	Altes
3-Nov	Sunday	Great Hall	Gallery	Gallery	4-Apr	Saturday	Altes	Altes	Altes	
							Pergamon	Pergamon	Pergamon	
18-Nov	Monday	Gallery	Gallery	Great Hall	5-Apr	Sunday	Altes	Altes	Altes	
19-Nov	Tuesday	Gallery	Great Hall	Gallery						
20-Nov	Wednesday	Great Hall	Gallery	Gallery	28-Apr	Tuesday	Altes	Altes	Altes	
21-Nov	Thursday	Gallery	Gallery	Great Hall	29-Apr	Wednesday	Altes	Altes	Altes	
22-Nov	Friday	Gallery	Great Hall	Gallery			Pergamon	Pergamon	Pergamon	
23-Nov	Saturday	Great Hall	Gallery	Gallery	30-Apr	Thursday	Altes	Altes	Altes	
24-Nov	Sunday	Gallery	Gallery	Great Hall	1-May	Friday	Altes	Altes	Altes	
					2-May	Saturday	Altes	Altes	Altes	
16-Dec	Monday	Gallery	Great Hall	Gallery	3-May	Sunday	Altes	Altes	Altes	Altes
17-Dec	Tuesday	Great Hall	Gallery	Gallery			Pergamon	Pergamon	Pergamon	
18-Dec	Wednesday	Gallery	Gallery	Great Hall						
19-Dec	Thursday	Gallery	Great Hall	Gallery	19-May	Tuesday	Altes	Altes	Altes	
20-Dec	Friday	Great Hall	Gallery	Gallery			Pergamon	Pergamon	Pergamon	
21-Dec	Saturday	Gallery	Gallery	Great Hall	20-May	Wednesday	Altes	Altes	Altes	
22-Dec	Sunday	Gallery	Great Hall	Gallery	21-May	Thursday	Altes	Altes	Altes	
					22-May	Friday	Altes	Altes	Altes	
							Pergamon	Pergamon	Pergamon	
					23-May	Saturday	Altes	Altes	Altes	Altes
							Pergamon	Pergamon	Pergamon	
					24-May	Sunday	Altes	Altes	Altes	

Data Collection. The procedures followed in data collection were the same at both sites. In Washington, two ISO staff members managed the fieldwork, and both paid interviewers and volunteers were trained to understand the goals of the study, the intended meaning of each question, the proper ways to interview and fill out the questionnaire, and to collect limited information about individuals who refused or were not eligible to participate. General interviewing instructions were based on a manual developed for another Smithsonian study; additional instructions were developed specifically for this study.¹ In Berlin, two staff members from the Free University supervised the fieldwork and graduate students were trained as interviewers.

Teams of three (occasionally two) individuals -- one or two interviewers and a team leader -- worked during each interviewing session. The team leader had two major responsibilities: (a) to count and record the number of persons, of all ages, entering during fifteen-minute intervals, and (b) to identify every fifth, tenth or twenty-fifth person entering, and tell interviewers whom they should intercept. An individual was assumed to exit when he or she crossed an imaginary line near the doorway or exhibition exit. The team leader recorded the ongoing tally and time on a Sample Selection Form with the help of a mechanical counter and a stop watch.²

Interviewers completed a questionnaire for every individual they intercepted, even if he or she was not eligible for the study (e.g., an employee) or refused to participate. In order to assess response bias, every effort was made to ask those who refused to be interviewed several key questions (e.g., their residence) and record additional information based on interviewer observations (gender, approximate age, and cultural/racial/ethnic identity). If the person to be intercepted turned out to be an employee, an interview was not conducted. If it was a child, and the child was too young to be interviewed, the adult was asked to respond for the child. Permission to interview children under 12 was asked of the accompanying adult. On those occasions when the team leader identified an eligible respondent but no interviewer was available -- usually because the interviewer was still conducting a previous interview -- the team leader made an effort to record salient facts about the "missed" respondent.

