

Catalan Institute of Cultural Heritage Research

Observatory of Audiences of the Cultural Heritage of Catalonia

Strategic Pillars

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Background

Created in 2006 by the Government of Catalonia and the University of Girona, the Catalan Institute of Cultural Heritage Research ([ICRPC](#)), forms part of a group of research centres known as the CERCA centres, which were created in Catalonia as vehicles of quality research with an international scope.

Catalonia is a country with a valuable cultural and artistic heritage from different historical periods, ranging from prehistory to the contemporary era. At the same time, it has a considerable number of centres with very diverse features, many of which boast extensive and renowned experience in the management of that heritage. In light of these realities, the ICRPC aims to promote research in the field of Catalonia's cultural heritage while at the same time serving as a point of reference and support for the different agents associated with cultural heritage.

Museums are the central focus of the research carried out by the ICRPC. For its part, the [General Directorate of Archives, Libraries, Museums and Heritage](#) is aware that the study of the audiences at the museums of Catalonia has not achieved the degree of continuity and professionalism required by the museums of the 21st century. Museums have always gathered data on their visitors: most count the numbers of visitors and some record their socio-demographic data (age, origin, etc.); some carry out surveys—with more or less regularity—to learn about what drives their visitors and how they feel about their experiences at the heritage centres.

Moreover, the General Directorate of Archives, Libraries, Museums and Heritage has a very diverse agenda in terms of getting to know the audiences. For example, when it comes to counting visitors, the lack of uniformity in the methods used greatly limits the aggregation of the data collected, casting doubt on its very comparability. This is one of the challenges faced by the Museums Registry, the body responsible for the compilation of the annual data of museums and collections in Catalonia.

Generally speaking, the data on audiences are only used in response to demands for information or to report results to the corresponding administration. In most cases, the museums do not use the audience information or the sporadic audience studies to make changes in the planning and management of their institutions. In other words, to identify problems and find their solutions. In a sector where resources are and have virtually always been scanty, the introduction of more professional management models is essential to optimise the cultural and social performance of heritage centre activity.



Moreover, there is an ingenuous over-simplicity in the fact that visitor counts appear in the mass media as the main tool to rank the museums, as though their viewer numbers were the only measurement of success. Without taking away from importance of the attendance numbers, we must underscore that visitor number is a limited indicator that does not by itself reflect the important role played by museums in the areas of heritage, culture, education and society.

In view of these circumstances and given that audience research is an essential tool that helps museums to provide a quality service, generate valuable experiences, contribute to education through heritage and participate in the debate and development of society, culture and the economy, the ICRPC has been entrusted by the General Directorate of Archives, Libraries, Museums and Heritage of the Department of Culture of the Government of Catalonia to implement the Observatory of Audiences of the Cultural Heritage of Catalonia (known by its acronym in Catalan, OPPCC).

The OPPCC aims to provide support to museums and other heritage centres, as well as to the public administrations and private agents that look after and manage the heritage in Catalonia, in their relationships with their respective audiences. The idea is to draw on research and training to help improve the planning and management of the museums and centres.

Finally, it must be noted that this Strategic Plan of the OPPCC is the continuation of an initial document commissioned by the General Directorate of Archives, Libraries, Museums and Heritage and drafted by the ICRPC in February 2013 under the title "Observatory of Audiences of the Cultural Heritage of Catalonia. Proposal".

Mission

The mission of the Observatory of Audiences of the Cultural Heritage of Catalonia is to help museums and heritage build excellent relationships with their audiences, users and interest groups, in order to promote the development of the social use of cultural heritage, in terms of both quantity and quality.

Vision

To become a body of reference for the cultural heritage sector in Catalonia, in terms of audience knowledge and research.

Attributes

Rigorous.

By applying methodologies that generate useful, reliable and precise information on the audiences of museums.

Close.

By remaining attentive to the needs of museums in terms of their needs for information and applicable tools that are suitable to their particular circumstances.

Innovative.

By finding out about and applying innovative developments as they are created in the fields of social science research and information technologies both here at home and internationally, in countries with a long-standing tradition of audience research.

Provider of Resources.

By making knowledge, tools and manuals available to the museums, to enable them to improve their professional training.

