

**ON-SITE INTERPRETATIONS AND VISITORS'  
UNDERSTANDING OF MUSEUM DISCOURSES:  
THE NATIONAL MUSEUM BANGKOK  
AND RATTANAKOSIN EXHIBITION HALL**



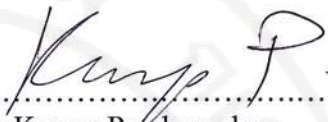
**KANOP PATCHARACHON**

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR  
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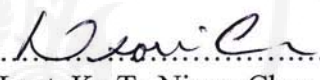
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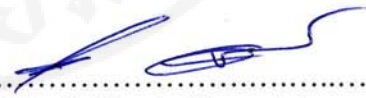
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.....  
Mr. Kanop Patcharachon,  
Candidate




.....  
Lect. Ka Ta Nixon Chen,  
Ph.D. (Architectural Heritage  
Management and Tourism)  
Major advisor



.....  
Asst. Prof. Chanin Yoopetch,  
Ph.D. (Management Development)  
Co-advisor



.....  
Prof. Patcharee Lertrit,  
M.D., Ph.D. (Biochemistry)  
Dean  
Faculty of Graduate Studies  
Mahidol University

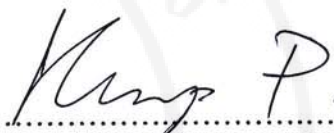


.....  
Lect. Veerades Panvisavas,  
Ph.D. (Tourism and Hospitality  
Management)  
Program Director  
Master of Management Program in  
Tourism and Hospitality Management  
International College  
Mahidol University

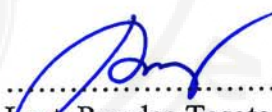
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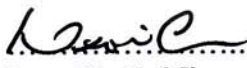
on  
March 13, 2015




.....  
Mr. Kanop Patcharachon,  
Candidate




.....  
Lect. Paradee Tasotornsrikul,  
Ph.D. (Tourism Management)  
Chair




.....  
Lect. Ka Ta Nixon Chen,  
Ph.D. (Architectural Heritage  
Management and Tourism)  
Member



.....  
Asst. Prof. Chanin Yoopetch,  
Ph.D. (Management Development)  
Member



.....  
Prof. Patcharee Lertrit,  
M.D., Ph.D. (Biochemistry)  
Dean  
Faculty of Graduate Studies  
Mahidol University



.....  
Assoc. Prof. Phitaya Charupoonphol,  
M.D., Dip Thai Board of Epidemiology  
Dean  
International College  
Mahidol University

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Kanop Patcharachon

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MUSEUM DISCOURSES: THE NATIONAL MUSEUM BANGKOK AND  
RATTANAKOSIN EXHIBITION HALL

KANOP PATCHARACHON 5438695 ICTH/M

M.M. (TOURISM AND HOSPITALITY MANAGEMENT)

THESIS ADVISORY COMMITTEE: KA TAT NIXON CHEN, Ph.D., CHANIN  
YOOPETCH, Ph.D.

ABSTRACT

History museums in Thailand generally use traditional interpretation of the exhibit's contexts which focus on the objects to deliver their discourses to the visitors. Even though there is a growing trend to use multimedia interpretation, museums rarely look into visitors' perspectives regarding whether traditional or multimedia could better facilitate understanding of museum discourses presented to visitors.

The overall results showed the significant of the interpretations regarding the method for delivery of museum discourses to visitors. Even though there were no outstanding differences between using traditional or multimedia interpretations, the findings indicates visitors' concerns regarding the importance of contexts such as "prior knowledge", "exhibition environment", and "people engagement" supported on-site interpretations which helped visitors understand the discourses of the museums. Therefore, apart from looking into the appropriateness of on-site interpretations, the museum administrators should also pay attention to the exhibit's contexts in order to facilitate understanding of the museum discourses for visitors.

KEY WORDS: VISITORS' UNDERSTANDING / MULTIMEDIA INTERPRETATION  
TRADITIONAL INTERPRETATION / MUSEUM DISCOURSES

95 pages

การสื่อความหมายในพิพิธภัณฑ์กับความเข้าใจของผู้เข้าชมต่อวาทกรรมของพิพิธภัณฑ์ กรณีศึกษา  
พิพิธภัณฑ์สถานแห่งชาติ พระนคร และอาคารนิทรรศการนิทรรศน์รัตนโกสินทร์

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กณพ พัชรชนม์ 5438695 ICTH/M

กจ. ม. (การจัดการการท่องเที่ยวและการบริการ)

คณะกรรมการที่ปรึกษาวิทยานิพนธ์: Ka Tat Nixon Chen, Ph.D., ชนินทร์ อยู่เพชร, Ph.D.

#### บทคัดย่อ

พิพิธภัณฑ์ประวัติศาสตร์ในประเทศไทยมักใช้วิธีการสื่อความหมายแบบดั้งเดิมในการถ่ายทอดวาทกรรมของพิพิธภัณฑ์ไปยังผู้เข้าชม เนื่องจากมีจุดประสงค์เพื่อเน้นความสำคัญที่วัตถุจัดแสดง แม้ว่าในปัจจุบัน บางพิพิธภัณฑ์ได้มีการนำการสื่อความหมายแบบสื่อประสมมาใช้ โดยเชื่อว่าสื่อประสมต่างๆ สามารถทำให้ผู้เข้าชมเข้าใจวาทกรรมของพิพิธภัณฑ์ได้ดียิ่งขึ้น แต่การศึกษาเรื่องดังกล่าวจากมุมมองของผู้เข้าชมพิพิธภัณฑ์เกี่ยวกับการสื่อความหมายรูปแบบที่เหมาะสมในการสื่อสาร ยังคงไม่มีการศึกษาที่แพร่หลาย

จากผลการศึกษาแสดงให้เห็นว่า การสื่อความหมายทั้งแบบดั้งเดิมและแบบสื่อประสมสามารถถ่ายทอดวาทกรรมของพิพิธภัณฑ์ไปยังผู้เข้าชมได้โดยไม่มีข้อแตกต่างอย่างมีนัยสำคัญ อย่างไรก็ตาม การศึกษาทำให้เห็นว่า นอกจากการสื่อความหมายในพิพิธภัณฑ์แล้ว ผู้เข้าชมพิพิธภัณฑ์ยังตระหนักถึงความสำคัญของบริบทต่างๆ อาทิ ความรู้เบื้องต้นก่อนเข้าชมพิพิธภัณฑ์, สภาพแวดล้อมภายในนิทรรศการ และปฏิสัมพันธ์ระหว่างบุคคล ว่ามีผลต่อความเข้าใจวาทกรรมของพิพิธภัณฑ์ และเป็นส่วนช่วยสนับสนุนการสื่อความหมายภายในพิพิธภัณฑ์ทางหนึ่ง ดังนั้น ภาคพิพิธภัณฑ์จึงควรให้ความสำคัญต่อบริบทเหล่านี้ ไม่ต่างจากการเลือกใช้วิธีการสื่อความหมายที่เหมาะสมในการสื่อความหมายและถ่ายทอดวาทกรรมของพิพิธภัณฑ์ไปยังผู้เข้าชม

คำสำคัญ: ความเข้าใจของผู้เข้าชม / การสื่อความหมายแบบสื่อประสม /  
การสื่อความหมายแบบดั้งเดิม / วาทกรรมของพิพิธภัณฑ์

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Background**

Nowadays, there are many types of museums, such as history museum, ethnic museum, science museum, art museums and national museum. However, even there are various types of museums; each museum is unique because they have different discourses to convey to museum visitors. According to Serrell (1996), A discourse is a message or a theme that museums want visitors to understand and to take away with. For example, according to Justin Morris, the former Head of Strategic Planning and Collection Services of the British Museum, the discourse of British Museum was to convey Britishness. To be British is to be multi-cultural as Britain is a multi-culture country. Visitors could understand their cultural identities and their relations with the world and also culturally mixed population of United Kingdom as part of the world (Chen, 2008). With respect to Helen Jones, the Planning Manager of The Victoria and Albert Museum, the discourse of the museum was to convey provision. The museum aim at advocating people to express their opinion of arts openly, encouraging people to think and debate innovatively, and arousing people to know more about arts. The museum acts as a cultural diplomacy that bridges different culture and generates cultural exchange. Through the museum, visitors are able to link themselves with arts and broaden their perspective of the world through arts (Chen, 2008). However, as regards Gauri Khrisnan, Senior Curator of Asian Civilizations Museum, Singapore, the discourse of the Asian Civilizations Museum in Singapore was to define the race pluralities and to advocate race equality of Singapore (Chen, 2008).

It is the museums' discourse that orients the direction and the uniqueness of a museum. To understand museums is to understand the discourses of museums. Museums of the same nature are able to convey different meanings from different discourses to visitors. A history museum can convey a discourse to explain the

timeline history of the country or present multi-cultural aspects in the society. Even the same types of object, discourses might be conveyed differently in museums of different natures. In the history museum, the rain drum founded in Southeast Asia can be implied to the existence of an agricultural society and high civilization, but can be appreciated as a master-piece of bronze-wares in the art museum. However, there is no single way to convey those discourses and the conveyance of a discourse is not restricted to only texts. It can be by series of different on-site interpretation techniques. Accordingly, as the places with different discourses, each museum has to depend on the on-site interpretation to let visitors understand the discourses.

Tilden (1997) defined interpretation as an activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience and by illustrative media. It is the interpretation that is a key aspect of understanding of museum discourses because it is only through interpretation that the visitor would get the point of the story it tells. As the museum is an institution devoted to communication of its discourses, at an exhibition of museums, on-site interpretation plays important role on visitors as museums as the mission of interpretation is communication with the museums' visitors (Graham, 2005) and each museum has different interpretations making people understand the discourses.

To convey discourses of museums to museum visitors, museums commonly use traditional interpretation, the interpretation which is defined in opposition to technological or interactive methods (Reino, Mitsche, & Frew, 2007). Traditional interpretation focus on the use of wall-text and labels to describe the artifacts of museums (Hooper-Greenhill, *Museums and the Interpretation of Visual Culture*, 2000) because the traditional interpretation has been developed from the early museum characteristics and the use of the wall-texts and labels descriptions are the museum's historic mission to present objects (Hein, 2000). In the past, the museums were thus the collections of a small group of people who were mainly noblemen and aristocracy, to let people appreciate the artifacts. The visitors could understand the objects by reading the wall-texts and labels. Today, many museums still use traditional interpretation to convey their discourse to museum visitors, for example, the ice age artworks exhibition at the British Museum (figure 1.1).



**Figure 1.1** The ice age artworks exhibition (February, 2013) uses traditional interpretation including of artifacts, wall-texts and labels to explain how human beings developed art (The British Museum, 2013).

However, while traditional interpretation can be very informative, visitors might walk pass important information or lack of interest to read the information if the text is too long or complex to understand. Furthermore, owing to today's museum visitors are now more discerning, more curious and more demanding (Williams, 2009) and that young people are more familiar with multi-media technology, museums are in trend to use multi-media interpretation to replace traditional interpretation to convey their discourses, embrace the need and attract more visitors. Therefore, it is common nowadays for visitors to encounter a series of multi-media interpretation once they enter a museum, for example, in the National Museums in Singapore (figure 1.2).

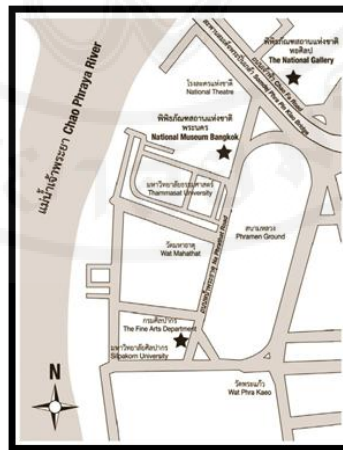


**Figure 1.2** The Singapore living galleries at the National Museum Singapore uses multimedia interpretation with help of Virtual hosts and in-gallery videos to help visitors understand the cultural history of Singapore.

Photo by Patcharachon, Kanop 2014

Nonetheless, the multi-media interpretation is not free from short-comings. Firstly, it is expensive therefore all museums could not afford the establishment. For example; the Singapore government invests SGD62 million (around USD50 million) to enhance contents in the country's national museums with new interpretation techniques (Saad, 2013). Secondly, it is possible that visitors can be distracted by the multi-media interpretation that they fail to focus their attention on understanding those discourses which museums try to convey. After all, it still remains unknown whether these interpretations can facilitate the understanding of visitors towards those discourses of museums.

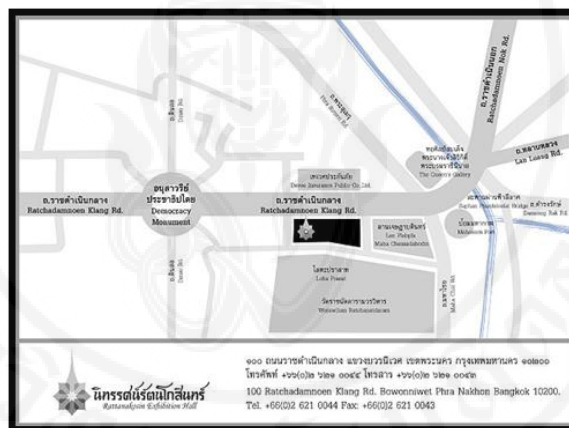
In Thailand, the first museum was established by King Rama IV (King Mongkut) in the Grand Palace before moving to Wang Na, the frontal palace, which was the former body of the present National Museum Bangkok, the first national museum in Thailand and the main branch museum of the National Museums in the country. The museum is located on Na Phrathat Road that is next to Sanam Luang (figure 1.3).



**Figure 1.3** Location of National Museum Bangkok

The discourse of National Museum Bangkok is to convey the glory of Thai arts and culture from the past to the present (The Fine Arts Department, 2002). The museum uses traditional interpretation in the form of artefacts and replicas, labels, wall-text and photographs to help visitors understand its discourses. The museum attracted around 300,000 among which Thai people was the majority in 2012 (Daily News, 2012).

Rattanakosin Exhibition Hall is a new generation museum in Thailand that is located on Ratchadamnoen Klang Road near the Democracy Monument (figure 1.4). It was founded in 2010 by The Crown Property Bureau which looks after the royal properties. The Hall is to exhibit the history and culture of Rattanakosin era to instill a sense of pride of Thai people (Nitasrattanakosin, n.d.). Different from the National Museum Bangkok that uses traditional interpretation, the Hall uses multi-media interpretation such as 4D theatres, graphic sensors and magic visions to convey its discourse. The average numbers of visitors among were around 100,000 per year. Same as the National Museum Bangkok, majority of the visitors are local Thai people (Nitasrattanakosin, n.d.).



**Figure 1.4** Location of Rattanakosin Exhibition Hall

In summaries, the two museums have two main similarities. First, they exhibit history and culture-related content. Second, they have similar background as non-commercialized organizations; the National Museum Bangkok supported by Thai government and the Rattanakosin Exhibition Hall supported by the Crown Property Bureau. Thirdly, their target markets are Thai people; particular pupils and students. However, the two museums are different in their on-site interpretation techniques.

Therefore, the study is to look into the on-site interpretations of the two museums in order to know the appropriate interpretation that could better facilitate visitor's understanding of museum discourses by comparing traditional interpretation in National Museum Bangkok with multimedia interpretation in Rattanakosin Exhibition Hall.

## **1.2 Statement of problem**

There are several on-site interpretation techniques used in the museums to convey different discourses. Most museums are using traditional interpretation that emphasizes on objects, wall-text and labels. However, traditional interpretations are not free from critiques. Thereby, museums trend to use multi-media interpretation, emphasize on media technologies arguing that multi-media interpretations can attract visitors and facilitate their understanding of discourses of museums. Despite there were researches that look into multi-media interpretations, these researches were from the perspective of museums instead of from the perspective of museum visitors.

