

Evaluation of the quality of service in state museums



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PÚBLICAS

Promoting the evaluation of public programmes and policies, developing transparency and improving the use of resources and quality of services to citizens are government priorities. Every year, the Council of Ministers approves a number of programmes and public policies to be evaluated by the National Agency for the Evaluation of Public Policies and the Quality of Services, within the scope of the functions outlined in its action plan.

On the proposal of the Minister of Public Administrations, the Council of Ministers, in its meeting of 30 March 2007, decided on the public programmes and policies to be evaluated in 2007. These included: The National Reform Programme of Spain; the administrative procedures for the creation of enterprises; the national register of greenhouse gas emission rights and the quality of services in state museums.

The evaluation of The National Reform Programme of Spain was to focus on: the effect of measures adopted for the rationalisation of pharmaceutical expenditure, the effectiveness of energy security policies, programmes to foster research, development and innovation, and the financial facilities to boost entrepreneurial activity.

Please note that the English-language version of this text is a translation of the original Spanish-language document and is for informative purposes only. The Spanish text shall be regarded as official in all cases.

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GLOSSARY OF ACRONYMS

AEVAL: National Agency for the Evaluation of Public Policies and Quality of Services.

CGA: Central Government Administration

DGBBAA: Dirección General de Bellas Artes y Bienes Culturales

EVAM: Assessment, Learning and Improvement

ICOM: International Council of Museums, associated with UNESCO

MOC: Ministry of Culture

MNCARS: Museo Nacional Centro de Arte Reina Sofia

MNP: Museo Nacional del Prado

RD: Royal Decree

RPT: Schedule of positions



1. MAIN CONCLUSIONS AND RECOMMENDATIONS

- This report presents the results of a study carried out on fourteen Spanish Ministry of Culture (MOC) museums. In accordance with the Council of Minister's mandate, it focuses on the quality of service of the museums, which involves both visitor perception and museum management. It must be stressed that the field work for the study was carried out from May to October 2007 using a cross-sectional methodology rather than a longitudinal one. Therefore, the results offer a "snapshot" of the museums for this period.
- The last few years there has been a considerable increase in the activity of the fourteen museums with respect to number of visitors, exhibitions and other cultural activities.
- In broad terms, 12.5% of Spanish citizens over the age of 16 visited one of the state museums in 2006. Visitor satisfaction for the museums studied is very high, perhaps surprisingly so. A score of 7.91 out of 10 and 92.8% of visitors expressing a very positive or quite positive perception are very striking results which need to be put into context. This service is related to culture and leisure. Unlike other public services, it is not "compulsory" or "necessary" and this may influence the expectations and satisfaction of users. As pointed out by The OECD Public Management Service (PUMA), citizens have different relations with public services depending on the nature of the latter. The relationship of a social security contributor or beneficiary or an individual undertaking authorisation procedures is not the same as that of somebody who voluntarily uses a service. Evidence of this can be found in the annual AEVAL study on citizen perception of public services. This looks at a wide range of public services and here the average score is 5.79. Holidays and health resorts for the elderly, another leisure-related service, is the highest-scoring service, with a rating of 6.71 (as evaluated by all citizens and not only users). It should also be pointed out that the results obtained for state museums did not differ greatly from those for other museums. They are consistent with the findings of other recent surveys and direct observation results.
- Paradoxically, the positive user perception does not correlate with findings on objective quality. Implementation of programmes within the *Marco General para la Mejora de la Calidad en la Administración General del Estado* (General framework for quality improvement in Central Government Administration) is very poor at museums and limited to Citizen Charters and complaints and suggestions management. Even the implementation of these two elements is currently under review to bring it into line with Royal Decree 951/2005. With the exception of The *Museo del Prado*, the lack of user involvement in the design and improvement of services is striking. There is no analysis of expectations or surveys on satisfaction. Visitors receive their information on museums from unofficial sources as often as from official sources. 85% of visitors acquire their tickets at the ticket office. This suggests shortcomings in communication and marketing for the purposes of attracting visitors.



- There is a notable lack of self-assessment for organisational diagnosis and improvement. Moreover, museums do not seem to participate in NSA award programmes (certificates and quality awards).
- The lack of benchmarks to establish criteria for this evaluation (relevance, coherence, efficacy, efficiency, etc.), beyond those strictly related to quality of service, means that evaluation is limited to an “isolated” image in time and space. This, together with other matters highlighted by the evaluation process (poor capacity to attract new visitors, low efficiency of advertising, the true role of museums as cultural institutions of reference) shows the advisability of a more ambitious evaluation of the implementation of The *Plan Estratégico de la Red de Museos Estatales 2004-2008* (State Museum Network Strategic Plan 2004-2008). Such evaluation would have the additional advantage of coordinating the methodologies used for the evaluation of programmes and public policies with those for the evaluation of public services.
- These conclusions suggest the suitability of a plan for the development of the *Marco General para la Mejora de la Calidad* (General framework for quality improvement) programmes in state museums on the basis of the following recommendations:

Recommendation 1:

In conjunction with the museums, The Ministry of Culture should embark on a progressive review plan of museum management models. For this purpose, it could set up teams made up of staff from the different museums. These teams, under the management of the MOC, would be responsible for the items listed below and their implementation in all state museums:

1. The design of a study to analyse visitor demands and expectations as well as a study to analyse user satisfaction.
2. The reorientation of museum management to processes by means of the identification, design (or redesign) and documentation of processes.
3. The definition of quality of service standards and their inclusion in museum Citizen Charters as genuine commitments to improvement. Indicators to monitor these commitments should also be designed. This means adapting existing Citizen Charters to bring them into line with the requirement and methodological criteria design methodologies defined in the Guide to the Drawing Up of Citizen Charters.
4. The design of a results measuring and monitoring system.
5. The modification of the complaints and suggestions programme in a similar way to that of Citizen Charters, as described in point 3 above.



Recommendation 2:

Self-assessment processes based on reference models should be implemented in museums. A first step would be to implement the EVAM (Assessment, Learning and Improvement) model used for this evaluation in all museums.

Recommendation 3:

The possibility of greater management autonomy for museums, within the current legal framework, should be examined. This might result in more flexible management and a greater capacity to adapt to the specific needs of individual museums.

Recommendation 4:

It would be worth considering an evaluation of the implementation of the *Plan Estratégico de la Red de Museos Estatales 2004-2008* (State Museum Network Strategic Plan 2004-2008), to see if it is achieving its objective "to provide the highest quality service to the citizen".



2. INTRODUCTION

The Council of Minister's Resolution adopted on 30 March 2007 approved the programmes and public policies to be evaluated by the AEVAL this year. The Resolution was made public by Order APU/1219/2007. The evaluation of the quality of services in state museums was set out in section 4 of the Annex to this Order.

The parameters for the evaluation were clearly defined. The idea was to evaluate the quality of services offered to users or visitors to state museums under the management of the Ministry of Culture (MOC). The objective was to determine the extent to which this service met the expectations and demands of citizens and to foster improvements in this respect. A footnote stated that museums to be evaluated included those affiliated to The *Dirección General de Bellas Artes y Bienes Culturales* (Directorate General of Fine Arts and Cultural Property) and those operating along the lines of public bodies such as The *Museo Nacional del Prado* and The *Museo Nacional Centro de Arte Reina Sofía*. It was further outlined that the approach would start with an analysis of the Citizen Charters (for museums that had them) and then introduce other methodologies to compile information on user perception. The evaluation was entrusted to the AEVAL Department of Quality of Services in collaboration with the MOC Inspectorate of Services.

This evaluation on quality of services in state museums aims to be a useful instrument to assist in the decision making of the MOC responsables and museum directors. It seeks to enable them to incorporate quality criteria into their strategic and action plans, taking account of user opinions and diagnosis of museum functioning in accordance with reference management models. As the name suggests, it is an evaluation of the quality of services and it does not encompass an evaluation of cultural or intrinsic aspects of what museums offer in terms of content. It examines all that facilitates, surrounds, and accompanies access to the core service composed of the collections, pieces, and motifs exhibited. Its ultimate objective is to influence the quality of service in museums so as to adapt it to the expectations and needs of visitors. It must be stressed that the analysis of user views on service has nothing to do with studies on visitors designed to evaluate exhibitions from a psychological perspective in order to ascertain their impact from a formative, communicative or socialisation point of view¹.

A multitude of actors have a greater or lesser role to play in providing museum services (policy makers, administrators, experts, sponsors, Friends of Museum groups, ticket sales companies, educational centres, etc.). However, this study focuses only on the direct intervention of museum management teams and MOC personnel with responsibility for museums. In a possible future re-evaluation, it might be worthwhile to consider the inclusion of other actors.

The first section of this report outlines the functions, characteristics and activities of state museums and the characteristics of visitors. The second section offers a description of the evaluation methodology. In the third section, the quality of service is analysed from the organisational perspective and the perspective of users, based

¹ Pérez Santos, Eloisa. Tesis Doctoral, (www.ucm.es/BUCM/tesis/19972000/S/4/S4017901.pdf)



on information compiled using the tools and techniques described in the previous section. Finally, the report looks at the conclusions and recommendations. Complementary information can be found in the annexes.



3. STATE MUSEUMS.

3.1 Definition and functions.

According to ICOM (International Council of Museums, associated with UNESCO) statutes, “a museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment”.

Spanish legislation is based on this internationally ratified definition. Law 16/1985 of *Patrimonio Histórico Español* (Spanish Historical Heritage) establishes that museums are permanent institutions that acquire, conserve, research, communicate and exhibit, for purposes of study, education and contemplation, articles and collections of historic, artistic, scientific, technical or any other cultural value.

Both definitions mention the public service aspect of museums and this is reflected in their functions:

- The conservation, cataloguing, restoration and ordered exhibition of the collections.
- Research related to the collections or speciality.
- Periodic organisation of scientific and cultural exhibitions relevant to the museum type.
- The drawing up and publication of catalogues and monographs of its collections.
- The design of educational activities related to museum contents.

The public service aspect of museums has gained strength and relevance as a result of sociological change leading to greater interest in museums from a wide and heterogeneous section of the public. This means that museums have become an extremely important cultural reference point in present-day society².

Because this evaluation concentrates on the quality of service, it focuses primarily on the functions related to the ordered exhibition of collections and the periodic organisation of exhibitions. These are the functions that create interaction between museums and most visitors, whereas the other functions are more internal.

From the legal perspective, article 149.1.28 of The Spanish Constitution establishes that “The State has exclusive competence in matters of the defence of cultural, artistic and monumental property against export and pillaging; state museums,

² Therefore, the *Plan Estratégico de la Red de Museos Estatales* (2004-2008) has the objective of redefining and renovating the State Museum Network based on this new perception of the museum as an institution.



libraries and archives without prejudice to their management by the Autonomous Communities". Based on the text of the constitution, laws regulating state museums contain the following provisions:

Law 16/1985, 25 June, of Spanish Historic Heritage (PHE).

Royal Decree 111/1986, 10 January, a partial development of Law 16/1985, 25 June, of Spanish Historic Heritage, modified by Royal Decree 64/1994, 21 January.

Royal Decree 620/1987, 10 April, approving the Regulation of State Museums and The Spanish System.³

Royal Decree 496/1994, 17 March, which modifies article 22 of RD 620/1987.

State museums, according to the current Regulation of State Museums, are museums that the NSA has established or will create in the future throughout national territory. Those state museums with greatest relevance, due to their objectives or the value of the collections they house, will have additionally the status of national museums.

State museums can have different attachment and management models:

- Attachment to different ministerial departments.
- Autonomous Communities management through agreements without modification to ministerial attachment.
- Affiliation to the MOC through the *Dirección General de Bellas Artes y Bienes Culturales* (Directorate General of Fine Arts and Cultural Property - DGBBAA) or the *Instituto Nacional de las Artes Escénicas y de la Música* (*Museo Nacional del Teatro*) (National Institute of Stage Arts and Music – National Theatre Museum).

83 of the 139 state museums are attached to the MOC. Of these, 17 are managed exclusively by the DGBBAA (which manages them through the Sub-directorate General of State Museums). The management of 64 museums has been transferred to the Autonomous Communities through agreements. The remaining museums are attached to other ministerial departments and bodies.

In addition to the above-mentioned 17 museums, The Museo Nacional del Prado and The Museo Nacional Centro de Arte Reina Sofía are also managed by the MOC under special regulations.

- The Museo Nacional del Prado is a Special Public Body whose functioning is governed by the Law of Spanish Historic Heritage, under the regulatory Law 46/2003, 25 November (BOE (Official State Bulletin) 23 November), and by Royal Decree 433/2004, 12 March (BOE 20 March), which approves its Statute.
- The Museo Nacional Centro de Arte Reina Sofía (MNCARS) is an Autonomous Administrative Body governed by the Law of Spanish Historic Heritage with respect to state museums and by its own Statute, which was approved by

³ Within the framework of The *Plan Estratégico de la Red de Museos Estatales 2004-2008*, the new Regulations for State Museums and for The Spanish Museum System will come into force.



Royal Decree 318/1996, 23 February (BOE 14 March), and recently modified by Royal Decree 1291/2007, 28 September.

The general framework in which state museums operate is very complex. With the exception of the two above-mentioned museums, they often do not have enough decision-making autonomy with respect to their functioning and adapting to the demands of the public and society.

In accordance with the Council of Minister's mandate, this evaluation was to include the 19 state museums managed exclusively by the MOC, including those managed by the DGBBAA and The Museo del Prado and MNCARS. Of these 19 museums, the following were closed when the evaluation was carried out: The Museo El Greco, The Museo de Reproducciones Artísticas, The Museo Cerralbo, The Museo Romántico and The Museo de Arqueología Marítima⁴. Therefore, the study was carried out on the 14 remaining museums, these being:

- Museo Arqueológico Nacional
- Museo Nacional y Centro de Investigación Altamira
- Museo del Traje
- Museo Nacional de Artes Decorativas
- Museo Nacional de Cerámica y Artes Suntuarias
- Museo Nacional de Escultura
- Museo Casa de Cervantes
- Museo Nacional de Arte Romano
- Museo Sefardí
- Museo Sorolla
- Museo Nacional de Antropología
- Museo de América
- Museo Nacional Centro de Arte Reina Sofía
- Museo Nacional de El Prado

Because of their different degrees of management autonomy, The Museo Nacional del Prado and MNCARS were treated differently to the other museums throughout the evaluation process. Therefore, evaluation results are generally presented in three groups: state museums, Museo Nacional del Prado and MNCARS.

3.2 Characteristics of state museum services

3.2.1 Access:

Opening hours:

The museums are open to the public for at least thirty hours over a six-day week. Opening hours and entrance conditions are set by the MOC and must be displayed at

⁴ The re-opening of the Casa Museo del Greco (Toledo), Museo Romántico (Madrid) and Museo Nacional de Arqueología Marítima (Cartagena) is foreseen within the framework of the *Plan Estratégico de la Red de Museos Estatales* (2004-2008).

3. State Museums



the museum entrance in a manner compatible with the artistic values of the building. At some museums, opening hours are extended during the summer months.

General rules of access:

Access to museums is subject to the rules on public prices, approved by Order 28 June 1994⁵. Nonetheless, entrance is free on at least four days per month (one day per week). Information on these days must be available in advance and displayed at museum entrances. (OM (Ministerial Order) 20-1-95).

The state museum admission fee is generally €2.40, with the exceptions of The Museo de América and The Museo del Traje, where the fee is €3.01. There is also a reduced rate with a 50% reduction. At The Museos del Prado and The MNCARS, the normal fee is €6 and the reduced rate €3.

Website availability

Apart from The Museo el Greco and The Museo Sefardí, which feature on the MOC website, all the other museums have their own websites. All these websites are managed by the MOC, with the exception of the Museo del Prado and MNCARS sites. The Museo del Traje updates the contents of its site. The Sub-directorate General of State Museums gives information and links on all the museums through the MOC website⁶. The website also includes a museum portal which gives access to Spain's 1,417 museums.

Finally, the implementation of the DOMUS system, which has given gradual access to collection catalogues on internet, has made the property housed by museums more accessible⁷. Each museum manages the section of the system relevant to its collection, so the pace of implementation has not been uniform. The Museo del Traje was the pilot centre for the DOMUS system.

3.2.2 Cultural Offer

The growing concept of the museum as a centre of cultural dissemination is reflected in a gradual increase of its cultural offer and services to the citizen.

Typical cultural offer

⁵ Modified by OM 11-10-1996 and OM 8-10-1998.

⁶ The framework of the *Plan estratégico de la Red de Museos Estatales* in reference to Dissemination and Communication has established the objective of setting up a Digital Museum Network, a museum portal and websites accessible to disabled users.

⁷ DOMUS: Integrated documentation and museum piece management system developed by the MOC. Its aim is to allow for a standard information structure model for the inventory and cataloguing of museum collections and documents as well as an automated management process for museums. The Museo Nacional del Prado has developed its own programmes for the documentation of the collection and pieces.



MOC managed state museums offer a series of cultural services throughout the year:

- Permanent exhibition of a selection of their collections. This exhibition is composed of Spanish Historical Heritage property belonging to the CGA and its autonomous bodies. The property is assigned to a state museum and becomes part of its stable collection. These collections can be deposited in other museums or buildings without modification to their assignment. State museums can also accept deposited works under the terms and conditions of the relevant regulations. The current *Reglamento de Museos de titularidad estatal y del Sistema Español* (Regulation of State Museums and The Spanish Museum System), lays down that museums must give researchers access to collections not on display for viewing and study purposes and access must also be given to all catalogues.
- A cultural programme including temporary exhibitions, workshops, courses, conferences, stage arts, events...
- Resources such as a library, archives, photographic and reproduction services, cultural property reserves etc. which are accessible either directly or by appointment according to the resources of the museum and collection conservation needs.

To carry out these activities, state museums have a Communications Department⁸. This is responsible for matters related to the exhibition and mounting of collections in such a way as to achieve the communication, contemplation and educational objectives of the museum. The ultimate objective is to bring the museum closer to society by means of educational exhibition methods, communication techniques and the organisation of complementary activities in keeping with these goals. All the museums analysed offered the possibility of making space available to other organisations for different events.

In addition to the cultural activities forming part of their functions, museums can host other activities of a cultural nature provided that they have suitable facilities and that these activities do not interfere with the normal functions.

Finally, it is important to note that attempts to improve the quality and quantity of the cultural offer at these fourteen museums cannot be made in isolation from the needs of the other 64 museums managed by the Autonomous Communities. The relevant MOC bodies must take into account the needs of all these museums.

3.2.3 Complementary and support services.

The following are some of the services designed to improve citizens' access to museums and the heritage they house. They also seek to improve the quality of visits and generally, the relationship between the museum and the public. Not all these services are available at every museum:

Accessibility measures for persons of restricted movement (ramps, elevators, wheelchairs etc.)
Cloakrooms

⁸ The Museo Nacional del Prado and MNCARS have their own set-ups and a different organisational structure.



Checkrooms
Medical Service
Information services in exhibition areas
Audio guides (this service is sometimes provided by the corresponding Friends of The Museum Association)
Publications
Shop (this service is sometimes provided by the corresponding Friends of The Museum Association)
Cafe/ Restaurant
Access to the Library
Bookshop
Website

Annex 1 shows the services available in the different museums according to MOC data.

3.2.4 Extraordinary activities

Museums attached to and managed by the MOC participate annually in an Extraordinary Activities Plan. This is made up of more sporadic activities outside normal museum opening hours. Activities organised and promoted by the DGBBAA over the last four years include:

Easter at State Museums
International Museum Day
The Museum at Night
The Museum in Summer
The Sleepless Night
The Museum at Christmas
European Music Day

It is important to point out that these activities varied from one museum to another, both in content and number of activities.

3.3 Activities performed by state museums.

3.3.1 Trends in visitor numbers

The MOC has statistics on the number of visitors to DGBBAA-managed museums. The trends (Annex 2) show an overall increase of 16.87% in visitor numbers between 2000 and 2006⁹. Visitor numbers were up at most of the museums. The highest increase (17.43%) was at The Museo del Prado, whereas visits to the MNCARS from 2004 to 2006 (the only period when data are available for this museum) fell by 1.6%.

The highest increases for the 2000-2006 period seem to be related to the renovations carried out at some museums, extended opening hours and important temporary exhibitions or specific events.

Seasonal variation in visitor numbers at some museums was also striking. There were considerable increases in visitors to the Altamira or Casa de Cervantes museums

⁹ 2007 data is not yet complete. Annex 2 includes data for the first six months of the year.



during the summer months. In contrast, at other museums such as the Museo Nacional de Antropología, Museo Arqueológico Nacional, Museo de América or Museo Nacional de Artes Decorativas, numbers were up during the academic year.

3.3.2 Volume of temporary exhibitions and other activities

Museums receive works on loan for limited periods, normally coinciding with temporary exhibitions. As was pointed out above, these are normally associated with increased visitor numbers.

Between 2000 and 2007, 55 exhibitions promoted by the *Subdirección General de Promoción de las Bellas Artes* (Sub-directorate General for the Promotion of Fine Art) were held at DGBBAA-attached museums. The period started with the especially high number of 10 exhibitions in 2000 and 2001. There was an average of 5.5 exhibitions per year during the period 2002-2005. 2006 saw an increase with 7 exhibitions and the figure rose to 8 in 2007. This does not include exhibitions of a more internal nature held by each museum and consolidated data on these is not available.

33 temporary exhibitions were held at the Museo del Prado between 2002 and 2007. The highest number of exhibitions took place between 2002 and 2005. From 2005 to 2007 the number of exhibitions fell to 4 per year. 104 temporary exhibitions, an average of 18 per year, were held at the MNCARS between 2002 and 2007.

Trends in extraordinary activities are indicative of their growing importance in the cultural offer of museums. They rose from 2 in 2002 to 94 in 2006 with the gradual participation of almost all the museums. The MNCARS held 14 extraordinary activities between 2002 and 2007.

3.4 Characterization of state museum users

The 2007 edition of the annual AEVAL study on citizen perception of public services, carried out in conjunction with the CIS (Sociological Research Centre), included three questions on state museum services. The above study differs considerably from the "ad hoc" survey forming part of this evaluation in that it is aimed at the public in general rather than visitors to state museums. Therefore, the information produced by the two studies is complementary. The AEVAL/CIS study was carried out using a sample of 3,000 interviewees, who answered a structured questionnaire in their homes, whereas the survey for this evaluation was carried out at the time of the visit to the museum.

The AEVAL/CIS study shows that 12.5% of citizens had visited a state museum in the year prior to the interview. 68% of these had, in their previous visit to a state museum, attended one of the following: The Museo del Prado, MNCARS, The Museo de Altamira or The Museo Arqueológico Nacional (Annex 3.1).

The typical state museum visitor has second or third level education, lives in a town of more than 100,000 inhabitants and is aged 45 or under. In general, museum



visitors are employed, though students form the biggest single group availing of the service.

The average score for all aspects of the service analysed in the study is 7.62 on a scale of 1 to 10. Highest-rated individual aspects of the service were: the attractiveness of the collections, ease of access in public transport and the internal signposting of the museum. Lowest-rated aspects were: admission fees, queues, and complementary services (shop, bookshop, cafe). The general perception is positive. 50% of those surveyed gave scores of over 8 points to all aspects of the service, with the exception of complementary services (median score of 7) and admission fees (median score of 6).

Annex 3 gives detailed information on the results of the study.



4. ASSESSMENT APPROACH AND METHODOLOGY.

The object of this evaluation, quality of service, defines its scope in two respects. Firstly, it is a study on a service rather than on a public programme or policy. Unlike the other two, a service generally involves a management process mostly related to the provision of services. In addition, the structure of the organisation has a marked influence in such a management process.

Secondly, because quality of service is the aim of the evaluation, it is essentially an evaluation of user perception. In other words, it is an evaluation of results from a subjective perspective. As mentioned above, public services are normally offered through the medium of an established organisation, in the sense that they are managed and offered to users by means of an organised body. Therefore, an evaluation of the quality of services at state museums cannot be restricted to the evaluation of user perception. It should also encompass objective performance-related elements such as organisational management and the public commitment of the museums to the user. It is, therefore, an evaluation of both the processes and the results.

Although quality of service is basically related to the subjective perception of the user, this is not to say that such perception is gratuitous or frivolous. On the contrary, perceived quality is based on a number of factors forming part of the design and delivery of the service. Therefore, a comprehensive and rigorous evaluation of quality of service cannot overlook the series of elements that influence the way in which the service is delivered to the user. How is the service designed? Under what conditions and with what commitments and guarantees is it provided? How are the day-to-day relations with users managed and how is the user's opinion taken into account? How does the organisation analyse itself in order to identify its strengths and weaknesses? What reputation does the organisation have? All this aspects ultimately influences user perception and should therefore be taken into account in the overall evaluation of the quality of the service. Royal Decree 951/2005, 29 July provides a clear reference on how to approach the assessment of the quality of a public service such as that provided by state museums. It establishes basic quality enhancement programmes for CGA organisations.

Following this logic, the methodology applied combines both qualitative and quantitative approaches. As a result, the information used in the evaluation process comes from documental and organisational sources, user surveys, interviews and direct observation techniques.

The following assessment tools were used:

- Document analysis
- Analysis of Citizen Charter monitoring
- Interviews
- User satisfaction survey through personal interviews
- Secondary analysis
- Direct observation technique carried out by analysts (mystery shopping)



- Organisational diagnosis using EVAM (Assessment, Learning and Improvement) model.
- Benchmarking with other reference museums.

Finally, it must be pointed out that prior to beginning the evaluation, interviews were held with the directors of all the museums involved. This allowed for an exchange of opinions on the items featured in the evaluation plan, leading to a modification of the plan so as to better direct these items. Annex 4 contains a list of the interviewees and the interview questionnaire.

The participation of the MOC *Inspección de Servicios* (Inspectorate of Services) and The *Subdirección General de Museos Estatales* (Sub-directorate General of State Museums) must also be acknowledged.



5. ANALYSIS OF THE QUALITY OF THE SERVICE PROVIDED BY STATE MUSEUMS

This section analyses and interprets the information obtained from the sources referred to, in order to answer the questions raised in the previous section.

5.1 The quality of the service from an organisational perspective

5.1.1 Commitments and guarantees offered by the Service: Analysis of the museums' Citizen Charters.

Under article 8.1 of the above-mentioned Royal Decree, CGA entities use Citizen Charters to inform citizens and users of the services provided, their rights in relation to the same and commitments on quality. The existence or otherwise of Citizen Charters, the relevance of the stated commitments and the degree to which these are fulfilled therefore provide useful indicators of museums' compliance with CGA policy on quality.

Apart from The Museo del Prado and The Museo Casa de Cervantes, the remaining 12 museums studied have Citizen Charters. The following table shows when these were published:

Museum	Year of publication
Reina Sofía	2000
Arqueológico Nacional	2001
Artes Decorativas	2001
Arte Romano	2001
Sefardí	2001
Cerámica y Artes Suntuarias	2001
América	2002
Altamira	2003
Escultura	2003
Antropología	2003
Sorolla	2004
Traje	2005

The MNCARS Citizen Charter is analysed separately due to the singular nature of both its form and content and because it is an autonomous entity. As regards the rest, the following general points can be made:

Redress Measures: None of the Charters states the redress action to be taken where there is a breach of declared commitments; they were all published prior to Royal Decree 951/2005, and none has been amended to comply with the new legislation.



Complaints and suggestions: As regards the method of submitting complaints and suggestions, 7 out of 13 of the Charters do not refer to the possibility of these being submitted by telematics means, as per Royal Decree 951/2005 included, which also substitutes the traditional Complaints and Suggestions Book with a form. This again reflects the fact that the Citizen Charters have not been changed to comply with the new legislation.