Thematic scope

On 30 June 2014, the cultural heritage on record in Catalonia was valuable, numerous and diverse.

The number of elements that made it up was:

- 114 registered museums (Source: Museums Registry).
- 388 collections open to the public (Source: Statistics on Museums and Collections open to the public).
- 37,982 monuments (Source: Catalan Cultural Heritage Agency).
- 13,250 paleontological and archaeological sites (Source: Catalan Cultural Heritage Agency).
- 4,568 archives (Source: Archives Census of Catalonia 2007–14).
- 2,071 established Cultural Assets of National Interest and 183 initiated Cultural Assets of National Interest (Source: Inventory of Architectural Heritage of Catalonia).
- 291 interpretation centres (Source: The outreach and interpretation teams of the natural and cultural heritage).

The central hub of this heritage is made up of the 114 registered museums, along with the other monuments and archaeological sites managed by the Catalan Cultural Heritage Agency (known by its Catalan acronym, ACdPC).

As a priority, the OPPCC plans to focus its activity on the needs of the registered museums, as well as on the other heritage elements under the management of the ACdPC.

The OPPCC will also have to define and structure its relationship with the other elements that comprise Catalonia's cultural heritage.

Functional area

The management models of the museums and heritage institutions distinguish 3 major areas:

- a) Management of Collections
- b) Audience Management
- c) Resource Management

The OPPCC aims to provide services in the areas related with **audience management** and **resource management**.

AUDIENCE MANAGEMENT

As a public service, museums offer exhibitions –both temporary and permanent–, as well as cultural, educational and recreational activities. In planning any activity –whether for display or for other purposes– the use of assessment processes is advisable:

- Assessment, which is understood as knowledge of the target audience: the immediate community, the educational centres, heritage lovers, tourists, etc., as well as related professional interest groups. Examples of such interest groups include art galleries in the cases of art museums, research centres, the university world, the other museums of the same theme or of similar themes, and the archives and other cultural centres in the region. Finding out the characteristics and needs of the different groups targeted by the museum is useful for a better planning and design of the activities and services to be offered by the museum. In a word, the entire cultural intermediation process requires a knowledge and understanding of the audience, in order to adapt the envisaged contents, the supports and the languages to be used to convey the messages of the heritage accordingly.
- Assessment of the activities carried out: The cultural and heritage projects define the objectives to be achieved by the activities of their programmes. Therefore, it is important to be able to answer the questions that stem from such objectives, which the museums set out to achieve. Among others, those questions include: How many people have

visited or taken part in a given activity? What level of learning or awareness has the exhibition or activity effectively managed to convey? How have the visitors and users rated their experience? How can we measure visitor involvement in the exhibitions?

MANAGEMENT OF RESOURCES

Similarly, the museum management needs data in order to evaluate the efficacy and efficiency of the results: How did the visitors find out about the exhibition? And therefore, were the centre's communication efforts and expenditure efficient? Is the admission fee policy applied by the museum appropriate? How can we develop new audiences? What are the most appropriate promotions for a given equality policy? What is the most appropriate visitor loyalty system for a given museum?

The OPPCC defines itself as a service that aims to support museums and heritage centres, as well as the public administrations that maintain them, in order to improve the understanding of their audiences, both real and potential, and on-site and virtual.

Therefore, the OPPCC aims to serve as a vehicle of support for the museum professionals who interact with the audiences, to help them learn more about their audiences and about their needs and interests, as well as their expectations and evaluations of their heritage visits and of any other service offered by the museum.

Similarly, the OPPCC will seek assessment instruments that reduce the disturbances inherent to surveys and other probing mechanisms, promoting their distribution among the museums.

Objectives

- To establish the criteria and methodologies that will afford an understanding and assessment of museum and heritage audiences.
- To generate useful information on the audiences for the public administrations and museums.
- To provide museum and heritage professionals with training for the design, acquisition, processing and interpretation of the information on the visitors of the centres where they work.
- To provide future museum and heritage professionals with audience assessment training.
- To raise awareness of the social use of museums and heritage.
- To communicate the results of the research on museum and heritage audiences.
- To promote scientific and academic cooperation with professionals and experts in the area of heritage audiences, both nationally and internationally.