Washington DC. The data collection took place for three weeks, one week each for three consecutive months (October 28 through November 3, November 18 through November 24, and December 16 through December 22, 1991). Interviewing took place at two locations, the International Gallery in the S. Dillon Ripley Center (the exhibition's venue) and the Smithsonian Information Center located in the Smithsonian Castle (Castle). The Castle was selected with the assumption that it attracted a broad spectrum of SI visitors. The location of the Castle, with respect to

¹ See Institutional Studies Office. (1988). *A Manual for Interviewers*. Prepared for the 1988 National Air and Space Survey (Report No. 88-3). Washington, DC: Smithsonian Institution. Question-by-Question Specifications for this study are available from the Institutional Studies Office.

² An example of a completed Sample Selection Form is available from ISO.

the International Gallery, is such that visitors could have seen the exhibition either prior to or after a stop in the Information Center.

Interviewing was conducted following a systematic survey schedule that encompassed all museum hours from 10:15 am through 5:15 pm and all seven days of the week (see Table E.1). Smithsonian staff and contractors, and members of school groups making formal tours were excluded from the study.

During the twenty-one survey days, we estimate that approximately 14,390 individuals passed our interviewing locations during the hours in which interviewing was conducted. From these, 1,188 individuals were selected for the survey; 504 people in the Information Center and the remaining (684) at the Gallery.³ The response rate, excluding individuals who did not speak the interviewer's language, was 89.9% in the Information Center, and 87.1% in the Gallery.⁴

Berlin. Similarly, interviewing in Berlin was also conducted for three weeks. Sessions were scheduled from March 31 through April 5, April 28 through May 3, and May 19 through May 24, 1992.

The Berlin survey schedule included sessions between 10:30 am through 8:30 pm for six days each week. Museums are closed on Mondays (see Table E.1).

We estimate that 45,439 people came to the Altes Museum and the Pergamon Museum during the intervals we interviewed -- 33,296 in the Altes Museum and 12,143 in the Pergamon Museum. A total of 1578 individuals were interviewed, 389 in the Pergamon Museum and 1189 in the Altes Museum. The response rate was 61.6% at the Pergamon, and 81.3% at the Altes Museum.⁵

Questionnaire

The questionnaire was originally designed for the American study. Its aim was to capture a profile of visitors to the exhibition and to gain some understanding of their perceptions of the *Degenerate Art* exhibition. We also wanted to gain an appreciation for some of the factors which led to the specific visit. Since the International Gallery is not a traditional Smithsonian stop, we hoped to distinguish between general visits and exhibition-driven visits.

³ Depending on the anticipated number of visitors, based on data from the Office of Protection Services and observations, a selection interval was set for every hour of interviewing. The interval was either 3, 5 or 10; i.e., either every third, fifth, or tenth person was intercepted.

⁴ This excludes those 59 visitors who were not interviewed because an interviewer was still in the process of speaking to a previously selected respondent and 16 who did not speak English.

⁵ This excludes those 242 visitors who were not interviewed because an interviewer was still in the process of speaking to a previously selected respondent and 344 who did not speak the interviewer's language.

The initial portion of the questionnaire, as reproduced in Appendix A, was designed to collect general information about the visit. Aside from asking the frequency of and the reason for the visit to the building, we also wanted to understand, in the Castle only, where the visitor learned of the Information Center. Questions about the visit included the visitor's residence and who the respondent came with to the International Gallery/Castle, if anyone. After establishing some rapport with the visitor, we asked questions about whether, when and where they heard about the exhibition, as well as open-ended questions about the purpose of the exhibition and their opinions on the subject. The interview ended with a set of questions requesting standard demographic characteristics, as collected in our studies over the past three years: age, educational attainment, cultural/racial/ethnic identity, and gender. In appreciation for participating in the questionnaire, interviewees received a button.

Upon completing the interview, administrative information necessary for empirical analyses was recorded by the interviewer. This included the sample selection interval, the reason -- if applicable -- that an interview was not completed (e.g., Smithsonian employee), and the time, date and location of the interview.

The German questionnaire, by necessity, was essentially a translation of the American instrument (see Appendix A). At the suggestion of our German colleagues, it included a number of questions not asked in Washington DC. Specifically, we inquired about place of birth; occupation; familiarity with the expression "Entartete Kunst " (degenerate art); opinion on the propriety of the government defining art; whether something touched the visitor; something especially liked; and fulfillment of expectations.