Commitments and indicators: Some of the Citizen Charters analysed contain declarations that are not commitments in the strict sense of the word. Instead, they are either a service provided by the museum (e.g. dealing with requests for photographic reproductions at the *Museo Nacional de Arte Romano*) or the “commitment” in question is really a user right which the museum is bound to observe (e.g. providing the visitor with information about the content and itinerary of visits, except as regards the Museo Sefardí, which promises to provide information in different languages).

Seven of the 12 museums give a commitment to carrying out surveys or making questionnaires available to visitors. In addition, 6 of them (with the exception of The Museo del Traje) consider these to be indicators, despite the fact that the implementation of such surveys or questionnaires could not be not verified during the direct observation process.

It should be noted that although the Citizen Charter of The Museo Nacional de Arte Romano includes the commitment to facilitate visits during uninterrupted opening hours, breaks in the opening times do exist.

Finally, in more than half of the Charters analysed, one of the indicators included is the number of visitors to whom information about the content and itinerary of the exhibition has been given. This indicator is difficult to quantify, except if it is limited - as it is in some Charters - to written information (and telephone or telematic information, as with the Museo de Altamira) or the starting point is that all museum visitors are provided with information, and therefore the indicator is based on the total number of visitors.

MNCARS Citizen Charter

There are a number of problems with the current MNCARS Citizen Charter:

- It makes no reference to the applicable legislation
- It does not include a location plan
- It does not provide information on admission fees (normal and reduced) and days when entrance is free of charge (except as regards the library and certain free services included in the Pedagogical Service).
- It does not include a section providing information on user rights and participation

Moreover, the Charter does not state the redress action to be taken if there is a breach of the declared commitments. It also includes a section called “extension to the main building” which is also the sixth Citizen Charter commitment and states the estimated date of termination: 2004. The remaining commitments contained in the



Charter relate to the mission and functions attributed to the MNCARS and, in any event, are unquantifiable.

As regards the indicators, the number of visitors is stated, as is the target of reaching 1.5 million visitors per year in one of the next three years. If this period is supposed to run from the date of publication of the Charter, it has already expired.

The Charter contains a specific complaints and suggestions section, but does not provide information on how these are to be submitted. The reference to complaints and suggestions sheets implies that these can only be made in person. There is a commitment to respond in an estimated time of 20 days. In actual fact, this 20-day time limit is mandatory under the relevant regulations.

Some of the aspects referred to reflect the failure to update the Charter and to adapt it to the provisions of Royal Decree 951/2005. Given the specific nature of the commitments – see annex 5.6 – it is impossible to make any calculation as to the degree to which they have been fulfilled.

Finally, direct observation during the evaluation process showed that, with the exception of the Museo del Traje, none of the remaining museums visited made its Citizen Charter available to visitors (there were none left at the Museo de Altamira) or informed users of its existence. It should be noted that the publishing of the Citizen Charters forms part of the MOC annual publications programme. The associated administrative procedure may help to explain the lack of Charters in the museums once the amount requested annually by each museum has run out. However, the survey of the museum users shows that 43% had seen the museum's Citizen Charter on the counter or in information areas. This disparity could be due to users not knowing the difference between a Citizen Charter and the information provided by museums about their services.

It is true that the problem of Citizen Charters not being adapted to meet the provisions of Royal Decree 951/2005 is not just an issue affecting museums. In fact, it affects the entire CGA. For this reason, the *Dirección General de Organización e Inspección* (Directorate General of Organisation and Inspection) of the Ministry of Public Administrations, through the *Coordinadora de Inspecciones Generales de Servicios* (Coordinator of General Inspections of Services), has undertaken a general review of Charters existing before the Royal Decree took effect.

Annex 5 classifies the commitments and states the degree of compliance until 2004. Since then, for various reasons, including restructuring, the *Inspección General de Cultura* (General Cultural Inspectorate) has stopped verifying the degree of compliance with the quality commitments contained in state museums' Citizen Charters.

5.1.2 Quality of the management of the service provided by the State Museums.

In order to assess management quality in the different museums, we have used the EVAM (Assessment, Learning and Improvement) Model. This was specially designed by the Ministry of Public Administrations, and developed by the AEVAL, as a means of *5. Analysis of the quality of the service provided by state museums*



analysing the overall functioning of administrative organisations. By using this model, it is possible to diagnose strengths, areas for improvement, and so on. It is also possible to design a set of specific actions to facilitate continuous improvement and evaluate the level of organisational maturity. Annex 6 contains a detailed description of the EVAM model.

One initial point that needs to be made is that the interviews with the directors reveal a certain dissatisfaction (with the exception of The Museo del Prado and The MNCARS) with the limited degree of autonomy in the management of human and financial resources, although they have relative independence in the general management of museums. It should also be noted that when the evaluations were carried out, some museums were being remodelled to a greater or lesser degree.

The most important results of the assessment are set out below following the five sections of the model and the contents of the questionnaire.

Policy, planning and strategy through leadership.

Practically all of the museums know who their managers and/or directors are. Similarly, the latter understand their position, accept their responsibilities and carry out their duties.

Few have strategic plans, let alone objectives, although all the museums aim to increase user numbers. The annual programme sent to the MOC, which is generally adopted by the whole management team, focuses on this goal. Although this programme apparently takes visitors into account (the cultural offer has been strengthened with new activities and services), there is no evidence of their direct intervention and participation in its preparation. Nevertheless, the museums have a specific tool approved by the MOC: the Museum Plan (*Plan Museológico*). The Plan, which is still being prepared by many museums, covers all aspects of museums' functioning and not simply increasing visitor numbers, since the latter must be compatible with conserving property, maximum museum capacity or the comfort and general enjoyment of the visit. The trend is therefore towards distributing and redirecting visitor flows.

The Museo del Prado, which has more independence, involved all staff up to Area Manager level in the preparation of its Action Plan 2005-2008. This plan establishes the specific objectives for its management scope and affects all of the museum's areas and departments. The objectives are translated into actions, programmes and specific tasks. There are general objectives - with specific objectives for certain activities and indicators - but not for all programmed actions. With respect to MNCARS, the general lines of action and general objectives are contained in the *Proyecto Museológico* (Museum Project), which states the criteria applicable to both permanent and temporary exhibitions. It does not define any strategic objectives, apart from exhibition policy.

Processes.

Design and systematic management of processes



In general, communication is one of the key processes identified by all museums. However, this is not normally described or documented. Specific goals are not set, let alone indicators. Certain procedures, tasks or activities, including the assignment of those responsible, are documented. However, there is no standard procedure amongst the museums evaluated. The Museo del Prado has identified the key processes, but neither the processes nor the procedures are completely documented (except some stages thereof). However, the preparation of a Procedural Manual is underway. A clear designation of those in charge of programmes, projects, procedures, exhibitions etc. does exist. As regards the MNCARS, certain key processes have not been clearly identified. Nor is a system of indicators available, although they have identified procedures for action, sub-processes, and protocols for certain processes. A coordinator has been assigned to all processes/procedures/sub-processes.

User participation in the design and improvement of services

With respect to user involvement in designing and improving the services offered by museums, this only exists in the management of complaints and suggestions (not amended to comply with Royal Decree 951/2005), a process common to all museums. This includes the analysis of complaints and suggestions, and sometimes the introduction of improvements with the involvement (where there is one) of the Friends of the Museum Association, a fundamental part of a museum's management. In any event, except on a handful of occasions, surveys are not carried out, focus-group meetings are not held and no other mechanism is used to understand the needs and expectations of museum users. Nor are surveys used to calculate the degree of satisfaction. Furthermore, there is a lack of homogeneity in the limited initiatives taken in this area. The Museo del Prado has developed different channels to encourage user involvement in the design and improvement of the services provided. These include: the "your opinion interests us" programme, annual surveys since 2005 that allow results to be broken down into different groups on the basis of the different characteristics of visitors, specific surveys for educational programmes, relations with school groups and tourist guides, and a Complaints and Suggestions form. The results are analysed at weekly meetings where improvements are approved and recorded in the minutes. As regards MNCARS, users are involved through the management of complaints and suggestions. These are analysed by the President of the Friends of the Museum Association who, in turn, is a member of the Governing Body. But surveys are not carried out, nor is there any means of involving museum users directly. There is therefore no direct measurement of user satisfaction levels.

Management and improvement of relations with citizens/users of the services

All museums provide users with certain basic information and help (website, leaflets, periodical publications and Citizen Charters) and this is supplemented with press coverage, audio guides, elderly voluntary guides for citizens, and registration sheets etc. To improve the help provided, some museums offer training to those employees in contact with the public. There is no evidence that all of the museums' scheduled activities are sufficiently publicised in advance, nor is there any evaluation of the sufficiency and effectiveness of the means used to inform and provide assistance. As regards the website, with the exception of the Museo del Traje, which updates it directly, the other museums have expressed their desire to recover its management. At the Museo del Prado there is also evidence of various information channels for

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users: website (currently being redesigned), 902 telephone number, Digital Gazette, brochures, the "Prado" magazine, press and provision for registration sheets to receive periodical information on matters of interest. However, the Prado lacks a Citizen Charter and/or a declaration of user rights. As regards specific aspects related to helping users, there are audio guides, brochures, a Visitor Assistance Area, and monographic guides. The museum organises staff training activities: courses, information days for staff and family, specific visits (to exhibitions, the extension etc.). As for MNCARS, it supplies information to users via the website, brochures and publications, and advertising. Although it has a Services Charter, this was not available, nor were its contents made known to us. As regards channels of assistance and help, there are guides, guided visits, audio guides, workshops, children's theatre and other activities.

People

Planning, management and improvement of human resources.

Whether or not an approved organisation chart exists, something to which it appears all museums aspire, staff shortages have been detected. In fact, practically all museums have proposed new schedules of positions or needs plans to the MOC. In some of the museums assessed, basic positions remain unfilled (Library, Photography Service, curators etc.) or new positions need to be created (Sub-director). In addition, trainees and students on placements are often used to cover the shortage of staff. Job profiles and functions are not defined and staff seem not have motivation because of the lack of career opportunities.

The opening hours, the scheduling of extraordinary activities... in short, the inherent requirements of the services offered, make it necessary to find flexible formulae regarding staff working hours and to compensate for overtime worked. The human resources policy is fixed by the MOC, but in practice, flexibility is essential to meet the needs of the service and this does not seem to be taken into account. Acknowledgment of staff performance is lacking.

The internal communication channels and flow of information among the organization's staff largely depends on the size and number of employees of each museum. In general, an open-door approach is taken –Director-curator meetings are frequent. With respect to attendants, information is channelled through the Head Attendant. There is no Intranet, except that of the MOC itself, to which some of the museums evaluated do not have access.

Identification, development and maintenance of staff knowledge and skills.

The Training Plan is as stipulated by the MOC. Museum directors encourage staff to attend courses, while always taking into account their appropriateness. In some museums, any request to attend a course must be accompanied by a report justifying its suitability. In principle, however, a given course's suitability to a particular position is rarely controlled. In addition, the subject matter of the courses does not appear to cover specific training for museum staff (rarely is specific training considered for technicians) although requests for such training have been made. Apart from this Training Plan, some museums offer supplementary training.

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At the Museo del Prado, training is given to those within the organisation: courses, information days for staff and their family, specific visits (exhibitions, the extension etc). These mechanisms are also used to gather information. The Museo del Prado also manages its own human resources and has its own Training Plan. However, there appears to be little monitoring of training in terms of the benefits obtained and how it relates to the job in question. It has its own Agreement adapted to service requirements. Although not obligatory, it has drawn up an schedule of positions, a third of which are specific. Like the other areas of the museum, specific plans and actions are contained in the Action Plan 2005-2008, although at present, some of its provisions (internal Communication Gazette, "Employee's portal") have not been implemented. It does not carry out surveys on staff satisfaction, nor does it operate a suggestions box (although it does have a Works' Committee) or analyse all staff indicators.

In the MNCARS, human resources actions include meetings as a means of motivation, team work, flexitime, etc. While drawing up of the schedule of positions, improvements were introduced. In 2007, the museum drew up its own training plan, taking into account employee demands. It has a system allowing participants to evaluate training activities. However, there is no monitoring of the applicability of training activities to the specific post.

Partnerships and resources

Partnership management

As regards partnerships, all museums have, to a greater or lesser extent, identified their strategic partners. Special mention must be made of Friends of the Museum Associations, where these exist. The "Friends" have shown themselves to be of fundamental importance for the correct functioning of the museum, making it possible to widen the scope of their action, providing professional and, at times, financial support (e.g. extraordinary activities, extended opening hours, guided visits, running the shop etc). However, there is no systematic approach here, nor is there autonomy. The MOC is in charge of managing suppliers.

The Museo del Prado is the only museum with a programme of sponsors and which has developed a clearly defined partnership policy. As with the other museums, the Friends of the Museum Association is a key management tool for The Museo del Prado, as well as the Foundation, which is a key partner. A public company has been set up with a stake owned by the museum, to organise commercial activities, and it has entered into agreements in different fields and for different activities. In the MNCARS, partners and strategic suppliers have been identified. In addition, cooperation agreements have been signed with various institutions and organisations.

Management of resources.

Apart from The Museo del Prado and The Reina Sofía, the remaining museums lack independence as regards financial management. However, all of them have mechanisms (with varying degrees of sophistication) in place to monitor spending. At times, some of them have been obliged to request more credit. As regards the renovation and management of buildings, this is done within financial constraints and

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subject to the limitations imposed by their historical nature, size etc. At present, some museums are being remodelled while others have submitted plans to the Ministry.

The museums carry out specific and diverse actions as regards the management of waste, noise pollution and emissions. In general, the health and safety regulations are implemented, for which the MOC is responsible. The provision of computer equipment seems to be adequate, although at times there are not enough technicians. Differences were observed in the use of technology (DOMUS, computerised ticket offices in some museums etc), whose introduction does not appear to be subject to any type of planning.

The Museo del Prado has a sophisticated budget control system. The Action Plan 2005-2008 also contains measures on budget management as well as on renovating the museum's display areas, which have been affected by the delays to the extension works. Environmental management actions are carried out periodically, but without any planning and there is no evidence of energy efficiency measures for all buildings. The Emergencies, Protection and Evacuation plan is currently being prepared, and a safety audit has almost finished. Measures on this point are also contained in the Action Plan 2005-2008. Technology is used for the security of museum pieces, and the Museum has its own computer applications to document the collection (outside the DOMUS). Various projects have been prepared for the management of information and knowledge.

As regards the MNCARS, actions are taken to minimise waste and emissions. The fitting out of the display areas is also well managed. Health and safety compliance is outsourced. Computer hardware and software is sufficient and there is an integrated system of applications.

Results

Citizens/users Results

As regards results, and more specifically results with respect to users, there is a scarcity and even absence of measurements, apart from visitor numbers. As mentioned above, apart from some isolated initiatives, there are no direct measurements of perceptions or surveys of satisfaction levels; users' views are only made known through complaints and suggestions and opinions gathered by attendants. As regards scheduled activities and group visits, there seems to be more measurement of perceptions etc., through isolated initiatives such as a book to express opinions on temporary exhibitions and surveys of monitors. The possibility of introducing such initiatives on a general level should be examined. In any event, the museums themselves consider that users are quite satisfied. The same situation exists as regards the MNCARS, since no measurements of user levels of satisfaction are taken, although there is a plan to carry out user surveys in 2008. The museum does have certain internal indicators of user satisfaction, such as number of complaints and suggestions, messages of congratulations, press releases, proposals for cooperation or participation received and reviews of exhibitions.

By contrast, The Museo del Prado has quite extensive information available, which is obtained through the channels mentioned in the Processes section above. The results

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show that users rate the service very highly; there are also various internal indicators of satisfaction.

Key results

The principal key result is the change in the number of visitors. This has increased at all museums, although whether this is directly due to the somewhat vague planning and strategy or to society's increasing interest in museums is unclear. The limited data obtained by museums is neither segmented nor analysed. This lack of segmentation of the only key result is probably because the information is obtained, on the MOC's instructions, by counting entries, which are classified by access type. Neither are results linked to objectives. Many of the museums also measure entry to the library and the number of participants in extraordinary and didactic activities etc. Yet there is no breakdown of these figures at all, despite the fact that demand for these activities is increasing.

Among The Museo del Prado's key results, the number of visitors stands out (broken down into type, origin, temporary exhibitions etc). There are defined objectives (the target figure has not been met, although progress has been made) and the Action Plan 2005-2008 has been largely implemented. The remaining key results do not include objectives or comparisons.

With respect to the MNCARS, the key results refer to the number of: visitors (increasing), pieces exhibited, temporary exhibitions, workshop activities and publications, inter alia. No objectives or comparisons are given.

5.1.3 Degree of implementation of *Marco General de Calidad* (General framework for quality improvement) programmes

The *Marco General para la Mejora de la Calidad en la AGE* (General framework for quality improvement in CGA), established by Royal Decree, is made up of the following basic programmes:

- Analysis of user demand and evaluation of user satisfaction
- Citizen Charters
- Complaints and Suggestions
- Assessment of the Quality of Organisations
- Recognition (Awards and Certificates)

Under article 3.4 of the Royal Decree, the Sub-secretariat of Culture must submit information to the CGA, and according to the information provided, only the Citizen Charters and Complaints and Suggestions programmes have been implemented at state museums. As has already been mentioned, there are no indications of regular studies on user needs, expectations and satisfaction¹⁰. Organisational self-assessment in accordance with reference models is not carried out and state museums do not participate in Quality Awards or external certification processes.

¹⁰ The museum survey 2004 and the study on visitors to The Museo del Prado are isolated initiatives and do not form part of programmes within the *Marco General para la Mejora de la Calidad*.



The interviews carried out prior to the evaluation show that museum directors' knowledge of the General framework for quality improvement in CGA is limited to the Citizen Charters (all museums apart from The Museo del Prado and The Casa de Cervantes have published their Citizen Charters) and the management of Complaints and Suggestions. Even so, new requirements under Royal Decree 951/2005 have not been complied with.

The most relevant data regarding the Complaints and Suggestions programme is outlined below. The Services Charter data were treated differently due to the fact that it is the medium through which the organisation outlines its commitments and guarantees with respect to the delivery of the service. As such, it has already been examined under its own separate heading (5.1.1) in this section of the report.

Chapter IV of Royal Decree 951/2005 regulates complaints and suggestions. Article 14 of the Decree lays down that CGA organisations shall have a unit responsible for the management of complaints and suggestions with the dual objective of compiling and processing expressions of user dissatisfaction and developing quality enhancement initiatives. This unit should respond to complaints or suggestions and inform the interested parties of action taken or measures adopted. In addition, the MOC Inspectorate of Services conducts detailed monitoring of complaints and suggestions and submits regular reports to the Sub-secretariat and to the Ministry of Public Administration. As is the case for Citizen Charters, this Department, along with the Departmental Inspectorates, has embarked on a process to bring the management of complaints and suggestions into line with Royal Decree 951/2005-

The volume of complaints and suggestions received by museums is low. This can be seen in Annex 7, which includes tables for 2005, 2006 and 2007.

Of note is that there are no complaints about failure to comply with commitments given in Citizen Charters¹¹. This may be related to visitors being unaware of the existence of such Charters or lack of access to them.

Also noteworthy is that a considerable 23% of complaints lodged in 2005 were not responded to within the stipulated period¹², something which appears to be par for the course, at least in certain museums.

Because of their management, size and visitor numbers, The Museo del Prado and The MNCARS require separate analysis. The MNCARS received more complaints despite the higher number of visitors to The Prado. However, the volume of complaints at The MNCARS has fallen in the last three years, with 29% fewer complaints in 2007 than in 2004. 2006 saw a sharp decrease in complaints at The Museo del Prado compared to 2005. This was due mainly to a drop in the number of complaints related to admission fees. The decrease in complaints is even more significant if the increase in visitor numbers is taken into account.

¹¹ With few exceptions, Citizen Charters at the Museums evaluated were not available to users and visitors were not informed of their existence. This was confirmed by the results of the survey on visitors.

¹² Practically all Citizen Charters give a commitment to respond to complaints within the stipulated period of twenty days.



However, the low number of complaints in relation to the volume of visits to the museums must once again be emphasised. There were only about 2 complaints per 10,000 visitors in 2004 and 2005, the only years for which data is available.

Table 1: Complaint rates per 10,000 visitors to state museums

	2004	2005
Museums attached to DGBBAA	2.25	1.82
Museo del Prado	0.93	2.09
MNCARS	3.85	2.33
Total for Museums evaluated	2.19	2.08

The types of complaints lodged are dealt with in the section on aspects of the service which users feel could be improved.

5.2 Quality of the service from the perspective of users.

5.2.1 Background

During 2002 and 2003, the MOC in conjunction with the *Fundación Autor* (Author Foundation), carried out a study on cultural habits and practices in Spain amongst the general public. The study was carried out again during 2006 and 2007. Both editions of the study included a number of questions related to museums. The results can be seen on the MOC's website.¹³

With respect to surveys aimed specifically at state museum visitors, the MOC carried out an opinion poll of visitors to 16 of the 18 state museums in 2004. This study did not have a methodological design and was carried out by means of a questionnaire filled out by visitors themselves at the relevant museum. The fact that total sample size and its distribution among museums was not determined beforehand resulted in over 39% of the questionnaires being filled in at only one museum. This means that the study may not be representative and its results may not be valid. Nonetheless, they are shown in Annex 8 merely for descriptive purposes and subsequent to improving the sample distribution over museums through a weighting designed to obtain general results.

Finally, since 2005, The Museo Nacional del Prado, in conjunction with the *Instituto de Estudios Turísticos* (Institute of Tourist Studies), has carried out a survey with the main objective of identifying the profile of visitors. It also includes information related to visitor perception on different aspects of service. The 2005 study involved 67,000 interviews designed to gain information on visitor profile and 5,345 of these included questions geared towards evaluating different aspects of the Museum. Annex 9 contains a summary of the results of this survey.

¹³ This information is available at:
http://www.mcu.es/estadisticas/docs/EHC/2006/0102_MUSEOS_MONUMENTOS_ARCHIVOS.pdf



5.2.2 Personal interview of museum visitors 2007

A survey of Spanish state museum users was carried out as part of the evaluation in order to ascertain their opinions and perceptions regarding the different services. The interview was conducted when visitors were leaving the museum using a structured questionnaire. The sample design enabled representative and valid data to be obtained for each museum. A summary of the main results is presented below. Annex 10 contains a report on the general results of the survey.

More women than men visit state museums (54.8% of visitors in July were women). The average age of visitors was around 42. More than half (55%) of the visitors had received higher education. Of every 100 museum visitors, 44 lived in the Autonomous Community of Madrid, 11 in Andalusia, 8 in Valencia, 7 in Castilla y Leon, 6 in Catalonia and the rest in other Autonomous Communities (Regions).

70% of interviewees normally visited museums, of one type or another, several times per year. Of these, 10.6% said that they went to a museum several times per month and 10.5% said that they went once a month. 48.9% said that they visited museums several times per year but not on a monthly basis. Of the remaining interviewees, 18.2% visited a museum once a year, while 10.5% went less than once a year. 43% of all interviewees had visited the museum on more than one occasion. This was more common amongst those over the age of 60 (61.4%) than those under 29. A greater proportion of interviewees with higher levels of education had visited the museum on more than one occasion (51.4% of university graduates as opposed to 33.2% with primary education). Of those who had visited the museum more than once, 46% had last been there in the 12 months prior to the interview.

In general, survey participants did not seem to have a clear idea of how they became aware of the state museums they visited. Personal contacts (family, friends or school) seemed to be the main source of information with respect to the existence of the museums. Official sources did not appear to be particularly relevant. The fact that only 21.5% of survey participants had visited the website of the museums suggests that information is sought and obtained through other sources.

Curiosity was by far the most common (34.3% of cases) reason for visiting the museum. Other reasons included visiting a temporary exhibition (17.1) and showing the museum to family or friends (12.5%). Visits to state museums are normally planned and only 8% of participants said that they had gone by chance or because they had nothing better to do.

More than 85% of those interviewed had acquired their tickets at the museum ticket office, compared to 1.7% through an advance ticket sales system, 1% by internet (museum website or other website) and 9.5% who had free tickets. Queuing times for the different museum services were negligible with only between 0.5% and 1% of survey participants indicating that they had had to wait a long time or quite a long time. Of note is that 26.1% met with closed exhibition areas and only 28.3% of these were notified of this circumstance before acquiring their tickets.

More than 47% said that they had not seen Citizen Charters at museum reception desks and 9.6% were unaware of what a Citizen Charter was.

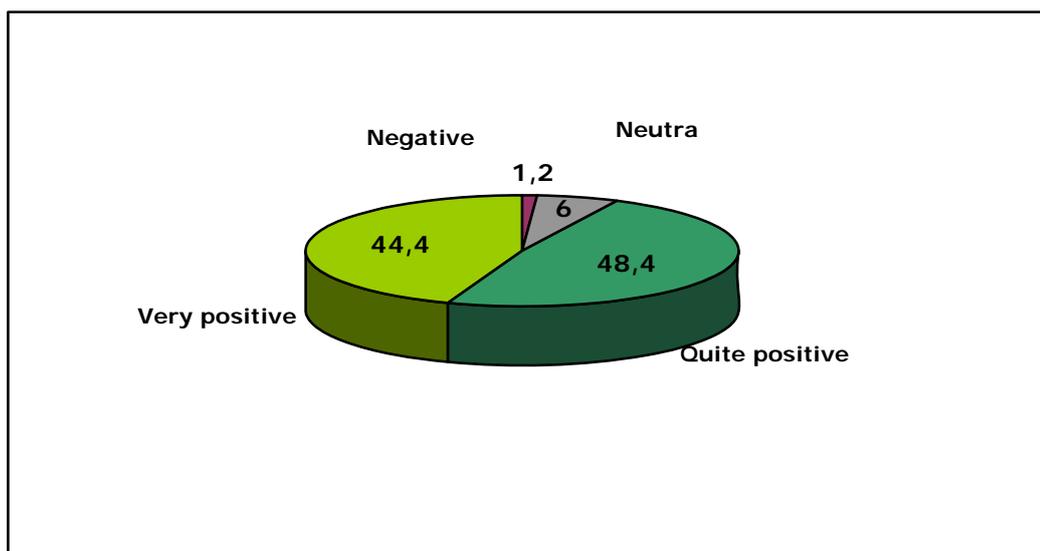


5.2.2.1 Overall service rating

The rating of state museums in general is undoubtedly quite positive, as can be seen from the average satisfaction score of 7.91 on a scale of 1 to 10. Moreover, 93% of visitors said that their impression was very positive or quite positive, as opposed to the 1.2% who responded negatively. Here, there was scarcely any difference in responses by sex, age or level of studies. Nor were there significant differences in the assessments of those who had paid and those who had entered free of charge. However, there were differences in the degree to which museums were rated according to the age of those surveyed. Older people were more enthusiastic and more frequently expressed themselves to be “very satisfied”, while younger visitors were more inclined towards an assessment of “quite satisfied”.

The positive rating was ratified by the fact that 97.8% of those participating in the survey would recommend the museum to those in their family circle or friends. Here again, there was little difference in response by visitor type.

Graph 1: General rating of museum visited



The rating is mainly positive because state museum visitors regard their visits as satisfying. Given the opportunity to rate the museum visit experience, 91.3% said that they had greatly enjoyed themselves or quite enjoyed themselves. Once again, a minority (1.6%), enjoyed the visit very little or not at all. There were no significant differences in ratings according to the socio-demographic characteristics of the interviewees. Again, the only difference was the degree of satisfaction between younger and older visitors.