Strategy

Objectives	Plans	Programmes
To establish criteria and methodologies that will afford an understanding and assessment of museum and heritage audiences.	I. RESEARCH	1. Tools
To generate useful information on the audiences for the public administrations and museums.		2. Studies
To provide museum and heritage professionals with training for the design, acquisition, processing and interpretation of information related with museum and heritage visitors.	II. TRAINING	3. Seminars
To provide future museum and heritage professionals with audience assessment training.		4. Annual conference
To raise awareness of the social use of museums and heritage.	III. COMMUNICATION	5. Specialised university training
To communicate the results of the research on museum and heritage audiences.		6. Web and social media
To promote scientific and academic cooperation with professionals and experts in the area of heritage audiences, both nationally and internationally.		7. Participation at conferences
		8. International networks

TRANSVERSAL COOPERATION:

Documentation Centre: To transfer the knowledge to the museum professionals

I. Research Plan

The Research Plan aims to produce materials and reports that can be used by museums and the public administrations and management institutions or owners of cultural centres.

The Research Plan is structured into two different programmes:

1) EINES PROGRAMME (TOOLS)

The EINES or TOOLS Programme aims to create materials, guidelines, standards and manuals for museum use in collecting information on audiences and non-audiences.

- 1.1. Visitor traffic count project. The museums of Catalonia currently use many diverse systems to count their audiences. The visitor statistics compiled by the Museums Registry and the data published by the mass media with the museum rankings in keeping with their visitor numbers are all undermined by the fact that not all the museums use the same criteria to count their visitors. Some report on the number of people who come through the door of the museum; others add the visitors of the permanent exhibitions with those of the temporary exhibitions. Others add in the users of activities or those who access the centre to consult the archive or library. All of these figures are valuable and must be taken into account. All the same, the museums of Catalonia need to establish a standard that enables them to add and compare the different magnitudes used to measure their audiences according to the same criteria. The OPPCC plans to draft a protocol that will make it easy for the museums to share the definitions presented earlier in this document (visit, visitor, user, etc.) and will provide guidelines to enable the museums to generate visitor traffic data that can be aggregated and compared, thanks to a single standardised method.

1.2. Manuals. The OPPCC will create manuals to provide the museums with research tools to enable them to get to know their audiences. Such manuals will have a highly practical approach, with a recipe-book-like presentation. Below is a list of the first manuals of the collection:

- ✓ "Manual to run a survey"
- ✓ "From data to understanding: How to read and interpret audience data"
- ✓ "Graphic portrayal of statistical data"
- ✓ "Processing open questions and suggestion sheets"
- ✓ "What are the visitors' opinions and what moves them? Qualitative studies"
- ✓ "Custom Management Relationship (CRM) Techniques. Getting to know users via emailing"
- ✓ "Analysis and interpretation of virtual visitor indicators: web and social media"

2) ESTUDIS PROGRAMME (STUDIES)

2.1. Reports. The OPPCC will draft reports based on secondary information, in other words based on information produced by other agents. These studies will be drawn up at the request of the public administrations, and principally at the request of the Department of Culture of the Government of Catalonia, which is a board member of the ICRPC.

The reports may be drafted periodically or occasionally.

Occasional reports:

- Compilation of visitor traffic data at museum and heritage centres. Analysis of good practices. Promoter: Obra Social de la Caixa (in progress).

Periodic reports:

- Annual report on the evolution of visitor traffic at the museums of Catalonia, drawn up based on the data collected by the Museums Registry.
- Quarterly Report on the situation of the visitors of the museums of Catalonia, where the information is requested directly from the museums.
- The cultural habits of the people of Catalonia in the area of cultural heritage, based on the survey run by the Department of Culture.

- Annual report on the virtual visitors of the museums of Catalonia.

2.2. Production. The OPPCC will produce and coordinate studies that generate primary information, in other words, information that stems from a direct consultation with professionals and organisations.

- Diagnosis of the current situation of the museums and audience assessment. Promoter: General Directorate for Cultural Heritage (in progress).
- A tri-annual survey on museum visitors: characteristics, attitudes, evaluations. The Catalan Cultural Heritage Agency (ACPC) will produce and run this survey among the corresponding museums and any other museums and collections that wish to join the network. By using this common questionnaire, a survey will be run among the visitors of participating museums, enabling them to find out about visitor profiles, attitudes and evaluations. This project will enable them to obtain and submit representative information for each museum separately for its comparison with that of the other participating museums.

