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MEASURING THE DEGREE OF SATISFACTION OF CULTURAL EVENTS: THE CASE OF THE NIGHT OF THE MUSEUMS 2023 IN THE CITY OF BAHÍA BLANCA, ARGENTINA

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Tortul, M., Tarayre, C., & Elías, S. (2025). Measuring the degree of satisfaction of cultural events: the case of The Night of the Museums 2023 in the city of Bahía Blanca, Argentina. *Cuadernos de Economía*, 44(96), 1377-1397.

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Este artículo fue recibido el 10 de diciembre de 2024, ajustado el 14 de agosto de 2025 y su publicación aprobada el 2 de septiembre de 2025.

The Night of the Museums is a worldwide strategy aimed at disseminating and broadening access to cultural goods, specifically to museums and other elements of cultural heritage. The aim of this paper is to apply established tools to measure attendee satisfaction at a specific cultural event—the Night of the Museums—focusing on its most recent edition (2023) in Bahía Blanca, Argentina. To this end, an index inspired by consumer satisfaction frameworks was estimated using original survey data. Results indicate that more than 60% of respondents were very satisfied with the event, while fewer than 10% expressed dissatisfaction. Additionally, women reported higher satisfaction levels than men. The findings suggest that policies aimed at enhancing the overall quality of the event and expanding outdoor performances could further increase public satisfaction.

Keywords: Intangible cultural heritage; cultural events; satisfaction index; Night of the Museums; Bahía Blanca.

JEL: Z10, C10, D10.

Tortul, M., Tarayre, C., & Elías, S. (2025). Medición del grado de satisfacción de eventos culturales: el caso de la Noche de los Museos de Bahía Blanca (Argentina). 2023. *Cuadernos de Economía*, 44(96), 1377-1397.

La Noche de los Museos es una estrategia mundial destinada a difundir y ampliar el acceso a los bienes culturales, en particular a los museos y otros elementos del patrimonio cultural. El objetivo de este artículo es aplicar herramientas consolidadas para medir la satisfacción de los asistentes a un evento cultural específico —la Noche de los Museos—, centrándose en su edición más reciente (2023) en Bahía Blanca, Argentina. Para ello, se estimó un índice inspirado en estudios de satisfacción del consumidor, a partir de información primaria. Los resultados indican que más del 60 % de los encuestados se mostraron muy satisfechos con el evento, mientras que menos del 10 % expresaron insatisfacción. Además, las mujeres reportaron niveles de satisfacción más altos que los hombres. Los hallazgos sugieren que las políticas orientadas a mejorar la calidad general del evento y ampliar los espectáculos al aire libre podrían incrementar aún más la satisfacción del público.

Palabras clave: patrimonio cultural intangible; eventos culturales; índice de satisfacción; Noche de los Museos; Bahía Blanca.

JEL: Z10, C10, D10.

INTRODUCTION

The Night of the Museums is a worldwide strategy aimed at disseminating and broadening access to cultural goods, specifically to museums and other elements of cultural heritage. It began in 1997 as an initiative of the city of Berlin called “The Long Night of Museums.” The proposal was later imitated by 100 cities in Germany and another 50 in the rest of the world. In 2005, the French Ministry of Culture and Communication created “The European Night of Museums.” This event allows visitors to visit museums free of charge in the evening until about 1 a.m. During this time, the museums offer visitors a different, more sensory and unusual visit to their collections. The International Council of Museums (ICOM) has been sponsoring the European Night of Museums since 2011, with the participation of around 3500 museums from more than 30 European countries (Elías & Leonardi, 2018). In 2004, Buenos Aires became the first city in America to replicate this proposal. Since then, numerous cities in different provinces of Argentina have joined the initiative, including the city of Bahía Blanca (BB).

BB is an intermediate port and industrial city, located in the southwest of the province of Buenos Aires, Argentina. It is an important communications hub and one of the most solid and dynamic economic, social, and cultural centres in the south of the country (Diez & Pasciaroni, 2018). It offers a broad and thriving range of cultural activities, comprising independent artists, cultural institutions, and diverse audiences. In this regard, Pinassi (2013) pointed out that the city has a multiplicity of both tangible and intangible cultural components that are historically significant for the local population. In addition, the town is a tourist-recreational centre that combines urban and sports tourism. The city also stands out for its artistic and cultural agenda that includes a municipal theatre, independent cultural spaces, and public and private museums. For all these reasons, BB had great potential to implement the Night of the Museums proposal.