Response Rates and Weighting the Data

Analysis File Preparation After each session, interviewers reviewed their questionnaires to make sure that information was recorded clearly, the administrative data was filled in and special circumstances noted. The survey coordinator, assisted by staff members, reviewed (edited) all questionnaires and coded additional administrative information. Data files were created from all of the open-ended questions and coding structures were developed.

Response Rates. At three of the four locations, intercepts of visitors were quite successful. The exception was the Pergamon Museum. Several response rates can be deduced from the information in Table E.2. The second panel of the table shows that a gross response rate of 84% was achieved at the Castle, 81% in the Gallery, 45% at the Pergamon and 65% at the Altes. However, the third panel shows that in Washington DC, 16 potential respondents did not participate in the study due to language difficulties and that 59 interviews were not conducted because an interviewer was busy with another respondent. In Berlin, 344 potential respondents did not speak the interviewer's language and in 242 instances an interviewer was not available. At the Pergamon, the high volume of overseas visitors and incomplete advance information about visitor flow (leading to missed interviews)

accounts for 49% of the non-interviews. At the Altes, these two factors accounted for 57% of the non-interviews. In the bottom panel we have summarized the various response rates. Among intercepted visitors, a response rate of 89.9% percent was achieved in the Castle, 87.1% in the Gallery, 81.3% in the Altes and 61.6% in the Pergamon.

Table E.2
Response Rates, Washington DC and Berlin

	Washington				Berlin			
	Castle		Gallery		Pergamon		Altes	
	N	%	N	%	N	%	N	%
<u>I. Composition</u>								
SI staff/contractors*	49	9.7	34	5.0	11	1.3	6	0.3
Visitors	455	90.3	650	95.0	861	98.7	1818	99.7
Total	504	100.0	684	100.0	872	100.0	1824	100.0
<u>II. Disposition, All Eligible Visitors</u>								
Completed Interviews	384	84.4	525	80.8	389	45.2	1189	65.4
Non-Interviews	71	15.6	125	19.2	472	54.8	629	34.6
Total	455	100.0	650	100.0	861	100.0	1818	100.0
<u>III. Reasons for Non-Participation, Eligible Visitors</u>								
No interviewer available*	23	32.4	36	28.8	68	14.4	174	27.7
Refusal/Language difficulty	5	7.0	11	8.8	162	34.3	182	28.9
Refusal/Other	43	60.6	78	62.4	242	51.3	273	43.4
Total, Non-interviews	71	100	125	100	472	100	629	100
<u>IV. Response Rates</u>								
All eligible visitors**		84.4		80.8		45.2		65.4
All intercepted visitors***		88.9		85.5		49.1		72.3
All intercepted visitors who spoke interviewer's language		89.9		87.1		61.6		81.3

* Information collected from these individuals is included in the demographic analysis.

** From II. above

*** Excluding "No interviewer available"

Given what we observed in Table E.2, we conducted a multivariate analysis to assess the degree of systematic bias in the characteristics of those respondents that declined to be interviewed in the *Degenerate Art* Survey compared to those who participated. Unfortunately, good data for this analysis were available only for the Washington DC, portion of the study. Logistic regression was used to identify statistically significant predictors of respondent refusal for the two survey locations (Castle, International Gallery) and for the total or "pooled" sample, i.e., combining data collected at the International Gallery with data collected in the Castle. The results

provided the empirical basis for the decision to analyze the systematically selected *Degenerate Art* visitors at the pooled data level. The presence of only modest participation bias obviated the need to statistically "re-weight" the sample to compensate for the observed non-random fluctuations in the distribution of reported socio-demographic characteristics. The initial "full" multivariate models and the final or "reduced form" models are available from the Institutional Studies Office.

The generally high response rates, the results of the bias analysis for the Washington DC samples, and the fact that we had some information from the people who refused in Berlin, led to a decision not to weight for non-response at either site. However, we did need to assign each respondent's record a weight corresponding to the sample selection interval, since, as noted earlier, respondents were not selected with equal probability throughout the survey.