



From satisfaction to engagement – Understanding how visitors relate to Museums

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Introduction

Our team of experts

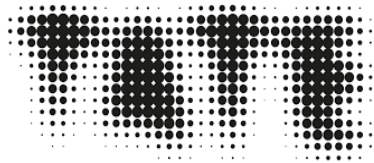


Where we work



Immersed in the cultural sector

Rolling research for London consortium



The British
Museum

National
Portrait
Gallery

V&A

THE
NATIONAL
GALLERY

the
DESIGN
MUSEUM



Immersed in the cultural sector

An from smaller, regional venues...

DITCHLING
MUSEUM
OF ART+
CRAFT



BALTIC



Immersed in the cultural sector

...to international 'big hitters'

GUGGENHEIM



Smithsonian
Institution

ngv
National
Gallery of
Victoria

SFMO
MA
San Francisco
Museum of
Modern Art



Understanding audience needs

Meaningful measures

Never Mind the Width

WHY do people visit museums?

Social

- **‘It’s a nice place to spend time together with friends and family’**
- **‘It’s an enjoyable way to pass time’**
- **‘It’s one of the major attractions in the area’**



social interaction	Social
entertainment	
to see, to do	
inclusion, welcome	
access, comfort, security, warmth, welcome	

Intellectual

- ‘I have an academic or professional interest in the subject’
- ‘I have a special personal interest in the subject’
- ‘To improve my own knowledge’
- ‘To encourage children’s interest in art / history / the world around them’





academic or professional interest	Intellectual
hobby interest	
self-improvement	
stimulate children	

Emotional

- ‘To see beautiful things in inspiring settings’
- ‘To see fascinating, awe-inspiring things’
- ‘To have an emotionally moving experience’
- ‘A strong sense of personal connection or identity’
- ‘To experience what the past was like’



aesthetic pleasure	Emotional
awe and wonder	
moving	
personal relevance	
experience the past	
nostalgia	
sense of cultural identity	

Spiritual

- 'To escape and recharge my batteries'
- 'Peaceful, quiet contemplation'
- 'To stimulate my own creativity'
- 'To let my imagination take me somewhere else'



escapism	Spiritual
contemplation	
stimulate creativity	

MHM's hierarchy of visitor motivations and outcomes

Visitors see venue as:	Have this driver:	And they seek this from a visit:
CHURCH	SPIRITUAL	Creative stimulation and quiet contemplation, they see the museum as an opportunity to escape and recharge their batteries, food for the soul
SPA	EMOTIONAL	May have a personal connection to the subject matter, want to see fascinating things in an inspiring setting, seek ambience, deep sensory and intellectual experience
ARCHIVE	INTELLECTUAL	Keen to encourage their children's or their own interest and knowledge, may have professional interest in the subject, seek a journey of discovery, to find out new things
ATTRACTION	SOCIAL	See museums as an enjoyable place to spend time with friends and family, seek ease of access and orientation, good facilities and services, welcoming staff



Measuring 'soft' factors

Visitors select from 20 statements of motivation and outcome

Spiritual engagement

ADRENALIN	To get an adrenalin fix
REFLECTION	To enjoy peace, tranquility or contemplation
ESCAPE	To escape and recharge my batteries
AWAKENING	To awaken the body, soul and spirit
CREATIVITY	To inspire my own / children's creativity

Emotional engagement

AESTHETICS	To enjoy the beauty of the place
AWE & WONDER	To see fascinating, awe inspiring things
TIME TRAVEL	To experience or be reminded of what the past was like
CONNECTION	To get a sense of identity, personal connection or empathy
MOVED	To have an emotionally moving experience

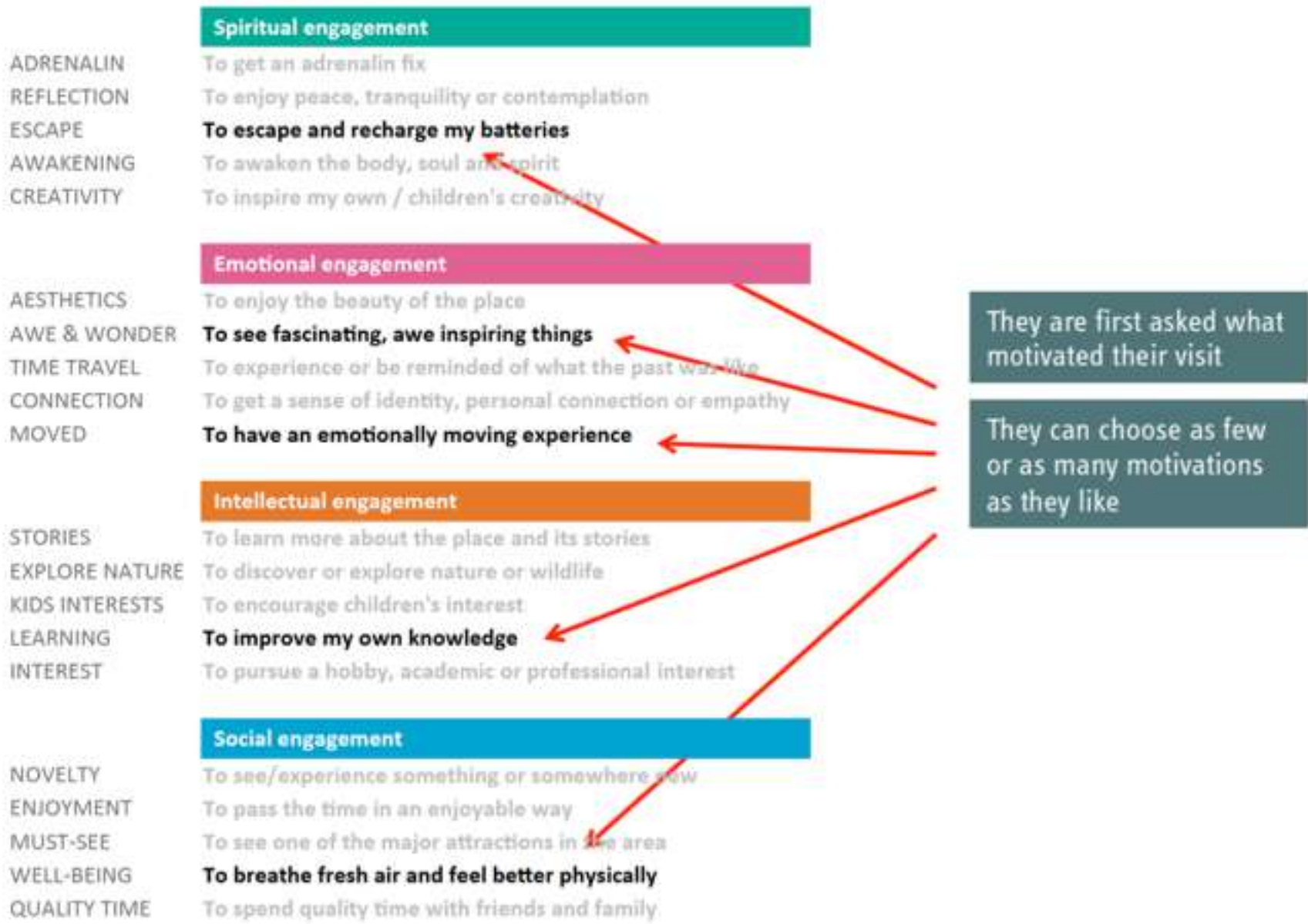
Intellectual engagement

STORIES	To learn more about the place and its stories
EXPLORE NATURE	To discover or explore nature or wildlife
KIDS INTERESTS	To encourage children's interest
LEARNING	To improve my own knowledge
INTEREST	To pursue a hobby, academic or professional interest

Social engagement

NOVELTY	To see/experience something or somewhere new
ENJOYMENT	To pass the time in an enjoyable way
MUST-SEE	To see one of the major attractions in the area
WELL-BEING	To breathe fresh air and feel better physically
QUALITY TIME	To spend quality time with friends and family

MOTIVATIONS: What did they hope to get out of their visit?



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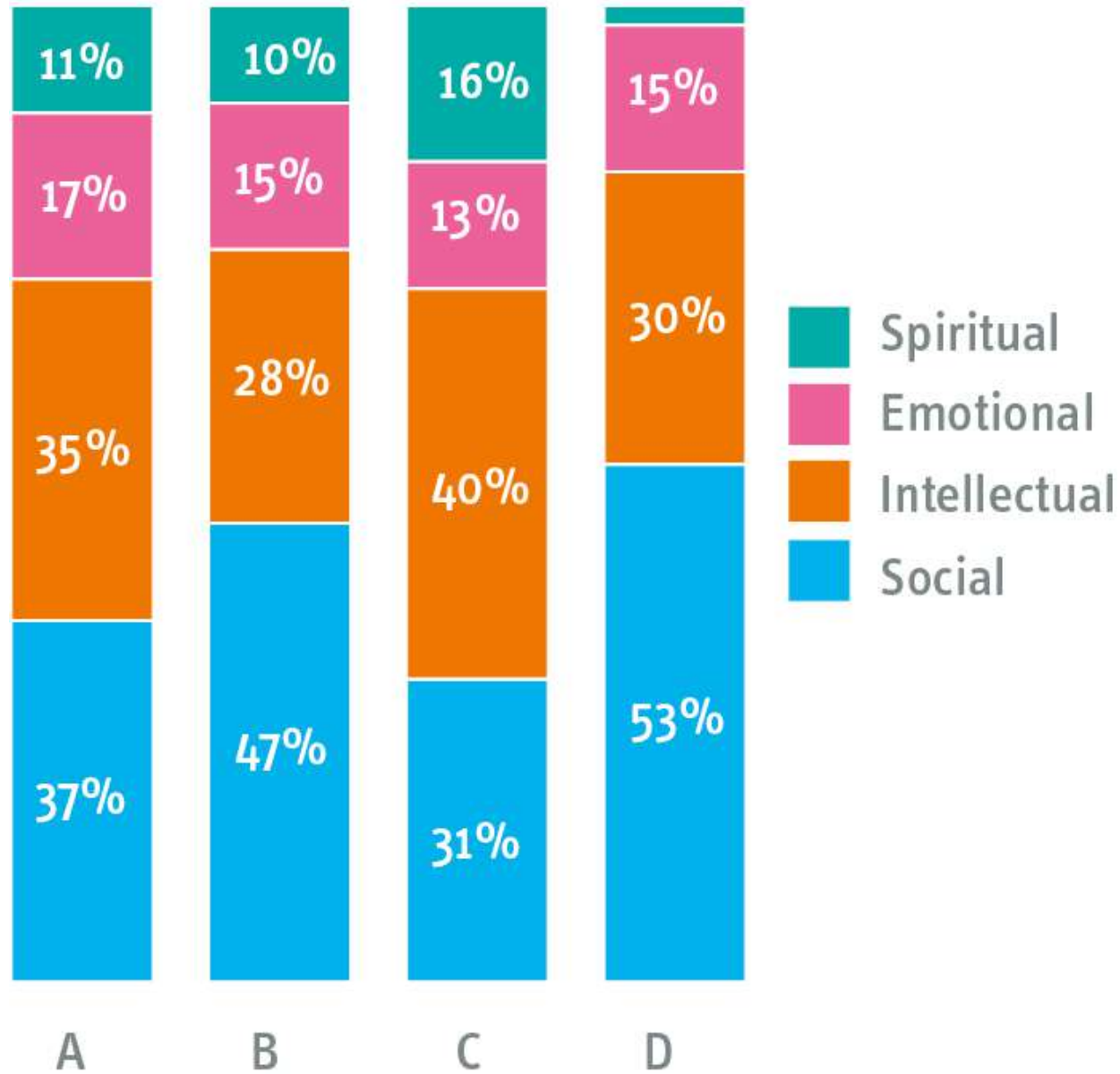
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They are then asked for their MAIN motivation

Example from national museums data



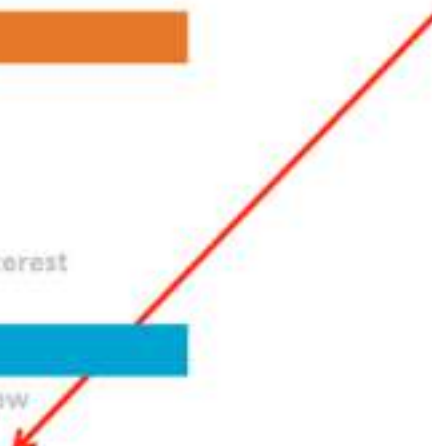
OUTCOMES: Later, they are asked what they actually got



...and what was their MAIN outcome?

	Spiritual engagement
ADRENALIN	I got an adrenalin fix
REFLECTION	Enjoyed peace, tranquility or contemplation
ESCAPE	Escaped and recharged my batteries
AWAKENING	Awakened the body, soul and spirit
CREATIVITY	Inspired my own / children's creativity
	Emotional engagement
AESTHETICS	Enjoyed the beauty of the place
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TIME TRAVEL	Experienced or was reminded what the past was like
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	Intellectual engagement
STORIES	Learned more about the place and its stories
EXPLORE NATURE	Discovered or explore nature or wildlife
KIDS INTERESTS	Encouraged children's interest
LEARNING	Improved my own knowledge
INTEREST	Pursued a hobby, academic or professional interest
	Social engagement
NOVELTY	Saw/experienced something or somewhere new
ENJOYMENT	Passed the time in an enjoyable way
MUST-SEE	Saw one of the major attractions in the area
WELL-BEING	Breathed fresh air and feel better physically
QUALITY TIME	Spent quality time with friends and family

Again, they then
choose their
MAIN outcome



OUTCOMES may not match MOTIVATIONS...

Spiritual engagement

- To get an adrenalin fix
- To enjoy peace, tranquility or contemplation
- To escape and recharge my batteries**
- To awaken the body, soul and spirit
- To inspire my own / children's creativity

Emotional engagement

- To enjoy the beauty of the place
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Intellectual engagement

- To learn more about the place and its stories
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Social engagement

- To see/experience something or somewhere new
- To pass the time in an enjoyable way
- To see one of the major attractions in the area
- To breathe fresh air and feel better physically**
- To spend quality time with friends and family

Visitors may get exactly what they came for, they might not get what they came for and/or they might get unexpected outcomes.

Spiritual engagement

- I got an adrenalin fix
- Enjoyed peace, tranquility or contemplation**
- Escaped and recharged my batteries
- Awakened the body, soul and spirit
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Emotional engagement

- Enjoyed the beauty of the place
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- Learned more about the place and its stories
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Social engagement

- Saw/experienced something or somewhere new
- Passed the time in an enjoyable way
- Saw one of the major attractions in the area**
- Breathed fresh air and felt better physically
- Spent quality time with friends and family

Their MAIN motivation may not match their MAIN outcome

By **COMPARING** their answers, we can measure ‘success’

Spiritual engagement

To get an adrenalin fix

To enjoy peace, tranquility or contemplation

To escape and recharge my batteries

To awaken the body, soul and spirit

To inspire my own / children's creativity

Emotional engagement

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Intellectual engagement

Learned more about the place and its stories

Discovered or explore nature or wildlife

Encouraged children's interest

Improved my own knowledge

Pursued a hobby, academic or professional interest

Social engagement

Saw/experienced something or somewhere new

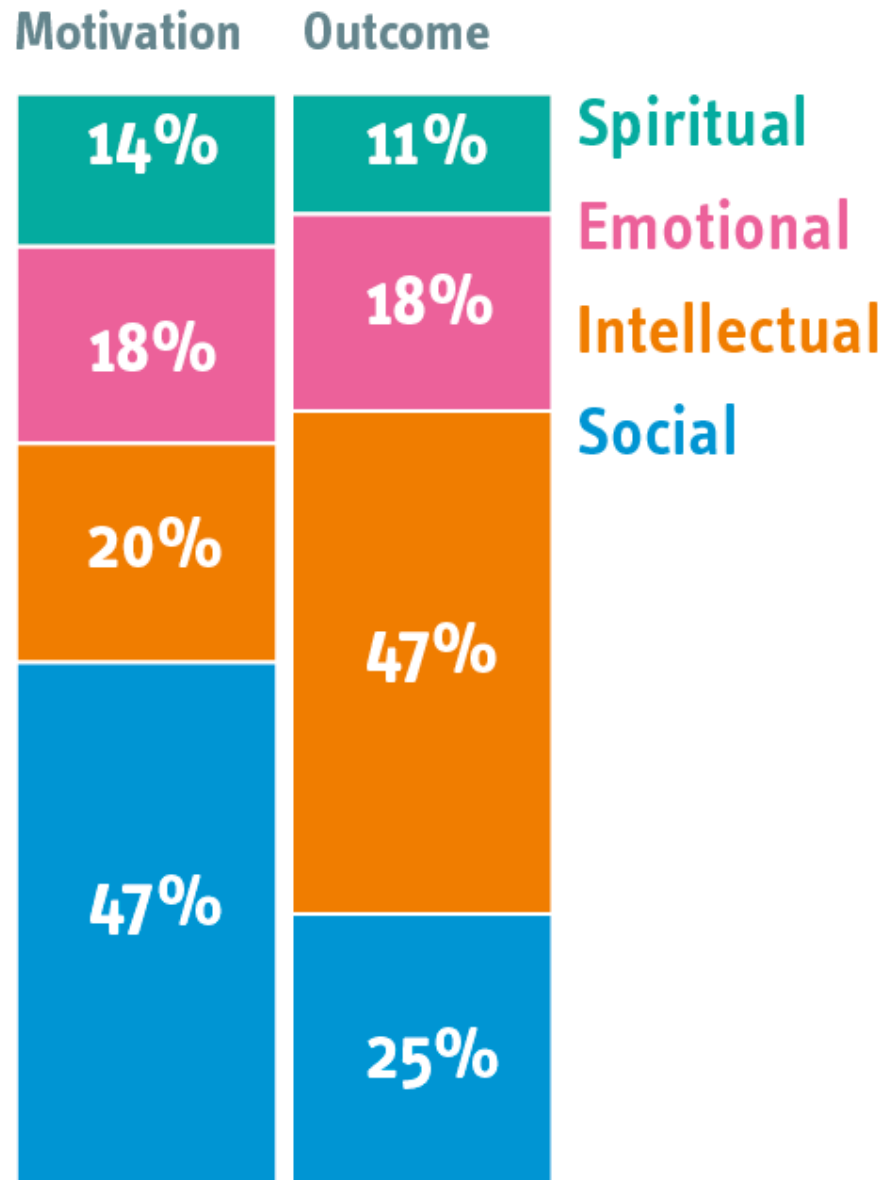
Passed the time in an enjoyable way

Saw one of the major attractions in the area

Breathed fresh air and feel better physically

Spent quality time with friends and family

Example outcome shift from a British Museum exhibition

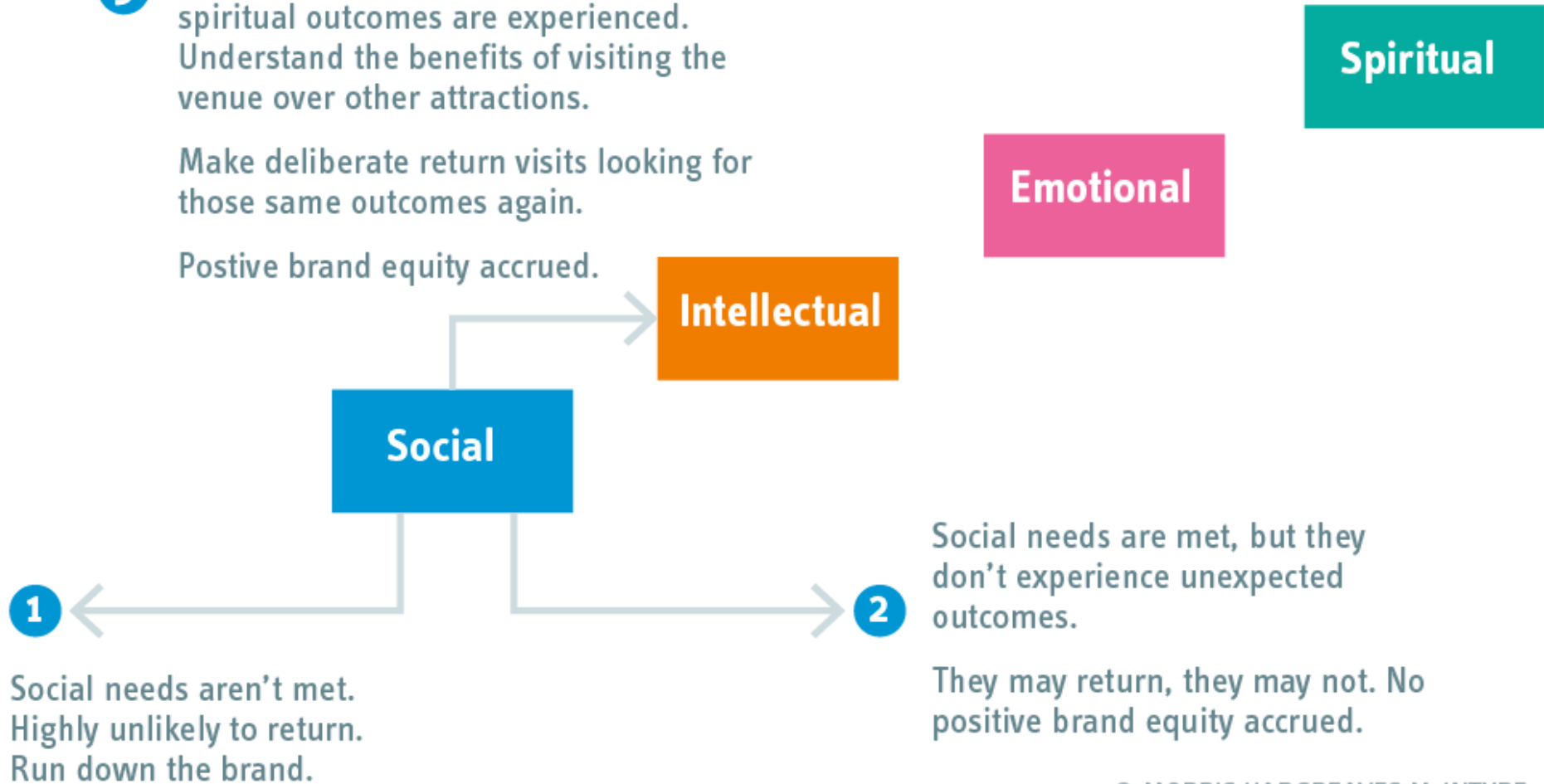


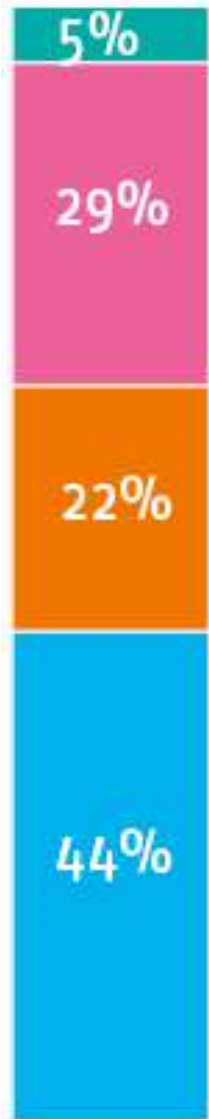
Delivering unexpected visitor outcomes

- 3 Unexpected intellectual, emotional or spiritual outcomes are experienced. Understand the benefits of visiting the venue over other attractions.

Make deliberate return visits looking for those same outcomes again.

Positive brand equity accrued.





Motivation



Outcome

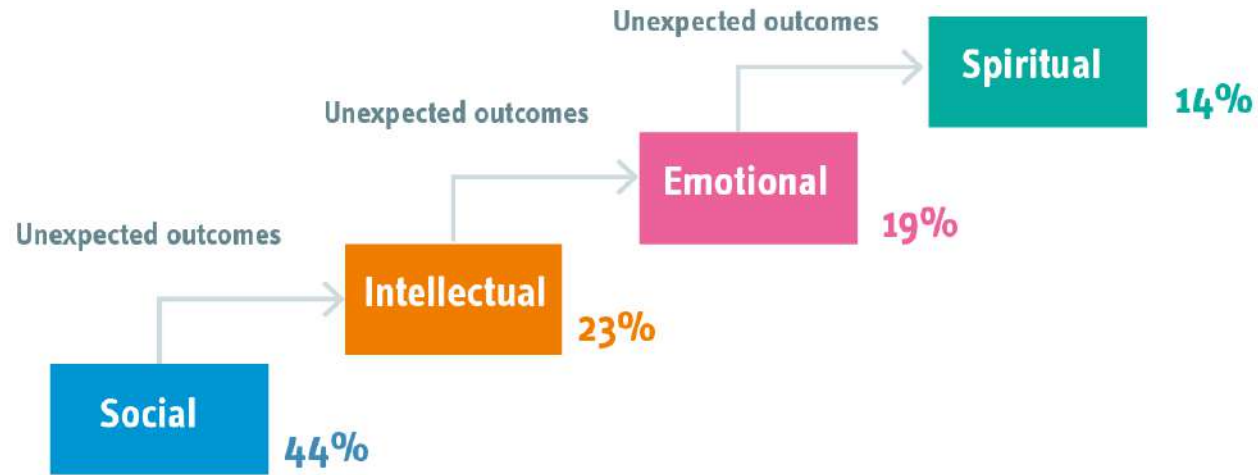


% Difference

Spiritual
Emotional
Intellectual
Social

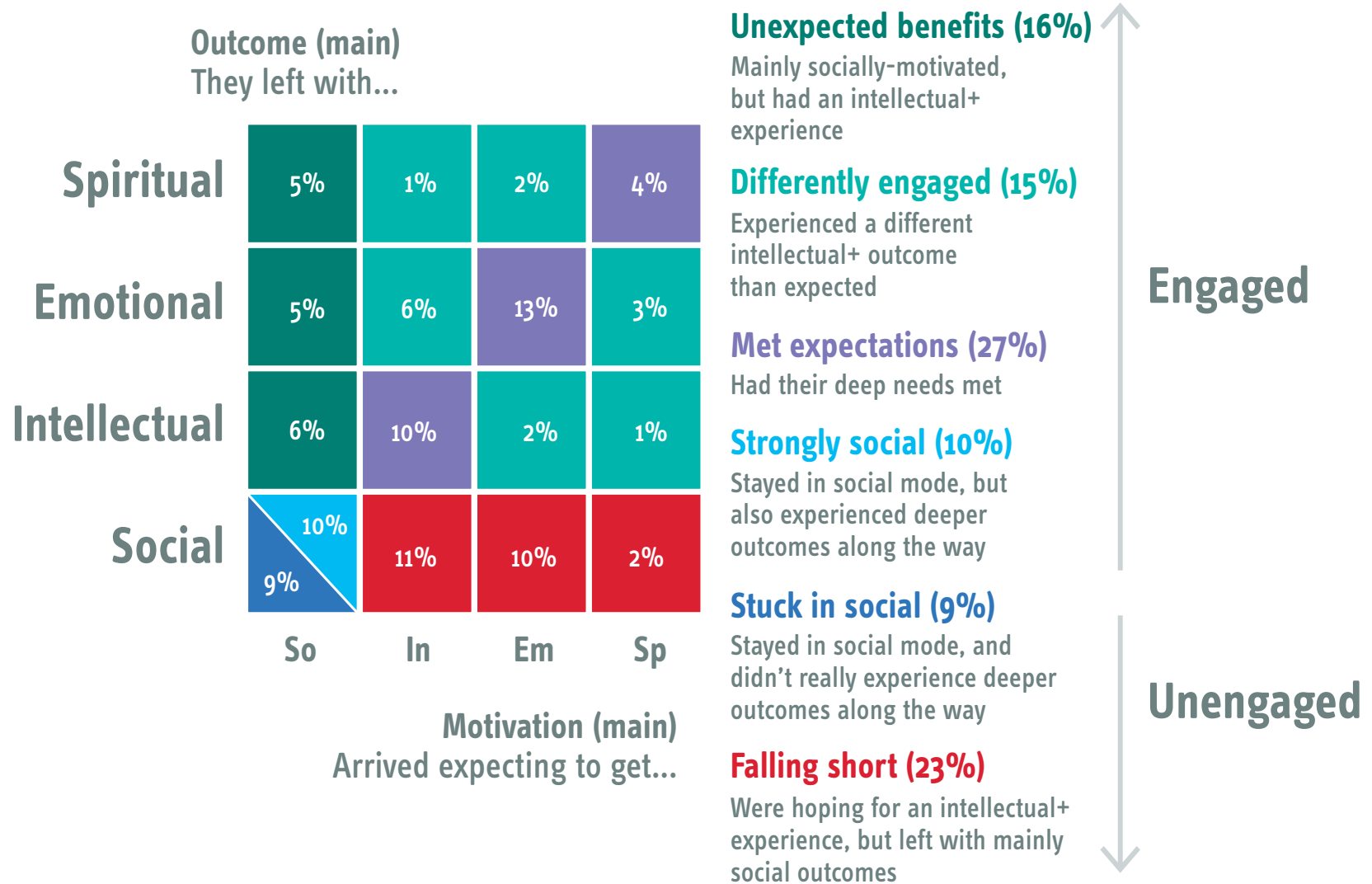
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Are seeking	Quality time with others; to see or 'do' famous places.	Self-improvement; fill gaps in knowledge; personal fulfillment.	Beautiful objects; inspiration; ambience; deep sensory experience.	Tranquility; escape from everyday life; transcendence.
Have these needs	To feel welcome; inclusion; warmth; comfort; relaxation; enjoyment; entertainment; levity; play; social interaction; overcome negative perceptions; ease of orientation and navigation; good facilities.	Relevance; compelling stories; relatable facts and information; relate to other knowledge; develop critical response; familiarity and resonance; multi-layered information pitched at their level.	Feast for the eyes; moving stories; narratives; personal connection; opportunities for 'time travel'; inspiring architecture; enough information to make connections.	Peace and quiet; room and seating to relax and take their time with the art; outdoor spaces; external views; Revisit 'old friends' which take them to a happy place.
If needs are met	Might return; might relax into learning; might have emotional or spiritual outcomes.	Deep fulfillment and satisfaction; new knowledge; anecdotes; positive WOM and repeat visits.	Engaged imagination; soul food; emotional lift off; sustained or increased visit frequency.	Introspection; reflection; escapism; sustained or increased visit frequency.
If needs not met	Won't return; negative word of mouth; increase the lapsed market.	Frustration. Potential for lapsing.	Seek benefits elsewhere. Potential for lapsing.	Seek benefits elsewhere. Potential for lapsing.

The extent to which unexpected benefits were delivered:
Engagement States



Some visitors leave less engaged than they hoped to be

The extent to which unexpected benefits were delivered: Engagement States

Outcome
They left with...



More than expected, 20%
Experienced a different intellectual+ outcome than expected

Met expectations, 25%
Had their intellectual+ needs met

Falling short, 21%
Were hoping for an intellectual+ experience, but left with mainly social outcomes

Example data showing extent to which benefits were delivered

In this example, one in five visitors come hoping to have mainly intellectual, emotional or spiritual experiences, but end up having a mainly social experience.



We shouldn't think that social visits are 'bad'



Visitors who come in social mode and leave with mainly social outcomes should not be thought of as visitors having a 'bad' experience. They have an applied agenda, and the experience is perfectly suited to their needs.

However, by looking at the number of intellectual, emotional and spiritual outcomes they experience, we can create a sub category of more engaged 'Strongly social' visitors. Those visitors who only experience at most a couple of intellectual, emotional or spiritual outcomes are considered to be 'Stuck in social'.



We shouldn't think that social visits are 'bad'



Having high proportions of visitors leaving saying that the main thing they experienced was 'I spent time with friends and family' shouldn't be considered as a failure.

However, as demonstrated by the 'Strongly social' group, it is possible to provide these visitors with other outcomes along the way.

Those 'Stuck in Social' may report relatively high enjoyment or satisfaction ratings, but are not as *engaged*.



Deeper experiences have been proven to last longer in the mind

'A study from the National Research Council (2009) indicates that the degree to which we have an intense interest or emotional experience, influences our decisions, attention, and long-term memory about the experience.'

'Emotional mapping in interpretation planning', Emily Fry, The Peabody Essex Museum, taken from 'Interpreting the Art Museum, Edited by Graeme Farnell, Museum Etc, 2015.



Those **Stuck in social** and **Falling short** also least likely to...

- Have fun
- Feel that the place had a great story
- Feel that the story was communicated well
- Feel that the visit had a real emotional impact
- Have expectations exceeded
- Rate service as excellent
- Rate the arrival experience as excellent
- Feel relaxed
- Rate visitor information and signposting as excellent
- Rate presentation as excellent
- Feel fascinated by the buildings (see following slide)

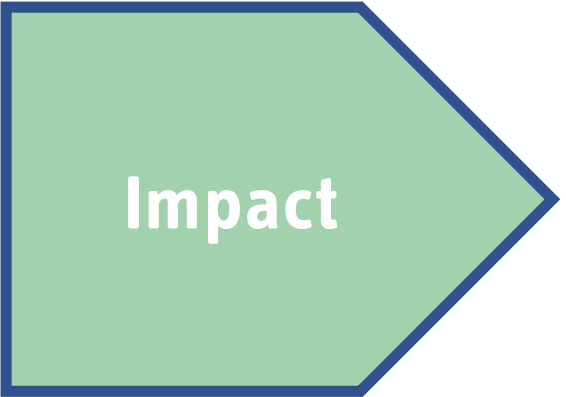
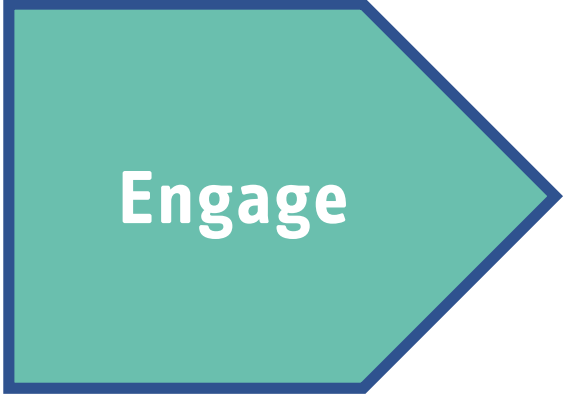
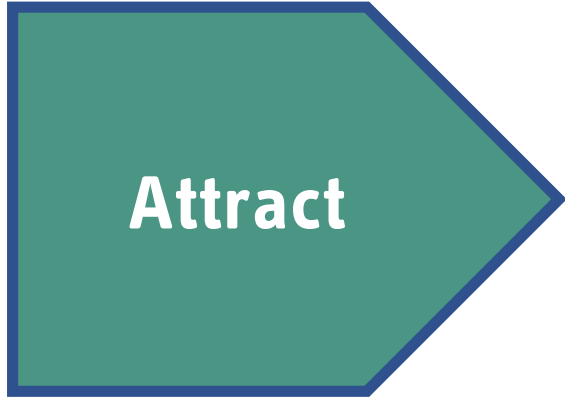


**Applying this insight across the
organisation**



A NEW WORLD
ENGLAND'S FIRST VIEW OF AMERICA
UNTIL 17 JUNE 2007, ROOM 5

Supported by
British Airways



WHY?
Motivation

HOW?
**Behaviour
& Meaning
making**

WHAT?
Outcomes

Visit modes provide a structure for visitor provision

By combining the motivations of visitors with some key profile information (family, knowledge level, visit frequency) we can determine a more granular 'mode' of visit:



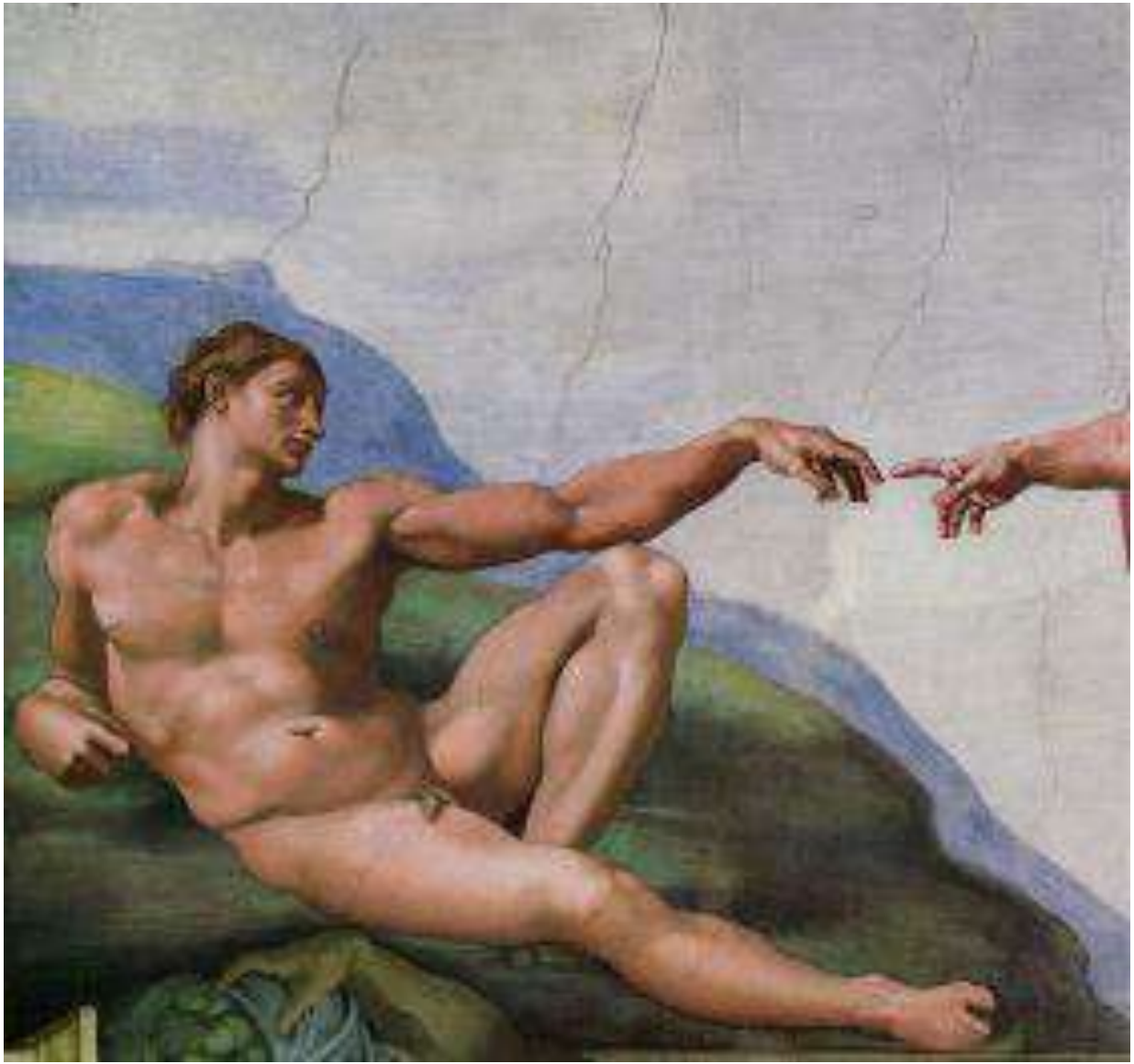
This illustrates the needs of audiences in these different modes. When appropriate, and when differences in the visitor journey are noteworthy, we have pulled our visit mode specific findings and recommendations.

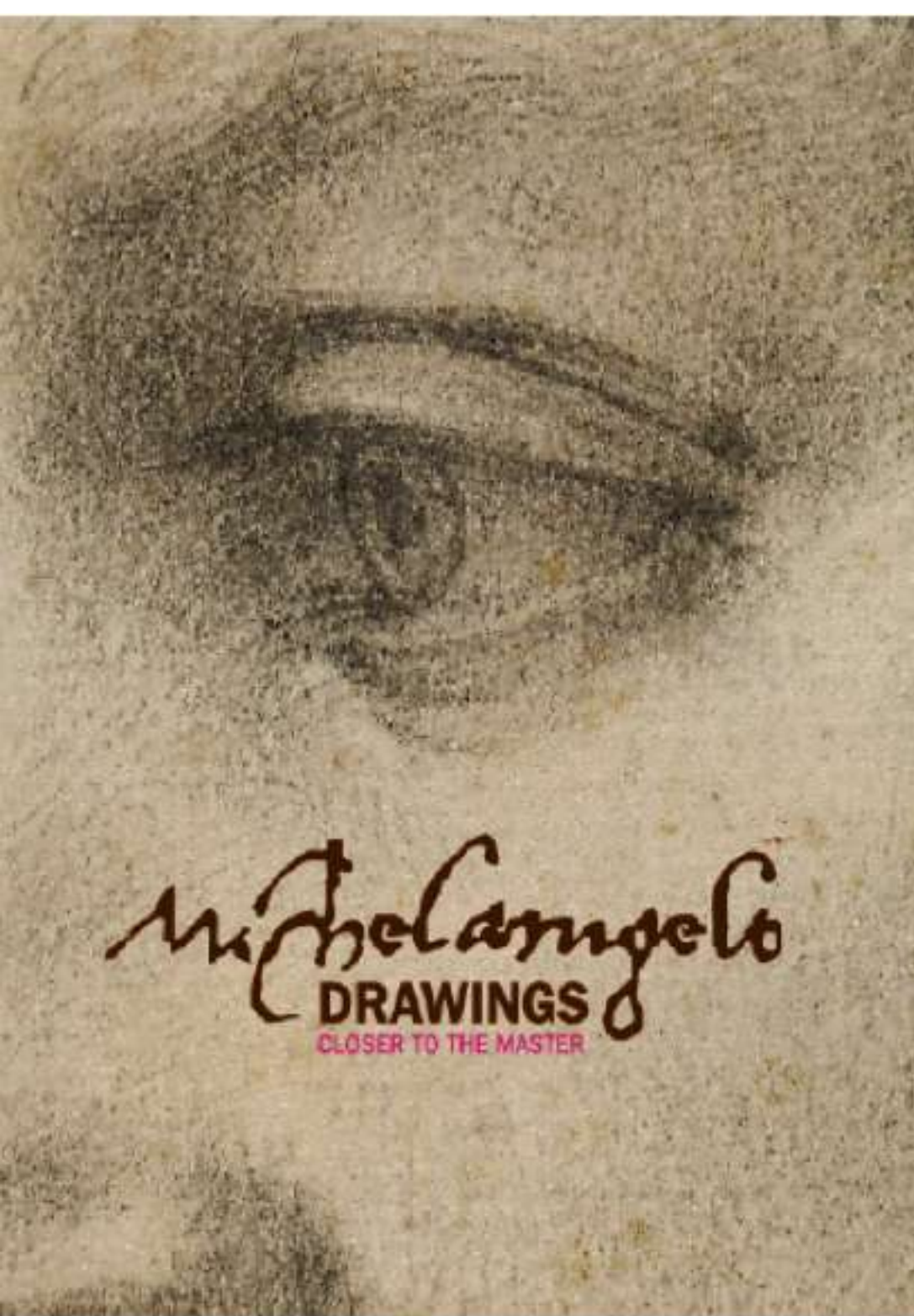
	Families	Third Spacers	Siteseers	Self Developers	Experts	Culture Vultures	Aficionados
Are seeking	Quality time together; child development	Quality time with others in a familiar space	To see or 'do' famous places.	Self-improvement; fill gaps in knowledge; personal fulfillment.		Beautiful objects; inspiration; ambience; deep sensory experience; tranquility; escape from everyday life; transcendence.	
Have these needs	Practical access and hygiene; social interaction; overcome negative perceptions; ease of orientation and navigation; good facilities; assistance when needed; trails.	Ease of orientation; comfort; warmth; familiarity; deals, loyalty rewards.	To feel welcome; inclusion; warmth; enjoyment; entertainment; levity; play; ease of orientation and navigation; translation; plain language interpretation; good facilities; high value.	Relevance; compelling stories; relatable facts and information; relate to other knowledge; develop critical response; familiarity and resonance; multi-layered information pitched at their level.		Feast for the eyes; moving stories; narratives; personal connection; opportunities for 'time travel'; inspiring architecture; enough information to make connections. Peace and quiet; room and seating to relax and take their time with the art; outdoor spaces; external views; Revisit 'old friends' which take them to a happy place.	
If needs are met	Might return; might relax into learning; might have emotional or spiritual outcomes.	Increased frequency; brand evangelists.	Might return; might relax into learning; might have emotional or spiritual outcomes.	Deep fulfillment and satisfaction; new knowledge; anecdotes; positive WOM and repeat visits.		Engaged imagination; soul food; emotional lift off; sustained or increased visit frequency. Introspection; reflection; escapism; sustained or increased visit frequency.	
If needs not met	Won't return; negative word of mouth; increase the lapsed market.			Frustration. Potential for lapsing.		Seek benefits elsewhere. Potential for lapsing.	

How do we use it?

Helps staff understand and meet on-site visitor needs:

- Interpretation
- Visitor services
- Communications
- Merchandise
- Catering
- Exhibition design

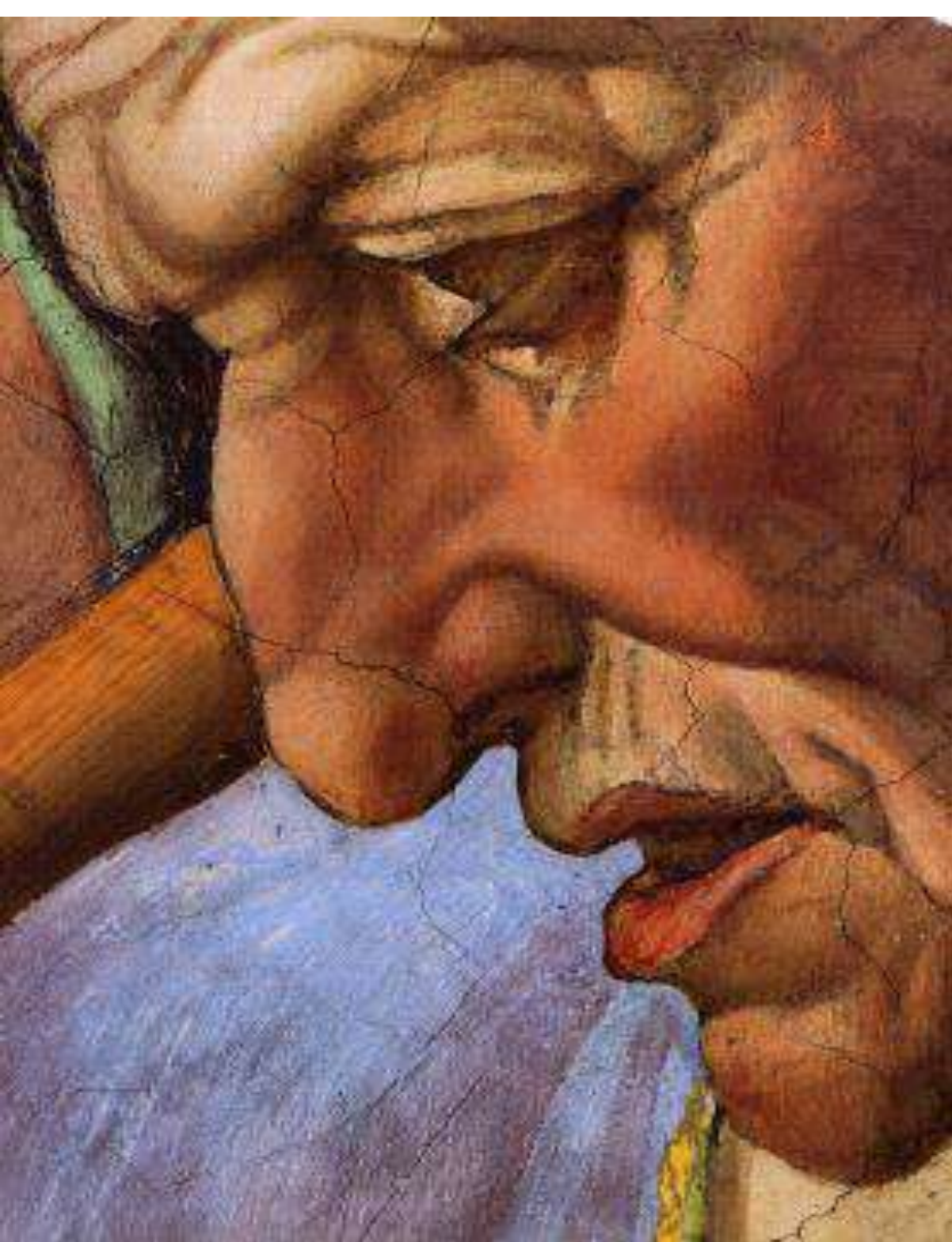




**Michelangelo the
draftsman – drawings only**

Michelangelo the artist

**Michelangelo the man
and his world**



**An emphasis on facts or
presentation of the debate**

**Welcomed innovative
presentation style**

**Desire for time travel
experience**



Public expect BM to be cutting edge

Expectation that BM will facilitate engagement for less confident visitors

Aspiration that BM will take risks

The exhibition could re-position the BM – shift brand perceptions

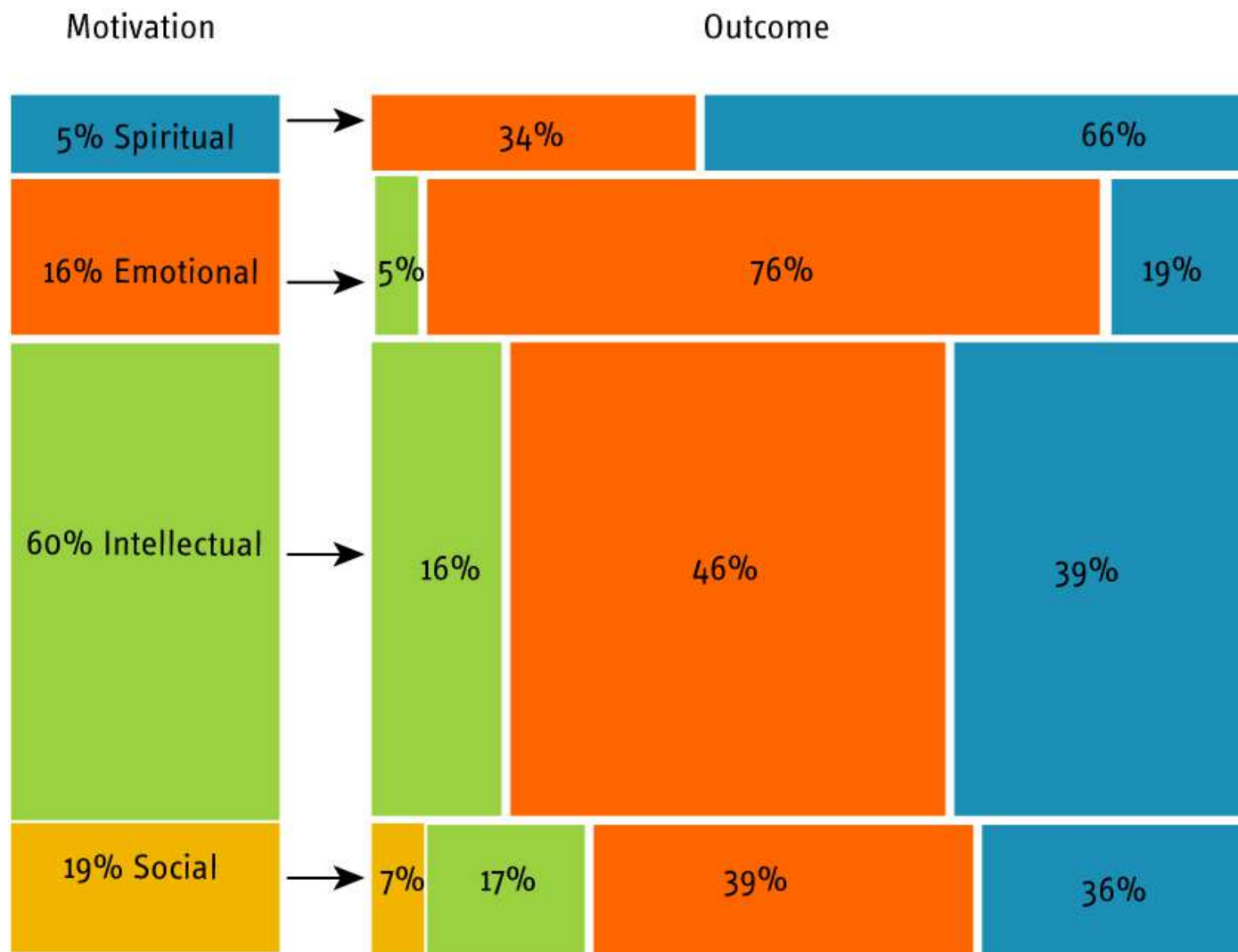
Evaluation

Exit surveys – profile, motivations, outcomes

Focus groups

Tracking and observations

Vox pops



Outputs and outcomes

Massive level of recommendation

There were rave reviews about it in the newspaper as well the write up was fantastic and 5 star and it was the seminal exhibition this summer Current visitor

Lots of friends raved about it and said that you had got to go and see it Current visitor

Outputs and outcomes

- 70% said it had made them more likely to visit special exhibitions at the British Museum
- 63% said it made them more likely to visit the British Museum generally

Outputs and outcomes

- 87% learnt about Michelangelo's drawings:
- 74% learnt about Michelangelo's character
- 56% learnt about the time in which Michelangelo lived
- 34% learnt about conservation and research into Michelangelo's work

Outputs and outcomes

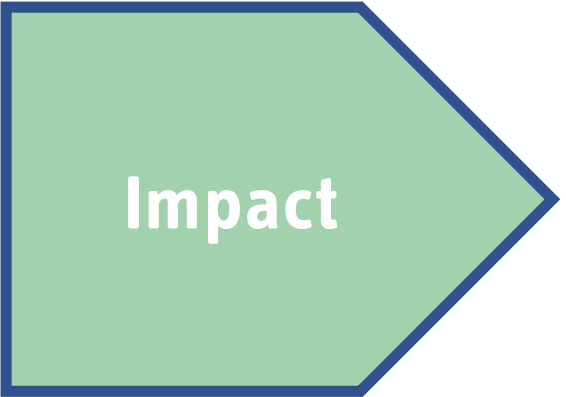
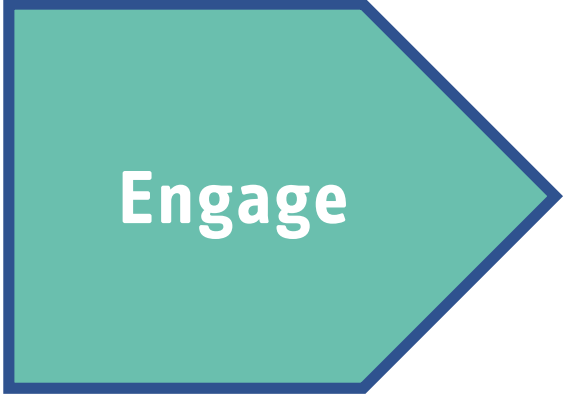
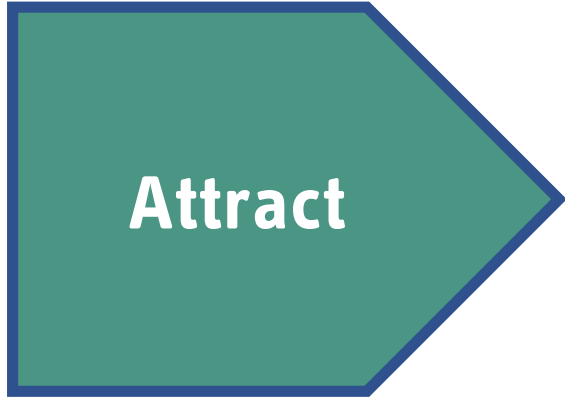
145,000 attenders (target 50k)

25% 1st time attenders

31,000 new visitors

86 mins - ave dwell time





WHY?
Motivation

HOW?
**Behaviour
& Meaning
making**

WHAT?
Outcomes



A NEW WORLD
ENGLAND'S FIRST VIEW OF AMERICA
UNTIL 17 JUNE 2007, ROOM 5

Supported by
Amesbury
Amesbury is proud to be the first town in the world to host this exhibition.

34

34

Other ways of measuring engagement

Arrival modes – information required

		Venue A	Venue B	Venue C
Collector	I like to pick up lots of information, whether I need it or not	8%	7%	26%
Planner	I needed lots of information so I could plan out my visit in detail	3%	5%	2%
Selector	I wanted to find out what's new or where a particular thing is	15%	13%	6%
Conformer	I needed just enough information to get me started	33%	24%	21%
Wanderer	I didn't really need information, I prefer to just look around	23%	39%	27%
Insider	I didn't really need information, I know where I'm going	19%	12%	19%

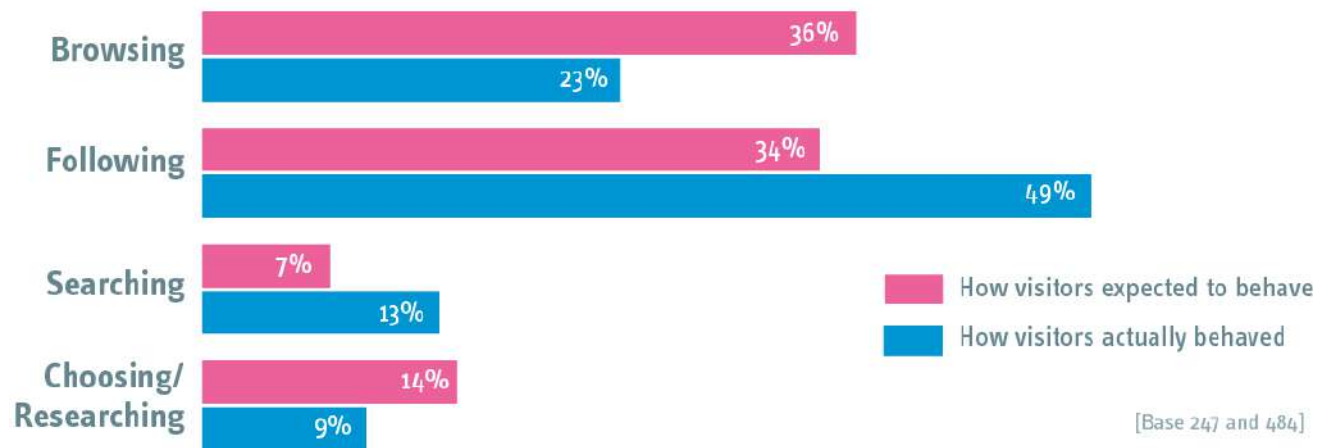
Categorising how visitors behave in art galleries

Mode	Object selection	Needs
Researching	Specific objects	Focussed, specialist visitors select works themselves based on their in-depth knowledge of the subject area, want access to expert information
Choosing	Specific objects	These users confidently pick individual works of interest and become quickly immersed in them, using their own knowledge.
Searching	Classification/ collection	Have good general understanding of the topic, consume all the information available on that subject, want gallery to select and present works
Following	Narrative theme	Require a narrative explanation, want the gallery to select and present works which illustrate themes to follow
Browsing	Random objects	Select works by browsing the exhibition, will wander until they find a 'gateway' work that catches their attention, require explanation of their selected works

Visit experience

Engagement with the collection

How visitors expected to behave and how they actually behaved



NOTE: As part of the arrival survey, visitors were asked 'What type of visit do you foresee yourself having today?'. As part of the exit survey, visitors were asked 'What type of visit did you have today?' The data in this chart is therefore taken from two different surveys, and therefore uses two different bases.

The definitions of behavior are not directly comparable with those used in slide 85 which describes gallery behavior.

Browsing: I just looked at whatever caught my eye, making my own route

Following: I made a general visit, loosely following a recommended route

Searching: I made a very applied visit, searching the collections and galleries on a planned route

Choosing or Researching: I knew exactly what specific objects / galleries I wanted to look at, I didn't deviate from my course

Summary presentation of 'The complete picture'

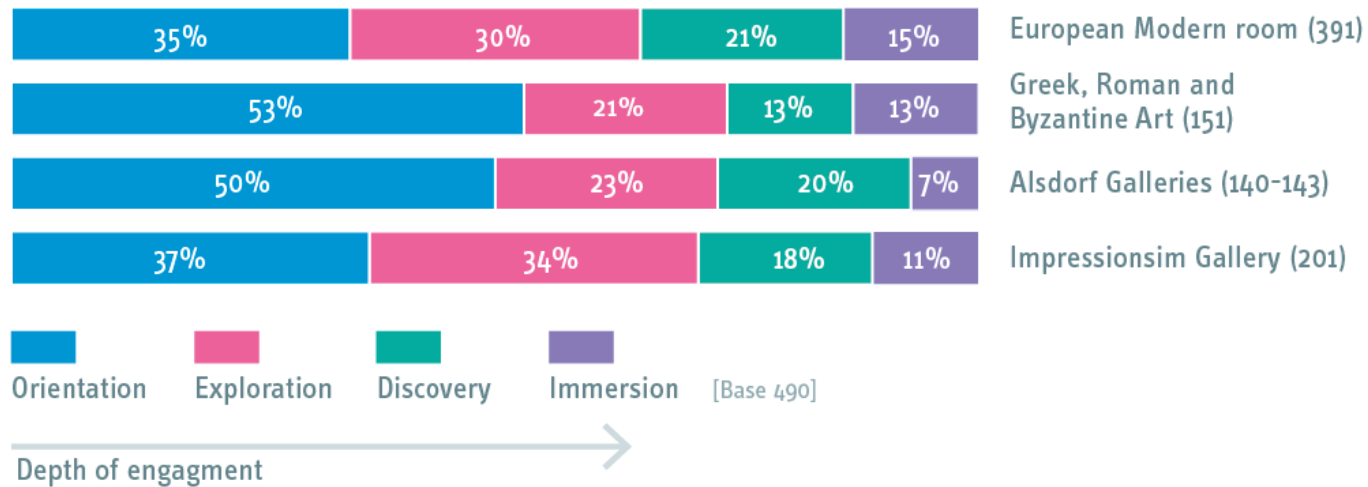
Measuring Engagement



Visit experience

Engagement with the collection

How visitors engaged in galleries



ORIENTATION: The visitor glances at an object and moves on. They may not even stop. (Unsuccessfully engaged).

EXPLORATION: The visitor stops for a small period of time at the object, looks it over in no great detail and moves on. (Unsuccessfully engaged).

Summary presentation of 'The complete picture'

DISCOVERY: The visitor engages with an object by stopping and looking at it for a period of time, they may read the information provided before moving on. (Successfully engaged).

IMMERSION: The visitor is engrossed in the object and is likely to stay so for a significant period of time. They may read the information or discuss the object with others. (Successfully engaged).

