

Analysing the Heritage Malta Passport Scheme.

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ABSTRACT

Justin Borg

Analysing the Heritage Malta Passport Scheme.

This dissertation analyses the *Heritage Malta Passport Scheme* and the impact of increased accessibility or otherwise to museum admission. As part of this research, the researcher recruited sixteen museum staff members & ten student guardians to participate in a fifteen-minute-long online-questionnaire about the *Heritage Malta Passport Scheme*. Based on the replies of these questionnaires, this research was able to analyse & compare the participants' perception towards this cultural passport. To present a more detailed analysis, this study made use of secondary data, namely press releases, annual reports & local news articles. Additionally, this study also made reference to two UK national museum groups in an effort to compare the accessibility strategies of different museum institutions with that of the *Heritage Malta Passport Scheme*. From the gathered primary & secondary data, this research concluded that *Heritage Malta* through the implementation of this cultural passport was able to find a creative museum accessibility strategy which overcomes the financial barrier of museum admission fees. As expressed by the research participants, this cultural scheme was able to make Maltese national museums more accessible to families. Nevertheless, as illustrated from the responses of the student guardians, it is evident that there are still a number of students who have yet to benefit from the opportunities offered by this programme.

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Key words: **Museums, Heritage Malta, Museum Accessibility, Free Museum Admission, Cultural Passport.**

Dedication

This dissertation is dedicated to my beloved family and friends, who were a source of inspiration and encouragement throughout my research. I also wish to dedicate this research to my supervisor, Dr. Sandro Debono, who gave me unwavering support and guidance towards the fulfilment of this project.

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List of Abbreviations and Acronyms:

For the purpose of avoiding repetition and creating greater fluidity within the text, during this study, I the researcher will be using abbreviations and acronyms in reference to the following terms.

Term	Abbreviation/Acronym
Black, Asian and Minority Ethnic	BAME
Department of Digital, Culture, Media & Sport	DCMS
European Union	EU
Heritage Malta	HM
National Museums Liverpool	NML
Socioeconomic Status	SES
Malta's national agency for museums, conservation practice and cultural heritage	The National Agency/ The Agency
United Kingdom	UK

Introduction

Introduction

Nowadays, public museums are perceived by local governments as important stakeholders in addressing cultural accessibility and in promoting social inclusion (Barbosa & Brito, 2012). In order to justify their public funding museums must attract and be accessible to wider audiences (Barbosa & Brito, 2012). Attracting new visitors and increasing regular museum admission is a fundamental task for any museum organisation (Barbosa & Brito, 2012). As to increase admission, museums must find means to captivate non-visitors to their exhibitions whilst also work on improving experiences of its regular visitors (Barbosa & Brito, 2012). Throughout time, museums have come up with various strategies to address accessibility barriers and to establish better connections with its regular audience group (Barbosa & Brito, 2012). Among the various museum strategies which will be discussed during this dissertation are: free admission, thematic events, membership schemes, educational programmes, community engagement activities and more.

The *Heritage Malta Passport Scheme* is a cultural initiative introduced by the national agency in the latter part of 2018. I have chosen to analyse this scheme as in my opinion this is an interesting cultural initiative which has the potential to kindle increased cultural interest and appreciation within both students and the elderly alike. Moreover coming from an educational background myself, I believe that such a cultural initiative can create more opportunities for learning outside the classroom. During this dissertation I will be analysing the *Heritage Malta Passport Scheme* and the impact of increased accessibility or otherwise to museum admission.

For this research I have selected a mixed-method approach, whereby I will be using both primary and secondary data. With regards to primary data, I will be administering two online-questionnaires, one for parents and another one for HM staff members. Based on the replies gathered from the online-questionnaires, I will be comparing the public's perception towards this cultural scheme with that of the

institutional staff members of HM. Whereas for secondary data I will be mainly analysing annual reports, press briefings and comments submitted on local news portals. As part of this research, I will also examine and compare the accessibility strategies of different museum groups with that of the HM Passport scheme.

The data will be used in an attempt to answer the following five questions:

- What is the impact of increased accessibility to museum admission?
- How does the HM Passport scheme work?
- What are the main objectives behind the HM Passport scheme?
- What is the public's response towards this scheme?
- Are the main objectives of the HM Passport being achieved?

Chapter 1

Literature Review

Literature Review

1.0 : Introduction.

In this chapter, the researcher will be analysing the main literature findings pertaining to museum accessibility and museum admission strategies. Firstly, I will be examining how literature defines and differentiates museum accessibility. As part of this theme, I will also briefly analyse how the museum world has acknowledged the need to reinvigorate the values of accessibility and inclusion within its cultural institution.

The second part of this chapter will be dedicated to the different policies of museum admission. During this course, various admission strategies will be discussed including: i) free admission, ii) paid admission, iii) museum membership and iv) other admission mechanisms which may include visitors paying as much as they deem fit for their museum visit. During this subsection, I will identify and discuss the main benefits or drawbacks of each strategy. Whilst examining the main arguments related to free and paid museum admission policies, I will be referring to literature which has studied the impact of the re-introduction of free admission within UK State-sponsored museums. To better understand this theme, I have also dedicated a subsection within the appendices (Appendix 6, p.181-187) whereby I will be discussing the impact of the UK's free universal admission to national museums.

In discussing the aforementioned themes, I will be mainly looking at the UK scenario due to two main reasons. Firstly, the year 2021 marks the 20th anniversary since the UK abolished charges for general admission to its national museums. The literature researched and analysed during the past 20 years offers empirical evidence on this cultural policy which provides a clearer picture on the impact of free museum admission. Secondly, (as pointed out by various local literature), when it comes to education, Malta is highly influenced by the British educational system (Bartolo, 2001). This is clearly seen when browsing through the

Maltese Government website, which states that the Maltese curriculum and educational development conforms closely with that of the UK (Government of Malta, n.d). Mifsud, (2012) points out that the Maltese educational system still relies heavily upon British textbooks and British educational models (Mifsud, 2012).

1.1: The need to reinvigorate the values of accessibility and inclusion within the cultural institution of museums.

Article twenty-seven of the United Nations Human Rights (1948) affirms that the freedom to access, practice, produce, appreciate and engage with cultural activity is one fundamental right of every human being (Sani, 2017).

In his research Kranioti, (2017), observes how during the 1980s, the museum world found itself in a precarious situation as it was evident that the traditional museum method of the '*one size fits all*' was impeding it from being accessible to a wider and more diverse audience group. Nevertheless Kranioti, (2017) notes how during the past few decades the museum world has been in a continuous process of change and development, to such an extent that accessibility and inclusivity have become an important agenda of various museums (Kranioti, 2017). Kranioti, (2017) also notes that inclusivity and the need to create engaging experiences that enables culture and heritage to be easily accessible and relevant to a more diversified audience group, are two characteristics echoed in the goals of the 21st century museum. So much so that accessibility to heritage and culture were among the main goals of the 2018 European Year of Cultural Heritage (Sani, 2017).

The change and transformation which Kranioti, (2017) alludes to can be evidently seen if one closely examines some of the main cultural policy reforms which occurred in the UK towards the end of the 20th century and the beginning of the new millennium. As noted by Kinsley, (2016) during the 1990's the UK *Department for Culture, Media and Sport* (DCMS in short) enacted a number of cultural policy reforms which combined the Government's then recently proposed social inclusion

policies with that of the museum institution. Through these policy changes, museums were incited to give greater prominence to the concepts of inclusion and accessibility within their institution (Kinsley, 2016). The purpose behind this policy change was to urge museums to identify and address accessibility barriers which were hindering a lot of under-represented people from truly enjoying the cultural treasures and the multitude of educational resources found within these public institutions (Kinsley, 2016).

Dodd & Sandell, (2001), remark how back then not everyone backed these governmental policy changes which sought to transform museum roles in favour of social regeneration. The former Secretary of State Lord Chris Smith responded to such criticism by pointing out that since museums embodied the nation's cultural treasures it was within their obligation to make sure that their nation's prized cultural possessions were accessible to every citizen (Dodd & Sandell, 2001). Moreover as quoted by Dodd & Sandell, (2001), Smith argued that there shouldn't be any contention in the need for museums to safeguarding the nation's prized cultural possessions for generations to come, whilst also working hard to make themselves accessible to all by being proactive to the requirements of today's society (Dodd & Sandell, 2001).

1.2: How literature defines "Museum Accessibility":

Cultural inclusivity and accessibility can be described as an attempt by museums to mitigate any potential barriers which could socially exclude potential visitors (Kranioti, 2017). Therefore as understood by Kranioti, (2017), museum accessibility is an attempt by museums to open their institution and its resources to a wider range of people which historically are under-represented within such cultural spaces.

It is important to keep in mind that accessibility is not a one-dimensional concept but a multi-faceted one (Sani, 2017). Sani, (2017) in her paper, categorises

accessibility into six different dimensions: i) financial, ii) physical, iii) attitudinal, iv) social, v) intellectual and vi) emotional (Sani, 2017). Whereas Deffner, et al., (2015) group the various aspects of cultural accessibility into three main phases: i) physical accessibility, ii) perceptual/mental accessibility and iii) *appropriational* accessibility (Deffner, et al., 2015).

In their paper Deffner, et al., (2015) describe how the physical phase of cultural accessibility implies that visitors should not be hindered by obstacles from entering museums, art galleries or heritage sites. As illustrated by Deffner, et al. (2015), the physical phase of accessibility also entails that whilst physically at the cultural site, the visitor should feel free in applying his/her senses for the facilitation of new cultural stimuli or the enforcement of previous cultural experiences (Deffner, et al., 2015). According to Deffner, et al. (2015) within the physical phase of cultural accessibility, persons with special needs and persons from low socio-economic backgrounds have a higher probability to encounter obstacles (Deffner, et al., 2015). Entrance fees are recognised by Deffner, et al (2015) as one of the main barriers to physical accessibility. Deffner, et al. (2015) back their argument by pointing out how due to financial reasons people from low SES background may find difficulties to overcome the pay wall of museum entrance fees.

Moving on to the mental phase of cultural accessibility. Deffner, et al., (2015) observe how this phase stipulates that each visitor should be given the necessary aid, support and space to create his/her own perspective of the cultural objects being exhibited. According to Deffner, et al., (2015), within this stage of cultural accessibility, the visitor's educational background along with his/her cognitive skills play an important factor (Deffner, et al., 2015). It should also be noted that within the mental phase of cultural accessibility, individuals who portray insufficient interest in cultural activities and individuals with a learning difficulty have a higher probability of encountering obstacles (Deffner, et al., 2015).

Deffner, et al, (2015) remark how the last stage of cultural accessibility merges the two preceding accessibility stages into one. Deffner, et al., (2015) describe the

Appropriational stage of accessibility, as the culmination of cultural accessibility. Therefore as understood by Deffner, et al., (2015) during the *Appropriational* stage of cultural accessibility, the visitor's body and motion are merged with his/her experience, views and knowledge to construct new emotional connections with the cultural objects being exhibited.

" (Appropriational Accessibility) indicates a continuous interaction between the collective and individual cultural capital and offers the background for exercising Praxis " (Deffner, et al., 2015, p. 5)

1.3: Barriers to Museum Accessibility:

There are various museum accessibility barriers which have been recognised by literature to have held back people from accessing and utilising these cultural resources (Sani, 2017). As stated by Sani, (2017):

"Barriers preventing people from taking advantage of the cultural services provided by museums can go from restricted opening times to high admission fees to the lack of clear signage to the non-availability of information in alternative formats (BSL, Braille, etc.)" (Sani, 2017, p. 2).

In my attempt to better analyse museum accessibility barriers, I will be referring to the results of a 2017 *Eurobarometer* survey. As previously mentioned, 2018 marked the *European Year of Cultural Heritage* and, in preparation for this important event a special *Eurobarometer* survey was conducted for the months of September and October 2017 (European Union, 2019). The results of this study are based on a number of surveys which were answered by EU citizens (European Commission & TNS opinion & social, 2017). This report holds various interesting statistical data based on public opinion/perception with regards to cultural heritage (European Commission & TNS opinion & social, 2017). For this literature review I am only going to analyse two main themes from this report; i) the importance of cultural heritage for citizens within the EU and ii) barriers which are impeding EU citizens from accessing and taking advantage of their cultural heritage (European Commission & TNS opinion & social, 2017).

Data collected by the *Eurobarometer* concluded that the vast majority of EU citizens perceive cultural heritage as important (European Commission & TNS opinion & social, 2017). Other meaningful findings made by this study in conjunction to this theme include facts such as that:

- 81% of the respondents believe that cultural heritage is of personal importance,
- 84% of the respondents perceive culture to be of community importance,
- 87% of the respondents perceive culture to be important for their region,
- 91% of the respondents perceive culture to be important for their own country,
- 80% of the respondents believe that cultural heritage by and large is also important for the European Union (European Commission & TNS opinion & social, 2017).

Although most respondents answered that they believe that culture/heritage is important, only 50% cited that they have visited any particular museum or gallery within the past twelve months (European Commission & TNS opinion & social, 2017). It is important to bear in mind that the percentage of museum/gallery visits made in the previous twelve months change drastically from one EU Member-State to another (European Commission & TNS opinion & social, 2017). This is due to the fact that as remarked by the European Commission & TNS opinion & social, (2017) respondents from fourteen different EU Member-States predominantly answered that they made at least a single visit to a museum or gallery within the previous twelve months. Statistics from these EU countries included: 80% in Sweden, 74% in the Netherlands, 68% in Denmark, 63% in Finland and 62% in Latvia (European Commission & TNS opinion & social, 2017). The situation is completely opposite in countries such as Portugal (27%), Greece (28%), Romania (29%), Cyprus (34%) and Croatia (35%), whereby one could clearly see that the majority of people questioned stated that they didn't make a single visit to a museum or gallery within the previous twelve months.

"Why do the majority of EU citizens perceive cultural heritage as important but only half of them have actually made at least a single visit to a museum or gallery within

the previous twelve months?". The answer to this question can also be found within the *Eurobarometer* survey. As noted in *the Special Eurobarometer 466*, EU citizens predominantly believed "lack of time" to be the main culprit as to why they did not make more museum/gallery visits. Other three prevailing barriers cited by the respondents during this survey were admission fees (34%), insufficient interest (31%) and insufficient information (25%). Only around one twelfth of the total respondents stated that museums/sites/cultural activities were either too remote or limited in option. Whereas poor quality was the least likely barrier as it was mentioned solely by 10% of the respondents (European Commission & TNS opinion & social, 2017).

Whilst reflecting on their findings the authors of this survey refer to the fact that when compared to men, women were more probable to cite admission fees as a barrier, whereas men were more probable to cite insufficient interest (European Commission & TNS opinion & social, 2017). Other interesting findings made during this survey include the fact that respondents under the age of 55 were more probable to cite lack of time when compared to those above the age of 55 (European Commission & TNS opinion & social, 2017). While those within the age group of 15-24 were more probable to mention lack of interest and lack of information as potential barriers (European Commission & TNS opinion & social, 2017). Two other important remarks made by this survey include the fact that students had a higher probability to cite lack of interest as a barrier whilst unemployed had a higher probability to mention fees and charges (European Commission & TNS opinion & social, 2017).

Where does Malta stand in these statistics? 55% of Maltese respondents stated that cultural heritage is very important to them on a personal level (European Commission & TNS opinion & social, 2017). This figure is above EU average as it places Malta among the top three countries with the highest percentage of citizens which believe culture as very important on a personal level. Only Cyprus with 67% and Greece with 65% preceded Malta (European Commission & TNS opinion & social, 2017). This study also concludes that 56% of Maltese respondents believe

that cultural heritage is very important for their community, third highest out of all EU Member States, the highest was Cyprus with 68% (European Commission & TNS opinion & social, 2017). Malta also placed in the top three spots with regards to the highest number of respondents stating that culture is very important for their region (60%), for their country (73%) and for the European Union (56%) (European Commission & TNS opinion & social, 2017).

It is important to note that these figures only represent the percentage of participants who selected the 'very important' category for their responses. These percentages would increase substantially when taking into consideration the number of participants who selected the fairly important category. For example, when the Maltese were asked about the personal importance of cultural heritage, 55% responded very important and 31% responded fairly important. Hence for this question it can be stated that 86% of Maltese respondents believe that cultural heritage is of personal importance (European Commission & TNS opinion & social, 2017).

Although Maltese citizens placed very high when asked about the value/importance of culture and heritage, they alarmingly placed at the bottom of the chart when asked if they had visited any museum/gallery within the past twelve months (European Commission & TNS opinion & social, 2017). This is because only 37% of the Maltese responded that they had made a museum/gallery visit within the previous twelve months (European Commission & TNS opinion & social, 2017). As such, with regards to this question, unfortunately Malta is below EU average and only placed sixth from the bottom of the chart (European Commission & TNS opinion & social, 2017).

Maltese citizens who participated in this survey had for the most part cited insufficient interest as the main accessibility barrier (42 %) (European Commission & TNS opinion & social, 2017). This was followed up by insufficient time (36%), admission fees (23 %) and insufficient information (21 %) (European Commission & TNS opinion & social, 2017). Whereas limited choice, too remote and poor quality

were the least likely barriers mentioned by the Maltese during the survey, they were only cited 7%, 5% and 4% respectively (European Commission & TNS opinion & social, 2017).

1.4: Different museum accessibility strategies

Transforming museum audiences from passive visitors into active participants is seen by Kranioti, (2017) as one of the main possible strategies which museums could implement to overcome the ever-growing lack of interest shown by the public towards cultural institutions such as museums and art galleries (Kranioti, 2017). Similarly, Simon, (2010), argues that for museums to become valuable and relevant in the eyes of the public they must first acknowledge that in today's world, the public has a greater appetite to partake and be involved in participative learning experiences. As a means to address this need, Simon, (2010) argues that museums should reach out to the public and invite community members to become active participants within their cultural institution (Simon, 2010). Moreover, Simon, (2010) believes that museums should create actively engaging opportunities whereby museum visitors could share their knowledge, stories and experiences with other museum visitors (Simon, 2010).

Literature considers outreach to be an effective instrument for museum accessibility (Sani, 2017). Papadimitriou, Plati, Markou & Catapoti, (2016) remark how nowadays, the digital space is also considered as another important outreach platform which can be used by museums to widen their access and increase their interactivity with the public. As noted by Papadimitriou, Plati, Markou & Catapoti, (2016), over the past few decades the world has made enormous progress in technology, a progress which has also impacted the museum world and its relation with society. This is because through the help of new advancements in IT and the ever-growing popularity of social media platforms, museum institutions have been given an important outreach resource which they can use to connect and interact with the public on many new levels (Papadimitriou, Plati, Markou, & Catapoti, 2016). Such interactivity options brought about with technological advancements

were unthinkable during pre-internet days, but now thanks to the internet and other digital means, museums can create virtual spaces whereby interaction with the community is not limited to physical aspects such as opening hours, admission fees and travel distances (Papadimitriou, Plati, Markou, & Catapoti, 2016) (Sani, 2017).

The COVID-19 pandemic is a perfect example of the versatility and importance of online/digital platforms for museum accessibility (Network of European Museum Organisations, 2020). Museums around the globe looked to their pre-existing online platforms and digital resources to stay connected with their audiences whilst physically closed due to the pandemic (ICOM, 2020) (Marchese, 2020) (Network of European Museum Organisations, 2020). Results from NEMO's survey, reveal how over 60% of European museums stated that they had increased their engagement on social media and other online platforms due to physical restrictions brought about by COVID-19 (Network of European Museum Organisations, 2020). Moreover, this survey also notes how many museums turned to virtual tours, online games, podcasts, e-learning, and other means to continue offering their audiences a wide range of edutainment services which could be safely accessible from the comfort of their own home (Network of European Museum Organisations, 2020). Antara & Sen, (2020) remark how in front of such challenging times, museums responded and sought to use their resources to:

"connect with people in many ways - including the provision of humour; escapism; opportunities to express artistic creativity; education opportunities; social connection and collaboration; and 'a sense of calm' ". (Antara & Sen, 2020, p. 56)

In addition to outreach and digital accessibility, Sani, (2017) in her article also makes reference to four other aspects which museums could work on to make their cultural institutions more accessible :i) transport, ii) museum environment, iii) museum opening hours and iv) the interpretation of museum objects. Sani, (2017) also acknowledges the importance of implementing differentiated learning methods within museum exhibitions and activities. Sani, (2017) points out that when museums provide its visitors different means of interaction such as learning

by seeing, hearing or doing/touching, museums would create a more accessible visitor experience.

The use of a cultural passport is a museum accessibility strategy which lately, I believe has been gaining popularity both locally and abroad. For the purpose of this chapter, I am only going to focus on, '*Passpartout*', an Italian cultural passport introduced in 2021 as a means to encourage young Italian children (aged 6 to 11 years old) to explore the cultural world around them (Solito, 2021). This museum tool was created by *Passpartout*, an Italian non-profit association, which aims to use this resource to rekindle cultural interest within children after months of lockdown (Solito, 2021). As envisioned by its creators, this tool aims to transform children into active actors within the cultural places around them (Solito, 2021).

As a cultural passport, *Passpartout* is made up of two main elements: digital and physical (Solito, 2021). As part of its digital aspect, *Passpartout* incorporates an application which includes a customisable virtual passport, a digital map of various cultural sites which children can explore, educational games and other educational material designed specifically for children (Solito, 2021). The digital element is designed in a way to complement the physical cultural experience (Solito, 2021). With regards to the physical aspect, *Passpartout* has created a physical cultural passport which can be purchased online (Solito, 2021). The physical cultural passport is designed for children travelling around different cultural places in Milan, Padua, Verona and Venice (Solito, 2021). Children collect new stamps when exploring different cultural places (Solito, 2021). This aspect creates a new way of how children can explore their cultural heritage (Solito, 2021). What makes this Italian cultural passport stand out is the fact that it incorporates several character guides for each different cultural field, for example Leonardo for museums, Galileo for planetariums, etc... (Solito, 2021).

1.5: Social well-being benefits which museums can offer to the community

After having analysed what literature defines as museum accessibility and which strategies literature recommends to overcome museum accessibility barriers, I believe it is best if we conclude this sub-section dedicated to museums and accessibility by analysing why museums should become accessible to all. In my attempt to answer this, I will discuss some of the main social well-being benefits which museums may offer to the community. Houston & Ong, (2013) refer to the fact that literature is still divided when it comes to potential benefits which museums might offer to students. Nonetheless Houston & Ong, (2013) observe how several studies have concluded that during a well-structured museum school visit, students have a higher probability of developing cognitive skills and getting motivated to learn when in comparison to students who do not partake in such museum/cultural activities. Similarly, Whelan, (2011) in her paper, refers to a number of educational/behavioural benefits which museums can offer to its users, for example: learning new abilities, developing new behavioural attitudes, being motivated to learn new knowledge, a sense of enjoyment, opportunities which offer recreation and creativity, acquiring new social values, feeling empowered, finding self determination and developing greater self-esteem etc... (Whelan, 2011). Moreover, Whelan, (2011) remarks how museum programmes and resources can also be detrimental in conceiving social identity.

1.6: Museum admission strategies

Admission to museums, for the most, part falls under three main categories; i) imposed admission charges (visitor has to pay an imposed fee for his/her visit), ii) suggested admission fee/donations (visitor is incited to pay a voluntary fee for his/her visit), or iii) free admission (visitors are not required or incited to pay any fees for their admission to the museum) (Frey, 2010).

In their paper, Pekarik & Karns, (2007) provide a synopsis on the situation within the United States with regards to museum admission methods. Pekarik & Karns, (2007) describe how sixty percent of all museums in the US require visitors to pay an imposed entrance fee with the remaining forty percent either offering free entrance or suggesting admission charges (Pekarik & Karns, 2007). Pekarik & Krams, (2007) remark how the majority of charging museums provide free or reduced fees to young children, students, elderly and museum members. Pekarik & Krams, (2007) also make reference to the fact that a great number of museums which implement free admission, levy admission charges for their special exhibitions.

Allen, (2019) makes reference to the fact that during 2008 on average a museum entrance fee for adults was around \$12.90. Lyrvall, (2019) remarks how in 2019 the most expensive museum admission prices for Americans and Europeans were \$25 and \$22 respectively (Lyrvall, 2019).

1.7: Arguments in favour of free museum admission

The question of whether museums should charge or not charge for general admission has proven to be a heated, passionate and contested debate amongst many museum professionals and politicians, who over the years have created a number of compelling arguments both in favour and against the imposition of museum entrance fees (Bailey, Falconer, Foley, McPherson, & Graham, 1997).

Proponents of free museum admission argue that free entrance to all is an integral value of museums (Gombault, 2003). Museum charges are also criticised by many museum professionals for dwindling the total number of museum visits and for going against the museum's educational mission and accessibility objectives (Bailey, Falconer, Foley, McPherson, & Graham, 1997). Advocates of free admission defend their position by pointing out how over the years admission charges have been proven to be one of the main fundamental barriers hindering museum accessibility for families of low socio-economic backgrounds (Kinsley, 2016)

(Savage, 2001). As explained by Deuchar, (2015) then head of Art Fund, free admission to museum permanent collections is an important instrument which assures that the nation's cultural resources continue to be easily accessible and enjoyed by all (Deuchar, 2015). Those against the imposition of paid admission also argue that entry charges mitigate the experience of the museum visit (Savage, 2001). They justify this argument by pointing out how paying visitors generally tend to try to cram every exhibition within one visit as to get the most out of their admission fee (Savage, 2001). Hence the imposition of charges is criticised by advocates of free admission for impeding the motivation to make frequent museum visits (Savage, 2001).

Marginal cost is another argument used by those museum professionals in favour of dropping entry charges (Crespo, 2018) (Rushton, 2017). This argument entails that when a museum is not working to its full visitor capacity, the marginal cost for accommodating a new visitor is virtually zero (Rushton, 2017) (Crespo, 2018). With this argument in mind, museum professionals believe that museums ought to offer free entry to new visitors when presented with situations whereby the influx of new visits do not affect the museum operational expenses nor the enjoyment of paying visitors (Rushton, 2017). However, it is important to note that this argument is contested in various literature, including that of Bailey, (1998) (Crespo, 2018). As remarked by Crespo, (2018) Bailey, (1998) concludes that even in un-crowded situations, a single extra visitor brings about museum expenses in terms of room lighting, security and temperature control (Crespo, 2018). Moreover Bailey, (1998) insisted that space taken up by non-paying visitors could be easily utilised for other important museum tasks such as conservation (Crespo, 2018).

1.8: Arguments in favour of paid museum admission

Those in favour of entrance fees insist that admission charges are important in sustaining their costly services (Falconer & Blair, 2003). Opponents of free admission remarks how the removal of such revenue would take their cultural institution into financial distress which could translate into a lesser quality of

service offered to its visitors (Falconer & Blair, 2003). Furthermore, they allude to the fact that visitors would by and large prefer to pay admission fees to museums which offer top-quality experiences rather than enter in a museum which is free but only offers a second-class experience (Bailey, Falconer, Foley, McPherson, & Graham, 1997). Economists such as Alan Peacock justify the use of paid admission and explain how the imposition of charges improves the quality of the museum and experiences offered to the visitors (Cowell, 2007). This is because as explained by Peacock with paid admission, museums must compete with each other in order to attract new audiences (Cowell, 2007). Falconer & Blair, (2003) observe how various museum managers felt that through paid admission their institutions became more accountable for the quality of experience they offered to their visitors. Although paid admission is mainly criticised for impeding access, there are certain cases whereby income generated from admission is used by museums to support free access for seniors, students, teachers, and the unemployed (Falconer & Blair, 2003). It is also important to note that free admission is criticised by those in favour of paid admission for creating over-crowded halls and expensive maintenance bills (Kirchberg, 1998) (Allen, 2019).

In her paper, Kopplin, (n.d), makes an interesting remark by stating that proponents of free admission do recognise the importance of generating financial revenue in addressing the ever-growing museum costs and needs, nonetheless they still profoundly reject the imposition of admission fees when considering the fact that such revenue might imperil public accessibility within museums (Kopplin, n.d). On the opposite side of the argument, Kopplin, (n.d) remarks how those in favour of the imposition of admission fees do in fact acknowledge that museums contribute a lot of benefits to the public however they defend the imposition of such admission fees when confronted with no other means or ways in covering the ever-growing costs to continue serving all the different roles/tasks within their community.

1.9 Are membership schemes a better alternative admission strategy?

Whilst analysing the main arguments for and against the removal of museum entrance charges, Rushton, (2017) makes a compelling argument in favour of membership schemes. So much so that he remarks how such an admission strategy could be used by museums to overcome some of the major drawbacks of free and paid admission policies (Rushton, 2017). Besides the sale of single-entry tickets, it is a common practice for many museums to offer potential visitors the opportunity to purchase a membership subscription, which grants its users an unrestricted number of entries within the exhibition halls of the museum. Rushton, (2017) argues that membership schemes are more likely to encourage repeat visits and to retain museum visitors when compared to other paid admission policies (Rushton, 2017). This is because on average, museum memberships only cost users three to five times as much as they would normally pay for a single visit (Rushton, 2017).

Therefore as pointed out by Rushton, (2017) potential museum visitors are more inclined to opt for the membership route as it is more cost-effective since users don't have to fork out any additional costs for frequent visits to the museum. Moreover, Rushton, (2017), remarks how when visitors pay for a museum membership, more often than not, they also get to enjoy a number of other extra goodies, including special discounts on items bought from the museum shop/restaurant, museum publications and sometimes even the option to bring guests with them to the museum for no additional charges. Surprisingly enough, Rushton, (2017), remarks how membership schemes are commonly used by many museums which have dropped entrance charges. As explained by Rushton, (2017), paid memberships offer a good source of revenue which helps these museums to sustain some of the financial costs brought about with free general admission (Rushton, 2017).

1.10 Other alternative museum admission strategies:

As seen in previous paragraphs, nowadays, many museums find themselves in a challenging situation of trying to find the perfect balance between the need to generate income revenue and the need to promote wider museum accessibility/inclusion (Crespo, 2018). Pay as you wish is an intriguing admission strategy which has been studied by literature as a compelling solution which can counter-balance these two opposing museum needs (Crespo, 2018). So how does this admission strategy work? Like the name suggests, through this admission strategy museum visitors are empowered to set a price for their own museum visit. As pointed out by Crespo, (2018) through this museum admission strategy, people who might have been otherwise dissuaded from making museum visits (because of financial barriers) are now more likely to begin visiting museums. Crespo, (2018), has conducted research on this admission strategy and received quite encouraging results. This is because Crespo, (2018) whilst trying this admission strategy with several Portuguese museums, identified an increase of around 40% in potential admission revenue. Moreover Crespo, (2018), concludes that this admission strategy is effective because it addresses both the need of inclusivity/accessibility and the need of generating revenue.

Chapter 2

Methodology

Methodology

2.0 Introduction.

In my attempt to study the HM Passport scheme and the impact of increased accessibility to museum admission, I have selected a mixed-method approach. Mixed methodology has become quite popular among various educational research such that it is considered by literature to be one of the three most recognised research methodologies in behavioural studies (Molina-Azorin, 2016; Hafsa, 2019). In a mixed-method approach, the researcher amalgamates qualitative and quantitative data gathering techniques into a single research project (Hafsa, 2019). I have chosen to utilise this type of methodology for several different reasons. As described by literature, a mixed-method approach helps the research to utilise the strengths and to overcome the shortcomings of both qualitative and quantitative techniques (Scoles, Huxham, & McArthur, 2014). It is worth mentioning that qualitative methods are proficient for contextual and social aspect analysis of an educational phenomena, whereas quantitative methods excel when quantifying the value and performance of an educational/public program (Ponce & Pagan-Maldonado, 2015). Therefore, as concluded by literature, a mixed-method approach enables researchers to understand and analyse their research questions more effectively (Molina-Azorin, 2016). This is because when combining the findings made from qualitative and quantitative techniques, the researcher can present a more valid and reliable conclusion on the phenomena in question (Hafsa, 2019).

During my research, I will adopt what Hafsa, (2019) describes as the '*Convergent parallel mixed-method*'. '*Convergent parallel mixed-method*' is one of the main variants of mixed-methodology (Hafsa, 2019). During this form of mixed methodology, the researcher gathers quantitative and qualitative data in a simultaneous process (Hafsa, 2019). For my planned online questionnaires which will be administered to parents and museum staff, I will be adopting this type of methodology since the participants will be prompted to answer questions of both quantitative and qualitative nature.

2.1 Design of Study.

For my mixed-method research, I have selected a case study approach. Case study is a type of research design commonly used within the educational field (Coimba & Martins, 2013). So much so, that Coimba & Martins, (2013), allude to the fact that nowadays many educational researchers are choosing case studies as a means to analyse different aspects within education. One of the main reasons as to why I chose this type of research design for my mixed-method study, includes the fact that case studies are synonymous with the use of both quantitative and qualitative data/information (Zainal, 2007). They are also renowned for generating detailed findings pertaining to the cause and effect of a studied phenomena (Cohen, Manion, & Morrison, 2007). This is because case studies draw their findings from different sources of data (Lucas, Fleming, & Bhosale, 2018). Therefore, this type of research design allows the researcher to analyse social phenomena through the use of multiple perspectives (Lucas, Fleming, & Bhosale, 2018).

Another reason for choosing this type of research design includes the fact that one of the main strengths of case studies is the ability to generate comprehensive contextual analysis of a phenomena under review (Cohen, Manion, & Morrison, 2007). As explained by Cohen, Manion & Morrison (2007)'s book, a case study grants the researcher the ability to amalgamate the description and the analysis of the events being studied. Cohen, Manion & Morrison, (2007) also point out that through the use of this type of research design, the researcher is able to focus on a group's perception toward the case/event being studied. There are various other reasons for choosing a case study, such as:

"they provide insights into other, similar situations and cases, thereby assisting interpretation of other similar cases" (Cohen, Manion, & Morrison, 2007, p. 256)

A case study approach befits my research question for multiple reasons. This is because during this study, I will be using multiple research instruments such as web-based questionnaires, annual reports, press briefings and other documentation, as a means to describe, analyse and compare, the impact &

effectiveness of the HM Passport scheme with regards to increased accessibility to museum admission. Moreover, I will be using my research findings to compare the accessibility strategies of different museum institutions with that of the HM Passport Scheme.

2.2 Research Instruments.

For the purpose of this research, I will be mainly focusing on two main research instruments: web-based questionnaires and secondary data. As portrayed within literature, questionnaires are a very effective, easy to use, research tool for expressing and analysing public perception/opinion (Young, 2015). So much so that Young, (2015), believes that the questionnaire's ease of use has attracted new and less experienced researchers to base their study on this research tool. There are many variations of how one can implement a questionnaire, but for this study I chose the use of web-based questionnaires.

When compared to pen & paper questionnaires, web-based questionnaires are quicker and easier to conduct (Cohen, Manion, & Morrison, 2007). This is because when conducting an online survey, the participant's responses are automatically processed by the software used for the survey (Bakla, Cekcik, & Koksall, 2012). Besides being less time consuming, web-based surveys are also described by literature as being cheaper and less subject to human error when analysing responses (Cohen, Manion, & Morrison, 2007). Most importantly, online questionnaires enable participants to complete questionnaires remotely, without the need to physically interact with the researcher (Cohen, Manion, & Morrison, 2007). This is important since this research is being conducted during a global pandemic, whereby social distancing and partial lockdowns are the new norm.

During this study, I will be generating my online questionnaires through the use of Google Forms. Google Forms is a free online-based survey application created by Google (Sivakumar, 2019). Although free, this survey tool comes with a full range of features and functions (Sivakumar, 2019). So much so, that it usually only takes

users a couple of minutes to create and share their online forms with their participants (Sivakumar, 2019). Apart from being free and easy to use, Google Forms can also be easily accessible by research participants (Sivakumar, 2019). This is because surveys/questionnaires generated through Google Forms can also be opened via Smartphone/Tablet browsers (Sivakumar, 2019).

In analysing the HM Passport scheme, I will also be studying and referring to secondary data. Unlike primary data, secondary data is far more accessible and much quicker to process (Johnston, 2014). This is because secondary data is a type of data which has already been collected by another researcher/governmental agency (Martins, Cunha, & Serra, 2018). As alluded to by Johnston, (2014), nowadays we can take advantage of an ample amount of primary data which has been accumulated and archived by researchers in order to be made easily accessible for new research. Some of the main secondary data which I will be evaluating and referring to during this research includes governmental press releases, annual reports and statistics/comments presented within local news articles.

2.3 Ethical Issues.

Ethical clearance has become very important within educational research, to such an extent that no research can be carried out without first obtaining authorisation from a dedicated research ethics committee (Shawa, 2017). As pointed out by literature, ethical clearance is essential as it safeguards both researcher and participants (Morgans & Allen, 2005). As alluded by Morgans & Allen, (2005) ethical clearance helps researchers to refine their project's design and implementation. Similarly, Shawa, (2017) notes how ethical clearance grants researchers validity and reliability within their research results. But most importantly, ethical clearance also helps researchers to safeguard the interests, trust, rights and needs of the project's participants (Morgans & Allen, 2005). This is because in order to receive ethical clearance, the researcher has to clearly show

that he/she is abiding with the research ethical codes of practice (Morgans & Allen, 2005) (Cohen, Manion, & Morrison, 2007).

How did I go about obtaining ethical clearance for this research project? During the first step of this process, I had to submit a self-assessment form to the University Research Ethics Committee (UREC). Besides filling-in the details about my research project, during this step, I also had to provide proof of informed consent. In addition to getting ethical clearance from UREC, I also had to obtain official permission from the Ministry for Education Research Ethics Committee (MREC). Ethical clearance from MREC was required in order to conduct research within a State school. For this second step of ethical clearance, I was required to submit another online self-assessment form along with several required documents (permission letters, information letters, consent forms and a copy of questions to be asked during the online form).

For a project study to be conducted within a public institution or a private organization, ethical research also dictates that the researcher should first obtain a gatekeeper's permission (Shawa, 2017). As such, during this research, I had to also acquire official permission from HM and the Head of the School with which this research was being conducted. As suggested by literature and within my permission letters to HM and the Head of School, I included the following details: the aim of the study, what is being requested from the institution throughout the study, the rights and assurances to be given to the institution, how data will be gathered, duration of the online-form, how data will be disseminated, who will be partaking within the research and the researcher's contact details (Shawa, 2017).

After having acquired ethical clearance and official permission from UREC, MREC, HM and the Head of School, I focused on obtaining informed consent from the participants. Obtaining informed consent is considered by literature to be an essential process of every ethical research (Farrimond, 2017). This is because an informed consent certifies that the project's participants are informed and well-aware of the following information: the purpose of the research, what is required

from them during the research and how data will be used and disseminated within the study (Shawa, 2017) (Bell & Bliss, 2009). Moreover, as pointed out by Cohen, Manion & Morrison (2007) an informed consent safeguards the participants' right of anonymity and self-determination.

As to secure informed consent from participants, I had to plan and distribute information letters and consent sections for the parents and the HM's staff. In line with what is suggested by literature, during the information letters I included the following details: the research objectives, research procedures, time required to complete the online form, potential benefits and assurance of anonymity (Shawa, 2017) (Cohen, Manion, & Morrison, 2007). Within my information letters I also included two hyperlinks for the online forms (one for the Maltese version and another for the English version). The information letters, consent forms and online forms (available in both English and Maltese) were given to HM and the Head of School, as to be passed on to the HM staff and student parents/guardians via their official institutional channels. It is important to note that before inputting their responses, the participants had to read the consent section which included a list of promises and guarantees (please refer to Appendix 1: p.88-104). Within this consent section, I made it clear that by pressing submit at the end of the online questionnaire, participants will be granting me their consent to participate in this study.

2.4 Sampling.

Choosing the right sampling strategy is a crucial element of every research project (Cohen, Manion, & Morrison, 2007). Researchers must think wisely and profoundly when choosing the type of sampling technique as sampling is considered by literature to be a detrimental factor to the end-quality of the research project (Cohen, Manion, & Morrison, 2007). Cohen, Manion & Morrison, (2007) identify four key elements which researchers need to consider during the sampling process: i) the size of the sample, ii) how accurately will the sample represent wider society,

iii) how the researcher will be able to access his/her sample subjects, and iv) which sampling method is going to be utilised during the research project.

During this research project, I will be analysing the feedback of 30 to 500 student guardians (of Year 9 to Year 11 classes) from a local state-run secondary school. The reasoning behind this decision stems from the fact that as reported by the Tourism and Education Statistics Unit, (2021), state schools in Malta, during the scholastic year 2018-2019, accumulated a total of 58.3% of student enrolments in pre-primary, primary and secondary education level (Tourism and Education Statistics Unit, 2021). The secondary school with whom this research was carried out was chosen from the Northern Harbour District, bearing in mind that during scholastic year of 2018-19, this District registered the largest number of enrolled students in Malta (Tourism and Education Statistics Unit, 2021). With regards to the education level, I chose to conduct my research with year 9-11 classes, mainly because secondary students enrolled in academic year 2021-2022 would have been in middle or primary education level when the HM Student Passport was launched during the academic year 2018-2019. Therefore, secondary students of academic year 2021-2022 would have had more than three full scholastic years during which they could have applied for their HM Passport. As such, the need to analyse primary and middle school students was eliminated. This is because during the previous three academic years these students would have transitioned from either middle to secondary school or from primary to middle and now to secondary education level.

As for the second online questionnaire, I have chosen to analyse a sample size of around 15 to 100 Heritage Malta staff members. It is important to note that the sample sizes of the online questionnaires were based on recommendations made by literature:

"correlational research requires a sample size of no fewer than thirty cases, that causal-comparative and experimental methodologies require a sample size of no fewer than fifteen cases ... " (Cohen, Manion, & Morrison, 2007, p. 102)

With regards to sampling strategies, for this research, I have chosen a snowball technique. Snowball sampling is considered by literature as one of the main

methods of non-probability sampling (Naderifar, Goli, & Ghaljaie, 2017). It is important to note that within research, sampling strategies are usually categorised into two main groups: probability and non-probability sampling (Naderifar, Goli, & Ghaljaie, 2017). The difference between these two techniques is the fact that with non-probability sampling, the sample is not random but instead based upon a specific target group which is intentionally chosen by the researcher for the qualities it possesses (Cohen, Manion, & Morrison, 2007).

For my research, I have chosen snowball sampling because non-probability techniques are synonymous with case study research (Cohen, Manion, & Morrison, 2007) (Taherdoost, 2016). Moreover, as pointed out by literature, snowball sampling is known to help researchers get in touch with subjects from their target audience. This is because as explained by Cohen, Manion & Morrison, (2007), within a snowball approach, the researcher acquaints him/herself with a small number of individuals from his/her target audience, and these same individuals then act as intermediaries which inform and encourage other members from their group to participate within the research project (Cohen, Manion, & Morrison, 2007) (Taherdoost, 2016). During this research project, I have asked the Head of School and HM to act as intermediaries and share my online-forms with parents and HM's staff respectively.

2.5 Data Analysis.

Data analysis is a significant element of every research project, this is because during this phase the researcher attempts establish meaning of the data gathered during his/her study (Cohen, Manion, & Morrison, 2007). There are various methods with which researchers can analyse their data, but for this study, a thematic approach was selected (Cohen, Manion, & Morrison, 2007). This decision was made since literature describes thematic analysis as a flexible and accessible method of analysing findings (Javadi & Zarea, 2016) (Braun & Clarke, 2012). Through thematic analysis, the researcher derives meaning and interpretation by arranging the collected data into different themes and patterns (Braun & Clarke,

2012). As pointed out by literature, themes are an effective data analysis approach when trying to interpret and present findings from different data gathering instruments (Alhojailan, 2012). Moreover, as pointed out by Braun & Clarke, (2006), a theme denotes an important finding made within generated responses in correlation to the research question, as themes portray a form of patterned response within the collected data (Braun & Clarke, 2006).

2.6 Potential shortcomings and mitigating measures.

In the course of this planned research project, I came across a number of limitations brought about by the COVID-19 global pandemic. This is because during the initial planning phase, pen and paper questionnaires were chosen as the main research instrument for this study. But due to a greater influx of new COVID-19 cases, local institutions such as schools began shifting to online platforms overnight in order to diminish the spread of this virus. Therefore, as a mitigating measure during this planned research project, I had to transform my pen and paper questionnaires into online forms. This transition brought about new issues which needed to be addressed such as making the web-based forms accessible without the need for subjects to sign-in with an email account. Although this transition took some time to implement, I am satisfied with the result. This is because for these unprecedented times, online forms, in my opinion, are a much safer data gathering option for both the researcher and the participants.

Chapter 3

The Heritage Malta Passport Scheme in context

The Heritage Malta Passport Scheme in context: National Museums Liverpool and Tate Gallery Group

3.0 : Introduction.