## **1.3 Research questions**

This thesis is to look into the on-site interpretations of Rattanakosin Exhibition Hall and the National Museum Bangkok to know which museum's interpretation that could facilitate better understanding of the discourse of the museums to the visitors.

## **1.4 Rationale of research**

Museums often claimed that they had conducted surveys to know visitors' comments. However, these surveys tended to look into visitors' satisfaction of the facilities of the museums. Very seldom did museums look into the extent that visitors understand their discourses.

Museums are to convey their discourses to visitors. To convey the discourse, museums use different on-site interpretations. Therefore, it is important for museums to know whether visitors understand the discourse that the museums try to convey to them.

The history of museum development in Thailand is long. Basically museums in the country use traditional on-site interpretation techniques. Even there is a growing trend of the use of multi-media on-site interpretation by some museums however, both on-site interpretation techniques are still not free from short-comings.

Therefore, it is essential to look into which interpretation can better facilitate the understanding of visitors towards the discourses of museums. Accordingly, This thesis is to investigate the understanding of visitors towards the discourse of two museums in Thailand: National Museum Bangkok and Rattanakosin Exhibition Hall. The two museums are basically history museum. The former one uses traditional interpretation to convey the discourse of the glory of Thai arts and culture from the past to the present (The Fine Arts Department, 2002) and the later one uses multi-media interpretation to convey the history and culture of Rattanakosin era to instill a sense of pride of Thai people (Nitasrattanakosin, n.d.).

The researcher aims to achieve to provide helpful information to minimize the gap of the unknown to the museum by understanding the on-site interpretations that better convey discourses in the museums. The researcher believes that the findings of the paper would benefit museums administrators to give them an idea in the selection of the interpretation to convey the discourses of their museums in particular the choice between traditional and multi-media.

### **1.5 Research objectives**

The thesis objective is to understand the on-site interpretation that makes visitors understand the discourses of the museums by focusing on a comparative study between the traditional interpretation in the National Museum Bangkok and the multimedia interpretation in the Rattanakosin Exhibition Hall.

### **1.6 Scope of the study**

This research only study the on-site interpretations, interpretations inside the museums; comparative study between the National Museum Bangkok and Rattanakosin Exhibition Hall. Apart from the interviewing the administrator of the two museums, owing to the fact that the target markets of the two museums are Thai visitors, the author will only investigate Thai visitors of the museums.

In addition, the researcher selected one of the three exhibitions of the National Museum Bangkok called the “Gallery of Thai History” to compare with the second route exhibition of Rattanakosin Exhibition Hall including two permanent galleries, “The colorful Thai way of Living” and “The Heart and Soul of the Nation” as the galleries commonly convey the timeline of Thai history.

## **1.7 Terms of definitions**

### **1.7.1 Museums**

There are several definitions on museum differently depends on the fields that the definitions have been used. No one definition can cover all the roles and tasks of the museums completely. However, the general accepted definitions of museum are presented here:

#### **1.7.1.1 The International Council of Museums**

The International Council of Museums defines museum as a non-profit, permanent institution in the service of society and its development, open to the public...for the purposes of education, study and enjoyment (ICOM, 2007)

#### **1.7.1.2 The Museum Association of the United Kingdom**

The Museum Association of the United Kingdom mentioned that a museum is an institute which gathers collects, preserves, displays and interprets a body of evidence for the utility of the public...based on reliable and verifiable evidence (Museums Association, 1998).

#### **1.7.1.3 The American Association of Museums**

The American Association of Museums refers that museums are administered with the aim of providing useful services to the public. The role of the museum is to collect, preserve and conserve human research and to present objects from the natural and man-made spheres...with the purpose of informing and entertaining the public (American Alliance of Museums, 2000).

Even though there are many definitions of museum but they aim to illustrate the purpose of museums is for the benefit of the public.

### **1.7.2 Discourse**

There are many definitions of the word discourse. Michel Foucault (1926-1984), the French philosopher, defined a discourse was a way to influence the mindset of people through the constitution of knowledge and social practices (Weedon, 1987). Usher and Edwards (1994) defined a discourse was to diffuse knowledge to the mindset of visitors. However, in the field of museum studies, Serrell (1996) defined a discourse is a theme that museums would like visitors to take them away with after visiting the museums. After all, the discourse of a museum is a “big idea” of museums which museum would like to share with visitors (Serrell, 1996).

### **1.7.3 Interpretations**

The way of transforming and conveying discourses in order that the diverse receivers from different backgrounds can understand the discourses. Interpretation is revelation based upon information but they are entirely different things. However all interpretation includes information. It aims to reveal meanings and relationships through the use of original objects, by firsthand experience and by illustrative media (Tilden, 1997).

## **CHAPTER II**

### **LITERATURE REVIEW**

This research focuses on visitors' understanding of museum discourses. The comparative study, National Museum Bangkok and Rattanakosin Exhibition Hall, explores between traditional and multimedia interpretations, which interpretation facilitate easier understanding of museum visitors toward discourses of history museums. The literature review has been organized in 5 separate parts:

- 2.1 History of museum's development
- 2.2 Development of museum's interpretation
- 2.3 Related studies
- 2.4 Sites of Research Study
- 2.5 Conceptual Framework

#### **2.1 History of museum's development**

Nowadays, there is a wide range of museums; however, American Association of Museums defines museum as an organized and permanent nonprofit institution that essentially is devoted to education or aesthetics (American Alliance of Museums, 2000). Moreover, according to the International Council of Museums (ICOM), a museum is a non-profit, permanent institution in the service of society and its development, open to the public, for the purposes of education, study and enjoyment (ICOM, 2007). Nevertheless, even both definitions are references in the international community that support the similar main purpose of the museum to benefit the public, the definitions are not the original purposes of the museums which were changed from what it was in the past.

The earlier museum may have been in third-century in Alexandria, Egypt. It was comprised of exhibition halls presenting artifacts, instruments and other appliances for the scholars and nobles (Ambrose & Paine, 2006). In ancient Rome, museums were temples and the colonnades surrounding the Agora, marketplace. It was full of works of art and historical objects, where beauty stimulated philosophical discussion. Like the Greek *Mouseion*, they were dedicated to the Muses, the nine daughters of Zeus, and Ideal for public and philosophical discussion (Glaser, 2004). In the fifteenth century, the term “museum” was first used to describe a collection in Renaissance Florence. The museum concepts were believed to signify the importance, dominant power and value of the owner who was the Medici family (Miles & Zavala, Towards the Museum of the Future: New European Perspectives, 2012).

Later, in the late eighteenth and early nineteenth centuries, many major European cities established special galleries of antiquities called Cabinet of Curiosity, the encyclopedic collections of objects. The cabinet of curiosity was regarded as a microcosm or theater of the world, and a memory theater. It conveyed symbolically the patron's control of the world through its indoor, microscopic reproduction (Fiorani, 1998). Such as those of Charles I of England's collection, the most famous, best documented cabinets of rulers and aristocrats, members of the merchant class and early practitioners of science in Europe formed collections that were precursors to museums. Therefore, most of the museums of that time were still exclusively for the noble, the elite, and the highly educated; they were not intended for the public (Glaser & Zenetou, 2013).

However, as the new social conditions, they are no longer looked on as the prerogative of an elite but are expected to be accessible, understood, appreciated and enjoyed by all (Marcousé, 1973). Louvre in Paris was the first museum opened to the public in 1793. Then, following in the nineteenth century, other museums started opening to the public. The Prado in Madrid opened in 1819, the National Museum for Greek Antiquities on the island of Aegina opened in 1829, and the Altes in Berlin opened its doors in 1830.

Nowadays, museums have been opened to the public, not limited only for nobles or scholars. The most accepted definition of museums proposed by ICOM mentioned the main role of the museum to open to the public and service the society for purposes of study, education and enjoyment (ICOM, 2007). However, despite there are different purposes in different museums, they are to convey discourses, a message or a theme that museums want visitors to understand and to take away with (Serrell, 1996), which has to depend on the on-site interpretation, interpretation inside the museums.

## **2.2 Development of museum's interpretation**

The importance and the way of using interpretation was first major publications issued in 1920, *Adventure of a Nature Guide and Essays in Interpretation* by Enos Mills, and 1957, *Interpreting Our Heritage* by Freeman Tilden. Mills mentioned that the aim of the interpretation is to illustrate and reveal the alluring world outdoors. He also was the first to mention a guide as an interpreter or someone who translates unknown information into something more understandable (Mills, 1920). Likewise, Tilden highlighted that the interpretation as “an activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience and by illustrative media” (Tilden, 1997).

Loykie Lomine and James Edmunds (2007) elaborated that interpretation aims at establishing communication between people who do not share the same linguistic or cultural frames of reference. For example, in a museum exhibited in English, the visitors who are not English literate would not be able to understand the story that the museum wish to tell if the museum does not provide leaflets or audio guide provided in their native language. In addition to this, the visitors might not understand or even get lost in the museum if the museum leaves the information unclear without helpful interpretations to guide the visitors. Therefore, the interpretation plays an important role in matching the visitors understand the museums' discourses.

### **2.2.1 Traditional interpretation**

Museums traditionally were to collect objects and signify the importance of the owner as the renaissance habit. Accordingly, the traditional museums are the museums that use the traditional interpretation focusing on preserving, storing and displaying artifacts and displaying cultural collections. To exhibit the collections, the curators, those who design what has to be exhibited, serve as an important role to convey the discourses of museums. Differ from educators, whose background are from human development and the question of how people relate to the objects, curators are usually trained as an art historian; their focus was and still is on the objects and are considered the experts and the leaders of the museum (Gainsburg, 2008). They play the role of deciding the theme of an exhibition, selecting artworks, displaying them, and convey the discourses of museums.

Therefore, exhibits developed with the traditional interpretation tend to reflect the goals and interests of the museums or curators, not those of the visitor (Knott, 1992). Generally, most museums still use traditional interpretation working with objects from their collections to convey discourses of museums to the visitors, so the input from visitors is not considered (Hooper-Greenhill, *Museums and the Shaping of Knowledge*, 1992) and persist as one-way communication or basic communication – objects speak for themselves. To illustrate the one-way communication, the Basic Communication Model by Shannon and Weaver (1948) in ‘The Mathematical Theory of Communication’, is applicable to the discourse conveyance of the traditional interpretation.

Traditionally, the three-unit model of communication is one of the most likely to be known to museums (figure 2.1). It consists of a simple communications model of sender, discourse and receiver (Shannon, 1948). However, according to McManus (1991), it is not an appropriate model for museums, first, because the discourse is depicted as an object with an identity of its own, separated from the understanding situation of human. Secondly, it is considered one-way communication and the receiver is in some way in error in not getting the discourse (McManus, 1991).



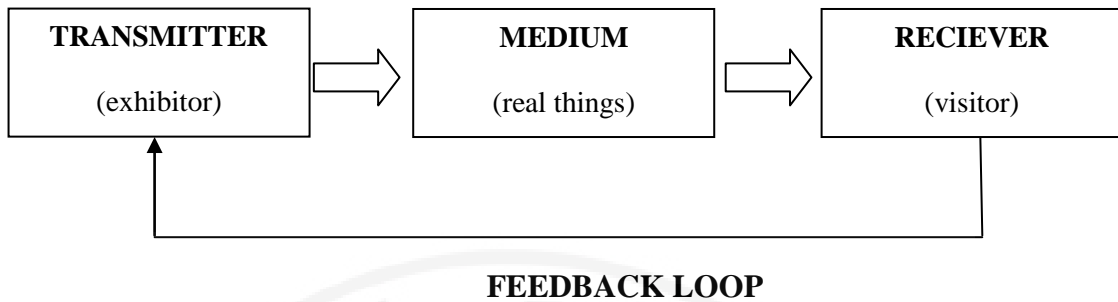
**Figure 2.1** The traditional model of communication by Shannon (1948)

To make sure that the visitors could get the discourses, McManus (1991) mentioned about the golden rules that could help to ensure that the maximum amount of writing communication is attended to:

1. Do not over write
2. Break the text up so that it is accessible
3. Use subheads to help the visitors skim texts
4. Above all, use an accurate orientation heading: that is, do not wander off the topic. The objectives of the exhibition should be articulated. Headings should relate to this.

McManus added that when visitors first encounter an exhibit they want to know two things. Firsts, what the exhibit maker is talking about. Accordingly, they need to be given headings and subheadings. Seconds, visitors need to form an early impression of the general line the topic. In order to help visitor in this regard, the orientation sentences should be provided before launching into detail. If visitors are not given reference and orientation to the exhibition topic, they could possibly be confused and miscommunications are likely to ensue.

However, in order to know whether or not the discourse has been received and understood correctly, the museums tried to provide the feedback channels for visitor response. Duncan Cameron (1968) proposed a basic communication model in an article entitled 'a view point: the museum as a communications system and implications for museum education'. He accordingly also added the notion of the feedback loop which will enable transmitter to modify the transmission. Alternatively, it allows the visitor to compare his or her understanding with the intended discourses that is to see if the discourses have been received correctly.



**Figure 2.2** The Basic Communications Model from Cameron (1968)

Nevertheless, even the model included the feedback from the visitors as museums tend to do surveys on visitors, most the surveys or feedbacks are to ask visitors' satisfaction of museums facilities with toilets and souvenir shops inclusive. The feedbacks are not whether they understand the discourses of museums or not. Therefore, the model was still considered one-way communication and not free from shortcomings about the visitors' understanding of museums discourses so people started questioning about the validity of the traditional interpretation based on the basic communication model.

Roger Miles (1985) has described museum as 'disabling system' where they produce exhibitions based on the basic communication model (Miles, 1985). One of Miles' major critiques is that where communication is seen as a linear process, with the discourse defined by transmitter, this generally means that the transmitter is the curator, and that curators therefore become what he calls the power-brokers in this process, defining the themes, approaches and processes of exhibitions from their own point of view. The meanings of the exhibition and its artifacts are defined by the curator according to his or her agenda, without paying attention to the interests, desires, needs of visitors.

To solve the shortcomings, some museums believed that it is essential to look into new interpretation techniques. Moreover, with respect to the influence of psychologists such as Jean Piaget and L. V. Vigotsky, they said that museum visitors are knowledgeable and bring along with them knowledge while they visit museum and react with the environment of the museum. Therefore, some museum has changed their interpretation into interactive.

Amongst the first interactive museums and galleries were the Children's Gallery at the Science Museum in London (1931), the Palais de la Decouverte in Paris (1937), the Deutsches Museum in Munich (1925) and the Chicago Museum of Science and Industry (1933) (Henning, 2006).

These museums featured industrial engines in its operations, demonstrations of experiments, machinery and moving models which visitors could activate using buttons and cranks. It contributes to the move away from the object centered museum (Henning, 2006). After that, in 1952, the first audio tour was introduced at the Stedelijk Museum in Amsterdam using radio broadcast technology (Tallon L., 2009) and became the establishment of multimedia interpretation in the museums.

### **2.2.2 Multimedia interpretation**

After the initial form of museums' multimedia interpretation at Stedelijk Museum in Amsterdam was first introduced and operated its audio tour in 1952 (Tallon L., 2009), in the late 1960s, people strongly questioned about the effectiveness of the traditional interpretation, the interpretation which based on one-way communication. Moreover, at the same time, museums aimed to popularize science, not just to increase public appreciation of science but to realize the potential for scientific achievement amongst populations with little scientific education (Henning, 2006). Therefore, the trend of using technology is getting higher and higher so visitors expect technology in the museums (Falk & Dierking, 2000).