II. Training Plan

The Training Plan aims to provide ongoing education and training for the current and future professionals of the museums of Catalonia in the area of audience assessment.

The Training Plan is structured into three different programmes:

3) SEMINARIS PROGRAMME (SEMINARS)

The OPPCC will organise training courses for the professionals of museums, collections and other heritage centres.

The courses will target the different regional networks that take in the existing local museums of Catalonia as members.

The courses will be eminently practical, teaching the participants techniques that will enable them to design, produce, process and interpret visitor assessment studies.

Examples of the courses to be held:

- Protocol for visitor counts. Use of complementary methods that enable the comparison of the data collected.
- Drawing up questionnaires.
- Processing open questions and suggestion sheets.
- Introduction to qualitative studies: Focus groups and in-depth interviews.
- Online surveys.
- Audience segmentation.

4) ANNUAL CONFERENCE

Each year, the OPPCC will hold a conference featuring presentations of cases of good practices and international experiences. The conference will be an annual gathering and a place of exchange for the professionals of museums that are interested in visitor-related issues, audience development, the social use of heritage, etc.

The conference will revolve around a central theme and will include presentations and talks.

The conference will be open and will target the professionals of museums and other cultural centres, scholars and students.

The conference will feature one (or two) presentations by international prestigious speakers.

Topics for the first annual conferences:

- ✓ Museum traffic: Let's count the visitors properly.
- ✓ Digital analytics: The evaluation of the virtual visitors of the heritage centres.
- ✓ The evaluation of the educational programmes.
- ✓ Audiences: From satisfaction assessment to measuring involvement.
- ✓ Audience development and metrics.
- ✓ Including audiences in the design of exhibitions.

To sign up for the conference, participants will have to pay the participation fee.

Outside cooperation and sponsorship will be sought in order to fund the conference.

5) SPECIALISED UNIVERSITY TRAINING

This programme aims to train the future professionals of museums and cultural centres.

The members and collaborators of the OPPCC will be taking part in advanced university courses on cultural management training and cultural heritage management.

The ICRPC is working with the University of Girona to design and promote a Master in Cultural Heritage envisaged for the 2015–2016 academic year. This course will include segments on heritage marketing, audiences, audience research and market studies, communication, etc.

Moreover, both Antoni Laporte and Joaquina Bobes –members of ARTImetria who are coordinating and promoting the formation of the OPPCC– will be participating in the following courses:

- Master in Cultural Heritage Management and Museology, UB (University of Barcelona).
- Master in Cultural Management, UIC (International University of Catalonia).
- Master in Cultural Management, UB (University of Barcelona, a specific degree of this particular university).
- Master in Historic and Cultural Heritage Management, Complutense University of Madrid (a specific degree of this particular university).
- Master in World Heritage and Cultural Projects for Development, (International Training Centre of the OIT, UB and the Turin School of Development).

III. Communication Plan

The Communication Plan aims to distribute the knowledge generated by the Observatory, by making it available to sector agents, in order to help improve their interaction with the public, with the ultimate aim of increasing the social use of cultural heritage.

The OPPCC will have its own trademark and identifying logotype.

The Communication Plan will revolve around three different programmes:

6) WEB AND SOCIAL MEDIA

The OPPCC will have a website, which will serve as a basic means of communication with its users.

The website will target professional users and will contain the following resources:

- Reports drafted by the OPPCC.
- Manuals and methodological tools for use by museum audience management.
- Announcements of the training seminars and material for participants.
- Announcements of the annual conference, as well as a summary of the presentations and communications.
- Information on the sector.
- Bibliographic resources and links of interest.

The OPPCC will similarly have accounts on LinkedIn, Twitter and Facebook.

7) PARTICIPATION AT CONFERENCES

The members of the OPPCC will regularly take part in conferences on cultural heritage and audience assessment, as a strategy to share and disseminate their research.

8) INTERNATIONAL NETWORKS

The OPPCC will join international networks related with heritage assessment and statistics.

