

The Palace State Rooms - Valletta

A Study of Visitor Behaviour



Research & Business Planning Unit
Malta Tourism Authority

Claude Zammit Trevisan
Research & Business Planning Analyst
January 2006

Executive Summary

This study was conducted by MTA on behalf of Heritage Malta, following their request to obtain more information about visitor behaviour at the Palace State Rooms.

The survey aims to acquire a better understanding of the users' behaviour within the museum in terms of the attention dedicated to the museum artefacts, the route followed by visitors, the overall use of space and the level of visitor interaction with the museum elements. Observational research is the research technique which has been used to meet the specific research objectives.

Fieldwork observations were carried out on site in the first two weeks of September 2005. A total of 100 observations were made, sufficient to reveal behavioural patterns with reasonable accuracy.

Survey results

German, French and English visitors were the most common visitor nationalities observed, amounting to 77.3%. Independent visitors were mostly French (33.3%), German (22.2%) and British (22.2%). Group tourists observed were predominantly German (54.5%).

The museum is mostly visited by an audience aged between 31 and 45 (44%). Only 8% were over 65. 61% of visitors were making their visit accompanied by a spouse or partner. Only 9% were visiting with family and children.

Museum attendance figures for the period of observation reveal that there is no regular pattern or trend in the proportion of guided tour visitors and independents. There were days when as much as 97% of visitors were visiting independently, and other days when 85% were groups. Overall, group visitor volumes for the period under review outnumber by a small amount the independent visitors.

On average, there were 602 visitors per day during the period of observation. The overall average time spent is close to twenty minutes. Group visitors spend more time than individuals - twenty-nine minutes as opposed to eighteen minutes.

38% of visitors observed spend between 5 to 14 minutes. These make an average of twelve stops at the museum, with stops usually lasting between 5 to 15 seconds. This type of visit is characterised by a superficial walk along the corridors of the State Rooms with the time spent inside the actual State Rooms often not exceeding more than one minute in every room.

47% of visitors observed spend between 15 to 30 minutes. These make an average of 15 stops lasting between 5 to 15 seconds each. The time spent inside the actual State Rooms is more than those who spend up to 14 minutes, although it rarely exceeds three minutes. Some exploration of the space is done, and a return to revisit some exhibits is sometimes manifested.

Only 15% of visitors spent between 31 to 45 minutes. The average number of stops in the museum remains unaltered (average of 15 stops), although their intensity increases. Visitors are more attentive and they usually make stops on their way out. Sometimes, they also make a second visit to one of the State Rooms on their way out.

Visitors on a guided tour are most likely to have a camera/video camera (84.6%) but less likely to have a guide book (15.4%). On the other hand, 42.1% of independent visitors make use of a guide book, although a lower percentage have a camera/video camera (59.2%).

The Sweep Rate Index (SRI) or the 'rate of consumption' of the museum by its visitors amounts to 29.2 m² per minute. The SR Index allows for comparisons to be made between one museum and another. For example, visitors at the State Rooms move at a slower pace than Turin's Museo Nazionale del Cinema and the Museo di Antichità, but at a faster pace than the Museo Diffuso della Resistenza (Turin).

Certain areas of the museum have a higher or lower SR Index, indicating a slower or faster pace. Whilst visitors move at the same pace in the palace corridors, the State Dining Room and the Throne Room, they are slower at the Page's Room, covering 8.5m² per minute, and The Tapestry Chamber covering 15.3m² per minute.

The Diligent Visitor Index (% DV) at the Palace State Rooms is 46%. This means that 46% of visitors observed stopped at more than half of the museum exhibits. The higher the DV, the more effective are the museum exhibits to captivate the audience. 46% DV indicates a reasonably good rate of apprehension of the museum, similar to that of the Museo Nazionale del Cinema in Italy, which has a slightly higher DV% of 53.8%.

The different museum attractions located around the museum have different attraction indices. The majority of items situated in the corridors have a low attraction index. Some of the elements in the individual rooms have a considerably high attraction index.

Recommendations

There is a need for better interpretation and better visitor flow management at the museum. Better interpretation will improve the visitor experience, and may lead to a longer time spent in the museum. Consequently, managing the flows becomes even more important. Visitor flow measures which have been proposed include:

- Promoting the use of a **central booking system** for group visits.
- Increasing the museum space by making use of **the courtyard to act as a buffer zone** when the State Rooms are crowded.
- **Re-organisation of the visitor routes** to limit the use of the spiral staircase as entry point only. Two options have been put forward.

Non-intrusive museum interpretation tools are required. Introducing explanatory plaques beneath or close to all the significant museum exhibits is not advisable as this would disrupt rather than enhance the museum environment. Some interpretation tools have been proposed, including the use of audio guides, printed material with essential top-line information and story telling.

Finally, research indicates that the museum offers ample opportunities for the generation of additional income through the provision of additional services such as a bookshop/gift shop and café'/refreshments, which will, in turn improve the visitor experience.

Table of contents

1.0 Introduction	7
- The Palace State Rooms - History	7
- The sequence of visit	7
- Current visitor numbers	8
2.0 About this survey	10
- Objectives	11
- Methodology	11
o Preliminary work	12
o Fieldwork	13
o Data inputting and analysis	14
3.0 Survey results	
3.1 Socio-demographic characteristics	15
- Nationality	15
- Age	16
3.2 Visiting patterns and characteristics	17
4.0 Visitor behaviour as a function of duration of visit	19
- Short visits - 5 - 14 minutes	20
- Medium duration visits - 15 - 30 minutes	20
- Long visits - 31 -45 minutes	21
4.1 Typical behavioural characteristics of individual tourists and tours	21
5.0 Time spent at the individual state rooms	23
- 'Sweep Rate Index' (SRI)	
- Number of stops	
- 'Diligent Visitor Index' (%DV)	24
- Attraction index	25
6.0 Concluding Remarks and Recommendations	
6.1 The interrelationships between museum interpretation and crowd management	28
6.2 Visitor management - some practical recommendations	28
6.2.1 Promoting the use of a Central Booking System	29
6.2.2 Increasing the museum space : use of the courtyard	29
6.2.3 Entry & Exit Points	30
- Option 1	30
- Option 2	31
6.3 Interpretation	32
6.4 Income generation and museum services	33

References	36
Acknowledgements	38
Appendix 1 - Guidelines for conducting fieldwork	39
Appendix 2 - Symbols used on Data Capture Sheet	40
Appendix 3 - Data Capture Sheet	41

1.0 Introduction

The Palace State Rooms has experienced an increase in visitor numbers since 2003. Although this increase in itself can be interpreted as a measure of success, some concern arises over the carrying capacity of the actual museum space accessible to visitors. Unlike other museums and heritage sites in Malta, the Palace State Rooms have a multifunctional role to play. It is precisely this multifunctionality of the space which calls for a well planned visitor management approach. The State Rooms are museum, Parliament and President's office at once. Indeed, this competitive use for the same space sometimes creates uneasy situations which are challenging to address. It is not unusual for visitors at the State Rooms to witness Members of Parliament sharing the same space with them, or even ambassadors and high officials of Government being accompanied along the corridors of the State Rooms during official visits to the President of the Republic.

The drastic increase in visitors over the last two years, together with the duality of functions which the State Rooms are subjected to have been the primary motivators for Heritage Malta to commission this study. This research project enables a better understanding of visitor behaviour within the museum. It is intended to provide indications on visitor management and museum improvements in view of possible changes in the museum entrance and exit points, and the possible re-routing of the visitor flow.

- The Palace State Rooms

History

Converted from a smaller house, the palace was designed by Gerolamo Cassar in 1571. From the time of its completion until the end of the Order's reign in Malta (1798), the palace was used by all the Grand Masters of the Order. In 1800, it became the official residence of the British governors. The palace is now the Presidential Office and Malta's Parliament house.

The two courtyards originally formed one large area. Neptune's Court, in the centre, is named after a bronze statue of the sea god which was transferred here from the Neptune's Fountain in the old fish market of Valletta near the marina. Prince Alfred's Court is smaller and more intimate. The courtyard features Pinto's 1745 clock whose four dials indicate the time, the day, the month and the phases of the moon.

The sequence of visit

Entrance to the State Rooms is from the back side of the Palace in Merchants Street. The State Rooms share the same entrance as the Palace Armoury. The reception and ticketing area is at ground floor level, beneath the museum. Visitors then proceed to Neptune's courtyard, where they make their way through a spiral staircase reaching the entrance of the museum.

The museum space essentially consists of two wide corridors with windows on one side overlooking the courtyard, and five state rooms with entrances along the two corridors.

The first room which visitors encounter is the Tapestry Chamber. This room was used as the Council Hall of the Order, and was later used for sittings of the Malta

Legislative Assembly. This is the most impressive room of all the State Rooms accessible to the public.

The room is adorned with a priceless set of Gobelin Tapestries¹ presented to the Palace by Grand Master Perellos on taking office. These are ten large tapestries which form part of a series known as “Les Tenture des Indes”, depicting the flora and fauna of three continents in astonishing detail and in exquisite colour. The ceiling is coffered and painted, and has finely carved wooden rafters. The original setup of the Legislative Assembly which was the first form of Maltese Parliament has been preserved, and the benches which were once used for the viewing gallery are now used by museum visitors to sit down and absorb the atmosphere of the Tapestry Chamber.

To the left hand side of the main staircase, one finds the State Dining Room. This has magnificent 17th-century chandeliers, portraits of British monarchs, from King George III to Queen Elizabeth II, as well as portraits of Maltese Presidents of the Republic.

Beyond the Dining Room is what was known as the Supreme Chamber Room, also known as the Throne Room or the Hall of St. Michael and St. George. The ceiling is also splendidly coffered, but the tour de force of this room is the frescoed frieze depicting twelve episodes from the Great Siege by Matteo Perez D’Aleccio. They were painted within a few years of the episode under guidance of eye witness accounts. The wooden minstrel’s gallery is said to have been part of the Gran Carracca which sailed out of Rhodes in 1523.

At the end of the second corridor, one finds the Hall of the Ambassadors, which was originally the Grand Master’s audience chamber. Known also as the Red Room, this is decorated in crimson with Louis XV furniture and a high frieze recalling episodes from the early history of the Order between 1309 and 1524 when it still had bases in Jerusalem, Cyprus and Rhodes. Portraits adorn the Hall of the Ambassadors.

The Yellow Room or Page’s Room was used as a waiting room or anti-chamber. The room has two paintings by Jusepe de Ribera ‘Lo Spagnoletto’ as well as a frieze depicting episodes from the history of the Order between 1221 and 1291.