Accordingly, there is an increasing new interpretation technique to response those demands believing that it could better convey discourses of the museums to make people understand. Therefore, museums had rid themselves of artifacts altogether and devised new display devises and have become increasingly multimedia and the multimedia technologies are viewed as purely oriented toward the conveyance of discourses from museums to visitors (Henning, 2006). Many museums believe that it is essential for them to use multimedia interpretations, the interpretation which base on multimedia technologies, to help visitors understand the discourses of the museums. According to Chen (2012), through the application of the multimedia technology, museums can achieve the following:

1. To give museum visitors relevance

Museum visitors expect technology (Falk & Dierking, cited in Chen 2012), therefore, to connect with today's visitors, and museums have to provide them with a user language which they are familiar with while they visit museums (Tallon & Walker, cited in Chen 2012). With respect to museums, it refers to multimedia technology and many museums use multimedia technologies to link themselves with their visitors.

2. To increase competitive edge

Museums are not free competitions. Amusement parks are long considered competitors of museums. These parks often use multimedia technology to bring enjoyment and excitements to visitors. Museums also face competitions from places like theatres, libraries, monuments and zoos, where feature multimedia devices to attract visitors, therefore, museums have to install multimedia interpretations to compete.

3. To maintain a high visiting rate

Visiting rate is important for museums, as it is a yardstick to measure their popularity. The popularity is important for museums to enlist funds from governments or donations from private organizations because it can act as an indicator of the contribution of museums to society.

4. To entice people to visit museums for learning

The most important function of museums is to educate. Museums are important centers for learning (Ambrose & Paine, cited in Chen 2012). They are to satisfy the learning needs of people (Falk & Dierking, cited in Chen 2012). In order to attract visitors, many museums today use multimedia interpretations to create an environment with fun to make learning, entertaining and museum visits enjoyable.

5. To convey the discourses of museums

Under the influence of psychologists such as Jean Piaget and L.V. Vigosky, museum visitors are knowledgeable. They bring along with them knowledge while they visit museums and react with the environment of museums. Therefore, to convey their discourse to the visitors, museums believe that multimedia interpretation which was initiated by the idea of visitors' interaction can help convey the discourse of the museums.

In addition, the new technique, multimedia interpretation, has had an impact not only in exhibition techniques and museum operations but as the focus of new museums – those of television, radio, computers, photography, and other multimedia technology. Multimedia interpretation seems to threaten the ‘aura’ of the unique object, through making it available for a mass audience (Henning, 2006). Therefore, the museums started showing less but showing attractively which mostly models, replicas and multimedia are employed.

With respect to the multimedia interpretation, the Interactive Experience Model of Falk and Dierking (2000) illustrate the essentialness to embrace three contexts, personal, social and physical, that increase museum experience. They assume all experience in the museums is contextual and involves interplay of three contexts: personal, physical, and social (figure 2.3). The eight key factors in three different contexts are emerged as particularly fundamental to visitors’ experience;



**Figure 2.3** The Interactive Experience Model

### **2.2.2.1 Personal context**

Each museum visitor’s personal context is unique; it incorporates a variety of experiences and knowledge, including varying degrees of experiences in the knowledge of the content and design of the museum. Such characteristics help to mold what an individual enjoys and appreciates, how he wishes to spend his time, and what experiences he seeks for self-fulfillment. These characteristics also mean that each person arrives at the museum with a personal agenda- a set of expectations and anticipated outcomes for the visit. The personal consists of:

1. Motivations and expectations; people go to museums for many reasons and have predetermined expectations, these motivations and expectations, therefore, directly affect what people do and understand.

2. Prior knowledge, interests, and beliefs; the selection of the visitors whether to go to the museum or not. Without appropriate prior knowledge, interests, and beliefs, no one would ever understand anything in the museums.

3. Choice and control; visitors are to choose what and when to understand and control their own understanding. Museums afford visitors opportunity for both choice and control.

#### **2.2.2.2 Physical context**

The museum is a physical setting that visitors, usually freely choose to enter. The physical context includes the architecture and “feel” of the building, as well as the objects and artifacts contained within, for example, institutional restrictions, policies and rules, architecture, layout, activities, collections, and facilities. How visitors behave, what they observe, and what they remember is strongly influenced by the physical context. The physical context consists of:

4. Advance organizers and orientation; when people feel disoriented, it directly affects their ability to focus on anything else. Advance organizers and orientation, therefore, could enhance visitors understanding and improve people’s availability to understand.

5. Design of the exhibition; appropriately designed exhibitions are compelling visitors understanding if it appears in meaningful settings.

6. Reinforcing events and experiences outside the museum; understanding in the museums is incomplete, people accumulating it over time from many sources in many different ways outside the museums.

#### **2.2.2.3 Social context**

Visits to museums occur within a social context. The social context includes co-visitation patterns and social interactions within groups, between visitors and staff. Most people visit museums in a group, and those who visit alone invariably come into contact with other visitors and museum staff.

Every visitor's perspective is strongly influenced by social context. It is about the variations in behavior between, for example, adults in family groups and adults in adults groups, or children on school field trip and children visiting with their families. The social context consists of:

7. Within-group socio-cultural mediation which builds social bonds through shared knowledge. For example, parents help children understand and make meaning from their experiences while children provide a way for parents to see the world with new eyes.

8. Facilitated mediation by others as understanding can occur strangers perceived to be knowledgeable. When skillful, the staff of a museum can significantly facilitate visitors understanding.

Taken together, all three contexts could assume a major importance in visitors' experiences, continually shifting interactions among personal, social, and physical contexts. The eventual challenge of museums is to make visitors understand the contents of the exhibits easily and remain highly enjoyable within these contexts as museums are to focus on subject rather than collective objects (Henning, 2006). Therefore, for visitor, instead of seeing perception as their own creative and cognitive act, visitors might find themselves continually tricked by the exhibitions on display. On the one hand, the exhibition connects the museum to popular entertainment in the form of the funfair and the magic show, diminishing the unapproachable character of the museum. On the other, they can give the impression that it, like the traditional museum, has all the answers and explanations, while all the visitors has is experience (Henning, 2006).

Apart from Falk & Dierking's Interactive Experience Model, there are related studies about contexts or situations that could further support the people visiting experience. Even the studies has not looked into the perspectives of museums, the studies still presents the importance of having contexts to create people experience. The studies were "the effects of store environment on shopping behaviors" by Julie Baker and "the aesthetic experience theory" by John Dewey. Baker has looked into the effects of the bakery store environment to its customers while Dewey looked into the conditions or situations that could create people understanding.

## **2.3 Related Studies**

### **2.3.1 Julie Baker's study of experience**

Julie Baker (1987) studied about visitors experiences from different environment of their visit. She studied factors that could affect people experience focusing on different atmospheres at the first time visit of the people. The study separates three factors;

#### **2.3.1.1 Ambient factors**

The ambient factors such as music, scent or air quality do not motivate people when they are simply meeting their expectations. Also an extreme ambient factor, such as very high or very low temperature can lead to avoidance behavior. However, there could be exceptions when extreme levels may have an impact on the people behavior, for example the scent of fresh bread attracting customers to a bakery.

#### **2.3.1.2 Design factors**

The design factors include stimuli that exist at the forefront of our awareness, such as architecture, color and materials. It is described as either aesthetic or functional: Aesthetic factors are physical cues which customers observe and influence the level of pleasure in the service experience (Aubert-Gamet, 1997). Functional factors facilitate the behavior of customers in the service scape and include layout, signage and comfort (Baker J. , 1987).

#### **2.3.1.3 Social Factors**

The social factors refer to social conditions represented by the number, type and behavior of customers and employees. The service personnel present in a customer environment, its size, appearance, and behavior, has been shown to impact on consumer behavior (Baker, Levy, & Grewal, 1992).

In Julie Baker's study of people experience, the ambient factors equal the motivation and expectation in the personal contexts as the ambient factors are to look into environmental factors that could motivate people and meet the expectation of their visit. The design factors equal the design of the exhibition in the physical contexts as it is about the setting of the exhibition. The social factors equal the social contexts as it is about the behavior and the influences among human.

### **2.3.2 Dewey's aesthetic experience**

According to Dewey (2005), people can understand in many types of situations under many different conditions. They interact with the environment using their bodies and minds. When such an encounter is brought to fruition and one's senses are enlivened, it may refer to these experiences as aesthetic (Dewey, 2005). He describes aesthetic experience in six different aspects as follow;

#### **2.3.2.1 Connections**

Connections refer to the way an individual connects to an idea, concept or something tangible such as a map, a glass beaker, or a journal. It is about how to connect with the subject, to the material. Connections have a reciprocal relationship with caring, both drawing people into the subject matter.

#### **2.3.2.2 Sensory experience**

Sensory experience is the idea that one's senses are alive and heightened during an aesthetic experience. This does not mean that people must engage all the senses all the time, but that they should have the opportunity to use their senses as much as possible. It is to invite people to activate their senses visually, musically, and kinesthetically. Elliot Eisner has so far as to argue that it is virtually impossible to understand without the use of the senses, the more the senses are used the greater the opportunity for an aesthetic experience and engaged understood (Eisner, 1996).

### **2.3.2.3 Active engagement**

Active engagement refers to being active and engaged during an aesthetic experience. It requires that people not be passive receptacles of knowledge, but that they be actively involved in the construction of their experiences and of meaning.

### **2.3.2.4 Imagination Imagination**

Imagination reveals that it may refer to the interactions between a person and an object which yield something new (Uhrmacher, Moroye, & Bunn, 2009). The use of the combination of active engagement and imagination provides opportunities for people to take control in their understanding of something extraordinary.

### **2.3.2.5 Risk taking**

Risk taking refers to venturing into the unknown. During an aesthetic experience there is some risk, even at a minimal level, in order for the learner to experience a heightened sense of satisfaction. Not all risks are the same for each individual; some people are uncomfortable speaking in front of a group, while others relish that opportunity.

### **2.3.2.6 Perceptivity**

**Perceptivity** involves the ability to engage in deep as opposed to superficial "seeing." That is, one moves beyond the mere recognition of objects and actually perceives the colors, textures, lines and shapes of that which is being focused upon. In an aesthetic learning experience one knows more about the subject at hand because one's engagement is at a deeper and more focused level.

Altogether, Dewey explained that doing things like taking risks, being actively engaged, or having that sensory experience can heighten the experience for the visitors and help them really enjoy and understand it.

In Dewey's aesthetic experience, all the situations or conditions that could make people understand are also look into the three contexts in the Falk and Dierking's Interactive Experience Model. Connection could refer to the prior knowledge, interests, and beliefs in personal context as it is about how people link to the story. The experience refers to the design of the exhibition in the physical contexts as it activates visitors' senses visually, musically, and kinesthetically. Active engagement and imagination refer to choice and control in the personal contexts as it provides opportunities for people to take control in their understanding of something extraordinary. Finally, the risk taking and perceptivity refers to the reinforcing events and experiences outside the museum in the physical contexts as they are about the encouraging situation to make people understand more.

In conclusion, even there are studies to look into different aspects of people experience or conditions that could create visiting experience or understanding to the people; basically those studies all look into the importance of having contexts to further support the situations or settings.

## **2.4 Sites of research study**

### **2.4.1 Bangkok National Museum**

The history of the National Museum Bangkok dates back to 1874 when His Majesty, King Rama V, King Chulalongkorn (reigned 1868 A.D.–1910 A.D.) opened the first public museum to exhibit the royal collection of King Rama IV, King Mongkut (reigned 1851 A.D.–1868 A.D.) and other objects of general interest, at the Concordia Pavilion in the Grand Palace.

Later, the Museum was transferred to its present site, the "Wang Na", or "Frontal Palace" which had been the palace of King Pinklao, the Second King during the reign of King Mongkut. In 1926, the palace was named the "Bangkok Museum" and subsequently developed into the National Museum Bangkok, when it came under the direction of the Fine Arts Department in 1934 (The Fine Arts Department, 2002).

The National Museum, Bangkok is located at the Na Phra That Road between the Thammasat University and the National Theatre. The National Museum Bangkok currently houses 3 permanent exhibition galleries:

#### **2.4.1.1 The Thai History Gallery**

The Gallery of Thai History leads visitors to the origin of the Thai people; the group of people sharing the same culture and language of Thai-Dai, prehistoric evidences in Thailand; evidences from the stone age and the metal age founded in Thailand, development towards modern history; enhancing cultural exchanges from other communities, various civilizations in the Original Thailand Prior to and during the 13<sup>th</sup> century A.D., and the Thai kingdoms of Sukhothai, Ayutthaya, Dhonburi and Rattanakosin.

#### **2.4.1.2 The Archaeological Gallery**

The sculptures in the two wings, the Prehistoric Gallery of Thai History and the Ban Chiang Gallery in the south wing tell the prehistoric and proto-historic archaeology of the Thailand. The main archaeological objects are sculptures of the Buddha. Nonetheless, the outlook of the Buddha has undergone severe changes throughout all these cultural epochs.

#### **2.4.1.3 The Decorative Arts Gallery**

Two types of Thai art are exhibited in the National Museum, Bangkok. The north and south wings flanking the old palace exhibit Thai classical art, and the 13 galleries inside the old palace exhibit mostly Thai minor art.



**Figure 2.4** The main parts of the National Museum Bangkok;

1. The Buddhaisawan Hall
2. Bathing Pavilion
3. Shiva Mokapiman Hall
4. The Red House
5. Isara Vinitchai Hall
6. Patihan Tasanai Pavilion
7. Gold Treasures
8. Maha Surasinghanat Hall
9. Prapad Pipitphan Hall
10. Issares Rajanusorn Hall
11. The royal Chariots

#### **2.4.2 Traditional interpretation in National Museum Bangkok**

As the paper is to investigate in only the Thai History Gallery, to elaborate, the gallery major uses traditional interpretation with help of leaflets, wall-text, labels and the focus is on collective objects or replicas to present its purpose to represent the uniqueness and superiority of Thai arts and culture from the past to the present (The Fine Arts Department, 2002).

However, as the museum is to briefly summarize and show the visitors what they are going to see inside the gallery, the first section of the gallery is the immersive video room. The room is newly renovated and the video is to point out the keys that the museum specially focus on and ask visitor the question of “who is Thai?”

The gallery then traces the past of Thailand back to the Pliocene epoch (2,000,000 – 10,000 years ago). Start from the introduction of Thai origin, visitor is to see the evidence of human activities in prehistoric period such as the pottery from Ban-Chiang prehistoric community with photographs of rock art paintings. The gallery leads to Indian-influent historic period representing civilization of Dvaravati; the first proto-historic civilization that dominated ancient Thailand, Srivijaya; the kingdom in the south, and Lopburi; the Khmer influenced kingdom. The displays are with the replica such as sculptures of Buddha image from those kingdoms with the mapping photographs and explanation on the exhibition board and labels next to the objects.

The gallery then leads to the civilizations of the Sukhothai where the Thai writing system was invented by King Ramkhamheng. The kingdom of Sukhothai then was gradually succeeded by another kingdom in the south, Ayutthaya. The gallery presents the glory of Ayutthaya in different aspects such as the administration, religion, architecture and arts. Then, Dhonburi and Rattanakosin was founded after the fall of Ayutthaya and the Chakri dynasty of Rattanakosin is the main content.

Therefore, even the National Museum Bangkok has added some multimedia features such as the immersive video room at the first section of the Thai History Gallery, the tools is still limited as the museum is to focus on objects with help of leaflets, wall-text and labels. The additional multimedia features are to support the rest sections of the gallery which still use traditional interpretation to convey the discourse, to create the pride of being Thai and appreciate the national treasures.