In general, visitor expectations were satisfied or exceeded. 50.5% felt that the visit had met their expectations, while 45% found the experience to be better or much better than they had imagined. A minority (4.2%) were disappointed or felt that the visit had failed to meet their expectations. Again, there were differences according to age, with older people being more likely to find their expectations exceeded and

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younger people tending to respond that their expectations had been satisfied. The degree to which expectations were satisfied was also influenced by level of education. The higher the level of education, the more visitors' expectations were satisfied rather than exceeded. Another influencing factor was whether tickets had been paid for. Those who entered free of charge were more generous in their assessment of the visit. A significantly higher proportion of non-paying visitors felt that the visit had exceeded their expectations.

State museum visitors believe their visits to be a learning experience as well as a satisfying one. 80% felt that the visit had improved their knowledge of the matter of what was on display at the museum. Once again there were few differences by visitor type, though a smaller proportion of younger people felt that they had gained culturally from the experience.

The analysis of specific aspects of state museums should be carried out separately for each museum, because of their diversity in terms of size, infrastructure, opening hours, number of visitors etc. Therefore, the data presented here serves to provide a general idea of which specific points are better or worse-rated and which aspects of state museums need to be improved with most urgency.

5.2.2.2 Rating of different service delivery elements

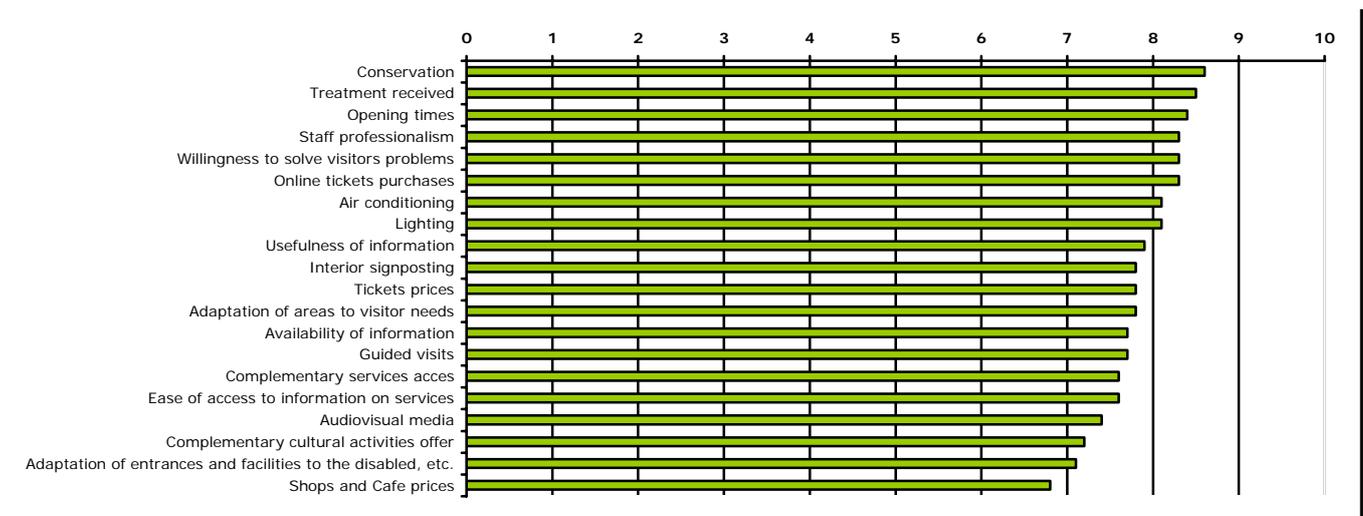
The assessment of service elements was carried out using information from the user perception survey and the application of a direct observation technique (mystery shopping). The protocol for the direct observation technique is outlined in Annex 11. The SERVQUAL¹⁴ scale was used as a reference model for this approach. Five dimensions of service provision were analysed (tangibles, reliability, responsiveness, assurance and empathy) and items analysed using the two techniques were grouped according to their association with one dimension or another.

Broadly speaking, the positive rating of general functional aspects of the state museums is reflected in the ratings for specific aspects of the service. Visitors to the different museums rated a range of specific aspects of the service on a scale of 1 to 10. Not one of the aspects assessed had an average score of less than 6. In general terms, the highest-scoring aspect was "the state of conservation of the museum and its facilities" with an average rating of 8.6. At the other extreme was "prices in the cafe, shops, etc.", where the score was 6.8.

¹⁴ Zeithaml, Parasuraman and Berry (1993), *Calidad total en la gestión de servicios*, Madrid, Díaz de Santos



Graph 2: Assessment of different aspects of services at state museums (Scale 1-10)



Analysis of the service elements studied, grouped according to SERVQUAL dimensions, shows that the highest-rated aspects are those related to assurance, followed by tangibles. The lowest score goes to the empathy of the service.

Assessment of tangibles

SERVQUAL model tangibles refer to physical facilities, equipment and the appearance of the employees of the organisation providing the service. The average user rating of these elements was 7.98 with a variation of 1.19 points between the highest and lowest-rated elements.

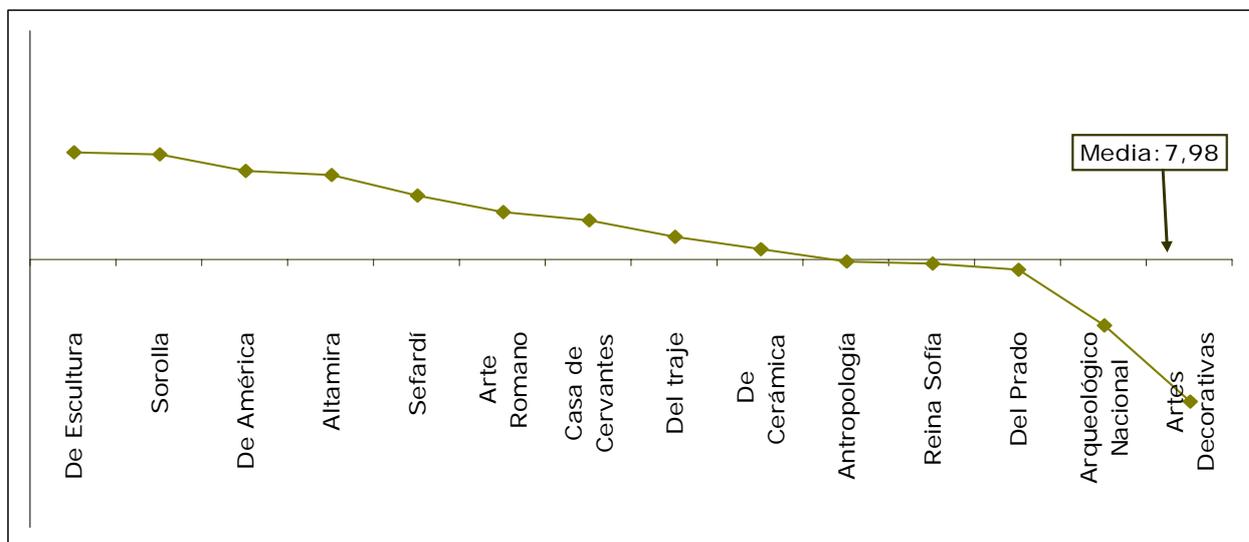
Table 2: Survey participants' rating of tangibles in service delivery

State of conservation	8.56
Lighting	8.05
Air conditioning	8.07
Interior signposting	7.84
Audiovisual media	7.38
Tangibles	7.98

This rating ranges from 8.77 to 6.40 in the different museums.



Graph 3: Tangibles ratings by museum



The state of conservation of the buildings that house the museums was the highest-scoring of the service elements assessed, with a rating of 8.56 points. Three museums (The Museo de América, The Museo de Escultura and The Museo del Traje) had an average rating of more than 9 points, while the lowest rating was 7.52.

In general, there were no problems with the permanent displays of the museums analysed. The positioning and identification of pieces was appropriate despite the fact that the degree of protection and barriers varied from one museum to another. In some cases, lack of protection was justified by an attempt to maintain the environment in which the permanent collection was exhibited (Museo Sorolla, Museo Casa de Cervantes). There was more variation from one museum to another with respect to temporary exhibitions. In some cases, these were housed in independent or adjacent display areas and users were separated from visitors to the permanent collections (separate entrance or different bar code reader if the entrance was the same). In other cases, there was no segregation of visitors even if there was a physical separation of temporary and permanent exhibits.

Exterior signposting and information regarding admission fees, opening hours and other services or activities was not uniform. In general, all museums were well signposted and had, either on the facade or alongside the ticket office, information on opening hours (all museums), days of free entry, conditions of free and reduced-price entry (many museums). However, the Museo Nacional de Antropología and the Museo del Traje did not have information on opening hours posted outside. This made it necessary to visit their websites for such information, if the museum was closed, or enter the museum to see the information at the ticket office.

Some museums post further information regarding prices, group visits and advertising on the outside of the building for temporary exhibitions and activity programmes running in a particular month or for a specific time period (*los Jueves del Museo*, children's workshops). This information appears on notice-boards, panels or even on screens (Museo Arqueológico Nacional).

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In some cases, there is a graphic panel at the entrance (and sometimes in the exhibition areas also) showing the rules to be observed during the visit: no photography or flash photography, the use of mobile telephones, no smoking, eating or drinking, etc. Rules can differ depending on the museum and almost all museums include them on their websites.

Air conditioning was adequate at all the museums analysed, if slightly substandard on the top floor of The Museo Sorolla. However, the third and fourth floors of The Museo Nacional de Artes Decorativas were not adequately air-conditioned. This museum is closed between the first of July and the second of September, precisely for reasons of high temperatures and, with a rating of 6.72 compared to the average of 8.07, scored lowest with the visitors interviewed.

With respect to lighting, there are differences amongst museums. Even within the same museum, specific areas can suffer from poor lighting. Once again, The Museo de Artes Decorativas with a rating of 6.83 points, compared to the average of 8.05, was rated lowest by survey participants.

In general, exhibition halls are well signposted and some have panels to explain the works, the author or the school or movement of the paintings contained within. In some cases, complementary information is available on video (Museo Nacional de Cerámica) or audio devices (Museo Nacional y Centro de Investigación de Altamira). The Museo Casa de Cervantes does not have any information displayed with respect to pieces and display areas, although such information is available in its leaflet.

Notices vary greatly from one museum to another. There is no uniform standard regarding size, languages and information on pieces. Notices range from legible with detailed information to illegible and lacking in information.

In some museums, display area leaflet boxes are empty (MNCARS, Museo Nacional de Arte Romano). Apparently, leaflets are frequently removed by visitors. Display area leaflets were available at The Museo Nacional de Artes Decorativas, Museo Sorolla, Museo del Traje, Museo Sefardí and The Museo Nacional de Escultura.

Interior signposting of museums scored an average of 7.84 points. Ratings ranged from 7 points for The Museo de Artes Decorativas and The Museo Arqueológico to 9 points for The Museo Nacional de Escultura.

With respect to audiovisual facilities, eight museums (Museo de América, Museo Nacional de Antropología, Museo Nacional de Cerámica y Artes Suntuarias “González Martí”, Museo Arqueológico Nacional, Museo Nacional de Artes Decorativas, Museo Casa de Cervantes, and Museo Nacional de Escultura) do not have audio guides and at The Museo Sorolla and The Museo Nacional y Centro de Investigación de Altamira they were temporarily unavailable. The average rating for audiovisual facilities was the lowest of the tangibles. The average was 7.38 points and individual scores ranged from 3.25 for The Museo de Artes Decorativas to 8.71 for The Museo Sorolla.

Compared to other facilities at the museums, there was considerable variation as regards the size and quality of bathroom facilities (these ranged from insufficient and small, with long waiting times to sufficient and spacious). In general, conservation

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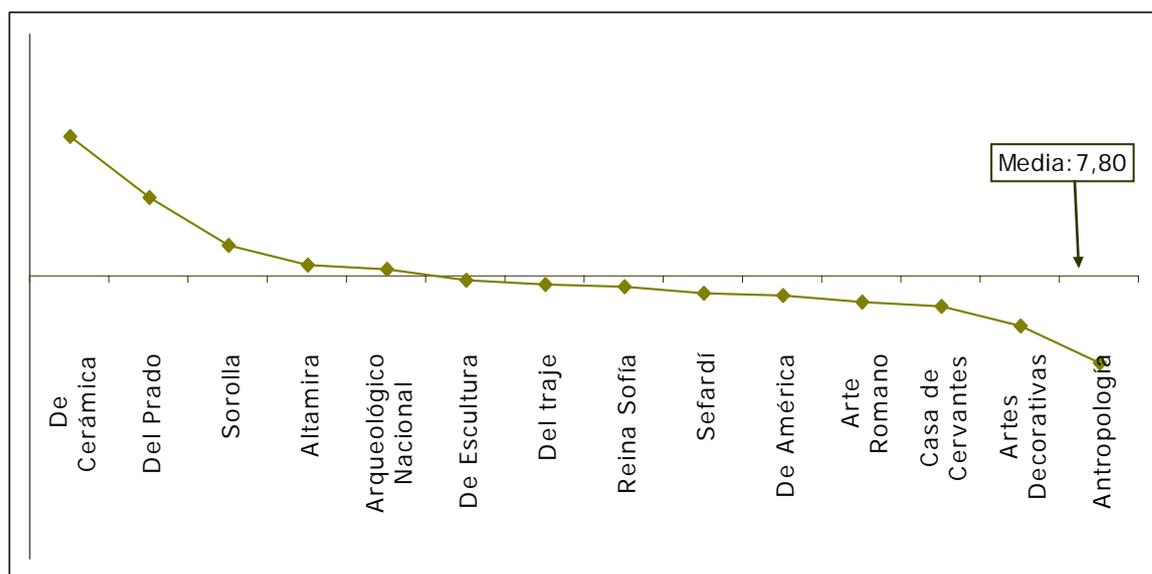
and hygiene was good. The Museo Sefardí and The Museo Casa de Cervantes do not have cloakrooms or left-luggage and these facilities were unavailable at The Museo Nacional de Arte Romano and The Museo Nacional de Escultura at the time of the visit.

Elements related to service reliability

The reliability dimension measures the capacity of the organisation to comply with its commitments and do so without mistakes. For the purposes of this evaluation it was measured by a single item which evaluated the degree to which visitors felt the Museum had achieved its objectives. Survey participants were asked if their knowledge of the subject matter related to the museum collection had improved as a result of the visit¹⁵.

The reliability dimension scored an average of 7.80 out of 10. Ratings ranged from 6.88 points at The Museo Nacional de Antropología to 9.03 for The Museo de Cerámica, and were more homogeneous than for tangibles.

Graph 4: Service reliability rating by museum.



Elements related to the responsiveness of the service

This dimension measures willingness to help users and the speed and flexibility of the service. Willingness to solve visitor problems, with an average of 7.69 points, was the highest-scoring aspect of this dimension. However, this dimension has the lowest overall rating.

¹⁵ It was necessary to convert this variable, measured on a Likert scale of 1-5, to adapt it to a Likert scale of 1-10. This was done by means of the following formula:

$$x_i = ((x_i - 1) * 2,25) + 1$$

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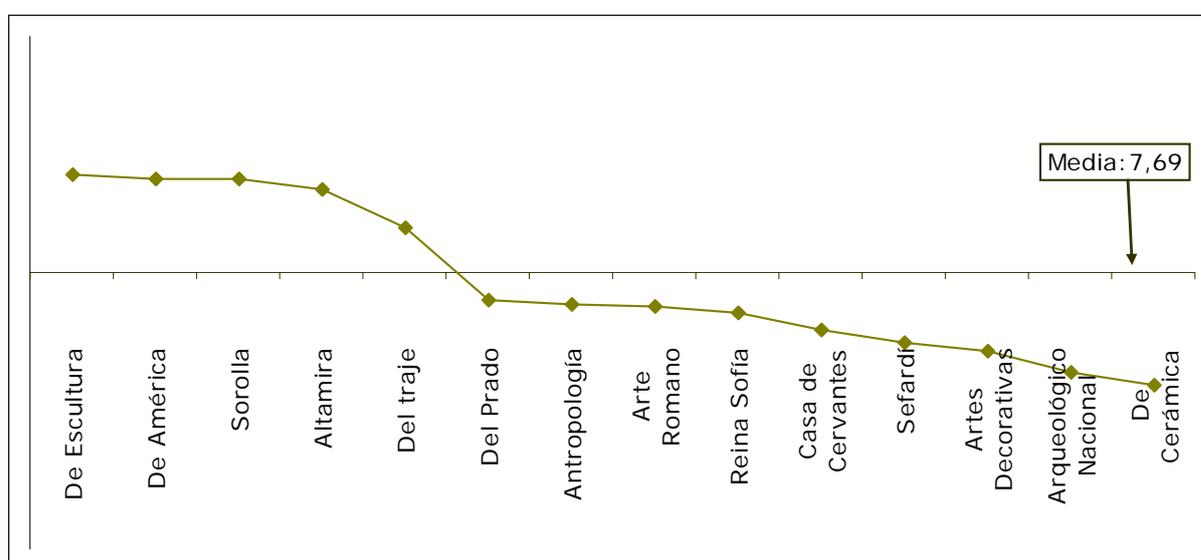


Table 3: Interviewee rating of service responsiveness

Willingness to solve problems	8.27
Access to complementary services	7.62
Guided visits	7.65
Complementary cultural activities on offer	7.23
Responsiveness	7.69

Scores range from 8.78 for the Museo de Altamira to 7.37 for The Museo de Artes Decorativas.

Graph 5: Rating of service responsiveness by museum.



Despite the different sizes and visitor numbers of the museums studied, waiting times for buying tickets and security checks, where relevant, were very short or non-existent. This perception is reflected in the response of users. Only 1.1% of users said that they had had to wait a long time or quite a long time to use complementary services such as bathrooms, cafeteria etc. and this was the aspect of the service that visitors considered took most time.

It must be pointed out the visits to The Museo Nacional del Prado and The Museo Nacional Centro de Arte Reina Sofía took place early in the morning. Queues were observed at the two museums at around 12.30 am. These queues were at the entrances, at the ticket offices and at the counters distributing audio guides at the Museo Nacional del Prado.

With respect to opening times, all the museums scored over 8 points apart from The Museo de Artes Decorativas which had a rating of 6.86. The lowest score regarding

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the willingness of staff to deal with problems or incidents was 7.79 (Museo Arqueológico) and the highest rating of 8.95 went to The Museo de Altamira.

There is greater variation in the scores for guided visits. These range from the 5.35 points of The Museo Nacional de Cerámica to 9.59 and 9.09 points for The Museo de Escultura and Altamira, respectively.

The observation process showed complementary activities on offer to be gradually more extensive. Chief amongst these were childrens' activities, childrens' workshops (high level of participation and enthusiasm) and the night-time opening hours, *los "Jueves del Museo"* ("Thursdays at the Museum"). The information available and the advertising of these complementary activities are by no means homogeneous. The complementary activities on offer score an average of 7.23, making it the worst-rated element of the service responsiveness dimension. However, scores range from 8.48 at The Museo de América to 5.36 at The Museo Sefardí, indicating considerable variation amongst the museums.

With respect to complementary services, small museums do not have bars or cafes. This is also true of some museums located in the city centre, where such services are plentiful in the vicinity. Large museums with high visitor numbers do have these services and some have added high-quality restaurants (extension to The MNCARS and The Museo del Traje). A number of museums have drink dispensing machines at the entrance or in the gardens.

Library access is generally limited to researchers or accredited students. Exceptions are the new MNCARS library, which can be entered free of charge on presentation of the national ID card, and the library at the Museo Nacional de Antropología.

There is no shop as such at The Museo Nacional de Antropología and The Museo Nacional de Cerámica. Both have glass display units with publications on sale at the ticket office. The Museo Sorolla, The Museo Casa de Cervantes and The Museo Nacional de Artes Decorativas do not have shops, although the latter two have a limited number of publications on sale at the ticket office.

The shops, which are larger in the bigger museums with higher visitor numbers, normally offer a wide range of books, catalogues and souvenirs. The shop in The MNCARS new extension deserves special mention for the comprehensive, original and varied range of goods on offer.

The ratings for complementary services vary greatly from museum to museum, ranging from 3.89 for The Museo Casa de Cervantes to 8.65 for The Museo de América. There is a similar variation in service price scores. The average is 6.77 and individual scores for museums range from 3 to 9 points.

Elements related to service assurance

This dimension refers to the knowledge and professionalism of staff and their capacity to transmit confidence and security with respect to danger and risk management. It also encompasses the honesty, truthfulness and confidence with which they deliver the service.



Service during visits to the museums was polite and friendly. At some museums, staff friendliness and attention could be classed as excellent and proactive (Museo de América, Museo Sefardí, Museo Sorolla).

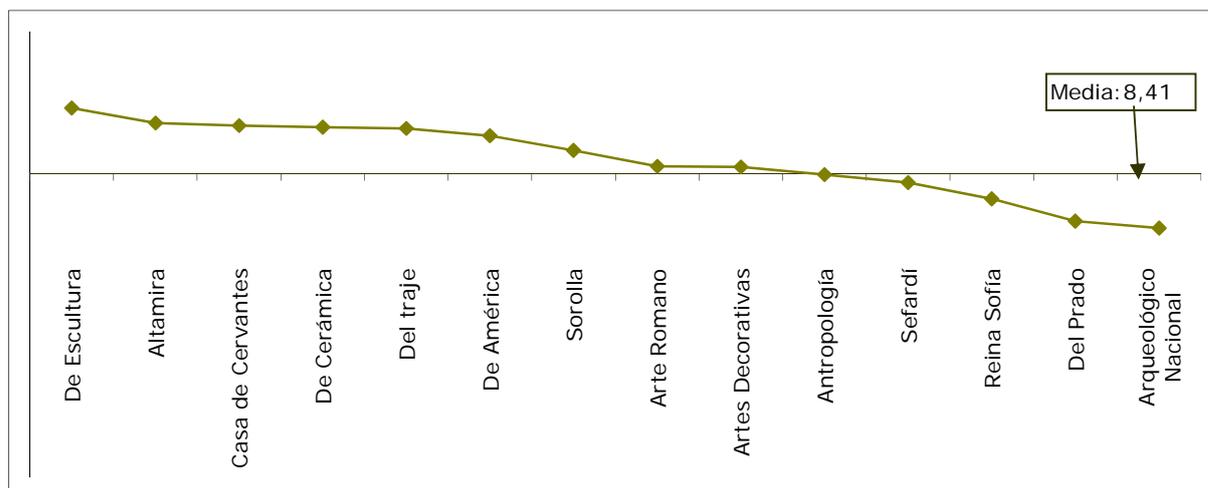
These direct observation conclusions were confirmed by user perception and indeed it is the highest- rated dimension with a score of 8.40 points.

Table 5: Interviewee rating of service assurance elements

Treatment received	8.49
Staff professionalism	8.34
Assurance	8.40

Scores range from 7.76 points for The Museo Arqueológico Nacional to 9.13 for The Museo Nacional de Escultura. Those surveyed gave higher ratings to the treatment received than to the professionalism of staff.

Graph 6: Service assurance rating by museum.



Elements related to service empathy

The empathy dimension measures general and individual attention, ease of access to information, the existence of genuine, comprehensive and clearly expressed information, the capacity to listen and efforts made to be aware of and understand needs.

This dimension scores an average of 7.81 points. The worst-rated elements were access areas for the disabled or families with children and the availability of information on the layout of display areas, the permanent collection or other activities on offer.



Table 6: User ratings for service empathy elements

Opening hours	8.37
Ease of access to information on services	7.57
Online ticket purchases	8.25
Availability of information on layout of display areas, the permanent collection or other activities on offer	7.73
Usefulness of information provided by the museum	7.86
Adaptation of entrances and facilities to the disabled, etc.	7.08
Adaptation of areas to visitor needs	7.80
<i>Empathy</i>	<i>7.81</i>

This dimension produced the greatest differences between the museums analysed, with average scores ranging from 8.72 points for The Museo Nacional de Escultura to 6.96 for The Museo de Artes Decorativas.

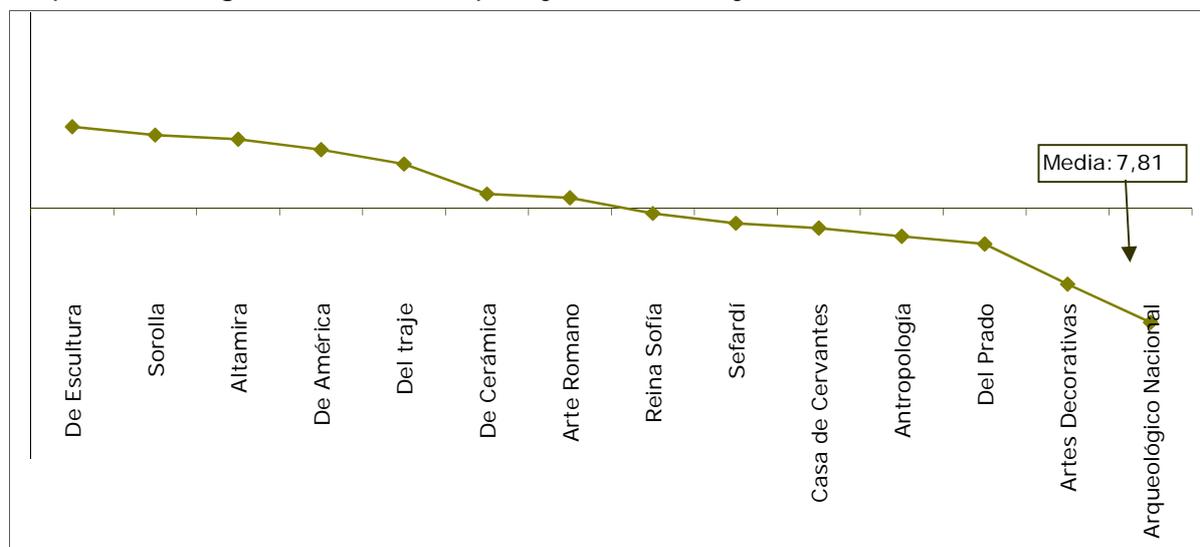
With respect to the availability of printed material, the museums who had published Citizen Charters did not provide information on them, nor did they appear to be visibly available to visitors. An exception was the Museo del Traje, where the Citizen Charter was visible and at the disposition of users. They had run out of Citizen Charters at The Museo Nacional y Centro de Investigación de Altamira, while at the Museo Sorolla, the Citizen Charter was “unavailable”. As has been mentioned previously, a possible reason for this is the procedure for printing more Citizen Charters when they run out.

All museums offer a leaflet with the ticket or have one available to visitors. This gives information on the permanent collection and a plan of the museum. The exception here was The Museo Sefardí, which did not have such leaflets.

Museums with temporary exhibitions offer separate leaflets to provide information on these events. At some museums there is printed material on programmed activities, commemorations and anniversaries, the Friends of the Museum Association and a form for those wishing to receive information on activities at the museum. This type of additional printed information is not standard across museums. Leaflets are generally printed in different languages (at least in Spanish and English). The Museo Casa de Cervantes only had leaflets in Spanish, at least on the day of the visit.



Graph 7: Ratings for service empathy elements by museum.



With respect to possible difficulty of access for persons of restricted mobility, it could be observed that, despite the architectural limitations arising from the historical nature of most of the buildings, and with the two exceptions mentioned above, almost all museums with such difficulties had organised some system to facilitate access, such as ramps or access through other entrances (subject to prior notice in some cases). Unless the means of access is visible (ramps or obstacle-free access), it seems that information on this matter has to be obtained via the museum website (Museo Arqueológico Nacional, Museo Nacional de Artes Decorativas and Museo Nacional de Antropología). However, such information is not available on some websites (Museo Nacional de Cerámica, Museo Casa de Cervantes, Museo Sorolla and Museo Nacional de Escultura). In some cases, visitors must give prior notice of special access needs. The Museo Casa de Cervantes and The Museo Sorolla do not have any facilities to cater for the disabled or persons of restricted mobility.

Bathroom facilities for the disabled were available at the following museums: Museo Nacional del Prado, MNCARS, Museo de América and Museo Nacional de Cerámica. Baby-changing facilities were observed at The Museo Nacional del Prado, The MNCARS, The Museo Nacional de Cerámica and The Museo Arqueológico Nacional. It was not possible to confirm the availability of facilities at some museums because some of those participating in the observation process were men. Special mention goes to The Museo Nacional y Centro de Investigación de Altamira, which has baby-changing facilities in both mens' and ladies' bathrooms. The Museo de Escultura has bathroom facilities for the disabled and baby-changing facilities but they could not be found during the observation because not all floors had them.

It must also be pointed out that access to the permanent exhibition for the disabled or those of restricted mobility is limited at some museums, which have only partial access for such users (Museo Nacional de Escultura, Museo Nacional de Antropología, Museo Nacional de Arte Romano, Museo Arqueológico Nacional).

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Apart from The Museo Sefardí, all museums had rest areas of different types (sofas, benches) throughout the building.

Overall service ratings based on SERVQUAL dimensions

To estimate overall service ratings, the weightings assigned by the SERVQUAL model to each dimension were used. This was because of the absence of a prior analysis of expectations, which would have allowed empirical weightings for each dimension to have been obtained. The overall rating is the average rating adjusted to take account of the weighting for each dimension. Once again, the average score of 7.91 points on a scale of 1 to 10 is very positive.

Table 7: Overall rating of the state museum service

	<i>Average score by Dimensión</i>	<i>Dimension weighting for service rating</i>	<i>Weighted score</i>
Reliability	7.80	32%	2.50
Responsiveness	7.69	22%	1.72
Assurance	8.40	19%	1.60
Empathy	7.81	16%	1.23
Tangibles	8.00	11%	0.88
Overall service rating			7.91

Table 8 shows the score for each museum for the different dimensions and the overall rating of the museum.

Table 8: Overall rating and rating by SERVQUAL dimension for the museums assessed (Museums appear in order of highest to lowest ratings)

	<i>RELIABILITY</i>	<i>RESPONSIVENESS</i>	<i>ASSURANCE</i>	<i>EMPATHY</i>	<i>TANGIBLES</i>	<i>OVERALL RATING</i>
De Escultura	7.67	8.65	9.14	8.72	8.77	8.45
Sorolla	7.99	8.61	8.67	8.63	8.76	8.44
Altamira	7.80	8.51	8.98	8.58	8.54	8.39
De América	7.50	8.61	8.83	8.46	8.60	8.27
De Cerámica	9.03	6.61	8.93	7.97	7.81	8.17
Del traje	7.62	8.14	8.92	8.31	7.93	8.12
Del Prado	8.44	7.43	7.87	7.41	7.60	7.85
Arte Romano	7.45	7.36	8.49	7.93	8.18	7.78
Casa de Cervantes	7.41	7.15	8.95	7.59	8,09	7.75
Reina Sofía	7.60	7.31	8.12	7.75	7.65	7.67
Sefardí	7.53	7.00	8.31	7.64	8.33	7.67
Antropología	6.88	7.38	8.40	7.49	7.68	7.46
Arqueológico Nacional	7.77	6.72	7.79	6.53	7.03	7.26
Artes Decorativas	7.23	6.94	8.48	6.96	6.26	7.25

Main survey participant suggestions for improvement

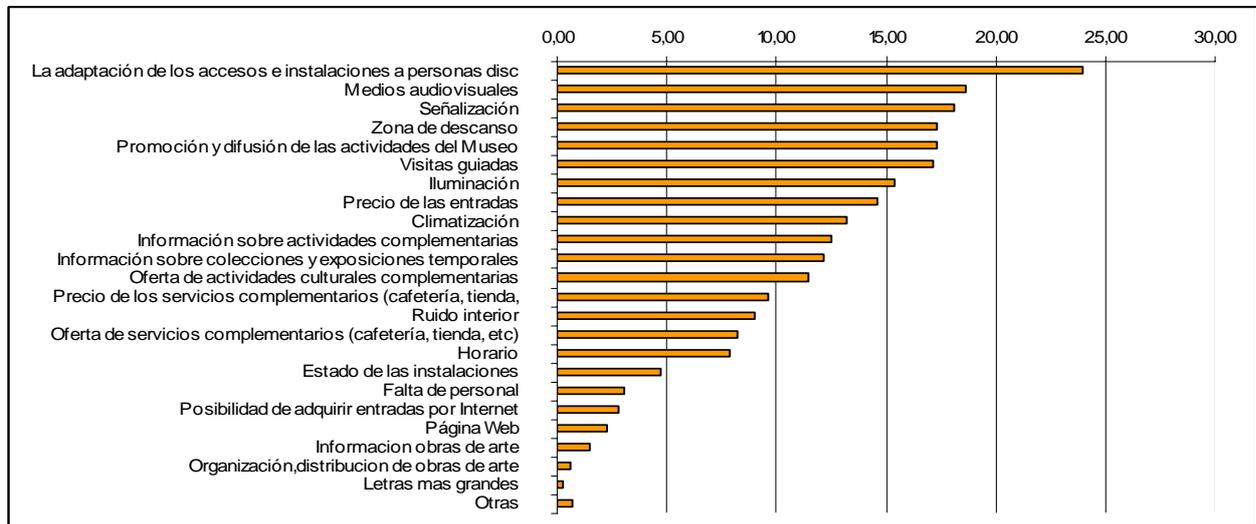
With respect to the most important specific aspects in need of improvement, most responses refer to "adapting access and facilities to the needs of the disabled and

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families with children" (20.9%). Next comes audiovisual facilities, signposting and rest areas. It is important to point out that 11.9% of those interviewed did not mention any specific aspect or could not say which was of greatest priority.

Graph 8: Aspects in need of improvement in the functioning of state museums.*



* Percentages of valid responses (excluded Do not know/No response)

With respect to the identification of areas to be improved based on visitor complaints, it has to be taken into account that the complaint rate is approximately 2 per 10,000 visitors (2,227 complaints in 2004 and 2005 from almost 10.5million visitors). Therefore, information obtained from this source is not consistent with that compiled from personal interviews with museum users.

- 868 complaints refer to procedures, waiting times, opening hours etc.
- 550 are related to shortcomings in the areas of information and communication: unreliable and incomplete information due to unsatisfactory interior and exterior signposting, lack of information on the itinerary and exhibited works, size (too small) of notices and lack of information in languages other than Spanish, amongst others.
- Depending on the museum, there were complaints related to the facilities (physical or architectural barriers, elevators not working, faults in air conditioning or physical or environmental conditions, such as noise), or the attitude of staff (lack of politeness, courtesy or friendliness and lack of interest in helping the visitor). Of interest is that the museums with few or no complaints related to staff dealings with visitors coincide with those having very satisfactory direct observation results in this area.

5.3 Referential analysis: Benchmarking with reference museums

Benchmarking is a tool for evaluating and improving quality by means of comparative analysis with other organisations whose good practices make them worthy of emulation. First it is necessary to identify those reference organisations and practices

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before carrying out comparisons with respect to management and performance. This involves analysis of the both the processes defined and implemented by these organisations and the results obtained. The museums identified as benchmark references for DGBBAA-attached museums were The Museo Thyssen and The Museo Guggenheim. The Tate Modern was selected for comparison with The MNCARS and The National Gallery for The Museo del Prado. Obviously, it was going to be very difficult to have access to the information necessary for a deep analysis in the time available for this evaluation. Therefore, what is presented below is not benchmarking in the strictest sense, but rather the results of a comparative analysis of the services provided by The Museo Thyssen and the results of the direct observation technique applied to this museum. Finally, it was not possible to make a comparison of visitor perception of the different museums, since this information is not provided on the websites of the reference museums. The only exception in this respect is The Tate Modern, which gives a summary of the main results of a visitor survey. However, the design of this survey does not allow for a comparison with the results of the survey carried out for this assessment.

Admission fees and opening hours

Entry to the reference museums for The MNCARS and Museo del Prado (Tate and National Gallery) is free for the permanent collections, and in The National Gallery, this is also the case for some of the temporary exhibitions. Admission fees at The Museo Thyssen are in line with those established for The Museo del Prado and The MNCARS. The admission fee at The Museo Guggenheim was a considerable 45% more than at the other museums. All the reference museums offered an advance ticket sales service, and tickets for some could be purchased online via the website.

	<i>Admission fee permanent collection</i>	<i>Advance ticket sales service</i>
State museums (not including Museo de América and del Traje)	2.40	Only in 1
Museo de América and Museo del Traje	3.01	No
Museo del Prado	6	Yes
MNCARS	6	No information
Thyssen	6	Yes
Guggenheim	10.50	Yes
Tate Modern	Free	No information
National Gallery	Free	Yes

The British museums have shorter opening hours, from 10.00 to 18.00. Opening hours are extended to 21.00 on Wednesdays at The National Gallery and at The Tate Modern to 22.00 on Fridays and Saturdays. The Museo Thyssen has the same opening hours throughout the week (it is closed on Mondays), from 10.00 to 19.00. The Guggenheim is open until 20.00 from Tuesday to Sunday.

Of the Spanish museums, four are open from 09.30 to 15.00, with extended opening hours one day per week. Six are open from morning until evening, with closing time being at around 20.00. Three close for lunch and open again in the afternoon. The Museo del Prado and The MNCARS open from 09.00 to 20.00 and 10.00 to 21.00 respectively. The opening hours of the Spanish museums are therefore longer than

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the reference public museums and comparable to those of The Museo Thyssen and The Guggenheim.

Accessibility and complementary services

All reference museums have access facilities for persons of restricted mobility and childrens' push cars. Some even have wheelchairs available for use within the museum. All have bathroom facilities for the disabled and baby-changing facilities.

All have cafe and restaurant facilities. There are shops, some of which allow for online purchase (Tate Modern), and also guides and audio guides in several languages.

Complementary cultural activities are very similar at all the museums: educational activities, aimed at families or different sections of the public, concerts, films, conferences, etc.

The following tables show the comparative results of the application of the direct observation protocol for all the museums evaluated and The Museo Thyssen.



Table 8: Results of the application of the direct observation protocol to the evaluated museums and the reference museum.

ARRIVAL AT THE MUSEUM AND OBTAINING TICKETS		
	Museums evaluated	Museo Thyssen
Accessibility for persons of restricted mobility or childrens' push chairs.	The Museos Arqueológico, Sorolla, Casa de Cervantes, Artes decorativas, do not have adapted access facilities. The Museo de Antropología only allows for access to the ground floor, as it does not have lifts. The remaining museums have adapted access facilities or alternatives.	Adapted elevators, wheelchairs
Exterior signposting, information at ticket office on prices and services included, opening hours and information on closed exhibition halls, where relevant.	Not homogenous. In general, all museums are well signposted, either on the facade or near the ticket office (or both). They usually have an information panel on opening hours (all museums), days of free entry, conditions of free and reduced-rate entry (in many museums). Exceptions regarding exterior information on opening hours: Museo Nacional de Antropología (under renovation) and Museo del Traje (does not have exterior information panels, meaning that this information has to be got from the website if the museum is closed or from inside the museum at the ticket office)	Insufficient signposting: The underground station indicates the appropriate exit, but there is no signposting until one is almost at the museum entrance. No information regarding remaining aspects.
Waiting times to obtain tickets.	Immediate at all museums, though at The Museo del Prado and The MNCARS this varies according to the time of the entrance.	Permanent Exhibition: Three minutes Temporary Exhibitions: Twenty minutes for V. Gogh exhibition.
Acquiring tickets for permanent collection, temporary exhibitions and requests for audio guides.	Most museums do not have audio guides. Of the six that do, it was not possible to obtain them at The Museo de Altamira and The Sorolla (temporary situation).	36 audio guides in several languages available at the time of the visit.
SECURITY CONTROL, CHECKROOMS/CLOAKROOM		
	Museums Evaluated	Museo Thyssen
Waiting time to complete security checks.	In the 6 museums with security checks, access was immediate. This varied for The Museo del Prado and MNCARS depending on the time of entrance.	Immediate
Availability of cloakrooms or checkrooms for bulky objects (rucksacks, briefcases etc.) and associated waiting time.	Non-existent or not available at 4 museums. Immediate access at the others. This varied for The Museo del Prado and MNCARS depending on the time of entrance.	Very good availability with no necessity to wait
VISIT TO THE PERMANENT EXHIBITION AND TEMPORARY EXHIBITIONS		
	Museums Evaluated	Museo Thyssen
Availability of Citizen Charter at museum entrance.	Only available at Museo del Traje. The Museo del Prado and The Museo Casa de Cervantes do not have Citizen Charters	Not applicable

5. Analysis of the quality of the service provided by state museums



Availability of leaflets or plans with information in Spanish on the museum.	Information on permanent exhibition available at all museums apart from The Museo Sefardí. 3 Museums had information in 3 or more languages and 6 had information in Spanish and English. 11 Museums had leaflets providing additional information.	In several languages and constantly replenished by staff so that leaflet display units were never empty.
Availability of information on programmed complementary activities and services (audiovisual, workshops, library) and information on location, opening hours, etc.	Non-existent in Museo Sefardí and Museo de Artes Decorativas. Available by prior request at Museo Del Traje and Museo Antropología. The remaining museums offer information on their complementary activities and services.	Normal
Movement through permanent exhibition and temporary exhibitions where relevant.	No difficulty of movement through permanent exhibition. Lighting problems at Museo Arqueológico, Museo del Traje, Museo Sefardí and Museo Casa de Cervantes.	No difficulties. On entering, advice is given on how to go through the museum
Availability and legibility of information on exhibits, signposting of display areas etc.	In general, display areas are well signposted apart from The Museo Casa de Cervantes, which does not have signposting. Signs are very varied and lacking in uniformity from museum to museum. There seems to be no established standard and quality varies (from legible and detailed information to limited information lacking in legibility). 12 Museums had complementary information, by means of panels, audiovisual facilities, information sheets on exhibition areas etc.	Signposting of display areas is good. Basic essential information on pieces is available (author, dates, technique used). Size of print is too small.
Existence and adequacy of air conditioning in exhibition areas and rest areas.	Generally good. Partial air conditioning in The Museo Nacional de Escultura and The Sorolla. Poor in The Museo de Artes Decorativas.	Some rooms uncomfortable due to excessively low temperature of air conditioning
Access to exhibits and use of all museum space for persons of restricted movement and childrens' push chairs.	The Museo de Casa de Cervantes and The Museo Sorolla not accessible to persons of restricted mobility. Partial accessibility at 4 museums.	Good. There are even wheelchairs available.
Availability of elevators and the adaptation of elevators to the needs of persons of restricted mobility and the blind.	At 5 Museums there are no elevators. In another, the small elevator size makes it unusable for persons of restricted mobility.	Yes.
INTERACTION WITH MUSEUM STAFF		
Service of ticket office and cloakroom staff and information provided.	Proper and friendly service. At some museums, the friendliness and attention of staff was excellent and proactive (Museo de América, Museo Sefardí, Museo Sorolla)	Appropriate.
Quality of information given by staff in exhibition areas	The quality of information varied from one museum to another. In general, questions were answered with varying degrees of accuracy and knowledge.	Reliable and satisfactory information.
SERVICIOS COMPLEMENTARIOS		
Availability of drinking water and drink dispensing machines.	Only in 3 Museums	Yes

5. Analysis of the quality of the service provided by state museums



Availability of cafe or restaurant, (product range, prices and comfort.)	Only at 5 museums. Good impression of hygiene and comfort. Wide variation in prices.	Yes. Good range of products at normal prices. Good comfort, hygiene and service.
Location, number, hygiene and state of bathrooms. Availability of bathrooms for the disabled and baby-changing facilities.	Bathroom facilities for the disabled only available at 5 Museums. Baby-changing facilities at 5 museums.	Spacious, hygienic bathrooms on all floors. Bathrooms for the disabled and baby-changing facilities.
Shop or retail outlet for publications, museum guides, temporary exhibition guides, specialised publications etc.	8 Museums have a shop and/or bookshop. At 5 other museums, items are sold at the ticket office or at checkroom.	Yes. Prices somewhat high. Wide range.

5. Analysis of the quality of the service provided by state museums



6. CONCLUSIONS AND RECOMMENDATIONS

In general terms, visitors are highly satisfied with the museums evaluated. This is shown by the results of the survey used in the evaluation process. The level of satisfaction is 7.91 on a scale of 1 to 10 and the vast majority of those interviewed consider their visits to be a satisfying experience and their expectations are satisfied or exceeded. Almost 98% would recommend visiting the museum to those around them¹⁶. This high degree of satisfaction is also consistent with the very low volume of complaints about the service. However, it is important to note that this is a culture or leisure-related service and as such is not “compulsory” or “necessary”, unlike other public services. This may have an effect on user expectations and satisfaction. The OECD Public Management Service (PUMA) points out that citizens have different relationships with public services, according to the nature of such services. The relationship of a social security contributor or beneficiary or somebody involved in authorisation procedures is not the same as that of somebody who voluntarily uses a service and does not depend on that service¹⁷. Evidence of this can be found in the annual AEVAL study on citizen perception of public services. This looks at very diverse public services and here the average (unweighted) score is 5.79. The highest scoring service, with a rating of 6.71 (as evaluated by all citizens and not only users) is that of holidays and health resorts for the elderly, another leisure-related service.

Of greatest relevance is the clear evidence that the museums more than fulfil their principal function as instruments for the implementation of cultural policy. This is borne out by the fact that four of every five users feel that the visit has improved their knowledge in respect of the subject matter related to the contents of the museum. This conclusion is even more noteworthy if one takes into account that the service must be delivered in such a way as to be compatible with the other central objective of the museums, the conservation of the collection.

Analysis of visitor perception of the different elements of the service once again shows a very positive impression, particularly of aspects of the service related to assurance, friendliness and professionalism of staff. This seems to play a key role in the image of the service created amongst users.

All the state museums have made considerable efforts to broaden and improve the services on offer. They have increased the number of temporary exhibitions and branched out into other types of cultural and educational activities. These activities are generally segmented and aimed at different sections of the public. Similarly, recent years have seen an increase in extraordinary activities outside normal opening hours. It must be pointed out, however, that the content and number of activities on

¹⁶ To put this figure into context, one could take the example of The Museo de Cáceres, a state museum transferred to an Autonomous Community. Its assessment by the *Observatorio de Calidad de la Junta de Extremadura* (Quality Observatory of Extremadura Regional Government) shows a very similar average satisfaction score of 7,87. In turn, this is similar to the score of 8 (also on a scale of 1 to 10) obtained by the museums as a whole in the MOC survey on cultural habits of 2006-2007.

¹⁷ Shand, D. & Arnberg, M. (1996), “Background paper”, Responsive Government. Service Quality Initiatives, OECD, Paris.



offer varies greatly from one museum to another. Likewise, complementary services to enhance visits and make facilities more user-friendly have been implemented to varying degrees at the different museums.

The main shortcomings of the museums, in terms of quality of service, are to be found in the organisational set-up. There has been very little implementation of programmes within the *Marco General para la Mejora de la Calidad de la AGE* (General framework for quality improvement in CGA). This has been limited to programmes on Citizen Charters (apart from two museums who do not have them) and Complaints and Suggestions. Furthermore, these have not been amended to bring them into line with the 2005 legislation.

With regard to Citizen Charters, many museums seem to have them because it is mandatory, rather than to emphasise and convey their commitments to users, commitments which should be moulded to the expectations of visitors and geared towards enhancing the museum. An additional problem is the lack of Citizen Charters genuinely available to visitors, although this is not the fault of the museums, since it seems to be due to the MOC procedure for printing such Charters.

Apart from not being in line with *Marco General para la Mejora de la Calidad* (General framework for quality improvement) requirements, Complaints and Suggestions seem to be a matter of routine at all the museums, rather than an instrument to improve the organisation. It is also striking that, despite the very low complaint rate, almost a quarter of complaints are responded to outside the stipulated time limit.

The organisational diagnosis carried out by means of the EVAM model shows that museum management is well out of line with reference organisational models. Regardless of the *Plan Museológico* (Museum Plan), now being drawn up, few museums have their own Strategic Plan, resulting that attracting more visitors is apparently the main objective. In general, apart from communication, key processes have not been identified and therefore, they are neither described nor documented. Furthermore, with respect to communication, there is no evidence that this is done appropriately and sufficiently in advance for programmed activities. There is also no evaluation of the appropriateness and effectiveness of the means used to inform and advertise. Evidence of this is to be found in the survey results, which show that potential visitors receive information about the museums through personal sources, generally from those who are habitual visitors to museums.

There is a complete lack of user involvement in the design and improvement of museum services because there is no analysis of expectations or surveys on satisfaction. The Museo del Prado is the only exception with respect to the latter point. There seems to be no uniformity in the measures adopted to accommodate user opinions in the design of services. Moreover, self-assessment processes to identify service weaknesses and improvement actions have not been implemented.

Though it is clear that personnel play a vital role in the external image of museums, there are no surveys on working climate. There are few instruments to acknowledge the efforts of workers and training neither satisfies staff expectations nor organisational needs. This is because the training offered is part of the MOC training plan for the entire Department and there is no specific personnel policy.

6. Conclusions and recommendations



All this indicates that the museums are not organisations geared towards results, despite the fact that increased visitor numbers appears to be a common main objective for all of them. By not analysing the satisfaction of their users, their achievements in this respect cannot be ascertained. With respect to strategic results, the existence of one single defined objective limits all results analysis to this variable. There are no comparisons with other similar organisations and results are not segmented (this is not possible due to the system for counting visitors established by the MOC) or analysed. Therefore, there is no generalised measurement culture and by extension there are very few learning and improvement activities within museums.

Looking at specific aspects, the high proportion of visitors, 8.5 out of 10, who acquire their tickets at the museums is striking. Electronic ticket sales are not available and do not seem likely to be implemented in the short term. This is despite the fact that all the museums have websites. This type of service, where available, is very highly rated by users. However, it must be pointed out that The Ministry of the Economy and Taxation is in the process of creating a payment platform to enable online ticket purchase, something which is already possible at The Museo de Altamira.

Another important aspect is that of admission fees. This, along with complementary services (cafe, shop, bookshop, etc.), is one of the lowest-rated elements, particularly at The Museo del Prado and The MNCARS, which have the highest prices. The references for comparison here are the two large British public museums, which offer free entry, at least for visitors to the permanent collection.

It must be pointed out that the degree of empathy of the service, as measured by the SERVQUAL model, is the second lowest-rated dimension by users. This is directly related to the absence of studies which would enable museums to identify and understand visitor needs.

Finally, it should be noted that this evaluation focuses mainly on the results of the service provided by museums to their users, without evaluating the process. It has also not been possible to give more than an indication of the existence of the apparent lack of capacity to attract new users and the limited effectiveness of communication activities and the real role of the museums as cultural institutions of reference. This is due to the fact that an evaluation approach of that type would have required an analysis of the *Plan Estratégico de la Red de Museos Estatales 2004-2008* (State Museum Network Strategic Plan 2004-2008), and analysis of the existing individual plans and the museums that represent the necessary instruments for their implementation. This would have given rise to an evaluation of the implementation of cultural policy plans or programmes related to museums and this would be clearly beyond the scope of the evaluation entrusted to the AEVAL by The Council of Ministers.



Recommendation 1:

In conjunction with the museums, The Ministry of Culture should embark on a progressive review plan of museum management models. For this purpose, it could set up teams made up of staff from the different museums. These teams, under the management of the MOC, would be responsible for the items listed below and their implementation in all state museums:

1. The design of a study to analyse visitor demands and expectations as well as a study to analyse user satisfaction.
2. The reorientation of museum management to processes by means of the identification, design (or redesign) and documentation of processes.
3. The definition of quality of service standards and their inclusion in museum Citizen Charters as genuine commitments to improvement. Indicators to monitor these commitments should also be designed. This means adapting existing Citizen Charters to bring them into line with the requirement and methodological criteria design methodologies defined in the Guide to the Drawing Up of Citizen Charters.
4. The design of a results measuring and monitoring system.
5. The modification of the complaints and suggestions programme in a similar way to that of Citizen Charters, as described in point 3 above.

Recommendation 2:

Self-assessment processes based on reference models should be implemented in museums. A first step would be to implement the EVAM (Assessment, Learning and Improvement) model used for this evaluation in all museums.

Recommendation 3:

The possibility of greater management autonomy for museums, within the current legal framework, should be examined. This might result in more flexible management and a greater capacity to adapt to the specific needs of individual museums.

Recommendation 4:

It would be worth considering an evaluation of the implementation of the *Plan Estratégico de la Red de Museos Estatales 2004-2008* (State Museum Network Strategic Plan 2004-2008), to see if it is achieving its objective "to provide the highest quality service to the citizen".



ANEXOS

ANEXO 1: SERVICIOS DISPONIBLES

Anexo 1.1: SERVICIOS IMPLANTADOS EN MUSEOS DEPENDIENTES DGBBAA. 2000-2006

	Página web	Acceso a biblioteca	Reserva de entradas	Guía del Museo	Guía abreviada	Folleto	Guía de Museos Estatales	Audioguías	Restaurante	Cafetería	Tienda
ARQUEOLOGICO NACIONAL						Inglés-francés					
A. DECORATIVAS						Inglés					
SOROLLA					Inglés	Inglés					
CERAMICA											
ALTAMIRA						Inglés-francés-discapacitados					
GRECO											
SEFARDÍ					Inglés	Inglés					
CERVANTES						Inglés-francés					
ESCULTURA						Inglés-francés					
ARTE ROMANO						Italiano					
AMÉRICA						Inglés					
ANTROPOLOGÍA						Inglés					
TRAJE						Inglés-francés					
MNCARS			Sin Datos								
DEL PRADO											
Sí				NO				PREVISTO 2007			



ANEXO 2: NÚMERO DE VISITANTES

Anexo 2.1: Número de visitantes a los museos dependientes de la Dirección General de Bellas Artes y Bienes Culturales (DGBBAA) entre 2000 y 2006.