During this chapter, I will be looking at two different UK nationalised museum groups to analyse better how different foreign museum networks address accessibility within their values, educational programmes, community engagement activities and museum membership schemes. I will take this approach to examine and compare the accessibility strategies of different museum groups with that of the HM Passport Scheme. As discussed in the literature review, this research will only analyse examples from UK national museum groups, in view of the fact that within the past few years a growing number of literature have discussed and systematically collected empirical evidence on the impact brought about with the removal of admission charges to UK's national museums (Pekarik & Karns, 2007).

The first nationalised group of museums that I will be analysing during this chapter is the National Museums Liverpool (NML in short). I will be analysing this museum group due to the fact that like Heritage Malta, NML is a national funded museum organisation which manages a variety of different museums and galleries (Heritage Malta, n.d) (National Museums Liverpool, 2020). Moreover, as a museum group, NML's education and visitors teams have been very active over the years, implementing several educational programmes, specialised events and creative new initiatives in an effort to attract both younger and older visitors of different backgrounds to their museums (National Museums and Galleries on Merseyside, 2018) (National Museums Liverpool, 2020).

As for the second UK national museum group, I have chosen to analyse the Tate Gallery Group. The reason behind this decision stems from the fact that like NML, the Tate Gallery Group is a UK nationalised museum group which provides free museum access to its main collections (TATE, 2020). This museum group differs

slightly from HM because it is solely made up of art galleries. Nonetheless, in my humble opinion, I believe that the Tate Gallery Group is an important example to take into consideration when discussing strategies of how museums can attract and become accessible to more visitors, on the account of it being one of the most successful UK national museum groups with respect to annual visitors figures (Department for Digital, Culture, Media & Sport, 2021). Even more so when considering the success of its organised on-site activities, in attracting under-eighteen-year-old participation (Department for Digital, Culture, Media & Sport, 2021). As portrayed in the online data sets of the DCMS sponsored museums annual performance indicators, the Tate Gallery Group, for the past two financial years (i.e., 2018/19 & 2019/20), recorded the second highest number of occurrences of under-18-year-old participation in an on-site activity (when compared to the other DCMS sponsored museums) (Department for Digital, Culture, Media & Sport, 2021).

To better understand the history and values of these two UK national museum groups, this research has dedicated a subsection within the Appendices whereby it will present further background information about the National Museums Liverpool & the Tate Gallery Group (Appendix 7, p.189-194).

3.1: Examples of different programmes and community engaging activities offered by the National Museums Liverpool related to increased accessibility.

During financial year 2019-2020, NML launched the *Pay What You Think* admission strategy, to increase income and admission to their special exhibitions (National Museums and Galleries on Merseyside, 2020). This strategy is similar to the one alluded earlier within the literature review chapter. Through the implementation of this admission strategy, this museum group made an income of more than seventeen thousand pounds (National Museums and Galleries on Merseyside, 2020). This figure signifies around 2.7% of the total self-generated income (640,000 pounds) made by NML from admissions during the financial year

2019/20 (Department for Digital, Culture, Media & Sport, 2021). As stated within the 2019-2020 annual report, there are currently plans to continue using this strategy for other future special-curated exhibitions (National Museums and Galleries on Merseyside, 2020). It is too early to comment on the impact of this new strategy as currently there is no further data available on this new initiative, even more so when considering the fact that it is difficult to compare with other similar strategies due to the turbulent times caused by COVID-19. Nevertheless, I believe that this new initiative has great potential to help attract more visitors to NML special-curated exhibitions. This is because as discussed within the literature review, Crespo's (2018) research concludes that such an admission strategy which involves visitors paying as much as they deem fit for their museum experience is effective as it addresses both the need of inclusivity/accessibility and the need of generating revenue.

House of Memories is an internationally acclaimed educational programme which NML is praised and renowned for (National Museums Liverpool, 2020). Over the past few years, with the help of its public and private partners, NML has been offering this creative programme which has illustrated how museums can improve and alter the lives of elderly with dementia (National Museums Liverpool, 2012). Thanks to this health awareness project, health carers are offered a unique programme through which they learn new creative strategies of how to approach and aid elderly living with dementia (National Museums Liverpool, 2014) (National Museums Liverpool, 2012). During this programme, NML provides health workers with access to its collections, stories and memory boxes (National Museums Liverpool, 2012). Besides increasing social awareness about this health condition, *House of Memories* has also proved successful in informing health carers how to use cultural resources as a means to reconnect with the memories of those seniors with symptoms of dementia (National Museums Liverpool, 2012).

Since its launch in 2012, the *House of Memories* programme continued to grow and develop further, so much so that in the 2016-2017 annual report, it is stated that this programme had already attracted around eleven thousand people from health,

museum and social care backgrounds (National Museums and Galleries on Merseyside, 2017) (Ganga, Whelan, & Wilson, 2017). *House of Memories* continued to attract more people throughout the following years so much so that during financial year 2019-20, this programme is reported to have given training to a total of 521 health workers which in turn aided up to 2,600 community elders (National Museums and Galleries on Merseyside, 2020).

In 2014, to strengthen this programme NML, created the *My House of Memories* app, a free mobile application which uses audio-visual resources devised to prompt users to recall and share their memories/past-experiences with one another (Vaux, 2018). By 2018, this award-winning application had already been downloaded more than 24,500 times (Vaux, 2018). If we take a look at a more recently provided statistic i.e., financial year 2019/20, one could easily state that this application remained popular as it was downloaded 2,736 times within the aforementioned financial year (National Museums and Galleries on Merseyside, 2020).

Besides educational sessions for health workers and family carers, the *House of Memories* programme also includes free engaging activities for community elders to partake in (National Museums Liverpool, n.d). *Meet me at the museum* is one example. *Meet me at the museum* consists of free drop-in sessions organised four times a month at one of the following NML museums: World Museum, Lady Lever Art Gallery, Museum of Liverpool & Sudley House (National Museums Liverpool, n.d). During these drop-in sessions, community elders meet up and recall their nostalgic memories with the friendly visitor staff of NML (National Museums Liverpool, n.d). These sessions are a great opportunity for elders to chat with old and new friends over a nice warm beverage whilst learning new compelling facts about a pre-planned theme prepared by the museum (National Museums Liverpool, n.d). During these sessions, community elders are encouraged to recall and share their nostalgic memories about the theme in question, creating an opportunity whereby elderly can connect and make new friends (National Museums Liverpool, n.d).

When I was little is another free activity launched in 2014 as part of the *House of Memories* programme (Hughes, 2014). This activity is geared towards young visitors and their grandparents (Hughes, 2014). By means of this activity NML wants to create an opportunity whereby young children (aged three to seven) can enjoy and explore the museum collections together with their elder relatives (Hughes, 2014). As part of this activity, NML has created backpacks consisting of several activities, trails and other resources, which can be borrowed at the beginning of the visit (Hughes, 2014). The activities found in these backpacks are designed to engage children with their grandparents, to facilitate and reinforce the sharing of experiences and memories between the two generations (Hughes, 2014).

When I first read about the *House of Memories* programme I was very much intrigued since as a programme, it includes various free interesting activities and resources for the elderly. Moreover, this programme has proved its success having received both national and international awards (National Museum and Galleries on Merseyside, 2016). Its success can also be measured by the fact that this programme, with the help of its public and private partners, was able to expand and roll out in London, Scotland and Minnesota (USA), with further plans to be developed in Singapore (National Museums and Galleries on Merseyside, 2019) (National Museums and Galleries on Merseyside, 2020). On top of this, the *House of Memories* project is regularly supported and reinforced by new initiatives, with the *House of Memories On The Road* being a perfect example of this. Launched recently in June 2021, this initiative transforms the museum into a mobile vehicle which goes to the heart of the community, to render NML museum exhibitions more accessible to those community members which are vulnerable, socially isolated or living with dementia (National Museums Liverpool, 2021). On this account, I believe that this programme (and its activities) serves as a fitting example for my analysis of the HM Passport Scheme. This is because (as will be discussed in the upcoming chapter) one of the main target audiences of the HM Passport Scheme are community elders.

In the annual review of 2018-2019, it is stated that one of the main target goals of NML is to encourage all children living in Liverpool to visit one of their managed attractions every single year (National Museums Liverpool, 2020). To achieve this objective, the NML educational team, worked hard to deliver curriculum based educational programmes, online resources, workshops and other hands-on activities which are appealing to school age children (National Museums Liverpool, 2020). Launched in 2018, *Storywalkers* is an interesting educational programme created by the staff members of the Walker Art Gallery which is exclusively aimed at young children (National Museums Liverpool, 2018) (National Museums and Galleries on Merseyside, 2019). This free educational programme consists of a wide range of weekly sessions, whereby the art collection of the Walker Art Gallery is used to help children overcome their literacy and vocabulary difficulties (National Museums Liverpool, 2018). *Storywalkers* encourage parents to participate with their children in various fun and engaging activities, such as: storytelling, craft making, reading rhymes, singing songs, etc..., in an effort to use the medium of art to help these young children develop new cognitive skills and a greater interest in reading and writing (National Museums Liverpool, 2018). Unfortunately, currently there are no statistics available online or otherwise which indicate how many people were attracted to this particular programme, nevertheless one can still calculate the overall success/impact of NML educational programmes offered throughout the aforementioned year by analysing the annual visitor figures.

In 2018-2019, this museum group attracted an outstanding total of 527,405 visits, made by children under the age of 16 (National Museums and Galleries on Merseyside, 2019). 2018-19 also proved to be successful for NML regarding the number of children and teenagers participating within their organised activities, 220,528 in total, a 35% increase when compared to the previous year (National Museums Liverpool, 2020) (National Museums and Galleries on Merseyside, 2019). Other impressive statistics registered by NML during 2018-19 includes a 5.3% increase in the number of formal educational visits made by under 18-year-olds (National Museums Liverpool, 2020) (National Museums and Galleries on

Merseyside, 2019). When one takes these impressive statistics into consideration, it can be easily said that the educational programmes and events delivered by the educational team of NML were successful in attracting more children and young teenagers to their museums and galleries (National Museums Liverpool, 2020) (National Museums and Galleries on Merseyside, 2019).

3.2: Examples of different programmes offered by Tate Gallery Group related to increased accessibility.

As explained by Iljina, (2017), the objective of the Tate educational unit is to deliver new learning experiences which stimulate the public to engage and interact with art (Iljina, 2017).

The Circuit project is one of many educational programmes organised over the past few years by the educational personnel of the Tate Gallery Group. This educational programme ran for four years, from 2013 to 2017, and was made possible thanks to a collaboration between the Tate Gallery Group, the Plus Tate Network, the Paul Hamlyn Foundation and various other local youth organisations (Diakopoulou, 2018). In total, ten galleries participated in this national programme supervised by Tate, including the four main galleries of the Tate Gallery Group (Diakopoulou, 2018).

The Circuit programme's main target audience were adolescents and young adults aged between fifteen to twenty-five (Diakopoulou, 2018). During this four-year long programme, more than 175,000 youths participated in one of its many organised events and activities (Diakopoulou, 2018). As remarked in the evaluation report of Wilmot, (2017), this national programme encompassed four main goals, the first of which stating that it wanted to make a positive impact on the young generation partaking in this project (Wilmot, 2017). As for the second objective, this evaluation report states that this programme sought to attract more diverse young audiences through the creation of accessible opportunities and experiences within their art galleries (Wilmot, 2017). Whereas the third and fourth objectives pursued to

transform cultural institutions and the community's perspective towards the younger generation (Wilmot, 2017). As noted on TATE's official website:

"Circuit aimed to make a positive change in the cultural experience available for young people, particularly those who have the least opportunities to participate in galleries and museums" (TATE, 2017)

Through the cooperation and collaboration of various local youth groups and organisations, the Circuit project was able to deliver various types of interactive engagements including festivals, youth led activities and virtual online interactions (Diakopoulou, 2018). If we take the *Affinity* festival as an example, the Circuit programme was able to encourage twenty young adults to plan a festival which ended up attracting more than four thousand youths, all of which got to experience two days filled with a variety of fun and engaging activities such as dance, music, movies and interactive workshops (Rinsler, 2017).

During this four-year long project, adolescents (through the support of the Circuit programme personnel), were given the required skills, guidance and resources to create their own envisioned cultural activities (CIRCUIT, 2017). In doing so, this project empowered the young generation to promote their own voices within the galleries and other public spaces (CIRCUIT, 2017). Besides attracting new adolescent audience members, this project was also successful in empowering and entrusting the young generation with an important role within the decision making of cultural programmes (Sphere Insights, 2017).

Tate Lates is yet another popular programme created by this museum group, aimed at younger audiences (Tate, 2020). This programme features a series of free monthly late-night events targeting under 35-year-olds (Tate, n.d) (TATE, 2018). *Tate Lates* sessions grants the public the opportunity to access and explore this museum group's newest exhibitions and collections during after-hours (Tate, 2017). These special sessions also feature various interactive activities for the public to enjoy, such as live music performances by up-and-coming new DJs and the showing of films made by talented artists (Tate, 2019) (Tate, n.d). These sessions

have become quite popular such that on the official website of the Tate Gallery Group it is reported that during *Uniqlo Tate Lates* sessions (at Tate Modern), the presence of visitors from the BAME group and the young audience group have doubled within their exhibition halls (Tate, n.d).

As stated in the Tate Gallery Group annual accounts report for 2019-2020, *Uniqlo Tate Lates*, a programme launched in 2016, has managed to attract over 350,000 people to Tate Modern (Tate, 2020). If we take this figure (i.e. 350,000) and compare it with the total number of visits registered by Tate Modern from 2015/16 to 2019/20 (i.e., 28,234,500 total visits), it can be argued that *Uniqlo Tate Lates* attracted around 1.24% of the total visits registered by Tate Modern from 2015/16 to 2019/20 (Statista Research Department, 2020) (Tate, 2020).

To continue building on the Circuit Project's valuable work with the younger generation, in 2018, the Tate Gallery Group launched a new membership scheme by the name of Tate Collective (TATE, 2018) (Brown M. , 2018). Tate Collective is an innovative free membership scheme introduced with the main objective of increasing the admission of young adults within Tate Galleries' special exhibitions (Brown M. , 2018). Any person aged 16 to 25 can enrol online for this free museum membership scheme, including non-locals (Brown M. , 2018). Through this new free membership scheme, young adults along with three other friends can start benefiting from five-pound entry tickets to Tate's special exhibitions (Brown M. , 2018). Apart from reduced admission to special exhibitions, Tate Collective members can also benefit from special prices within the shops and cafeterias of the galleries of the Tate Gallery Group (Brown M. , 2018).

In the introduction section of Tate's annual report for the financial year 2018-2019, Tate's Director, describes this free membership scheme as unique in the United Kingdom (TATE, 2019). In the report, it is stated that by the end of the reviewed year the Tate Collective membership had already attracted more than sixty thousand new members, fifty thousand of which had already started benefiting from reduced admission to their special exhibitions (TATE, 2019). Brown. M,

(2018)'s article remarks how prior to the introduction of this free membership scheme, the age group of 16 to 25-year-olds made up less than ten percent of the total audience of Tate's exhibitions (Brown M. , 2018). Within a press release on the Tate's official website, the then UK 's Secretary of State for DCMS, applauds this initiative because in his words this free membership is rendering Tate's state-of-the-art exhibitions more accessible to younger audiences (TATE, 2018). The popularity of this free membership scheme continued to grow during 2019-2020, such that it is reported to have attracted around 153,000 applications (TATE, 2020).

Before moving on to the next theme, I would like to elaborate briefly on the impact of these programmes with regards to Tate Gallery Group's annual visitor figures. In doing so, I shall be comparing the Tate Gallery Group annual visitor statistics of 2012/13 with those of 2017/18. The reason for choosing these two particular financial years stems from the fact that the Circuit project was launched in 2013 and concluded in 2017. It was also in the period between these two financial years that the *Uniqlo Tate Lates* programme was launched in 2016/17 at Tate Modern. Whereas financial year 2017/18 is also significant within this analysis as it represents the launch of the Tate Collective membership scheme.

When comparing financial year 2017/18 with that of 2012/13 (as represented in Chart 1 of Appendix 8 p.196), one can argue that the programmes mentioned earlier in this chapter played a positive impact in attracting more under 18-year-old participation in one of the many organised onsite activities at Tate galleries. This is because when compared to figures registered in 2012/13, financial year 2017/18 represents an increase of around 1329% in the total number of instances recorded (Department for Digital, Culture, Media & Sport, 2021).

Based upon these statistics, it can be also stated that these programmes and initiatives were helpful in attracting wider audiences at Tate Galleries. This argument is backed by the fact that in the financial year 2017/18, Tate Gallery Group registered a total of 8,165,704 visits, representing an increase of 5% over the

total number of visitors registered back in 2012/13 (Department for Digital, Culture, Media & Sport, 2021).

Nonetheless, it must be clearly stated that during the aforementioned financial years, the Tate Gallery Group created other programmes and initiatives (such as the Tate Exchange and the Late Tate at Tate Britain) which were not mentioned within this chapter but have also been recognised to have played an important factor in attracting these impressive audience figures (Department for Digital, Culture, Media & Sport, 2018). Not to mention the fact that the Circuit four-year long programme (which attracted 175,000 youths) included activities and festivals which were carried out in the other six Plus Tate Network galleries participating within this national project (Diakopoulou, 2018).

3.3 Malta's national agency for museums, conservation practice and cultural heritage:

The 2002 Cultural Heritage Act brought about the creation of Heritage Malta, the Maltese Islands' national agency responsible for museums, heritage sites and conservation profession in Malta and Gozo (Lusiani & Zan, 2010) (Heritage Malta, n.d). Prior to 2002, Malta's national museums and heritage sites were regulated by the Museums Department, which dissolved by the Cultural Heritage Act and preceded by four new institutions (i) Heritage Malta, (ii) The Superintendence of Cultural Heritage, (iii) the Committee of Guarantee and (iv) the Restoration Directorate (Bonnici, 2019) (The Superintendence of Cultural Heritage, 2004). Through the ratification of the 2002 Cultural Heritage Act, the local Government formed and assigned Heritage Malta the responsibility to officiate and safeguard the island's national museums and heritage sites, with the objective to make the Maltese national cultural resources accessible for both current and future generations (The Superintendence of Cultural Heritage, 2004) (Heritage Malta, n.d). The Cultural Heritage Act of 2002 is described by Bonnici, (2019) as an important milestone which brought considerable changes within the regulation of Malta's cultural heritage (Bonnici, 2019).

Despite being a small archipelago, the Maltese Islands are home to many cultural heritage treasures, evidence of their long rich history which is characterised by several different foreign occupations (Maniscalco, 2019). Currently Heritage Malta is in charge of more than fifty different museums, sites and monuments, including the following designated UNESCO World Heritage sites: *Hal Saflieni Hypogeum*, *Ħaġar Qim Temples*, *Mnajdra Temples*, *Tarxien Temples*, *Skorba*, *Ta' Ħaġrat* and *Ġgantija Temples* (Maniscalco, 2019) (Maniscalco, 2019) (Heritage Malta, n.d) (Azzopardi, 2020) (Heritage Malta, 2020) (Heritage Malta, 2020).

This National Agency coordinates a considerable amount of activities and special themed events throughout the whole year, including, but not limited to, special exhibitions, open days, educational seminars, heritage trails, hosting historic re-enactments, public talks, artistic workshops and other hands-on activities (Heritage Malta, n.d) (Heritage Malta, 2020) (Maniscalco, 2019). Throughout 2019, HM in collaboration with other local institutions created and participated in more than two hundred seventy events (Heritage Malta, 2020). Every year, HM organises several open days to offer the public the opportunity to enjoy its managed attractions free of charge or at a reduced entry fee (Heritage Malta, 2020). In 2019, HM organised a total of 18 open days, some of which were organised in celebration of national events such as *Public Service Week* and the *Notte Bianca* (Heritage Malta, 2020). Reduced museum entry fees were also offered to the general public during special local council events such as *Birgufest* (Heritage Malta, 2020). It is important to note that both students and teachers can access HM museums free of charge when visiting as part of a planned educational visit (Heritage Malta, 2021). Free admission to HM sites applies to all organised educational visits from kindergarten to university level (Heritage Malta, 2021). As reported by the agency's financial statements, in 2019, HM attracted a total of 22,009 educational visits within its managed museums and sites (Heritage Malta, 2020). HM has a dedicated educational team which on a yearly basis, delivers a series of educational resources, scholastic outreach talks and curriculum-based activities (Heritage Malta, 2020).

Activities organised by the HM educational team are diversified to be made accessible to students with different learning skills (Heritage Malta, 2021).

3.4 How does Heritage Malta differ when compared to the National Museums Liverpool and the Tate Gallery Group:

When comparing Heritage Malta with the National Museums Liverpool and the Tate Gallery Group, one could identify a few notable differences and similarities. Like NML and the Tate Gallery Group, HM is a museum organisation which is responsible for a number of different museums and sites (Heritage Malta, 2021) (National Museums Liverpool, 2020) (Tate, 2020).

Similar to NML and Tate Gallery Group, HM is also a national museum group which receives government subsidies/funds (Heritage Malta, 2021) (National Museums Liverpool, 2020) (Tate, 2020). Governmental subvention plays an important role in the annual income and expenditure of these three different museum groups (Heritage Malta, 2021) (National Museums Liverpool, 2020) (Tate, 2020). The HM financial statements of 2020 list governmental subvention together with museum entrance fees as the main source of revenue which supports and finance its operations (Heritage Malta, 2021). If we take the financial year 2019-20 as an example, the Tate Gallery Group received more than 41 million pounds in the form of governmental funds from the DCMS (Tate, 2020). Similarly, NML received around 20.4 million pounds in grant in aid from the UK government through the DCMS (National Museums Liverpool, 2020). In the case of HM, the Maltese local Government allocated the agency 5.3 million euro within its 2020 budget, however another 7.5 million euro in subventions were allocated to the national agency to alleviate the negative impact brought about from COVID-19 pandemic (Heritage Malta, 2021).

As seen from the previous sections of this chapter (as well as in the Appendix 7 p.188-194), accessibility can be described as an important value embraced by each of the museum groups. If we look at some of the main programmes and initiatives

created in the past few years by these museum groups, one could easily note how these museum organisations, in their own manner, have been working hard in order to implement new programmes and activities to widen access to their collections and become accessible to a more audience groups.

As previously discussed, HM, has for a number of years been granting free museum admission to students and teachers during organised educational visits (Heritage Malta, 2021). More recently it has also introduced its HM Passport scheme, (this scheme will be discussed in further detail in the upcoming chapter). Moreover in response to the COVID-19 pandemic, HM has also placed greater importance to virtual accessibility (Times of Malta, 2021). In front of challenging situations brought about by COVID-19, HM was able to stay true to this mission of accessibility by making their cultural resources and holdings accessible to the public through digital and internet-based means by offering virtual experiences (Times of Malta, 2021).

As for the Tate Gallery Group, expanding access and attracting a wider audience group are listed amongst the main objectives this museum group wants to achieve in the upcoming five years (Tate, 2020). As discussed in previous sections, over the past few years the Tate Gallery Group has implemented many programmes and creative initiatives to widen access to their collections amongst which include Tate Circuit, Tate Collective, Tate Late, etc...

Like HM and the Tate Gallery Group, the National Museums Liverpool has also been highly active within this field. As discussed earlier, over the years this museum group has implemented various exciting programmes and initiatives, to make their collections and exhibitions feel more welcoming to and representative of their wider audiences (National Museums Liverpool, 2020). Other than offering popular specialised events such as *Black History Month*, *LGBT+ History Month* and *Slavery Remembrance Day*, etc... this museum group has put a lot of effort and financial investment to revitalise and improve the visitor experience within their exhibitions and galleries (National Museums Liverpool, 2020). As an example, the NML recently

completed a refurbishment project of *Little Liverpool*, a popular gallery space for families and younger children within the *Museum of Liverpool* (National Museums Liverpool, 2020). According to the annual report for the financial year 2019-2020, such investment is carried out to constantly increase visitor numbers within NML's attractions (National Museums Liverpool, 2020).

Besides similarities, there are also differences. It is important to keep in mind that the Tate Gallery Group and the National Museums Liverpool are part of 15 national museums which are funded by the DCMS (Department for Digital, Culture, Media & Sport, 2021). As a legal obligation, in return for their DCMS grant in aid, all 15 UK national museums offer free universal admission to their permanent exhibitions (Department for Digital, Culture, Media & Sport, 2021).

Unlike the National Museums Liverpool and the Tate Gallery Group, general admission to HM museums and sites is not free. If an adult aged 18 to 59 wishes to visit the Megalithic temples of Haġar Qim and Mnajdra, he or she is required to pay a 10 euro entrance fee (Heritage Malta, 2021). Admission fees vary from one HM museum to another, for example an adult admission fee to Skorba Mġarr is 3.50 euro whereas an adult admission fee to Inquisitor's palace is 6 euro (Heritage Malta, 2021). As mentioned earlier in this chapter, HM offers admission fee concessions to youths, seniors and students, whereas children aged 6 to 11 pay a reduced entrance fee (Heritage Malta, 2021). As reported in the HM financial statements, in 2019, the national agency earned more than 8.6 million euro from admission fees (Heritage Malta, 2021).

Chapter 4

Heritage Malta Passport Scheme

Heritage Malta Passport Scheme

4.0 How the Heritage Malta Passport Scheme Works?

The Heritage Malta Passport Scheme was launched in the latter part of 2018 as a cultural/educational project which grants all primary and secondary students in Malta free museum admission to Heritage Malta's managed museums and sites (Scicluna, 2018) (Micallef, 2018) (Cioffi, 2018). The HM Student Passport is offered annually to all school aged children starting from year one (Heritage Malta, 2020). This passport along with all its benefits will remain valid until the student's last scholastic term of year eleven (Times of Malta, 2018).

In order to start benefiting from this scheme, students are required to present their HM card during their first visit to a museum or site managed by the National Agency (Times of Malta, 2018). Said cards are collected by the students from their corresponding schools (Cioffi, 2018). Upon presentation of this card, students receive their HM Student Passport together with their very first HM passport stamp (Times of Malta, 2018). Using this passport, school aged children together with two adult companions of their choosing can benefit from free unlimited admissions to the agency's sites, excluding the Hal Saflieni Hypogeum (Times of Malta, 2018) (Heritage Malta, 2020). As of 2020, the HM Passport Scheme also includes free admission to St John's Co-Cathedral (Heritage Malta, 2020). This announcement came last year when a new agreement was reached between HM and the St John's Co-Cathedral Foundation (Heritage Malta, 2020). Currently, HM passport holders can enjoy up to 28 different heritage attractions without the need to pay any admission fees (See Appendix 4 pp 172-173 for the full list of museums and sites included in this programme).

In my opinion, the HM Passport scheme is quite an innovative museum programme for Malta since HM gives free admission through the use of a cultural passport which is intended to encourage students to go on a cultural adventure with their

adult companions, exploring different museums and historical periods (Heritage Malta, 2020). With this passport, it is as if students are travelling back in time exploring different Maltese historical attractions. This creative metaphor is facilitated by HM, so much so that the national agency has created a brochure which can be downloaded from its official website, whereby it invites students to select their preferred historical destination to visit via their HM passport (Heritage Malta, 2020). This brochure guides the passport holder to a list of museums and sites associated within their preferred historical period (Heritage Malta, 2020).

Apart from providing free museum admission, this programme also incorporates an interesting element whereby students collect a new stamp on their HM passport for every new visit made within one of the Agency's museums and sites (Times of Malta, 2018). In my opinion, such an aspect continues to portray how HM is endorsing this creative metaphor to provide children new means of how to explore their cultural heritage. These stamps are collectable and include interesting rewards for students (Times of Malta, 2018). So much so that when students collect a total of ten stamps from ten different sites, the agency will issue the passport holder a Heritage Malta VISA (Times of Malta, 2018). This HM VISA grants the passport holder along with two accompanying guardians, with a single free entry to a HM closed site (Heritage Malta, 2020). When a total of twenty different stamps are collected, the passport holder is issued an additional HM VISA (Heritage Malta, 2020). Whereas when 27 stamps are collected, the passport holder is issued a Special HM VISA, which grants him/her the option to choose either an exclusive gift by HM or a one-time free admission for the passport holder and one adult companion to the *Hal Saflieni Hypogeum* (Times of Malta, 2018) (Heritage Malta, 2020).

"Heritage Malta has sites that are not open to the public because they are still being studied. Children will also have access to these, i.e., when reaching a certain number of visits, they will also have access to these sites." (Peplow, 2018).

Students receiving rewards for a defined number of visits made with their cultural passport, at face value, represents an intriguing way of piquing students' interest in

using their HM passport to explore their cultural heritage. Nevertheless, I believe that such an element can also be misused by students if not properly regulated. This is because in practice, I believe that this aspect of this programme can easily transform into something which resembles a sticker collection, whereby the students visit a museum solely for the sake of collecting a new stamp within his/her passport in order to receive rewards associated with them, with no real intention of enjoying and exploring the museum to its full extent. Nonetheless, it must also be said that such an element, if done correctly with some sort of parameters which mitigates such misuses, can work positively and indeed increase students' interest. However, this is only a hypothesis on my behalf, in which case I believe we need to look carefully into and analyse if this element of this scheme is remarked by the subjects within the online questionnaires.

4.1 What are the objectives of the Heritage Malta Student Passport?

It should be noted that this research was unable to find a set of clearly defined objectives which the National Agency sets out to achieve via this scheme. Nevertheless, after a thorough evaluation of several different governmental press releases and local news articles, I was able to identify two main objectives which I believe the HM Student Passport scheme aims to achieve: to foster accessibility to Malta's cultural heritage in state-run museums & heritage sites as well as stimulating and increasing opportunities of cross-generational knowledge and awareness of our cultural identity (Cioffi, 2018) (Peplow, 2018) (Bonnici, 2018) (Bonnici,2019) .

The inauguration of the HM Passport scheme attracted the attention of the local media, to such an extent that this scheme was discussed quite extensively on many local news portals. As reported by local media, this passport scheme aims to create a more inclusive and accessible cultural heritage sector whereby school aged children encourage adult companions to increase their knowledge and awareness of their cultural identity (Cioffi, 2018). Bonnici, (2018) in his article entitled "A

Cultural Passport" describes how the HM Student Passport as an initiative which aims to push forward accessibility and inclusivity within our cultural sector, to ensure that our young generation together with their adults have access and the opportunity to enjoy their rich cultural heritage (Bonnici, 2018). With this article it is quite clear how increasing accessibility and cross-generational awareness of one's own cultural identity is given prominence when speaking about this museum programme.

Whether or not these objectives are being reached remains to be seen from the analysis of the secondary data and the online questionnaires. Nevertheless, after studying the workings of this scheme, I do believe that this programme is a substantial step forward towards increased museum accessibility to Malta's state-run museums and sites. This is because HM have not eliminated admission fees but created a cultural passport programme aimed at primary and secondary students, through which students from year 1 to year 11 can benefit from free entry when presenting their HM Student Passport. In my opinion, this programme is also designed in a way which encourages families to plan more museum visits, as it lessens the burden of admission fees by allowing two adults to enter for free when accompanying the HM student passport holder.

4.2 Heritage Malta Student Passport: Response from the Public as presented within secondary data.

In the HM annual report for the year 2019, it is reported that during the first month of this scheme, a total of 12,500 visitors (students & adult companions) benefited from free museum entry (Heritage Malta, 2020). By the beginning of January 2019, (one month after the launch of this scheme), the local media reports how around 2,100 students had already collected their HM Student passport, which signifies around 4.4% of the total student population (Montebello, 2019) (Tourism and Education Statistics Unit, 2021). Furthermore, Montebello (2019) points out how

by the beginning of 2019, almost fourteen thousand visits (8 thousand adult admissions and 6 thousand student admissions) were already made using the HM Student Passport. These figures are encouraging and, Montebello, (2019) remarks how the launch of the HM Student Passport has encouraged many children to invite their adult guardians to the museums and sites managed by the National Agency (Montebello, 2019). In his article, Montebello, (2019) quotes a HM staff member, who explains how during the first month since its launch, some students had already collected ten stamps.

"concluded by telling us that proof of how successful this scheme is, is that in only a month since it has been launched, there are already people who have collected ten stamps." (Montebello, 2019)

100 days after the launch of this scheme, a governmental press release was delivered, whereby important information about the public's response towards the HM Student Passport was shared with local media (The Ministry for Justice, Culture and Local Government, 2019). As stated within this press release, during the first 100 days of this scheme, a total of 7,000 passports had already been collected and a total of 31,000 visits (students & adults) had also been made (The Ministry for Justice, Culture and Local Government, 2019). Thus within its first 100 days, approximately 14.6% of the total student population (academic year 2018/19 registered 47,852 students in primary and secondary) had collected their HM Student Passport (Tourism and Education Statistics Unit, 2021).

In 2019, this scheme attracted a total of 96,460 visitors (students & adults), which played a positive impact on the total number of non-paying visitors registered by HM during that year (Heritage Malta, 2021). To such an extent that in 2019, the National Agency registered a 10% increase in the total number of non-paying visits when compared to the previous year (Heritage Malta, 2020) (Heritage Malta, 2021). HM Student Passport visits quantified approximately 5.1% of the total number of visits registered by HM during 2019 (paying & non-paying visits) (Heritage Malta, 2021). During the aforementioned year, the National Museum of Natural History, Għar Dalam and the Ġgantija Temples were the most sought-after sites by student passport holders (Heritage Malta, 2020). The National Museum of Natural History

attracted 6.8% of the total number of visits made with the HM Student Passport, whereas Għar Dalam and the Ġgantija Temples attracted 6.4% and 5.9% respectively (Heritage Malta, 2020).

With regards to the HM Student Passport, the peak months of 2019 were recorded in March and April, registering 16,017 and 14,115 visits respectively (Heritage Malta, 2020). It is important to note that during March and April of 2019, HM introduced further incentives to boost and encourage more people to benefit from their Passport programme, such that during, March, HM student passport holders who made a visit to the Agency's museums and sites in Rabat and Mdina received a free gift bag, whereas those students who collected their passport in March and April were being rewarded with a free book (Heritage Malta, 2020) (The Ministry for Justice, Culture and Local Government, 2019). I believe that these incentives are an important factor as to why these two months registered higher numbers of student passport visitors.

As presented in local media, the HM passport scheme is a success as it has proven that the local community is becoming more conscious and appreciative of their cultural heritage (Bonnici, 2019). Personally, I think it is premature to state whether this scheme was a total success or not as, I believe one should allow more time to fully analyse its results. Currently, I believe one can only truly analyse the annual statistics of 2019 as the years 2020 and 2021 were unfortunately hit by restrictions brought about by the COVID-19 pandemic. Though it must be said that in its first full year, the HM Student Passport was able to attract an encouraging number of visits to HM attractions, which I believe is a positive sign for the future.

"This scheme has proved to be extremely successful with 51,696 child admissions together with 63,621 accompanying adults being registered until 31 December 2019." (Heritage Malta, 2020, p. 57)

In 2020, the National Agency registered a substantial decrease of 82.7% within the number of paying visitors, mainly due to circumstances brought about by the COVID-19 pandemic (Heritage Malta, 2021) (Carter, 2021). Nevertheless, as reported by Carter, (2021) the HM passport scheme still brought about

encouraging results (Heritage Malta, 2021) (Carter, 2021). This is because during the months that the museums were open to the public, HM student passport holders made a total of 19,077 visits (students & adults), which translates to around 5.6% of the total number of visits (paying + non-paying) registered by HM attractions in 2020 (Heritage Malta, 2021) (Carter, 2021). Once again, Għar Dalam and the Ġgantija Temples proved to be favourite heritage sites of HM Student Passport holders (Carter, 2021). In 2020, the Ġgantija Temples attracted around 8.1% of the total HM Student Passport visits whereas Għar Dalam attracted around 7.6% (Heritage Malta, 2021). It is important to note that these two sites had undergone a substantial restoration project (Carter, 2021).

4.3 Activities and Events associated with the Heritage Malta Student Passport.

As discussed earlier in the literature review, Maltese citizens, for the most part cite insufficient interest as the main accessibility barrier as to why they are not visiting museums more frequently (42% of the total respondents) (European Commission & TNS opinion & social, 2017). Therefore one could argue that free admission alone is not enough to attract the Maltese population to their cultural heritage sites. Based on this knowledge, I believe that the Maltese museum sector needs to find new means to become more appealing to the wider community.

If we take the Tate Gallery Group and NML as an example, we know that these UK national museum groups offer free admission to their main collections, though as seen from the previous chapter they go even beyond this, as they support free entrance with various special exhibitions, festivals, high quality programmes and activities, all of which are delivered to reach and attract wider audiences, which at face value seems to be working quite wonderful considering their success in attracting inspiring numbers of museum visits on a year-on-year basis.

HM has put a lot of effort to support this passport programme with various interesting activities, specialised events and summer programmes for HM Student

Passport holders. Some of the activities which the National Agency has organised within the past two years includes giving HM Passport Holders access to several closed sites, access to the Agency's head office and conversation laboratories, storytelling sessions by an animation team, meet and greet with local celebrities at the Agency's sites, heritage trails, on-site art and sports activities and many more (Times of Malta, 2019) (Borg, 2019) (Heritage Malta, 2019) (Heritage Malta, 2020) (Times of Malta, 2020) (Heritage Malta, 2021). For a full detailed look of these activities, please refer to (Appendix 5, pp.175-179)

4.4 How does the Heritage Malta Senior Passport Scheme work?

Four months after the launch of the HM Student Passport, HM announced that it was working on a similar cultural initiative targeting senior citizens aged 60 and above (Government of Malta, 2019). This decision was carried out following the positive response received from the launch of the HM Student Passport (Bonnici, 2019). With the HM Senior Passport, community elders are encouraged to visit these cultural attractions with two teenage companions, who also enter for free thanks to this cultural scheme (Heritage Malta, 2020).

In order to start benefiting from free museum admission to HM sites, senior citizens are first required to enrol for their HM senior passport at their local council (Heritage Malta, 2020). The HM passport together with an informative leaflet will be then sent to the applicant within ten working days by post (Heritage Malta, 2020). Whilst visiting one of the agency's attractions, senior citizens are required to first present their HM Senior Passport together with their identification card (Heritage Malta, 2020). Seniors collect a new stamp on their passport for every new visit made to the agency's museums and sites, similar to how the HM Student Passport operates (Heritage Malta, 2020). These stamps are likewise collectable and for every eight different stamps, senior citizens are entitled to a special reward issued by HM (Heritage Malta, 2020).

4.5 What are the objectives of the Heritage Malta Senior Passport?

As in the case of the HM Student Passport, this research was also unable to find a clearly defined list of objectives which the HM Senior Passport sets out to achieve. Nonetheless having analysed the workings of this scheme together with the main comments presented by local media in relation to the official launch of this passport programme, I was able to identify three main objectives which I believe the HM Senior Passport wants to achieve. Similar to its student counterpart, the HM Senior passport wants to strengthen accessibility of Malta's cultural heritage (Bonnici, 2019). Moreover as a programme it wants to support active ageing by creating new opportunities for the elderly to interact with their cultural heritage and to push forward opportunities whereby community elders could share and explore new cultural experiences with the younger generation, which in my opinion is similar to what NML is trying to achieve through the *When I was little* activity.

These objectives are quite apparent if one analyses what was stated during the press release delivered to the media as part of the launch of the HM Senior Passport. During the press release, it was stated that this cultural initiative was being implemented to ensure that Malta's cultural heritage can be easily accessed and explored by its senior citizens (Government of Malta, 2019). Additionally, it was also remarked how this cultural passport will further support the process of active ageing among Malta's senior citizens by creating new opportunities whereby the elderly can interact further with their cultural heritage and develop greater cultural awareness/experience (Government of Malta, 2019). It was also emphasised how the HM Senior Passport aims to create meaningful opportunities through which the elderly can share their cultural knowledge and experiences with the younger generation (Government of Malta, 2019).

4.6 Heritage Malta Senior Passport: Response from the Public as presented within secondary data

This scheme proved to be very popular among the elderly as within less than two months, a total of 9,687 senior citizens had already applied for their HM Senior Passport (Heritage Malta, 2019). By July 2019, ten percent of these applicants had in fact already made use of their HM passport (TVM, 2019). The top three Maltese localities registering the highest number of HM Senior Passport applications were i) Mosta, ii) Birkirkara and iii) Attard (Heritage Malta, 2019). On the other hand, i) Xagħra, ii) Victoria and iii) Għasri were the top three Gozitan localities with the highest number of HM Senior Passport applications (Heritage Malta, 2019). Interestingly it was reported that during the first two months, around 500 youth companions had already benefited from free museum admission thanks to this cultural scheme (Borg, 2019).

In the HM annual report for the year 2020, it was reported that by the end of 2019, (7 months after the launch of this scheme), a total number of 18,097 free visits (seniors & teenage companions) were made with the HM Senior Passport (Heritage Malta, 2021). The annual report of 2019 remarks how the National-Community Art Museum in Valletta (MUŻA) was the most sought-after HM attraction by Senior Passport holders, attracting 1,954 visits in total (seniors & teenage companions), (Heritage Malta, 2020) (Heritage Malta, 2020). In 2019, MUŻA attracted approximately 11.3% of the total museum visits made with the HM Senior Passport (Heritage Malta, 2020). Other HM attractions which proved to be popular in 2019 with HM Senior Passport holders include the Ġgantija temples, the Palace Armoury, Fort St Angelo, the National Museum of Archaeology and the Palace State Rooms (Heritage Malta, 2020). With regards to the HM Senior Passport, the peak months of 2019 were registered during September (3668 visits), October (4227 visits) and November (3173 visits) (Heritage Malta, 2020). An interesting remark, is the fact that four out of the top six most visited sites with the HM Senior Passport are located in Valletta, (MUŻA, Palace Armoury, Palace State Rooms & National Museum of Archaeology) (Heritage Malta, 2020).

With regards to 2020, the HM Senior Passport was used 6,968 times (Heritage Malta, 2021). From these figures, one can argue that the HM Student Passport

remained more popular as it registering around 19,000 visits in the same time-frame (Heritage Malta, 2021). Despite this, I believe it is still too early to compare these two passports as in 2020, uncontrollable factors such as social restrictions imposed by the local health authorities might have played an important factor in these figures.

4.7 Activities and Events associated with the Heritage Malta Senior Passport.

In 2019, to support and promote this cultural initiative, HM organised several exclusive thematic events (Heritage Malta, 2020). In commemoration of the 100-year anniversary of the *Sette Giugno Riots*, HM organised "A walk around the 7 *Giugno Riots*", an exclusive curatorial tour for the HM Senior Passport holders (Heritage Malta, 2020). This event gave HM Senior Passport holders access to the *Culhat al Belt* special exhibition at the National Museum of Archaeology (Heritage Malta, 2020). After a special viewing of this exhibition, passport holders were given a guided tour around important sites in Valletta marking major incidents of the 1919 Sette Giugno riots (Heritage Malta, 2020). Admission to this HM Senior Passport event was against a small fee of 3 euro per person (Heritage Malta, 2019).

During the month of November 2019, HM Senior Passport holders were also encouraged to partake in story-telling sessions at the national-community art museum in Valletta (Heritage Malta, 2019). *Stories at the Museum* were a series of workshops organised by HM for its Senior Passport holders (Heritage Malta, 2019). During these sessions which took place between the 26th and the 29th of November, Senior Passport holders were inspired by a number of different artworks present at MUŻA, with the intention to share their own personal stories and experiences with one another (Heritage Malta, 2019). After each story-telling session, Passport holders were given a coffee-break and a guided tour of the museum (Heritage Malta, 2019). This guided tour was designed to reflect some of the stories discussed during the workshops (Heritage Malta, 2019). Admission to

Stories at the Museum sessions were against a 3-euro fee per person (Heritage Malta, 2019).

In 2020, a series of sessions by the name of *Dive into the Archives*, were organised by the Agency as part of the HM Senior Passport events (Heritage Malta, 2021). These sessions took place during the months of February and March at the historic sites of Fort St Elmo and Fort St Angelo (Heritage Malta, 2021). During these sessions, HM Senior Passport holders got the opportunity to experience a guided tour of the museum followed by a discussion (Heritage Malta, 2021). After a small break, the elderly Passport holders were then shown original wartime photographs of their locality (Heritage Malta, 2021). These sessions ended with a small interactive activity whereby Passport Holders had to guess the name of several war and post-war era songs (Heritage Malta, 2021).

How different or alike are the HM Senior Passport activities when compared to those mentioned earlier which are organised by NML as part of the *House of Memories* programme? I believe that there are certain aspects which are alike, for example, if we look at *Stories at the Museum* and *Dive into the Archives*, these two particular activities offered by the National Agency are not so different when compared to the *Meet me at the Museum* sessions organised by NML. This is because during these sessions, the community elders meet up and recall their nostalgic memories with the friendly museum staff about a pre-planned theme.

Nevertheless, it is important to note that there are several significant differences which can be identified between these activities. The most apparent of which being that the latter focuses more on dementia awareness. Personally, I believe that the National Agency should try and push this theme forward within this particular programme, considering the fact that the latest forecasts predict that by ten years' time the figure of Maltese diagnosed with dementia will increase up to 9,000 people (Calleja, 2019). Though this is only a suggestion from my behalf, based on the success of the *House of Memories* programme in portraying how cultural resources could be used as a means to reconnect with the memories of those with dementia.

As discussed in the previous chapter, as part of the *When I was little* activity, NML has created backpacks filled with creative resources which can be borrowed at the beginning of the museum visit, to facilitate sharing of experiences between children and their elder relatives. Currently, to my knowledge, HM does not incorporate such resources within this programme. The implementation of similar resources in my opinion could be used in the HM Passport programme as means of strengthening its efforts towards creating new opportunities whereby the elderly and the younger generation could share their cultural heritage experiences with one another.

4.8: Has the Heritage Malta Passport Scheme affected visitor statistics within the Agency's museums and sites?

In 2019, HM registered a slight decrease within its paying visitor numbers by registering a negative of 1.21 percent within paid visits when compared to annual year 2018 (Heritage Malta, 2020). This percentage can be translated to 20,261 less paid admissions (Heritage Malta, 2020). Nevertheless, as highlighted within the 2019 annual report, 2019 still registered 25% more paying visitors when compared to 2017's 1,313,499 paid admissions (Heritage Malta, 2020). It is important to note, that in 2018, Valletta was bestowed the role of *European Capital of Culture (2018)*, which undoubtedly played a positive impact on the influx of new visitors to HM sites and museums (Heritage Malta, 2019).

The most important figures regarding the impact of the HM Passport Scheme is the non-paying visitor statistics, this is because visits of HM Student and Senior Passport holders are registered within this category (Heritage Malta, 2020). In 2019, HM registered 250,038 free museum visits, a 10% increase when compared to 2018's 226,291 non-paying admissions (Heritage Malta, 2020). As remarked within the 2019 report, the HM Passport scheme had played a positive impact on the Agency's free museum admission figures. When combining the two statistics together (paying and non-paying) 2019 registered 1,907,708 visitors, a positive

increase of 3,486 additional visits when compared to 2018's 1,904,222 visits, (Heritage Malta, 2020).

Chapter 5

Data Analysis

Data Analysis

5.0: Introduction

The purpose of this chapter is to examine and compare the responses given by the research participants in the two separate online questionnaires. During this chapter, this research will use the participants responses to highlight which areas of the scheme could be improved upon and which areas of the scheme have proved to be successful with Passport holders and staff members.

5.1: Analysis of the Heritage Malta Staff Questionnaire

In all, sixteen HM staff members were kind enough to participate in this online questionnaire. As part of this research, these staff members were asked to answer a total of fourteen questions (please refer to Appendix 2, pp.106-115 for a full list of questions). During these questions, the participants were prompted to present their own feedback and opinion on the workings of this programme based on their own personal experience working directly/indirectly with the HM Passport scheme.

As presented in (Appendix 3, Q1Chart A, p.131), 37% of the staff participants stated that their work is directly involved with the HM Passport scheme, with the remaining 73% stating that their work at the national agency is indirectly involved with this programme.

For question two, the participants were asked to list down three key objectives which they believe this scheme sets out to achieve. A total of fifteen participants chose to answer this question, from which forty-two different responses were recorded (*As listed in Appendix 3, Q1 Table 1, p,117*). The researcher was able to group these different responses into six main themes:

Theme 1: To increase cultural awareness and appreciation among students and their guardians / To start educating children from a very young age about their cultural heritage.

Theme 2: To increase museum accessibility / Democratisation of cultural heritage

Theme 3: To reach out and attract wider audiences to HM sites

Theme 4: To increase local participation within cultural heritage

Theme 5: To create new opportunities whereby the younger generation together with their adult relatives/guardians can explore and share new cultural experiences.

Theme 6: To attract more customers to HM products.

As shown in (Appendix 3, Q1Chart B, p.131): theme one (32%), theme two (27%) and theme three (25%), were the most popular responses recorded by subjects of this questionnaire. If we look back within previous chapter, I expressed how secondary data strongly suggests that the main objectives behind the HM Student Passport were aimed to: i) foster accessibility to Malta's cultural heritage in state-run museums and heritage sites, as well as ii) to stimulate and increase cross-generational knowledge and awareness of our cultural identity. For the most part, the responses from question two continue to confirm this theory. Nevertheless, to better represent the responses given by staff members, I believe one should also recognise the fact that through this scheme HM wants to increase local participation within cultural heritage as means to create new opportunities whereby the younger generation together with their adult relatives/guardians can explore and share new cultural experiences at the National Agency's museums and sites.

As part of question three, staff members were asked if this scheme was able to attract new visitors to HM museums. The response was a positive one so much so that all participants agreed that this museum programme was attracting new visitors to the National Agency's sites. As illustrated in the previous chapter, secondary data has transcribed how in its first full year this scheme had played a positive impact on the total number of non-paying visitors registered by HM in the

aforementioned year. On this account, the responses gathered by participants during this online questionnaire once again corresponded with previously analysed secondary data.

For the second part of question three, participants were asked to identify from which visitor category registered the influx of new visits. Participants identified parents (44% of the responses) and students (37% of the responses) in their replies. Personally, I believe that this is in line with what is being reported in secondary data. As acknowledged in the previous chapter, annual figures illustrated how the HM Student Passport was more popular when compared to its senior counterpart.

Nevertheless, it is important to acknowledge the fact that this scheme was still able to attract new senior visitors to HM sites, to such an extent that *Staff 1* chose this visitor category for his/her response, whereas *Staff 3 & Staff 6* remarked how the HM Passport scheme was able to attract new visitors from all of the mentioned categories (i.e., students, parents and seniors). Interestingly, similar results were recorded in question ten, whereby 50% of the participants (who responded to this question) affirmed that they had received positive feedback from both senior and student passport holders, with the remaining 50% divided as follows, 38% Student Passport holders and 12% Senior Passport holders.

In question four, research participants collectively agreed (16/16 participants) that this scheme has made HM museums more accessible to wider audiences. When asked to clarify more on how this scheme was able to achieve this, staff participants predominantly pointed out how through the HM Passport free museum admission is granted to the passport holders and two other companions of their choosing. As illustrated in the data tables, staff participants, for the most part acknowledged the positive impact of free entry in attracting wider audiences to their museums.

"Conversations that previously were heard (as soon as a parent hears the admission price, he tells the child that they will come another time as they have other plans for the day) have stopped." (Staff 6, Appendix 3, Q1 Table 4, p.120).

From the responses recorded during this question, it is easily recognised how removing admission fees for passport holders enabled more families and seniors to access and enjoy the National Agency's cultural sites. Interestingly, one staff member also remarks how this scheme was able to increase local tourism within their museums.

"Locals enjoy 'free' initiatives. Overall, we have seen an increase of local tourists in our museums/sites."(Staff 12, Appendix 3, Q1 Table 4, p.120).

Apart from free museum admission, one staff member (*Staff 10*) also acknowledges how promotion and other free incentives for HM Passport holders had played an important factor in encouraging more people to enter their attractions using this cultural passport.

For question five, participants were asked if this scheme had encouraged more families to plan museum visits. The responses recorded from this question were promising to such an extent that all sixteen participants agreed with this statement. When asked to back and explain their argument, most participants pointed out how through the implementation of this scheme, admission fees are no longer seen as a financial barrier for families to access and enjoy these cultural sites (42% of the responses). This is important since in the previous question, the subjects agreed that this scheme increased museum accessibility. Therefore, from the responses of these two questions we now have clear evidence that increased accessibility has played a positive impact in encouraging more families to plan museum visits.

There were other interesting themes generated during this question. For example, 27% of the responses noted how families have recognised that they can use the HM Passport as an opportunity to enjoy a 'free' family outing by which their children could learn more about their cultural heritage. Whereas another theme illustrates how several staff members have experienced more family visits during weekends, holidays and the winter months as a result of the introduction of this scheme (21% of the responses).

"As a front of house especially in winter, we have more families since we had the passport scheme" (Staff 4, Appendix 3, Q1 Table 5, p.121).

"During school holidays, we are encountering many families visiting museums/sites with the passport." (Staff 12, Appendix 3, Q1 Table 5, p.121).

Within the responses of question 5B, it is also acknowledged how families are organising more museum visits to help their children collect the different HM Passport stamps.

In question six, participants were asked if open days and the HM Passport scheme are trying to achieve the same goal. From a total of fourteen responses, six staff members concluded that although different there are still certain aspects which are alike, namely free admission, attracting wider audiences and promoting HM products. Nevertheless, the majority of participants disagreed with this statement, arguing that:

Theme 1: Open days are organised to attract everyone, not just two age brackets.

Theme 2: HM Passport holders can enjoy free admission all week long.

Theme 3: During open days, specialised activities such as re-enactments and guided tours are also held in the museum.

Theme 4: Apart from the curatorial and educational aspect, open days also serve ulterior purposes.

(These themes were generated from participant responses listed in Appendix 3, Q1 Table 6, p.122).

Although there is a healthy overlap between the HM Passport Scheme and open days, the participants' responses identify several differences between these two approaches. Passport holders, unlike open day visitors, are eligible to visit HM attractions free of charge all week long, thus granting them the opportunity to enjoy a much calmer and less congested museum visitor experience:

"... card holders can visit any day and the visit can be calmer with fewer people..." (Staff 10, Appendix 3, Q1 Table 6, p122).

With question seven, this research aimed to analyse whether the museum visitor behaviour of HM Passport holders had been transformed by the implementation of this scheme. From the responses recorded during this question, it seems this is not the case as the majority of the subjects (eleven out of sixteen participants) expressed that HM Passport holders and regular paying visitors spend similar time at the museum. Only four staff participants experienced shorter visits made by HM Passport holders. Interestingly, only one staff member (*Staff 13*) recorded longer visits by Passport holders.

As described by literature, one of the main arguments in favour of removing museum admission fees is that with free entry, more people will be encouraged to make regular visits to the museum (Savage, 2001). On this account, this research aimed to examine if this argument can also be applied to this scheme. From the results of question eight, it is evident that the participants had a divided opinion about this argument. This is because from a total of sixteen participants, nine stated that HM Passport holders are making repeat visits to the same museum, whereas the remaining seven participants remarked how they did not experience repeat visits by the same HM Passport holders. This result, although similar to what is suggested by literature, in my opinion is still inconclusive as the difference between the two choices is only a small margin. Nonetheless it is worth mentioning that the majority of those who believe that this scheme has encouraged repeat visits, expressed how for the most part HM Passport holders are only making one additional visit to the same museum (six out of sixteen participants).

Personally, I believe question nine to be very important for this research, as it illustrates how HM has been supporting this programme to capture the interest of its local inhabitants. Question nine was able to record twenty-one responses from thirteen different participants. The researcher was able to group these responses into eight different themes. As illustrated in (Appendix 3, Q1Chart 0, p.138), the most popular theme acknowledges how HM has been promoting this scheme through on-site promotion and advertisements on TV/social media. During this question, the participants also recognised how HM has created incentives for those

passport holders who collect a defined number of HM passport stamps. Whereas another popular theme referred to how HM has been delivering several specialised activities to support this programme.

One interesting result brought about from this online questionnaire is the fact that this scheme has also been recognised by staff members to have effectively encouraged non-Passport holders to plan more museum visits. As illustrated from the results of question eleven, 62% of the research subjects believe that HM Passport holders are encouraging non-Passport holders to make more museum visits. This result might also explain as to why the parents' category was predominantly chosen by staff members for question 3B.

As part of question twelve, staff members put forward various interesting suggestions of how the National Agency could improve this cultural passport. A total of thirteen participants chose to respond to this question, from which eighteen different responses were recorded. The researcher was able to group these different responses into nine main themes:

Theme 1: Increase outreach and specialised activities.

Theme 2: The HM Passport Scheme should introduce a digital aspect in conjunction to its physical passport.

Theme 3: Remove restrictions on which age group should be allowed to enter for free with the HM Senior passport holders.

Theme 4: The introduction of a one-time minimal fee for new HM Passport holders, to alleviate the Agency's cost of issuing new passports and cards.

Theme 5: Students should be allowed to get their HM Passport stamped when they visit a museum as part of an organised outing.

Theme 6: More on-site staff to accommodate the influx of new visitors brought about by this scheme.

Theme 7: The HM Passport scheme should offer free admission to a smaller selection of museums, as to alleviate some of the costs brought about from this scheme.

Theme 8: HM Passport holders should be given a limited number of free visits for each different museum included in this scheme.

Theme 9: The HM Passport scheme should increase focus on intangible cultural heritage.

(These themes were generated from participant responses listed in Appendix 3, Q1 Table 12, p.128).

Within this questionnaire, staff members recognised the importance of creating more outreach activities and other specialised events for HM Passport holders in an effort to continue supporting and strengthening this museum programme for years to come. As a theme, increasing outreach and specialised activities, represented 33% of the responses recorded for this question, making it the most popular theme suggested by staff members.

" There are still students and seniors who do not own a passport. Perhaps another outreach activity in schools is in order. Seniors may be reached via door-to-door post (a flyer)." (Staff 12, Appendix 3, Q1 Table 12, p.128).

In the previous chapters, it was acknowledged how literature considers outreach to be an effective museum strategy to help attract new museum audiences (Sani, 2017).

Another popular proposition made by the research participants is for this scheme to introduce a digital/online aspect. There are various levels of how the national agency could introduce a digital element to this scheme. As highlighted in the response quoted below, the HM Passport could introduce online registrations to ease the process for new passport holders.

"Applications should be online also and not tied to school etc, since sometimes children lose forms, etc. This would make the scheme more autonomous irrelevant on whether a school pushes it forward or not. " (Staff 6, Appendix 3, Q1 Table 12, p.128).

Apart from online registration, research participants also propose the introduction of a digital HM Passport which can be easily accessed and scanned by its user. Personally, I believe this suggestion could be implemented via a mobile application or an online account. Should the National Agency opt for a mobile app, it could take inspiration from other cultural passports used abroad such as the previously mentioned *Passpartout*. *Passpartout* is a good illustration of how a cultural passport can implement a mobile application to incorporate a customisable virtual passport, educational games, and other educational resources in a single digital space (Solito, 2021). Such a digital resource could also be used by the national agency as a virtual space for passport holders to record and share their museum experiences at HM attractions. Personally, I agree with this proposition, this is because if done correctly, such a digital/online element could easily complement the physical aspect of this scheme. Though it must be also said that such a digital tool would require financial resources to develop and maintain.

In question twelve, two respondents recognise how through this scheme the national agency is being deprived from a sizable amount of income. The aforementioned staff participants put forward various interesting measures of how HM can alleviate these costs, including: offering free admission to a smaller selection of museums, offering a limited number of free entries per each museum or introducing a one-time minimal fee to be paid when applying for a HM passport (Appendix 3, Q1 Table 12, p.128).

One response which piqued my interest argued that since this scheme is attracting more audiences, the National Agency should think about increasing museum visitor staff to engage with the influx of new visits. As highlighted earlier in the literature review, one of the main drawbacks of free admission is that in addressing higher numbers of new visitors, museums require more on-site staff (BBC, 2011).

"more visitors require more staff in the museums and sites if HM wants the visitor's experience to be a positive one. Lack of front office makes the visitor just another number. no time for visitor engagement" (Staff 1, Appendix 3, Q1 Table 12, p.128).

Other interesting suggestions made by the participants include increasing focus on intangible cultural heritage and removing restrictions on which age groups should be allowed to enter for free with the HM Senior Passport. In my opinion, intangible cultural heritage could potentially prove as interesting themes for future specialised activities organised for HM Passport holders, though this is merely a suggestion from my end.

As seen previously, most local media had described this scheme as a success. In order to determine if this is true or not, in question thirteen staff participants were asked to give their opinion on whether this cultural scheme was reaching its objectives or not. Most of the participants (twelve out of sixteen) agreed with this statement pointing out how thanks to this scheme, the National Agency was able to reach out to new visitors, increase museum visits, improve accessibility and develop cultural interest and awareness.

"Yes. Sometimes we have comments from senior passport holders that in their life they never visited this or that museum. Good response from parents because it is a great incentive to educate children on an outing rather than always on books and because this will make their children appreciate and get to know our heritage." (Staff 10, Appendix 3, Q1 Table 13, p.129).

"Yes. In the region where I work, we get positive feedback from passport holders. Visitors often tell you that they did not know about our museums before." (Staff 12, Appendix 3, Q1 Table 13, p.129).

What about the remaining four participants? In all two were inconclusive (*Staff 8 & Staff 14*) and another disagreed (*Staff 7*). The staff member which disagreed with this statement expressed how:

"HM's main strategy is not carefully explained. This scheme gives the impression that free access will divert a clients cash flow towards merchandise. In fact, I personally still have to meet a family who actually made a purchase from one of our shops. I would rather have kept this scheme with a minimum payment possible at every museum and site. For example, 1 euro per person + a premium fee of 5 Euros to those persons who have access to closed sites." (Staff 7, Appendix 3, Q1 Table 13, p.129).

This concern is also echoed by another staff member (*Staff 14*), who expressed to this research how although this scheme was able to attract wider audiences (a positive factor), it was still unable to generate new income revenue from selling more HM merchandise to HM passport holders. The feedback of these two staff members is quite interesting considering the fact that literature such as Allen,

(2019) has similarly observed no significant impact on income revenue from museum shops and cafes as a result of museums removing admission fees (Allen, 2019).

Another concern expressed within the responses of this question refers to how various Passport holders have been visiting museums solely because they were free and not due to their interest in cultural objects exhibited. Personally, I don't believe this is a negative but rather it is a potential opportunity to engage more visitors in an effort to increase more awareness on the importance of cultural heritage.

As part of the last question of this online questionnaire, subjects were asked to give their feedback about the general response to this scheme. All participants expressed positive remarks. Nevertheless, it must be stated that one of the research participants (*Staff 10*) had experienced a number of instances whereby the passport holders entered the museum simply to get his/her passport stamped.

"... like everything in this world, you find people who just look to obtain things for free. We had instances where holders come on site just to put the stamp to get the free gifts we offer." (Staff 10, Appendix 3, Q1Table 14, p.130).

This response in my opinion confirms my previous hypothesis, whereby I stated that such a creative element can also be misused by the passport holders if not regulated properly.

5.1: Analysis of the Student Guardian Questionnaire:

After weeks in circulation, this research was only able to recruit ten parents to participate in the online questionnaire. Unfortunately, this represents a low response rate, considering the fact that the Secondary School with which this research was carried out was kind enough to send two separate announcement emails to all of its student guardians so as to encourage participation. Be that as it may, this research was still able to gather important insights from these ten different responses. As part of this research, these ten student guardians were

asked to answer a total of seventeen questions (please refer to Appendix 2, pp.106-111 for a full list of questions).

As presented in (Appendix 3, Q2 Chart A, p159) question one asked parents to identify which academic year, their child is currently studying in school. Data from the online questionnaire notes how out of ten participants, five were guardians of year eleven students, four were guardians of year nine students and one was a guardian of a year ten student.

In question two, the participants were asked to identify the top four favourite subjects of their children. In all twenty-one different subjects were brought up by the participants (please refer to Appendix 3, Q2 Chart B, p159), of whom English (15%), Maltese (15%) and Mathematics (10%) proved to be the most popular subjects with the students.

Personally, I believe question three to be very important for this research. Via this question, this research aimed to analyse how much of its participants had visited a museum/art gallery within the previous two years. In all, only four out of ten participants responded that they had made at least one museum visit during the aforementioned period. Of whom, none of which describe themselves as regular museum visitors (Please refer to Appendix 3, Q2 Table 3, p143). Unsurprisingly, these two statistics brought about from Q3A and Q3B correspond quite easily with the previously mentioned literature, whereby it was acknowledged how a substantial percentage of the Maltese population do not visit museums on a regular basis (European Commission & TNS opinion & social, 2017). As presented in the data table of Question 3C, within the previous two years, only *Guardian 6* was attracted to a HM open day. Interestingly the child of *Guardian 6*, is also a HM Student Passport holder.

In question 4A, parents were asked if they are informed about the workings of the HM Student Passport. As illustrated in (Appendix 3, Q2 Chart F, p.161) only 50% of the participants responded that they are aware of how this scheme works. Similarly Martin's (2003), study about the impact of the reintroduction of free admission,

remarks how 40% of those surveyed didn't even know that admission charges to UK national museums had been dropped in 2001 (Martin, 2003) (Please refer to Appendix 6, p181-187).

An interesting finding brought about from the responses of question 4A, is that *Guardian 1*, is still unaware of the workings of this scheme, even though his/her child has used the HM Student Passport to visit a HM attraction, whereas *Guardian 6* and *Guardian10* are well aware of this scheme despite the fact that their children have yet to take advantage of this cultural programme. In the latter case, this is something which is also observed by literature. As discussed in (Appendix 6, p181-187), Martin, (2003) discovered how 41% of his research participants were aware of the implementation of free admission to UK national museums but had yet to take advantage of this cultural policy (Martin, 2003).

What about the remaining 50% of the student guardians who stated that they are aware of the workings of this cultural passport? From the responses generated during question 4B, these participants identify increased cultural awareness/appreciation (67%) together with increased museum accessibility (33%) as the main objectives behind this scheme. For the most part, this is like the feedback analysed earlier during the staff questionnaire.

From the feedback received during question five and six, it becomes apparent how only four out of ten research participants have a child who has used the HM Student Passport to visit one or more HM attractions. From the responses generated during these two questions, I believe it is evident that a significant number of secondary students are yet to take advantage of this scheme. Going back to the previous questionnaire, staff members such as *Staff 12* acknowledge that there are still students who do not possess a HM Passport. In light of this, similar to what *Staff 12* suggested, I believe that the National Agency should continue supporting this scheme with further outreach activities in schools, in an effort to capture the interest of those who are yet to make good use of the opportunities offered by this cultural scheme. Even more so when considering the fact that the majority of

participants whose children have not used the HM Student Passport, expressed lack of interest as to why their children are still not making more museum visits through this scheme (please refer to Appendix 3, Q2 Chart J, p 163).

As presented from the results of question seven, participants were inconclusive when asked about the average length of their child's museum visit whilst using the HM Student Passport. The two most popular responses were as follows (30min to 1hr) and (1hr to 2hr). Interestingly, as illustrated in question nine, the research participants collectively agreed that Student Passport holders for the most part visit HM sites accompanied by their parents. The responses of this question continue to confirm earlier results brought about from the staff questionnaire whereby it was recognised how staff members had experienced more family visits and a greater influx of parents within their sites.

From question eleven, it emerges that the participants' children, for the most part, are attracted to the following two Maltese historical periods: Prehistory (38%) and the Knights of St John (62%) (Please refer to Appendix 3, Q2 Table 11, p.152). This is more evident when examining the responses of question eight and ten. In question eight, participants were asked to identify from which HM site their children had collected their first HM passport stamp. Out of a total of four responses, three participants made reference to three HM sites which fall under the Prehistoric period (i.e: *Haġar Qim Temples, Ġgantija Temples and the National Museum of Archaeology*). With regards to question ten, guardians were asked to identify the child's favourite HM site, of which *Haġar Qim, Fort St Elmo and the Malta Maritime Museum* were mentioned (Appendix 3, Q2 Table 10, p151). As illustrated in (Appendix 4, p.172-173) these sites also form part of the previously mentioned two historical periods.

The responses of question twelve once again delineate how this scheme was able to attract first time visitors to HM museums. As presented in (Appendix 3, Q2 Table 12, p153), three out of the four participants whose child has used the HM Student Passport acknowledge that thanks to this cultural scheme, their child was able to

visit a HM museum for the very first time. This result corresponds quite closely with the feedback expressed by *Staff 10 & Staff 12* in the previously analysed questionnaire.

Although 60% of the research participants are yet to take advantage of the HM Student Passport, all but one agree on the fact that this scheme has made museums more accessible to families. Undoubtedly, this is a positive factor as it is clear evidence that this scheme was able to render museums more accessible in the eyes of parents, nevertheless it must be said that free admission alone was not enough to attract these participants to the museum. As expressed in question fourteen, guardians identify lack of time (62%), lack of interest (25%) and lack of information (13%) as to why their children do not visit museums (Appendix 3, Q2 Chart T, p168). Unsurprisingly, Martin, (2003) in his research, associates lack of time with lack of interest.

From the ten responses gathered in the parents' questionnaire, it is evident that lack of interest (rather than entry fees) is to be considered as the main museum admission barrier for a good number of secondary students. Even more so when considering that in question fifteen, parents (except for *Guardian 6*) expressed no museum behavioural change brought about with the implementation of this scheme. Nevertheless, it must be stated that since this research had a low parent response rate, it can't represent the whole picture, as it only provides a snippet view of the parents perception towards this scheme.

As for the last question, parents were asked to put forward a few suggestions of how they believe the national agency could improve this cultural scheme. From a total of ten participants, only three presented their feedback to this question. This research was able to group these different suggestions into four main themes:

- Theme one: Learning outside the classroom - Schools should be encouraged to take advantage of this scheme and organise more educational outings to HM sites. These educational outings could reward students with extra-curricular credits which could be part of a final mark of an O-Level subject.

- Theme two: Extended visitor hours.
- Theme three: Students should receive invites when the National Agency organises new open days.
- Theme four: Increased visitor engagement - Passport holders could be offered guided tours around the museum/site.

There are various interesting strategies of how the National Agency could implement these suggestions. For example if we look at theme two, the National Agency could take inspiration from the previously mentioned *Uniqlo Tate Lates* at Tate Modern. As discussed in earlier chapters *Uniqlo Tate Lates* is a popular programme created by the *Tate Gallery Group* featuring a series of free monthly late-night events targeting younger audiences (Tate, n.d) (TATE, 2018). As described by Barron & Leask, (2017) Tate Modern presents a perfect example of how a museum could implement such specialised events to attract and satisfy the needs of both traditional and alternative museum visitors (Barron & Leask, 2017).

With regards to theme three, the National Agency could introduce an online newsletter (sent to passport holders via email) which informs parents and students alike about upcoming activities and events organised by HM.

From the two different sets of suggestions (i.e., parents & staff members), this research was able to identify one main similarity. As suggested by both *Guardian 6 and Staff 1* the national agency could strengthen this scheme by increasing visitor engagement. Transforming museum audiences from passive visitors into actively engaging participants is recognised by literature as one of the main possible strategies which museums could implement to overcome the ever-growing lack of interest plaguing public interest in museums and art galleries (Kranioti, 2017).

5.2: Discussion of findings:

From the gathered primary and secondary data, this research can conclude that HM through the implementation of this cultural passport was able to find a creative museum accessibility strategy to overcome the financial barrier of museum admission fees. As reported by staff participants, the National Agency through this scheme was able to reach out to new visitors, increase museum visits, attract local participation and develop greater cultural interest and awareness (Appendix 3, Q1 Table 8 & Q1 Table 13, p.123 & p.129). Similarly, as expressed by the parent participants, this scheme was also able to make HM museums more accessible to families (Appendix 3, Q2 Table 13, p.154). Data provided by the national agency to this research is evidence to this, in view of the fact that between January 2019 to February 2021, the HM Student Passport was able to attract over 123,000 visits (Heritage Malta, 2021).

Nevertheless, as illustrated from the parent's questionnaire, it is evident that there are still a substantial number of students who have yet to take advantage of the opportunities offered by this programme, mainly due to lack of interest from students (Appendix 3, Q2 Table 5, p.146). This is not to say that the National Agency has not tried to capture the interest of these students with the creation of a number of incentives and special activities associated with this cultural programme (please refer to Appendix 5, p.175-179).

After a thorough analysis of the data available in hand, this researcher is of the opinion that although this scheme still has a number of areas which could be developed more, i.e;

- a) As expressed by a *Staff 7 & Staff 14*, this scheme has failed to divert passport holder free admission cash flow towards HM merchandise.
- b) Overcome cultural disinterest by students/Encouraging more students to use their cultural passport with their family members.

this scheme has also portrayed encouraging results in increasing museum accessibility to families and elderly alike (Appendix 3, Q1 Table 4, p. 120), which this research perceives as a positive sign for what is to come. This is because as

alluded to in previous chapters, this cultural passport was launched a year prior to the global outbreak of the COVID-19 pandemic, which undoubtedly affected the success of this programme when considering that the National Agency had to close its sites for a number of weeks (Heritage Malta, 2021). Considering this, I believe that this programme with the help of increased outreach and increased visitor engagement could potentially bring more positive results in the future.

In order to strengthen this scheme, this research suggest that the National Agency should look at other programmes used abroad to support free museum admission. In this research, several examples by the NML and the Tate Gallery Group were discussed. These two UK national museums, (as seen in previous chapters), have found interesting means to support free entry with different programmes and special exhibitions.

Conclusion

Conclusion

6.0: Introduction

As an island full of a rich and colourful history, Malta is home to many valuable cultural heritage attractions and most Maltese recognise the value and importance of its cultural heritage (Maniscalco, 2019) (European Commission & TNS opinion & social, 2017). Nevertheless as a 2017 *Eurobarometer* study showed, Malta worryingly placed below EU average when its citizens were asked if they had made at least one museum visit within the previous twelve months (European Commission & TNS opinion & social, 2017).

6.1: Results found

This research acknowledges how within the past five years, HM has put a lot of effort and resources to reach out and attract wider audiences. It is important to note that the HM Passport Scheme is not the first attempt by the National Agency to attract students from a very young age to its cultural sites. Launched in 2016, the HM Student Membership Scheme, can be argued to have served as a testing platform for the HM Passport programme (Heritage Malta, 2016). Unlike its predecessor, the HM Passport scheme targets both primary and secondary students as well as community elders. Moreover it also entitles passport holders with free access to two accompanying adult visitors (youths in the case of senior passport holders) (Heritage Malta, 2016) (Heritage Malta, 2020).

In addition to the analysis of the workings of this programme, this research was also able to recognise how HM through the HM Student Passport was able to construct a creative metaphor (a passport which is used to travel to different

historical sites) to provide children and teenagers with new means of how to explore their cultural heritage.

Research conclusions derived from primary and secondary data was able to identify the following objectives which the HM Passport scheme sets out to achieve:

- Foster accessibility to Malta's cultural heritage in state-run museums & heritage sites.
- Stimulate and increase cross-generational knowledge and awareness of our cultural identity.
- Support active ageing by creating new opportunities for the elderly to interact with their cultural heritage.
- Create new opportunities whereby community elders could share and explore new cultural experiences with the younger generation.
- Attract more customers to HM products.

Responses generated from the staff questionnaire recognise how this scheme, for the most part, was reaching its main objectives (Appendix 3, Q1 Table 13, p.129). Despite this, concerns were expressed with regards to how this programme was still unable to attract new income by diverting passport holders cash flow (brought about from free entry) towards HM merchandise (Appendix 3, Q1 Table 13, p.129). As a result of this, several staff members, put forward various suggestions of how they believe the National Agency can alleviate some of the main costs brought about from this cultural programme (Appendix 3, Q1 Table 12, p.128).

In all, both parents and staff members acknowledge that this scheme was able to make HM museums more accessible to families (Appendix 3, Q1 Table 4, p.120) (Appendix 3, Q2 Table 13, p.154). From the available secondary data, this research acknowledged how this scheme, in its first full year was able to attract an increased number of non-paying visitors to HM sites (Heritage Malta, 2020) (Heritage Malta, 2021). Nevertheless, from primary data generated from the online questionnaires, it also identified how a number of students have yet to take advantage of this scheme due to lack of interest (Appendix 3, Q2 Table 5, p. 146). Faced with this data

brought about from both primary and secondary sources, this research concludes that although the general response to this scheme is positive, the National Agency is encouraged to support this scheme with increased outreach and increased visitor engagement to overcome the lack of interest portrayed by a substantial number of students. This is because similar to what previous studies showed, this research identifies lack of interest/time as opposed to admission fees as the main fundamental barrier as to why its participants do not visit museums (Appendix 3, Q2 Table 14, p.155).

In conclusion, as illustrated from primary data, increased museum accessibility (brought about from free museum admission to HM Passport holders), was able to attract first time visits, increased family visits during weekends/winter months/school holidays, as well as increased cultural interest by HM Passport holders (Appendix 3, Q1 Table 8 & Q1 Table 13, p.124 & p.129). It is important to point out that this research is still inconclusive with regards to the level of museum visitors' behavioural change brought about by this scheme. This is because staff participants were divided when asked if this scheme was helpful in generating repeat visits to the same museum (Appendix 3, Q1 Table 7, p. 123). This is also not helped by the fact that very few parents chose to participate within this research.

6.2: Limitations and suggestions for improvement:

The low parent response rate is to be considered as the main fundamental limitation present in this study. This shortcoming was not foreseen, as the Secondary school with whom this research was carried out was very helpful and kind enough to send multiple announcement emails to parents. Thus, such low response rate could also be regarded as another representation of a substantial lack of interest from student guardians.

It is important to mention that during the planning phase of this study, the researcher aimed to carry out the online questionnaire with two schools of the same college (one middle and one secondary school). Unfortunately, this plan was shelved when the middle school with which this research was supposed to be carried out notified the researcher that it had already reached its research capita. As this development occurred after the first stage of the ethics approval process, the researcher chose to carry out his research with only one school (i.e., the secondary school) due to time constraints.

As a suggestion for future improvements, the researcher believes this study would have been much more effective if it was carried out at three different schools (a primary, a middle and a secondary school of the same college). Such a larger data sample from the three different stages of Maltese compulsory education, would have helped this research to acquire a greater insight of this scheme.

Another element which could have potentially enhanced the results of this study is the exact total number of how many passports HM had issued to the public within the past three years. Since the researcher did not have this data in hand, this study had to overcome this limitation by focusing primarily on the total number of visits made with HM Passports.

6.3: Conclusion

Nevertheless, this mixed method research is still important as it illustrates how the HM Passport scheme is to be considered as a substantial step forward in terms of increased museum accessibility within Maltese national museums. This research, through the responses generated from the online questionnaires, was also able to identify areas which are working positively within this cultural scheme as well as areas which could be improved upon. Additionally, as research it has also portrayed international examples of how museum groups support free museum admission

and increased museum accessibility through a variety of strategies including: educational programmes, special exhibitions, outreach activities, community events, digital resources and more.

The COVID-19 pandemic forced many museum professionals to reevaluate how museums can improve their public relevancy (Zammit, 2021). Zammit, (2021), encourages museums to act in front of the present situation brought about by this global pandemic by using this valuable time of reflection to strengthen their outreach strategies in an effort to give greater priority to public relevancy (Zammit, 2021). Rather than waiting for the public to visit, Zammit, (2021) suggests that museums should reach out to the community to encourage those who do not visit museums so that they acknowledge and appreciate the educational importance and life relevancy of these cultural sites (Zammit, 2021). Bearing this argument in mind, this research encourages the National Agency to reach out to the community and to use its resources to connect with the interests of students and elderly alike, in an effort to continue building upon the productive work carried out during the first three years of this cultural programme.

Appendix 1

Letters & Forms

Permission Letter for Heritage Malta:

Dear Sir/Madam

I am a third year student reading for a Masters of Arts in Museum Education at the University of Malta. I am sending you this letter to ask permission for access to statistical data on the usage of the Heritage Malta Passports. Moreover I am also asking you consent and clearance to conduct an online questionnaire with a number of your staff members on the Heritage Malta passport scheme. For my dissertation (titled Analysing the Heritage Malta Passport Scheme) I, under the supervision of Dr Sandro Debono will be analysing the Heritage Malta Passport scheme and the impact of increased accessibility or otherwise to museum admission. This study will contribute to the completion of my thesis.

Access to the following data is kindly being requested

- i) total number of passports collected.
- ii) total number of visas issued.
- iii) total number of students who collected all stamps
- iv) data/information on the special exhibitions/educational activities implemented for Heritage Malta passport holders.

Whereas the proposed online questionnaire will last around 15 to 30 minutes whereby your staff members will be asked to give their feedback as staff members of Heritage Malta on how the scheme has been working within the past few years, if the objectives of the Passport scheme are being achieved, which areas could be improved upon, and which areas of the scheme has proved to be successful with the passport holders and with the museum staff.

If you allow me to conduct this online questionnaire I, the researcher, will be asking your permission to act as intermediary and forward the information letter with the link to the online survey, among 15 to 100 of your staff members. If you grant me permission I, the researcher, will forward you the staff information letter and a link to the online questionnaire (available in both English and Maltese) to share with staff. The form includes clear information that staff are giving their consent to share content once they submit the information duly filled in. During this research your staff members will remain anonymous.

Participants have the right to decline to answer any of the questions presented to them in the questionnaire if they wish not to answer for any particular reason.

Potential benefits from participation in this study include the opportunity to use and analyse findings of this research that will be based on the suggestions, remarks and response submitted by participants. From the findings, this research will be able to highlight and analyse areas which are working positively and areas which could be improved upon within the Heritage Malta Passport Scheme.

Your participation and your staff participation is entirely voluntary. However, should you allow me to question your staff members, your institution can still withdraw at any time from this study without suffering any consequences of any kind. If you give me access to the aforementioned data I, the researcher, intend to store it in a password protected folder. Should you accept to give me access to this data and undertake this research with your staff members, you are kindly to inform me with a short email in which you accept to give me permission.

If you have further questions or concerns during this study or after its completion, or you would like to receive a copy of the results, please contact:

Researcher's Name: Justin Borg

third year student in MA. Museum Education

Email Address: _____ Mobile number: _____

Supervisor's Name: Dr. Sandro Debono

Email Address: _____ Mobile number: _____

Signed by : Researcher signature (Researcher), Supervisor signature (Supervisor)

Permission Letter for Head of School

Dear Head of School,

I am a third year student reading for a Masters of Arts in Museum Education at the University of Malta. I am sending you this permission letter to ask you for permission to do my research study with your school. For my dissertation (titled Analysing the Heritage Malta Passport Scheme) I under the supervision of Dr Sandro Debono will be analysing the Heritage Malta Passport scheme and the impact of increased accessibility to museum admission. This study will contribute to the completion of my thesis.

I am asking you permission to forward an information letter with a link to an online survey about the Heritage Malta Passport scheme through the school's official email. The researcher will be providing you with a link to the online form along with an information letter for the guardians. The information letters and online forms will be available in both English and Maltese.

The online questionnaires are to be filled-in by student guardians. The proposed online questionnaire will last around 15 to 30 minutes whereby parents/student guardians will be asked to give their response on a set of questions about the Heritage Malta Student Passport. From the answers given in the questionnaire the researcher will be able to analyse the perception of student guardians toward the increased accessibility to museum admission with the Heritage Malta Student passport.

It is important to note that in order to get consent from your parents/guardians, during the information letter and online survey, the researcher will clarify that by clicking submit at the end of the online questionnaire they are giving consent to participate in the study. During this research the participants will remain anonymous.

By participating in this study, the parents/guardians and the school will not receive any direct benefit from partaking in this research. Nevertheless their participation in this study will include the opportunity to give feedback on the Heritage Malta Passport Scheme. Through their response they will help this research to highlight and analyse areas which are working positively and areas which could be improved upon within the Heritage Malta Passport Scheme. Thus the findings of this research (which are based on the suggestions,

remarks and response of the participants) have the potential to be looked at and used by Heritage Malta.

The school and the student guardians within this study will remain anonymous in the research. Your participation is entirely voluntary. Your school is free to choose not to participate. Should you accept to send an email to the parents/student guardians with the aforementioned information letter and link of the online form you are kindly to inform me with a short email in which you state that you give me permission to undertake my research with your school. If you have further questions or concerns during this study or after its completion, or you would like to receive a copy of the results, please contact:

Researcher's Name: Justin Borg

third year student in MA. Museum Education

Email Address: _____ Mobile number: _____

Supervisor's Name: Dr. Sandro Debono

Email Address: _____ Mobile number: _____

Signed by : Researcher signature (Researcher), Supervisor signature (Supervisor).

Information Letter for Heritage Malta Staff

Dear Sir/Madam

I am a third year student reading for a Masters of Arts in Museum Education at the University of Malta. For my dissertation (titled Analysing the Heritage Malta Passport Scheme) I under the supervision of Dr Sandro Debono will be analysing the Heritage Malta Passport scheme and the impact of increased accessibility to museum admission. This study will contribute to the completion of my thesis.

I am sending you this information letter to ask you if you want to take part in my study which will involve a 15 to 30 minutes online form on the Heritage Malta Passport Scheme. During the online form I, the researcher, will ask you a number of questions, which will prompt you to give me your feedback and opinion on how the scheme has been working within the past few years. Questions shall refer to whether the objectives of the passport scheme are being achieved, which areas of the scheme could be improved upon, and which areas of the scheme has proved to be successful with the passport holders and staff members.

Through this online form I, the researcher, will be able to analyse and compare the public's response towards this cultural scheme with that of the institutional staff members of Heritage Malta. You as a participant will not receive any direct benefit from partaking in this research. Nevertheless your participation in this study will include the opportunity to give feedback on the Heritage Malta Passport Scheme. Through your response you will help this research to highlight and analyse areas which are working positively and areas which could be improved upon within the Heritage Malta Passport Scheme.

Your participation is entirely voluntary. You as a participant will remain anonymous. Should you accept to take part within this study please click the links found below. It is important to clarify that by clicking submit at the end of the online questionnaire you are giving consent to participate in this study. The following are the links to the online questionnaire:

English version: (*online-questionnaire hyperlink - English Version*)

Maltese version: (*online-questionnaire hyperlink - Maltese Version*)

If you have further questions or concerns during this study or after its completion, or you would like to receive a copy of the results, please contact:

Researcher's Name: Justin Borg (third year student in MA. Museum Education)

Email Address: _____

Supervisor's Name: Dr. Sandro Debono

Email Address: _____

Signed by : Researcher signature (Researcher), Supervisor signature (Supervisor).

Consent Section for Heritage Malta Staff

Before starting the online form please read the following consent section and choose whether you wish to give your consent to participate within this research.

I have read the information letter and I freely give my consent to Mr J. Borg (the researcher) so that I can participate in his research and fill-in the following online questionnaire about the Heritage Malta Passport scheme and the impact of increased accessibility to museum admission.

Promises and guarantees:

I understand that my participation in this study is entirely voluntary.

I understand that during this research will remain anonymous

I have the right to decline to answer any of the questions presented to me in the questionnaire if I wish not to answer for any particular reason.

I have been given satisfactory answers to my questions about the research. The researcher provided me with a copy of this form.

By clicking submit at the end of the online questionnaire you are giving me your consent to participate in this study.

Signed by : Researcher signature (Researcher), Supervisor signature (Supervisor).

Ittra ta' informazzjoni lil haddiema membri ta' Heritage Malta

Għaziz Sinjur/a

Jien student tat-tielet sena fl-Universtità ta' Malta u qiegħed nistudja il-kors tal- M.A in Museum Education. Għat-tezi tiegħi (bit-titlu ta' Analysing the Heritage Malta Passport Scheme) jien taħt issupervizjoni ta' Dr Sandro Debono se nanalizza l-iskemi tal-Passporti ta' Heritage Malta u l-impatt ta' aċċessibilità akbar fid-dhul tal-mużew. Dan l-istudju se jikkontribwixxi għat-tkomplija tat-tezi tiegħi.

Qed nibgħatlek din l-ittra ta' informazzjoni sabiex nistaqsik jekk tridx tiegħu sehem fl-istudju tiegħi li se jinvolvi kwestjonarju onlajn ta' madwar 15-30 minuta dwar l-iskemi tal-Passaporti ta' Heritage Malta. Matul il-kwestjonarju onlajn, ir-riċerkatur ser jistaqsik numru ta' mistoqsijiet li permezz tagħhom inti se tagħtini r-rispons u l-opinjoni tiegħek dwar kif l-iskema kienet qed taħdem matul dawn l-aħħar ftit snin. Eżempju: jekk l-għanijiet tal-iskema tal-passaporti qedx jintlaħqu, liema oqsma ta' din l-iskema wrew suċċess u liema oqsma jistgħu jitjiebu.

Permezz tar-rispons tiegħek f'dan il-kwestjonarju onlajn, ir-riċerkatur ser ikun jista' janalizza u jqabbel ir-rispons tal-pubbliku għal din l-iskema kulturali ma' dik tal-membri haddiema ta' Heritage Malta. Int bħala parteċipant mhux ha tircievi benefiċċju dirett mill-parteci-pazzjoni tiegħek f'din irriċerka. Madankollu il-parteci-pazzjoni tiegħek f'dan l-istudju se tagħtik l-opportunità li tagħti l-opinjoni tiegħek dwar l-iskema tal-passaporti ta' Heritage Malta. Permezz tar-rispons u l-parteci-pazzjoni tiegħek inti se tgħin din ir-riċerka tanalizza l-oqsma li qed jaħdmu b'mod pożittiv u loqsma li jistgħu jittejbu fl-iskema tal-passaporti ta' Heritage Malta.

Int bħala parteċipant f'dan l-istudju se tibqa' anonimu/a fir-riċerka. Il-parteci-pazzjoni tiegħek hija kompletament volontarja. Jekk taċċetta li tipparteċipa f'din ir-riċerka, jekk jogħġbok aghfas fuq waħda mill-links li huma murija hawn taħt. Huwa importanti li niċċara li meta int tagħfas il-buttuna submit fl-aħħar tal-kwestjonarju onlajn inti qed tagħti l-kunsens tiegħek biex tipparteċipa f'dan l-istudju. Dawn li għejjin huma l-links għall-kwestjonarju onlajn:

Verżjoni bil-Malti: ([online-questionnaire hyperlink - Maltese Version](#))

Verżjoni bl-Ingliż: ([online-questionnaire hyperlink - English Version](#))

Jekk inti għandek xi mistoqsijiet qabel jew matul il-proċess ta' din ir-riċerka tkun tista' tikkuntatjani skont kif muri hawn taħt.

L-isem tar-riċerkatur: Justin Borg

Email: _____

L-isem tas-supervizur: Dr. Sandro Debono

Email: _____

Signed by : Researcher signature (Researcher),

Supervisor signature (Supervisor).

Formula ta' Kunsens: Haddiema membri ta' Heritage Malta

Qabel ma tibda timla l-kwestjonarju onlajn jekk jogħġbok aqra t-taqsimha tal-kunsens u aghżel jekk tixtieqx tagħti l-kunsens tiegħek biex tipparteċipa f' din ir-riċerka.

Jien qrajt l-ittra ta' informazzjoni u liberalment nagħti kunsens lis-Sur J.Borg sabiex nieħu sehem fir-riċerka tiegħu u nimla kwestjonarju dwar l-iskemi tal-Passporti ta' Heritage Malta u l-impatt ta' aċċessibilità akbar fid-dhul tal-mużew.

Wegħdiet u garanziji:

I) Nifhem li l-partecipazzjoni tiegħi f'dan l-istudju hija kompletament volontarja.

II) Nifhem li se nibqa' anonimu/a matul ir-riċerka.

III) Għandi d-dritt li nirrifjuta li nirrispondi kwalunkwe mistoqsija ppreżentata lili fil-kwestjonarju jekk nixtieq li ma nirrispondix għal xi raġuni partikolari.

IV) Inghatajt twegħbiet sodisfaċenti għall-mistoqsijiet tiegħi dwar ir-riċerka. Ir-riċerkatur provdili kopja ta' din il-formula.

La darba tagħfas il-buttuna Submit fl-aħħar tal-kwestjonarju int qed tagħtini l-kunsens tiegħek sabiex tipparteċipa f'dan l-istudju.

Signed by : Researcher signature (Researcher),

Supervisor signature (Supervisor).

Information Letter for Guardians

Dear Sir/Madam

I am a third year student reading for a Masters of Arts in Museum Education at the University of Malta. For my dissertation (titled Analysing the Heritage Malta Passport Scheme) I under the supervision of Dr Sandro Debono will be analysing the Heritage Malta Passport scheme and the impact of increased accessibility to museum admission. This study will contribute to the completion of my thesis.

I am sending you this information letter to ask you if you want to take part in my study which will involve a 15 to 30 minutes online questionnaire about the Heritage Malta Passport Scheme. The questionnaire will include around 17 questions on the Heritage Malta Student Passport as to analyse the perception of guardians of students towards the increased accessibility to museum admission with the Heritage Malta Student passport.

Through this online questionnaire I, the researcher, will be able to analyse and compare the public's response towards this cultural scheme with that of the institutional staff members of Heritage Malta. You as a participant will not receive any direct benefit from partaking in this research. Nevertheless your participation in this study will include the opportunity to give feedback on the Heritage Malta Passport Scheme. Through your response you will help this research to highlight and analyse areas which are working positively and areas which could be improved upon within the Heritage Malta Passport Scheme.

Your participation is entirely voluntary. You as a participant will remain anonymous. Should you accept to take part within this study please click the links found below. It is important to clarify that by clicking submit at the end of the online questionnaire you are giving consent to participate in this study. The following are the links to the online questionnaire:

English version: (*online-questionnaire hyperlink - English Version*)

Maltese version: (*online-questionnaire hyperlink - Maltese Version*)

If you have further questions or concerns during this study or after its completion, or you would like to receive a copy of the results, please contact:

Researcher's Name: Justin Borg (third year student in MA. Museum Education)

Email Address: _____

Supervisor's Name: Dr. Sandro Debono

Email Address: _____

Signed by : Researcher signature (Researcher), Supervisor signature (Supervisor).

Consent Section for Parents/Guardians

Before starting the online form please read the following consent section and choose whether you wish to give your consent to participate within this research.

I have read the information letter and I freely give my consent to Mr J. Borg (the researcher) so that I can participate in his research and fill-in the following online questionnaire about the Heritage Malta Passport scheme and the impact of increased accessibility to museum admission.

Promises and guarantees:

I understand that my participation in this study is entirely voluntary.

I understand that during this research I will remain anonymous

I have the right to decline to answer any of the questions presented to me in the questionnaire if I wish not to answer for any particular reason.

I have been given satisfactory answers to my questions about the research. The researcher provided me with a copy of this form.

By clicking submit at the end of the online questionnaire you are giving me your consent to participate in this study.

Signed by : Researcher signature (Researcher), Supervisor signature (Supervisor).

Ittra ta' informazzjoni lil Ġenituri/Gwardjani

Għażiż Ġenitur/Gwardjan,

Jien student tat-tielet sena fl-Universtità ta' Malta u qiegħed nistudja il-kors tal- M.A in Museum Education. Għat-teżi tiegħi (bit-titlu ta' Analysing the Heritage Malta Passport Scheme) jien taħt issupervizjoni ta' Dr Sandro Debono se nanalizza l-iskemi tal-Passporti ta' Heritage Malta u l-impatt ta' aċċessibilità akbar fid-dhul tal-mużew. Dan l-istudju se jikkontribwixxi għat-tkomplija tat-teżi tiegħi.

Qed nibgħatlek din l-ittra ta' informazzjoni sabiex nistaqsik jekk tridx tiegħu sehem fl-istudju tiegħi li se jinvolvi kwestjonarju onlajn ta' madwar 15-30 minuta dwar l-iskemi tal-Passaporti ta' Heritage Malta. Il-Kwestjonarju se jinkludi madwar 17-il mistoqsija dwar il-passaporti tal-istudenti ta' Heritage Malta. Permezz ta' dawn il-mistoqsijiet ir-riċerkatur ikun jista' janalizza l-perċezzjoni tal-ġenituri/gwardjani tal-istudenti lejn l-aċċessibilità akbar għal dhul fil-mużew permezz tal-passport ta' Heritage Malta.

Permezz tar-rispons tiegħek f'dan il-kwestjonarju onlajn, ir-riċerkatur ser ikun jista' janalizza u jqabbel ir-rispons tal-pubbliku għal din l-iskema kulturali ma' dik tal-ħaddiema ta' Heritage Malta. Int bħala partecipant mhux ħa tircievi beneficcju dirett mill-partecipazzjoni tiegħek f'din ir-ricerka. Madankollu il-partecipazzjoni tiegħek f'dan l-istudju se tagħtik l-opportunità li tagħti l-opinjonijiet tiegħek dwar l-iskema tal-passaporti ta' Heritage Malta. Permezz tar-rispons u l-partecipazzjoni tiegħek inti se tgħin din ir-ricerka tanalizza l-oqsma li qed jaħdmu b'mod pożittiv u l-oqsma li jistgħu jittejbu fl-iskema tal-passaporti ta' Heritage Malta.

Int bħala partecipant f'dan l-istudju se tibqa' anonimu/a fir-ricerka. Il-partecipazzjoni tiegħek hija kompletament volontarja. Jekk taċċetta li tippartecipa f'din ir-ricerka, jekk jogħġbok aghfas fuq waħda mill-links li huma murija hawn taħt. Huwa importanti li niċċara li meta int tagħfas il-buttuna submit fl-aħħar tal-kwestjonarju onlajn inti qed tagħti l-kunsens tiegħek biex tippartecipa f'dan listudju. Dawn li ġejjin huma l-links għall-kwestjonarju onlajn:

Verzjoni bil-Malti: ([online-questionnaire hyperlink - Maltese Version](#))

Verzjoni bl-Ingliż: ([online-questionnaire hyperlink - English Version](#))

Jekk inti għandek xi mistoqsijiet qabel jew matul il-proċess ta' din ir-riċerka tkun tista' tikkuntatjani skont kif muri hawn taħt.

L-isem tar-riċerkatur: Justin Borg

Email: _____

L-isem tas-superviżur: Dr. Sandro Debono

Email: _____

Signed by : Researcher signature (Researcher), Supervisor signature (Supervisor).

Formula ta' Kunsens: Ġenitur/Gwardjan

Qabel ma tibda l-formola onlajn jekk jogħġbok aqra t-taqsimha tal-kunsens u aghżel jekk tixtieqx tagħti l-kunsens tiegħek biex tipparteċipa f'din ir-riċerka.

Jien qrajt l-ittra ta' informazzjoni u liberalment nagħti kunsens lis-Sur J.Borg sabiex nieħu sehem fir-riċerka tiegħu u nimla kwestjonarju dwar l-iskemi tal-Passporti ta' Heritage Malta u l-impatt ta' aċċessibilità akbar fid-dhul tal-mużew.

Wegħdiet u garanziji:

I) Nifhem li l-partecipazzjoni tiegħi f'dan l-istudju hija kompletament volontarja.

II) Għandi d-dritt li nirrifjuta li nirrispondi kwalunkwe mistoqsija pprezentata lili fil-kwestjonarju jekk nixtieq li ma nirrispondix għal xi raġuni partikolari.

III) Nifhem li se nibqa' anonimu/a matul ir-riċerka.

IV) Inghatajt twegħbiet sodisfaċenti għall-mistoqsijiet tiegħi dwar ir-riċerka. Ir-riċerkatur provdili kopja ta' din il-formola.

La darba tagħfas il-buttuna Submit fl-aħħar tal-kwestjonarju int qed tagħtini l-kunsens tiegħek sabiex tipparteċipa f'dan l-istudju

Signed by : Researcher signature (Researcher),

Supervisor signature (Supervisor).

Appendix 2

Online Questionnaires

Online Questionnaire for Parents/Guardians - *English Version*

Q1: Select which year your child is currently studying at school

Q2: Write down your child's top 4 favourite school subjects. Write first your child's top preferred school subject.

Q3A: In the past two years have you made at least one visit to any particular museum or art gallery?

Q3B: Reply only if you answered Yes to (Question 3A). Do you describe yourself as a regular museum visitor?

Q3C: Reply only if you answered Yes to (Question 3A). Within the last 2 years, have you visited any Heritage Malta museum during a free Open Day?

Q4A: Do you know how the Heritage Malta passport scheme works?

Q4B: Reply only if you answered Yes to (Question: 4A). What do you think the Heritage Malta Passport scheme is trying to achieve?

Q5A: How many sites have you visited thanks to the Heritage Malta passport scheme ? (Along with the number of visits made, please also indicate the museum names that you have visited using the Heritage Malta passport)

Q5B: List the number of stamps collected so far in your child's Heritage Malta passport.

Q5C: Answer only if your child has not collected all the 27 different stamps. The reason behind why your child has not collected all the 27 stamps.

Q6: Which category of museums has your child made more visits with his/her Heritage Malta Student passport?

Q7: The average length of the museum visit (when your child uses the Heritage Malta student passport):

Q8: From which Heritage Malta museum/historical site did your child collect his/her first Heritage Malta student passport stamp? (and why)

Q9: The two guardians who had accompanied your child to the Heritage Malta museums/gallery and entered for free with the Student Passport were the child's:

Q10: Which is your child's favourite Heritage Malta museum/historical site?

Q11: Which is your child's favourite historical period?

Q12A: Has your child visited any particular Heritage Malta museum/gallery for the first time thanks to this passport?

Q12B: If you replied Yes to (Question 12A) please indicate which Heritage Malta museum/s.

Q13: Do you think that with the Heritage Malta Student Passport, Maltese museums/historical sites have been made more accessible to families?

Q14: Which of the following may be potential reason or reasons why your child does not visit museums.

Q15: With the Heritage Malta Student Passport have your museum behaviour changed:

Q16A: Did your child attend any educational activities that were held as part of the Heritage Malta Student Passport Summer Programme?

Q16B: If you replied yes to (Question 16A) please indicate on which topic.

Q17: Write down any suggestion on how the Heritage Malta Student Passport can improve. Please list 3 suggestions

Online Questionnaire for Parents/Guardians - *Maltese Version*

Q1: Aghżel liema sena t-tifel / tifla tiegħek bħalissa qed jistudja/tistudja fl-iskola

Q2: Ikteb l-aktar 4 sugġetti tal-iskola għal qalb it-tifel / tifla tiegħek. (Ikteb l-aktar sugġett favorit għat-tifel/tifla tiegħek l-ewwel).

Q3A: Żort xi mużew jew gallerija tal-arti f'dawn l-aħħar sentejn?

Q3B: Irrispondi biss jekk wegibt iva għall-mistoqsija 3A. Tiddeskrivi lilek innifsek bħala vizitatur regolari tal-mużew?

Q3C: Irrispondi biss jekk wegibt iva għall-mistoqsija 3A. F'dawn l-aħħar sentejn żort xi open day ta' xi mużew ta' Heritage Malta?

Q4A: Taf bejn wieħed u ieħor kif taħdem l-iskema tal-passaporti tal-istudenti ta' Heritage Malta?

Q4B: Irrispondi biss jekk wegibt iva għall-mistoqsija 4A. X'taħseb li hu l-għan ewelieni li tixtieq tikseb l-iskema tal-passaporti ta' Heritage Malta?

Q5A: Kemm-il mużew żortu grazzi għall-iskema tal-passaport ta' Heritage Malta? (Semmi n-numru total ta' kemm-il darba użajtu l-passaport ta' Heritage Malta, kif ukoll l-ismijiet tal-mużewijiet li żortu permezz tiegħu)

Q5B: Kemm-il timbru differenti għandu/ha t-tifel/tifla tiegħek fil-passaport tal-istudenti ta' Heritage Malta?

Q5C: (Irrispondi biss jekk it-tifel / tifla tiegħek għadu/għadha ma ġabarx/ġabritx is-27 timbru differenti). Ir-raġuni għaliex ibnek/binetek ma ġabarx/ġabritx it-timbri kollha (27 timbru).

Q6: Liema kategorija ta' mużewijiet ibnek/binetek għamel/għamlet l-aktar żjarat bil-passaport tal-istudenti?

Q7: Meta t-tifel / tifla tiegħek juża/tuża l-passaport tal-istudenti ta' Heritage Malta, it-tul medju taż-żjara ġewwa l-mużew tkun ta' madwar:

Q8: Minn liema mużew/sit storiku ta' Heritage Malta it-tifel/tifla tiegħek ġabar/ġabret l-ewwel timbru tal-passaport tal-istudenti ta' Heritage Malta? (semmi għaliex).

Q9: Iż-żewġ gwardjani li akkumpanjaw lit-tifel / tifla tiegħek fil-mużewijiet / gallerija ta' Heritage Malta u daħlu b'xejn bil-passaport tal-istudenti kienu:

Q10: Liema hu l-aktar mużew ta' Heritage Malta għal qalb it-tifel / tifla ?

Q11: Liema hu l-aktar perjodu storiku favorit għat-tifel/tifla tiegħek?

Q12A: It-tifel/tifla tiegħek żar/żaret xi mużew ġdid grazzi għall-passaport ta' Heritage Malta?

Q12B: Jekk wegibt iva għall-mistoqsija 12A, jekk jogħġbok indika liema mużew/mużewijiet ta' Heritage Malta.

Q13: Taħseb li bil-Passaport tal-Istudenti ta ' Heritage Malta, il-mużewijiet / siti storiċi Maltin saru aktar aċċessibbli għall-familji?

Q14: Liema minn dawn li ġejjin qed ikunu t'ostaklu u raġuni għaliex it-tifel/tifla tiegħek m'hux/m'hix jagħmel/tagħmel żjarat regolari fil-mużew?

Q15: Bil-Passaport tal-Istudenti ta 'Heritage Malta biddilt l-imġieba tiegħek fil-mużew?

Q16A: It-tifel / tifla tiegħek attenda/attendiet għal xi attivitajiet edukattivi parti mill-Programm tas-Sajf tal-Passaport tal-Istudenti ta' Heritage Malta?

Q16B: Jekk wiegħbet iva għal mistoqsija 16A jekk jogħġbok indika fuq liema sugġett.

Q17: Agħti kwalunkwe sugġeriment li permezz tiegħu l-iskema tal-Passaport tal-Istudenti ta' Heritage Malta tista' titjeb fil-futur. Jekk jogħġbok elenka 3 sugġerimenti.

Online Questionnaire for Heritage Malta Staff Members - English Version

Q1: Please indicate which statement best suits you:

Q2: What are the key objective/s that this scheme sets out to achieve ? (Please list down three).

Q3A: Has this scheme attracted new visitors/audience to your museum/s?

Q3B: If you replied Yes to (Question 3A) please indicate from which category.

Q4A: Do you think that this scheme has made museums more accessible to the general public?

Q4B: If you replied Yes to (Question 4A) please mention how.

Q5A: Has this scheme encouraged more families to plan museum visits?

Q5B: If you replied Yes to (Question 5A) please mention why and how.

Q6: Do you think that Open Days and the Passport Scheme are aiming to do the same thing or are they completely different? Mention any similarities or differences between what Open Days try to achieve and what the Passport Scheme is trying to achieve.

Q7A: When compared to regular paying museum visitors, the museum visit of a Heritage Malta passport holder is

Q7B: If in (Question 7A) you answered (*longer*), please indicate by how much.

Q8A: Was this scheme helpful in generating repeat visits

Q8B: If you replied Yes to (Question 8A) please indicate to what extent:

Q9: How are Heritage Malta museums/sites supporting and promoting the Heritage Malta Passport Scheme?

Q10: From which passport holders have you received most positive feedback:

Q11: Do you think that Heritage Malta passport holders are encouraging non-passport holders to make more museum visits?

Q12: Mention three areas which you think the Heritage Malta Passport scheme can improve upon. (mention how)

Q13: Do you think that the Heritage Malta Passport scheme is reaching its main objectives? If yes how (or) if no how.

Q14: What is your impression of the general response to this scheme?

Online Questionnaire for Heritage Malta Staff Members - *Maltese Version*

Q1: Jekk jogħġbok indika liema minn dawn l-aktar jgħodd għalik.

Q2: X'inhuma l-għanijiet ewlenin li trid tikseb l-iskema tal-passaporti ta' Heritage Malta? (Nizzel tlieta)

Q3A: Tahseb li din l-iskema għibdet vizitaturi / udjenzi godda lejn il-mużewijiet ta' Heritage Malta?

Q3B: Jekk wegħibt iva għall-mistoqsija 3a) jekk jogħġbok indika liema kategorija.

Q4A: Tahseb li din l-iskema għamlet il-mużewijiet aktar aċċessibbli għall-pubbliku

Q4B: Jekk wegħibt iva għal mistoqsija 4A semmi kif.

Q5A: Tahseb li din l-iskema hegħget aktar familji biex jippjanaw żjarat fil-mużew?

Q5B: Jekk wegħibt iva għall-mistoqsija 5A jekk jogħġbok semmi għaliex u kif.

Q6: Tahseb li *l-open days* u l-iskema tal-Passaporti qed jimmiraw li jagħmlu l-istess haġa jew huma kompletament differenti? Semmi kwalunkwe similaritajiet jew differenzi bejn dak li *l-open days* jippruvaw jiksbu u dak li l-iskema tal-passaport qed tipprova tikseb.

Q7A: Meta mqabbla ma' vizitaturi li jhallsu normali, iż-żjara fil-mużew ta' persuni li għandhom il-passaport ta' Heritage Malta hija:

Q7B: Jekk fil-mistoqsija 7A wegħibt *itwal*, jekk jogħġbok indika b'kemm.

Q8A: Din l-iskema kienet ta' għajjnuna biex tiġġenera żjarat ripetuti fil-mużewijiet?

Q8B: Jekk weġibt iva għall-mistoqsija (8a) jekk jogħġbok indika kemm:

Q9: Kif il-mużewijiet/siti storiċi ta' Heritage Malta qed jappoġġjaw u jippromwovu l-iskema tal- Passaporti ta' Heritage Malta?

Q10: Minn liema detenturi tal-passaport irċevejtu l-iktar rispons pożittiv:

Q11: Taħseb li persuni li għandhom passaport ta' Heritage Malta qed jinkoraġġixxu lil dawk li m'għandhomx passaport biex jagħmlu aktar żjarat fil-mużew?

Q12: Semmi tliet oqsma fl-iskema tal-passaporti ta' Heritage Malta li temmen jistgħu jitjiebu. (semmi kif jistgħu jitjiebu)

Q13: Taħseb li l-iskema tal-Passaporti ta' Heritage Malta qed tilhaq l-għanijiet ewlenin tagħha? Jekk iva kif (jew) jekk le għala.

Q14: X'inhil-impresjoni tiegħek tar-reazzjoni ġenerali għal din l-iskema.

Appendix 3

Questionnaire Responses

Q1 Table 1: HM Staff Q1 responses data table.

HM Staff Questionnaire	Q1: Please indicate which statement best suits you:
Staff 1:	My work is directly involved with the Heritage Malta Passport Scheme.
Staff 2:	My work is directly involved with the Heritage Malta Passport Scheme.
Staff 3:	My work is directly involved with the Heritage Malta Passport Scheme.
Staff 4:	My work is indirectly involved with the Heritage Malta Passport Scheme.
Staff 5:	My work is indirectly involved with the Heritage Malta Passport Scheme.
Staff 6:	My work is indirectly involved with the Heritage Malta Passport Scheme.
Staff 7:	My work is directly involved with the Heritage Malta Passport Scheme.
Staff 8:	My work is indirectly involved with the Heritage Malta Passport Scheme.
Staff 9:	My work is indirectly involved with the Heritage Malta Passport Scheme.
Staff 10:	My work is indirectly involved with the Heritage Malta Passport Scheme.
Staff 11:	My work is indirectly involved with the Heritage Malta Passport Scheme.
Staff 12:	My work is indirectly involved with the Heritage Malta Passport Scheme.
Staff 13:	Xoghli indirettament imiss mal-iskema tal-Passaporti ta' Heritage Malta.
Staff 14:	Xoghli direttament imiss mal-iskema tal-Passaporti ta' Heritage Malta.
Staff 15:	Xoghli indirettament imiss mal-iskema tal-Passaporti ta' Heritage Malta.
Staff 16:	Xoghli direttament imiss mal-iskema tal-Passaporti ta' Heritage Malta.

Q1 Table 2 : HM Staff Q2 responses data table.

HM Staff	Q2: What are the key objective/s that this scheme sets out to achieve?
Staff 1:	<ul style="list-style-type: none"> i) Reaching to a wider audience. ii) Free entrance to children and 2 accompanying adults, youths and seniors. iii) More accessibility.
Staff 2:	<ul style="list-style-type: none"> i) Gives free access to students and parents to visit Heritage Sites. ii) Maltese population learn and appreciate the history of the islands.
Staff 3:	<ul style="list-style-type: none"> i) To start educating children, from a very a young age, about our Cultural Heritage. ii) To make whole families aware of the history that is found literally next to our feet. iii) To foster the growth of future societies that are more aware of our culture and roots.
Staff 4:	<ul style="list-style-type: none"> i) So more students have knowledge about our history. ii) So students spend some good quality time with their parents. iii) By using the passport they can participate in various activities.
Staff 5:	No Response
Staff 6:	<ul style="list-style-type: none"> i) Inculcate the appreciate of cultural heritage and the need for its protection, irrespective of the economic means or ideological beliefs of their parents. ii) Appreciation of cultural heritage for its own sake, not as a tools by which to attract tourists to Malta. iii) Democratization of cultural heritage.
Staff 7:	<ul style="list-style-type: none"> i) Exposure. ii) Accessibility. iii) Organizational commitment.
Staff 8:	<ul style="list-style-type: none"> i) Teaching the younger generation. ii) Appreciating history. iii) More visitors.
Staff 9:	<ul style="list-style-type: none"> i) To make Heritage freely accessible to Maltese families and seniors. ii) To attract more locals. iii) To increase awareness and for educational purposes.
Staff 10:	<ul style="list-style-type: none"> i) Educate. ii) Accessibility for more people for free (mainly locals). iii) Increase awareness towards love for our culture.
Staff 11:	<ul style="list-style-type: none"> i) Local participation with Malta's Cultural Heritage. ii) Increased Local admissions. iii) Free entrance to locals.
Staff 12:	<ul style="list-style-type: none"> i) Increase overall awareness about local heritage. ii) Increase admissions in state museums and heritage sites. iii) Reach out to local families.
Staff 13:	i) Li tghallem aktar lit-tfal u lill-genituri taghhom fuq l-istorja ta' Malta.
Staff 14:	<ul style="list-style-type: none"> i) Li jigi apprezzat il- wirt kulturali minn kulhadd. ii) Li l-generazzjonijiet futuri jibnu sens ta' kultura sod. iii) Li nattiraw iktar klijenti ghal- prodotti taghna.
Staff 15:	<ul style="list-style-type: none"> i) Tara li in nies maltin izuru siti ta' HM. ii) studenti zghar jaraw is-siti u jinteressaw ruhom aktar biex l quddiem jithajjru jigu jahdmu ma' Heritage Malta. iii) L-anzjani li jkunu qatt ma gew ghax jaqtu qalbhom mil-hlas tal entratura jkunu jistu jigu.
Staff 16:	<ul style="list-style-type: none"> i) Iktar gharfien fost l-istdenti Maltin. ii) L-inkluzjoni tal-genituri mat-tfal fiz-zjajjar tatl-muzewijiet. iii) Iktar sens ta kultura sa minn eta zghira.

Q1 Table 3 : HM Staff Q3 responses data table.

HM Staff Questionnaire	Q3A: Has this scheme attracted new visitors/audience to your museum/s?	Q3B: If you replied Yes to (Question 3A) please indicate from which category.
Staff 1:	Yes	Seniors
Staff 2:	Yes	Students
Staff 3:	Yes	I have to say that all of the above.
Staff 4:	Yes	Parents
Staff 5:	Yes	Students
Staff 6:	Yes	All the above-mentioned groups have been impacted
Staff 7:	Yes	Parents
Staff 8:	Yes	Parents
Staff 9:	Yes	Parents
Staff 10:	Yes	Students
Staff 11:	Yes	Parents
Staff 12:	Yes	Parents
Staff 13:	Yes	Genitori
Staff 14:	Yes	Studenti
Staff 15:	Yes	Studenti
Staff 16:	Yes	Studenti

Q1 Table 4 : HM Staff Q4 responses data table.

HM Staff	Q4A: Do you think that this scheme have made museums more accessible to the general public?	Q4B: If you replied Yes please mention how.
Staff 1:	Yes	Free admissions attract all type of visitors especially seniors.
Staff 2:	Yes	They get to visit the sites for free.
Staff 3:	Yes	By removing the fee itself, HM made itself more open to this specialized public, leaving no barrier. What is needed is only the want (that comes from the visitor himself) to come to visit.
Staff 4:	Yes	As with every student 2 adults enter free.
Staff 5:	Yes	No Response
Staff 6:	Yes	Conversations that previously were heard (as soon as a parent hears the admission price he tells the child that they will come another time as they have other plans for the day) have stopped.
Staff 7:	Yes	This scheme ensures free entrances.
Staff 8:	Yes	Because it's free.
Staff 9:	Yes	Free of charge.
Staff 10:	Yes	1. mainly because it provides free access to the holder and accompanying members and 2. because of publicity. 3 gives other incentives to holders not just free access to sites and museums.
Staff 11:	Yes	The free admission has made it possible for parents, friends etc to join the passport holder.
Staff 12:	Yes	Locals enjoy 'free' initiatives. Overall we have seen an increase of local tourists in our museums/sites.
Staff 13:	Yes	Ghaliex qed jigi kullhadd b'xejn.
Staff 14:	Yes	L- access gratwit attira hafna vizitaturi.
Staff 15:	Yes	Iva ghax b hekk ikun jista jigi kullhadd anke dawk bi dhul baxx
Staff 16:	Yes	Tat l-opportunita lit-tfal u lill-genituri taghhom biex iisuru iktar konxji ta kemm hu importanti li wiehed izur il-muzewijiet u jifhem il-patrimonju taghna.

Q1 Table 5 : HM Staff Q5 responses data table.

HM Staff	Q5A: Has this scheme encouraged more families to plan museum visits?	Q5B: If you replied Yes please mention why and how.
Staff 1:	Yes	No Response
Staff 2:	Yes	During school days many students visit on weekends.
Staff 3:	Yes	Because I have noticed that the parents/guardians themselves see the visit as an educating and new experience for the students themselves. But also provided the same parents/guardians with the possibility to see and experience things which they have never seen.
Staff 4:	Yes	As a front of house especially in winter we have more families since we had the passport scheme
Staff 5:	Yes	No Response
Staff 6:	Yes	The economic means of the parents are rendered meaningless. Example it used to cost 31 Euros for a family of 2 parents and 2 children to access Hagar Qim (a visit would normally last 2-3hrs). Now it is free. Before a person on a minimum wage would have worked almost the whole day (6.85hrs) for his family to afford the visit. This changing the whole cost-benefit dynamic of visiting such a site for these families.
Staff 7:	Yes	Usually families tend to visit museums during weekends. One would plan a visit for example before lunch or before a hike.
Staff 8:	Yes	It's free and they can teach their children about history .
Staff 9:	Yes	Due to financial reasons - for a family of 4 would prove costly.
Staff 10:	Yes	Again, because it gives access to card holders and accompanying members. This is mainly for the student passport scheme.
Staff 11:	Yes	Families have planned visits to fulfill passport stamps.
Staff 12:	Yes	During school holidays we are encountering many families visiting museums/sites with the passport.
Staff 13:	Yes	illum,zjara go muzew tigik b'xejn, u kullhadd jiehu gost jokkupa lill uliedu ghax xi siegha jew aktar u ma jhallas xejn
Staff 14:	Yes	Li jkunu jafu li ghandhom access garantit il- familji naturalment jippjanaw iz-zjarat taghhom.
Staff 15:	Yes	Iva speċjalment ghal dawk li ghandhom dhul baxx ghax b hekk ikunu jistu jedukaw l uliedhom u jghinuhom aktar fil-futur
Staff 16:	Yes	Hafna drabi l-genituri akkumpanjaw lit-tfal u serviet ukoll biex l-istess genituri zaru l-muzewijiet

Q1 Table 6 : HM Staff Q6 responses data table.

HM Staff	Q6: Do you think that Open Days and the Passport Scheme are aiming to do the same thing or are they completely different. Mention any similarities or differences between what Open Days try to achieve and what the Passport Scheme is trying to achieve.
Staff 1:	No Response
Staff 2:	Both are free access and the difference is that during Open Day usually there is some kind of an activity going on.
Staff 3:	In a way yes. As both are aiming to bring people into museums which may think twice to visit mainly because of the price factor. Some may see it that it is a waste of time if they are not interested into historical and cultural experiences. But by removing the price factor, the visitors, as stated earlier, have no excuse that may hinder them to visit.
Staff 4:	Open days are aimed to be free for everyone while with Passport Holder its not free for everyone.
Staff 5:	No Response
Staff 6:	Open days are aimed at attracting everyone, not just particular age brackets. In open days specialized activities and tours are also held thus making them different to the Passport Scheme. Open days are normally tied to other extraneous forces, such as Public Service week or Jum (Village name), thus apart from their curatorial and educative aspect they also serve different purposes.
Staff 7:	Same thing for sure. However this is counter-productive since one cancels the other.
Staff 8:	Passport are free for residents and open days are free for everyone.
Staff 9:	Similar because they are allowing locals to enter for free.
Staff 10:	Both give free access. With the card holders can visit any day and the visit can be calmer with fewer people. Heritage Malta open days are lately more than just allowing free access. During open days HM is organizing re-enactments, new exhibits, guided tours and other activities such as children's activities.
Staff 11:	Different but connected. Open days target both the local population and foreign visitors. They are not always admissible with passport.
Staff 12:	During Open Days, Heritage Malta staff often try to think outside the box and create extra activities. With the Passport, visitors simply visit for free.
Staff 13:	Differenti - open day jigi kulhadd, passaport tista tigi meta trid u min hu fl-iskema biss
Staff 14:	Huma simili fejn jattiraw iktar vizitaturi u biex jippromwovu l- prodotti ta' Heritage Malta. Id- differenza hi li l- iskema hija illimtata ghal- certu snin, mentri l- open day hija biss ghal- gurnata wahda.
Staff 15:	Huma kompletament differenti ghax bil-passaport iz-zjara tkun biex tara l post u fl-open days ikollna hafna attivitajiet ghaddejien.
Staff 16:	Open day tkun miftuha ghal kulhadd, filwaqt li l-iskema tal-passaport hi ghall-istudenti u min jakkumpanjahom.

Q1 Table 7 : HM Staff Q7 responses data table.

HM Staff	Q7A: When compared to regular paying museum visitors, the museum visit of a Heritage Malta passport holder is:	Q7B: If you answered (Longer), please indicate by how much.
Staff 1:	Paying visitors and non-paying passport holders spend similar time in the museum during their museum visit.	
Staff 2:	Shorter.	
Staff 3:	Paying visitors and non-paying passport holders spend similar time in the museum during their museum visit.	
Staff 4:	Paying visitors and non-paying passport holders spend similar time in the museum during their museum visit.	
Staff 5:	Paying visitors and non-paying passport holders spend similar time in the museum during their museum visit.	
Staff 6:	Shorter.	
Staff 7:	Shorter.	
Staff 8:	Paying visitors and non-paying passport holders spend similar time in the museum during their museum visit.	
Staff 9:	Paying visitors and non-paying passport holders spend similar time in the museum during their museum visit.	
Staff 10:	Paying visitors and non-paying passport holders spend similar time in the museum during their museum visit.	
Staff 11:	Shorter.	
Staff 12:	Paying visitors and non-paying passport holders spend similar time in the museum during their museum visit.	
Staff 13:	Itwal	30 min to 1hr
Staff 14:	Vizitaturi li jhallsu normali u vizitaturi li jidhlu bxejn permezz tal-passport ta' Heritage Malta iqattgħu bejn wiehed u iehor l-istess ħin matul iż-żjara tagħhom fil-mużew.	
Staff 15:	Vizitaturi li jhallsu normali u vizitaturi li jidhlu bxejn permezz tal-passport ta' Heritage Malta iqattgħu bejn wiehed u iehor l-istess ħin matul iż-żjara tagħhom fil-mużew.	
Staff 16:	Vizitaturi li jhallsu normali u vizitaturi li jidhlu bxejn permezz tal-passport ta' Heritage Malta iqattgħu bejn wiehed u iehor l-istess ħin matul iż-żjara tagħhom fil-mużew.	

Q1 Table 8 : HM Staff Q8 responses data table.

HM Staff	Q8A: Was this scheme helpful in generating repeat visits	Q8B: If you replied Yes to (Question 8A) please indicate to what extent.
Staff 1:	Yes, Heritage Malta passport holders are making repeat visits to the same museum.	Two additional visits to the same museum
Staff 2:	No, Heritage Malta passport holders are only making a onetime visit to the same museum.	
Staff 3:	Yes, Heritage Malta passport holders are making repeat visits to the same museum.	An additional visit to the same museum
Staff 4:	Yes, Heritage Malta passport holders are making repeat visits to the same museum.	An additional visit to the same museum
Staff 5:	Yes, Heritage Malta passport holders are making repeat visits to the same museum.	An additional visit to the same museum
Staff 6:	No, Heritage Malta passport holders are only making a onetime visit to the same museum.	
Staff 7:	No, Heritage Malta passport holders are only making a onetime visit to the same museum.	
Staff 8:	Yes, Heritage Malta passport holders are making repeat visits to the same museum.	An additional visit to the same museum
Staff 9:	No, Heritage Malta passport holders are only making a onetime visit to the same museum.	
Staff 10:	No, Heritage Malta passport holders are only making a onetime visit to the same museum.	
Staff 11:	No, Heritage Malta passport holders are only making a onetime visit to the same museum.	
Staff 12:	Yes, Heritage Malta passport holders are making repeat visits to the same museum.	An additional visit to the same museum
Staff 13:	Iva, vizitaturi li għandhom il-passaport ta' Heritage Malta qed jagħmlu aktar żjarat ripetuti fl-istess mużew.	Żewġ żjarat addizzjonali fl-istess mużew
Staff 14:	Iva, vizitaturi li għandhom il-passaport ta' Heritage Malta qed jagħmlu aktar żjarat ripetuti fl-istess mużew.	Żjara addizzjonali fl-istess mużew
Staff 15:	Iva, vizitaturi li għandhom il-passaport ta' Heritage Malta qed jagħmlu aktar żjarat ripetuti fl-istess mużew.	Żewġ żjarat addizzjonali fl-istess mużew
Staff 16:	Le, vizitaturi li għandhom il-passaport ta' Heritage Malta qed jagħmlu żjara waħda biss fl-istess mużew.	

Q1 Table 9 : HM Staff Q9 responses data table.

HM Staff	Q9 How are Heritage Malta museums/sites supporting and promoting the Heritage Malta Passport Scheme?
Staff 1:	No Response
Staff 2:	By organizing open days to who collects the visas.
Staff 3:	Firstly; from the website its clearly explained. Secondly; every new scholastic year new cards are issued Thirdly; sometimes but less frequent, on news portals and social media.
Staff 4:	Through media, adverts etc.
Staff 5:	No Response
Staff 6:	Specialized tours and events are being offered to Passport holders who complete specific targets within the scheme. When people who do not know how the scheme works exactly arrive to a site, they are guided through the process and the initial passport is also issued from HM sites.
Staff 7:	No idea
Staff 8:	By giving free gifts .
Staff 9:	Organizing events with passports.
Staff 10:	Through schools and local councils and by advertising on TV and social media.
Staff 11:	Mostly signage and publicity elsewhere.
Staff 12:	Promotion is mostly online, via social media.
Staff 13:	Billi naghmlu riklami u norganizzaw attivitajiet apposta ghal min ghandu l-passaport.
Staff 14:	Bis- siti socjali kif ukoll bil- promozzjoni min- naha tal- front of desk.
Staff 15:	B' reklamar u billi jaghmu attivitajiet apposta ghal m in ikollu l passaport apparti hekk min jimla l-passaport ikollu cans jara xi siti li soltu jkunu maghluqin.
Staff 16:	Billi joffru sens ta' "belonging" u fl-istess waqt ihajru lill-istudenti jzuru l-muzewijiet kollha biex wara jkunu jistghu jinghataw rigal li jfisser zjara f'siti maghluqin jew Hypogeum

Q1 Table 10: HM Staff Q10 responses data table.

HM Staff	Q10: From which passport holders have you received most positive feedback?
Staff 1:	Heritage Malta Senior Passport holders.
Staff 2:	Heritage Malta Student Passport holders.
Staff 3:	Have received similar positive feedback from both Student and Senior Passport holders.
Staff 4:	Heritage Malta Student Passport holders.
Staff 5:	Have received similar positive feedback from both Student and Senior Passport holders.
Staff 6:	Heritage Malta Student Passport holders.
Staff 7:	Have received similar positive feedback from both Student and Senior Passport holders.
Staff 8:	Have received similar positive feedback from both Student and Senior Passport holders.
Staff 9:	Have received similar positive feedback from both Student and Senior Passport holders.
Staff 10:	Have received similar positive feedback from both Student and Senior Passport holders.
Staff 11:	Heritage Malta Senior Passport holders.
Staff 12:	Heritage Malta Student Passport holders.
Staff 13:	Detenturi tal-Passaport tal-Istudenti.
Staff 14:	Irċevejna rispons simili mingħand detenturi tal-Passaport tal-kbar u detenturi tal-Passaport tal-istudenti.
Staff 15:	Detenturi tal-Passaport tal-Istudenti.
Staff 16:	Irċevejna rispons simili mingħand detenturi tal-Passaport tal-kbar u detenturi tal-Passaport tal-istudenti.

Q1 Table 11 : HM Staff Q11 responses data table.

HM Staff	Q11: Do you think that Heritage Malta passport holders are encouraging non-passport holders to make more museum visits?
Staff 1:	No
Staff 2:	No
Staff 3:	Yes
Staff 4:	Yes
Staff 5:	Yes
Staff 6:	No
Staff 7:	No
Staff 8:	No
Staff 9:	Yes
Staff 10:	Yes
Staff 11:	Yes
Staff 12:	No
Staff 13:	Iva
Staff 14:	Iva
Staff 15:	Iva
Staff 16:	Iva

Q1 Table 12: HM Staff Q12 responses data table.

HM Staff	Q12: Mention three areas which you think the HM passport scheme can improve
Staff 1:	More visitors require more staff in the museums and sites if HM wants the visitors experience to be a positive one. Lack of front office makes the visitor just another number. no time for visitors engagement
Staff 2:	They should promote it better in schools. Work hand in hand with schools and organize activities which are connected with the syllabus and the sites.
Staff 3:	1) I believe that it can be promoted more, especially the Senior passport. 2) On the other hand, when it comes to income, I believe that with the passport scheme the institution is being deprived from a huge chunk. Maybe it could be adjusted that the passport scheme gives access to a number of sites, not all, so that the institution receives some kind of re-numeration. 3) More events are created (like the one of Villa Frere for student passport holders) for those who acquire a visa.
Staff 4:	No Response
Staff 5:	No Response
Staff 6:	1) Applications should be online also and not tied to school etc, since sometimes children lose forms, etc. This would make the scheme more autonomous irrelevant on whether a school pushes it forward or not. 2) Workshops in heritage skills should be part of the scheme. it is useless that a person has access to MUZA without having rudimentary skills in how to interpret a work of art. 3) Apart from tangible cultural heritage, an increased focus on intangible cultural heritage should be also be made. This can be done by exposing people to experiences from outside the social circles and communities they normally inhabit (traditional singing, dark sky heritage experiences, traditional fishing etc).
Staff 7:	More exposure on media.
Staff 8:	Making it digital for those who forget their passport.
Staff 9:	Allowing all ages to visit with them not only a specific age group.
Staff 10:	1. more pressure on schools and local council to keep on encouraging people to use these schemes. 2. senior passport should include an adult accompanying member for free (as youths benefit from HM student passport). This helps especially if the senior has mobility or health issues) 3. online application for senior passports
Staff 11:	Avoiding repeat visits with passports.
Staff 12:	There are still students and seniors who do not own a passport. Perhaps another outreach activity in schools is in order. Seniors may be reached via door-to-door post (a flyer).
Staff 13:	Li jkun hemm hlas minimu biex ntuk il-passaport - dan jinvolvi hafna hafna hafna xoghol u permezz tal-passaport dahlet l-ideja li jkun kollox b'xejntismagghom jghidu u iva mhux b'xejn, hafna min nies jigu biex jaghaddu l hin u mhux biex verament jitghallmu u japprezzaw dak kollu li hu taghna
Staff 14:	No Response
Staff 15:	Li jigu timbarati anke meta tfal jigu ma xi grup bhal scouts u tal muzew halli min ma jkunx jista jigi mal genituri jimlih xorta.
Staff 16:	Isir digitali li jista jigi scanned.

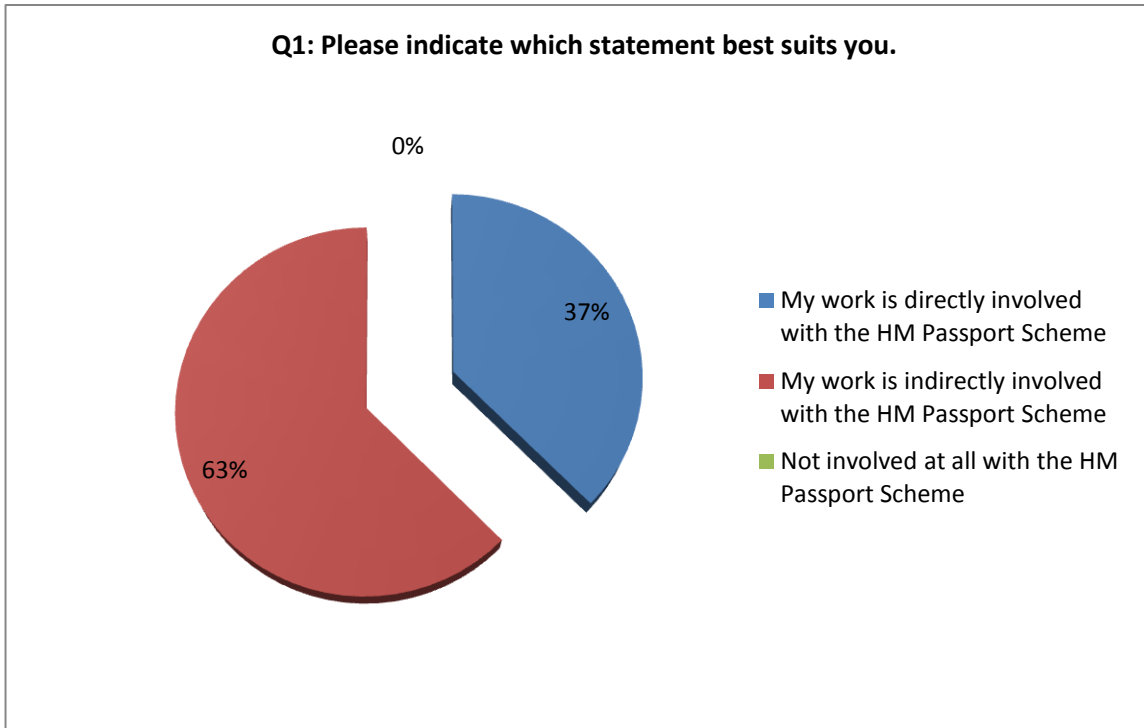
Q1 Table 13: HM Staff Q13 responses data table.

HM Staff	Q13: Do you think that the Heritage Malta Passport scheme is reaching its main objectives? (If yes mention how, If no mention why)
Staff 1:	Yes.
Staff 2:	Yes. They are giving access to every student irrelevant to their social background.
Staff 3:	Yes, as Passport holders, and those accompanying them, generally enjoy the visit and do not come to Museums solely to spend a morning or an afternoon.
Staff 4:	Yes.
Staff 5:	No Response
Staff 6:	Yes. An increase of interest in cultural heritage appreciation and the need to protect it is notable in the general population.
Staff 7:	No - HM's main strategy is not carefully explained. This scheme gives the impression that free access will divert a clients cash flow towards merchandise. In fact, I personally still have to meet a family who actually made a purchase from one of our shops. I would rather have kept this scheme with a minimum payment possible at every museum and site. For example, 1 euro per person + a premium fee of 5 Euros to those persons who have access to closed sites.
Staff 8:	Yes and no. People are visiting but not always because they are interested.
Staff 9:	Yes by reaching more local visitors.
Staff 10:	Yes. Sometimes we have comments from senior passport holders that in their life they never visited this or that museum. Good response from parents because it is a great incentive to educate children on an outing rather than always on books and because this will make their children appreciate and get to know our heritage.
Staff 11:	Yes....the increasing local engagement testifies to this.
Staff 12:	Yes. In the region where I work, we get positive feedback from passport holders. Visitors often tell you that they did not know about our museums before.
Staff 13:	Iva, ghax qed jigu aktar nies.
Staff 14:	Iva u le. Iva ghaliex qieghdin jigu iktar nies li jpprezzaw is- siti taghna, u le ghaliex il-prodotti ta' Heritage Malta m'humiex jimxu.
Staff 15:	Iva ta ghax bis sahha tal passpaorti qed jigu aktar nies u qed ikun hemm aktar interess
Staff 16:	Naħseb li iva għax kienet ta' xprun biex ħafna Maltin u Ghawdxin iżuru l-Mużewijiet għall-ewwel darba

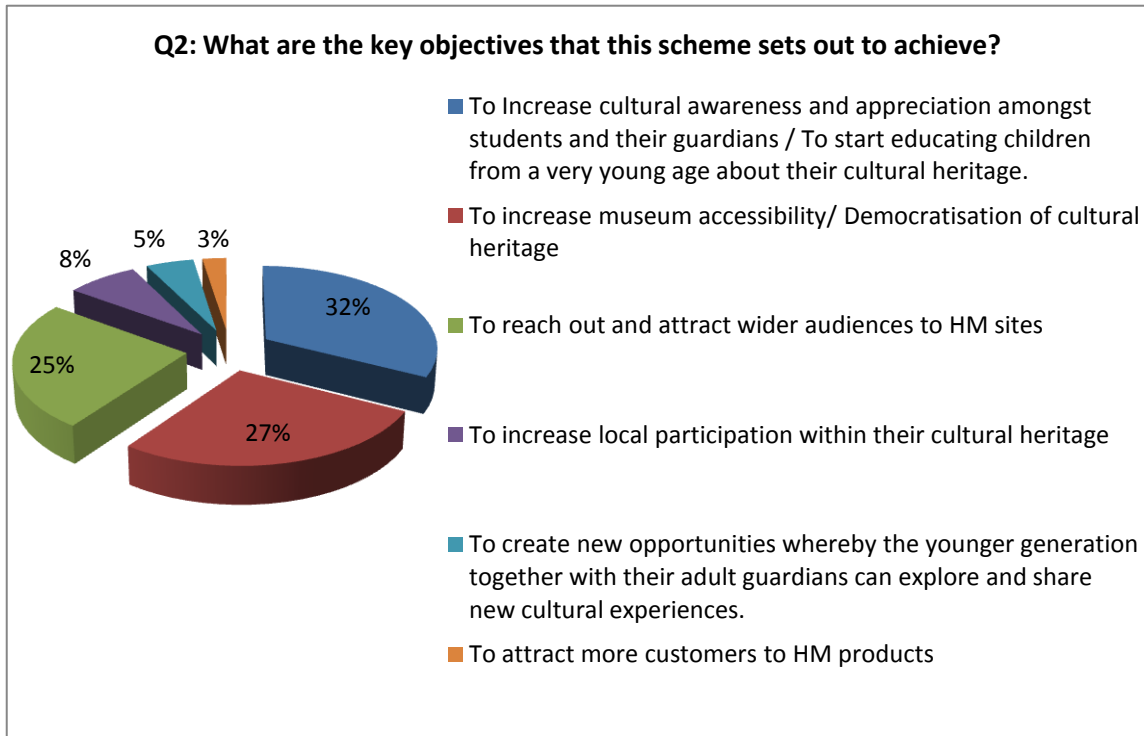
Q1 Table 14: HM Staff Q14 responses data table.

HM Staff	Q14: What is your impression of the general response to this scheme?
Staff 1:	Positive.
Staff 2:	Positive.
Staff 3:	The general response I believe that it is a positive one. Mainly for the reasons stated above, that the scheme provides an educating and enriching experience for free.
Staff 4:	Good response.
Staff 5:	No Response
Staff 6:	The general response to the scheme is good. The Maltese saying 'Malta qatt ma rrifjutat qamh' exists for a reason.
Staff 7:	Tajjed ghax tajjed u tajjed ghax b'xejn .
Staff 8:	Very good .
Staff 9:	Positive.
Staff 10:	Mainly a good one although like everything in this world you find people who just look to obtain things for free. We had instances where holders come on site just to put the stamp to get the free gifts we offer.
Staff 11:	Positive.
Staff 12:	General response is positive but needs regular studies to keep check on things.
Staff 13:	Tajbaghax b'xejn!
Staff 14:	Intlaqghet tajjed.
Staff 15:	Ghalija din l iskema hija tajba hafna u bis-sahha taghha qed jigu aktar nies fis-siti taghna u l interest huwa akbar ghas siti taghna
Staff 16:	Tajba hafna

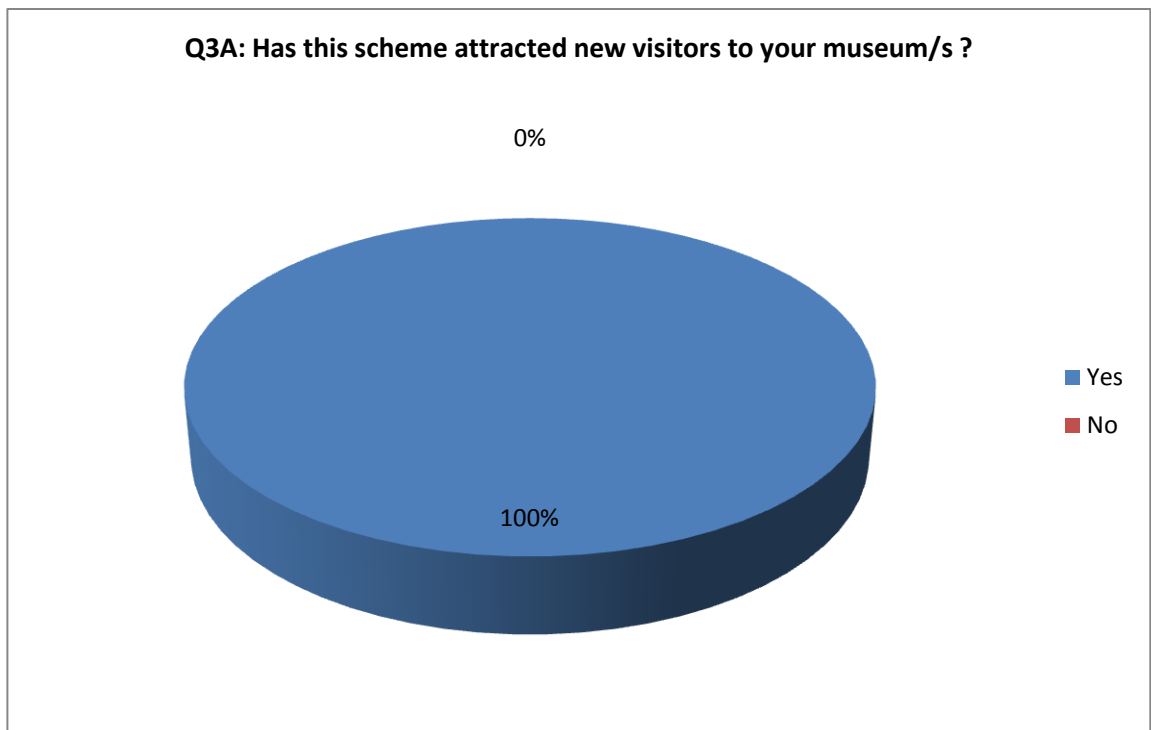
Q1 Chart A: HM Staff Q1 responses pie chart.



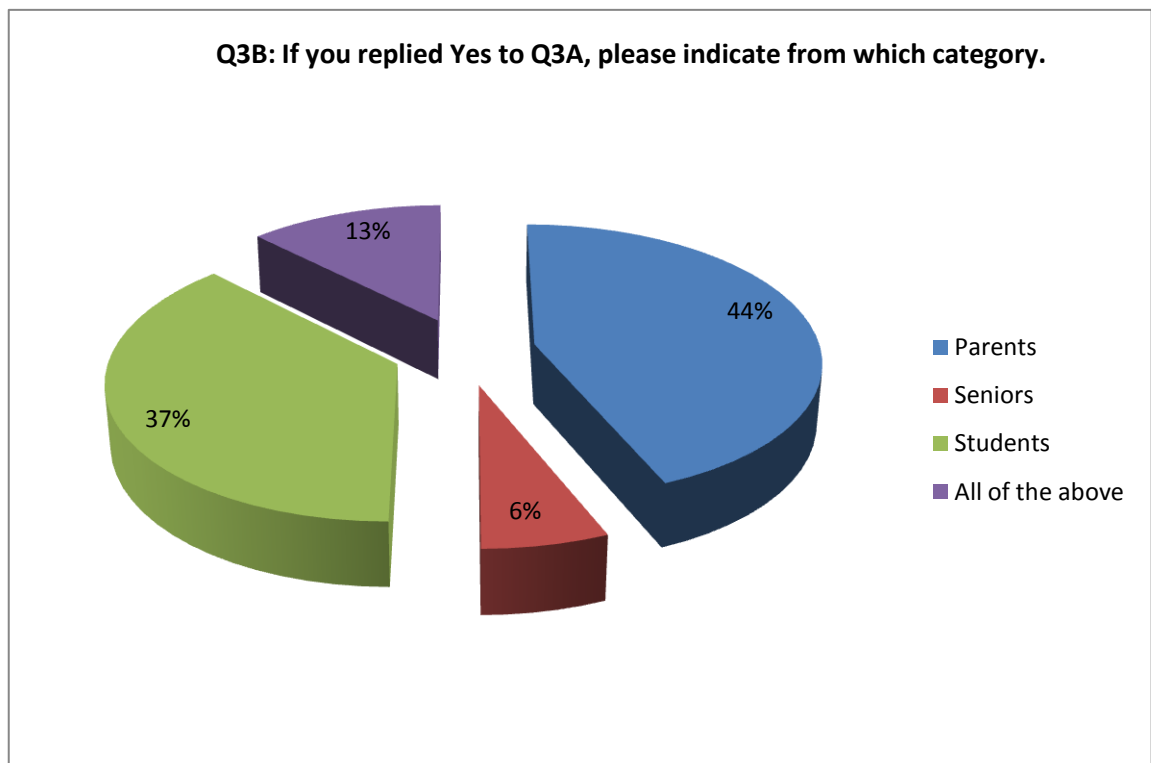
Q1 Chart B: HM Staff Q2 responses pie chart.



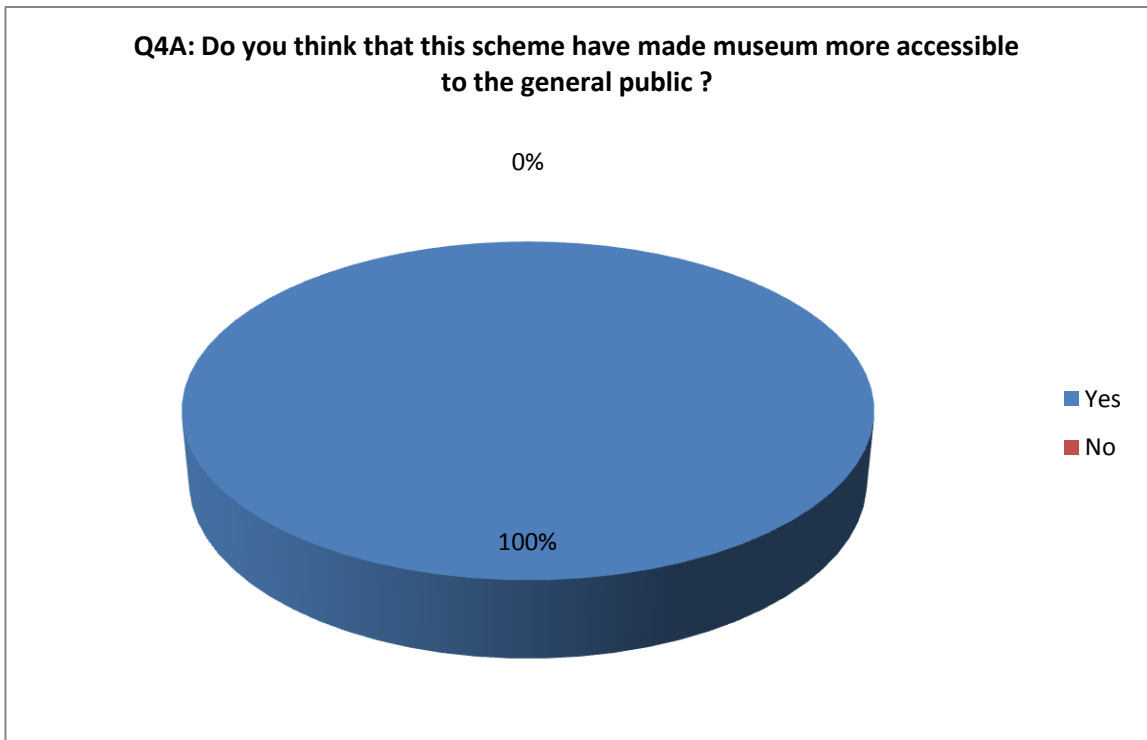
Q1 Chart C: HM Staff Q3A responses pie chart.



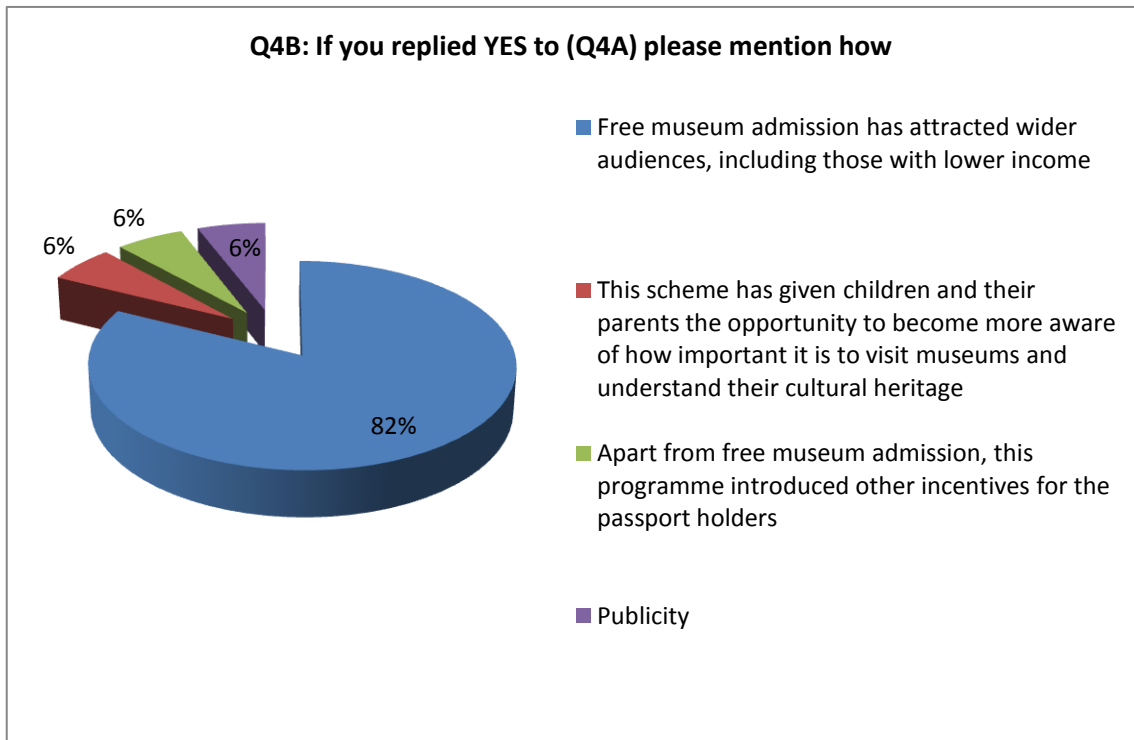
Q1 Chart D: HM Staff Q3B responses pie chart.



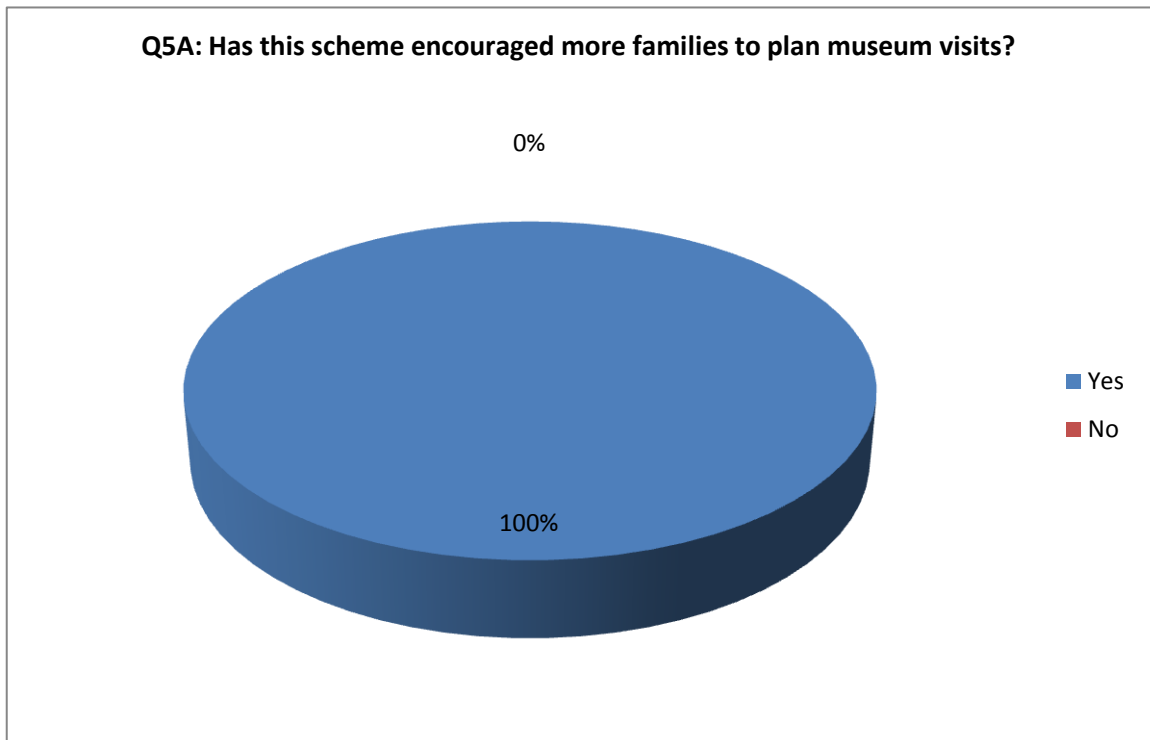
Q1 Chart E: HM Staff Q4A responses pie chart.



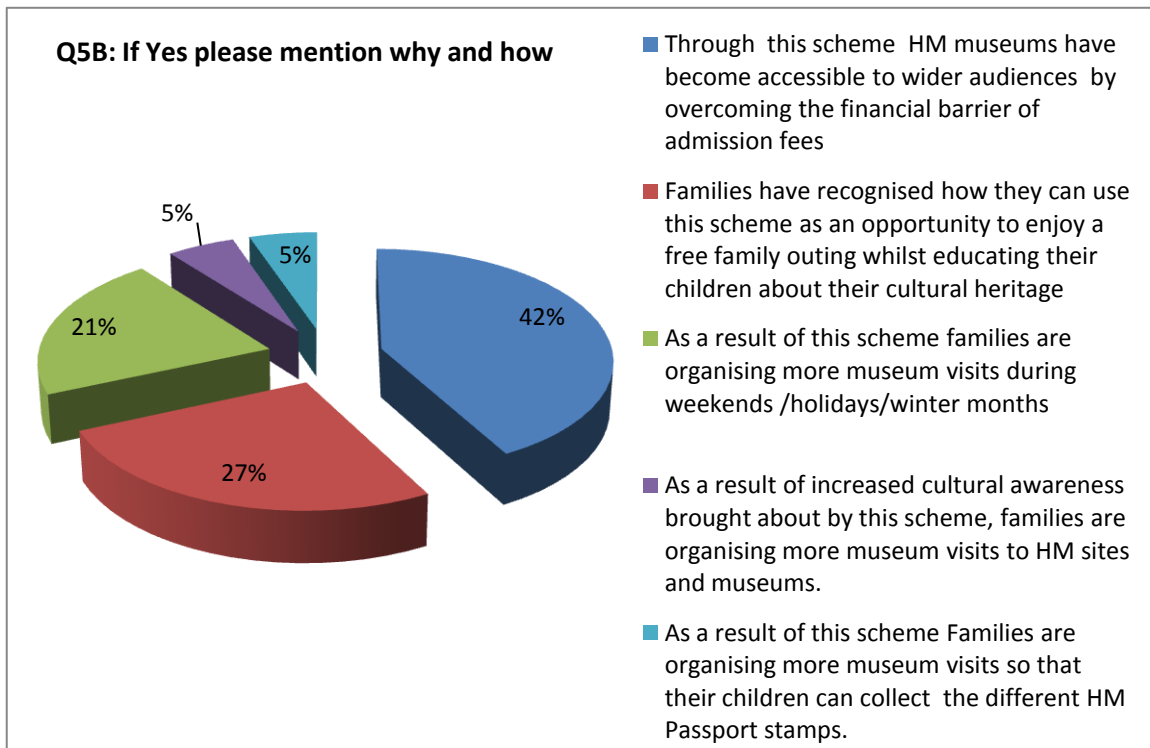
Q1 Chart F: HM Staff Q4B responses pie chart.



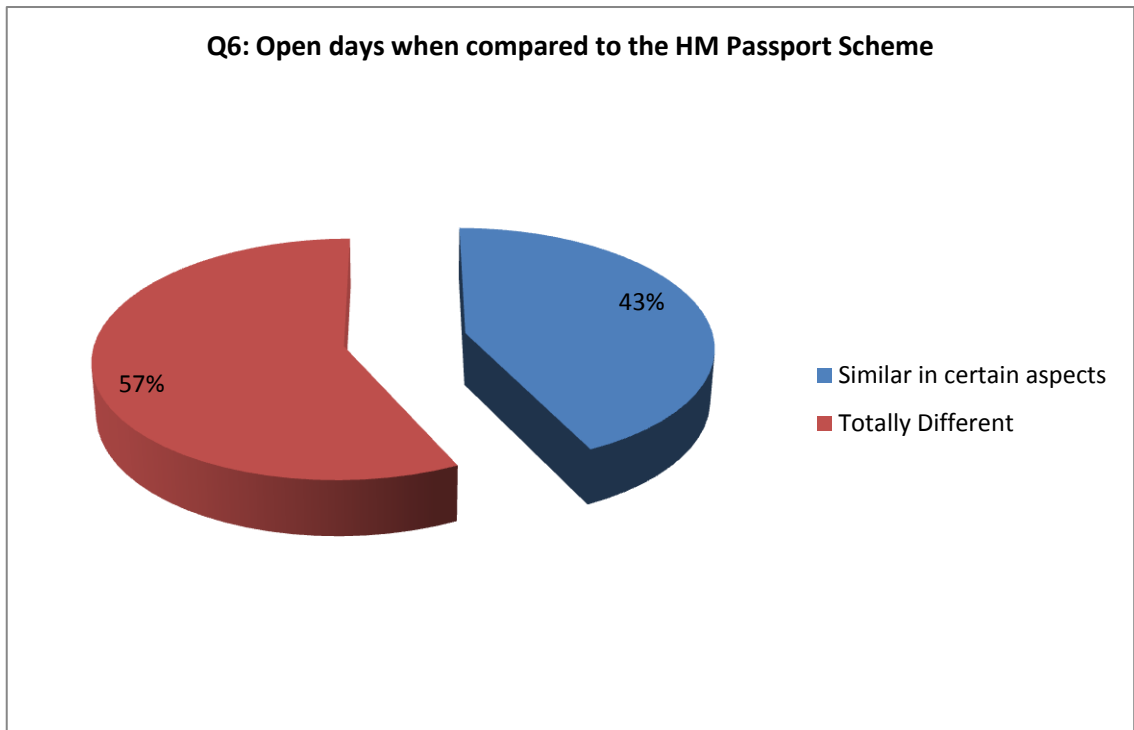
Q1 Chart G: HM Staff Q5A responses pie chart.



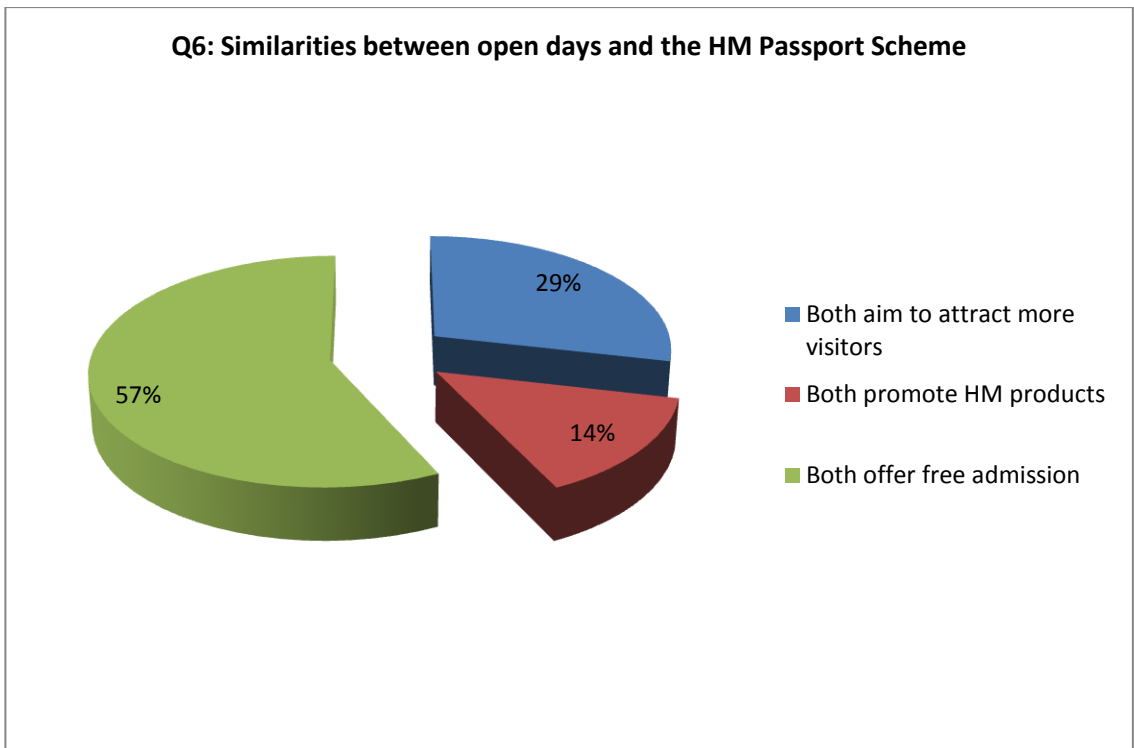
Q1 Chart H: HM Staff Q5B responses pie chart.



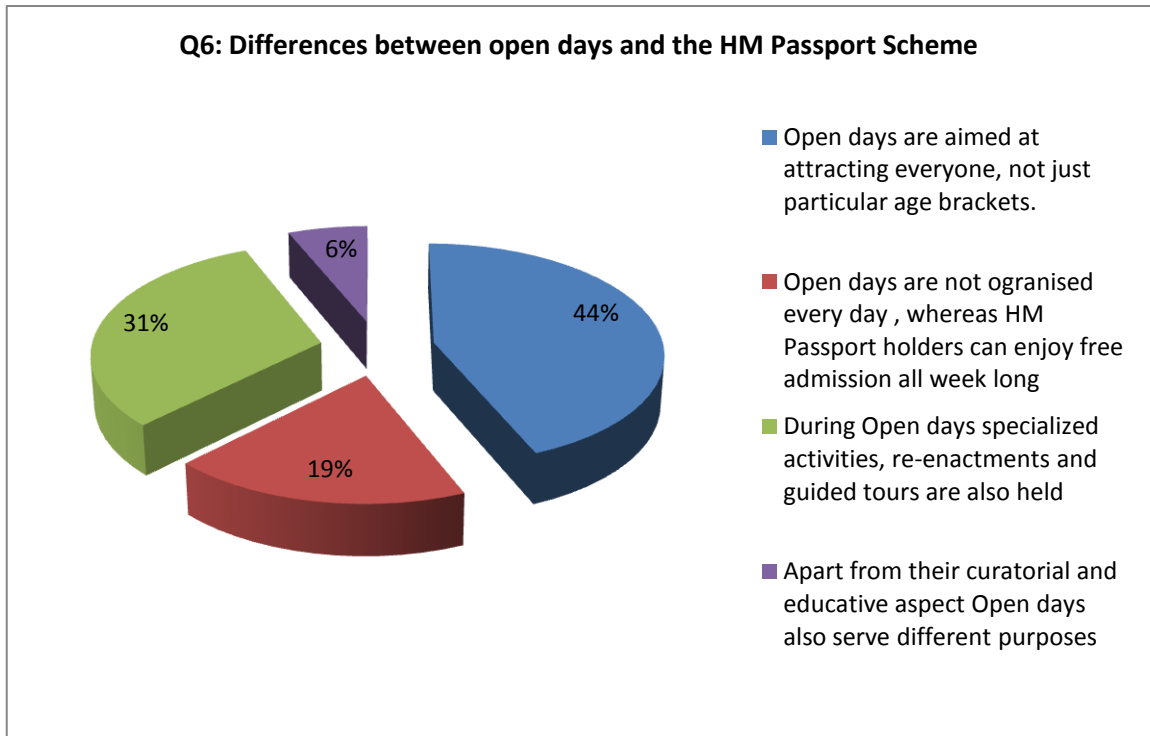
Q1 Chart I: HM Staff Q6 responses pie chart.



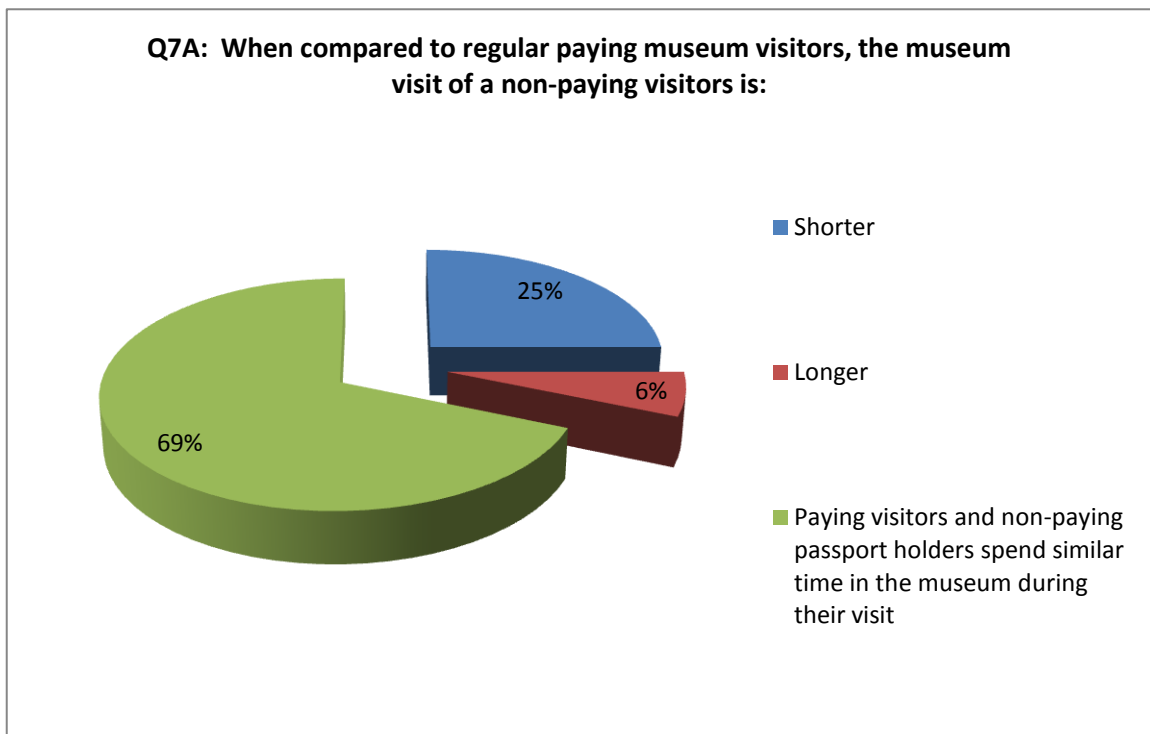
Q1 Chart J: HM Staff Q6 responses pie chart.



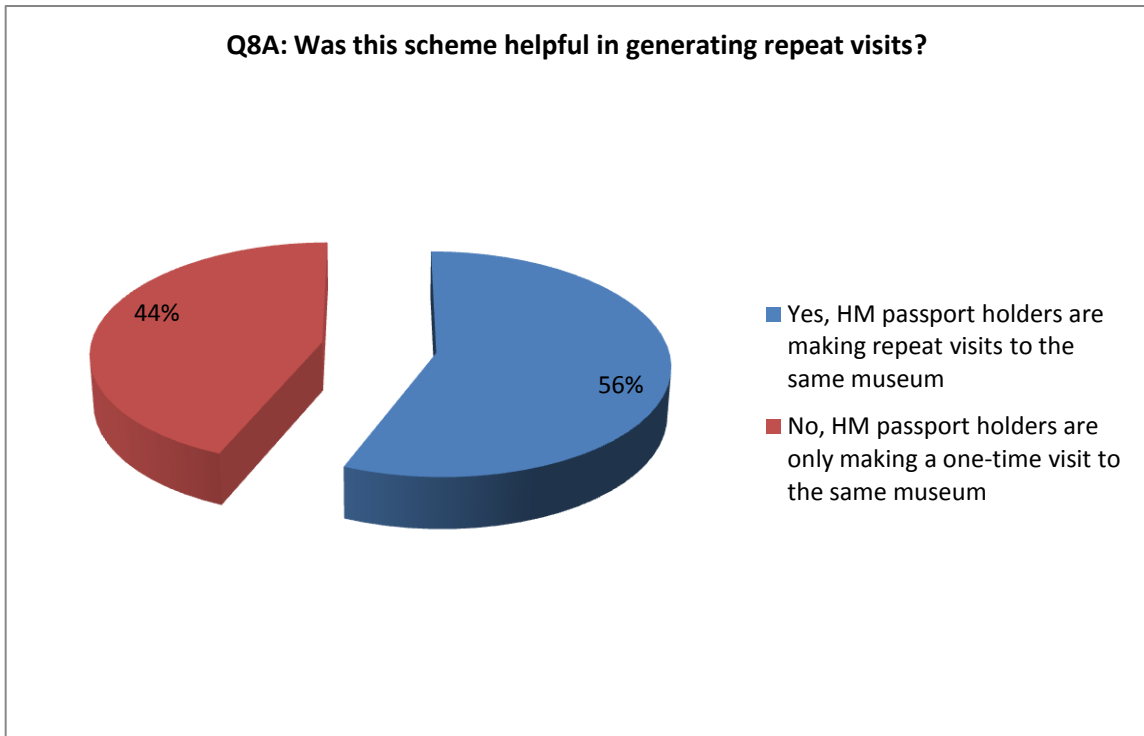
Q1 Chart K: HM Staff Q6 responses pie chart.



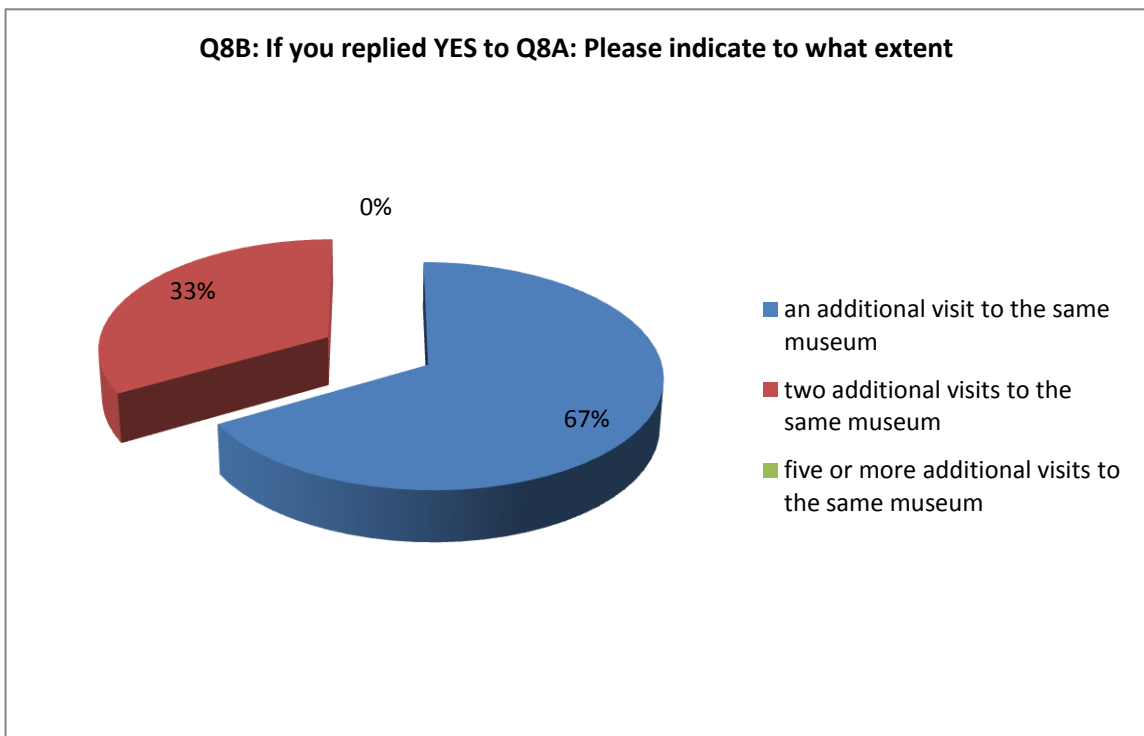
Q1 Chart L: HM Staff Q7A responses pie chart.



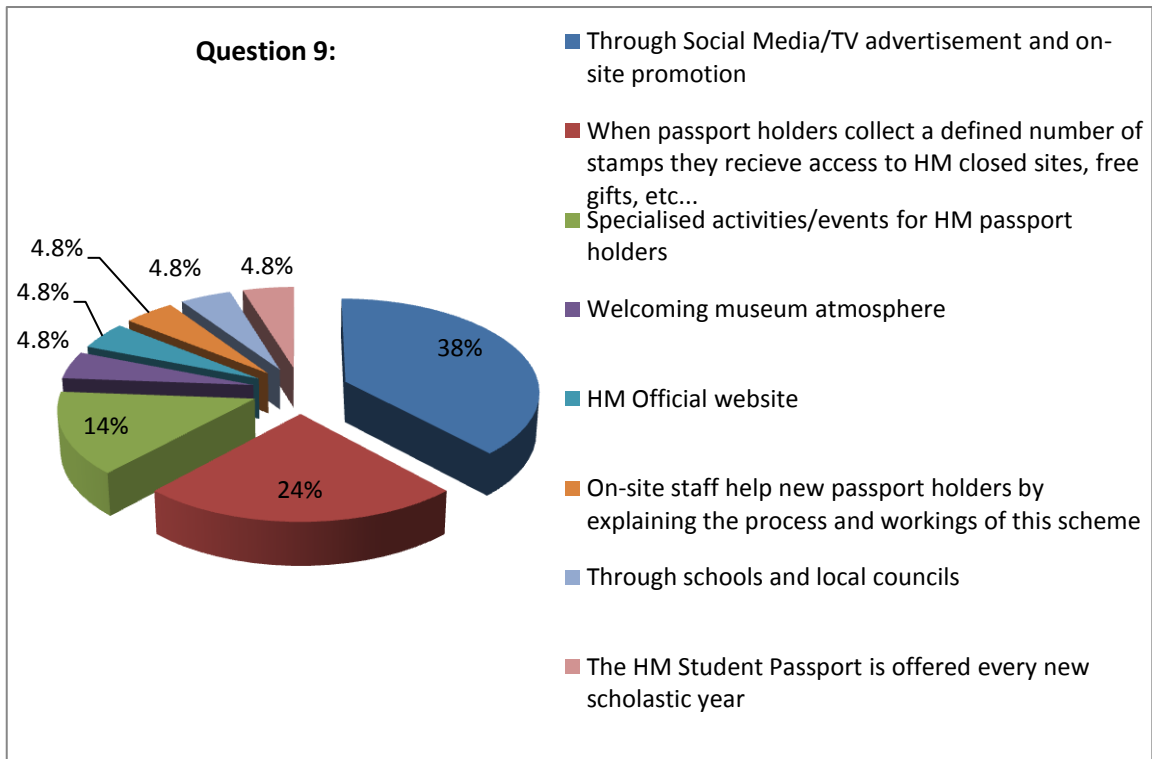
Q1 Chart M: HM Staff Q8A responses pie chart.



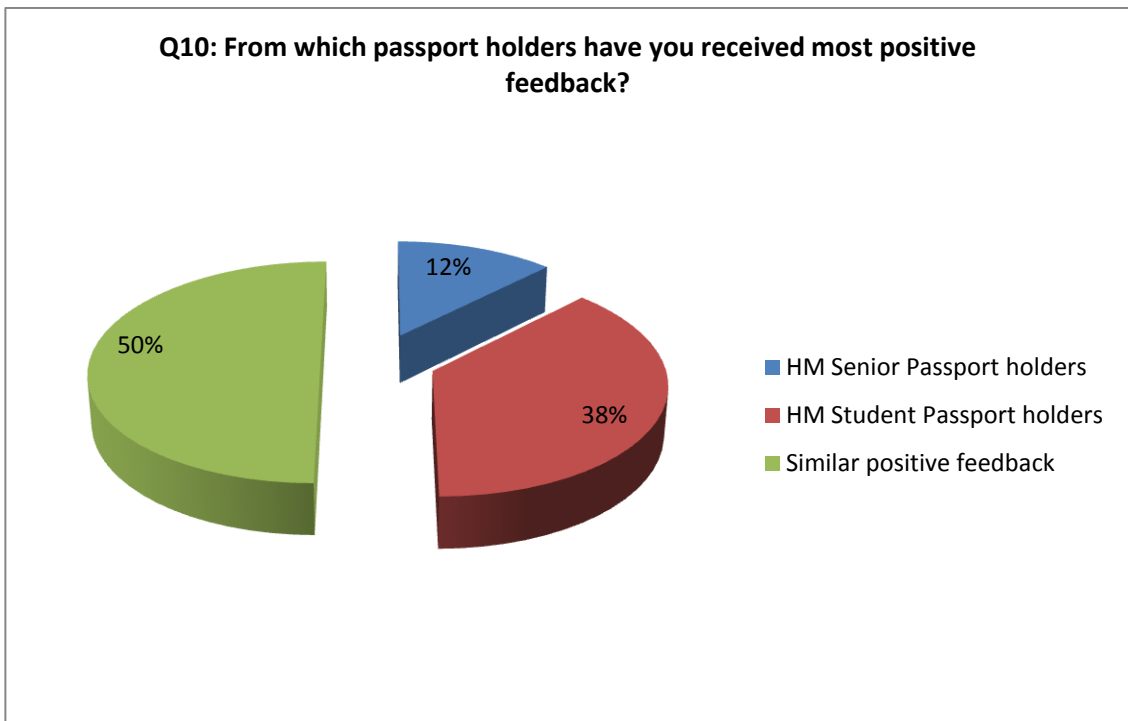
Q1 Chart N: HM Staff Q8A responses pie chart.



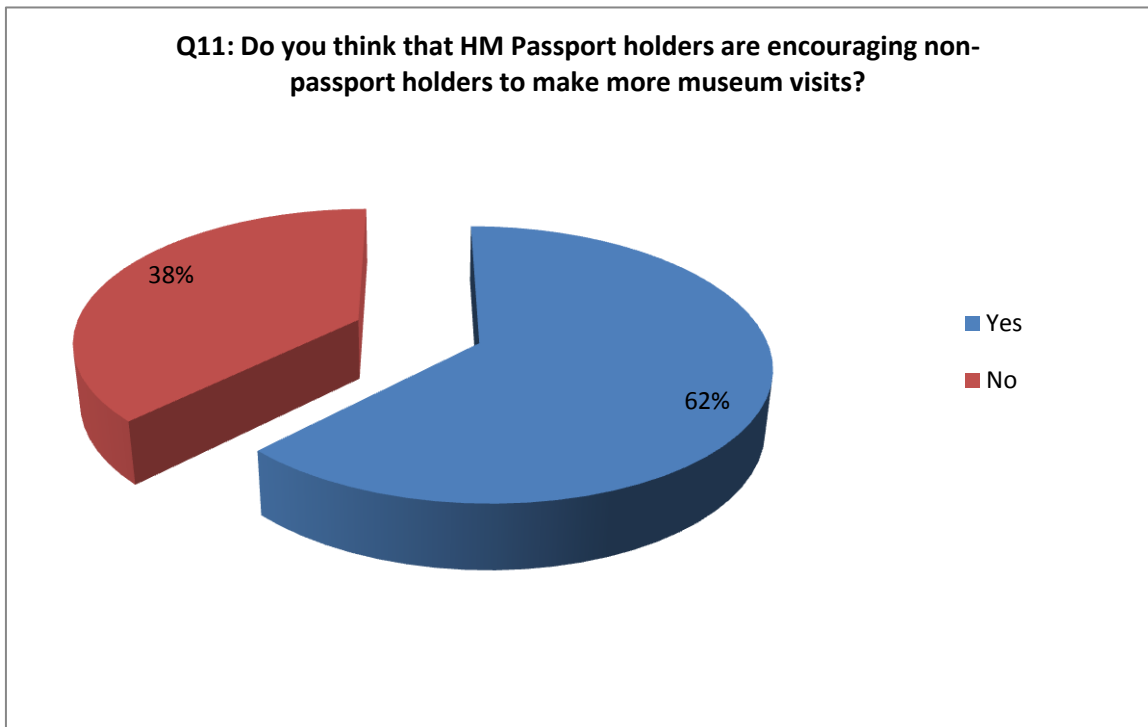
Q1 Chart O: HM Staff Q9 responses pie chart.



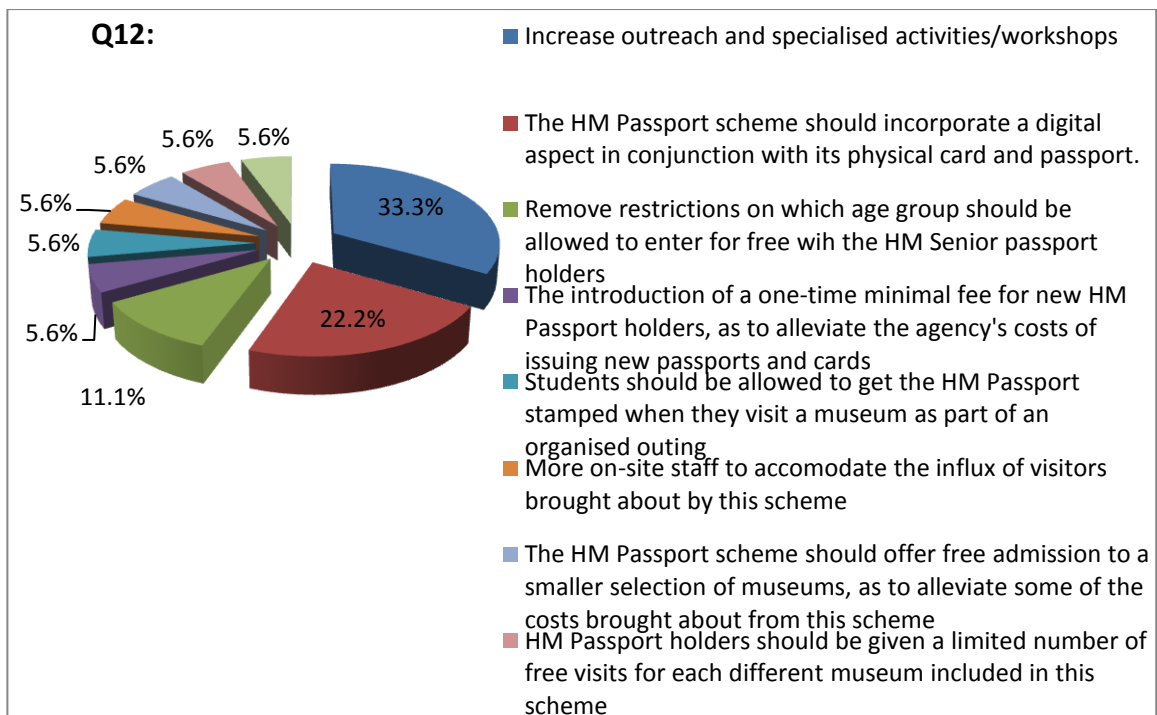
Q1 Chart P: HM Staff Q10 responses pie chart.



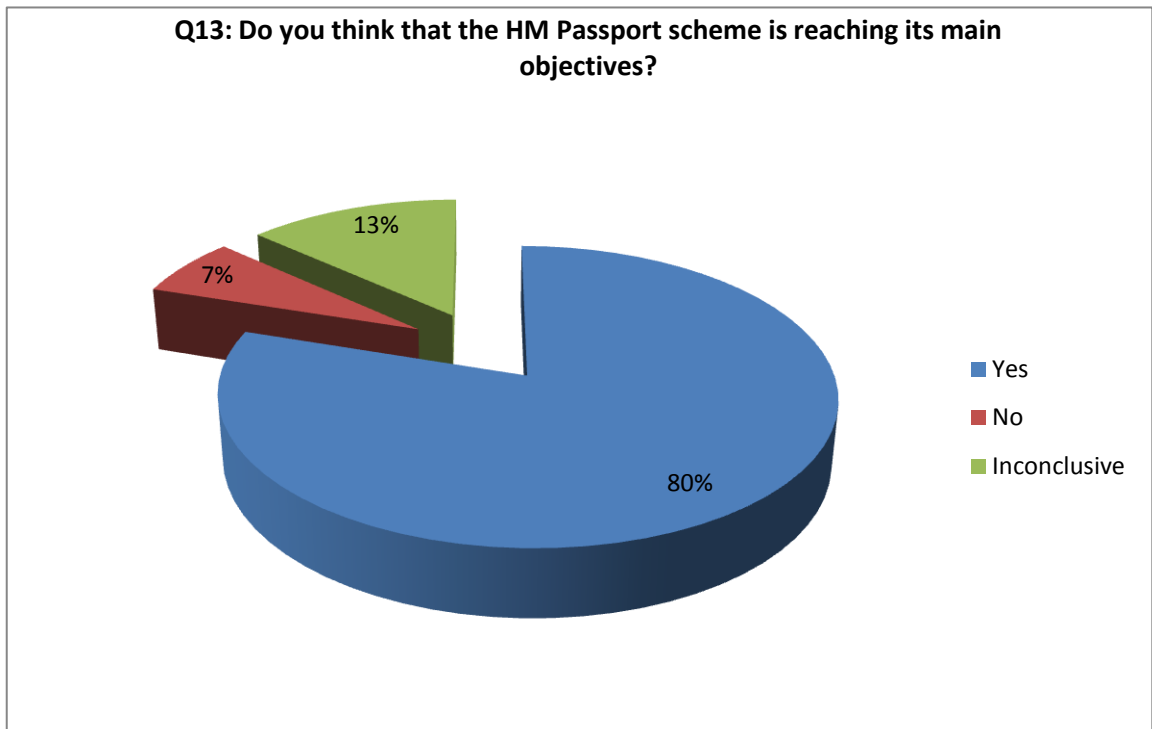
Q1 Chart Q: HM Staff Q11 responses pie chart.



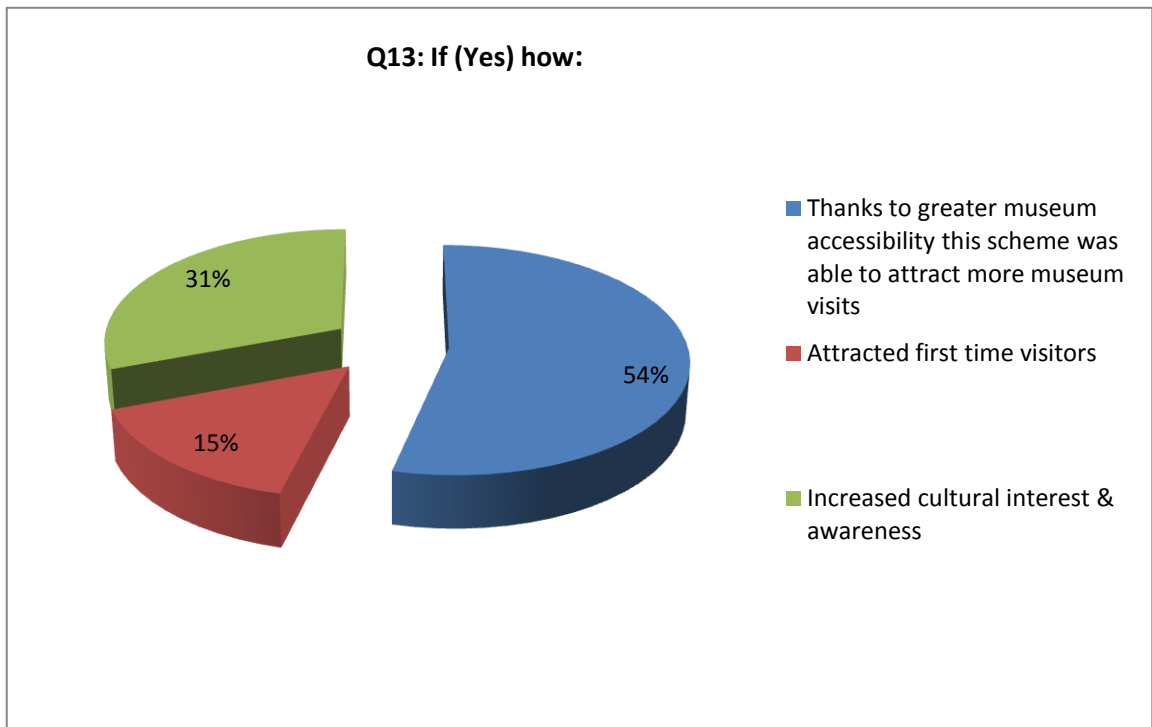
Q1 Chart R: HM Staff Q12 responses pie chart.



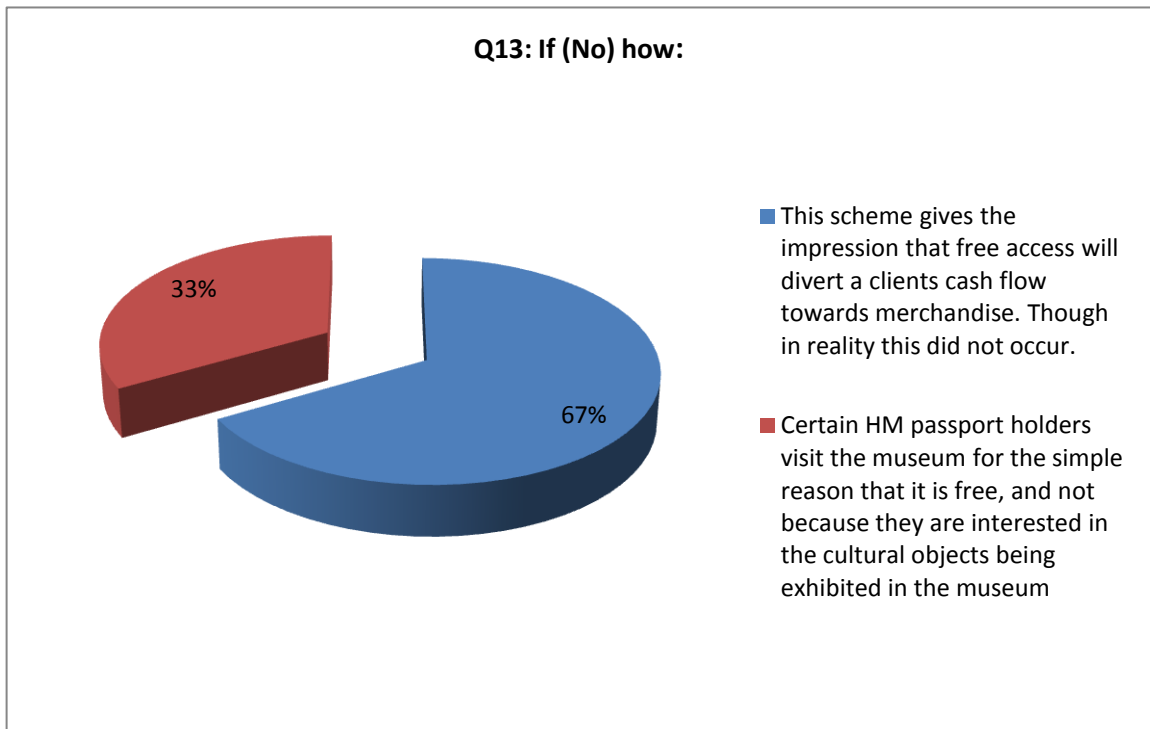
Q1 Chart S: HM Staff Q13 responses pie chart.



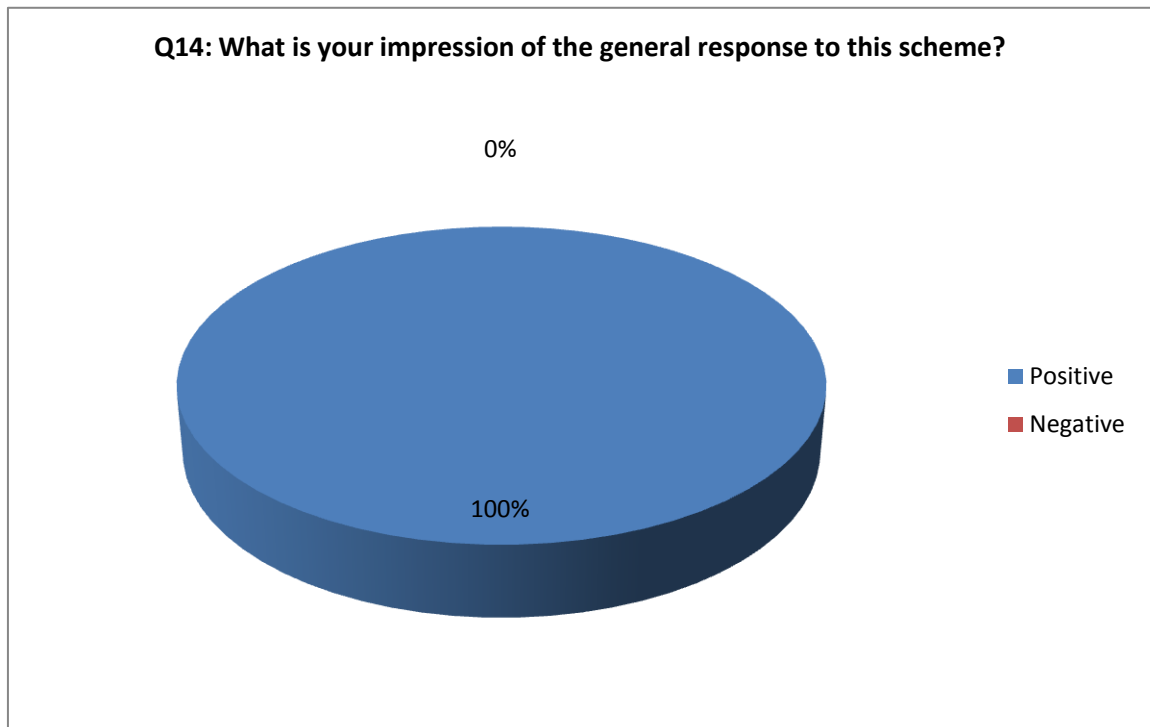
Q1 Chart T: HM Staff Q13 responses pie chart.



Q1 Chart U: HM Staff Q13 responses pie chart.



Q1 Chart V: HM Staff Q14 responses pie chart.



Q2 Table 1: Student Guardians Q1 responses data table.

Student Guardians	Q1: Select which year your child is currently studying at school
Guardian 1:	Year 11
Guardian 2:	Year 11
Guardian 3:	Year 11
Guardian 4:	Year 11
Guardian 5:	Year 9
Guardian 6:	Year 9
Guardian 7:	Year 10
Guardian 8:	Year 9
Guardian 9:	Year 9
Guardian 10:	Year 11

Q2 Table 2: Student Guardians Q2 responses data table.

Student Guardian	Q2: Write down your child's top 4 favourite subjects
Guardian 1:	i) Health & Social Care ii) Biology iii) English iv) Maltese
Guardian 2:	i) Fashion & textile ii) Hair & Beauty iii) Italian iv) Maltese
Guardian 3:	i) Mathematics ii) English iii) Physics iv) Computing
Guardian 4:	i) English ii) Hospitality iii) Home Economics iv) French
Guardian 5:	i) Agribusiness ii) Business iii) Geography iv) Maltese
Guardian 6:	i) English ii) Maltese iii) Chemistry iv) Mathematics
Guardian 7:	i) Accounts ii) Mathematics iii) Retail iv) Maltese
Guardian 8:	i) Chemistry ii) Biology iii) History iv) Geography
Guardian 9:	i) Mathematics ii) French iii) English iv) Physics
Guardian 10:	i) Italian ii) Maltese iii) P.E IV) English

Q2 Table 3: Student Guardians Q3 responses data table.

Student Guardians	Q3A: In the past two years have you made at least one visit to any particular museum/art gallery	Q3B: If you replied Yes to (Q3A) Do you describe yourself as a regular museum visitor	Q3C: Reply only if you answered Yes to (Q3A). Within the last 2 years, have you visited any HM museum during a free Open Day?
Guardian 1:	Yes	I visit museums at least once a year (not every month).	No
Guardian 2:	No	No Response	No Response
Guardian 3:	No	No Response	No Response
Guardian 4:	Yes	I visit museums at least once a year (not every month).	No
Guardian 5:	No	No Response	No Response
Guardian 6:	Yes	I visit museums at least once a year (not every month).	Yes
Guardian 7:	No	No Response	No Response
Guardian 8:	Yes	No	No
Guardian 9:	No	No Response	No Response
Guardian 10:	No	No Response	No Response

Q2 Table 4: Student Guardians Q4 responses data table.

Student Guardians	Q4A: Do you know how the HM passport scheme works?	Q4B: If you replied Yes to (Q4A). What do you think the HM Passport scheme is trying to achieve
Guardian 1:	No	No Response
Guardian 2:	No	No Response
Guardian 3:	Yes	Bhala cittadini jkollna access biex izuru postijiet storici gewwa pajjizna
Guardian 4:	Yes	Iktar gharfien dwar dawn l-positijiet ta interess u jigu aktar apprezzati
Guardian 5:	No	No Response
Guardian 6:	Yes	Gharfien u apprezzament lejn il-passat u il-wirt storiku
Guardian 7:	No	No Response
Guardian 8:	Yes	More Maltese citizens to be aware of Malta's historical beauty
Guardian 9:	No	No Response
Guardian 10:	Yes	Biex ihegguna immorru naraw s-siti kulturali u nitghallmu iktar fuq l-istorja ta' Malta

Q2 Table 5: Student Guardians Q5 responses data table.

Student Guardians	Q5A: How many sites have you visited thanks to the Heritage Malta passport scheme ?	Q5B: List the number of stamps collected so far in your child's Heritage Malta passport.	Q5C: Answer only if your child has not collected all the 27 different stamp. The reason behind why your child have not collected all the 27 stamps.
Guardian 1:	(1) Hagar Qim	One	Lack of Time
Guardian 2:	Zero	Zero	Lack of Interest
Guardian 3:	Zero	Zero	Lack of Interest
Guardian 4:	Nine	Twelve	No Response
Guardian 5:	No Response	No Response	No Response
Guardian 6:	(2) MUZA, Fort St Angelo	Two	No Response
Guardian 7:	Zero	Zero	Lack of Interest
Guardian 8:	<i>Archaeology Museum Valletta</i>	No Response	No Response
Guardian 9:	No Response	No Response	Lack of Interest
Guardian 10:	Zero	Zero	Lack of Interest

Q2 Table 6: Student Guardians Q6 responses data table.

Student Guardian	Q6: Which category of museums has your child made more visits with his/her Heritage Malta Student passport?
Guardian 1:	Archaeology museums and sites
Guardian 2:	No Response
Guardian 3:	No Response
Guardian 4:	History museums and sites
Guardian 5:	No Response
Guardian 6:	No Response
Guardian 7:	Art museums and sites
Guardian 8:	Archaeology museums and sites
Guardian 9:	No Response
Guardian 10:	No Response

Q2 Table 7: Student Guardians Q7 responses data table.

Student Guardian	Q7: The average length of the museum visit (when your child uses the Heritage Malta student passport):
Guardian 1:	30min-1hr
Guardian 2:	No Response
Guardian 3:	No Response
Guardian 4:	30min-1hr
Guardian 5:	No Response
Guardian 6:	1hr - 2hr
Guardian 7:	30 min - 1hr
Guardian 8:	1hr - 2hr
Guardian 9:	No Response
Guardian 10:	No Response

Q2 Table 8: Student Guardians Q8 responses data table.

Student Guardian	Q8: From which Heritage Malta museum/historical site did your child collect his/her first Heritage Malta student passport stamp? (and why)
Guardian 1:	Hagar Qim
Guardian 2:	No Response
Guardian 3:	No Response
Guardian 4:	Ggantija
Guardian 5:	No Response
Guardian 6:	MUZA
Guardian 7:	No Response
Guardian 8:	Archeology Museum Valletta
Guardian 9:	No Response
Guardian 10:	Qatt ma uzajnieh

Q2 Table 9: Student Guardians Q9 responses data table.

Student Guardian	Q9: The two guardians who had accompanied your child to the Heritage Malta museums/gallery and entered for free with the Student Passport were the child's:
Guardian 1:	Parents
Guardian 2:	No Response
Guardian 3:	No Response
Guardian 4:	Parents
Guardian 5:	No Response
Guardian 6:	Parents
Guardian 7:	Parents
Guardian 8:	Parents
Guardian 9:	No Response
Guardian 10:	No Response

Q2 Table 10: Student Guardians Q10 responses data table.

Student Guardian	Q10: Which is your child's favourite Heritage Malta museum/historical site?
Guardian 1:	Hagar Qim
Guardian 2:	No Response
Guardian 3:	No Response
Guardian 4:	Sant Iermu
Guardian 5:	No Response
Guardian 6:	No Response
Guardian 7:	Don't know
Guardian 8:	Malta Maritime Museum
Guardian 9:	No Response
Guardian 10:	Hagar Qim

Q2 Table 11: Student Guardians Q11 responses data table.

Student Guardian	Q11: Which is your child's favourite historical period?
Guardian 1:	Prehistory
Guardian 2:	Knights Period
Guardian 3:	No Response
Guardian 4:	Knights Period
Guardian 5:	Prehistory
Guardian 6:	Knights Period
Guardian 7:	Knights Period
Guardian 8:	Knights Period
Guardian 9:	No Response
Guardian 10:	Prehistory

Q2 Table 12: Student Guardians Q12 responses data table.

Student Guardians	Q12A: Has your child visited any particular Heritage Malta museum/gallery for the first time thanks to this passport?	Q12B: If you replied Yes to (Question 12A) please indicate which Heritage Malta museum/s.
Guardian 1:	No	No Response
Guardian 2:	No	No Response
Guardian 3:	No	No Response
Guardian 4:	Yes	Dawk li jinsabu Ghawdex
Guardian 5:	No	No Response
Guardian 6:	Yes	MUZA
Guardian 7:	No	No Response
Guardian 8:	Yes	Archeology Museum Valletta
Guardian 9:	No Response	No Response
Guardian 10:	No	No Response

Q2 Table 13: Student Guardians Q13 responses data table.

Student Guardian	Q13: Do you think that with the Heritage Malta Student Passport, Maltese museums/historical sites have been made more accessible to families?
Guardian 1:	Yes
Guardian 2:	No
Guardian 3:	Yes
Guardian 4:	Yes
Guardian 5:	Yes
Guardian 6:	Yes
Guardian 7:	Yes
Guardian 8:	Yes
Guardian 9:	No Response
Guardian 10:	Yes

Q2 Table 14: Student Guardians Q14 responses data table.

Student Guardian	Q14: Which of the following may be potential reason or reasons why your child does not visit museums.
Guardian 1:	Lack of Time
Guardian 2:	Lack of Time
Guardian 3:	Lack of Interest
Guardian 4:	Lack of Time
Guardian 5:	No Response
Guardian 6:	Lack of Time
Guardian 7:	Lack of Information
Guardian 8:	Lack of Time
Guardian 9:	No Response
Guardian 10:	Lack of Interest

Q2 Table 15: Student Guardians Q15 responses data table.

Student Guardian	Q15: With the Heritage Malta Student Passport have your museum behaviour changed:
Guardian 1:	No
Guardian 2:	No Response
Guardian 3:	No
Guardian 4:	No
Guardian 5:	No
Guardian 6:	Yes, short visits are welcome
Guardian 7:	No
Guardian 8:	No
Guardian 9:	No Response
Guardian 10:	No

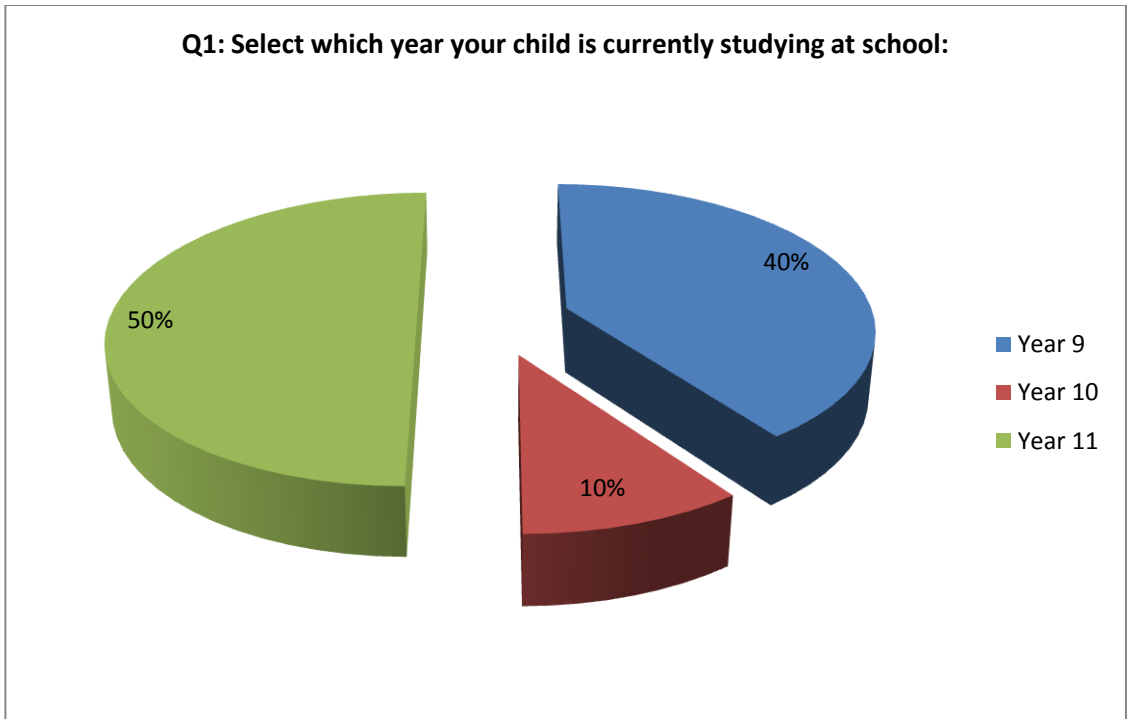
Q2 Table 16: Student Guardians Q16 responses data table.

Student Guardians	Q16A: Did your child attend any educational activities that were held as part of the HM Student Passport Summer Programme?	Q16B: If replied yes to (Question 16A) please indicate on which topic.
Guardian 1:	No	No Response
Guardian 2:	No	No Response
Guardian 3:	No	No Response
Guardian 4:	No	No Response
Guardian 5:	No	No Response
Guardian 6:	No	No Response
Guardian 7:	No	No Response
Guardian 8:	No	No Response
Guardian 9:	No Response	No Response
Guardian 10:	No	No Response

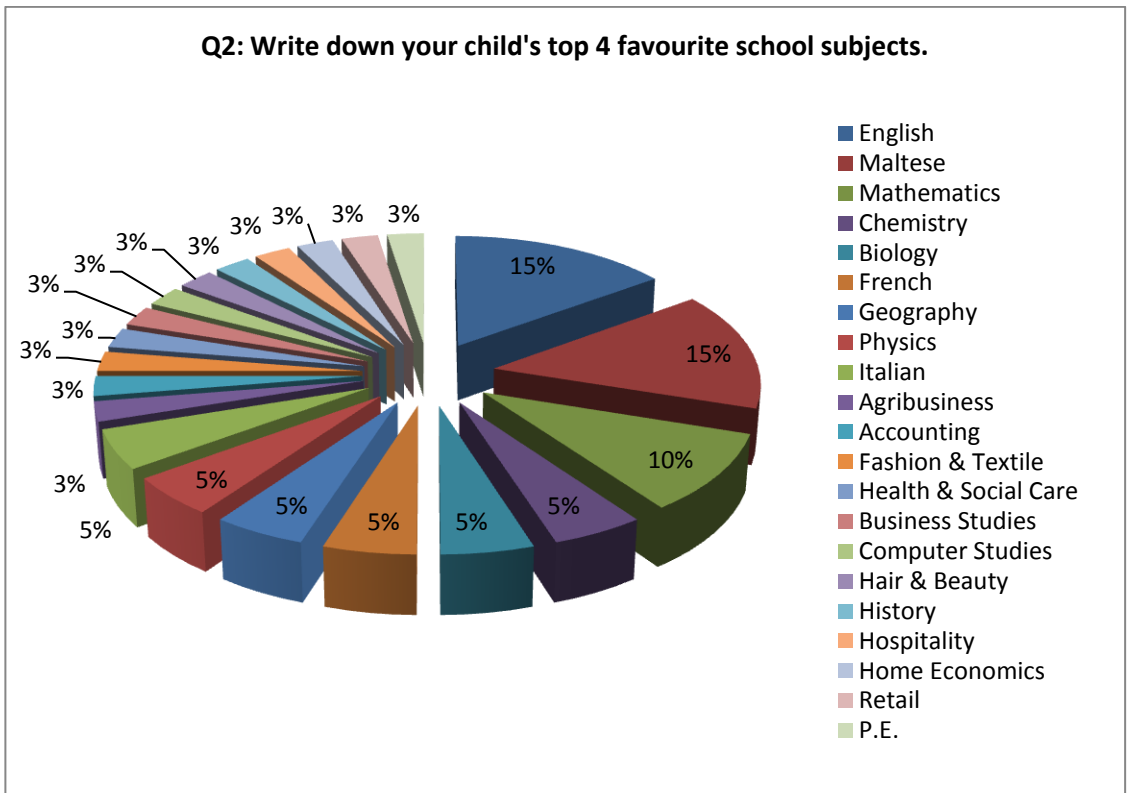
Q2 Table 17: Student Guardians Q17 responses data table.

Student Guardian	Q17: Write down any suggestion on how the Heritage Malta Student Passport can improve. Please list 3 suggestions
Guardian 1:	No Response
Guardian 2:	No Response
Guardian 3:	No Response
Guardian 4:	No Response
Guardian 5:	No Response
Guardian 6:	<p>1. Servizz ta' gwida biex wiehed jithajjar u japrezza iktar dak li qed jara. Mhux kulhadd ghandu gharfien bizzejjed. Jista' jkun hemm rabta diretta ma dak li jistudjaw it-tfal fil-kurrikulu taghhom.</p> <p>2. Is-siti indikati fil-passaport (u forsi anke ohrajn) ghandom ikunu mandatorji ghat-tfal tas-sekondarja bhala hargiet edukattivi mill-iskejjel. Jistghu jkunu parti mill-marka finali ta' xi suggett tal-O Level fil-Form 5</p>
Guardian 7:	Don't know
Guardian 8:	Extended visiting times during weekends even after 5pm, students should receive invites to any open days or events, encourage students to use any museum for a special birthday tour with friends
Guardian 9:	No Response
Guardian 10:	Jiehduhom tal-iskola

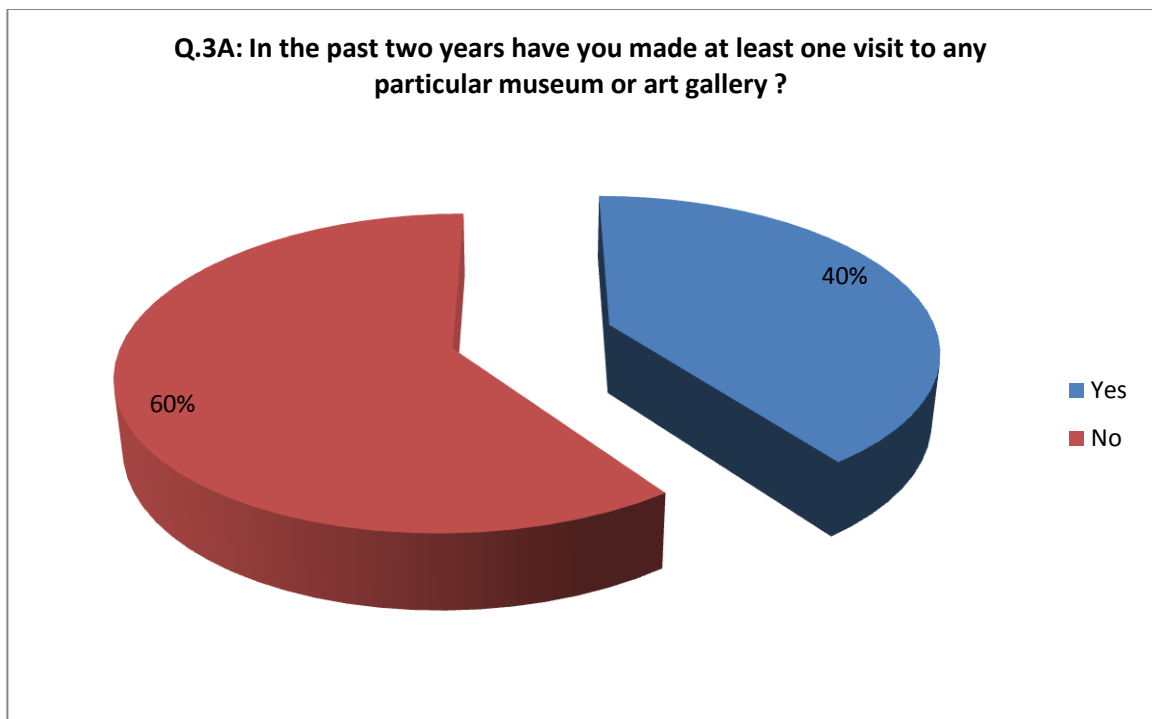
Q2 Chart A: Student Guardians Q1 responses pie chart.



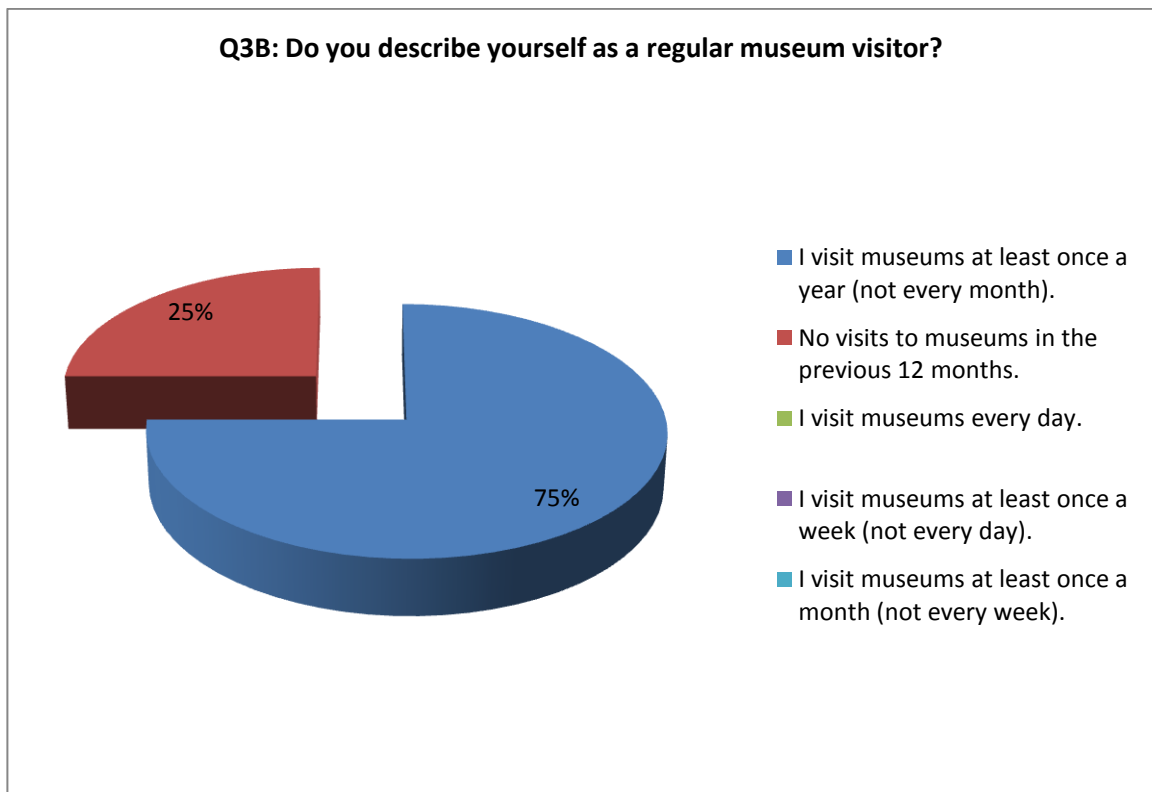
Q2 Chart B: Student Guardians Q2 responses pie chart.



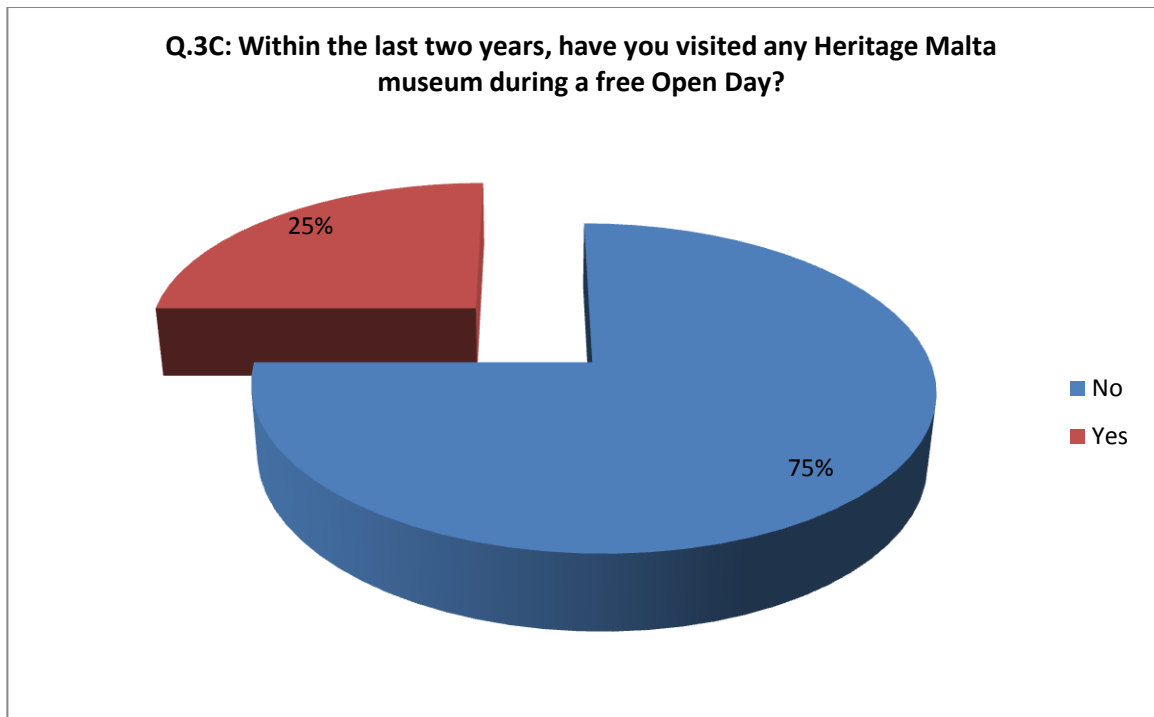
Q2 Chart C: Student Guardians Q3A responses pie chart.



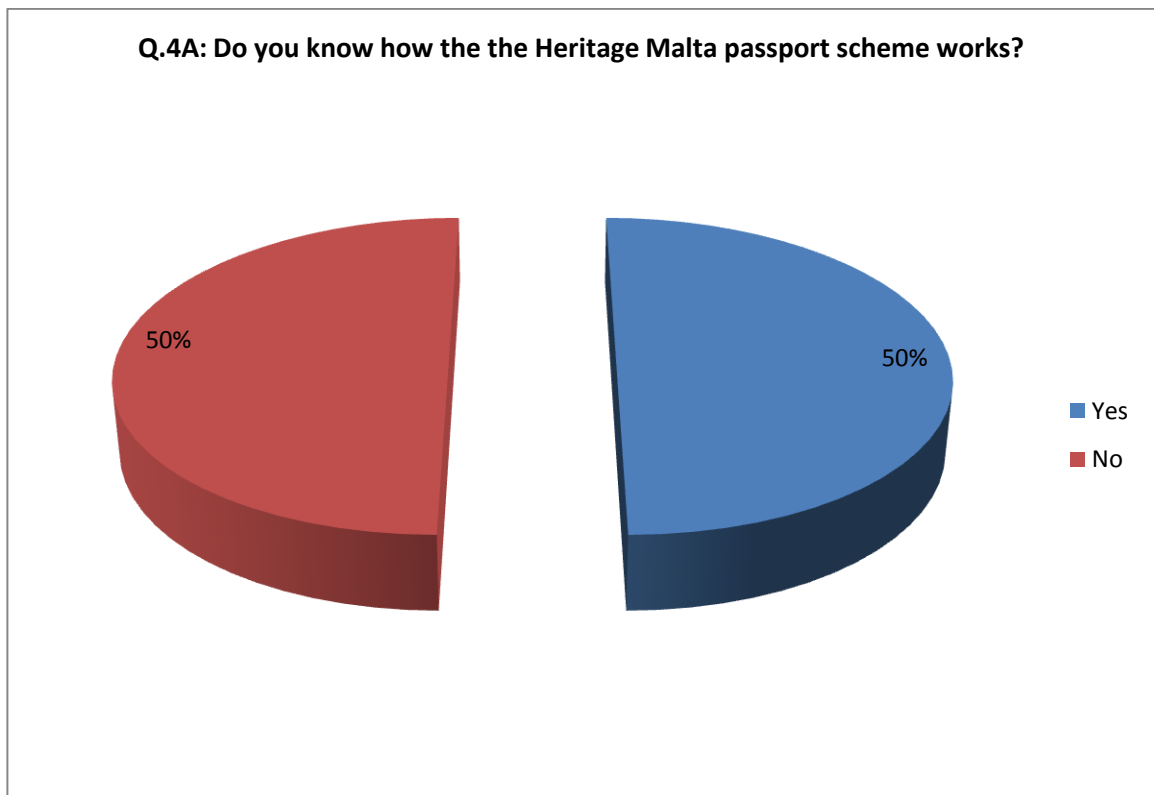
Q2 Chart D: Student Guardians Q3B responses pie chart.



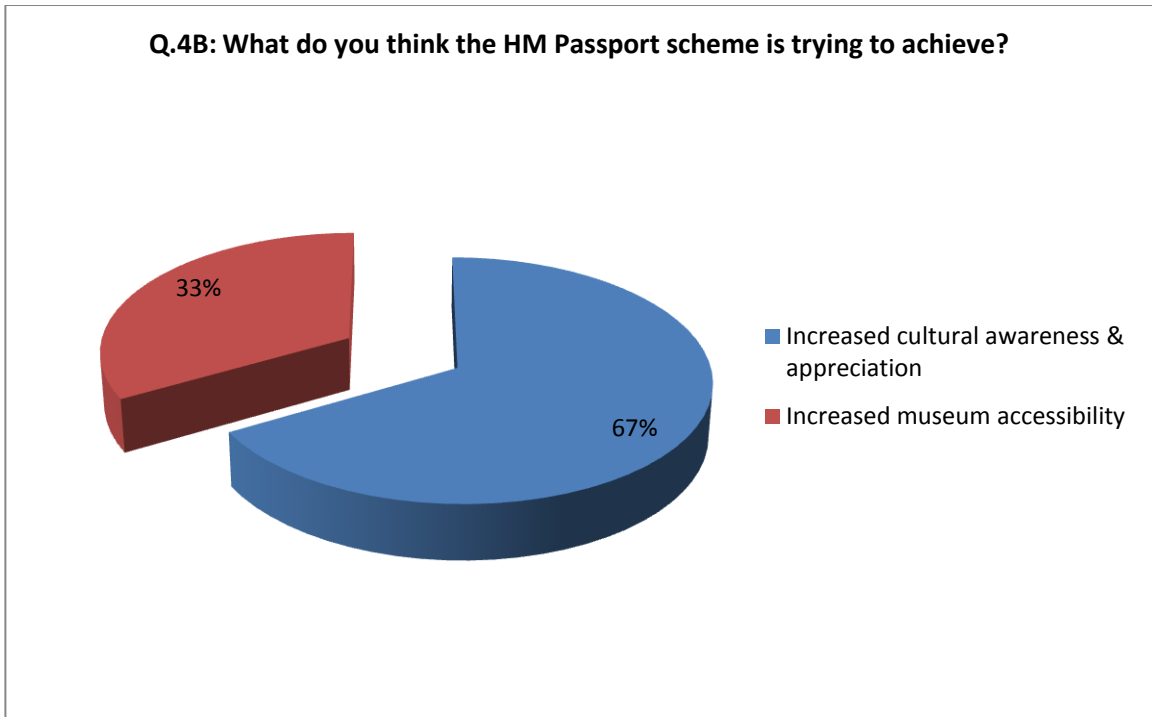
Q2 Chart E: Student Guardians Q3C responses pie chart.



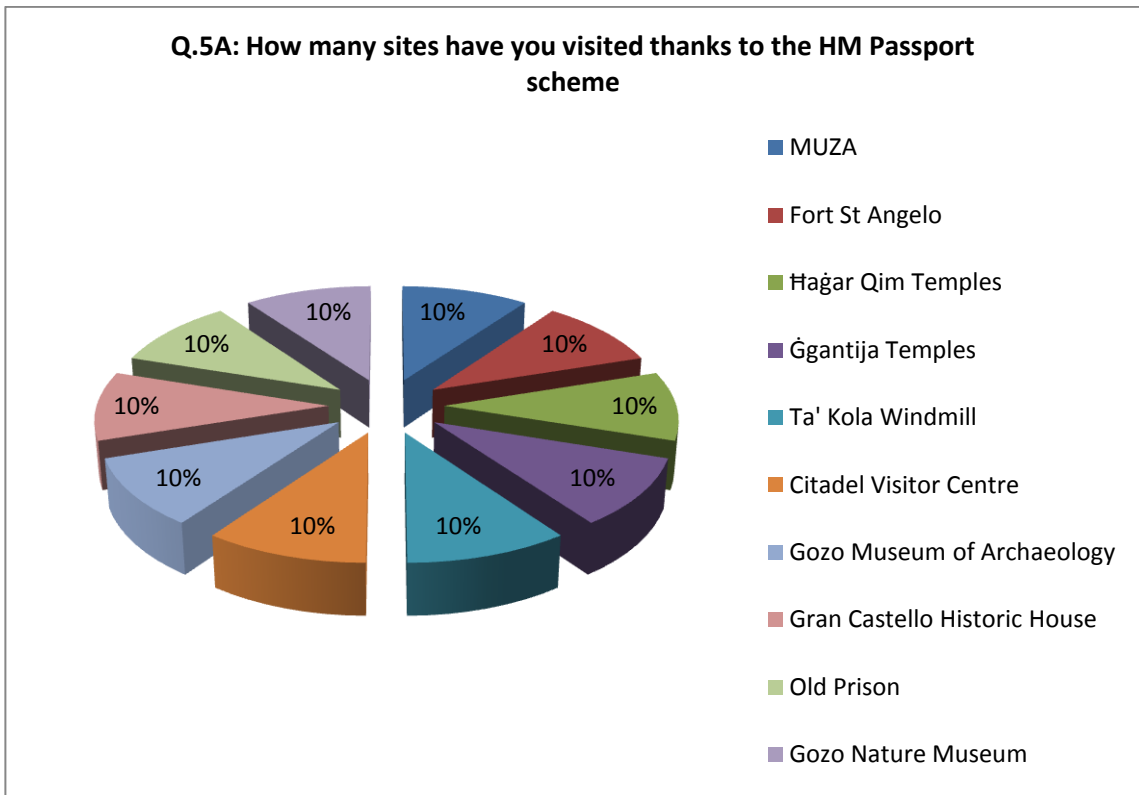
Q2 Chart F: Student Guardians Q4A responses pie chart.



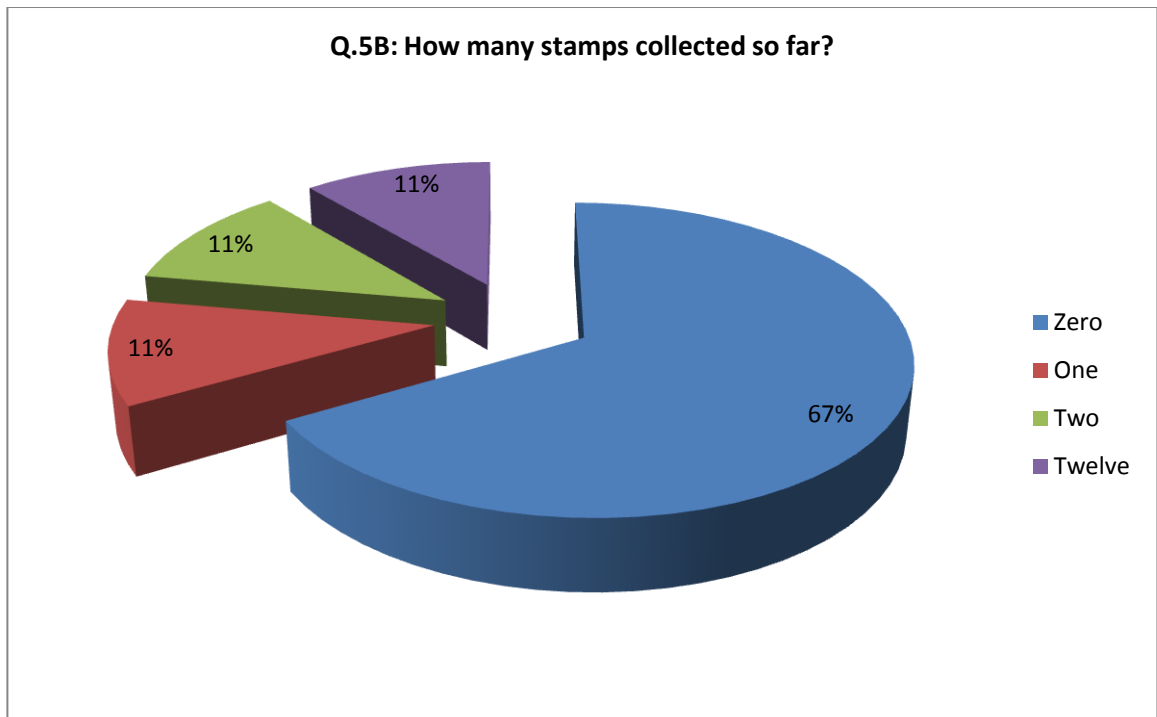
Q2 Chart G: Student Guardians Q4B responses pie chart.



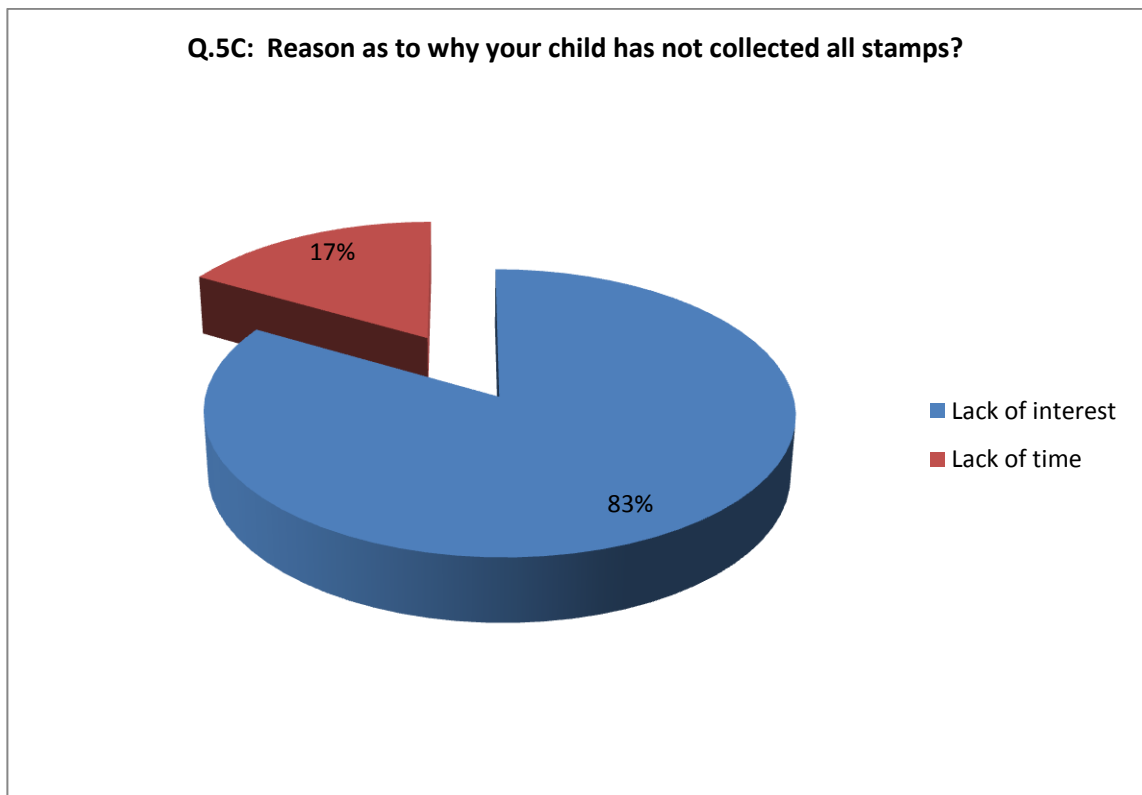
Q2 Chart H: Student Guardians Q5A responses pie chart.



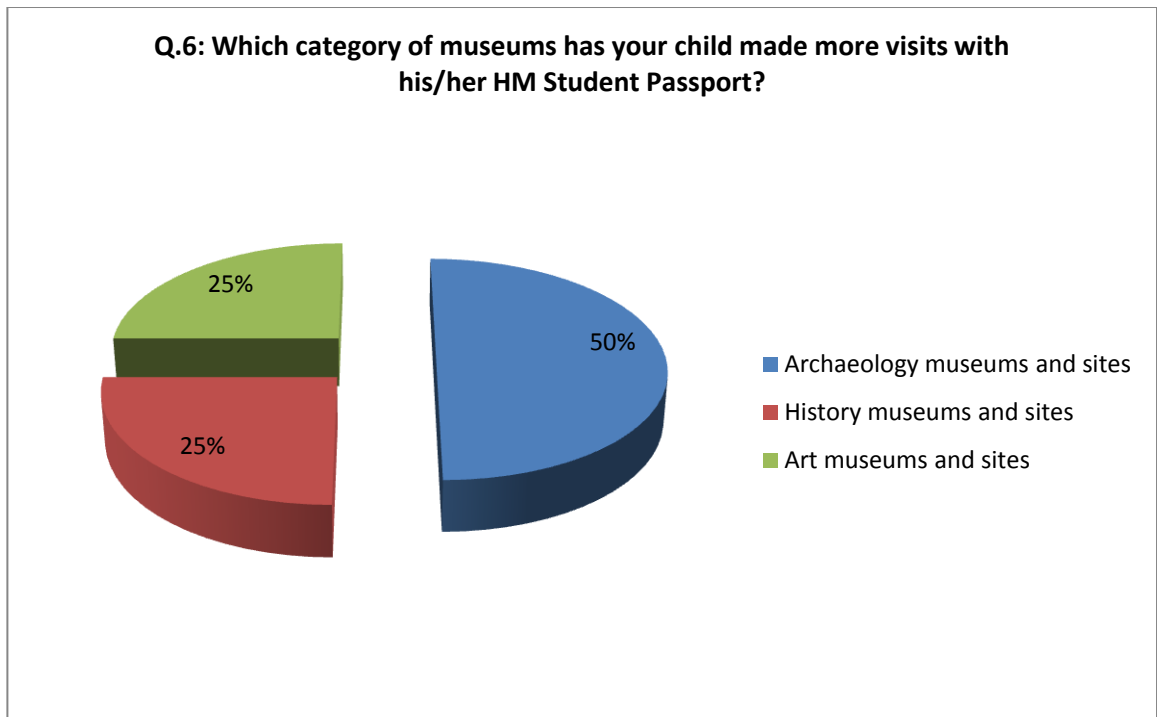
Q2 Chart I: Student Guardians Q5B responses pie chart.



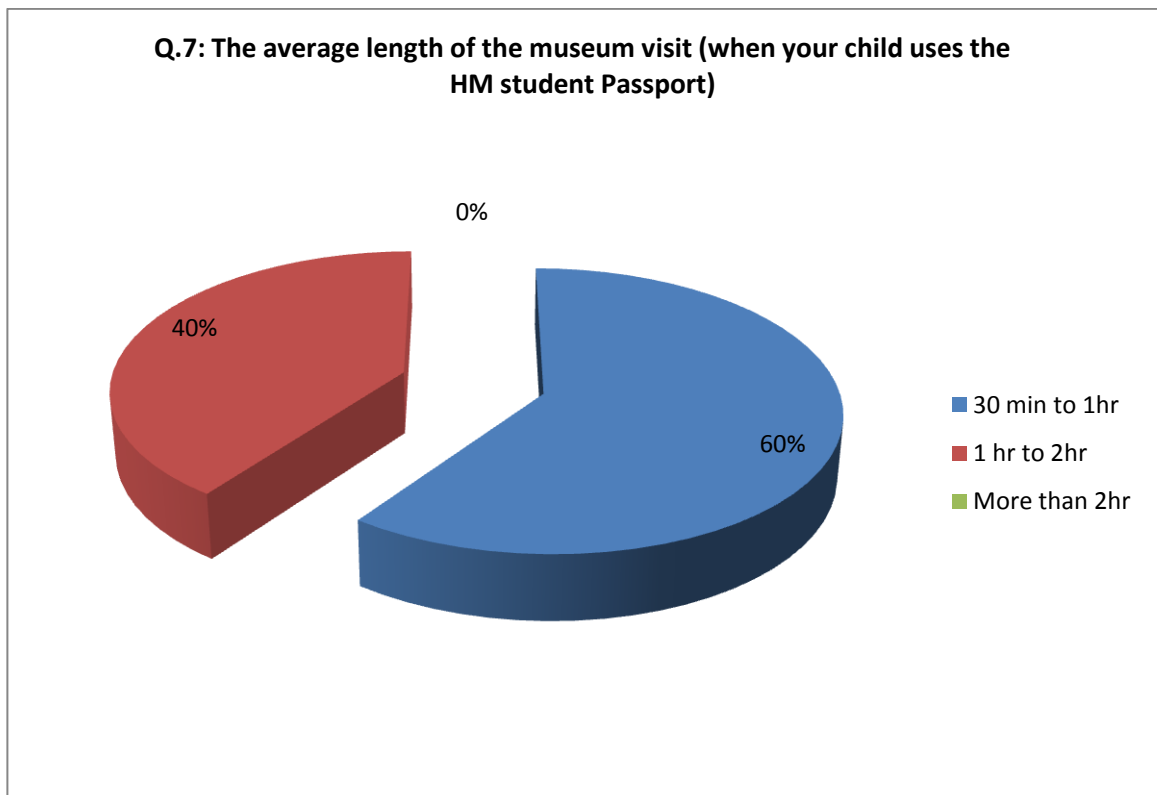
Q2 Chart J: Student Guardians Q5C responses pie chart.



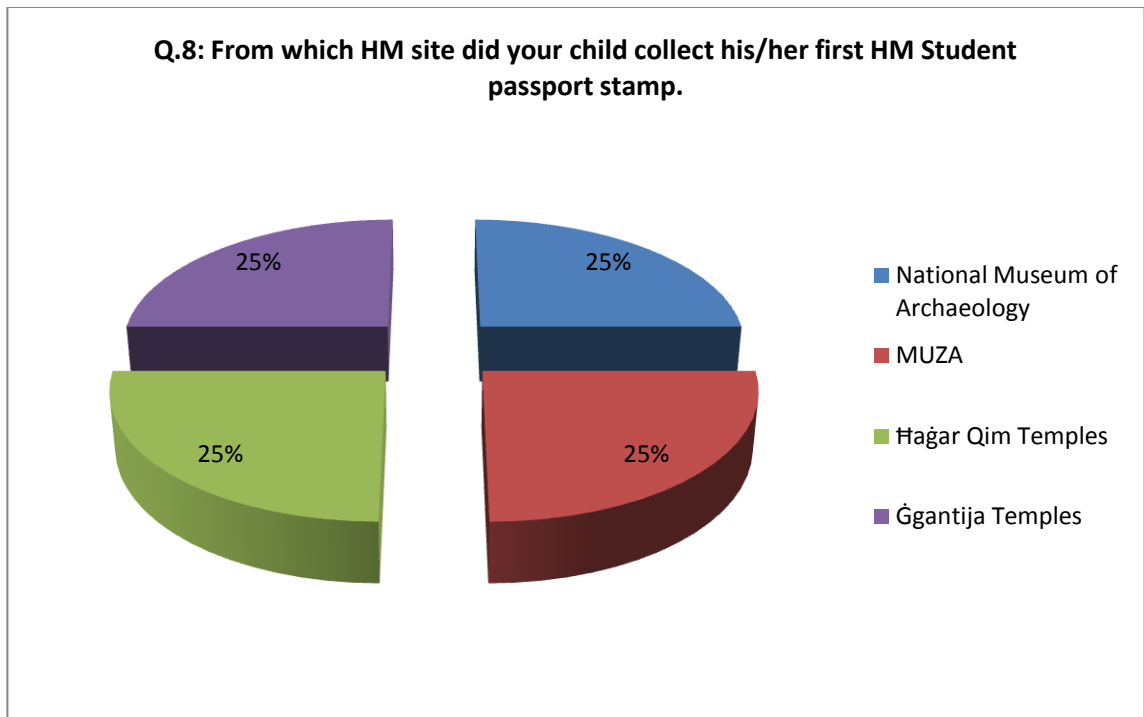
Q2 Chart K: Student Guardians Q6 responses pie chart.



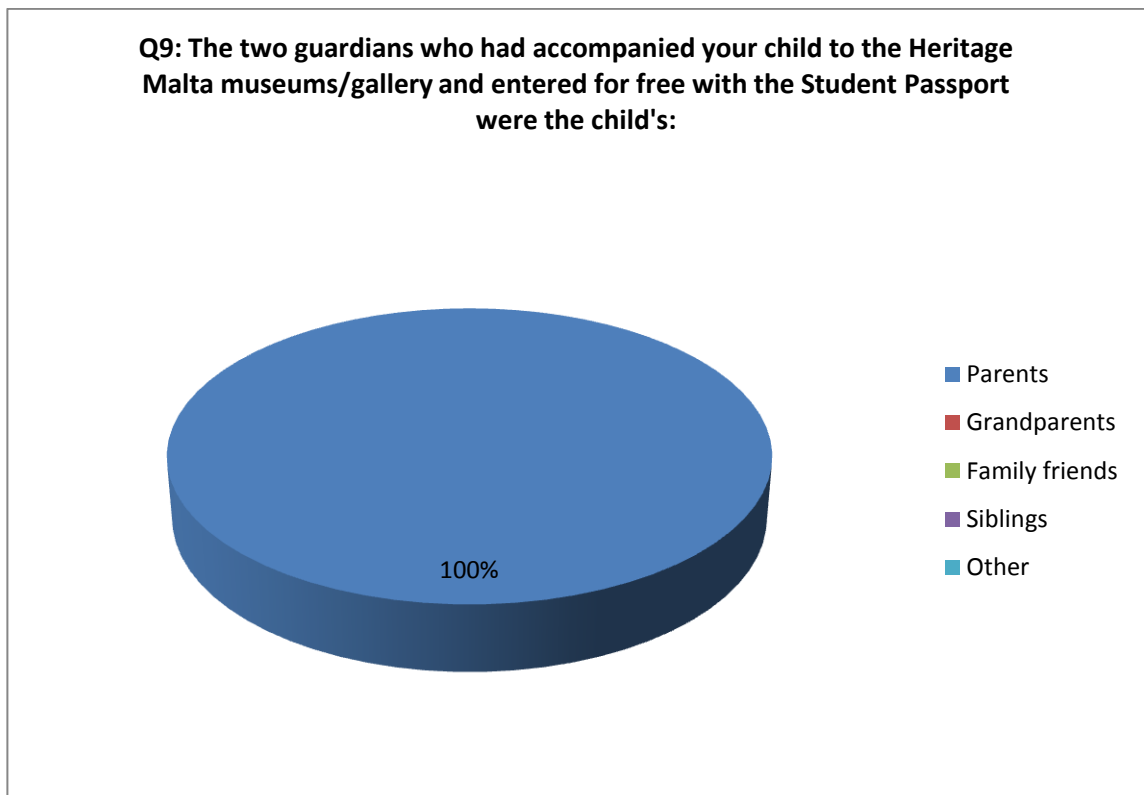
Q2 Chart L: Student Guardians Q7 responses pie chart.



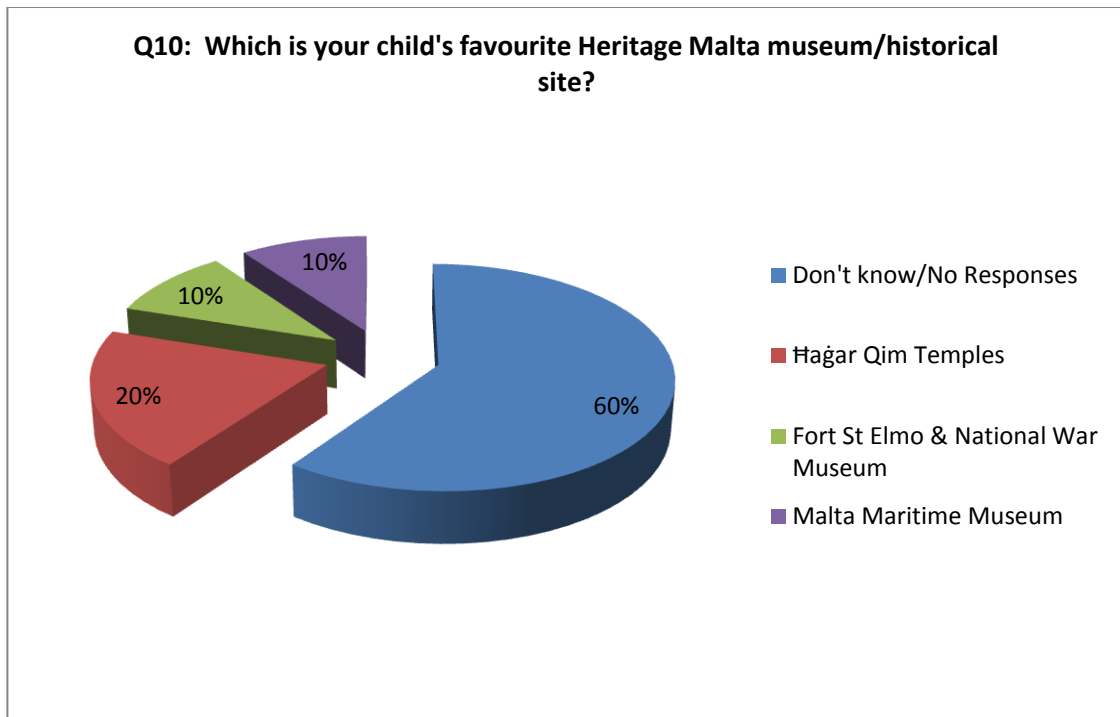
Q2 Chart M: Student Guardians Q8 responses pie chart.



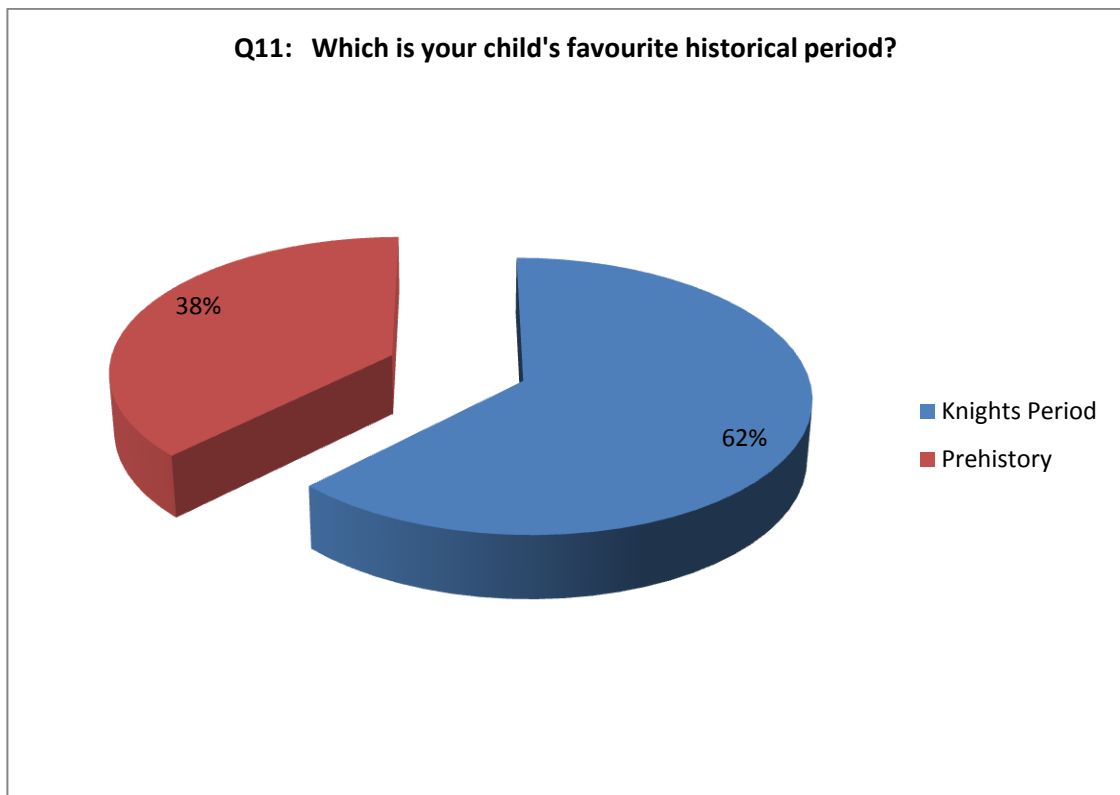
Q2 Chart N: Student Guardians Q9 responses pie chart.



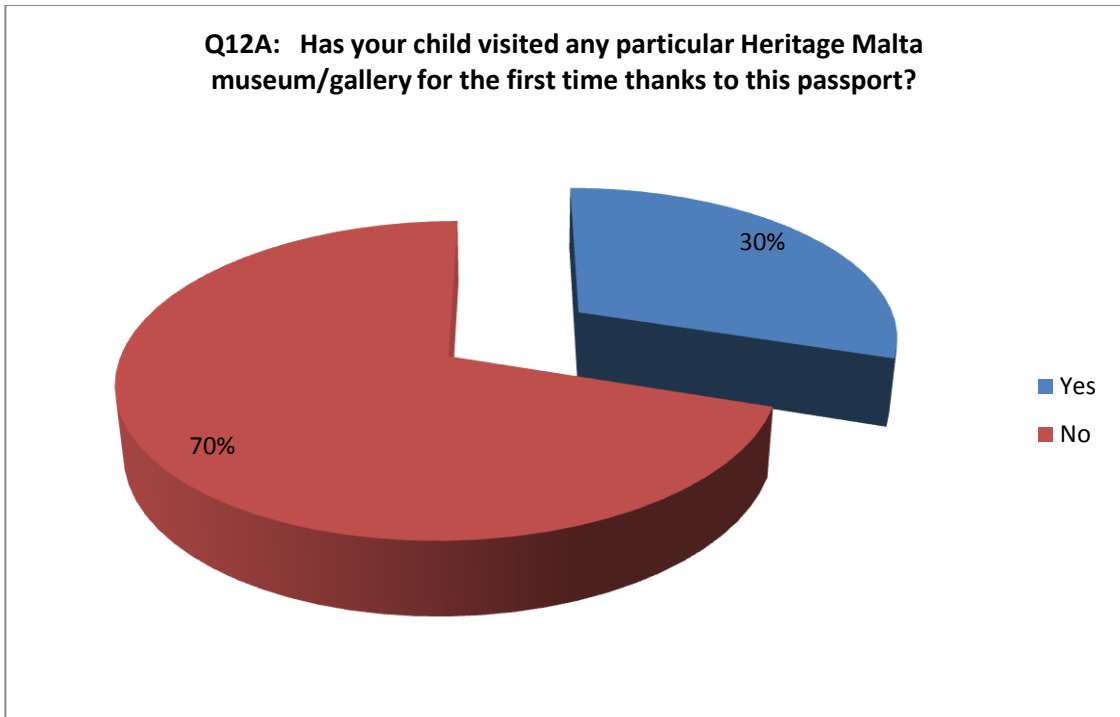
Q2 Chart O: Student Guardians Q10 responses pie chart.



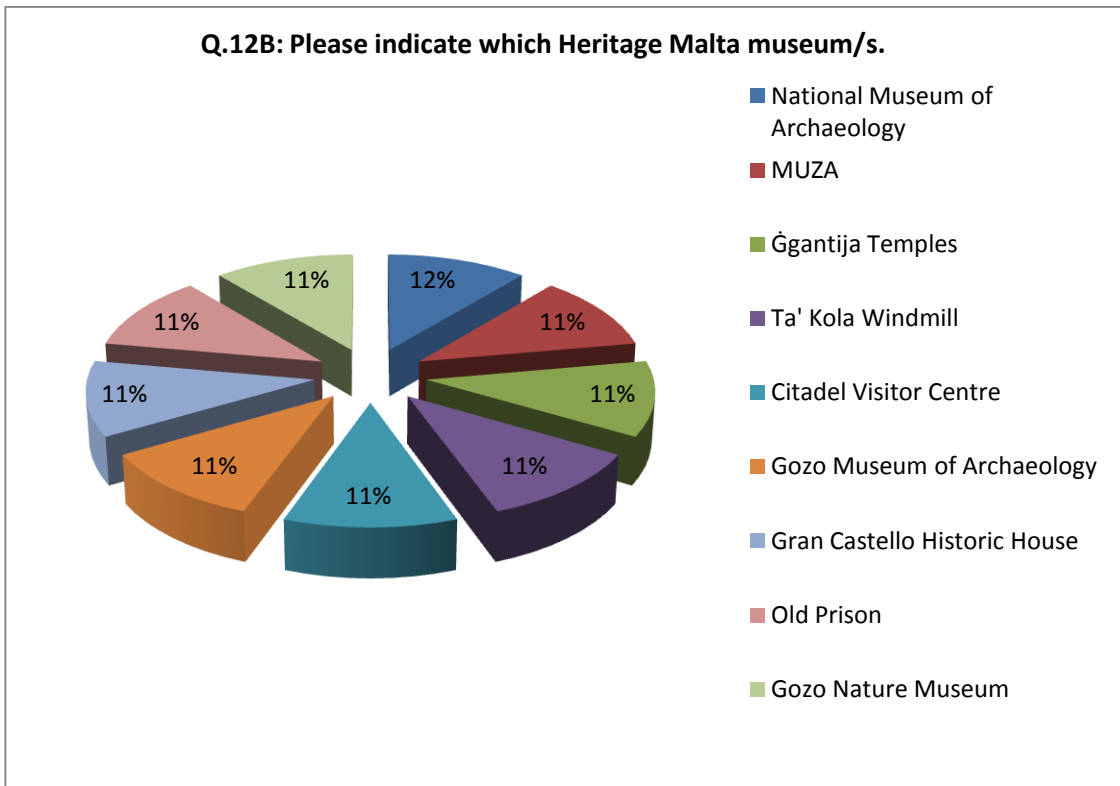
Q2 Chart P: Student Guardians Q11 responses pie chart.



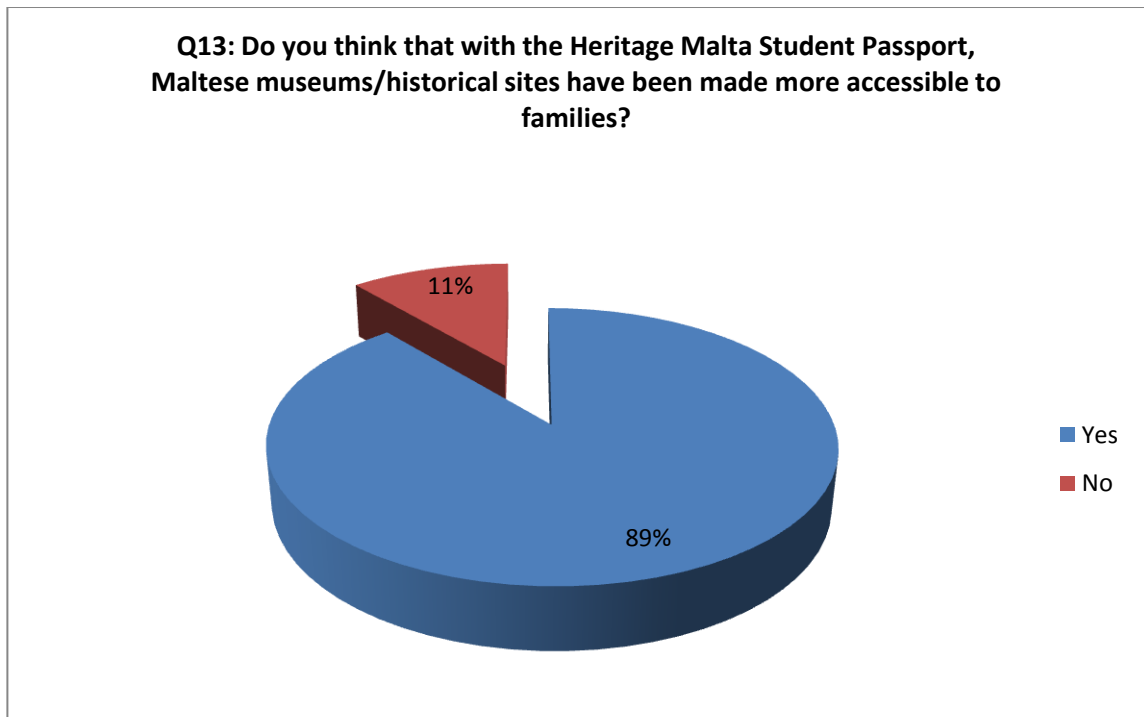
Q2 Chart Q: Student Guardians Q12A responses pie chart.



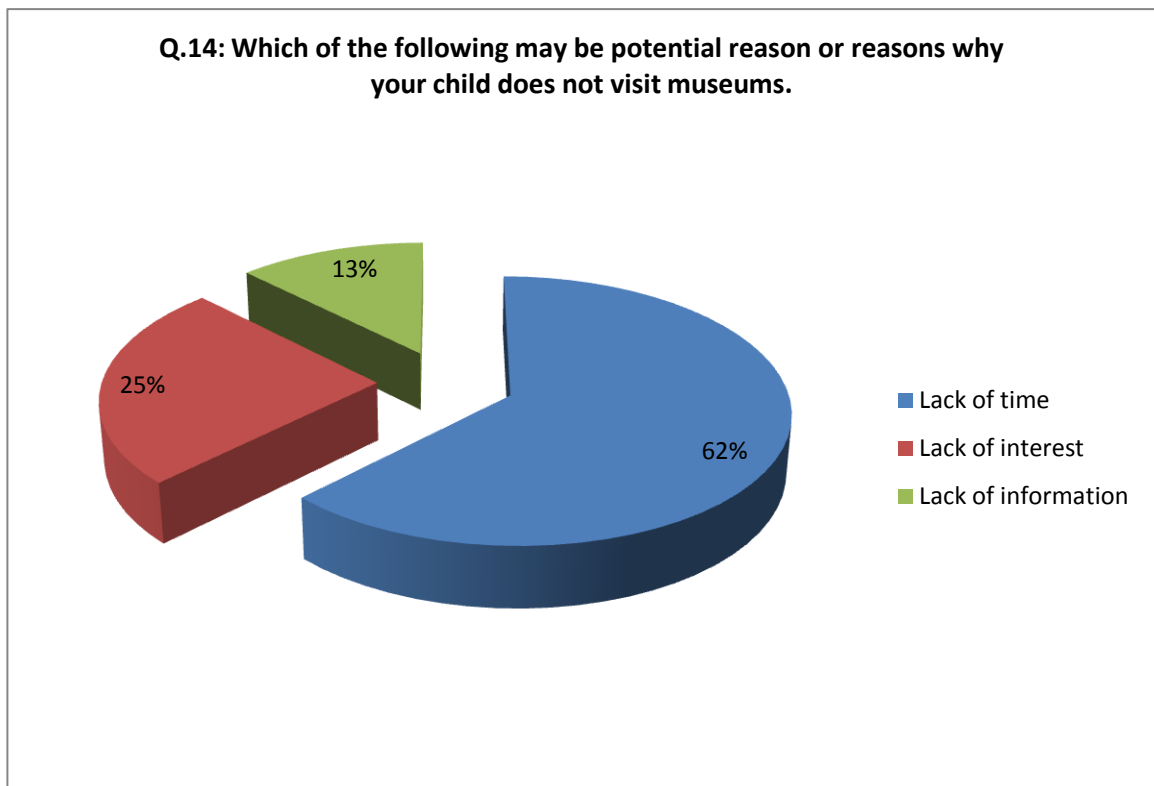
Q2 Chart R: Student Guardians Q12B responses pie chart.



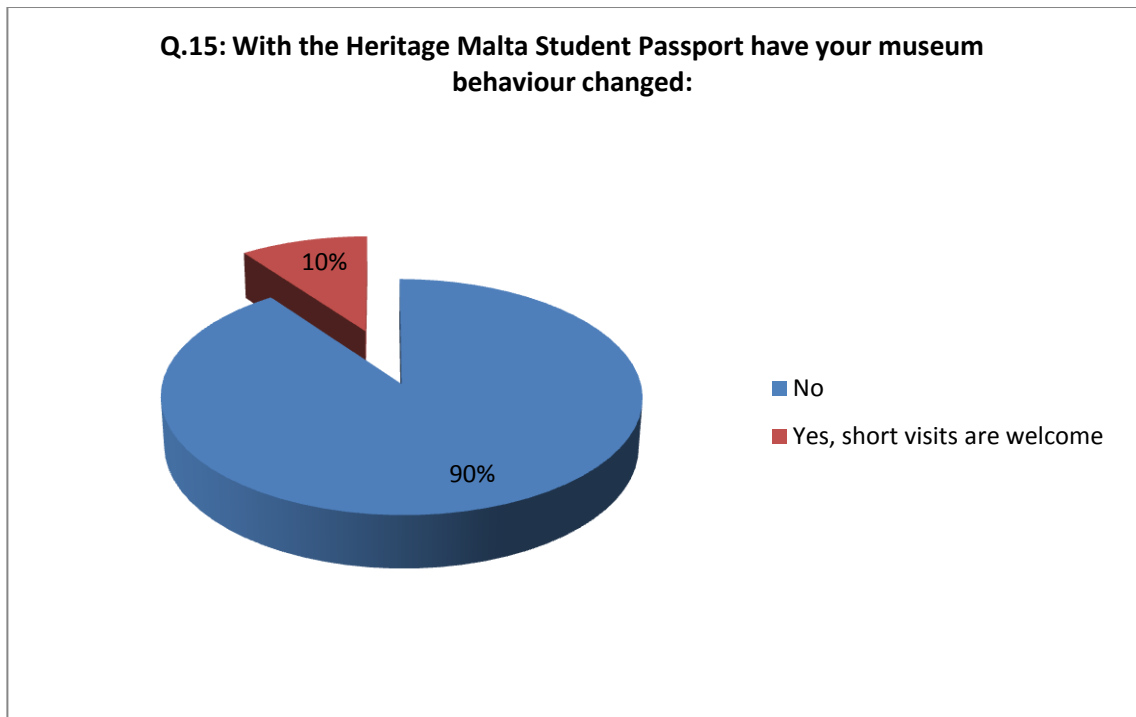
Q2 Chart S: Student Guardians Q13 responses pie chart.



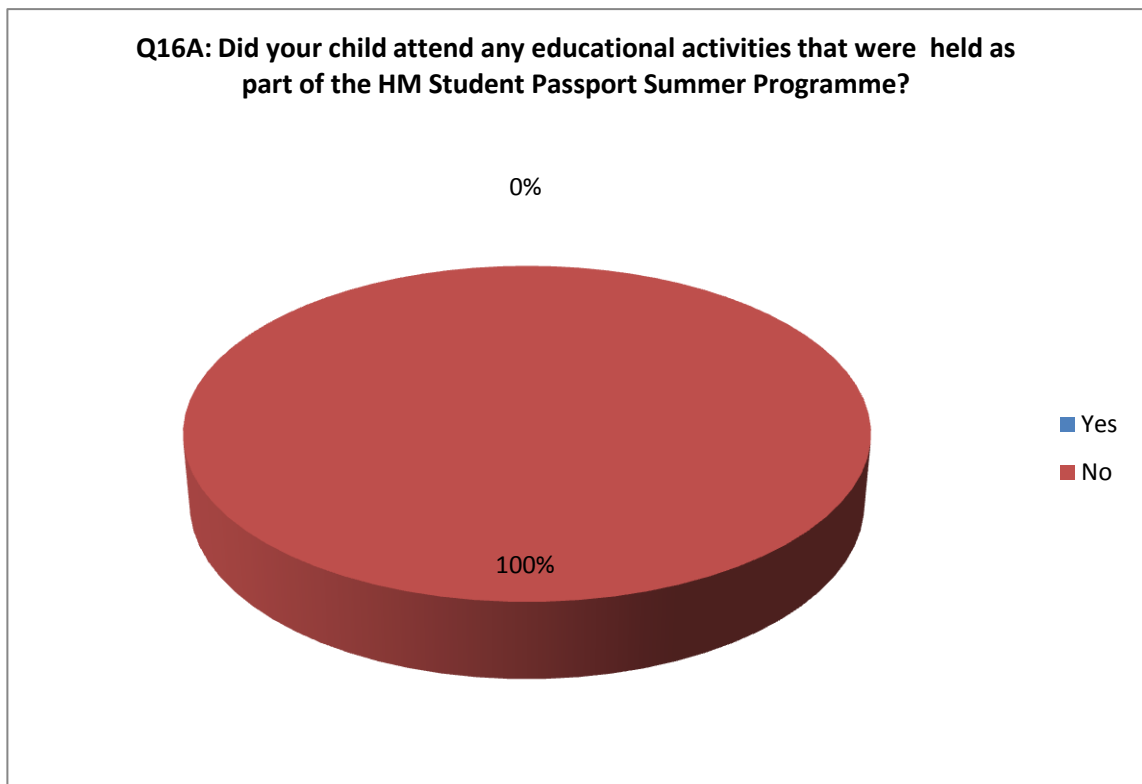
Q2 Chart T: Student Guardians Q14 responses pie chart.



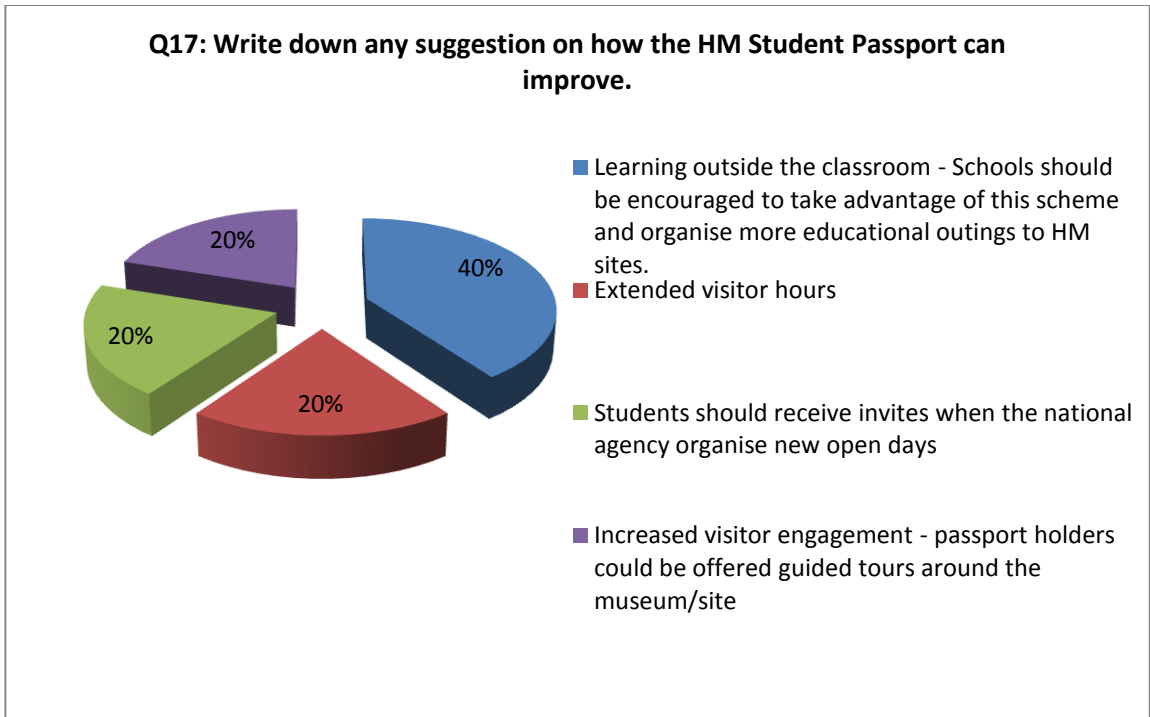
Q2 Chart U: Student Guardians Q15 responses pie chart.



Q2 Chart V: Student Guardians Q16 responses pie chart.



Q2 Chart X: Student Guardians Q17 responses pie chart.



Appendix 4

**A list of Heritage Malta Sites which Heritage Malta
Passport holders can enter for free.**

A list of Heritage Malta sites which students and seniors can access for free with the Heritage Malta Passport:

LOCATION: VALLETTA

Name	Museum Type	Historical Period
National Museum of Archaeology	Archaeology	Prehistory , Phoenician
Palace Armoury	History	Knights Hospitaller, British
Palace State Rooms	History	Knights Hospitaller, British
Fort St Elmo & National War Museum	History	Knights Hospitaller, French, British
Fortifications Interpretation Centre	History	Knights Hospitaller
MUŻA (The Malta National Community Art Museum)	Art	Knights Hospitaller, British
St John's Co-Cathedral	History	Knights Hospitaller

LOCATION: HARBOUR AREA

Name	Museum Type	Historical Period
Inquisitor's Palace (Birgu)	History	Knights Hospitaller
Malta Maritime Museum (Birgu)	History	Knights Hospitaller, British
Fort St Angelo (Birgu)	History	Late Medieval, Knights Hospitaller, British
Tarxien Temples (Hal Tarxien)	History	Prehistory

LOCATION: SOUTH AREA

Name	Museum Type	Historical Period
Għar Dalam Cave & Museum (Birżebbuġa)	Natural History	Before Man
Borġ in-Nadur Temples (Birżebbuġa)	History	Prehistory
Haġar Qim Temples (Qrendi)	History	Prehistory
Mnajdra Temples (Qrendi)	History	Prehistory

LOCATION: RABAT AREA

Name	Museum Type	Historical Period
National Museum of Natural History (Mdina)	Natural History	Before Man
Domvs Romana (Mdina/Rabat)	History	Romans, Arab
St Paul's Catacombs (Rabat)	History	Romans
Skorba Temples (Mġarr)	History	Prehistory
Ta' Haġrat Temples (Mġarr)	History	Prehistory
Ta' Bistra Catacombs (Mosta)	History	Roman

LOCATION: GOZO

Name	Museum Type	Historical Period
Ġgantija Temples (Xagħra)	History	Prehistory
Ta' Kola Windmill (Xagħra)		Knights Hospitaller, British
Citadel Visitor Centre (Rabat)	History	
Gozo Museum of Archaeology (Ċittadella)	Archaeology Museum	Prehistory, Pheonician, Romans
Gran Castello Historic House (Ċittadella)	History	Late Medieval
Old Prison (Ċittadella)	History	Knights Hospitaller, British
Gozo Nature Museum (Ċittadella)	Natural History	Before Man

*This list was adapted from the Heritage Malta website :
<http://heritagemalta.org/passport/>*

Appendix 5

**Activities and specialised events organised by Heritage
Malta for HM Student passport holders (2019-2020)**

A detailed look at some of the main Heritage Malta student passport activities:

In April 2019, Heritage Malta in collaboration with the *Public Broadcasting Services Ltd* organised a special event at the Ġgantija Temples, whereby HM Student Passport holders were able to meet and greet Malta's representative for the 2019 Eurovision song contest (Peplow, 2019) (Heritage Malta, 2020). During this special event Ms Pace stamped the passports of those students who attended the Ġgantija Temples (Peplow, 2019).

In June 2019, Heritage Malta organised an exclusive event for those students who were issued a Heritage Malta Passport VISA (Times of Malta, 2019). For this event, the Agency gave these students access to the Kordin III temples, a heritage site which is usually closed for the public (Times of Malta, 2019). In the course of this special event, a number of guided tours were given around this prehistoric site (Times of Malta, 2019). After these tours students also had the opportunity to partake in an interactive activity (Times of Malta, 2019).

Another exclusive event created for the HM Passport VISA holders was organised on the 7th of July 2019 (Heritage Malta, 2020) (Times of Malta, 2019). The National Agency offered Student Passport VISA holders the opportunity to attend the "*Marsalforn Military Trail*" (Times of Malta, 2019). During this heritage trail, students were able to visit and learn more about some of the main coastal fortifications built by the Knights of St John in Marsalforn (Gozo) (Times of Malta, 2019). Besides the Qolla l-Bajda battery, students during this 50-minute tour were also able to visit and learn more about how the Knights might have used the fougasse (stone mortar) built in Marsalforn (Times of Malta, 2019).

On the 12th of July 2019, a second meet and greet event was organised for the HM Student Passport holders, this time at the National Museum of Archaeology (Borg, 2019). Thanks to a collaboration between Heritage Malta and *Sharp Shoot Media Ltd*, students aged thirteen to fifteen had the opportunity to meet some of the cast

members of the local television series "*L-Għarusa*" (Borg, 2019). This special event included a tour around the National Museum of Archaeology and a meeting with the series producers (Borg, 2019). During this exclusive behind the scenes event, students were able to learn more from the series producers how filming is performed within historical sites such as the Grand Salon of the National Museum of Archaeology (Borg, 2019). This exclusive meet, greet and discover event was against a five-euro admission fee (Borg, 2019).

During the summer months of 2019, the Agency's educational division created a series of activities and events part of the Heritage Malta Summer Programme. (Heritage Malta, 2020) (TVM, 2019). This programme included a total of thirty fun activities which covered a multitude of topics (Times of Malta, 2019) (Heritage Malta, 2020). The following are some of the main activities which school age children had the opportunity to partake at the HM attractions as part of the HM Summer Programme: art sessions (Art Blast), story-telling sessions (Tell me a story), writing sessions (Pen it!) and other sessions whereby children had the opportunity to design their own comic art (Comic Creation) (Times of Malta, 2019) (Heritage Malta, 2020). Students who had collected all 27 different stamps were able to attend all these activities free of charge (TVM, 2019) (Borg, 2019).

November 4th, 2019 marked another special event organised exclusively for the HM Student Passport Visa holders (Heritage Malta, 2019). This exclusive event gave those students which had acquired a HM Visa the opportunity to access the archaeological site of San Pawl Milqi (Heritage Malta, 2019). For this event students and two adults of their choosing were given free access to a guided tour around the archaeological site of San Pawl Milqi (at Bummarrad) (Heritage Malta, 2019). After a tour around the archaeological site, students were also invited to participate in an interactive activity associated with beekeeping and the production of honey (Heritage Malta, 2019).

During the Christmas holidays of 2019, a special event by the name "*Tell me a story*" was organised at the National Museum of Archaeology for Heritage Malta Student

Passport holders (Borg, 2019). This special event was only open to those HM Passport holders aged 5 to 10, against an admission fee of five euro per student (Heritage Malta, 2019). Those students who attended this themed event got to experience a storytelling session performed by the *Lignin* team (Borg, 2019). Besides listening to stories, students also had the opportunity to interact with the team and even share their own stories (Borg, 2019). Students which attended this session also received a small gift (Heritage Malta, 2019).

During the Carnival holidays of 2020, Heritage Malta delivered two events dedicated for the HM Student Passport holders, one at the Agency's conservation laboratories (in Kalkara) and another at the National Museum of Natural History (in Mdina) (Times of Malta, 2020). The special event at the Agency's laboratories occurred on the 24th of February and was exclusively organised for students who had been issued a Heritage Malta VISA (Times of Malta, 2020). During this event, students were offered the opportunity to experience a free tour around Heritage Malta's Conservation division, whereby they were given access to the various sections of the Agency's conversation laboratories at Bighi (Times of Malta, 2020). A day later on the 25th of February, Heritage Malta delivered "*From scales to feathers*", a three-hour event at the National Museum of Natural History (in Mdina) (Times of Malta, 2020). During this event Passport holders were able to learn more about how avian dinosaurs evolved into birds (Borg, 2020). In the course of this activity, students were also able to listen to several different bird species found in Malta (Borg, 2020). The *From scales to feathers* event was open to the holders of the Heritage Malta Student Passport against an admission fee of five euro, parents were allowed to enter for free with their children (Borg, 2020).

In the summer months of 2020, the education division of Heritage Malta, once again delivered the Student Passport Summer Programme, a programme consisting of ten fun educational activities for both children and teenagers (Heritage Malta, 2020) (Heritage Malta, 2021). The activities organised during this programme took place at several interesting museums and sites managed by Heritage Malta (Heritage Malta, 2020). During this summer programme, students had the opportunity to

partake in various art and sport activities whilst enjoying and learning more about the heritage sites which hosted these sessions (Heritage Malta, 2020). As part of this summer programme MUŻA hosted two *Art Blast* events, whereby students inspired by the artwork around them participated within two artistic sessions i) *the Owl* and ii) *the Portrait* (Heritage Malta, 2020). Whereas at Fort Saint Angelo, students partook in various P.E. activities whilst learning more about this historic site (Heritage Malta, 2020). Other interesting activities part of this programme included art sessions at the Ġgantija Temples and clay making at the St Paul's Catacombs (Heritage Malta, 2020).

"Despite being limited in scope due to the Covid-19 health and safety measures, children and teenagers were able to express themselves artistically and exert themselves safely through cheerful play and exercise whilst discovering more about their country's history." (Heritage Malta, 2020)

To celebrate the national collection's recent acquisition of *Boethius and Philosophy*, Heritage Malta on the 1st of August 2020 organised a free thematic workshop by the name of '*Lights on Mattia Preti*' (Heritage Malta, 2020). This free workshop was open to students and HM Passport holders aged 12 to 16 (Heritage Malta, 2020). Students who participated in this free workshop had the opportunity to partake in a discussion and a hands-on activity (Heritage Malta, 2020). During the discussion, students were able to learn more about the history and the artistic skills used by Mattia Preti within '*Boethius and Philosophy*' (Heritage Malta, 2020). After a discussion phase, students participated in a hands-on activity which incorporated some of the art skills used within the aforementioned painting (Heritage Malta, 2020).

During the Christmas Holidays of 2020, Heritage Malta's educational division created a thematic webinar event for HM Student Passport holders (Heritage Malta, 2020). This webinar by the name of '*A Wartime Christmas Dinner*', was open to all students aged ten and over (Heritage Malta, 2020). In this online event, participants got the opportunity to learn more about how Christmas was celebrated in Malta during the Second World War through a special viewing of original wartime documents (Heritage Malta, 2020). Those who registered for this online event got

to receive digital copies of WW2 primary sources such as ration cards, a 1942 pantomime booklet, a Second World War Christmas dinner menu, etc... (Heritage Malta, 2020). This special online event is described by the 2020 HM annual report as being successful in attracting the attention of hundreds of viewers (Heritage Malta, 2021).

Appendix 6

The impact of the United Kingdom's free universal admission to national museums

The impact of the United Kingdom's free universal admission to national museums

Literature such as Pekarik & Harns (2007) & Allen, (2019) highlight the importance of the re-introduction of free museum admission to UK national museums when studying and understanding the impact of free museum admission. Pekarik & Harns, (2007) also makes reference to the fact that within the past few years a growing number of literature have discussed and systematically collected empirical evidence on the impact brought about with the removal of admission charges to UK's national museums.

It is important to note that during the 1980's various European public museums including those of the United Kingdom, turned to the implementation of admission fees when faced with continuous pressure from their local governments to find alternative and independent means of funding/revenue (Bailey, Falconer, Foley, McPherson, & Graham, 1997) (Gombault, 2003). This political pressure resulted in the introduction of admission fees by around half of the UK's national museums (Centre for Public Impact, 2016). Throughout 1979-1997 consecutive Conservative governments maintained a policy which gave museum trustees the right to choose whether to impose charges or stay free (Bailey, Falconer, Foley, McPherson, & Graham, 1997). Interestingly as pointed out by the Centre for Public Impact, (2016) many of the national museums which began charging for admission sustained a downward charge in their visitor numbers. The Centre for Public Impact, (2016) uses the V&A as an example, which lost around half of its visitors when in 1997 began charging five pounds for admission. The Centre for Public Impact, (2016) also observes how over a period of fifteen years museums which resisted the pressure to introduce admission fees like the Tate Gallery, the National Gallery and the British Museum, registered a significant incline in their visitor numbers.

With the 1997 change of administration, the newly elected government of Tony Blair made its objective to increase cultural accessibility very clear, such that it started working on new cultural policies which would help re-introduce free

admission to its national museums (Centre for Public Impact, 2016) (Bailey & Falconer, 1998). Such cultural policy changes nevertheless took time to be implemented this is because the local government through the *Department of Culture, Media, and Sports* (DCMS in short) had to find common ground and reach an agreement with its national museums and art galleries as they had the final authority with regard to the decision of either retaining or abolishing admission fees (Falconer & Blair, 2003). During the on-going negotiations, national museums in England throughout 1999-2001 began removing admission fees in different phases; they first discontinued admission fees for children in 1999 and for senior citizens a year later in 2000 (Falconer & Blair, 2003). In 2001 an agreement was finally reached between the DCMS, the UK treasury and the UK national museums and galleries (Centre for Public Impact, 2016) (Falconer & Blair, 2003). The national museums and galleries agreed to scrap all general admission fees in return for two important governmental financial incentives which would make a return to free admission economically viable: i) new VAT regulations which would enable non-charging museums to reclaim VAT, & ii) governmental subsidiary funds which would financially cover the loss of admission revenue (Centre for Public Impact, 2016) (Falconer & Blair, 2003).

On December first 2001 all UK DCMS sponsored national museums and galleries switched to free general admission and has remained so till the present day (Chiang-Ming, Yen-Chien, & Yi-Chun, 2016). As remarked in a February 2003 Governmental Response to the House of Commons titled *National Museums and Galleries: Funding and Free Admission*, the then Secretary of State for Culture affirmed that one of the main objectives of the reintroduction of free national museum admission was to i) strengthen the presence of museums and galleries in children's learning, ii) broaden museum accessibility and iii) prompt more museum visits by social groups which statistically have been considered as non-traditional museum goers (Department For Culture, Media and Sport, 2003).

What lessons have we learned from the reintroduction of free admission to UK DCMS sponsored museums in correlation to the main advantages and

disadvantages of free and paid museum admission strategies? Let's start first by analysing the main benefits brought about with free museum admission. Free museum admission proved to be very popular among the UK public such that Dowd, (2011) remarks how even during poor economic years none of the different political administrations have tried to undo this cultural policy (Dowd, 2011). Repeated use of museums is recognised by museum literature to be one of the main fundamental positive impacts of adopting free museum admission strategies (Allen, 2019). Statistics gathered in the UK backs this argument such that they illustrate how since the reintroduction of free museum admission, the total number of visits made in DCMS sponsored museums continued to grow significantly year on year for over a decade (Chiang-Ming, Yen-Chien, & Yi-Chun, 2016)

As reported in the previously-mentioned *Governmental Response to the House of Commons*, during the first full year of free museum admission (i.e. beginning of Dec 2001 - end of Nov 2002) previously charging UK national museums registered a staggering seventy percent increase in museum visits when compared to the preceding year, which translates to roughly around four million more museum visits (Department For Culture, Media and Sport, 2003).

In only a decade since free admission was introduced, museum visitors among previously charging national museums continued to grow by an astounding total of around eleven million visits (from seven million during 2000-2001 to around eighteen million during 2010-2011) (Youngs, 2011). Across all state-funded museums, museum admission grew from a total of 27 million in 2000-2001 to 43.7 million in 2010-2011 (Youngs, 2011) (Cowell, 2007). Chiang-Ming, Yen-Chien & Yi-Chun, (2016) remarks that by 2011, 10 years after the implementation of free admission, museum audience numbers within UK museums increased by a total of 158%.

In his research Martin, (2003), remarks that by 2002 museums had already registered an increase of visits among all the different age groups (Martin, 2003). Department For Culture, Media and Sport, (2003) interestingly remarks how during

the first few years of free admission, previously charging national museums registered more museum visits being made by both children (an upturn of 78%) and senior citizens (an upturn of 93%) (Department For Culture, Media and Sport, 2003). Moreover, Cowell, (2007) also points out how free entry had also encouraged more museum visits by low socio-economic-status groups and by people from black & minority ethnic backgrounds. In 2007 the then DCMS Minister of State announced that since the introduction of free admission there had been 54% more museum visits done by black and multi-ethnic groups (Brocklehurst, 2008).

Martin, (2003) also observes a number of small changes within visitor behaviour brought about with free admission such that he concludes that 47% of those who answered his survey responded that they were more likely to spend money during their museum trip now that general admission to national museums is free. Martin, (2003) concludes that one fourth of those who partook in his research remarked how they were more willing to pay for special exhibitions, whereas one fifth answered that they were more willing to make donations because of free admission. Though it is important to keep in mind that other literature has observed no significant impact on income revenue from museum shops and cafes brought about with the implementation of free admission (Allen, 2019) (Centre for Public Impact, 2016).

The Art Fund, (2009) in their blog post titled *Free admission boosts sense of public ownership of national museums* makes reference to the public's perception towards the introduction of free museum admission and concludes that the majority of those questioned perceive free museum admission as important and beneficial for society as it created a sense of public ownership of their nation's cultural treasures. Interestingly the Art Fund, (2009) also makes reference to the fact that this perception was also expressed by those who do not make frequent museum visits (Art Fund, 2009).

At a first glance the previously mentioned statistics might portray the re-introduction of free admission to UK national museum as an astounding success, but Martin, (2003) in his research makes an interesting finding and argues that although formerly charging museums has registered a greater influx of visits since dropping general admission charges, the social profile of those who made these new visits were still by and large traditional museum goers. From the data gathered during his research, Martin, (2003) concludes that those with tertiary level of education had four times as much probability to have made more museum visits and are aware of the re-introduction of free admission when being compared with people which have no formal educational qualifications. Therefore from the empirical evidence gathered by Martin, (2003), it can easily be stated that the increase of visits within formerly charging museums is being caused by more frequent visits made by traditional museum visitors (Museums Association, n.d) (Martin, 2003).

Similarly, Seuchar, (2011) notes how by 2011 only one for every ten museum visits were being made by people coming from low socio-economic background (Seuchar, 2011). The Centre for Public Impact, (2013) acknowledges the fact that even with free admission certain social groups are still not making museum visits, moreover they make reference to the fact that there are other barriers, for example lack of information and intimidation, which are still hindering museum access for many people. Furthermore Martin, (2003) concludes that only seven percent of those surveyed within his research responded that they were aware of the re-introduction of free museum admission and have in fact been doing more museum visits (Martin, 2003). Other interesting finds made by Martin, (2003) include the fact that unfortunately 40% of those surveyed didn't even know that admission charges to their national museums had been dropped in 2001 (Martin, 2003). Martin, (2003) also identifies 41% of participants who stated that they were aware of the implementation of free admission but have yet to take advantage of this cultural policy (Martin, 2003). 43% of whom expressed how lack of time was the main reason for not making any museum visits even though they knew that free

admission was introduced (Martin, 2003). Interestingly Martin, (2003) speculates that lack of time is indeed caused by a lack of interest. Astonishingly only one fifth of those who partook in Martin, (2003) research stated that they have made more museum visits because national museums became free to enter.

As reported in a 2011 BBC article, the then chairperson of *the British Association of Friends of Museums* described free museum admission as a cultural policy which statistically has proven to be truly beneficial for society (BBC, 2011). Nonetheless he still gave voice to concern with regard to museums having to fork out much more money in addressing higher numbers of new visitors (example extending opening hours require more staff) (BBC, 2011). Similarly the then head of Art Fund, Stephen Deuchar during his article on the *Independent* news portal, remarks how more visitors within museums/art galleries causes more bills to be paid by museums for what he calls "wear and tear" (Deuchar, 2011).

Youngs, (2011) during his article touches upon a very interesting argument made by Bill Ferris then vice-chairperson of the *Association of Independent Museums* which discusses the impact of free admission on independent museums. Ferris remarks how only a small percentage of UK museums benefit from DCMS sponsorship which enables museums to offer free admission to their general collection. Ferris also explains how the majority of UK museums are privately owned and relies heavily upon admission income to keep their institutions running. As quoted by, (Young, 2011) Ferris laments how many people have been choosing to travel to London where many national museums are based as to refrain from paying admission fees within independent museums. Moreover Ferris, also makes reference to a big misconception among many that believe that all UK museums have dropped charges (Youngs, 2011). Ferris concludes that although free admission to state-sponsored museums is wonderful for the public as they are given the opportunity to enjoy cultural treasure for free, nevertheless it has negatively impacted independent museums since it has distorted the museum market (Youngs, 2011).

Falconer & Blair, (2003) gives us an important insight into the correlation between free museum admission and increased number of museum visits. As alluded by Falconer & Blair, (2003) various museum managers insist that higher visitor figures cannot solely be attributed to the implementation of free admission. Other more complex factors such as the launch of new projects/collections, refurbishment of museum facilities are emphasized to have also played an enormous role in attracting an increased number of visitors within free museums (Falconer & Blair, 2003).

Appendix 7

**Background information about the National Museums
Liverpool and the Tate Gallery Group.**

Background Information about the National Museums Liverpool and the Tate Gallery Group.

National Museums Liverpool.

National Museums Liverpool is a museum group which has been established for more than thirty years (National Museums Liverpool, n.d). It was in 1986 when the UK government sought the need to nationalise a group of museums and galleries within Liverpool (National Museums Liverpool, n.d). The nationalisation of these museums was carried out in an effort to safeguard their invaluable collections (National Museums Liverpool, n.d). After being nationalised, these museums were brought together under one national group of museums, the *National Museums and Galleries on Merseyside* (National Museums Liverpool, n.d). However in 2003, this museum group sought the need to change its name and henceforth began operating as: *National Museums Liverpool* (National Museums and Galleries on Merseyside, 2020).

Currently this museum group is responsible for the following eight attractions: *International Slavery Museum, Merseyside Maritime Museum, Museum of Liverpool, World Museum, Walker Art Gallery, Border Force National Museum, Lady Lever Art Gallery, and Sudley House* (National Museums Liverpool, 2020). NML, proudly possesses an exceptional museum collection, which includes objects of archaeology, ethnography, history, science and art (National Museums and Galleries on Merseyside, 2020). Through this vast rich collection of over four million objects, NML is determined to offer incredible stories which are inspiring, enlightening and accessible to different visitors (National Museums and Galleries on Merseyside, 2020).

When compared to other national museum groups based in England, NML is unique as it is the only English national museum network situated completely outside of London (Liverpool City Region Local Enterprise Partnership, 2017). Over the past two decades NML has made significant strides when it comes to the number of

annual visits, so much so that in a duration of only 17 years, this national museum group was able to transform its 700,000 annual visitors to a number of more than 3.3 million (National Museums and Galleries on Merseyside, 2018).

In the financial year of 2018-2019, the NML group managed to attract an impressive figure of around 4 million visitors across its eight different venues (National Museums Liverpool, 2020). The annual review for 2018-19, also makes reference to the fact that the *World Museum* attracted the highest number of museum visitors when compared to all other English museums based outside of London (National Museums Liverpool, 2020). These impressive figures are the result of years of work carried out by the museum staff, who on an annual basis offer a variety of high-quality educational programmes and special-curated exhibitions (National Museums and Galleries on Merseyside, 2019).

Values of the National Museums Liverpool.

The National Museums of Liverpool have selected the following words to express some of the main values held important within its organisation:

"As an organisation we are Welcoming, Honest and Educational, and as a team we are Trustworthy, Respectful and Inclusive" (National Museums and Galleries on Merseyside, 2020, p. 7)

As described by its former director, the mission of NML is to educate, challenge and stimulate new thinking on current social issues present in our daily lives (National Museums Liverpool, 2014). In an effort to achieve this, NML museums and galleries utilize their resources to provoke and stimulate new opinions among their diverse audience group (National Museums Liverpool, 2014). Similarly as stated within the strategic plan 2019-2030, NML is a museum organization which through its eight different attractions aims to offer a diverse and unforgettable museum experience for all, which challenges beliefs and assumptions (National Museums Liverpool, 2020).

After having analysed some of the main NML annual reviews/reports of the past few financial years, I can easily say that such values are easily seen put into practice by this museum group. Reason for this being that in addition to the various co-produced activities with the Black community (example: Slavery Remembrance day), NML also collaborates with other community groups including disadvantaged families, members of different faiths, asylum seekers, elderly, special needs, young offenders, the LGBT+ community and many more (National Museums Liverpool, 2020) (National Museums Liverpool, 2014) (National Museums and Galleries on Merseyside, 2018).

Let's take the *Discover Islam* event as an example. In my opinion the *Discover Islam* event is a perfect illustration of how NML integrate together community members of different faiths and beliefs (National Museums Liverpool, 2014). As, it is an event which intends to portray the beauty of the Islamic culture and the Islamic religion whilst addressing the various misconceptions about Islam and acts of terrorism (National Museums Liverpool, 2014). During the annual report for the year 2017-18, it is stated that around 1,600 people were attracted to this event which that year took place at the World Museum (National Museums and Galleries on Merseyside, 2018).

As pointed out by Carvalho, (2014), the NML group is determined to set a benchmark for others to follow with regards to how museums should practice and promote the values of social justice, social relevance and social inclusivity/accessibility (Carvalho, 2014). Within their published report *The Power of Museums: Economic impact and social responsibility*, NML, lists down a series of values that its organisation believes in (National Museums Liverpool, 2014). The following are some of the main values listed in this report: stimulating awareness on sustainable development, pushing forward the concept of social justice and social inclusion, undertaking the role as an agent of change within the community, not being afraid to stimulate discussions on controversial issues, advocating and supporting active citizenship, welcoming and accessible to all diverse groups of society, using its cultural space together with its resources to stimulate dialogue,

and using its resources to inspire new educational skills among its community members (National Museums Liverpool, 2014).

Tate Gallery Group.

Tate Gallery Group is an art museum group made up of four different art gallery branches, all based in the UK, (two in London, one in Liverpool and another in Cornwall) (Donnellan, 2013). The oldest out of these four branches is Tate Britain which is currently based at Millbank, Central London (Donnellan, 2013). Tate Britain initially opened in 1897 as *The National Gallery of British Art* (Donnellan, 2013). It was thanks to the many contributions made by Sir Henry Tate, that this art institution was founded in 1897 (Walsh, 2008).

So how did the *National Gallery of British Art* become Tate Britain? Prior to the name change which occurred in the 1930's, a new modern international art collection started being exhibited within the *National Gallery of British Art* (Donnellan, 2013). Due to it being no longer solely dedicated to British artwork, this art gallery sought the need to rename itself (Donnellan, 2013). In 1932 *the National Gallery of British Art* was renamed after Sir Henry Tate and took the name of *Tate Gallery* (Donnellan, 2013).

Nevertheless in the beginning of the new millennium this art organisation once again sought the need to rename itself, as plans were made to move its growing international art collection to a new art gallery (Donnellan, 2013). In the year 2000, the Tate Gallery Group completed a regeneration project which saw the iconic *Bankside* power-station transform into a new art gallery (Donnellan, 2013). This new art gallery took the name of Tate Modern and has been solely dedicated to international work of art (Donnellan, 2013). Due to these changes Tate Gallery (at Millbank) was renamed as Tate Britain and from then onwards began focusing primarily on British artwork (Donnellan, 2013).

In the 1980's Tate Gallery Group's former director, Sir Bowness, called for a new Tate gallery branch to be opened in the North of England (Tate, n.d). His project

was fulfilled in 1988, when a new art gallery by the name of Tate Liverpool was opened to the public within a newly regenerated warehouse at the no longer in use Albert Dock (Tate, n.d). Tate St Ives is Tate Gallery Group's fourth branch based in Cornwall (Tate, n.d). Tate St Ives initially opened in 1993, as an art gallery solely dedicated to work of art by artists associated with the St Ives city region (Tate, n.d).

During the financial year 2018/19, Tate Gallery Group registered an astounding total of 8.26 million admissions, 481, 000 of which were visits made by under 16 year olds (TATE, 2020) (Department for Digital, Culture, Media & Sport, 2021). As reported in the DCMS annual performance indicators report, during the 2016/17, 2017/18, 2018/19, 2019/20 financial years, Tate Gallery Group subsequently registered the highest number of visitors out of all other DCMS sponsored museum groups (Department for Digital, Culture, Media & Sport, 2020) (Department for Digital, Culture, Media & Sport, 2021).

Values of the Tate Gallery Group.

In the annual report for the year 2018-19, the Tate Gallery Group remarks how as an institution it believes that art should be made accessible to everyone (TATE, 2019). Staying true to these words, this art gallery group offers free museum admission to its main art collections (TATE, 2019). The Tate Gallery Group is also determined to serve as a cultural space whereby inclusive, relevant, reflective and creative learning is offered to its diverse communities (TATE, 2019). In the report titled *TATE Vision 2020-25*, the Tate Gallery Group lists down eleven different objectives that as an art museum network it wishes to carry out during the upcoming five years (TATE, 2020). Apart from the diversification of its art collection, the Tate Gallery Group aims to diversify itself in order to become accessible to more visitors (TATE, 2020). In the 2019/20 annual report, the Tate Gallery Group remarks how as a museum organisation it wants to offer an artistic adventure as well as an inclusive museum experience for both local and foreign

visitors (TATE, 2020). Within this report it is also stated that the Tate Gallery Group is determined to share and increase access to its invaluable artwork as means to develop the public's knowledge and awareness on this national art collection (TATE, 2020).

Appendix 8

Visitor Figures and Statistics

Chart 1: Tate Gallery Group Annual Visitor Figures of 2012/13 compared to those registered in 2017/18

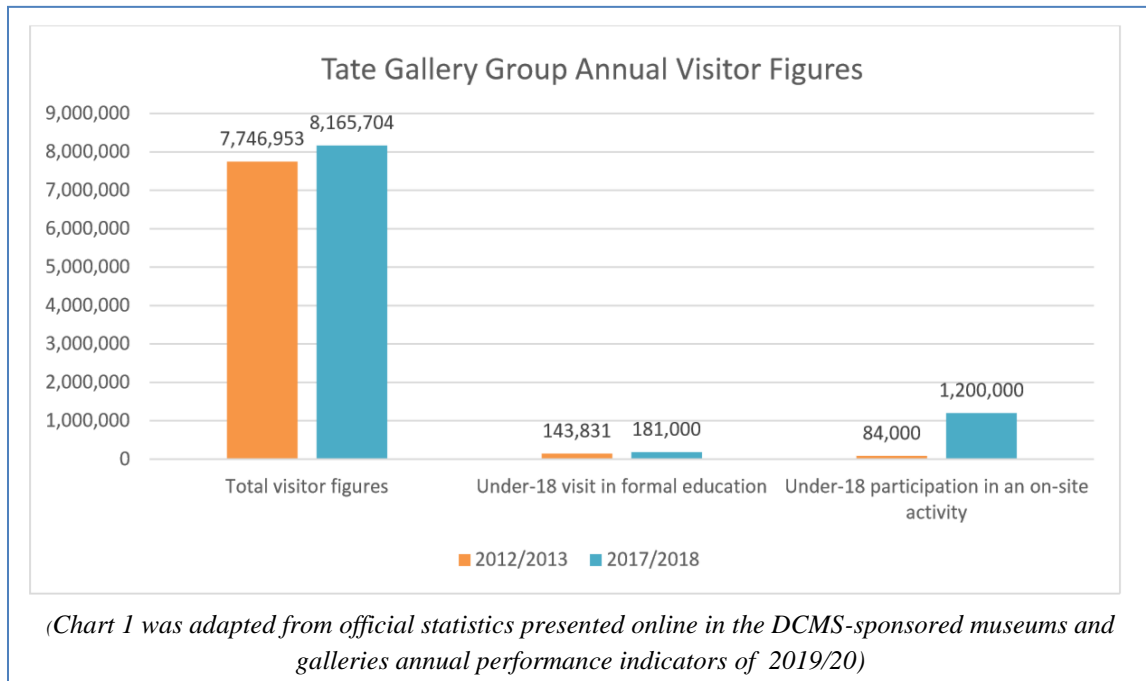


Chart 2: Tate Gallery Group Annual Visitor Figures (2012/2013) - (2019/2020)

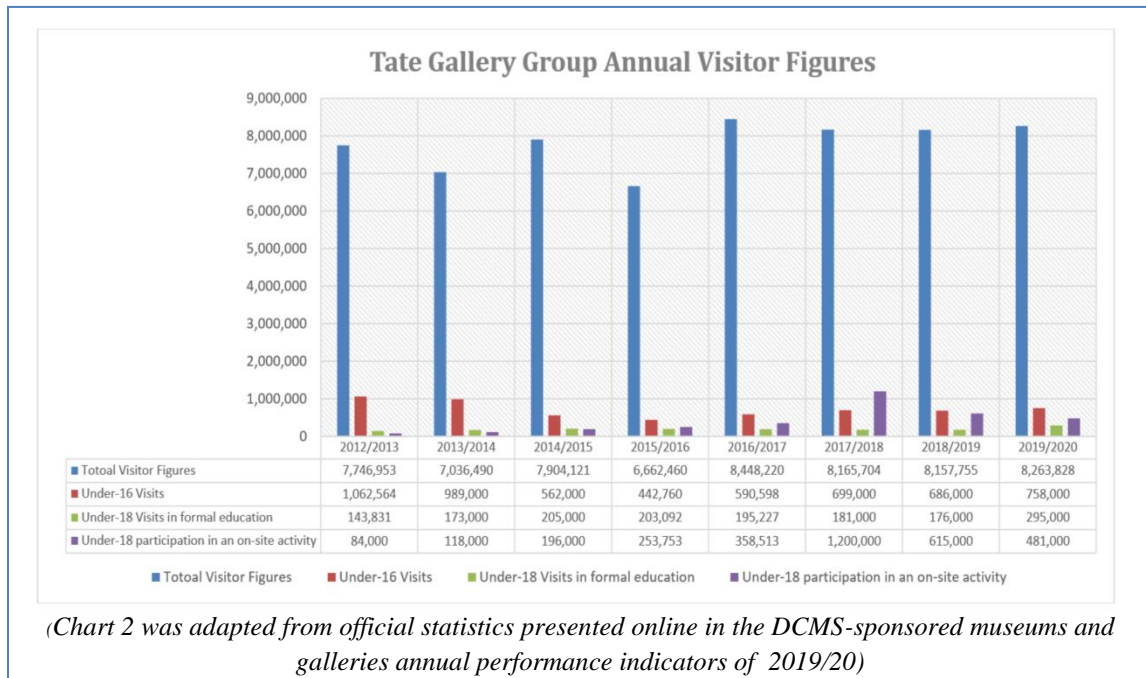


Chart 3: National Museums Liverpool Annual Visitor Figures (2012/2013) - (2019/2020)

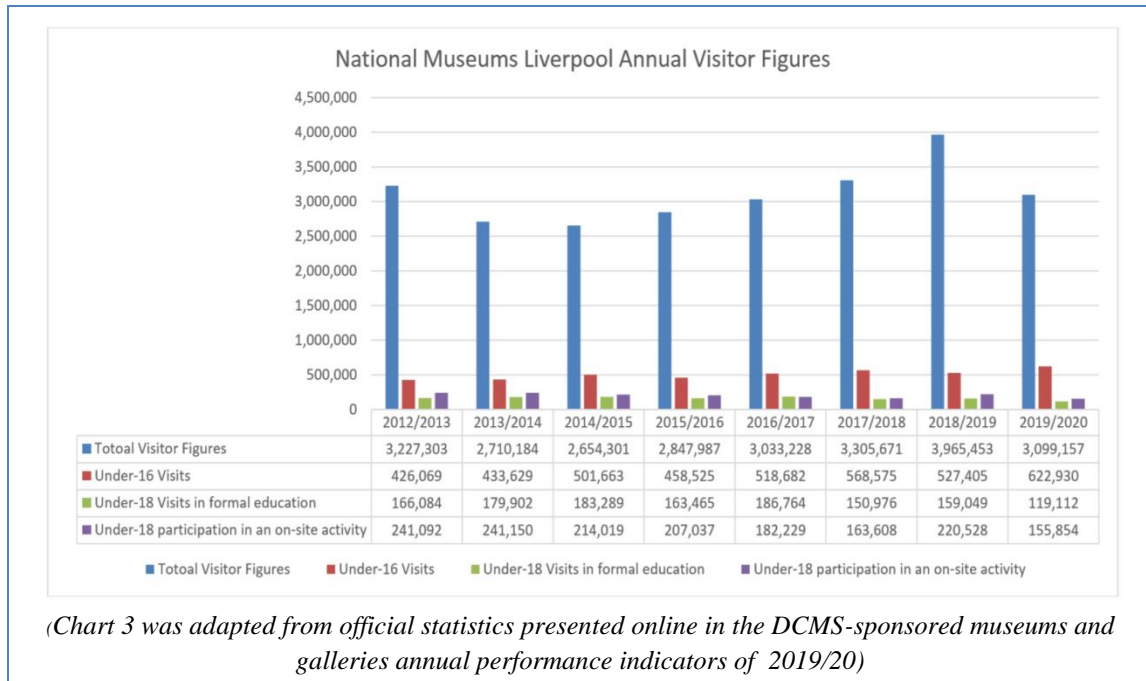


Chart 4: Heritage Malta Admission Percentage (2019)

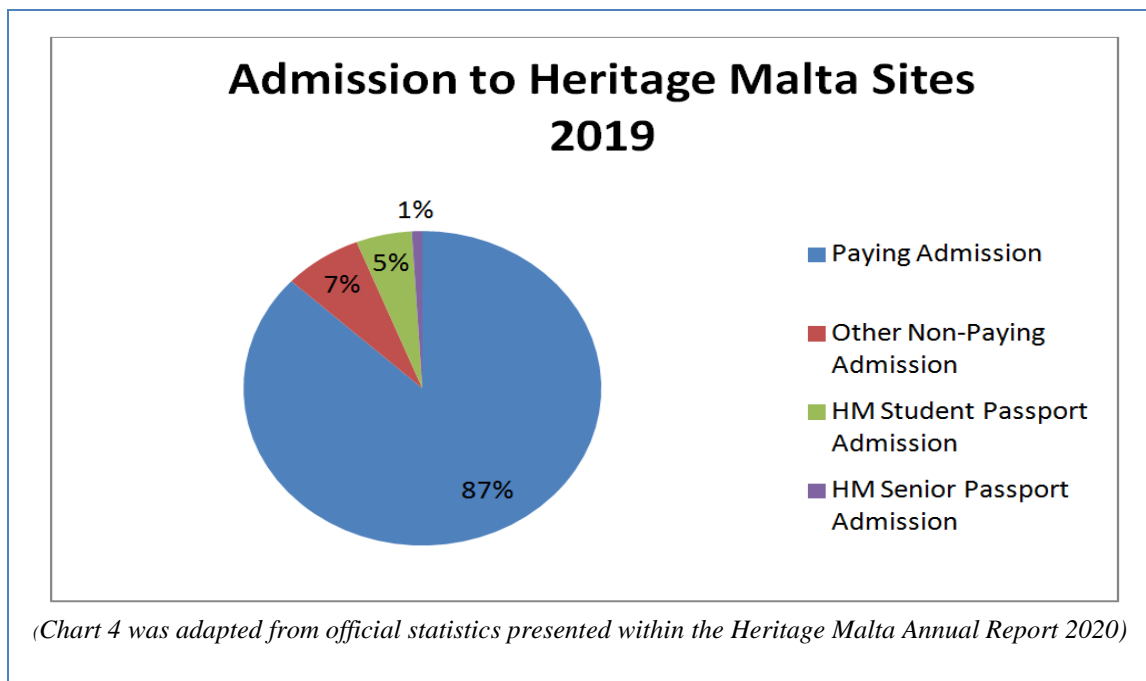
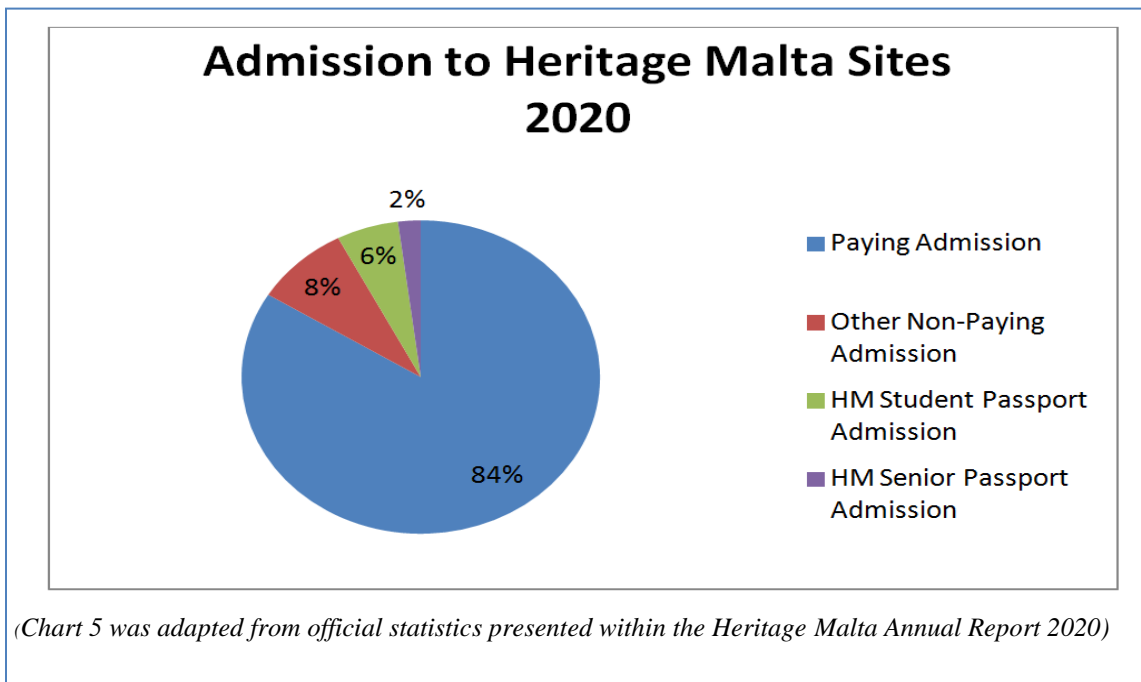


Chart 5: Heritage Malta Admission Percentage (2020)



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