Current visitor numbers

The State Rooms are open between Monday to Sunday (except Thursdays) from 10.00hrs till 16:00hrs. Last admissions are at 15.30hrs. The State Rooms are sometimes closed without prior notification because of the President’s engagements. The admission fee is Lm 2.00 for adults, Lm 1.00 for students and senior citizens and Lm 0.50 for children under 12.

Between 2003 and 2004, visitor numbers increased from 78,457 in 2003 to 125,462 in 2004. There was a drastic increase of 60% over 2003 figures.

The figure overleaf compares the visitor levels at the State Rooms between 2000 and 2004.

¹ Samut Tagliaferro John, Malta its Archaeology and History, 2000, Plurigraf.

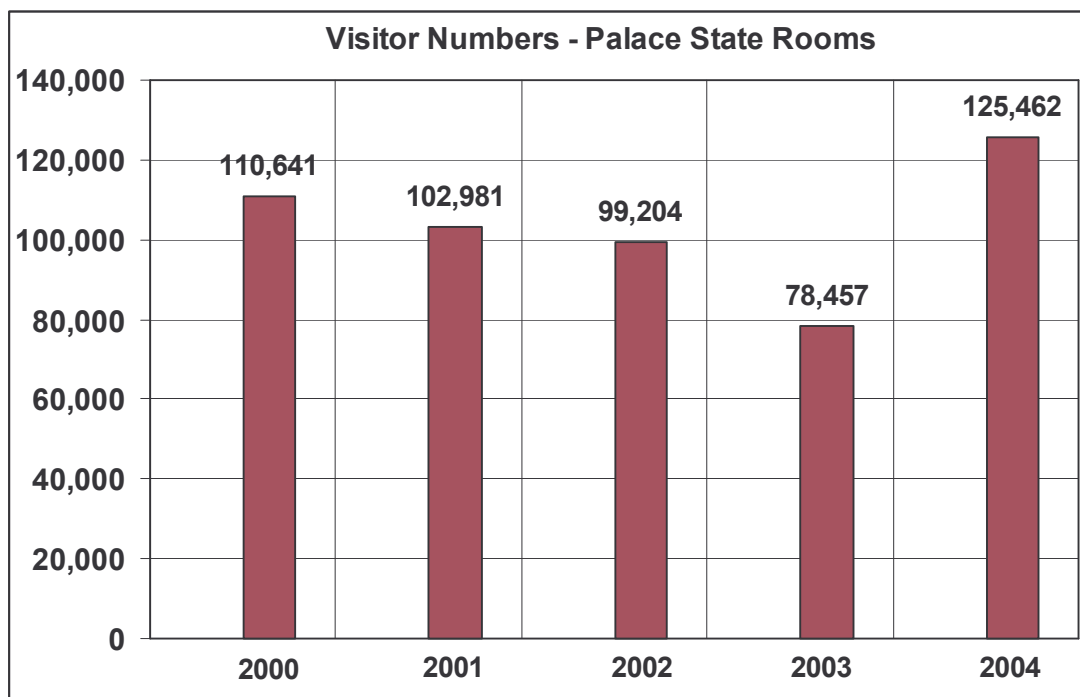


Figure 1

A comparison of the first half of this year (2005) shows that there was a further increase of 28% from the previous year. This is shown in the figure below.

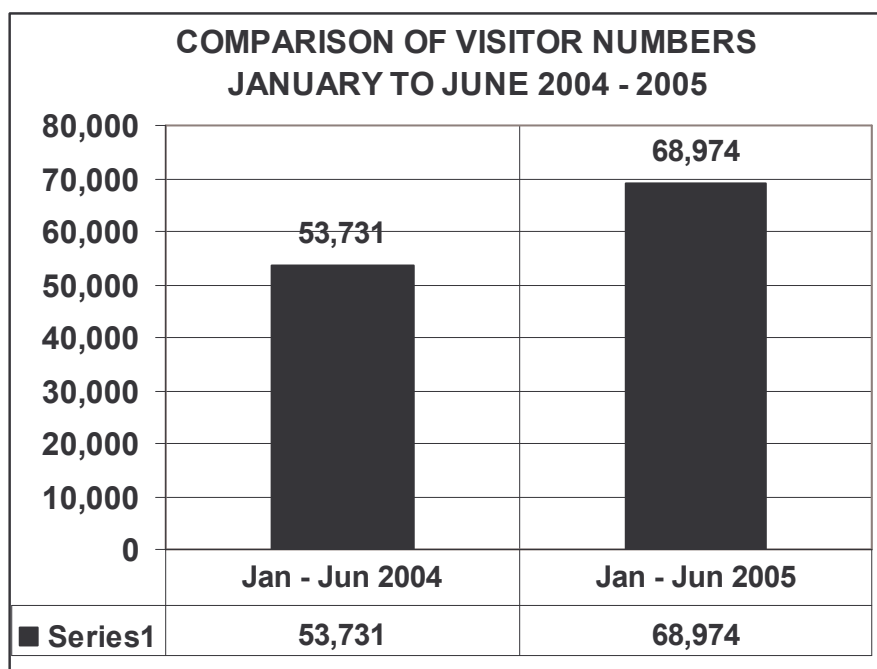


Figure 2

A closer analysis of the museum performance between January and June 2005 reveal that :

- The 'Palace State Rooms' was the top Heritage Malta museum in terms of ticketing revenue generated - Lm 75,150 over a six month period, contributing 13.04% of total revenue generated by museum entrance fees.

- The 'Palace State Rooms' was the second most visited museum/heritage site of Heritage Malta, with 68,974 visitors, second only to the Ggantija Temples (70,386).

The figure below shows the seasonal pattern of visitors to the Palace State Rooms in 2004. The peak months are May and September, surpassing 16,000 visitors respectively. Assuming that the State Rooms are open for 26 days in a month (6-day week), it can reach an average of 630 visitors a day in the peak months (May and September)

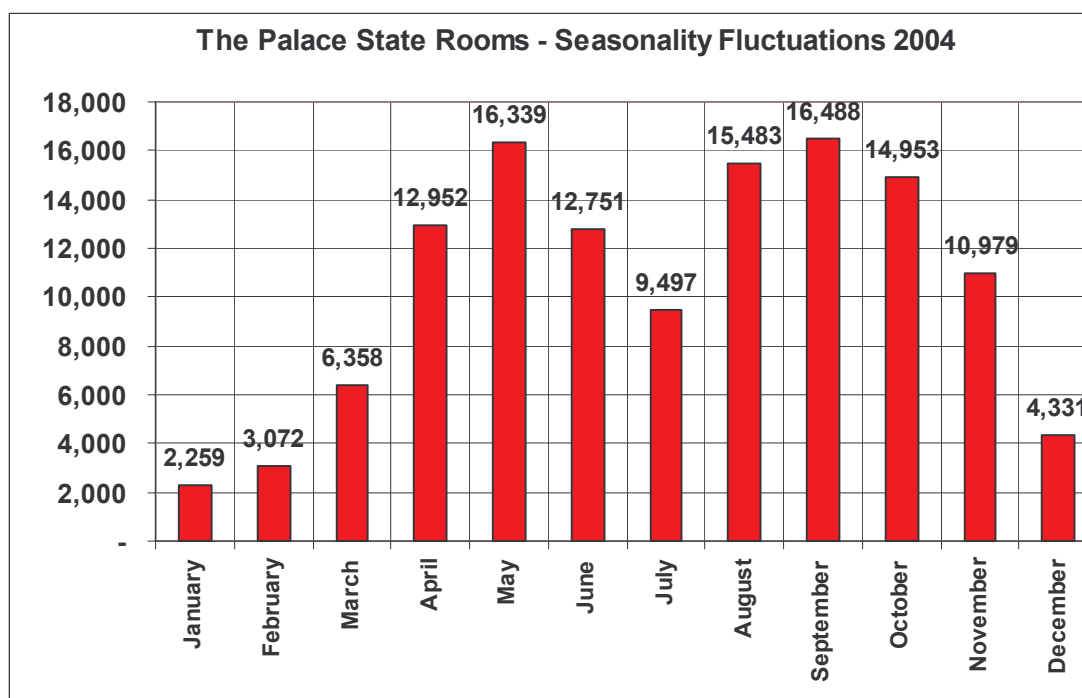


Figure 3

Mondays and Fridays are the busiest days for the Palace State Rooms, mostly because of the high incidence of group traffic.

2.0 About this survey

The need for research

A museum must be able to answer to the needs of its diverse visitor behaviours and to their changing expectations. To be effective, it must therefore:

- understand the level of interaction between the museum space and visitors - how the space is used, where the stops are done and how much time is spent inside the museum are primary indicators of the interests of visitors and the effectiveness of the exhibits.
- verify whether the utilisation levels of the current exhibition spaces reach the expected targets set by the management of the museum.
- have a clearer understanding of the behaviour of different museum audiences including individual tourists, guided tours and tourists of different nationalities.

This information would enable museum personnel to make improvements in the quality of the museum experience being offered.

Objectives

Specifically, the main objective of the survey is that of acquiring a better understanding of the users' behaviour within the museum in terms of the attention dedicated to the museum artefacts, the route followed by visitors, the overall use of space and the level of visitor interaction with the museum elements.

The study seeks to:

- Measure the time spent at the museum, the followed route and the relationship between the duration of time spent as a function of the surface area covered (Sweep Rate Index).
- Identify the degree of attraction power of the individual museum exhibits and the separate state rooms (attraction index), thus being able to plot the warm and cold zones within the different spaces of the museum.
- Identify differences in patterns of usage specific to the different target audiences - single, couple, family with children under 14, family with children over 14, with friends, business, students etc...
- Present a socio-demographic profile of the current visitors to the State Rooms.
- Propose improvements to the current museum setup at the State Rooms in view of the observations made.

Methodology

Observational research is particularly suitable to record the visitor route in museums, and to identify those elements of the museum which attract the visitors' attention as well as those which do not.

Observational research is a non-intrusive, semi-qualitative research technique which has been applied within the museum sector particularly in the United States², Australia and Italy³ in recent years.

The process involved:

- Preliminary phase
- Fieldwork
- Data inputting and analysis

The preliminary phase consisted of:

² Study carried out by Beverly Serrell, Serrell & Associates on 108 different exhibitions between 1990 and 1997

³ Solima L., *Indagine Osservante sui comportamenti di fruizione dei visitatori della sezione 'Partenope e Neapolis' del Museo Archeologico Nazionale di Napoli*, (Luglio 2002)

Bollo A. (a cura di), *Osservatorio Culturale del Piemonte – Indagine Osservante per il Museo Diffuso dei diritti e della libert * (2003).