	2000	2001	2002	2003	2004	2005	2006
M.GRECO	232.807	116.992	205.237	182.936	235.302	217.601	198.012
M. CASA DE CERVANTES	12.882	13.397	15.500	18.239	13.159	18.472	16.404
M. ARQUEOLÓGICO NACIONAL	169.274	189.221	170.007	228.024	251.768	225.154	219.458
M. CERRALBO	26.551	36.299	31.792	31.554	34.892	31.755	16.881
M. DE ALTAMIRA	58.314	226.873	368.737	298.828	272.662	268.399	268.538
M. DE AMÉRICA	102.675	67.756	72.776	88.359	69.367	51.252	69.165
M. DEL TRAJE.CIPE	NO CREADO	NO CREADO	NO CREADO	NO CREADO	53.646	55.614	67.453
M. NACIONAL DE ANTROPOLOGÍA	64.418	53.480	46.011	25.265	33.615	35.168	41.768
M. ARQUEOLOGÍA MARÍTIMA.CNIAS	21.950	25.175	25.644	23.839	21.828	16.486	12.189
M. NACIONAL DE ARTE ROMANO	198.683	193.191	201.796	223.270	198.332	194.952	202.904
M. NACIONAL DE ARTES DECORATIVAS	24.509	18.227	19.880	19.603	19.009	21.470	21.509
M. NACIONAL DE CERÁMICA	108.065	103.625	91.216	96.531	104.815	105.613	116.563
M. NACIONAL DE ESCULTURA	99.860	85.127	66.878	63.577	84.442	82.901	95.977
M. SEFARDÍ	298.641	218.868	CERRADO	25.150	294.747	298.483	313.931
M. SOROLLA	57.066	45.820	19.803	104.609	85.401	83.403	88.442
M. NACIONAL REPRODUCCIONES	SIN DATOS	SIN DATOS	SIN DATOS	CERRADO	CERRADO	CERRADO	CERRADO
M. ROMÁNTICO	20.984	23.264	CERRADO	CERRADO	CERRADO	CERRADO	CERRADO
TOTAL	1.496.679	1.417.315	1.335.277	1.429.784	1.772.985	1.706.723	1.749.194

Fuente: Ministerio de Cultura

Cifras de visitantes de estos museos hasta mayo de 2007:

2007	
CASA - MUSEO DE EL GRECO	Museo cerrado
CASA DE CERVANTES	4018
MUSEO ARQUEOLÓGICO NACIONAL	101042
MUSEO CERRALBO	Museo cerrado
MUSEO DE ALTAMIRA	54905
MUSEO DE AMÉRICA	35217
MUSEO DEL TRAJE	46366
MUSEO NACIONAL DE ANTROPOLOGÍA	18362
MUSEO NACIONAL DE ARQUEOLOGÍA MARÍTIMA	Museo cerrado
MUSEO NACIONAL DE ARTE ROMANO	87365
MUSEO NACIONAL DE ARTES DECORATIVAS	9359
MUSEO NACIONAL DE CERÁMICA	46587
MUSEO NACIONAL DE ESCULTURA	40979
MUSEO NACIONAL DE REPRODUCCIONES ARTÍSTICAS	Museo cerrado
MUSEO ROMÁNTICO	Museo cerrado
MUSEO SEFARDÍ	104391
MUSEO SOROLLA	44694



Anexo 2.2: Número de visitantes al Museo del Prado y al Reina Sofía

MUSEO DEL PRADO

AÑO 2000 – 1.820.348	
AÑO 2001 – 1.729.643	
AÑO 2002 – 1.730.378	
AÑO 2003 – 2.318.525	
AÑO 2004 - 2.001.546	
AÑO 2005 - 1.966.496	(Previsión 2.275.000)
AÑO 2006 - 2.137.719	(Previsión 2.500.000)
AÑO 2007 -	(Previsión 2.400.000)

La previsión en cifras de visitantes se recoge en el Plan de Actuación 2005-2008

MNCARS

Año 2004: 1.445.253
Año 2005:
Año 2006: 1.421.587



ANEXO 3: ESTUDIO DE PERCEPCIÓN CIUDADANA DE LOS SERVICIOS PÚBLICOS 2007

Anexo 3.1: Último Museo visitado

Museo Nacional del Prado (Madrid)	36,90
Museo Nacional Centro de Arte Reina Sofía (Madrid)	17,38
Museo de Altamira (Cantabria)	7,75
Museo Arqueológico Nacional (Madrid)	6,15
Museo Sorolla (Madrid)	4,01
Museo Nacional de Arte Romano (Mérida)	3,48
Museo Nacional de Cerámica (Valencia)	2,94
Museo Sefardí (Toledo)	1,87
Museo Nacional de Escultura (Valladolid)	1,34
Museo del Traje (Madrid)	1,34
Museo Nacional de Artes Decorativas (Madrid)	1,07
Museo Casa de Cervantes (Valladolid)	0,80
Museo Nacional de Antropología (Madrid)	0,80
Museo de América (Madrid)	0,80
N.S.	2,41
N.C.	10,96

Anexo 3.2: Valoración de distintos atributos del servicio.

	N	Media	Mediana	Moda
El interés de las colecciones del museo	360	8,46	9,00	10,00
La facilidad para acceder al museo en transporte público	306	7,98	8,00	10,00
La señalización interna del museo	356	7,96	8,00	8,00
La claridad y utilidad de la información	356	7,77	8,00	8,00
El horario de apertura	344	7,72	8,00	8,00
La profesionalidad y el trato recibido del personal	355	7,68	8,00	8,00
La facilidad para conseguir entradas a través de Internet, teléfono o móvil	153	7,54	8,00	8,00
Los servicios que ofrece (cafetería, librería, tienda, ...)	320	7,29	7,00	7,00
El tiempo de espera hasta entrar en el museo	364	7,24	8,00	8,00
El precio de las entradas	325	6,34	6,00	5,00



Anexo 3.3: Valoración de diferentes atributos del servicio según Museo visitado en la última ocasión

	N	Valoración global	La facilidad para acceder al museo en transporte público	La señalización interna del museo	Los servicios que ofrece (cafetería, librería, tienda, ...)
Museo de Altamira (Cantabria)	29	7,06	5,95	7,85	6,55
Museo Nacional de Escultura (Valladolid)	5	9,00	8,25	8,00	8,00
Museo Casa de Cervantes (Valladolid)	3	6,95	7,00	7,00	7,00
Museo Sefardí (Toledo)	7	7,75	7,50	8,50	8,00
Museo Nacional de Arte Romano (Mérida)	13	7,33	6,20	8,23	6,09
Museo Arqueológico Nacional (Madrid)	23	7,41	8,10	7,48	6,91
Museo Nacional de Antropología (Madrid)	3	7,10	7,67	8,33	6,33
Museo Nacional de Artes Decorativas (Madrid)	4	7,05	8,50	7,75	5,75
Museo de América (Madrid)	3	8,50	7,67	8,50	8,50
Museo Sorolla (Madrid)	15	8,55	8,71	8,87	7,91
Museo del Traje (Madrid)	5	8,50	6,25	8,00	8,00
Museo Nacional de Cerámica (Valencia)	11	7,37	8,50	8,36	7,00
Museo Nacional del Prado (Madrid)	138	7,66	8,20	7,86	7,35
Museo Nacional Centro de Arte Reina Sofía (Madrid)	65	7,37	8,32	7,88	7,52

Anexo 3.3.1: Valoración de diferentes atributos del servicio según Museo visitado en la última ocasión

	N	El precio de las entradas	La profesionalidad y el trato recibido del personal	El tiempo de espera hasta entrar en el museo	El horario de apertura
Museo de Altamira (Cantabria)	29	5,70	7,46	6,70	7,17
Museo Nacional de Escultura (Valladolid)	5	7,60	8,60	7,60	9,00
Museo Casa de Cervantes (Valladolid)	3	7,33	7,67	6,67	6,00
Museo Sefardí (Toledo)	7	5,20	8,57	8,86	8,14
Museo Nacional de Arte Romano (Mérida)	13	7,45	7,08	8,00	7,38
Museo Arqueológico Nacional (Madrid)	23	6,83	7,41	8,26	8,18
Museo Nacional de Antropología (Madrid)	3	7,00	9,33	9,67	9,67
Museo Nacional de Artes Decorativas (Madrid)	4	3,50	8,50	7,25	7,00
Museo de América (Madrid)	3	7,00	7,00	7,00	8,00
Museo Sorolla (Madrid)	15	6,92	8,43	8,20	8,47
Museo del Traje (Madrid)	5	7,75	8,40	8,60	8,50
Museo Nacional de Cerámica (Valencia)	11	7,44	8,27	8,09	8,00
Museo Nacional del Prado (Madrid)	138	6,18	7,59	6,40	7,39
Museo Nacional Centro de Arte Reina Sofía (Madrid)	65	6,00	7,48	7,60	7,89



Anexo 3.3.2: Valoración de diferentes atributos del servicio según Museo visitado en la última ocasión

	N	La claridad y utilidad de la información	El interés de las colecciones del museo	La facilidad para conseguir entradas a través de Internet, teléfono o móvil
Museo de Altamira (Cantabria)	29	7,78	8,30	6,20
Museo Nacional de Escultura (Valladolid)	5	8,80	9,00	9,50
Museo Casa de Cervantes (Valladolid)	3	7,33	7,67	7,50
Museo Sefardí (Toledo)	7	8,29	8,86	8,00
Museo Nacional de Arte Romano (Mérida)	13	7,92	8,50	6,50
Museo Arqueológico Nacional (Madrid)	23	7,57	8,35	7,64
Museo Nacional de Antropología (Madrid)	3	8,00	7,67	1,00
Museo Nacional de Artes Decorativas (Madrid)	4	7,25	8,00	3,00
Museo de América (Madrid)	3	6,67	7,67	8,00
Museo Sorolla (Madrid)	15	8,13	8,93	8,60
Museo del Traje (Madrid)	5	8,40	8,00	9,50
Museo Nacional de Cerámica (Valencia)	11	8,64	8,45	6,75
Museo Nacional del Prado (Madrid)	138	7,61	8,70	7,77
Museo Nacional Centro de Arte Reina Sofía (Madrid)	65	7,63	8,14	7,55

Anexo 3.4: Utilización y valoración de diferentes atributos del servicio según el sexo del entrevistado

		Hombre	Mujer
Ha visitado	Sobre el total de visitantes	47,59	52,41
	Sobre cada sexo	12,31	12,95
Valoración	La facilidad para acceder al museo en transporte público	7,80	8,16
	La señalización interna del museo	7,94	7,98
	Los servicios que ofrece (cafetería, librería, tienda, ...)	7,28	7,30
	El precio de las entradas	6,33	6,36
	La profesionalidad y el trato recibido del personal	7,60	7,75
	El tiempo de espera hasta entrar en el museo	7,21	7,26
	El horario de apertura	7,53	7,90
	La claridad y utilidad de la información	7,63	7,89
	El interés de las colecciones del museo	8,34	8,57
	La facilidad para conseguir entradas a través de Internet, teléfono o móvil	7,13	7,94
	Valoración global Museos	7,48	7,77



Anexo 3.5: Utilización y valoración de diferentes atributos del servicio según la edad del entrevistado

		18-24	25-34	35-44	45-54	55-64	65 y mas
Ha visitado	Sobre el total de visitantes	12,83	24,06	20,86	18,18	12,30	11,76
	Sobre cada grupo de edad	15,00	14,33	13,64	14,44	12,67	7,32
Valoración	La facilidad para acceder al museo en transporte público	8,41	7,62	7,98	7,71	8,08	8,56
	La señalización interna del museo	8,22	7,72	8,19	7,55	7,96	8,44
	Los servicios que ofrece (cafetería, librería, tienda, ...)	7,40	6,77	7,39	7,25	7,54	7,88
	El precio de las entradas	6,49	6,18	6,44	6,12	6,45	6,55
	La profesionalidad y el trato recibido del personal	7,89	7,32	7,78	7,43	7,59	8,44
	El tiempo de espera hasta entrar en el museo	7,21	7,21	7,68	7,05	7,11	6,95
	El horario de apertura	7,49	7,44	8,10	7,67	7,59	8,15
	La claridad y utilidad de la información	7,82	7,48	7,93	7,55	7,89	8,25
	El interés de las colecciones del museo	8,50	8,24	8,48	8,31	8,57	8,95
	La facilidad para conseguir entradas a través de Internet, teléfono o móvil	8,39	7,21	7,78	6,66	8,12	7,56
	Valoración global Museos	7,85	7,36	7,93	7,24	7,98	7,51

Anexo 3.6: Utilización y valoración de diferentes atributos del servicio según el tamaño del municipio de residencia del entrevistado

		>= 2000	2.001 - 10.000	10.001 - 50.000	50.001- 100.000	10000 1- 40000 0	> 4000 00
Ha visitado	Sobre el total de visitantes	2,94	10,96	16,58	13,64	22,46	33,42
	Sobre cada tamaño poblacional	5,26	8,87	8,40	14,91	12,44	23,45
Valoración	La facilidad para acceder al museo en transporte público	8,00	7,61	8,04	8,16	7,60	8,24
	La señalización interna del museo	8,00	7,87	8,05	8,00	7,91	7,95
	Los servicios que ofrece (cafetería, librería, tienda, ...)	7,56	7,39	7,33	7,17	7,16	7,35
	El precio de las entradas	6,00	6,94	6,15	6,27	6,29	6,34
	La profesionalidad y el trato recibido del personal	8,00	7,63	7,98	7,98	7,60	7,46
	El tiempo de espera hasta entrar en el museo	7,00	7,51	7,42	7,08	7,13	7,21
	El horario de apertura	8,09	7,81	7,86	7,98	7,34	7,75
	La claridad y utilidad de la información	7,80	7,85	8,04	7,50	7,79	7,71
	El interés de las colecciones del museo	8,70	8,66	8,60	8,36	8,26	8,49
	La facilidad para conseguir entradas a través de Internet, teléfono o móvil	7,40	8,00	8,04	7,27	7,32	7,52
	Valoración global Museos	7,15	7,81	7,74	7,56	7,38	7,74



Anexo 3.7: Utilización y valoración de diferentes atributos del servicio según el nivel de estudios del entrevistado

		Primarios o inferiores	Secundarios	F. Profesional	Universitarios
Ha visitado	Sobre el total de visitantes	18,60	20,22	15,09	46,09
	Sobre cada categoría de nivel de estudios	4,45	18,16	12,96	30,87
Valoración	La facilidad para acceder al museo en transporte público	8,26	7,81	7,96	7,94
	La señalización interna del museo	7,89	7,81	8,31	7,92
	Los servicios que ofrece (cafetería, librería, tienda, ...)	7,41	6,97	7,47	7,33
	El precio de las entradas	6,41	5,95	6,84	6,29
	La profesionalidad y el trato recibido del personal	8,00	7,41	7,87	7,60
	El tiempo de espera hasta entrar en el museo	7,23	6,66	7,36	7,43
	El horario de apertura	7,65	7,65	7,84	7,73
	La claridad y utilidad de la información	8,10	7,45	8,17	7,62
	El interés de las colecciones del museo	8,54	8,37	8,33	8,50
	La facilidad para conseguir entradas a través de Internet, teléfono o móvil	7,09	7,62	8,04	7,41
	Valoración global Museos	7,78	7,58	7,82	7,50

Anexo 3.8: Utilización y valoración de diferentes atributos del servicio según relación con la actividad del entrevistado

		Trabaja	Pensionista	En desempleo	Estudiante	Trabajo doméstico no remunerado
Ha visitado	Sobre el total de visitantes	60,75	17,20	8,60	7,26	6,18
	Sobre el total de visitantes	14,69	9,54	11,85	21,60	6,65
Valoración	La facilidad para acceder al museo en transporte público	8,00	8,18	7,57	7,58	8,56
	La señalización interna del museo	8,01	8,07	7,47	7,83	8,00
	Los servicios que ofrece (cafetería, librería, tienda, ...)	7,26	7,63	7,28	6,88	7,22
	El precio de las entradas	6,32	6,43	5,68	6,90	6,63
	La profesionalidad y el trato recibido del personal	7,62	8,02	7,36	7,42	8,05
	El tiempo de espera hasta entrar en el museo	7,48	6,68	6,81	7,00	7,32
	El horario de apertura	7,80	7,80	7,37	7,30	7,71
	La claridad y utilidad de la información	7,81	8,00	7,33	7,17	7,95
	El interés de las colecciones del museo	8,44	8,70	8,03	8,31	8,77
	La facilidad para conseguir entradas a través de Internet, teléfono o móvil	7,31	7,73	8,20	8,67	7,25
	Valoración global Museos	7,61	7,59	7,74	7,68	7,50



ANEXO 4: FICHA DE LA ENTREVISTA A DIRECTORES DE MUSEOS

Anexo 4.1: FICHA PARA LA REALIZACIÓN DE LA ENTREVISTA INICIAL



MINISTERIO
DE ADMINISTRACIONES
PÚBLICAS



FORMULARIO PARA ENTREVISTA INICIAL DIRECTORES DE MUSEOS ESTATALES

FECHA:

EVALUADOR:

NOMBRE:

DIRECTOR:

1. Presentación de la Agencia de Evaluación y Calidad (AEVAL) y de los programas del marco general para la mejora de la calidad en la AGE.
2. Informe sobre Acuerdo del Consejo de Ministros de 30 de marzo de 2007 por el que se aprueban los programas y políticas públicas que serán objeto de evaluación por la AEVAL en el año 2007, que incluye la evaluación de los Museos de titularidad estatal de gestión exclusiva del Ministerio de Cultura.
3. Exposición de plan de trabajo de la Evaluación de los museos.
4. Información sobre contenido del cuestionario de la encuesta presencial a usuarios. Recogida de comentarios sobre diseño de Cuestionario.



5. Descripción de metodología para evaluación calidad de la gestión.
- a. Presentación del Modelo EVAM
 - b. Cuestionario de Aproximación a la Evaluación EVAM.

EJE 1: POLITICA, PLANIFICACIÓN Y ESTRATEGIA A TRAVÉS DEL LIDERAZGO
1.a Los clientes/usuarios de los servicios que presta la Organización están identificados.
1.b La política y estrategia de la Organización están definidas.
EJE 2: PROCESOS
2.a Los procesos de la Organización están identificados.
EJE 3: PERSONAS
3.a La organización emprende acciones propias en materia de gestión de personal.
EJE 4: ALIANZAS Y RECURSOS
4.a Las necesidades de recursos para el correcto despliegue de los procesos están identificadas.
EJE 5: RESULTADOS
5.a La organización realiza mediciones periódicas.

Fdo:



MUSEO	DIRECTOR/A
MUSEO DEL PRADO	Sr. D. Miguel Zugaza Miranda
CENTRO DE ARTE REINA SOFÍA (MNCARS)	Sra. D. ^a Ana Martínez de Aguilar
ARQUEOLÓGICO NACIONAL	Sra. Dña. Rubí Sanz Gamo
ALTAMIRA	Sr. D. José A. Lasheras Corruchaga
NACIONAL DE ARTES DECORATIVAS	Sr. D. Alberto Bartolomé Arriaza
NACIONAL DE CERAMICA Y ARTES Suntuarias González Martí	Sr. D. Jaume Coll Conesa
NACIONAL DE ESCULTURA	Sr. D. Jesús Urrea Fernández
CASA DE CERVANTES	Sr. D. Jesús Urrea Fernández
MUSEO DEL TRAJE	Sr. D. Andrés Carretero Pérez
SEFARDÍ	Sra. Dña. Ana María López Alvarez
SOROLLA	Sr. D. Florencio de Santa-Ana
NACIONAL DE ANTROPOLOGIA	Sr. Dña. Pilar Romero de Tejada y Picatoste
NACIONAL DE ARTE ROMANO	Sr. D. José María Alvarez Martínez
MUSEO DE AMERICA	Sra. Dña. Paz Cabello Carro



ANEXO 5: TIPOLOGÍA Y GRADO DE CUMPLIMIENTO DE LAS CARTAS DE SERVICIO

ANEXO 5.1 COMPROMISOS DE LAS CARTAS DE SERVICIOS

COMPROMISOS CALIDAD	Informar al visitante (exposiciones e itinerario)	Informar con antelación de actividades programadas	Responder solicitudes reservas visitas grupos	Responder peticiones sobre acceso y consulta a fondos	Realizar encuestas periódicas. Disponer de cuestionario	Contestar quejas	Otros compromisos	Otros compromisos	Otros compromisos
MUSEO NACIONAL DE ESCULTURA	X	X (no específica)	X (8 días)	X (1 semana investigadores)	X (encuestas)	X (antes de 20 días)			
MUSEO NACIONAL DE CERÁMICA Y ARTES Suntuarias	X	X (instalaciones y web)	X (48 horas)	X (72 horas)		X (antes de 20 días)			
MUSEO NACIONAL DE ARTE ROMANO	X	X (en la web)	X (3 días)	X (72 horas)			Facilitar al público la visita en el horario ininterrumpido que se indica	Atender solicitudes por correo de copias y diapositivas	Atender peticiones reproducciones fotográficas
MUSEO ARQUEOLÓGICO NACIONAL	X	X (no específica)	X (8 días)	X (1 semana, investigadores)	X (encuestas)				
MUSEO NACIONAL DE ARTES DECORATIVAS	X	X (no específica)	X (8 días)	X (72 horas, investigadores)					
MUSEO NACIONAL DE ANTROPOLOGÍA	X	X (instalaciones y web)	X (8 días)	X (72 horas, investigadores)	X (cuestionario)	X (antes de 20 días)			
MUSEO DE ALTAMIRA	X	X (instalaciones y web)	X (1 semana)	X (1 semana, investigadores)	X (cuestionario)		Visitas guiadas gratuitas	Responder petición visita a la cueva (1 mes).	
MUSEO DE AMÉRICA	X	X (instalaciones y web)	X (inmediata)	X (15 días, investigadores)					
MUSEO CERRALBO	X	X (no específica)	X (48 horas)	X (72 horas)			Difusión celebración actos culturales		Atender peticiones reproducciones fotográficas
CASA MUSEO DEL GRECO	X	X (no específica)	X (8 días)	X (8 días, investigadores)	X (cuestionario)				
MUSEO SEFARDÍ	X (en distintos idiomas)	X (instalaciones y web)	X (48 horas)	X (72 horas)					
MUSEO SOROLLA	X		X (8 días)	X (8 días, investigadores)	X (cuestionario)	X (antes de 20 días)	Ofrecer información complementaria y en 2 idiomas		
MUSEO DEL TRAJE	X	X (instalaciones y web)	X (8 días)	X (8 días, investigadores)	X (cuestionario)	X (20 días)			



ANEXO 5.2 INDICADORES

INDICADORES COMUNES. *En general son 9 (salvo ALTAMIRA y con las peculiaridades y excepciones indicadas en tabla):*

1. N° de visitantes a los que se ha proporcionado información (ver en tabla peculiaridades).
2. Quejas presentadas y sugerencia recibidas y atendidas (algunas concretan el plazo de respuesta establecido en el compromiso; marcadas en tabla con x).
3. Felicitaciones recibidas <i>(3 NO en el Museo del Traje)</i>
4. Reseñas del Museo en medios de comunicación <i>(4 NO en el Museo del Traje)</i>
5. Peticiones de visitas para grupos atendidas en el plazo señalado en el compromiso y porcentaje total sobre las peticiones.
6. Peticiones de acceso al fondo museístico atendidas en el plazo señalado en el compromiso y porcentaje total sobre las peticiones.
7. Actividades culturales y educativas celebradas en el Museo.
8. Actividades culturales y educativas realizadas en colaboración con otras instituciones. <i>(7 y 8 NO en la Casa Museo del Greco y el Museo del Traje)</i>
9. Informaciones facilitadas sobre la programación anual de actividades culturales y educativas del museo. <i>(9. NO en el Museo Nacional de Arte Romano, la Casa Museo del Greco y Museo Sorolla).</i>

PECULIARIDADES INDICADORES ALTAMIRA (no reflejados en la tabla).

COMUNES.	1. N° de visitantes a los que se ha proporcionado información (ver en tabla peculiaridades).
	4. Reseñas del Museo en medios de comunicación
	7. Actividades culturales y educativas celebradas en el Museo: número de actividades, número de asistentes y su evolución semestral.
ESPECÍFICOS	1. N° de visitas guiadas a la Neocueva y al espacio de exposición y % sobre el total de las peticiones.
	2. N° de contestaciones en un mes a las peticiones de vista de la Cueva de Altamira y % sobre el total de las peticiones
	3. N° de peticiones de grupos y talleres contestadas en el plazo de una semana y % sobre el total
	4. N° de peticiones de los investigadores contestadas en una semana y % sobre el total.
	5. N° de medios de comunicación atendidos y % sobre las peticiones recibidas.
	6. N° de visitantes que han respondido el cuestionario y porcentaje sobre el total (reflejado en la tabla).



INDICADORES	INFORMACIÓN VISITANTES	RECOGE PLAZO CONTESTACIÓN DE QUEJAS Y SUGERENCIAS	OTROS INDICADORES: ENCUESTAS REALIZADAS	OTROS INDICADORES	OTROS INDICADORES	NO TIENEN INDICADOR
MUSEO NACIONAL DE ESCULTURA		X	X			
MUSEO NACIONAL DE CERÁMICA Y ARTES Suntuarias						
MUSEO NACIONAL DE ARTE ROMANO		X		Consultas a la página web	Publicaciones editadas	No tiene indicador 9
MUSEO ARQUEOLÓGICO NACIONAL			X			
MUSEO NACIONAL DE ARTES DECORATIVAS				Asistentes a actividades culturales/educativas		
MUSEO NACIONAL DE ANTROPOLOGÍA		X	X (personas que han respondido y % sobre total visitas)	Asistentes a actividades culturales/educativas		
MUSEO DE ALTAMIRA	Presencial, telefónica o telemática		X (personas que han respondido y % sobre total visitas)		*VER PECULIARIDAD (pág.anterior)	
MUSEO DE AMÉRICA						
MUSEO CERRALBO						
CASA MUSEO DEL GRECO	Mediante la entrega del tríptico informativo		X (personas que han respondido y % sobre total visitas)			No tiene indicador 7-8 y 9
MUSEO SEFARDÍ						
MUSEO SOROLLA		X	X			No tiene indicador 9
MUSEO DEL TRAJE	Escrita	X (en plazo y % sobre el total)				No tiene indicadores 3,4,7 y 8



ANEXO 5.3 OTROS ASPECTOS FACILITADORES

INFORMACIÓN GENERAL	HORARIO TARIFAS (general, reducida y acceso gratuito) DIRECCIÓN TELÉFONO	DIRECCIONES TELEMÁTICAS (fax/web/ e-mail)	ACCESOS (forma de acceso / medios de transporte / aparcamiento)	FACILIDADES VISITA (guardarropa, teléfono, guías voluntarios, folletos, áreas descanso y lectura, audio guías)	FACILIDADES DISCAPACITADOS (ascensores, sillas especiales o accesos)	OTROS DATOS DE INTERÉS
MUSEO NACIONAL DE ESCULTURA	X	FAX / PÁGINA WEB		GUARDARROPA TELÉFONO	ASCENSOR SILLAS	HORARIO CIERRE TAQUILLA
MUSEO NACIONAL DE CERÁMICA Y ARTES SUNTUARIAS	X	FAX / PÁG. WEB / E-MAIL	METRO PARKING AUTOBÚS	GUARDARROPA	ASCENSOR SILLAS	TELÉFONO CONCERTAR VISITAS
MUSEO NACIONAL DE ARTE ROMANO	X (sin plano)	FAX / PÁG. WEB / E-MAIL		GUARDARROPA TELÉFONO		TELÉFONO ASOCIACIÓN DE AMIGOS
MUSEO ARQUEOLÓGICO NACIONAL	x	FAX / PÁGINA WEB	METRO PARKING AUTOBÚS	GUARDARROPA TELÉFONO		TELÉFONO CONCERTAR VISITAS
MUSEO NACIONAL DE ARTES DECORATIVAS	X	FAX	ACCESO METRO AUTOBÚS	GUARDARROPA		TELÉFONO ASOCIACIÓN DE AMIGOS
MUSEO NACIONAL DE ANTROPOLOGÍA	X	FAX / PÁG. WEB / E-MAIL	ACCESO METRO AUTOBÚS	GUARDARROPA GUÍAS VOLUNTARIOS		
MUSEO DE ALTAMIRA	X	FAX / PÁG. WEB / E-MAIL	PARKING PROPIO	GUARDARROPA ÁREA PIC-NIC	EDIFICIO SIN BARRERAS, ASCENSOR, PLATAFORMA Y SILLAS	PUNTOS VENTA ANTICIPADA Y TELÉFONO VISITAS
MUSEO DE AMÉRICA	X	FAX / PÁG. WEB / E-MAIL	METRO AUTOBÚS	GUARDARROPA GUÍAS GRATUITOS		
MUSEO CERRALBO	X	FAX	METRO AUTOBÚS	GUARDARROPA	ACCESO ESPECIAL SILLAS	
CASA MUSEO DEL GRECO	X (no tarifa reducida)	FAX / E-MAIL	ACCESO AUTOBÚS PARKING			EMAIL ASOCIACIÓN DE AMIGOS Y HORARIO CIERRE TAQUILLA
MUSEO SEFARDÍ	X	FAX / PÁG. WEB	AUTOBÚS	FOLLETOS HEBREO ÁREAS DESCANSO Y LECTURA	SILLAS	HORARIO CIERRE TAQUILLA
MUSEO SOROLLA	X (tarjeta anual)	FAX / PÁG. WEB / E-MAIL	METRO AUTOBÚS			
MUSEO DEL TRAJE	X	FAX / PÁG. WEB / E-MAIL	METRO AUTOBÚS	GUARDARROPA GUÍAS ÁREAS (D. Y L.) AUDIOGUÍAS	ACCESO ESPECIAL SILLAS	HORARIO CIERRE TAQUILLA



ANEXO 5.4 SERVICIOS QUE PRESTA EL MUSEO SOBRE LOS QUE LA CARTA INFORMA

COMUNES A TODAS LAS CARTAS:

1. Exposición Permanente
2. Exposiciones temporales (salvo Altamira)
3. Programación de actividades culturales / educativas

SERVICIOS	BIBLIOTECA ESPECIALIZADA	ARCHIVO	PUBLICACIONES	ACCESO FONDOS	TIENDA	SERVICIO FOTOGRÁFICO	OTROS SERVICIOS
MUSEO NACIONAL DE ESCULTURA	X	X	X	X (investigadores)	X	X	Dpto. difusión/Sº voluntarios culturales
MUSEO NACIONAL DE CERÁMICA Y ARTES Suntuarias	X	X	X	X (investigadores)		X	
MUSEO NACIONAL DE ARTE ROMANO	X		X	X (investigadores)	X (y librería)	X	
MUSEO ARQUEOLÓGICO NACIONAL	X	X		X (investigadores)	X (y librería)	X	Dpto. difusión
MUSEO NACIONAL DE ARTES DECORATIVAS				X (investigadores)			
MUSEO NACIONAL DE ANTROPOLOGÍA	X		X	X (investigadores)			Cesión uso actos culturales
MUSEO DE ALTAMIRA	X	X			X (y librería)		Visita Cueva Sº acción cultural
MUSEO DE AMÉRICA	X		X		X (y librería)		Salas talleres
MUSEO CERRALBO			X	X (investigadores)		X	Cesión uso actos culturales / Talleres
CASA MUSEO DEL GRECO				X (investigadores)			Cesión uso actos culturales / Préstamo fondos
MUSEO SEFARDÍ				X (toda persona interesada)	X (y librería)		
MUSEO SOROLLA	X	X		X (investigadores)			Sº voluntarios culturales
MUSEO DEL TRAJE	X (y fonoteca)		X	X (investigadores)			Cesión uso de espacios / Talleres



ANEXO 5.5: GRADO DE CUMPLIMIENTO DE LOS COMPROMISOS DE LAS CARTAS DE SERVICIOS HASTA EL EJERCICIO 2004

<i>Museo</i>	<i>Porcentaje</i>			
	2001	2002	2003	2004
Arqueológico	50%	80%	60%	100%
Cerámica	80%	40%	60%	60%
Artes Decorativas	25%	100%	100%	100%
Arte Romano	83%	100%	67%	83%
América		67%	83%	100
Sefardí			25%	100%
Altamira			71%	86%
Escultura			83%	83%
Antropología			67%	83%
Sorolla				67%
Cerralbo	100%	66,6%	66,6%	66,6%
Casa Museo del Greco		80%	40%	60%

Fuente: Información facilitada por la Inspección General de Servicios de Cultura hasta el ejercicio 2004. A partir de ese año, y por razones de diversa índole, se ha dejado de verificar el seguimiento de los compromisos de calidad declarados en las Cartas de Servicios de los museos estatales.