**Figure 2.5 (Left)** The immersive video room in the Gallery of Thai history

**Figure 2.6 (Middle)** The model of Ayutthayan war with label in the front

**Figure 2.7 (Right)** The small stupa of King Rama IV with label and wall-text beside  
Photo by Pacharachon, Kanop 2014

### 2.4.3 Rattanakosin Exhibition Hall

Wishing to help transform Ratchadamnoen Avenue into a street as elegant as its name “royal promenade”, the Crown Property Bureau established the Rattanakosin Exhibition Hall to function as both a gateway to the old city of Rattanakosin and as a treasury of the history, art and culture of the Rattanakosin era (Nitasrattanakosin, n.d.).

The Crown Property Bureau intended to develop the buildings along the Ratchadamnoen Rd. starting from the closest building to the King Jessadabodindra Pavilion as it was the main gate to the Rattanakosin town in the past. As around THB300 million (around USD10 million) investment project of Corporate Social Responsibility supported by the Crown Property Bureau to educate people,

the building was changed to the most modern interactive learning center of arts, history and culture in Thailand called Rattanakosin Exhibition hall. The new attraction of Bangkok began the renovation of the building and its interior decoration work in 2008. On 9 March 2010, the exhibition was officially launched. It invites the public to learn, appreciate and take pride in Thailand's artistic and cultural legacies of the Rattanakosin Era (Nitasrattanakosin, n.d.). The Rattanakosin Exhibition Hall is located along the Ratchadamnoen Rd. surrounding with tourists attractions such as the Loha-Prasat (the Metal Castle), the Maha Karn Fort and the Democracy Monument.

The building has 4,800 square meters of floor space with two stores, not including the mezzanine. Advanced technologies - such as presentation devices, models, four-dimensional multi-media system, multi-touch and multimedia animation technologies- are used in presenting the exhibitions about Rattanakosin City through interactive self-learning devices. The content is divided into 9 topics in 9 galleries.

The Rattanakosin Exhibition hall show routes are divided into two routes which are alternatives for exploring. Both routes consume approximately two hours of presentation. The visitors are required to follow the route staff walking along the whole presentation time. Then the explanation of each gallery would be narrated by the gallery staffs that are standing by in each hall. The staffs give definition and explanation in Thai Languages.

There is English language mobile audio devices provided for foreigners visitors, and explanation both in English and Thai are provided in writing for each exhibited items (Nitasrattanakosin, n.d.). The visitors of Rattankosin Exhibition Hall are approximately one million people per year.

1. The First Route is more underline the value of Rattanakosin City history, art, culture, and the value of the Royal ceremonies. This route has seven halls for presenting Rattanakosin era from different aspects such as old communities, art and culture, architecture etc.

2. The second route is more highlight on the value of the King Rama Royal Family and the development of Rattanakosin communities in term of culture and living life style.

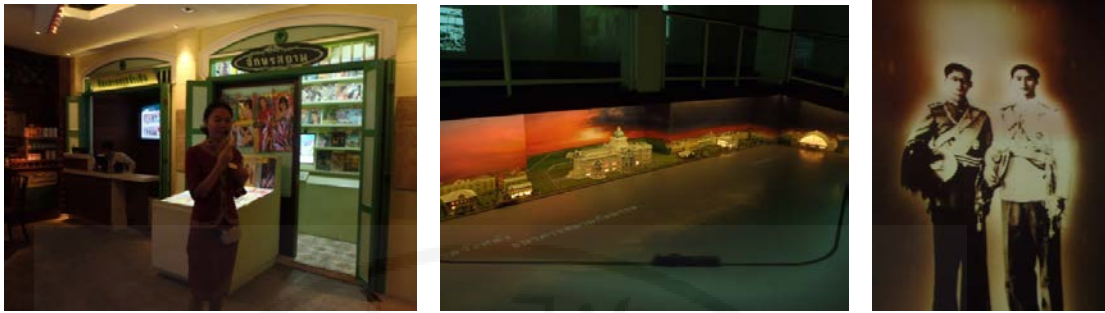
### **2.4.2 Multi-media interpretation in Rattanakosin Exhibition Hall**

As the paper is to investigate in only the second route of Rattanakosin Exhibition Hall, to elaborate, the route uses multi-media interpretation to convey their purpose to encourage pride of the national treasure (Nitasrattanakosin, n.d.). The second route is combined with two halls for presentation;

The Colorful Thai Way of Living Hall tells the evolution of the Thai way of life from the past to the present that has changed with the different social context and influences in each historical period from a water community to a cosmopolitan by the virtual reality presentation. Visitors are to sit on a boat simulating a boat, tram and BTS, the sky train of Bangkok. The transportations show the changes from the old Thai community along the boat side into the land with road construction and other Western technologies. It uses magic visions, videos and replicas to illustrate the outlook of Rattanakosin city.

The Heart and Soul of the Nation Hall illustrates the history of the Rattanakosin era. The hall tells the contributions of kings of the Chakri dynasty to the development of the nation. The story of each reign is told through videotapes, magic visions, light and sound effects, graphic sensors, LED screens, 4D theatres and dioramas that reveal the social context and circumstantial factors that affected the choices made by each reign to engage in different key activities and effort for the nation.

With the help of multimedia technologies, Rattanakosin Exhibition Hall believes that it could improve the visitors' understanding of discourse and be the key answer to their objectives to make people proud of Rattanakosin and obligation to Thai kings.



**Figure 2.8 (Left)** The gallery staff narrating “The Colorful Thai Way of Living”

**Figure 2.9 (Middle)** The light and sound presentation of King Rama V glory

**Figure 2.10 (Right)** Video presentation of King Rama IIX and King Rama IX

Photo by Patcharachon, Kanop 2014

In summaries, the two museums have two main similarities. First, they exhibit history and culture-related content. Second, they have similar background as non-commercialized organizations; the National Museum Bangkok supported by Thai government and the Rattanakosin Exhibition Hall supported by the Crown Property Bureau. Thirdly, their target markets are Thai people; particular pupils and students. However, the museums are different in their on-site interpretation techniques to convey their discourses.

## 2.5 Conceptual framework

This study will mainly focus on the interpretations used in the museums as shown in figure 2.11. The framework provides the concept of how visitors understand the discourses of the museums from their on-site interpretations.



**Figure 2.11** Concept Mapping: to demonstrate the framework of the research

The study is to explore which interpretation, between traditional and multimedia interpretation, that could facilitate better visitors’ understanding towards museum discourses. The findings would be a guideline or reference for museums to use the interpretation to convey their discourses and make people understand.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This research is an exploratory study aims to assess the visitors' understanding of museum discourses. The study has adopted both quantitative and qualitative research methods. While the quantitative method was used in questionnaire survey, the qualitative method was employed in-depth interview. The following sections in this chapter explain the methods in details.

3.1 Research design

3.2 Quantitative research

3.3 Qualitative research

3.4 Research ethics

#### **3.1 Research design**

This study uses a mixed methods of qualitative and quantitative research methods to analyze the data on visitors' understanding of museum discourses. According to Decrop (1999), to avoid and restrict the bias and gain more valid results, incorporating qualitative and quantitative techniques is much more credible method (Decrop, 1999).

Both primary and secondary data were collected in this research in order to better understand the appropriate interpretation that makes visitors understand the discourses of the museums by comparing traditional interpretation in the National Museum Bangkok and multi-media interpretation in the Rattanakosin Exhibition Hall.

To begin with, an in-depth semi-structure interviews with museum directors from both Rattanakosin Exhibition Hall and National Museum Bangkok was conducted in order to obtain the primary data of the general information of the museums and also their opinions on visitors' understanding of museums discourses.

Together with the secondary data from the literature reviews, the main items were identified and the questionnaires conveyed. In addition to this, the interview questions were designed in order to know the better interpretation to convey the discourses of the museums.

## **3.2 Quantitative research**

The questionnaires used in this research are to explore the visitors' understanding toward museums discourses and interpretations. However, it will not show the rationale of such findings, therefore, qualitative research using semi-structure interview will be used to investigate in-depth information (see Qualitative research).

### **3.2.1 Target population and sample size**

According to the study objective, this study will be conducted in both Rattanakosin Exhibition Hall and the National Museum Bangkok. The target population of this study will be Thai visitor including the youth and adults visitors of those museums. The respondents are not randomly selected but the study used purposive sampling on the basis of willingness to respond; it is an easier, less expensive and timely technique (Sthapit, 2013). The criteria for the museum visitors sample selection is explain as follow;

- a.) Thai visitors who are the native resident of Thailand
- b.) Thai visitors who are mother tongued and able to communicate in Thai.

The author will ask the screen questions to the target visitors regarding their nationality/race and age in order to get the right informants. The data collection will be carried on if the characteristics of target tourists fit in the identified three criteria. The research will be done with both quantitative and qualitative methods so that the collected data can be analyzed and reveals the most accurate result.

To determine the sample size, probability sampling method is used in this study. A simplified formula to calculate sample sizes according to Yamane (1967) will be used to calculate the sample size. This formula was used to calculate the sample size for 95% confidence level and precision of 5% are assumed.

$$n = \frac{N}{1 + N(e)^2}$$

Where:

n is representing the sample size

N is representing the population size

e is representing allowable error (normally used at 0.05)

In this study:

N = Summary numbers of visitors per year at National Museum Bangkok and Rattanakosin Exhibition Hall.

As National Museum Bangkok has around 300,000 and Rattanakosin Exhibition Hall has around 100,000 visitors per year, therefore, the summary numbers of visitors per year would be 400,000 visitors.

$$n = \frac{N}{1 + N(e)^2}$$

$$n = \frac{400,000}{1 + 400,000 (0.05)^2}$$

$$n = 399.60$$

$$n \approx 400$$

Therefore, the sample size of this research is approximately equal to 400. However, to avoid bias or misunderstanding of the questionnaire, it will be focused on discussion interviews and to certify items through questionnaire survey, because that is most relevant for explaining the visitors' understanding of museum discourses.

### 3.2.2 Data collection and questionnaire design

The questionnaire will be equally distributed to visitors from National Museum Bangkok and Rattanakosin Exhibition Hall to achieve 200 usable surveys from each museum. The data collection will be personal contribution to ensure they complete all questions so the questionnaire is usable. Furthermore, the data collection will be done in various time of the day which aims to minimize bias and improve randomness.

To get information on the visitors understanding of museum discourses, the questionnaires with opened-end questions was used. The respondents will be asked to rate the extent they agreed with statements concerning with the on-site interpretation with a 5-point Likert scale of 1=strongly disagree to 5 strongly agree. The advantage of using Likert scale is that it enables attitudinal responses to be summated and facilitates the researcher to examine trends in the responses to particular responses (Bryman, 2008).

The questionnaire consists of three sections: 1.) visitors' demographic and characteristics, 2.) visitors' understanding, and 3.) open-ended questions.

The first section, visitors' characteristics, is mainly requested general information of museum visitors such as nationality/race, age, gender, and purpose of visit. The second section, visitors' understanding of museum discourses, is requested the respondents agreement with statements which concluded from the literature reviews about museum visitors' understanding of museums' discourse. The third section, open-ended questions, is to give a choice for the respondents to answer the questions and put their own opinions or recommendations on the questionnaires freely.

However, the researcher might challenge with the validity issue in term of the understanding of questionnaire. Therefore, the pilot test had conducted before the data collection process in order to minimize the issue of the validity. Also to improve the questionnaire, in order to ensure that the respondent can accurately understand the questions and no difficulty to answer those questions.

Reliability of the collected data is to be concern as well. Therefore in this research 30 museum visitors were ask to answer the questionnaire (pilot test).After that SPSS was use to analysed raw data into useful statistic information and in the Cronbach's Alpha (1951) was apply to measure the internal consistency of the scale. Of all the result they are display number higher than 0.7. Therefore, in social science, it is state that a reliability coefficient of 0.7 or above is considered acceptable (Institute for Digital Research, 2014). In this case the questionnaire can be considered acceptable.

### **3.2.3 Data Analysis**

The program called Statistical Package for the Social Sciences (SPSS) will be employed to analyze the collected data. It provides descriptive, frequent, and statistics. The demographic and characteristics of museum visitors respondents' profile should be analyze using frequencies report. Though the descriptive data, it will be utilized to evaluate the scores for each items of the questionnaire questions based on the 5-level of Likert scale.

## **3.3 Qualitative research**

The objective of qualitative research method is to obtain the general information from the museum directors and also the opinions of museums visitors toward their understanding of museums' discourses. The collected information would help explaining the result from quantitative research and may identify the distinctive of visitors' understanding of museum discourses.

### **3.3.1 Target population and sample size**

In accordance with Walker (1985), with respect to individual semi-structured in-depth interviews, the data of a sample size of 20 to 40 interviewees was considered valid for exploratory qualitative research methodology. Correspondingly, the qualitative research of this study used purposive sampling on the basis of willingness of the visitors to response in order to carry out with approximately 20 museum visitors or until the result meet the saturation point where the visitors repeat answering the same direction.

### **3.3.2 Data collection method**

Semi-structure interview technique will be employed for data collection since it is open-ended question that allow informants to express opinion more naturally. There may be some significant point to add on and help researcher to get different perspective.

The interview will be conducted with the directors of the National Museum Bangkok and Rattanakosin Exhibition Hall to obtain the general information for issuing questionnaire and interview questions for visitors.

The semi-structured interview will be conducted by using tape recording and note taking. The estimated length of each interview for museum visitors will be 10-15 minutes in Thai at the actual sites, Rattanakosin Exhibition Hall or National Museum Bangkok, or the convenient location requested by the interviewee. Before starting the interview, participant will be introduced to the overview and purpose of the study they are involved in. Secondly, there will be the main part of interview which including open and close-ended questions and lastly the interviewees' cooperation will be acknowledged.

### **3.3.3 Data analysis**

During the face to face interview, the content was recorded by the permission of the respondents. The data of interview from the sample group will be transcribed by using coding process and content analysis technique. The key themes and variable such as understanding factors will be categorized in groups and draw relationship to one another. After that, cross-check was implemented to find out the valid findings. The findings of qualitative research were used to support for the results of quantitative method.

## **3.4 Research ethics**

Before distributing the questionnaire and interview, the research ethic had been ratified by the Ethics of Human Research committee of Humanities and Social Science Faculty, Mahidol University. The research ethics were needed to be approved before conducting the survey because this study activity involved human subjects. Therefore, the approach of how to collect data from the targeted population was needed to be carefully considered.

All of the participants would be informed about the objectives and process of data collection and will be assured that all information would be treated confidentially. All of the results were presented as a whole group and only used for educational purposes. Therefore, the questionnaire packet that will be distributed included a cover page explaining the project, information on the respondents' rights protection, instructions for returning the questionnaire, and a certified stamp from the Ethics of Human Research Committee of Humanities and Social Science Faculty, Mahidol University. After completion of research, all the records including the participant's information sheet, informed consent form, digital records, and questionnaire would be destroyed.

## **CHAPTER IV**

### **RESEARCH FINDINGS**

The purpose of this study is to understand the on-site interpretation that makes visitors understand the discourses of the museums focusing comparative study between traditional interpretation in the National Museum Bangkok and multi-media interpretation in the Rattanakosin Exhibition Hall. In this chapter, quantitative and qualitative findings of visitors' understanding of museum discourses will be reported.

With respect to the interview with the administrators of both National Museum Bangkok and Rattanakosin Exhibition Hall, the interview were conducted with the director or manager of National Museum Bangkok and Rattanakosin Exhibition Hall to obtain the general information regarding to the museum discourses and their points of view concerning about the visitors' understanding toward the museum discourses.

After the museum interviews, the two hundred sets of quantitative questionnaires were distributed to visitors visiting National Museum Bangkok and Rattanakosin Exhibition Hall equally. Moreover, for the qualitative study, there were 40 interviewees from the two museums attended the survey. The interviewees included 20 visitors from National Museum Bangkok and another 20 visitors from Rattanakosin Exhibition Hall. All the visitors who gave interviews were equally male and female from different ages willingly.

In the findings, visitors' names will not be identified. The study was not designed to compare results from specific visitors. Further, anonymity reduces bias against any interviewees or museums. However, as the purpose of this chapter is to record the data collection, this research study was divided into sections for data analysis; (1.) museums interview, (2.) demographic and characteristic profiles of the visitors, (3.) visitors' understanding of museums discourses and (4.) open-ended questions for visitors.

#### **4.1 Museums interview**

With respect to the interview with the Director of National Museum Bangkok and the Administrative Manager of Rattanakosin Exhibition Hall, the National Museum Bangkok has around 200,000-300,000 visitors per year while Rattanakosin Exhibition Hall has around 100,000 visitors per year. The majority of visitors of the two museums are similarly Thai visitors. Both museums also focus on the same target groups of visitors which are the youth and adults respectively.

The Director of National Museum Bangkok mentioned the discourse of National Museum Bangkok is to present Thai Civilization and make Thai people know and be proud of their own cultural heritage and national treasure. Therefore, the interpretation in National Museum Bangkok is object-based and focuses on artifacts and the museum uses traditional interpretation to deliver their discourse. Even there are multimedia provided, such as LCD screen presentation and audio headsets, the museum still keeps multimedia technologies minimized in order to emphasize on only objects and just to help visitors to see the importance of the objects. Moreover, there is museum tour provided up on requests for group visitors but most of the visitors are still self-directed.

“For National Museum Bangkok, the museum is to deliver the appreciation of fine arts and the national treasure, therefore, the multimedia technologies is not necessary... for Sivamokaphiman Hall (gallery of Thai history), we aim to exhibit gallery with help of media and replica models. This kind of technique would not be seen in any other galleries. The models we use is to support the story that are not able to exhibit with objects or labels, to make it not too boring and visitors could imagine clearer. It is to briefly summarize and show the visitors what they are going to see in National Museum Bangkok.” (Ms. Silpanon, personal communication, May 23, 2014)

In Rattanakosin Exhibition Hall, the discourse is about the glory of Rattanakosin era to build the pride of being Thai under the obligation to Thai kings. The hall believes in making use of the multimedia interpretation with helps of the replica models, video animation and digital technologies to attract their target market which is the youth.

“For the youth, the less digital technologies the less young visitors could understand in the exhibition” (Ms. Wongmas, Administrative Manager of Rattanakosin Exhibition Hall, personal communication, May 20, 2014)

According that the two museums have different interpretation technique to make visitors understand their discourses, the museums therefore have different ways to attract the target group of visitors especially the youth. For National Museum Bangkok, Ms. Silpanon considered the importance to consistency create new activities both academic and educational such as temporary exhibition and tour guide workshop;

“In general, the exhibition in museums must consistency have temporary exhibition even for us we have limited space only one hall...We also have special events or exhibitions in pavilions from time to time. The activities keep changing monthly including projects where people can visit such as tour guide course for museum volunteer”, said Ms. Silpanon.

For Rattanakosin Exhibition Hall, the museum focuses on making use of up-to-date multimedia technologies to attract visitors. The hall believes that the technologies could make the story more understandable and impressive;

“The key to revive the past to fulfill people curiosity and develop the knowledge is to bring in technologies. The technologies keep updating all the time, our present technology might be out of interest within ten years. So, we has to find out new contents, new a technology to interest our target groups both the youths and regular visitors... when we have stories then bring the technology the help telling the stories and emphasis the topic to make it understandable, accessible and sensible for our visitors. We could use technology or interpretative techniques to keep the story spectacular” said Ms. Wongmas.

Regarding to the museum staff, for National Museum Bangkok, all the responsibility is at curator. Ms. Silpanon explained that the curators have multitasks. In museums, there are six roles and the curators work with these roles of museums;

“For collection, curators are the one who consider receiving or purchasing things into the museum. For registration, the curators are to record information of the objects. For preservation, the curators are to investigate and take care of fine art artifacts, help support and advise the museum staff. For exhibition, the curators are to think about both permanent and temporary exhibition what to exhibit.

For classification, the curators are to classify objects what they are and brought to the museums. For education, the curators are to educate as well. To sum up, everything inside the museum is all curators' tasks"

However, for Rattanakosin Exhibiton Hall, the responsibilities of the museum staff are different. The staffs are responsible as receptionist, tour leader and exhibition caretaker;

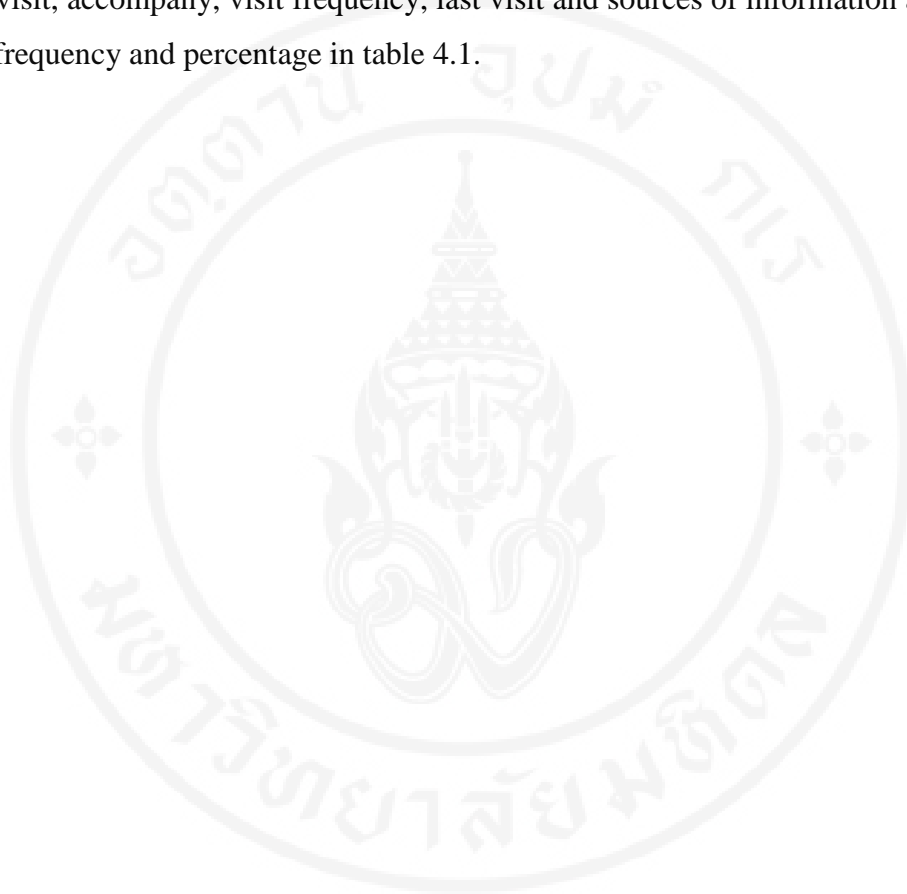
"We don't call ourselves curator, we call exhibition staff. Visitors are able to meet our staff from the entrance, information counter. Their responsibility is to provide brief information about the museum or general information asked by the visitors. They also guide directions or introduce visit routes before the visitors buy tickets. After be introduced and buying tickets, the visitors are to visit the galleries by following another staff. In each gallery, the exhibition staff would describe the information that they are assigned to be responsible for at their station. Apart from these responsibilities to provide information, our staff from every department also needs to take care of cleanliness and security, making sure everything is ready before opening or well shutdown after closing the galleries. During the day, they also have to every day list the damages and submit the concerned departments to fix it"

In summaries, there are many interpretation techniques used to deliver discourses and the museums also believe that the interpretations could make visitors understand their discourses. However, they never have done any research to ask comments or feedback of the visitors whether the visitors could understand the discourses of the museums or not. Therefore, to know whether the visitors could really understand the discourses of the museums from their interpretation, the survey of museums visitors are to look into the interpretation techniques in the perspective of visitors.

The findings from the visitors' survey would benefit museums in terms of improvement in the interpretation techniques to make people understand the discourse and reach the objectives of the museums.

## 4.2 Demographic and characteristic profiles of the visitors

To better understand the background information in the findings, visitors' profiles were included. Those profiles will also provide useful information to museum administrators and future researchers. The gender, age, education, occupation, purpose of visit, accompany, visit frequency, last visit and sources of information are described in frequency and percentage in table 4.1.



**Table 4.1** Demographic and characteristic profiles of the respondents

Demographic and characteristic data	National Museum		Rattanakosin Exhibition Hall		Summary (N=400)	
	Bangkok					
	Count	Percent	Count	Percent	Count	Percent
<b>Gender</b>						
Female	110	55	119	59.5	229	57.25
Male	90	45	81	40.5	171	42.75
<b>Age</b>						
14 and lower	9	4.5	1	0.5	10	2.5
15-24	82	41	161	80.5	243	60.75
25-34	48	24	19	9.5	67	16.75
35-44	35	17.5	10	5	45	11.25
45-54	22	11	2	1	24	6
55 and more	4	2	7	3.5	11	2.75
<b>Education</b>						
Lower than high school	6	3	0	0	6	1.5
Junior high school or equivalent	6	3	6	3	12	3
Senior high school or equivalent	38	19	23	11.5	61	15.25
Bachelor or equivalent	107	53.5	152	76	259	64.75
Higher education	43	21.5	19	9.5	62	15.5

**Table 4.1** Demographic and characteristic profiles of the respondents (Cont.)

Demographic and characteristic data	National Museum		Rattanakosin Exhibition Hall		Summary (N=400)	
	Bangkok					
	Count	Percent	Count	Percent	Count	Percent
Student	82	41	162	81	244	61
Business owner	16	8	4	2	20	5
Government employee	20	10	9	4.5	29	7.25
Retired or pensioner	14	7	5	2.5	19	4.75
Company employee	51	25.5	15	7.5	66	16.5
Unemployed	11	5.5	2	1	13	3.25
Freelance or others	6	3	3	1.5	9	2.25
Self-study/observation	48	24	80	40	128	32
Field trip	33	16.5	67	33.5	100	25
Leisure	78	39	44	22	122	30.5
Academic purposes	29	14.5	9	4.5	38	9.5
Others	12	6	0	0	12	3

**Table 4.1** Demographic and characteristic profiles of the respondents (Cont.)

Demographic and characteristic data	National Museum		Rattanakosin Exhibition Hall		Summary (N=400)		
	Bangkok						
	Count	Percent	Count	Percent	Count	Percent	
<b>Accompany</b>	Alone	23	11.5	4	2	27	6.75
	Family	33	16.5	15	7.5	48	12
	Friends	87	43.5	116	58	203	50.75
	Tour group	14	7	62	31	76	19
	Boyfriend/Girlfriend	42	21	3	1.5	45	11.25
	Others	1	0.5	0	0	1	0.25
<b>Visit frequency</b>	More than once a month	22	11	20	10	42	10.5
	Few months a time	17	8.5	19	9.5	36	9
	Few times a year	35	17.5	33	16.5	68	17
	Once a year	48	24	50	25	98	24.5
	Less than once a year	78	39	78	39	156	39

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**Table 4.1** Demographic and characteristic profiles of the respondents (Cont.)

Demographic and characteristic data	National Museum		Rattanakosin Exhibition Hall		Summary (N=400)		
	Bangkok				Count	Percent	
	Count	Percent	Count	Percent	Count	Percent	
<b>Last visit</b>	Within this week	29	14.5	27	13.5	56	14
	2-4 weeks ago	17	8.5	24	12	41	10.25
	2-6 months ago	33	16.5	22	11	55	13.75
	7-12 months ago	23	11.5	9	4.5	32	8
	Last year	42	21	54	27	96	24
	More than 2 years	56	28	64	32	120	30
<b>Source</b>	Friends or relatives	65	32.5	43	21.5	108	27
	Travel agencies	7	3.5	9	4.5	16	4
	TV program	29	14.5	25	12.5	54	13.5
	Travel brochure / poster	17	8.5	3	1.5	20	5
	Travel magazine / guide book	19	9.5	17	8.5	36	9
	Online sources	27	13.5	45	22.5	72	18
	Teacher or school	28	14	48	24	76	19
	Others	8	4	10	5	18	4.5

As can be seen in Table 4.1, the sample of 400 visitors who have visited National Museum Bangkok and Rattanakosin Exhibition Hall completed the questionnaires equally as 200 samples on each site. The majority of the participants were female as of 57.25% was female and 42.75% was male. An examination the participants' ages indicates that the largest age group was 15-24 (60.75%), followed by the group of 25-35 (16.75%), 35-44 (11.25%) respectively. In this case, there is no invalid questionnaire.

From the finding it can be concluded that participants who visited the two museums were in every ages variously from teenagers to seniors. The figures tell that there is a difference in the range of visitors between the two museums. Even the majority of the visitors are in the age of 15-24 year old for both National Museum Bangkok and Rattanakosin Exhibition Hall as of 41% and 80.5% respectively. However, for National Museum Bangkok, there are more visitors who are 25-34 year old as of 24% and 35-45 year old as of 17.5%.

The finding illustrates the level of education of the visitors from National Museum Bangkok and Rattanakosin Exhibition Hall is major in bachelor or equivalent as of 53.5% and 76% respectively. However, the second large groups are different; National Museum Bangkok has 21.5% of those who are in higher education while Rattanakosin Exhibition Hall has 11.5% of the senior high school students. Accordingly, with respect to the level of education, the occupation of the visitors from National Museum Bangkok and Rattanakosin Exhibition Hall are major in students as of 41% and 81% respectively. The second large group is company employees as of 25.5% in National Museum Bangkok and 7.5% in Rattanakosin Exhibition Hall.

The visitors' purpose of visit for National Museum Bangkok is major in leisure (39%) while in Rattanakosin Exhibition Hall is major in field trip (33.5%) either with school or business observation. The majorities in both two museums are accompanied by friends as 43.5% in National Museum Bangkok and 58% in Rattanakosin Exhibition Hall; totally 50.75% of the entire visitors. However, the visit frequency of the visitors from both National Museum Bangkok and Rattanakosin Exhibition Hall are less than once a year (39%), following with once a year (24.5%). Accordingly, the last visit that the visitors paid was major in more than two years (30%) and last year (24%) respectively.

The finding also presents how the participants know or hear about the museum they pay a visit, the top popular source for National Museum Bangkok is from friends or relatives (32.5%) following with TV programs while for Rattanakosin Exhibition Hall is from teacher or school (24%) following with online sources such as social media and travel blogs (22.5%) respectively. However, combined the total figures from the two museums, the main source that the visitors heard about the most are from friends or relatives (27%) following with teacher or school (19%).

In order to get more detail in participants' characteristics, the findings on visitors' understanding of museums discourses present the visitors' understanding in different aspects.

### **4.3 Visitors' understanding of museums discourses**

Surveys and visitor interviews provided the information in this section. The survey questions were generated from different attributes based on the Interactive Experience Model. The table in this section report visitors' characteristics according to the three main contexts – personal, physical and social contexts. The survey questions in each context are described in frequency, percentage, mean score ( $\bar{x}$ ) and Standard Deviation (S.D.) in table 4.1.

#### **4.2.1 Visitors' knowledge**

Tables 4.2 – 4.3 show descriptive statistics of frequency and percentage of the visitors' answer of survey's questions. Those tables also show how respondents rated their agreement of each questions.

**Table 4.2** Visitors' knowledge in visiting National Museum Bangkok

Contexts	Totally disagree	Disagree	Neutral	Agree	Totally agree	$\bar{x}$	S.D.
I think it is important to have prior knowledge of Thai history to understand the discourse of the museum	10 5.0%	5 2.5%	48 24.0%	67 33.5%	70 35.0%	3.91	1.07
I have some knowledge background about Thai history before my visit	15 7.5%	29 14.5%	79 39.5%	43 21.5%	34 17.0%	3.26	1.13
I've gained some new knowledge of Thai history after my visit	7 3.5%	8 4.0%	37 18.5%	71 35.5%	77 38.5%	4.02	1.02
I understand the content in the exhibition well after my visit	9 4.5%	9 4.5%	49 24.5%	84 42.0%	49 24.5%	3.78	1.01
I think the content in the exhibition is sufficient to my expectation	9 4.5%	11 5.5%	52 26.0%	88 44.0%	40 20.0%	3.7	1

Table 4.2 indicates that visitors from National Museum Bangkok consider it is important to have prior knowledge of Thai history to understand the discourse of the museum as mean score of 3.91. They also have prior knowledge or basic background in Thai history for the visit as of mean score 3.26. With respect to the understanding of the discourse, they agreed that they could gain knowledge from the visit as the mean score of 4.02.

In interviews, the visitors indicated that the knowledge background were important to understand the discourses of the museum. Some of the replied are follow:

- "I'm with foreigner friends today and I found it's difficult to explain Thai history here because they couldn't read that much as the English texts are limited and the foreigners don't have basic knowledge of Thai history before" (personal interview, September 13, 2014).

- “I would say if you love history you will love this museum” (personal interview, September 13, 2014).

The majority of the visitors “agree” and “totally agree” that they could understand the content of the exhibition as of 66.5% in total. While the figure of visitors who are “neutral” with the same statement are at 24.5%.

The last survey question regarding to the sufficiency of the content in the exhibition also shows that the majority of visitors “agree” that the exhibition is sufficient to their expectation to know the discourse of the museum and the second large of the group is “neutral”.

- I do understand parts of history from school when I was young so I meet what I expect to see and know today. However, I also want my little son to learn Thai history and at this point I’m not sure if he could understand it like I do” (personal interview, September 13, 2014).

**Table 4.3** Visitors’ knowledge in visiting Rattanakosin Exhibition Hall

Contexts	Totally disagree	Disagree	Neutral	Agree	Totally agree	$\bar{x}$	S.D.
I think it is important to have prior knowledge of Thai history to understand the discourse of the museum	1 0.5%	5 2.5%	16 8.0%	94 47.0%	84 42.0%	4.28	0.76
I have some knowledge background about Thai history before my visit	4 2.0%	29 14.5%	96 48.0%	51 25.5%	20 10.0%	3.27	0.9
I’ve gained some new knowledge of Thai history after my visit	0 0.0%	1 0.5%	12 6.0%	106 53.0%	81 40.5%	4.34	0.61
I understand the content in the exhibition well after my visit	0 0.0%	2 1.0%	32 16.0%	98 49.0%	68 34.0%	4.16	0.72
I think the content in the exhibition is sufficient to my expectation	0 0.0%	0 0.0%	25 12.5%	99 49.5%	76 38.0%	4.26	0.66

In table 4.3, the visitors in Rattanakosin Exhibition Hall consider it is important to have prior knowledge of Thai history to understand the discourse of the museum, the majority of the visitors as of mean score 4.28.

- “If you don’t know much about Thai history, you can learn from here but if you already knew Thai history, you will more enjoy and fun” (personal interview, September 20, 2014).

Same as National Museum Bangkok, the visitors could obtain knowledge from their visit as the mean score before visit from 3.27 in having knowledge background and 4.34 of gaining knowledge after their visit.

They could gain some new knowledge of Thai history and understand the content in the exhibition well as of mean score 4.16. The exhibition also meets the visitors’ expectation that the content is sufficient to what they expect to know and get from as of mean score 4.26.

- “I learn a lot here, I know something I never know. The presentations are easy to understand and beyond my expectation” (personal interview, September 20, 2014).

For visitors’ knowledge, therefore, could be concluded that Rattanakosin Exhibition Hall archives in terms of being beyond visitors expectation to know or understand the story in the exhibition. However, in terms of understanding the story of the exhibition, the two museums are similar. The visitors agree that the prior knowledge of Thai history is important for the visit but they could gain some new knowledge with no big difference in the two museums.

#### **4.2.2 Exhibition environment**

Tables 4.4 – 4.5 show descriptive statistics of frequency and percentage of the visitors’ answer of survey’s questions. Those tables also show how respondents rated their agreement of each questions.

**Table 4.4** Exhibition environment in National Museum Bangkok

Contexts	Totally disagree	Disagree	Neutral	Agree	Totally agree	$\bar{x}$	S.D.
I enjoyed my visit with helps of the design of the exhibition (layouts/architectures)	8 4.0%	10 5.0%	32 16.0%	76 38.0%	74 37.0%	3.99	1.05
I understand the discourse of the museum with helps of the design of the exhibition (layouts/architectures)	8 4.0%	11 5.5%	29 14.5%	80 40.0%	72 36.0%	3.99	1.04
I understand the discourse of the museum with helps of the wall-texts and labels	6 3.0%	15 7.5%	45 22.5%	86 43.0%	48 24.0%	3.78	0.99
I understand the discourse of the museum with helps of the multimedia interpretation	11 5.5%	12 6.0%	45 22.5%	76 38.0%	56 28.0%	3.77	1.09
I understand the discourse of the museum better using my senses interact with the interpretation	9 4.5%	16 8.0%	42 21.0%	69 34.5%	64 32.0%	3.82	1.11

As seen in table 4.4, the majority of National Museum Bangkok visitors answering questions in these contents agree that they could enjoy their visit with helps of the design of the exhibition as of mean score 3.99. Moreover, they could understand the discourse of the museum as the same mean score of 3.99.

- “I enjoy having self-study so much; it’s my favorite way to learn something by reading” (personal interview, September 13, 2014).

Despite 43% “agree” and 24% “totally agree” that they could understand the discourse of the museum from labels and wall-texts, the limited multimedia interpretation in the gallery of Thai history could also make visitors understand their discourse as 38% “agree” and 28% “totally agree”. They also believed that they could understand the discourse better by interacting with that multimedia even the multimedia techniques are not the main focus of the museum as mean score of 3.82.

- “Presentation makes me understand the message of the museum. Wall-text, labels or even multimedia could facilitate understanding. Without those presentations I could not get what museum deliver” (personal interview, September 13, 2014).

**Table 4.5** Exhibition environment in Rattanakosin Exhibition Hall

Contexts	Totally disagree	Disagree	Neutral	Agree	Totally agree	$\bar{x}$	S.D.
I enjoyed my visit with helps of the design of the exhibition (layouts/architectures)	1 0.5%	2 1.0%	20 10.0%	54 27.0%	123 61.5%	4.48	0.76
I understand the discourse of the museum with helps of the design of the exhibition (layouts/architectures)	1 0.5%	5 2.5%	19 9.5%	77 38.5%	98 49.0%	4.33	0.79
I understand the discourse of the museum with helps of the wall-texts and labels	1 0.5%	2 1.0%	26 13.0%	91 45.5%	80 40.0%	4.24	0.75
I understand the discourse of the museum with helps of the multimedia interpretation	1 0.5%	2 1.0%	28 14.0%	79 39.5%	90 45.0%	4.28	0.78
I understand the discourse of the museum better using my senses interact with the interpretation	2 1.0%	4 2.0%	26 13.0%	87 43.5%	81 40.5%	4.21	0.82

From table 4.5, visitors from Rattanakosin Exhibition Hall agree that they could enjoy their visit with helps of the design of the exhibition as of mean score 4.48 while they could also understand the discourse of the museum with help of the design of the exhibition as of mean score 4.33.

- “I do enjoy visiting here; all the technologies and presentations here are useful to make me understand the story” (personal interview, September 20, 2014).

They could understand the discourse of the museum with helps of labels and wall-texts as of 4.24 while they agree more that they could understand the discourse with helps of multimedia as of 4.28. Same as National Museum Bangkok, visitors could understand better if they could interact with the exhibition as mean score of 4.21.

- “Even the tour didn’t leave much time to read wall-texts but helps of the interactive components and multimedia technologies, I’m satisfied my trip and hope to revisit very soon” (personal interview, September 20, 2014).

Therefore, for environment of museum exhibition, there are no major differences between National Museum Bangkok and Rattanakosin Exhibiton Hall. The two museum and make visitors understand their discourses well. Even Rattanakosin Exhibition Hall has more people agree on the enjoyment, the agreement on helps of the interpretations both traditional and multimedia are not the matter that could make huge differences on visitors’ understanding of museum discourses.

#### **4.2.3 People engagement**

Tables 4.6 – 4.7 show descriptive statistics of frequency and percentage of the visitors’ answer of survey’s questions. Those tables also show how respondents rated their agreement of each questions.

**Table 4.6** People engagement in National Museum Bangkok

Contexts	Totally disagree	Disagree	Neutral	Agree	Totally agree	$\bar{x}$	S.D.
I could understand the discourse of the museum better if I am able to talk with friends	8 4.0%	14 7.0%	52 26.0%	84 42.0%	42 21.0%	3.69	1.01
I could understand the discourse of the museum better if I am able to discuss with other people about the content of the exhibition	9 4.5%	14 7.0%	49 24.5%	88 44.0%	40 20.0%	3.68	1.02
I could understand the discourse of the museum better if I am able to talk with staff about the exhibition	9 4.5%	16 8.0%	44 22.0%	87 43.5%	44 22.0%	3.71	1.04
I could understand the discourse of the museum better by joining the tour in the exhibition with the help of staff	15 7.5%	19 9.5%	47 23.5%	66 33.0%	53 26.5%	3.62	1.19

Table 4.6 shows that the majority of visitors from National Museum Bangkok “agree” with the statements in all the survey questions in these contexts. Visitors agreed that they could understand the discourse of the museum better if they are able to talk with friends or able to discuss with others as of mean score 3.69 and 3.68 respectively. The visitors also agreed that they could understand better if they could be able to talk with staff or join the museum tour with help of staff as of mean score 3.71 and 3.62 respectively.

- “It’s great to visit the museum with friends or other people as a small group of museum tour so that we could exchange and learn something together” (personal interview, September 13, 2014).

- “The staffs are very important here since it is lack of attractive media to tell the story and the texts alone could be boring. However, I didn’t meet any during my visit” (personal interview, September 13, 2014).

**Table 4.7** People engagement in Rattanakosin Exhibition Hall

Contexts	Totally disagree	Disagree	Neutral	Agree	Totally agree	$\bar{x}$	S.D.
I could understand the discourse of the museum better if I am able to talk with friends	0 0.0%	5 2.5%	51 25.5%	99 49.5%	45 22.5%	3.92	0.76
I could understand the discourse of the museum better if I am able to discuss with other people about the content of the exhibition	1 0.5%	4 2.0%	51 25.5%	105 52.5%	39 19.5%	3.89	0.75
I could understand the discourse of the museum better if I am able to talk with staff about the exhibition	1 0.5%	5 2.5%	39 19.5%	97 48.5%	58 29.0%	4.03	0.8
I could understand the discourse of the museum better by joining the tour in the exhibition with the help of staff	1 0.5%	2 1.0%	32 16.0%	87 43.5%	78 39.0%	4.2	0.77

Table 4.7 indicates that visitors visiting Rattanakosin Exhibition Hall agreed that they could understand the discourse of the museum better if they are able to talk with friends or able to discuss with others as of mean score 3.92 and 3.89 respectively. Moreover, the visitors also concern the importance of the staff and museum tour by the staff as of 4.03 and 4.2 agreed that they could understand the discourse better with helps of staff.

- “The staffs here are very helpful. They are not only led the museum tour but they accompany my visit. They are someone who tell the story rather than teach history” (personal interview, September 20, 2014).
- “I met new friends here as we were grouped together for the tour. I couldn’t believe I could talk with the people from different ages who are interested in the same things which are history” (personal interview, September 20, 2014).

In summary of the people engagement, most of the visitors visiting National Museum Bangkok and Rattanakosin Exhibition Hall accordingly have the same trend of responses in “agree”. Even there are more counts of “neutral” in National Museum Bangkok as the museum offers self-directed tour rather than touring with help of staff or tour group but the figure still indicates that the visitors concern that the social context is necessary in making them understand the discourses of the museums.

The finding in this chapter indicated that the respondents tended to concern about having the prior knowledge for the visit, attraction or distraction of the interpretation, and the importance of staff. With help of the Interactive Experience Model, it indicates each dimension of the two museums in terms of making visitors understanding of museum discourses. However, the discussion of those finding will be reported in the next chapter.

## **CHAPTER V**

### **DISCUSSION**

The purpose of this study is to look into the on-site interpretations of Rattanakosin Exhibition Hall and the National Museum Bangkok to know which museum's interpretation that could facilitate better understanding of the discourse of the museums to the visitors.

Thus, this chapter presents the discussion of the findings. The discussion is arranged based on research objectives, to understand the on-site interpretation that makes visitors understand the discourses of the museums focusing comparative study between traditional interpretation in the National Museum Bangkok and multi-media interpretation in the Rattanakosin Exhibition Hall.

To know the appropriate interpretations that could to facilitate better understanding of visitors towards museum discourses and suit the characteristic of the visitors in the two museums, it is essential to look into the similarities and differences regarding to the understanding of the visitors. Therefore, this chapter is to compare data collected between the two museums to illustrate to what extent the data is agree or in contraction with those literature review.

#### **5.1 Similarities in visitors' understanding of museums discourses between two museum interpretations**

The result from quantitative research method pointed out that there are similarities and differences between the two groups of visitors. For the similarities, the most important is the “understanding of museums discourses” and “visitors' concerns about the importance of museums contexts”;

### **5.1.1 Understanding of museums discourses**

In accordance with the findings, there are 148 people “agree” and “totally agree”, in summary, that they could gain some new knowledge at the National Museum Bangkok while there are 178 people from Rattanakosin response to the same question. Therefore, the visitors from both National Museum Bangkok and Rattanakosin Exhibition Hall could similarly gain knowledge from interpretations in the two museums after the visit. They could also understand the discourses of the two museums as sum of 133 people from the National Museum Bangkok and 166 people in Rattanakosin Exhibition Hall “agree” and “totally agree” that they could understand the content in the exhibition.

The result could be implied that whether traditional or multimedia interpretation, museums are able to deliver their discourses and make visitors understand it without outstanding differences. Therefore, the study disagrees with McManus (1991) that the traditional interpretation is not appropriate for museums because the discourse is depicted as an object with an identity of its own, separated from the understanding situation of human (McManus, 1991) as the traditional interpretation could also make people understand the museum discourses.

Moreover, it could also be implied that the multimedia could not stand alone. Even with the multimedia, the visitors still need the wall-texts, labels and interactive components to get the discourses of the museums because the visitors could also understand the discourses of the museums from the traditional interpretation. The implication agrees with Henning that the multimedia interpretation has to have all the answers and explanations as same as traditional interpretation. In this case, it implies that the museums with multimedia interpretation still have to rely on those of labels, wall-texts and the interactive components to deliver the discourses to their visitors to make them understand.

### **5.1.2 Visitors' concerns about the importance of museums contexts**

The findings illustrate the importance of museum contexts to facilitate understanding of visitors towards the discourses of the two museums. Regarding to the findings, the study agrees with empirical studies that to convey the museums discourses is to combine the contexts of the museum together not only to display objects. In this case, The findings agree with Falk and Dierking who state the importance of the contexts to facilitate people's understanding. Also, despite it was not spoken from the perspective of museums, the findings agree with scholars who illustrate the importance of looking into other context to give people a total visiting experience. The visitors similarly concern about the aspects as follow;

#### **5.1.2.1 Prior knowledge**

From the result, the percentages of those who agreed and absolutely agreed of the importance of having prior knowledge are quite similar. There are 77 people from National Museum Bangkok and 71 people from Rattanakosin Exhibition Hall agree that they have some knowledge background about Thai history before their visit. It indicates that the visitors agree that prior knowledge is important for them to understand the discourses of the museums in both Rattanakosin Exhibition Hall and National Museum Bangkok. The implication agrees with Jean Piaget and L. V. Vigotsky that the museum visitors are knowledgeable and bring along with them knowledge while they visit museum and react with the environment of the museum. However, in National Museum Bangkok, the findings show that there are more people who are related with history, arts and cultures. So this could be implied that those who are interested to visit National Museum Bangkok should have more prior knowledge.

However, this finding left us a big query. Owing to majority have prior knowledge; they are well equipped with Thai history prior to their visit to the museums. It implies that the two interpretations might help re-enforce or strengthen their understanding. Hence, it might not be really the interpretations that facilitate their understanding; but just to simply reinforce their knowledge.

### **5.1.2.2 Exhibition design**

This study found that visitors from both Rattanakosin Exhibition Hall and National Museum Bangkok perceived the museum environment similarly. Both multimedia and traditional interpretation could create understanding environment to the visitors and make them get the discourses of the museums. There are 150 people from National Museum Bangkok and 177 people from Rattanakosin Exhibition Hall “agree” and “totally agree” that they enjoyed their visit with helps of the design of the exhibition. A well-oriented exhibition design was ranked by visitors of both museums more important than interpretations to facilitate their understanding. The findings imply that whether traditional or multimedia interpretation, museums still needs those writing communication or interactive components to make a clear orientation for the people to understand the discourses of the museum. Therefore, this implies to the museum administrators that they should prioritize arranging a well round orientation.

The implication agrees with Loykie Lomine and James Edmunds that the interpretation needs clear information to guide the visitors to make them understand. Moreover, the findings also agree with McManus (1991) that the visitors could understand the discourses of the museums better if the museums provide suitable writing communication.

### **5.1.2.3 People engagement**

In accordance with the findings, there are 126 people from National Museum Bangkok and 144 from Rattanakosin Exhibition Hall agree that they could understand the discourses of the museums better if they are able to talk with friends. There are 128 people from National Museum Bangkok and 144 from Rattanakosin Exhibition Hall agree that they could understand the discourses of the museums better if they are able to talk with others. Also, there are 131 people from National Museum Bangkok and 155 from Rattanakosin Exhibition Hall agree that they could understand the discourses of the museums better if they are able to talk with museum staff.

The findings imply that the visitors could understand the discourses of the museums better if they could talk or exchange information with other people. Not only the tour leader but also their accompanies or other people in the group. Whether it is traditional or multimedia, visitors would like to have dialogues with staffs or friends or with other people. The finding disagrees with Dewey that the more senses are used the greater opportunity for the people to make understand. Because, even the traditional interpretation, which based on basic communication, could also facilitate visitors' understanding of museum discourses if the museum could provide situations or opportunity for the visitors to talk, to share and to exchange information with others.

In addition, regarding to the finding, whether with traditional or multimedia interpretation, the visitors still require the interaction with people in the museums. The main implication is that interaction is important to facilitate visitors' understanding. However, visitors value the importance with interacting with people that might be staff or those who visit the museums together. Disregarding traditional or multimedia interpretation, they would like to have personal or live interpretation.

To sum up, the museum visitors agrees with the empirical studies of Falk and Deirking and other scholars that it is important to combine the museums contexts. The museums visitors should have prior knowledge before the visit so that the interpretation could strengthen their knowledge while the museums have to provide a well-oriented exhibition design with the opportunities for the visitors to talk with others to make them understand the discourses of the museums.

## **5.2 Differences in visitors' understanding of museums discourses between two museum interpretations**

Regarding to the finding, even the visitors could understand the discourses of the museums and concern about the importance of museums contexts similarly, there are differences between the two museums with different interpretations in terms of visitors' enjoyment and expectation of technologies and availability for a mass audience.

### **5.2.1 Visitors enjoyment and expectation of technologies**

From the finding, there are 150 people from National Museum Bangkok agrees that they enjoyed their visit while there are 177 people from Rattanakosin Exhibition Hall responses to the same statement. So, the visitors from both museums could enjoy their visit even the multimedia interpretation could better arouse the enjoyment of the visitors.

Moreover, there are 128 people from National Museum Bangkok and 175 people from Rattanakosin Exhibition Hall agree with the statement that they think the exhibition is sufficient to their expectation. The finding implies that the visitors from Rattanakosin Exhibition Hall might expect to experience something more about the exhibition. Therefore, it agrees with Falk & Dierking that the museum visitors expect technology (Falk & Dierking, 2000).

However, regarding to the understanding of museums discourses, both traditional and multimedia interpretations could also provide understanding of museums discourses to the visitors. To elaborate, there are 152 people from National Museum Bangkok and 175 people from Rattanakosin Exhibition Hall agree that they could understand the discourses of the museums with help of the design of the exhibition. There are 134 people from National Museum Bangkok and 171 people from Rattanakosin Exhibition Hall agree that they could understand the discourses of the museums with help of wall-texts and labels. There are 132 people from National Museum Bangkok and 169 people from Rattanakosin Exhibition Hall agree that they could understand the discourses of the museums with help of the multimedia. There are 133 people from National Museum Bangkok and 168 people from Rattanakosin Exhibition Hall agree that they could understand the discourses of the museums with help of the interactive components. The figures indicate the implication that even the museum uses multimedia, those wall-texts, labels and the interactive components are still important to make people understand the discourses of the museums.

Therefore, the multimedia could better arouse the visitors' enjoyment and help to improve the museums to meet their visitors' expectation of technologies but it's not the essential key for the museums to satisfy the learning needs of people in terms of making them understand the discourses of the museums. The visitors could understand the discourses of the museums with the design of the exhibitions and its interpretations with help of wall-texts, labels and interactive components.

### **5.2.2 Availability for a mass audience**

Regarding to the finding, the multimedia interpretation could better arouse enjoyment to the museums visitors and visitors are also expect technologies (Falk & Dierking, 2000). Therefore, it agrees with Henning (2006) that museum with multimedia interpretation seems to threaten the aura of the unique object, through making it available for a mass audience because they are able to attract more audience especially the youth who are familiar with the technologies. In this case, the finding also agrees with Tallon & Walker that the museums connect to today visitors by providing a language that they are familiar with while they visit museums (Tallon & Walker, 2008).

However, with respect to the interview finding, the multimedia interpretation could create the barrier to those who are not familiar with the use of multimedia technologies (Ms. Wongmas, Administrative Manager of Rattanakosin Exhibition Hall, personal communication, May 20, 2014). The finding agrees with Loykie Lomine and James Edmunds (2007) that that interpretation aims at establishing communication between people who do not share the same linguistic or cultural frames or references. Even in the museums with multimedia interpretation, the visitors are not limited only the new generation who get used to the multimedia technologies. Therefore, it is possible that some visitors might not understand or even get lost if the museum leaves the information unclear (Loykie Lomine and James Edmunds, 2007).

In summary, research supports a conclusion that all aspects of visitors' understanding are important. In this study, the museums visitors perceived "visitors' prior knowledge", "exhibition environment" and "people engagement" as the most important considerations to understand the discourses of the museums. Other factors were not indicated strongly. Even it is stated that multimedia technique could enhance visitors' enjoyment but the multimedia technologies, with huge investment required, are not necessary in terms of creating visitors understanding of museums discourses. Museums could still improve their interpretations and those context supporting interpretations and make people understand the discourses that museum wish to tell.

## **CHAPTER VI**

### **CONCLUSION AND RECOMMENDATIONS**

The final chapter of this study presents the conclusions of the entire study to guide the appropriate methods for the museums to make visitors understand their discourses from the visitors' perspectives. The first part of this chapter presents the conclusion and recommendations based on study results and analysis. Then, study limitations of the research will be discussed to identify further research possibilities.

#### **6.1 Conclusion**

From an analysis of the data, both multimedia and traditional interpretation could create understanding of the museums' discourses to the visitors with no big differences. However, apart from the on-site interpretation, the visitors could see the importance of the contexts in the exhibitions that could support the interpretations and also help them understand the discourses of the museums. This implies that the interpretation does help visitors to understand the discourses but it couldn't stand alone. It still needs the supporting contexts to facilitate visitors' understanding of museums discourses.

## **6.2 Recommendations**

In order to make visitors understand the discourses, it is essential that the museums have to look into the contexts of the exhibition. The contexts are as follow;

### **6.2.1 The importance of providing prior knowledge**

According to the findings, prior knowledge is important to make visitors understand the museums' discourses. However, the visitors have more or less prior knowledge before visit. Therefore, the museum administrators should pay more attention to develop brief introduction for those who haven't know about Thai history so that they could have some idea about what they are going to see.

This could be done by setting up an orientation center to provide them brief history Thailand in the form or leaflet, guidebook, video presentation or talks. Besides, museum administrators should also improve the source of information about the museum. Among possible improvements, more attention should be paid to improving the online media because the main target of the two museums are the young adult who are familiar with the online technologies. The two museums can also think of providing information of the exhibition s on their website for the visitors to browse prior knowledge. The improvement of websites is to provide rich and varied information and brief visitors to have prior knowledge before visiting museums. Also, through the data it could be found that the internet has already become a very useful tool to attract visitors of the target market.

### **6.2.2 The importance of exhibition design**

From the findings, the visitors whether from National Museum Bangkok or Rattanakosin Exhibition Hall agree that they could understand the discourses of the museums if the museums provide an appropriate orientation with clear design layouts and signage. The findings reflect the importance a clear exhibition design in terms of having clear signage and good layout. This gives indications to other museums that apart from the on-site interpretations they also have to look into the design of the exhibitions, especially the signage and orientations, as it is considered one of the contexts that could support the visitors' understanding of museums' discourses.

### **6.2.3 Mixture of traditional and multimedia interpretations**

Regarding to the findings, there are visitors who thought they could understand the discourse of National Museum Bangkok with help of the multimedia interpretations while there are visitors who thought they could understand the discourse of Rattanakosin Exhibition Hall with help of wall-texts and labels. As same as the findings of the qualitative research, the museum administrators agree that the multimedia could make visitors understand the discourses of the museums in terms of creating “edutainment”.

This implied that neither traditional nor multimedia interpretation could stand alone; the museums need a good mixture of the on-site interpretations. Accordingly, it is the challenging tasks of the museum administrators to look into the effective mixture rather than only one on-site interpretation.

### **6.2.4 To have dialogues with and among visitors**

Regarding to the findings, it illustrated that the visitors could see the importance of having dialogues with staff or among themselves. The roles of museums to convey the discourses and make people understand, accordingly, are better let the visitors talk to others. Based on this understanding, museums might have to think of arranging staff in each gallery to tell the story to or to answer questions from visitors. The museums’ curator can create the forum environment that the visitors could share and exchange information with others or discuss issues among themselves or with staff of the museums.

For Rattanakosin Exhibition Hall, the museum already provides museum tour. Therefore, it would be better if the museum could create environment or chance for visitors to exchange within a small group of visitors or with the staff in the tour. Also, an appropriate time schedule should be planned for visitors in the tour groups including free time or small group discussion to let them exchange with others. Whereas in National Museum Bangkok, the visitors are free to talk or share information with friends or other people within the group. Therefore, the museum needs to provide staff or organize small groups of museum tour or forum so that the visitors could have chance to talk, share and gain knowledge together while the staff are to provide and exchange information.

In addition, museums might have to prepare information leaflets or orientation maps to visitors to help them tour the exhibitions. The museum administrators could also arrange some activities that are suitable for whole families, thereby allowing them to participate in the exhibition. Examples include tips for parents into the kids leaflet so that they could teach their children. In this case, to do so, the museum is to provide more chance of people engagement within the groups of visitors.

### **6.3 Limitations**

Although the researcher attempted to ensure the result of the study to be reliable and valid, however, this research has its own limitation that should be addressed. The limitations of this study are as follows;

#### **6.3.1 Nature of museum**

The study only focused on history museum, which means the findings might not apply to other kinds of museums. For this reason, the study findings might not be applicable to museums with different nature such as science museums, kid museums, space museums etc.

Moreover, the study is looked into the interpretations of the museums in Bangkok, Thailand; the finding might not accordingly be applicable to museums in other parts of Thailand or in different countries.

#### **6.3.2 Data sampling**

The research was conducted during weekdays which the visitors are more on groups of Thai students who are basically familiar with Thai history as they have studied from school education. Therefore, the finding might only reflect that the interpretation was to confirm their prior knowledge not the understanding of the museums' discourses.

Future studies could try to collect time series data with a higher numbers of samples with multinational visitors or foreigners with other demographic backgrounds who never have knowledge about Thai history or with more groups of families so that the researchers could further understand whether interpretation is to create understanding or to strengthen visitors' prior knowledge.

### **6.3.3. Variables in questioning**

The questions in the surveys and interview were developed in the framework of the relevant studies to investigate the understanding of visitors toward museums discourses. However, as the study was not to test the context that best facilitates visitors' understanding of museum discourses, therefore, the visitors' perceptions towards the most important context among the contexts supporting their understanding was not questioned.

Moreover, during the analysis and discussion, the researcher discovered that people from different generations and cultures might response differently due to the general background. Therefore, the more various questions to look into the diverse background of the visitors might provide more understanding of the unknown information about the visitors of different background.

## **6.4 Future research**

The study was conducted to Thai native speakers. Accordingly, the cultural background might have affected the findings and conclusions of this study. Future studies conducted to visitors with different background or multinational might produce different results. Therefore, it is recommended to look into responses of tourists or visitors of different nationalities.

Moreover, data was gathered from only two museums in Thailand so the sample size is considered small and could not represent the entire museums in Thailand. A larger number of museums might provide responses from visitors with more diverse background.

In addition, much of the data for this study came from visitors travel by groups from students due to the data collection during weekdays. The limited numbers of individual visitors was interviewed. Hence, future research may need to look into individual visitors spending time in museums during weekends or holidays.

The present study produced certain findings related to Thai visitors' understanding of museums discourses in history museums in Bangkok. A similar study of other ethnic visitors in different kinds of museums in other towns or countries might permit greater generalizations. A study might also reveal more about the most important context among the three dimensions of the Interactive Experience Model. Finally, surveys and interviews of customers should focus on whether interpretation techniques help museums to educate and entertain visitors.

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**เอกสารชี้แจงผู้เข้าร่วมการวิจัย (สำหรับการสัมภาษณ์เชิงลึก)**  
**(Participant Information Sheet)**

**คำชี้แจง**

ในเอกสารนี้อาจมีข้อความที่ท่านอ่านแล้วยังไม่เข้าใจ โปรดสอบถามหัวหน้าโครงการวิจัย หรือผู้แทนให้ช่วยอธิบายจนกว่าจะเข้าใจดี ท่านจะได้รับเอกสารนี้ 1 ฉบับ นำกลับไปอ่านที่บ้านเพื่อปรึกษาหรือกับญาติพี่น้อง เพื่อนสนิทของท่าน หรือผู้อื่นที่ท่านต้องการปรึกษา เพื่อช่วยในการตัดสินใจเข้าร่วมการวิจัย

ชื่อโครงการ	การสื่อความหมายในพิพิธภัณฑ์กับความเข้าใจของผู้เข้าชมต่อวาทกรรมของพิพิธภัณฑ์กรณีศึกษาพิพิธภัณฑ์สถานแห่งชาติ พระนคร และอาคารนิทรรศการนิทรรศน์รัตนโกสินทร์
ชื่อผู้วิจัย	นาย กฤษณ์ พิชชรนมี
สถานที่ทำงาน	ศูนย์บัณฑิตศึกษา วิทยาลัยนานาชาติ มหาวิทยาลัยมหิดล เลขที่ 175 อาคารสาทรชิตี ทาวเวอร์ ชั้น 12 ถ.สาทรใต้ ทุ่งมหาเมฆ เขตสาทร กรุงเทพฯ 10120
หมายเลขโทรศัพท์	08 5248 7856
สถานที่วิจัย	พิพิธภัณฑ์สถานแห่งชาติพระนครและอาคารนิทรรศการนิทรรศน์รัตนโกสินทร์
ผู้ให้ทุน	ไม่มี

**ข้อมูลโครงการวิจัย โดยย่อ**

โครงการวิจัยนี้ทำขึ้นเพื่อสร้างความเข้าใจเรื่องการสื่อความหมายในพิพิธภัณฑ์ที่ทำให้ผู้เข้าชมสามารถเข้าใจวาทกรรมหรือสารของพิพิธภัณฑ์ โดยใช้การศึกษาเชิงเปรียบเทียบระหว่างการสื่อความหมายแบบดั้งเดิมที่พิพิธภัณฑ์สถานแห่งชาติพระนคร กับการสื่อความหมายแบบสื่อประสมที่อาคารนิทรรศการนิทรรศน์รัตนโกสินทร์

ประโยชน์ที่คาดว่าจะได้รับจากการวิจัยนี้คือ ช่วยเพิ่มเติมข้อมูลอันเป็นประโยชน์ และเติมเต็มองค์ความรู้ด้านพิพิธภัณฑ์สถาน เกี่ยวกับวิธีการสื่อความหมายที่สามารถสร้างความเข้าใจต่อวาทกรรมหรือสารของพิพิธภัณฑ์ ให้กับผู้เข้าชม ผลการศึกษาจะยังประโยชน์ต่อภาคพิพิธภัณฑ์ในการเลือกใช้วิธีการสื่อความหมายในพิพิธภัณฑ์ เพื่อสื่อสารหรือถ่ายทอดวาทกรรม โดยเฉพาะอย่างยิ่งระหว่างการสื่อความหมายแบบดั้งเดิม และแบบสื่อประสม

ท่านได้รับเชิญให้เข้าร่วมการวิจัยนี้เพราะ ผู้บริหารพิพิธภัณฑ์ หรือผู้จัดการฝ่ายของพิพิธภัณฑ์ หรือเจ้าหน้าที่อื่นๆ ที่ได้รับมอบหมายจากทางพิพิธภัณฑ์

ผู้เข้าร่วมการวิจัย ผู้บริหารพิพิธภัณฑ์ หรือผู้จัดการฝ่ายของพิพิธภัณฑ์ หรือเจ้าหน้าที่อื่นๆ ที่ได้รับมอบหมายจากทางพิพิธภัณฑ์

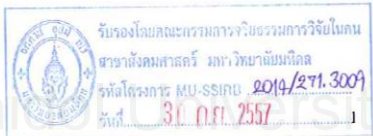
ระยะเวลาที่จะทำวิจัยทั้งสิ้น 1 ปี (เดือนมกราคม 2557 ถึงเดือนธันวาคม 2557)

**หากท่านตัดสินใจเข้าร่วมการวิจัยแล้ว จะมีขั้นตอนการวิจัยดังต่อไปนี้**

ผู้วิจัยจะขอสัมภาษณ์ท่านในประเด็นเกี่ยวกับ “การสื่อความหมายในพิพิธภัณฑ์” โดยใช้เวลาในการสัมภาษณ์ประมาณ 10-15 นาที ซึ่งคำถามมีทั้งหมด 10 ข้อ แบ่งคำถามออกเป็น 2 ส่วน ดังนี้

ส่วนที่ 1 บทนำและชี้แจงก่อนการสัมภาษณ์

ส่วนที่ 2 ข้อมูลทั่วไปและการสื่อความหมายในพิพิธภัณฑ์



ข้อมูลเกี่ยวกับการปกป้องสิทธิผู้เข้าร่วมการวิจัย

ข้อมูลที่ได้จากการสัมภาษณ์เชิงลึก ผู้วิจัยจะขออนุญาตบันทึกเสียงและถ่ายภาพ และจะดำเนินการทำลายข้อมูลตลอดจนข้อมูลอื่นๆ ที่เกี่ยวข้องทันทีภายหลังเสร็จสิ้นการวิจัย

ความเสี่ยงที่อาจเกิดขึ้นเมื่อเข้าร่วมการวิจัย ท่านอาจรู้สึกอึดอัด หรืออาจรู้สึกไม่สบายใจอยู่บ้าง กับบางคำถาม ท่านมีสิทธิที่จะไม่ตอบคำถามเหล่านั้นได้ รวมถึงท่านมีสิทธิ์ถอนตัวออกจากโครงการนี้เมื่อใดก็ได้ โดยไม่ต้องแจ้งให้ทราบล่วงหน้า และการไม่เข้าร่วมวิจัยหรือถอนตัวออกจากโครงการวิจัยนี้ จะไม่มีผลกระทบใดๆ ต่อท่านแต่อย่างใด

ข้อมูลส่วนตัวของท่านจะถูกเก็บรักษาไว้ ไม่เปิดเผยต่อสาธารณะเป็นรายบุคคล และไม่มีมีการแสดงชื่อหรือที่อยู่ของท่านแต่อย่างใด แต่จะรายงานผลการวิจัยเป็นข้อมูลส่วนรวม ผู้ที่มีสิทธิ์เข้าถึงข้อมูลของท่านจะมีเฉพาะผู้ที่เกี่ยวข้องกับการวิจัยนี้ คือ นักวิจัย หรืออาจมีคณะบุคคลบางกลุ่มเข้ามาตรวจสอบได้ความถูกต้อง เช่น ผู้ให้ทุนวิจัย สถาบัน หรือองค์กรของรัฐที่มีหน้าที่ตรวจสอบ คณะกรรมการจริยธรรมฯ เป็นต้น

การวิจัยครั้งนี้ท่านจะไม่ได้รับค่าตอบแทนและไม่เสียค่าใช้จ่ายใดๆ ทั้งสิ้น

หากมีข้อมูลเพิ่มเติมทั้งด้านประโยชน์และโทษที่เกี่ยวข้องกับการวิจัยนี้ ผู้วิจัยจะแจ้งให้ทราบโดยรวดเร็วไม่ปิดบัง

หากท่านมีข้อข้องใจที่จะสอบถามเกี่ยวข้องกับการวิจัย ท่านสามารถติดต่อไปยังผู้วิจัยได้ตลอดเวลา

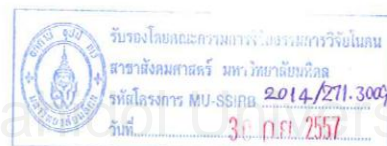
โครงการวิจัยนี้ได้รับการพิจารณารับรองจากคณะกรรมการจริยธรรมการวิจัยในคน สาขาสังคมศาสตร์ซึ่งมีสำนักงานอยู่ที่คณะสังคมศาสตร์และมนุษยศาสตร์ มหาวิทยาลัยมหิดล ถนนพุทธมณฑล สาย 4 ตำบลศาลายา อำเภอพุทธมณฑล จังหวัดนครปฐม 73170 หมายเลขโทรศัพท์ 0 2441 9180 โทรสาร 0 2441 9181 หากท่านได้รับการปฏิบัติไม่ตรงตามที่ระบุไว้ ท่านสามารถติดต่อกับประธานคณะกรรมการจริยธรรมฯ หรือผู้แทน ได้ตามสถานที่และหมายเลขโทรศัพท์ข้างต้น

ข้าพเจ้าได้อ่านรายละเอียดในเอกสารนี้และผู้เข้าร่วมการวิจัยนี้ ครบถ้วนแล้ว

ลงชื่อ.....ผู้เข้าร่วมวิจัย

(.....)

วันที่.....



**เอกสารชี้แจงผู้เข้าร่วมการวิจัย (สำหรับการตอบแบบสอบถาม)**  
**(Participant Information Sheet)**

**คำชี้แจง**

ในเอกสารนี้อาจมีข้อความที่ท่านอ่านแล้วยังไม่เข้าใจ โปรดสอบถามหัวหน้าโครงการวิจัย หรือผู้แทนให้ช่วยอธิบายจนกว่าจะเข้าใจดี ท่านจะได้รับเอกสารนี้ 1 ฉบับ นำกลับไปอ่านที่บ้านเพื่อปรึกษาหรือกับญาติพี่น้อง เพื่อนสนิทของท่าน หรือผู้อื่นที่ท่านต้องการปรึกษา เพื่อช่วยในการตัดสินใจเข้าร่วมการวิจัย

ชื่อโครงการ	การสื่อความหมายในพิธีภักดิ์กับความเข้าใจของผู้เข้าชมต่อวาทกรรมของพิธีภักดิ์ที่กรณีศึกษาพิธีภักดิ์สถานแห่งชาติ พระนคร และอาคารนิทรรศการนิทรรศน์รัตน โกสินทร์
ชื่อผู้วิจัย	นาย กลพ พัทธชนม์
สถานที่ทำงาน	ศูนย์บัณฑิตศึกษา วิทยาลัยนานาชาติ มหาวิทยาลัยมหิดล เลขที่ 175 อาคารสารคดี ทาวเวอร์ ชั้น 12 ถ.สาทรใต้ ทุ่งมหาเมฆ เขตสาทร กรุงเทพฯ 10120
หมายเลขโทรศัพท์	08 5248 7856
สถานที่วิจัย	พิธีภักดิ์สถานแห่งชาติพระนครและอาคารนิทรรศการนิทรรศน์รัตน โกสินทร์
ผู้ให้ทุน	ไม่มี

**ข้อมูลโครงการวิจัยโดยย่อ**

โครงการวิจัยนี้ทำขึ้นเพื่อสร้างความเข้าใจเรื่องการสื่อความหมายในพิธีภักดิ์ที่ทำให้ผู้เข้าชมสามารถเข้าใจวาทกรรมหรือสารของพิธีภักดิ์ โดยใช้การศึกษาเชิงเปรียบเทียบระหว่างการสื่อความหมายแบบดั้งเดิมที่พิธีภักดิ์สถานแห่งชาติพระนคร กับการสื่อความหมายแบบสื่อประสมที่อาคารนิทรรศการนิทรรศน์รัตน โกสินทร์

ประโยชน์ที่คาดว่าจะได้รับจากการวิจัยนี้คือ ช่วยเพิ่มเติมข้อมูลอันเป็นประโยชน์ และเติมเต็มองค์ความรู้ด้านพิธีภักดิ์สถาน เกี่ยวกับวิธีการสื่อความหมายที่สามารถสร้างความเข้าใจต่อวาทกรรมหรือสารของพิธีภักดิ์ ให้กับผู้เข้าชม ผลการศึกษาจะยังประโยชน์ต่อภาคพิธีภักดิ์ในการเลือกใช้วิธีการสื่อความหมายในพิธีภักดิ์ เพื่อสื่อสารหรือถ่ายทอดวาทกรรม โดยเฉพาะอย่างยิ่งระหว่างการสื่อความหมายแบบดั้งเดิม และแบบสื่อประสม

ท่านได้รับเชิญให้เข้าร่วมการวิจัยนี้เพราะ ท่านเป็นผู้เข้าชมพิธีภักดิ์ผู้ถือสัญชาติไทย สื่อสารภาษาไทยเป็นภาษาแม่ และสามารถสื่อสารภาษาไทยได้อย่างดี

จำนวนผู้เข้าร่วมการวิจัยทั้งสิ้น 400 คน  
 ระยะเวลาที่จะทำวิจัยทั้งสิ้น 1 ปี (เดือนมกราคม 2557 ถึงเดือนธันวาคม 2557)

หากท่านตัดสินใจเข้าร่วมการวิจัยแล้ว จะมีขั้นตอนการวิจัยดังต่อไปนี้

ผู้วิจัยจะขอให้ท่านตอบแบบสอบถามในประเด็นเกี่ยวกับ “ความเข้าใจของผู้เข้าชมต่อการสื่อความหมายในพิธีภักดิ์” โดยใช้เวลาในการตอบแบบสอบถามประมาณ 10-15 นาที ซึ่งคำถามมีทั้งหมด 30 ข้อ แบ่งคำถามออกเป็น 3 ส่วน ดังนี้

- ส่วนที่ 1 คำถามเกี่ยวกับข้อมูลและลักษณะของผู้ตอบแบบสอบถาม
- ส่วนที่ 2 คำถามเกี่ยวกับความเข้าใจของผู้เข้าชมพิธีภักดิ์ต่อวาทกรรมของพิธีภักดิ์
- ส่วนที่ 3 คำถามเปิด



## ข้อมูลเกี่ยวกับการปกป้องสิทธิผู้เข้าร่วมการวิจัย

ข้อมูลที่ได้จากการตอบแบบสอบถาม ผู้วิจัยจะใช้รหัสแทนชื่อและข้อมูลส่วนตัวของท่านในการบันทึกข้อมูล และจะดำเนินการทำลายข้อมูลตลอดจนข้อมูลอื่นๆ ที่เกี่ยวข้องของท่านภายหลังเสร็จสิ้นการวิจัย

ความเสี่ยงที่อาจจะเกิดขึ้นเมื่อเข้าร่วมการวิจัย ท่านอาจรู้สึกอึดอัด หรืออาจรู้สึกไม่สบายใจอยู่บ้างกับบางคำถาม ท่านมีสิทธิ์ที่จะไม่ตอบคำถามเหล่านั้นได้ รวมถึงท่านมีสิทธิ์ถอนตัวออกจากโครงการนี้เมื่อใดก็ได้โดยไม่ต้องแจ้งให้ทราบล่วงหน้า และการไม่เข้าร่วมวิจัยหรือถอนตัวออกจากโครงการวิจัยนี้ จะไม่มีผลกระทบใดๆ ต่อท่านแต่อย่างใด

ข้อมูลส่วนตัวของท่านจะถูกเก็บรักษาไว้ ไม่เปิดเผยต่อสาธารณะเป็นรายบุคคล และไม่มีมีการแสดงชื่อหรือที่อยู่ของท่านแต่อย่างใด แต่จะรายงานผลการวิจัยเป็นข้อมูลส่วนรวม ผู้ที่มีสิทธิ์เข้าถึงข้อมูลของท่านจะมีเฉพาะผู้ที่เกี่ยวข้องกับการวิจัยนี้ คือ นักวิจัย หรืออาจมีคณะบุคคลบางกลุ่มเข้ามาตรวจสอบได้ความถูกต้อง เช่น ผู้ให้ทุนวิจัย สถาบัน หรือองค์กรของรัฐที่มีหน้าที่ตรวจสอบ คณะกรรมการจริยธรรมฯ เป็นต้น

การวิจัยครั้งนี้ท่านจะไม่ได้รับค่าตอบแทนและไม่เสียค่าใช้จ่ายใดๆ ทั้งสิ้น

หากมีข้อมูลเพิ่มเติมทั้งด้านประโยชน์และโทษที่เกี่ยวข้องกับการวิจัยนี้ ผู้วิจัยจะแจ้งให้ทราบโดยรวดเร็วในปีