



L-Università ta' Malta

Investigating the Blind and Visually Impaired Visitors' Experience at St John's Co-Cathedral, Malta.

by

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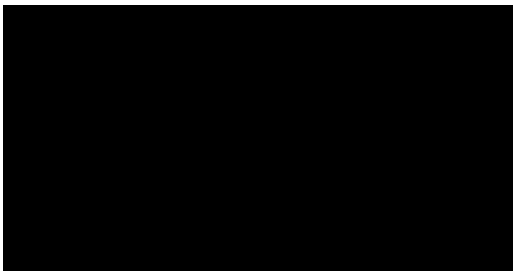
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Declaration of Authenticity

I, the undersigned, Claire Farrugia, declare that this dissertation is my original work, gathered and utilised specially to fulfil the purposes and objectives of this study, and has not been previously submitted to any other university for a higher degree. I also declare that the publications cited in this work have been personally consulted.



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Abstract

This dissertation investigates the museum experience of St John's Co-Cathedral, Valletta, Malta, for blind and visually impaired visitors. To understand the current tourism product offered by St John's Church and Museum, the research methodology used is of a qualitative nature. The readiness of St John's Co-Cathedral Church and Museum was investigated how blind and visually impaired visitors are accommodated. A qualitative methodology was applied, using ethnographic and case study elements. This study examines, as an ethnography, the lived experiences of the blind and visually impaired visitors at St John's, through interviews, observations, and participation. St John's corporate approach of its Church and Museum, towards the blind and visually impaired visitors is analysed in a case study setting, aiming to discover potential gaps between theory and practice. The aspect of a case study included semi-structured interviews with staff and clergy, observations on the work floor, participation as a sighted visitor, content analysis of the museum's website and brochures, its website accessibility for the blind and visually impaired, while other matters such as accessibility issues, the tactile environment, on-site audio guides, and assistive technologies were assessed too. The findings shed light on the needs of the blind and visually impaired visitors and the current state of St John's Museum preparedness, while offering recommendations for enhancing accessibility, ensuring equitable engagement for all visitors of St John's Co-Cathedral.

Dedication

To the Blind and Visually Impaired Community

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List of Abbreviations

AD – Audio Descriptive

BVI – the Blind and Visually Impaired

CRPD – Convention of the Rights of Persons with Disabilities

EAA – European Accessibility Act

EBU – European Blind Union

ERDF – European Regional Development Fund

EU – European Union

FITA – Foundation for Information Technology Accessibility

HTML – HyperText Markup Language

MSB – Malta Society of the Blind

MVT – Marrakesh Treaty to Facilitate Access to Published Works for Persons Who Are
Blind, Visually Impaired, or Otherwise Print Disabled

O&M – Orientation and Mobility

UN – United Nations

UNCRPD – United Nations Convention on the Rights of Persons with Disabilities

UNWTO – United Nations World Tourism Organisation

WAD – Web Accessibility Directive

WBU – World Blind Union

WWW – World Wide Web

WIPO – World Intellectual Property Organisation

Chapter 1: Introduction

1.1 Introduction

This dissertation investigates accessibility issues for the blind and visually impaired visitors (hereinafter referred to as BVI) to the Church and Museum of St John's Co-Cathedral, and seeks to find improvements and solutions to enhance their visitor experience, such as accessibility design, inclusivity, safety and tourism product. With reference to museums, accessibility does not only refer to physical barriers but extends to disseminating information of the inner fabric in an inclusive manner which will offer successful visits of the BVI, by leaving no one behind. According to the World Tourism Organisation (2016), 'what international conventions and various laws have not been able to achieve thus far will most likely be achieved by economic motivations if accessibility is considered beneficial for tourism.' Increased awareness of the needs and struggles of such disabled persons will help museums improve the visitor experience in this field.

This study discusses and evaluates not only museum management, museum governance, role of curators and staff, but also how accessibility can be modified or improved to enhance the visitor experience of the BVI. The visit of the selected participants is split into three stages, the Pre-visit, On-site, and Post-visit (Vaz, 2021), where assistive technologies for BVI are discussed. An analysis of the different Acts enforced by the United Nations World Tourism Organisation (UNWTO), United Nations Convention on the Rights of Persons with Disabilities (UNCRPD), World Intellectual Property Organisation (WIPO), and European Blind Union (EBU) will briefly explain the rights of the BVI.

This study focuses on BVI individuals as disabled people who have accessibility concerns regarding their experience in tourism, museums, and cultural life. This study is aimed to enhance accessibility both for inbound tourists and Maltese nationals who are keen to learn more about Malta's history and culture through other senses, apart from sight. Sighted individuals cannot 'assume barriers' if BVI persons are not involved in the discussion. 'Nothing about us, without us' (United Nations, 2004).

St John's Co-Cathedral was the conventual church of the Sovereign Military and Hospitaller Order of St John of Jerusalem, Rhodes and Malta, and grew into a monument of self-image, remembrance, victory of the Order, Malta and the Roman Catholic religion after the Great Siege of 1565 and the Counter-Reformation (Munro, 2019). Throughout the centuries, the Church transformed from a bare church, via Mannerism into an exemplary monument of High Baroque art and architecture (St John's Co-Cathedral, 2023). Presently, St John's Co-Cathedral is a UNESCO World Heritage Site and is governed by the St John's Co-Cathedral Foundation. St John's holds ecclesiastical functions and operates as a museum during visiting hours.



Image 1: Exterior of St John's Co-Cathedral. Photo: Courtesy of St John's Co-Cathedral



Image 2: Interior of the nave of St John's Co-Cathedral. Photo: Courtesy of St John's Co-Cathedral

1.2 Aims and Objectives

The aim of this study is to investigate whether the current accessibility strategies provided by the Church and Museum of St John's Co-Cathedral, are providing a fulfilling visitor experience to the BVI visitors.

The Objectives, while always focusing on the Church and Museum of St John's Co-Cathedral and the BVI visitors, are:

1. to identify any problems, challenges, or successes regarding accessibility strategies;
2. to analyse efforts regarding inclusivity, equity and staff preparedness;
3. to examine the media output, interpretation, museum design and other service provisions;
4. to review the existing assistive technologies and their applications;

1.3 Research Questions

- How can St John's Co-Cathedral improve and enhance the BVI visitor's experience?
- What strategies are being discussed to improve accessibility for the BVI?
- How are these strategies implemented?
- What services and assistive technologies is St John's Co-Cathedral offering to the BVI museum visitor?
- How are the BVI experiencing their level of expected equity during their visit?

1.4 Research Methodology

The research methodology is of a qualitative nature, with ethnographic and case study aspects, mainly within the BVI community and the setting of the Church and Museum of St John's Co-Cathedral. The research methodology includes fieldwork at the Church and Museum of St John's Co-Cathedral, through observation and participation. The research further included structured and semi-structured interviews with the BVI participants and semi-structured interviews with museum representatives, employees and other stakeholders. Moreover, the fitness of the media output (website, brochures) and the visitors' audio guide commentary regarding the BVI visitor were analysed and tested.

1.5 Rationale

Currently there is little or none local academic literature addressing the visitor experience of BVI of Maltese museums, presenting a justifiable research gap.

This study highlights the importance of improving the visitor experience of the BVI by promoting accessibility, inclusivity, equity and diversity in Malta, and encourage stakeholders to make St John's, and other museums by enhancing accessibility. Improving accessibility and services for the BVI visitors will benefit our society in its entirety.

This research highlights the importance of directly engaging with BVI individuals which helps identify barriers that usually hinders their museum experience.

Some highlights of the findings are:

- BVI visitors in general do not deem themselves as vulnerable and only need assistance when requested;
- BVI visitors in general do not think themselves as disabled, but that environments make them disabled;
- International and local literature gap on Orientation and Mobility (O&M);
- Importance of customer care and training staff to cater for the BVI visitors;
- Crowding and noise pollution affects BVI visitors;
- Multimodal experiences are the preferred museum experience of the BVI;
- BVI accessible museum websites both are a societal duty and a promotional tool for museums.

1.6 Personal Worldview

The current writer's personal struggle to accept the lifelong disability of being epileptic has motivated the researcher to address society's widespread stigma towards disabled persons. This study aims to shed light on the visitor's experiences of Maltese museums towards the underserved demographic of BVI persons in Malta and worldwide. Despite encountering scepticism and dismissiveness from peers, the researcher's objective is to investigate the root causes of limited participation of BVI individuals and aims to advocate for greater inclusivity in museum practices.

During the researcher's employment for over five years at the St John's Co-Cathedral Foundation, the researcher observed numerous challenges related to accessibility for disabled visitors when engaging with tourists as a Custodian, and serving in the position as Researcher, where contributions were made regarding research, event organisations, social media and marketing efforts aimed at enhancing the visitor's experience St John's. Notwithstanding the researcher's personal involvement at many levels, the researcher was very well aware of the value of reflexivity and research bias.

The researcher's commitment to this study was reaffirmed through meaningful and inspirational interactions with BVI individuals. These encounters revealed the transformative potential of inclusive museum practices in fostering a sense of belonging and empowerment among marginalised communities through the enhancement of accessibility.

By amplifying the voices of disabled individuals and advocating for systemic change, this research seeks to catalyse broader efforts towards creating more inclusive and equitable cultural heritage spaces, regardless of ability. Through continued research and collaboration, the current researcher envisions a future where all individuals, regardless of ability, are

afforded equal opportunities to engage with and enjoy cultural heritage experiences.

1.7 Structure of this Dissertation Study

Chapter 1 introduces the basis of this study, in Chapter 2 the literature related to BVI visitors in museums, assistive technologies, and other subjects are discussed. Chapter 3 discusses the research approach of this qualitative study. In Chapter 4, the analysis and discussion of the research data takes place while Chapter 5 is home to further discussion, conclusion and recommendations.

Chapter 2: Literature Review

2.1 Introduction

Sight is one of the most important senses. In a global society which is based on the ability to see, blindness and visual impairment may impede one's growth as an individual and may consequently affect one's family, friends, and carers. Considering tourism, most forms require sight, as in sightseeing. In the experience economy, Pine and Gilmore (2019) provide an alternative, sight or no sight, with keywords such as experience, stage[d], memorable, personal, and sensations. An impairment of disability is no longer held to be an impediment to enjoy something, for example, a museum experience. Accommodating BVI museum visitors refers to both physical accessibility and presenting accessible content of the museum's inner fabric.

2.2 Definitions and Descriptions

2.2.1 Disability

Disability is an inherent part of human existence. Health conditions, such as epilepsy, blindness, dementia etc, are a few examples of disability conditions experienced by an estimated 1.3 billion individuals constituting approximately 16% of the population worldwide. Environmental and individual characteristics may affect a person's disability. This figure continues to rise due to the aging population and chronic diseases. Factors influencing disabilities are linked to age, gender identity, sex, sexual orientation, ethnicity, religion and economic status, all of which may affect healthcare needs and life experiences. Compared to people without disabilities, studies show that individuals with disabilities may face premature deaths, poor well-being, and greater limitations in life (WHO, 2023a).

2.2.2 Understanding Disability

Discussing disability is something that may elicit fear onto people, the fear of using incorrect language, the fear of becoming disabled, the 'pity' factor, and the fear of not understanding what disability is. As a result, models have been created to understand and define disability, the; 'Eugenics Model', 'Medical Model', 'Charity Model', 'Social Model' and 'Interaction Model'. (Oliver, 2004; Riddle, 2012; Ralph, 2017; Amundson, 2005; CBM, 2024).

- The *Eugenics Model*, was largely present throughout the Nazi Holocaust which was based on the belief that society was allowed to undertake selective breeding to improve the genetic quality of humans. Disabled individuals were either sterilised, segregated or euthanised. According to Ralph (2017), the Eugenics Model has created the perception for how one characterises and views a disabled person in modern society.

- The *Medical Model* defines disability by the medical problem within the individual focusing on the impairments that need to be cured or treated by healthcare professionals. For example, this model will focus on approaching visual impairment with eye surgery to address the physical limitations of sight. It prioritises ‘fixing’ the sight, making it a ‘you problem’ but disregards environmental or societal barriers that may contribute to the BVI’s daily lives (Amundson, 2005).
- The *Charity Model* views the disabled persons as objects of charity, pity or tragic (CBM, 2024). For example, organisations will provide white canes or guide dogs without addressing accessibility challenges BVI face when walking on an unbalanced pavement.
- The *Social Model* defines disability as a result of external societal barriers placed onto disabled persons rather than the individual’s impairments (Oliver, 2004). Hence, the Social Model primarily points to social and environmental barriers as the main cause of disability. The barriers faced by the BVI may be directly correlated to the inaccessible environment or societal stigmas where for example, the problem lies in the museum’s inaccessible artefacts and unhelpful staff and unawareness on how to approach BVI visitors rather the BVI’s own impairments.
- The *Interaction Model* shares some similarities with the Social Model but *Interactionalists* take a more nuanced approach. Their definition of disability is the relationship between societal and individual factors (Riddle, 2012). However, *Interactionists* do praise the positive impact that the *Social Model*, pioneered by Michael Oliver in the eighties (Oliver, 1983 in Oliver, 2004), has had on policies, and the empowerment of disabled persons in the past (Riddle, 2012). In the context of the BVI, both the external inaccessible environment of a museum and the BVI’s personal attitudes and coping mechanism may affect their experience.

Notwithstanding all these different definitions and approaches to disability, in order to come to a workable solution in this dissertation, the generic term *disability* will be used throughout, keeping the *Social Model* and the *Interaction Model* in mind, since these take into account the (museum) environments.

2.2.3 Blindness and Visual Impairments

Globally, approximately 2.2 billion people have near or distance visual impairment of which 1 billion eye conditions ‘could have been prevented or has yet to be addressed’ (WHO, 2023b). According to the *World Report on Vision* published by WHO, the report explains that visual impairment is greater in marginalised communities such as disabled persons, migrants, women, indigenous communities, and residents in rural areas (WHO, 2019). Moreover, in the coming decades it is predicted that the growth in population, aging populace, urbanisation, shifts in lifestyle and behavioural patterns, will result in an increase in the sight problems

(WHO, 2019).

Statistics by the EBU estimated over 30 million European citizens are blind and partially sighted, therefore 1 in 30 individuals experience sight loss (EBU, 2024). In geographic Europe, there are four times as many partially sighted persons as blind persons, where women are more likely than males to become blind or partially sighted (EBU, 2024). Aging increases the likelihood of visual impairments, with one in three European citizens over 65 are at a higher risk to develop sight loss. Furthermore, 90% of BVI persons fall within this age bracket.

The ‘International Classification of Diseases 11’ outlines how vision impairments occur when an eye condition impacts the visual system and its various functions. Population-based surveys typically measure visual conditions using visual acuity which are categorised according to their severity; mild, moderate or severe distance vision impairment, near vision impairment, and blindness. On the other hand, clinical evaluations put into consideration other visual conditions such as colour vision, one’s field of vision, and contrast sensitivity (ICD-11, 2022).

Notwithstanding all these different definitions and degrees of being blind or visually disabled, in order to come to a workable solution in this dissertation, the generic term *BVI* will be used.

2.2.4 Church and Museum

In this dissertation, St John’s *Museum* and *Church* will be capitalised. All other instances of church or museum are used in a generic manner.

2.3 The Negotiation Theories

When a BVI individual is confronted with a barrier, it does not necessarily mean that the individual gave up participation but rather they determine a solution on how to overcome the internal and external barriers (Lee, Agarwal & Kim, 2011). A study conducted by Crawford and Godbey (1987) defines barriers encountered in leisure activities into three categories, the, *Intrapersonal*, *Interpersonal*, and *Structural*. The intention of travelling is created by overcoming constraints which may be created during the decision-making process of travelling or previous experiences. With reference to the Social Model of disability (Oliver, 2004), barriers may be elicited onto the BVI person due to inaccessibility inside the museum, creating a feeling of helplessness within the environment (Seligman, 1992). However, this may not directly correlate to the museum’s inaccessibility but rather the socio-psychological behaviour of oneself and others as stated by Shakespear (2006) and Riddle (2012), in the Interaction Model of disability. On the other hand, *Intrapersonal* barriers are created internally. These may include anxiety, stress, fear of failure, lack of motivation, self-esteem etc. If a BVI individual has internal barriers, of lack of self-esteem or motivation to visit a museum, then the interpersonal and structural barriers are irrelevant to the individual’s

barriers. *Interpersonal* barriers are created by external factors. Regardless of the museum's accessibility, a BVI individual may experience an *Interpersonal* barrier if the BVI person is unable to find a friend or family member who is interested in participating or available to accompany them to the museum (Crawford & Godbey, 1987). Furthermore, *Interpersonal* barriers may be created when a BVI visitor encounters negative attitudes or experiences inside a museum. In contrast, *Structural* barriers are constraints 'intervening factors between the leisure participation and preference' (Crawford & Godbey, 1987: p.124). *Structural* barriers may include lack of financial resources, work-life imbalance, lack of opportunity to leisure etc. In relation to accessibility for the BVI in museums, these barriers may be lack of resources or information offered by the museum which will hinder participation.

2.4 Museums and BVI Visitors

The etymology of the word museum, originally *Mouseion*, dates to the times of the Ancient Greeks (Vergo, 2009). Across historical epochs, in the Asian continent, *Sacred Store Houses* were preserved by the elders and *Cabinets of Curiosities* in the European continent and the Americas were under the custodianship of religious rulers and the elites (Ariese, 2022; Wróblewska, 2022). The gathered artefacts and collections morphed into not only a sign of power and worldwide dominion but concurrently a place of study (Vergo, 2009; Chaliakopoulos, 2020). The contemporary museums are open to the *regular* and *non-elite* visitors and have become a place where the general public will be educated through the presented information (Ariese, 2022; Wróblewska, 2022). The current definition of a museum by ICOM is:

...a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection, and knowledge sharing. (ICOM, 2023)

Nowadays, a key task of the museum curator is to start a transmitter and receiver flow with its visitors. Instead of transmitting the same information to everyone, an accessible museum would be a shared experience of transmitting accessible information to a diversity of visitors, among which the BVI play an important role. It is in the interest of museums that BVI visitors will receive the information, in a fitting manner, and leave with an experience (Pine & Gilmore, 2019). These participatory strategies of implementing assistive technologies will not replace the traditional method of presenting artefacts but instead, they will enhance the BVI's museum experience (Simon, 2010). Curators have their own way of interpreting the museum's inner fabric, but the BVI will have their own personal and individual experience of how they understand what is being presented to them (Smith, 2009). Vergo (2009) remarks that museums are advised to reassess their societal role to avoid the risk of being labelled as living fossils.

Bienkowski (2013) argues that the traditional Curatorial practices of presenting information (an object's history, date, artist etc), cannot be discarded for the sake of the visitor's participation as that kind of knowledge remains of great importance for museums. Concurrently, also in view of BVI visitors, Bienkowski (2013) adds that one cannot ignore or reject the unquantifiable experiences of the BVI visitors based on their other senses or perception of the museum's objects. Disabled and non-disabled visitors can also be seen as the new curators who should form part of the museum and curator's drawing board, to better understand their wants and needs first hand (Joy, 2013; Wallis, 2013). However, Pine and Gilmore (2019) argue against full curatorial control to the sighted and non-sighted visitors, as they fear that commoditisation, or rather too much democratisation, can also diminish the value of a museum. They claim that a distinctive curated experience can increase the value and meaning manyfold for the BVI visitor, and therefore the reputation of the museum. However, Simon (2010) believes that if a museum wants to create a successful dynamic between the curator and the sighted and non-sighted visitor, the organisations and members of staff need to be capable of creating experiences that will attract visitors, with which Bienkowski (2013) and Pine and Gilmore (2019) also agree. In line with this thinking, museums have to consider the changing needs, demands, and newfound culture of consumerism of society when buying an experience, especially when it comes to BVI visitors, who, like other visitors, are paying to have their own needs and demands met when visiting a museum (Hetherington, 2000; Burton & Scott, 2003; Smith, 2009; Murawski, 2021). In this context, the slogan 'nothing about us, without us' originating from the sixteenth century in Poland, was used to highlight the importance of democracy (Khedr & Etmanski, 2021). This motto was mentioned by the UN in 2004 on the International Day of Disabled Persons, which focused on the importance of allowing the participation of disabled persons in the decision-making process of policies and strategies that directly affected the disabled community (United Nations, 2004). The movement of full participation of disabled persons can be put into the museum context for the BVI museum visitor. Involving the BVI into the discussion of making museums more accessible to them will avoid the possibility of a repeated negative experience of exclusion, boredom, anger or frustration during their visit (Argyropoulos & Kanari, 2015; Fortuna, Harrison, Eekhoff, Marthaler, Seromik, Ogren & VanderMolen, 2023) and it will help museums understand the needs and wants of the BVI first-hand, and 'leave no one behind' (UN, N.D). On the other side of the spectrum, a study conducted by Poria, Reichel & Brandt (2009) in Israel demonstrated that Israelite BVI visitors feel that although it is their basic right to be able to visit a museum which is accessible to them, they were willing to sacrifice and compromise their desire to visit museums. The Israelite BVI expressed that museums should not strive to make the place more accessible to them (Poria et al., 2009). One may cautiously note the difference between societies when it comes to the self-esteem of the BVI museum visitors. This view can be related to the Social Model (Oliver, 2004) of defining disability, where the disability lies in the environment and the society, not the individual's impairment.

In the following section, a framework outlined in Vaz's (2021) research is undertaken. This approach categorises the BVI's visitor's experience into three distinct stages, the (1) Pre-

Visit, (2) On-Site, and (3) Post-Visit. Vaz (2021) states that if museums adopted this three-stage approach, it will help museum managers to identify any lacunae in their tourism product for BVI visitors.

2.4.1 Pre-Visit

Scholars who interviewed BVI visitors all stated that pre-visit exploration of museums' website accessibility is of utmost importance. Accessible Websites, in this context, means that websites and web tools are designed and coded such to facilitate easy access and use by individuals with disabilities. This will greatly help BVI visitors familiarise themselves with the museum's structure, its exhibits, whether they are accessible for the BVI and their guide dogs, and whether any assistive technologies or sighted guides are available to them (Henrich, Cleveland & Wolverton, 2014; Argyropoulos & Kanari, 2015; Dincer, Ozcit, Cifci, Sezer, Kahraman & Sahinoglu, 2019; Vaz, 2021; Mesquita & Carneiro, 2016; Obigbesan, Chapman, & Light, 2023).

In the early nineties, digital accessibility on the WWW had been established through HTML encoding which was beneficial for BVI individuals using screen readers (Lisney, Bowen, Hearn & Zedda, 2013). Screen readers read whatever is displayed as text, much like reading a book, the screen reader reads from top to bottom, left to right (Di Blas, Paolini & Speroni, 2016). The website's content nowadays includes complex visual elements like hyperlinks, videos, and photography which cannot be read via screen readers (Di Blas et al., 2016). As a result, this graphic content would be inaccessible to BVI users. Museum websites can consider implementing easy navigation, easy online-ticketing systems, image enlargement, audio descriptions of images, accessibility for learning difficulties and dyslexia, but museums are advised to avoid using flickering maps or fast-moving text or pictures which may affect both BVI and photo epileptic users (Lisney et al., 2013). If a BVI person wants to navigate the museum's website, a rule of thumb would be to include an *Accessibility Button*. An example of this is the website of the Maltese national agency for museums, Heritage Malta. The Accessibility Button tools on their website include: increasing and decreasing text, changing the website's colour to grayscale, creating high and negative contrast, adjusting the light background, and underlining website hyperlinks (Heritage Malta, 2023a). With reference to museum websites, Di Blas et al. (2016) insist that creating a separate website for the BVI would be discriminatory. Lisney et al. (2013) add that including a Web page stating the museum's on-site accessibility is not enough but Web accessibility to access digital information deserves more attention since it is often neglected. Kabassi (2019) suggests that museum websites need to be evaluated for digital accessibility. Further to Kabassi's (2019) suggestion, Brown (2009) states that solely analysing technical accessibility may be unreliable. Web designers who do not follow the legislations of website accessibility to the BVI, when testing the website, or do not provide guidance on how museums can increase web accessibility is a limitation in itself (Brown, 2009).

In December 2016, the Council of the EU and the EU Parliament published the Web Accessibility Directive (WAD), effective June 2021 (EUR-Lex, N.D). Although this

Directive was implemented to ensure that persons with disability including the BVI have full access to mobile applications and public sector websites, museums that receive public funding and are managed by public authorities, automatically fall under this Directive. During an online press conference organised by the Malta Chamber of SMEs, the speakers stated that the European Accessibility Act (EAA) has set a deadline to private entities. Museums that are not governed by the public sector need to implement web accessibility by 28 June 2025 (Malta Chamber of SMEs, 2023). Inaccessible websites may cause the BVI doubt and hesitation towards the museum's commitment and dedication to inclusivity, consequently the BVI's confidence in the museum's ability to cater for their wants and needs may decrease (Lisney et al., 2013). Through the website, the disabled museum visitor will ensure themselves pre-visit, whether or not they will have an inclusive, accommodating, and accessible experience on-site.

2.4.2 On-Site

Scholars agree that many museums and their artefacts are predominantly based on sight (Mesquita & Carneiro, 2016; Asakawa, Guerreiro, Ahmetovic, Kitani & Asakawa, 2018; Sylaiou & Fidas, 2022; Fortuna et al., 2023; Arma, 2024). Hayhoe (2017) states that although artists throughout the centuries have prioritised the visual aspect of art, excluding the BVI visitor from experiencing the visual arts for the sake of the artist's original intent could be discriminatory. Once artworks are exhibited, Hayhoe (2017) believes the artworks transcend the artist's original visual context, resulting in prioritising the BVI's engagement and interpretation of the artworks. Adopting assistive technologies and an accessible environment to experience the visual arts through senses other than sight will enhance inclusivity and engagement for both BVI and sighted museum visitors alike (Levent & Reich, 2013; Hayhoe, 2017; Carrizosa, Sheehy, Rix, Seale & Hayhoe, 2020; Sylaiou & Fidas, 2022; Obigbesan et al., 2023).

2.4.3 Post-Visit

To enhance inclusivity and understand the needs and wants of the BVI, museum managers can reach out to the BVI individuals and their communities for feedback (Levent & Reich, 2013; Silverman & Bartley, 2013; Henrich et al., 2014; Ariese, 2022). Silverman and Bartley (2013) state that museums need to allow the BVI to be the educators, and museum directors need to be prepared to receive constructive criticism. Museums have to ensure that strategies regarding inclusivity for the BVI have to be promoted (Henrich et al., 2014). However, Ariese (2022) argues that this promotion can be insincere and superficial. Furthermore Ariese states that if museums have a designated employee to work on accessibility, the position should be indefinite, and their work needs to be valued and implemented (2022). Additionally, constant monitoring and communication between museums and BVI organisations will ensure a long-term successful tourism product for the BVI (Silverman & Bartley, 2013; Argyropoulos & Kanari, 2015; Ariese, 2022; Fortuna et al., 2023).

2.5 Museum Preparedness

The BVI pre-onsite- and post- visits are influenced by the BVI preparedness of museums. This preparedness includes museum personnel, navigation and wayfinding, guided tours, audio guides, didactics, brochures and other museum publications.

2.5.1 Museum Personnel

The first thing a BVI museum visitor will encounter on-site is the security, front-of-house staff, and museum personnel. Lack of awareness on disability from museum personnel, may lead the BVI visitors to feel unwelcomed, unsafe, frustrated, and discriminated (Lisney et al., 2013; Levent & Reich, 2013; Henrich et al, 2014; Mesquita & Carneiro, 2016). Obigbesan et al (2023) argue that the stereotype that museum staff are always unprofessional and provide negative customer service to BVI visitor's is not universal. Further to the arguments of Obigbesan et al (2023), a BVI participant asserted that staff cannot be criticised for their negative customer service towards them, instead the accountability for these negative experiences should be pointed towards the MGRs and museum directors (Argyropoulos & Kanari, 2015). When staff do not recognise that BVI visitors have different needs, or offer inappropriate or unwanted assistance, may create a barrier to the BVI's museum experience (Henrich et al., 2014; Mesquita & Carneiro, 2016). Obigbesan et al. (2023) support Henrich et al. (2014) and Mesquita and Carneiro's (2016) statements, however the 'spirit of hospitality' and understanding nature of certain staff which they could possess without any prior training cannot be ignored. These compassionate attitudes from staff can make the BVI's museum visit memorable (Obigbesan et al., 2023).

The facility of providing sighted guides who are readily available to offer guidance, orientation, and information about the exhibits to the BVI and their escorts may be deemed as beneficial and enhance their experience (Mesquita & Carneiro, 2016; Argyropoulos & Kanari, 2015). Henrich et al. (2014) suggest that museums could assign a museum representative that the BVI could contact, to offer assistance and guidance on the services that the museum provides regarding accessibility. Teaching staff skills on interacting, assisting, guiding, and welcoming the BVI, their guide dogs, and companions, inside and throughout their visit can substantially enhance the BVI's museum experience (Levent & Reich, 2013; Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Dincer et al., 2019).

2.5.2 Navigation and Wayfinding

From reviewed literature, scholars who researched the BVI visitor's experience in museums did not mention the Orientation and Mobility (O&M) training and skills taught to BVI individuals of all ages (Virgili & Rubin, 2010). Orientation is the process of generating spatial awareness, where the BVI create a *Mind Map* of their immediate surroundings by identifying and creating landmarks through senses other than sight (Nasehi, 2024). To safely and confidently navigate and travel independently within different crowds and environments,

the BVI are taught Mobility skills by using guide dogs, white canes, long canes, and assistive technologies (Nasehi, 2024). Although O&M is a common skill acquired by the BVI, BVI visitors seek independence and less dependence on their family and friends to guide them throughout the museum visit (Eardley, Mineiro, Neves & Ride, 2016). Consequently, the BVI museum visitor will deem themselves as regular folks (Poria et al., 2009), and have more freedom to experience, navigate, and interact with the artefacts and objects of their own interest, at their own pace (Asakawa et al., 2018).

To avoid feelings of uncertainty and unwanted barriers of wayfinding for the general BVI visitors, scholars suggest implementing tactile maps around the museum, large-font brochures and 3D maquettes of the museum floorplan, sighted guides, navigation apps, audio-navigation in audio guides, and audio-tactile maps (Levent and Reich, 2013; Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Asakawa et al., 2018; Dincer et al., 2019; Fortuna et al., 2023). To ensure further safety, museums could refrain from placing glass partitions and unnecessary obstacles on the ground, and where possible, clear entrances, signposted directions, tactile flooring and ramps can be installed (Levent & Reich, 2013; Mesquita & Carneiro, 2016; Fortuna et al., 2023). Obstacles which may disorientate or hinder the experience of the BVI are abrupt changes in the museum's ambient light (Levent & Reich, 2013; Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Henrich et al., 2014; Dincer et al., 2019; Fortuna et al., 2023). Constraints faced by BVI visitors with guide dogs is when they cannot walk around with their guide dog, and lack of facilities specifically for their guide dogs (Mesquita & Carneiro, 2016). Furthermore, keeping noises, crowds and sounds to a minimum, will aid all BVI visitors to navigate especially white cane users who need to hear their cane touch the ground (Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Fortuna et al., 2023). To control crowds and preserve the Hal Saflieni Hypogeum in Paola, Malta, Heritage Malta implemented strict policies. Heritage Malta created; an online pre-booking system, limited entrance to eighty persons per day, and groups of ten people are guided around the premises every hour (Heritage Malta, 2023b). Museum crowd control and time-controlled entrance may assist the BVI visitor during their navigation and wayfinding inside the museum.

2.5.3 Guided Tours

Museum tour guides can positively or negatively impact the BVI visitor's experience (Specht & Loreit, 2021; Anđelković, Kovačić, Bratić, Vujičić, Stankov, Pavluković, Dragin, Pivac, Džigurski, Ivanović Bibić, Zadel & Vučković, 2022). Museum guides have to present information and content within a certain amount of time which is enjoyable and highly descriptive for the BVI to comprehend (Tsybulsky, Dodick & Camhi, 2009; Fortuna et al., 2023). However, if guides solely describe the historical, philosophical, and their personal critique without giving a detailed visual and spatial description, it can be misleading and difficult for the BVI to interpret the artworks (Henrich et al., 2014). Since it may take more time to explain visual artworks to the BVI, guides cannot rush or condense their explanation which may restrict the BVI from asking questions and become overwhelmed with information (Henrich et al., 2014; Argyropoulos & Kanari, 2015). In this context, Rodéhn

(2017) and Anđelković et al. (2022) state that museum guides who possess strong communication skills, and are aware and capable of adjusting to the BVI's needs and wants, will result in a positive experience. Consequently, BVI visitors may suggest the museums to other people (Rodéhn, 2017).

Barriers encountered by the BVI is the unavailability of short-notice tours. Although it may be more organised for the museum to have scheduled tours, the BVI visitors may not be available to visit in the allocated date or time (Henrich et al., 2014; Cavazos, Bartolomé & Cho, 2021). El-Taweel (2016) adds that since museums may be prone to noise pollution, the BVI may find it hard to hear and engage with the museum guides and if their itinerary does not permit enough time for a guided tour, the BVI will miss out on this opportunity. To avoid BVI visitors from being lost or left behind by the guide (Lisney et al., 2023), sighted guides accompanying the museum guide would be beneficial (Henrich et al., 2014). However, both the sighted guides and the tourist guides need to be trained on how to navigate throughout the guided tour. When navigating with BVI individuals, one offers their elbow or shoulder, and not hold their hand, like one would when guiding a child (Lisney et al., 2013).

2.5.4 Audio Descriptive Guides

Traditional audio guides provide information via audio on the museum's inner fabric (Hutchinson & Eardley, 2021). However, scholars agree that the conventional audio guide is not sufficient for a BVI visitor to comprehend the museum's content (El-Taweel, 2016; Mesquita & Carneiro, 2016; Asakawa et al., 2018; Gallego, 2018; Carrizosa et al., 2020; Hutchinson & Eardley, 2021; Cavazos et al., 2021; Sylaiou & Fidas, 2022). On the other hand, specialised Audio Descriptive guides (AD) facilitate the BVI visitors throughout their visit. AD includes information on the technique, composition, colours, spatial arrangement, and overview of visual works (El-Taweel, 2016; Gallego, 2018; Hutchinson & Eardley, 2021). Carrizosa et al. (2020) emphasise that it is essential for museums to consider different BVI audiences, although an AD with complex descriptions can be overwhelming to BVI visitors who may be unfamiliar with certain terminology.

A constant issue faced by museums nowadays is the at times necessity of relocating and exhibiting artefacts from their original setting to a different environment for preservation, conservation or maintenance works on the building itself (Smith, 2009). This movement of the artefacts will influence their original context and as a consequence, museums may fall into the trap of creating different narratives to its objects. Mesquita and Carneiro (2016) stress that it is of utmost importance to remove inaccuracies and update AG as much as possible to avoid feelings of confusion, frustration, and anxiety for both sighted and non-sighted visitors. Instead of creating a universal design of the audio guide's content for sighted and non-sighted visitors, Gallego (2018) suggests that museums can offer different levels of AD which visitors can select according to their interests. Although AD helps the BVI to visualise and interpret the museum's artefacts, Cavazos et al. (2021) argue that descriptions cannot be too long. Instead, they suggest that audio guides may have a feature where the BVI can skip descriptions which may not be of interest to them (Cavazos et al., 2021). Gallego

(2018) and Hutchinson and Eardley (2021) agree that AD may also be beneficial to sighted visitors. Research conducted by Smith, Smith, & Tinio (2017) reported that the average time a sighted visitor spends on every artefact inside a museum is approximately twenty-one seconds (Hutchinson & Eardley, 2021). One cannot assume that all sighted visitors are historians or art connoisseurs who know how to view or appreciate artefacts, therefore AD guides may enhance the general sighted visitor's observation, engagement, and memory of the artefacts post-visit (Gallego, 2018; Hutchinson & Eardley, 2021). Although AD guides are meant to enhance the BVI's experience, scholars insist that the audio guide, as a device, has to be accessible (Asakawa et al., 2018; Hutchinson & Eardley, 2021; Cavazos et al., 2021; Sylaiou & Fidas, 2022). The conventional audio guide is designed for sighted visitors, where one has to tap onto the screen, scan a QR code, or insert a number to resume audio (Sylaiou & Fidas, 2022). If the device is inaccessible, BVI visitors would have to rely on their companion (Cavazos et al., 2021) and the BVI individuals may feel that they are being a nuisance to their sighted companions throughout the visit (Asakawa et al., 2018). Another feature which may enhance the BVI's experience is Binaural Audio, which consists of multiple soundtracks that create a 3D sphere of sound (Sweeny, 2009). An example of Binaural Audio is mentioned in Obigbesan et al. (2023) research, where sound effects of a gladiator fight were added to the AD guide when describing a Greek amphitheatre. This feature will immerse both sighted and non-sighted visitors into the museum's inner fabric. To accommodate BVI visitors and help them independently navigate around the museum, audio guides can be automatically activated by installing Bluetooth Low Energy beacons (Handojo, Lim, Octovaia & Anggita, 2018; Barsocchi, Girolami & La Rosa, 2021; Verde, Romero, Faria & Pavia, 2023), Wi-Fi indoor positioning (Bracco, Grunwald, Navceovich, Capdehourat & Larroca, 2020), ultrasonic (Yucel, Özkır, Edizkan & Yazici, 2012), and infrared signals (Yucel et al., 2012) around the entire museum. This type of technology is advantageous for both white cane users and BVI visitors with guide dogs.

2.5.5 Multimodal Approach

Presenting auditory and haptic information using the multimodal approach may be more immersive and informative for BVI visitors (Sweeny, 2009; Henrich et al., 2014; Buonamici et al., 2016; El-Taweel, 2016; Mesquita & Carneiro, 2016; Cavazos et al., 2021; Sylaiou & Fidas, 2022; Fortuna et al., 2023). An immersive and participatory guided tour for BVI visitors is the 'touch tour' (Levent & Reich, 2013; Mesquita & Carneiro, 2016; Cavazos et al., 2021). Although museums want to be more inclusive, conserving the inner fabric of a museum is of utmost importance.

An example of irreversible damage is the thirteenth century bronze monument of *St Peter Enthroned* inside St Peter's Basilica, Vatican. Since the human skin contains acid, constant human interaction to the monument corroded and eroded the bronze surface (Burke, 2022) and as a result St Peter's foot is polished, becoming a phenomenon in itself. These are common occurrences in many other churches too. There is a religious or spiritual need to touch such objects for many reasons. Many sites allow pilgrims and tourists to touch the feet of statues of holy persons (Notre Dame, Lourdes, Santo Stefano at Bologna), because the

need for fulfilment is acknowledged.

Although it may be well-intentioned, Mesquita and Carneiro (2016) argue that touching a monument with gloves will hinder the BVI's haptic experience. Buonamici et al. (2016) state that a BVI visitor may feel restricted when a museum guide is explaining the replica to them since they will be exploring the artwork through the guide's perspective. Alternatively, they suggest that an 'Automatic Verbal Guide', which detects hand movements, may independently enhance the BVI's experience with the replica (Buonamici et al., 2016).

Authors suggest that museums can implement 3D replicas, tactile images, and 2.5D bas-relief works of the exhibits. (Sweeny, 2009; Henrich et al., 2014; Buonamici et al., 2016; El-Taweel, 2016; Cavazos et al., 2021; Sylaiou and Fidas, 2022; Fortuna et al., 2023). A 2.5D bas-relief is an artistic design which appears to be three-dimensional (3D), but in reality is only partially raised. It is not a fully three-dimensional object, although it creates a sense of depth and dimensionality. Museums can create a 2.5D bas-relief printed object of e.g. a painting, to create a tactile experience for BVI visitors. The BVI's museum experience may also be enhanced through gustatory and olfactory senses (Mesquita and Carneiro, 2016; Sylaiou and Fidas, 2022). Although these senses are not acknowledged as a potential market for the BVI's multimodal experience, Sylaiou and Fidas (2022) state that there is a lack of research in this field.

2.5.6 Artificial Intelligence (AI) and Augmented Reality (AR)

If a BVI person lacks training in O&M (Virgili & Rubin, 2010), the Smithsonian in Washington D.C. provides BVI visitors with 'Aira' (Artificial Intelligence Remote Assistance). The BVI can download the free AI and AR app onto their smartphone or smart glasses which will then connect them to a live agent that will remotely assist them with step-by-step navigation (Smithsonian, 2019; Ahmadova, 2024). As stated by multiple scholars, with this type of technology BVI visitors will become more independent throughout their visit without relying on others (Eardley, Mineiro, Neves & Ride, 2016).

During COVID-19, the museum staff at the Rijksmuseum created 300 descriptions of different artworks which was time consuming. In partnership with Microsoft, the Rijksmuseum used 'Microsoft Copilot' to create AD of their online collection from the 300 descriptions which will be expanded and applied to the entire collection exceeding one million works in a shorter period of time (Microsoft, 2024). However, as stated by Carrizosa et al. (2020), not all BVI visitors will be accustomed to detailed AD therefore the terminology must be easily comprehensible.

2.5.7 Didactics and Brochures

The importance of inclusive museum didactics and brochures for BVI visitors has been discussed by multiple authors (Levent & Reich, 2013; Henrich et al., 2014; Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Thevin & Brock, 2018; Vaz, Fernandes, Rocha

Veiga, 2020; Dincer et al., 2019; Fortuna et al., 2023). The history of braille dates to the early nineteenth century, when a French artillery captain serving Napoleon Bonaparte's army, Nicolas-N/A-Charles Barbier de la Serre, created 'Écriture Nocturne', 'Night Writing' or 'Sonography' (Musée Louis Braille, 2024). This coding system avoided the slaughtering of French soldiers who used lamps to read combat messages during the night. Instead, raised dots represented a phonetic sound or letter which was read through touch (Braille Works, 2023). Barbier's coding system was later modified by Louis Braille who created the 'Braille Tactile Writing System' which is presently used by BVI persons (Musée Louis Braille, 2024). There are two grades of Braille; Grade 1 (basic) with one-to-one letters, punctuation, alphabet, and numbers without abbreviations or contractions, and Grade 2 (advanced) has abbreviations and contractions which is much faster to read (Fortuna et al., 2023; Sense, 2023). Museum braille didactics however should be made of resistant materials such as acrylic, plastic, and metal to withstand touch (Mesquita and Carneiro, 2016). However, diabetes, a common cause of sight loss, may affect the tactual sensitivity of the BVI's fingertips (Tobin and Hill, 2015). Additionally, depending on the age of onset of blindness, early blind individuals may be more Braille literate than late blind individuals (Oshima et al., 2014). Mesquita and Carneiro (2016) state that tactile information like Braille may not be accessible to BVI visitors. For this reason, to target all BVI visitors, scholars suggest the implementation of large format text with a minimum size of 14 points, legible typeface, adequate letter spacing and colour contrast (Henrich et al., 2014; Argyropoulos & Kanari, 2015; Dincer et al., 2019; Fortuna et al., 2023). Other tools to aide BVI visitors to read didactics are magnifying equipment, interactive panels, and large font books of every artefact (Henrich et al., 2014; Mesquita and Carneiro, 2016). However, Clark and Andrew (2013) state that Braille books would not be ideal to use throughout the BVI's visit since one printed page with normal typeface is equivalent to four Braille embossed folios. Despite Braille and large-format text being the popular didactic type for BVI persons in museums, authors have reported that audio has become easier and more efficient to implement in museums (Thevin & Brock, 2018; Vaz et al., 2020b; Fortuna et al., 2023).

2.5.8 Museum Publications

Books in accessible formats include braille, large prints, and audio-descriptive. According to WIPO, fewer than 10% of all published works are accessible to the BVI. Statistics by the EBU stated that just 5% of published books in affluent nations and 1% in developing countries are available in accessible formats (EBU, 2024). Administered by WIPO, the MVT established a series of obligatory limitations and exceptions to the conventional 'Copyright Laws' in order to aid persons who are BVI or otherwise print disabled to increase accessibility of published books and to end the book famine (WIPO, 2023). WIPO permits libraries and entities representing the BVI to generate accessible versions without obtaining permission from publishing firms or authors who own the copyright.

2.6 Legislation and Policies

2.6.1 St John's Co-Cathedral Foundation Visitors Policies

All artefacts, including the bas-relief sculpted walls in St John's, including the 407 sepulchral tombstones inside St John's, undergo constant conservation and cleaning in a 'house-hold' regime, due to the large number of visitors. To preserve marble surfaces, the Foundation implemented policies where visitors are not allowed to touch monuments and walls, while stiletto heels are prohibited (and stiletto heel covers are provided). One cannot wear shoes with metal-clad soles either. To accommodate visitor convenience, visitors must wear their backpacks on the front or carry them in hand, must avoid flashlights and the use of tripods. Bags of visitors are inspected at the entrance for potentially dangerous objects (St John's Co-Cathedral, 2023).

2.6.2 Funding

Although museums are trying to attract BVI visitors and shift towards this new culture of consumerism, some institutions may not be able to afford implementing new technologies due to managerial issues or budgetary restrictions. Museums do depend on large numbers of visitors or have to apply for government funding (Courvoiser, Courvoiser, and Jungen, 2010 in Balloffet, Courvoisier, & Lagier, 2014). An example of funding is the ERDF and Cultural Heritage (Lascaux IV, 2024).

2.6.3 UNWTO

Accessible tourism is a tourism strategy that, according to Darcy and Dickson (2009), calls for crucial interactions with stakeholders to increase inclusivity for disabled persons by creating a *Universal Design*. The UNWTO's Global Code of Ethics for Tourism (Article 7), highlighted barriers on accessible tourism; environmental (buildings, communication, destination, digital divide), social (lack of training in touristic businesses), attitudinal (stigma towards disabled persons) and lack of awareness. An efficient *Universal Design* will improve the local community's accessibility and the BVI tourist's experience whilst boosting the country's economy (World Tourism Organisation, 2016).

2.6.4 UNCRPD

The UNCRPD (the Convention), crafted with NGOs representing disabled persons, addresses the rights and policies which States Parties must implement to exercise fundamental rights of disabled persons (United Nations, n.d.). Article 9 (Accessibility), 21 (Freedom of Expression and Opinion, and Access to Information), and 30 (Participation in Cultural Life, Recreation, Leisure and Sport) of the Convention, highlight the importance of participation in society through suitable measures, where public and private stakeholders need to provide adequate services and facilities at low-costs to BVI persons (UNCRPD, 2006). Such services include;

braille and easy-to-read public signage, accessible information via the internet, and assistive tools and technologies that will enhance the BVI's tourism experiences by creating an accessible environment to avoid exclusion from society, culture, tourism, and leisure (UNCRPD, 2006). CRPD is the national authority responsible to safeguard, advocate, and supervise the implementation of the UNCRPD policies in Malta (CRPD, n.d.).

2.6.5 EBU and Malta

The EBU is an NGO and NPO that protects and promotes the BVI's human rights (EBU Organisation, 2024) which will enhance their personal interests and self-esteem in society (EBU Constitution, 2024). Currently, the EBU has 42 member countries represented by national delegations however, Malta is not listed as an EBU national member (EBU Members, 2024). Presently, there is no national delegation representing the BVI society in Malta. However, five NGOs represent the BVI; Malta Society of the Blind, Gozo Aid for the Visually Impaired, Malta Guide Dog Foundation, Malta Association for the Blind, and the Visual Non-Visual Network (CRPD NGO Directory, 2022).

2.7 Conclusion

Despite the fact that organisations like the UNWTO, UNCRPD, and EBU have been imposing laws and regulations on state parties and institutions to remove discriminations and identify constraints by creating strategies to avoid negative touristic experiences towards disabled tourists, several authors have stated that currently, although academia is showing more interest towards this subject, there is a lack of research on the visitors' experience inside museums for BVI visitors (Buyurgan, 2009; Poria et al., 2009; Handa & Dairoku, 2010; Argyropoulos & Kanari, 2015; El-Taweel, 2016; Mesquita & Carneiro, 2016; Gallego, 2018; Cantoni, Lombardi, Setti, Gyoshev, Karastoyanov & Stoimenov, 2018; Dincer et al., 2019; Vaz, 2021; Vaz et al., 2020a; Vaz et al., 2020b; Fortuna et al., 2023; Obigbesan et al., 2023).

Chapter 3: Research Methodology

3.1 Introduction

This dissertation aims at investigating the visitor experience of the BVI, with particular reference to St John's Co-Cathedral. To analyse the current accessibility design, inclusivity, and tourism product available to BVI visitors in greater detail at St John's, the research was categorised into three stages, Pre-Visit, On-Site, and Post-Visit. The objective of categorising the visit was conducted to understand any lacunae or barriers which are encountered at any stage by BVI persons; from the decision and negotiation of whether they should visit the museum, to the visit, and lastly the discussion of their experience. Conducting structured and semi-structured interviews with BVI visitors and representatives of St John's gave insight on the value and meaning, e.g., the term accessibility, also in view of future inclusivity projects, and the awareness of any accessibility issues inside St John's. Involving BVI participants into the study provided first-hand insight to investigate and identify problems, challenges, or successes.

The Aim of this study is to investigate whether the current accessibility strategies provided by the Church and Museum of St John's, are providing a fulfilling visitor experience to the BVI visitors.

The Objectives, while always focusing on the Church and Museum of St John's and the BVI visitors, are:

1. to identify any problems, challenges, or successes regarding accessibility strategies;
2. to analyse efforts regarding inclusivity, equity and staff preparedness;
3. to examine the media output, interpretation, museum design and other service provisions;
4. to review the existing assistive technologies and their applications;

The Research Questions are:

- How can St John's Co-Cathedral improve and enhance the BVI visitor's experience?
- What strategies are being discussed to improve accessibility for the BVI?
- How are these strategies implemented?
- What services and assistive technologies is St John's Co-Cathedral offering to the BVI museum visitor?
- How are the BVI experiencing their level of expected equity during their visit?

3.2 Research Paradigm, Methods and Strategy

In order to understand social phenomena from the perspectives of those involved, emphasising subjective meanings, contexts, and experiences, the chosen research paradigm

for this research into BVI museum visitors, is a qualitative interpretivist research paradigm (Willis, 2007). Although a critical theory research paradigm could also be applied, this research is not so much about achieving social transformation for the BVI, but a much simpler goal of effecting good museum practice regarding BVI visitors at St John's. The structure of the research design is of a qualitative approach, deemed more appropriate than a quantitative approach to address the complexity of the different factors that may hinder or enhance the visitor experience of the BVI visitors at St John's. Qualitative methodologies procure research from various types of data, rather than depending on one source (Creswell & Creswell, 2018), and is commonly used by scholars to explore emerging research and to document people's emotions, experiences, or interpretations of lived experiences (Given, 2008). To investigate the BVI visitors' experience at St John's, an ethnographic approach was deemed most applicable to address the aims, objectives, research questions of this dissertation and to obtain data from the understudied BVI visitors to St John's. Case studies are also qualitative research methodologies (Creswell, Hanson, Plano, Clark & Morales, 2007). The case study aspects conducted at St John's, consisted of investigating St John's corporate approach to BVI visitors from its point of view as a closed entity as well as measuring this cultural institution's BVI readiness. Both ethnography and case study basically use the same research methodology of semi-structured interviews, structured interviews, fieldwork, participant observation and building rapport with participants (Eriksson & Kovalainen, 2015).

3.3 Research Design

The qualitative research design included, for BVI purposes, centres around St John's, and included:

- content analysis of its website;
- analysis of its brochures;
- analysis of its audio guide soundtrack, device, and script;
- participant fieldwork with the researcher as visitor to St John's to gain a visitor experience as a sighted person;
- observational fieldwork in the public setting of St John's, observing the selected BVI visitor and staff behaviour;
- participant observation during the visit to St John's of the selected BVI participants with the St John's in-house staff tour guide;
- semi-structured interviews with a variety of BVI interviewees (post-visit);
- semi-structured interviews with St John's management, curatorial staff, custodians, clergy, foundation member, Foundation for Information Technology Accessibility (FITA) representative;
- structured interviews with the selected BVI interviewees (pre-visit).

3.4 Recruitment: Purposive sampling of interviewees

The study targeted four groups, the participants of which were selected through purposive sampling because of the particular qualities, such as being a BVI or designation within St John's.

3.4.1 BVI Participants

An NGO representing the BVI community, MSB was contacted via email where one participant was recruited through this NGO. Two participants who are known as advocates for the BVI community in Malta were contacted directly by the researcher through their Facebook page. The other three participants were recruited through snowballing. One such blind participant, did not attend the Museum visit but still wished to participate in this study. The sample included different genders, varying ages, different levels of education, and visual impairments (see Table 2).

Table 1: The four groups participating in this study

Samples	Population /Sample Size / Participants
BVI	6
St John's staff	6
FITA Representative	1

Table 2: The gender, age, level of education, age of onset of visual impairment and classification

Gender	Age Group	Highest Level of Education	Age of Onset of Visual Impairment	Classification of Visual Impairment
Female	21-30	Post-Secondary	10-20	Blindness
Male	18-20	Post-Secondary	0-9	Blindness
Male	31-40	Bachelor Degree	10-20	Blindness
Male	61-70	Primary School	41-50	Blindness
Female	61-70	Bachelors	41-50	Severe Distance Vision Impairment
Male	61-70	Master Degree	61-70	Severe Distance Vision Impairment

Table 3: The gender, classification, and onset of visual impairment, code, and museum participation

Gender / Classification & Onset of Visual Impairment	Alias	Participated in Visit
Female / Early Blind	F-EB	Yes
Male / Early Blind	M-EB1	Yes
Male / Early Blind	M-EB2	Yes
Male / Late Blind / Non-Participant	M-LBNP	No
Female / Severe Distance Vision Impairment	F-SDI	Yes
Male / Severe Distance Vision Impairment	M-SDI	Yes

3.4.2 St John's Management

The staff at St John's Co-Cathedral were selected according to their designation, so that they were in the best position to answer questions about topics under their remit.

3.4.3 FITA Representative

The decision to conduct a semi-structured interview resulted as research development from the BVI interview answers. FITA provides assistive technologies to disabled persons to function independently through their daily activities and website accessibility auditing services to Maltese stakeholders to implement Web Accessibility for disabled persons. The services provided by FITA for the BVI include low-tech assistive technologies (slicing guides, talking thermometers, talking tins, Liquid Level Indicators) and high-tech (video magnifiers, Braille displays and notetakers, Smart Glasses with AI, Smartphone apps etc). Other tools to assist in Web navigation which are provided by FITA include desktop and smartphone screen readers (VoiMGRver and TalkBack). Furthermore, training on Braille literacy is provided to the BVI.

Table 4: Participants in semi-structured interviews

Designations at St John's / Government Entity	Alias
Manager	MGR
Curatorial Officer	CUR
Human Resources Dept	HR
Rectorate & Council	REC
Custodian	CTD
Museum Administrator / Tour Guide	ATG
FITA ICT / Government Entity	ICTD

3.5 Data collection procedures

3.5.1 Pilot Testing

Before conducting all interviews with the participants, a pilot test was undertaken to refine the questions and improve transparency. The pilot test was undertaken to verify the suitability of the questions and to examine the required duration to complete the interviews.

3.5.2 BVI Pre-Visit Structured Interviews

The questions in the structured BVI interviews collected data regarding their; gender, age, age of onset and classification of visual impairments, highest level of education, and previous positive and negative experiences of the BVI in Maltese or foreign museums with reference to the three stages of the BVI museum visitor's experience. An English and Maltese version of the interview questions were presented to the participants, so that they could choose their preferred language (see Appendix 4 for these questions).

3.5.3 Semi-Structured Interviews

Semi-structured interviews for the selected BVI participants regarding, their experience at St John's, obstacles or satisfactory experiences encountered in the researched museum, and suggestions or comments to enhance the BVI visitors' experience. An English and Maltese version of the interview questions were presented to the participants, so that they could choose their preferred language (see Appendix 5 for these questions). Prior to the interviews, the consent form and information letter were read aloud by the researcher to all BVI participants. All of the interviews were allowed to be audio-recorded. Semi-structured interviews with a representative from FITA, St John's management and staff, members of the clergy and council member of the St John's Co-Cathedral Foundation discussed topics regarding the BVI visitors' experience at St John and the spirituality of the Church. For fine-tuning purposes, besides the general research questions, there were also specific questions related to their designation which only they could answer.

3.5.4 Fieldwork

The researcher conducted fieldwork in the Museum under study as a sighted museum visitor to understand the visitor's experience. The researcher engaged with the provided audio guide throughout the visit. The audio-guide is provided in Maltese, English, German, French, Italian, Spanish, Polish, Russian, and Japanese. The researcher also conducted observational fieldwork where the researcher observed the behaviour of the visitors and staff during visiting hours. To ensure a thorough understanding of the Museum's operations and staff duties, observations were conducted across different days, hours, and locations inside the researched Museum.

3.5.5 Participant Observation

The researcher accompanied the selected BVI participants throughout the museum visit and took notes of the visitor's, staff, and administration tour guide's behaviour in real-time. The researcher listed down any informal conversations between the researcher and the participants. Fieldnotes were written during and shortly after the visit.

3.6 Data Analysis

3.6.1 St John's website

The website was analysed for comprehension of the pre-visit stage. The initial analysis reviewed the accessibility and user-friendliness of the website. The *Visit* tab was thoroughly analysed to assess; the Web accessibility of the floor plan, clarity of the information about *Accessibility* at St John's, and the *Getting Here* section. From the collected data, questions regarding the website's clarity of reaching the Museum were enquired during the semi-structured interviews with CUR and HR.

3.6.2 St John's brochures

The brochures depicting the map provided at the entrance and exit of the Museum were analysed by asking the management responsible for the design of the brochures to provide the type size, typeface, and letter spacing. From the provided information, a sample design was created by the researcher in accordance to the reviewed literature (Henrich et al., 2014; Argypoulos & Kanari, 2015; Dincer et al., 2019; Fortuna et al., 2023). (See Appendix 9)

3.6.3 Audio Guide Soundtrack, Script and Device

The audio guide soundtrack and script were analysed to investigate the narrative presented to BVI visitor and its continuity. During the fieldwork as a sighted visitor, the audio guide made available to each visitor was used and various issues were categorised and noted accordingly; 'stop number', 'stop title', 'time', 'chime', and 'general issues'.

3.6.4 Audio Description 2.5D Bas-Relief

The 2.5D bas-relief of the *Beheading of St John the Baptist* by Caravaggio will be placed in the Oratory. 2.5D bas-reliefs are tactile models commonly used to present paintings to the BVI in a multimodal way. Including the frame, the 2.5D bas-relief measures 91cm x 41cm. A braille didactic will provide the title, artist, dimensions of the original painting, and year. A QR code will provide AD of the painting. The script was written by management however, the researcher analysed and drafted an AD script in accordance to the suggestions given by the BVI participants throughout this study.

3.6.5 Coding and Theming of the Semi-Structured Interviews

All the interviews were transcribed. These texts were analysed through open coding and thematic coding of frequently used words, patterns, ideas or concepts and then processed / distilled and organised in themes. Each theme forms a section in Chapter 4, Analysis and Discussion.

Table 5: Sample of codes and themes applied in this dissertation

Alias	Citation	Code	Themes
M-EB2	‘who is holding onto him, who takes him from one side to the other’	Navigation	Navigation & Wayfinding
F-SDI	‘you get a chance to reflect a bit, there was too much confusion’	Confusion	
M-EB1	‘I didn’t have any idea where anything was, people’s noise around me as well’	Noise	
CTD	‘if you’re in the Oratory, it’s busy, all the time’	Crowding	
F-EB	‘I had to construct in my mind one by one as we went through... just from knowing where the Main Door is’	Orientation	
M-SDI	‘There are a lot of those ropes, for us they are harmful’	Obstacles	

3.7 Validity and Reliability

Validity here means that this research has accurately assessed what it intended to assess. To ensure internal validity between the BVI participants, the researcher had no prior communication or relations with the participants. Although the Museum representatives and staff had previous relations with the researcher, she ensured that the research design and research questions were not items discussed in the past. To mitigate threats to validity, the questions conducted during the semi-structured interviews were not discussed prior between the interviewer and interviewees. Reliability in this context refers to the consistency and stability of the research findings, by consistently collecting, processing, coding and theming the data, carrying out a pilot test to fine-tune the interview questions, applying transparency and documenting all research carried out.

3.8 Ethical Considerations

All the requirements regarding the Research Ethics Review Procedures (UREC/FREC) have been fulfilled and a Unique Identification number has been received, No. FEMA-2024-00238. Permission was received to start the research. All participants were presented with a recruitment letter, consent form and institutional consent forms, which were all duly signed

and submitted. All data are stored on a password protected computer and said data will be destroyed after successful conclusion of this study.

When requesting permission for research at St John's Co-Cathedral, permission was acquired from the MGR for observation and participation in the public areas and to conduct interviews with the staff and clergy.

To ensure the safety and comfort of the BVI participants and that they would not encounter any harm before, during, and after the visit, the researcher organised transport and accompanied the BVI participants from the participant's residences to the Museum, and back.

The researcher engaged with the BVI participants and built a rapport by engaging in casual conversations before the visit entering St John's Co-Cathedral over coffee. By getting to know each other, the participants were comfortable to have the researcher assist them around the Museum where the researcher ensured that the participants would not fall or hurt themselves throughout the tour. Throughout the visit, the researcher frequently asked the blind participant assisted with a guide dog whether the guide dog needed water. The researcher ensured that the BVI participants were comfortable throughout the entire day by organising lunch breaks in a safe environment outside the Church. This helped the researcher build further rapport before conducting the semi-structured interviews which resulted in obtaining open and honest answers about their visitor's experience.

The researcher read aloud the information letter, structured interview questions (questionnaire consent form), and semi-structured interview consent form and answered any questions by the participants prior to the interview. Before the recording commenced, the researcher stated, 'I am going to start the recording' and when given consent, the audio recording started. When the interview was complete, the researcher stated, 'I am going to stop the recording' and when given the consent by the blind participants, the researcher stopped the recording. Prior to the interview, the consent form and information letter were read aloud by the researcher. All interviews were audio-recorded. The Museum representatives and staff provided the researcher the days in which they were available to conduct the interviews at their convenience. All the BVI participants and other participants in this study will remain anonymous and unidentifiable, both during the research process and during the presentation and interpretation of research findings. All participants have been given an alias.

3.9 Limitations of the Study

When conducting the guided tour, two participants were unavailable to remain for the audio guide visit due to personal reasons and therefore they could not give their opinion on the audio guide. When one of the participants could not visit the Church on the same day as the other participants, the researcher took the opportunity and split the Museum visit into two, where the BVI participants listened to half of the audio guide and the other half was

explained by ATG. This strategy was taken when a blind participant was getting bored of listening to the audio guide. Therefore, the researcher opted to stop the audio guide tour to ensure comfort for the participant and a break was taken.

The audio guide script was analysed to investigate the narrative presented to the BVI visitor. Historical descriptions were not included in the analysis for this study. The historical information on the brochures and website were not analysed.

This dissertation does not discuss the visitors experience of the sighted or other disability groups. This study does not analyse the historical fabric of St John's. The operations and conservation departments are outside the scope of this study.

3.10 Conclusion

The preferred research methodology for this dissertation helped the researcher investigate the visitor's experience of the BVI first-hand. Gaining insight as a sighted visitor when conducting fieldwork, analysing the content provided by the Museum, and engaging in structured and semi-structured interviews with BVI visitors, multiple Museum representatives, staff and a government entity provided the researcher a clear and broad understanding of what the Museum currently offers to BVI visitors and any inclusivity lacking in the researched Museum. This research design addressed the multifaceted constraints and barriers faced by the BVI individuals in society.

Chapter 4: Analysis and Discussion

4.1 Introduction

As stated by Pine and Gilmore (2019), an accessible museum would be the shared experience of presenting accessible information to the BVI where they will receive information and leave with an experience. In this chapter analysis and discussion will take place regarding the various aspects of this research, analysis of St John's products and management, and the voice of the BVI. Through continuous validation with the literature review, the accuracy, validity and reliability are checked.

4.2 Museum Personnel

St John's Co-Cathedral's Museum personnel are split into different sections inside the Church. A total of thirteen Custodians and three security personnel are on duty from Monday to Saturday, 09:00 hrs till 16:45 hrs (last entry at 16:15). If a member of staff from the Museum personnel is absent, the 'Roamer' will take over the vacant position. As depicted in the diagram below, coinciding with audio guide route, the Chapels in the side aisle are not monitored except for Stop 8 and Stop 11, these positions cannot be left unattended. Security Personnel are employed by a third-part company. The numbering is according to the script of the audio guide, whereby Stop 10 has two options.

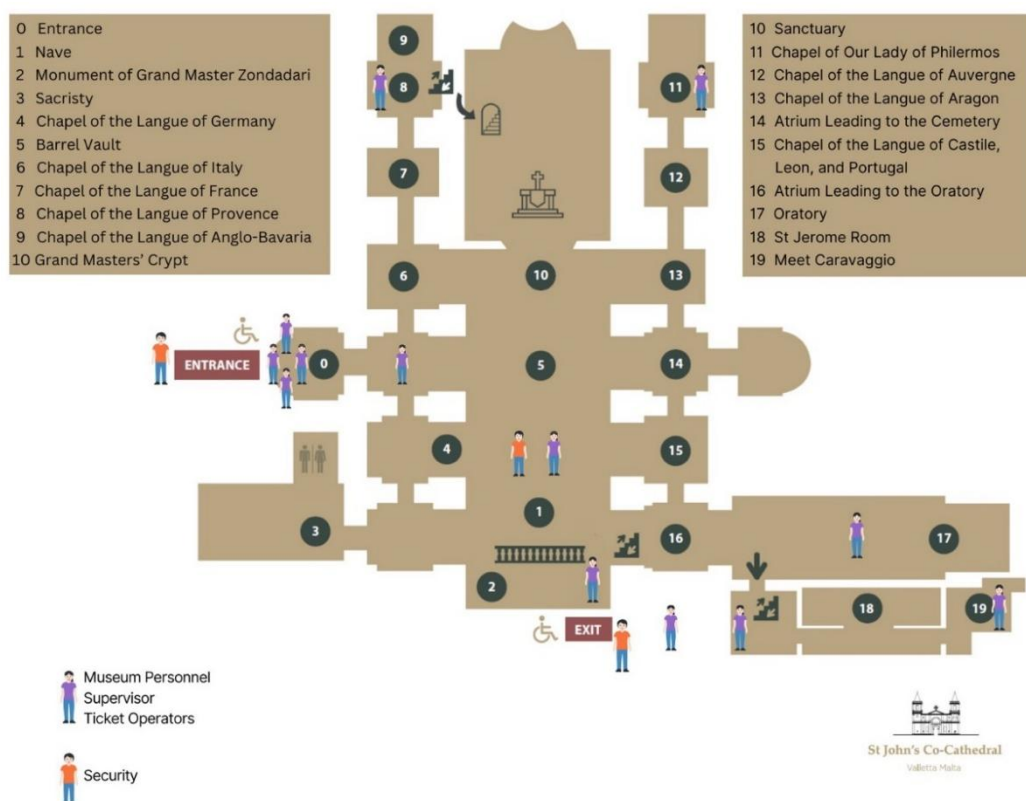


Image 3: Floorplan with the positions of the Museum Personnel at St John's Co-Cathedral.
Image: Author.

HR stated that the role of the Custodians is to monitor the visitor's behaviour in different areas of the Church. The Museum personnel do not conduct guided tours, however if a visitor asks questions regarding St John's history, it is in the instructions for staff to reply to the best of their abilities. If they are unable to answer the question, HR stated that CTD refer to the Curatorial department or ATG.

All BVI participants stated that the staff did not interact with them and did not require any help since they were accompanied by the researcher. M-EB1 stated that staff need to be aware of the BVI as soon as they enter. F-SDI commented that there was lack of interaction between herself and staff. When asked whether the staff assisted her at the entrance, F-SDI commented, 'No, I think when they saw me with my husband, they assumed that I was alright'. M-EB2 added that staff may have held back because they saw that the group was BVI. HR and CRT stated that the current staff is not trained on customer care for BVI visitors, and CRT stated, '...if we want St John's [to] be accessible, people must be trained'. HR added, 'we aren't really prepared for the visually impaired'. As discussed by Argyropoulos & Kanari (2015) and Mesquita & Carneiro (2016), the importance of teaching staff customer care skills catering the BVI and guide dogs is an asset to the BVI's museum experience. HR mentioned that security personnel are not trained by the Foundation. With reference to offering inappropriate or unwanted assistance (Henrich et al. 2014; Mesquita & Carneiro, 2016), M-EB1 states that sometimes assistance from staff in other museums was forced onto him, 'I had people who will come up and tell me let me guide you'. M-EB1 stated, 'it is a common problem that people assume that you're not capable when you're blind... that notion of [incapability] needs to go away'. He suggests that for staff to be helpful, they need to have basic knowledge of how to assist BVI by 'not underestimating a blind person'. Training staff on customer care and attitudes towards the BVI was mentioned by multiple authors (Levent & Reich, 2013; Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Dincer et al., 2019).

CTD commented that BVI visitors are rare in St John's. However, when the CTD encounters a BVI visitor, the CTD states, '...if you see that that person is confused you go and ask if you can be of assistance, I don't know how to handle them'. As stated by Henrich et al. (2014) and Mesquita & Carneiro (2016), recognising the needs and wants of the BVI will help the staff provide the appropriate customer care for BVI visitors. CTD asserts a lack of training on customer care for BVI, '...but one has to try their best, from the knowledge which I have... it all depends on oneself, you try and make the tourist satisfied'. This confirms the remark of Obigbesan et al. (2023), that regardless whether the Museum personnel received training, the compassionate character of staff to take that extra step is of great value. F-SDI stated that due to her mobility problems, she would require a sighted guide or her husband to support her physically, 'I don't know how you [the researcher] would have coped because you were helping M-SDI... two elders, so we weren't that agile, so you need help'. As outlined by Argyropoulos and Kanari (2015) and Mesquita and Carneiro (2016), M-SDI and F-SDI suggested sighted guides need to be trained on how to best assist the BVI and all disability groups. F-EB suggests that staff should be present in every chapel or moving around the Church for any assistance. Considering Henrich et al. (2014) on museum customer care for

the BVI, F-SDI suggested that it is advisable that an employee in St John's is available for the BVI for assistance and information regarding on-site accessibility.

Unintentionally, CTD referred to a BVI visitor as 'poor guy', which can be related to the 'Charity Model' of eliciting pity onto a person due to their disability (CBM, 2024). As stated by numerous scholars, educating and increasing awareness of disability will remove feelings of frustration and anxiety of BVI visitors (Lisney et al., 2013; Levent and Reich, 2013; Henrich et al, 2014; Mesquita and Carneiro, 2016). Although all BVI participants suggested training on assisting and interacting with BVI visitors, as stated by scholars, lack of awareness from staff about disability and the different needs and wants of the BVI may lead to BVI visitors feeling frustrated, unwelcomed, and discriminated (Lisney et al., 2013; Levent and Reich, 2013; Henrich et al, 2014; Mesquita and Carneiro, 2016). As outlined by Poria et al. (2009), M-EB1 mentions the importance of respect and being treated with dignity, 'it's not so much of how to handle a blind person, it's how to learn that blind people are there... are regular folks, they don't need to be treated [differently]'.

In conclusion, it is imperative to train staff on customer care to all disability groups. Prioritising attentive and proactive assistive services for BVI visitors will help museum personnel understand the specific needs and wants required to provide excellent customer satisfaction to the BVI. Museums that recognise BVI individuals as regular folks who do not need pity, will help a museum's inclusive tourism product.

4.3 Navigation and Wayfinding

4.3.1 Ambiance

To immerse oneself into St John's ambiance, REC believed that the visitor must be given the entire picture of the Church's function, 'the Co-Cathedral is a Church and inside a Church liturgical functions take place... this is a Church and not a museum... it was made as a Church, built as a Church, embellished as a Church... now you cannot tell me that this has become a museum, no... this is a spiritual experience'. However, authors would disagree (Scicluna, 1955; Spike, 1979; Cutajar, 1989; De Lucca, 1999; Munro, 2005, 2019; Sciberras, 2023). The conventual church was built like a Church however, in the Counter-Reformation it indeed became a showcase for self-image, the culture of *memoria*, victory over the Order's enemies, and victory of the Roman Catholic religion. Even at present, one can say that the High Altar represents the prescribed religion, but the rest of the Church represents lived religion. The Grand Masters and brothers, Raphael and Nicolas Cotoner, when they 'Baroquified' the Church in the seventeenth century, St John's became a *de facto* museum.

During Museum opening hours, REC stated that both paying visitors and people who have not purchased a ticket are allowed to go inside and pray in the Chapel of Our Lady of Philermos, in front of the Blessed Sacrament, 'therefore you have every right and every possibility to enter and adore God'. REC remarked, 'the Co-Cathedral is being used as a

museum because it is what it is, we have to keep the certificate of the level of patrimony declared by UNESCO'. REC stated that St John's does not belong to us, 'St John's is for all humanity... I am at the service of humanity'.

The BVI participants commented that there was too much confusion especially at the entrance, Oratory and exit area. M-EB2 believes that if St John's was quieter, the BVI would be immersed and able to appreciate the Church more, 'as you step into the Cathedral you will feel you have entered into a large environment'. M-SDI recalled that St John's was a quiet place with a certain devotion, M-SDI remarked that, 'it seems like it has become too much of a touristic thing... I felt that [the Oratory] it's too commercialised almost for the purpose of appreciation'. M-EB2 adds that when one enters a Church, without acknowledging it, one would lower their voice, 'I think that the Cathedral gives the style of more seriousness... richness... if there aren't all these disturbances'. F-SDI states that St John's goes beyond the ecclesiastical functions, it serves as a symbol of Malta's historical and cultural identity, 'it's a jewel, it's not just a place of worship... it reflects our culture that we are not utilising and maximising it to the fullest, we have fallen into a lower level'.

4.3.2 Crowding and Noise

With regards to crowding, MGR stated, 'I still believe and strongly believe that the Cathedral is at a saturation point that there are many visitors... if we increase... the daily visitor, we will be damaging the place... in my opinion [daily visitors] should be controlled'. MGR suggested that St John's can start targeting the high-end tourists by opening the Cathedral after hours at a higher fee, 'I am saying that we... maintain the daily run of the visitors... [and] to compensate the elimination of the increase, we target the high-end visitor'.

Through the observation fieldwork, it was noted that crowds gathered at the entrance leading to the Oratory and the entrance leading to the Chapel of the Langue of Italy. CTD comments that crowds are a result of tourist guides, 'you will have certain guides that enter and not obey the directives, they take the shortest route and enter immediately into the Oratory, and then those who obey the rules will clash at one go'. As a tourist guide incidentally remarked during the ATG guided tour, 'What are the rules? No one ever sent us any guidelines'.

All participants agreed that the noises inside St John's effected their experienced. F-SDI believed that the presence of large crowds reduced the chance of the BVI to immerse themselves into St John's beauty, 'you get a chance to reflect a bit, there was too much confusion'. As mentioned by scholars, noise and crowding will hinder the museum visitor's experience of the BVI (Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Fortuna et al., 2023). In relation to sighted guides and crowding, discussed by Argyropoulos & Kanari (2015), Mesquita & Carneiro (2016) and Fortuna et al. (2023), F-SDI reflected on her experience and stated, 'if I don't have anyone with me, to accompany me physically, it may be a big detriment to go... I'm telling you the amount of people that are there you just give up'. Upon entering the Church, M-EB1 found it a bit confusing however it did not bother him as much since he was guided by the researcher, 'but if you had just left me alone... if I have

to go somewhere I'm not going nowhere... I didn't have any idea where anything was, people's noise around me as well'. M-EB2 suggested that sighted guides which would assist the BVI to navigate around the Church would be beneficial, '...who is holding onto him, who takes him from one side to the other, that is accessible, I think it will come at a great cost...[but] to make it fully accessible you have to make these changes'. As mentioned by Mesquita and Carneiro (2016) and Argyropoulos and Kanari (2015), sighted guides will assist the BVI with navigation and orientation.

4.3.4 Ambient Light

CRT stated that the ambient light of the Oratory was done to create a dark ambiance and emphasise the painting of the *Beheading of St John the Baptist* by Caravaggio. When the researcher asked whether the staff can temporarily alter the light inside the Oratory for the BVI, CRT stated, 'if there is the need to dim the light and allow the [BVI] people to have a different experience, why not? ... [it] can also [be] established according to our visitor needs'. Although multiple scholars have agreed that abrupt changes in the ambient light effects the museum experience of the BVI (Levent & Reich, 2013; Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Henrich et al., 2014; Dincer et al., 2019; Fortuna et al., 2023), all BVI participants stated that the ambient light of St John's did not hinder or effect their experience. The participants with severe distance impairment stated that although the ambient light did not make a difference to them, they could recognise the light bulbs in the Church. F-SDI recognises and respects the fact that museums would need to regulate artificial light due to conservation reasons however, if St John's offered the opportunity to temporarily alter the lighting system of the Oratory, F-SDI stated that with the use of visual aids, it would help her recognise certain details of the lateral paintings by Preti which she was unable to see due to the dark ambiance of the Oratory. All blind participants stated that it made no difference to them. M-EB1 remarked that, 'the ambient light could have been the sun'. F-EB commented that the area of the Chapel of the Langue of Provence, which had a darker ambient light was beneficial to her however she emphasised that, '...what works for one person doesn't work for another... blindness is a spectrum'.

4.3.5 Navigational Aides

To assist visitors in wayfinding, HR commented that the custodians' Reliever or Roamer positions, which are allowed to navigate around the Church, will guide the visitors since the other positions are fixed. When analysing the content of the Museum's website, the entrance to the Church states that the entrance is from St John's Street. However, if a disabled or elderly visitor confuses the entrance from Republic Street and enters from the exit, both HR and CTD agreed that an exception would be made and the disabled or elderly visitor are accompanied to the entrance to purchase the ticket.

The importance of accessible and inclusive websites and brochures was highlighted by multiple scholars (Levent & Reich, 2013; Henrich et al., 2014; Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Thevin & Brock, 2018; Dincer et al., 2019; Fortuna et al.,

2023). When analysing the content of the map on the Museum's website and brochures, both media are not accessible for the BVI. The Museum's website does not follow the WAD directives (EUR-Lex, N.D). As outlined by Lisney et al. (2013), inaccessible websites may cause the BVI to doubt the Museum's commitment to inclusivity.

All BVI participants agreed that a tactile map of the floor plan would help in their navigation and orientation. Tactile maps were mentioned as beneficial to the BVI by other scholars (Levent and Reich, 2013; Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016; Asakawa et al., 2018; Dincer et al., 2019; Fortuna et al., 2023). With regards to diabetes and sight loss, as stated by Tobin and Hill (2015), M-SDI remarks, 'don't forget that the older you get the less sensitive your fingers become... for someone like me who has diabetes... you feel raised things, but you won't have the fine motor distinguishing marks'.

Although placement of tactile models was not mentioned in literature, F-EB emphasises that if tactile maps are implemented in every area, all tactile maps have to be on the same side, '...so people know where to look, we can't see it [tactile map] from afar, we... have to search for it'.

F-SDI commented that the stairs leading to the entrance were unstable, '...if I didn't have my husband holding me, I wouldn't have been able to climb because I don't have balance. F-SDI emphasised clear signage to show that the Museum has an accessible entrance. M-EB2 stated that a dark line on every step will aide a visually impaired person to recognise that there is a step. Furthermore, M-EB2 suggested that tactile flooring, where possible, can be placed for navigation for BVI white cane users. M-SDI and F-SDI commented that the ropes and bollards (as they stick out in to the path) were a barrier to their navigation. As mentioned by Levent & Reich (2013), Mesquita & Carneiro (2016) and Fortuna et al. (2023), unnecessary obstacles like ropes, clear entrances, tactile flooring, and large signs will aid the BVI with wayfinding.

F-EB and M-EB2 suggest brochures in large print, colour contrast, Braille and print disabled. Further to these suggestions, scholars mentioned that legible typeface with a minimum size of 14 points and adequate letter spacing, will be ideal (Henrich et al., 2014; Argyropoulos & Kanari, 2015; Dincer et al., 2019; Fortuna et al., 2023). M-EB2 suggested downloadable audio sumN/As of the Church's layout. Scholars reported that audio navigation is more efficient and easier for museums to execute (Thevin & Brock, 2018; Fortuna et al., 2023). F-EB adds that navigation via Bluetooth for pre-recorded devices like AG would be an asset. Although scholars have discussed navigational Bluetooth beacons in museums for BVI visitors (Handojo et al., 2018; Barsocchi et al., 2021; Verde et al., 2023), when asked whether F-EB encountered this type of technology in museums the participant stated that she did not.

M-SDI suggests that the Museum website should have an option where the BVI visitor states that they have a disability and require assistance on-site, 'because if the person is prepared and requests the Museum to be prepared beforehand you will increase (a) clients satisfaction (b) you will create an impression of care and accessibility of the Museum of the Cathedral

itself., you are giving the message, we care about you’.

M-LBNP expressed that he would have visited the Museum however, ‘I refused not because I didn’t want to attend but I cannot come alone I would need to bring someone with me... it wasn’t a no because I’m blind... if my brother found no objection to accompany me and guide me...’. This statement can be related to the Negotiation Theory where, the M-LBNP would have attended if somebody was available to guide him. M-LBNP is not trained using the white cane, or O&M and furthermore, he explained that he had no interest to learn Braille.

4.3.6 O&M Training

The reviewed literature did not mention that BVI individuals who are trained in O&M would need points of reference in museums. F-EB emphasised the importance of points of reference, ‘first thing I asked you [the researcher], when we stepped in, where’s the Main Door? because that is my point of reference’. Knowing where the Main Door or exit to St John’s was, helped her build a ‘Mind Map’ of the Church’s layout. With reference to the eight chapels, ‘I had to construct in my mind one by one as we went through... just from knowing where the Main Door is’. F-EB remarked that every time she entered a Chapel the guide is advised to state where the Main Door is, ‘the door is behind you, that’s it, you’re constructing in your head what is there’. F-EB explains that to help orientate a BVI visitor, ‘you don’t start from the left and continue back to the [right], just from one side, finish that side and go to the other’. F-EB suggests that in every area it would be ideal to place a tactile map, ‘ideally the main entrance especially the entrance of the... Oratory, because... it’s larger and it’s just near the exit’. Furthermore, to help with mind mapping, M-EB1 suggested that museum websites can have an overall description of the Church’s layout of the building, ‘because inside the [sighted] person can look them up... a blind person wouldn’t know, [at the entrance] I was confused... having that thing online... [will be] giving the blind person the tools required to map’.

From these findings it was concluded crowding and noise pollution hindered their experience. It was concluded that navigation and wayfinding is of utmost importance to the BVI, however some participants stated that walking independently in a museum is something secondary if the museum’s information is inaccessible.

4.4 Audio Guide

4.4.1 Introduction

As described by Hutchinson & Eardley (2021) the traditional and conventional audio guide (hereinafter referred to as AG) provides auditory information of the inner fabric of a museum. Through the AG, St John’s presents information of the Church and Museum to its visitors. The researcher engaged with the AG during the participant fieldwork as a sighted visitor.

Post-fieldwork, the AG script was analysed from which the identified issues were compiled and organised into a table. However, historical data was not analysed for this study. The staff provided inaccurate information regarding the duration of the AG. It was stated that the AG was 40 minutes long however, upon analysis, the total duration is 59:55, nearly one hour. A discrepancy of approximately 20 minutes. The old device of the AG has a text button whilst the new device does not. Currently, St John's does not offer an AG for the BVI.

Table 6: Analysis of the current audio guide script

Stop No.	Stop Title	Time	Chime	Issues
0	Entrance	00:00:52	No	Yes
1	Main Nave	00:06:30	Yes	Yes
2	Monument of Grand Master Zondadari	00:00:49	Yes	No
3	Sacristy	00:03:50	No	Yes
4	Chapel of Germany	00:01:21	Yes	No
5	Mattia Preti Under the Vault	00:03:05	Yes	Yes
6	Chapel of Italy	00:04:37	Yes	Yes
7	Chapel of France	00:06:06	No	Yes
8	Chapel of Provence	00:02:25	No	Yes
9	Chapel of Anglo-Bavaria	00:02:32	No	Yes
10	Grand Masters' Crypt The Sanctuary	00:02:27	Yes	Yes
11	Chapel of Philermos	00:02:37	No	Yes
12	Chapel of Auvergne	00:02:55	No	Yes
13	Chapel of Aragon	00:06:43	No	Yes
14	Atrium Leading to the Cemetery	00:00:50	No	Yes
15	Chapel of Castile, Leon & Portugal	00:02:38	Yes	No
16	Passage to the Oratory	00:04:29	No	Yes
17	Oratory	00:03:40	No	Yes
18	St Jerome / Caravaggio Wing	00:01:29	Yes	Yes
Total Time		00:59:55		

4.4.2 Findings on the Audio Guide

From the participant fieldwork and script analysis, overall, the AG script requires updates. Notable issues were identified in the following segments; Stop 0 – outdated information, Stop 3 – incomplete description, Stop 6 – outdated information, Stop 14 – outdated information, and Stop 15 – AG displays incorrect image. Throughout the observation fieldwork, visitors approached Custodians positioned at the exit, and asked directions for Stops 4, 9, 10, 14, and 17. As stated by Mesquita and Carneiro (2016) AG with lack of updated information and

incorrect information may be a barrier to all visitors, causing frustration and anxiety, especially to BVI visitors. CTD stated that a BVI individual was given an AG where the BVI visitor had the audio play continuously without needing to press any buttons, however the AG does not give assistance with navigation. Although CTD encourages people to take the AG, some visitors prefer to ask questions and interact with the employees. All BVI participants stated that the BVI should be given the option to have a more detailed description of their immediate surroundings. M-SDI suggests that AG for BVI should give directions to a specific location and once reached, the AG will chime, and audio will resume. During the on-site visit with M-EB1, the participant brought to the researcher's attention that certain Stops did not have a chime once the audio finished, he stated, 'wait did the audio finish or is it going to continue... it's a bit confusing to someone like me who's blind'. With this comment, the researcher analysed the AG and listed whether each stop had a chime after the auditory information finished and added the findings to the previous table. As stated by multiple scholars, to assist BVI visitors and help them navigate a museum independently, AG can be automatically activated through beacons placed around the entire museum (Yucel et al., 2012; Handojo et al., 2018; Bracco et al., 2020; Barsocchi et al., 2021; Verde et al., 2023).

As stated by Gallego (2018), the BVI participants suggested that an AG specifically for the BVI can be implemented, which would ideally give detailed descriptions of paintings. M-SDI mentions the importance of AD by giving an example with the painting of *St George on Horseback* by Mattia Preti in the Chapel of the Langue of Aragon. 'I remember [the painting] in a particular way... is [the horse] white or red? He's on a white horse of course!'. M-SDI explains that St Demetrius's horse is red and not white therefore these small details is what makes a great AG for the BVI. However, as stated by Gallego (2018), Carrizosa et al. (2020), and Hutchinson & Eardley (2021), the M-SDI participant commented that not all BVI visitors want an in-depth description of a museum's content. M-EB1 suggested to have three different recordings associated to the stop, which describe (1) general utilities like exits, bathrooms, seats etc (2) history and (3) aesthetic descriptions. He would like to have more control of the AG at the click of a button. This was mentioned by Cavazos et al. (2021) where AG for BVI should be given the option to skip through descriptions which the BVI may find uninteresting. F-SDI mentioned that a museum in Abu Dhabi had a downloadable app which provided detailed descriptions on every artefact which had the option to skip or listen to all of the AD, 'that could be an idea even for Malta, because certain techniques, certain things, certain background, even the painter's technique and stuff, for someone who is very interested it would be priceless'. Colours and facial expressions were deemed as very important for a BVI individual, 'there are some of us like myself [F-EB] ...we remember what colours look like'.

M-EB2 stated limitations of the AG by comparing AG to AD films, 'the AD [film] tells you, he is walking down the stairs, he placed his hand in his pocket, he stopped, he looked at the keyhole... I think when it comes to the AG it has to have this type of description'. As stated by El-Taweel (2016), Gallego (2018), and Hutchinson and Eardley (2021), the artist's techniques, colours, composition, general overview of the artwork, and spatial arrangement is of utmost importance for BVI visitors using AG. F-SDI and F-EB agree that an AG with detailed descriptions can be used by sighted people. 'The thing is that an audio guide for a

sighted person may not work entirely for a blind person [but] an audio guide for a blind person works for everyone'. As stated by Gallego (2018) and Hutchinson and Eardley (2021), AG for BVI visitors will enhance the visitor's experience for sighted visitors alike. M-EB1 stated that the AG for him was 'useless' and 'does not work'. He relied on the researcher since he could not physically press buttons and choose what he wanted to listen on the AG, 'it is plastic'. He stated that it gave historical background but nothing about his surroundings or descriptive things, 'it gives you descriptions assuming you can see what it is talking about... for those who are normal can see [it] in front of them'. As stated by scholars, the AG as a device has to be just as accessible as the AG content (Asakawa, 2018; Hutchinson and Eardley, 2021; Cavazos et al., 2021; Sylaiou and Fidas, 2022). When enquired whether the current AG script is suitable for the BVI, CUR stated, 'No! I believe that the text we have... was drafted according to [the] general public'. As stated by multiple scholars, the conventional audio guide for sighted visitors is not sufficient for BVI visitors (El-Taweel, 2016; Mesquita & Carneiro, 2016; Asakawa, 2018; Gallego, 2018; Carrizosa et al., 2020; Hutchinson & Eardley, 2021; Cavazos et al., 2021; Sylaiou and Fidas, 2022). CUR stated that these mistakes are not acceptable and from the researcher's findings, the Foundation will start working on the AG script accordingly.

4.5 Findings on the Guided Tours

The guided tour experienced by the BVI participants in this study was organised by the researcher. Presently, St John's does not offer guided tours to the BVI however in the future, MGR would consider implementing BVI after hour guided tours.

ATG stated that the two guided tours he conducted for the BVI was his first time. When asked whether he had to prepare himself ATG stated, 'No, I felt like it was a normal tour... I felt calm'. Regarding challenges, ATG stated that he had to be cautious that the BVI were physically safe, '...so there won't be any obstacles which they can trample in, or fall... so I had to ensure that they would not hurt themselves or walk into somebody, as you know there were quite a number of people'. When asked whether ATG would be interested in training on how to conduct guided tours for the BVI, ATG would willingly participate. As outlined by Specht and Loreit (2021) and Anđelković et al. (2022) museum tourist guides can positively or negatively affect the BVI's experience, however, all BVI participants praised ATG. All BVI participants felt like they could participate and ask questions. They commented that ATG was very descriptive and very passionate. M-SDI and F-SDI remarked that they would have liked a bit more descriptions on the monuments. M-EB1 stated that one cannot compare the guided tour to the AG, 'the guided tour essentially blows the audio guide out of the water in many layers... if you have a question you can ask it to the guide directly... I got the answer right there'. Although tourist guides cannot rush or condense explanations to the BVI (Henrich et al., 2014; Argyropoulos and Kanari, 2015), M-EB1 remarked that ATG took forty minutes to explain the Oratory since ATG '[had] more room to play'. As discussed by Rodéhn (2017) and Anđelković et al. (2022) museum guides who have strong communication skills and are capable of altering their explanation to the BVI's needs will result in a positive experience. To this, F-EB commented, 'he started picking up, because I at least, I don't know what he was pointing [at] ... for example, whenever he said, look over there, I would ask which over there?'. M-EB2 added, '... he became more aware, he began to give more details about how

big things were and directions’. To help with ‘Mind Mapping’, M-EB2 suggested that guided tours should start from the exit, ‘if ATG started from the exit door, on your back side and you will look towards the main altar, on our right there are four chapels and on your left side there are four chapels and we will be starting from the right side and turn to the left. I think that will give you more of a picture’. From the reviewed literature, authors have not discussed the ideal location or route to conduct guided tours for the BVI. Two participants who are Braille literate, stated that since the guided tour was in-depth, they would purchase a St John’s guide book in Braille to remember all of the information, ‘I can take my time to read through it at the comfort of my own home’.

4.5.1 Obstacles

BVI visitors can find obstacles on their way which are not so much an issue for sighted visitors.

F-SDI and F-EB commented that other visitor’s audio guide hindered their experience during the guided tour. F-EB commented that although other people were having their own experience using the audio guide, ‘there was one point where I got annoyed... someone walked in, the audio blasts into the speakers and [they’re] supposed to be using headphones... I can’t hear anything [that] my guide is saying... I had to move’. This is an everyday issue, also for sighted visitors. ATG voiced his concern about other (sighted) visitors, ‘I was a bit worried that there were a lot of people and maybe due to their impairment they would get confused or lost in the crowd who will end up disrupting their [BVI] attention’.

F-SDI suggested that St John’s has to, ‘control the amount of people who are entering because there has to be a maximum number of persons’. Crowd control to improve the BVI’s museum experience especially for white cane users, was emphasised by multiple scholars (Argyropoulos and Kanari, 2015; Mesquita and Carneiro, 2016; Fortuna et al., 2023). F-SDI stated that due to the large crowd inside the Oratory, the ATG could not move the group closer to the ‘Beheading’, ‘... I lost a bit of the effect... for us every metre makes a difference’. M-EB2 further adds that although the explanation in the Oratory was brilliant, ‘my issue there, I think it's not something of the tour leader, I think we were scattered, because I entered a large area’. During the participant observation with the BVI, the researcher noted that ATG had to keep the BVI group towards the middle of the Oratory due to the crowd. M-EB2 was accompanied by his guide dog and found it difficult to navigate during the guided tour, ‘you’re exiting and people are coming against you... there were a lot of distractions even for me to orientate myself where the exit door is... because there were a lot of noises coming from everywhere... for my dog there were a lot of distractions from people’. F-EB added, ‘people [gave] attention to the dog and start[ed] making sounds and noises of a dog’. During the on-site visit with the BVI, the researcher noticed that people stopped and stared at the BVI group and furthermore, visitors tried to pet the dog or poke its nose. As a result, both the researcher and ATG had to continuously urge visitors to make way and not disturb the BVI. Mesquita and Carneiro (2016) emphasised that a barrier for the BVI assisted by guide dogs is when they are unable to navigate. At one particular point during the

guided tour, whilst the researcher was walking at a steady pace with M-SDI, a sighted group walked through the BVI group and dispersed the group. Due to the crowding in the corridors, the ATG did not notice immediately. A visitor walked in front of the researcher and stopped the F-EB participant from following the group in the Chapel of the Langue of France. ‘There was some jolly guy with his wife and his kid, in order to stop me he [placed] his hand on my shoulder and did nothing else whatsoever... he started speaking to his wife in German... I was confused... he came behind me’. As a result, the researcher had to interfere and take control of the situation. To avoid such incidents, F-EB suggested that having custodians in every Chapel will be beneficial for both crowd control and to preserve the inner fabric of the Church. Although sighted guides will help the BVI to feel safe inside the museum (Argyropoulos & Kanari, 2015; Mesquita & Carneiro, 2016), F-EB added that sighted guides during a guided tour for the BVI, ‘... depends on how many [BVI] you have... you can have five people who can manage with just one guide... and you can have three people who fully need help walking’. F-EB remarked that tourist guides can interact with the BVI visitors before starting the tour to understand their interests, ‘if he would speak to the group, like an individual or a couple... you can ask for example... if you have preference, you won’t ask how much you can see, suggest if they have a preference’.

M-SDI suggested wheelchairs or portable seats, ‘in the sense that the elderly or physically disabled, the tour is long, so they need to sit down to appreciate things’. F-SDI added, ‘if you want to attract... people that may have problems with mobility, it would be advisable to have a limited amount of wheelchairs... they would appreciate that the place offers [this] facility’.

For future guided tours for the BVI, ATG suggested small groups and replicas to enhance the BVI’s experience. As stated by Henrich et al., 2014, ATG believes that sighted guides would be beneficial during the guided tour to lead the BVI group. As outlined by Poria et al. (2009), ATG concludes that, ‘the [BVI] are normal people’.

These findings shed light that the BVI participants preferred the guided tour over the audio guide due to the interaction between them and ATG. Furthermore obstacles encountered by the BVI were related to overcrowding and noise pollution.

4.6 Multimodal Experiences

Multimodal experiences refer to BVI individuals interacting with the museum’s inner fabric through auditory, haptic, olfactory, and gustatory senses. (Sweeny, 2009; Levent & Reich, 2013; Henrich et al., 2014; Buonamici et al., 2016; El-Taweel, 2016; Mesquita & Carneiro, 2016; Cavazos et al., 2021; Sylaiou & Fidas, 2022; Fortuna et al., 2023).

ICTD mentions ‘handheld magnifiers, desktop and wearable video magnifiers, and AI-powered smart glasses’ as tools to enhance the BVI’s multimodal experience. ICTD commented that, ‘...my encounters with Maltese museums... offer audio guides as their primary tool... [this] highlights a significant opportunity for museums to explore and implement a broader spectrum of inclusive practices and technologies’. When asked whether

Maltese museums have already collaborated with FITA, ICTD remarked that only one museum has approached them to collaborate.

During the guided tour, the first group did not have the opportunity for a haptic experience due to the large crowds however, they claimed that a multimodal experience during the guided tour would have enhanced their experience. Scholars have agreed that museums which present haptic and auditory information will immerse the BVI visitors (Sweeny, 2009; Henrich et al., 2014; Buonamici et al., 2016; El-Taweel, 2016; Mesquita and Carneiro, 2016; Cavazos et al., 2021; Sylaiou & Fidas, 2022; Fortuna et al., 2023). The second group included one participant M-EB1. M-EB1 had the opportunity to experience a ‘touch tour’ since there were slightly less people inside the Church. The participatory and immersive experience of a ‘touch tour’ discussed by Levent & Reich (2013), Mesquita & Carneiro (2016) and Cavazos et al. (2021), enhanced the experience of M-EB1, ‘when it came to the [Oratory] marble slabs, we went so far as to describe individual sections of colour... the texture, the hands-on experience’. CTD suggested that BVI visitors should be given the opportunity to touch the walls. With reference to the ‘touch tour’ with M-EB1, ATG stated, ‘I enjoyed that M-EB1 almost managed to touch every monument and [sculptured] parts of the walls’. However, CRT commented that from a conservation perspective, the frequency of touching artefacts will cause damage but CRT would consider, ‘select[ing] the object that can be touched... and [which is] easily reachable’. M-LBNP shared the same opinion as the other BVI participants, where a multimodal experience would help him understand the inner fabric successfully. However, F-SDI, F-EB, M-EB1, and M-EB2 stated that although a haptic experience would be beneficial to their experience, they recognised that conserving the monuments and walls is of utmost importance. M-EB2 stated that if he were to touch original works, ‘you will stay a bit wary... instead of ruining it in a year you will ruin it in ten years’. Instead, of using gloves to touch original artworks which will hinder the haptic experience of the BVI (Mesquita and Carneiro, 2016), as outlined in other research (Sweeny, 2009; Henrich et al., 2014; Buonamici et al., 2016; El-Taweel, 2016; Cavazos et al., 2021; Sylaiou and Fidas, 2022; Fortuna et al., 2023), the BVI participants suggested 3D replicas of the monuments and walls, and 2.5D bas-reliefs of paintings. F-EB and M-EB1 claimed that 3D replicas will help early blind individuals who do not have the perception or ability, to understand objects without the sense of touch.

By adding 3D replicas, M-EB1 claimed that the divide between sighted and non-sighted individuals will be diminished, ‘we remove the aspects of... why do [BVI] people get [special] treatment over the regular populate... [they] are going to be resentful... you don’t want to create this noticeable divide’. M-EB1 further adds, ‘we want to keep everything [on] the same platform but we want to keep everybody equal as well’. ICTD commented that museums which implement multimodal technologies will, ‘promote accessibility and inclusivity within the cultural sector’. Moreover, as discussed by scholars, implementing the multimodal approach will enhance the museum experience of the BVI and sighted visitors (Levent and Reich, 2013; Hayhoe, 2017; Carrizosa et al., 2020; Sylaiou and Fidas, 2022; Obigbesan et al., 2023).

Due to these findings, haptic exhibits will be implemented in the future at St John's. The BVI participants highlighted the importance of a multimodal experience through auditory and haptic senses. However, none of the participants mentioned olfactory and gustatory senses as multimodal experiences which may be implemented in St John's. This confirms Sylaiou & Fidas' (2022) statement that these senses are both understudied, and not acknowledged as a potential market for the BVI's multimodal museum experience.

4.7 BVI's Visitors' Experience

In view of the above, MGR, CRT, and CTD agreed that presently, BVI visitors will not leave St John's with the same experience as a sighted visitor. CRT commented, 'at the moment we [don't] have, the competence, the experience, and the tools, to accommodate them in the proper way, in the best way'. HR stated that Museum personnel are not equipped to assist BVI visitors. Although management agreed that St John's is currently not very accessible for the BVI, M-SDI stated that he would always suggest St John's because, 'it's such a unique experience'. MGR stated that the new Museum will be physically accessible to all disability groups.

Scholars (Hetherington, 2000; Burton & Scott, 2003; Smith, 2009; Murawski, 2021) have discussed the importance of considering the needs, wants, and culture of consumerism of all visitors. To this, MGR believes that, 'there's always room for improvement... in a place like this, you can never say, yes, I'm ready, I can sit in my comfort zone'. MGR commented that limitations should be removed as much as possible, 'they [BVI] should experience what the normal visitor experiences... but it can't be, so we have to be realistic and try to overcome as much as possible those limitations'. MGR and CRT commented that accessibility of the Church and Museum's inner fabric for the BVI is under discussion and will require research. F-EB stated that she would not recommend BVI individuals to visit St John's, 'with the audio guide? Probably not, don't get me wrong. With a sighted person, maybe... the guide was immaculate'. M-EB2 remarked that, 'after my experience today, how it was presented today, I would tell you yes they will visit and they will understand. But if they come tomorrow and there won't be that tour leader, or someone to explain to them, there's nothing that they will understand. For them to come and tell them 'don't touch' you will end up embarrassed'. In response to whether St John's collaborated with entities representing the BVI in Malta, MGR stated that they did not. When asked whether St John's should consult BVI individuals to review the audio guide, F-EB commented that it would be ideal, to ensure that 'it makes sense'. As mentioned by Argyropoulos & Kanari (2015) and Fortuna et al. (2023), involving the BVI in the decision-making processes will avoid negative experiences inside museums.

Upon being asked about assistive technologies for BVI visitors, CRT and MGR commented that presently, St John's does not offer assistive technologies or guided tours for the BVI. M-EB1 remarked, 'I would not recommend it to blind people if there wasn't space on the audio guide... because I don't need to go to the Cathedral to stay in one spot and listen to the recording. I can stay at home. I'm disabled because the environment around you makes you

disabled. I don't want to go to a place where I know that I am not going to be able to navigate by myself... get these things I'm suggesting, then yes 100%. But, if not, no I will not'. The concept discussed by M-EB1 where the environment makes the person disabled was outlined by Oliver (2004) as the 'Social Model' of defining disability. MGR commented that St John's is working with MTA and FITA to improve accessibility of the inner fabric for the BVI. MGR refers to the 2.5D bas-relief of the *Beheading*, '... we have to assess how the [2.5D bas-relief] aide is going to be effective, and then we'll keep on building... we have to explore [and] do the research, it's going to be a milestone'. CRT stated that, 'the system... used till now will be improved in years... [that] is another aspect of museology that we need to consider, and... research'. CRT would consider collaborating with third party consultants to improve accessibility for the BVI. CRT mentioned that accessibility inside the Church and new Museum for the BVI should be done in a holistic approach.

From these findings, four out of the five BVI participants would not suggest other BVI persons to visit. Management recognises the lacunae of the visitors' experience of the BVI, however a 2.5D bas-relief of the 'Beheading' will be implemented in the near future.

4.8 Limitations

A research limitation was that the BVI participants included early and late blind participants and severe distance impairment. However due to recruiting issues, persons with mild or moderate visual impairments were not included in the study.

A research limitation to this study also occurred when the researcher requested an interview with the Commission for the Rights of Persons with Disability of Malta (CRPD). Although the CRPD administration confirmed the interview, the opportunity never materialised.

Both issues here could have led to possible additional and different findings.

It is realised that the small number of BVI participants does not allow the findings to be generalised, but serve as starting points for practical and theoretical implementation.

Chapter 5: Discussion, Conclusion and Recommendations

5.1 Discussion

This dissertation provided valuable findings and insights into the BVI visitor's experience at St John's Co-Cathedral. The observation and participant fieldwork highlighted and addressed lacunae in the tourism product offered by the Museum to the BVI from the three stages of visiting the museum; the pre-visit, on-site and post-visit.

The semi-structured interviews with museum personnel and other stakeholders provided a multifaceted understanding of what accessibility means to the interviewees. From these interviews, any future projects, or strategies on the Museum's drawing board, in relation to the BVI visitor's experience were discussed.

Conducting one-to-one semi-structured interviews with the BVI participants post-visit was deemed most appropriate for this study since all BVI participants had different levels of visual impairments and age of onsets of sight loss hence different levels of experiences. The different eye conditions of the participants provided this study a broader understanding of what different BVI visitors experience according to the severity of their sight loss. Therefore, other research methodologies such as focus groups may have hindered the BVI participants from freely expressing their own personal experience. Gaining first-hand comments and remarks of the BVI's personal experience corresponded to the reviewed literature however a research gap was identified.

The key finding of this study, a discovery which was not found in the reviewed literature, was the Orientation and Mobility training which teaches BVI individuals to mind map. If one takes the O&M training into the museum context, assistive technologies catered for the BVI such as tactile maps, tactile flooring or audio guides equipped with navigation will enhance the visitor's experience of the BVI by feeling safe enough to experience the museum independently without having to rely on others.

The study indicates that the BVI's experience would be enhanced through a multimodal approach. As a result, from the findings in this dissertation, haptic exhibits will be implemented at St John's. St John's is working on implementing a multimodal 2.5D bas-relief of the painting Beheading of St John the Baptist by Caravaggio. For this study, the auditory script for this installation was drafted according to the suggestions and interview answers of the BVI participants. The work will be installed soon front facing the painting in the Oratory.

Presently, St John's does not offer assistive technologies for BVI visitors. However, St John's recognises these issues and management is discussing accessibility for BVI visitors with reference to staff training and multimodal experiences.

The BVI participants emphasised the importance of brochures in different formats therefore a large-scale format was drafted for this study which has been presented to Management and will be implemented.

Contrary to expectations and the reviewed literature, all BVI participants stated that the ambient light of the Museum did not affect their experience. One participant commented that what works for one BVI individual may not work for another.

One limitation of this study is the lack of BVI participants with mild visual impairments. Having participants in this category may have provided different insights which were not found in this study. Additionally, the study was conducted in one Museum therefore the tourism product of St John's cannot be compared or contrasted to other Maltese museums.

5.2. Conclusions

This dissertation aimed to investigate the visitor's experience of the BVI at St John's from the decision to visit, to the experience, and post-visit. The aim was to understand whether the current tourism product being offered by the Museum to the BVI is positive or negative. This study contributes to the existing literature by providing evidence that crowding and noise pollution hinder the experience of the BVI. Crowds elicited negative sensations onto the BVI and made it challenging for BVI participants to navigate and at times hear the tour guide. In one experience, sighted visitors could not contain themselves and started petting and teasing the guide dog of the BVI visitor, causing unnecessary stress. The second contribution to existing literature is regarding the audio guide. The audio guide provided by St John's was not favoured by the BVI participants since they were not descriptive enough and the audio guide device was not user friendly for them. The analysis of the audio guide script revealed some shortcomings however, due to the dynamic movement of paintings inside St John's, the audio guide would require updates since outdated information may be a barrier to all visitors. The findings in this study agree with existing literature that audio guides equipped with navigation are ideal and skipping through explanations was favoured.

Positive factors highlighted through this research was that guided tours were preferred over audio guides. The enthusiastic and vibrant intonation of the tour guide was recognised as a positive visitor's experience, since the BVI's auditory sense is heightened.

It was determined that the spiritual aspects of the St John's are as valuable as the cultural aspect for sighted and BVI visitors, therefore recommending that both aspects should be promoted in a holistic way. St John's Church is regarded as much as a museum as the Museum itself.

Nonetheless, the BVI participants stated that although St John's is a unique place, unless changes to enhance accessibility and inclusivity for BVI visitors occur, they would not recommend other BVI individuals to visit.

5.3. Recommendations

To avoid similar episodes of overcrowding inside the Museum where tourists may harass BVI visitors, museum personnel can be placed in every chapel which is currently unattended or have more ‘Roamers’ on the Museum’s floor. This will not only control the tourists’ behaviours but furthermore the safeguarding of the Museum’s inner fabric. During guided tours, sighted guides provided by the Museum may be readily available to ensure that the BVI visitors are safe throughout the entire tour. Time-barred entrances would help with crowd control, where a similar framework to the Hypogeum can be implemented at St John’s. Controlling the foot traffic should be done by calculating the total duration of the audio guide and approximately create timeframes when a set number of visitors are allowed at one time inside the Museum. This will be beneficial for both the visitor’s experience of all visitors and the preservation of the Museum’s inner fabric.

To better assist the BVI in creating a mind map of the Museum, tactile maps need to be strategically placed around the Museum, specifically at the exit of the nave, as that is a central gathering point of visitors, offering a view over the whole nave and high altar. Moreover, if St John’s considered implementing tactile maps in every chapel, it would be of utmost importance to place them in the same spot in all eight chapels, for example at the entrance of the chapel on the left-hand side to the altar. Implementing AI technology like the Smithsonian ‘Aria’ would not be ideal at this stage since the project of enhancing accessibility for the BVI at St John’s is still premature. Furthermore, the BVI participants stated that not all BVI individuals are tech savvy or wealthy enough to afford a smartphone or smart glasses therefore the traditional way of tactile maps was preferred.

The importance of creating a set route during the museum guided tour was considered beneficial for mind mapping, where if the tour starts from the left, the rest of the tour continues to the left before moving to the right. This set route can also be forwarded to other tour guides from travel agencies to avoid confusion or clashes between groups. The Museum should consider changing the audio guide route to help control crowds. When the visitor enters the Museum, rather than starting the audio guide at the side aisle of the Church, the audio should start at the Main Door (exit area), front facing the High Altar since this area is much larger than the side aisles.

Tactile flooring was recognised as best practice for navigation. However, since the Church cannot implement tactile flooring over the polychrome marble intarsia floor, St John’s can consider implementing tactile flooring in the new museum. Placing tactile flooring at the entrance leading to the Museum would be helpful to guide the BVI to use the ramp which needs to be clearly signposted since the ramp is covered by a large tree, a monument and restaurant chairs.

Audio descriptive guides which provide detailed explanations of the museum’s artworks such as the colours, facial expressions, shapes and size, would enhance the experience of the BVI.

Furthermore, the audio guides for the BVI should have an orientation device stating clear directions like ‘on your right’ not ‘on the right’ so that the BVI visitor knows where the exit is, where the altar is etc, by means of audible signals or vibration. The recently installed Wi-Fi at St John’s may be used as a navigational aide to the BVI and sighted visitors alike.

As already mentioned above, since audio guides require constant updates, it comes to managerial decisions whether an update is necessary. If a painting will be temporarily relocated due to conservation or maintenance works, the visitor should be notified of said relocations if the audio guide script will not be updated. One solution could be to place a temporary didactic next to the relocated work with a QR Code where visitors can scan and listen to the audio without missing out on any information. However, St John’s is a dynamic environment and since it would be more challenging to constantly create new audio descriptive guides for the BVI of relocated works, the Museum may consider AI by following a similar framework to the Rijksmuseum once St John’s has established itself in the accessibility and inclusivity sector.

Consequently, when researching information regarding permanent artefacts or the interior fabric, there are numerous specialised information kept among the curators and conservators, as this research is still incomplete (archival research, state of conservation of artefacts, methodology of conservation etc). This may be considered as sensitive information which will be revealed in publications over time and is therefore not readily available for the public through AI Generative Pre-trained Transformer like chatbots and virtual assistants namely ChatGPT.

Participants commented that multimodal experiences, auditory and haptic, would have enhanced their experience. They recognise that for conservation purposes it would not be ideal to touch the monuments or walls therefore 3D replicas of monuments or 2.5D bas-reliefs of paintings or tombstones can be used as an alternative. For example, a 2.5D bas-relief of the painting of St Jerome in Writing by Caravaggio can be accompanied by binaural audio with the rustle of pages turning, the tap of the quill on a glass ink bottle, and the scribble of the quill onto the parchment paper.

Staff training on customer care for the BVI is of utmost importance since sometimes unwanted assistance is a barrier. BVI visitors in general do not regard themselves as vulnerable and only need assistance when requested. More importantly, BVI visitors in general do not think themselves as disabled, but that environments make them disabled. In the case of museums, when the museum environment is designed with the BVI in mind, or any other ‘disability’ for that matter, the visitors’ experience will include equity. Furthermore, BVI visitors do not need pity of the sighted visitors or staff.

BVI participants expressed their disappointment that Malta is not an EBU member. They stated that for change to happen within society, the State needs to recognise the Maltese BVI community since NGOs representing the BVI were considered as insufficient. BVI consider themselves as regular folks and society and the environment makes them disabled. The BVI participants voiced their hope that this dissertation will instigate change. It is recommended

that a national delegation for the BVI will be established within the State. Further research gaps are a lack of local literature on BVI visitors and local museums.

5.4 Contribution to knowledge

This dissertation contributes to knowledge as follows:

- A research gap was identified. The research gap is related to Orientation and Mobility training.
- A second research gap was identified. Currently there is little or none local academic literature addressing the visitor experience of BVI in Maltese museums.
- It was established that although the BVI would value physical accessibility, accessibility of the Museum's inner fabric through multimodal experiences was favoured because navigating independently was deemed as secondary.
- Web accessibility of the museum's website was recognised as an important tool which reflects the museum's mission to implement inclusivity in the tourism product for the BVI.
- It was established that implementing accessibility to the BVI's museum experience will encourage other museum stakeholders to implement an inclusive environment.

Finally, since this study was a pilot project, a first of its kind in the Maltese setting of St John's, further research is encouraged.

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Appendices

Appendix 1: Template of Recruitment Letters

Museum Management and Staff

05/02/2024

Information letter

Dear Sir/Madam,

My name is Claire Farrugia and I am a student at FEMA in the Department of Tourism Management at the University of Malta, presently reading for a Masters of Arts in Tourism and Culture. I am presently conducting a research study for my dissertation titled “An Investigation into how Maltese Museums can Enhance the Visitor’s Experience for the Blind and Visually impaired”; under the supervision of Dr Dane Munro. This letter is an invitation to participate in this study. Below you will find information about the study and about what your involvement would entail, should you decide to take part.

The aim of my study is to investigate the blind and visually impaired visitor’s experience in Maltese museums and whether any improvements or amendments should be made to improve accessibility and inclusivity in the researched museums. Your participation in this study would help contribute to a better understanding of the museum’s accessibility regarding its artefacts and architecture and its facilities which may help or hinder blind and visually impaired persons. Any data collected from this research will be used solely for purposes of this study.

Should you choose to participate, you will be asked to participate in a semi-structured interview where questions regarding blind and visually impaired visitors in the museum will be the main topic. Data collected will be anonymised and only the researcher and supervisor will have direct access to it.

Participation in this study is entirely voluntary; in other words, you are free to accept or refuse to participate, without needing to give a reason. You are also free to withdraw from the study at any time, without needing to provide any explanation and without any negative repercussions for you. Should you choose to withdraw, any data collected from your interview will be erased as long as this is technically possible (for example, before it is anonymised or published), unless erasure of data would render impossible or seriously impair achievement of the research objectives, in which case it shall be retained in an anonymised form.

If you choose to participate, please note that there are the following direct benefits to you: the study will present any lacunae of the museum, its accessibilities, and its customer care or suggest improvements that may be implemented in the museum to directly benefit blind and visually impaired visitors. Your participation does not entail any known or anticipated risks.

Please note also that, as a participant, you have the right under the General Data Protection Regulation (GDPR) and national legislation to access, rectify and where applicable ask for the data concerning you to be erased. All data collected will be stored in an anonymised form on completion of the study and following publication of results within one year of completion of the study. A copy of this information sheet is being provided for you to keep and for future reference. Thank you for your time and consideration. Should you have any questions or concerns, please do not hesitate to contact me by e-mail: claire.farrugia.18@um.edu.mt; you can also contact my supervisor via email: dane.munro@um.edu.mt.

Sincerely,

Researcher

Research Supervisor

ATG

05/02/2024

Information letter

Dear Sir/Madam,

My name is Claire Farrugia and I am a student at FEMA in the Department of Tourism Management at the University of Malta, presently reading for a Masters of Arts in Tourism and Culture. I am presently conducting a research study for my dissertation titled “An Investigation into how Maltese Museums can Enhance the Visitor’s Experience for the Blind and Visually impaired”; under the supervision of Dr Dane Munro. This letter is an invitation to participate in this study. Below you will find information about the study and about what your involvement would entail, should you decide to take part.

The aim of my study is to investigate the blind and visually impaired visitor’s experience in Maltese museums and whether any improvements or amendments should be made to improve accessibility and inclusivity in the researched museums. Your participation in this study would help contribute to a better understanding of the museum’s accessibility regarding its artefacts and architecture and its facilities which may help or hinder blind and visually impaired persons. Any data collected from this research will be used solely for purposes of this study.

Should you choose to participate, you will be asked to participate by giving a guided tour of St John’s Co-Cathedral to a group of blind and visually impaired visitors. I will be accompanying the group and taking down notes throughout the entire guided tour.

Data collected will be anonymised and only the researcher and supervisor will have direct access to it.

Participation in this study is entirely voluntary; in other words, you are free to accept or refuse to participate, without needing to give a reason. You are also free to withdraw from the study at any time, without needing to provide any explanation and without any negative repercussions for you. Should you choose to withdraw, any data collected from your interview will be erased as long as this is technically possible (for example, before it is anonymised or published), unless erasure of data would render impossible or seriously impair achievement of the research objectives, in which case it shall be retained in an anonymised form.

If you choose to participate, please note that there are the following direct benefits to you: the study will present any lacunae of the museum, its accessibilities, and its customer care or suggest improvements that may be implemented in the museum to directly benefit blind and visually impaired visitors. Your participation does not entail any known or anticipated risks.

Please note also that, as a participant, you have the right under the General Data Protection Regulation (GDPR) and national legislation to access, rectify and where applicable ask for the data concerning you to be erased. All data collected will be stored in an anonymised form on completion of the study and following publication of results within one year of completion of the study. A copy of this information sheet is being provided for you to keep and for future reference. Thank you for your time and consideration. Should you have any questions or concerns, please do not hesitate to contact me by e-mail: claire.farrugia.18@um.edu.mt; you can also contact my supervisor via email: dane.munro@um.edu.mt.

Sincerely,

Researcher

Research Supervisor

BVI Participants

05/02/2024

INFORMATION LETTER

Dear Sir/Madam,

My name is Claire Farrugia and I am a student at FEMA in the Department of Tourism Management at the University of Malta, presently reading for a Masters of Arts in Tourism and Culture. I am presently conducting a research study for my dissertation titled “An Investigation into how Maltese Museums can Enhance the Visitor’s Experience for the Blind and Visually impaired”; this is being supervised by Dr Dane Munro. This letter is an invitation to participate in this study. Below you will find information about the study and about what your involvement would entail, should you decide to take part.

The aim of my study is to investigate the blind and visually impaired visitor’s experience in Maltese museums and whether any improvements or amendments should be made to improve accessibility and inclusivity in the researched museums. Your participation in this study would help contribute to a better understanding of the museum’s accessibility regarding its artefacts and architecture and its facilities which may help or hinder your experience in the museum. Any data collected from this research will be used solely for purposes of this study. Should you choose to participate, you will be asked to participate in two on-site visits at the museum where you will be provided an audio guide and given a guided tour by a representative of the same museum. After the visit, you will be asked to sit for a semi-structured interview to rate and discuss your experience during your visit in the museum.

Data collected will be anonymised and only the researcher and supervisor will have direct access to it.

Participation in this study is entirely voluntary; in other words, you are free to accept or refuse to participate, without needing to give a reason. You are also free to withdraw from the study at any time, without needing to provide any explanation and without any negative repercussions for you. Should you choose to withdraw, any data collected from your interview will be erased as long as this is technically possible (for example, before it is anonymised or published), unless erasure of data would render impossible or seriously impair achievement of the research objectives, in which case it shall be retained in an anonymised form.

If you choose to participate, please note that there are the following direct benefits to you: the study will present any lacunae of the museum, its accessibilities, and its customer care or suggest improvements that may be implemented in the museum to directly benefit blind and visually impaired visitors. Your participation does not entail any known or anticipated risks. Please note also that, as a participant, you have the right under the General Data Protection Regulation (GDPR) and national legislation to access, rectify and where applicable ask for the data concerning you to be erased. All data collected will be stored in an anonymised form on completion of the study and following publication of results within one year of completion of the study. A copy of this information sheet is being provided for you to keep and for future reference. Thank you for your time and consideration. Should you have any questions or concerns, please do not hesitate to contact me by e-mail: claire.farrugia.18@um.edu.mt; you can also contact my supervisor via email: dane.munro@um.edu.mt.

Sincerely,

Researcher

Research Supervisor

Appendix 2: Templates of Consent Forms

Interview Consent Form For Museum Management, Staff, FITA, BVI

PARTICIPANT'S CONSENT FORM

Investigating the Blind and Visually Impaired Visitors' Experience at St John's Co-Cathedral, Malta.

I, the undersigned, give my consent to take part in the study conducted by Claire Farrugia. This consent form specifies the terms of my participation in this research study.

1. I have been given written and/or verbal information about the purpose of the study; I have had the opportunity to ask questions and any questions that I had were answered fully and to my satisfaction.
2. I also understand that I am free to accept to participate, or to refuse or stop participation at any time without giving any reason and without any penalty. Should I choose to participate, I may choose to decline to answer any questions asked. In the event that I choose to withdraw from the study, any data collected from me will be erased as long as this is technically possible (for example, before it is anonymised or published), unless erasure of data would render impossible or seriously impair achievement of the research objectives, in which case it shall be retained in an anonymised form.
3. I understand that I have been invited to participate in a semi-structured interview in which the researcher will ask a set of questions to investigate the Visitor's Experience of the Blind and Visually Impaired in Maltese Museums. I am aware that the semi-structured interview will be taken once for approximately one hour. I understand that the semi-structured interview is to be conducted in a place and at a time that is convenient for me.
4. I understand that my participation does not entail any known or anticipated risks.
5. I understand that there are the following direct benefits to me: the study will present any lacunae of the museum, its accessibilities, and its customer care or suggest improvements that may be implemented in the museum to directly benefit blind and visually impaired visitors. I also understand that this research may benefit others by: including blind and visually impaired persons to experience a successful museum experience by leaving no one behind.
6. I understand that, under the General Data Protection Regulation (GDPR) and national legislation, I have the right to access, rectify, and where applicable, ask for the data concerning me to be erased.
7. I understand that all data collected will be stored in an anonymised form on completion of the study and following publication of results within one year of completion of the study.
8. I have been provided with a copy of the information letter and understand that I will also be given a copy of this consent form.

I have read and understood the above statements and agree to participate in this study.

Name of participant: _____

Signature: _____

Date: _____

Researcher

Research Supervisor

Additional clauses:

Audio Recording:

1. I am aware that, by marking the first-tick box below, I am giving my consent for this semi-structured interview to be audio recorded and converted to text as it has been recorded (transcribed).

MARK ONLY IF AND AS APPLICABLE

- . I agree to this semi-structured interview being audio recorded.
 - . I do not agree to this semi-structured interview being audio recorded.
1. I am aware that extracts from my interview may be reproduced in these outputs, either in anonymous form, or using a pseudonym [a made-up name or code – e.g. respondent A].

OR

In the case of participants who may be identifiable:

1. I am aware that, by marking the first tick-box below, I am asking to review extracts from my interview transcript that the researcher would like to reproduce in research outputs, before these are published. I am also aware that I may ask for changes to be made, if I consider these to be necessary.

MARK ONLY IF AND AS APPLICABLE

- . I would like to review extracts of my interview transcript that the researcher would like to reproduce in research outputs before these are published.
- . I would not like to review my interview transcript extracts that the researcher would like to reproduce in research outputs before these are published.

If attributing responses to individuals/representatives of organisations:

1. I am aware that my identity and personal information will not be revealed in any publications, reports or presentations arising from this research.

If there is a risk of participant distress:

1. If I feel that the semi-structured interview has distressed me in any way, I may make use of the support services information that Claire Farrugia will give me at the beginning of the semi-structured interview. I am aware that this document comprises a list of free services. The document also includes fee-paying services which I understand I will have to pay for should I decide not to use free services.

Participant Observation Consent Form Tour Guide

PARTICIPANT'S CONSENT FORM

Investigating the Blind and Visually Impaired Visitors' Experience at St John's Co-Cathedral, Malta.

I, the undersigned, give my consent to take part in the study conducted by Claire Farrugia. This consent form specifies the terms of my participation in this research study.

- 1 I have been given written and/or verbal information about the purpose of the study; I have had the opportunity to ask questions and any questions that I had were answered fully and to my satisfaction.
- 2 I also understand that I am free to accept to participate, or to refuse or stop participation at any time without giving any reason and without any penalty. Should I choose to participate, I may choose to decline to answer any questions asked. In the event that I choose to withdraw from the study, any data collected from me will be erased as long as this is technically possible (for example, before it is anonymised or published), unless erasure of data would render impossible or seriously impair achievement of the research objectives, in which case it shall be retained in an anonymised form.
- 3 I understand that I have been invited to participate in conducting a guided tour for the blind and visually impaired in which the researcher will observe and take down notes throughout the entire tour to investigate the Visitor's Experience of the Blind and Visually Impaired in Maltese Museums. I am aware that the guided tour will be taken once for approximately one hour. I understand that the guided tour is to be conducted in St John's Co-Cathedral at a time that is convenient for me.
- 4 I understand that my participation does not entail any known or anticipated risks.
- 5 I understand that there are the following direct benefits to me: the study will present any lacunae of the museum, its accessibilities, and its customer care or suggest improvements that may be implemented in the museum to directly benefit blind and visually impaired visitors. I also understand that this research may benefit others by: including blind and visually impaired persons to experience a successful museum experience by leaving no one behind.
- 6 I understand that, under the General Data Protection Regulation (GDPR) and national legislation, I have the right to access, rectify, and where applicable, ask for the data concerning me to be erased.
- 7 I understand that all data collected will be stored in an anonymised form on completion of the study and following publication of results within one year of completion of the study.
- 8 I have been provided with a copy of the information letter and understand that I will also be given a copy of this consent form.

I have read and understood the above statements and agree to participate in this study.

Name of participant: _____

Signature: _____

Date: _____

Researcher

Research Supervisor

Questionnaire Consent Form for Blind and Visually Impaired Participants

STRUCTURED INTERVIEW

ANONYMOUS DATA COLLECTION

My name is Claire Farrugia and I am a student at the FEMA in the Department of Tourism Management at the University of Malta, presently reading for a Masters of Arts in Tourism and Culture.

I am currently conducting research that aims to investigate on how Maltese museums can enhance the visitor's experience for the blind and visually impaired. The survey that you have been invited to complete forms part of this study. This will take you approximately 3 minutes to complete. Any data collected from this survey will be used solely for purposes of this study. There are no direct benefits or anticipated risks in taking part. Participation is entirely voluntary, i.e., you are free to accept or refuse to participate.

At no point will you be asked to provide your name or any other personal data that may lead to you being identified.

If you wish to participate in this study, please click the button that says "I agree to participate". If not, please close the browser window.

Should you have any questions or concerns, you may contact myself or my supervisor on the details provided below.

Yours Sincerely,

Researcher

Research Supervisor

DECLARATION BY RESPONDENT: I hereby confirm that I am 18 years of age or older. I am aware that completing and submitting this anonymous questionnaire implies that I am participating voluntarily and with full informed consent on the conditions listed above.

Appendix 3: Template of Institutional Consent Form

Request for Permission to Conduct Study

The MGR of the Foundation of St John's Co-Cathedral
Mr Tonio Mallia
St John's Co-Cathedral
St John's Square
Valletta, VLT 1156, Malta

05/02/2024

REQUEST FOR PERMISSION TO CONDUCT RESEARCH AT ST JOHN'S CO-CATHEDRAL

Dear Tonio Mallia,

My name is Claire Farrugia and I am a student at FEMA in the Department of Tourism Management at the University of Malta, presently reading for a Masters of Arts in Tourism and Culture. I am presently conducting a research study for my dissertation titled "An investigation into how Maltese Museums can enhance the visitor's experience for the blind and visually impaired". This study aims to investigate the blind and visually impaired visitor's experience in Maltese museums and whether any improvements or amendments should be made to improve accessibility and inclusivity in the researched museums. This project is being conducted under the supervision of Dr Dane Munro.

I am hereby seeking your permission for the following:

To conduct observational fieldwork and to conduct two on-site visits by blind and visually impaired persons inside St John's Co-Cathedral. My data collection methods will involve observing the blind and visually impaired participants during their visit in the museum. I will be accompanying the group and observing the participants and their interactions inside the museum and with members of staff during the entire visit. The visit will be split into two visits; one visit will be with an audio guide and the other a guided tour from one of your museum escorts. I will not be directly involved during the participants' visit but I shall be there to observe.

To conduct semi-structured interviews to the MGR, Chief Conservator/Curatorial Officer and Chief People & Administration Officer. A date and time for such interviews may be agreed upon between the researcher and the member of staff. Participation will be entirely voluntary and participants will be free to withdraw at any point, without any repercussions. Data collected will be anonymised and only the researcher and supervisor will have direct access to it. No special categories of personal data will be involved.

For research purposes, I kindly require the following: statistics of the visitor numbers and nationalities, the audio guide script, the new museum plans, photographs related to the study, and permission for photography.

Should you require further information, please do not hesitate to contact me or my supervisor; both our contact details are provided below.

Thank you for your kind consideration of this request.

Sincerely,

Researcher

Research Supervisor

Approval to Conduct Study

Thank you for your kind consideration of this request.

Sincerely,



Claire Farrugia
claire.farrugia.18@um.edu.mt
Researcher



Dr Dane Munro
dane.munro@um.edu.mt
Research Supervisor

Kindly Proceed


Appendix 4: Structured Interview Questions for BVI Participants

English

Structured Interview: Pre-Visit

1. What is your gender?
 - ☐ Female
 - ☐ Male
 - ☐ Other
 - ☐ Prefer not to say

2. Age
 - ☐ 18-20
 - ☐ 21-30
 - ☐ 31-40
 - ☐ 41-50
 - ☐ 51-60
 - ☐ 61-70
 - ☐ 70+

3. What was the age when you were effected with visual impairments?
 - ☐ 0-9
 - ☐ 10-20
 - ☐ 21-30
 - ☐ 31-40
 - ☐ 41-50
 - ☐ 51-60
 - ☐ 61-70
 - ☐ 70+

4. What classification does your visual impairment fall under?
 - ☐ Near Vision Impairment (near visual acuity worse than N6 or M.08 at 40cm)
 - ☐ Distance Vision Impairment as Mild (visual acuity worse than 6/12 to 6/18)
 - ☐ Distance Vision Impairment as Moderate (visual acuity worse than 6/18 to 6/60)
 - ☐ Distance Vision Impairment as Severe (visual acuity worse than 6/60 to 3/60)
 - ☐ Blindness (visual acuity worse than 3/60)
 - ☐ Other (please specify)

5. What eye condition are you diagnosed with?
 - ☐ Age-related Macular Degeneration
 - ☐ Cataract
 - ☐ Corneal Opacity
 - ☐ Diabetic Retinopathy
 - ☐ Glaucoma
 - ☐ Refractive Error

- Trachoma
 - Blindness
 - Other (please specify)
6. What is your highest level of education?
- Primary School (5-11 years)
 - Secondary School (11-16 years)
 - Bachelors' Degree
 - Masters Degree
 - Doctorate
 - Other (please specify)
7. If you have visited a museum, which museum was your favourite? (please specify the year of your visit and the country)
- Yes
 - No
 - Which Museum was your FAVOURITE (insert COUNTRY and YEAR OF VISIT)
8. What was your favourite thing about the museum?
- Staff (friendly, approachable, knowledgeable etc)
 - Exhibits (artefacts, paintings, monuments, replicas, 3D bas-reliefs etc)
 - Bookshop
 - Very Accessible (lifts, ramps, tactile flooring, accessible bathrooms, pet-friendly, well-lit throughout the entire museum)
 - Descriptive Guided Tours
 - Descriptive Audio Guides
 - Accessible Didactics (information about the exhibits presented in an accessible format such as Braille, interactive panels, bas-reliefs etc)
 - Easy Navigation around the Museum (large maps, interactive maps, navigation through audio-activated Bluetooth beacons etc)
 - Brochures (colour contrasting, large fonts, large photos)
 - Accessible Website (easy to navigate, accessibility button provided to enlarge text, create colour contrast etc)
 - Other (please specify)
9. If you have visited a museum, which museum was your LEAST FAVOURITE? (please specify the country and year of visit)
- Yes
 - No
 - Which Museum was your LEAST FAVOURITE (insert COUNTRY and YEAR OF VISIT)
10. What was your LEAST favourite thing about the museum?
- Staff (unprofessional, unfriendly, rude etc)
 - Inaccessible Exhibits (ambient lighting was too dark and the artefacts were too dark to

- experience them, no replicas, no 3D bas-reliefs etc)
- Bookshop
 - Lack of Accessibility (no lifts, no ramps, no tactile flooring, inaccessible bathrooms, not pet-friendly)
 - No Descriptive Guided Tours (no option to have a guided tour or provided at an extra cost)
 - No Descriptive Audio Guides (vague, unclear, not user-friendly, provided at an extra cost etc)

Maltese

Kwestjonarju Qabel iż-Żjara fil-Mużew

1. X'inhw l-generu tiegħek?

- Mara
- Raġel
- Ġeneru Iehor
- Nippreferi ma ngħidx

2. Età

- 18-20
- 21-30
- 31-40
- 41-50
- 51-60
- 61-70
- 70+

3. X' età kellek meta l-vista tiegħek ġiet affettwata jew ġejt nieqsa/nieqes mid-dawl?

- 0-9
- 10-20
- 21-30
- 31-40
- 41-50
- 51-60
- 61-70
- 70+

4. Taht liema klassifikazzjoni taqa' l-vista tiegħek?

- Indeboliment fil-vista mill-qrib (qrib akutezza viżwali aghar minn N6 jew M.08 f40cm)
- Indeboliment Hafif fil-vista mill-distanza (akutezza viżwali aghar minn 6/12 sa 6/18)
- Indeboliment moderat fil-vista mill-bogħod (akutezza viżwali aghar minn 6/18 sa 6/60)
- Indeboliment sever tal-vista mill-bogħod (akutezza viżwali aghar minn 6/60 sa 3/60)
- Għami/ja (akutezza viżwali aghar minn 3/60)
- Problemi fil-vista oħra (jekk jogħgbok speċifika)

5. X'inhw d-dijanjosi tiegħek rigward il-vista tiegħek?

- Degenerazzjoni Makulari relatata mal-età
- Katarretti
- Opaċità tal-kornea
- Retinopatija Dijabetika
- Glawkoma
- Żball Refrattiv / Refractive Error
- Trakoma
- Għami/ja
- Problemi fil-vista oħra (jekk jogħgbok speċifika)

6. X'inhu l-ogħla livell ta' edukazzjoni tiegħek?

- Skola Primarja (5-11-il sena)
- Skola Sekondarja (11-16-il sena)
- Baċcellerat
- Grad ta' Masters
- Dottorat
- Ohrajn (jekk jogħġbok speċifika)

7. Jekk żort mużew, liema mużew kien il-favorit tiegħek? (jekk jogħġbok speċifika s-sena taż-żjara tiegħek u l-pajjiż)

- Iva
- Le
- Liema Mużew kien IL-FAVORIT tiegħek (dahhal PAJJIŻ u SENA TA' ŻJARA)

8. X'kienet il-ħaġa favorita tiegħek dwar il-mużew?

- Impjegati (kienu avviċinabbli, infurmati eċċ)
- Wirjiet (artefatti, pitturi, monumenti, repliki, bas-reliefs 3D eċċ)
- Ħanut tal-Mużew
- Aċċessibbli ħafna (liftijiet, rampi, art li kienet tactile, kmamar tal-banju aċċessibbli, aċċettaw il-kelb li jiggwidani, il-mużew kien imdawwal sew)
- Tours deskrittivi speċifikament għal għomja
- Gwidi Awdjo Deskrittivi
- Didattika Aċċessibbli (informazzjoni dwar l-artefatti pprezentati f'format aċċessibbli bħal Braille, pannelli interattivi, bas-reliefs eċċ)
- Navigazzjoni faċli madwar il-Mużew (mapep kbar, mapep interattivi, navigazzjoni bl-awdjo li jiġu attivati permezz ta' Bluetooth beacons eċċ)
- Fuljetti (kuntrast tal-kuluri, testi kbar, ritratti kbar)
- Websajt Aċċessibbli (faċli biex tinnaviga, buttuna ta' aċċessibilità pprovduta biex tkabbar it-test, toħloq kuntrast tal-kulur eċċ)
- Ohrajn (jekk jogħġbok speċifika)

9. Jekk żort mużew, liema mużew kien l-INKAS FAVORIT tiegħek? (jekk jogħġbok speċifika l-pajjiż u s-sena taż-żjara)

- Iva
- Le
- Liema mużew kien l-INKAS FAVORIT tiegħek? (jekk jogħġbok speċifika l-pajjiż u s-sena taż-żjara)

10. X'kienet l-INKAS ħaġa favorita tiegħek dwar il-mużew?

- Impjegati (mhux professjonali, mhux thulin, goffi eċċ)
- Wirjiet inaċċessibbli (id-dawl ambjentali kien skur wisq u l-artefatti kienu skuri wisq biex nesperjenzom, l-ebda repliki, l-ebda bas-reliefs 3D eċċ)
- Ħanut tal-Mużew
- Nuqqas ta' Aċċessibilità (l-ebda liftijiet, l-ebda rampi, l-ebda tactile flooring, kmamar tal-banju inaċċessibbli, ma aċċettawx il-kelb li jiggwidani)
- L-ebda tours deskrittivi (l-ebda għażla li jkollok żjara gwidata jew kienet ipprovduta bi spiża żejda)
- Ebda Gwidi Awdjo Deskrittivi (vagi, mhux ċari, mhux faċli biex tużhom, ipprovduti

- bi spiża żejda eċċ)
- Didaktika Inaċċessibbli (l-ebda informazzjoni dwar l-artefatti ppreżentati f'format aċċessibbli bħal Braille, awdjo, pannelli interattivi, bas-reliefs eċċ)
 - Diffiċli biex tinnaviga madwar il-mużew jekk ma tkunx akkumpanjata minn qarib/habib b'vista (mapep żgħar, mapep inaċċessibbli, l-ebda navigazzjoni bl-awdjo li jiġu attivati permezz ta' Bluetooth beacons eċċ)
 - Fuljetti (mhux kuluri kontrastanti, testi żgħar, ritratti żgħar)
 - Websajt inaċċessibbli (diffiċli biex tinnaviga, l-ebda buttuna ta' aċċessibilità biex tkabbar it-test, toħloq kuntrast tal-kulur eċċ)
 - Ohrajn (jekk jogħġbok speċifika)

Appendix 5: Semi-Structured Interview Questions for All BVI Participants

English

The following questions will be about your sensory experience:

1. How did you feel when you entered St John's? Did you feel comfortable?
2. Was the ambient light bright enough for you?
3. What sounds did you notice during your visit?
4. How was the museum environment to you? (pathways, temperature, texture of the surfaces)

The following questions will be about the audio guide:

5. Did you make use of the audio guide?
6. How did you use the audio guide? Did you need any help using it?
7. Was the audio guide beneficial or lacking and did it enhance your visitor's experience?
8. Was the content descriptive enough for you to visualise the Church?
9. What would you suggest for improvement?

The following questions will be about the guided tour:

10. How was your experience during the guided tour?
11. Did you feel that you could participate enough?
12. If you had to pick, what would you prefer, the audio guide or the guided tour? And why?
13. What would you suggest for improvement regarding the guided tour?

The following questions will be about navigation and wayfinding:

14. How easy did you find it to navigate around the Church?
15. Did you encounter any obstacles or barriers when navigating around the Church?
16. Were there any features that helped or hindered your wayfinding?
17. In your opinion, can you independently visit this museum or would you need someone to accompany you?
18. Is this floor plan enough for a blind/visually impaired person to utilise?
19. What would you suggest for improvement for wayfinding and navigation?

The following question will be about the internal fabric of the Church:

20. Did you understand the different types of artefacts, monuments, paintings, and wall carvings present inside the Church?
21. Did you have any opportunities to engage with artefacts or monuments using non-visual senses?

The following questions will be about the Oratory:

22. The main attractions of the Church are the Beheading of St John the Baptist and St Jerome in Writing by Caravaggio, was the audio guide descriptive enough to understand and visualise the paintings?
23. Was the guided tour descriptive enough to understand the paintings?
24. If you had to choose, which would you prefer the audio guide or guided tour?

25. How was your sensory experience inside the Oratory?
26. How was the ambient light inside the Oratory?

The following question will be about the brochure:

27. Would you change this brochure?

The following questions will be about assistive technologies:

28. In your opinion, what types of assistive technologies can be implemented for wayfinding?
29. In your opinion, what types of assistive technologies can be implemented for accessibility of the artworks?
30. At any point during your visit, did you feel lost? This can include wayfinding or learning about the Church.

The following questions are about staff:

31. Was the staff helpful and assistive?
32. At any point during your visit, did you require their assistance?
33. Did you feel that the staff provided a welcoming and inclusive customer service?
34. What do you think should be improved when it comes to staff?

The final questions will be about your experience as a whole:

35. What should the Foundation of St John's Co-Cathedral do to enhance the visitor's experience for the blind and visually impaired?
36. Are there any specific changes or additions that you would recommend to enhance accessibility or address existing barriers?
37. The way St John's is presented to the public right now, would you suggest a blind or visually impaired friend to visit the Co-Cathedral?

Maltese

Il-mistoqsijiet li ġejjin se jkunu dwar l-esperjenza sensorja tiegħek:

1. Kif hassejtek meta dhalt San Ġwann? Hassejtek komdu/a?
2. Id-dawl ambjentali kien qawwi biżżejjed għalik?
3. Liema hsejjes innotajt waqt iż-żjara tiegħek?
4. Kif kien għalik l-ambjent tal-mużew? (kurituri, temperatura, in-nisġa tal-art)

Il-mistoqsijiet li ġejjin se jkunu dwar l-awdjo gwida:

5. Għamilt użu mill-awdjo gwida?
6. Kif użajt l-awdjo gwida? Kellek bżonn xi għajnuna biex tużah?
7. L-awdjo gwida kien jew ma kienx ta' beneficiċju għal-esperjenza u għaż-żjara tiegħek?
8. Il-kontenut kien deskrittiv biżżejjed għalik biex tivviżwalizza l-Knisja?
9. Għandek xi suggerimenti ta' kif jista' jittejjeb l-awdjo gwida?

Il-mistoqsijiet li ġejjin se jkunu dwar iż-żjara gwidata:

10. Kif kienet l-esperjenza taż-żjara gwidata?
11. Hassejtek li stajt tipparteċipa biżżejjed?
12. Kieku kellek tagħżel, x'tippreferi, l-awdjo gwida jew iż-żjara gwidata? U għaliex?
13. Għandek xi suggerimenti ta' kif jistaw jittejjbu iż-żjarjet gwiedati?

Il-mistoqsijiet li ġejjin se jkunu dwar in-navigazzjoni ġewwa l-Knisja:

14. Kemm sibtha faċli biex tinnaviga madwar il-Knisja?
15. Iltqajt ma' xi ostakli ġewwa l-Knisja?
16. Kien hemm xi affarijiet li għenu jew ma għenukx fin-navigazzjoni tiegħek?
17. Fl-opinjoni tiegħek, tista' żżur dan il-mużew b'mod indipendenti jew ikollok bżonn xi hadd li jakkumpanjak?
18. Din il-mappa hija biżżejjed biex tużaha persuna għamja/nieqsa mid-dawl?
19. X'tissuggerixxi biex titjieb in-navigazzjoni ġewwa l-Knisja?

Il-mistoqsijiet li ġejjin se jkunu dwar l-arti interna tal-Knisja:

20. Fhimt it-tipi differenti ta' artefatti, monumenti, pitturi, u dekorazzjonijiet tal-ħitan preżenti ġewwa l-Knisja?
21. Kellek xi opportunitajiet biex tinteragixxi mal-artefatti jew monumenti billi tuża sensi mhux viżwali?

Il-mistoqsijiet li ġejjin se jkunu dwar l-Oratorju:

22. L-attrazzjonijiet ewlenin tal-Knisja huma “L-Qtugħ tar-Ras ta' San Ġwann Battista” u “San Ġirolmu” ta' Caravaggio, l-awdjo gwida kienet deskrittiva biżżejjed biex tifhem u tivviżwalizza l-pitturi?
23. Iż-żjara gwidata kienet deskrittiva biżżejjed biex tifhem il-pitturi?
24. Kieku kellek tagħżel, liema tippreferi l-awdjo gwida jew iż-żjara gwidata?
25. Kif kienet l-esperjenza sensorjali tiegħek ġewwa l-Oratorju?
26. Kif kien id-dawl ambjentali ġewwa l-Oratorju?

Il-mistoqsija li ġejja se tkun dwar il-fuljett:

27. Kieku tbiddel xi affarijiet f'dan il-fuljett?

Il-mistoqsijiet li ġejjin se jkunu dwar teknoloġiji ta' assistenza:

28. Fl-opinjoni tiegħek, liema tipi ta' teknoloġiji ta' assistenza jistgħu jiġu implimentati għan-navigazzjoni?

29. Fl-opinjoni tiegħek, liema tipi ta' teknoloġiji ta' assistenza jistgħu jiġu implimentati għall-aċċessibbiltà tax-xogħlijiet tal-arti?

30. Fi kwalunkwe hin matul iż-żjara tiegħek, hassejtek mitluf/a? Dan jista' jinkludi n-navigazzjoni jew it-tagħlim dwar il-Knisja.

Il-mistoqsijiet li ġejjin huma dwar il-ħaddiema:

31. Il-ħaddiema kienu ta' għajnuna?

32. Fi kwalunkwe punt matul iż-żjara tiegħek, kellek bżonn l-għajnuna tagħhom?

33. Hassejt li l-ħaddiema ipprovdew servizz akkoljenti u inklużiv?

34. X'taħseb li għandu jittejjeb fejn jidhlu l-ħaddiema?

Il-mistoqsijiet finali se jkunu dwar l-esperjenza tiegħek kollha kemm hi:

35. X'għandha tagħmel il-Fondazzjoni tal-Konkatidral ta' San Ġwann biex ittejjeb l-esperjenza tal-viżitaturi għomja u neqsin mid-dawl?

36. Hemm xi bidliet jew żidiet speċifiċi li inti tirrakkomanda biex tissaħħaħ l-aċċessibbiltà jew jiġu indirizzati xi ostakli eżistenti?

37. Il-mod kif San Ġwann huwa ppreżentat lill-pubbliku bħalissa, tissuggerixxi lil sħabek għomja jew neqsin mid-dawl biex iżuru l-Konkatidral?

BVI Non-Participant

1. Meta bghattlek l-istedina biex iżżur il-Konkatidral ta' San Ġwann mill-ewwel irrifjutajt. Kien hemm xi raġuni partikolari għaliex irrifjutajt l-istedina? Tista' tesprimi l-ħsibijiet tiegħek għal din ir-riċerka?
2. Żort mużewijiet fil-passat, u jekk iva, kif kienu l-esperjenzi tiegħek?
3. Liema sfidi jew ostakli speċifiċi tant iċipa li tiltaqa' magħhom li kieku kellek iżżur mużew?
4. Hemm xi aspetti partikolari taż-żjarat fil-mużewijiet li ssibhom mhux attraenti jew ta' għajjnuna għalik? Per eżempju, m'intix interessat fil-mużewijiet jew issib li l-mużewijiet generalment huma inaċċessibbli?
5. Hemm xi tipi speċifiċi ta' artefatti, arti u skulturi, jew esperjenzi li tkun interessat li tesplora fil-mużewijiet jekk dawn ikunu aċċessibbli?
6. Għandek xi sugġerimenti jew ideat dwar kif il-mużewijiet jistgħu jaqdu aħjar il-bżonnijiet ta' viżitaturi għomja?
7. Personalment, x'jagħmel żjara fil-mużew ta' valur għalik?
8. Hemm xi haġa oħra li tixtieq taqsam dwar is-sentimenti jew il-ħsibijiet tiegħek dwar iż-żjarat fil-mużewijiet bħala individwu għami?

Appendix 6: Semi-Structured Interview Questions for Museum Staff

MGR

1. How long have you been employed in this position at St John's Co-Cathedral?
2. If you were to explain your position, what would be your day-to-day management routine?

The following questions will be about the current function St John's Co-Cathedral presents to the visitors:

3. How would you define St John's Co-Cathedral to someone who never heard about it?
4. What should a visitor expect when entering St John's Co-Cathedral? From what is being presented and how the service is provided.
5. How would you define a visitor's experience in a museum?

The following questions will be about the blind and visually impaired museum visitors:

6. Are you familiar with any assistive technologies used in museums for the blind and visually impaired?
7. What should a blind and visually impaired visitor expect when entering St John's Co-Cathedral?
8. Are there any services which St John's Co-Cathedral currently provides for the blind and visually impaired to enhance their experience inside the museum?

The following questions will be related to the new museum project:

The media and your social media platforms have been updating the public about the new museum of St John's Co-Cathedral.

9. When will the museum project be finalised?
10. What was the reason for building a new museum if the old museum was already built?
11. What will be exhibited inside the museum?
12. How will this museum be accessible?
13. In your opinion, do you think that the visitor's experience inside St John's is satisfactory, unsatisfactory, or do you think that improvements can be made?
14. If a blind or visually impaired visitor visited St John's Co-Cathedral today, in your opinion, do you think that they left St John's Co-Cathedral with the same experience as a sighted visitor?
15. What do you personally think that the Cathedral should change? This may range from administration, St John's itself, its services etc.
16. Are there any services which St John's Co-Cathedral currently provides for the blind and visually impaired to enhance their experience inside the museum?

CRT

1. How long have you been employed in the position as Curatorial Officer at St John's Co-Cathedral?
2. If you were to explain your position, what would be your day-to-day management routine?

The following questions will be about the current function St John's Co-Cathedral presents to the visitors:

3. How would you define St John's Co-Cathedral to someone who never heard about it?
4. What should a visitor expect when entering St John's Co-Cathedral? From what is being presented and how the service is provided.
5. How would you define a visitor's experience in a museum?

The following questions will be about the blind and visually impaired museum visitors before visiting and before entering the museum, with reference to your museum website.

Any tourist wanting to visit a touristic site would usually visit the museum's website first to be informed about what they should expect when visiting. I noticed that one cannot for example zoom-in on the museum floor plan without it being pixellated. This may lack accessibility for someone who is planning to visit the museum.

a. Are you aware of this issue?

6. I noticed that some visitors may get confused about which entrance they need to go to. The google map directions which is shown on your website (in the visit section), shows that the entrance to the museum is through St John's Street and not Republic Street. When one approaches the St John's street entrance for the Museum, there is a stand showing "Around the Corner". This may confuse visitors.

a. Are you aware of this issue?

7. Are guide dogs allowed inside and do you provide any services for the guide dogs?

The following questions will be about the blind and visually impaired museum visitor inside St John's Co-Cathedral.

8. Are you familiar with any assistive technologies used in museums for the blind and visually impaired?

9. What should a blind and visually impaired visitor expect before entering St John's Co-Cathedral?

10. Are there any services which St John's Co-Cathedral currently provides for the blind and visually impaired to enhance their experience inside the museum?

11. The Co-Cathedral provides touchscreen audio guides. When listening to the script I noticed certain misinformation and 'stops' which are unavailable for the public to view.

- a. How do you handle these technicalities since for example "Stop 14 the atrium leading to the cemetery" is written as an accessible stop on the museum brochure, museum website, and the audio guide itself but is not accessible to the public and has been inaccessible for quite a while now?
- b. In your opinion, do you think that the current script on the audio guide is accessible and descriptive for a blind and visually impaired person to understand?

12. The Co-Cathedral is filled with monuments of Grand Masters. From a Curator's point-of-view, should blind and visually impaired visitors be allowed to touch them?

13. The Caravaggio paintings are considered to be the highlight of St John's Co-Cathedral and Malta. How can a blind and visually impaired museum visitor experience the Beheading of St John the Baptist and St Jerome in Writing?

- a. What is the reason behind the Oratory's ambient light? (dark)

14. You have recently opened the Belfry and Clock Tour

- a. Can you explain what this new area consists of?
- b. Why is the balcony included in the tour if the balcony was already included in the fifteen euro entrance ticket before launching this new area? Do people have to pay extra money to visit the balcony?
- c. If someone is physically unable to climb 99 steps to reach the belfry, is there a service which St John's is giving to the visitor who wants to experience the tour but is physically unable to?
- d. For someone who is blind and visually impaired, is there an experience which is currently provided to them?

15. Does the museum offer guided tours specifically to the blind and visually impaired?

New Museum

The following questions will be related to the new museum project:

The media and your social media platforms have been updating the public about the new museum of St John's Co-Cathedral.

16. What was the reason for building a new museum if the old museum was already built?

17. When will the museum project be finalised?

18. What will be exhibited in the new museum?

19. What technologies will be implemented to cater for the blind and visually impaired?

20. Will the museum continue providing an audio guide for the new museum?

Entrance and Exit to the Museum

21. At the entrance to the new museum, from the 3d renderings, there seems to be glass partitions, was there any particular reason why this design was chosen?

22. Looking at the project plans of this museum, I noticed that the entrance to the museum during visiting hours will be from Merchants Street rather than the present entrance from Republic Street, and the exit of the St John's Co-Cathedral during visiting hours will be from Merchants Street instead of St John's Street.

- a. Is there any particular reason why this has been changed?
- b. How will the visitor enter and exit the premises?
- c. Will there be any ramps?
- d. How will the queueing be controlled?

23. Do you think having the Museum entrance and exit next to each other may cause confusion to the visitor especially if there was an emergency?

24. In your opinion, do you think that the visitor's experience inside St John's is satisfactory, unsatisfactory, or do you think that improvements can be made?

25. If a blind or visually impaired visitor visited St John's Co-Cathedral today, in your opinion, do you think that they left St John's Co-Cathedral with the same experience as a sighted visitor?

26. What do you personally think that the Cathedral should change? This may range from administration, St John's itself, its services etc.

HR

1. How long have you been employed in this position at St John's Co-Cathedral?
2. If you were to explain your position, what would be your day-to-day management routine?
The following questions will be about the current function St John's Co-Cathedral presents to the visitors:
3. How would you define St John's Co-Cathedral to someone who never heard about it?
4. What should a visitor expect when entering St John's Co-Cathedral? From what is being presented and how the service is provided. Further to this question, what should a blind or visually impaired visitor expect upon entering St John's?
5. How would you define a visitor's experience in a museum?

The following questions will be about the museum customer service at St John's Co-Cathedral:
In the vacancies section of St John's website there is a job vacancy for Custodians.

When reading through the job's main activities and tasks there was listed that the Oratory must not exceed 30 persons at a time and that no photography is allowed inside the Oratory. I noticed that there were times when the number was exceeded and all of the tourists were taking photographs. It further states that Custodians must control noise levels. Upon fieldwork I noticed that these regulations were not abided by the tourists and that the Custodian did not enforce these policies.

6. Are you aware of this issue?
 - a. If so, how is this issue addressed with members of staff?
7. There was listed that tourists must not lean against the walls and that backpacks should be worn on the front or carried in their hands. This regulation is oftentimes not flagged by Custodians.
 - a. Are you aware of this issue?

Another main activity listed in the job description stated that Custodians must, "Engage with the visitors in a friendly manner with the aim of assisting them or adding value to their experience. This should not be done at the expense of carrying out the normal duties of custodianship".

8. Can you clarify what this means?
 - a. Are custodians allowed to engage with visitors for example by answering any questions or create a conversation regarding the history, the art or the artefacts?
9. Another task listed was to be "willing to take up ongoing training and formation as provided by management and to learn new competencies related to the management of St John's precincts".
 - a. What types of training is given to the Custodians?
 - b. Are all custodians trained in customer care?

10. With regards to blind and visually impaired museum visitors, are staff capable of providing a successful visitor's experience for them?
 - a. If yes, how have you provided training?
 - b. If no, how will St John's provide this training?

11. The qualifications required lists that candidates should possess an Ordinary Level of Education and having knowledge of a foreign language is an asset.
 - a. Do you believe that these qualifications are enough for this position as Custodian?
 - b. Presently, does St John's oblige Custodians to have knowledge about the Church or is it as stated in the vacancy, "having interest in history and art" considered enough?

- c. If a tourist approaches a Custodian with a question they are unable to answer, who do they report to, to provide the tourist with the correct answer?
12. If a blind and visually impaired tourist visits the Co-Cathedral and asks whether they can touch a monument, are they allowed to do so?
13. If a blind and visually impaired person needs assistance with navigating through the Church, are Custodians allowed to leave their position to help them?
14. Are custodians allowed to give guided tours for blind and visually impaired tourists?
15. Are there assistive technologies which a blind and visually impaired tourist may use?
16. Oftentimes tourists confuse the entrance to St John's from St John's Street and not Republic Street, this is due to the website misinformation which I understand is beyond your remit. When they approach the entrance from St John's Street they will be greeted with a sign stating that they need to turn around the corner.
- a. If an elder, disabled person, or a blind and visually impaired visitor encounters this problem, according to your regulations and policies, is an exception granted where the visitor is allowed to enter through the exit and buy the ticket at the ticket entrance or does security personnel disregard their ability and force them to walk further?
- b. Are security personnel related to St John's employees?
17. In your opinion, do you think that the visitor's experience inside St John's is satisfactory, unsatisfactory, or do you think that improvements can be made?
18. If a blind or visually impaired visitor visited St John's Co-Cathedral today, in your opinion, do you think that they left St John's Co-Cathedral with the same experience as a sighted visitor?
19. What do you personally think that the Cathedral should change? This may range from administration, St John's itself, its services etc.

ATG

English

1. What is your day-to-day role inside St John's Co-Cathedral?
2. Have you ever given a tour to blind and visually impaired individuals?
3. Did you need to prepare yourself for this tour?
4. How did your approach to guiding this tour differ from your usual tours? Did you discover any new techniques or strategies that you plan to incorporate into your future tours?
5. What were some of the challenges you encountered during the tour and how did you address them in real-time?
6. Can you share any moments or interactions from the tour that particularly stood out to you or impacted you?
7. Did you receive any feedback from the blind and visually impaired participants?
8. Did you experience any external constraints that hindered your tour?
9. Did you learn anything from this experience when touring someone who has visual impairments? What would you change in your explanation or navigation?
10. In relation to blind and visually impaired individuals, what advice would you give to other colleagues who provide tours?
11. In general, how was your experience when conducting the guided tour to the blind and visually impaired? Would you do it again?

Maltese

1. X'inhum r-rwol tiegħek ta' kuljum għewwa l-Kon-Katidral ta' San Ġwann?
2. Qatt tajt tour għewwa l-Kon-Katidral ta' San Ġwann lil individwi għomja u neqsin mid-dawl?
3. Kellek b'zonn tipprepara lilek innifsek għal din il-mawra?
4. Kif kien differenti l-approċċ tiegħek biex tiggwida din il-mawra mit-tours tas-soltu? Skoprejt xi teknika jew strateġija godda li qed tippjana li tinkorpora fit-tours futuri tiegħek?
5. Kien hemm xi sfidi li ltqajt magħhom matul il-mawra? Kif indirizzajtthom?
6. Tista' tispjega xi mumentu jew interazzjonijiet mill-mawra li spikkaw b'mod partikolari jew li laqtuk?
7. Irċevejt xi feedback mill-partecipanti għomja u neqsin mid-dawl?
8. Esperjenzajt xi restrizzjonijiet esterni li effettwaw b'mod negattiv il-mawra tiegħek?
9. Tgħallimt xi haġa minn din l-esperjenza meta għamilt din il-mawra? Tagħmel xi tibdiliet fl-ispejgazzjoni jew fin-navigazzjoni tal-mawra?
10. Fir-rigward ta' individwi għomja u neqsin mid-dawl, x'pariri tagħti lil kollegi oħra li jipprovdu tours?
11. B'mod ġenerali, kif kienet l-esperjenza tiegħek meta għamilt iż-żjara gwidata lill-għomja u neqsin mid-dawl? Tkun interessat li terga tagħmilha?

CTD

Maltese

1. Kemm ilek impjegata f'din il-kariga b'hala kustodja fil-Konkatidral ta' San Ġwann?
2. Kieku kellek tispjega l-pożizzjoni tiegħek b'hala Kustodja, xi tkun ir-rutina ta' kuljum tiegħek?
3. Kif tiddefinixxi l-Konkatidral ta' San Ġwann lil xi hadd li qatt ma sema' dwaru?
4. Kif tiddefinixxi l-esperjenza ta' viżitatur f'mużew?

Il-mistoqsijiet li ġejjin se jkun dwar il-funzjoni attwali li l-Kon-Katidral ta' San Ġwann jippreżenta lill-viżitaturi:

5. Fl-opinjoni tiegħek, x'inhum l-aqwa stagun f'San Ġwann, meta huwa l-aktar impenjattiv u meta huwa aktar kwiet?
6. Liema hin matul il-ġurnata huwa l-aktar impenjattiv?
7. B'hala kustodja, x'għandu jistenna viżitatur meta jidhru fil-Kon-Katidral ta' San Ġwann?
8. Meta l-viżitatur jidhru għewwa l-Knisja, x'jiġri, kif jinnaviga għewwa?
9. Minbarra din il-mistoqsija, x'għandu jistenna viżitatur għami jew nieqes mid-dawl meta jidhru f'San Ġwann?
10. Kif tassisti persuni b'diżabbiltà speċifikament għomja u viżitaturi neqsin mid-dawl?
11. Qatt iltqajt ma' xi hadd li kien għami u nieqes mid-dawl f'San Ġwann?
12. Kieku kellek tara persuna b'diżabbiltà jew persuna għamja u nieqsa mid-dawl tistenna fil-kju, jingħataw xi prijorità biex jaqbu l-linja?
13. Meta persuna b'diżabbiltà tħallas għall-biljett tagħha, hemm proċedura minn liema zona tidhru?
14. Wara din il-mistoqsija, fil-ħruġ, jekk tara li persuna b'diżabbiltà trid iżżur il-Knisja, peress li d-daħla hija minn Triq ir-Repubblika, tgħidli biex iduru l-kantuniera jew tagħmel eċċezzjoni biex jidhru għewwa mill-bieb prinċipali?
15. Jekk tosserva viżitaturi li mhux qed jimxu mar-regoli tal-Knisja, b'hala kustodju x'tagħmel?
16. F'liema pożizzjoni tiegħu gost taħdem l-aktar u liema waħda hija l-inqas favorita tiegħek, u għaliex?
17. Liema żoni fil-Knisja huma l-aktar traffikużi?
18. Javvicinaw xi viżitaturi biex jistaqsu għal direzzjonijiet jew storja dwar San Ġwann?
19. Normalment x'tinnota dwar il-viżitaturi, l-imġieba tagħhom, u l-mod kif jinteraġixxu ma' ċerti artefatti għewwa l-Knisja?
20. X'tip ta' ilmenti jintqalu mill-viżitaturi?
21. Minbarra l- mistoqsijiet ta' qabel, liema tip ta' tifhir tirċievi normalment?
22. Kif u lil min jintbagħtu dawn l-ilmenti/tifhir?

RCT

1. X'inhu l-irwol tieghek?
2. Int ukoll membru tal-Fondazzjoni tal-Konkatedral ta' San Ġwann. Tista' tispjega x'inhi l-Fondazzjoni, u x'implika l-irwol tieghek bħala membru tal-kunsill?
3. Tista' tiddiskrivi l-ispiritwalità, u r-religjon fil-kuntest tal-Konkatedral?
4. Kif timmanigġja l-konservazzjoni tal-ispiritwalità filwaqt li jkunu aċċessibbli għat-turiżmu?
5. Bħala RCT, għaliex ma' tidentifikax problemi li jistaw jinqalaw bejn l-aspetti reliġjużi u l-muzej tal-Konkatedral u jekk iva, kif għaliex?
6. FL-opinjoni tieghek, taqbel li l-konkatedral għandu jkollha muzej u għaliex?
7. Tahseb li l-Konkatedral ta' San Ġwann jirrispetta l-aspett reliġjuż tal-Knisja fil-hinijiet tal-muzej? Jew tahseb li l-Konkatedral sar wisq ikkumercjalizzat?
8. FL-opinjoni tieghek, tahseb li l-ammont ta' vizitaturi li jidhru kuljum fil-katedral jirrispettaw jew itelfu is-spiritwalità tal-katedral?
9. FL-opinjoni tieghek tahseb li l-muzej kif inhu pprezentat bħaliss jiddiskrivi l-aspett reliġjuż lill-vizitaturi? Ghax fl-audio guide iktar tissewma storja milli l-funzjonijiet reliġjużi li kienu jsiru fil-passat.
10. Għandek xi pjanijiet għal-futur biex il-Konkatedral jizviluppa b'mod spiritwali?

Appendix 7: Semi-Structured Interview Questions FITA Representative

1. Can you explain your position and day-to-day role as ICT Director at FITA?
2. What is FITA's role in relation to the blind and visually impaired in Malta?
3. What technologies, tools or services does FITA currently provide to the blind and visually impaired?
4. What technologies, tools or services does FITA currently provide to companies who want to become more accessible?
5. Does FITA provide training to companies and their staff, to learn and increase awareness about accommodating blind and visually impaired visitors in Maltese museums?
6. In your opinion, what types of technologies would be best suited to enhance the visitor's experience for the blind and visually impaired inside a museum? (auditory, tactile, or multi-modal)
7. Does FITA gather feedback from blind and visually impaired individuals on assistive technologies, and how?
8. Are there any museums in Malta which have already collaborated with FITA and implemented assistive technologies to enhance the visitor's experience for the blind and visually impaired?
9. In your opinion, are Maltese museums accessible for blind and visually impaired visitors? What can be improved?

Appendix 8: Transcripts

MGR

Interviewer: Today is the first of March, two thousand and twenty-four, and I am sitting down for an interview with the MGR of St John's Co-Cathedral. Thank you for agreeing to sit down for this interview. I appreciate it. So, first question: How long have you been employed in this position at St John's Co-Cathedral?

Interviewee: In a month's time it will be twenty-four months.

Interviewer: If you were to explain your position as MGR, what would be your day-to-day management routine?

Interviewee: Obviously, I'm heavily involved in the operations of the cathedral, but not only obviously. The operations of the cathedral vary, from the daily management of the visitors, the maintenance of the place, meetings on how we market the place, what we can improve in the visiting experience of the visitors. As well most of my time is dedicated to the museum project, site visits, meetings with the consultants, architects, meetings with the contractors, and as well as supervising the actual works.

Interviewer: The actual works of the museum?

Interviewee : Of the museum

Interviewer: And I assume also the works that happen inside St John's?

Interviewee: Most of the maintenance and new works in the cathedral per se, I leave it to the supervision of the chief operating officers. Obviously, we meet every day. With my next immediate, with the chief officers, I have four in all, I meet every day, quite informal and formal, to keep me posted and to discuss matters. Each and every officer will know what's going on and what's happening. My management style it's quite particular. I'm not the kind of person that I like and love meetings, organised meetings. I mean if they have something to discuss I operate the open window policy, they come over, we discuss and we execute. That's my management style. I don't really like those formal meetings where we spend an hour or an hour and a half and at the end of the meeting you come out and say, Where are we? What happened?

Interviewer: So that's basically a very truthful... it's very dynamic

Interviewee: In a nutshell, yes.

Interviewer: And you mentioned as well when it comes to visiting and visitors that you overlook certain things about them. Maybe you can explain further what you mean?

Interviewee: No! As you might have seen in the report, I spend a considering number of hours going round the place observing. Observing the cathedral. Observing the visitors, observing the

custodians, observing the security, observing the queues, observing the ticketing officers.. So a typical observer.

Interviewer: So you go first hand liable, clearance people ...

Interviewee: Yes, observing the people as a result

Interviewer: OK.

Interviewee: Talking to custodians, getting ideas of how we can improve. Our visiting experience to the visitors. That's again in a nutshell what I do and why I spend a lot of time on the ground.

Interviewer: To understand first time what's going on basically. Not just the land, peer saying.

Interviewee: No, first hand experience.

Interviewer: That's the best thing. The following questions will be about the current functions of St John's Co-Cathedral and what it presents to the visitors. In your opinion how would you define St John's Co-Cathedral to someone who never heard about it? What would be the first thing you would say?

Interviewee: An exceptional experience. First of all on our tiny island it's the pinnacle of heritage and culture. We don't have anywhere else like such place. And not only for Malta. Italy mostly there are other places where for example baroque is exceptional and where the experience of our culture is very rich. But I can't put my finger on somewhere as particular and exceptional as our place here.

Interviewer: So it's unique, in your opinion.

Interviewee: Yes, I think it's unique. Rather than unique, I don't use the word unique because in the world there is nothing unique, I use the word particular. I mean as the people say this is baroque. OK, it has tinges of baroque, but not all baroque of heavy baroque. It's not the baroque of the Sicily baroque, where it is simplistic in itself but whereas over baroque. Here it's heavy baroque. It's over richly baroque. That's why it makes it particular, in a such confined and small place. For example, if you take the cathedrals in Italy, in my opinion Italy has got the most beautiful cathedrals, the most beautiful churches, such differences of baroque. The churches and the cathedrals are huge, huge. For example the cathedral of Florence, it's a huge place, but still it doesn't have those riches that we have in our not Malta but medium size Church. That's why it is particular.

Interviewer: And would you suggest to visit it? Why shouldn't they go to other museums?

Interviewee: Because in heritage, art and culture we don't find such particularities. Nowhere.

Interviewer: So that's why you said particular and not unique, because in Valletta there are other places which are of the time of the knights basically.

Interviewee: But not in comparison. Can you mention one place?

Interviewer: I cannot

Interviewee: That's why it's particular. Even if you go all around Italy, I mean it's the pinnacle of art and culture. We don't find such a place which resembles a bit. Nowhere.

Interviewer: What should a visitor expect when they enter St John's? From what is being presented and how the service is provided.

Interviewee: First of all you have to categorize visitors. We have visitors that they don't have any interest in let's say culture, heritage, art. Than you have other visitors who may have certain level of interest, and they come in here and they might appreciate what they are looking at. Than you have another category historians.

Interviewer: So they are dynamic basically?

Interviewee: No that's another category. Than there are those who are the real thing. They would know exactly what they are experiencing. And those are the people mostly who get the experience.

Interviewer: So what would you do?

Interviewee: There is another category.

Interviewer: Which is?

Interviewee: Than there is the category of your interest. I call them the impaired. Those people they have to be catered, because of their impairment, what ever is the impairment, physical, sensual .. To get the experience and most of them they would be expecting the experience because they have to be catered for.

Interviewer: So since you have referred to the category that I am currently studying about, do you think that St John's caters for successful visitors' experience?

Interviewee: At the moment not all of them.

Interviewer: If I were to refer to blind and visual impaired?

Interviewee: No, because I told you I spend a lot of time in there and I saw visually impaired people. They would be listening to the audio guide and all they can do is imagine. They can't translate what they are hearing through there other senses because obviously, visual impaired they have one missing sense, out of the five. So they would be using the sense of hearing to imagine what they should be seeing. At this stage no, we are not providing the facility to fulfil their experience. Those on a wheelchair, who are physically impaired, we offer the facility so that they can held the experience. They can see, they can hear. But for other categories not yet. Hopefully we will be investing in the future so that each and everybody who comes through that door will have the full experience or at least ninety percent, seventy percent of the experience, at least they will be able to have some kind of higher experience.

Interviewer: So, you mentioned that the physically disabled persons, it is quite accessible.

Interviewee: Yes, at the moment yes. Obviously, there are certain parts that I'm sorry to say but it will be impossible to have the experience, because for example the clock tower, the clock room I mean they can't go up there. In that case for example the visually impaired in the future, they would be able to have the experience through embossed models, braille whatever. They would be able to go on sites and handle the experience. But the physically impaired, I mean, it is impossible to put a wheelchair up there. For example, even crippled medically impaired people, they have to go up hundred steps. People with hearth problems no they will not make it for sure. Coming from a medical programme, I know what I'm telling you. There are certain restrictions which I think, is difficult to accept. We will do our utmost to provide the experience to each and everybody, but there are limitations. Yes, the place is what it is.

Interviewer: Another question, which you pointed out earlier, that was quite interesting, you categorized the visitors right? How would you define a general visitor's experience in a museum? You mentioned that there is a certain category which visits St John's because they maybe see a trip advisor of going to that place, friends, family giving them suggestions, and you know they come inside maybe. I'm putting an assumption, 'Oh yes, I went to that place'. Do you as the MGR, wish that every visitor will leave there with a successful experience, in the sense that they took something with them like being educational? How would you define it the visitor's experience?

Interviewee: There are two important aspects, first of all I still believe that and I'm not seeking credit here, the stint of the experience started two years ago. Before it was a visit. So much so I think, and yet again, I'm not seeking credit, ok! I was the one who started for example the Open Days the Notte Bianca, the open day for the tapestries, with the guided tours.

Interviewer: Are the Notte Bianca guided tours?

Interviewee: Why I did that? I did that because once I attended for a Notte Bianca myself, the last one before the Covid, I spent an hour and a half in a queue,.

Interviewer: Too many people?

Interviewee: Too many people.

Interviewer: Was crowded!

Interviewee: It was chaotic! So, I went out. I came in, into the cathedral to have an experience, to experience the richest, to experience the painting, to experience artefacts. In that environment what can you experience? So, I decided that open days, Notte Bianca, whatever, they will be all guided tours with a limited number of people inside, ok, two hundred, so we have eight groups, eight guided tours at one time, with twenty-five people each, so that's two hundred. The guide will be explaining what we are through, and that's the experience. That's what I think. The experience, not the visit, the

experience. Now the visit will turn and become into an experience depends on the level of interest you have. Not on the level of education you have.

Interviewer: From when you go down in the morning every day, you suppose know where the visitors stop. In your opinion which is the area that a lot of time is spent just looking and experiencing the visitor. Which areas do they spend time the longest?

Interviewee: As I just expressed myself, it all depends on the interest. They spend most of their time obviously in the oratory, in front of the Beheaded. In my opinion, St George, Mattia Preti's masterpiece is very nice and very artistic in its own merit. Because it was not painted by Caravaggio, not all the people are appreciating. I mean St George has got its own attributes in art. Believe me, I am not a historian, and I don't consider myself as ... but at least from, thinking from the research I do, I can appreciate that. And there are people who appreciate other attributes that the run of the noble people again the interest. Before I go somewhere I do my research. I just came over from Naples to see Sette Misericordie of Caravaggio, and I do my research. This how it has to be done. I do my research; I try to identify the attributes to the artefacts. That is interest. I didn't go to Naples just to say I went to Naples. If I didn't do the research before, because of the interest, I would have gone in there, ehe, they are nice. Why they are nice? What attributes they have?

Interviewer: So basically, you are saying that St John's provides all the information it could give, basically what you are saying, but then it's up to the persons what they are willing to take. Do you think now, the way St John's is, is giving enough information of what it has? Let's say the audio guide, let's mention the audio guide! Before you, I interviewed the CRT and she told me that having the audio guide would be something fruitful, more fruitful, it helps you out more. She also mentioned that there should be some arrangements. Do you think that if there were, as well I want to ask your opinion about this, do you think that if a tourist takes the audio guide which St John's provides it would help them learn more, or you still want to hold down on to the fact that it's up to the person and it's up to their interest?

Interviewee: Yet again, I've started with categorizing the visitors. It all depends what you want to get with you. The audio guide in itself, for the lay person who wants just to come in here and visit and leaves, it's adequate. For a student who wants to gather information to do his thesis, no, it's not sufficient. It might be a reference point but it's not sufficient. The audio guide for someone like me who does his research before he goes and visit, it is sufficient because with the audio guide and the little research that one will do, there will be a holistic picture. For intellectuals of history of arts....

Interviewer: As a MGR, do you have any strategies to attract visitors or have you tackled strategies which already for example include the stair numbers? Strategies could be administrative...

Interviewee: Strategies we have just implemented the clock tower and the belfry. Obviously, that attracted more people. We exhibited the tapestries, we attracted thousands of people. We do the Open

Days. Saying so I still believe and strongly believe that the cathedral is at a saturation point that there are many visitors. Why? Because if we increase the number of people, the daily visitor, we will be damaging the place. This is something like at the hypogeum. I mean the number of daily visitors in my opinion should be controlled, because we are going to start damaging the place. We are getting one sixth of the total visitors, of the total tourists, coming to Malta, which is...

Interviewer: Quite a substantial amount

Interviewee: We exceeded the five hundred thousand a year and we get three million tourists a year. So that's one sixth. The strategy that I am going to put forth to the council is that we start targeting more the high-end tourists.

Interviewer: So, for conservation reasons.

Interviewee: That's the problem. I am saying that we start targeting more the high-end and visitors and we try to maintain the daily run of the mint visitors.

Interviewer: So basically, you would reduce the amount, say if a thousand came during the eight hours that you are open? You would reduce from the thousand say six hundred...

Interviewee: No, I won't say we reduce, we maintain and stop there but we don't increase. To compensate the elimination of the increase we target the high-end visitor.

Interviewer: What will the high-end visitor get?

Interviewee: Gets specific. Imagine when you come in the morning you'll be sharing the cathedral with rather three hundred people. If you have an exclusive tour ...

Interviewer: You mentioned the exclusive groups. Would you consider for example doing the personalised tours after hours for blind and visual impairment?

Interviewee: Fair enough

Interviewer: But would they be at an extra cost?

Interviewee: It depends. It depends.

Interviewer: Because maybe it will help them understand how bigger the place is more than they thought.

Interviewee: No problem. It depends when you asked me at a higher cost, ok. I don't expect that they should pay like the high-end visitor. I don't expect that.

Interviewer: Say the ticket for an adult at St John's Co-Cathedral is fifteen.

Interviewee: We're saying twenty or twenty-five. They are not going to pay the expenses back. They will have a guide with them.

Interviewer: Ok, very interesting but the fact that people would know that they can have this inclusivity.

Interviewee: Yes of course. Inclusivity you shouldn't allow it to pass.

Interviewer: Do you think the price is justifiable as it is now?

Interviewee: The fifteen euro? Yes definitely.

Interviewer: Are you familiar with any assistive technologies used in museums for the blind and visually impaired? Maybe you can mention three.

Interviewee: If I say I am familiar, I will be lying.

Interviewer: Can you give some examples which you know?

Interviewee: At the moment I'm doing my research. I just experienced one at Le Sette Misericordia in Naples which is very interesting, very interesting. I can't say that I am conversive with any..

Interviewer: Are there any technologies which you currently offer, which can be useful for the blind and the visually impaired?

Interviewee: No, at the cathedral we don't have any.

Interviewer: Do you think the audio guide should suffice if a blind or a visual impaired where to enter the Co-Cathedral today?

Interviewee: It wouldn't be enough, because the visual impaired would have used more than one other sense to get a complete Picture. They need auditory, sense in the sense of touch. And then they combine together.

Interviewer: In tactile and auditory experience basically. But do you think that St John's would be able to provide such...?

Interviewee: Why not?

Interviewer: So you would be open to.

Interviewee: Yes, yes definitely. I believe in inclusivity. Inclusivity and accessibility. Why not?

Interviewer: Currently, do you have any partnerships with visual impaired organizations?

Interviewee: No, that I know of.

Interviewer: Maybe, do you know or have personal experience, in any success stories with blind and visual impaired visitors at St John's?

Interviewee: No, no. At St John's no. I mean we are working at the moment with MTA and FIFA to improve on these, but no, I don't know of anymore.

Interviewer: So, before you mentioned that before your time

Interviewee: Before your time? Le... There is work in progress.

Interviewer: It takes time. Now, we're going to talk about the museum projects, because you're very hands on with what's going on right now. Basically, the social media platforms have been updating the public quite a lot with information about the museum. Can you tell me maybe when the museum project will be finalised? Do you have a date?

Interviewee: Yes, I have a date. I established the date, but unfortunately it does not depend solely on me, I established to the last quarter of two thousand and twenty-five.

Interviewer: Basically, the museum is going ...

Interviewee: It is going to be a purposely built museum. That's the good thing about it.

Interviewer: How will this museum be accessible with reference to the blind and visually impaired? Sensory? etc. etc.

Interviewee: It will be accessible obviously to all the impaired and not only the blind. To all impaired, ramps, lifts, bathrooms everywhere.

Interviewer: But then when it comes to artefacts, is it still on the drawing board when comes to...

Interviewee: Yes, it is.

Interviewer: So, now you are going to give me a clear answer.

Interviewee: No, no. First of all we have to assess how the first visually impaired aid is going to be effective, because we are going to install the first one of the Beheaded. We have to assess that, and it's going to be our job, to assess how this will be, the effect it will leave. And then we'll keep on building so that.. Obviously, we have to explore other means, we have to do the research. That's going to be the first step. It's going to be a milestone.

Interviewer: It's something new basically at St John's. So to conclude, in your opinion do you think that the visitors' experience inside St John's as it is right now, is satisfactory, unsatisfactory or do you think that improvements can be made?

Interviewee: There's always room for improvement. If you go to a place and they will tell you this is the best, forget it. There's always room for improvement. Always, always! In a place like this, you can never say "Yes, I'm ready, I can sit in my comfort zone." Yes, definitely, there is place for improvement. If you ask me how or what? For the visually impaired we just started. That's going to be a huge milestone, because we are going to open more the accessibility of the place.

Interviewer: To clarify, because I've asked you this question before, but just to clarify. So, if a blind or a visual impaired visitor visited St John's today, in your opinion do you think that they left St

John's with the same experience as the sighted visitor?

Interviewee: No, I've already explained that the visually impaired, they have to use two other senses to get the full picture. I mean the full experience.

Interviewer: But, I mean St John's, I asked the CRT about this, has a lot of monuments. It's something maybe there would be someone from the staff who if they see a blind person they can explain to them? Or, is it still something..

Interviewee: They can touch.

Interviewer: Exactly, they can touch the monuments.

Interviewee: At the moment we don't have embossed or Braille.

Interviewer: No, No. If they want to touch one monument? For example the one of Count de Beaujolais? Just to feel the marble maybe!

Interviewee: To feel the marble, yes, but they don't, they never call it an experience. Why? Because the monument is high. They can't touch. There's the marble? What experience they are going to get? They touch a small bit. You would tell me, so how they are going to experience the sculptured wall? The sculptured wall in my opinion is so huge. It's so high. It's so different. The sculptures all over the place, they're going to touch this bit? Alright, they get the experience of that bit, not the rest. Unfortunately, as I told you, there are going to be people who are impaired, who can't go up. The place is what it is. There's still going to be limitations. Our and ever, should be to limit as much as possible those limitations. That should be our work. And there where we should invest all our energy. In my opinion, the ideal does not exist. They should experience what the normal visitor experience. But it can't be, so we have to be realistic and try to limit as much as possible those limitations. That's my belief.

Interviewer: So, as a MGR, what are your visions, apart from the museum do you have any future plans in the pipeline?

Interviewee: My real dream is to give to the public as much as possible what had been hidden from them, for a long time. That's my dream. Where everything we have here, we share it with everyone. Those who enter in here, should have the experience of everything that is in here. That's my dream.

Interviewer: Alright, that's all from my end. Thank you very much. I appreciate for sitting for this interview and I will keep you updated with the results.

Interviewee: You're more than welcome.

Interviewer: Thank you.

CRT

Interviewer: So, thank you for agreeing to sit for this interview, that's a semi-structured interview. Okay. So, let's start off with the first question. How long have you been employed in the position as Curatorial Officer at St John's Co-Cathedral.

Interviewee: So, I was appointed as a CRT exactly the first of November two thousand and twenty-three. So, if you consider this date, November, December, January, February. Four months.

Interviewer: And, what is, if you had to describe, your day-to-day management routine, because from what I can understand, you are still Head CRT...

Interviewee: Yes

Interviewer: Right?

Interviewee: Uhu. I'm keeping the same position as Head CRT. And, and I had to this uh, this role also, the uh, the one of, CRT. So it means that my teams, uh, consist of, a team of CRT/restorers and assistant, plus the two, two researchers we have here at St John's.

Interviewer: So, basically you have, what, a new artefact or painting like...

Interviewee: No this means that, uh, I will, I'll be always in charge for the daily conservation, restoration, maintenance of the collection and the inner artefact within St John's Co-Cathedral, plus, I'm in charge for the uh, art historical research of the object, and all the CRTial aspect, which concern uh the Cathedral and the museum. Uh, so basically, I am in charge for the management of the collection of the Co-Cathedral and the museum at 360 degrees.

Interviewer: Ok. Alright. Uh you mentioned inner artefacts.

Interviewee: Mhm...

Interviewer: What do you mean by that inner artefacts?

Interviewee: Inner artefacts I mean the artefact preserved within the fabric. So, uh, I'm in charge for the restoration of the uh, decorative surfaces, of St John's...

Interviewer: Ok.

Interviewee: So, you see the carved walls and the, the monuments, the statues, and the mobile artefacts...

Interviewer: Mhm.

Interviewee: Which means vestments, tapestries, choral books, paintings, and whatever, all the artefacts we have. But I'm not in charge for the restoration of the outer parts of St John's...

Interviewer: Ah ok.

Interviewee: In fact, when we had the restoration of the façade, we involved a third company,

the restoration unit.

Interviewer: Okay, alright. Okay, okay. Uh so the following questions will be about the current function...

Interviewee: Mhm

Interviewer: Okay, how it works at St John's, which is presented to the everyday visitor. So what St John's offers every day to the visitor, okay?

Interviewee: Okay.

Interviewer: So, how would you define, how would you explain, St John's Co-Cathedral...

Interviewee: Mhm.

Interviewer: To someone, who never heard about it.

Interviewee: Mhmm!

Interviewer: How would you describe it to you know, a friend who never visited for example?

Interviewee: Well uh, apart from all the nice comments that you can have like is the jewel of the Maltese Island...

Interviewer: Yeah.

Interviewee: Really and truly, uh, if you want to appreciate and know the history of the Order of St John's you cannot avoid to enter at St John's Co-Cathedral. So, this one is the house, of the Knights of the Order of St John and uh, at St John's Co-Cathedral basically you have the opportunity to study the evolution and the history of more than two hundred years of the history of the Knights. Is a uh, as a monument, as a historical building it represents a very, high, important example of uh, late Mannerist architectures, plus a surplus of, Baroque decoration. Baroque art. And uh, and within St John's of course you can have a full and exhaustive experience of what Baroque art represents. Uh, a lot, of course when you think about St John's Co-Cathedral, you always link St John's to Caravaggio...

Interviewer: Of course.

Interviewee: Because of course it is, it houses the, the two masterpieces of Michelangelo Merisi, the beheading of St John and St Jerome but together with Caravaggio, we CANNOT avoid to talk about Mattia Preti. This is actually the house of Mattia Preti, here you can appreciate the greatest work of art of Mattia Preti, that is summarised in the barrel vault.

Interviewer: Mhm.

Interviewee: The barrel vault you can basically study the evolution and the technique of Mattia Preti. Then if you think that Mattia Preti presents his business card to the Knights with the uh painting that you can find in the Chapel of Aragon, basically you can learn about his

technique from the beginning till the end that is in the Oratory. In the Oratory you will find the latest production of the painting, so you have a view of his artistic production. Apart from the paintings of course you cannot avoid to mention also the local artist, like Erardi and that one is a separate chapter. There are other artists like Giuseppe d'Arena or Garnier, Kilian, "insomma" [anyways] we can of course explore the paintings' subject in details but St John's also uh, hosts uh, beautiful collection of other kind of artefacts. We know, just an example the tapestries, the, unique full collection of Flemish tapestries and an important collection of choral books, that gives you an idea what were t-the, scriptorium, uh, that used to produce the illuminated manuscript. And you can see also the evolution of this technique because we-you, have choral books belongs to different periods of time, and to different scriptoriums so if you are, an academics or if you are in love with this kind of artefacts, over there you will find another treasure. And then there are the artefacts, so the silver collection and the, t-the vestments that of course gives you another full pictures of t-the trend and the uh, manufacture technique of the special object we use for liturgy...

Interviewer: Okay.

Interviewee: So, you can immerse yourself in the religious words of the uh, Knights of Malta plus, the, appreciate the trend of the Roman Baroque sculptures and the gilding technique etc etc etc.

Interviewer: So basically, you are saying that uh, if a person wants to learn more about the Knights, they cannot miss out...

Interviewee: St John's Co-Cathedral.

Interviewer: St John's Co-Cathedral.

Interviewee: Yes, yes, yes. And then it's-there is another uh, aspect that is important to mention that uh-last time I was reading my previous interview with the [08:16 inaudible], [08:18 resumes], that is nice to see uh, also how, the dialogue between all the chapel within St John's because we have to remember the provenance of the Knights...

Interviewer: Mhm.

Interviewee: That came from every part of Europe...

Interviewer: Of course.

Interviewee: So, you have different taste, different uh, school of thought...

Interviewer: Mhm.

Interviewee: In a unique place.

Interviewer: And do you think, that maybe, the visitors, because here you, you welcome A LOT of visitors...

Interviewee: Mhm.

Interviewer: You have Spanish, French, British...

Interviewee: Mhm.

Interviewer: Do you think in your personal opinion, that these visitors can, in some way relate to the chapels, maybe?

Interviewee: I will do it!

Interviewee: I do it and I'm sure that some of them do the same things. Like when they, if I'm German and I know that there is the chapel of Germany...

Interviewer: You will go...

Interviewee: I WILL GO IMMEDIATELY! To see it! Where is my chapel? You know?

Interviewer: Of course, of course!

Interviewee: And in my opinion, we should emphasise these things because you can feel, at home!

Interviewer: Of course, uhu.

Interviewee: When you enter at St John's.

Interviewer: Uhu.

Interviewee: I go to see for the chapel of Italy, so to let me see the Italian Knights...

Interviewer: Of course!

Interviewee: Etc. etc., so I think there is a bit of...

Interviewer: Of course.

Interviewee: Proud! [laughs]

Interviewer: Of course! Definitely!

Interviewer: So, umm. Basically. You explained to me, what there is... Well. How you would define St John's...

Interviewee: Mhm.

Interviewer: To someone, right? But, what should the visitor expect?

Interviewee: Mhm?

Interviewer: Because you mentioned for example the vestments, silver...

Interviewee: Mhm.

Interviewer: Artefacts, choral books, tapestries. So, basically, what should a visitor expect when entering St John's Co-Cathedral? So, from what is being presented?

Interviewee: Mhm.

Interviewer: And, how it is being presented?

Interviewee: Uhhh..

Interviewer: So, for example, you um...

Interviewee: It depends ah! It depends. Cause if you, uh, if you know exactly what you are going to visit, of course you can, you pretend to see something but, uh, sometimes when uh, “posso parlare?” [may I speak?]

Interviewer: “Si, si.” [yes, yes]

Interviewee: Ok, ok. Uh, it depends cause sometimes you, you don’t know what you are going to find! I mean if you are that kind of people that first before visiting a place, you want to know everything of that place...

Interviewer: Mhm.

Interviewee: “Le tue aspettative sono di più!” [you have higher expectations!]

Interviewer: Of course.

Interviewee: “Generalmente, no?” [generally, no?] But if you enter at St John’s, and you will see uh, Mattia Preti, Caravaggio you will find this kind of uh, artefacts I mean. Um, you know that you are going to have this ah, a kind of experience.

Interviewer: Hmm.

Interviewee: But if you know about St John’s, like ok, it’s the, it’s the Cathedral of “La Valletta” [Valletta]

Interviewer: Mhm.

Interviewee: You have no expectation, no?

Interviewer: Of course.

Interviewee: And when you enter, of course you want to immerse yourself in this experience. So, you will leave that the place gives you all the sensations and...

Interviewer: So, you would...

Interviewee: If you leave the place to tell you something.

Interviewer: Ah, exactly. So, to continue with what you just said. How would you define a visitor’s experience?

Interviewee: What do you mean exactly?

Interviewer: So basically, um you enter, in this case the Cathedral...

Interviewee: Mhm?

Interviewer: And. Of course, as a visitor.

Interviewee: Mhm.

Interviewer: And you’re going round, you know, you are given the audio guide...

Interviewee: Ok.

Interviewer: From what I saw in the fieldwork, which is optional [re audio guide]

Interviewee: Mhm.

Interviewer: Uh, you go around, uh, you see the paintings, you see the altars, you see the vault, and other things...

Interviewee: Mhm.

Interviewer: Uh... How would you define the experience of, for example me. Going inside.

Interviewee: Huh. That one, I believe that is something subjective because you can feel completely involved in the place, if you have the audio guide and you are really interested in knowing everything about the Cathedral. Basically, you can immerse yourself in this world, and you can refer to that particular time of the history, so you can really understand, why the value of the things that you are seeing. So, it is very subjective. If you want to just, uh enjoy...

Interviewer: Mhm?

Interviewee: The view of this uh MASSIVE quantity of gold, and you want just to delight your eyes, you can do it as well. So, it's very subjective the experience you have...

Interviewer: Ok. So, it is as well very personal.

Interviewee: Can be fully informative...

Interviewer: Mhm.

Interviewee: Can be fully informative but can be also just for the satisfaction of your eyes [laughs] I mean...

Interviewer: Of course, of course. And do you think that if a visitor didn't take an audio guide, do you think that they would have the same experience as someone, you know who did?

Interviewee: No. No.

Interviewer: So, you think the audio guide is necessary for visiting St John's?

Interviewee: I think. I think so. I think that is good because the audio guide, depends of course of the quality of then of the text, and what you are going to explain on the audio guide, then you can have a full picture of what you are seeing. If you contextualise...

Interviewer: Mhm?

Interviewee: Every single chapel, or every single artefact, and you give an explanation of even something that you are not able to see from close observation...

Interviewer: Mhm?

Interviewee: I think that one will be exhaustive.

Interviewer: Of course.

Interviewee: But it depends on what you want. If you want to enjoy, the view of that painting because you are in love with that kind of iconography. You can do it also without the audio guide, it depends the level of information you want to gain.

Interviewer: And basically, here you welcome a lot of people with different educational backgrounds...

Interviewee: Exactly, exactly...

Interviewer: As well.

Interviewee: Exactly.

Interviewer: So, the audio guide has to be in your opinion, how should the audio guide be successful for the general visitor? The general public.

Interviewee: Hmm. Well. I think the text and the content of the audio guide should be attractive.

Interviewer: Ok.

Interviewee: I mean that it needs to give you pills of knowledge. Because of course you cannot explain everything in details but those pills of knowledge, that can uh, help you to empathise with the artefacts.

Interviewer: Ok? So...

Interviewee: Then of course you will buy the book if you are interested...

Interviewer: Ideally...

Interviewee: Ideally...

Interviewer: To go to.

Interviewee: O-or, or you do your own research...

Interviewer: Research.

Interviewee: No? Depends of your level of interest also.

Interviewer: Ok. Alright. Uh. So, basically. Audio guide, comes from the word audio.

Interviewee: "Si" [yes]

Interviewer: Uh, when I was doing the fieldwork...

Interviewee: Mhm.

Interviewer: I noticed that there was a text option.

Interviewee: Okay!

Interviewer: Where you could read what was being said.

Interviewee: Okay!

Interviewer: Umm. And I noticed, that for example, in the Sacristy.

Interviewee: Mhm.

Interviewer: Section. There was uh, from the audio.

Interviewee: Mhm.

Interviewer: Not, t-the, text, wasn't agreeing with what the audio was saying.

Interviewee: Mhm?

Interviewer: Umm. I'm not sure if you are aware, uh, about this? But basically, in the audio guide it said, through audio, that there were only four paintings, and then in the script, where the person can read it, there is written that there is twelve, around I don't know how many more paintings.

Interviewee: And this is a big mistake. I mean, uh, I can see thanks also to the help of my research assistant [laughs]. No, it's true, umm. This is a mistake, and of course this kind of mistake cannot happen.

Interviewer: Mhm.

Interviewee: I believe because of the, the, the information we have to provide to public must be CORRECT!

Interviewer: Mhm.

Interviewee: The text can be slightly different to the audio, if umm, of course we want to have a resume. But that one should be a choice. I mean, I have to be conscious that what I am going to write is slightly different than what you are going to listen to but that one is a CRTial decision. There is...

Interviewer: Of course.

Interviewee: There should be a reason why. But this one doesn't justify a big mistake like that one. That one umm we have the opportunity to discuss it uh, what you uh, hear, is a description of a situation that is not longer exist...

Interviewer: Mhm.

Interviewee: Because it refers to a condition of the sacristy BEFORE the moving of the artefacts. So before two thousand and seventeen. So umm as a CRT now I am obliged to look after all these things.

Interviewer: Uhu.

Interviewee: So, it's good to have a good help because of course in four months, umm, it is, it was, uh difficult to tackle all these, these things. But definitely something that I have to work on it so.

Interviewer: So, this us, basically in your four months, you were obviously unable to tackle...

Interviewee: Exactly, exactly.

Interviewer: So, this was the previous person.

Interviewee: Yes, yes. This one is, it refers of course of the, the previous management. So of course it is lack of attention of the previous conditions. Uh, it's not just to point the fingers but is uh, is something of course that now we have to correct immediately.

Interviewer: So, you are now...

Interviewee: I am aware...

Interviewer: You are aware?

Interviewee: I'm aware because now we started talking between the team...

Interviewer: Mhm.

Interviewee: That we need to, uh search for something, that we need to study and uh, of course focus our attention on certain things that can be the website, can be the audio guide, that can be uh the, t-the, t-the books we already published, so we have to do a review. The audio guide are part of this kind of review work...

Interviewer: Mhm.

Interviewee: Of what was done before. So, I'm glad to know that there are things that we can tackle and we will do it.

Interviewer: Umm because like that, I mean if a visitor where to be deaf, he would get, basically the right information.

Interviewee: Exactly.

Interviewer: And someone who is able to hear.

Interviewee: Mhm.

Interviewer: In fact, I noticed when I was doing the fieldwork that people were, uh, lost.

Interviewee: Yes.

Interviewer: They were looking around because of course if there was mentioned that there were four, paintings in the audio, the people will be a bit disorientated.

Interviewee: Yes. Yes. Yes. Yes. But that one is um...

Interviewer: Something which is being handled.

Interviewee: Is a good practice to uh, update constantly everything that we show and offer to public. That one can be publication, can be a, a guide book, can be a PowerPoint presentation in loop in our displays, monitors. Can be also the audio guide. The mistakes are humans, I mean we can have a mistake on some date or some sentences, grammar mistakes or wrong attribution. By time, we can correct them, because maybe we discover new information so maybe we know th-that painting is not attributed to that painter but to another person...

Interviewer: Of course.

Interviewee: And of course it is our duty to keep everything updated.

Interviewer: Of course. And as well I noticed that people were asking about stop fourteen, the atrium leading to the cemetery, uh because right now there is that particular section which is closed for the public...

Interviewee: Mhm.

Interviewer: Because, um, there is conservation...

Interviewee: Uhu, and restoration of work in progress.

Interviewer: And restoration. And it has been like that for a while?

Interviewee: Yes.

Interviewer: Uh, you were aware about this?

Interviewee: Yes of course, “anzi” [in fact] it was one of my proposals because at that time, at the moment I cannot remember exactly when we installed the hoarding but it was uh, because we decided to restore a lunette painting by Mattia Preti exactly the “Nativity of the Virgin”.

Interviewer: Ok.

Interviewee: Umm. And at the moment, as you know, we have a lack of space, we are using our temporary laboratory for storage and laboratory...

Interviewer: Mhm.

Interviewee: So of course we don't have enough space to restore big, long canvas paintings. And the idea was to, occupy the atrium because is no longer a passageway to the exit, we have no bookshop behind, the door. And we consider the atrium, the most suitable place where to have, a temporary laboratory.

Interviewer: Mhm.

Interviewee: And we took the opportunity also to offer a viewing glass, from where visitors, can experience, can see in the restoration real time...

Interviewer: Uhu.

Interviewee: So, we, I'm conscious that I blocked a passageway but at the same time...

Interviewer: But at least...

Interviewee: I'm offering a new experience.

Interviewer: And that! Exactly. That can be considered as an experience to see the behind the scenes...

Interviewee: Exactly, of what we...

Interviewer: Of how the place, is taken care of.

Interviewee: Exactly, exactly. So even if is [22:20 inaudible interruption]

Interviewer: [interview resumes 22:23] And.

Interviewee: And in the meantime, also we installed the monitor where a PowerPoint presentation is, shown everyday in loop. Um showing the process of the restorations, so every now and then we update so people can understand exactly what we are doing

Interviewee: Behind that glass.

Interviewer: So basically, the current script of the audio guide as you mentioned is something you are tackling right now...

Interviewee: Yes, yes.

Interviewer: And, uh, since my questions are regarding the blind and visually impaired visitor...

Interviewee: Mhm.

Interviewer: In your opinion, with the current, with the current um, script, with the current script that has been since, how long? If you have an idea?

Interviewee: The current script of the audio guide?

Interviewer: Uhu.

Interviewee: Um, if they weren't changed?

Interviewer: Uhu.

Interviewee: Because you found different mistakes more than one, and the for example the description of the sacristy before 2017 so it means that, the text...

Interviewer: A bit...

Interviewee: At least has ten years.

Interviewer: Oh ok!

Interviewee: Ah because I arrived ten years ago, so I cannot speak of course of something that happened before...

Interviewer: Of course, of course.

Interviewee: But if it is the same, most probably is the same of two thousand and thirteen.
[laughs]

Interviewer: So

Interviewee: But I [inaudible] in two thousand and thirteen

Interviewer: Ok.

Interviewee: To be honest, I'm not sure, most probably some updates were already done.

Interviewer: Mhm.

Interviewee: Maybe concentrated on, more on, certain artefacts or certain subject.

Interviewer: Mhm.

Interviewee: Whilst latest the alteration like the movement of the painting from the picture gallery to the sacristy, maybe that one was not considered. Maybe, by mistake?

Interviewer: Uhu.

Interviewee: But yeah, most probably this text was a bit old let's say like that.

Interviewer: Ok but after all these years...

Interviewee: Mhm.

Interviewer: If there were, uh blind and visually impaired person.

Interviewee: Uhu.

Interviewer: Do you think, with the audio guide since you mentioned earlier that it would be essential for the visitor's experience to have it...

Interviewee: Mhm.

Interviewer: Do you think that they would have left with the same information?

Interviewee: No! I believe, that, umm. I believe that the text we have, was conceived, was drafted according to a general public...

Interviewer: Mhm.

Interviewee: Without considering niche, special niche. Um in my opinion, if you have to give an explanation of something to disabled, in this case blind or visually impaired person, the description must be done ad hoc.

Interviewer: Mhm.

Interviewee: So that one is something that must be treated in...

Interviewer: In a different way.

Interviewee: In a different way, yeah.

Interviewer: Um. So basically, audio guides are something which are used during a visit, right?

Interviewee: Yeah, mhm.

Interviewer: So just to ask about, what happens before visiting St John's

Interviewee: Mhm.

Interviewer: Usually, any person.

Interviewee: Mhm.

Interviewer: Who is thinking about visiting a museum, uh goes to uh, search the website.

Interviewee: Ok.

Interviewer: From what I noticed when I was looking at the website, um for example you cannot zoom in on the museum floor plan without it being pixelated.

Interviewee: Mhm.

Interviewer: Which is something of course that a map is usually, it's the first thing a person looks for to say, uhu this makes sense, this is something that might interest me etc etc. As well, for example there was written that there's the English language...

Interviewee: Mhm.

Interviewer: There's a little flag showing English, and I assumed there will be other

languages, you know. There isn't an accessibility button which cannot create colour contrast or zoom-in on the text and other things like that. Um, I'm not sure if you are aware? Of this issue? And if you are aware, now, about it...

Interviewee: Mhm.

Interviewer: How is it being tackled. How do you wish for it to be tackled? Are there any plans?

Interviewee: Well since um now, I cover also the role of the CRT, of course it is one of my duties also to, take care about the content and the, and the aspect no, of the, of the website. And really and truly, um, I know that the form and how we present, t-the our website changed during the years. Of course, trying to do every time something better etc. to improve it. At the moment I'm studying literally our website because I'm look at the website with different eyes, from different perspective, so not only from conservation point of view and I'm not only just looking for the content related to that subject. So, I'm studying it, I'm already noticing that there are some lacuna, the one that you mentioned for example is something that will be in the list of things to update and to do so, seems that I'm not an expert on website and also on this kind of uh, matter and subject. Of course, the priority will be also to have a good consultant on this thing. The Foundation should require the help of uh, professionals in this field because it is in our aim and duty.

Interviewer: Mhm.

Interviewee: To create something fully accessible for everybody. So, we will start from the website, we will start from what we can do immediately, and then we will build up slowly, slowly, a full strategy plan for these things.

Interviewer: And, also another thing which I noticed, uh, when I was searching the website, is that you have a section where it, it shows basically visit, and it shows you the map...

Interviewee: Mhm.

Interviewer: So, this is the map [shows interviewee map] which can be seen from the website. And as you can see the, this is from Google Maps.

Interviewee: Ok.

Interviewer: And as you can see this is showing basically the location of the Church and on the address, it shows St John's Street.

Interviewee: Ok.

Interviewer: What I noticed is that. What you consider the exit...

Interviewee: Mhm

Interviewer: There is a sign saying round the corner.

Interviewee: Ok.

Interviewer: And, there were a couple of visitors who approached the security.

Interviewee: Mhm, mhm.

Interviewer: Of course, walk through and said, you know, we want to enter, and they tell them, of course it's around the corner. I'm not sure if you are aware about this because then you can see that over here [points at map] there is written St John's Cathedral Museum.

Interviewee: Ok, so.

Interviewer: Which is in Republic Street.

Interviewee: Is a bit confusing.

Interviewer: Yes.

Interviewee: From my, from my point of view and uh, one thing that I can notice immediately from here if you, if there is also the gap of the language because there are streets mentioned in Maltese, "Triq San Ġwann" or St John's Street. So, at least we should create a standard and maybe we can improve of course t-the, the, the design and the explanation. Uh but as I told you the website is under...

Interviewer: Under construction.

Interviewee: Under construction

Interviewee: I mean yes, yes, I'm trying to approach the website from the other point of view because till four months ago, uh, of course I was in charge for something different. So, now um, my plan is of course, I want to study and see everything about the website because as I told you I noticed already a lot of lacunae. Let's say like that...

Interviewer: Mhm.

Interviewee: And something that can be improved. And, of course, this one will be part of the project.

Interviewer: The plan.

Interviewee: Yes, yes, yes. Exactly.

Interviewer: And, uh, say um, an elderly couple...

Interviewee: Mhm.

Interviewer: Or a person with disabilities, or in my case the blind and visually impaired, were to approach the exit because they think it's the entrance. Are there any times where the security, you know, can close one eye, and let them in instead of having them go round. Like, d-do, are the security and the custodians aware that maybe they can make an exception?

Interviewee: Um...

Interviewer: Or is that not something which has been discussed, before?

Interviewee: To be honest, I cannot answer to this question because it is something that I will, I will understand I think in the coming months because these are problems of course relating to the management of the place from another point of view.

Interviewer: Ok.

Interviewee: So, I need to figure out all these kinds of situation.

Interviewer: Ok.

Interviewee: Yes, the problem is that a lot of tourists wants to enter from the main door because from them it's obvious to enter from the main door that one is something that I always notice. But uh, it means that we have to work on, on these things as well. So, to avoid confusion...

Interviewer: Uhu.

Interviewee: To avoid wasting of time...

Interviewer: So...

Interviewee: And in case of disabilities is...

Interviewer: So, you think it is something as well that you would have to discuss with maybe the, uh, HR? Or the MGR?

Interviewee: Well definitely. This one is, um, a temporary situation because if you think that in the future, the entrance and the exit of the museum will be f-from Merchant's Street, in the future maybe will be, we are going to have maybe the same problems but with another area. But then with the new museum, I'm expecting to have everything well planned.

Interviewer: Uhu. In fact...

Interviewee: In view of the opening.

Interviewer: Uhu in fact, in further on throughout this interview, I will ask you as well about the museum.

Interviewee: Mhm.

Interviewer: Uh another question. Are guide dogs allowed inside St John's?

Interviewee: At the moment if I'm not mistaken, no. Just uh.

Interviewer: Guide dogs for you I don't know, people with epilepsy cause there are dogs for epilepsy. Guide dogs for the blind and visually impaired. Guide dogs for autism, diabetic people.

Interviewee: Mhm.

Interviewer: You know, uh, are they allowed inside? Are you...

Interviewee: Dogs you mean?

Interviewer: These guide dogs, you know that would of course would be, medical.

Interviewee: Mhm, mhm. Well. I have to check. Because to be honest I don't know.

Interviewer: Ok.

Interviewee: I'm... I... I'm not sure.

Interviewee: Ok, alright.

Interviewee: I'm not sure. Yes.

Interviewer: So, you're sure if any services are provided for guide dogs? You'd rather not answer this question?

Interviewee: I cannot answer because I have not the full picture.

Interviewer: Ok. Alright. Umm. So, the following questions will be about the blind and visually impaired inside St John's Co-Cathedral, okay? So. Are you familiar with any assistive technologies? Used in museums? For the blind and visually impaired. So assistive technologies, I'm not sure if you know maybe, some idea...

Interviewee: Mhm.

Interviewer: Of these things?

Interviewee: Well. Yes. Um, it's a, um, a section that I have to explore more of course.

Interviewer: Mhm?

Interviewee: Um, because from museology point of view, of course there are different solution that can be, can be used, can be improved. But um, since we are going to open the new museum in two thousand, we hope of course in two thousand and twenty-five, that one is our target. Um, I believe that, the system, or the methodology used, till now, will be improved, in years.

Interviewer: Mhm?

Interviewee: So. That one is another aspect of the museology that we need to consider, and we have to research for.

Interviewer: Ok, and maybe make an outreach to third party...

Interviewee: Exactly.

Interviewer: As you had mentioned in the beginning.

Interviewee: Definitely, definitely.

Interviewer: So right now, um, from what I can understand. Correct me if I'm wrong. You currently do not offer any, uh, accessible, you know, assistive technologies to a blind and visually impaired person inside St John's?

Interviewee: At the moment. At the moment, nothing special. Nothing, uh. Nothing special but um, for. Of course, the um. I believe that t-the, t-the, custodians, the people who work at St John's are not fully prepared to received, to receive this kind of public.

Interviewer: Ok.

Interviewee: So, even if we manage to host and guide, uh, some people who has this kind of disabilities. We are not at standard.

Interviewer: Ok.

Interviewee: At the moment, in my opinion.

Interviewer: Ok.

Interviewee: So, it's something that we have to of course consider...

Interviewer: Explore.

Interviewee: Explore more.

Interviewer: Uh, so basically, do you think that in order for a blind and impaired person to have a good visitor's experience at St John's...

Interviewee: Mhm.

Interviewer: What do you think? Uh. Should be improved in the Cathedral?

Interviewee: Well as I told you, is something that I need to...

Interviewer: Apart from the staff.

Interviewee: Exactly, it is something that I need to explore more because it is not just the service that I can offer. As I told you there are many, many, many, solutions. There are, uh, technologies can help us in uh, many things. For example, now we are going to have this, uh, experiment, this test because we commissioned to have a 3D modelling of the Beheading of St John's. This is something new for the Foundation and we are going to instal this artwork in the Oratory. And this artwork is being done according to, uh, according to the law, according to some feedback we received from agencies who look after these problems. But when you have to consider, a service, or you want to offer certain kinds of things of course you have to consider the building, the management of all the building. So uh, is useful if now, I tell you that I am going to instal this dispositive here, or that kind of panelling with the braille text and whatever because first of all I have to consider, t-the, the, the structure of the building. T-the route of t-the, the St John's and the new museum. So, everything will be done in a holistic approach.

Interviewer: Mhm, and according to law?

Interviewee: And according to law of course. And all solutions will be improved and uh, will be used uh, considering t-the, t-the, the, the place. Considering t-the, t-the, the new museum and when we are going to have all the spaces available.

Interviewer: Mhm.

Interviewee: So we know exactly the collection, the position of the object, the lights, the every... the services that we are going to apply.

Interviewer: Mhm.

Interviewee: So, when uh, they did the rest of the plan for the museum, will be in theory ready, then we can of course update the system using of course other kind of technologies.

Interviewer: Mhm. Ah so does St John's offer guided tours specifically to the blind and visually impaired? Like is there anyone from your staff that is uh, capable of giving a tour for the blind and visually impaired?

Interviewee: Um, as I told you, uh, we were never trained to do so. So. if somebody can do it, is because has that sensitive

Interviewer: Uhu

Interviewee: Is more sensitive and he wants, really do it but we never have training for this kind of thing, as far as I know.

Interviewer: Is it something that you would bring forward to the Foundation about this?

Interviewee: Yes definitely, if we want to be, if we wants St John's will be accessible, people must be trained.

Interviewer: Ok.

Interviewee: Like a normal customer care, I mean...

Interviewer: Of course, of course. Because you have to leave no behind, basically.

Interviewee: Exactly.

Interviewer: Um so. Uh, from a CRT's point of view.

Interviewee: Yes.

Interviewer: Should blind, and visually impaired visitors be allowed to touch, for example monuments, the marble monuments...

Interviewee: Mhm?

Interviewer: The altars in the chapels? Or the walls? For them to understand more? What is your opinion about tactile. A person touching a monument. Is it something that St John's would allow for blind and visually impaired?

Interviewee: Um, good questions. "Allora" [so]. From conservation point of view, the deterioration is not caused because you touch a monument. The problem is the frequency...

Interviewer: Of course.

Interviewee: Of touching.

Interviewer: Mhm.

Interviewee: It's like the same problems we have with the flash. Is not, you can take a picture, a photograph using the flash. Is not the flash that can cause immediately deterioration, is a MASSIVE use of flash that gives you ...

Interviewer: Ok.

Interviewee: A photo oxidation of something.

Interviewer: Mhm.

Interviewee: So is the stress that you uphold, the kind of stress that you uphold to an artefact that can lead to other deterioration factors. So imagine, hundred, and hundred, of hands, touching a surface. That surface become black because...

Interviewer: Of course.

Interviewee: But! But. Um, we can, always, considering to uh, allow touching, the uh, the object for this special kind of auditors because um, first of all from conservation point of view, we can uh, restrict the areas, of course, no touching everything, we can select the object, that can be touched, that can be easily reachable.

Interviewer: Mhm.

Interviewee: And appreciated. So for health and safety point of view, we have to of course follow certain rules, and from conservation point of view, of course we needs to have, of course an artefact that can sustain...

Interviewer: Mhm.

Interviewee: This kind of experience.

Interviewer: Ok.

Interviewee: Mhm.

Interviewer: Alright.

Interviewee: So. Is not for everything. But I'm sure that within St John's, there is space also for this kind of activity. Collateral to this of course there are many other solutions that can be implemented to allow people with disabilities, to have a different kind of experience. But at this stage of course I cannot tell you all the solutions that we can adopt because that one will depend, um, on the layout of the museum that of course we already know. But the museum is not ready. So, um, I cannot tell you that we are going to have that space...

Interviewer: Mhm.

Interviewee: How many square metres of everything. But, uh, of course there will, I'm sure that the Foundation can provide with many, more than one solution to, to have different kinds of experience.

Interviewer: Ok, um, so. In the beginning you had mentioned that what makes as well St John's unique, is the Caravaggio paintings.

Interviewee: Mhm.

Interviewer: Uh. So, as of now.

Interviewee: Mhm.

Interviewer: You mentioned that you are going to do a relief of the Beheading...

Interviewee: Mhm.

Interviewer: But. As of now. How can a blind and visually impaired museum visitor, both, the Beheading of St John the Baptist...

Interviewee: Mhm.

Interviewer: And St Jerome? Now. What you are offering, now. So if there was a person that came in today at the museum, who had visual impairments.

Interviewee: Mhm.

Interviewer: Is there a way which they can experience the paintings?

Interviewee: Of course, because with the, with a very good explanation of the painting, of course we can. We will be able to uh, pass to them the emotional and all the sensation of, of the painting. But as I told you since, um, as far as I know, we never received the training, this is up to the sensibility and the preparation of that single person that will be maybe in charge to do so.

Interviewer: Ok, alright.

Interviewee: But, yes. Nothing is impossible because, if we, if we want, we can do it.

Interviewer: Uhu.

Interviewee: Mhm.

Interviewer: And I noticed as well when I was doing the fieldwork, that uh, the Church is very well lit.

Interviewee: Mhm.

Interviewer: It is very well lit. But in the Oratory the ambient light is quite dark.

Interviewee: Mhm.

Interviewer: Is there a reason why, it's uh, dark?

Interviewee: Yes. The illumination system of the Oratory was studied and implemented in two thousand and twenty-one. The previous lighting system was replaced with the new LED light fittings, and the concept of the light was studied and investigated by the previous CRT, with the team of engineers and experts in lighting within museum, and in our case experts also on Caravaggio...

Interviewer: Mhm.

Interviewee: So, with a good background on lightings, paintings by Caravaggio. Eh, of course it is a CRTial decision because the idea was to focus the attention to the masterpiece cause that one was the altar painting of the Oratory, so the meanings behind t-the, t-the, this painting, and

important that it nowadays has. So, the lights are concentrated, are done in a way, um, that the priority is to the Beheading of St John. The way, t-the, the, the answer um to your question, why is it dark? Is because uh the bal-, first of all for this one, for a CRTial decision to give much more importance to the beheading rather than to the others, to the other surfaces. And then from a technical point of view, because the, if you illuminate, more t-the, t-the, the tombstones, because of the reflection of the light on the white marble, um, that was causing a bit of a fog, let's say, a fog-effect, that basically um, was obstructing the view of the, the correct view of the Beheading. So, it was yes, a CRTial decision but also a technical decision.

Interviewer: Ok but from a CRT's point of view, having more light, will it damage, uh?

Interviewee: No. No, no, no, no, no.

Interviewer: No?

Interviewee: The...

Interviewer: So, it's more of a it looking.

Interviewee: The kind is more to create the atmosphere and to be able to see the Beheading of St John's in the best way.

Interviewer: But you had mentioned in the beginning of our interview that we shouldn't also leave behind Mattia Preti. And in the Oratory, there are MULTIPLE paintings of Mattia Preti, the lateral sides of the paintings, or in the soffit.

Interviewee: In the soffit.

Interviewer: Which are in my opinion, BEAUTIFUL masterpieces. Do you think, in your opinion, that the lighting right now, it's enough, for the visitor to actually see the painting? Because in my opinion, when I did the fieldwork...

Interviewee: Mhm.

Interviewer: When I saw actual photos on, on books, for example, certain painting, paintings sorry, certain paintings of Preti were very beautiful and rich in colour...

Interviewee: Mhm.

Interviewer: But when seeing them live and face to face, they were quite, dim.

Interviewee: Mhm? Um, no.

Interviewer: Would you consider adding more lights so people can see the colours a bit more?

Interviewee: Um, no. I like the concept that when you enter, I was super fascinated when we inaugurated the, the Oratory, because once you enter from the main door and you turn your head on your righthand side, you are basically literally captured by the Beheading of St John's. That call you and tell you, enter. Come to visit me. Come to, come to see me. Once you are

there and you are in the centre of the room you can appreciate the other painting. Then it's true, that you uh don't see, uh, all the um, bright colours of the painting of the soffit, that one.

Interviewer: Or the gilding as well!

Interviewee: Or the gilding, but the experience, t-the, t-the, t-the, the quality of the experience is worth it.

Interviewer: Ok, alright. Um, so, usually, uh, there is a certain classification of visually impaired people...

Interviewee: Mhm.

Interviewer: Which uh, when they go from a very light, you know, very bright places...

Interviewee: Mhm.

Interviewer: To a dark place. It can cause a certain...

Interviewee: Destabilisation.

Interviewer: Exactly.

Interviewee: Mhm.

Interviewer: So, if there were to be for example, a custodian...

Interviewee: Uhu?

Interviewer: Would it be possible that they change the lighting when they see for example someone who is visually impaired or, or there would be someone that requests for the light to be brighter...

Interviewee: Mhm?

Interviewer: Just so they can, you know, enjoy the painting while they're inside like temporarily, and then maybe change it back? Would it be something that you would consider?

Interviewee: Are you referring to the, to the Oratory as well?

Interviewer: For the Oratory...

Interviewee: For the Oratory.

Interviewer: Just for the Oratory because the Church is very well lit.

Interviewee: Mhm.

Interviewer: It is.

Interviewee: Yes. Yes. Yes.

Interviewer: Just the Oratory. Because of course you have different visitors but since I'm, we're discussing about blind and visually impaired. Would you consider, you know, telling the custodians, once they are given the correct training, that yes, if someone requests for something to be brighter, just to help them see more, you would change it?

Interviewee: Definitely so because the system we use is very flexible and is done on purpose.

Interviewer: Ok.

Interviewee: Is done because changing the setting you can allow the view of the lateral painting and the soffit painting in another way. So, in view of a seminary, in view of a conference, in view of a special guest, you can focus the attention on one subject, or the other one. There is a play of light created for the Beheading so that you can explore the painting, focus the attention on the different characters of the painting, so why not? If there is the need to um, dimmer the light and allow people to have a different experience, why not? That one is part of the management and can be also established according to our visitor hours, so of course we can work on it. So, the view of one subject, do not affect the experience of the other. So, yes definitely.

Interviewer: Ok. Alright.

Interviewee: Definitely.

Interviewer: Alright very good. Um, so. Something about um, a post, a Facebook post, uh...

Interviewee: Mhm.

Interviewer: Which you posted today, um that you mentioned the Caravaggio Wing and Face to Face.

Interviewee: Mhm.

Interviewer: So, what does this entail? Because it is written in the brochure and audio guide map that there is St Jerome room?

Interviewee: Mhm?

Interviewer: Stops eighteen and nineteen where they mention that there is a different section but right now it's currently closed? But you mentioned a Face to Face, maybe you can explain a bit what this will entail?

Interviewee: Hmm, ok.

Interviewer: If you are in a position that you can say.

Interviewee: Yes, yes, yes, yes. In general, the concept of the Caravaggio Wing uh, was uh, the Caravaggio Wing was designed to um, to host the St Jerome painting and also to take the opportunity to investigate more about the life and the artistic production of Caravaggio during his stay in Malta. Umm, because, the experience of the Beheading of St John's is exhaustive in the um, in the Oratory from that kind, that particular aspect, of the emotional aspect, but is so far for, to be appreciated in details...

Interviewer: Yes, yes, very true.

Interviewee: The intention was to create um, a digital experience, so to reserve a space where you can approach the painting with a different point of view. So, the Caravaggio Wing is an

informative and didactic area...

Interviewer: Ok.

Interviewee: Where you can enjoy the St Jerome. Finally, the St Jerome uh, will have a proper space.

Interviewer: Ok.

Interviewee: To be not the second to the Beheading.

Interviewer: Alright.

Interviewee: These things uh, happened in the past because St Jerome was exhibited in a freestanding panel at the entrance of the Oratory. People were concentrated to see the Beheading and they basically used to forget the presence of the, the smaller painting.

Interviewer: Ok.

Interviewee: That is the same qual-high quality of the other one, no?

Interviewer: Of course, of course.

Interviewee: Is not the second, “anzi” [on the contrary]. Um, so, the creation of the Caravaggio Wing was to give the right dignity to the St Jerome, and of course to take the opportunity to study and meet Caravaggio. So, they thought about, uh, a cine- a movie room...

Interviewer: Mhm?

Interviewee: With a short documentary about t-the, t-the, the life of Caravaggio in, the transfer from Italy, t-the, t-the, travel from Italy to Malta, and then upstairs the Face to Face, with the [laughs] with the digital information you can have. So the uh, high definition resolution um, details of the painting with a section dedicated also to the analysis so, the, the, the information about the under drawing, the overpainting, the restoration.

Interviewer: So, conservation point of view.

Interviewee: Si [yes], from this conservation point of view.

Interviewer: Ok. Um, and, just a quick question about St Jerome. So, originally...

Interviewee: Mhm.

Interviewer: You know very well, that it was commissioned by Frà Ippolito Malaspina, right?

Interviewee: Mhm.

Interviewer: For his private residence.

Interviewee: Yep!

Interviewer: And then he, upon his death, he wanted that it would be donated to the Italian Langue.

Interviewee: Mhm.

Interviewer: And so there was a reserved space for it in the Italian Langue. Right now when

I did the fieldwork, I saw an empty wall.

Interviewee: Yep!

Interviewer: That empty wall, is the same wall, that, had the St Jerome on it right?

Interviewee: Yes.

Interviewer: And apart from that in the audio guide there was written that there was uh, that there IS, not there was, there is a replica, of it.

Interviewee: Yep.

Interviewer: So, I'd like to ask two questions.

Interviewee: Mhm.

Interviewer: Um, why was the replica removed?

Interviewee: Ok.

Interviewer: And why didn't you consider uh, you know after St Jerome being stolen and all that [laughs]. Why didn't St John's consider to put St Jerome back to its rightful place but rather uh, you know, in a designated place for itself? Was it for conservation reasons?

Interviewee: Mainly.

Interviewer: Because technically I mean, this has changed its history even artist, if we were to look at it in an artistic way, even the foreshortening of St Jerome's hand, you know if you were to view it "faccia a faccia" [face to face], it was, it looks that his hand is massive but when you look at the right height it makes sense, certain proportions.

Interviewee: Mhm.

Interviewer: So, what was the main reason exactly why the replica was removed, and why the original was placed in a different area...

Interviewee: Mhm.

Interviewer: And not its original place.

Interviewee: "Allora" [so] the removal of the replica was done, if I remember well in 2016, fifteen-sixteen. Um, I was a young CRT at St John's at that time, but I remember because I was present when we remove um, upon Council decision. So, it was a decision by the Council of the Foundation. Uh the reason why is, doesn't make sense to have the replica once you have the original in the same place.

Interviewer: Ok.

Interviewee: Um, and I agree. The second one that is more complicated because yes, really and truly there are conservation um, reason why the St Jerome cannot be exhibited in the Chapel of Italy. So from a conservation point of view, and after all the damaging, and the restoration, for security and conservation point of view, it was decided that St Jerome uh,

should stay in a museum context.

Interviewer: Ok.

Interviewee: Rather than in the previous chapel. Um, then you know very well, t-the, t-the, the problems of uh, keeping certain artefacts in the same place, you can tell me ah but we have a lot of paintings that are still in the same condition but as you know St Jerome has a glass. This is why there are, certain decision were taken in the past because considering its state of conservation and the, the, the, problems related to the paint layers, and the addition to the canvas, it was decided to keep it with the glass.

Interviewer: Ok.

Interviewee: Rather um.

Interviewer: So originally it didn't have a glass?

Interviewee: No.

Interviewer: No? Ok.

Interviewee: No that one was applied after the restoration of the ICR the "Istituto Superiore per la Conservazione e Restauro". And according to the documentation and the study did on the St Jerome, that was a protective glass for the safeguarding of the preservation of the painting.

Interviewer: Ok, alright. And the, now. Well, when it will be in the, in its designated space, uh, how will the blind and visually impaired person experience it?

Interviewee: In the new St Jerome Hall do you mean?

Interviewer: Yes.

Interviewee: Um, well, as I told you there are certain aspects that must be reviewed, and must be considered so, that one at the moment I cannot answer.

Interviewer: So it still was not discussed.

Interviewee: Exactly.

Interviewer: But it is something that you would consider bringing to the table? Um?

Interviewee: Well yes, I have to consider everything that was done. What we have the information panel that we have installed already in the St Jerome and of course we have to see if they are in line with the um, with the recent uh, research we have done, if we can improve it, if we can implement it in another way.

Interviewer: Alright so the last few questions will be about the new museum.

Interviewee: Mhm.

Interviewer: You are cur-updating the public very well on your social media. Uh do you? Maybe you can tell me uh, what was the reason why uh, the Foundation decided to build a new

museum, if there was an old museum already built?

Interviewee: Yes, yes, definitely. Um, there was an old museum built in the 60s, and uh, considering different aspects from conservation point of view, and according to the new uh, wave of cultural tourists I can tell you that was not appropriate for the collection we have. It was impossible to exhibit the collection in the right way. It was impossible to exhibit the collection because uh, most of the artefact were still kept on lock, so, uh of course it was not adequate. And the intention of the Foundation is to have an appropriate space for uh, the proper exhibition of the artefact, and because the museum is essential for this place, and for the community.

Interviewer: And uh, you mentioned it will be finalised in two thousand and twenty-five?

Interviewee: Our target is two thousand and twenty-five. There are a lot of work to do. Still! So, we'll dream to finish by December two thousand and twenty-five.

Interviewer: But around twenty-five – twenty-six.

Interviewee: Exactly, exactly.

Interviewer: And, what will be exhibited in the new museum? Maybe you can give me a list of the things?

Interviewee: Definitely. Uh, for sure as you know the full collection, the full set of the Flemish tapestries.

Interviewer: Mhm.

Interviewee: The Cappella Ardente.

Interviewer: Ok.

Interviewee: Um, the. Of course, there will be a selection of the set of choral books. A selection from the silver collection.

Interviewer: Mhm.

Interviewee: Um, a selection from t-the, the, the reliquaries, crucifixes, and relics we have.

Interviewer: Ok.

Interviewee: And the vestments I forgot to tell you [laughs].

Interviewer: [laughs] A lot of things which basically weren't for viewing.

Interviewee: Exactly.

Interviewer: For quite a number of years, basically.

Interviewee: Exactly.

Interviewer: Will there be any technologies in mind that will be implemented to cater for the blind and visually impaired? These of course may range for, audio guides for example, if audio guides will be continued to be used?

Interviewee: Uhu. As I told you um there are still certain aspects that must be discussed.

Interviewer: Ok.

Interviewee: Um for example all the finishing. So the way the artefact will be exhibited in terms of showcases, lighting system. In theory, we have the idea but still is under, everything is under discussion.

Interviewer: Still on the drawing board basically.

Interviewee: Still on the drawing board, yes, yes.

Interviewer: Ok.

Interviewee: Even the way we want to inform public, so the didactics, panel-informational panel. We have to still, finalise the project.

Interviewer: Do you think the didactics, that uh, just to shift the questions, cause you mentioned didactics. Do you think that the didactics that there are in the Church?

Interviewee: Mhm.

Interviewer: That they are adequate? Are they good? In your opinion? Should they be improved, or are they good enough?

Interviewee: Um certain things can be improved, in terms of content, in terms of also graphic.

Interviewer: Ok. Alright so are you referring to the uh, didactics you find in every chapel for example?

Interviewee: Exactly, exactly.

Interviewer: So, you feel that those should be improved?

Interviewee: Yes, some of them must be improved and there are some lack of reference to other artefacts. So yes, it's something that we can, we can rediscuss and we can implement it.

Interviewer: Ok, so this is the final section.

Interviewee: Mhm.

Interviewer: Of our interview. Basically, I had seen from the 3D renderings which were done about the new museum...

Interviewee: Mhm.

Interviewer: Regarding the entrance and exit. So from the 3D renderings I noticed that there are these, sort of, glass, uh partitions? [points at 3D rendering]

Interviewee: Mhm.

Interviewer: Can you confirm if these ones will be in glass?

Interviewee: Yes. That one is a full partition that will be in glass. Still of course we don't know if we will mirror exactly this, this picture [points at image], but yes the idea is to have this hall separated with the courtyard by a glass.

Interviewer: Will the courtyard be openair? No.

Interviewee: Yes.

Interviewer: It will be openair?

Interviewee: Yep. This one will be covered by the Tapestry Chamber [points at image]

Interviewer: Ok.

Interviewee: But this space is not covered.

Interviewer: Alright.

Interviewee: Is not so much ah. Cause from the, from the photos seems that is so large but really and truly, the Tapestry Chamber exceed from certain metres so.

Interviewer: So, a part of it will be openair.

Interviewee: Exactly.

Interviewer: And a part of it, not.

Interviewee: Yep.

Interviewer: So, I'm assuming maybe there will be you know, because you can never rely on Malta's weather.

Interviewee: Yes, yes, yes, yes, yes, yes.

Interviewer: Will there be something to, I don't know...

Interviewee: A repairing?

Interviewer: If it's a rainy day?

Interviewee: This area is still under discussion to be honest. So, uh everything, all these questions of course are still on the plate.

Interviewer: Ok.

Interviewee: So, we have to figure out a little bit more.

Interviewer: Ok no problem.

Interviewee: About the...

Interviewer: Um. So, looking at the project plans and you mentioned it as well, in our interview. Uh, you mentioned that the entrance during visiting hours will be from Merchant's Street?

Interviewee: Mhm.

Interviewer: Rather than, Republic Street.

Interviewee: Yep.

Interviewer: And the exit, as well, during visiting hours, will be from Merchant's Street instead of St John's Street.

Interviewee: Uhu, even these things is still under discussions because there are more than

one options to be honest. So, I cannot tell you the right answer right now.

Interviewer: Because so basically, it's still under discussion when it comes to...

Interviewee: To St John's Street.

Interviewer: The way, uh, the visitors' flow, the queueing it's still to be discussed?

Interviewee: Yes, yes, yes, yes. The foyer. So, the entrance and the exit area, is still under discussion because we are of course considering a lot of factors in terms of space, in terms of uh, flow of tourists coming in and out. So we are still on the discussion about this area and we are considering also more than one option regarding the exit.

Interviewer: Ok, alright. Um, of course, are you considering that there will be ramps?

Interviewee: Definitely so.

Interviewer: Yes?

Interviewee: Definitely so.

Interviewer: So, the queuing as well you mentioned that it will be it's still under question when it comes to control.

Interviewee: It's still-exactly, exactly, yes. We have different design um. So that one yes, it's still under discussion because we are evaluating t-the, everything, from the design to the cost, till the accessibility, and if it's feasible to make on the right or on the left side of the entrance depends of the, of what we are going to, of course install as soon as you enter. So yes, the ticket-the ticket entrance, the foyer is still under discussion.

Interviewer: Ok alright. Just a quick question about the Belfry Tour.

Interviewee: Mhm.

Interviewer: You opened the Belfry Tour recently.

Interviewee: Yes.

Interviewer: May you tell me please what, briefly, what this new area consists of? And the clock tour?

Interviewee: Mhm, yes. "Allora" [so] um we are talking about an upper-level area of St John's that were never opened to public. Um the reason behind uh the decision was taken last year, I was not CRT at that, at that time.

Interviewer: Mhm?

Interviewee: Uh but it became effective this year basically because last year the maintenance team was engaged to do uh, maintenance work on that area.

Interviewer: Mhm.

Interviewee: Uh. Over there you can appreciate of course beautiful view of Valletta definitely and you can learn something more about the Bell Tower, the Bell system, and the clocking

room. Um, so, from of course educational point of view, from cultural point of view, of course you can explore another area that was not accessible during the years.

Interviewer: Of course.

Interviewee: Something that you see from distance and you cannot understand how big they are...

Interviewer: Yes, definitely.

Interviewee: These, these bells no?

Interviewer: Definitely.

Interviewee: Um that was an area restricted to the sacristan really and truly, no?

Interviewer: Of course.

Interviewee: So, you have this new opportunity and the clock is very fascinating area, t-the, t-the um, where the machinery of the clock is in place. And um, yes is very, um, informative.

Interviewer: Mhm.

Interviewee: Um I like the idea to open this area to, to the public.

Interviewer: And it's with tours, right? It's a guided tour?

Interviewee: Uhu exactly is a guided tour.

Interviewer: Uhu.

Interviewee: So, uh, people are accompanied by the uh, a custodian. Which lead the group upstairs and uh, explain briefly the historical background of the space and the area.

Interviewer: Of course, and uh before launching it as well uh, there was the balcony, part of the fifteen Euro ticket.

Interviewee: Yeah.

Interviewer: If you were-if you consider adults, fifteen Euro ticket.

Interviewee: Yes.

Interviewer: But uh, when I went for my fieldwork, I noticed that you have to basically apart from, that you have to pay for the Belfry and Clock Tour uh, another five Euro. Basically, the balcony now is only open for people who go and pay this five Euro extra for the Belfry Tour. So, say a person is physically unable to go up and down the full 99 steps but they want to see the balcony.

Interviewee: Mhm. Well at the moment with this option, it was uh adopted and decided basically no. So, you have to be part of the tour to be able to um to, to go up on the, on the balcony.

Interviewer: And if someone you know is physically, an elder or physically disabled person who cannot climb the ninety-nine steps since...

Interviewee: But can climb the forty

Interviewer: No, no. Let's, let's say they cannot climb the ninety-nine steps.

Interviewee: Mhm.

Interviewer: Since we're discussing the tour.

Interviewee: Yeah.

Interviewer: Is there something that St John's is providing to them? So, these people do not miss out?

Interviewee: Not yet.

Interviewer: As well if you're visually impaired.

Interviewee: Mhm. Not yet, not yet. There are no monitors. There was not planned to have...

Interviewer: Ok.

Interviewee: Other kind of instruments or means to enjoy the area.

Interviewer: Uh, so. Um, to conclude our interview. So, in your opinion, do you think that the visitor's experience in St John's is satisfactory, unsatisfactory of what you are offering now that is? Or do you think that improvements can be made?

Interviewee: Well, the experience is good but of course we can always improve and if we want to tackle every single detail, of course you will find that there are things that can be done. We can implement t-the, the, what we are offering.

Interviewer: Mhm.

Interviewee: Right now. In terms of content, in terms of logistic. Uh, but I can see from the appreciation of the public that the experience within St John's is...

Interviewer: Ok.

Interviewee: Is, is positive. Is always positive.

Interviewer: And if a blind or visually impaired visitor, visited St John's today.

Interviewee: Mhm.

Interviewer: In your opinion. Do you think that they left St John's Co-Cathedral with the same experience as a sighted visitor?

Interviewee: Definitely no.

Interviewer: Ok and why do you think is that?

Interviewee: Because we, at the moment we have no, the competence, the experience, and the tools, to accommodate them in the proper way. In the best way.

Interviewer: But as we discussed in the interview...

Interviewee: We manage. Yes. We can find temporary solution. We can adapt ourselves of course try to be kindly, and at disposal as much as we can. But as I told you, I don't like

improvisation in this kind of field. I like to be well-prepared.

Interviewer: Of course, of course. And what do you personally think?

Interviewee: Mhm?

Interviewer: As the CRT and chief CRT, that the Cathedral should change? Uh this may range from administration?

Interviewee: Mhm.

Interviewer: St John's itself. Its services if provides? You know? What do you think, that it could be changed? And changed for the good of both the Cathedral and the visitor?

Interviewee: Um, the. The project of the new museum is very, very, good, and necessary project. So, starting from that and um, if we, uh, keep in mind always, our mission and our vision for St John's, I think that we can do always better and we can improve a lot. We can offer um, more than one kind of experience for public. We can uh, contribute with the growing of the society.

Interviewer: Mhm.

Interviewee: At three hundred and sixty degrees. There are a lot of things that we have to consider. There are a lot of problems and uh, collateral things that happen every now and then since now I'm more in the administration area, on the management of course I will uh, I will focus my attention on different uh, different aspects. So, I cannot mention every single thing but yes, there are a lot of things that can be still.

Interviewer: To be continued basically.

Interviewee: To be continued, yes.

Interviewer: Ok. Thank you very much for this interview!

Interviewee: You are very welcome!

HR

Interviewer: Thank you for going to sit for this interview. So, the first question is; How long have you been employed in this position at St John's Co-Cathedral?

Interviewee: In August, it will be six years.

Interviewer: If you were to explain your position as Chief People Officer, what would be your day-to-day management routine?

Interviewee: The Chief People Officer relates to human resources, so I handle all human resources aspects in relation to employees' foundation.

Interviewer: So, all employees at St John's?

Interviewee: Because there is no human resource person, so I'm the person to go to in relation to human resources, if there are issues or policies or anything related to human resources.

Interviewer: The following questions will be about the current function of St John's Co-Cathedral that you present to the visitors.

Interviewee: To add, I was given also the role to manage the custodians. It's a different role, it's the operation role. So, it's different from Human Resources' role.

Interviewer: So, you have human resources that you tackle policies regarding all the employees, which is around forty?

Interviewee: Yes, it's about policies, engagement, employee engagement, departments...

Interviewer: And as well custodians?

Interviewee: And I handle as well, it's different from human resources, the operational experience.

Interviewer: And who falls directly underneath you?

Interviewee: There are the head custodians, the supervisors, the ticket operators and the custodians.

Interviewers: So, the supervisors and the ticket operators, are custodians as well?

Interviewee: Le, the custodians.

Interviewer: The following questions will be about what St John's presents to the visitors. In your opinion how would you define St John's Co-Cathedral to someone who never heard about it before?

Interviewee: It's a beautiful place to visit. If you look at it from the outside, like some people do, you cannot see the beauty than you go inside. Inside it's completely different. The baroque, the style

and what not. There's a lot of history, there's a lot to see and you know.

Interviewer: OK. What should the visitors expect when entering St John's? By that I mean from what is being presented, and how the service is provided?

Interviewee: I believe that the person is everything. So, I believe that the customer care is the most important thing. So, when they come in, that is the first thing that should be the priority before stepping into the cathedral, to provide the service. They give the audio guides in a good way, and then the person will enter into the cathedral.

Interviewer: And when you say the experience begins in the cathedral, since we are referring to custodians, what's exactly do the custodians do?

Interviewee: The custodians are more there to monitor what is going on, so no damage is done. You don't get tours, you know! They monitor and make sure no damage is being done, to the walls for example and what's not, or vandalism, you know!

Interviewer: And if there were to be someone, a tourist, a visitor, who asks something about history, they have to answer?

Interviewee: Yes, they provide information. In fact, you apply to history and what's not, we give courses and information to history,

Interviewer: History specifically on St John's?

Interviewee: On St John's. We have done one about a year ago, and since we are depending on new custodians, we are thinking of a refresher and including the new custodians who will be coming.

Interviewer: And usually what does it involve?

Interviewee: Includes everything in relation to history of St John's.

Interviewer: And further to this question, if a blind or a visual impaired visitor would enter St John's, how would the custodians offer their customer service? To the blind and the visual impaired.

Interviewee: This is something we are discussing at the moment, so I cannot go further.

Interviewer: But right now, as if it were happening right now, how would a custodian handle it? Because, I mean the museum and St John's have been operating for quite a while now. Within the six years that you have been here?

Interviewee: Ifhem, I cannot say really, because we aren't really prepared for the visual impaired. So, I cannot really go with that, since at the moment there are certain things which for example the

Beheading, they're doing the tactile. So, these are the things we are working on, to promote St John's to the visual impaired people.

Interviewer: So then, when it comes to customer service, is there something that you are looking at, so the custodians would know?

Interviewee: Yes, obviously, once we have everything in place, there obviously will be a course in relation to how to guide, those who are visual impaired.

Interviewer: So, in your opinion right now, it's a still a working progress.

Interviewee: A working progress.

Interviewer: But prior to that, what do they offer, when they enter at the ticket entrance for example? What happens when they alter?

Interviewee: They have an audio guide

Interviewer: And when it comes to the ticket for example?

Interviewee: They come in, they purchase the ticket, they will be guided, they will have a guide dog

Interviewer: So, guide dogs are allowed.

Interviewee: Yes, they are allowed. In fact, we had one recently. The person come in, they give him the ticket and the audio guide. I'm giving the example of this person, and this person showed him all round with the guide dog, and through the audio guide, they learned about the history of St John's. I cannot say at the moment that we have everything in place as in how to feel certain things and what's not, that will be done.

Interviewer: Upon fieldwork, I noticed that you recently had posted vacancies for custodians as you mentioned in the beginning of the interview. I read through the jobs, main activities and tasks. While I was doing the fieldwork I noticed that one of the tasks wasn't being followed, and I am referring to the Oratory, because in the policies or whatever of the vacancy, there was written that the Oratory must not exceed thirty persons at a time and that no photography is allowed inside the Oratory. I noticed that there were times that the number was exceeded

Interviewee: This shouldn't be in the job description, that will go with the operational.

Interviewer: But custodians have to abide by this, thirty persons at a time?

Interviewee: Well, it's changing, because now we have spoken to the CRT and the conservative, and we are going to see. She is going to monitor the temperature, to see exactly how much people will be

allowed. So, from thirty or thirty-five it might go down to twenty-five. We're discussing at the moment. So once the wing is open, we will see exactly how many people will be allowed in. Once we know, then all custodians, as we always do, will be informed.

Interviewer: So, if there were to be a tour guide from a cruise liner who had a group of fifty people?

Interviewee: We discussed it already. They have to abide the rule.

Interviewer: So, it's a policy that the Foundation will impose.

Interviewee: They have to abide the rule. It is something at the moment, because we are not sure how to. At present it changed. The people going in has changed.

Interviewer: Into the Oratory, you mean?

Interviewee: Going into the Oratory.

Interviewer: How so? How did it change?

Interviewee: It changed because temperature was fluctuating in there, so we're trying a different amount of people going in. So, the CRT or the CRT is seeing the best number of people who should go into the Oratory. At the moment we are discussing, that probably twenty or twenty-five it will be, or down to less. It's not confirmed yet. So, I cannot really confirm the number.

Interviewer: And what about the photography? Because I noticed that most people were taking photos

Interviewee: Just flash.

Interviewer: Well, something else which I noticed, I heard custodians say that the backpack has to be worn at the front or carried, that they cannot lean against the walls, touch the monuments etc etc. But there were times when multiple times when I saw that people just remained with their bag pack worn on their back or touching of the walls

Interviewee: I think the number is minimum. You might have a group of hundred people in front of you and you might not see a single person and you have a multi task. So, at times it might be a bit difficult for one to pinpoint. But when they go to other areas and one would notice so

Interviewer: Which areas specifically?

Interviewee: Any area. The cathedral is large in itself. You can be in the chapel, and see people moving their bag pack to their back and there is nobody, no custodian there.

Interviewer: So, right now.

Interviewee: If you have custodian positions you have to see where they are. If you have one who advises someone to put bag pack in front, going in through the tickets, they enter and they go to the chapels there are no custodians there. So, they are not noticed.

Interviewer: Chapels that when it comes to the side which takes you to the crypt?

Interviewee: Yes, exactly.

Interviewer: So, that's the only side which is

Interviewer: You have the main area there are no custodians in the area where they join in the main, and you have positions as in the chapel, the Oratory, in those corners if you want to say so. The main door, you know, coming in clothes ... So, it easily for someone who can be wearing the map in the bag pack in the front and switch around the bag and the custodian after all has to tell them again, to put the bag pack in front, you know.

Interviewee: So, for example, since you mentioned there aren't any custodians in the corridors of all the chapels. If there were to be a blind or a visual impaired person who needs help,

Interviewee: OK, so the person has to come along.

Interviewer: They come along? Because once there was a blind couple, and they told me that they came in the cathedral on their own because there are people who are visually impaired, and says this couple had a problem in next to the crypt for example. For example, maybe with navigation for example. Maybe

Interviewee: Custodians are there to help them. Anybody, it could be anybody. Could be anyone. Anybody who needs help with something, custodians are there to help them.

Interviewer: Even though there isn't like anything, like a position in the chapels? How would they approach, you know the situation?

Interviewee: I would imagine that if somebody is in there, and they would need assistance, they would talk while they are coming in to the cathedral, the person in the ticket. From there the supervisor could guide them and could help them with what they need.

Interviewer: Is there a custodian right now for example that would be readily available to help navigate the blind and visual impaired person?

Interviewee: If a person needs guidance to go around, you can find a solution, definitely. Like we find solutions when people want to come and pray. There is no person who is just on standby, waiting for someone to come to take him to the blessed chapel and pray. They find someone who is available

and may take him there, they will wait for him to take him back to the main door.

Interviewer: So certain positions are quite fluid in a sense.

Interviewee: They are fluid, and there are changes. We also have a reliever who does changes positions for these custodians. And who also takes people for prayer to the chapel and what's not.

Interviewer: Ok. You mentioned as well as there is ongoing training. So apart from the history training, are there any other training which you

Interviewee: The customer service. I am talking training in relation to the visitor. I'm not talking about training, about people who train gilding. I'm not going into that.

Interviewer: No, when it comes to the custodians.

Interviewee: In relation to custodians. You have health and safety, First Aid, Mental Health, Customer Care, which involves customer care with all people in their difficulties. Those are the main.

Interviewer: When it comes to customer care?

Interviewee: It is for all custodians.

Interviewer: Further to the requirements to be employed as a custodian, the qualifications required lists, it lists that candidates should possess ordinary level of education and having a foreign language also considered as an asset. In your opinion, do you believe that these qualifications are enough as a custodian?

Interviewee: It is the bare minimum. One has to take into consideration that the market place now, to find the right people is very difficult at the moment.

Interviewer: How come?

Interviewee: Because lot of people have good jobs and they don't have to do two fulltime jobs. So, in order to find the right people, to make it bigger, you know to make the selection bigger, you have to put down the requirements a bit. But when you get the applications, then it is your choice to choose the right applicants who have the best qualifications for a job.

Interviewer: From what I am understanding is that the foundation of St John's believes a lot when it comes to education?

Interviewee: We believe in education. We believe in entering engagement which attracts a lot of people who are to work here. And in fact, it has been working because the number of applicants that has applied in the years have increased.

Interviewer: When it comes to vacancy?

Interviewee: Yes

Interviewer: And

Interviewee: I'll give you an example, but it is a different position. Insa custodians. For example, six years ago, before I came, the position of a marketing manager only four people applied. Now over sixty applied. So, there's a bit difference. And even though the market is tight to find the right people, still sixty people applied. So, it's very good. It's a very good indication. Custodians as well, before maybe applied fifteen, and now seventy!

Interviewer: And the shortlisting where are custodians, usually how does it work exactly? What are the things which catch your eye mostly? When you see, eheh! This is a candidate which I would be interested to interview?

Interviewee: If they have experience in customer care, that is a big plus. If they understand languages, it is a big plus as well, because people that come in here are visitors, so if they know different languages it is always better. And honesty, as in... You could sense when doing interview. We don't choose a person after one interview. We believe in doing two to three interviews. The first interview is always to get to know the person. It's not the most strategic questions, you get to know the person. You need to have a feel of the person.

Interviewer: Because you need to understand when they engage with the tourists.

Interviewee: Yes, you need to have a feel. They will know how to present themselves. First appearance is very important, and their approach and what's not. It's a task in itself. You get to know them by showing you the approach to a visitor.

Interviewer: Are there any yearly check-ups or examinations when it comes to custodians?

Interviewee: Yes, we do yearly one to ones, which is the basic.

Interviewer: And what does it usually attain?

Interviewee: We tell them areas where they could improve, and vice versa. We believe it's not just the management should tell them what they can do, they tell us areas where they think we're lacking them, and we come to a conclusion where we try to see how both areas can improve. Construct of criticism.

Interviewer: Do you do mystery shopping?

Interviewee: I'm not sure if we did one. We had to do one for the belfry tower.

Interviewer: Because that is a recently launched area.

Interviewee: It's a recently launched area. I agreed with the council that we will almost reshuffle for the belfry and the clock room. We had to do it, but I think we do it, perhaps I'll check, but we have to do it for sure. So, yes, we do, and to add to it that they got training on how to present themselves and what not.

Interviewer: When you say present themselves clothing, manners,

Interviewee: Manners and the history of what they are going to occupy. It's about the history of the balcony, the bell tower, the clock room.

Interviewer: So, you are referring to belfry two?

Interviewee: Yes.

Interviewer: And when it comes to the rest of the church you mentioned that there are yearly refreshers, when it comes to history or .. OK. so you're saying that if I were to approach someone with a question, all of the custodians will be capable of answering it?

Interviewee: Oh yes, they should.

Interviewer: If there were a tourist

Interviewee: Ifhem, they are not going on to deep history, you know, they won't know every tombstone and what's not.

Interviewer: Will there be someone whom they can refer to? Who is that person?

Interviewee: Yes, there are different people. There are the researchers, and there is ATG ATG, who is very informed in relation to the history of the cathedral.

Interviewer: Also, there was mentioned in the vacancy that having interest in history and art, maybe you can explain a bit further, what is meant by that, 'having interest'?

Interviewee: It is, you ask somebody who work in a place who has interest in history and art. It will make their job experience much more better, than someone who doesn't like history and doesn't like art. That is one of the questions in the interview. So, I'd rather have someone

Interviewer: Are they tested maybe?

Interviewee: Mhux tested, they are asked questions about history and art.

Interviewer: OK, very interesting.

Interviewee: In the interview you ask them questions about the place they came for interview. So, I ask them did you do the research about St John's? and I will see what they understand and what they don't.

Interviewer: For example, if a tourist approaches a custodian with a complaint, or for example a blind or visual impaired gives a suggestion and says maybe it would be better if we have navigation, or someone says this is a very good experience especially the audio guide was interesting. How does it work when you have complaints, suggestions. Like how is it?

Interviewee: Suggestions are taken into consideration, even by one staff.

Interviewer: How does it work when the custodian is approached by a tourist?

Interviewee: If there is a complaint or suggestion, it always goes to the supervisor, and which the supervisor leads to the head custodian and we discuss. In relation to complaints, we have a policy in which the PR manager is supposed to handle the situation, as in, I don't know, maybe, we rarely get. For example, something happened, they paid for a ticket and didn't like the experience, call the PR manager, and they will have to discuss, because they are trained on how to sort of not negotiating, but discuss and the way they should approach the visitor that is complaining.

Interviewer: So, the PR manager is an employee of the Foundation?

Interviewee: Yes

Interviewer: And he is always like

Interviewee: Extra chief marketing officer, it's part of his work. They handle the PR.

Interviewer: Another thing, if a blind and visual impaired tourist, I noticed during the fieldwork, that there are multiple monuments around, if a blind person were to approach a custodian and say, 'Can I touch this monument?' are they allowed?

Interviewee: Nobody is allowed to touch the monuments.

Interviewer: Even if maybe, it can enhance their experience? Can there be an exception or policy wise it's a no?

Interviewee: From my end, I cannot give the go ahead. The only person whom he has to go is the head CRT. From my end and from the custodians' end, the head CRT only, is the only person who will give the go ahead in relation to this.

Interviewer: And is the head CRT readily available but if they get a phone call and ask?

Interviewee: Is available

Interviewer: You mentioned that the custodians, are almost in every corner of the church. If a blind person needed assistance with the navigation through the church, for example from the oratory they would like to go to the sacristy, or whatever, they can temporarily leave their...

Interviewee: Yes, yes. They won't leave, they will call the reliever, and the reliever will either come or will take the person to the sacristy.

Interviewer: Are custodians, apart from the custodians who are assigned the belfry, are custodians allowed to give guided tours for blind and visually impaired?

Interviewee: It is not suitable for blind person, because the stairs are very high, in itself.

Interviewer: What comes to the church? When it comes to the church itself? Within the church?

Interviewee: Within the church. I think it has to be a request in which someone has to come from the upstairs, the balcony or the researchers, and come downstairs to help the individual. But they can guide them where to go, but they still have the audio guide in which they could listen and understand the history of the place.

Interviewer: So, the audio guide gives the history

Interviewee: The custodian information but not navigation. It gives navigation to those who could see but to the visual impaired there is no navigation.

Interviewer: So, it is something which will be looked into. Right now are there any assistant technologies in the cathedral which is offered by St John's, maybe that you are aware of? For example, what I do know that a technology, the CRT mentioned that there will be a tactile, being of the Beheading and I know that there is the audio guide. Aside from that,

Interviewee: As far as I am aware, there is a meeting with FITA, in which they are discussing other things which they could do to magnum and what's not. They can duplicate them with 3D. Amateur no!

Interviewer: Another thing which I noticed is that at times tourists confuse the entrance, for example to St John's.

Interviewee: Yes, because the ticket entrance is on the side. It's not from the main door.

Interviewer: It's from Republic Street.

Interviewee: The main door is used as an exit.

Interviewer: And that is of course because there is misinformation through the website. I understand it's beyond your limits, because that would fall under marketing.

Interviewee: But we inform all people that are new to the front door to. We tell them where they have to go.

Interviewer: And say an elder or a disabled person were to...

Interviewee: This happened already. We had persons who came through the main door and we let them in.

Interviewer: So, you let them in.

Interviewee: We let them in, and somebody went with them to the ticket area. The one that was at the main door went with them, so the main door wasn't locked. She spoke to the security officer, the security officer took over the main door, and she went with them to the ticket.

Interviewer: So, there are exceptions.

Interviewee: Of course, for disabled and old people, you have to make exceptions.

Interviewer: Right. You just mentioned the security, and consequently it's my next question. Are the securities, personal related to St John's employees?

Interviewee: No, to the third party.

Interviewer: And do they receive some sort of training from the foundation?

Interviewee: They receive training from their company, in relation to security.

Interviewer: In the beginning we mentioned Exalta. Exalta, what is their role exactly in the church?

Interviewee: They provide the audio guides.

Interviewer: And it's also third party?

Interviewee: Third party as well.

Interviewer: So, to conclude, in your opinion do you think that the visitor's experience inside St John's is satisfactory, unsatisfactory or do you think that improvements can be made?

Interviewee: I think it's satisfactory, if you look at the Trip advisor. You could tell by the comments, that they are very satisfied. In fact, every year we get high marks, in relation to the visitors' experience. But I always believe that in everything, there's always you can improve in everything.

Interviewer: Would you like to mention something which you like to improve this year or next year when it comes to customer care for example?

Interviewee: Customer care I would like as I said we give the course every year. I would like to see how much further can we go this discussion of FITA. It has to be the combination with FITA and the Head CRT and the CRT, because this person has to see if they will agree with this being placed, you know in the cathedral.

Interviewer: Last question, what do you personally think the cathedral should change, it may range from administration, St John's itself, the services it offers. Is there something that you personally think should be changed for the benefit of every visitor, the disabled, the elder? To enhance their visit for example?

Interviewee: I think it goes with various stages. Allowing us or doing something that is more, how would you say, that for the visual impaired, a most suitable experience for them. In the sense that if we do an agreement with them of the history, the images which a visual impaired person could touch and experience. But we have started. So, we started with the first one, with the Beheading, it should be here soon, and we will move on to different areas.

Interviewer: So, just to confirm, right now the custodians, the people who are first hand with the tourists, are not equipped as much when it comes to

Interviewee: When it comes to the first one of the Beheading,

Interviewer: No when it comes to pre-Beheading tactile didactic. So right now, for example.

Interviewee: So, when it comes, obviously before it comes, we have to inform the custodians, it's there and what they have to do obviously.

Interviewer: But right now, they are not capable, I don't like using the word capable, they are not knowledgeable enough to provide certain specific service for

Interviewee: I wouldn't say that! First the object has to be here. You have to train them first. So, since this will be coming, we train them

Interviewer: No, not when it comes to the object. I'm saying if there were a person today without the assistive technologies, like this tactile

Interviewee: So, you are saying that it's not here.

Interviewer: It's not here.

Interviewee: To guide them to different

Interviewer: To guide them to different areas, to help them...

Interviewee: I think we've targeted that target before. They've guided people before. If they want to go to the sacristy, I think there's no issue that they don't know how to go.

Interviewer: OK that's all from my end. Thank you very much from your part and I'll keep you updated with the results.

Interviewee: Thank you

ATG

Intervistatur: Thank you li accettajt li tpoġġi għal din l-intervista. X'inhu l-irwol tiegħek ta' kuljum ġewwa l-Kon-Katidral?

Intervistat: Bħala rwol tiegħi, bħala job tiegħi huwa General Administration Officer. Il-hidma tiegħi ġeneralment tkun fl-uffiċċju tal-Fondazzjoni, xogħol amministrattiv. Dak kollu li huwa relatat ma' xogħol amministrattiv, jiena nagħmel parti minnu. Dak huwa x-xogħol prinċipali tiegħi f'dan il-Kon-Katidral mal-Fondazzjoni tal-Kon-Katidral.

Intervistatur: Kemm ilek taħdem fil-katidral?

Intervistat: Fil-katidral, ili naħdem għal tmienja u tletin sena.

Intervistatur: U taht il-Fondazzjoni?

Intervistat: Taht il-Fondazzjoni mis-sena elfejn u wieħed 'l hawn. Minn meta bdiet.

Intervistatur: Apparti xogħol amministrattiv tiegħek, tagħmel xi affarijiet oħra?

Intervistat: Fil-Kon-Katidral?

Intervistatur: Iva.

Intervistat: Idealment, max-xogħol amministrattiv tiegħi, ġieli niġi assenjat kemm-il darba biex indawwar diversi VIPs li jiġu fil-Kon-Katidral, dik daparti mix-xogħol tiegħi wkoll. Li nassisti lis-MGR u l-kuratur/kuratriċi. Dak huwa x-xogħol biex ngħidlu hekk extra, li jiena għandi mar-rwol tiegħi bħala General Administration Officer.

Intervistatur: Inti għidt li tagħti t-tours lid-delegazzjonijiet u l-VIPs. Qatt tajt tour ġewwa l-Kon-Katidral ta' San Ġwann lill-individwi għomja jew daww neqsin mid-dawl?

Intervistat: Le, qatt ma tajt. L-ewwel darba li tajt kienet proprju meta l-ġimgha li għaddiet inti ġibt dak il-grupp u spjegajtilhom u dawwarthom mal-Kon-Katidral fejn tajthom tour u pjuttost kien tour intensiv fl-istess premises tal-Kon-Katidral.

Intervistatur: Meta għidtlek, 'Tista' tagħti tour lill-grupp ta' għomja u daww neqsin mid-dawl?' kellek bżonn tipprepara lilek innifsek jew pjuttost qisek ...?

Intervistat: Le, ta. Hassejtni li kien tour normali, bħal tours li nagħtu wkoll lill-gruppi speċjali li jitolbuna meta jkun hemm bżonn.

Intervistatur: Kif kien differenti l-approach tiegħek biex tigwida din il-mawra minn tours tas-soltu? Eżempju, skoprejt xi teknika jew strateġiji godda illi qed tippjana li tinkorpora fit-tours futuri tiegħek kemm għal min hu nieqes mid-dawl u kemm għal min jara?

Intervistat: Inti dejjem iżżomm quddiem għajnejk il-persuni li jkollok miegħek. Anke jekk ikunu persuni li mhumix għomja. Dan se jkollok persuni illi għalkemm dahlu fil-Kon-Katidral ma jkunux daqshekk interessati f'dak li qed jaraw. Mela inti mill-ewwel, mill-ftit hin li jkollok

mal-persuni li jigu, bejn wieħed u ieħor, inti se tinduna r-reazzjonijiet tagħhom, allura inti ttipprova taddatta ruhek għall-persuni jew grupp illi jkollok. Meta għandek persuni għomja, inti trid iġġib quddiem għajnejk li trid tispjegallohom ċertu dettalji aktar. Inti trid tagħtihom ċertu aktar, għax sfortunatament dak li tara persuna li tara, huma ma jkunux qed jarawh. Inti trid tagħti aktar ċertu dettall u allura aktar jiehdu interess. Il-grupp li inti kellek, kienu kollha persuni li jinteressaw ruhhom, u l-mod kif inti titkellem tinduna li huma qed jifhmuk. Għalkemm huma għomja, però xorta kien hemm dak il-kuntatt naturali, normali. Hekk hassejtni.

Intervistatur: Inti qed tgħid illi bħala kontenut, peress li inti rajthom interessati fil-kontenut, tajthom kontenut b'saħħtu, imbagħad addattajt ruhek biex tidhol f'aktar dettall, li mhux is-soltu tagħti dettall.

Intervistat: Eżatt.

Intervistatur: Rigward kuluri, body language, pożizzjonijiet u hekk. Dik bażikament addattajt ruhek on the spot? Qabel, peress li inti għidtli li qatt ma tajt mawra fil-katidral, kif hassejtek meta rajt li tbiddel it-tour? Hassejtek anzjuż, kalm?

Intervistat: Le ta, pjuttost naturali. Bhal ma għandek grupp normali ta' nies mieghek, qiegħed idur il-Kon-Katidral u inti qed tispjega.

Intervistatur: Kien hemm xi sfidi li ltqajt magħhom matul il-mawra? U jekk kellek kif indirizzajtthom?

Intervistat: Trid toqgħod attent waqt li inti tkun qed tispjega, tkun qed titkellem fuq l-artifatti, fuq iċ-chapels, fuq diversi affarijiet li hawn fil-Kon-Katidral, waqt li qiegħed miexi. Trid toqgħod attent li huma mixjin f'pożizzjoni fit-tajba, fiżika. Iġifieri, ma jkunx hemm xi ostakoli li jitfixlu fih, jew li jaqgħu, jew biex jinżlu xi targa jew jitilgħu xi targa. Għax taf kif, ċertu kappelli li għandna fil-Kon-Katidral, hemm targa għalihom, jew mill-kappella għall-korsija. Dak il-ħin int trid toqgħod attent ukoll li tara li ma jweggħux jew inkella ma jidhlux f'xi haddieħor. Taf int, dak il-ħin kien hemm in-nies ukoll. Dak li jkun jista' jkun aljenat u ma jindunax li huma għomja.

Intervistatur: Ahna għamilna gurnata fejn kienu gew erba' parteċipanti. Dan kien l-ewwel tour tiegħek li tajthom. Imbagħad gurnata oħra fejn gie parteċipant waħdu fejn bażikament tajtu l-mawra one-to-one. Kieku kellek tagħzel, liema kont tippreferi li tagħti mawra lill-grupp jew mawra lill-persuna waħda biss jew koppja?

Intervistat: Jiena nħossni komdu hafna li meta l-grupp ma jkunx kbir aktar ahjar.

Intervistatur: Għaliex?

Intervistat: Għaliex aktar ikun hemm attenzjoni. Meta l-grupp ikun kbir, xi ftit jew wisq se

titlef, ma tibqax ikkoncentrat, anke huwa stess. Meta għandek grupp ta' hamsa jew sitta, iktar hemm interess, u aktar ikun hemm kuntatt, anke kuntatt fiżiku, aktar aħjar. Jiena għaliya bejn wiehed u sitta, ma tagħmilx differenza. Però, jekk ikun grupp kbir, iva. Grupp kbir nara mill-esperjenza li għandi hawnhekk stess, meta jkollok grupp kbir, hafna ma jkunx hemm dik l-attenzjoni, min ipaċpaċlek, allura ma jkunx qed isegwi kollox. Dak li qed tghid, allura inti xi ftit jew wisq tiġi distratt hekk.

Intervistatur: Li kien gara, fil-mawra li kien hemm erba' persuni għomja, ma kinux qagħdu jmissu l-ħitan jew il-monumenti. Imbagħad fit-tieni mawra li konna għamilna gurnata oħra, l-individwu beda jmiss il-monumenti waqt li inti bdejt tispjega. Kif hassejtek illi stajt tispjega aktar aħjar? Eżempju, meta beda jmiss hu, inti bdejt tghidlu dan il-monument huwa abjad, l-artal huwa hekk...

Intervistat: Pjuttost aktar ħadt pjaċir. Indunajt li fuq dak li qed nitkellem, huma qed jifmuh direttament. Huma hassew dak li jiena kont qed nispjega b'xi mod jew ieħor.

Intervistatur: It-tieni parteċipant li ġie waħdu, taħseb li seta' fehem il-monumenti aktar aħjar?

Intervistat: Mhux aktar aħjar, anzi li sfortunatament ma jkunux jistgħu jhossu kollox. Jekk ikun monument kbir, bħalma għandna hawnhekk fil-Kon-Katidral, ma jistax jitla' fil-parti ta' fuq. Li jista' jmiss hija l-parti ta' isfel. Jiena ndunajt li dak li kien jmiss, dan l-individwu li inti qed tghid li ġie, spjegajnielu wkoll. Ħadt pjaċir ukoll li kważi mess kull parti ta' kull monument illi spjegajna, anki parti mill-ħitan ukoll.

Intervistatur: Għax fehem aktar x'inti tghid.

Intervistat: Eżatt. Meta qed ngħidlek mess il-ħitan, iġifieri beda jhoss l-iskultura li hemm fil-ħitan. Peress li l-Kon-Katidral huwa skulturat, dak li bdejt nispjega, hu beda jmiss il-ħajt halli jara wkoll il-fond tal-iskultura li hemm.

Intervistatur: Tista' tispjega xi mumentu jew interazzjonijiet li kellek waqt il-mawra li spikkaw b'mod partikolari għalik jew laqtuk?

Intervistat: Jiena l-aktar li laqtuni fis-sens illi dawn il-persuni li ġew, għalkemm huma għomja, dik hija impressjonanti hafna, u li tiegħu pjaċir hafna titkellem magħhom. Huma nies kumplimentużi, allura dik tghinek hafna biex inti tkun very relaxed magħhom. Hafna!

Intervistatur: Innutajtha hafna. Naqbel hafna miegħek. Iġifieri hassejtek kalm.

Intervistat: Iva, hafna.

Intervistatur: Kieku kellek tagħzel, issa nissopponi li ilek tagħti tours lid-delegazzjonijiet u hekk, kieku kellek tikkompara bħala interazzjonijiet, tippreferi xi hadd li jara jew li ma jarax jew jiddependi skont l-individwu? X'taħseb?

Intervistat: Skont l-opinjoni tiegħi, jiena bħala att uman, naħseb illi aktar nieħu pjaċir ngħin bniedem illi għandu nuqqas, milli bniedem illi kompletament huwa fiżikament tajjeb. Tifhimnix hażin, jalla dawn l-għomja jaraw u jkunu normali. Imma meta bniedem ikollu nuqqas, naħseb hemmhekk, aktar tagħmel sforz biex inti lil dak li jkun tgħinu. Naħseb li dak huwa punt importanti. Anke hawnhekk, qegħdin il-knisja, aktar u aktar inhossuha din ir-responsabbiltà illi ngħinu li min hu anqas ixxurtjat minna, kif dejjem tgħallimna. Allura dak li tgħallimna, imbagħad għandek dawn l-opportunitajiet illi tipprattikhom waqt dawn iċ-ċirkustanzi.

Intervistatur: Kieku l-Fondazzjoni kellha tagħti taħriġ kif għandek tagħti tour ma' persuni neqsin mid-dawl, kieku tithajjar li tagħmlu?

Intervistat: Mela le! Iva! Għala le! Hija waħda mill-missjoni li għandna hawnhekk, illi nagħtu formazzjoni u ngħinu lill-persuni li jiġu jaraw il-Kon-Katidral. Issa jekk tkun persuna b'saħħitha, bħalma ħafna jiġu, u kemm persuni li sfortunatament ikollhom kundizzjoni jew ikunu morda wkoll, why not?

Intervistatur: Waqt iż-żewġ mawriet, irċevejt xi kummenti jew feedback on the spot mill-partecipanti?

Intervistat: L-ewwel nett dehru li kienu qed jieħdu ħafna pjaċir. Fl-aħħar meta spicċajna, kulhadd irringrazzjani. Tara l-apprezzament, u mhux apprezzament tal-mument, imma jurik li mill-qalb. Dak huwa sodisfazzjon kbir li tara. Mela, l-ispjegazzjoni li tajt serviet ta' ġid lil dawn il-persuni.

Intervistatur: Iva, fil-fatt meta għamilt l-intervista magħhom u ddiskutejna kif kienet, u liema żjara, ikkummentaw ħafna li fil-bidu meta inti bdejt tagħti l-ispjegazzjoni tiegħek, inti ma bdejtx tagħti d-direzzjoni li għandhom iħarsu. Imbagħad kien hemm partecipant fejn qal li skanta kemm inti qbadt mill-ewwel xhin qalulek biex tgħidilhom liema naħa, hux il-lemin tiegħek jew il-lemin tagħhom. Skantaw ħafna, u qaluli li wisq probabbli peress li inti għandek ħafna esperjenza fuq kif għandek tagħti tours. Bellaħthom kif irnexxilek tadatta mal-ewwel.

Intervistat: Ghax il-kelma li qalu jekk hux fuq in-naħa tal-lemin jew tax-xellug, huma tawni indikazzjoni. Mela jiena għandi nidderiġi b'dak il-mod. Huma stess, strictly speaking, qed jgħidulek, 'Isma', urina n-naħa tal-lemin u tax-xellug.' Allura awtomatikament dik tkun trid, illi tara li skont ix-xewqa tagħhom tigwidahom, irnexxilna b'xi mod.

Intervistatur: Indunajt waqt li bdejna nduru l-kappelli u l-kurituri. Il-kurituri mhux daqshekk wesgħin, u dik il-ġurnata tal-ewwel grupp inżertajna li l-katidral kien mimli, ippakkjat sew. Kif ħassejtek meta inti bdejt tispjega l-kappelli? Kien hemm f'hin minnhom fejn il-guide dog bdiet tiqafu, ghax kien hemm ħafna nies. Kien hemm fattur estremi li lilek telfuk jew staqsejt kif

nista' nihhendilja, kif nista' nagħmel?

Intervistat: Jiena mdorri fil-katidral kollu, iġifieri nispjega lill-persuni li jkun miegħi l-katidral kollu. U spjegajt kemm-il darba lill-persuni l-katidral. Meta se tispjega b'ċertu passjoni, u b'ċertu mħabba u b'ċertu responsabbiltà. B'dawn il-punti, il-persuna għibha f'kuntatt importanti miegħek biex issegwik. Ma trid tkun qisek robot, irid ikun hemm dan il-kuntatt naturali. Issa dan mhux kulhadd għandu dan id-don, skont kif titrabba, l-imħabba tiegħek, il-hobby tiegħek xi jkun. Fil-każ tiegħi dejjem kont inħobb dawn l-affarijiet, allura l-arti, l-istorja u l-kultura huma parti minni. Dakinhar li nkwetajt ftit, għas-sens li kien hemm ħafna nies, u forsi minħabba l-kundizzjoni tagħhom jifxklu jew jithaltulek ma' nies oħrajn li jtellfilhom l-attenzjoni illi wiehed ikun jixtieq. Imma naħseb, għalkemm kellna dawn in-nies kollha, naħseb xorta bqajna bil-kuntatti l-hin kollu ma' xulxin. Għalkemm kien hawn in-nies, wiehed ma jistax jgħid li l-mawra kienet ħażina, li ma kienx hemm attenzjoni.

Intervistatur: Taħseb li kieku kellek tagħti ieħor lill-għomja, kieku tippreferi l-katidral vojta? jew anqas nies?

Intervistat: Jiena dejjem nippreferi li nagħti tour fil-Kon-Katidral meta ma jkunx hemm folol kbar ta' nies. Jista' jkun hemm ftit nies li ma jdejqux u jista' ma jkun hemm hadd. Dawk l-aħjar tours li tagħti, għax inti jkollok aktar kalma, fis-sens kalma, għall-fatt li ma jkunx hemm it-tgedwid tan-nies madwarek. Din f'kull haġa, mhix f'tours f'San Ġwann biss. Idealment hekk l-aħjar.

Intervistatur: Infatti, huma ikkummentaw fejn meta bdejt tagħti l-ispegazzjoni tal-Oratorju. L-Oratorju dakinhar inzerta kien hemm in-nies. Thawdu għax peress li l-oratorju huwa magħluq, kien hemm l-individwi bl-audio guide, allura qaluli, għax huma s-sensi l-oħrajn ikunu aktar b'saħħithom. Qaluli aħna bdejna nisimghu imma fl-istess hin bdew itellfun l-audio guides.

Intervistat: Dik oħra, għalhekk qed ngħidlek. Dik kelli tentazzjoni li peress li hemm nies oħrajn mad-dawra, jistgħu jtellfuhom mill-attenzjoni li huma kienu qegħdin isegwu biha.

Intervistatur: Probabbli anke dawn it-turisti li jaraw, wisq probabbli jtellfu lil xulxin ukoll.

Intervistat: U żgur!

Intervistatur: Għax tibda tisma' b'lingwi oħra. Tgħallimt xi haġa minn din l-esperjenza meta għamilt din il-mawra għal dak li hu? Fil-futur kieku kellek tagħti mawra oħra lill-grupp ta' nies neqsin mid-dawl, kieku x'tagħmel differenti? Jew x'tissuggerixxi li l-Fondazzjoni jmissha tagħmel meta jiġu għall-guided tours, għan-nies b'dizabbiltà pereżempju?

Intervistat: Jiddependi x'dizabbiltà tkun?

Intervistatur: Ejja ngħidu l-għomja!

Intervistat: Fuq l-ghomja nahseb importanti meta jiġi grupp, li l-grupp ma jkunx kbir hafna. Dak importanti biex inti tkun aktar ikkonċentrat, u waqt li tispjega tiegħu hsiebhom fl-istess hin. Naturalment ikun hemm xi hadd magħhom, importanti biex hu jgħinek, għax inti tkun qed tispjega u fl-istess hin ikun hemm xi hadd ieħor li jkun qed jillidjahom biex jimxu warajk, fejn inti tkun tixtieq teħodhom. Nahseb li dik hija importanti hafna, jekk niġi biex nagħmlu tours lill-ghomja.

Intervistatur: Kieku kellek tagħti xi parir lill-kollegi tiegħek li jipprovdu tours għal delegazzjonijiet hekk u jinzerta li jiġi grupp neqsin mid-dawl u inti ma tkunx xogħol. Kieku x'tip ta'pariri tagħti lill-kollegi tiegħek meta jiġu biex jagħtu xi mawra lill-grupp neqsin mid-dawl?

Intervistat: Tagħti dak li esperjenzajt jiena. Jagħtuhom kull dettall fejn jistgħu u jzommu dak il-kuntatt naturali daqs li kieku għandhom grupp normali. Inti ma tridx iġġib quddiem għajnejk li dawn ma jarawx. Fis-sens, illi għandek persuna normali, però konxju 'lli dawn huma persuni għomja. Allura jekk inti se tispjega kwadru, trid toħodulhom b'mod aktar dettalljat, u jrid ikollok il-paċenzja. Dik hija xi haġa importanti hafna, illi meta inti għandek persuni bħal dawn, u persuni anke li għandhom kundizzjonijiet oħrajn, inti jrid ikollok il-paċenzja. Ma tridx thossok tensed jew li tkun anzjuż. Le, inti trid tkun naturali. Aktar ma tkun naturali aktar aħjar, u żżomm f'moħħok li għandek grupp neqsin mid-dawl. Inti trid tikkonċentra b'dan il-hsieb. Min ikun miegħek importanti li jigwidahom fejn għandhom issue, fejn il-gwida jkun qed jispjega.

Intervistatur: Il-katidral huwa kbir. Kien hemm xi partijiet fejn hassejtek li ma stajtx tispjega ruhek daqshekk sew? Dak li hemm fil-knisja?

Intervistat: Dan anke meta jkollok grupp li jkun normali. Jekk il-persuna ma tkunx intiża, għalkemm hawn hafna nies li jhobbu l-artifatti, il-knisja u l-istorja. Però, meta inti tispjega punt partikolari fuq ċertu artifatti, dak li jkun mhux kulhadd ikun jifhem fuq kollox. Allura jista' jagħti l-każ illi meta inti ġibt spjega fuq xi haġa partikolari, tgħid f'qalbek, imma dawn se jifhmuni? Din kif se nispjegaha b'mod illi huma jistgħu jifhmuni? Dawn it-tip ta' affarijiet. Skont iċ-ċirkustanza illi tkun fiha. Inti trid taddatta ruhek skont iċ-ċirkustanza li tkun fiha waqt li tkun qiegħed iddawwar in-nies fil-każ tagħna fil-Kon-Katidral.

Intervistatur: Inti spjegajtli sew l-esperjenza tiegħek kif kienet meta għamilt iż-żjara gwidata lill-ghomja. Kieku kellek tagħti xi suggerimenti u kummenti lill-Fondazzjoni meta jiġi rigward aċċessibilità għan-nies neqsin mid-dawl, b'mod ingenerali x'tip ta' suggerimenti tagħti biex titjieb l-esperjenza, jew isiru xi tibdiliet ta' affarijiet illi diġà hawn fil-katidral?

Intervistat: L-ewwel nett nahseb iridu jsiru sistemi ta' meta wieħed ikun għami. Bħal ma

hemm barra minn Malta wkoll, pereżempju għandek pittura famuża, inti għandek sistema illi fiha dak li jkun għama xorta jkun qiegħed iħoss il-pittura b'mod naturali. Naħseb li ċertu artifatti importanti li għandna fil-Kon-Katidral, naħseb ta' min wiehed jiehū hsieb. Eżempju, il-pittura ta' San Ġwann ta' Caravaggio, San Ġilormu. Dawn it-tnejn huma attractions, tagħmilhom ikunu aktar aċċessibbli għall-persuni b'diżabilità u dan il-każ tal-għomja. Għandek l-artal maġġur, għandek il-batteżimu ta' Kristu, titular. Dawn l-affarijiet naħseb li iva għandhom isiru. Illum hawn is-sistemi, illi s-soċjetà, niringrazzjaw lill-Bambin, qed tiġi konxja ħafna ta' dawn it-tip ta' sitwazzjonijiet u ċirkustanzi illi qegħdin insemmu.

Intervistatur: L-aħħar domanda, thoss li biex tagħti tour gwidat, ta' ċertu kalibru b'suċċess, il-persuna li qed jagħti t-tour irid ikollu passjoni għall-post, mhux billi just jaf l-informazzjoni, imma l-mod kif ha jispjegah?

Intervistat: Eżatt, eżatt, eżatt! Din bħal kull haġa oħra, bħal politikanti. Hawn ħafna politikanti, imma mhux kulhadd politiku. B'hekk ikun hawn ċertu flopp f'ċertu affarijiet. U l-istess fuq kull haġa oħra. Jekk inti fix-xogħol tiegħek m'intix kuntent, jew m'intix għal qalbek, m'intix se tagħti dak kollu li tixtieq illi jsir, biex ix-xogħol johroġ tajjeb.

Intervistatur: Għandek raġun. Grazzi ħafna.

Intervistat: Bil-qalb kollha.

CTD

Intervistatur: Din se tkun l-intervista ma' kustodja li taħdem fil-Kon-Katidral ta' San Ġwann. L-ewwel haġa, nixtieq nirringrazzjak talli aċċettajt għal din l-intervista. L-ewwel mistoqsija ha tkun, kemm ilek impjegata f'din il-kariga bħala kustodja fil-Kon-Katidral ta' San Ġwann?

Intervistat: F'Mejju li ġej ngħalaq six years.

Intervistatur: Kieku jkollok tiddeskrivi l-pożizzjoni tiegħek bħala kustodja, xi tkun ir-rutina normali tiegħek ta' kuljum?

Intervistat: Nigi filgħodu, l-ewwel niltaqgħu u tagħtina l-positions tagħna, imbagħad skont il-position li ttini, l-ewwel tkun bdiet il-quddiesa dak il-ħin, allura ma nkunux nistgħu mmorru f'postna biex nixegħlu u hekk, allura

Intervistatur: Il-quddiesa fi xħin tibda?

Intervistat: Il-quddiesa tibda fid-disgħa. Sorry mit-tmienja u nofs sad-disgħa. Issa fid-disgħa aħna nifthu, nifthu għall-viżitaturi, allura nara eżatt kif joħorgu n-nies immur f'posti. L-ewwel indur fil-knisja nara jekk hemmx kollox f'postu, nippikkja għax kull position għandu l-mobile biex inkunu jekk jinqala' xi haġa nkunu nistgħu nċemplu lis-supervisor, nippikkja l-mobile imbagħad immur f'posti u nara li kollox ikun in order, imbagħad jibdew jidhlu n-nies. Sadanittant għalkemm jiena nkun f'posti nkun qed niwwaċċja. Skont fejn inkun, jekk inkun fl-entratura nara li n-nies, niċċekkjalhom it-ticket, nara li m'għandhomx pointed heels, fil-kas nagħtuhom disponibile shoes biex ibiddluh, imbagħad nirrakomandalhom li jieħdu l-audio guide biex huma jkunu jafu aktar. Xi drabi huma jirrifjutaw li joħduh, allura nipprova nikkonvincihom li joħduh l-audio guide, biex huma aktar jifhmu eżatti x'hawn għol-katidral. Tant hawn affarijiet x'tara li nirrakomandalhom li jehduhom, imbagħad jibdew deħlin. Issa jekk jiena nkun fl-entratura ngħidilhom 'Good morning' skont il-lingwa li jkunu. Ngħidilhom 'Welcome to St John', imbagħad nisenjalhom it-ticket, imbagħad jgħaddu fil-fażi l-oħra fejn jippikkjaw l-audio guide. Imbagħad isibu lil xi hadd mill-kustodji, kollegi tiegħi jilqgħuhom biex jintroduċihom aktar mill-bieb tal-knisja l-ġewwa.

Intervistatur: Sewwa, u semmejt illi jkun hemm xi nies li jkun xi ftit sottiċi li jieħdu l-audio guide. Jagħtuk xi raġuni għala għall-ewwel jgħidu le imbagħad ibiddlu fhemthom?

Intervistat: Ifhem, ikun hemm min ibiddel fehmtu, għaliex il-biċċa l-kbira jaħsbu 'lli jħallsu

għalih, u jiena ngħidilhom li dak huwa b'xejn inkluż mal-prezz li ħallsu biex jaraw il-Kon-Katidral. Imbagħad jibdlu fhemthom, isma' u ngħidilhom meta jgħiduli. U le, ngħidilhom, huwa importanti li tiġduh biex aktar ifhemkom, għax hu għandu step step u jfhemek, kappella kappella. Allura nipprova nikkonvincihom milli joġduh.

Intervistatur: Kieku kellek tiddefinixxi l-Kon-Katidral ta' San Ġwann lil xi hadd li taf jew li ma tafx, li qatt ma sema' u qatt ma gie fil-Kon-Katidral ta' San Ġwann, kieku kif tispjegah li xi hadd li qatt ma gie?

Intervistat: Ifhem ġieli ġie xi hadd meta nkun qiegħda fl-entratura u jgħidli, isma' nixtieq nidhol, imma tista' tgħidli naqra x'ha nara. Jiena ngħidli, esperjenza tal-ġenn. Jien għalija, jiena minn meta dħalt hawnhekk ix-xogħol tiegħi, rajt ħafna nies li jkunu għadhom lanqas daħlu u jistagħġbu bil-post meraviljuż, meta għandek il-ħajt kollu iggildjat b'erbġha u għoxrin karat. Għandna post illi għandna biex inkunu kburin aħna l-Maltin bih. Imbagħad ngħidilhom li għandek is-saqaf. Jien għalija l-katidral, wieħed milli għandek il-ħitan kollha ta' Mattia Preti, il-pitturi tal-Oratorju, għandek iż-żewġ pitturi ta' Caravaggio, għandek il-qtuġħ tar-ras ta' San Ġwann u San Ġilormu, għalija qatt ma nixba' meta nkun Oratorju nħares lejhom. Għandek il-kripta, fejn huma midfunin il-granmastri. Għandek ħafna, għandek il-kappella vera sabiha għalija li hi xi haġa, għandek is-sagrament fiha. Jiena ma tgħaddix ġurnata li ma mmurx għax

Intervistatur: F'liema kappella?

Intervistat: Il-kappella ta' Philermos, bil-Malti aħna ngħidulha l-kappella tal-Madonna ta' Caraffa.

Intervistatur: Kieku kellek tiddefinixxi esperjenza ta' viżitatur f'mużew, visitor's experience, ta' persuna li għadha kemm daħlet, għadha kemm ħallset il-biljett u daħlet fil-mużew, kif tiddefinixxiha l-esperjenza ta' viżitatur?

Intervistat: Meta nkun li għandi position li nista' nkun clothes jew roamer, hemmhekk jieqfu ħafna nies u speċjalment meta nkun fl-exit, u jgħidulek minn barra ... il-Kon-Katidral minn barra anqas timmaġina x'hemm ġewwa, għax huma għamluh bi skop biex imbagħad jgħidulek li kien meravilja. Ikun hemm ħafna li jiġu għalhekk u lbieraħ kelli wieħed li ġie l-ħames darba hawnhekk. Jgħidlek u reġa' ġej għax immissja l-movie ta' Caravaggio u qalli meta se jerġa' jiftaħ biex jiġi jarah. Qalli, "Qatt ma nixbġha". Dan kien barrani, minn Norway u qalli li dejjem jiskopri xi haġa differenti. U din tigri lili, inkun f'positions u ngħid, ara dik illum skoprejtha. Hawn ħafna x'tara!

Intervistatur: Dejjem tara xi haġa ġdida kuljum. Nista' nimmaġina, għax huwa pjuttost kbir il-katidral, u għandu storja!

Intervistat: Jistaqsuk fuq il-ħajt, u inti tgħidilhom li dak huwa twenty-four carat gold. Isaqsu

ħafna affarijiet. Hux il-kliem tal-oqbra, hux impoġġi jew gradjat. Ngħidilhom li dak huwa grading

Intervistatur: Li huma interzjati.

Intervistat: Eżatti.

Intervistatur: Fl-opinjoni tiegħek, x'inhu l-istaġun jew ix-xhur fejn San Ġwann ikun l-iktar impennjattiv, u liema xhur li l-katidral huwa aktar kwiet?

Intervistat: Minn wara l-Covid m'għandniex xitwa u sajf. Qabel konna nieqfu ftit after Christmas, qisu sa mid-February, però, minn sentejn 'l hawn m'għadniex. Qabel konna nagħmlu li minn wara l-Christmas sal-Easter, kienu jiġu fil-karnival, dik il-ġimgħa u jerga' jaqa' x-xogħol. Issa bqajna għaddejjin. Qed nimmagina ara x'gej fis-sajf! Qed ninnota li żdiedu ħafna. Qed nistenna li se jkollna sajf tajjeb ħafna.

Intervistatur: Meta tgħid żdiedu n-nies, żdiedu individwi, żdiedu t-tours, cruise liners ...

Intervistat: L-individwali. Żdiedu ħafna individuals. Qabel il-Covid kien ikollna ħafna gruppi. Issa qed jiġu aktar minħabba din tal-low cost, dak li jkun jgħidlek biex ma tiġihx bħal meta gej bħala grupp, jew irid iħallas... Ninnutaw li qed ikollna ammont kbir ta' individwali.

Intervistatur: Bħala pajjiż kieku kellek tara

Intervistat: Bħal issa qed ikollna gruppi ta' studenti. Qed ikollna gruppi kbar.

Intervistatur: U nies b'diżabilità, speċifikament l-għomja tara? Tara li żdiedu? Tara li naqsu wara l-Covid pereżempju?

Intervistat: Ifhem, qisu la nara naqsu u lanqas żdiedu. Però, ma jkollniex daqshekk. L-aħħar, kumbinazzjoni meta kont hawnhekk fl-entrance, xi ħmistax ilu, ġieni wiehed, ippruvajt dak il-ħin, indunajt bih jiena,

Intervistatur: Xi jiġifieri ġieni wiehed ġdid?

Intervistat: Ġieni raġel għami, indunajt bih, kien għadu ma fetaħlux is-security, imbagħad għamilt sinjal is-security illi dak b'diżabilità, għax dak nagħtuh prijorità, li inti meta tara lil xi hadd hekk u s-security ma ndunax bih, toħroġ, għax inti dak ikun priority, u daħlu. Imbagħad xorta ha t-ticket, ħadtlu t-ticket jiena, nifthulu l-gate, għax dak ovvja ma nistax indaħħlu minn fejn jaqtgħu t-ticket, imbagħad iggwidajtu, għidt lil waħda milli taħdem mal-kumpanija li joffru l-audio guide biex tagħtih l-audio guide. Issa hemm ngħidilha biex tagħmilulu li jisma' għax hu ovvja ma jistax jara l-istampi, allura hu jibqa' jaqleb waħdu. Ikun jista' jisma' biss.

Intervistatur: Tajjeb, din hi interessanti. Żewġ mistoqsijiet se ngħamillek fuq din. Meta inti tgħidli, għax dawn għandhom ħafna waqfiet il-katidral, meta thares lejn l-audio guide għandhom tmintax-il waqfa, meta inti tgħid lil din il-kumpanija, lill-ħaddiema tagħha, li tipprovdi l-audio guides, tipo, isma' tista' tagħmilha li jibqa' jitkellem, hemmhekk meta

tghidilha hekk, ha jibqa' għaddej? Ha jagħtih xi tip ta' għajnuna rigward motivazzjoni jew sta għalih fejn se jimxi? Eżempju, jista' jkun fil-kappella tal-Italja imma waqt li qiegħed fil-kappella tal-Italja ikun qiegħed jisma' dik ta' Franza.

Intervistat: Issa dik ma nistax inwiegbek eżatti għax, I mean ma nafx eżatti. Jiena meta staqsejt fuqha kienet qaltli li hu jagħfas xi haġa. Jiena mingħalija kienet qaltli li hu jibqa' għaddej l-audio guide, però m'iniex daqshekk korretta fuqha jiġifieri rrid niċċekkja fuqha din. Irrid niċċekkja għaliex huma, I mean min jara, suppost iddur int clockwise. Jiena nipprova niċċaqlaq mill-pożizzjoni li nkun nara fejn hu sejjer, imma mbagħad skont il-pożizzjoni li jkolli eh! Skont il-position, għax ikollok position fejn ma tistax tiċċaqlaq inti. Ma tistax tħalli l-post waħdu.

Intervistatur: Biex nistaqsik il-mistoqsija minhabba l-audio guide, dan li qiegħda tghidli li jibqa' għaddej bl-ispjegazzjoni tiegħu. Innutajt li hemm audio guide ġdid, li din il-kumpanija gābet audio guides ġodda li tqegħdhom ma' widnejk, dak l-audio guide biss jista' jagħmilha jew anke l-audio guide l-antik?

Intervistat: L-audio guide l-antik sa fejn naf jiena, dawk li kellna qabel?

Intervistatur: Li qed jintużaw bħalissa, it-touch screem, il-mobiles bil-headphones

Intervistat: Jiena meta staqsejt lil waħda milli taħdem magħhom kienet qaltli li hu jibqa', issa jekk hi ma spjegatx ruħha liema waħda jrid jagħfas ma nafx għax dik ma nidholx fiha. Imma aħna just meta jiġi jgħidli, jiena nipprova li ma nergax nibgħathom lura, allura l-biċċa l-kbira l-problemi jkunu, li jew huma ma jqegħdux il-headphones tajbin allura jilmentaw li mhumie x jisimghu, mentri.. jew is-sound, allura .. jew biex naqlibilhom il-lingwa, s'hemm iwa, imma l-bqija aktar fil-fond nibgħathom biex huma jkunu jistgħu jintroduċuhom aħjar.

Intervistatur: U dan ir-raġel kien ha l-audio guide tal-headphones.

Intervistat: Iva, tal-headphones.

Intervistatur: Matul il-ġurnata, inti liema qisek sigħat tara li tkunu l-aktar li jkollkom ħafna xogħol?

Intervistat: Ifhem bażikament kull position, għax għandek jekk qiegħda fl-entratura għandek in-nies miż-żewġ naħat, għandek il-gruppi ġejjin, għandek l-individwali. Meta kif qed ngħidlek l-individuals żdiedu ħafna.

Intervistatur: Għall-entratura għidt?

Intervistat: Għall-entratura. Għandek jekk qiegħed Oratory, busy ukoll, il-ħin kollu, u hemmhekk għandek ammont kemm indaħħlu, ma tistax taqbez il-ħamsin persuna. Jiġifieri jekk għandek ġej grupp ta' ħamsin, trid tara li jitbattal imbagħad iddaħħal dan il-grupp. Imbagħad tagħlaq, tagħtiha l-ħin lilha, ngħidilha kemm jista' jkun ma ddumli x aktar minn seba' minuti,

skont għax inti għandek imbagħad tifhem lil dak li jkun. Għax jekk hi tispjega b'żewġ lingwi, trid tagħtiha ftit aktar. Sadanittant jiena nagħlaq, nagħlaq bir-rod, biex huma, in-nies ma jibqgħux jidhlu. Imbagħad xhin nara li għaddilha l-hin, niehu l-hin u jekk nara li għaddilha l-hin immur ngħidilha biex tipprepara biex toħroġ halli jidhol xi hadd ieħor. Għandek fejn il-kappella ta' Caraffa għandek l-istess. Hemmhekk dejjem qed jiżdiedu n-nies li jkunu jridu jidhlu jitolbu. Allura, ovvja, int trid tkun attenta ha tara, għax forsi dak li jkun ha jistaqsik biex jidhol. Isaqsuk hafna, trid itkun.. jiġu n-nies jistaqsuk hafna affarijiet fuq il-katidral. Hemm min imbagħad min jippreferi ma jiħux l-audio guide, imbagħad jippreferi jara lilna u joqgħod jistaqsik. Nagħtu każ jistaqsu hafna hdejn il-kripta, għaliex m'hemm fuq l-audio guide description fuqha u ngħidilhom hemm il-monitor jagħtikom l-ispjegazzjoni. Imma jgħiduli, nippreferi li kieku ninzel u qed jisma' fuq l-audio guide.

Intervistatur: Jiġifieri tisma' minn aktar minn viżitatur wieħed jgħidlek, isma' nixtiequ li l-audio guide ikollu aktar kontenut.

Intervistat: Eżatti. Eżatti, min hemm midfun. Nagħtu kas inti tgħidilhom, dak ta' La Valette. Imma huma jippreferu li kieku niżel u qed jisma'. U aħna xorta, jiena ma kontx inhallihom, għax inti għandek kju jrid jinzel u kulma nibgħat erbgħa erbgħa. Tinsix għandek it-taraġ, għandek jiġu hafna nies anzjani, allura nara li nniżzel erbgħa, imma x' differenza qed tisma'! Differenti eh!

Intervistatur: Ġieli smajt xi suggerimenti oħrajn kif jista' jittejjeb l-audio guide mit-turisti?

Intervistat: Bażikament din tal-kripta, jitfixklu, għax imbagħad għandek it-tomb, il-cryptum u the temple tal-main altar, allura I mean filli qiegħda hemm ġew tara dak, imbagħad għall-main altar trid toħroġ fil-knisja. Allura inti tispjegallhom, ġieli noħroġ magħhom nurihom eżatti. Bażikament dawk. Għandek il-kappella number nine ta' Auvergne, il-brown gate tal-bronz, li ġieli jitfixklu peress li zghira ma jimmaġinawhiex li dik kappella oħra tipo chapel.

Intervistatur: Tinnota, qed issemmi hemmhekk il-kappella ta' Provenza, tal-Anglo Bavarija, għandek tal-kripta. Ġieli tinzerta li jkun hemm naqra traffiku hemm?

Intervistat: Iva, u jitfixklu hafna. Ġieli jiġu ta' Caraffa jistaqsuni. Jiġu hafna jistaqsu għan-number nine għaliha.

Intervistatur: I see!

Intervistat: Jiġu jistaqsu hafna għaliha dik.

Intervistatur: Ikun hemm hafna turisti li qishom jintilfu?

Intervistat: Iva, speċjalment, għandek il-problema n-nine u t-ten. Dawk iż-żewġ numri.

Intervistatur: In-nine fakkarni x'kienet?

Intervistat: In-nine għandek il-kappella tal-Anglo-Bavarian u t-ten il-crypt u l-main

sanctuary.

Intervistatur: Number ten, hija l-kappella ta' Philermos.

Intervistat: Eżatti.

Intervistatur: Tinnota jekk in-nies jiddux leaflets tal-mappa?

Intervistat: Hafna.

Intervistatur: Għax intom tipprovdu mappa fl-entrata, minflok turu.. tinnothom? Jieħdu?

Intervistat: Jiena meta nkun f'dawk il-positions, nimliha kuljum. Ftit jibqa'.

Intervistatur: Kemm-il darba?

Intervistat: Filgħodu u terġa' tintela l-għada. Il-biċċa l-kbira dik jimliha min ikun clothes jew bħal dalgħodu kont clothes, ilbieraħ kont fuq kont, l-aktar li jittieħdu.

Intervistatur: Tarhom jużawha n-nies! Ta' kull età?

Intervistat: Kważi jiġu hafna jistaqsu hafna għall-Norton. Bhalissa magħluq, fejn kien hemm ta' Caravaggio, u jiġu jistaqsu għax ovvja, qiegħed fil-mappa imma ma jsibux hemm.

Intervistatur: Meta kont għamilt il-fieldwork, jiena innutajt li, Atrium to the cemetery kienet fl-audio guide imma ma tistax taraha għax qed jagħmlu xi conservations fuq xi pitturi u hekk.

Intervistat: Jistaqsu hafna, hafna, hafna. Huma għalihom, jiena ngħib il-pożizzjoni fuqi, ngħid kif dan qed jgħidli li hemm l-atrium imbagħad niġi u nsib lil xi hadd qed jirrestawra. Dik xi haġa li anke lili qisni kif se nispjegalhom insibha bi tqila.

Intervistatur: Meta jistaqsuk għal stop fourteen, stop nineteen, u tgħidilhom isma' mhumix miftuħin u ma tistax tarahom. Meta tgħidilhom hekk jilqgħuha tajjeb jew hażin?

Intervistat: Ikollok min. Jekk għandek għaxra min-nies, tmienja jgħidulek u iva ok. Imma mbagħad ikollok dak li għaliex, hafna, qisu trid tidholli aktar fid-dettall.

Intervistatur: Sewwa, trid tiġġustifika.

Intervistat: Mhux hekk.

Intervistatur: U dawn, għitu l-attenzjoni tal-amministrazzjoni, tal-manigment, li isma' dawn in-nies qed jistaqsu hafna. Nistgħu nagħmlu xi haġa biex nuru..

Intervistat: Ifhem, jiena speċjalment fuq in-nineteen, staqsejt kemm-il darba lill-manager li qiegħed fuq il-maintenance, u staqsejt lis-MGR, naħseb ma nistax nistaqsi ahjar minn hekk, u kull darba jgħiduli li għadu għaddej xi xogħol. Fuq il-fourteen qatt ma staqsejt. Barra qed jinbena l-mużew il-gdid, u għandek dik il-biċċa bażikament hađuha biex jirrestawraw il-pitturi hemmhekk.

Intervistatur: Issa, hemmhekk fuq l-audio tgħid kien hemm imsemmi li hemm il-bookshop. Fil-verità l-bookshop mhux qiegħed hemm. Issa ndunajt li għandkom żewġ showcases ta' kotba, ta' xi bookmarks, postcards u hekk li qeghdin fl-intrata. Dak jekk niġi jiena u rrid nixtri

ktieb, x'nagħmel? Irrid navża lil xi hadd? Kif taħdem il-bieċa?

Intervistat: Il-bieċa l-kbira huma se jistaqsuk kif se jitilqu, jew huma u deħlin iridu xi guide book, jgħidulek tistaqsihom liema lingwa, imbagħad dalghodu kont clothes jiena, ġewni tliet persuni, mort ħadt iċ-ċavetta, urejthom, għax dak li jkun trid turih l-ewwel, biex jara x'ha jixtri. Trid tgħidlu. Imbagħad tipprova thajjar min għal xi postcard jew għal xi affarijiet oħra. Issa jekk hu lesta, ra u ha jitlaq, u jixtieq u jgħidlek isma' tbiegħu xi pictures.. tibagħtu fl-entratura għax int ma tkunx tista' tiċċaqlaq minn postok, imbagħad nimmagina li jagħmel l-istess.

Intervistatur: Fl-opinjoni tiegħek, taħseb li l-viżitaturi li jidhlu fil-Kon-Katidral, isibu problema meta jiġi biex jinnavigaw, iduru? Jew hija pjuttost ċara?

Intervistat: Jiena naħseb li forsi li kien hemm qabel u sfortunatament kienet sew, kien hemm aktar tabelli biex jindikaw il-kappelli, kienu bin-numri, għax nagħtu kas jitfixklu l-five, isaqsu ħafna għall-five.

Intervistatur: X'inhil step five?

Intervistat: Step five, il-barrel vault, jistaqsu ħafna għalih. Dak jitfixluh il-five.

Intervistatur: Għandek idea kemm ilu li neħhewhom?

Intervistat: Kien għad hemm Ms Degorgio. Ma ridithomx.

Intervistatur: Mela fil-bidu li dħalt taħdem forsi?

Intervistat: Mhux daqshekk ta. Naħseb ilu ħames snin. Qisha ġiet one fine day u qalet isma' ma rridhomx aktar. Imbagħad kien hemm minnhom li reġgħu ttiehdu lura, kien hemm oħrajn li ntużaw għall-affarijiet oħra, imma dik ma naqbilx magħha. Ġieli u mhux jien biss.

Intervistatur: Jiġifieri qabel, kien hemm kif hemm ta' Zambeccari. Għaliex hemm jidhirli hemm ...

Intervistat: Ta' Zambeccari għada t-two.

Intervistatur: Qabel kien hemm dawg in-numbers?

Intervistat: Imma hemm il-kappella għalxiex ippreżenta l-kappella. Jekk hi ta' Franza tgħidlek ftit history fuqha, u kienet bin-numri li dik kienet tajba.

Intervistatur: Bħal issa li hemm directives

Intervistat: Li għandek iċ-chapel, li għandek, turik bil-bandiera ta' kull pajjiż u tgħidlek bil-lingwa li tista' tidhol titlob. Għandek ta' Franza imma l-bieċa l-kbira m'hemmx in-numri.

Intervistatur: Għax li hemm deskrizzjoni tal-pitturi li hemm hemm ġew.

Intervistat: Eżatti. Li inti l-fatt li jitfixklu ħafna, wara s-sagristija n-number three jitfixlu ħafna l-four, il-German Chapel. Jitfixlu ħafna dik. Iggib l-Oratory, mentri l-Oratory huwa l-aħħar step.

Intervistatur: Jigifieri, temmen li kieku jekk jerggħu jagħmluhom

Intervistat: Iva, hemm affarijiet li rridu nkunu

Intervistatur: Hemm xi affarijiet oħra li tnehhew, u thoss li sar żball li tnehhew, apparti dawn in-numri? Forsi xi haġa li tiftakar, jew affarijiet li żdiedu taħseb

Intervistat: Ma nafx x'jgħidulhom dawk tal-qrar, dawk il-confessors, tal-qrar.

Intervistatur: Tal-qrar? Ok.

Intervistat: Dawk kien hemm, kien hemm fejn hemm il-clothes fadal waħda, imbagħad kien hemm tnejn inti u diehla l-Oratory, veru hemm żewġ lapidi, però xorta nippreferi, kienu isbaħ. Kien hemm jekk ikolli ngħid waħda inti u diehla s-sagristija, u kien hemm tnejn u issa fadal waħda fejn il-clothes dik il-biċċa ħa tibda diehla fil-main nave.

Intervistatur: Jigifieri bħala artifatti, ħa nqegħduha artifatti reliġjużi tnehhew imma imbagħad bħala affarijiet li jistgħu jżejnu l-viżitatur, tnehhew jew żdiedu xi affarijiet?

Intervistat: Le, jiena naħseb li għandek il-mappa li vera easy li tintroduċik eżatti kif għandek, għandek l-audio guide li ma jistax jispjega aħjar milli .. Jiena naħseb illi l-viżitatur m'għandux tfixkil. I mean biex jara. Din kif qieghda ngħidlek, li jkun hemm jerga' dawk li kienu bin-numri.

Intervistatur: Interessanti ħafna. Li kieku kien hemm viżitatur għami, jew nieqes mid-dawl, inti bħala kustodja, kif tkun tista' tghinu? Għandek il-go ahead min-naħa tal-manigment li iva tista' tiċċaqlaq mill-pożizzjoni? Jew inkella tista' ddr miegħu biex tghinu fl-audio guide jew tispjegal, għandek dak il-poter u aċċess? Tista' tghin?

Intervistat: Jekk jiena qieghda kif għedtlik fl-entrata, se ngħinu sakemm jieħu l-audio guide. Imbagħad jiena hemmhekk ma nistax niċċaqlaq minn posti. Jekk qieghda roamer, indur, allura hemmhekk nista' niċċaqlaq. Allura, I mean, nista' niwaċċjah aktar, qieghed jirnexxilu dan li almenu miskin jekk rajtu li qieghed f'konfużjoni tmur u ssaqsih tistax tghinu. Jiena ma nafx kif għandi niħhandiljah, imma inti tipprowa tagħmel l-almu tiegħek min-knowledge li jkolli. Għandek l-Oratorju l-istess, ma tistax tiċċaqlaq minn postok, imma dik tigr jiena meta jkolli l-anzjani tarahom batuti u toffrilhom biex forsi, tidhollok waħda veru batuta, u inti tinduna u tghidilha, "Isma noffrilek li tpoġġi xi ftit?" imqar sakemm tisma' dak fejn qieghda.

Intervistatur: Qieghda tirreferi għall-Oratorju.

Intervistat: Jiena fl-Oratory inħobb nagħmilha, inħobb nagħmilha hdejn il-kripta, hemmhekk hemm żewġ siggijiet. Nagħtu kas dakinhar giet waħda anzjana vera thassartha, eżatt kif telgħet it-taraġ tal-kripta ħsibtha ħa taqa' allura offrettilha, tajtha s-siggu biex tpoġġi. Ifhem imbagħad inti, trid tiġi minnek. Nagħtu kas, jekk isaqsuni ngħidilhom li jistgħu jpoġġu, hemm il-bankijiet fil-ġenb. Tipprowa inti tagħmel li t-turist johroġ sodisfatt.

Intervistatur: Innotajt hafna wkoll li fil-hruġ, jiġifieri l-exit, ninnota hafna turisti li jidhlu mbagħad il-kustodji jew is-security jgħidulhom, isma' hawn hi l-exit tridu dduru mal-kantuniera biex tidhlu Strada Repubblica. Issa, ok, tgħiduha lil xi hadd li hu abbli biżżejjed biex idurlek, din no problema. Imma jekk jiġi xi hadd anzjan, b'diżabilità jew xi hadd għami, tagħmlu exception to the rule? Tistgħu?

Intervistat: Jiena, hekk ġrali lbieraħ u gratli xi hmistax ilu. Kelli koppja hi bil-wheelchair, allura fejn dak ngħid lis-security jbidilni. Lil tal-wheelchair hallejtha hemmhekk, ġie miegħi hu, immur fejn il-kaxxiera u ngħidilhom jaqtgħuli t-tickets, ġieli joħroġ u jaqta' t-tickets hu, imbagħad jiscanjali t-ticket, immur nagħtiha l-audio guide, infehma, mhux ha noqgħod inċaqraq lil xi hadd, biex ifehma kif jaħdem l-audio guide, nagħmililhom aktar easy għax imsieken mhux ha toqgħod iddawwarhom.

Intervistatur: Iġifieri, ġieli tagħlqu għajnejkom!

Intervistat: Ilbieraħ kelli koppja li hu ma felaħx jimxi, hekk l-istess offretlu jpoġġi fuq is-siġġu fejn suppost huwa tagħna, u daħħalt lilha u hadtha.

Intervistatur: Persuna b'diżabilità jekk tiġi ma' xi haħbib li

Intervistat: Japprezzaw hafna hekk.

Intervistatur: Li tagħtihom dak il-customer care.

Intervistat: Hafna, hafna!

Intervistatur: Għax qed toħroġ tagħmel dik l-extra step biex inti..

Intervistat: Ngħidilhom li jiena mhux suppost niċċaqraq minn posti, imma f'każ ta' bżonn hekk trid.

Intervistatur: Tiffacilitalhom hajjithom.

Intervistat: Eżatt.

Intervistatur: Għandkom policies, kien qalli l-HR manager, rigward kif għandu jġib ruħu l-viżitatur, li pereżempju ma jistax iġorr il-basket ma' daharu, li ma jistgħux imissu l-hitan, ma jistgħux jieħdu ritratti bil-flash, eċċ, eċċ. Inti normalment meta tara xi haġa hekk li mhux jimxi mar-regoli, x'tagħmel?

Intervistat: Ifhem għandek min jisma' mal-ewwel. Għandek min li tgħidlu eżatti kif iddawwar wiċċek jerġa' jagħmlu fuq wara. Imbagħad ġieli jkollok dawk in-nies, rari ta, imma li jkunu dawk in-nies li jistaqsu għaliex u hafna... Imbagħad hemmhekk ngħajjat lis-security.

Intervistatur: Ġieli kellhom jitkeċċew xi nies?

Intervistat: Le, le le. Jiena almenu qatt ma gratli.

Intervistatur: Sewwa. F'liema pożizzjoni tiegħu gost taħdem l-aktar, u liema pożizzjoni li hija l-anqas favorita tiegħek u għalfejn?

Intervistat: Naħseb l-aktar li nieħu gost naħdem hija fl-entratura. Fl-entratura li l-viżitatur għadu diehel u qed tilqgħu inti u l-oħra huma u herġin. Għax ikollok ħafna u jgħaddulek kumplimenti sbieħ fuq il-katidral. Ġieli jistaqsuk biex tintroducihom fejn imorru jieklu ikel Malti, jistaqsuk għall-postijiet, bħal mużewijiet oħrajn u hekk. Fejn tintroducihom postijiet oħra fejn jistgħu jmorru, u inti tgħinohom. Le, le, hemmhekk sabiħ ukoll.

Intervistatur: Imbagħad liema li ma tantx toghġbok bħala pożizzjoni?

Intervistat: Naħseb li l-position li lili l-aktar li tgħajjini naħseb hija r-roamer. Inti jkollok nies kif qed ngħidu, li trid tiggwida meta għandek ċertu mill-gwidi deħlin u ma jobdux mad-direttivi li suppost għandhom. Jiġu short way biex jidhulek l-Oratory, imbagħad min obda r-regoli jiltaqgħulek f'daqqa. Imbagħad jiena ġejt l-ewwel u l-oħra ġiet ħafna... Naħseb il-Caravaggio wing.

Intervistatur: OK, li bħalissa qiegħda magħluqa.

Intervistat: Jien għalija l-post huwa mudlam. Naħseb daww il-positions. Il-bqija l-entratura hija l-aktar position li toghġobni.

Intervistatur: Tinnotta turisti li forsi hemm ċertu postijiet fil-katidral li ma tantx jieħdu gost? Fis-sens li ma jogħġobhomx daqshekk? Jew forsi ġieli smajt xi complaint fejn jgħidulek li hemm ħafna nies jew l-audio guide jew għaliex ma nistax, ha nivvinta, imiss il-ħajt?

Intervistat: Nagħtu każ, ikollna ħafna complaints mill-kappella tal-Italja, ġewwa l-gwidi ma jistgħux jispjegaw.

Intervistatur: Il-complain mil-liema naħa tiġi?

Intervistat: Il-complain tiġi min-naħa tat-turisti. Jgħidulek, x'jiġifieri l-gwida spjegatilna minn hemm barra. Inti differenti li l-gwida tidhol magħhom u tispjega fuq il-post. Jekk għandek il-kappella ta' Franza li qed tispjega fil-post milli qed tispjega minn barra. Ikollna l-complains mingħand il-gwidi wkoll. Jien naħseb li l-anqas li jkun hemm hi s-sagristija. Qisni narahom jidhlu just biex ipogġu u jisimgħu komdi l-audio guide. Ikollok forsi min...

Intervistatur: Ma jiħdux daqshekk interess.

Intervistat: Naħseb li hemm, il-bqija bazikament... Isaqsu ħafna kemm ilha li nagħlqet il-balcony, għax iridu jixtru extra ticket.

Intervistatur: Dik tal-gallerija se nzommha f'moħħi għax nixtieq nistaqsik mistoqsija fuqha. Imma hemm xi raġuni għala t-tour guides ma jistgħux jidhlu fil-kappelli?

Intervistat: Jista' jkun minħabba l-ħin. Tinsix li hija differenti li tispjega ta' malajr minn barra u dak li jkun daħal u ħareġ u jista' jkun forsi ... ma nafx dik, qisni qatt ma dħalt fiha. Mid-dehra dik bdewha meta bdejt naħdem, imbagħad reġġet bdiet taħdem u nqatgħet meta N/A neħħiet it-tabelli li ma jistgħux jiggwidawhom, u kienu jiġu jgħidulek li m'hemmx

x'jindika li aħna ma nistgħux nidhlu. Imbagħad reġgħu għamluha. Kif eżatti għalxiex qisni qatt ma fhimtha. Għax inti x'differenza bil-gwida. Int xorta min irid jinżel, mhix skuza

Intervistatur: Għaliex hemm hafna nies, grupp kbir jew ...

Intervistat: Xorta, anzi kważi ġiethom aghar, għax meta l-gwida tkun magħhom il-kripta ġieli tkun marbuta bil-ħin li ma jinżlux. Meta jidhlu waħedhom, jistaqsuk u jibqgħu hemm biex jinżlu. Imbagħad tispicċa b'konfużjoni.

Intervistatur: U innutajt hafna ukoll li jkun hemm kommissjoni fejn ibiegħu l-kotba, fejn hemm ir-rampa.

Intervistat: Hemmhekk, għalhekk qed ngħid. Ara illum kont qieghda clothes. Inti clothes trid tara li n-nies ma jiqfux fit-ticket boot. Hemm żewġ imwejjed, jistgħu jissetiljaw l-affarijiet hemm, xhin tara li ssettiljaw jimxu.

Intervistatur: Imbagħad it-tour guides, meta jiġu biex jispjegaw in-naħa tal-kappella tal-Italja, hemmhekk, fejn jintefgħu s-soltu?

Intervistat: Hemmhekk eżatti fejn il-kotba.

Intervistatur: Avolja tghidilhom...

Intervistat: Hemmhekk int trid tispjegalhom. Qabel ma jidhlu.

Intervistatur: U din tapplika l-istess għan-naħa l-oħra ta' fejn Philermos?

Intervistat: Le, għal issa le. Imma meta kienet miftuħa l-kappella ta' Caraffa, ta' Philermos, dik il-bicċa ma jistgħux jidhlu fin-number twelve.

Intervistatur: Iġifieri tirrifletti għan-naħa l-oħra wkoll?

Intervistat: L-istess.

Intervistatur: Imma just il-groups?

Intervistat: Just il-groups.

Intervistatur: Semmejti l-gallerija, dik qabel kienet miftuħa inkluż fit-ticket li hemm bħalissa?

Intervistat: Kienet inkluża mat-ticket, imma mbagħad iddeċidew li jagħmluha qisu bħala tour ta' no more than ten persons. Ovvjament, għandek nies li kienu ġew, telgħu u mbagħad jgħidulek minn meta u hafna mistoqsijiet, għaliex. Tipprova tiġġustifika u tghidilhom, thajjarhom. Għandek l-ewwel tliet sigħat qed jimbiegħu kollha. Dan it-tour li inti titla', għandek l-ewwel step il-balcony, fejn tista' tieħu r-ritratti tal-knisja. Imbagħad l-istep l-ieħor għandek kif taħdem il-magna tal-arloġġ, u tispjegalhom. Imbagħad titla' fis-sular l-ieħor fejn tara l-veduta meraviljuża, tisma' l-qniepen. Le, sabiħ hafna.

Intervistatur: Qabel sar dan it-tour, il-gallerija kienu jtitilgħu hafna nies?

Intervistat: Hafna, hafna.

Intervistatur: Jigifieri, jista' jkun li hemm xi nies għadhom jiċċaħdu issa, għax forsi ma jaffordjawlekk li jhallu aktar.

Intervistat: Grupp ta' erbgha tkun diġà hallast, sixty euro ta' erba' persuni, imbagħad se terġa' thallas twenty euro oħra.

Intervistatur: Jiena narha ħafna. U ġieli sibt nies li qalulek li jrid jitla' l-gallerija imma ma jridx jieħu tour. Dak ikunu jridu bilfors iħallu l-extra?

Intervistat: Ma tistax tiġi għall-balcony biss. Ma tistax. Inkella trid itkun ġejt illum nagħtu każ, inzerta li nbiegħu kollha, sold out, u tiġi l-għada. Imbagħad hekk iva, thalli t-tickets aħna naraw li diġà xtrajt, iddur fil-knisja, li inti tkun diġà għamilt u l-għada tiġi biex titla' għall-balcony.

Intervistatur: Mela inti tkun tista' tiġi l-għada jekk ikun fully booked.

Intervistat: Inti tkun diġà dħalt.

Intervistatur: Turihom il-biljett.

Intervistat: Eżatt.

Intervistatur: Mistoqsija oħra, innutajt li l-intrata minn Strada Repubblica qiegħda maqsuma fi tlieta, ta' naħa groups, ta' naħa individuals u naħa online ticketing. Issa meta kont qed nagħmel il-fieldwork indunajt li online tickets kienu qed jistennu wara l-individuals. Iġifieri, l-online tickets m'għandhomx prijorità?

Intervistat: Le, għandhom prijorità, imma inti imbagħad skont kemm ikollok online. Inti imbagħad ma tistax jekk l-ieħor diġà qiegħed jistenna u ilu jistenna għax forsi diehel grupp, tiġi inti, alright, tgħidli mela għalxiex qajt online, imbagħad trid tkun naqra

Intervistatur: Jigifieri, teknikament l-online, l-online ticket ma tantx iservi ta' fast lane.

Intervistat: Mhux dejjem.

Intervistatur: Jekk ma jkunx hemm in-nies alright, imma jekk ikun hemm in-nies..

Intervistat: Jekk ikun hemm in-nies ma tistax, forsi haddieħor ilu jistenna. Tinsiex li meta aħna jkollna tal-cruise liner, daww ikunu magħfusin fil-ħin.

Intervistatur: Allura daww jiġu qabel l-individuals?

Intervistat: Eżatti. Għandek ċertu cruise liners li sas-sieġha jridu jkun rritornaw fuq il-vapur. Dik għandek oħra. Ġieli jmorru qabel l-Imdina u imbagħad jiġu hawn.

Intervistatur: Ikunu magħfusin bil-ħin. Dawn is-sitt snin li ilek taħdem bħala Kustodja fil-katidral. Kieku jkollok tiegħi average, ta' kemm-il persuna għamja daħlet... Ejja nagħmluha aktar faċli, l-aħħar sena, is-sena li għaddiet, kieku jkollok tgħodd kemm daħlu nies għomja?

Intervistat: Mhux daqshekk ta. Naħseb aktar ikollna nies muti milli jiġu. Dik tkun problema wkoll. Hemmhekk mal-ewwel tinduna. L-istess trid tavża forsi dak li jkun ma jindunax.

Nagħmel mossa biex huma jagħmluhom lhom li jkun jistgħu jaqraw, mhux jisimgħu. Għandek il-privileġġ li hu jista' jaqra.

Intervistatur: Imma fil-godda m'hemmx! M'hemmx text section.

Intervistat: Ma nafx. Dik ma nistax inwieġbek. Jekk inhi hekk mhix tajjeb, għaliex dan...

Intervistatur: Trid takkomoda lil kulhadd.

Intervistat: Mhux hekk.

Intervistatur: Kurżità, peress li inti semmejt nies muti, hemm xi hadd mill-kollegi tiegħek li jafu s-sign language?

Intervistat: Le.

Intervistatur: Normalment bħala requirements ikunu li qalli l-HR li trid tkun taf Malti, Ingliż u xi lingwa oħra hux?

Intervistat: Ġenerali, Malti, Ingliż u Taljan. L-aktar li niltaqgħu.

Intervistatur: Għal li jista' jkun dawk il-ftit għomja li rajt is-sena li għaddiet, tawk xi feedback? Jew x'taħseb fl-opinjoni tiegħek, il-katidral x'jista' jagħmel biex itejjeb l-esperjenza tal-viżitatur?

Intervistat: Bħall-għomja?

Intervistatur: Bħall-għomja. Il-katidral kif inhu bħalissa x'jista' jagħmel, iżid bħala affarijiet jew kif inhu bħalissa huwa enough?

Intervistat: Le ta.

Intervistatur: Taħseb x'jista' jżid biex jgħin ?

Intervistat: Naħseb l-ewwel waħda li jżid hija n-nies, li inti imqar ikun hemm xi hadd li jiggwidak fejn jista' jmiss u jhoss. Inti tinsiex li dan qed jisma' miskin imma fl-istess hin ...

Intervistatur: Bħala suggerimenti li inti taħdem daqshekk viċin it-turisti u l-viżitaturi, kieku kellek tagħti suggerimenti lill-amministrazzjoni, biex l-għomja jkollhom esperjenza tajba jew aħjar minn xi hadd li jara, x'tgħidilhom l-ewwel haġa? Jgħidulek isma' tini ftit ideat.

Intervistat: Naħseb l-ewwel waħda li ngħid hi din tal-ħajt, tinsiex li għandek dak il-ħajt kollu imqabbeż, allura jista' jmiss u jhoss.

Intervistatur: Fl-opinjoni tiegħek inti taħseb li dik tkun digà pass?

Intervistat: Naħseb iva. Hu jkun qiegħed jisma' u dik almenu xi haġa li qiegħed imiss u jemmen aktar x'inhu jisma'.

Intervistatur: Li kieku kellu jidhol viżitatur għami, taħseb li mill-katidral kif inhu bħalissa, ha johroġ bl-istess informazzjoni li jew esperjenza daqs xi hadd li jara?

Intervistat: Le, ma narax. Le.

Intervistatur: Imma taħseb li hi durable li jekk isiru ċertu affarijiet?

Intervistat: Iva, speċjalment din li qiegħda ngħid, forsi xi haġa żgħira imma għalihom tkun..

Intervistatur: Ġa pass.

Intervistat: Issa jista' jkun noqgħod nahseb u ngħid.. imma għalissa dik li qiegħda tiġini f'moħħi

Intervistatur: Għax hafna movimenti wkoll.

Intervistat: Mhux hekk. Għandek daww il-mument, dan mhux qed ngħidu li mhux se jgħamlulu hsara. Għandek il-monument ta' Zondadari li tista' tmissu. Għal dawn in-nies imqar inhalluhom u għandek fejn tisma'. Dawn ikollhom aċċess, permess li turi li l-persuna tkun tista' tmiss.

Intervistatur: Mistoqsija oħra, u din se tkun l-aħħar mistoqsija. Fil-kappella tal-Italja hemm spazju xhin tidhol fiha n-naħa ta' fuq vojt, ġieli jkun hemm xi turisti li jistaqsuk, isma' dak l-ispazju għaliex huwa vojt?

Intervistat: Iva, jiena nispjegallhom li hemmhekk kien hemm l-inkwadru ta' San Ġilormu, ovvjament jiena ma nistax nidhol nispjegallhom, għaliex jiena minniex gwida. Imma iva, ġieli kelli min staqsieni.

Intervistatur: Ġieli jistaqsuk mistoqsijiet fuq l-istorja, li tista' tgħid din ma nistax nirrispondiha għax ma nafx.

Intervistat: Nipprova. Lill-Head of Custodian għidtilha, thank you għalik li għamilt ilna dak tal-Oratorju, dak il-mini typed book. Jiena jiġi jistaqsuni fuq il-pitturi ta' Mattia Preti li hemm fil-ġnub, u ma nħossnix .. inħossni xi haġa hekk ngħidilhom ma nafx. Allura, nerga' ngħidlek thank you għalik li provdejtilna dak, allura min jistaqsi tista' tgħidli liema u tagħti l-isem tagħha, sabiħ eh! Ilbieraħ kelli wieħed li staqsieni kemm dam Caravaggio hawn. Allura immagina jgħidlek taħdem hawn u ma tafx kemm dam Caravaggio Malta! Sabiħ! Ikun hemm mistoqsijiet u ġieli jiġi jistaqsu domandi li nkun irrid infittixhom. Imma jsaqsu domandi. Tajjeb li tkun kapaċi twegibhom. Għalkemm aħna m'ahniex gwidi, imma kerha li tgħidilhom ma nafx. Jiena hekk naraha. Xi haġa vera kerha, li lil dak li jkun taħdem hawnhekk u tgħidlu ma nafx.

Intervistatur: Bħala l-Fondazzjoni tal-katidral, tagħtikom xi tip ta' taħriġ rigward pereżempju storja? Hawnhekk hawn hafna x'tomgħod. Section section, pereżempju xi tip ta' lezzjonijiet fejn jgħidulek illum se nitgħallmu fuq Mattia Preti.

Intervistat: Is-sena l-oħra konna noqogħdu after, u kien is-Sur ATG ATG, qed jagħmlilna kappella kappella, interessanti, bravu mmens, u jaf il-Kon-Katidral. Kien vera interessanti. Jiena veru kont niehu pjaċir li nibqgħu nattendu għax kien ta' interess kbir.

Intervistatur: Jiġifieri li għamlulkom dawn l-affarijiet saret is-sena li għaddiet. Semmewlkom

li forsi se jerga' jsir?

Intervistat: Bdew waqt li konna għaddejjin bil-Covid, meta ma konniex niġu xogħol. Kienu qed isiru online, imbagħad qishom waqfu meta rritornajna x-xogħol, imbagħad kienu issuggerlulna li nkomplu. Veru kienu ta' interess.

Intervistatur: Tahseb li għandhom jagħtukom aktar taħriġ fuq l-istorja?

Intervistat: Ifhem, jiena ma nafx dawn li daħlu għodda. Ikun hemm minn dawn il-għodda li ġieli jistaqsu lilna. Mhux sabiħ, ngħidlu isma' ha mmur nistaqsi ftit lill-kollega għax ma nafx. Ġieli jiġu jistaqsu domandi li anke jekk tistaqsihom lill-gwida tghidlek lanqas jiena ma naf. Imma l-bażi trid tkun tafu.

Intervistatur: Hemm xi hadd li tistgħu tirreferu?

Intervistat: Dan, is-Sur ATG ATG, bravu immens u dejjem kien ta' għajjnuna. Jiena lilu nċempel, għax hadd mhu se jiggwidani tajjeb.

Intervistatur: Dak kollox min-naħa tiegħi. Thank you ħafna, veru tajtni affarijiet li lanqas kont naf bihom, speċjalment tal-audio li jista' jibqa' għaddej jittellem.

Intervistat: Jiena kif qaltli. Ma nistax inkun korretta, sakemm ma ħadtux u ippruvajtu jiena.

Intervistatur: Thank you ħafna.

Intervistat: Thank you.

ICTD

Interviewer: Can you explain your position and day-to-day role as ICT Director at FITA?

Interviewee: My role as ICT Director at FITA involves ensuring that every project meets its demands and deadlines and developing new initiatives in digital accessibility. I assist the MGR in launching new projects and conduct research on the latest technology in the market that could benefit our blind and visually impaired clients.

Interviewer: What is FITA's role in relation to the blind and visually impaired in Malta?

Interviewee: FITA's mission is to empower visually impaired clients, teaching them how to navigate their daily lives using assistive technology, thus granting them greater independence. Our dedicated staff, including both sighted and visually impaired teachers, offers training on utilizing assistive technology to enhance independence.

Interviewer: What technologies, tools or services does FITA currently provide to the blind and visually impaired?

Interviewee: At FITA we have a vast AT pool which is being updated also at the moment, they vary from low-tech i.e. Liquid level Indicators, slicing guides, talking thermometers, talking tins etc. and high tech i.e. Smart Glasses with AI, Smartphone apps, Braille displays, notetakers, Video magnifiers etc. We provide comprehensive training on a wide range of tools designed to enhance accessibility, including desktop screen readers such as NVDA and JAWS and smartphone screen readers like TalkBack and VoiMGRver, empowering users to navigate digital spaces more effectively. We offer an array of essential services tailored for the blind and visually impaired, highlighted by our assistive technology pool. Clients are welcomed to our facilities for personalised demonstrations and hands-on practice with AT devices, ensuring they find the perfect match for their needs. For those in need of financial support, FITA conducts thorough assessments, concluding in detailed reports to assist in securing funds from organisations like MTF, Agenzija Sapport, and MCCF. Our training programs include: touch typing and the use of accessibility software, such as screen readers, empowering our clients to navigate digital environments independently. Furthermore, we offer braille literacy programs, an invaluable resource especially for young learners. Learning braille early on significantly enhances reading, comprehension, and sensory skills, providing a solid foundation for academic success. All FITA's services are provided by a dedicated team of blind, visually impaired, and sighted employees, working together to deliver support, education, and empowerment to our community.

Interviewer: What technologies, tools or services does FITA currently provide to companies who want to become more accessible for blind and visually impaired individuals?

Interviewee: Our leading service is the comprehensive Website Accessibility Auditing. This service thoroughly evaluates websites using advanced tools and manual testing techniques by our team of testers, including screen readers, keyboard navigation, and colour contrast checkers, to ensure they meet the required standards of accessibility. Our thorough assessment process is aligned with the Web Content Accessibility Guidelines 2.1, identifying any accessibility barriers that need to be addressed. Upon completing the audit, we compile a detailed report pinpointing the identified issues, providing actionable insights for enhancing website accessibility. Websites that meet or exceed the criteria for accessibility are awarded a digital certificate, affirming their compliance with EU accessibility guidelines. Moreover, we offer ongoing testing throughout the year to ensure that websites continue to provide an

accessible digital environment for all users.

Interviewer: Does FITA provide training to companies and their staff, to learn and increase awareness about accommodating blind and visually impaired visitors in Maltese museums?

Interviewee: Currently, FITA does not provide specific training to companies, although we are currently in a collaboration with a museum/ historical site, this could be a potential service to be given by FITA to raise more awareness.

Interviewer: In your opinion, what types of technologies would be best suited to enhance the visitor's experience for the blind and visually impaired inside a museum? (auditory, tactile, multimodal etc)

Interviewee: Utilizing multimodal technologies significantly improves the museum experience for blind and visually impaired visitors. By integrating a variety of assistive devices and methods, for example: handheld magnifiers, desktop and wearable video magnifiers, and AI-powered smart glasses, we can create a more inclusive and interactive environment. Additionally, the strategic placement of Braille labels and maps, alongside tactile replicas and models, offers a deeper, more engaging way to explore and appreciate exhibits. This approach not only enhances the overall visitor experience but also promotes accessibility and inclusivity within the cultural sector.

Interviewer: Does FITA gather feedback from blind and visually impaired individuals on assistive technologies, and how?

Interviewee: Indeed, we actively seek and value feedback from our clients. Following the purchase of an assistive device, we initiate monthly follow-ups to ensure clients are comfortably using their devices and to offer any necessary support. These check-ins also provide us with valuable insights into how the assistive technologies are enhancing our clients' daily lives and how we can further improve our services to meet their needs effectively.

Interviewer: Are there any museums in Malta which have already collaborated with FITA and implemented assistive technologies to enhance the visitor's experience for the blind and visually impaired?

Interviewee: As of now there is only one museum/historical site that approached us to collaborate.

Interviewer: In your opinion, are Maltese museums accessible for blind and visually impaired visitors? What can be improved?

Interviewee: Based on my limited visits and observations from some time ago, my encounters with Maltese museums they offer audio guides as their primary tool available. This observation highlights a significant opportunity for museums to explore and implement a broader spectrum of inclusive practices and technologies. Enhancing accessibility not only improves the visitor experience for individuals with visual impairments but also aligns with a broader commitment to inclusivity and cultural engagement for all. Exploring additional aids such as tactile maps, braille descriptions, and multimodal interactive exhibits could offer meaningful ways to expand access and engagement, making art and history more accessible to a diverse audience.

RCT

Intervistatur: X'inh u r-rwol tiegħek bħala RCT tal-Kon-Katidral u kif inti ġejt elett?

Intervistat: Interessanti! Ma kontx ġejt elett, sempliciment l-Isqof talabni niġi hawnhekk bħala RCT. Dak iż-żmien kienet għadha pro-RCT, hekk kien ta' qabli, mentri l-Isqof ried li jiena nkun RCT, biex inkun direttament nirrapreżenta lilu u mhux lill-kapitlu. Jiena nirrapreżenta lill-Arċisqof. Ovvjament, parti mill-kapitlu, għaliex il-kapitlu għandu s-say fil-funzjoni tal-Kon-Katidral. Però, jiena lill-Arċisqof nirrapreżenta. Ma niftakarx id-data preċiż, però, dik kienet il-bidu ta' Ġunju tal-elfejn u wiehed u għoxrin, meta baġat għaliha l-Kurja u qalli din. Qalli għalissa tgħid xejn lil hadd għaliex ta' qablek għadu ma jafx. Imbagħad jien għamilt il-camino. Għalhekk qed ngħidlek il-bidu ta' Ġunju, għax imbagħad mort il-camino, u ġejna lura kważi fl-aħħar ta' Lulju. In-nomina ħarġet kien kważi l-aħħar ta' Awwissu ta' dik is-sena. Nikkonċediha mal-ftuħ tal-Caravaggio link, għaliex jiena ġejt l-ewwel esperjenza tiegħi, bil-moħbi bħala RCT kienet l-inauguration tal-Caravaggio link.

Bħala RCT, ir-rwol tiegħi huwa li jiena mmexxi l-Kon-Katidral inkwantu knisja. Iġifieri, jiena qisni l-arċipriet ta' San Ġwann. San Ġwann m'għandux arċipriet, għandu RCT li qabel kien ikun il-grand prier, fi żmien il-kavallieri u jiena nagħmel dan ir-rwol. Iġifieri nara t-tqassim tal-quddies, nara li l-post jinżamm dejjem fil-livell dejjem għoli għall-kult, għall-quddies u ċelebrazzjonijiet oħra li jsiru fil-Kon-Katidral. Ovvjament, jiena meta jiġi l-Arċisqof, jiena nkun wiehed minn dawk li jilqgħuh lill-Arċisqof, bħala rispettu lejn l-Ordinarju. Anke jekk jiġu dinjitarji, huwa parti mid-dover tiegħi li jiena nkun qiegħed hawn biex nilqagħhom. Is-sagrystan irid ikun hawn minfloki, kull darba li jinfetaħ il-katidral u jiena rrid inkun naf. Apparti li jiena r-RCT tal-Kon-Katidral, jiena parti mill-Foundation, parti mill-Kunsill. Iġifieri, jiena naqdi l-funzjonijiet tiegħi nkwantu amministrazzjoni tal-Kon-Katidral. Il-Foundation tamministra il-Kon-Katidral u l-mużew. Ir-RCT, il-kapitlu miegħu, f'isem l-Arċisqof, aħna naqdu l-funzjoni ta' knisja fil-Kon-Katidral. Issa tgħidli hemm separazzjoni? Jiena ngħidlek, hemm unità kbira. Jiena thank God, m'għandi l-ebda diffikultà. Kultant ikun hemm xi hadd li jkun irid jgħolli rasu daqsxejn, u dik jiġrilhom bħall-gremxul, tgħolli rasha u jkun hemm il-qattus jaqbadilha. Nimxu, nizzuħajr 'l Alla, b'ħafna, ħafna par.

Intervistatur: Iġifieri, inti r-rwol tiegħek fil-Fondazzjoni hu bħala membru u bħala RCT?

Intervistat: Iva. Kien hemm żmien meta l-pro-RCT ma kienx. Però, kien pro-RCT. Jiena

bħala RCT, l-Isqof poġġieni mill-ewwel parti mill-Foundation. U, fl-opinjoni tiegħi, hekk għandu jkun. Inkella jkun hemm dawk il-viżjonijiet li ma jagħmlux sens.

Intervistatur: Tista' tispjegali ftit fuq il-Fondazzjoni tal-Kon-Katidral?

Intervistat: Il-Fondazzjoni għandek sitt membri, tlieta min-naħa tal-gvern u tlieta min-naħa tal-knisja, indaqs, pari. Tlieta min-naħa tal-gvern jagħżilhom il-Prim Ministru in persona, u tlieta min-naħa tal-knisja jagħżilhom l-Arċisqof in persona. Flimkien, kollha l-istess. Skont l-istatut kollha l-istess. Wieħed minnhom jaqdi l-funzjoni ta' chairman, u ċ-chairman idum fil-kariga tiegħu sena. Darba jkun min-naħa tal-knisja, jagħżlu l-Arċisqof, ovvjament mit-tlieta li huma membri, għax inkella nispiċċaw inżidu membru ieħor u s-sena ta' wara r-rwol ikun min-naħa tal-gvern. U l-gvern wieħed minn dawk it-tlieta, jagħżlu ċ-chairman. Il-bqija, il-membri tal-kunsill, skont l-istatut, kollha għandhom l-istess rwol. Li jiġu diskussjonijiet quddiem għajnejhom, jiddiskutu u jiddeċiedu. Ikun hemm il-votazzjoni tal-membri skont il-maġġoranza. Fil-kunsill m'hemmx distinzjoni jekk intix min-naħa tal-knisja jew tal-gvern. L-istess.

Intervistatur: Tista' tiddekrivi l-ispiritwalità u r-religjon fil-kuntest tal-Kon-Katidral?

Intervistat: Ha ngħidlek, f'Kon-Katidral bħal tagħna jista' jagħti l-każ li visualment tidher diffiċli. Prinċipalment fejn tidhol dak li hu religjuż, prinċipalment hija quddiesa. Però, jiena nipprova apparti ninvolti l-monsinjuri l-oħra, iħossuhom parti. Il-liturġija li nwettqu nippruvaw dejjem nagħmluha l-aħjar possibbli, anke biex tkun ta' eżempju għall-parroċċi. Wara kolloxx huwa l-Kon-Katidral daqs li kieku l-katidral u allura l-katidral huwa omm il-knejjes. Allura omm il-knejjes trid tkun l-eżempju tal-knejjes. Allura jiena nipprova li l-liturġija hawnhekk tkun the best possible u naħseb li mingħajr ma nagħmel intuzjonijiet bla bżonn, però naħseb, mhux se ngħidlek perfett, però, we are very very good. Very good liturġija, u fil-fatt jikkellmu n-nies li jiġu. Li meta inti tikkompara xi ħaġa li niddejjaq nagħmel, però trid tagħmilha. Meta nikkompara n-nies li jiġu fil-Kon-Katidral u n-nies li jmorru fil-parroċċi tal-Belt, iġifieri m'hemmx paragun. Ahna qed nitkellmu, kuljum quddiesa waħda, il-ħin li l-Kon-Katidral jintuża knisja vera, kemm jiġu tletin jew ħamsa u tletin ruħ, però, xhin inqabel mal-parroċċi tmienja jew għaxra. Alright, hawn ħafna knejjes xhin tgħoddhom kollha, probabbilment jaqbżu n-numru tal-Kon-Katidral kollha f'salt. Imbagħad fil-weekend storja oħra. Fil-weekend jiena nikkalkula b'mod normali, is-Sibt filgħaxija, nitkellmu minn mija u

tmenin sa mitejn ruħ, li fil-parroċċi tal-Belt, forsi jkollhom tletin ruħ. Xhin tgħoddhom kollha l-parroċċi forsi tiġbor tmenin ruħ flimkien. Jien ikolli kważi mitejn. Imbagħad il-Ħadd filgħodu, l-ewwel quddiesa ma jkunx hawn nies, tletin maximum erbgħin. Il-Ħadd filgħaxija l-istess, maximum tletin jew erbgħin. Mentri mbagħad il-kantata, li forsi hafna jaħsbu li ma jiġux nies għaliha. Il-kantata minn average ta' mija u għoxrin u mija u tletin persuna. Imbagħad il-quddiesa tal-ħdax u nofs, ilbieraħ il-Ħadd ma kienx hemm post fejn in-nies joqogħdu bilqiegħda. Jiġifieri l-mitejn siġġu kienu meħuda. In-nies jitekellmu wahedhom, sempliċiment il-preżenza li dawn qed jiġu għol-Kon-Katidral, qed jieħdu pjaċir jattendu quddiesa, jipparteċipaw fil-quddiesa. Xi haġa li tiġbidhom, il-għaliex irrid ngħid, il-maġġoranza tan-nies li jiġu għol-Kon-Katidral mhumieq mill-Belt. Minimum tmenin fil-mija mhumieq Beltin, jekk għoxrin fil-mija huma Beltin. Allura x'qed jagħmel, li jġieghel lin-nies joqogħdu jiġu l-Kon-Katidral biex jisimgħu quddies, meta Malta miżgħuda bil-knejjes u bil-quddies? Meta imbagħad jiena nieqaf, il-għudizzju se joħduh in-nies u mhux jien. Jiena nipprova nagħmel il-funzjonijiet l-aħjar possibbli.

Intervistatur: Kif timmaniġġja l-konservazzjoni tal-ispiritwalità li jkun aċċessibbli għat-turiżmu?

Intervistat: Jiġu diversi nies is-Sibt filgħaxija u matul il-Ħadd. Ikunu jridu jaraw il-Caravaggio. Jiena qalbi tkun qiegħda ddub għax inkun nixtieqhom jarawh, ngħid id-dritt. Però, ma nkunx nista' għax kif tiftaħ il-bieb għall-wieħed... It's only fair, hemm l-oħrajn, x'għandhom anqas minn dak il-wieħed. Allura jiena nżomm ferm. Ilbieraħ familja Franciża, fejn talbitni u għidtilha, 'I cannot take you in it. It's under lock and key and with the alarm.' Ovvjament hi fehmet li hi skuża banali. Għaliex inkella nispiċċa li fil-ħin li San Ġwann irid jaqdi l-funzjoni tiegħu ta' knisja, jispiċċa bħal kumpliment tal-ħin ta' mużew. allura nipprova noqgħod attent. Issa jkun hemm eċċezzjonijiet. Imma eċċezzjonijiet ma jsiru qatt regola. Allura jiena f'dak il-ħin, anke l-kustodji jafu, is-security jafu. Waqt il-ħinijiet tat-turisti, iġifieri l-kustodji u s-security, fil-bieb prinċipali, jafu li jekk xi hadd jiġi u jgħid li hu biex jitlob, huma jwassluh fil-Kappella tas-Sagrament. That is known kollha. Kultant fuq il-media insib min jikkummenta u jgħid, għax jiena ridt nitlob u ma daħlunx. Ma jkunx veru, jkunu wrew bil-mod kif għabu ruħhom li mhux veru biex jitolbu, imma biex mingħalihom, they screw the security.

Intervistatur: U daww jidhlu b'xejn.

Intervistat: Iva, imma it's not fair li inti tipprova tidhol. Jiena, jekk inti trid tidhol fair, indaħħlek no problem. Mhux il-ħmistax-il ewro, il-problema hi fejn bħalissa hu ħin tat-turisti. ok, inti tixtieq tidhol titlob, idhol itlob. Apparti illi hemm ħinijiet oħra għat-talb biss. Għax dan kull min jiġi bejn it-tmienja u d-disgħa ta' filgħodu, jista' jidhol. Jiena nkun qed inqaddes u tista' tidhol titlob kemm trid. Hadd mhu se jgħidlek xejn. Is-Sibt filgħaxija tidhol kemm trid mill-ħamsa sas-sebgħa. Ikun miftuħ il-Kon-Katidral. Nhar ta' Hadd nidhlu fis-sebgħa u kwart ta' filgħodu sas-siegħa ta' wara nofsinhar inkunu għadna hawn. Iġifieri, hemm ħin biżżejjed biex tidhol titlob. Halliha, dan ikun joggħobhom fost il-gimgħa, f'nofsinhar pereżempju. Il-kustodja u s-security jafu min jitlobhom, "I am going to pray" idahhluh. Waħda ikkummentat għax is-security mar magħha fil-kappella. X'tippretendi, ngħidilha jien. Int għandek dawn it-turisti kollha, mhux ovvja li s-security se jiħdok fil-Kappella tas-Sagrament. Int se titlob, mhux se titlob f'nofs it-turisti. Titlob fil-Kappella tas-Sagrament. Allura tifhimha, anke għas-safety tiegħek stess, biex ma tintilifx qalb it-turisti u għalhekk tmur fil-Kappella tas-Sagrament. Naħseb li din hija l-aħjar forma ta' kif aħna għandna nikkonservaw il-knisja akwantu knisja. Allura inti għandek kull dritt u kull possibbiltà li tidhol tadura lil Alla quddiem is-Santissmu Sagrament, fl-istess ħin il-Kon-Katidral jintuża bħala mużew, għaliex hu x'inhu, u aħna rridu nżommu ċ-ċertifikat ta' livell ta' patrimonju tal-umanità dikjarat mill-UNESCO. Jekk aħna nagħlqu l-bibien, x'jiswa li dan hu patrimonju tal-umanità? Dan mhux tagħna, u dan huwa punt li nixtieq insemlih. San Ġwann il-Kon-Katidral, mhux tagħna l-Maltin. Aħna għandna l-obbligu u d-dover nikkonsevawh u niehdu ħsiebu. Dan hu tal-umanità, dak hu ċ-ċertifikat. L-art ta' San Ġwann hija tal-umanità kollha. Mela aħna għandna obbligu li nipreservawha, niehdu ħsiebha u naraw li qiegħda f'potha. Caravaggio mhux tagħna, tal-umanità, allura aħna għandna l-obbligu serju li jkun top, mija fil-mija f'postu. Propju għalhekk hasbu li għamlu din il-face-to-face, halli inti tidhol iżjed f'din il-pittura li hija tal-umanità u mhux tagħna l-Maltin. Jiena qatt ma ngħid San Ġwann tiegħi. Jiena RCT ta' San Ġwann. Jiena għas-servizz tal-Kon-Katidral. Hu jikkmandani u mhux jien nikkmandah. Dak li se nagħmel jien huwa għall-gid tal-Kon-Katidral. Jekk hemm xi haġa u lili toggħobni imma mhix ta' gid għall-Kon-Katidral, jiena rrid nitgħallem ma nagħmilhiex, għax mhix ta' gid għall-Kon-Katidral. Darba xi hadd ried iġib xi haġa biex idoqq, waqt quddiesa. Għidtlu ippermetteli, għall-katidral ma jixraqx. Għandna l-orgni, jeżistu diversi strumenti, mhux kollox, għaliex irrid inżomm il-livell tal-Kon-Katidral. Inkella allura nitilfu kollox u tiġi bħal knisja tal-kampanja. Irid jidhol kulhadd, anke l-grieden. Being what it is, the Co-Cathedral, ma nistax jiena nittollera jew naċċetta kollox. Le, le. Għaliex dan hu patrimonju tagħna, tal-umanità. Jiena dik dejjem quddiem għajnejja. I am at the service of humanity.

Intervistatur: Interessanti, qatt ma ħsibtha hekk. Bħala RCT, ġieli ltqajt ma' tensjonijiet u problemi li jistgħu jinqalgħu bejn l-aspetti reliġjużi u l-mużew tal-Kon-Katidral kif inhu issa? U jekk iva, kif ġew riżolti?

Intervistat: Il-mużew proprju le. Però, ovyament hemm dan l-element li l-Kon-Katidral jintuża bħala mużew. Meta jkollna l-Bambin irid il-mużew, naħseb illi, ħa nsejħilha tensjoni, tonqos għax ikun hemm il-validation u dillusion għol-mużew proprja. Kif issolvi li jinqala'? Normali, għax wara kollox aħna bnedmin u jkun hemm issues li jkunu a splitting heads imbagħad. Jiena nsolvihom billi noqgħod bilqiegħda kwiet, mod partikolari mal-MGR, nitkellmu, jiena nċedi dak li għandi nċedi u hu jċedi dak li għandu jċedi. Niżżuħajr 'l Alla, issa ilni tliet snin, kien hemm xi żewġ diffikultajiet u mhux mal-MGR, imma solvejniehom ukoll. Għaliex kif jgħid il-Malti, "Għar-raġuni ma tridx forza." Għalhekk jiena fid-domanda ta' qabel x'għidtlek? Jiena quddiem għajnejja nżomm dejjem, jien għas-servizz ta' San Ġwann, mhux bil-kontra. Kif appena jien nagħmel San Ġwann tiegħi, daqshekk. We've had it. Mentri le, jiena għas-servizz ta' San Ġwann. Hu jikkmanda lili, mhux jien lili.

Intervistatur: Fl-opinjoni tiegħek, taqbel li l-Kon-Katidral għandu jintuża bħala mużew, iġifieri, għat-turisti? u għaliex?

Intervistat: Senza dubju, ikun spreco, ħela, Kon-Katidral bħal dan ma jiġux jarawh it-turisti li jkun hawn Malta. Inkunu qegħdin naħlu proprju riżorsa, mhux biss ta' flus, itlaq għax il-flus importanti wkoll, imma mhux dik ir-riżorsa ta' qsim, sharing ta' din l-arti Barokka fl-aqwa tagħha, li hija wara kollox arti Ewropeja. Ma ninsewx ir-riżultat huwa l-Kon-Katidral, ħa nsejħilha kif suppost, il-knisja konventwali tal-kavallieri, li dawn huma kollha Ewropej. Hadd minnhom Malti. Iġifieri, dawn il-flus, l-expertees, il-professjonalità tal-arti, l-ideat, id-disinni, kollox ġie mill-Ewropa mhux minn Malta. Minn Malta veru l-arkitett kien Ġlormu Cassar, Malti. Imma mbagħad nieqfu hemm. U, Ġlormu Cassar, thank God, bena knisja sabiħa, għax l-arkitettura tagħha hija sabiħa u l-kavallieri qabduh għaliex Ġlormu Cassar kien in line ma' daww li qegħdin għol-Ewropa. Aħna nafu li qabel bena San Ġwann, il-knisja konventwali, mar Rodi ħalli jara l-kavallieri eżattament xi jridu. Dan kien bniedem fl-expertees tiegħu, kien ukoll umli biżżejjed, biex mhux ipoġġi l-ideat ta' rasu, imma jara qabel, imbagħad iddisinja u jafu li ddisinja tliet knejjes, biex il-kavallieri jagħzlu. Il-ħasra kbira hi li aħna l-Maltin, il-prototip tal-Kon-Katidral, tal-knisja konventwali, waqqajnieha, biex bnejna knisja oħra minflokha. Dik l-opra tagħna l-Maltin. Imma dak li hu San Ġwann hija l-opra tal-kavallieri, li huma kollha,

kien hemm qassisin fosthom Maltin, imma l-magħgorparti l-GranMastri, il-Kunsill kollha. Igifieri, aħna rridu nikkonservaw dan il-ħsieb ġo rasna u għalhekk inti ma tistax tagħlaq il-Kon-Katidral u jidhlu biss dawk in-nofs tużżana li jixtiequ jitolbu mal-ġurnata. Il-knejjes tal-irħula mad-disgħa ta' filgħodu jagħlqu. Jien ma naqbilx magħha. Jiena mort barra minn Malta, żort diversi postijiet, il-knejjes dejjem ikunu miftuħin avolja ma jkun hemm ħadd, avolja ma tkunx xi knisja barra minn hawn. Ikunu miftuħin biex in-nies jidhlu jitolbu. Issa San Ġwann huwa miftuħ, jidhlu t-turisti, niggosta b' mod partikolari, u hawnhekk ittini l-ispinta biex ngħid: "U żgur qegħdin nagħmlu mhux biss tajjeb imma dover tagħna li nifthuh għat-turiżmu." Meta jiġu t-Taljani, li l-arti ħierġa minn ġo widnejhom, biżżejjed niftakru ħamsa u tmenin fil-mija tal-arti tad-dinja qiegħda l-Italja. Igifieri, dawn l-arti huma ma jafux jispjegawha, għax tant huma mgħarrqa ġol-arti li għalihom hija so what? You know! Xhin jiġu t-Taljani hawn, jibqgħu l-kelma stupefatti, li jiċċassaw aktar u aktar meta l-faċċata ta' San Ġwann bl-istil tagħha manjeristiku, it doesn't reveal x'hemm ġewwa. Allura, minn barra, għadni niftakar kelli professur li kien jgħallimni d-dritt kanoniku Ruma u ġie jgħamlilna xi laqgħat lill-qassisin u kont ġibtu San Ġwann. Naħseb li ilu xi għaxar snin, illum mejjet, Alla jagħtih il-glorja tal-ġenna. Daħħaltu San Ġwann, dawwartu eċċ. Kont għadni green ħafna kif indawwar lin-nies f'San Ġwann. Għidtlu ħallik minn dawn l-audi colari, ħalli ngħidlek l-affarijiet jien. Xhin ħriġna, qed nitkellmu qalli, "M'għandekx idea kemm jien sorpriż!" Għidtlu, "Għaliex Professur?" Qalli għaliex, ovvjament nitkellmu bit-Taljan, hu jitkellem bl-Italjano konna ngħidulhom. L-Ispanjoli ma jafux jitkellmu bit-Taljan sew. Ikun daqsxejn mixage, bejn Spanjol u Taljan, allura konna ngħidulu Italjano. Qalli, "Jiena qatt ma stennejt knisja bħal din. Ara kemm mort ġo knejjes u katidrali, bħal dan ma rajt imkien." Igifieri dan Spanjol. Bniedem għaref, dar id-dinja jagħmel konferenzi u hekk. Allura inti kif tista' knisja bħal din iżżommha għalik innifsek. Nerga' npoġġi dak il-prinċipju li l-Kon-Katidral huwa sit ta' patrimonju tal-umanità, li jiena ma nistax inżommu għaliha. Jiena rrid nixxerjah mal-umanità. Issa l-umanità mhix kollha nistranija, li tiġi għall-quddiesa. Naraw turisti, tmenin fil-mija minnhom, anqas ikunu jafu jroddu s-salib, anqas jafu eżattament din x'inh. Alright, jarawha sabiħa probabbilment ikunu jafu li tissejjaħ knisja. Jiena kien hemm min staqsieni, "Allura hawnhekk x'tagħmlu?" ma nistgħux inżommuh għalina nfusna. Ikun ħela min-naħa tagħna u tkun unfair ma' dawk it-turisti li jiġu minn barra. Itkun unfair magħhom, li jiena ngħidilhom le ma tistax tidhol, għaliex hawnhekk hija knisja. Ma tistax.

Intervistatur: Ma tistax iċċaħhadhom.

Intervistat: Ma tistax iċċaħadhom, għax hija patrimonju tal-umanità. Inkella nneħhu ċ-ċertifikat, u nneħhu kollox. Nagħlquh San Ġwann u nifthuh biss għall-quddiesa. Dik imbagħad inħalliha għall-gudizzju tal-umanità jekk itkunx tajba jew le!

Intervistatur: Tahseb li l-Kon-Katidral ta' San Ġwann jirrispetta l-aspett reliġjuż tal-knisja fil-hinijiet tal-mużew? jew tahseb li l-Kon-Katidral sar wisq kummerċjalizzat?

Intervistat: Ma ngħidx jiena! Ifhimni, jista' jkun hemm mument i meta tgħid x'waħda din, din il-knisja. Però, jiena ma jdejqunx li jiġu t-turisti. Iġifieri, is-silenzju jinżamm prattikament. Jiena meta nkun qiegħed inqaddes wkoll ikolli daqsxejn storbu ġos-sagristija u ġieli niġbidilhom l-attenzjoni. Inti immaginak, at a go ikollok erba' mitt ruħ, mhux ovvj u se jkun hemm il-ħoss. Kieku jkunu nemel ukoll jagħmlu l-ħoss, let alone nies. Iġifieri, dak bilfors. Però, jiena naħseb as a rule, jiena naħseb, i va qiegħed jirrispetta. Kull meta mort fi knejjes kbar, fejn ikun hemm it-turisti, l-istess haġa, illi n-nies tismagħhom jitekellmu 'l hawn u 'l hemm. Dak anke aħna waqt il-quddiesa tgħid nofs kelma. Issa kieku kulħadd jgħid dik in-nofs kelma flimkien tiġi storbu. Jiena naħseb i va, on the whole jirrispetta l-aspett ta' knisja anke fil-hinijiet tat-turisti.

Intervistatur: Imma hawnhekk il-katidral jidhlu ħafna nies. L-ammont ta' viżitaturi li jidhlu kuljum fil-katidral, dik iċ-ċerta devozzjoni.

Intervistat: Ikun hemm minnhom li le. Kif qed ngħidu, jekk dawn lanqas huma nsara biss, tkun diffiċli għalihom jagħmlu dak li nagħmlu aħna meta dħalna l-knisja. Bla ma nidhol fil-mertu, jiena naf Maltin li jidhlu ġol-Kon-Katidral ta' San Ġwann u ma jġibux ruħhom kif suppost. Maltin, ngħidu aħna li nixegħlu x-xemgħat. Allura kif se nistenna nies li dawn lanqas jafu x'inh i knisja. Irrid ngħid kelli kor Ingliżi u daħlu ġo San Ġwann bit-tazza tal-kafè f'idejhom. Jiena, I had to tell them, "Excuse me for telling you, we don't drink or eat in the cathedral." Hargu barra jixorbu fuq iz-zuntier. Haġa bħal dik tiġbed l-attenzjoni. Jekk inti pereżempju, ikollok turisti, għalhekk għandna l-kustodji, jekk inti għandek turisti qegħdin jagħjtu jew inkella jmur l-kustodja u jgħidlek please. Bħalma jagħmlu meta jkunu se jieħdu ritratt u jkollhom il-flash. Tmur u tgħidlu, "No flash, please!" daqshekk. Wieħed jammira dan l-aspett meta wieħed jiġbed l-attenzjoni u tagħmel dak li hemm bżonn. Imma ma tistax tifrixa fuq kulħadd. Jiena naf mit-turisti li jiġu, li wara jmorru jitolbu fil-kappella. Iġifieri ssib minn kollox.

Intervistatur: Kieku l-Fondazzjoni teduka aktar lin-nies li dan mhux just post biex titgħalliem l-istorja.

Intervistat: Jiena naħseb li dik hi fil-kwistjoni ta' promotion. Meta ħa nagħmlu l-promotion, nibża' li l-promotion kif inhi wisq long sighted on the touristic and artistic aspect of what is religious donnu jidher u jiena waħda mill-affarijiet li nipprova huwa kif taf inti, anke għamilna videos jew clips b'aspetti u kien hemm jiġifieri fit-tieni waħda l-aktar darba li kien hemm likes. Mela n-nies din toġġobhom. Allura hemmhekk għandna nimxu f' dik id-direzzjoni. Mhux biss, fejn tidhol l-arti għandna nagħmluha wkoll. Pereżempju, qegħdin nirrestawraw pittura minnhom bħalissa, waħda mill-isbaħ pitturi li għandna, li sadly enough terġa' titla' fil-lunetta lanqas hadd ma jinduna biha. M'hemmx x'tagħmel hemm, trid toqgħod. Ta' min, jiena naf, li jieħdu biċċiet, siltiet huma u jirrestawraw. Però, promotion ta' din il-pittura anke mhux biss it-teknika li juża Preti eċċ, imma l-aspett reliġjuż ta' din il-pittura. Wara kollox wieħed irid jiftakar li l-pitturi kollha huma aspett reliġjuż. Saru għal go knisja, allura hemm l-aspett artistiku u l-aspett ta' teknika, professjonalità tal-Preti, ok. Imma imbagħad hemm l-aspett li huwa l-aspett aħħari wara kollox. Jekk Preti pitter lill-Madonna tal-Pilar b'San Ġakbu quddiemha, għaliex? Għax hu ried li jpitter dak il-mument meta San Ġakbu tradizzjoni, meta kien wasal dan il-post ta' Sala Mozza, deheritlu l-Madonna. Mela hu dak li ried. Is-suġġett huwa reliġjuż. Imbagħad biex pitter uża dik it-teknika. Mela jiena naħseb li fil-promotion irid ikun hemm two aspects, both religious, li huwa the ultimate coat tal-pittura, u jkun hemm the artistic aspect. Għaliex? Biex aħna dejjem nitgħallmu u nitgħallmu s-sistema ta' Preti, il-mod kif kien, x'kuluri kien juża, liema kienu jkun fil-bidu tal-faži pretjana ġol-Kon-Katidral u liema kuluri beda juża lejn l-aħħar. Jekk kienx hemm skoperta ta' kuluri godda, bħal ma nafu pereżempju fuq l-arazzi, nafu li meta saru l-arazzi ta' Malta, dawn li għandna fil-Kon-Katidral kienu għadhom kemm skoprew kif jirnexxilhom il-kulur iwaħħlu mal-qoton u mal-ħarir mingħajr ma jitwarrab. U allura b'hekk huma speċjali. L-arazzi ta' qabel waqt li kienu jużaw damma ta' kuluri, f'dawn id-damma ta' kuluri farfold għax skoprew kif il-ġebel u t-trab jagħmlu kull kulur eċċ. Imma jibqa' l-aspett reliġjuż li hu l-aħħar, the ultimate. L-għan għalfejn saru l-arazzi. Inti għandek nofshom huma l-ħajja ta' Kristu, in-nofs l-ieħor, is-sitta ta' wara huma t-trijonf tal-ewkaristija. Xi hadd staqsieni m'ilux, kelli grupp ta' kavallieri, xi sittin ruh. Qaluli imma t-trijonf tal-Ewkaristija kif tidhol mal-ħajja ta' Kristu? Tidhol mhux għax parti mill-ħajja ta' Kristu, parti mill-ħajja tal-Knisja li hi l-ġisem ta' Kristu u ma ninsewx li kien għadu kemm għadda l-Konċilju Vatikan ta' Trentu. Il-Konċilju ta' Trentu, hu bbażat fuq il-kwistjoni tal-protestanti li dawn ċaħdu l-ewkaristija. Allura l-kontra riforma Trentu u wara,

huwa insistenza kbira fuq li l-ewkaristija hi tassew Kristu. U allura għandek l-arazzi bit-trijonf. Issa imbagħad il-mod kif huma rappreżentati, illum il-ġurnata kieku ma nagħmluhomx hekk, bl-ereżija mgħaffġa taħt ir-rota tal-karettun. Illum ma nagħmluhiex. Imma dik qed nitkellmu fis-seklu sittax, seklu sbatax, meta dak kien il-mod kif tipreżenta dak l-aspett reliġjuż. Ahna fil-promotion, jiena meta nkun qed indawwar lil min jiġi jitlobni ndawru l-Kon-Katidral, jiena ma noqgħodx nitkellem fuq it-teknika ta' Preti. Insemmi xi haġa żgħira, it-tridimonzjalizmu li mhix affress imma dan hu mpitter fuq il-ħajt biż-żejt, mhux afresk. Dak ngħidilhom li hu kellu l-palletti tiegħu wiesgħa ħafna, għax kien skopra ħafna kuluri oħra. OK, imma jiena ninxtehet fuq l-aspett reliġjuż. Anke pereżempju, kif il-kavallieri kienu jitolbu, għalfejn inbena l-oratorju. L-oratorju ma nbeniex biex jagħmlu l-Caravaggio. L-Oratorju nbena biex il-kavallieri jitolbu flimkien, għax dawk kienu jitolbu kulhadd għal rasu. U l-Granmastru ried fuq id-dictates tal-koncilju ta' Trentu jgħaqqad l-Ordni, minn tmien tiny orders, gābhom ordni waħda. Dan huwa l-aspett reliġjuż li wieħed għol-Kon-Katidral u dawn iffissati fil-ġebel, fl-iskultura, fil-pittura, fl-arazzi. Iffissati hemm. Din l-istorja kollha reliġjuża li minnha għadda l-Kon-Katidral.

Intervistatur: Għax hawnhekk trid tikkunsidra kif qed tgħid int, mhux post artistiku u storja biss. Kien post ta' politika u hu mibni għar-religjon.

Intervistat: Għar-religjon. Il-pittura l-kbira ta' fuq il-bieb prinċipali tal-Kon-Katidral hija l-vittorja tar-religjon f'Malta, fl-istess ħin kontra l-Musulmani. Tliet Torok mgħaffġin taħt Malta. Igifieri, dan inbena bħala riżultat tal-vittorja tal-miraklu. Il-vittorja tal-Assedju l-Kbir minn dejjem qisuha l-kavallieri bħala miraklu. Qatt ma kien hemm dubju li Malta se tintrebaħ. Ma kien hemm l-ebda dubju. Inti flotta ta' mitt elf jew naqra iżjed u kavallieri jekk kien hawn tmint elef, kien hawn ħafna. Talbu l-għajnuna tal-iSqallin, u l-iSqallin beżgħu u ma ġewx, għaliex kienu jiġu go nofs il-flotta Ottomana. Kif tista' int raġel jirbaħ għaxart irġiel. Imbagħad ikun it-tmienja ta' Settembru elf ħames mija u ħamsa u sittin u minn fuq, fejn illum hemm il-knisja ta' Sant'Anna, fuq Sant'Anġlu, La Valette jara xwieni sejr in il-bogħod. Hasbu li se jmorru Marsaxlokk biex jistkennu minhabba li kienet ġejja x-xitwa. Fix-xitwa ma kienx isir baħħar. Dawn qalu li sejr in Marsaxlokk, hemmhekk il-port hu akbar, aktar kenni allura joqogħdu hemm fix-xitwa mentri dawn għosfru, telqu. Allura dak mhux miraklu? Il-Kon-Katidral huwa binja fil-ġebel, inwettqu kontinwament dan il-miraklu at distinction to this miracle, the victory.

Intervistatur: Taħseb kif qed tgħid int, promoted per każu fuq is-social u l-website. Li kieku

tiggi promoted fl-audio guide biex titjieb il-visitor's experience, l-aspett ta' religjon, tagħmel sens?

Intervistat: Iva, kif għedtlek meta ndawwar il-ħbieb tiegħi li jiġu jitolbuni, l-aħħar li kelli kienu studenti. Waħda minnhom daqsxejn anzjana, qaltli kemm ħadna pjaċir, qaltli qisu m'għaddiex il-ħin. Kont ili sagħtejn ngħid. Qaltli meta se nerga' niġi ha terġa' ddawwarni, ħalli tkompli tgħidli. Issa jien l-esperjenza b'tinge religjuża dejjem nagħti. Ngħiduha kif inhi, fejn tidhol it-teknika ta' Preti, inti tista' tmur taqraha fuq ktieb. Imma l-aspett religjuż ħaj ġo din il-binja, int ma taqraha imkien. Nista' ndum ngħid kemm ngħid, nikteb kotba fuq kotba, xorta tibqa' l-esperjenza trid tgħixha ġol-Kon-Katidral u għalhekk huwa importanti li iva, it-turisti jiġu biex jesperjenzaw din l-esperjenza religjuża tal-antennati tagħna. Il-kavallieri, mitejn u ħamsin sena shaħ plus mitejn u ħamsin sena li ġew wara, issa kważi tliet mija, Ingliżi u Maltin u kollox. Biex tgħix dik l-esperjenza, inutli tikteb, trid tgħixha. Tidhol u tħares lejn il-ħitan u tħares lejn il-pittura u tiegħu l-arja ta' dan il-post sagru uniku. Jiena ngħid uniku fid-dinja. Jiena ma nħobbx ngħidha l-isbaħ knisja li hawn fid-dinja, that would be silly to say it. Però, li hu uniku iva, uniku, uniku! Tibda tħares lejn l-art, l-aktar ħaġa li ma nagħtux kas. Ovvja, għax inkunu mixjin. Ġieli xhin tibda tħares lejn dawn il-lapidi, waħda, waħda, minjiera, anke x'hemm miktub, huma kitbiet religjużi. Ikun hemm x'għamel dak il-kavallier partikolari u imbagħad huh, oħtu jew il-familjari tiegħu riedu jagħmlu din ...sabiex dan jibqa' tifkira tal-ħajja tiegħu li issa qiegħed jgħix fil-ħajja ta' dejjem. Iġifieri, l-aspett religjuż hemm qiegħed f'kull irħama. Jiena xhin nispjega l-Caravaggio niegħu l-aspett ta' ansjetà li kellu Caravaggio fuqu nnifsu. Li dan xi ħadd seta' jsibu u jaqtagħlu rasu. It's not a joke! Immaġinak inti, il-ħin kollu f'dan l-inkubu ġo moħħok, li xi ħadd jista' joqtlok. Il-ħin kollu! Immaġina xi dwejjajq f'dan il-bniedem. Issa tgħidli mhux tort tiegħu! Issa tort tiegħu jew mhux tort tiegħu, imma hekk kienet l-istorja. Ingib quddiem għajnejja l-ħafna nies f'Malta, żgħażaġh. Ilbieraħ stess. Post żaġżuġh, missier ta' żewġt itfal għadhom żgħar, neħħa ruħu b'idejh. Iġifieri, jiena qalbi tibda taqbez dak il-ħin. Miskin u miskin martu u wliedu. Imma, immaġina dan il-bniedem x'gagħlu jasal hemm? Immaġina Caravaggio b'dawn il-ħsibijiet ġo rasu! Allura inti hawn l-ispirtwalità ta' pittura li l-Caravaggio stess irnexxielu jpoġġi l-ispirtu tiegħu ġo dik il-pittura, x'kien qed jgħix. Għalfejn iffirma bid-demmu? Dak demmu, jien! jien! rasi maqtugħa! U niżżel F.MikelAng. Jien dak qed jgħidilna. Dik it-tfajla kuntenta, kuntenta bil-platt. Ara, in-nies li ridulu l-ħsara, li riedu joqtluh propju. Iġifieri, hemmhekk hemm din l-emozzjoni, din il-psiche kollha ta' Caravaggio ġo din il-pittura. Ma tistax lit-turisti ma tgħidilhomx dawn.

Intervistatur: Naqbel mieghek.

Intervistat: Trid tghidilhom. Kien jemmen Caravaggio? Probabbilment iva, ghaliex San Ġwann poġġieh ħaruf ġwejjef. Hares lejha, la jiċċaqlaq xejn. L-oħrajn kwazi movimentati. Fil-face-to-face iggustajtthom, għamilhom jiċċaqlaq actually, which is very nice. San Ġwann statiku.. bħal ħaruf ġwejjef għall-qatla. Kif taqra fl-evangelju. Għax dak huwa bħal Kristu... Imma fl-istess hin jirrappreżenta lilu. Trid lill-viżitaturi tispjegallhom dan l-ispirtu, l-ispiritwalità. Bħal ma għidna diġà, hu x'inhum, dan pittur għal skop reliġjuż, mhux mod ieħor. Dan mhux Van Gogh, tħares lejha il-pittura tiegħu. Issa hawn min toġġbu, hawn min ma toġġbux. Dan ipitter, imbagħad jitpoġġew go mużew eventually. Però, tista' tkun reliġjuża, tista' ma tkunx. X'kien l-iskop tiegħu? Xejn, jesprimi l-emozzjonijiet tiegħu ta' meta kien irrabjat għall-mara, pereżempju, OK! Mentri l-pittura li għandna go San Ġwann, il-fini tagħhom huwa reliġjuż. Li jesprimu r-reliġjożità, ir-reliġjon li l-kavallieri kien jhaddnu. That is the ultimate scope. Dan kien l-iskop.

Intervistatur: U anke żżid id-devozzjoni tal-post.

Intervistat: Iżżid id-devozzjoni u lin-nies tkun qed tagħtihom il-verità sħiħa tal-post. Mhux biss biċċa. Il-verità sħiħa. Għalhekk anke meta inti tithaddet mal-kustodja, anke mal-kuratriċi u r-restawraturi. Li kien imbrajhom dan ma jmissu ma mkien, anqas nirfsu fuq l-art, noqogħdu barra l-bieb bil-ħġieġa u nħarsu lejha. The experience is losing the place, għax hija esperjenza spiritwali. Igifieri, waħda mill-affarijiet għalfejn jiena niffastidixxi ruhi meta tiġi tghidli tinżil fil-kripta. Jiena ma nnizzilx lil kulhadd fil-kripta. Mhux ovvja li le, biex nibzgu għaliha! Imma jkun hemm il-mument li hemm bżonn ninzlu speċjalment meta fil-liturġija tagħna, parti minnha hija li hafna nies, u jiena beħsiebi nibqa' nagħmilha. Ma nistax nirrinunzja dik il-ħaġa, għaliex il-kripta hija parti mill-Kon-Katidral u l-Kon-Katidral hija knisja. U fil-knisja jsiru l-funzjonijiet liturġiċi u dik hija parti mil-liturġija. Mela tintuża, daqshekk. Tgħid li trid il-kuratriċi, I'm very sorry. She has to understand this as a church not as a museum. Hekk alright, naqblu fuq dik id-definizzjoni. Imma remains a church. And it was made as a church, built as a church, embellished as a church. Mela issa, no. Mhux tiġi tghidli issa, din saret mużew. No, Malta għadna ma wasalniex s'hemm. Barra minn Malta hemm fejn waslu hemm. Fejn knejjes għax ma jintużawx saru mużewijiet. Malta s'issa għadna le. Nispera li nibqgu hekk! Imma s'issa le. Jiena fuq il-preżent nista' nitkellem.

Intervistatur: Interessanti ħafna. L-aħħar domanda, għandek xi pjanijiet għall-futur, biex il-Kon-Katidral ta' San Ġwann jiżviluppa b'mod spiritwali, bħala RCT?

Intervistat: Diffiċli din, taf għalfejn

Intervistatur: Jew xi suggeriment?

Intervistat: Wiehed irid joqgħod attent li ma nispiċċax bħal ħafna knejjes oħra, użatha għall-quddies u nies ma jigux. Allura jiena rrid niftakar li hawnhekk ċertu ħin se jkun hawn a bulk of people li jridu jidhlu. Mela dak il-ħin jien no. Pereżempju, jiena naqbel perfettament m'hemmx għalfejn ikollna quddies filgħaxija. L-ewwel nett ġol-Belt hawn kemm trid. Jiena naħseb bħala numru ta' quddies għandi waħda żejda, nhar ta' Hadd, it-tmienja neqsin kwart ta' filgħodu. Jiena dik naraha żejda, però, għandi monsinjur anzjan li jquddes dejjem lilha u jiena lanqas irrid innejha minhabba fih, anqas irrid ngħidli qisni tiġix iżjed 'l hawn. Anzi niehu pjaċir li jiġi, sew għalih innifsu u allura nhalliha. Però, l-idea tiegħi hi, kif jispiċċa hu, dik tiegħi. Li nixtieq forsi, u din illum se nesprimiha għall-ewwel darba, għadni ma esprimejtha mkien. Però, qiegħed naħseb serjament biex quddies minnhom nibda nagħmilha bil-lingwa Ingliża. To give ample space għat-turisti, lingwa Ingliża 'llum hawn Maltin jikkellmu bl-Ingliż mhux bil-Malti. Allura issa l-idea tiegħi hi, li tal-Hadd filgħaxija naqlibha bl-Ingliż, anke biex inżid fin-numru. Għaliex tal-quddies, fil-Hadd filgħaxija hija anqas frekwentata. Allura jien qiegħed naħseb, jista' jagħti l-każ li jekk naqlibha bl-Ingliż, lil dawk li jikkellmu bl-Ingliż u jixtiequ jiġu u jisimgħu quddies fil-Kon-Katidral, ha nagħtihom l-ispazju bl-Ingliż. Però, more than that. Il-ħsieb tiegħi li once a month wara l-quddies, jiena nagħmel session ta' katekezi. Darba fix-xahar. Din issir f'ħafna katidrali tad-dinja tal-Ewropa. Ahna Malta ma nagħmluhiex u għandna bżonn. Ġieli nħoss il-bżonn li nagħmlu katekezi, omelija ftit fit-tul. Allura l-idea tiegħi hi li l-quddies, wara l-quddies nibdew din it-talk. Nofsiegħa, maximum tliet kwarti. Nofsiegħa katekezi. Għandi diversi kotba maħruġa fl-Ewropa fejn jidhlu katekiżmu u mhux. Hawn diversi kotba, u l-idea tiegħi li niehu minnhom u nohloq darba fix-xahar, mhux darba fil-ġimgħa. Għalissa almenu darba fix-xahar. Jien nohloq din il-katekezi li ssir u naħseb f'Malta m'hawnx oħra, li bħala katidral inkun qed nagħti spinta anke ideat lill-parroċċi biex nergħu nibdew il-katekezi. Ilkoll nafu nies, soċjetà tal-MUSEUM qegħdin jagħlqu ħafna oqsma, allura n-nies fejn qed jgħallmu? Ħafna drabi qed jgħallmu go l-istess postijiet, imorru jgħallmuhom diversi katekisti li nibza' mhux kollha kemm huma, huma preparati biex jgħallmu għalija. Allura jiena rrid nagħti l-idea li as priests, ahna għandna l-ewwel dover tagħna ngħallmu lin-

nies l-evangelizzazzjoni. Jien nibda nevangelizza darba fix-xahar ġol-Kon-Katidral. Nagħmel din it-talk darba fix-xahar. Issa jiena qed nesplora l-ħsieb, għadni ma nafx eżattament kif ha nikkonfiguraha preċiż, però nixtieqha u probabbilment iż-żmien ikun, time frame wara s-sajf. Jgħaddi s-sajf, anke xejn xejn nilhaq nibni anke l-ideat, naqsam l-idea eċċ. Tbiġh l-idea u allura jkolli anke monsinjuri oħra li jidhlu fil-biċċa xogħol, għaliex jiena jista' jkun hemm xi darba li ma nkunx nista'. Xi hadd irid jagħmilha floki għax imbagħad la tibda biċċa xogħol trid tibqa' għaddej, għax inkella bl-iskossjaturi. Dik pereżempju, how to enhance din il-linja ta' spiritwalità, ha nsejhilha hekk, ġol-Kon-Katidral. Din tista' tgħin. Naħseb m'hemmx wisq iżjed fejn wiehed joqgħod jesplora. Però, naħseb din almenu wiehed jista' jagħmilha. Pereżempju, fiż-żmien ir-Randan, inutli. Kien hemm tentattiv, għamlu l-eżerċizzi. Illum lanqas fil-parroċċi ma jmorru nies għall-eżerċizzi, aħseb u ara se tibdiha hawn. Mela n-nies jafu li l-Kon-Katidral filgħaxija jkun magħluq. Allura inti trid tagħmel xi haġa meta l-Kon-Katidral kulhadd jaf li hu miftuħ. Allura jew is-Sibt filgħaxija jew il-Ħadd filgħaxija. Either or. Issa, is-Sibt filgħaxija kulhadd jaf, jiġu jisimgħu l-quddies, ikolli kważi mitejn ruħ, imma biex imbagħad wara jmorru jduru l-Belt, jieklu, which is a nice thing. Thanks be to God. Jiena ma rridx intellfilhom dik. Il-Ħadd filgħaxija normalment dak li jkun ma johroġx biex idum, għax l-għada għax-xogħol. Allura jiena nieħu l-okkażjoni. Mela inti ġejt il-quddiesa, flok għamilt tliet kwarti, għamilt siegħa u kwart. Issa naraw x'jiżviluppa.

Intervistatur: Alright, dak kollox. Thank you.

F-SDI

Intervistatur: Il-mistoqsijiet li ġejjin se jkunu dwar l-esperjenza sensorija tiegħek. Kif hassejtek meta dħalt San Ġwann? Hassejtek komda, hassejtek naqra anzjuża, forsi tista' tghidli kif hassejtek?

Intervistat: Bħala esperjenza peress li kienet l-ewwel darba, naħseb tkun in awe biex tara dik is-sbuhija. Però, bħala approach minn dak ta' barra kien hemm dak il-kju. It-taraġ kien naqra skapruż. Però, kien hemm entrance oħra, għal min forsi ma jkunx familjari, trid tkun, sign posted, aħjar. Għaliex inti tara l-kju li jibda minn hdejn it-taraġ u inti tghid hawn jien kif se nitilghu dan it-taraġ. Infatti, kieku jiena ma kienx hemm ir-raġel qed iżommni, ma kienx ikolli possibiltà li nitilghu, għax m'għandix bilanċ. Dik waħda. It has to be sign posted well. Ngħid isma', hemm accessible entrance. Imbagħad tidhol. Jekk inti tkun bil-wheelchair ma nafx minn fejn jgħadduk, imma naħseb li għandhom aċċessibiltà, le!

Intervistatur: Suppost, għax jiena dak il-ħin kont qiegħda ngħin lill-parteciċipanti għomja. Suppost l-istaff kien fetaħ min-naħa l-oħra, minn fejn jgħaddu l-wheelchairs u l-pushchairs. Igifieri, inti qed tghidli m'għaddewkx min-naħa t'hemm!

Intervistat: Jiena għaddejt minn dik it-turn style.

Intervistatur: L-istaff staqsewk jekk inti għandekx bżonn xi għajjnuna, jew assumew, ma nafx!

Intervistat: Le, naħseb meta rawni mar-raġel assumew li jiena alright.

Intervistatur: OK. U kif hassejtek meta dħalt ġol-knisja?

Intervistat: Meta dħalt il-knisja u rajt il-layout huwa lixx, allura m'għandekx problema. Ma tridx titla' turgien. L-uniku targa li kien hemm kienet immarkata, kienet bil-ħabel, u l-guide qalilna bit-targa biex noqogħdu attenti. Dik ma kinitx problema. Aktar li hassejt li kien hemm hafna nies, bħalma naqsulek mill-fatt, biex inti tassorbi l-effett ta' kemm hu sabiħ San Ġwann. Ikollok ċans tirrifletti ftit, kien hemm wisq konfużjoni. Aktar dak hassejt. Issa li rrid nirrimarka li hi dil-ħaġa, ma nafx jekk hux issa jew wara, però rrid ngħidlek.

Intervistatur: Kif trid!

Intervistat: L-effett fuq nies li huma visually impaired u totally blind, hija hafna differenti. Għax pereżempju, meta l-gwida beda jgħidilna on your right u inti għandek ftit vision, tista' thares right, inti għandek idea ta' fejn inti sejra u rigward position. Però, min hu totally blind u innutajtha, kien hemm dawg it-tnejn. Kien hemm dik it-tfajla, għandi jkun Maria kien jisimha u Leone, bdew jgħidu, "imma ahead of me straight ahead, fejn huwa?" Dik hija ħaġa li trid tigi maħsuba għal min hu totally blind. Min hu totally blind m'għandux idea ta' direzzjoni,

m'għandux idea fejn qiegħed iħares. Allura inti trid tikkreja għal min hu totally blind. Min hu visually impaired, qed jara xi haġa mhix ċara, kollox blurred imma għall-anqas jaf fejn hu ahead, jaf fejn hu right u left. Min hu totally blind, m'għandu xejn bħala point of reference. Allura inti trid tikkreja elobi, għalhekk jiena għidtlek xi haġa tactile għax anke min hu visually impaired, jekk jiena qed nara xi haġa mhux qed naraha fid-dettall tagħha. Min hu totally blind jagħmel id-differenza kollha. Għalih f'moħħu jew f'moħħha, hija haġa astratta, għax ma qiegħda tara assolutament xejn.

Intervistatur: Imbagħad meta bdejt iddur il-katidral, id-dawl ambjentali kien qawwi biżżejjed għalik jew ma jagħmilx differenza għalik id-dawl?

Intervistat: Insomma, li tagħmel differenza. Jiena napprezza li l-katidral ma jistax ikollu bright lights, għaliex mhux parti mill-ambjent, jista' jkun li jagħmel ħsara. Pereżempju, morna mużewijiet fejn minħabba l-exhibits, il-pitturi u hekk, iridu jżommu d-dawl baxx apposta, għax inkella jagħmel ħsara lill-pitturi. Dik tirrispettaha. Li tista' tagħmel għal min hu visually impaired, bħal pereżempju, possibiltà li jkollok slides jew exhibits. Issa jew qabel tidhol jew wara li tkun se toħroġ, l-aħjar qabel tidhol, li jkollok close ups ta' xi dettalji, li tkun tista' tarahom. Meta inti tiffoka fuq xi haġa u tkabbarha, min għandu problemi ta' vista, jista' japprezza ċertu dettalji li jaħarbulu għax ma jkunx jista' jarahom jew jirrikomoxihom.

Intervistatur: It-tielet domanda, liema hsejjes innutajt waqt iż-żjara tiegħek?

Intervistat: Ħafna storbu tan-nies, fis-sens kien hemm post fejn bdejna nisimgħu ħafna audio guides u apparti hekk, kien hemm riħa qisha ta' fumes. Minn fejn kienu ġejjin jew għax kienu qed inadddu xi haġa, għax rajna wħud jagħmlu restoration. Dik lili tatni fastidju, naħseb meta ma tkunx qed tara, is-sensi l-oħra jiġu aktar akuti, speċjalment tax-xamm u hekk. Nisma' ħafna ma nismax, imma naħseb inxomm ftit aktar. Dawk li tawni fastidju. U kien hemm ħafna audio guides u xhin konna se ngħaddu, kien hemm xi nies li bilfors riedu jagħmlulna il-wisa' biex ngħaddu. Ma stajniex ngħaddu bil-folol ta' nies li kien hemm. Il-guide beda jżommhom.

Intervistatur: Kieku x'tagħti bħala suggeriment rigward in-nies, il-hsejjes tal-audio guides u l-irwejjah? Għandek xi suggerimenti?

Intervistat: Rigward ir-riħa, ma nafx jekk jistgħux jieqfu mix-xogħol tar-restawr waqt li jkun hemm in-nies, jew jaħdmu f'ħinijiet differenti jew l-area fejn ikunu qegħdin jaħdmu jissiljawha ftit aħjar. Dik tkun possibiltà. Rigward audio guide jew hekk, trid tikkontrolla l-ammont ta' nies li jkunu deħlin għax there has to be a maximum number of persons. Inkella se jkollok folla li mhix denja, bħal ma għidt inti, kemm għan-nies biex jesperjenzaw to the maximum l-effett li qed iddur post storiku, prezzjuż, daqs il-Kon-Katidral ta' San Ġwann. Dik nemmen fiha.

Intervistatur: Ir-raba' domanda. Għalik kif sibtu l-ambjent tal-mużew? Pereżempju, kurituri,

temperatura, inti digà semmejtli l-art li kienet pjuttost lixxa allura ma tantx telfitek. Li kieku kellek tikkummenta dwar il-kuritori, temperatura kif kienet l-esperjenza għalik?

Intervistat: Ma kelli problema. Temperatura hi li hi, aħna morna fi żmien meta la kienet ħafna shana u lanqas morna meta kien hemm ħafna bard. Ma nistax ngħid kif ikun fis-sajf. Fis-sajf nimmagina li jkun hemm ftit shana. Però, meta morna aħna, it-temperatura kienet pleasant. Anki barra, allura ma kelli aspett negattiv fuqi. Bħala temp, it-temperatura ma kinitx ħazin. Li ħassejt ftit meta dhalna fejn il-qtugħ tar-ras ta' San Ġwann. Però, ma nafx għalfejn ma ersaqniex viċin, ma nafx kienx hemm xi barrier, għax pjuttost bqajna ftit lura. Hemmhekk tliet ftit mill-effett, bħalma għidtlek tarahom mill-viċin. Aħna kull metru jagħmel differenza, jekk inti tersaq viċin. Hemmhekk kieku kien hemm li s-suggerijt qabel, forsi xi slides jew hekk, li juru aktar close ups tal-pitturi, għax il-pitturi minnhom innifishom, ikunu skuri u għandek l-effett tad-dlam, aktar ikollok lil min ma jarax. Hemmhekk, it would help li jkun hemm xi visual guides li jgħinu lil dak li jkun biex jara aħjar ċerti dettalji.

Intervistatur: Biex inkompli mal-kumment tiegħek, dakinhar li intom kontu hemmhekk, l-Oratorju kien pjuttost mimli bin-nies. Infatti għalhekk il-gwida qagħad naqra aktar lura halli intom tkunu tistgħu tisimgħuh.

Intervistat: Eżatt.

Intervistatur: Dik iġifieri.

Intervistat: Allura l-ammont ta' nies u d-distanza ttellef milli tassorbi u taprezza l-affarijiet li qiegħed tara. Għax ovvja, inti għandek visual impairment, allura ma tistax tarahom mill-viċin. Anke pereżempju, id-dettalji li beda jgħid fuq l-aħmar u hekk. Jiena ma rajthomx, ma nistax ngħid illi rajthom. Rajt splash ta' dawl fuq l-iskur, imma l-ambjent huwa li hu. Huwa pjuttost mudlam, allura dak itellef ħafna milli taprezza u tara l-effett totali tal-misteru tal-pitturi, ta' Mattia Preti.

Intervistatur: Kieku kellek ix-xelta li jista' jiżdied id-dawl temporarjament meta tidhol fl-Oratorju, tipo, tistaqsi lill-istaff, tgħidlu isma' tistgħu żżidu naqra dawl? Kieku toħodha din l-opportunità?

Intervistat: Nahseb li iva, jew dik li jkolli ċerti dettalji tal-pittura.

Intervistatur: Ok, interessanti. Issa inti ma ħadtx l-audio guide, allura mhux se nistaqsik mistoqsijiet fuqu. Il-mistoqsijiet li se nistaqsik issa se jkunu dwar iż-żjara gwidata. Kif kienet l-esperjenza tiegħek matul iż-żjara gwidata? Kif ħassejtek?

Intervistat: Ħassejtni tajba ħafna. Il-gwida kien tajjeb ħafna. Kien jidher li jaf x'inhom jgħid u li għandu ċerta background u ċerta esperjenza. Ngħid li kienet vera spjegata sew. Eċċellenti kienet!

Intervistatur: Hassejtek li stajt tipparteċipa biżżejjed?

Intervistat: Iva. Staqsejt ħafna domandi li stajt.

Intervistatur: Għandek xi suggerimenti ta' kif forsi jistgħu jitjiebu? Kien hemm xi ħaġa li xtaqt li kienet tkun forsi naqra aħjar? Jew kif ingħata t-tour kien biżżejjed?

Intervistat: Kien tajjeb u jiena bħala persuna, pereżempju, meta bdejna naraw il-monumenti ta' Cotoner u tal-oħrajn, hu spjega u tara l-ideologija u s-simboliżmu warajhom. Jiena bħala persuna kurjuża u ridt nidhol fid-dettall. Hawn min forsi ma japprezzahomx, imma jiena kont napprezzahom. Hu, irrefera għalihom. Hija ovvja l-ħin huwa ristrett.

Intervistatur: Inti semmejt il-monumenti!

Intervistat: Hemm biżibilju ta' dettalji ta' rikezzi.

Intervistatur: Ahna konna qed ngħidu dwar żjara gwidata, imbagħad jiena kont se nistaqsik fuq il-monumenti.

Intervistat: Għandek żjara ingenerali, għandek il-layout u l-finishing tal-katidral u l-funzjonijiet. Dik oħra pereżempju. Waqt li konna hemm, ahna kienu qed jippreparaw għall-kunċert. It's a very busy place. Kien hemm l-istorbju tas-siġġijiet, qed jagħmlu s-siġġijiet fuq l-artal. Iġifieri, you know, ħafna affarijiet jikklexjaw ma' xulxin. Jiddependi meta tagħmel il-viżta. Kien qabel l-Għid, kienu qed jagħmlu għall-espożizzjoni tas-sagrament, qed jagħmlu għall-kunċert ta' filgħaxija, dak ukoll itellef ftit. Jiena bħala persuna li jinteressawni dawn l-affarijiet kont ħafna nixtieq nidhol fid-dettall ta' ċertu monumenti li hemm, għax ovvja, kull navata għandek lingwa differenti tal-kavallieri. Allura tidhol ħafna fid-dettall ta' kulturi differenti tal-Ewropa minn fejn joriginaw il-kavallieri. Dika għandek angolu totalment differenti. Li tista' ssir xi ħaġa li se twassal lilha wkoll. Hemm mizibilju ta' informazzjoni. Huwa gojjel. It's not just a place of worship u anke jirrifletti l-kultura li mhux qed nutilizzaw u nassimizzaw to the full. Waqajna u l-livell tbaxxa.

Intervistatur: Qed titkellem dwar l-arti interna tal-knisja, iġifieri l-artifatti, monumenti, pitturi, dekorazzjonijiet tal-ħitan. Inti qed tgħidli li t-tour kien spjegat tajjeb imma seta' kien hemm aktar dettalji u depth. Li kieku inti kellek opportunità biex tirreagixxi mal-artifatti u monumenti, billi tuza s-sensi oħrajn li mhumieq viżwali, li tħoss. Kieku kont tahtaf l-opportunità? Eżempju, li tħoss monument ta' Nicholas Cotoner?

Intervistat: Iva, iva. Għaliex jiena personalment jinteressani li nkun naf u nidhol aktar in depth. U anke jkolli l-opportunità u anke l-ħin. Għaliha personali it would be enriching.

Intervistatur: X'taħseb li seta' jsir aktar matul it-tour li jista' jżidlek l-esperjenza u tifhem il-katidral aktar?

Intervistat: Jekk trid tagħmilha totali, pereżempju, tgħid il-background tal-informazzjoni fuq

in-knights ta' St John. Għaliex ċertu nies li jiġu u jaraw il-bini, lanqas japprezzaw kemm hemm storja kondensata ġol-katidral. Kemm hemm background kondensat fil-katidral. It's not just a simple church or a cathedral, there's more than that. Hemm ħafna aktar. Għalhekk għaliya dak kien il-Kon-Katidral ta' San Ġwann, aktar mill-katidral tal-Imdina. Il-katidral tal-Imdina, it's a place of worship bħal Kon-Katidral. Però, fil-Kon-Katidral ta' San Ġwann daħlu elementi extra, bħal ma qed ngħidu, kulhadd qed iġorr biċċa minn ta' pajjiżu. Pereżempju, ta' Franza, kellhom lil Fleur-de-lys. It has to be pointed out to be appreciated, inkella dak li jkun, they're going just to pass it over, that's it.

Intervistatur: Iġifieri, thoss li kieku jingħata aktar taħriġ mhux biss li qed tara imma anke x'hemm warajh, thoss li kienet tkun aktar...?

Intervistat: Iva, iva. Aktar impulsiva, u aktar taprezza dak li hemm. Però, kif qed ngħidu forsi ma tappellax għal kulhadd, anzi ma tappellax għal kulhadd. Min sempliċiment biex jara bini ejja ħa mmorru, forsi ma jinteressahx u m'għandux il-ħin li japprezza. Però, min hu vera jhobb l-istorja hija xi ħaġa imprezzabbli.

Intervistatur: Ghidli li tkun aktar tajba li t-tours ikunu aktar in depth u forsi jkun hemm min ma jkollux il-ħajra.

Intervistat: Ikun hemm tipi ta' tours. Ikun hemm waħda basic u l-oħra aktar intensed. It-turiżmu għandu jkun ta' ċertu klassi. Min hu vera interessat fl-istorja, għandna xi ħaġa li nistgħu niftaħru biha għax hija unika. Mela, maximize it!

Intervistatur: Rigward in-navigazzjoni ġewa l-knisja, inti għalik kemm sibtha faċli biex iddur ġewwa l-knisja? Iltqajt ma' xi ostakoli?

Intervistat: Ismagħni, jiena kelli r-raġel tiegħi qed jiggwidani, jiġifieri ma kellix. Però, ma nistax inkun fair li ngħidlek kienx hemm ostakoli jew le, għax ir-raġel tiegħi jigwidani b'tali mod li jekk ikun hemm in-nies jew hekk, jevitahom. Però, naf li kien hemm massa ta' nies, ovvjament ma kienx il-mode of issue għall-visual impaired, aktar u aktar għal min hu blind, għaliex ħa jkollok ħafna nies fin-nofs. Allura anke l-fatt li trid tgħidilhom u jridu jieqfu x'qegħdin jagħmlu, se jtellfu lil xulxin.

Intervistatur: Li kellek biss li semmejtli qabel, rigward meta dħalt.

Intervistat: Iva, dik. Terġa' ma nafx kif għaddejina minn hemm, naħseb li kienet bħala shortcut. Naf li qalli, ara hawn tarġa, għaddi minn hawn, għax jekk ikollhom lil xi ħadd bil-wheelchair. Irrid ngħidlek ukoll, li jekk inti trid tattira ċertu tip ta' nies li forsi għandhom problema ta' mobility, it would be advisable li jkun hemm ċertu ammont limitat ta' wheelchairs biex tiffaċilità lil min hu kbir, anzjan jew b'xi problemi. Tinsiex li hawn min huwa żgħir u għandu problema ta' mobiltà. Issa jista' jkun li japprezzaw jekk il-cost joffru l-faċilità ta'

wheelchair, meta tkun se tagħmel ċertu ħin hemmhekk. Jiena ma nafx jekk il-visits ta' St John humiex limitati bil-ħin? Jew inkella tista' ddum kemm trid?

Intervistatur: Le, le. Tista' ddum kemm trid.

Intervistat: Għax imbagħad tista' ddum kemm trid u tgħejja, jekk ikollok facility ta' wheelchair tgħin.

Intervistatur: Meta inti dhalt mill-intrata, s'intendi tkellimt mal-istaff. Issa, kieku, meta dhalt x'tistenna minghand l-istaff? Fis-sens tiddejjaq jekk jgħidulek ahna noffru XYZ, jew jekk jistaqsuk għandekx bżonn xi ħaġa. Kieku inti meta kellek dik in-naqra interaction mal-istaff kienet tajba? Setgħet tiġi mtejbja? U kif? Ma nafx jekk intix qed tifhem il-mistoqsija tiegħi?

Intervistat: Il-fatt li jkollok sighted guide, it helps a lot, għax tifaċċilita ħafna mill-problemi. Però, tkun waħdek waħdek. Ngħid għaliya kieku kont waħdi waħdi jiena, il-fatt li għandi problemi biex nimxi kont napprezza li jkun hemm forsi aktar interaction. Fil-każ tiegħi, ma kienx hemm bżonn għax kelli s-sapport tar-raġel, kemm biex jigwidani u anke biex jissapportjani fiżikament, you know. So, hemmhekk jiena ma kellix bżonn għax kelli r-raġel, kieku ġejt waħdi kien ikolli bżonn. Ma nafx kif kont se tikkopja inti, għax inti bdejt tgħin lil Joe. Biex tgħin tnejn min-nies hija problema.

Intervistatur: Iva, definetly.

Intervistat: Għax it-tnejn kbar, allura mhux daqshekk agile, allura għandek bżonn l-għajnuna.

Intervistatur: Taħseb li kieku l-katidral kellu jagħti għajnuna da parti l-istaff biex idawwar lil min hu għami jew nieqes mid-dawl, taħseb li tagħmel sens?

Intervistat: Tagħmel sens, però, trid ir-rizorsi għaliha u nifhem li dik costs money. Għax ġieli jkollok domanda għaliha u ġieli le. Jekk ikollok sighted guide, ċertu affarijiet tista' ma tużahomx għax is-sighted guide qed jgħinek ħafna. Qed jgħidlek ħares 'l hemm, imxi 'l hawn, oqgħod attent, għaddi minn hawn. Ara hawnhekk hawn xi ħaġa tispolgi 'l barra. So, jekk tkun waħdek u tkun visually impaired, trid tuża l-cane, se tidhol f'saqajn in-nies, Leone kien bil-kelb. I mean, u kien hemm massa kbira ta' nies. Dik hija daqsxejn ta' ingombru.

Intervistatur: M'intix l-unika waħda li semmejt li kien hemm in-nies. Infatti, il-partecipant li kellu l-guide dog, qalli li f'ħin minnhom il-kelba iffriżat għax kien hemm in-nies. Bdiet titlef l-orjentazzjoni, hi l-kelba stess.

Intervistat: Ma naħsibx li l-klieb huma mdorrijin li jimxu hekk. Having said that, jiena kelli guide dog u sifirt bih u mort l-Ingilterra, għaddejt King Cross Station, ippakkjatha sa ruħ ommha, u mhux daqs dan kien hemm, naħseb għoxrin darba aktar, u l-kelb tiegħi ma waqaflix.

Intervistatur: Skont kif jiġu trenjati naħseb?

Intervistat: Eżatt, eżatt.

Intervistatur: Bħala suggeriment biex titjeb in-navigazzjoni ġewwa l-knisja, qed issemmi ħafna li kien hemm in-nies. Thoss li jkun pass tajjeb li jonqsu n-nies?

Intervistat: Iva, naħseb li għal kulhadd.

Intervistatur: Issa li jmiss, wasalna lejn l-aħħar tal-mistoqsijiet, ħa tkun l-esperjenza tiegħek ġewwa l-Oratorju fejn hemm l-attrazzjonijiet ewlenin, dik tal-Qtugħ tar-Ras u San Ġilormu. Meta kont fiż-żjara gwidata, fhimt biżżejjed kif jidhru l-pitturi jew xtaqt li jkun hemm aktar informazzjoni?

Intervistat: Xtaqt li jkun hemm aktar.

Intervistatur: Forsi tista' tgħidli xiex?

Intervistat: Hemmhekk xtaqt li kien hemm aktar. Mhux qed ngħidlek hekk biex nikritika lill-gwida. Il-gwida għamel l-aħjar li seta' under the circumstances. Kien hemm ħafna nies, aħna wasalna fil-bidu. Meta beda jsemmi pitturi fil-ġenb, ovvja jiena ma bdejtx narahom. Hemmhekk bħala visual aids kienu jgħinu ħafna. Għaliex l-element diġà l-pitturi huma skuri, allura problema biex tapprezza l-arti, ix-xogħol li fiha.

Intervistatur: Taħseb li waħda mis-soluzzjonijiet li tista' ssir hi li jonqsu n-nies, u li forsi jizdied id-dawl?

Intervistat: Mhux bilfors li jizdied id-dawl, għax imbagħad itellef l-ambjent li suppost ikun hemm jew li hu intenzjonat mill-pittur, minn Mattia Preti, meta għamlu l-pitturi eċċ. Juri x'kellu f'moħħu hu bħala pittura. Però, li jkun hemm bħal slides kbar li għandek ċertu details, close up ta' ċertu detail, hemmhekk it could help, it could help lil kulhadd. U anke nies li jaraw mhux ħażin u li forsi japprezzaw aktar ċertu dettalji, għaliex qed tenfasizza ċertu teknika, ċertu dettalji li ma tistax tarahom mill-bogħod. Jew ma tistax tarahom jekk għandek problema ta' vista. Però, min hu totally blind, dawn l-affarijiet m'humiex se jgħinuh xorta. Hemmhekk ma nafx jekk teżistix xi mezz teknoloġiku jew tactile li forsi tgħid, jgħinek tifhem ċertu dettalji. Però, bħala visual impairment, u tinsiex li illum n-nies qed jgħixu aktar, allura forsi jkollhom problemi bħala bidu ta' vista, ċertu dettalji, jekk ikun hemm ċertu close ups, ċertu slides b'xi dettalji jgħinu lil min ikun irid aktar informazzjoni fuq dawn l-affarijiet.

Intervistatur: Li qed issemmi dawn teknikament, is-slides jaqgħu taħt teknoloġiji ta' assistenza, issa qed tgħidli affarijiet li huma biex tifhem aktar l-artifatti. Li kieku inti u r-raġel tiegħek, ma kontux assistenti jew ma kontux f'guided tour, fl-opinjoni tiegħek liema tipi ta' teknoloġija ta' assistenza l-katidral ikun jista' jimplementa biex jgħin fin-navigazzjoni?

Intervistat: Ara ħa ngħidlek, jiena darba ilu ftit imma, kellna ħabib tat-tifel u qalilna dawruh ftit Malta u konna ħadniehom San Ġwann. Imma dan ilu sew. Minn għaliya kont ħadt l-audio

guide dak iż-żmien. L-audio guide jgħin hafna fid-deskrizzjoni għax jagħtik id-deskrizzjoni tal-affarijiet. Meta morna Abudabi, kellhom hekk, downloadjanieh u jagħtik hafna dettalji fuq kull biċċa artefact li hemm fil-mużew. Allura hekk tista' jew tismagħhom kollha, jew tisma' ftit minnhom, jew ma tisma' xejn, skont kemm tkun interessat fil-mużewijiet. That could be an idea anke għal Malta, għax ċertu teknika, ċertu affarijiet, ċertu background, anke kif jaħdem il-pittur u hekk, għal min vera jinteressawh ha jkunu imprezzabbli. Li japplikaw anke għan-nies li jaraw u li jimxu normali. U dawk totally blind, id-description hija l-aħjar haġa li tista' tagħmel. Dik u t-tactile, pereżempju biċċa tactile minn mad-dawra trid taprezzahom. Però, jekk inti għandek biċċa żgħira bil-ġibs u tista' tmissha, jiena naprezza li jekk kulhadd joqgħod imiss il-ħajt, ma tistax tagħmilha għax tagħmel ħsara. Però, jekk ikollok biċċa żgħira bil-ġibs u tiproduċu l-iskultura li hemm, tgħid ara din hi, dan li qed jaraw għax inti thosssha. Ċertu affarijiet hekk enriches the experience.

Intervistatur: Hekk hu! Inti semmejt li xi snin ilu kont ġejt il-katidral ma' ħabib tagħkom u kontu ħadtu l-audio guide.

Intervistat: Żmien ilu, imma ma niftakarx x'kien fih. Imma kien għoġobni, kien interessanti.

Intervistatur: Qabel elfejn u sittax?

Intervistat: Naħseb iva.

Intervistatur: Fl-elfejn u sittax, kienu għamlu l-audio guide li hemm issa, għalhekk qed nistaqsik.

Intervistat: Inkun qed nigdeb jekk ngħidlek eżatti meta. Jista' jkun ftit qabel elfejn u sittax, jew around that time. Jista' jkun. Però, ma nafx eżatt meta.

Intervistatur: Rigward l-istaff, peress li inti kont qiegħda f'tour, l-istaff ma tantx tkellmu magħkom. Li kieku kont waħdek, kieku xi tkun ta' għajnuna da parti l-istaff li qisek tiġbdek aktar biex iżżur il-katidral? Biex jitjieb il-customer care għal xi ħadd nieqes mid-dawl? Għandek xi suggerimenti li jista' jimplika l-katidral?

Intervistat: Ikollok peace of mind li huwa safe, li naħseb huwa safe. Fl-istess ħin irid ikollok aċċessibilità għal xi ħadd li jaħdem il-katidral, li jekk ikollok xi diffikultà tirreferi għalih. Issa kif għidna, peress li kien hemm hafna kjus, hafna nies fil-katidral, kważi kważi, lanqas tirrealizza jekk hemmx xi ħadd staff, speċjalment jekk ma tarax jew qed jaħseb ftit fuq li qed jara. Meta morna issa reċentament Abudabi, kull kamra li tidhol fil-mużew, ikollok persuna li qiegħda bilwieqfa biex tassistik. U rajna hafna nużewijiet, anke meta morna Spanja, mal-grada, ikun hemm naħseb anke biex jaraw li l-pitturi, l-iskulturi whatever, jiġu protetti u mhux ikun hemm xi ħadd miġnun u jagħmel xi haġa. Hemmhekk għandek a very clear rattivist person. San Ġwann ma rajthiex, però l-post huwa iżgħar, ma nafx jekk ikollhomx nies. Naħseb li

jkollhom nies, biex Alla ħares jagħmlu x'azzjoni ħażina.

Intervistatur: Ikun hemm staff f'pożizzjonijiet fil-katidral, imma mhux f'kull rokna. Hemm postijiet fejn meta kont nagħmel il-fieldwork tiegħi, fejn in-nies meta ma rawx il-kustodji, aprofittaw u qagħdu jmissu l-monumenti.

Intervistat: Barra ma jhallukx għax tagħmel il-ħsara. Darba minnhom konna Spanja u kien hemm tifel, la kien kbir u lanqas żgħir, bla ġenitur, u beda jbabas. U kien hemm xi ħadd u waqfu. Kienet se tinqala' waħda, għax imbagħad il-ġenituri ħaduha, billi qiegħed imiss x'qed jagħmel ħażin. Il-guide qallhom, "No, ma tistgħux tmissu." Kien se jinqala' l-paroli. Jekk inti m'intix se tieħu ħsieb l-affarijiet, in-nies mhux se joħdulek ħsiebhom. Anke għar-rikezzi li hemm f'San Ġwann stess.

Intervistatur: Wasalna lejn l-aħħar tal-intervista, kif qiegħed bħalissa l-katidral, issa inti diġà semmejtli xi tip ta' teknoloġiji li jistgħu jiġu implimentati. Pereżempju, xi slides, interactive tactile, models jew affarijiet hekk li daww ovvjament ħa jgħinu fl-aċċessibilità biex tifhem l-artifatti. Kif inhu l-katidral bħalissa li m'għandux dawn it-tip ta' affarijiet, tajjeb li ngħidu li l-guided tour, dak kien ġie organizzat minni għax li kieku ġie xi ħadd għami one fine day, ma kellux l-opportunità li jkollu guided tour. Allura li seta' jingħatalu kien l-audio guide. L-audio guide inti ma smajtux, imma l-audio guide kif inhu bħalissa, il-parteciċipanti l-oħrajn qaluli li mhux deskrittiv biżżejjed. Fl-opinjoni tiegħek, kif inhu l-katidral bħalissa bis-servizzi li qiegħed joffri, tissuggerih lil shabek li huma neqsin mid-dawl jew għomja biex iżuruh?

Intervistat: Jiena kieku għaliya se nitkellem minħabba nuqqas ta' vista u mobbiltà li għandi, kieku ma jkollix lil xi ħadd miegħi, jakkompanjani fiżikament, tista' tkun ta' determent kbir biex immur. Mhux San Ġwann biss, kullimkien. Għalhekk għidtlek apprezzajt meta Abudabi qalli, "Madam, I already have a wheelchair for you." Qed ngħidlek, imbagħad kelli r-raġel u t-tifla li saquni huma. Ma nafx jekk stajt nitlob għajnuna hemmhekk, kieku kont totally blind, jew visually impaired u kont waħdi. Ma nafx kinux jagħtuni dik il-faċilità? Hemmhekk impressjonanti, ma tmurx it-toilet u ma ssibux nadif, għax ikollhom persuna tieħu ħsieb. Dan mhux fil-mużew biss, kull fejn tkun, shopping eċċ. Ikun hemm persuna fit-toilets biex kif jidhol xi ħadd tidhol hi tiċċekkja li l-post huwa nadif. Il-livell huwa kbir, mhux billi ngħidu d-Dubai. It's not that. Huwa l-livell ta' planning u ndafa u organizzazzjoni li hemm warajha. M'intix ħa tagħmel xi ħaġa ħażina u se tgħaddiha lixxa... Is-sikkatura ggib stabbiltà.

Intervistatur: Kif inhu l-katidral bħalissa, tissuggerih biss jekk tiġi ma' xi ħadd?

Intervistat: Yes, yes. Inkella m'intix se tieħu ... qed ngħidlek, l-ammont ta' nies li hemm taqta' qalbek.

Intervistatur: Alright mela. Dik hi l-intervista. Grazzi ħafna.

M-SDI

Intervistatur: Il-mistoqsijiet li ġejjin se jkunu dwar l-esperjenza sensorija tiegħek. L-ewwel mistoqsija, kif hassejtek meta dhalt San Ġwann? Hassejtek komdu?

Intervistat: Iva, on the whole hassejtni komdu. Imma that's a loaded question that refers. It depends on the experience. L-esperjenza u l-kumdità tal-individwu.

Intervistatur: Mela spjegali. Inti bħala individwu kif hassejtek?

Intervistat: Perezempju, jekk inti ma tkunx imdorri hafna tohroġ barra u tkun visually impaired, ma tkunx se tħossok komdu. Imkien m'inti se tħossok komdu. Iġifieri, hemm relazzjoni bejn kemm ilek visually impaired u l-kumdità li tidhol fi kwalunkwe bini jew barra.

Intervistatur: Id-dawl ambjentali kien qawwi biżżejjed għalik? Hassejtek komdu?

Intervistat: Id-dawl għaliya mhux daqshekk importanti. Imma kien hemm dawl biżżejjed għaliya. Għax jiena anke issa, nara l-bozoz, allura ma tkunx problema kbira. Tkun problema kbira li m'għandkomx wheelchairs, imma !!!

Intervistatur: Tajjeb li ssemiha dik, tajjeb hafna. Liema hsejjes innutajt waqt iż-żjara tiegħek?

Intervistat: In-nies ipaċċu, il-mużika barra, u li ma kienx hemm kif niftakar jiena, ċerta devozzjoni. Saret qisha too much of a tourist thing.

Intervistatur: U inti tellfitek? Il-hsejjes ta' madwarek tellfulek l-esperjenza?

Intervistat: Iva, għax perezempju, il-Madonna ta' Caraffa fejn kien hemm Our Lady of Philemos, dik jiena niftakarha perfettament siekta u ma jhallu lil hadd jagħmel hoss. Meta mort illum ma hassejtx dik l-istess stillness, devotion etc.

Intervistatur: Kif kien għalik l-ambjent tal-mużew fis-sens il-kuritur, it-temperatura, l-art?

Intervistat: Le, le, ma nistax ingerger.

Intervistatur: Kienet komda għalik. Issa l-mistoqsijiet li ġejjin se jkunu dwar l-awdio gwida. Għamilt użu mill-awdio gwida?

Intervistat: Iva

Intervistatur: Jiena fl-awdio gwida semmajtlek tal-Oratorju. Issa biex użajtu kelli ngħinek jiena.

Intervistat: Iva.

Intervistatur: Kieku inti, x'suġġeriment tagħti biex jitjeb l-awdio gwida?

Intervistat: Fl-opinjoni tiegħi, ikun interessanti li tagħmlu awdio gwida għall-visually impaired. Se joħodlok hafna żmien eċċ. Li jagħti direzzjonijiet eżatti u li jista' jkun meta jidhol f'kamra idoqq u jgħidlu room fifteen perezempju. Imbagħad iħoss room fourteen jew jagħfas

room fourteen jew bil-Braille, u jkun jisma' d-detailed description. Ġieli rajtha f' mużewijiet oħrajn jien. Qed tifhem?

Intervistatur: Iva, fhimtek.

Intervistat: Biex torjentah lill-bniedem.

Intervistatur: Eżatt. U meta smajt il-kontenut tal-waqfa tal-oratorju, fhimtu biżżejjed?

Intervistat: Iva, fhimtu. Kien quite clear. Clear ħafna. Mingħalija li qraħ insejt x'jismu, ta' B'Kara! George Peresso mingħalija. Il-vuċi kienet ta' George Peresso, wieħed mill-aqwa qarrejja bil-Malti qabel ma għama.

Intervistatur: Igifieri l-kliem kien ċar!

Intervistat: Diction, kemm il-kontenut u kemm l-ispejgazzjoni.

Intervistatur: Għal xi hadd li għandu, li hu nieqes mid-dawl, kien spjegat biżżejjed?

Intervistat: Iva.

Intervistatur: Għenek biex tivviżwalizza l-pittura ta' Caravaggio tal-Qtuġ tar-Ras?

Intervistat: Iva, iva.

Intervistatur: Il-mistoqsijiet li ġejjin se jkun dvar iż-żgħira gwidata. Kif kienet l-esperjenza tiegħek?

Intervistat: Tajba ħafna. Il-gwida kien eċċellenti.

Intervistatur: Hassejtek li stajt tipparteċipa biżżejjed?

Intervistat: Ħafna.

Intervistatur: Kien hemm xi nuqqasijiet forsi?

Intervistat: Jiena ma nnutajtx.

Intervistatur: Kien deskrittiv?

Intervistat: Ħafna, ħafna, ħafna.

Intervistatur: X'għoġbok l-aktar?

Intervistat: Il-passjoni tiegħu. Ilu jagħmilha erbgħin sena u xorta kapaċi jagħmilha b' mod frisk.

Intervistatur: Għandek xi suggeriment kif forsi jistgħu jitjiebu?

Intervistat: Mill-guide tours?

Intervistatur: Iva.

Intervistat: Wheelchair.

Intervistatur: Meta tgħid wheelchairs?

Intervistat: Fis-sens li x-xjuħ jew disabled fiżikament, it-tour huwa twil, allura jkollhom bżonn joqogħdu bil-qiegħda biex japprezzaw l-affarijiet u nistennew spejgazzjoni tajba ħafna. Ovvjament dan jiddependi kemm ha jagħti hin lill-persuni l-gwida. Lilna tana ħafna.

Intervistatur: OK. Il-mistoqsijiet li ġejjin se jkunu dwar in-navigazzjoni ġewwa l-knisja.

Intervistat: Li tista' tagħmel li f'kull post ikun hemm row of chairs addattati.

Intervistatur: Biex il-persuna tkun tista' tpoġġi u tistrieħ. U dan qed tghidu wkoll kieku l-persuna ħadet l-awdio gwida?

Intervistat: Iva.

Intervistatur: Waqt iż-żjara shiħa, tagħmel sens illi f'kull kappella pereżempju jkollok fejn tista' tpoġġi u tisma' fil-kwiet.

Intervistat: Eżatt, speċjalment jekk tkun senti. Fis-sens li jiena kont niġi naraha, ikun hawn il-kwiet u kont nagħmel pereżempju għaxar minuti jew kwarta inħares lejn biċċa waħda. Pereżempju, il-misteri of Justice u Mercy tal-Granmastru Perellus. Bellezza! Ikkollok ċans li tieqaf u tapprezzaha.

Intervistatur: Inti qed tghid li kieku jkun hemm dawn is-sigġijiet ha jkunu ta' benefiċċju mhux għal dik il-persuna b'diżabilità, imma anke għal dak li ma jkollux.

Intervistat: Li jkun qed japprezza b'mod profond jew riflettiv.

Intervistatur: OK.

Intervistat: Speċjalment ta' Caraffa.

Intervistatur: Kull monument għandu tiegħu. Naqbel ħafna miegħek. Matul iż-żjara ltqajt ma' xi ostakli ġewwa l-knisja?

Intervistat: Ma tantx. Kont mġharraf fejn kien hemm ir-rampi. U dik l-istep li tant hi żgħira li bilkemm tħossha bil-white cane.

Intervistatur: Għal-liema qed tirreferi?

Intervistat: L-artal maġġur.

Intervistatur: Alright, taħseb li għandhom isiru ċertu rampi għal kull targa?

Intervistat: Hemm waħda tant hi baxxa, li jekk ma tkunx ippreparat għaliha u ma tkunx expert bil-white cane, easily toħodha għal rasek.

Intervistatur: OK.

Intervistat: Jiena m'iniex expert fil-white cane. Maria hija.

Intervistatur: OK. Kien hemm xi affarijiet li għenuk jew m'għenukx fin-navigazzjoni tiegħek waqt iż-żjara tiegħek?

Intervistat: Il-gwida kien tajjeb ħafna, jghidlek lemin, xellug eċċ. Kieku jiena kont waħdi kont nitfixkel żgur.

Intervistatur: Kieku waqt iż-żjara kont tkun waħdek, ma kontx tkun daqshekk indipendenti.

Intervistat: Probabbli anke l-audio guide ma kienx ikun biżżejjed. L-audio ma tghidlax minn fejn se ngħaddi. Speċi qed tassumi li jiena dħalt minn kamra għall-oħra u naf fejn qiegħed.

Intervistatur: Igifieri, mill-ftit li smajt l-audio guide, il-kontenut kien tajjeb, imma n-nuqqas kien bħala navigazzjoni, kif għandek iddur.

Intervistat: Eżatt, eżatt.

Intervistatur: Bħala suggeriment, kieku dak tagħti li fl-audio guide jkollok għajnuna fin-navigazzjoni ?

Intervistat: Ehehe. U li inti tkun taf l-audio guide li jorjentak huwa stess. Jigifieri, jekk tidhol fil-Kappella ta' Sqallija, jgħidlek din hi l-Kappella ta' Sqallija.

Intervistatur: Ikun qisu tip ta' bluetooth li jattivalek il-mixja tiegħek.

Intervistat: Eżatt! Eżatt! It's not difficult.

Intervistatur: Il-mistoqsijiet li ġejjin se jkunu dwar l-arti interna tal-knisja. Inti fhimt it-tipi differenti ta' artifatti, monumenti, pitturi u dekorazzjonijiet tal-ħitan preżenti ġewwa l-knisja?

Intervistat: Din għaliya daqsxejn mhix fair, għax jiena niftakarha tajjeb, allura ma tantx nista' nagħti perspettiva ta' xi ħadd li qatt ma ġie.

Intervistatur: Waqt iż-żjara tiegħek, kellek xi opportunitajiet biex tinteragixxi mal-artifatti jew monumenti, billi tuża' s-sensi jew viżwali?

Intervistat: Ma tantx.

Intervistatur: Kieku kellek l-opportunità kienet tgħinek biex tifhem aħjar?

Intervistat: Iva, anke kif qalet Maria jew Anna, li inti u diehel ikun hemm a tactile model.

Intervistatur: Tgħinek aktar biex tifhem. Il-mistoqsijiet li ġejjin se jkunu dwar l-Oratorju. L-attrazzjonijiet ewlnin tal-knisja huma l-qtugħ tar-ras ta' San Ġwann Battista, u San Ġilormu ta' Caravaggio. Biex tikkonfermali l-audio guide kienet deskrittiva biżżejjed għalik biex tifhem u tivviżwalizza l-pitturi?

Intervistat: Tal-pittura ta' dan iva. Nahseb ta' San Ġilormu, it could have been better. L-impressjoni tiegħi, mill-memorja li għandi bħalissa. Tiddependi fuqha.

Intervistatur: OK.

Intervistat: Hā nagħtik eżempju. Jiena niftakar id-daqla bajda, li hu għandu jdejh fuq ras ta' skeltru, u hemm ktieb. Tinsiex li San Jerome qaleb il-Bibbja għal-Latin. U hawn min jgħid li vera jixbah lill-granmastru ta' dak iż-żmien. Jiena m'iniex niftakarha fl-audio guide. Issa m'iniex ċert kinux hemm jew le. Iċċekkja imbagħad please!

Intervistatur: Alright, iva mela.

Intervistat: U s-simboliżmu tagħhom eh!

Intervistatur: Ma kienx hemm simboliżmu.

Intervistat: Jiena m'iniex niftakru.

Intervistatur: OK, alright. Issa l-esperjenza sensorali tiegħek ġewwa l-Oratorju, igifieri

ħsejjes, passi tan-nies, jew nies iparlaw.

Intervistat: Kont nippreferi jkun hemm aktar kwiet.

Intervistatur: Hassejtu qisu crowded?

Intervistat: Hassejtu li, it's too commercialised almost for the purpose tal-apprezzament. Dan kullimkien, tidħol il-Vatikan, mhux l-istess ħaġa! L-uniku darba li rajt exception, kien fi Spanja. Inti fine arts, taf id-differenza bejn l-iSpanish Baroque u Roman Baroque. L-iSpanish Baroque jiena jogħgobni ħafna, ħafna, ħafna, meta għandek xi ħaġa quddiemek rikka eċċ. Niftakar xi knisja li kienu jhallu xi erbgħa jew ħamsa min-nies biss jidħlu at a time. In a commercial sense, eh!

Intervistatur: Kieku xi tbiddel differenti fl-Oratorju bħala esperjenza għalik li inti nieqes mid-dawl, biex ittejjeb l-esperjenza? Kieku x'tagħmel differenti?

Intervistat: Kien ikun interessanti, kieku kien ikun hemm pereżempju, meta qal 'jitkeċċa', kieku jkun hemm il-kliem eżatt tar-rit kien jimpresjona. Ikun ir-rit bil-Latin, imbagħad tisma' translation tiegħu. Dik tagħmel atmospher of what it was like. Qed tifhem jew le?

Intervistatur: Iva, interessanti. Biex inti mhux qisek tidħol fl-Oratorju biex tara l-pitturi biss, biex tifhem ukoll għaliex kien jintuża.

Intervistat: Biex ikollok an immersion into the Caravaggio experience.

Intervistatur: Alright. Kieku kellek tingħata fuljett, għall-ġewwa l-katidral, kieku xi tkun trid fih li jkun jista' jgħinek? Hawnhekk jingħata fuljett bil-mappa tal-katidral.

Intervistat: Il-mappa trid tkun raised biex tifhimha. Maria tista' tgħidlek ħafna aktar minni għax għandha l-Braille. Tinsiex, the older you get the less sensitive your fingers become. U anke aktar u aktar bħali li jkollok id-diabete. Inti thosshom l-affarijiet raised, imma l-fine motor distinguishing mark ma jkollokx. Mhux qed ngħidlek din hija xi ħaġa importanti, imma just to put you into the picture.

Intervistatur: Il-mistoqsijiet li ġejjin se jkunu dwar t-teknoloġiji ta' assistenza. Fl-opinjoni tiegħek, liema tipi ta' teknoloġiji ta' assistenza jistgħu jiġu implimentati għan-navigazzjoni?

Intervistat: Il-WeWALK. Jekk lill-bniedem tagħtih WeWALK indirizzata għall-katidral biss, il-WeWALK tgħidlek dur left, tnax-il pass, hawnhekk jekk thoss il-ħajt ta' mal-ġenb. Inti tista' thoss u tagħti description qawwija ħafna aktar, għax għandek, what actually they don't need the human being to do that.

Intervistatur: Alright. U kieku..

Intervistat: Tinsiex il-WeWALK huwa cane wkoll. White cane, GPS, that's all.

Intervistatur: Kieku tgħid li tingħata dan parti mill-knisja biex joffruhiekk li inti tista' tużaha ħalli...

Intervistat: Jekk trid toqgħod tesperjenza waħdek. Issa araha l-WeWALK. Inti qatt rajt WeWalk?

Intervistatur: Iva. Issa teknoloġiji ta' assistenza li jistgħu jiġu implimentati għall-aċċessibilità imma tax-xogħolijiet tal-arti. Tahseb x'jistgħu jiġu inklużi biex inti tifhem aktar x'hemm bħala artifatti?

Intervistat: A more detailed description of paintings. Pereżempju ta' San Ġorġ. Jiena niftakarha mod, imma l-gwidi povri, mhux se jispjegawlek id-dettalji ta' San Ġorġ. Pereżempju, San Ġorġ t'hawn qiegħed fuq żiemel abjad jew aħmar? Fuq żiemel abjad, hu?

Intervistatur: Iva.

Intervistat: Għax iż-żiemel aħmar San Dimitri mhux San Ġorġ.

Intervistatur: OK, iġifieri tidhol ukoll aktar dettall fuq kuluri.

Intervistat: Eżatt. Affarijiet żgħar. Pereżempju din jiena nsemmiha għax semmejtlek Zubina Cauchi u dik hija l-leġġenda ta' San Dimitri, ta' liema hi! "San Dimitri ġibli l-ibni u nġhamillek kus żejt" t'Għawdex. Dik il-pittura fuq żiemel aħmar u mhux żiemel abjad. Għalihom kienu jkun importanti, għax kemm San Dimitri u kemm San Ġorġ suppost suldati Rumani.

Intervistatur: Inti thoss li fl-audio guide pereżempju, għandu jkun hemm deskrizzjoni dettaljata wkoll ta' kuluri?

Intervistat: L-ideali, kieku nagħfas a more detailed. If you need a more detailed press this pereżempju.

Intervistatur: OK, iġifieri għandek option jekk tridx tkun taf aktar.

Intervistat: Eżatt, ma nistax nimmagina lil Leone pereżempju jinteressah fuq iż-żiemel abjad u ż-żiemel aħmar. Imma jekk inti, nispera li tiltaqa' magħha 'DoubleSmith' li hija kuratur ta' fine arts fuq l-għomja, għamlet dawn l-affarijiet u nahseb importanti.

Intervistatur: OK, jagħtuk perspettiva aktar dettaljata fuq x'qed tara.

Intervistat: It all depends on the baggage li jdaħħal il-bniedem miegħu. Ma nafx kif tista' tikkejterja għaliha.

Intervistatur: Alright. Issa inti li kont żort il-katidral qabel kont tlift id-dawl, matul iż-żjara tiegħek ta' kif esperjenzajt l-illum, hassejtek mitluf f' certa punt? Rigward navigazzjoni, inkella ta' certi artifatti, ta' fejn seta' jiġi spjegat naqra aħjar?

Intervistat: Ha nerġa' ngħidlek, jiena għaliha l-isbaħ hawnhekk hija ta' Perellos. Kieku spjega l-Allegri tagħhom. Inti għandek jekk niftakar tajjeb mara qed titbissem, u qed tagħti sidirha l-halib. Hux hekk qiegħda?

Intervistatur: Iva, eżatt, hekk hu.

Intervistat: Simbolizmu, allegorija ta' kindness u l-oħra tal-gustizzja. Kieku kien hemm xi

mod li seta' jispjegahom aktar, kien ikun hemm ċerti nies li naħseb kienu jieħdu interess. Don't think li qed nikritikah, lanqas xejn. Within the limits li kellu, għamilha tajba ħafna. Anke pereżempju fl-oħra, ta' Nicholas Cotoner. Kieku Julian Peid jurih idejha jgħidli, 'Poġġi idejha fuq dan in-negru' pereżempju, 'kif qed tħossu li qed iħares? X'opinjonijiet tiegħu għandu Nicholas Cotoner?' Hekk toħloq il-contrast mat-Torok. It-Torok mhux jaċċetta l-iskjavitù tiegħu, imma l-iehor is almost accepting. Ukoll diġà kien hemm razziżmu ħafna qawwi, tinsieix.

Intervistatur: Alright! Alright! Issa l-mistoqsijiet li ġejjin huma dwar il-ħaddiema. Il-ħaddiema tal-katidral kienu ta' għajjnuna?

Intervistat: Iva, assolutament.

Intervistatur: Fi kwalunkwe punt matul iż-żjara tiegħek, kellek bżonn l-għajjnuna tagħhom?

Intervistat: Le, kelli l-gwida. Imma li tistgħu tagħmlu nissuġġerixxi li jkollkom wieħed jew tnejn, Maria tista' tgħidlek aktar, jiġi trenjati mill-Malta Guide Dogs, kif ikunu sighted guide. Fis-sens jiena se nżommok hekk. Proprijament int kellek iżżommni minn hawn. Jekk ikunu trenjati u joffru l-għajjnuna, jista' jkun aħjar.

Intervistatur: Alright, li qed tgħid hu li jkun hemm ħaddiema li jgħinuk biex iddur fil-katidral bażikament.

Intervistat: Eżatt, li jkunu trenjati how to guide visually impaired person.

Intervistatur: Sewwa.

Intervistat: Idealment how to guide with all disabled persons. Jiena semmejtlek dak il-kors li għamli l-Inspire.

Intervistatur: Issa hawnhekk normalment guided tours għall-għomja ma jingħatawx.

Intervistat: Anke jekk bniedem jitolbu?

Intervistatur: Ifhem, irid jinzerta li nkun hawn jien li nkun available biex nagħti tour.

Intervistat: Imma jista' jibbukja fuq il-website?

Intervistatur: Le.

Intervistat: Imma dik għandha ssir fuq il-website fl-opinjoni tiegħi. Inti tista' tgħid, fuq il-website, jiena għandi din id-diżabilità u nixtieq inkun ippreparat għaliha. Bħal meta mmur l-airport jiena, ha jkun hemm xi ħadd li ha jgħidli through the airport biex ma nibdiex sejjer 'l hemm u 'l hawn. Anke l-AirMalta tagħmilha. Tevita li titla' dak it-taraġ perikoluż tal-ajruplan billi għandek lift u jtellgħek. Dawn l-affarijiet. Għax jekk il-bniedem ikun ippreparat u jrid jitolb lill-mużew ikun ippreparat qabel. Ha żżid (a) clients satisfaction (b) ha toħloq a very impression tal-care u accessibility tal-mużew tal-katidral stess. Inti qed tagħti l-messaġġ, 'We care about you.'

Intervistatur: OK, interessanti. Issa dawn huma l-mistoqsijiet finali dwar l-esperjenza

tieghek. X'għandha tagħmel il-Fondazzjoni tal-Kon-Katidral ta' San Ġwann biex ittejjeb l-esperjenza tal-viżitaturi għomja u dawk neqsin mid-dawl?

Intervistat: Dak li għidt qabel. Hemm hafna dawk ir-ropes, għalina jagħmlu hsara.

Intervistatur: Itellfuk iġifieri. Inzertajt xi ostakoli oħra?

Intervistat: Il-mod kif inhu ipprezentat il-katidral bħal issa lill-pubbliku, kieku tissuggerih lil shabek għomja jew neqsin mid-dawl biex iżuruh?

Intervistatur: Dejjem nissuggerih.

Intervistat: Allavolja, eżempju m'hawnx l-awdio gwida u dawn il-guided tours?

Intervistatur: Xorta. It's such a unique experience. Jiena rajt hafna katidrali fl-Ewropa kollha u anke fl-Indja. Għaliya jibqa' l-aqwa wieħed. Għaliya impressjonanti aktar mill-Vatikan, għax il-Vatikan tant hu kbir li tintilef. Hawnhekk it's more loaded.

Intervistat: Għandek xi kummenti oħrajn li tixtieq iżżid? Dak kollox.

Intervistatur: Nagħtu sandwiches!

Intervistat: Thank you.

M-EB1

Interviewer: The following questions will be about your sensory experience. How did you feel when you entered St John's? Did you feel comfortable, I don't know whether it made any difference to you, but for example, was the ambient light bright enough, the sound did you notice...

Interviewee: The ambient light could have been the sun. OK to be honest, entering St John's cathedral, I was a bit confusing, but it didn't bother me much because I was walking with you. So whatever happened, I wasn't going on solo. But, if you had just to leave me alone, when you went to settle the headphones, I knew, if I have to go somewhere and I'm not going nowhere. So, yeah, I didn't have any idea where anything was, people's noise around me as well.

Interviewer: How were the path ways for you? When you were walking round, how did you find it?

Interviewee: I found it alright. Like nothing too bad, because I was walking with you. I'm not going to comment on stairs because it's not a problem. If I were walking with a white cane, I would suppose there might be problems, because with the white cane I would need to know either way, where the exit and the entrance exactly are. I would need to walk to the walls, not always viable with different environment. So if I had to go alone navigation I wouldn't go anywhere.

Interviewer: You made use of the audio guide, and I had to out when it came to choosing the steps, using it.

Interviewee: It did not help me, did it?

Interviewer: I did it. I chose for you the steps

Interviewee: Yeah.

Interviewer: Can you tell me a bit about the audio guide. How did you find it? The questions and the improvements?

Interviewee: First and foremost, the audio guide does not work. It does not work because if I can't physically press the buttons and choose what I want, it is plastic. So if you want to be mean, the audio guide is completely a resource. If you want to be less mean, the audio guide itself, I mean, it gives you information about the history. What it lacks is information about the immediate surroundings, and useful things, like descriptive things. It gives you description assuming that you can see what it is talking about, or you face a specific direction. If you are blind, remembering you are doing neither of those things. If you take the example of the *fleurs-*

de-lys in the French Chapel, when it says that it has Fleur de lys . If you are normal, you can look up and see what *fleurs-de-lys* is. If you are blind, you look up but you are not going to see anything. So, it assumes that you know what it is talking about which is staxxy. Also when it gives various directions, like on your left you can see a monument, on your right you can see a monument, but it gives you directions which it wants you to face. Which is generally it was the altar which takes you to the chapel, we visited to the left. A blind walks in, there's nothing which takes you to the left. So the audio guide for those who are normal is right. For me, if it really wants to improve this, completely ideal form of the audio guide will be number one, couldn't be some kind of talk, don't have this, fifteen years at this point. So actually be able to use it with steps forwards. Number two, it would be ideal if you had each stop divided into different recordings. So we take the French stop, for example is about to be continuous track. You would have ideally three different recordings associated with it. So, you would have one recording for general utilities, which is ready to describe immediate important stuff, the exits are here or there, if there are any bathrooms around you and where those are, if there is seating around you and where they can be found. So the blind person wants to know immediately the quality of life. The second thing can be about the history, where the audio guide is now. So all of the history. Then the third would be what I call general aesthetic descriptions. Now for those it would be ideal if you had a little recording of each item of what you note in the room. So for example, I could click on the recording of the altar specifically and it would give a description of that. Or I can click on a specific painting and it would give me a description of that. One big long description could be preferred but I think to make it more bite size, compacting, I would write them down into what's noticeable and what isn't.

Interviewer: So you want something like which you could control?

Interviewee: Yes.

Interviewer: So, sort of you want to ..You mentioned as we were walking like clicking a button ?

Interviewee: Yes.

Interviewer: So you'd much rather that, so you will feel you have control?

Interviewee: You will have the control of the word, you listenI don't like the idea really of having a bluetooth activated because that relies on the expectation that everybody can walk at the same thing, at the same time. Maybe when I walk into, I don't want to know the aesthetic description, I want to know where Rembrandt is. So, the able to like, to pick and choose, it's a concept of, I don't want to go through the entire history of St John's just to find out where there is a bench, or just to find a description of a statue X.

Interviewer: What we did was, we basically split up the church and we went on one side, the side of the sacristy for the sake of the recording, and the other side, the side of the Oratory was given to us by a guided tour. So, maybe your thoughts on the guided tour?

Interviewee: The guided tour essentially blows the audio guide out of the water in many levels, because what the guided tour had, it's really unfair to the one opposite comparison, because can't compare them. They are different in things, because the guided tour if you have a question you can ask it to the guide directly. That's what I did and I got answer right there. If the guide saw that I was blind, he was able to alter his description to make it more descriptive for my benefit. So every time we come to a painting, for example we went to where the beheading was ..

Interviewer: The Oratory

Interviewee: Yeah, the Oratory. Thank you I forgot the term. He provided a picture description of that. Even when it came to the mood marble bit, at the back there is marble slabs. We went so far as to describe individual sections of colour there was on them. You also have the texture, the hands on experience with statuary on a big... I remember, because general speaking I don't think it is good background.

Interviewer: What would you suggest like to replace the experience of touching monument. Would you suggest something?

Interviewee: I mean, if we live in dreamland for a little bit, I would suggest a scale down model of it! It's such a thing that can be made now!

Interviewer: A replica!

Interviewee: Now, now! With the printer you make down anything. I would not suggest tactile images, because it is very hard to translate a 3D object into 2D when you are blind, you feel it. If you feel it for example, what we had back there, would probably mask it, weapons piled up, you provide it to a textile to the image. It's not going to be like a blow of lines, it needs to be three dimensions. Even if it is just like, even if it is a full 3D as I can put my hands all around it. Even if it is like a board, what it embossed outwards so like, you get what I mean?

Interviewer: Yes

Interviewee: So, even like that, I think there will be a nice aspect because it will project sensibility, you know like hands all over. What is for the mental to sanctify act is the best approach, in my opinion. Vis-a-vis navigation, it would also be nice, if you enter room, like for example, there would be a tactile layout of the room on a table somewhere, embossed area of the room you're specifically in, starting from the entrance, so you'll know what is where, where you can't go and where you can go. Because while things might change around in the

layout, usually not going to, I am not going to find the ammonium in the ship. So, being able to walk in, know that all my luck, better my luck, I'm going to have this thing which I can feel, so I know how to go around myself, because that is the big finger, you don't have of any means for walking around. But yes, but beyond that, tourists just very accessible for the fact that quick, get the hands on the things. You could get a visual description of great amount, sometimes if you don't really have that great amount of imagination or maybe sometimes you went blind before, you could understand what the cross looks like, or what colour looks like. Somebody who never saw these specific things we can talk about, they can make their hands on the things. So, for example we have maskets, if somebody was born blind, never saw anything like that, you tell them 'a masket' ok, the masket. So you need to lay hands on the item. Takes away the assumption that they know what you are talking about, just mix them an enjoyable experience. In the same level, also if you go back into making a reproduction, where they can touch the actual thing. I feel like also remove the aspects of, ok, why do the blind people get factualment treatment over the regular populate? Because while we want to make it such a good thing, we don't want to make it, you know. Extended regular folks are going to be resentful. Because like, alright, because he doesn't have eyeballs in his face, he can go and touch all the artefact and I can't. So, it is a sort of you don't want to create this noticeable divide. We want to keep everything the same platform, but we want to keep everybody equal as well.

Interviewer: OK, very interesting. With regard to the Oratory, so we went to the Oratory and you heard the entry of the audio guide, and then we had the guided tour where he explained the Oratory, the surroundings and all. Which one do you prefer?

Interviewee: Let's take the audio guide. When it came to the Oratory, it actually described the two main paintings, quite well. I can't say very well, but quite well. It described them to a point where I could look at that. And I could look at the description, where I could look at the tour guide and say I largely got the same idea. Obviously, the tour guide was more descriptive. And also, I think the tour guide benefited from lap. The tour guide had more room to provide description. The audio guide fundamentally tried. I think it was six minutes. So, there is so much crammed history, description in six minutes. The tour guide, you know, for the same thing we covered the audio in 10 minutes, while the tour guide took thirty minutes, 40 minutes. The tour guide has more advantage, as he has more room to play with.

Interviewer: What other assistive technology come to mind apart from the descriptive audio guide and for example the guided tours? Do you have anything in mind which can be used as an assistive technology inside the cathedral?

Interviewee: I don't think inside the cathedral there is really any more room for assistive

technologies, because from the mentally, we are not going to do like putting wires on the floor so nobody will be going. What I would suggest would be a good idea is, if you could have maybe on a website for example, like an overall description of the layout of the building. Because, outside the person can look them up. It can look at it. A blind person wouldn't know, as I said when I walked in the main entrance. I was confused, because of the desk and audio guide from what's not. So having that thing on line where I can reference and I can know, ok, exactly as walking to the main entrance you are going to find X, if you turn left to this point you'll find this, if you turn right you'll find that. Mainly giving the blind person the tools required to map.

Interviewer: The pre visit. Before the visit you see the website and it will lead you basically.

Interviewee: Even journalism can have the website at hand nowadays. Ideally would have that in the museum itself.

Interviewer: OK, we didn't interact much with the staff, but in order for the staff to be helpful, what would you suggest?

Interviewee: Number one, staff needs to notice as soon you enter.

Interviewer: So, what about the staff?

Interviewee: It's a common problem, that people assume that you're not capable when you're blind. So, like you don't know how to climb the stairs or what for example. That notion of patronage is to go away. For staff to be helpful, they need to have this basic knowledge of how to go about, not underestimating a blind person in a way where it is not forced on you. Sometimes, I had people who will come up and tell me, let me guide. During the class, you need and like some assistance. Ultimately it comes to basic, respect, dignity and training. It's not so much of how to handle a blind person, it's how to learn that blind people are there. Are regular folks, so they don't need to be treated kid blogs. You just need to adapt your approach appropriate.

Interviewer: So, the last question, your experience as a whole how would you rate it? You seem like you favoured the guided tour, but as an experience as a whole, how was it? Would you recommend it to a fellow blind or visual impaired individual?

Interviewee: I would not recommend it to blind people if there wasn't space on the audio guide.

Interviewer: Right now the audio guide is that is just offered.

Interviewee: I would not recommend it, because I don't need to go to the cathedral to stand in one spot and listen to a recording. I can stay at home. I can read a book about it at home. Since I'm disabled, because the environment around you, that makes you disable. I don't want

to go to a place where I know that I am not going to go and navigate by myself. No thank you. If in the future, we'll get these things I'm suggesting, then yes 100%. But, if not, no, I will not, thank you.

Interviewer: Thank you very much.

M-EB2

Intervistatur: Il-mistoqsijiet li ġejjin se jkunu dwar l-esperjenza sensorija tiegħek. L-ewwel domanda, kif hassejtek meta dhalt San Ġwann? Hassejtek komdu, skomdu, mitluf jew aġitat? Kif hassejtek?

Intervistat: Hassejtni komdu hafna. Bħala ambjent naħseb li l-Kon-Katidral tħossok li inti dhalt mhux kwalunkwe katidral, li dhalt ċertu/xi haġa, ta' klassi, xi haġa rich. Izda kieku kelli nikritika xi haġa b'mod kostruttiv, huwa naħseb li kien hemm għal xi hadd visually impaired, jew xi hadd li vera jrid japprezza, naħseb li kien hemm daqsxejn ta' storbju, fis-sens ta' disturbance. Tipo, is-security area, l-audio guide jgħajjat u ma tkunx tista' tifhem it-tour leader tagħna. Naħseb kien hemm hafna affarijiet going on. Jekk kien hemm xi hadd li vera ried japprezza r-richness tagħha, naħseb li l-istorbju li kien hemm, naħseb li wiehed ma setax japprezza, ma setax jagħti l-valur ta' dak li hu.

Intervistatur: Hassejtu li kien hemm wisq nies forsi!

Intervistat: Mhux nies, naħseb li kien hemm wisq konfużjoni. Fis-sens li deħlin u heġin, is-security area, naħseb li kien hemm xi nies jarmaw, ok, dik ma tkunx kuljum. Naħseb li jista' jkun hemm aktar organizzazzjoni. Dan int tidhol fil-knisja, mingħajr ma trid, tbaxxi lehnec, għax l-ambjent hu dak li hu. Jekk inti dhalt go restaurant, it-tonalità u l-istil tiegħek se jkun differenti. Naħseb li l-katidral jagħti aktar stil ta' xi haġa aktar serja, jekk ma jkunx hemm dawn id-disturbances kollha.

Intervistatur: Id-dawl ambjentali għalik...

Intervistat: Id-dawl ma jgħamillix differenza. F'każ xi hadd għandu low vision, naħseb li d-dawl biex ikun aktar mobbli, ha jagħmel differenza.

Intervistatur: Eżatt, hekk hu. Issa rrispondejt il-mistoqsija li jmiss, liema hsejjes innutajt waqt iż-żjara tiegħek. U li għidtli, kien hemm l-audio guides iġenġlu, kien hemm il-peeping ta' hdejn is-security, sakemm ma tridx iżżid xi haġa oħra, xi hsejjes li nnutajt.

Intervistat: Le, naħseb dawk.

Intervistatur: Kif kien għalik l-ambjent tal-mużew? Meta ngħid l-ambjent tal-mużew, iġifieri l-kurituri, it-temperatura u l-art kif tinħass?

Intervistat: Kif għidt l-ewwel, kif int se tinfes il-katidral tħossok li dhalt x'imkien kbir, x'imkien b'hafna chapels go fih. Tħossok li dhalt f'ambjent kbir. Naħseb li tgħin, imma biex dak li huwa on visually impairment, li ma jistax jara, it-tour guide jispjega fuq il-ħnejjiet, it-twieqi. Imma naħseb aħjar ikun hemm mudell, tactile, kif kienu qabel it-twieqi u kif qiegħed issa. Naħseb wiehed jasal biex jieħu picture tal-post. Ahna pereżempju missejna l-kolonna li

kien hemm is-salib, imma inti bla ma trid, qisek toqgħod naqra lura, għax qisek qed tmiss xi haġa simili tagħha. Naħseb wieħed jista' jhoss ir-replika tagħha, allura mingħajr biża' jew subkonxju li l-originali jista' jiddemingjaha bis-swaba' jew eċċ. eċċ. Dana mhux kulhadd...inti staqsejtni bħala madum. Le, bħala madum ovvjament il-fatt li xhin tirfes se tħoss ċertu naħa. F'hin minnhom it-tour guide semma tip ta' rħama li Malta l-katidral biss hemm. Naħseb li jekk ikun hemm xi replika, wieħed seta' japprezza aktar x'qed jgħid. Jiena naf, anke tal-artali, jekk ikun hemm xi mudell, naħseb li wieħed ikun jista' ...Għaliex? Ha ngiblek eżempju u ngħidlek, 'kif timmaġina aljen minn Jupiter?' Inti kif se timmaġinah? Imma jekk inti rajtu u hassejtu ... Jiena xhin qaluli kif il-vikings jidhru, jiena immaginajthom b'xebgħa lehja. Appena hassejt il-mudell, għidt alright. They look like, u naħseb tagħti aktar picture interpretation.

Intervistatur: Tħoss li kellu jkun hemm aktar replika biex iżżidlek l-esperjenza biex tifhem.

Intervistat: Eżatti. Insemmu l-artal, naħseb li kellu jkun hemm tipo l-irħama. Tħossha lixxa, raffa, tleqq, whatever!

Intervistatur: Inti ma użajtx l-audio guide imma...

Intervistat: Imma nista' nagħti x'naħseb?

Intervistatur: Iva, mela go ahead.

Intervistat: L-audio guide x'kellu sabih, għaliex il-guide naħseb ma nnutajthiex, bdew jistaqsuh fuq il-lemin tagħna, xellug, dritt, għat-tour guide. Kellek mezz ta' interaction bejnietna, bdew jistaqsu: x'kulur hi? Fejn qed jidher l-aħmar? Fejn jidhol l-audio guide għandek limitazzjoni tal-mistoqsijiet, kieku t-tour guide jgħidlek turn to your left, to your right, two metres high, jagħtuhom aktar orietation, directions, naħseb li jiena ma tantx ninżertaha fl-audio guide. L-audio guide tmur fuq id-display u jgħidlek l-istorja tiegħu, jgħidlek hawnhekk għandek id-display ta' Mattia Preti, u jibda jgħid fuq l-istorja tiegħu. It-tour guide daħal fiha għax staqsejnieh. L-audio guide għandek ir-recording. It-tour guide l-ewwel jagħti d-deskrizzjoni, għandek pereżempju pittura ta' Mattia Preti, għandek sittin ċentimetri wiesgħa, l-għoli, imbagħad tagħti d-deskrizzjoni tagħha. L-audio guide mhux se tkun hekk. Inti se tispjegaha hekk, għax kellek l-esperjenza li tara television bl-audio description. L-audio description jgħidlek, 'nieżel it-taraġ, daħhal idejha fil-but, waqaf, haress lejn is-serratura. L-audio guide qiegħed jgħamillek description ta' xi jkun qiegħed jiġri. Naħseb jidhollok l-audio guide, ikollok din it-tip ta' deskrizzjoni, naħseb qed jgħin aktar biex inti qabel ma tisma' l-istorja. Ejja nagħmlu hekk, semma' l-qtugħ tar-ras, inti ikollok deskrizzjoni fuq l-istampa. Ha tgħinek l-istampa x'inhitissimbolizza. Eżempju, aħna ftehmna li se niltaqgħu l-uffiċċju. Min jaf kif inti immaginajt kif sejra l-uffiċċju? Appena xhin ġejt hawnhekk disgħa u disgħin fil-mija, kienet totalment differenti milli kif immaginajtu int.

Intervistatur: Meta inti tgħidli uffiċċju, jiena nimmaġina l-uffiċċju żgħir.

Intervistat: Eżatt. Issa kieku jiena tajtek deskrizzjoni u għedtlek, kif tidhol għandek kuritur bla bla bla. Inti ġa bnejt stampa tal-uffiċċju, ġa apprezzajt xi haġa aktar.

Intervistatur: Għandek raġun, għandek haġna raġun. Issa se nistaqsik fuq iż-żjara gwidata, it-tour guide li kellek. Kif kienet l-esperjenza tiegħek? Hassejtek li stajt tipparteċipa?

Intervistat: Iva, bħala spjegazzjoni, no questions asked. Spjega tajjeb, xhin ġie aktar konxju, beda jagħti aktar dettalji tal-kobor u direzzjonijiet. Eżempju kif semmejt tal-interpretazzjoni tal-pittura. Naħseb f'kull qasam, mhux fil-katidral biss, naħseb f'kull settur, hemm nuqqas ta' training kif wiehed jagħti dettall lil xi hadd visually impaired jew b'xi diżabilitajiet ohra. Naħseb li Anthony, kien mitluf, kellu friefet, għalkemm hbihom, żgur kellu. U hin minnhom infixel, xhin fuq il-lemin u x-xellug. Imma l-esperjenza għenitu li seta' jirkupra malajr. Naħseb li bħala tour leader, naħseb li jienajkun equipped bit-tactile models u jkun skilled kif jagħtu direzzjonijiet. Għax inti l-lemin tiegħek mhux il-lemin tiegħi. Irid jagħtih differenza billi jgħid my right jew your right. Naħseb li jagħti aktar orjentazzjoni l-mużew kif inhu. Huma jtellgħuhom fuq il-ħnejja, kieku beda mill-bieb ta' barra, on your back side u thares lejn l-artal maġġur, fuq il-lemin tagħna hawn erba' chapels u fuq ix-xellug tiegħek hawn erba' chapels u ha nibdew min-naħa tal-lemin u nduru to the left. Naħseb li jagħti aktar stampa. Jiena pereżempju f'hin minnhom għidt, kemm dorna, imma naħseb li dan l-ewwel darba li kellu tour hekk. Kien nervuż, imma l-esperjenza għenitu li mexxa l-missjoni with great success.

Intervistatur: Ha nitkellmu dwar in-navigazzjoni ġewwa l-knisja inti kellek lil Zara (il-guide dog) miegħek. Sibtha faċli magħha biex tinnaviga madwar il-knisja?

Intervistat: Le, u ngħidlek għaliex. L-ewwel kien hemm haġna distractions, anke jiena biex norjenta fejn hu l-bieb ta' barra u hekk. Kienet diffiċli għax kien hemm haġna hsejjes ġejjin minn kullimkien. It-tieni, għall-kelb kien hemm haġna distractions, tan-nies. Mhux one way. Inti ħiereġ u n-nies ġejjin kontra tiegħek. Qisu ma kienx hemm passagġ singolari.

Intervistatur: Ostakoli li kellek aktar minhaġba d-direzzjonijiet kif jimxu.

Intervistat: Ara jiena naħseb, l-ewwel nett irridu nitalqu bl-oġettiv. L-oġettiv huwa li inti se jkollok xi hadd visually impaired li daħal fil-katidral jimmaniġġja waħdu jew għandek xi hadd visually impaired u qed tagħtih l-informazzjoni. Naħseb inti dawn trid issemihom.

Intervistatur: Jiena l-iskop hu biex jekk se tiġi persuna għada u hi nieqsa mid-dawl u trid tidhol fil-katidral, l-objective hu li dan xhin daħal, daħal qisu viżitatur li jara. Jista' jidhol waqt il-brejk tiegħu, u jgħid ha mmur indur il-mużew u jkun indipendenti biżżejjed.

Intervistat: F'dak il-każ, trid tagħmel jitla' radikali haġna. Għaliex inti l-ideali li jkollok it-tactile floor mapping. Dik mhix possibbli, dik hi impossibbli. Insomma tista' ssir. Ikollok tip

ta' ruling hemmhekk, li xi hadd qabad bil-bastun u qed jimxi fuqu. Qatt innutajtha fejn il-funtana, bhal dak. Ma nafx kemm hi possibbli ssir bhalta pavimentar. Nahseb dik kieku mhux kif qed tghid int. Jiena nahseb aktar ghandu jkun hemm xi hadd 'sighted guide'. B'sighted guide qed nifhem, ikun hemm xi hadd mill-impjegati, mis-security, li dana qed jassisti lil xi hadd li hu visual impaired li jzomm mieghu, li jieħdu min-naħa għall-ohra, u jagħmel dana l-kuritur aċċessibbli, u hemmhekk qed jisma' full description. Biex tagħmel kif qed ngħidu hekk, nahseb li ha tidhol spiża kbira u mhux ha tkun daqshekk... għax x'inhu l-iskop li tagħmel il-katidral fully accessible?

Intervistatur: Iva, kif għandu jkun.

Intervistat: Biex tagħmlu fully accessible trid tagħmel dawn it-tibdiliet. Le, it-tactile nahseb.

Intervistatur: Tahseb li jkun ta' importanza li jghin hafna, it-tactile method?

Intervistat: Għax inti mindu dhalt mill-bieb ta' barra, tkun dort id-dawra kollha, u jekk ikollok il-Braille, jew l-audio, tisma' din il-kappella ddedikata li hija Taljana. Nahseb iva, tkun fully accessible. Imma aktar jiena naraha li l-informazzjoni li qed tagħti tkun l-accessible, rather li inti mort tinnavika. Xi hadd 'sighted', mhux ha jkun jaf jispjegali li jinterpretali stampa ta' Mattia Preti. Mhux ha jagħtini l-fil fuq l-irhama li semma u int tkun tista' thossha, tista' tipikċerjaha f'moħħok. Jiena fully accessible hekk tfisser.

Intervistatur: Kontenut igifieri.

Intervistat: Ezatt. Li jkun mod li mxejt il-mużew waħdek, huwa sekondarju għaliya. Jiena personalment. Għax jiena mort biex hadt l-informazzjoni u tgħallimt. Jiena għaliya, inutli mort mużew li dhalt u hriġt waħdi, imma l-informazzjoni mhix aċċessibbli. L-ideali li jkunu hemmhekk, imma imbagħad trid tkun prattiku wkoll. Għaliex jekk inti għandek it-tactile u jirfsulek in-nies fuqu, xorta ha jkollok l-ostakolu fuqu.

Intervistatur: Mhux hekk, għax inti billi ha tagħmel il-flooring tactile, jekk jiqaflek xi hadd fin-nofs anke bil-pushchair.

Intervistat: Ezatt, jekk jista' jkun xi hadd li ma jarax għaddej, jimxi bil-mod jew għaddejjin gas down, għaddej minn fuqu. Qed tifhmu l-kunċett li qiegħed ngħid?

Intervistatur: Iva, nifhmu. Irrispondejtli d-domanda li tmiss. Għax tipo li għidtli, li tippreferi l-kontenut personalment ikun aktar b'saħħtu u jkollu aktar frott fih min-navigazzjoni, għax in-navigazzjoni tista'...

Intervistat: Meta tghid navigazzjoni attenta x'qed itfisser. Navigazzjoni qed infisser, kif għidt inti, li inti dhalt waħdek u hriġt waħdek.

Intervistatur: Issa fhimt il-punt li qed tghidli int, għax jiena qed nistaqsik bhalta inti personalment. Li kieku inti timxi ma' xi hadd li jara, imma tkun tixtieq ċertu tip ta' teknoloġija

li ha tfehmek x'hemm hemm ġew.

Intervistat: Mhux hekk! Għax inti, mhux kulhadd bħalek, inti studjuża. Immagina jiena ġejt ma' xi hadd, ħabib/ħabiba whatever! Mhux ha tispjegali. Ara, pitturi, kemm huma sbieħ! Imma mhux ha tispjegali l-history tagħha. Jiena naf pereżempju fuq il-viking museum, xi haġa li impressjonatni, għandhom is-sigġu li inti stajt mort bilqiegħda fuqu dan is-sigġu. Li inti, għandhom vetrina, dahħalt idejk u qbadt it-toqol ta' qisha mannara jew tax-xabla, hassejt it-toqol tagħha. Inti visualment m'intix ha tara xi haġa massiva, imma meta erfajtha b'idejk qed thoss it-toqol tagħha, taf kif, qisek tgħid kienu vera b'saħħithom, pereżempju.

Intervistatur: Tissuggerixxi wkoll, li għax l-oħrajn issuggerewha, imma ma nafx inti taħsibhiex l-istess, li jkun hemm tactile map fl-intrata u fl-exit, fejn inti jkollok mappa tal- Katidral?

Intervistat: Iva, jien semmejtha fil-bidu.

Intervistatur: Tikkonferma li tkun ta' benefiċċju dik?

Intervistat: Iva, iva. Għalhekk inti kif int semmejthielhom,

Intervistat: Taħseb li tgħin?

Intervistatur: Iva, naħseb li tgħin.

Intervistatur: Dawn li ġejjin huma dwar l-arti interna. Tipi differenti ta' artifatti, monumenti pitturi u dekorazzjoni tal-ħitan preżenti ġewwa l-knisja. Issa fil-każ tiegħek, inti għamilt il-guided tour biss. Waqt il-guided tour fhimthom sew x'tip ta' artifatti hemm fil-katidral?

Intervistat: Meta tgħid artifatti x'jiġifieri?

Intervistatur: Bħal pereżempju, il-pitturi, il-monumenti, il-ħitan, is-saqaf.

Intervistat: Alright. Ha naħseb ftit fuqha dik. Mela, fejn jidhol ħitan u l-iskultura, naħseb fejn stajna mmissu, tatek picture ta' tipo ta' richness, ta' kif inhu. Jiena naf il-frames, għax mhux ha tkun possibbli tmissu, li jkun imbiegħed, lanqas tippretendi. Imma kieku jkollkom xi haġa fil-baxx, imitazzjoni tiegħu fuq l-istess scale imma scale iżgħar, mela tgħid dan hu bit-tila, naħseb tkun qed tgħin. Naħseb li qed nidhol wisq fid-dettall. Għax hekk qed tispicċa, apprezzajna l-iskultura mal-ħajt, is-salib kulur id-deheb. Naħseb li kien hemm ħafna affarijiet li ma kinitx possibbli li thosshom, pereżempju r-rixtellu tal-fidda, jiena mingħalija kien tad-deheb, miżbugħ iswed. Naħseb dak qbiżnieh, ir-raġuni ma nafx x'inhi, forsi għax il-kappella hi magħluqa jew it-tour leader ma hassx li kienet ta' interess.

Intervistatur: Kien hemm il-kappella għadha magħluqa. Kien hemm l-iscafolding u mhux ideali biex jidhlu. Infatti l-ebda viżitatur mhu qed jidhol hemm ġew.

Intervistat: Nirtiraha. Jidhirli li kien hemm anke elmi, imwaħħlin mal-ħajt jew żbaljat?

Intervistatur: Le, le, le, tajjeb qed tgħid.

Intervistat: Mhux illum, illum ma hassejthomx, għax meta kont ma' tal-iskola u dan l-elmu għax kien l-uniku haġa li stajt napprezza. Kien hemm dan il-ħabsi, ma nafx x'kien.

Intervistatur: Monument dak.

Intervistat: Monument, ikaxkar il-ktajjen u stajt nifhem it-tbatija u l-moħqrija li kienu l-iskjavitù ta' dak iż-żmien. Kien hemm xi mużewijiet oħrajn, imma ma stajtx napprezzahom għax ma stajtx inlaħħaq. Jiena naħseb, jiena still nemmen, li xi haġa m'għandekx tiġi skużat li tmissha, għax inti visually impaired, xorta ħsara. Issa inti li tara, immissha jien visually impaired, xorta ħsara wieħed jagħmel. Imma naħseb li dan minflok qed teqridha f'sena tkun qed teqridha f'għaxar snin. Xorta ħsara qed tagħmel. Naħseb li jiena nishaq li jkun hemm replika eżatta ta' kull haġa. Taf għalfejn, naħseb kemm tal-Heritage, kellhom is-snieter, il-kanuni. Il-kanuni biex tmissu kollu, trid tidhol fl-area fejn kien hemm lavura, mhix possibbli li tħoss il-biċċa tiegħu. Mhux qed taprezza l-iskultura li tista' tara b'għajnejk u mill-bogħod. Jekk ikollhom models, naħseb tgħin. U naħseb l-istess fejn kien hemm il-pittura, dak il-monument li semma, naħseb li tkun aktar apprezzata.

Intervistatur: Meta konna dhalna fl-Oratorju, fejn hemm l-attrazzjoni tal-knisja, li huma l-qtuġħ tar-ras ta' San Ġwann Battista u San Ġlormu ta' Caravaggio. It-tour guide spjegaha tajba li inti stajt tivviżwalizaha l-pittura tal-qtuġħ tar-ras?

Intervistat: Iva, imma rrid nirrikonoxxi lili nnifsi. L-issue tiegħi hemmhekk, naħseb li mhix xi haġa tat-tour leader, naħseb ahna konna sparpaljati, għaliex? Għaliex qisek dħalt go area kbira, imma bħala tour, iva. Spjegaha tajjeb, għax kif qamet din tal-anzjani żżomm rasha tissymbolizza t-tbatija, xi hadd jippona lejn il-platt. Le, kienet deskrizzjoni tajba. Ma nafx jekk saqsihx xi hadd jew minn jeddu, ngħidlek il-verità. Allura t-tour leader għandu esperjenza kbira. Jidher li għandu l-esperjenza.

Intervistatur: Iva, infatti ilu ħafna, ħafna, jagħti tours lid-delegazzjonijiet ta' Malta, ta' barra. Jafu inside and out, għalhekk għażilt lili.

Intervistat: Imma bħala deskrizzjoni, naħseb li taha tajjeb.

Intervistatur: Meta dħalt fl-Oratorju kif kienet l-esperjenza sensorarja tiegħek? Fis-sens, inti għidt eżempju meta kont fil-knisja hassejt ħafna hsejjes mhux ħażin.

Intervistat: L-istess naħseb, kieku l-post jinżamm aktar kwiet, naħseb li jiġi apprezzat aktar u tidhol aktar fl-ambjent ta' fejn qieghda. Qisni ma nafx x'ha naqbad inżid fuqha għax ma rridx nivvinta fuqha. Naħseb li kien hemm Malta jidhirli! U l-istess, jiena m'għandix idea ta' Malta kif inhi. Kieku tgħidli x'timmagina li fiha din l-area? Taf kif nimmaginha, jiena nimmagina pittura mal-ħajt, forsi artal taħtha u that's it. Naħseb li nimmagina li tmur oltru minn hekk.

Intervistatur: Hemm aktar. Biex nispjegalek, xhin dhalna fl-Oratorju għandek kamra

rettangolari, dahrek qed jagħti lejn il-bieb minn fejn dhalna. Xhin thares bi dritt għandek il-pittura, din tal-qtugħ tar-ras li qieghda mwahħla mal-ħajt. Imbagħad xi żewġ metri quddiem il-pittura hemm artal, għandek bħal pjazza żgħira quddiem l-artal u fejn konna aħna, bilwieqfa aħna, fuq in-naħa tax-xellug u fuq in-naħa tal-lemin hemm il-pitturi.

Intervistat: Id-deskrizzjoni li għadek kif tajt naħseb li tkun ideali ħafna kieku kellha tkun fuq l-audio guide. Isma' bħalissa kif dħalt tinsab quddiem il-bieb prinċipali tal-Oratorju. Quddiemek, diehel mill-bieb, fuq il-lemin tiegħek hemm fejn jitolbu. Hekk tapprezza aktar l-ambjent ta' madwarek. Jiena naħseb li tista' tinħadem dik, b'żewġ options. Ghax inti jekk se jiġi xi hadd high sighted xorta se tagħtih deskrizzjoni. Naħseb għandu jkun hemm option fl-app, fejn tagħzel full description jew informazzjoni biss.

Intervistatur: Audio descriptive guide jew audio guide.

Intervistat: Tajjeb.

Intervistatur: Kieku kellu jingħata fuljett min-naħa tal-katidral, għal xi hadd li hu nieqes mid-dawl, x'tip ta' format tkun tixtiequ inti, li taħseb li hu aċċessibbli għalik? Eżempju big and contrast, large font, ma nafx!

Intervistat: Fakkarni qabel titlaq ħa nagħtik xi ħaġa. Naħseb ktieb bit-tactile Braille, issa kif se nurik u tista' tużaha fit-teżi.

Intervistatur: Alright! Thank you.

Intervistat: Quick notes, li jien insejhlhom tip notes.

Intervistatur: Li jkunu bil-Braille ukoll?

Intervistat: Braille, large print u dyslexic. Jiena nippreferi xi ħaġa tactile. Idealment wieħed ikollu aċċess in audio summary, in audio, jekk hux Braille. Jiena ma niftakarx id-dettalji kollha, speċjalment l-ismijiet tqal, ma niftakarhomx. Imma naħseb jekk tagħti xi ħaġa, forsi jkun hemm xi tour żgħir fuq pendrive, audio description, just audio book żgħir, naħseb tgħin. Kieku nippreferi l-audio, kemm Braille u large print.

Intervistatur: Interessanti, ma qalulhiex din li tista' tagħtiha fuq pendrive.

Intervistat: Jew tista' tagħtih l-aċċess li jiġi downloaded.

Intervistatur: B'xi app, QR code.

Intervistat: Ninqala' eh hi!

Intervistatur: Iva, hi tinqala'. F'xi hin matul iż-żjara tiegħek, hassejtek mitluf? Dan jista' jinkludi inti kif hassejtek fil-Kon-Katidral jew anke dwar it-tagħlim fuq il-knisja. Hassejtek naqra diżorjentat?

Intervistat: Le, fejn jidhol it-tagħlim tal-knisja, għax jiena kristjan prattikant. Jiena nemmen ħafna. Ma hassejtx li kien hemm xi ħaġa li dejqitni. Jiena mort b'xi ħaġa. Jekk se mmur knisja

Ortodossa, int se tistenna li se jippriedkaw u se jgħidu l-affarijiet tagħhom. Allura jiena ġejt hemm, nippretendi illi inti ha tisma' fuq il-Kristjaneżmu, fuq il-kavallieri jew whatever. Ma dejqitnix dak is-sens. Inti taf fejn int sejjer. Bħala mitluf u mhux mitluf, nahseb bħala area, nahseb li ġa semmejnha.

Intervistatur: Bħala informazzjoni, forsi kellek xi mumentu fejn...

Intervistat: Iva, too much information. Jiena għidli haġa u nagħmilha. Hafna dettalji u mbagħad ma jkollix fejn nirreferi. Mentri meta jkollok lil xi hadd, tajtu broucheur u ra l-istampa, tajtu tip note, jiena hriġt minn hemmhekk li ftakart ftakart, u li nsejt nsejt. M'għandix qisu referenza. Nahseb f'dak is-sens iva, inhossni mitluf.

Intervistatur: Kieku tahseb jekk il-katidral joffri guide book bil-Braille, tixtrih?

Intervistat: Iva, u żgur li nixtrih.

Intervistatur: Guide book, se tiehu xi haġa miegħek, l-informazzjoni li smajt u li ntqal, u you read it at your own leisure. L-aħħar sitt domandi, rigward il-ħaddiema. Kienu ta' għajnuna għalik?

Intervistat: Le, għax jiena ma ltqajtx magħhom.

Intervistatur: Ma ltqajtx magħhom.

Intervistat: Hlief mat-tour guide

Intervistatur: Ma tantx indaħlu forsi xhin raw lil Anthony ha ngħid hekk, anke lili, ifhem.

Intervistat: Forsi, għax raw lilkom hemmhekk, forsi raw li aħna visually impaired, nahseb qagħdu lura.

Intervistatur: L-aħħar tliet domandi. At this point, x'tista' tagħmel il-Fondazzjoni li huwa faċli biex isir issa? Il-Fondazzjoni tal-Kon-Katidral sabiex tghin fl-esperjenza tagħkom għall-ghomja? X'jista' jsir tahseb?

Intervistat: Ha nagħmel summary tagħhom. Ikollok tour guide, tactile Braille whatever, li tista' tiehu miegħek bħala notes. Nahseb tghin il-lista li t-tour leader kif jagħti deskrizzjonijiet, pereżempju, turn to your right, to your left. Li ma jfissrux l-istess. My right u my left mhumie x l-istess. Interaction ma' visually impaired u ma' dizibiltajiet kollha. Tar-replika u ta' aktar riżorsi, tipo li inti tista' thoss, nahseb il-light contrast,

Intervistatur: Meta inti tgħidli light contrast?

Intervistat: Pereżempju, meta inti għandek dawl illi mhux li jagħmi hafna l-ghajnejn imma li visual impaired ikun qed jara xorta. Eżempju fejn ikollok it-turgien ikollok colour contrast min iħabbar, jew semi colour blind qed jarahom jew ikun hemm xi hadd li ma jarax, hass li ġejja l-bankina, ikun jaf li se jinżel. Isiru hafna biex ma jizolqux dawn, biex niftehmu. Ikollok colour contrast ukoll fejn ġejja targa pereżempju. Inti jkollok line skur li xi hadd li huwa visual

impaired ikun jaf li hemm targa. Nahseb li dawn kollha semmewhomlok dawn.

Intervistatur: It-targa le, ma semmewhiex. Tal-audio guide

Intervistat: L-audio guide li jkollok option, li jintużaw bil-headphones, nahseb daww.

Intervistatur: Il-mod kif il-Kon-Katidral ta' San Ġwann huwa preżentat lill-pubbliku bħalissa, ahna bħalissa guided tours lill-ghomja u daww neqsin mid-dawl ma nagħtux. L-uniku sors huwa l-audio guide. Il-mod kif il-Kon-Katidral huwa preżentat bħalissa bl-audio guide, kieku inti tissuggerih lil shabek għomja jew neqsin mid-dawl biex iżuru l-Kon-Katidral?

Intervistat: Ma nafx kif se nwieġeb il-mistoqsija, ha ngħidlek għalfejn. Wara l-esperjenza tal-lum, kif gie preżentat illum, ngħidlek iva għax ha jigu u ha jifhmu. Imma kieku jigu ghada u mhux ha jkun hemm dan it-tour leader, jew min jispjegalhom, m'hemm xejn li se jifhmu. Biex jigu u jgħidilhom, "Don't touch!" tispicča tinkiser, ma nissuggerihx. Imma jekk ikun organizzat, esperjenza bħal-lum, mhux talli nissuggerih talli nitfgħu fuq il-website. Anke nahseb għat-turist li huwa visually impaired, nahseb li jkollu option li jigi jarah. Vera tricky l-mistoqsija.

Intervistatur: Iva, infatti kulhadd ta l-opinjoni differenti.

Intervistat: Niehu pjaċir nisma' x'qal haddiehor.

F-EB

Interviewer: The following questions will be about the sensory experience. How did you feel when you entered St John's? Did you feel comfortable?

Interviewee: Comfortable to a point, because I felt comfortable because I knew that I was going to be somehow disoriented for a while, so when I was accepted through the doors I had no perceptions of whatsoever, I had never been here before. I didn't know the layout and interior structures and we started moving on and I had a point of reference which was the main door and from there I started to construct a sort of mental map and that's when I started to become more comfortable as I had a sense of where I was in the building.

Interviewer: But was, because you knew?

Interviewee: That's because I knew to do, what I actually was trained at developing, using this technique. I was comfortable to a point because I am used to be in kind of places, in large places and trained in mobility orientation. So, I wasn't figuring it out. I wasn't comfortable as much as. I grew more comfortable when I started building a mental map, the layout.

Interviewer: So, what made you uncomfortable throughout your visit?

Interviewee: Not the visit. The first five minutes, ten minutes, until I got sense of the layout of the place.

Interviewer: Did tourists like hinder certain parts maybe?

Interviewee: Yes, yes. Different story altogether. Not really something to do with the cathedral itself or the staff. That's people in general which you find unfortunately, like when we entered the French Chapel. There was some jolly guy with his wife and his kid, decided to stop me, he did his hand on my shoulder and did nothing else whatsoever.

Interviewer: Caught you a bit of guard!

Interviewee: I started speaking to his wife in German.

Interviewer: So, if you independently were to come here, you'd be obviously

Interviewee: Why did you stop me if you're going somewhere? I was confused. I decided to stop for whatever reason, which it could have made me loose the group. He came behind me.

Interviewer: Yes, infact I was quite shocked and I had to take over and say, "Listen, I'm with her, we're together."

Interviewee: Why he stopped me? It's not a matter of like I had stopped. He stopped me from walking.

Interviewer: Did you feel that the cathedral was maybe overcrowded?

Interviewee: Not really, at least not for me, because I'm used to things like that. Tourists

were walking around, they're having their own experience in the cathedral, in the museum.

Interviewer: So you accept that it's going to be crowded.

Interviewee: I don't mind that so much, no.

Interviewer: Was the ambient light bright enough for you?

Interviewee: It makes no difference.

Interviewer: Maybe you can explain, for the recording sake.

Interviewee: I can't see. The only time that it could possibly make a difference for me is just like the doorway, I like to focus sort of a line of a doorway, bumping into anything. Once again in the French, between the main sort of French Chapel and like following, there was no recorder. We entered a more specific part of the farther end, I forgot. We mentioned there were two on the left side and one on the right. The second on the left.

Interviewer: You're saying the Chapel of Provence.

Interviewee: Further end, there is a narrow sort of pathway and it's darker than the rest.

Interviewer: So, would you suggest like maybe in the pathways, they would increase the light?

Interviewee: No, actually, because that contrast is exactly what would define the outline of like the doorways. At least for me. I don't know how it works for others. What works for one person doesn't work for another. Blind is a spectrum, even if you find people on the same room, the spectrum is still not going to be the same for all. Black, I find helps for me personally. At least it will help.

Interviewee B: White on black on the computer, which is completely different from others who use black on white. We probably black on white. I had to vary colours.

Interviewer: Did you notice any sounds during your visit?

Interviewee: I was only focusing on what the guide was telling us. However, there was one point where I got pretty annoyed, to be honest. Someone walked in with the audio blasting into the speakers and supposed to be using headphones with that? I can't hear anything like that. My guide is saying, because you are walking around and I had to move. I don't walk around and go to the front to hear what the guide was saying. Someone decided to walk past with them. Audio guide blasted into speakers.

Interviewer: How did you find the ground? The floor was it...

Interviewee: It's not even, but it's not what I would consider you know rough or... It didn't hinder me, anyway.

Interviewer: The following questions will be about the audio guide. I had given you the audio guide to listen to the stop of the Oratory. Did you feel that it was like of any help to you? Maybe

you can mention what worked?

Interviewee: Personally, I much prefer the guided tour, because you can stop and ask questions. The good thing about the audio guide is that it goes into could be more detailed, for example, when it was describing the painting of the Beheaded. It's not a painting just describing quite a bit of the theory but also the set up itself. Like what was on the left, what was on the right, the hands' daughter who was waiting with the partner, to receive the head of the Baptist, and on the other side you have the two prisoners, the guards.

Interviewer: So you could picture it through the audio guide.

Interviewee: Yes, a sit was describing it, I was creating a sort of image in my mind according to what he was describing. So, that was quite a good description.

Interviewer: What do you think could be added to help improve you to visualise the Beheading, the painting?

Interviewee: Colours would help. When you think about, having to describe things for blind people, colours are something that came to mind. There are some of us like myself and most people in the group would actually have the understanding of colours. We remember what colours look like, so, for us you would say for example like you mentioned a mental, she was alert, contrast way with the colours and I would use that to draw attention to the figure in comparison to the painting. I could visualise that as well.

Interviewer: So, basically what you would include in the audio guide would be colours. Any details maybe about expressions?

Interviewee: Colours, expressions. I like how he described the prisoners, stern, wandering and shocked, I suppose. Like, imagine the expressions in my faces.

Interviewer: Here in the cathedral, they're going to make a press release of the Beheading. Well, they basically finished it, and they haven't told me exactly when they are to install it,. What I know is that they are thinking of doing a Braille, short description of the painting, but they didn't mention if there was going to be an audio guide.

Interviewee: To do it in Braille, remember they have a limited space. Braille has to be concise. Doesn't have to be long, doesn't have to use a lot of massive words, has to be concise. Have to describe clearly what one has to describe.

Interviewer: Would you prefer it, when they have this press release, that it would also include audio?

Interviewee: It could help, because there could be some who doesn't read Braille or doesn't read contracted Braille, or doesn't read English. In the audio guide, you can have recording in different languages. In Braille, you can have it in Maltese and English, but what the audio guide

can have it multiple languages.

Interviewer: Do you think, having Braille in every chapel in eight chapels, would it be...?

Interviewee: Yes.

Interviewer: Definitely yes. It is something that you find it necessary.

Interviewee: It's more helpful and necessary.

Interviewer: It enhance your experience.

Interviewee: Yes, if there is someone who wants to go over it once again, it will help.

Interviewer: About the audio guide, what can we improve? You mentioned the colours and what about navigation? You come here independently, right? Because the cathedral doesn't offer guided tours specifically for the blind and visual impaired or an audio descriptive guide. What do you think should be included for the independent blind visitor who wants to poke in and have a visit? Like what type of things

Interviewee: Points of references are very important. First thing I asked you, when we stepped in, was, "Where's the main door?" because that is my point of reference. From there, I got an instant layout of not of the eight chapels, because I had to and construct in my mind one by one as we went through. But from that, I had an instant top up in my mind of the auditory. Just from knowing where the doors. The door is there, four chapels here and four chapels there, and the two wings on the side. From that, even as you stop in an individual chapel, just like telling the person ok, the door is just behind you, that's it. You're already constructing in the head a layout of what is in there. And if you're going to describe what's where. you don't start from the left and continue back to the left. Just from one side, finish that side and go to the other.

Interviewer: What do you think, because there is a certain type of technology which is being implemented in museums is about bluetooth beacons. Do you think it would make sense in here?

Interviewee: If you're going to use this kind of reference we just discussed, you could make a lot more sense with the beacon, because with the pre-recording message you don't know where your visitor is. You can have doors behind them, but they don't know that they have doors behind them. Maybe they throw them on the way, so that might be confusing. Using the bluetooth beacon, the device knows which side is facing.

Interviewer: Like GPS.

Interviewee: Exactly. And even so, as soon as you can, the door is behind you and you turn to your left, in front of you to the left. It knows where it traces. It's like a GPS, but inside is a bluetooth.

Interviewer: Have you ever encountered a museum that has this type of technology?

Interviewee: No, but the concept is pretty grasped to be honest.

Interviewer: Alright. With regards to your experience during the guided tour, how was it? Were you able to participate?

Interviewee: I was, and the guide himself was. It was started as if he was being aside quick but than he started picking up, because I at least, I don't know what he was pointing sort of things out, but I for example, whenever he said, "Look over there" I would ask which over there? I dropped those little sort of

Interviewer: Hints

Interviewee: He picked up very quickly. By the end of the tour, I no longer had to mention. He started doing, "Infront of me there's a ..." ok, that's a lot better. First time for all, could be awkward but once it get behind him. Little hints like that, "on the left here, left ahead of you" Just simple directions.

Interviewer: In the guided tour, did you feel that the experience could be enhanced in some way? For example when he was explaining the wall carvings, the eight-pointed crosses, the monuments?

Interviewee: Eight-pointed Cross, I had no trouble with it because I know what it looks like.

Interviewer: But the monuments, he mentioned multiple monuments. Through his explanation did you understand that they're made out of marble or they are made in this particular colour?

Interviewee: We did mention, imagine as well when the gold leaf on some of the ...looking at silver coating on the monuments. We navigate with silver plated.

Interviewer: Would it have enhanced your experience more if you were able to touch the monuments for example?

Interviewee: It will have, but at the same time you have to be careful with the exhibits. So, if you have a monument that's so old, it's going to be touched over and over and over, it would be damaged. What I recommend in that case is a smaller scale model, it's not as fragile and you can protect a bit. Again, consent for people of touching it, skilled work and so much and so forth.

Interviewer: For every chapel, would you have liked to have like the possibilty of having a tactile object of say of the paintings, every monument in every chapel? Or do you think that having one monument in just one chapel as a tactile experience is enough?

Interviewee: It's hard to say, but for me a general description, because I used to be able to see things, I can still create that image in my mind. But like I said earlier not every blind person

is going to have the same experience. Not every blind person is going to have the same ability, to do that, because they have no point of reference. They don't know what certain things look like because they've never seen them before. So they can't see them in their mind. So, they would actually have to touch some things, it really depends on how much you want your visitors to experience. I suppose what, they sort of accept. Yes, to have even one would be amazing, because you want to see how much you want your visitors to experience. Do you want them to have the full experience or do you want them to have just enough, for to be interesting?

Interviewer: Now, the following questions will be about your navigation and way finding. How easy did you find the tour navigation in the church?

Interviewee: Some moments were better than others, especially when the guide was in front of me.

Interviewer: Which were better when the guide

Interviewee: When the guide was in front of me because I can't follow a guide behind me, sounds to reason. I can't. You have to tell me where I have to go, and not from behind me. If you move and you talk I won't follow you. I can't follow you if you're two or three steps behind. It might work with the sighted group to tell them to go ahead, but it's not going to work with the blind and the visually impaired.

Interviewer: A question, when the Co-cathedral starts giving these guided tours for the blind and the visually impaired, do you think it makes sense to have two people from the cathedral side to help out in the group?

Interviewee: It depends in how many you have.

Interviewer: How many do you think should like, you know a number of people, say you have five visually impaired people, you need two adamant people to come and assist for example? Is there a number in your head maybe?

Interviewee: It's hard to say. It's like once again it depends on the person himself to navigate. You can have five people who can manage with just one guide, just fine. And you can have three people who fully need help walking out.

Interviewer: So, it is a very personal experience.

Interviewee: Yes, normally they will tell you. They might say, we need one more person. The problem is that you have the guide who is more focused on talking about and pointing the exhibits and so on, than you have the person who is minding the group, like making sure no one gets lost. Yes, the guide can do that, but it is going to be hard.

Interviewer: Do you think it would be beneficial for the cathedral to start having these options

for guided tours? For visually impaired?

Interviewee: Having these options, having these features, services, will definitely attract more people.

Interviewer: Would you accept to pay a guided tour for an added cost or would you expect to have it for free, for example? Because entrance into the cathedral for a disabled person is free of charge but the companion has to pay.

Interviewee: I don't expect it to be completely free. Still getting the experience, maybe it's not quite the same, by that's my personal opinion. But when I am going to a museum where you're not only showing but you're talking about history, describing history. I get to handle and touching it, make these tactile models of the exhibits.

Interviewer: Do you think having a map, a tactile map, in every chapel so the persons know where they are, what do you think of that? Maybe in every chapel, it will show that you are in this particular?

Interviewee: Sure, my point is the tactile map at the main entrance. Ideally the main entrance especially the entrance of the main Oratory, because that's the larger. It's the larger and it's also just near the exit.

Interviewer: So larger. A tactile map is definitely a must to have.

Interviewee: One more thing, if you're going to have a tactile map, always be on the left hand side. I always spend five to ten minutes looking for the bloody map.

Interviewer: So, when you say left hand side in every for example chapel?

Interviewee: Yes. It's always on the left hand side or the right hand side but whichever you put it, whichever way you install it, it should always be on the same side. So people know where to look. We can't see it from a far, we like to have to, search for it.

Interviewer: Throughout your visit, did you encounter any obstacles or barriers when navigating around?

Interviewee: Not people walking around, people just stopping the stair. A lot of people stopped to see the dog. At some point the guider actually stopped moving. The guider urged back the people to move.

Interviewer: Why is that? Why does that usually happen?

Interviewee: People get attention to the dog and start making sounds and noises of a dog.

Interviewer: Do you think if there were to be a custodian in every chapel, do you think it would be helpful?

Interviewee: I think it will be helpful for everyone.

Interviewer: Yes, but specifically for example for you, for your way finding and navigation.

If a person has a guide dog, like the custodians they would say, “Listen don’t interrupt! Don’t do that!” Do you think it would be beneficial?

Interviewee: Definitely it would be beneficial. Yes.

Interviewer: So having more custodians in the Church might be more beneficial, like you saying for everyone, for crowd control maybe.

Interviewee: Crowd control. Even if you had some for example, too close to the exhibits, it’s going to damage and nobody knows. There are the cameras but still, once is done is done.

Interviewer: Yes, because they leave. The following questions will be about the internal fabric of the Church. Did you understand the different types of artefacts, monuments, paintings and wall carvings present inside the Church?

Interviewee: Yes, definitely.

Interviewer: In the audio guide. It is not mentioned like in every single chapel for example. Every single chapel has different aspects in it. Sort of the wall carvings different, even of the altars but it’s not mentioned. I’m saying in the audio guide.

Interviewee: Maybe with more classical work.

Interviewer: That’s the one of France. But in the audio guide, would you expect what the tour guide told you to be told in the same detail as the audio guide to be successful for someone who is blind or visually impaired?

Interviewee: It’s not going to be exactly the same. The good thing of the audio guide is skipping in before. The guided tour you can ask. I imagine someone who is going to do this job for eight hours a day. It’s going to be quite passionate about objects. He demonstrates passion for the subject which I love.

Interviewer: A question about the audio guide. Do you think once the audio guide is amended, do you think that blind or visually impaired person should review it?

Interviewee: Yes.

Interviewer: Definitely yes, to make sure that it makes sense. Do you think that the audio guide for a blind and a visually impaired person can be the same as a sighted person?

Interviewee: It could be the same. The person has to get more information, the better for them as well. The thing is that an audio guide for sighted person may not work entirely for a blind person. An audio guide for a blind person works for everyone.

Interviewer: That’s a very good point. A universal design.

Interviewee: It’s going to describe for me what I can’t see but you can see. You can ignore it.

Interviewer: Did you have any opportunities apart from me telling you to touch the wall?

But apart from me telling you to do that, did you have any other opportunities to touch artefacts like monuments?

Interviewee: I didn't ask it, to be honest because once again I'm very hesitant. I'm blind.

Interviewer: But what stopped you from asking? You always could have asked and he said, "No you can't."

Interviewee: Some people would rather say, "There's only one." Which only one person can see. I can do with the description.

Interviewer: The description is detailed enough. You can do without touching.

Interviewee: However, the small scale models would be great idea.

Interviewer: Ideally, it would be made out of the same material as the actual monument.

Interviewee: Ideally yes!

Interviewer: So you can feel how cold it gets in summer time, hot likes make you sweat a bit, with its touch. Ok. The following questions will be about the Oratory. The main attractions of the Church are the Caravaggio Paintings, the Beheading of St John the Baptist and St Jerome in writing. For you, was the audio guide descriptive enough to visualise the paintings?

Interviewee: For me personally yes. I've seen it before. I know the person holding the plate, two people staring behind. I know, I have seen it before.

Interviewer: You've seen the painting before?

Interviewee: Not the painting, but I know what you're talking about. I've seen it before...I know the chopping, or a young person holding the plate.

Interviewer: Do you think if the tour guide asked about your visual impairment, do you think that it would have helped? Before even starting the tour?

Interviewee: Maybe not in those words. Some people can take advance.

Interviewer: So how would?

Interviewee: Even asking something like, if he would speak to the group, like an individual or a couple, where to get, you can ask for example how would you understand it, if you have preference. You won't ask how much you can see?

Interviewer: Yes, perhaps some people wouldn't like to share that information.

Interviewee: Suggest if they have a preference, they can tell before in a sighted tour.

Interviewer: If you have to choose back to the Oratory, would you prefer the guided tour or the audio guide as it is now?

Interviewee: Personally, the preference would be the guided tour, for me it's more interactive. I can ask questions. The tour guide is subjective. It's going to be different. His description is not quite descriptive. I don't say it's special, but it is in a sense, it sounds quite special. In a

sense quite special to translate a piece of paper, that's my opinion. Some people may prefer the audio guide.

Interviewer: If the cathedral were to divide a brochure for the blind and visually impaired, what would you suggest?

Interviewee: Large print, colour contrast

Interviewer: And Braille?

Interviewee: Braille. But, not everything on the same broucheur.

Interviewer: Maybe you can discuss the matter.

Interviewee: Colour contrast can help someone who is blind for example. But someone with pro disease isn't going to be happy with brighten, flashy sort of broucheur. Or someone who doesn't clip, hide as well with bright colours. So having different broucheurs.

Interviewer: You mentioned as well earlier, about the Braille, that once you went into a museum in France and it was in French. So, if the cathedral were to make broucheurs, which languages would you suggest?

Interviewee: English definitely, I would recommend. I use Maltese, but not all the Maltese people here know Braille. Here even no Braille in Maltese. I think, I'm special person and I'll say Maltese. I'm almost twenty-nine, so the newer generation, the younger generation, at the end they barely know Maltese. They barely learn Maltese at all! So English for sure. I think maybe something like that could be. I think a tourist who's coming to Malta knows exactly what they're going for. They know that at some point they are going to St John Co-Cathedral, so they can ask before hand. They deal for a broucheur with particular language. Would it be possible to print it? Naturally it's not that easy, but is easy enough speaking to the right foundation. OK, you have the broucheurs to be printed there. You can't print like thirty, forty, fifty copies!

Interviewer: Yes, that's how mass production usually works, ordering such things.

Interviewee: But, if you have eighteen different languages, you're going to print eighteen different languages in Braille? You could, but how often are you going to use it? You're not going to get fifty copies in German in Braille, that lasts for three months and that's the least, three months.

Interviewer: But do you think, if the cathedral were to offer like you mentioned earlier, for way finding the bluetooth beacons, the replicas, brocheurs, wouldn't that encourage the blind and visually impaired people around the world?

Interviewee: Yes of course! It would.

Interviewer: So, it would be beneficial in a sense to let them know that they have these things

available for them.

Interviewee: Yes, it would. But, the something that I would look into if and when things progressively demor, because than you don't want to end up with fifty, sixty copies of the same broucheur printed in Braille, in the same language alongside other languages. And if something happens to change, that means many copies to throw away.

Interviewer: Would you buy a guide book which is in Braille?

Interviewee: Yes.

Interviewer: You would?

Interviewee: Yes, I'm not going to read it in here, but definetly.

Interviewer: You'll take it home with you. The staff at any point, did you require their assistance? If so, were they helpful or assistive?

Interviewee: I mean, I didn't really need.

Interviewer: So, we can't exactly say!

Interviewee: Yeah!

Interviewer: But you did mention, that if there were like a person in every chapel it would help.

Interviewee: Yes, at least. They don't really need to stay in the same place. I imagine they get bored. Just moving about.

Interviewer: So, the final questions. Right now, what do you think should be implemented in the church to enhance the visitor's experience for the blind and visually impaired?

Interviewee: I think the first thing to implement that would be quickest and easiest, it would be the general tactile map at the very entrance. It's fairly quick to have and quite important.

Interviewer: When it comes to certain things which could be changed already, like any barriers which you encountered, Where would they be?

Interviewee: I think, I did find barriers. There were a lot of sections. I found them useful. Those are clear sign of do not step any further. Don't come any closer. For me, at least is not an issue. It's not enough for me to trip on. The worst I can do, is to knock down a bollard. I've never done one before. Maybe at the airport grounds, but accidentally on purpose. It was in my way!

Interviewer: The way St John's is presented right now to the public, would you suggest it to a friend of yours who is blind and visually impaired, who will only get the audio guide? Since we don't offer the guided tours will you suggest it?

Interviewee: With the audio guide? Probably not, don't get me wrong.

Interviewer: Than with a sighted person?

Interviewee: With a sighted person, maybe. Also with sighted person, the only thing, the guide was immaculate. Paintings, verses 12

Interviewer: Of the sacricity, yes. So the audio guide script needs to be polished.

Interviewee: It's true.

Interviewer: Do you have any other comments or suggestions, maybe you'd like to add?

Interviewee: Update the audio guide.

Interviewer: OK, thank you very much.

M-LBNP

Intervistatur: L-ewwel mistoqsija: Meta bghattlek l-istedina biex izzur il-Kon-Katidral ta' San Ġwann, inti mill-ewwel irrifjutajt. Kien hemm xi raġuni partikolari għaliex irrifjutajt l-istedina? Tista' tesprimi l-ħsibijiet tiegħek għal din ir-riċerka?

Intervistat: Ngħidlek iva. Irrifjutajt mhux għax ma ridtx niġi, għax waħdi ma stajtx niġi u rrid minn haddiehor biex iġibni hemm. Qed tifhimni, mhux għax jiena għidtlek le, ma nistax niġi għax nieqes mid-dawl, allura bħal speċi trid minn haddiehor li ma tkunx il-linja tiegħek li tkun diehel u ħiereġ il-belt u taf fejn.

Intervistatur: Iġifieri, jekk ikollok tiġi akkumpanjat, kont tikkonsidraha kieku?

Intervistat: Iva, kont niġi. Li kieku ħija ma jsibx oġġezzjoni u jgħidli mmorru. Mhux ħa niddejjaq biex niġi, basta jkollok lil xi hadd jiggwidak fejn tmur, għax inkella la m'intix tara ma tafx fejn qiegħed hu!

Intervistatur: Liema sfidi jew ostakoli speċifiċi tantiċipa li tiltaqa' magħhom li kieku kellek izzur mużew?

Intervistat: Heqq, peress li int qatt ma mort ġo mużew, l-affarijiet li hemm m'intix tarahom. Allura jekk inti qed tghidli hemm statwa hemmhekk, ma nafx kif inhi. Issa jekk immissha forsi naqbad irkabtu kif inhi, imma trid tieħu ċ-ċans li tmissha. Bil-Malti, għax ma trid tagħmel ħsara lil hadd, ikollok xi haġa u tkisser u hekk. Irid jiggwidak xi hadd, jekk ma jiggwidakx xi hadd ma tistax tagħmel hekk hu!

Intervistatur: Kieku kellek izzur il-mużew u jhalluk tmiss l-oġġetti jew ikun hemm xi kopja ta' dawn l-istatwi pereżempju, tkun tippreferi recording tal-ispjegazzjoni jew tkun tippreferi lil xi hadd live li jispjegalek?

Intervistat: Ikun aħjar jekk xi hadd jispjegalek. Għaliex? Għax jekk ħa tmiss wiċċu, jgħidlek hemmhekk wiċċu pereżempju, u jgħidlek dak il-ħin. Ir-recording ikun ġa rrekordjat bil-Malti. Issa bir-recording, jekk inti tiddekrivi oġġett dejjem l-istess, qed tmiss oġġett l-istess. Imma meta tmiss xi haġa differenti, ikun hemm xi hadd preżenti, naħseb ikun aktar aħjar, aktar jista' jfehmk.

Intervistatur: Tkun tista' ssaqsi mistoqsijiet.

Intervistat: Tkun tista' ssaqsi mistoqsijiet, x'kobar, x'fattizzi għandha, aktar tista' tinqegħda bil-malti għal min hu bħalna. Għax min jara m'hemmx għalfejn jistaqsi, qed jara x'hemm u x'm'hemmx.

Intervistatur: Inti għidli li ma dhaltx fil-Kon-Katidral ta' San Ġwann hux hekk?

Intervistat: Le, qatt ma dhalt.

Intervistatur: Biex inti jirnexxilek tivviġwalizzah, kieku għandek dan il-persuna li taħdem fil-Kon-Katidral qed jispjegalek kieku biex inti jgħinek tivviġwalizzah, kif inhu l-aħjar mod biex ifhemek?

Intervistat: Ifhemek kif inhu, ma jistax ipiŋġihulek l-oġġett hux! Iġifieri pereżempju, jgħidlek fih tliet bibien, fih tant tul, eżempju elf pied, biex inti ddaħħal naqra f'rasek, għax inkella... imma ma jistax ifhemek b'kollox. Pereżempju, il-pittura li hemm mas-saqaf, ma jistax joqgħod ifhemhielek hux! Jista' jfhemhielek, imma bħal speċi la qed ifhemek iddaħħal f'rasek inti. Iġifieri bniedem irid jgħinek żgur f'dawn l-affarijiet.

Intervistatur: Għal li jista' jkun, inti taf taqra Braille?

Intervistat: Le, ma tgħallimtux.

Intervistatur: Taf tuzah il-bastun tal-ġhomja?

Intervistat: Le, peress li ma mmur imkien, ma mmurx waħdi u naqa' x'imkien!

Intervistatur: Imma għax taqta' qalbek jew għax tiddejjaq tistaqsi lil ħuk? Xi tkun ir-raġuni normalment?

Intervistat: Le, mhux għax naqta' qalbi, għax il-post ma tkunx tafu. Il-bankina, ma tistax tmur post inti li, fejn se taqbad tmur? Għidli fejn se tmur? Jekk irrid immur x'imkien ngħid lil hija u joħodni. Għandi l-ġajnuna ta' ħuti. Jekk ma jkollokx ġajnuna, ikollok tgħaddas rasek u trid min-nies.

Intervistatur: Iġifieri inti mill-ewwel li tliet il-viżta kont bdejt tirreferi biex jgħinuk ħutek? Qed nifhem sew?

Intervistat: Skont għalxiex qed tgħidli. Jekk ikolli mmur x'imkien barra alright.

Intervistatur: Biex tmur x'imkien barra?

Intervistat: Hekk alright, hekk ħuti jgħinuni. Imma ġod-dar għall-affarijiet tiegħi kollox jien nagħmel. Ġod-dar kollox jien nagħmel.

Intervistatur: Għax tħossok komdu u taf fejnhom l-affarijiet.

Intervistat: Naf nagħmel kollox, iva.

Intervistatur: Li kieku kellek iżżur il-mużew, x'tip ta' affarijiet kieku jinteressawk? Issa l-Kon-Katidral hija knisja. X'tip ta' affarijiet inti kieku tkun trid tmiss jew tesplora?

Intervistat: Ha ngħidlek, m'iniex dilettant tal-arti. Trid tkun ġo fik il-biċċa xogħol biex tkun dilettant. Imma jekk il-bniedem li qed idawrek jgħidlek eżempju dik l-istatwa x'inhi, eżempju l-irxox, ha ngħidu hekk għax il-bieraħ kien l-irxox. Taf li hu l-irxox eżempju, imma ma tistax taqbad eżatt l-oġġett, għax int l-oġġett qatt ma rajtu. Allura bli jista' jfhemek hu. Dan bħal m'għandek film int, fuq television, tħallih mixgħul, qed tisma' d-diskors biss. Issa dan ma nafx x'qed jagħmel, jekk ikunx qed jimxi jew wieqaf, ma nafx! Jiena ma nistax ngħidlek li hu sabiħ,

jew tajjeb. Inkun giddieb. Ogġett li ma nkunx narah ma nistax ngħidlek li hu sabiħ hu!

Intervistatur: Hemm pittura partikolari ta' artist Taljan kien jismu Caravaggio, hu hija naħseb, żgur smajt biha f'xi quddies. Din hija l-qtugħ ta' ras ta' San Ġwann Battista. Li kieku jiena persuna jew jiena kelli nispjegalek u ngħidlek din il-pittura hija sitt metri wiesgħa u erba' metri fit-tul.

Intervistat: Bħala kobor

Intervistatur: Bħala kobor. Imbagħad jgħidlek pereżempju kemm hemm persuni fiha, x'kuluri għandhom, nidhol f'dak id-dettall u hekk. Taħseb li tkun kapaċi ġġibha quddiem għajnejk li kieku kellha tkun deskrittiva?

Intervistat: Ifhimni, iġġibha quddiem għajnejk imma mhux eżatti. Jekk qed tgħidli hemm għaxra min-nies, jiena naf li hemm għaxra min-nies, qed impingihom f'għajnejja, f'rasi, f'moħħi. Hemm għaxra min-nies. Issa jekk hemm bniedem qed jaqtgħulu rasu naf kif jista' jkun hu. Imma mhux se ġġibha eżatt, mhux se tgħidli pingiheli fuq karta, ngħidlek ma nafx!

Intervistatur: Tieħu idea ingenerali l-aktar.

Intervistat: Hekk il-bicċa xogħol, mhux eżatt. Dan bħal ma qed tgħidli, eżempju ha ngħidu l-Kunċizzjoni, taf kif inhi. Naf kif inhi, għax rajtha meta kont żgħir qabel ma kont għamejt. Imma din mhix eżempju ta' statwa oħra ta' x'imkien ieħor. Ha tgħidli, ha ngħidlek, dik ta' Haż-Żebbuġ, taf kif inhi? Ngħidlek ma nafx. Qatt ma rajtu. Qatt ma tajt kas. Irid ikollok l-idea tal-oġġett. Eżempju, ha tgħidli rota kif inhi, naf kif inhi, għax kont insuqha qabel. L-oġġett tkun taf kif inhu qabel alright, imma mhux se tgħidli inti, eżempju l-istatwa kif inhi. M'intix se tpingiha eżatt. Taħseb kif inhi biss. Tgħidli eżempju mara din, qieghda statwa b'idejha miftuħin, qed titlob. Alright, imma mhux se ngħidlek kif inhi eżatta imbagħad. Ġol-moħħ dahħaltha kif inhi, imma ma taqbadx irkaptu kif inhi għax mhux qieghed narah l-oġġett.

Intervistatur: Li kieku kellek kopja, nissoponi li tghinek aktar biex tifhmu l-oġġett?

Intervistat: Jekk tkun rajtu, meta inti jkollok bħalu l-oġġett taf kif inhu.

Intervistatur: Issa jeżistu affarijiet qisu tip ta' carving, ikun eżatt u jkollok il-forma tal-pittura.

Intervistat: Tkun imqabbza qisha.

Intervistatur: Tkun imqabbza, dik hi l-kelma.

Intervistat: Hekk tieħu idea, mhux bilfors. Tkun qed tmiss b'idek. Qed tara x'hemm b'idek.

Intervistatur: Immaġina din, il-qtugħ tar-ras, jagħmlu din li tkun imqabbza u filwaqt li tkun qed tmiss ikun hemm il-persuna tispjegalek.

Intervistat: Tgħidlek subgħajk fejn għamiltu. Fejn hemm subgħajk qed jaqtgħulu rasu. Naqra

'l hemm u naqra 'l hawn, hemm alright, taqbad irkaptu. Issa meta ikun hemm oġġett mhux qed tarah, u inti qed ifhemek bniedem, taħseb biss kif inhu, qed tifhem? Ara kieku ha ngħidlek kelma u tgħidli haġa, eżempju l-gas taf fejn hu int? Ngħidlek iva. Ngħidlek dur mal-mejda u mur faċċata, għax naf fejn qieghed. Imma mhux eżempju se tgħidli oġġett ieħor fejn hu qieghed, ngħidlek ma nafx. Li qieghed hawn ġew ngħidlek kollox x'hawn. Kollox infhemek x'għandi u dak li m'għandix. Imma meta tmur post ieħor tiġi qisek ħuta barra mill-ilma. Jiena jekk hemm taraġ, jgħidli hija ara t-taraġ, ha nitilgħu taraġ. Mhux se jġebbidni u noħodha għal wiċċi. Iġifieri, qed jiggwidak. Dik hi l-istorja, li bla dawl, nista' ngħidlek li hu l-aġar oġġett li l-bniedem jista' jkollu. Għax ha ngħidu, tkun fuq wheelchair ha tara television, minn hawn u minn hemm karożza ssuqha, għax qed tara. Meta tkun nieqes mid-dawl tiddependi minn kollox tkun.

Intervistatur: Taħseb li kieku l-katidral kellu jimplementa dawn it-tours speċifiċi għall-għomja u li jagħmlu dawn it-tip ta' kopji jew li jkun pitturi mqabbza u hekk, kieku titthajjar li tmur ma' ħuk biex tara kif inhu?

Intervistat: Tista' tipprova tmur, ha tmur darba, allavolja ma tkunx delettant ta' dawk l-affarijiet.

Intervistatur: Tgħid tkun qieghed il-Belt

Intervistat: Iva, naħseb ilni ma mmur il-Belt aktar minn tletin sena.

Intervistatur: Ejja ngħidu fettillek tlajt il-Belt, imma jkun hemm aktar ċans li tipprova tgħaddi naqra.

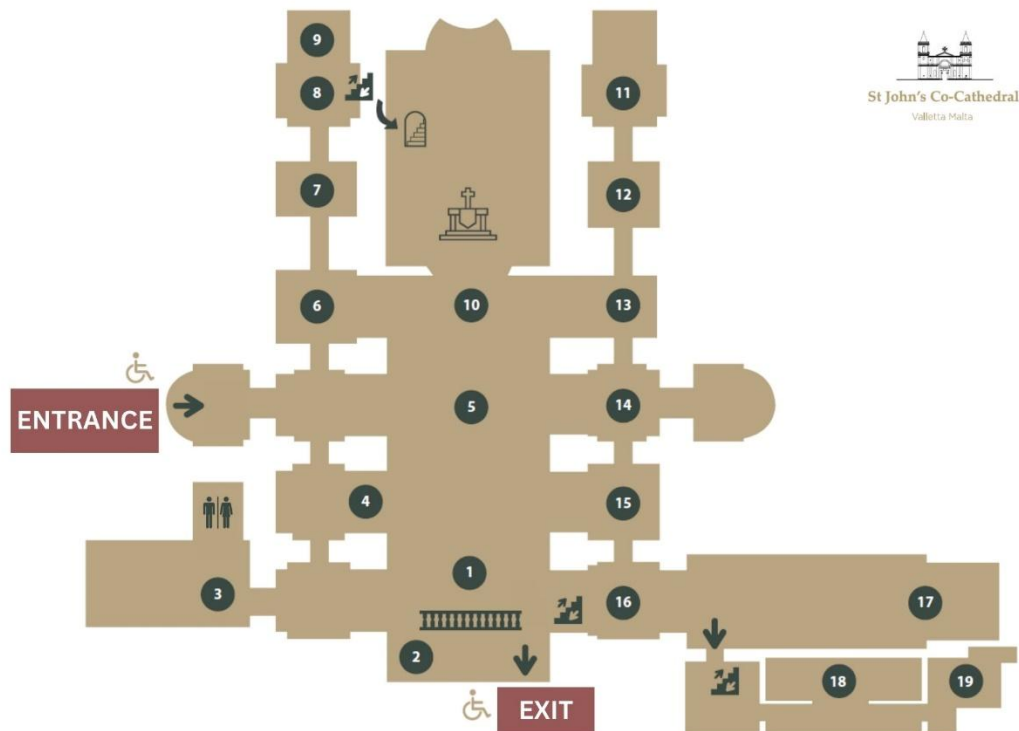
Intervistat: Ifhem, la jkun hemm l-affarijiet tista' taqbad irkaptu ta' xi haġa. Meta inti m'hemm xejn, għal min hu bħalna, nitkellmu dritt, għal min hu nieqes mid-dawl, meta inti m'hemm xejn, ma tifhem xejn qisek. Inti meta ttini oġġett, stampa mqabbza, forsi tmissha issa u terġa' tmissha u taqbad xi haġa kif inhi. Imma meta tkun karta, u tgħidli fejn hija l-istampa, jiena se ngħidlek ma nafx. Imma jekk tgħidli fejn hi l-istaple, jiena ngħidlek hawn qieghda, għax qed inħossha. Il-Braille dak li fih, imma jiena qatt ma tgħallimtu. Ġejt nieqes mid-dawl ta' tlieta u erbgħin sena, x'nambih? Mhux se mmur l-iskola, għax bħal speċi ma tantx interessat fih. Min kien nieqes mid-dawl mill-bidu, tgħallim il-Braille mal-ewwel. Meta inti tkun pereżempju nofs iż-żmien li jkollok, tgħid jiena għalfejn nitgħallmu l-Braille, m'għandix għalfejn.

Intervistatur: Dak kollox mistoqsijiet. Grazzi ħafna.

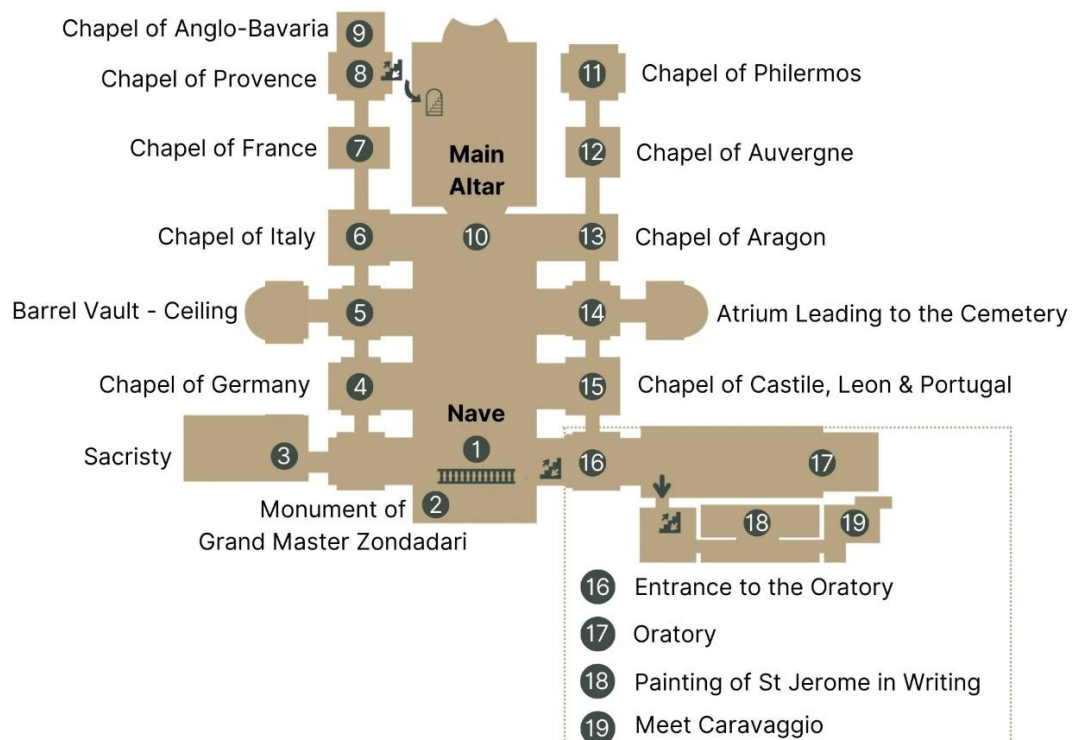
Intervistat: Affarijiet żgħar.

Appendix 9: Draft Design of Museum Brochure by Researcher

Front



Back



Appendix 10: 2.5 Bas-Relief Draft Text by Researcher

As you face the Oratory altar, hanging against the wall which is a few metres behind the altar, lies the painting of the martyrdom of St John the Baptist painted by Caravaggio circa 1608. The brutal scene takes place in a prison courtyard. In the background of the painting, the prison wall has a reddish-brown colour. On your left-hand side, in the background, at the top part of the painting, a dark brown rusticated arched doorway leads to a wooden gate.

In the background, on your right-hand side, towards the edge of the painting, there is a barred metal window with a dark brown outer stone border. In front of the window, two ropes hang to the side through a loop. Looking inside the metal barred window, two men are looking outside the window. Their gaze guides you to your left-hand side of the painting where they are looking down at the execution.

In the foreground, towards your left-hand side, four figures are standing on a brownish-yellow ground and St John the Baptist is laying on the ground below them. The five figures in the foreground are forming an arch.

Starting from your left-hand side, a young lady leans forward waiting to receive the head of the Baptist on the shiny golden platter. Her gaze is looking down towards the golden platter. She is dressed in a dark green robe and a shirt with flowy white drapery with a line of golden thread across her shoulder. On top of her white shirt, the young woman is wearing a black waistcoat.

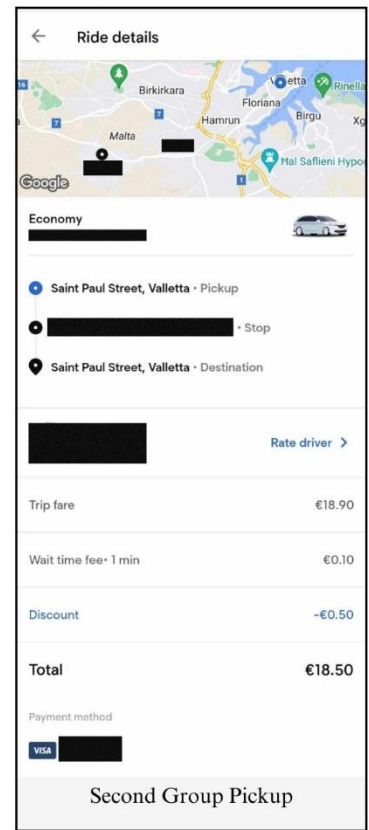
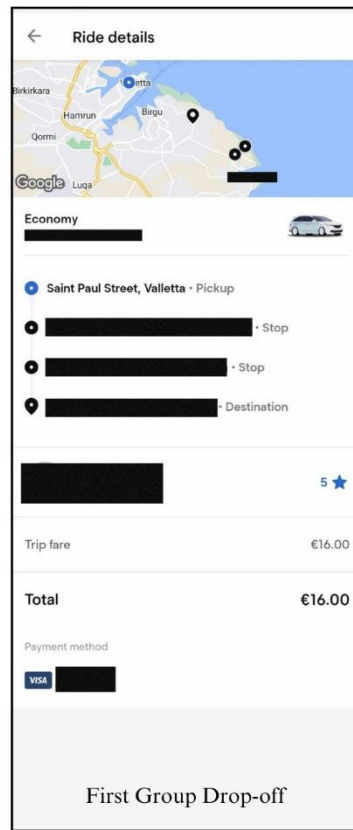
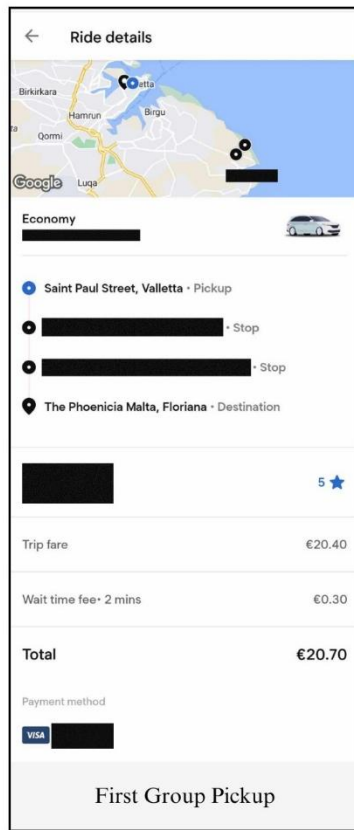
Moving towards your right-hand side, an old lady with grey hair and a wrinkled face is showing a sorrowful expression. She holds her head with her hands covering her ears from the gruesome sounds of the execution. She is wrapped in black fabric with a white shirt underneath. A small white piece of fabric covers the back of her head.

Moving further towards your right-hand side, the prison guard is looking down at the execution of St John. His forehead is furrowed. The prison guard is front facing us. With his right hand, he points at the golden platter. He is wearing a blue jacket with a cream-coloured flowy shirt and long white fitted breeches with light brown shoes. Three large black keys are hanging from his black belt. In front of his feet a shiny grey sword lays on the ground behind the martyr's head.

Beside the prison guard, towards your right-hand side, an executioner is towering over St John the Baptist. The executioner is only wearing a white loincloth and his muscular back, arms, and legs are bare. A black belt with a sheath is wrapped below his waist to hold his dagger. The executioner is seen with his right-hand reaching behind his back to grab the dagger. The dagger's blade is grey with a sharp edge. With his left hand he is grabbing St John's brown hair and forcefully pushing down his head to the ground. The executioner's left leg is stomping on the red mantle covering St John's inferior.

At the bottom edge of the arch, to your right-hand side, St John the Baptist is laying on his bare torso, hands bound behind his back with a rope, and with his right cheek pushed to the ground. He is laying between the legs of the executioner. The martyr's face is facing the viewer, his eyes are closed and his lips are partly open. Underneath the bright red cloak covering St John's inferior is what seems to be lamb skin. The lamb symbolises Christ's sacrificial role as the Lamb of God. From St John's partially decollated throat gushes out dark red blood, forming a pool. From the pool of blood, Caravaggio signed his name, "F. Michelangelo".

Appendix 11: Organise Transport Receipts for BVI Participants



Appendix 12: Authenticity and Research Ethics Form



FACULTY/INSTITUTE/CENTRE/SCHOOL of Economics, Management & Accountancy

DECLARATIONS BY POSTGRADUATE STUDENTS

Student's Code 05066264

Student's Name & Surname Claire Farrugia

Course Master of Arts in Tourism and Culture

Title of Dissertation
Investigating the Blind and Visually Impaired Visitors'
Experience at St John's Co-Cathedral, Malta.

(a) Authenticity of Dissertation

I hereby declare that I am the legitimate author of this Dissertation and that it is my original work.

No portion of this work has been submitted in support of an application for another degree or qualification of this or any other university or institution of higher education.

I hold the University of Malta harmless against any third party claims with regard to copyright violation, breach of confidentiality, defamation and any other third party right infringement.

(b) Research Code of Practice and Ethics Review Procedures

I declare that I have abided by the University's Research Ethics Review Procedures.
Research Ethics & Data Protection form code FEMA-2024-00238

As a Master's student, as per Regulation 77 of the General Regulations for University Postgraduate Awards 2021, I accept that should my dissertation be awarded a Grade A, it will be made publicly available on the University of Malta Institutional Repository.


Signature of Student

CLAIRE FARRUGIA
Name of Student (in Caps)

10/05/2024
Date