ANEXO 5.6: CARTA DE SERVICIOS MNCARS

(Conforme tríptico informativo. Cara 2: interna)

<p>Servicios que presta el MRCARS:</p> <p>Colección permanente Exposiciones temporales Publicaciones Biblioteca y Centro de Documentación</p> <p>Servicio Pedagógico: ...</p> <p>Otros Servicios: Cesión de espacios Red Asociación Amigos MRCARS CDMC Tienda y Librería Cafetería Restaurante Médico (facilidades minusválidos) Tlfno, guardarropa, cajero</p>	<p>Compromisos de calidad (6):</p> <p>Atender adecuadamente al público y satisfacer de forma óptima la demanda cultural sobre arte moderno y contemporáneo. Especial promoción de las artes plásticas españolas (vanguardias, históricas, artista vivos consagrados y nuevos valores) e integración de todas ellas en los movimientos y tendencias artísticas internacionales. Atención destacadísima a todas las corrientes y artistas vivos relevantes. Oferta cultural dirigida al gran público basada en un nivel de calidad muy alto. Mejorar sus prestaciones culturales y administrativas mediante la ampliación de la Sede Principal del Museo</p>	<p>Atención al público</p> <p>Azafatas, personal de taquilla, ordenanzas, vigilantes sala y asociación de amigos.</p> <p>Hojas de quejas y sugerencias ...</p> <p>Indicadores de calidad (4) Imagen del Museo en el público y medios especializados de comunicación. Afluencia del público (llega a 1.500.000 visitantes anuales en alguno de los próximos 3 años)¹⁸ Número de adquisiciones, patrocinios y donaciones. Disminución del número de quejas recibidas.</p> <p>Ampliación de la sede principal</p>
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La tipología de estos compromisos, no cuantificables, impide verificar su grado de cumplimiento.

¹⁸ El dato temporal de este indicador parece evidenciar la falta de actualización de la Carta. Del mismo modo, la información sobre la ampliación de la sede.



ANEXO 6: MODELO EVAM

EJE 1: POLITICA, PLANIFICACIÓN Y ESTRATEGIA A TRAVÉS DEL LIDERAZGO		
ASPECTOS	CUESTIONES	
1. a La política y estrategia se desarrolla, revisa y actualiza a través del liderazgo	1	La organización ha identificado quienes son los directivos / responsables de la misma y éstos saben que lo son y conocen su responsabilidad.
	2	Los directivos / responsables establecen objetivos estratégicos y operativos de acuerdo con la misión y la visión de la organización.
	3	Los directivos / responsables traducen los objetivos estratégicos y operativos de la organización en planes y procesos operativos.
	4	Los directivos / responsables desarrollan, revisan y actualizan la política y estrategia de manera coherente con la misión y la visión de la organización.
1. b La política y estrategia se comunica y despliega mediante un esquema de procesos clave	1	Se identifica, diseña y comunica el esquema general de procesos clave necesario para llevar a efecto la política y estrategia de la organización.
	2	Se desarrollan canales internos para comunicar los objetivos, planes y tareas de la organización y sistemas para realizar el seguimiento y verificación del grado de cumplimiento.

EJE 2: PROCESOS		
ASPECTOS	CUESTIONES	
2. a Diseño y gestión sistemática de los procesos	1	Una vez identificados, los procesos clave de la organización necesarios para hacer realidad la política y estrategia están descritos y documentados.
	2	En todos los procesos se han desplegado los objetivos e indicadores
	3	Se han identificado y dado responsabilidades a los propietarios de los procesos
2. b Diseño y desarrollo de los servicios basándose en las necesidades y expectativas de los clientes / ciudadanos/ usuarios de los servicios	1	Se implica a los clientes / ciudadanos/usuarios en el diseño y mejora de los servicios que se les ofrece mediante la utilización de alguna de estas fuentes: análisis de la demanda, análisis del sistema de Q/S, encuestas de clientes o de cualquier otro medio disponible.
2. c Gestión y mejora de las relaciones con los clientes / ciudadanos / usuarios de los servicios	1	Existe un proceso para proporcionar a los clientes/ciudadanos / usuarios de los servicios información apropiada y fiable (ejemplo: a través de Carta de Servicios, página Web, etc.).
	2	Existe un proceso para proporcionar a los clientes/ciudadanos/usuarios asistencia y ayuda en la prestación del servicio.
	3	Se desarrollan sistemas y procedimientos que permitan gestionar las quejas y sugerencias, y contestar a las preguntas que se formulen ofreciendo respuestas fundamentadas.
	4	El nivel de satisfacción de los clientes/ciudadanos/usuarios de los servicios se mide y analiza de forma sistemática con el fin de incorporar acciones de mejora.
2. d Introducción de las mejoras necesarias en los procesos mediante la innovación a fin de satisfacer plenamente a clientes/ciudadanos/usuarios de los servicios y otros grupos de interés, generando cada vez mayor valor.	1	Los resultados de los indicadores de rendimiento de los procesos y de las percepciones de los clientes/usuarios del servicio se analizan para establecer prioridades y objetivos de mejora en dichos procesos.
	2	Se garantiza que las personas de la organización reciben la formación e información pertinente para trabajar con procesos nuevos o modificados, antes de su implantación.



EJE 3: PERSONAS		
ASPECTOS	CUESTIONES	
3. a Planificación, gestión y mejora de los recursos humanos	1	Hay un desarrollo propio de la política de Recursos Humanos basado en la estrategia y la planificación de la organización
	2	Se utiliza información del personal, procedente de diversas fuentes de la organización, para el desarrollo y mejora de la política, estrategia y planes de Recursos Humanos.
	3	Existen en la organización canales de comunicación horizontal, vertical ascendente y descendente
3. b Identificación, desarrollo y mantenimiento del conocimiento y la capacidad de las personas de la organización	1	Se establece y comunica un plan de formación basado en las necesidades de la organización y de las personas, se hace un seguimiento del mismo y se mide su aplicabilidad en la organización.

EJE 4: ALIANZAS Y RECURSOS		
ASPECTOS	CUESTIONES	
4.a Gestión de las alianzas externas y de los proveedores	1	Conforme a la política, estrategia, la misión y los procesos de la Organización se identifican a los proveedores y aliados estratégicos.
	2	Para desarrollar e implantar proyectos específicos conjuntos con otras organizaciones del sector público o privado se promueven y organizan alianzas.
4.b Gestión presupuestaria	1	Las partidas presupuestarias de gasto deben estar vinculadas al correcto despliegue de los programas/proyectos planificados para la consecución de los objetivos.
4.c Gestión de los edificios, equipamientos y materiales	1	Para minimizar el impacto negativo de la organización en la comunidad y en los empleados (incluidas las cuestiones ergonómicas y de seguridad e higiene) se gestionan los residuos, contaminación acústica, emisiones, etc.
	2	Se realiza un plan de adecuación de los espacios y equipos de la organización.
	3	Se evalúa el grado de implantación de la normativa de seguridad e higiene laboral.
4.d Gestión de la tecnología	1	Se verifica la adecuación de las tecnologías a las necesidades de la organización y de sus procesos.
4.e Gestión de la información y del conocimiento	1	Se proporciona a los usuarios internos y externos un acceso adecuado a la información y conocimiento relevantes (acceso a canales de información).



EJE 5: RESULTADOS		
ASPECTOS	CUESTIONES	
5. a Resultados en clientes/ciudadanos/usuarios de los servicios	1	Existen medidas de percepción de los clientes / ciudadanos / usuarios respecto a los servicios prestados y muestran resultados buenos
	2	Existen indicadores internos de satisfacción de clientes / ciudadanos / usuarios de los servicios y muestran resultados buenos
5. b Resultados en personas	1	Existen medidas de percepción de las personas de la organización respecto, entre otros, a los mecanismos de reconocimiento y motivación y muestran resultados buenos
	2	Existen indicadores en relación con el rendimiento, participación, desarrollo de las capacidades de los Recursos Humanos de la Organización y muestran resultados buenos
5. c Resultados clave	1	Existen indicadores de rendimiento de los procesos internos de la organización y, en su caso, de rendimiento financiero y muestran resultados buenos



ANEXO 7: QUEJAS Y SUGERENCIAS

Cuadro 1

QUEJAS RECIBIDAS EN LOS MUSEOS DE TITULARIDAD ESTATAL Y DE GESTIÓN EXCLUSIVA DEL MINISTERIO DE CULTURA (2.004-2.005)

MUSEOS	Nº QUEJAS 2004	Nº QUEJAS 2005	VISITANTES 2004	VISITANTES 2005	QUEJAS/VISIT % 2004	QUEJAS/VISIT % 2005	TRAMITAC FUERA PLAZO 2005	% S/ TOTAL
Altamira	102	118	272.662	267.269	0,04	0,04	6	5,08
Artes Decorativas	7	0	19.036	20.943	0,04	0,00	0	----
América	14	5	69.367	50.816	0,02	0,01	0	0,00
Antropología	9	9	33.615	34.692	0,03	0,03	0	0,00
Cerralbo	21	8	34.892	31.227	0,06	0,03	1	12,50
Escultura	6	5	84.442	80.134	0,01	0,01	0	0,00
Sorolla	9	6	85.401	80.146	0,01	0,01	0	0,00
Traje	17	36	54.006	56.173	0,03	0,06	10	27,78
Sefardí	22	20	294.974	294.587	0,01	0,01	2	10,00
Arqueológico	151	55	253.752	198.513	0,06	0,03	45	81,82
El Greco	7	17	238.830	226.797	0,00	0,01	2	11,76
Cerámica	13	4	104.815	104.596	0,01	0,00	0	0,00
Arte Romano	17	16	201.556	185.372	0,01	0,01	1	6,25
Cervantes	1	0	13.159	17.878	0,01	0,00	0	----
Reprod Artísticas	0	1	457	544	0,00	0,18	1	100,00
TOTALES	396	300	1.760.964	1.649.687	0,00	0,00	68	22,67



Cuadro 2

**SUGERENCIAS RECIBIDAS EN LOS MUSEOS DE TITULARIDAD ESTATAL Y DE GESTIÓN EXCLUSIVA DEL MINISTERIO DE CULTURA
(2.004-2.005)**

MUSEOS	Nº SUGERENCIAS 2004	Nº SUGERENCIAS 2005	VISITANTES 2004	VISITANTES 2005	SUGERENC/VISIT % 2004	SUGERENC/VISIT % 2005	TRAMITAC FUERA PLAZO 2005	% S/ TOTAL
Altamira	11	26	272.662	267.269	0,0040	0,0097	3	11,54
Artes	0	0	19.036	20.943	0,0000	0,0000	0	----
América	1	3	69.367	50.816	0,0014	0,0059	0	0,00
Antropología	0	2	33.615	34.692	0,0000	0,0058	0	0,00
Cerralbo	6	3	34.892	31.227	0,0172	0,0096	1	33,33
Escultura	3	5	84.442	80.134	0,0036	0,0062	2	40,00
Sorolla	10	12	85.401	80.146	0,0117	0,0150	0	0,00
Traje	4	12	54.006	56.173	0,0074	0,0214	4	33,33
Sefardí	3	4	294.974	294.587	0,0010	0,0014	0	0,00
Arqueológico	5	22	253.752	198.513	0,0020	0,0111	20	90,91
El Greco	4	3	238.830	226.797	0,0017	0,0013	2	66,67
Cerámica	2	4	104.815	104.596	0,0019	0,0038	0	0,00
Arte Romano	16	4	201.556	185.372	0,0079	0,0022	0	0,00
TOTALES	65	100	1.747.348	1.631.265	0,0037	0,0061	32	32,00

FUENTE: Inspección General de Servicios en base a las informaciones recibidas de los propios centros

**Cuadro 3****QUEJAS RECIBIDAS EN LOS MUSEOS DE TITULARIDAD ESTATAL Y DE GESTIÓN AUTÓNOMA
(2.004-2.005)**

MUSEOS	Nº QUEJAS 2004	Nº QUEJAS 2005	VISITANTES 2004	VISITANTES 2005	QUEJAS/VISIT % 2004	QUEJAS/VISIT % 2005	TRAMITAC FUERA PLAZO 2005	% S/ TOTAL
Prado	186	417	2.001.546	1.996.496	0,0093	0,0209	208	49,88
Reina Sofía	556	372	1.445.253	1.593.894	0,0385	0,0233	230	61,83
Totales	742	789	3.446.799	3.590.390	0,0215	0,0220	438	55,51

FUENTE: Inspección General de Servicios en base a las informaciones recibidas de los propios centros

Cuadro 4**SUGERENCIAS RECIBIDAS EN LOS MUSEOS DE TITULARIDAD ESTATAL Y DE GESTIÓN AUTÓNOMA**

MUSEOS	Nº SUGERENCIAS 2004	Nº SUGERENCIAS 2005	VISITANTES 2004	VISITANTES 2005	SUGERENC/VISIT % 2004	SUGERENC/VISIT % 2005	TRAMITAC FUERA PLAZO 2005	% S/ TOTAL
Prado	21	34	2.001.546	1.996.496	0,0000	0,0000	17	50,00
Reina Sofía	58	107	1.445.253	1.593.894	0,0000	0,0000	77	71,96
Totales	79	141	3.446.799	3.590.390	0,0000	0,0000	94	66,67

FUENTE: Inspección General de Servicios en base a las informaciones recibidas de los propios centros



Museo	QUEJAS Y SUGERENCIAS AÑO 2006		
	Nº Y VARIACIÓN RESPECTO 2005	CAUSAS MÁS FRECUENTES	FELICITACIONES Nº
Museo del Prado	217 ↓	Calidad del servicio Trato a los ciudadanos	2
Centro de Arte Reina Sofía	433 ↓	Calidad del servicio Información	
Arqueológico	83 ↑	Información Calidad del servicio	3
Altamira	137 ↓	Información Calidad del servicio	1
América	4 ↓	-	
Traje	53 ↑	Instalaciones (climatización)	2
Antropología	36 ↑	Información Instalaciones	
Arte Romano	32 ↑	Instalaciones (barreras)	2
Cerámica	3 ↓	-	1
Escultura	13 ↑	Información	
Sefardí	8 ↓	Calidad del servicio	
Sorolla	16 ↓	Instalaciones (barreras)	
Artes Decorativas	0		
Museo Casa Cervantes	0		

FUENTE: Inspección General de Servicios en base a la información suministrada por los propios centros.



ANEXO 8: RESUMEN Y DATOS DE LA ENCUESTA DE MUSEOS 2004

En general la percepción del funcionamiento de los Museos es muy positiva tal y como indica el elevadísimo porcentaje de personas (91,2%) que valoran globalmente el Museo visitado como excelente o bueno. Entre las personas que habían acudido en ocasiones anteriores al Museo la percepción más frecuente (56,80%) es que éste había mejorado desde su anterior visita. También es muy positiva la valoración de las instalaciones y de la atención recibida en servicios complementarios así como la organización y el grado de satisfacción alcanzado con las actividades complementarias que desarrollan los Museos. Sin embargo aun siendo elevado, el grado de satisfacción con la información recibida en el Museo disminuye, y llama la atención, a pesar de la pequeña incidencia de los cierres de sala que solo afectó a un 16% de los encuestados, que en casi la mitad de los casos no se informara de esta circunstancia en el momento de adquirir la entrada.

Un 65% de los visitantes utilizó otros servicios del Museo como tienda, cafetería o visitas guiadas. La atención dispensada por el personal de taquilla es la mejor valorada situándose la recibida en el servicio médico en última posición aunque en este último caso hay que señalar que casi el 70% de los visitantes que lo utilizaron consideran que la atención recibida fue buena o excelente. Un 16,8% de los visitantes considera que el Museo debería incorporar nuevos servicios.

Tan solo un 12,6% de los usuarios que contestaron la encuesta, participó en actividades culturales organizadas por el Museo. La percepción positiva del desarrollo de la actividad y de su organización se sitúa en proporciones superiores al 80% en todos los casos. No obstante las actividades más satisfactorias a juicio de los encuestados fueron las desarrolladas en Sala y las mejor organizadas las exposiciones temporales.

No obstante en relación con estos resultados es preciso señalar que el diseño del estudio afecta a la validez de sus resultados, por lo que éstos deben utilizarse con las debidas cautelas.



Anexo 8.1: Distribución de los motivos de visita a Museos Estatales

	Frecuencia	Porcentaje
Tenía curiosidad por conocerlo	8048	47,2
Por casualidad, pasaba por aquí	1394	8,2
Para asistir a una actividad cultural programada	934	5,5
Para visitar la exposición temporal	1166	6,8
Para completar y profundizar su conocimiento del Museo	1368	8,0
Para enseñar el Museo a familiares o amigos	2709	15,9
Por estudios	690	4,1
Por motivos profesionales(docentes o investigación)	727	4,3
Total	17036	100,0

Anexo 8.2: Preferencias en relación con la ampliación del horario

Ampliar horario de mañana	8,34
Ampliar horario de tarde	21,20
Establecer horario de noche	42,88
Horario ininterrumpido	27,58

Anexo 8.3 : Utilización y valoración de diferentes instalaciones de los Museos

	Aseos	Casilleros de consigna	Áreas de descanso	Teléfono	Aseos de discapacitados	Proyección de audiovisuales
Utilización	35,9	17,5	27,1	6,6	5,7	23,8
Valoración						
Excelente	31,89	30,93	25,42	23,87	28,19	28,43
Bueno	50,81	55,23	46,55	42,12	36,49	44,93
Regular	13,06	6,91	18,16	14,02	9,04	16,43
Malo	4,24	6,93	9,88	19,99	26,29	10,21



Anexo 8.4: Utilización y valoración de la atención en otros servicios del Museo

	Taquilla	Visitas guiadas	Tienda o punto de venta	Guardarropía o consigna	Cafetería	Servicio médico
Utilización	55,3	20,2	19,9	14,8	9,1	
Valoración						
Excelente	43,50	46,86	31,33	39,67	28,45	33,32
Buena	49,32	37,27	54,18	47,93	45,43	36,30
Regular	4,66	8,89	8,76	6,25	12,48	13,25
Mala	2,51	6,98	5,74	6,14	13,64	17,13

Anexo 8.5: Utilización, satisfacción y valoración positiva de la organización de actividades complementarias

	Utilización	Satisfactoria	Bien organizada
Actividades en sala: pieza del mes, cuentos...	2,9	97,69	87,85
Conciertos	1,8	66,46	86,38
Conferencias, cursos	2,6	84,80	81,29
Exposiciones temporales	8,1	93,88	94,07
Proyección de audiovisuales	4,9	86,24	86,20
Talleres	2,9	83,63	85,99



ANEXO 9: RESUMEN DE LOS RESULTADOS DE LA ENCUESTA DE VISITANTES DEL MUSEO DEL PRADO 2005.

Los visitantes residentes en España supusieron en 2005 el 38,6% del total de visitas al Museo del Prado, con un claro patrón estacional, de manera que los meses coincidentes con la Semana Santa suponen una mayor afluencia de visitantes frente a los meses estivales en los que por el contrario se produce un menor número de visitas quizá como consecuencia del hecho de que en estos meses no se abren exposiciones temporales.

El 62,5% de los visitantes españoles, visitaron la exposición permanente. La proporción de visitas a las exposiciones temporales, aun siendo minoritaria entre los españoles, es mucho más elevada que entre los visitantes no residentes en España.

Tal como indica el estudio, los visitantes del MNP no se ajustan a un perfil sociodemográfico determinado, aunque los resultados apuntan a una mayor presencia de mujeres, de personas con edades comprendidas bien entre los 25 y 34 años o bien entre los 45 y los 64, con nivel de estudios superiores, y con un nivel de renta medio.

La mayoría de los visitantes encuestados –tanto residentes en España como nacionales de otros países - (mas del 62%) había acudido por primera vez al Museo, lo que es coherente con el importante peso de los visitantes extranjeros. Sin embargo entre los españoles la proporción se invierte, casi el 70% había acudido con anterioridad al Museo, y entre los visitantes de las exposiciones temporales esta proporción es también mayoritaria. En cuanto a la frecuencia de visitas de quienes habían acudido al Museo con anterioridad, casi un 35% de éstos realiza una visita anual aunque hay que señalar que casi un tercio realiza visitas con una frecuencia trimestral o inferior. Visitar la colección permanente constituye el motivo de visita más frecuente entre los encuestados (60,8%), aunque, como pone de manifiesto el estudio, esto es compatible con el interés y consecuente visita a las exposiciones temporales.

En cuanto a la utilización de otros servicios del Museo, la frecuencia de uso es baja. No alcanza una cuarta parte de los encuestados los que declaran haber utilizado la tienda, y desciende al 15% la proporción de quienes dicen haber utilizado la cafetería. La librería y el restaurante fueron utilizados por un 9 y un 6% de los encuestados respectivamente. La utilización de servicios complementarios es más elevada entre los visitantes extranjeros.

Un 61,4% de los visitantes indica que no tuvo que esperar para acceder al Museo para visitar una exposición temporal. Entre quienes sí sufrieron algún tipo de demora, el 20,4% afirma haber esperado menos de 15 minutos y únicamente el 4,3% lo hizo durante más de una hora.



La valoración que los encuestados realizan de diferentes dimensiones del Museo, puede considerarse elevada ya que alcanza puntuaciones, superiores a los 7,5 puntos en una escala 0-10.

Tabla 2: Valoración por los encuestados españoles de diferentes dimensiones del Museo según exposición visitada (Escala 0-10)

Dimensiones	Colección Permanent	Colecciones Temporales
Recinto	7,8	7,7
Información	7,9	7,9
Personal	8,1	8,1

Fuente: elaboración propia a partir de IET –www.iet.tourspain.es- Los visitantes del Museo del Prado en 2005

Los atributos del servicio que analiza el estudio y su abordaje, no permite su agrupación en las dimensiones SERVQUAL. Por ejemplo en la dimensión personal, se efectúa una valoración global sin diferenciar aspectos relativos al trato o la atención dispensada de los relativos a la profesionalidad con que desempeñan sus funciones. No obstante, estos resultados manifiestan nuevamente una percepción muy positiva del Museo

Entre los elementos tangibles (lo que en el estudio aparece como dimensión recinto), el mejor valorado es la limpieza con 8,7 puntos sobre 10, seguida de las áreas de recepción (8,3 puntos) y la consigna, la accesibilidad y las entradas con 8,2 puntos todas ellas. El peor valorado fueron las áreas de descanso, con una puntuación de 6,9 seguidas de los aseos (7,5 puntos).

En cuanto a los elementos que se relacionan con la información, las audioguías (8,4 puntos), los puntos de información (8,1 puntos) y la información Web con 7,9 puntos, son los mejor valorados. El aspecto peor valorado fue la información en idiomas (6,7 puntos) seguida de la señalización interna (7,4 puntos) y de los textos en sala y cartelas (7,5 puntos).

Finalmente en relación con el personal, la seguridad privada y los vigilantes de sala son los mejor valorados, ambos con 8,3 puntos mientras que los peor valorados son los guías externos con 7,9 puntos.

Por otra parte y en cuanto a la valoración de los servicios complementarios, la librería, con una puntuación de 8,1 es el servicio mejor valorado, seguido de la tienda (7,5 puntos) mientras que la cafetería y el restaurante alcanzaron una puntuación de 7,1. La atención y el servicio prestado fueron los aspectos mejor valorados de la tienda, mientras que la variedad de artículos ofertados y sobre todo la relación calidad-precio fueron los aspectos peor percibidos.

Finalmente el precio de la entrada (7,6 puntos) obtiene una valoración claramente peor que el horario de apertura del Museo (8,7) o la posibilidad de reserva de entradas (8,6) siendo más baja entre los españoles que entre los visitantes extranjeros.



ANEXO 10: FICHA TÉCNICA, CUESTIONARIO Y RESULTADOS DE LA ENCUESTA A VISITANTES DE MUSEOS 2007



EL FUNCIONAMIENTO DE LOS MUSEOS ESTATALES DESDE LA PERSPECTIVA DE SUS USUARIOS

Informe de Resultado

(Julio de 2007)



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FICHA TÉCNICA	2
OBJETIVOS	3
ANÁLISIS DE RESULTADOS GENERALES (TOTAL MUSEOS)	
1. Características demográficas de los visitantes de los Museos Estatales	X
2. Valoración general de los Museos Estatales	X
3. Frecuencia de visitas Y medio de conocimiento del Museo	X
4. Auditoria de la visita al Museo	X
ANÁLISIS DE RESULTADOS POR MUSEO	
	X
- Museo Nacional del Prado	X
- Museo Nacional Centro de Arte Reina Sofía	X
- Museo Arqueológico Nacional	X
- Museo Nacional de Antropología	X
- Museo Nacional de Artes Decorativas	X
- Museo de América	X
- Museo Sorolla	X
- Museo del Traje	X
- Museo Casa de Cervantes	X
- Museo Nacional de Escultura	X
- Museo Sefardí	X
- Museo de Altamira	X
- Museo Nacional de Arte Romano	X
- Museo Nacional de Cerámica y de las Artes Suntuarias	X



Ficha técnica

Población objeto de estudio y marco muestral:

La población usuaria de Museos Estatales de 16 y más años y residentes en España. El marco muestral de referencia han sido los visitantes en unas semanas tipo del mes de Julio de 2007.

Cuestionario:

Se ha utilizado el cuestionario diseñado para el estudio por Demométrica y aprobado por la Agencia Estatal de Evaluación de las Políticas Públicas y la Calidad de los Servicios.

Tipo de muestreo y unidades muestrales:

El tipo de muestreo utilizado ha sido el muestreo de conglomerados en dos etapas. Las unidades muestrales han sido, en una primera etapa el Museo, y en una segunda el visitante al Museo. No se ha realizado submuestreo de unidades de primera etapa y se han incluido los Museos Estatales determinados.

La selección de los elementos muestrales se ha realizado de forma aleatoria a la salida de cada uno de los Museos.

Técnica de recogida de información:

La recogida de información se llevó a cabo mediante entrevista personal en los Museo. El trabajo de campo se ha realizado entre el 3 y el 22 de julio de 2007, durante todos los días de la semana en que los Museos han permanecido abiertos.

Ficha técnica

Afijación y tamaño muestral:

El diseño muestral garantiza la desagregación de resultados a nivel de cada Museo.

Artes Decorativas	30
De América	101
Sorolla	200
Arqueológico Nacional	282
Antropología	200
Del Traje	215
Reina Sofía	529
Del Prado	510
Casa de Cervantes	40
De Escultura	110
Sefardí	320
Altamira	322
Arte Romano	289
De cerámica	200
TOTAL	3.348



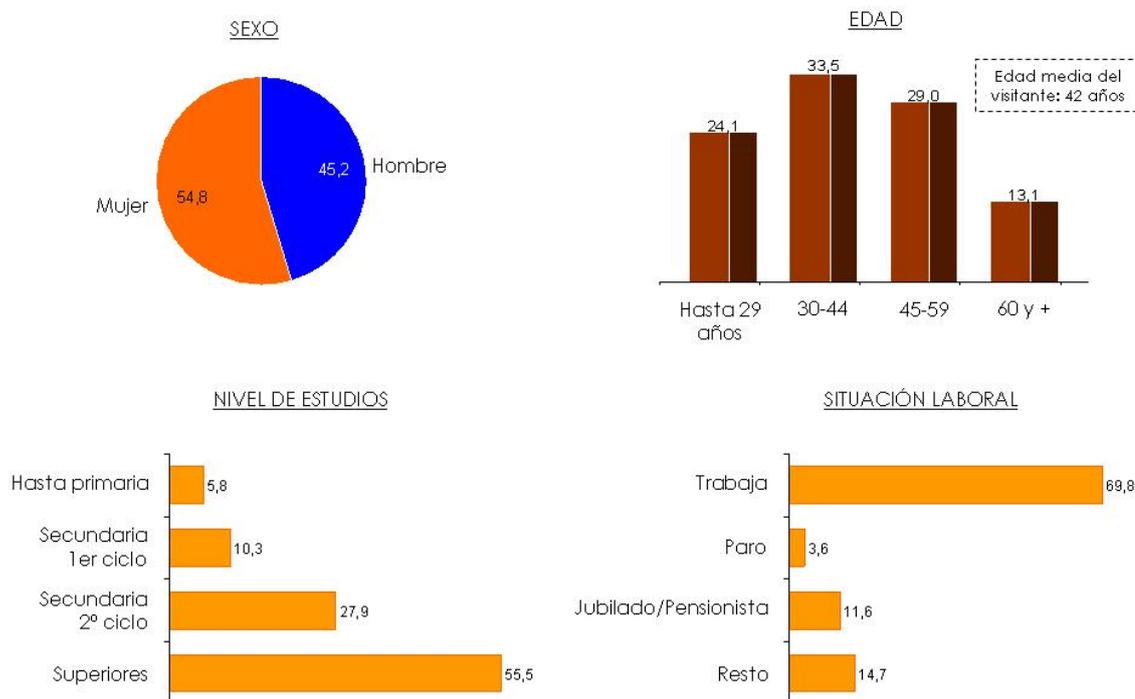
Antecedentes y objetivos

La Agencia Estatal de Evaluación de las Políticas Públicas y la Calidad de los Servicios ha solicitado la realización de un estudio sociológico cuyo principal objetivo es la obtención de información cuantitativa sobre:

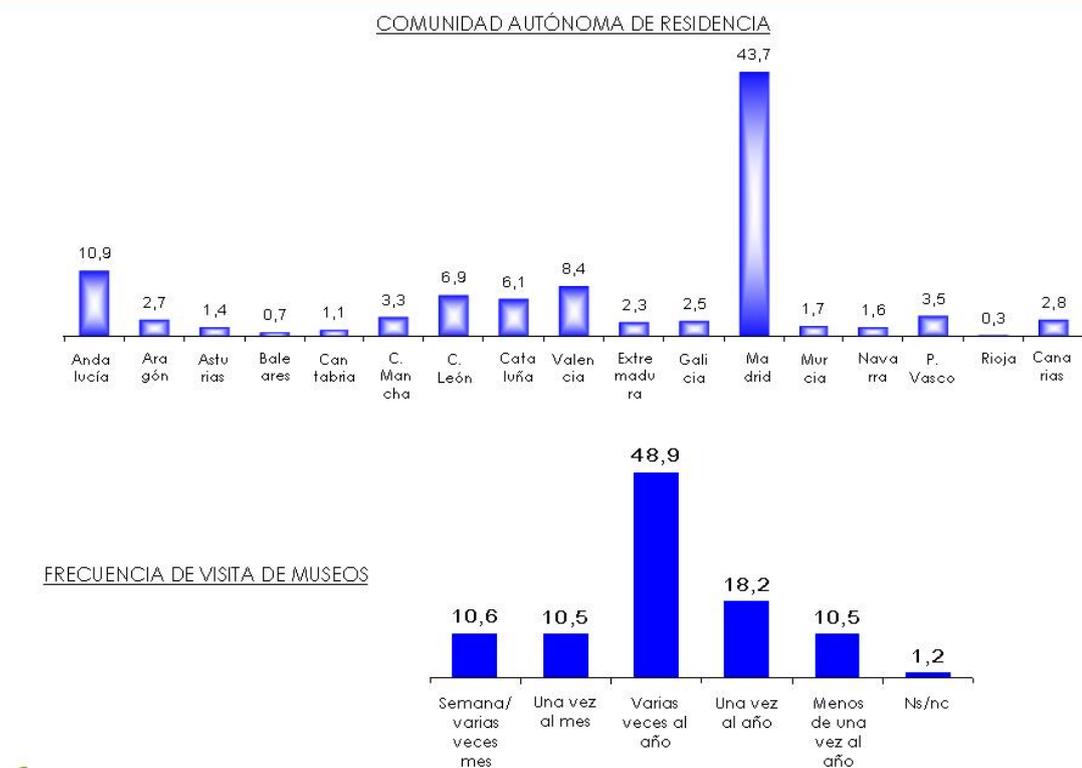
- o Características sociodemográficas de los usuarios de los Museos Estatales.
- o Exploración de las opiniones frente a diferentes aspectos del funcionamiento del servicio.
- o Desagregación de los resultados en función de características sociodemográficas

1. CARACTERÍSTICAS SOCIODEMOGRÁFICAS DE LOS VISITANTES DE MUEOS ESTATALES

1. Características sociodemográficas de los visitantes



1. Características sociodemográficas de los visitantes





1. Características sociodemográficas de los visitantes

Comenzamos el análisis de los resultados de la investigación con una descripción de las características sociodemográficas de los visitantes de los Museos Estatales, en general. Más adelante se ofrece una descripción gráfica de las características sociodemográficas de los visitantes de cada uno de los museos.

Los visitantes de los Museos Estatales son tanto hombres como mujeres, aunque hay una proporción ligeramente superior de estas últimas frente a los hombres. Un 54.8% de los visitantes de algún Museo Estatal durante el mes de julio han sido mujeres, frente a un 45.2% de hombres.

La edad media del visitante de los Museos Estatales se sitúa en los 42 años, tanto para hombres como para mujeres, y se trata de individuos que en más de la mitad de los casos (el 55.5%) tiene estudios superiores. Del resto, una minoría de los visitantes, el 5.8% no tiene estudios o tan sólo estudios primarios, mientras que el 38.2% tiene estudios secundarios.

Al tratarse de visitantes con una media de edad de 42 años la gran mayoría (69.8) está laboralmente activa, mientras que el 11.6% está jubilado o es pensionista y el resto es estudiante o ama de casa (14.7%).

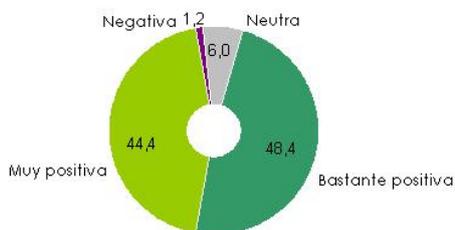
Las entrevistas se han realizado durante el mes de julio, durante todos los días de la semana, y la gran mayoría de ellas han correspondido a museos de Madrid. Por lo tanto, el análisis del origen de los visitantes, en general, de los Museos Estatales arroja resultados que indican que, de cada 100 visitantes de algún Museo Estatal, 44 residen en la Comunidad de Madrid, 11 en Andalucía, 8 en Valencia, 7 en Castilla y León, 6 en Cataluña y el resto se reparte entre las restantes Comunidades Autónomas.

Por último, se incluye en este apartado se recoge información sobre la frecuencia con la que los visitantes, durante el mes de Julio, de los Museos Estatales visitan museos. El 70% de los visitantes suele acudir a museos, del tipo que sea, varias veces al año. De ellos, el 10.6% manifiesta que visita museos varias veces al mes; la misma proporción, el 10.5%, lo hace una vez al mes; mientras que el 48.9% visita museos varias veces al año, pero no mensualmente. De entre el resto de visitantes el 18.2% acude a museos una vez al año y el 10.5% menos de una vez al año.

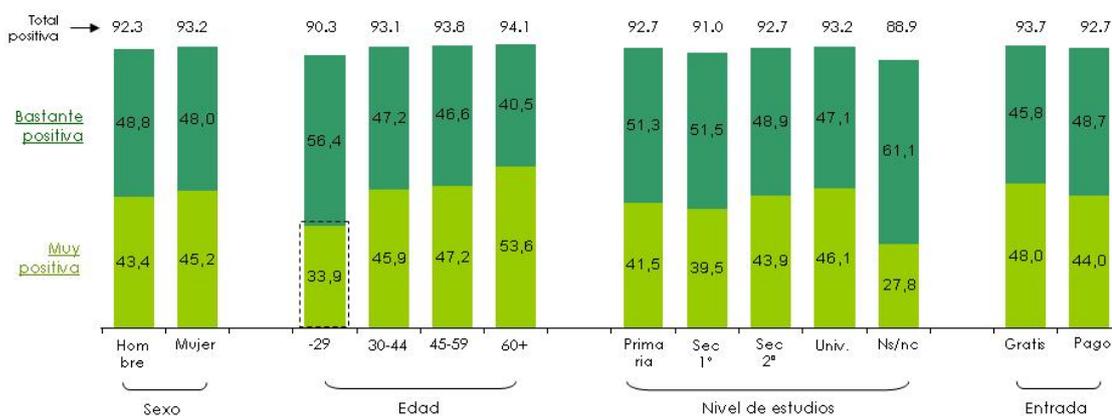
2. VALORACIÓN DE LOS MUSEOS ESTATALES

2. Valoración De Los Museos Estatales

En general, la valoración que hace del Museo es...
(8: total)



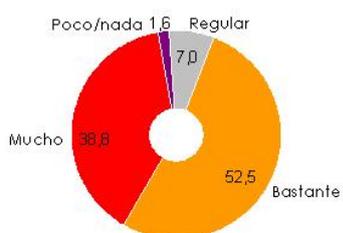
Aunque no hay apenas diferencias en la valoración positiva de la visita entre las distintas variables contempladas, sí se observa cómo la proporción de los más jóvenes que valoran el Museo de forma muy positiva es significativamente más baja que la de los mayores. Los más jóvenes son menos rotundos y la mayoría prefiere valorar el Museo como bastante positivo frente al muy positivo de los mayores.



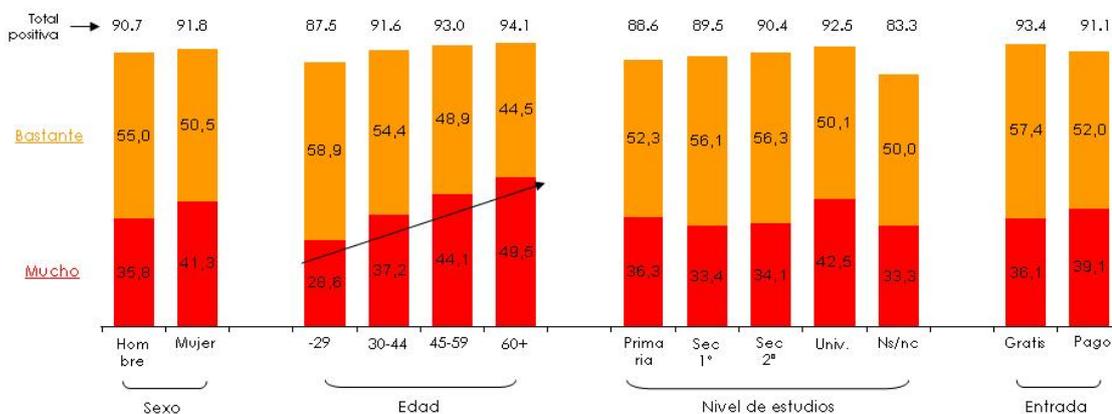
2. Valoración De Los Museos Estatales

experiencia

Piense en la visita que acaba de hacer. Diría que ha disfrutado...
(8: total)



De nuevo la consideración de que la experiencia ha sido positiva no es generalizada, pero vuelven a aparecer matices de grado. Así, a medida que aumenta la edad aumenta la proporción de individuos que consideran que con la visita han disfrutado mucho, mientras que los más jóvenes manifiestan haber disfrutado bastante.



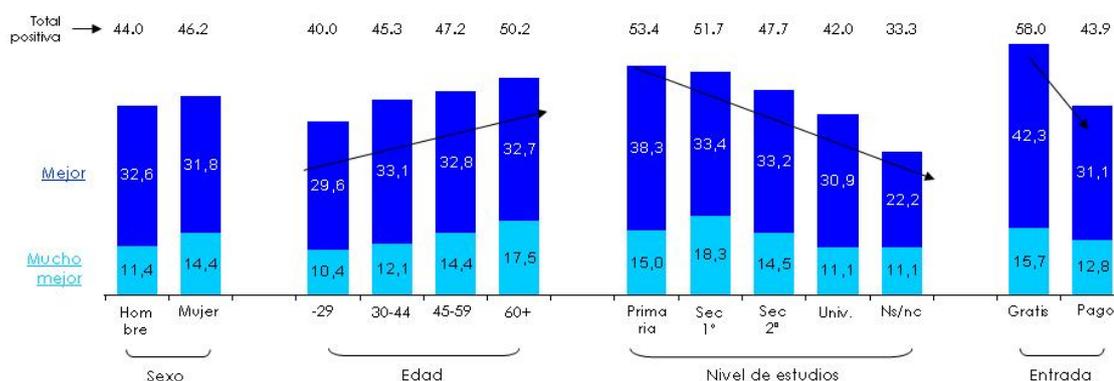
2. Valoración De Los Museos Estatales

expectativas

Y respecto de lo que esperaba, piensa que el Museo es...
(B: total)



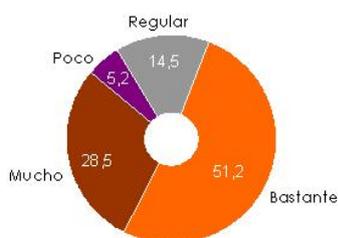
La edad y la formación influyen en las expectativas que se tienen de la visita a los Museos. A medida que crece la edad aumenta la proporción de los visitantes que consideran que sus expectativas se han superado. Lo mismo ocurre a medida que decrece la formación. Por otro lado, pagar o no la entrada también tiene su influencia en que las expectativa de la visita se cubran o se superen.



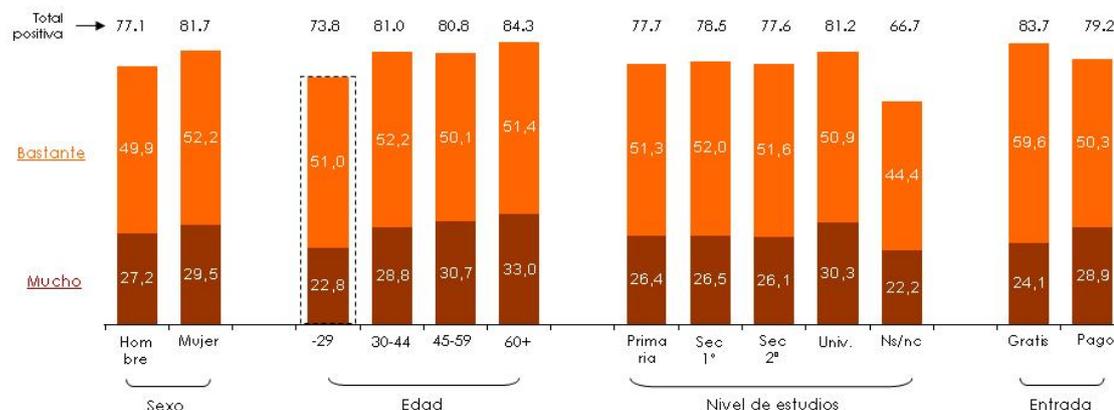
2. Valoración De Los Museos Estatales

conocimiento

¿Hasta qué punto considera que este Museo ha contribuido a mejorar su conocimiento sobre las materias relacionadas con sus contenidos?
(B: total)



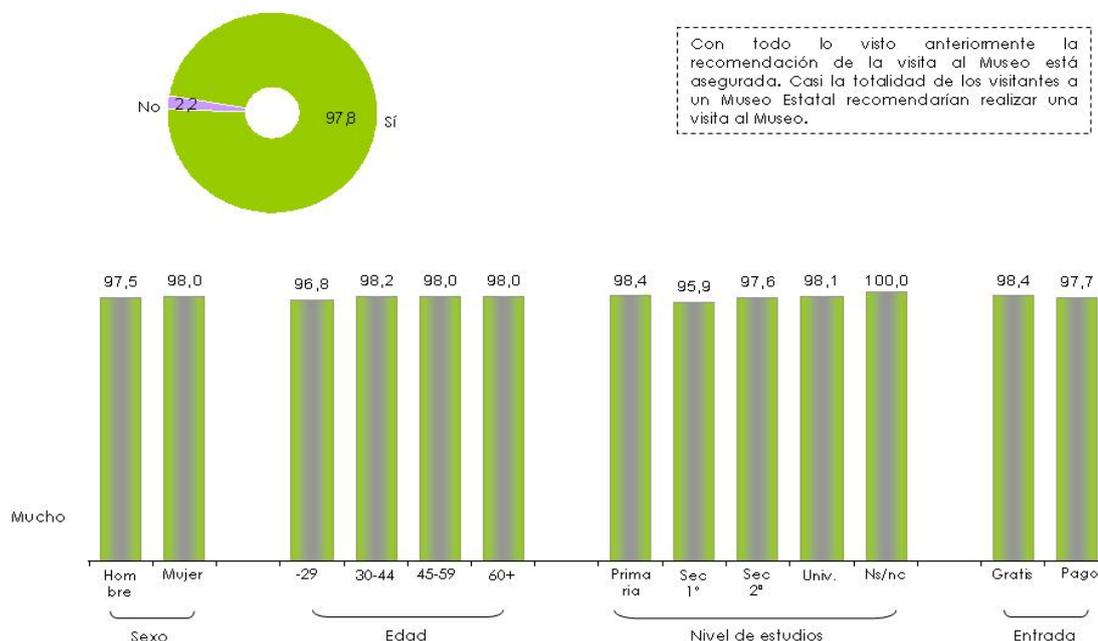
Sólo unos pocos manifiestan que no han aprendido nada en su visita a un Museo. La gran mayoría considera que esta actividad incrementa los conocimientos, por lo que no sólo se realiza una actividad entretenida, también formativa.



2. Valoración De Los Museos Estatales

recomendación

¿Recomendaría visitar este Museo a sus familiares, amigos o conocidos?
(B: total)



2. Valoración De Los Museos Estatales

No cabe duda de que la valoración de los Museos Estatales, en general, es bastante positiva. El **93%** de los visitantes manifiesta que su **valoración es muy o bastante positiva**, mientras que una minoría, el 1,2% opina de forma negativa. En este punto no hay apenas diferencias entre la valoración que hacen hombres o mujeres, individuos más jóvenes o mayores, con un nivel de estudios u otro. Tampoco se observan diferencias en la valoración de los museos entre aquellos que han pagado una entrada frente a los que han entrado gratis. Lo que sí se observa son diferencias de grado entre los distintos grupos de edad a la hora de valorar los Museos. Los mayores son más entusiastas en sus valoraciones y se posicionan en mayor medida en el extremo de "muy satisfecho", mientras que los jóvenes prefieren el "bastante satisfecho".

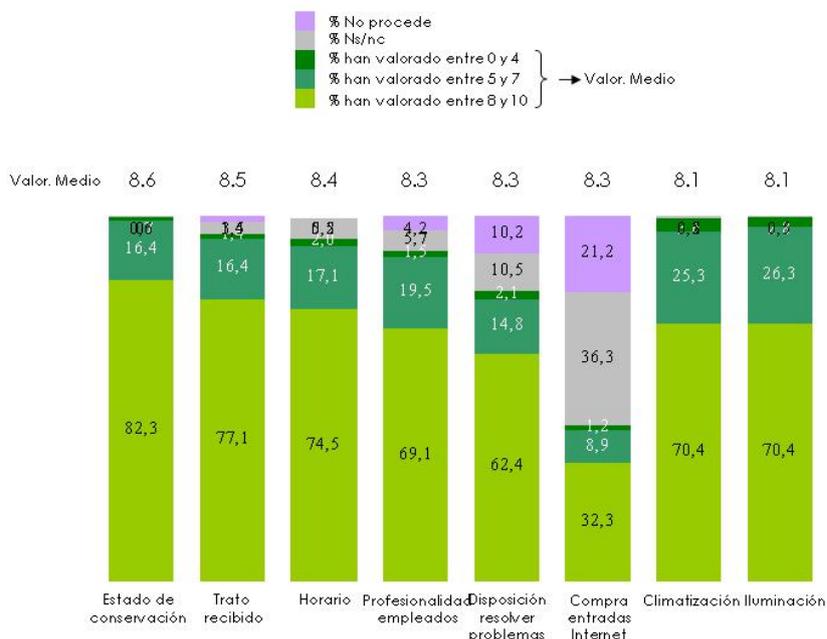
Y la valoración es mayoritariamente positiva porque los visitantes de los Museos Estatales disfrutaron de las visitas. Ante la pregunta de que valorasen la experiencia de la visita al Museo, el **91,3%** de los entrevistados ha manifestado que ha resultado **muy o bastante divertida**, mientras que, de nuevo, una minoría (1,6%), se ha aburrido. De nuevo esta opinión es compartida por todos los grupos entrevistados y no se aprecian diferencias importantes ni por sexo, edad, formación, etc. Las únicas diferencias son de grado, como en punto anterior, entre jóvenes y mayores.

Las expectativas con los Museos Estatales, en general, también se han cubierto o se han superado. La mitad de los entrevistados (**50,5%**) se han encontrado con **lo que iban buscando**, mientras que para el **45%** la experiencia ha resultado **mucho mejor o mejor de lo que esperaban**. De nuevo es una minoría (4,2%) los que manifiestan que la experiencia les ha defraudado y no ha cumplido con sus expectativas. De nuevo aparecen diferencias entre las distintas edades (entre los mayores hay una mayor proporción que manifiesta que sus expectativas se han superado, mientras que entre los jóvenes la mayor proporción opina que se han cubierto), pero también influye en las expectativas simplemente se cubran o sean superadas el hecho de tener más o menos formación. Así, a mayor formación mayor proporción de visitantes que encuentran sus expectativas "simplemente" cubiertas. Otro aspecto importante es haber pagado o no la entrada. Entrar gratis hace que se sea más generoso en la consideración de la visita y una proporción significativamente superior de visitantes "gratuitos" manifiesta que se han superado sus expectativas. Para la mayoría de los de pago (51,8%) la visita ha cumplido con lo que se esperaba de ella.

Además de ser una experiencia divertida los visitantes de los Museos Estatales consideran que las visitas contribuyen en mejorar su formación. El **80%** de los visitantes cree que la visita al Museo **ha mejorado su conocimiento** sobre la materia relacionada con los contenidos del Museo. De nuevo existen escasas diferencias en las respuestas de los entrevistados. Y de nuevo son los más jóvenes los que en menor proporción consideran que la visita les ha enriquecido culturalmente.

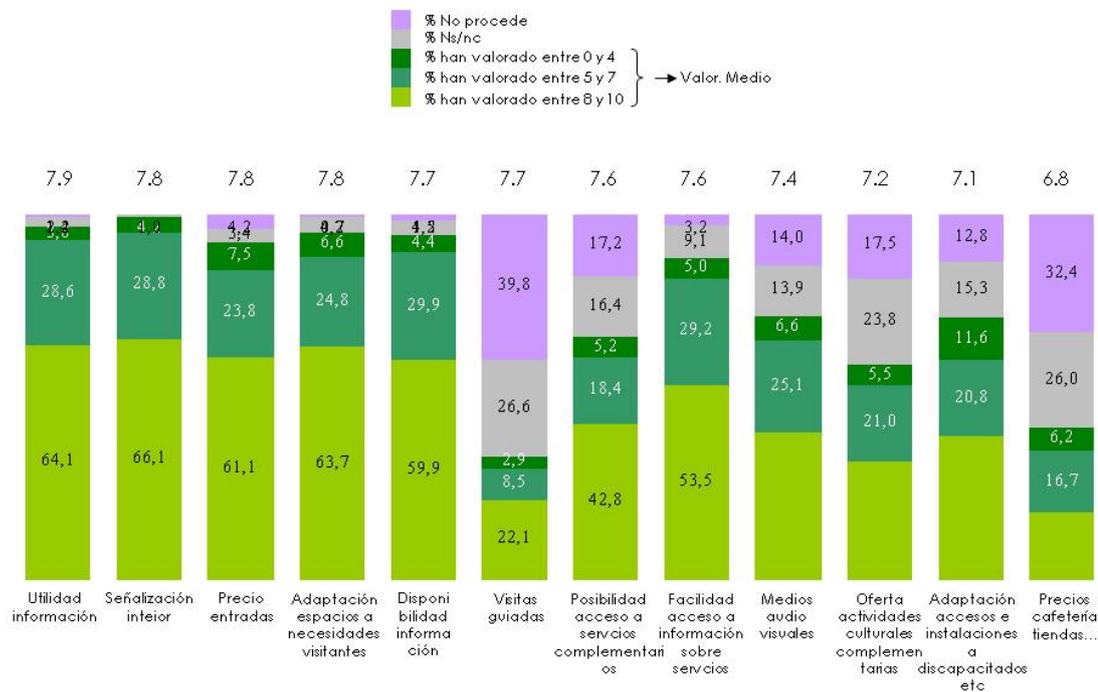
2. Valoración De Los Museos Estatales

VALORACIÓN ASPECTOS ESPECÍFICOS (1 a 10)



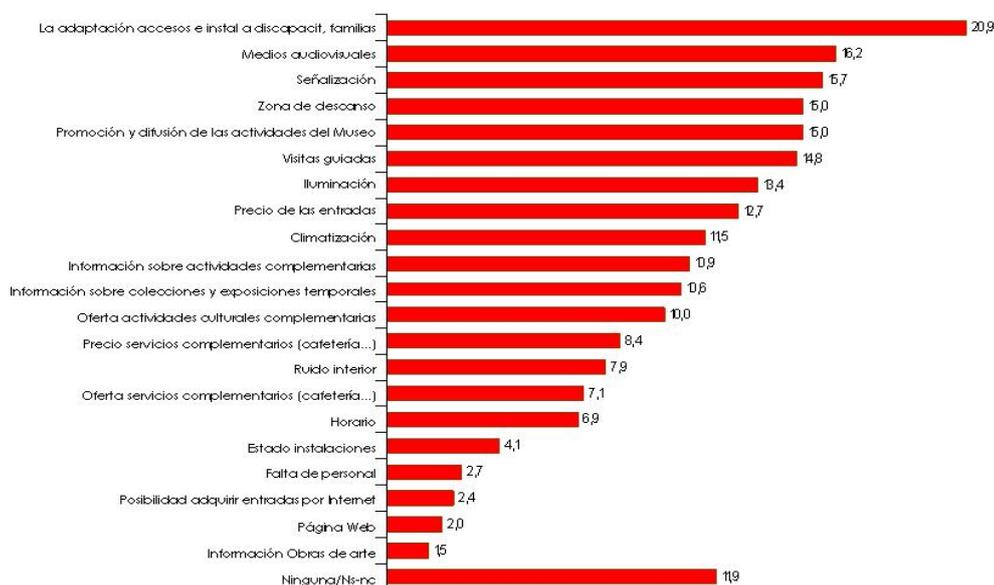
2. Valoración De Los Museos Estatales

VALORACIÓN ASPECTOS ESPECÍFICOS (1 a 10)



2. Valoración De Los Museos Estatales

ASPECTOS MÁS IMPORTANTES QUE HABRÍA QUE MEJORAR



Base: 3.348 visitantes

-19-

2. Valoración De Los Museos Estatales

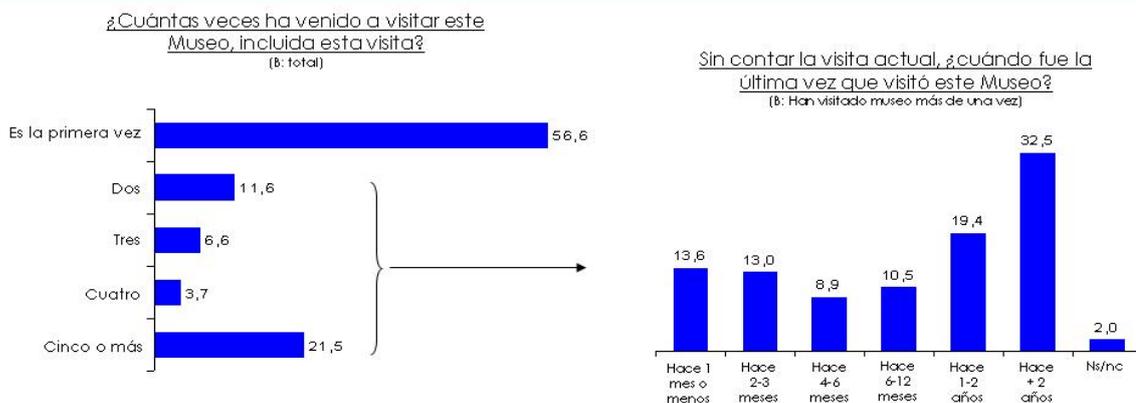
El análisis de los puntos concretos de los Museos Estatales conviene ser realizado de forma independiente para cada Museo ya que las características de los mismos son bien distintas, tanto en tamaño, infraestructura, horario de apertura, número de visitantes, etc., por lo que los datos que aquí se aportan sirven para tener una idea general de qué puntos concretos son mejor y peor valorados en los Museos Estatales y qué aspectos sería preciso mejorar de forma más importante.

La valoración general positiva de los Museos Estatales se ve reflejada en la consideración de aspectos específicos de los mismos. Los visitantes de los distintos Museos han valorado, sobre una escala de 1 a 10, diversos aspectos concretos del mismo. Ninguno de los puntos concretos valorados obtiene puntuaciones por debajo de 6 (sobre 10), por lo que ninguno ha sido "suspendido" por parte de los visitantes. De forma general el aspecto mejor valorado ha sido el "estado de conservación del Museo y sus instalaciones" con una nota media de 8.6. En el otro extremo se encuentra el aspecto "precios de la cafetería, tiendas, etc.", que ha obtenido una valoración media de 6.8.

En el punto referente a los aspectos concretos que deben ser mejorados de forma más importante nos encontramos como la mayoría de las respuestas hacen referencia a "la adaptación de los accesos e instalaciones a personas discapacitadas y familias con niños" (20.9%). Es importante tener en cuenta cómo el 11.9% de los consultados no ha mencionado ningún aspecto o no sabe cuál sería más importante mejorar.

3. FRECUENCIA DE VISITAS A MUSEOS Y MEDIO DE CONOCIMIENTO

3. Frecuencia De Visitas A Museos Y Medio De Conocimiento



El 43% de los visitantes de los Museos Estatales son repetidores, es decir, han visitado el Museo en más de una ocasión. Son los mayores los que han manifestado, en mayor proporción, haber visitado el Museo en más de una ocasión (61.4% de mayores de 60 años frente al 36.8% de menores de 29). Así mismo, son los entrevistados con mayor nivel de estudios los que en mayor proporción lo han visitado en más de una ocasión (51.4% de universitarios frente a 33.2% de estudios primarios).

Por otro lado, de entre los que han acudido más de una vez al Museo, el 46% lo visitó por última vez en los 12 meses anteriores a la visita actual.

3. Frecuencia De Visitas A Museos Y Medio De Conocimiento

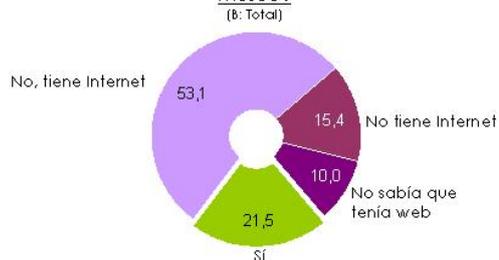
¿De qué manera ha conocido este Museo y las colecciones que contiene?



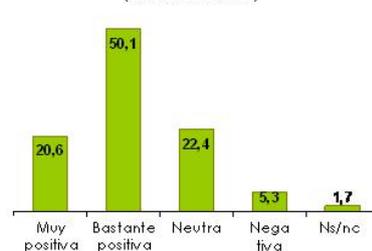
No se tiene una conciencia clara de cómo se han llegado a conocer los Museos Estatales, en general. Muchos de ellos forman parte de nuestras vidas desde siempre y no se reconoce un origen o la fuente de la cual nos llegó la información. De cualquier forma, son los cauces personales, familia, amigos, escuela los que nos informan de la existencia de estos espacios culturales. A los cauces "oficiales" no se les atribuye un papel importante en este sentido.

Por otro lado la Web de los Museos ha sido visitada por un 21.5% de los visitantes, por lo que la información sobre los mismos se busca en otras fuentes.

¿Alguna vez ha visitado la página web del Museo?



¿Qué impresión tiene de la web?

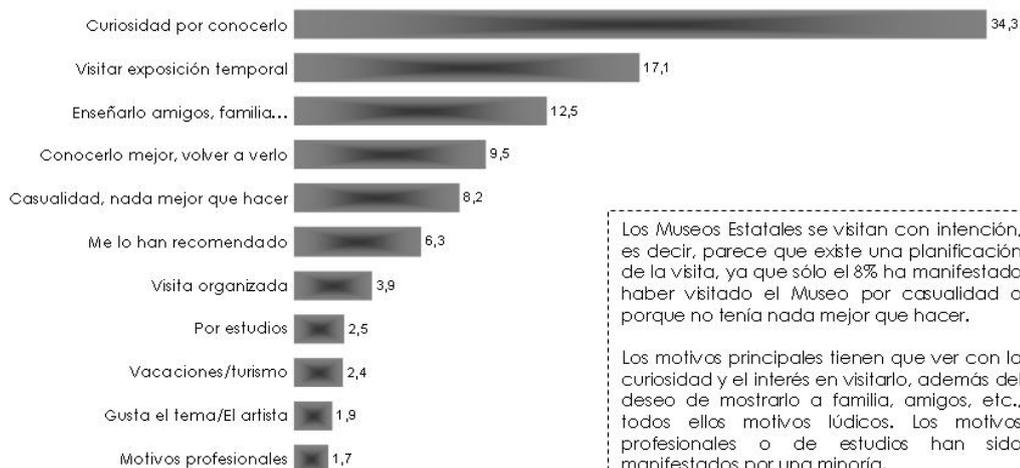


4. AUDITORÍA DE LA VISITA A LOS MUSEOS

4. Auditoría De La Visita

Motivo visita

¿Cuál es el principal motivo por el que ha acudido hoy al Museo?
(B: total)



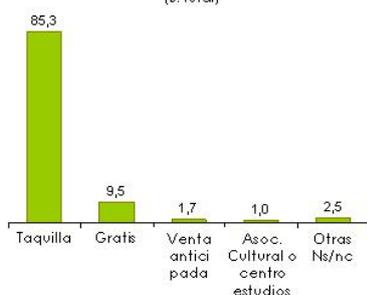
Los Museos Estatales se visitan con intención, es decir, parece que existe una planificación de la visita, ya que sólo el 8% ha manifestado haber visitado el Museo por casualidad o porque no tenía nada mejor que hacer.

Los motivos principales tienen que ver con la curiosidad y el interés en visitarlo, además del deseo de mostrarlo a familia, amigos, etc., todos ellos motivos lúdicos. Los motivos profesionales o de estudios han sido manifestados por una minoría.

4. Auditoría De La Visita

Compra de entrada y tiempos de espera

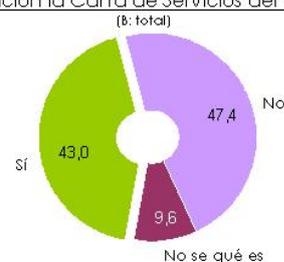
¿De qué manera ha conseguido la entrada?
(B: total)



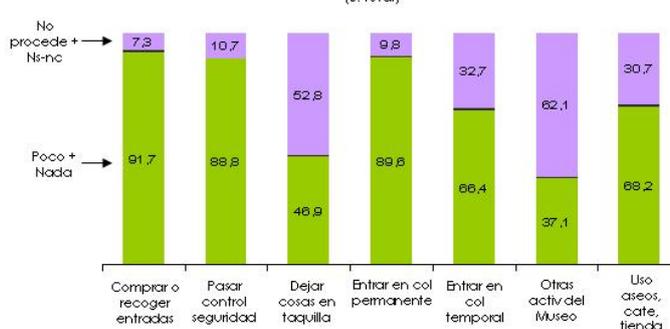
De forma mayoritaria a los Museos Estatales se accede comprando la entrada en la taquilla del mismo, aunque cerca de un 10% de los visitantes lo han hecho de forma gratuita. La venta anticipada ha sido utilizada por una minoría y la venta por Internet ha sido mencionada por un 1% de los entrevistados.

Por lo general la visita a un Museo Estatal no implica realizar cola ni esperas para ninguna de las actividades contempladas. De hecho la actividad en la que más entrevistados ha manifestado haber esperado mucho o bastante, un 1.1%, ha sido para el uso de servicios complementarios como aseos, cafetería, etc.

¿Ha visto en los mostradores o áreas de información la Carta de Servicios del Museo?
(B: total)



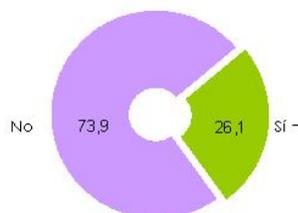
¿Cuánto ha tenido que esperar para...?
(B: total)



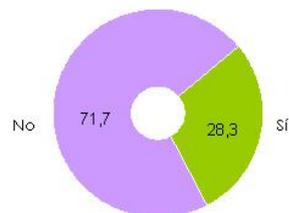
4. Auditoría De La Visita

Salas cerradas

¿Alguna de las salas del Museo estaba cerrada?
(n: total)



¿Y tenía información de ello antes de comprar la entrada?
(n: sala cerrada)



Algo más de una cuarta parte de los visitantes de los Museos Estatales durante el mes de julio se ha encontrado alguna sala cerrada. Lo más importante es que la gran mayoría de ellos no tenía noticia de que hubiera salas cerradas antes de comprar la entrada.

Buenos días/tardes soy.... entrevistador de la empresa DEMOMÉTRICA que se dedica a la realización de estudios de opinión. En la actualidad estamos llevando a cabo una encuesta para la AGENCIA ESTATAL DE EVALUACIÓN DEL MINISTERIO DE ADMINISTRACIONES PÚBLICAS, entre los visitantes a este Museo.

La entrevista tiene una duración de aproximadamente 5 minutos y los datos que le solicitamos se tratarán informáticamente para realizar análisis estadísticos de forma totalmente anónima, sin grabar datos personales.

Museo

Artes Decorativas	Madrid	1
De América	Madrid	2
Sorolla	Madrid	3
Arqueológico Nacional	Madrid	4
Antropología	Madrid	5
Del traje	Madrid	6
Reina Sofía	Madrid	7
Del Prado	Madrid	8
Casa de Cervantes	Valladolid	9
De Escultura	Valladolid	10
Sefardí	Toledo	11
Altamira	Cantabria	12
Arte Romano	Mérida	13
De Cerámica	Valencia	14

CLASIFICACIÓN/ RECLUTAMIENTO
A.1 Sexo

Hombre	1
Mujer	2

A.2 Edad años

A.3 Lugar de Residencia:

Localidad:.....

Provincia:.....

CUESTIONARIO

P.1 ¿Cuántas veces ha venido a visitar este Museo, incluida esta visita?

Una, esta es la primera	1	--> P.1b
Dos	2	
Tres	3	
Cuatro	4	
Cinco veces y más	5	
NS	97	--> P.1a
NC	99	

P.1a Sin contar la visita actual, ¿Cuándo fue la última vez que visitó este Museo? (leer)

Hace 1 mes o menos	1
Entre 2 y 3 meses	2
Entre 4 y 6 meses	3
Entre 6 meses y 1 año	4
Entre 1 y 2 años	5
Hace más de 2 años	6
NS	8
NC	9

P.1b ¿Con qué frecuencia suele visitar Museos? (leer)

Semanalmente/varias veces al mes	1
Una vez al mes	2
Varias veces al año	3
Una vez al año	4
Menos de una vez al año	5
NS	8
NC	9

P.2. ¿De qué manera ha conocido/conoció usted este Museo y las colecciones que contiene? (leer)

Vive cerca	1
A través del periódico, radio, etc...	2
Aparece recomendado en guía de viajes	3
Por familiares, amigos, profesores, compañeros...	4
A través de una página web de Internet	5
A través de la página web del Museo	6
De siempre, de toda la vida	7
Otras:	98
No recuerda	97
Ns/nc	99

P.3. ¿Cuál es el principal motivo por el que ha acudido hoy al Museo? (ENTREVISTADOR: NO LEER. RESPUESTA ESPONTÁNEA)

Por casualidad, no tenía otra cosa mejor que hacer	1
Me lo han recomendado	2
Visita organizada	3
Curiosidad por conocerlo	4
Por estudios	5
Para visitar una exposición temporal	6
Para asistir a una actividad programada del Museo	7
Para conocer mejor el Museo, quería volver a verlo	8
Para enseñarlo a familiares, amigos, conocidos...	9
Por razones profesionales	10
Otras:	98
No recuerda	97
Ns/nc	99

P.4. ¿De qué manera ha conseguido la entrada para el Museo?

En la taquilla del Museo	1
Venta anticipada	2
A través de la web del Museo	3
A través de otras páginas web	4
A través de una agencia de turismo o similar	5
A través de una asociación cultural o centro de estudios	6
Otras:	98
No recuerda	97
Ns/nc	99

P.5. Le voy a leer una serie de acciones, dígame si ha esperado mucho, bastante, poco o nada en cada una de ellas. ¿Cuánto ha tenido que esperar para...? (ENTREVISTADOR: EN EL CASO DE QUE NO PROCEDA INDICARLO TAMBIÉN)

	Much o	Bas tante	Poco	Nada	No pro cede	Ns/ nc
Comprar o recoger las entradas	1	2	3	4	5	9
Pasar control de seguridad	1	2	3	4	5	9
Dejar efectos personales en taquillas o guardarropa	1	2	3	4	5	9
Entrar a ver la colección permanente	1	2	3	4	5	9
Entrar a ver la colección temporal	1	2	3	4	5	9
Asistir a otras actividades programadas del Museo	1	2	3	4	5	9
Hacer uso de servicios complementarios como aseos, cafetería, tienda...	1	2	3	4	5	9

P.6 ¿Ha visto en los mostradores o áreas de información la Carta de Servicios del Museo?

Sí	1
No	2
No sé que es	3
Nc	9

P.6a Le voy a leer una serie de aspectos del funcionamiento del Museo. Por favor, valore cada uno de ellos sobre una escala de 1 a 10, en la que 1 es que considera ese aspecto muy insatisfactorio y 10 muy satisfactorio. (ENTREVISTADOR: NO SABE=11 , NO CONTESTA=12 , NO PROCEDE, NO HA UTILIZADO=13) (ENTREVISTADOR: ROTAR EL ORDEN DE LECTURA EN CADA ENTREVISTA)

	Escala de 1 a 10
La señalización interior del Museo	
El estado de conservación del Museo y sus instalaciones	
La iluminación del Museo	
La utilidad de la información que proporciona el Museo	
La climatización de que dispone el Museo	
La adaptación de los accesos e instalaciones a personas con discapacidad o a familias con niños	
La profesionalidad de los empleados	
El precio de las entradas	
La disponibilidad de información en el Museo sobre la distribución de salas, la colección permanente u otras actividades ofertadas	
Los medios audiovisuales con los que cuenta el Museo	
La facilidad de acceso a la información sobre los servicios que proporciona el Museo	
La oferta de actividades culturales complementarias	
El trato recibido por los empleados	
El horario del Museo	
Los precios de la cafetería, tiendas etc	
La disposición de los empleados para resolver cualquier problema o incidencia que pueda plantearse durante la visita	
Las visitas guiadas	
La posibilidad de acceder a servicios complementarios (biblioteca, tienda, cafetería etc....)	
La posibilidad de comprar las entradas a través de Internet	
La adaptación de los espacios del Museo a las necesidades de los visitantes	

P.7 Cambiando de tema. ¿Alguna de las salas del Museo estaba cerrada?

Sí	1 --> P.7a
No	2 --> P.8
NS	8 --> P.8
NC	9 --> P.8

P.7a ¿Y tenía información de ello antes de comprar la entrada?

Sí	1
No	2
No recuerda	3
NC	9

P.8 ¿Alguna vez ha visitado la página web del Museo?

Sí	1 --> P.8a
No, aunque tengo Internet	2 --> P.9
No, no tengo Internet	3 --> P.9
No sabía que tiene página web	4 --> P.9
NC	9 --> P.9

P.8a ¿Y qué impresión tiene de la página web del Museo? (leer)

Muy positiva	5
Bastante positiva	4
Ni positiva ni negativa	3
Bastante negativa	2
Muy negativa	1
NS	8
NC	9

P.9 En general, la valoración que hace del Museo es... (leer)

Muy positiva	5
Bastante positiva	4
Ni positiva ni negativa	3
Bastante negativa	2
Muy negativa	1
NS	8
NC	9

P.10 Y respecto de lo que esperaba, piensa que el Museo es... (leer)

Mucho mejor de lo que esperaba	5
Mejor de lo que esperaba	4
Más o menos igual que lo que esperaba	3
Peor de lo que esperaba	2
Mucho peor de lo que esperaba	1
NS	8
NC	9

P.11 Piense en la visita que acaba de hacer. Diría que.. (leer)

Ha disfrutado mucho	5
Bastante	4
Regular	3
Poco	2
No ha disfrutado nada	1
NS	8
NC	9

P.12 ¿Hasta qué punto considera que este Museo ha contribuido a mejorar su conocimiento sobre las materias con las que se relacionan sus contenidos? Diría que ha contribuido.. (leer)

Mucho	1
Bastante	2
Regular	3
Poco	4
Nada	5
NS	97
NC	99

P.13 ¿Recomendaría visitar este Museo a sus familiares, amigos o conocidos?

Sí	1
No	2
NC	9

P.14 ¿Qué tres aspectos de esta tarjeta considera Ud. que es más importante mejorar? (ENTREVISTADOR: MOSTRAR TARJETA) (MÁXIMO 3 ASPECTOS)

Ruido interior	1
Iluminación	2
Falta de personal	3
Zona de descanso	4
Horario	5
Precio de las entradas	6
Precio de los servicios complementarios (cafetería, tienda, librería..)	7
Oferta de actividades culturales complementarias	8
Oferta de servicios complementarios (cafetería, tienda, etc)	9
Climatización	10
Promoción y difusión de las actividades del Museo	11
Página Web	12
Visitas guiadas	13
Medios audiovisuales	14
Señalización	15
La adaptación de los accesos e instalaciones a personas discapacitadas o familias con niños	16
Estado de las instalaciones	17
Información sobre colecciones y exposiciones temporales	18
Información sobre actividades complementarias	19
Posibilidad de adquirir entradas por Internet	20
Otras:	98
Ninguna/NS/NC	99

DATOS DE CLASIFICACIÓN

D.1. ¿Podría decirme cuál es el máximo nivel de estudios que ha terminado? (leer)

- Primarios incompletos o inferiores 1
- Primarios completos (EGB, 6° de primaria) 2
- Primera etapa secundaria(ESO, graduado escolar, EGB hasta 8°, Bachiller elemental, FPI 3
- Bachillerato (Bachiller superior, BUP, COU, PREU)..... 4
- Formación profesional grado medio (FPI, ciclos formativos de grado medio, oficialía industrial) 5
- Formación profesional grado superior (FPPI, ciclos formativos de grado superior, maestría industrial) 6
- Estudios universitarios de grado medio (Diplomaturas, ingenierías técnicas, escuelas universitarias, magisterio, etc.) 7
- Estudios universitarios de grado superior (licencias, postgrado, doctorado, etc.) 8
- N/C 9

D.2. ¿En qué situación se encuentra Ud. en el momento actual, en relación con el empleo? (leer)

- Trabaja 1
- Trabaja pero está de baja 2
- Paro 3
- Jubilado o pensionista (anteriormente ha trabajado) 5
- Pensionista (no trabajó antes: labores del hogar, ...) 6
- Búsqueda primer empleo 7
- Labores del hogar 8
- Estudiante 9
- Otra situación, indicar cuál

ENTREVISTADOR/A: FECHA ENTREVISTA:/...../ 2007 HORA ENTREVISTA.....

OBSERVACIONES:.....

VÁLIDO EXCLUSIVAMENTE A EFECTOS DE VALIDACIÓN, SUPERVISIÓN DE LA ENTREVISTA

NOMBRE DE LA PERSONA ENTREVISTADA:

NOMBRE DE LA PERSONA ENTREVISTADA:

TELÉFONO CONTACTO:



ANEXO 11: PROTOCOLO PARA LA OBSERVACIÓN DIRECTA (CLIENTE MISTERIOSO).

1. ACTIVIDADES PREVIAS

- 1.1. Verificar en <http://www.mcu.es/museos/index.html> la existencia de página Web y consultar, en su caso. Comprobar horarios y oferta de actividades del museo para la fecha de la observación.
- 1.2. Verificar la publicación de Carta de Servicios y consultar, en su caso, en <http://www.mcu.es/cartasServicio/index.html>.

2. PAUTAS PARA EL DESARROLLO DE LA OBSERVACIÓN DIRECTA (COMPROBACIONES A EFECTUAR)

2.1. Llegada al museo y adquisición entrada

- 2.1.1. Accesibilidad al museo para personas con movilidad reducida o para sillas de niños.
- 2.1.2. Señalización exterior, información en taquilla sobre precios y servicios incluidos, horarios de apertura y anuncios de cierres de salas, en su caso.
- 2.1.3. Tiempo de espera para adquirir las entradas.
- 2.1.4. Adquirir entrada a colección permanente, a exposiciones temporales y solicitar audioguía, en su caso.

2.2. Controles de seguridad, consigna/guardarropa

- 2.2.1. Tiempo de espera para pasar controles de seguridad.
- 2.2.2. Disponibilidad de consignas o guardarropas para dejar objetos voluminosos (mochila, maletín, etc.) y tiempo requerido para hacer uso de éstas.

2.3. Visita a la exposición permanente y a exposiciones temporales

- 2.3.1. Disponibilidad de Cartas de Servicios en la entrada al museo.
- 2.3.2. Disponibilidad de folletos o planos con información en castellano sobre el museo, coger uno de cada tipo.
- 2.3.3. Difusión de las actividades y servicios complementarios programadas (audiovisuales, talleres, biblioteca) e información sobre ubicación, horarios, etc. Contrastar con lo anunciado en Cartas de Servicios y página web.
- 2.3.4. Realizar el recorrido a la exposición permanente y a las exposiciones temporales, en su caso.
- 2.3.5. Existencia y legibilidad de información sobre las piezas expuestas, señalización de las salas, etc.
- 2.3.6. Existencia e idoneidad, en su caso, de climatización en las salas y áreas de descanso.
- 2.3.7.



- 2.3.8. Accesibilidad al recorrido y utilización de todos los espacios del museo para personas con movilidad reducida o para sillas de niños.
- 2.3.9. Disponibilidad de ascensores, acondicionamiento de los mismos para personas con movilidad reducida e invidentes.

2.4. Utilización de otras actividades programadas

- 2.4.1. Cumplimiento de la programación y puntualidad de las actividades.
- 2.4.2. Oferta de plazas suficientes.
- 2.4.3. Grado de utilización de actividades complementarias por visitantes y control de usuarios por personal del museo (medición mediante petición de entradas, torniquetes de acceso, etc.).

2.5. Interacción con personal del museo

- 2.5.1. Comprobar trato del personal de taquillas y guardarropa e información proporcionada
- 2.5.2. Formular alguna pregunta a los vigilantes de salas (ubicación de pieza concreta de la colección, de los aseos, recorrido recomendado para la visita, salida del museo, etc.).

2.6. Servicios complementarios

- 2.6.1. Existencia de fuentes de agua potable o máquinas dispensadoras de bebidas.
- 2.6.2. Existencia de cafetería o restaurante, verificar oferta de productos, precios y grado de confort para visitantes.
- 2.6.3. Aseos, ubicación, número suficiente para visitantes, estado de conservación y limpieza. Existencia de baños para minusválidos y dispositivos cambia-bebés.
- 2.6.4. Existencia de tienda o punto de venta de publicaciones, oferta de guías del museo o de colecciones temporales, publicaciones especializadas, etc.

3. A LA FINALIZACIÓN DE LA VISITA

- 3.1. **Cumplimentación de ficha** con los resultados de la observación
- 3.2. **Valoración personal**, en dicha ficha, sobre interés del museo, disfrute de la visita y mejora del conocimiento sobre las materias con las que se relacionan sus contenidos.