The Night of the Museums in BB was first held in 2011 but was later discontinued and only resumed in 2021—after the pandemic—with a renewed and innovative approach. Information gathered on attendees’ perceptions of the event can be useful for identifying areas for improvement and for designing strategies to broaden access. In this context, knowing the opinion of the attendees is of utmost importance for decision-making.

This paper aims to apply existing tools to measure attendee satisfaction at a specific cultural event, namely the 2023 Night of the Museums in BB. To achieve this, we created an index inspired by consumer satisfaction frameworks, using original survey data.

THEORETICAL FRAMEWORK

After many years of assuming that consumer decisions were based on product quality, usage, and benefits, researchers began to apply the emotional approach in

their studies on this topic. Over the last two decades, market research have been studying the emotions evoked by marketing stimuli (Laros & Steenkamp, 2005) and the concept of satisfaction became relevant.

In the field of psychology, consumer satisfaction can be studied from two theoretical approaches: cognitive and emotional. The cognitive approach is based on theories such as Oliver's (1980) expectation disconfirmation theory, where satisfaction results from the comparison between the attendee's prior expectations and the perception of the actual performance of the event. If expectations are exceeded, satisfaction is generated; if they are not met, dissatisfaction results. In this context, factors such as the quality of the exhibits, the organisation of the event, and the complementary services play a crucial role.

On the other hand, the emotional approach is supported by Plutchik's (1980) theory of emotion, which emphasises the affective responses of the attendee during their experience. Positive emotions, such as joy and surprise, generated by an interactive exhibition or live performance can significantly increase satisfaction. This approach underlines the importance of creating experiences that not only meet rational expectations, but also connect emotionally with attendees, enriching their experience in a holistic way.

In realm of economics, Pine and Gilmore's (1998,1999) model of the experience economy is crucial for analysing how the atmosphere of the event, the organisation, and the quality of the service and entertainment influence the satisfaction of the attendees. These authors define experience as a set of activities resulting from an interaction between the event and the individual who enjoys it on a physical, emotional, intellectual or even spiritual level.

Satisfaction indices emerged in the framework of business analysis as an attempt to measure customer satisfaction after consuming a given good or service. They collect information related primarily to the expectations and customer perceptions about the quality of products and services offered by organisations or sectors of the economy in general (Zea et al., 2022).

Although in general the literature on satisfaction measurement refers to "customer" satisfaction associated with the quality of goods or services offered by different business organisations and employee job satisfaction with their work environment, it is also used in other fields. For example, educational institutions measure student satisfaction (Sánchez Quintero, 2018) and the same applies to the field of cultural institutions (Brida et al., 2013; De la Rosa, 2019; Prat & Forga, 2017, among others). In this way, although a visitor is not a customer, research on satisfaction with cultural events clearly contributes to improving the quality of these events and also guides the formulation of cultural policies.

Numerous studies on arts and culture analyse the satisfaction of event attendees using consumer satisfaction approaches. Almeida et al. (2019), Kim et al. (2002), De Rojas and Camarero (2008), and Lee et al. (2011) are examples of the cognitive

and emotional approaches. On the other hand, Plaza (2000), Gândara et al. (2012), Seonjeong et al. (2014), and Barrera-Fernández et al. (2017) are relevant in the field of experiential economics.

This work uses a combination of approaches to satisfaction. On the one hand, it includes elements of the cognitive approach, such as the general organisation of the event and the complementary services (Almeida et al., 2019), including the diversity of offerings, the access to specific free transportation provided by the local government for the event, the information provided on the web, and outdoor interventions.

On the other hand, we also consider variables linked to cultural economics and sociology, such as the social value assigned to these events (Leonardi y Tortul, 2024) and early exposure to culture (Leonardi et al., 2022; Morrison & West, 1986). In the field of sociology, Bourdieu (1984) had already posited that cultural needs are a product of upbringing and education. Morrison & West (1986) empirically validated this hypothesis, finding that “early exposure” is the key to future demand. Later, Lévy-Garboua & Montmarquette (1996, 2002) presented a theoretical model wherein the predilection for a specific good increases and eventually levels off because a taste for another good has been acquired through early exposure to certain goods and repeat consumption.

METHODOLOGY

We employ a quantitative approach in this study through a quantitative approach, involving the specification, testing, and empirical estimation of the Cultural Consumer Satisfaction Index (CCSI), using primary data.

Primary data are used to estimate the CCSI obtained from a perception survey conducted during the event. For the survey design, we chose a short questionnaire of only 11 questions to obtain the highest number of responses in the shortest possible time. The form is divided into four sections. Section 1 contains four questions that aimed to capture the socioeconomic profile of the respondent. Section 2, with three questions, intends to evaluate the respondents’ perception about different aspects of the event. Section 3 proposes seven statements aimed at ascertaining the social valuation of the event and the cultural profile of the respondents. Finally, section 4 attempts to determine the economic valuation of the event. Information provided by this section is not used in this paper. The original questionnaire can be found in Annex I.

We chose an incidental sampling method to collect the data. Hybrid fieldwork combining virtual and face-to-face surveys was carried out at different strategic points of the Bahía Blanca Museum Night on October 7, 2023. The virtual survey was conducted using Google Forms, which stakeholders could access via a QR located in the most important establishments of the event. Both survey questionnaires were the same. We obtained 216 observations from the fieldwork: 15 online and 201 face-to-face responses.

To describe the sample, we carry out exploratory analysis using descriptive statistics on two dimensions of the sample, namely the respondents’ socioeconomic profile and their cultural profile. Table 1 describes the variables studied in each dimension. Given that these are categorical variables, the characterisation of the sample was based on the calculation of absolute (n) and relative (%) frequencies of the relevant variables.

Table 1.
Variables used to describe the sample

Dimension	Variables	Description
Socioeconomic profile of the respondent	SEX	Self-reported gender of respondent (female; male; other).
	AGE	Age range of the respondent (youth, under 18; young adult, between 18 and 40; adult, between 41 and 60; older adult, over 60)
	EDU	Highest level of education attained (primary; secondary; tertiary/university; postgraduate).
	SOCIOEC	Respondent’s self-perceived socioeconomic level (low, lower-middle, middle, upper-middle, high).
	BB	Indicates whether the respondent lives in BB (yes – no)
Cultural profile of the respondent	ASIST	Indicates whether respondent was attending the event for the first time (yes, no)
	CULTLIFE	Indicates whether respondent leads an active cultural life (not at all, a little, a lot)
	CULTVALUE	Indicates whether the respondent grew up in an environment where arts and culture were valued (not at all, a little, a lot).
	CULTACT	Indicates whether the respondent participates in cultural activities in their childhood (none, a little, a lot)

Regarding the measurement of perception of socioeconomic status, it is important to highlight that this question could introduce a potential bias, as respondents tend to place themselves in the middle of the scale. However, efforts will be made to compare this result with others that allow for some degree of cross-checking. For example, the result shows that the largest percentage of respondents are located in the middle level (66%), which seems to align with the fact that the majority of those surveyed (almost 60%) reported that they attended the activities by their own means, without using the free public transport service provided. This seems to confirm the result regarding socioeconomic status.

The CCSI is calculated as the average of different categorical variables related to the attendees’ perception of two dimensions. The first dimension is related to the attributes of the event and includes the following four variables: (a) general perception of the event (PERCEP), (b) quality of the cultural action in relation to the offer of museums and institutions (OFCULT), (c) access to these institutions

(TRANSP), and (d) access to information about the proposed activities (INFO). The second dimension is related to the social relevance of the cultural program and includes three variables (ACERCA, BENEF, IMPOR). Table 2 describes the variables that make up these dimensions.

Table 2.
Variables that make up the cultural consumer satisfaction index

Dimensions	Variables	Description
Attributes of the event	PERCEP	General perception of the event (bad, fair, good, good, very good)
	CULTSUPPLY	Perception of the supply of museums and cultural institutions available to visit (bad, fair, good, good, very good)
	TRANSP	Perception of transportation to reach museums and cultural institutions (did not use, bad, fair, good, very good)
	INFO	Perception of the quality of the information provided on the event website (did not use it, bad, fair, good, very good)
	OUTDOOR	Perception of outdoor performances during the event (did not use it, bad, fair, good, very good)
Social value of the event	ABOUT	Do you think that the event brings museums and the arts closer to the people (not at all, a little, a lot)?
	BENEF	Do you think the event benefits the city (not at all, a little, a lot)?
	IMPOR	Do you consider it important that the event was held (not at all, little, a lot)?