The ICRPC proposes that the Observatory join:

- EGMUS, The European Group on Museum Statistics <http://www.egmus.eu/>
- Visitor Studies Association <http://www.visitorstudies.org/>

Documentation Centre

The OPPCC will have a Documentation Centre that will serve the different programmes and external researchers.

The Documentation Centre will focus its efforts on collecting bibliography on museums and their audiences.

Moreover, the Documentation Centre of the OPPCC aims to become a centre that brings together the audience studies carried out by the museums. Those studies will be available to anyone (individuals or researchers) who wishes to consult them, with the prior authorisation of the museum that has carried out the audience study.

The OPPCC Documentation Centre will place special attention on international experiences. The English-speaking countries (Great Britain, the USA, Canada and Australia) have been at the forefront of audience studies in museums, with extensive and intense experience that dates back as far as the 1970s. In the most recent years, France and Italy have experienced strong growth in this area. In keeping with its resources, the Documentation Centre will compile an extensive bibliography on heritage audiences, from both the academic perspective and from the point of view of the different empirical studies and projects carried out here at home and abroad.

The Documentation Centre will be open for consultation by advance request of the interested party.

Organisation

The Observatory of Audiences of the Cultural Heritage of Catalonia will not be a legal entity in and of itself. Rather, it will be a body that forms part of the ICRPC.

The Director of the OPPCC will be the Director of the Catalan Institute of Cultural Heritage Research.

The OPPCC team will be formed by the Technical Director and a junior researcher and their duties will be as follows:

Technical Director

- Design and development of strategies and actions.
- Project management.
- Institutional relations, along with the Director of the ICRPC.
- Participation in conferences.

Researcher

- Support to research.
- Support to the technical secretary of the conference.
- Follow-up on museum information request processes.
- Maintenance of the website.

The social media will be managed by the ICRPC Community Manager.

The OPPCC will have an Advisory Committee: a consultancy body formed by prestigious individuals and institutions of the sector. This committee will be in ongoing contact with the Observatory via e-mail and will meet annually.

- Board of Museums of Catalonia.
- Museum directors.
- University professors.
- Museum services of the public administrations.
- AMC (Association of Museologists of Catalonia).

- Others.

The OPPCC will have the cooperation of internship students who are enrolled in graduate studies in the areas of museum management, statistics and /or the economy of culture.

The OPPCC will also hire any services that it deems necessary to carry out its programmes, should the need arise for additional support.

Timetable

	2015	2016	2017	2018
January			Quarterly statement	Quarterly statement
February	Annual report	Annual report	Annual report	Annual report
March		Report on virtual visitors	Report on virtual visitors	Report on virtual visitors
April		Quarterly statement	Quarterly statement	Quarterly statement
May	Annual conference	Annual conference	Annual conference	Annual conference
June	Seminars	Seminars	Seminars	Seminars
July		Quarterly statement	Quarterly statement	Quarterly statement
August				
September				
October		Quarterly statement	Quarterly statement	Quarterly statement
November	Manual	Manual	Manual	Manual
December		Triannual survey		

Appendix 1. International observatories

In recent years, the role played by audiences has become a priority for the management of museums and heritage centres. This shift is patent in the increasingly more frequent existence of museum audience observatories.

SPANISH STATE

In 2008, the Spanish Ministry of Education, Culture and Sport first set up its [Permanent Museum Visitor Studies Laboratory](#) (known by the Spanish acronym LPPM), which was created with the aim of carrying out research on the audiences of state museums.

Hence, it is important to take into account that the LPPM focuses its work on the 16 museums that are exclusively managed by the General Directorate for Fine Arts and Cultural Heritage, Archives and Libraries.

The LPPM aims to obtain a regular ongoing flow of information on the audiences of state museums, for use in the improvement of museum management through research, training and communication.

Hence, the LPPM is conceived as a management tool that affords the professionals of museums and the managers of state heritage significant information on their visitors. The idea is to use such information to guide all the activities of the museums that ultimately target audiences, to enable the museums to optimise their relationships with their visitors and therefore their social function.

The LPPM carries out its work through a number of initiatives that manifest as research programmes, training courses and the communication and dissemination of the results obtained.

The research programmes consist of basic research that provides each participating museum with the necessary information to understand the traits of its different audiences. The training courses are specific courses for the staff of the participating museums. Moreover, the LPPM is implementing strategies that promote inter-museum communication, through a communication network that enables the participants to connect with one another and with the LPPM coordination team.

FRANCE

The French Ministry of Culture and Communication has the [Département de la politique de publics](#) (Department of Audience Policy), which forms part of the General Directorate of Heritage. This department has a cross-departmental function within the administration and acts as an audience observatory, as it collects and distributes visitor information, runs sociological and economic surveys and assesses initiatives, operations and programmes.

The Department of Audience Policy distributes the results of its studies via three collections that can be accessed online free of charge: *PatrimoStat*, *PatrimoEtudes* and *PatrimoSynthèses*. Since 2010, this department has been playing a transversal role in terms of monitoring the data on the visitor traffic of museums, national monuments, national and departmental archives and Cities and Countries of Art and History. This expansion of competencies has led to the title of the annual report of this observatory of heritage audiences: [PatrimoStat](#). As to the collection *PatrimoEtudes*, which was implemented in 2012, it presents the main results of the studies carried out by the department itself or outsourced to third parties. Finally, the collection *PatrimoSynthèses* presents diverse thematic syntheses of studies and research.

BELGIUM

Belgium has the [Observatoire des publics des établissements scientifiques fédéraux](#) (Observatory of the Audiences of Federal Scientific Establishments), which analyses the users and visitors of the 10 centres that it covers. This observatory forms part of the central services of the Federal Science Policy Office.

The Belgian observatory analyses the relationships between the 10 centres and their audiences. To do so, the Observatory draws on the following tools:

- Permanent survey. Since 2007, the observatory annually monitors the profiles of the associated centres.
- An ad hoc analysis of the visitors and users, usually in connection with exhibitions, smaller museums and museums not included in the permanent survey.
 - Profiles, target segments.
 - User satisfaction survey.
 - Analysis of image and attitude.

- Assessments of exhibitions and other services: frontal, formative and summative assessments.
- Consultancy.
- Ad hoc research and analyses.

ITALY

In Italy, the General Directorate for the Valuation of Cultural Heritage of the Ministry of Cultural Heritage and Activity is implementing the [Sistema Informativo Integrato](#) (Integrated Information System), which is currently undergoing a feasibility study.

GREAT BRITAIN

The monitoring of public participation in cultural activities in the UK is carried out by different bodies. Hence, each month the [Department for Culture, Media & Sport](#) (DCMS) compiles and publishes the visitor numbers of the museums funded by the department itself. These figures are updated on the first Thursday of each month and published with a one-month delay, to give the museums enough time to compile the data. The numbers published include series with the previously published data.

The DCMS also publishes [Taking Part](#), a survey on the people's participation in every sector of culture. This survey forms part of the National Statistics and is carried out in keeping with the national standards of the Code of Practice for Official Statistics.

QUEBEC

The [Observatoire des musées de la Société des musées québécois](#) (Observatory of Museums of the Quebec Museums Society) is an information network covering the museums within the region. This observatory is associated with the Communication Service of the Museums Society and is responsible for providing the Society and its members with a strategic information management system.



The observatory serves as a compiler, distributor and agent of change in order to achieve the following objectives:

- To gather, analyse, generate and distribute useful contents for the agents of Quebec's museum sector.
- To promote the importance of the museums for the community and public at the local, national and international levels.
- To establish efficient consultation systems with its members and to identify the main problems in the sector in order to help guide the decisions of the management of the Museums Society.
- To provide the members of the Museums Society with accessible and dynamic tools of exchange and discussion.

Appendix 2. Experience in audience research

ICRPC

Studies

- Study of the use of the museum centres in the Pyrenees
- Analysis of the organisation of archaeology museums in Europe and their visitor volume
- Studies of the visitors of the Historic Centre of Santa Pau (La Garrotxa)
- Analysis of the definitions of cultural tourism and the methods of counting cultural tourists
- Study of the traits of the digital users of the Museum of Archaeology of Catalonia
- Observation of individual visitors and school groups at the exhibitions of CaixaForum Girona

Published articles

ABELLA, J.; ALCALDE, G. & ROJAS, A. (2012). "De la guadaña al forfait. Análisis del uso turístico de los museos etnológicos del Alto Pirineo catalán", *Pasos*, 10-5: 619-628.