- An initial meeting with Heritage Malta personnel, where the major concerns of the State Rooms and the research requirements were outlined. It was decided to focus upon the museum space itself and to refrain from doing any observations at the reception area.
- The preparation of the data capture sheet⁴ which was then utilised as the major tool for the collection of data and for the systematic observation of cases. The data capture sheet consisted of a plan of the museum space, including the five state rooms, with an accurate representation of the museum exhibits or 'elements'. Several visits on site were carried out to reproduce the plan and identify the most significant museum elements which were to be observed in the study. The museum elements were coded, as explained in the table below.

Code	
R	Room
P	Painting/canvas
K	Knight's armour
S	Seating
T	Table
M	Marble plaque

Table 1

The data capture sheets also included an additional section which consisted of socio-demographic information such as nationality, sex and age bracket, the nature of visit - whether alone or couple, individual or guided tour, as well as other important details such as whether the place was crowded and whether tourists had a camera or a guide book with them.

A legend table was also included on the sheet to assist fieldworkers during their observations. Different symbols were used to describe stops with a different time duration, whilst different visitor behaviours or actions were abbreviated as shown in the table below:

Symbol	Description
X	Stop
⊗	Medium stop (from 5 to 15 seconds)
⊗ 	Long stop (from 15 to 60 seconds)
	Very long stop (over one minute)
R	Read
PH	Photos/video
C	Conversation
A	Accidental hit
T	Touch
L	Listen to explanation

⁴ The data capture sheet which was utilised for fieldwork has been reproduced in the appendix of this report.

S	Sit down
O	Observe courtyard

Table 2

- Fieldwork

A total of one hundred observations have been made. The observation of visitor behaviour was conducted by trained research personnel who made use of the data capture sheets reproduced.

To conduct observations, a visitor entering the museum was followed all throughout his/her visit. In the case of couples or groups, only one person's behaviour was recorded in the capture sheet, and a balance between male and female visitors was kept. Fieldworkers were discreet in their approach, following visitors from a distance and making every effort not to be noticed. Visitors who realised that they were being followed were not considered as valid observations.

The information recorded included:

- visitor routes
- overall duration of time spent in the museum
- number of museum elements seen
- date and time of observation
- sex
- age bracket
- dimension of group visit

Fieldwork was carried out over a period of two weeks - starting on August 29th to September 14th. Assuming that a similar trend in visitor attendance is followed, September is the busiest month of the year for the Palace State Rooms. The table below records the actual visitor attendance at the Palace State Rooms during the period of observation.

On three occasions, there were over 1,000 visitors a day. On average, there were 602 visitors per day during the period of observation.

Palace State Rooms	Individuals	Groups	TOTAL
	No.	No.	
29th August	529	358	887
30th August	339	132	471
31st August	245	97	342
1st September	Closed		
2nd September	194	1081	1275
3rd September	155	120	275
4th September	078	021	99
5th September	380	701	1081
6th September	266	400	666
7th September	203	048	251

8th September	Closed		
9th September	324	702	1026
10th September	270	263	533
11th September	184	006	190
12th September	443	517	960
13th September	258	263	521
14th September	274	181	455

Table 3

- Data inputting and analysis

The data inputting phase was indispensable to record the actions observed during fieldwork and translate them in a manner which allows for an in-depth and systematic analysis. SPSS statistical package was used to assist in the analysis of the results.

3.0 Survey results

3.1 Socio-demographic characteristics

Nationality

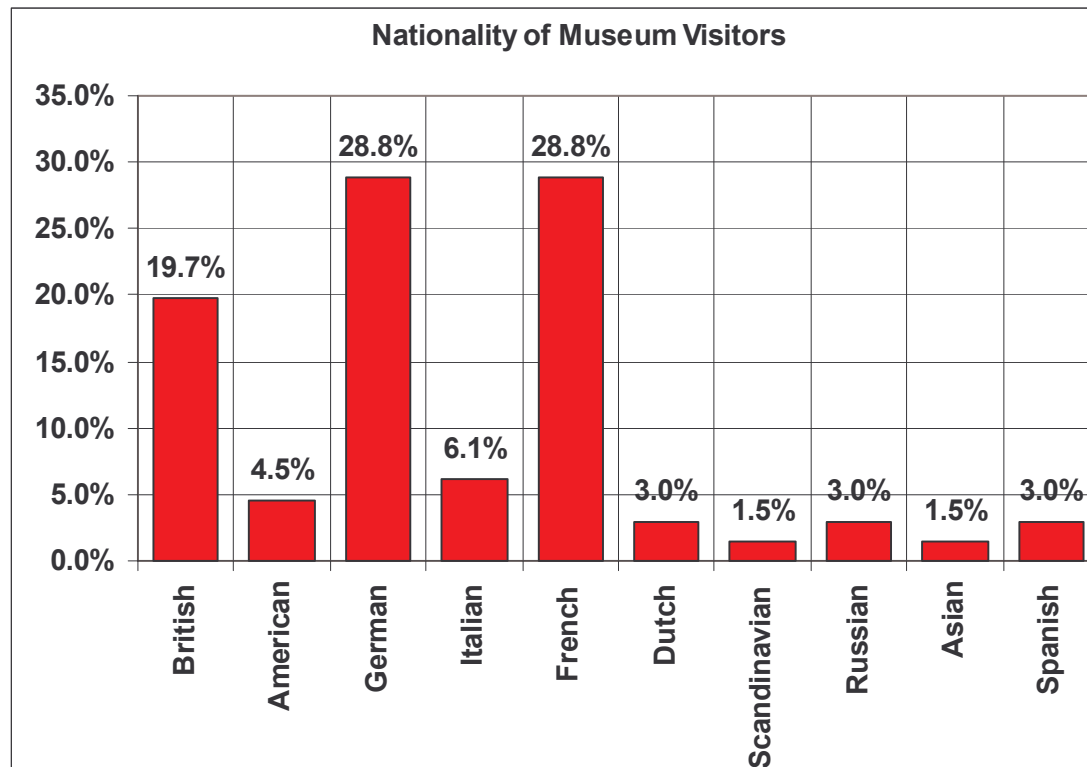


Figure 5

28.8% of visitors observed were German and French respectively. They were the most common visitors observed, followed by the British (19.7%) and Italian visitors (6.1%). The remaining visitor nationalities amounted to less than 5% share of total.

Museum visitors were visiting either independently or with a guided tour. The highest share of visitors observed following a guided tour were German - 54.5%. The share of individual to guided tours is seen in the graph overleaf. Group tourists observed were German, American, British, Italian and Russian.

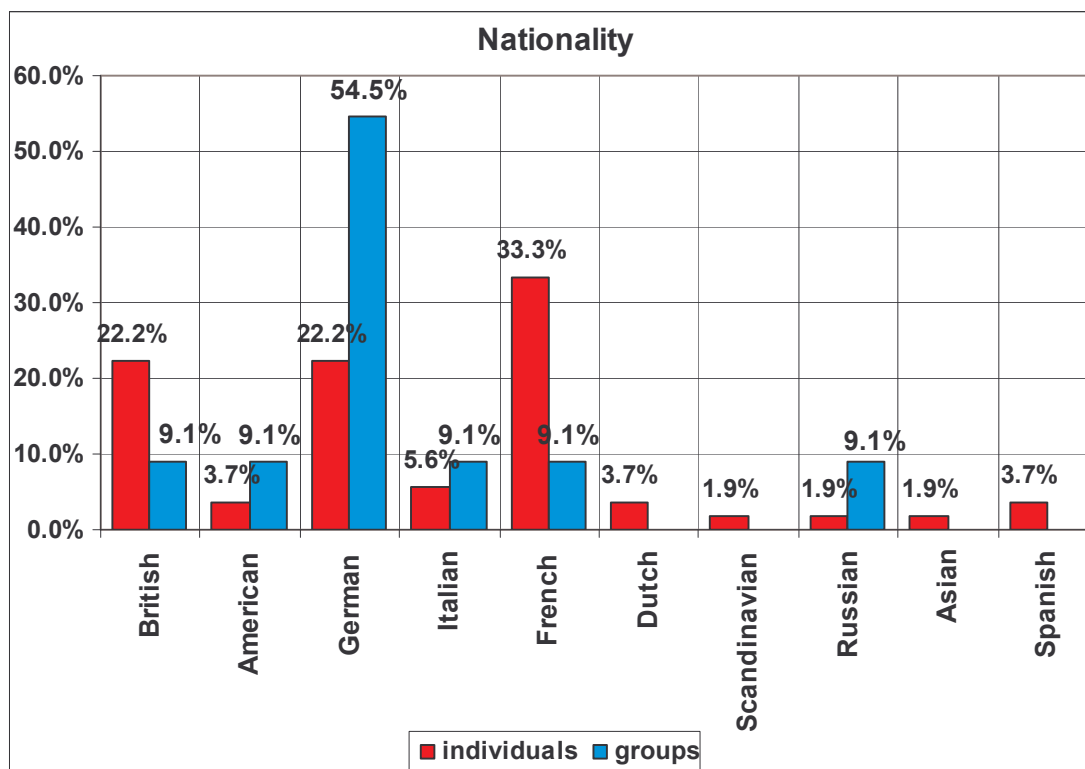


Figure 6

- Age

44% of visitors observed appeared to be in the 31 to 45 age bracket. Almost a quarter were young visitors aged between 18 and 30. Only 8% were over 65.

It is worth mentioning that the current entrance to the museum through the spiral staircase is definitely not suitable for senior citizens or persons who are physically impaired. There are safety considerations involved which cannot be dismissed.

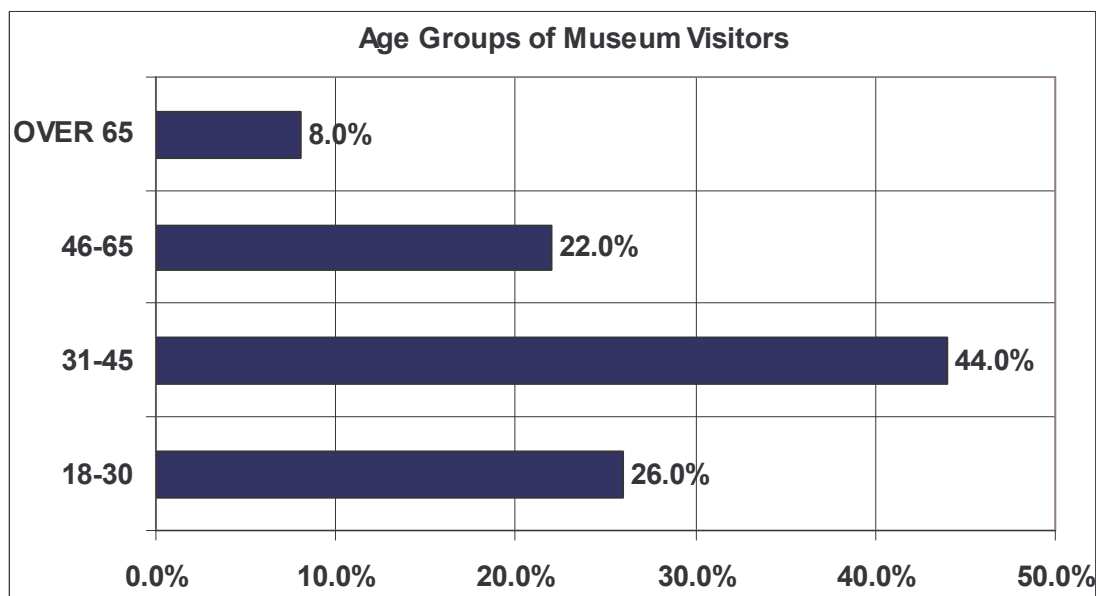


Figure 7

3.2 Visiting patterns and characteristics

61% of visitors observed were making their visit accompanied by a spouse or partner. This is the most common mode of visiting the museum. Some 15% were on their own, whilst another 15% were visiting as a group. Only 9% of the total sample size consisted of visitors as a family with children. This low percentage of families with children reveals that the museum is not perceived as a child friendly environment. It is mostly visited by a mature audience who are aged between 31 and 45 and who visit as a couple.