The reliability of the CCSI was assessed by Cronbach’s alpha. The validity of using this coefficient to interpret Likert-type scales has been the subject of debate (Gliem & Gliem, 2003). However, Oviedo and Campo-Arias (2005) point out that values between 0.70 and 0.90 denote acceptable measurement power. Likewise, to evaluate the contribution of each item to the index, we present the covariances between each component and the index and the effect of removing each variable. If the contribution of any item is low ($COV < 0.5$), it is removed and the index recalculated to improve its power.

As detailed in Table 2, the categorical variables PERCEP, OFCULT, TRANSP, INFO and AIRELIBRE are recorded on a 4-point Likert scale (0 bad, 1 fair, 2 good, 3 very good), while ACERCA, BENEF and IMPORT are recorded on a 3-point Likert scale (0 not at all, 1 a little, 2 a lot). When these attributes were not used, they were removed from the analysis. Thus, the CCSI index is distributed in the range [0; 2.625]. To facilitate interpretation, it is normalised so that it varies between [0; 1].¹ Thus, the mean value of the index results in a percentage of

¹ There are different ways of normalizing data. Here, we propose using one that considers the minimum and maximum values. $ISCC_{nor_i} = \frac{ISCC_i - \text{Mínimo } ISCC}{\text{Máximo } ISCC - \text{Mínimo } ISCC}$

satisfaction, with 1 being 100% or completely satisfied and 0 being 0% or not at all satisfied. For a qualitative approach, the index is categorised according to the following satisfaction scale: (a) very dissatisfied, the CCSI varies between 0 and 0.25, (b) dissatisfied, between 0.26 and 0.5, (c) moderately satisfied, between 0.51 and 0.75, (d) and very satisfied, between 0.76 and 1.

For further analysis, we explore the relationship between participants' satisfaction with the event and their socioeconomic and cultural profiles, utilising three different approaches. First, we assess the normality of the normalized CCSI using the Shapiro-Wilk test. Since it met the normality assumption, we proceed to evaluate the statistical dependence between the normalized CCSI and the categorical variables defining participants' profiles (SEX, AGE, EDU, SOCIOEC, BB, ASIST, CULTLIFE, CULTVALUE, CULTACT) using ANOVA. When the homogeneity of variances assumption is violated, we apply the Welch correction. Because ANOVA requires at least five observations per group to reasonably satisfy its assumptions (normality and homogeneity of variances), some categories are combined or, when this is not feasible—such as in the case of non-binary gender categories—they were excluded from the analysis.

Second, acknowledging that the numeric variable exhibits moderate variability (coefficient of variation approximately 22%), which suggests some discreteness, we apply the non-parametric Kruskal-Wallis test to compare medians across groups.

Finally, the numeric variable is dichotomized, taking the value of 1 if the normalized CCSI is equal to or above its mean, and 0 otherwise. We then evaluate associations using the chi-square test of independence.

Throughout all stages of analysis, a 95 % confidence level is adopted as the criterion for statistical significance.

RESULTS AND DISCUSSION

Table 3 describes the sample obtained. Regarding the socioeconomic profile of the participants, they are young adults between 18 and 40 years of age, most of them women, with a tertiary/university education or who have completed secondary education, and who self-perceive as belonging to the middle socioeconomic category. However, it is also worth noting that almost 25 % consider themselves to be of lower-middle socioeconomic level and reside in BB. These socio-demographic data coincide with a study conducted by Elias and Leonardi (2008) during the celebration of the same event in the city of Buenos Aires in 2017 (Elías & Leonardi, 2018) and a more recent one conducted in the municipality of Oradea, Romania (Herman et al., 2023), in its 2022 edition. In both studies, most of the participants were young, female adults with a university education.

Moreover, the participants have an active cultural profile. Although most were attending this type of event for the first time, it is worth noting that 40 % of them had already done so in the past. In addition, 90 % declared that they led a very

active cultural life, and nearly 80 % had grown up in a family environment favourable to cultural development and had been involved in artistic and cultural activities during their childhood.

Table 3.
Characterisation of the sample

Socioeconomic Profile of the Respondent			Cultural Profile of the Respondent		
Variable	n	%	Variable	n	%
SEX			ASIST		
Man	73	34	No	86	40
Woman	142	66	Yes	130	60
Other	1	0			
AGE			CULTLIFE		
Young	9	4	Not at all	21	10
Young adult	130	60	A little	92	43
Adult	57	27	A lot	101	47
Older adult	20	9			
EDU			CULTVALUE		
Primary	6	3	Not at all	42	20
Secondary	100	46	A little	78	36
Ter./ university	101	47	A lot	94	44
Postgraduate	8	4			
SOCIOEC			CULTACT		
Low	8	4	Not at all	51	24
Middle-Low	51	24	A little	60	28
Middle	143	66	A lot	103	48
Middle-High	13	6			
High	1	0			
BB					
No	16	7			
Yes	200	93			

Table 4 characterises the respondents’ perception of the dimensions that make up the CCSI. Regarding the rating of the attributes of the event, 90 % of the interviewees have a very good or good general perception of the Museum Night and the cultural activities offered during the event. This result also coincides with Herman et al. (2023), who stated that the perception of the event among the participating population was good (75.6%), based on the degree of awareness, the motivation to participate, and the importance and usefulness of the event.

The results presented in Table 4 also indicate that about 70 % considered that the outdoor shows and the information provided on the website were also very good or good. However, these services were in less demand by respondents, with more than 20 % stating that they did not use them.

In the case of the public transportation provided by the event to the different museums and institutions, almost 60 % of those surveyed attended the activities by their own means, without using the service provided by the event. However, most of those who did use the public transportation were very satisfied.

On the other hand, almost all the interviewees attribute an important social value to the event. More than 90 % consider that the event brings cultural heritage closer to the people, that it benefits the city, and that its realisation is important for the city.

Table 4.

Characterisation of the variables that make up the cultural consumer satisfaction index

Attributes of the Event			Social Relevance of the Event		
Variable	n	%	Variable	n	%
PERCEP			ABOUT		
Bad	1	0	Not at all	0	0
Fair	10	5	A little	9	4
Good	74	34	A lot	205	96
Very good	130	61			
CULTSUPPLY			BENEF		
Did not use	7	3	Not at all	4	2
Bad	1	0	A little	9	4
Fair	14	7	A lot	201	94
Good	64	30			
Very good	129	60			
TRANSP			IMPOR		
Did not use	125	58	Not at all	1	0
Bad	4	2	A little	9	4
Fair	16	7	A lot	204	95
Good	28	13			
Very good	42	20			
INFO					
Did not use	48	22			
Bad	4	2			
Fair	16	7			
Good	66	31			
Very good	81	38			
OUTDOOR					
Did not use	56	26			
Bad	1	0			
Fair	8	4			
Good	53	25			
Very good	97	45			

Table 5 analyses the composition and validity of the CCSI. The CCSI comprises eight components: PERCEP, CULTSUPPLY, TRANSP, INFO, OUTDOOR, ABOUT, BENEF, and IMPORT. Cronbach’s alpha values for individual components ranged from 0.6777 (PERCEP) to 0.7061 (IMPORT). All of which exceed the commonly accepted minimum threshold of 0.60 for exploratory research, suggesting acceptable internal consistency.

The global Cronbach’s alpha for the index is 0.7165, indicating an overall satisfactory level of reliability. This suggests that the components are sufficiently correlated to be considered to measure aspects of the same latent construct, while not being so redundant as to compromise the diversity of measured dimensions.

The coefficients of variation (COV) for the components range between 0.5313 and 0.6225, reflecting moderate relative variability in responses across dimensions. The positive signs for all components confirm that higher scores on each dimension contribute positively to the overall satisfaction index. PERCEP and OUTDOOR shows the strongest associations with the overall index, followed by BENEF, INFO, and CULTSUPPLY. This suggests that management policies aimed at enhancing the general perception of the event and expanding outdoor cultural activities may have the greatest impact on improving attendee satisfaction. Efforts should focus on creating a positive overall experience through high-quality programming, accessible and engaging outdoor events, and fostering community participation. Additionally, improving the communication and dissemination of information (INFO), increasing the perceived benefits for participants (BENEF), and diversifying the cultural supply (CULTSUPPLY) are important complementary strategies. These actions combined can contribute to enriching the cultural offering and maximizing satisfaction among diverse audience segments. However, these results should be interpreted with caution, as covariance alone does not determine the causal or relative importance of each component in explaining the index.

From a measurement perspective, these results support the validity and internal reliability of the CCSI as an instrument for assessing satisfaction in the context of the cultural event studied.

Table 5.
Composition and validity of cultural consumer satisfaction indices

Component	Obs	Sign	COV	Cronbach’s alpha
PERCEP	215	+	0,6225	0.6777
CULTSUPPLY	208	+	0,5879	0.6898
TRANSP	90	+	0,5551	0.6858
INFO	167	+	0,5966	0.6844
OUTDOOR	159	+	0,6106	0.6838
ABOUT	214	+	0,5651	0.6953

(Continued)

Component	Obs	Sign	COV	Cronbach's alpha
BENEF	214	+	0,599	0.6861
IMPORT	214	+	0,5313	0.7061
Global test				0.7165

The analysis of the index values reveals that, on average, respondents reported 78 % satisfaction with the Museum Night in BB. This result is in line with the fact that 40 % of the interviewed attendees have participated in this event more than once, which would be consistent with the hypothesis that frequency of participation positively influences level of satisfaction (Gómez et al., 2020). In addition, as the median is higher than the mean, the distribution is positively skewed, indicating the presence of a tail towards higher satisfaction values. This suggests that while most respondents cluster around lower to moderate satisfaction levels, a smaller number report notably higher satisfaction.

Table 6.
Standardised Cultural Consumer Satisfaction Index statistics

	n	Mean	Median	St. Dev	Min	Max
CCSI	215	0,78	0,8	0,17	0	1

In turn, the categorisation of this index shows that more than 60 % of respondents are very satisfied with the event and only less than 10% are dissatisfied or very dissatisfied with it (Figure 1).

Figure 1.
Categorisation of the Cultural Consumer Satisfaction Index

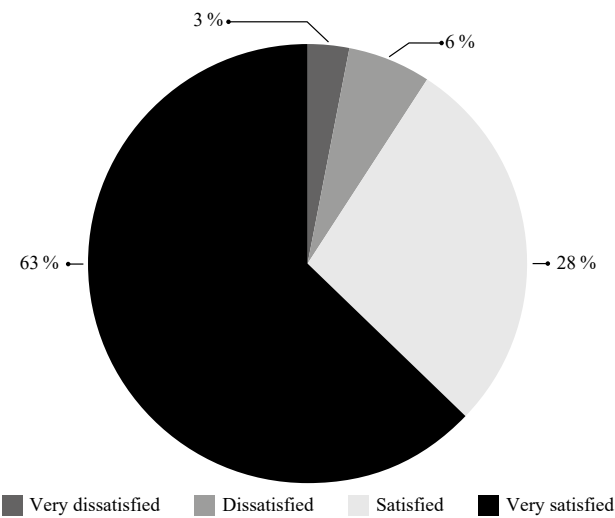


Table 7 summarizes the results of statistical tests comparing satisfaction levels across various respondent profiles. The ANOVA results indicate a statistically significant difference in satisfaction by sex ($p = 0.0409$), with women reporting slightly higher satisfaction than men. No other variables showed statistically significant differences at the 5% level across any of the three tests performed (ANOVA, Kruskal-Wallis, and chi-square). The Levene test confirms homogeneity of variances for all variables, supporting the validity of the ANOVA results. Variables related to socioeconomic status and cultural life approach significance but do not reach the conventional threshold.

Table 7.
Statistical differences in satisfaction levels by respondents' profile

Variable	Normalized ISCC Mean	LEVENE p-value	ANOVA p-value	KRUSKAL-WALLIS test p-value	CHI ² test p-value
SEX (1)					
Man	0.75	0.3003	0.0409*	0.1107	0.234
Woman	0.80				
AGE					
Young and Young adult	0.77	0.2519	0.2519		
Adult and Older adult	0.80			0.2468	0.660
EDU					
Primary and Secondary	0.77				
Ter./ university and	0.79	0.7574	0.3446		
Postgraduate				0.2234	0.483
SOCIOEC					
Low and Middle-Low	0.75	0.5446			
Middle	0.79		0.3397	0.3493	
Middle-High and High	0.79				0.067
BB					
No	0.73			0.4155	1.000
Yes	0.78	0.2193	0.2379		
ASIST					
No	0.79			0.2376	0.774
Yes	0.77	0.3590	0.5059		
CULTLIFE					
Not at all and A little	0.76	0.6552	0.1859	0.1014	0.068
A lot	0.79				
CULTVALUE					
Not at all and A little	0.78	0.7937	0.9636	0.7726	0.671
A lot	0.78				

(Continued)

Variable	Normalized ISCC Mean	LEVENE p-value	ANOVA p-value	KRUSKAL-WALLIS test p-value	CHI² test p-value
CULTACT					
Not at all and A little	0.78	0.6345	0.9583		
A lot	0.78			0.8428	0.486

(1) We exclude the category “other” as it appears only once.
* RH0 for equality of Normalized ISCC between groups with 95% confidence. The statistic is significant.

CONCLUSIONS

The 2023 edition of the Night of the Museums in Bahía Blanca proved to be a widely accessible cultural event, attracting participants from diverse social backgrounds—predominantly middle and lower-middle class—and mostly young adults. Attendees exhibit an active cultural profile, with many reporting early exposure to cultural and artistic environments within their families and communities.

This study set out to measure participants’ satisfaction with the event and to explore its relationship with their socioeconomic and cultural profiles. The findings indicate a high overall level of satisfaction—an average of 78 %—and reveal that targeted management efforts could further enhance this experience. In particular, strengthening the overall perception of the event, expanding outdoor cultural activities, improving communication channels, amplifying the perceived benefits for participants, and diversifying the cultural offer emerge as priority strategies.

An additional noteworthy finding is that satisfaction appears largely independent of attendees’ socioeconomic and cultural characteristics, with the only significant difference observed between men and women, the latter reporting slightly higher satisfaction.

The main contribution of this research lies in the development of a practical and interpretable tool—the Cultural Consumer Satisfaction Index (CCSI)—to assess satisfaction in the context of this specific event. The index integrates multiple dimensions, offering a comprehensive and adaptable framework for monitoring and improving cultural event management.

Nonetheless, we must acknowledge several limitations. First, the use of a non-probabilistic, incidental sample restricts the generalizability of the results beyond the survey group. Second, the socioeconomic classification was based on self-perception, which may introduce bias due to social desirability or the absence of objective benchmarks. Third, although Cronbach’s alpha and covariance analysis provide useful indicators of reliability and component relevance, they cannot establish causal relationships. Consequently, while certain components (e.g., overall perception and outdoor activities) show strong associations with satisfaction, further research—such as confirmatory factor analysis—is needed to validate these relationships and inform evidence-based policy design.

By acknowledging these limitations, this study not only provides a baseline measurement for the Night of the Museums in BB but also outlines methodological improvements for future editions. The proposed index could be adapted to other cultural events, offering cultural managers and policymakers a valuable tool for enhancing audience engagement, maximize satisfaction and strengthening the social value of cultural initiatives.

ACKNOWLEDGEMENTS

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ANNEX I

Original questionnaire



Departamento de Economía, UNS e IIESS UNS-CONICET
¿Cómo valora la Noche de los Museos, Bahía Blanca 2023?



Encuesta anónima con fines académicos

Indique con una X o complete según corresponda.

1. Sexo: <input type="checkbox"/> mujer <input type="checkbox"/> varón <input type="checkbox"/> otro	2. Edad: ____	4. Máximo nivel de educación: <input type="checkbox"/> Primaria <input type="checkbox"/> Secundaria <input type="checkbox"/> Terciario/ Universitario <input type="checkbox"/> Posgrado			
3. ¿Reside en Bahía Blanca?: <input type="checkbox"/> Sí. ¿En qué barrio? _____ <input type="checkbox"/> No					
5. ¿De qué nivel socioeconómico se percibe? <input type="checkbox"/> Bajo <input type="checkbox"/> Medio-bajo <input type="checkbox"/> Medio <input type="checkbox"/> Medio-alto <input type="checkbox"/> Alto					
6. ¿Es la primera vez que asiste a la Noche de los Museos, Bahía Blanca? <input type="checkbox"/> Sí <input type="checkbox"/> No					
7. ¿Cómo le resultó la Noche de los Museos: <input type="checkbox"/> MB <input type="checkbox"/> Buena <input type="checkbox"/> Regular <input type="checkbox"/> Mala					
8. Evalúe los siguientes aspectos del evento:	MB	B	R	M	No lo usé
Oferta de Museos e Instituciones	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Acceso al transporte gratuito	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Información suministrada en la web	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Intervenciones al aire libre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Indique el grado de acuerdo con las siguientes afirmaciones: Mucho Poco Nada					
- El evento acerca los museos/ instituciones culturales a la gente	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- El evento beneficia a la ciudad		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- Es importante que se realice el evento		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- Ud. lleva una vida cultural activa		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- Durante su infancia, se valoraban las artes y la cultura		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- Durante su infancia, realizó actividades artístico/ culturales		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
- Ud. colabora monetariamente o participa activamente de agrupaciones/ instituciones sin fines de lucro		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. ¿Estaría dispuesto a pagar \$1500 por un pase libre a la Noche de los Museos? <input type="checkbox"/> Sí. ¿Y \$3000? <input type="checkbox"/> Sí <input type="checkbox"/> No <input type="checkbox"/> No. ¿Y \$750? <input type="checkbox"/> Sí <input type="checkbox"/> No					
11. ¿Cuánto es lo máximo que estaría dispuesto a pagar por el pase libre? _____					

Lugar donde se realizó la encuesta: _____



Departamento de Economía, UNS e IIESS UNS-CONICET
¿Cómo valora la Noche de los Museos, Bahía Blanca 2023?



Encuesta anónima con fines académicos

Indique con una X o complete según corresponda.

1. Sexo: <input type="checkbox"/> mujer <input type="checkbox"/> varón <input type="checkbox"/> otro	2. Edad: _____	4. Máximo nivel de educación: <input type="checkbox"/> Primaria <input type="checkbox"/> Secundaria <input type="checkbox"/> Terciario/ Universitario <input type="checkbox"/> Posgrado																														
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<table style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 50%;">8. Evalúe los siguientes aspectos del evento:</th> <th style="width: 5%;">MB</th> <th style="width: 5%;">B</th> <th style="width: 5%;">R</th> <th style="width: 5%;">M</th> <th style="width: 10%;">No lo usé</th> </tr> </thead> <tbody> <tr> <td>Oferta de Museos e Instituciones</td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> <tr> <td>Acceso al transporte gratuito</td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> <tr> <td>Información suministrada en la web</td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> <tr> <td>Intervenciones al aire libre</td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> <td><input type="checkbox"/></td> </tr> </tbody> </table>			8. Evalúe los siguientes aspectos del evento:	MB	B	R	M	No lo usé	Oferta de Museos e Instituciones	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Acceso al transporte gratuito	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Información suministrada en la web	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Intervenciones al aire libre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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9. Indique el grado de acuerdo con las siguientes afirmaciones: Mucho Poco Nada <table style="width: 100%; border-collapse: collapse;"> <tbody> <tr> <td style="width: 60%;">- El evento acerca los museos/ instituciones culturales a la gente</td> <td style="width: 10%; text-align: center;"><input type="checkbox"/></td> <td style="width: 10%; text-align: center;"><input type="checkbox"/></td> <td style="width: 10%; text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>- El evento beneficia a la ciudad</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>- Es importante que se realice el evento</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>- Ud. lleva una vida cultural activa</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>- Durante su infancia, se valoraban las artes y la cultura</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>- Durante su infancia, realizó actividades artístico/ culturales</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>- Ud. colabora monetariamente o participa activamente de agrupaciones/ instituciones sin fines de lucro</td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </tbody> </table>			- El evento acerca los museos/ instituciones culturales a la gente	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- El evento beneficia a la ciudad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Es importante que se realice el evento	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Ud. lleva una vida cultural activa	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Durante su infancia, se valoraban las artes y la cultura	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Durante su infancia, realizó actividades artístico/ culturales	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	- Ud. colabora monetariamente o participa activamente de agrupaciones/ instituciones sin fines de lucro	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
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10. ¿Estaría dispuesto a pagar \$3000 por un pase libre a la Noche de los Museos? <input type="checkbox"/> Sí. ¿Y \$5000? <input type="checkbox"/> Sí <input type="checkbox"/> No <input type="checkbox"/> No. ¿Y \$1500? <input type="checkbox"/> Sí <input type="checkbox"/> No																																
11. ¿Cuánto es lo máximo que estaría dispuesto a pagar por el pase libre? _____																																

Lugar donde se realizó la encuesta: _____



Departamento de Economía, UNS e IESS UNS-CONICET
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 Encuesta anónima con fines académicos



Indique con una X o complete según corresponda.

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Lugar donde se realizó la encuesta: _____



Departamento de Economía, UNS e IIESS UNS-CONICET
¿Cómo valora la Noche de los Museos, Bahía Blanca 2023?

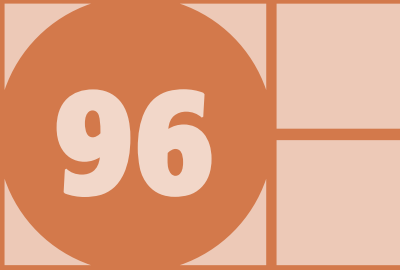


Encuesta anónima con fines académicos

Indique con una X o complete según corresponda.

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