ALCALDE, G. (2011). "The local population and museums. An analysis based on the use of museums in the Alt Pirineu i Aran region (Catalonia, Spain)", *Cadernos de Sociomuseologia*, 41: 17-29.

ALCALDE, G.; AQUILUÉ, X.; BURCH, J.; MARTÍ, E.; ROJAS, A. & TREMOLEDA, J. (2011) "Usuaris actuals del patrimoni arqueològic al nord-est de la península Ibèrica", *La patrimonialització de l'arqueologia. Conceptualitzacions i usos actuals del patrimoni arqueològic al nord-est de la península Ibèrica*: 129-139, Girona, Catalan Institute of Cultural Heritage Research.

ALCALDE, G.; AQUILUÉ, X.; BURCH, J.; MARTÍ, E.; ROJAS, A. & TREMOLEDA, J. (2011). "Knowledge and use of the archaeological heritage of the Costa Brava by tourist office users", *Researching Coastal and Resort Destinations Management: Cultures i Histories of Tourism*: 204-218, Palibrio, Bloomington.

ALCALDE, G.; CASTELLÀ, C. & ROJAS, A. (2010). "La visita patrimonial a las iglesias románicas de la Vall de Boí (Cataluña)", *Patrimonio Cultural de España*, 4: 178-191.

ALCALDE, A.; GALÍ, N., ROJAS, A. (2009). Anàlisi de les definicions de turisme cultural i de les formes de recompte dels turistes culturals. Institution: Catalan Institute of Cultural Heritage Research. Commissioned by the Department of Culture and Mass Media of the Government of Catalonia.

http://www20.gencat.cat/docs/CulturaDepartament/SSCC/GT/Arxius%20GT/Turisme_cultural.pdf

ARTIMETRIA

- Audience assessment plan. Catalan Cultural Heritage Agency.
- Satisfaction survey among the viewers of the Nits d'Estiu concert series of the Museum of History of Catalonia and the Sant Pere de Rodes Music Festival.
- Analysis of the market and competition of Scòpic Miniatur Barcelona. Scòpic Miniatur Barcelona.
- Assessment of the supply of cultural activities of CaixaForum Madrid. Obra Social "la Caixa".
- Assessment plan for the temporary exhibitions of CosmoCaixa Barcelona. Obra Social "la Caixa".
- Observation of the visitors of the temporary exhibitions *Tecnorevolució* and *Epidèmia*, at CosmoCaixa. Obra Social "la Caixa".
- *Mystery Shopper* of the temporary exhibitions *Tecnorevolució* and *Epidèmia*, at CosmoCaixa. Obra Social "la Caixa".
- Assessment of the graphic image of the temporary exhibition *Mediterrani*, at CosmoCaixa. Obra Social "la Caixa".
- Assessment of the title, subtitle and graphic image of the temporary exhibition *Microvida*, at CosmoCaixa. Obra Social "la Caixa".
- Study of the museum brand image among the Spanish population. Sub-directorate-General for State Museums, Spanish Ministry of Culture.
- Qualitative study among the visitors of the permanent exhibition of the Museum of History of Catalonia.

- Formative assessment of the signposting inside of the Museum of History of Catalonia.
- Qualitative study of the non-audience of the museums in Catalonia. Department of Culture. Government of Catalonia.
- Quantitative study of the non- audience of the museums in Catalonia. Department of Culture. Government of Catalonia.
- Survey among the visitors of the National Museum of Art of Catalonia.
- Knowledge and image of the National Museum of Art of Catalonia among the people of Catalonia. National Museum of Art of Catalonia.
- Observational study of the individual visitors at the permanent exhibition of the Agbar Water Museum.
- Management model for the visitor counts of the museums of the Local Museums Network. Office of Cultural Heritage. Barcelona Provincial Council.
- Qualitative study of the visitors of the temporary exhibition *Catarsis*. Artium, Basque Museum-Centre of Contemporary Art.