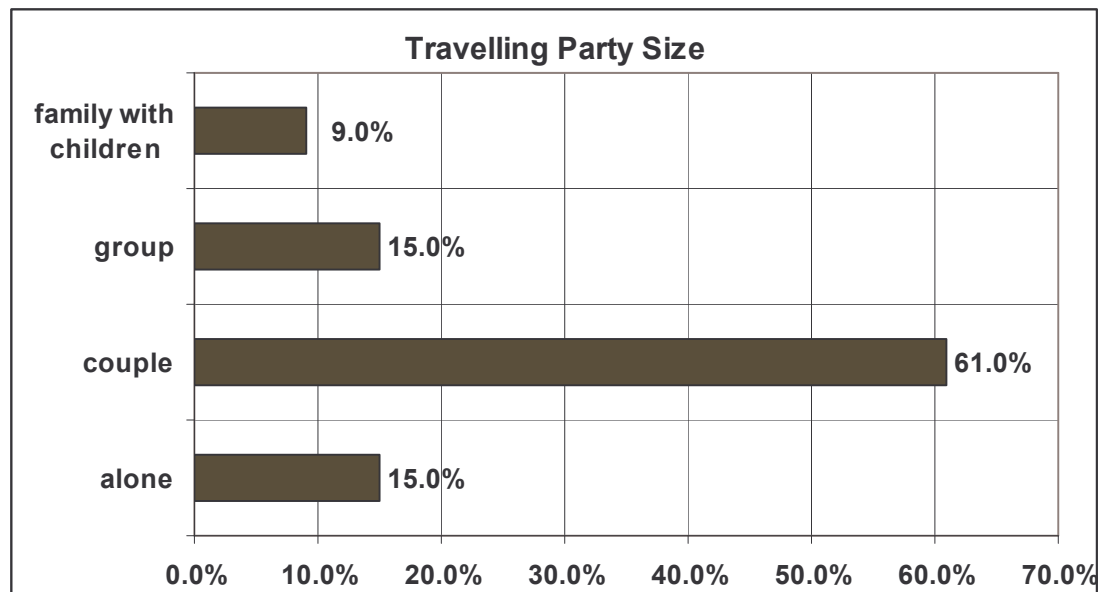


Figure 8



Figure 9

The above figure reveals that the majority of observations were made to individuals. Only 14.3% of persons observed were visiting on a guided tour. The

actual shares of independent visitors and those on a guided tour during the period of observation is presented overleaf.

Palace State Rooms	Individuals	Groups
	%	%
29 th August	60	40
30 th August	72	28
31 st August	72	28
1 st September	Closed	
2 nd September	15	85
3 rd September	56	44
4 th September	79	21
5 th September	35	65
6 th September	40	60
7 th September	81	19
8 th September	Closed	
9 th September	32	68
10 th September	51	49
11 th September	97	3
12 th September	46	54
13 th September	50	50
14 th September	60	40

Table 4

The above table shows that over the two week period when observations were being made, there was no regular pattern or trend of individual versus guided tourists. The ratio of independents versus guided tours fluctuated on a daily basis. There were days when as much as 97% of all visitors were independents and other days when as much as 85% were groups. When the museum received an influx of cruise passengers, the ratio of group traffic increased drastically, altering the ratio towards guided tours.

4.0 Visitor Behaviour as a Function of Duration of Visit

Fieldwork observations have led to identify a number of patterns in the visitor routes followed. These are influenced by the stops made and the location or position of the museum elements visited.

Different behavioural patterns were noted according to the time spent in the museum. The table below shows the average time spent at the museum by independent visitors and visitors on a guided tour.

Average Time spent (minutes)		
Individuals	Groups	Overall
18 minutes	29 minutes	19 minutes 15 seconds

Table 5

The overall average time spent in the museum is close to twenty minutes. This is insufficient when one considers the ideal time required for the average person visiting for the first time to familiarise himself with the museum space and artefacts on display. One can immediately conclude from the duration of time spent that the visit to the State Rooms is seldom an intense or in-depth visit.

Guided tours spend considerably more time in the museum than independents - an average of eleven minutes more. This could be attributed to the fact that the museum has little or no interpretation whatsoever to assist the independent visitor to understand the museum space and the stories which every State Room can relate to visitors.

From the observations conducted, the shortest visit lasted only five minutes, whilst the longest one was forty-five minutes.

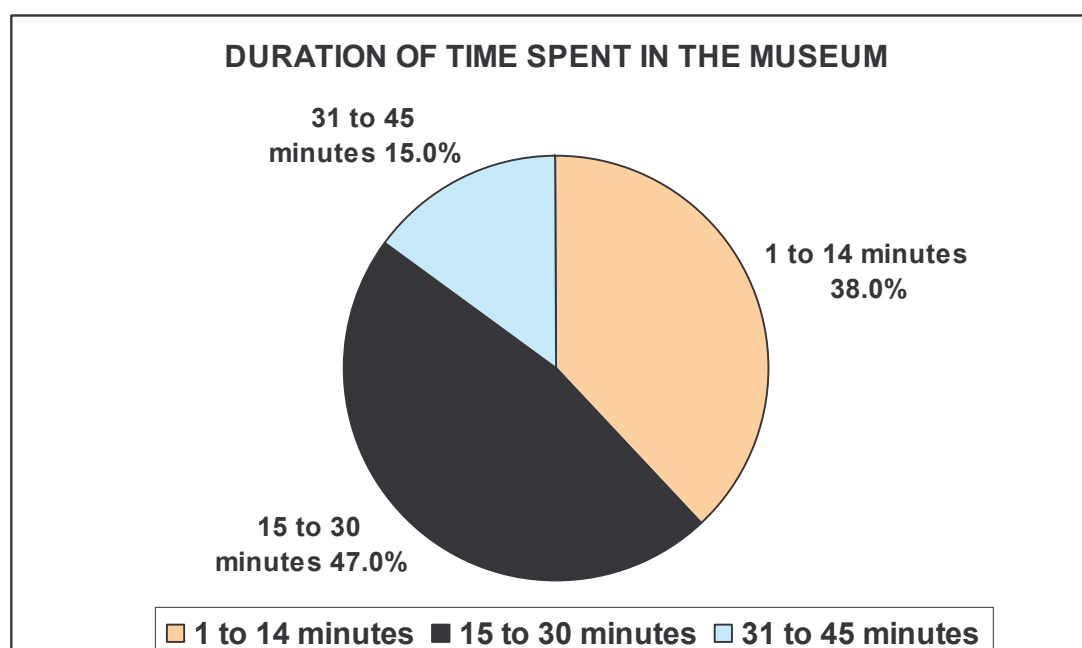


Figure 10

The figure above depicts the time spent by visitors at the State Rooms. The highest proportion of visitors spent between 15 to 30 minutes (47%). For 38% of visitors,

their visit consists of a short 'walk around' less than 15 minutes long, whilst the remaining 15% spent over an hour to a maximum of forty-five minutes.

The main characteristics and visitor behaviour was noted according to the time spent in the museum, as follows:

- Short visits - between 5 to 14 minutes
- Medium-time visits - between 15 to 30 minutes
- Long visits - between 31 to 45 minutes.

Short visits - 5 to 14 minutes - Observed actions

- 38% of visitors observed spent between 1 to 14 minutes.
- An average of 12 stops are made by visitors spending up to 14 minutes.
- 52.6% were aged between 31 to 45.
- Stops usually last between **five to fifteen seconds** in front of exhibits. 21.1% of stops were over 15 seconds long.
- The visit is actually characterised by a superficial walk around the corridors with little time spent in the actual State Rooms. (an average of one minute in every room - five minutes overall)
- There is no apparent relationship between a crowded environment and the amount of time spent in the museum - the museum was not crowded for 70% of the time, and yet 38% of visitors spent no more than 14 minutes.
- 60.5% have a camera/video camera, and 34.2% have a guide book.
- Short-duration visits follow a logical route. Visitors enter the five State Rooms in the order in which they find them along the Palace Corridors.
- Visitors either follow a zig-zag pattern walking on both sides of the corridor, or a straight-line path, walking mostly on one side of the corridor. In the first corridor of the museum, there is a tendency to walk along the centre left-hand side of the corridor.

Medium-duration visits - 15 to 30 minutes - Observed actions

- 47% of visitors observed spent between 15 and 30 minutes.
- An average of fifteen stops are made by visitors in this time bracket. Stops usually last between five to fifteen seconds in front of exhibits (66%), although 15% of stops were over 15 seconds.
- The highest proportion of visitors spending between fifteen and thirty minutes were German (32.1%) and French (46.4%).
- 93% of these visitors were individuals. As a result, 38% made use of a guide book.

- The time spent in the State Rooms is longer than those who spend between 1 to 14 minutes, although it rarely exceeds three minutes.
- Some exploration of the space is done. Movement backwards, and return to the same exhibits sometimes happens.
- Some medium or long stops at the corridor also happen.

Long stops - 31 to 45 minutes

- Only 15% of total visitors observed spent between 31 to 45 minutes in the museum.
- The majority of visitors in this time bracket were German - 46%.
- The average number of stops in the museum does not increase as a result of a longer period of time spent in the museum. An average of fifteen stops are made, as is the case of those visitors spending between 15 to 30 minutes.
- 50% of visitors in this time bracket were aged between 46 - 65.
- Stops were usually long stops (over 15 seconds) or very long stops (over one minute). The longest time spent in front of an exhibit is three minutes.
- Although the average number of stops remains the same as the medium-duration visit, the time spent in front of museum exhibits is much longer. The visit therefore is more thorough and the visitor is a more attentive one.
- The ratio of time spent in the State Rooms to the time spent in the corridors is 1:3. For every one minute spent in the State Rooms, three minutes are spent in the corridors.
- These visitors also make stops on their way out, sometimes returning to exhibits they would have already seen, dedicating some time to exhibits they would have missed.
- Sometimes, visitors affect a second visit to one of the State Rooms on their way out.

The table below compares the behavioural characteristics of visitors according to their duration of visit.

DURATION OF VISIT	5 TO 14 MINUTES	15 TO 30 MINUTES	31 TO 45 MINUTES
% Visitors	38%	47%	15%
Average Number of stops	11	15	15
Average time spent	11 minutes	20 minutes	37 minutes
Length of stops	5 to 15 seconds	5 to 15 seconds	Over 15 seconds
Nationality	40% English speaking 20% French	46.4% French 32.1% German	46.2% German
Average time spent in Council Chamber	1 minute	2 minutes 14 seconds	5 minutes 44 seconds
Average time spent in State Dining Room	43 seconds	1 minute 30 seconds	3 minutes 46 seconds

Average time spent in Throne Room	1 minute	1 minute 46 seconds	4 minutes 18 seconds
Average Time spent in Green Room & Ambassador's Room	1 minute	2 minutes 27 seconds	3 minutes 43 seconds
Camera	60%	52.2%	92.3%
Guide book	34.2%	37%	38.5%

Table 6

4.1 Typical behavioural characteristics of individual visitors and visitors visiting on a guided tour.

Individual tourists amount to 86% of all visitors observed. They were mostly French (33.3%), German (22.2%) and English (22.2%). 61.5% of individual visitors are couples. 59.2% had a camera or video camera whilst 42.1% had a guide book. The average time spent by individual visitors is 18 minutes, making an average of 14 stops during the course of their visit.

Visitors accompanied by a guide amount to 14%. They were mostly German (54.5%). 69.2% were visiting as a couple. A much higher % than the individuals had a camera or video camera (84.6%). On the other hand, many did not have a guide book (84.56%), unlike individuals. The average time spent inside the museum is longer than the average time spent by individuals - 29 minutes as opposed to 18 minutes. The average number of stops is however smaller - 11 stops as opposed to 14 stops by the individual visitors. Guided tours therefore make less, but lengthier stops than the independent visitors.

The figure below shows that a high percentage of visitors, whether independents or guided tours, use a camera or a video camera. On the other hand, whilst 42.1% of independent visitors made use of a guide book to assist them during their visit, only 15% of visitors on a guided tour had a guide book with them.

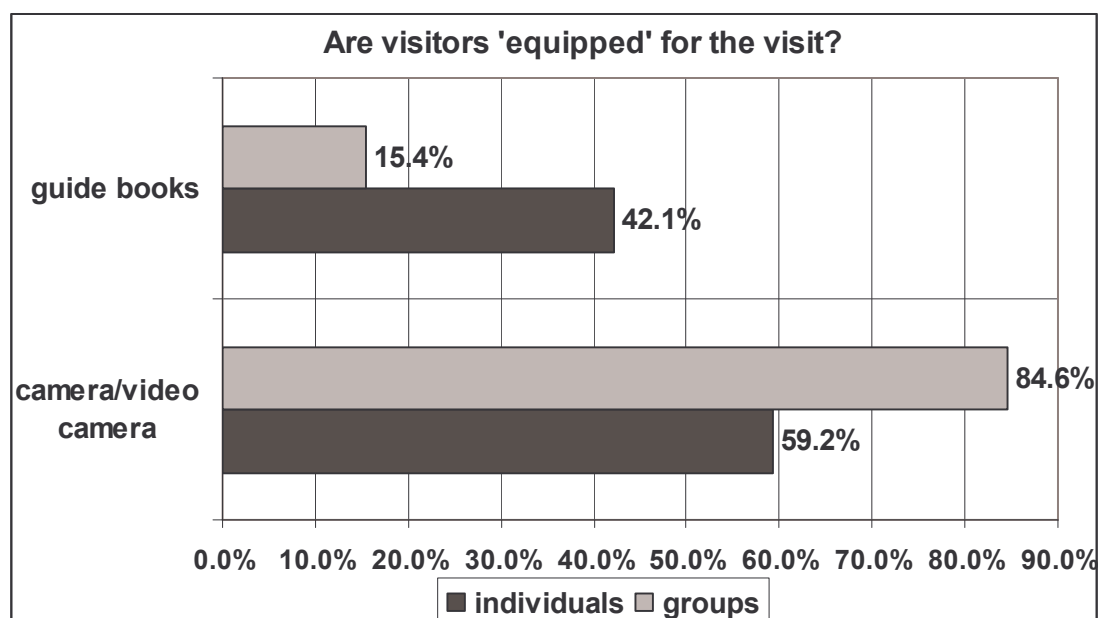


Figure 11

5.0 Time spent at the individual state rooms

The **Sweep Rate Index (SRI)** is calculated by dividing the dimensions in square metres of the museum space accessible to visitors by the total time spent. A high index reflects a faster visit and therefore, more square metres would be covered by the visitors. A low index reflects a slower and a more in-depth visit. The Sweep Rate Index can be compared to ‘the rate of consumption’ of the museum by its visitors.

The table below shows the sweep rate index of the museum.

Mean time spent in the museum	19 minutes 15 seconds
Average overall square metres of the museum	562.15m ²
Sweep Rate Index	29.2 metres² per minute

The SR index is very suitable to make comparisons between museums or exhibition spaces of varying dimensions. It represents the volume of space used in relation to the duration of time spent. The Sweep Rate index of the Palace State Rooms has been compared with that of other museums where this index is already available. This is shown in the figure below.

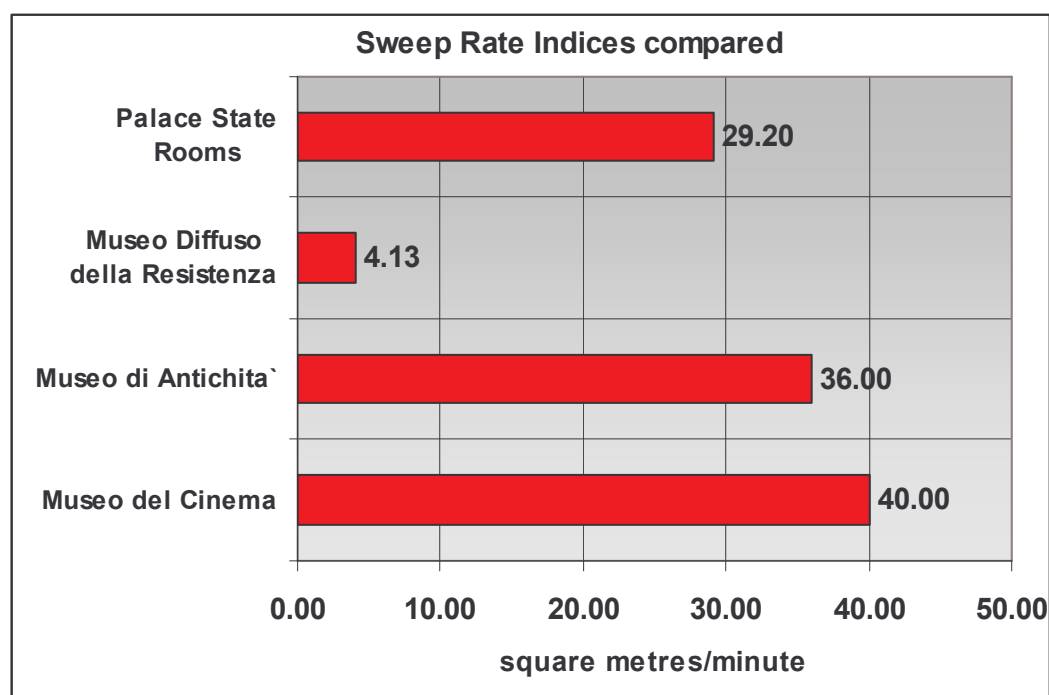


Figure 12

By far the slowest visit is done at the Museo Diffuso della Resistenza⁵, where visitors move at the rate of 4.13m² per minute. Turin’s ‘Museo Nazionale del Cinema’ and the ‘Museo di Antichità’ have a SR index of 40m²/min and 36m²/minute respectively. At the Palace State Rooms, visitors move at the rate of

⁵ Pellegrino T., Gioachino A., ‘Il museo come ‘machine à voir.’ Le indagini osservanti come contributo alla progettazione degli allestimenti museali.’ Unpublished dissertation, Politecnico di Torino, Faculty of Architecture (2004).

29.2 square metres per minute. The visit at the State Rooms is therefore slower than the Museo del Cinema and the Museo di Antichità.

The table below shows the SRI for the individual state rooms.

	Average time spent	Square metres	Sweep Rate Index
Tapestry Chamber	2 minutes 21 seconds	36 m ²	15.3 m ² / minute
State Dining Room	1 minute 33 seconds	45.6 m ²	29.4 m ² /minute
The Grand Council Chamber	2 minutes	68.4 m ²	34.2 m ² /minute
The Red Room & the Page's Room	2 minutes 8 seconds	18 m ²	8.5 m ² /minute

The SRI for the Tapestry Chamber, the Ambassador's Room and the Page's Room indicates a relatively thorough visit in relation to the space available.

The SRI for the State Dining Room and the Grand Council Chamber is more or less the same as the SR index of the corridors. This means that the depth of visit of these two rooms is no more intense than the depth of visit on the corridors.

When one compares the average time spent in the State Rooms with the overall time spent in the museum, one realises that a total of eight minutes are spent on average in the individual state rooms out of an average of 19 minutes spent in all the museum space. Therefore the individual state room visit consists of 42% of the total visit. The rest of the time is spent in the corridors.

Diligent Visitor Index (% DV)

The diligent visitor index is another indicator of the intensity of the visit. It is calculated dividing the number of visitors who stopped at more than half of the exhibits or museum 'elements' by the total number of significant museum elements. The higher the % DV the more complete is the visit, or the more 'diligent' are the visitors. A % DV of 100% means that all museum visitors would have stopped at more than half the museum exhibits.

The table below shows the % DV for the Palace State Rooms.

No. of museum elements ⁶	28
Number of observations with 14 stops and over	46
Number of observations	100
% DV	46%

This % DV means that 46% of visitors observed stopped at more than half of the exhibits in the State Rooms. When one compares this with the %DV of other museums where similar studies have been conducted, the Palace State Rooms have a higher % DV than the Museo di Antichità di Torino (12.8%) and the 'Museo Diffuso

⁶ The individual rooms have been calculated as one collective exhibit, because of the difficulty arising in having a number of museum elements in the rooms in areas outside the visitor access.

della Resistenza' (13.6%). However, it has a slightly lower % DV when compared with level 15 of the 'Museo Nazionale del Cinema' (54%).

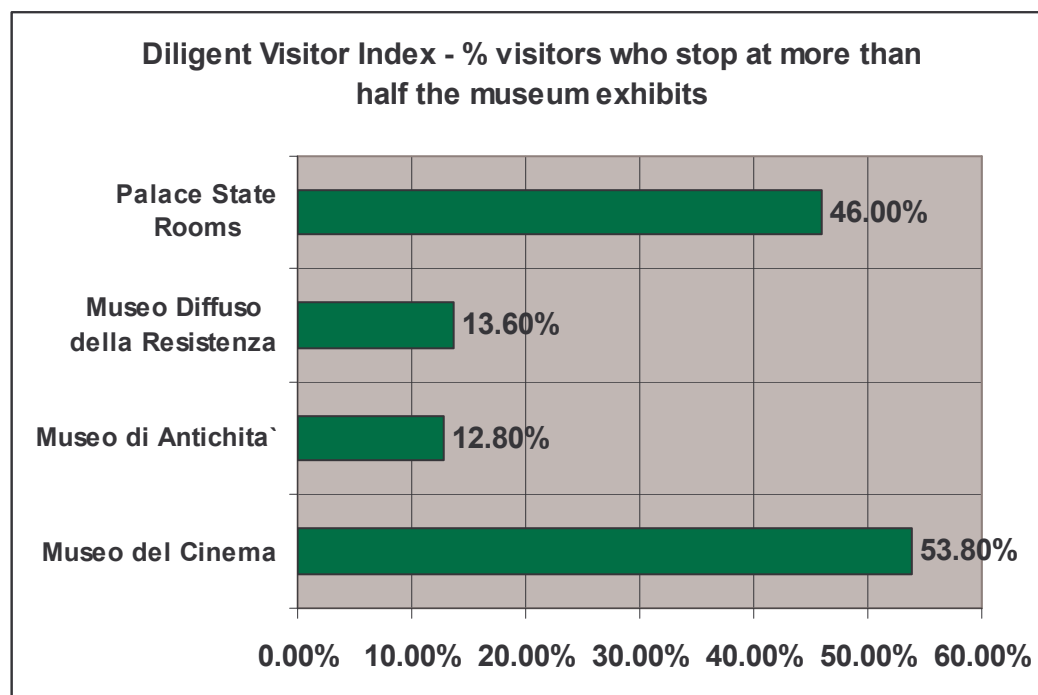


Figure 13

Attraction Index

The attraction index is a measure of the number of visitors who stopped in front of an object or exhibit within the museum. It is calculated by counting the number of visitors stopping in front of an exhibit divided by the total number of visitors observed. This indicator provides a first rough indication of the degree of attractiveness of museum exhibits, or the interest it arouses in the visitors.

The attraction index varies from 0 to 1. The closer the index is to 1, the stronger the attraction of the exhibit for its visitors.

The location of exhibits affects the attraction index. An exhibit located in a high visibility area may have a high attraction index, but visitors may not necessarily spend a lot of time in front of them.

The table overleaf shows the attraction indices of the individual museum elements at the State Rooms. The following observations could be made:

- All visitors observed walked into the individual rooms. As a result, the actual entrance into the rooms have an attraction index which is equal to 1.
- The majority of objects situated in the corridors of the museum have a low attraction index. The wall plaque at the main staircase depicting the names of Governors and Presidents of Malta has the highest attraction power of all elements in the corridor (0.52). Other museum objects which have an attraction power of 0.25 or more are:
 - Painting of Grandmaster Nicholas Cottoner (P4) - 0.25
 - Painting of Grandmaster Adrien de Wignacourt (P6) - 0.33

- Painting of Grandmaster Ferdinand von Hompesch (P8) - 0.28
- Painting of Grandmaster Emanuel Pinto (P9) - 0.29
- Painting of Grandmaster Francisco Ximenes (P10) - 0.25

Some of the elements in the rooms also have a considerably high attraction index. In the State Dining Room, the portrait of King George III on the right hand side of the entrance (indicated as P2.1) has an attraction index of 0.24, whilst the paintings of the Maltese presidents (P2.10, P2.11, P2.12, P2.13) have an attraction index of 0.53 collectively.

At the Throne Room (Hall of the Supreme Chamber), the information Panel (I3.1) has an attraction index of 0.68. The Waiting Room and the Ambassador's Room, visitors make two to three stops and look around the various exhibits in the rooms, including the painting of la Vallette and the showcase depicting a model of Verdala Castle. Here the attraction index is of 0.78. Although visitors are not allowed to go into the Ambassador's room, most of them gather at the entrance of this room which is cordoned off. As a result, the entrance to the Ambassador's room has a high attraction index of 0.83.

6.0 Concluding remarks and recommendations

6.1 The interrelationships between museum interpretation and crowd management

Museum interpretation and visitor management are interlinked and compliment one another. On the one hand, the Palace State Rooms are faced with a situation of overcrowding in some days, particularly when there are a number of group bookings. On the other hand, the lack of heritage interpretation is evident given the short time spent by individual tourists. However, improving interpretation within the museum could lead to a situation whereby longer time is spent in the museum, thus increasing the problems of overcrowding and congestion. As a result, the need to manage tourist flows when an interpretation strategy is implemented becomes even more pressing.

Notwithstanding the short time spent at the museum, the % DV of 46% indicates that almost half the visitors observed stop at more than half of the museum exhibits. Essentially, this could be explained as follows:

- Although stops are occurring, the time spent in front of the exhibits is very short. Exhibits do not have a strong holding power - an average of 5 to 15 seconds are spent in front of exhibits.
- The relatively slow utilisation of space could be due to overcrowding in the rooms and very restricted physical space available in the rooms particularly the Tapestry Chamber and the Red Room - therefore, visitors inevitably have to move slowly because of the queues.

These two factors - frequent but short stops and restricted space available in some of the rooms need to be taken into consideration when designing an interpretation strategy for the museum.

Although the choice of interpretation tools are beyond the scope of this study, interpretation needs to be done bearing in mind the current utilisation of space. Whilst minor interpretive interventions could be afforded in areas where the Sweep Rate Index is relatively low (a slow visit) and where the space available is restricted, more elaborate interpretation techniques could be used in areas where a better utilisation of space could be afforded (such as the State Dining Room and the Throne Room). These two rooms currently have a SRI equivalent to the SRI of the museum corridors. Further interpretation in these two cases would presumably increase the time spent in these rooms and balance the ratio between the time spent in the rooms and the time spent in the corridors.

6.2 Visitor Management - some practical recommendations

An average of 602 visitors per day visited the museum during the period of observation. The physical space limitations of the museum present movement problems when there are **more than three guided tours** inside the museum. Overcrowding becomes an evident problem when cruise passenger groups visit the museum.

A number of observations could be made on the carrying capacity of the museum:

- The State Rooms have a much smaller capacity than the corridors. Out of a total of 562.5m², the space available for visitors in the rooms amounts to 114.5m². Bottlenecks are often created in front of the Tapestry Chamber. Group tourists often wait in front of this room until one group comes out and some space is freed up to allow them to go in. The same situation occurs in front of the Waiting Room and the Ambassadors' Room.
- Assuming that one visitor needs approximately 1m² to move comfortably inside the museum, a rough indication of the carrying capacity of the rooms is shown below.

Rooms	m ²	Pax
Tapestry Chamber	36.0 m ²	36 ⁷
Dining Room	45.6 m ²	46
Throne Room	68.4 m ²	68
Red Room & Page's Room	18.0 m ²	18

Although improved interpretation is essential for an enhanced visitor experience, it cannot be done in isolation and must be accompanied by visitor management measures, such as:

6.2.1 Promoting the use of a central booking system.

In its very basic form, this could simply entail the provision of a telephone line at the reception desk of the Palace State Rooms whereby a diary of reservations would be kept on a daily basis. Any groups, sourced from excursion operators or cruise liners would have to book at least one day before. This is a simple and effective way of **planning the flow of visitor groups at the museum**. Museum personnel can book groups in thirty minute slots. A threshold of three groups in the same time slot should not be exceeded. This system will also facilitate a more even visitor spread throughout the opening hours of the museum. The booking system will also prove indispensable to inform groups beforehand when the museum will be closed because of the President's engagements. A central booking system will also generate valuable information about visitor patterns over a period of time, and will help museum curators to better address issues of manning levels, maintenance times and so on a day-to-day basis.

6.2.2 Increasing the museum space by making use of the courtyard to act as a buffer zone at times when the Palace is crowded.

The courtyard is perceived as a significant attraction of the museum, almost an extension of the museum exhibits. Visitors are observed stopping and looking out of the windows overlooking the courtyard. The courtyard could be used to control the flows in the actual Palace State Rooms. It will act as a 'buffer zone' when there are many groups visiting.

The space in the courtyard could also be interpreted. One item of curiosity at the State Rooms are the suits in armour placed all along the corridors. Observations revealed that visitors like to touch the suits in armour, some even going further by

⁷ The Tapestry Chamber can take as much as 72 pax at a time because of its setup with benches (visitors can sit down).

opening the visor or peeping through them. Photos are very often taken with any of them during the museum visit.

One or two replica suits in armour could be placed in the courtyard to encourage visitors to touch and take photos next to them. It may decrease the impact of visitors who touch the real exhibits in the corridors of the museum. This will occupy visitors' time whilst they wait before they can go upstairs.

6.2.3 Entry and exit points

The entry and exit points of any museum influence the museum flow. Currently, visitors access and exit the museum from the same point. A narrow spiral stairwell is used for this purpose. This is not ideal because:

Fresh museum entrants are often met with visitors on their way out. Entering or leaving the museum becomes cumbersome when there is two-way traffic along the spiral stairwell.

The spiral staircase is physically narrow and very uncomfortable for even the most physically fit and agile visitor to go through. Research observation indicates that only 8% of visitors were over 65. The spiral staircase is not suitable for senior citizens. It is dangerous for anyone with mobility problems to access the museum.

The stair case is insufficiently lit up.

The museum route has to be entirely repeated once visitors reach the end of the museum space and would have to make their way back.

Two alternative options for re-routing visitors could be considered.

- Option 1

This option proposes the use of the service stairs around the elevator, which lead to the smaller courtyard of the Palace. They also take advantage of the present physical characteristics of the rooms and their attraction power. The tapestry chamber is undoubtedly the most attractive room of all, and has symbolic and aesthetic significance. The room housed the first parliament of Malta and is also adorned by the beautiful collection of Tapestries. It is also the only place affording ample seating space for visitors.

The proposed re-organisation of the museum flow is therefore designed to 'save the best for last', whilst at the same time, giving visitors the opportunity to sit down and absorb what they saw before walking out into the real dimension of everyday life again. This museum design technique is not new and has been adopted in other museums around the world. At Turin's National Museum of Cinema, the final stop is the 'Aula del Tempio', situated in the cupola of the Mole Antonelliana. Visitors can relax on the chaises-longues provided in the cinema-like setup of this museum space, and admire the sheer height of the cupola.

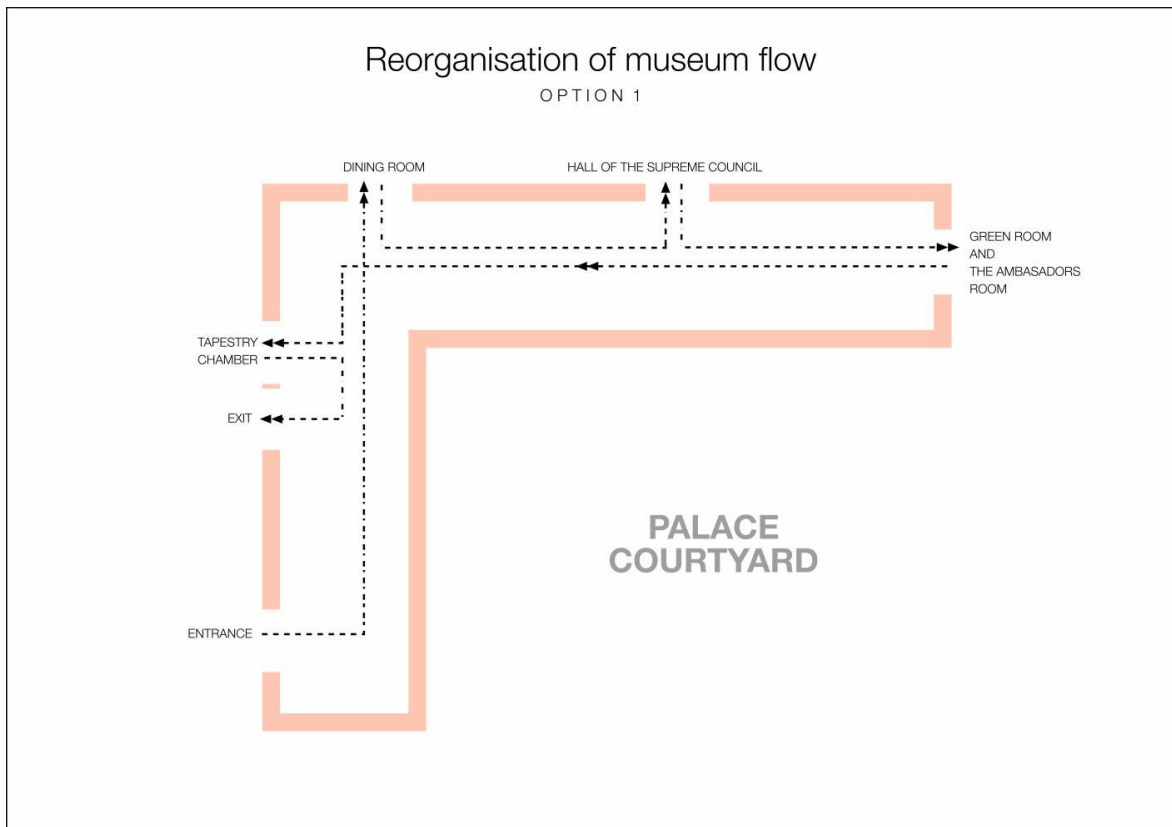
Advantages

- Improved visitor experience - the climax of the visit would be the Tapestry Chamber.
- Freeing up the entrance.

- Reduced use of spiral staircase for entry only. Exit from a different location.
- Space for group introductions at the entrance.

Disadvantages

- Risk of queues and overcrowding around the Tapestry Chamber entrance.
- Cost involved in purchasing of rope barriers to direct visitors to the tapestry Chamber **at the end of their visit.**



- Option 2

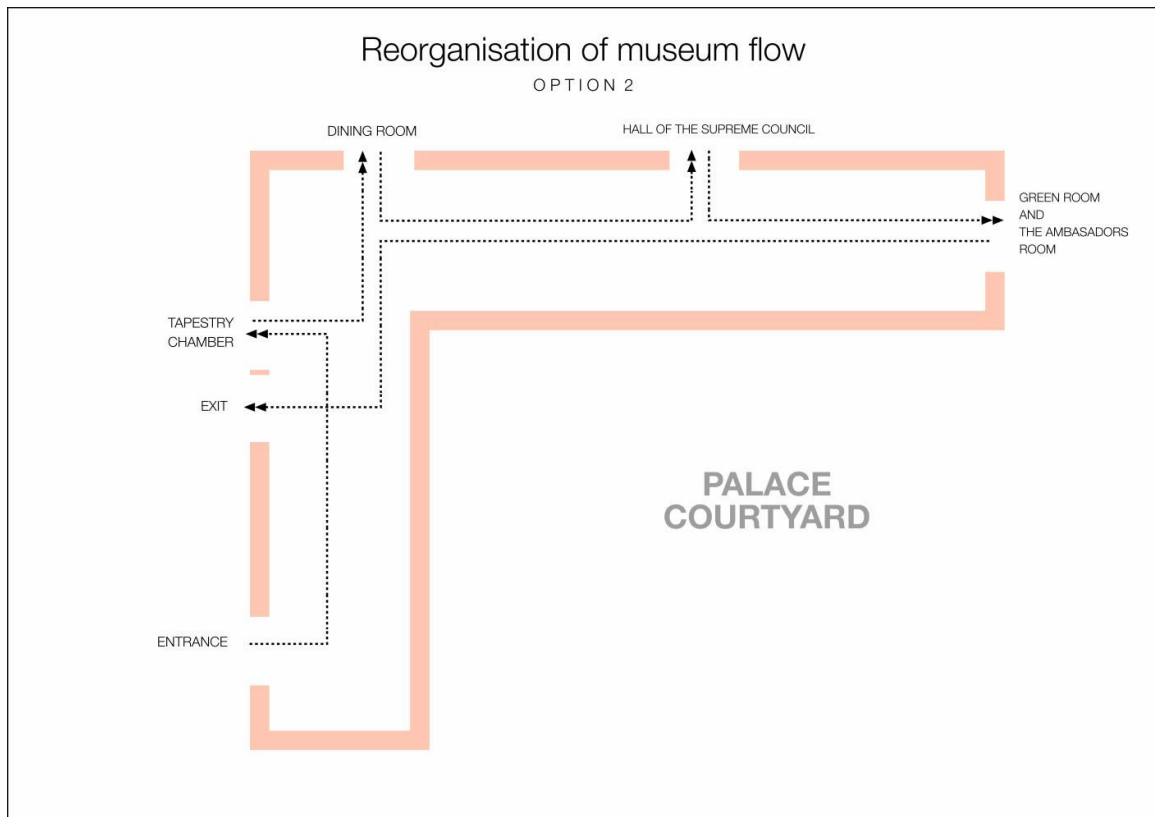
The second option also considers reducing the use of the spiral staircase for entry only, and redirecting the exit point as in option one. However, in this case visitors will be free to visit whichever rooms they wish to in any order. The Tapestry Room will therefore not be left for the end of the visit.

Advantages

- No need to cordon off the first corridor or to restrict visitors from entering into one part of the museum.
- No risk of queues and overcrowding around the Tapestry Chamber entrance.
- Same advantages as Option one.

Disadvantages

- The positive impact of the visitor experience of building up to the 'climax' of the Tapestry Chamber will be lost.



6.3 Interpretation

The museum does not provide adequate explanation of its exhibits, to the extent that visitors unaccompanied by a guide end up touring the museum in much less time than those on a guided tour. An understanding of the Palace Rooms is not facilitated by any form of interpretation such as information panels, labels or exhibit texts, etc... 42% of independent tourists visit the museum with a guide book in hand; nevertheless, they spend little more than fifteen minutes.

The museum visit could be enriched by interpreting the museum space and its artefacts. There are several ways of doing this. It is difficult to introduce explanatory plaques beneath or close to all the significant museum exhibits - all the paintings, portraits and objects which form part of the State Rooms Collection. They are more likely to disrupt rather than enhance the museum environment. However, select exhibits could be interpreted. The rooms could be explained in their totality rather than focusing on individual pieces. One explicative panel in every room could be placed.

It is impossible to explain every single exhibit within the museum at the same level of detail. The main objective of interpretation should be to assist in facilitating an understanding of the general significance of the museum collection or museum context. There may be different levels of interpretation which the museum may want to present. Some visitors may wish to have only a minimum level of detail and understanding of the museum. Others may be interested in having an in-depth understanding of one particular aspect of the museum, or may even be interested in one particular museum exhibit.

Different interpretation techniques could be used. **Audio guides** are ideal for independent visitors, and particularly relevant for this particular museum where the physical installation of information plaques or exhibit labels are not recommended.

An attractive **leaflet** about the museum could be produced and given to all museum visitors as they enter the museum. This could have essential top-line information about the museum and could guide visitors as they visit particular rooms.

Story-telling is another non-intrusive way of interpreting the museum. This involves the use of theatre and acting as a form of interpretation. Trained museum personnel could conduct special tours on request or on specific days and times depending on visitor flows and demand.

The individual rooms have interesting or curious stories to relate to visitors. Examples of stories which may be considered are:

The Main Stairs of the Grand Master's Palace - the stairs are low because of the armour which was very heavy and not allow Knights to walk freely up the stairs.

The Tapestry Chamber - the story of the tapestries - why they were made, how they came to Malta, who weaved them.

The story of the ceiling of the **Grand Council chamber** - the provenance of the wood; The laborious work involved to decorate it - hand-painted and 24-carat gold used for the gold adornments.

The Throne Room - the story of the frescoes of Matteo Perez D'Aleccio - an excellent form of documentation of the Great Siege of Malta. The sequence of frescos in the form of a film strip. The explanation of the virtues of the Knights, also depicted in the frescos.

The balcony and the story of the 'Carracca' provide another opportunity for interpretation within the throne room.

The Green Room - interpretation of the 'La Vallette' painting.

The State Dining Room - the amusing story of the size of portraits of the British monarchs compared to the more modest dimensions of the portraits of the Maltese Presidents of the Republic.

6.4 Income generation and museum services

The museum offers ample possibilities for the generation of additional income through the provision of additional services which will, in turn improve the visitor experience.

Although this observational study does not provide information on visitor expenditure or visitors' wish to spend, some information is useful to indicate what could potentially be used to generate additional income:

- Almost half the respondents were independents. These are less tied to a strict schedule and would have more time to spend at a bookshop/souvenir shop or on-site theme café after their visit.

- The attraction index also shows which elements or exhibits appeal the most, and could therefore be sold if reproduced as mementoes of the visit - in the form of postcards, mugs, mouse pads, scarves or any other form of merchandising. The image of La Vallette as seen in the portrait of the Grand master at the Page's Room is an obvious example of the postcard. The same applies for the marble plaques on the corridor floors, which attract the attention of most tourists visiting the State Rooms.
- Independent tourists could also be potential customers for audio guides, which could be rented out to visitors at an extra charge.
- A bookshop could sell related books on the subject as well as any other material visitors willingly purchase as a souvenir of their visit to the museum.

References

- Beer V., "Great Expectations: Do Museums Know What Visitors Are Doing?", *Curator*, 30 (3), p. 206-215.
- Bollo A., Dal Pozzolo L., "Analysis of Visitor Behaviour inside the Museum: An Empirical Study", Fondazione Fitzcarraldo, Torino, 2005.
- Chiozzi G. & Andreotti L., "Behaviour vs. Time: Understanding How Visitors Utilise the Milan Natural History Museum. *Curator*, 44 (2), p. 153 - 165.
- Kelly L., "Separate or Inseparable? - Marketing and Visitor Studies." Paper presented at the 1998 ICOM Conference, Melbourne, Australia.
- Kelly L., "What do People Do when they Visit a Museum?", Australian Museum Audience Research Centre, 2002.
- Kelly L. and Bartlett A., "Tracking and Observation Studies." Australian Museum Audience Research Centre, Notes from Presentation given at Museums Australia Conference, Adelaide, 2002.
- Kirchberg V., "Mystery Visitors in Museums: An Underused and Underestimated Tool for Testing Visitor Services", *International Journal of Arts Management*, Volume 3, Number 1, Fall 2000
- Korn, R. "Studying your Visitors: Where to Begin." *History News* 49:2, March/April 1994.
- Osservatorio Culturale del Piemonte, "Museo Diffuso della Resistenza, della Deportazione, della Guerra, dei Diritti e della Libertà' - indagine osservante." IRES, Piemonte, 2003.
- Pellegrino T. And Gioachino A., "Il museo come 'machine a' voir'. Le indagini osservanti come contributo alla progettazione degli allestimenti museali". Politecnico di Torino - Faculty of Architecture, Unpublished dissertation, 2004.
- Satta N., "Conoscere i comportamenti dei visitatori per comunicare: il caso del Museo Nazionale della Scienza e della Tecnologia di Milano", Fitzcarraldo Consulting, 2004.
- Screven C. G., "Visitor Studies: An Introduction." *Museum International* (UNESCO, Paris), No. 178 Vol. XLV, No. 2, 1993.
- Serrell, B. "Paying Attention: the Duration and Allocation of Visitors' Time in Museum Exhibitions." *Curator*, Vol. 40, No. 2. p. 108-125, 1997.
- Serrell, B. "Paying Attention: Visitors and Museum Exhibitions." American Association of Museums: Washington DC, 1998.
- Solima, L. "Indagine osservante sui comportamenti di fruizione dei visitatori della sezione 'Partenope e Neapolis' del Museo Archeologico Nazionale di Napoli." Typescript, 2002.

Solima, L. “Indagine sulla domanda del sistema museale di San Miniato”, Rapporto di Ricerca, Megaride srl, 2000.

Zammit Trevisan C., “L’uso dell’indagine osservante per l’analisi del comportamento dei visitatori all’interno dei musei: un caso studio del Museo Nazionale del Cinema di Torino.” Università degli Studi di Cassino. Unpublished Masters dissertation, 2004.

Acknowledgements

The original research proposal came about as a result of discussions with Heritage Malta. Leslie Vella, Head of Research and Business Planning and Tania Sultana, Manager within the same Unit at the Malta Tourism Authority held the initial meetings with Heritage Malta, and proposed the use of observational research as an instrument which best fits the requirements of the museum.

Mariella Attard, Anabel Cassar and Roberta Spiteri assisted in the fieldwork observations which were carried out over a two week period whilst Claude Zammit Trevisan and Claire Briffa Said were responsible for fieldwork monitoring and the initial training sessions.

A special word of thanks goes to Theresa Vella, Curator, Museum of Fine Arts for her support towards this project, and all the museum staff at the Palace State Rooms for their co-operation during the fieldwork observations.

This research project is the result of a team effort by the researchers working within the Strategic Planning and Research Division of the Malta Tourism Authority. Without the co-operation of all the team players, this survey would not have been possible.



Malta Tourism Authority
Published January 2006

Project co-ordination - Tania Sultana, Claire Briffa Said, Claude Zammit Trevisan.

Fieldwork - Mariella Attard (co-ordination), Anabel Cassar, Roberta Spiteri.

Analysis and report - Claude Zammit Trevisan.

Malta Tourism Authority, Auberge d'Italie, Merchants Street, Valletta, CMR 02, Malta.

Tel. 21 22915 000 21 22915 705
Fax. 22 915 895

MTA Contacts: cztre@visitmalta.com
tania.sultana@visitmalta.com

APPENDIX 1

GUIDELINES FOR CONDUCTING FIELDWORK

- Choose the first visitor who passes through the main entrance of the State Rooms; if more than one person enters at the same time, choose the person who is closest to you.
- Fill in the upper part of the Date Capture Sheet which includes date, time of entry, and fieldworker's name. Time of exit to be filled in at the end of the observation.
- Fill in the typology of visitor which includes age, sex and group dimension.
- **Marking visitor stops**
 - Mark every visitor stop with an 'X' on the map. Start counting the time mentally.
 - If the stop lasts more than 5 seconds (medium stop), draw a ○ (circle) around the X.
 - If the stop lasts more than 15 seconds (long stop), draw a □ (square) around the ○ (circle).
 - If the stop has a duration of over 60 seconds (very long stop), draw a △ (triangle) around the □ (square). In this case, write the duration of the stop next to the symbol (For example, 120 seconds)
- Mark the stops on the Data Capture Sheet as close as possible to the observed elements (paintings, floor marble, wall plaques, etc...) so that it will be clear to which element the stop is referred to.

For every stop, mark the actions done by the observed subject. For example, 'R' if the subject is reading, 'C' if the subject is talking/in conversation, 'S' if the subject sits down.

APPENDIX 2 - SYMBOLS USED ON DATA CAPTURE SHEET

The following symbols depict the various elements in the State Rooms -

Elements in Corridor	
P	Paintings
S	Knights in armour
R	Rooms
M	Floor Marble
W	Wall Plaques
F	Frescoes
I	Information Panel
WP	Wall Painting
C	Clock

Paintings in Corridor	
P1	N/A
P2	N/A
P3	Martin De Redin
P4	Grandmaster Nicholas Cottoner
P5	Grandmaster Gregario Caraffa
P6	Grandmaster Adrien De Wignacourt
P7	Grandmaster Manoel De Vilhena
P8	Grandmaster Ferdinand Von Hompesch
P9	Grandmaster Emanuel Pinto
P10	Grandmaster Francisco Ximenes

Rooms	
Room 1	The Council Chamber Chamber (Tapestry Room)
Room 2	The State Dining Room
Room 3	Hall of the Supreme Council
Room 4	Waiting Room (Green Room)
Room 5	The Ambassador's Room (Red Room)

OBSERVATIONAL RESEARCH
THE PALACE STATE ROOMS
DATA CAPTURE SHEET

DATE: _____
 TIME START: _____
 TIME END: _____
 FIELDWORKER'S NAME: _____
 CROWDED: YES ☐ NO ☐ WHERE: _____
 NATIONALITY / LANGUAGE SPOKEN: _____
 SEX ☐ M ☐ F AGE 18 - 30 ☐ 31 - 45 ☐ 46 - 65 ☐ OVER 65 ☐
PERSON OBSERVED
 ALONE ☐ INDIVIDUAL ☐
 COUPLE ☐ GUIDED TOUR ☐
 GROUP ☐ CAMERA ☐
 FAMILY WITH CHILDREN ☐ GUIDE BOOK ☐
SYMBOLS
 X STOP ☐ MEDIUM STOP (5 TO 15 SEC)
 O LONG STOP (OVER 15 SEC) ☐ VERY LONG STOP (OVER 1 MIN) (PLEASE SPECIFY TIME)
 R READ ☐ T TOUCH
 PH PHOTO/VIDEO ☐ L LISTEN TO EXPLANATION
 C CONVERSATION ☐ S SIT DOWN
 A ACCIDENTAL HIT ☐ O OBSERVE COURTYARD

ROOM 1 (R1)
 COUNCIL CHAMBER
 TIME IN: _____
 TIME OUT: _____

ROOM 2 (R2)
 STATE DINING ROOM
 TIME IN: _____
 TIME OUT: _____

ROOM 3 (R3)
 HALL OF THE SUPREME COUNCIL
 TIME IN: _____
 TIME OUT: _____

ROOM 4 (R4)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 5 (R5)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 6 (R6)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 7 (R7)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 8 (R8)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 9 (R9)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 10 (R10)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 11 (R11)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 12 (R12)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 13 (R13)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 14 (R14)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 15 (R15)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 16 (R16)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 17 (R17)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 18 (R18)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 19 (R19)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 20 (R20)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 21 (R21)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 22 (R22)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 23 (R23)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 24 (R24)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 25 (R25)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 26 (R26)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 27 (R27)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 28 (R28)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 29 (R29)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 30 (R30)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 31 (R31)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 32 (R32)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 33 (R33)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 34 (R34)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 35 (R35)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 36 (R36)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 37 (R37)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 38 (R38)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 39 (R39)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 40 (R40)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 41 (R41)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 42 (R42)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 43 (R43)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 44 (R44)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 45 (R45)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 46 (R46)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 47 (R47)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 48 (R48)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 49 (R49)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 50 (R50)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 51 (R51)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 52 (R52)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 53 (R53)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 54 (R54)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 55 (R55)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 56 (R56)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 57 (R57)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 58 (R58)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 59 (R59)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 60 (R60)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 61 (R61)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 62 (R62)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 63 (R63)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 64 (R64)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 65 (R65)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 66 (R66)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 67 (R67)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 68 (R68)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 69 (R69)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 70 (R70)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 71 (R71)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 72 (R72)
 WAITING ROOM (GREEN ROOM)
 TIME IN: _____
 TIME OUT: _____

ROOM 73 (R73)
 AMBASSADORS ROOM (RED ROOM)
 TIME IN: _____
 TIME OUT: _____