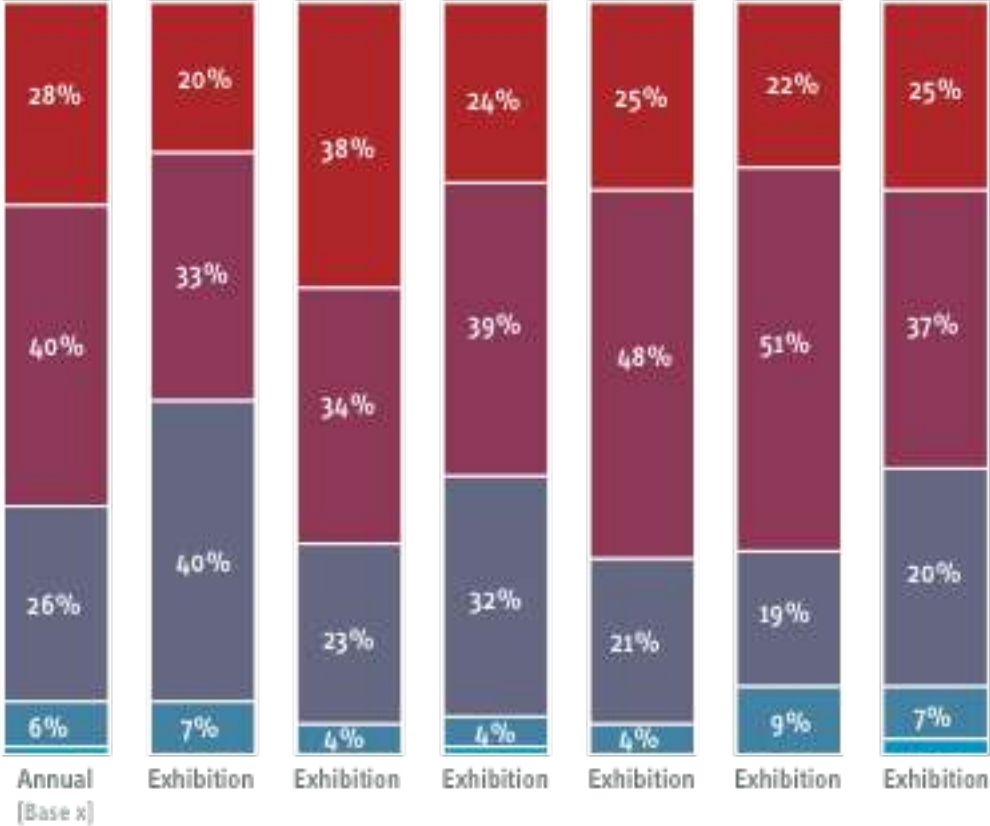
Experience compared to expectations

Expectation vs experience matrix



Experience compared to expectations

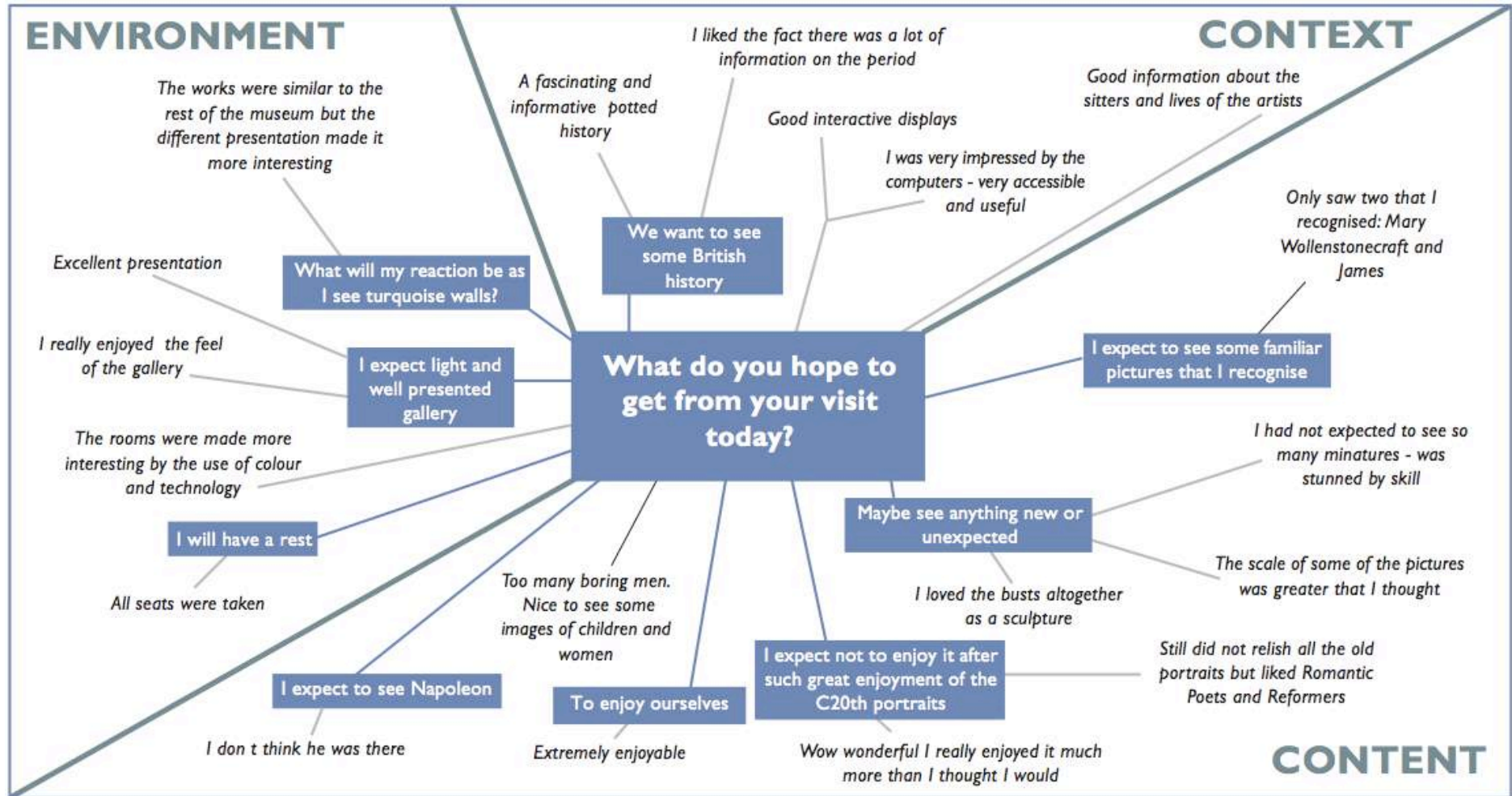
Expectations vs experience by exhibition



Blown away
Gratified
Content
Unfulfilled
Disaffected



Expectations of visit experience



Case Study:
Art Institute Chicago

Issues identified:

- Alternative entrance developed with a new Modern Wing which housed the Modern Collection
- First timers use the Modern Wing entrance because it is spacious
- More relaxed and balanced in use.
- But low proportions of visitors exit to the modern and contemporary galleries.



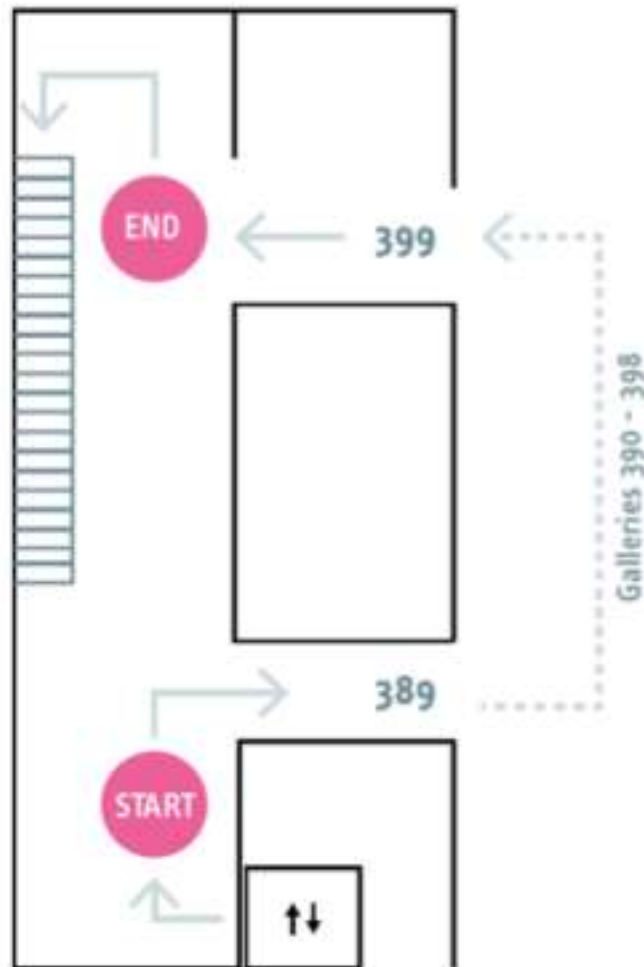
Intended and actual behaviour

Observations at the Art Institute of Chicago

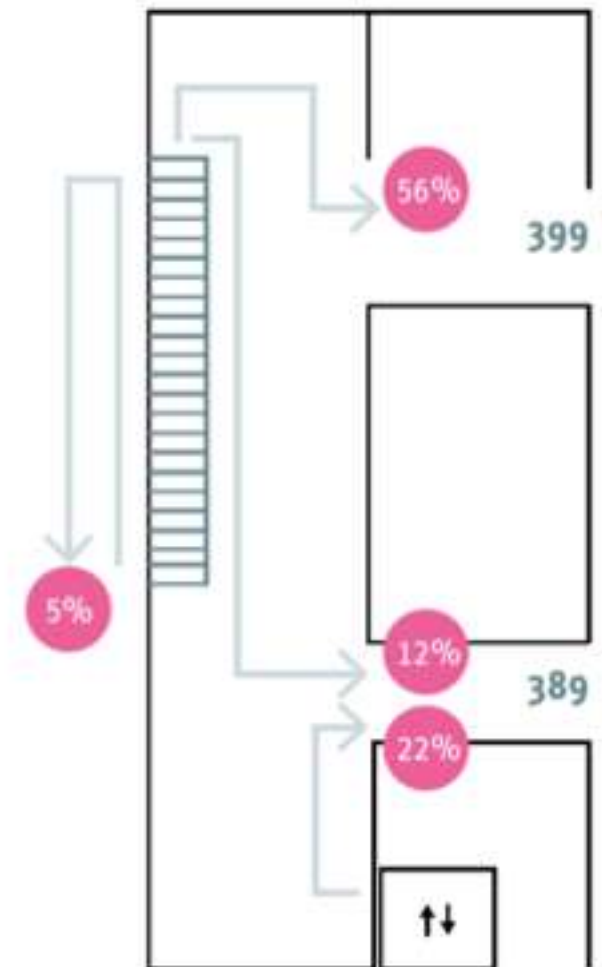
Our observational research with the Arts Institute of Chicago provoked a fundamental rethink to their visitor journey: including the approach to interpretation and messaging.

We conducted multiple layers of visitor observations in arrival spaces and within the galleries. Our findings have resulted in a full rehang of the Modern Wing of the museum, along with the development of a new interpretation scheme.

Intended behaviour

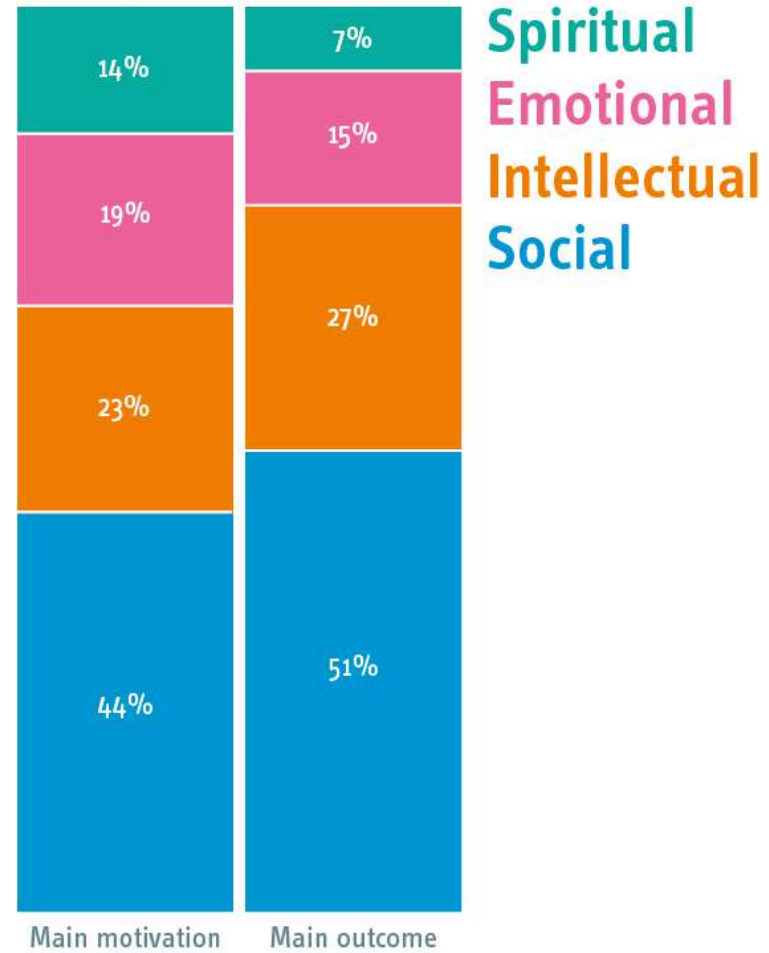


Actual behaviour



Visitors not achieving desired outcomes

Main motivation and outcome - total audience (phase 1 only)



Summary presentation of 'The complete picture'

Key changes made

- **Red banners for room signs**
- **Orientation panels by stairs**
- **Orientation panels by lift**

Desired impact:

To drive more visits to the Modern Art Galleries by lift or stairs



Little change reported

- **People still not coming up in the lift**
- **Those that reach 3rd floor enter galleries in wrong door**



Phase 2 – more changes made

- Clearer directional signage on 3rd floor
- Entrance and Exit signs on the gallery doors
- A timeline of C20th art along the corridor to provide context

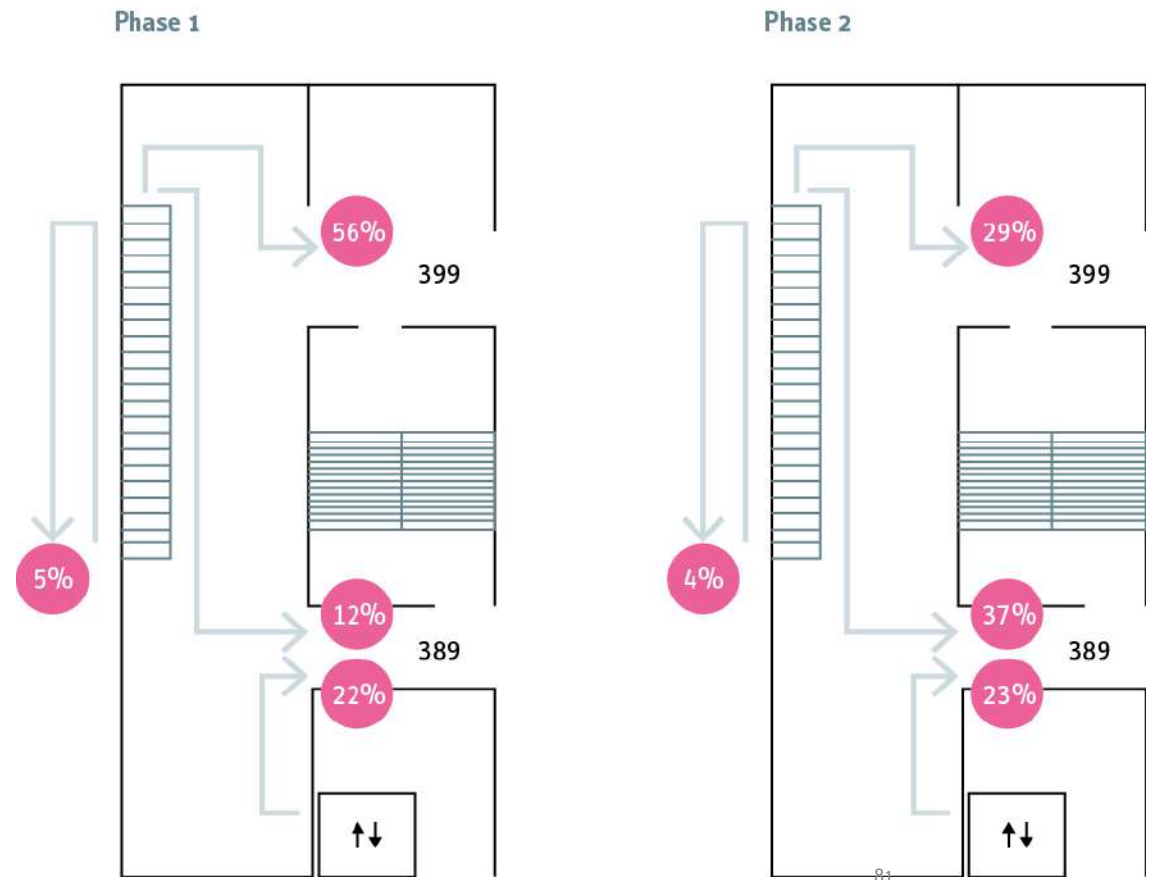


The impact of changes made to visitor experience

Signage on third floor Modern Wing

Impact of changes made:

- 60% entered the galleries through room 389 (the correct chronological order). This compares with 34% from phase one.
- This represents almost twice the proportion of visitors entering the European Modern Art galleries in the direction in which is curatorially designed.



The impact of changes made to visitor experience

Interpretation on third floor of the Modern Wing

Key changes made:

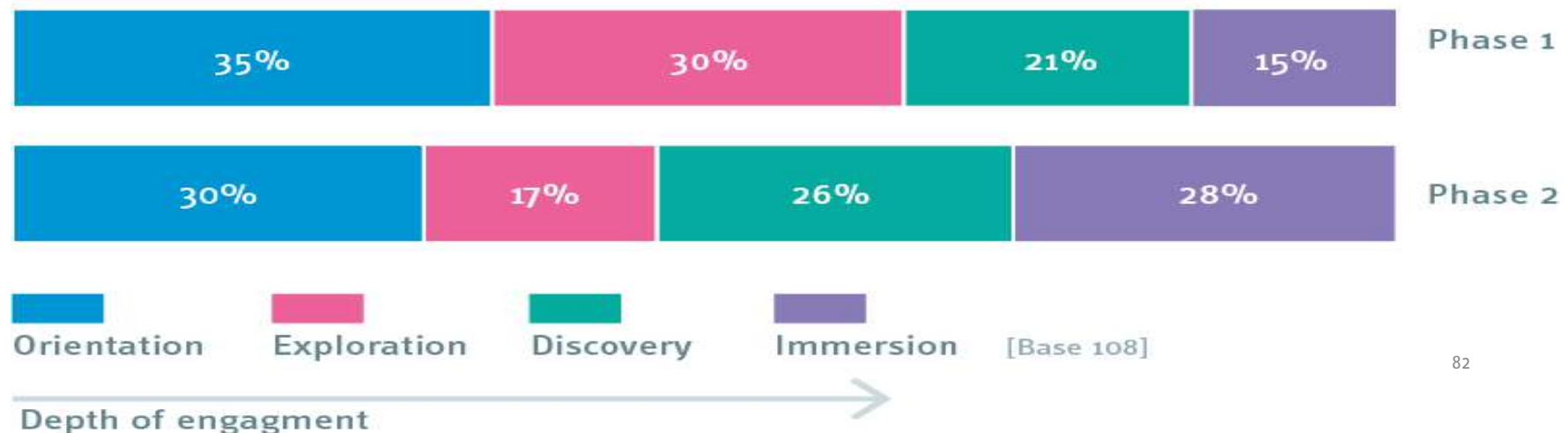
- Timeline outside galleries.
- Introduction panel outside galleries.

Desired impact of these changes

- Deeper engagement within the galleries'

The impact of these changes:

How visitors engaged in gallery 391



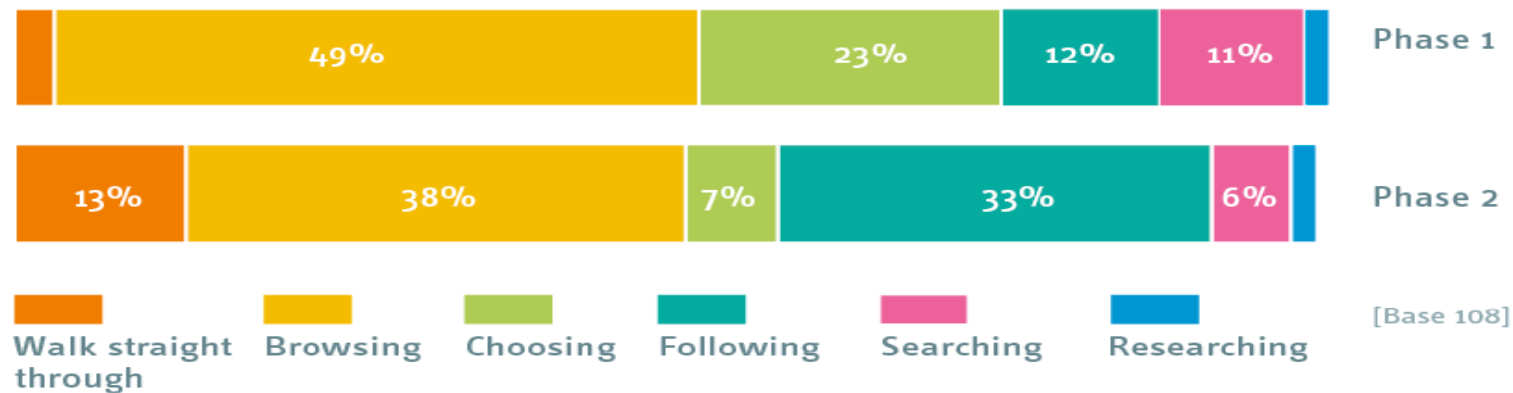
The impact of changes made to visitor experience

Interpretation on third floor of the Modern Wing

The impact of these changes (cont.):

- The more visitors read, the deeper they engaged.
- Timeline especially valued in providing context.
- Longer dwell time.
- More requested throughout the museum.
- Less likely to 'browse' gallery, more likely to 'follow' the narrative (see below).

How visitors behaved in room 391



New tools, new models

In-the-moment, mobile ethnography app and platform

Three things visitors want more of

- 1. Information on the artist and process**
- 2. Meaning and symbolism**
- 3. The background and context of the work**

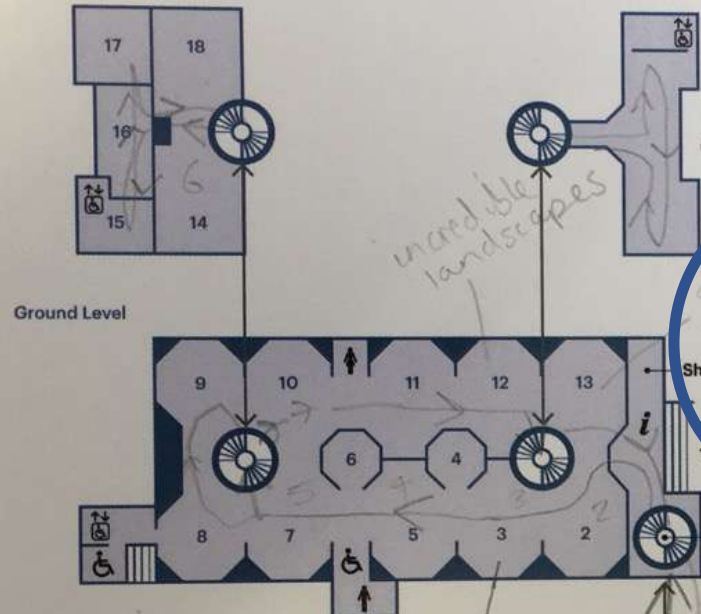
‘Some of them left me wanting more. I usually look at it myself and do my own interpretation... then I’ll read the text, the fun facts they provide.’ **Intercept interviews**

love Pre Raphaelites
Unat + the Lion

interesting to see conservation

excited to see
Botticelli, Cranach, Holbein

Scottish National Gallery



Academy



great to see art workshops going on

incredible landscapes

impressionist works really interesting

not massive on c. 1700 - 1850 art but still interesting

love the screens in the middle + the Ren. Biblical art

This repeat visitor loved seeing live art **workshops** in the gallery space, and the chance to see **conservation in action**. These are common themes we consistently hear from audiences in 2018.

1. Number the places on the maps in the order you visit them. Feel free to give more than one number to a place if you visit more than once.
2. Did you get lost at any point? Add a note on the map to tell us where
3. Were there areas that you particularly liked or didn't like? Add



Thank you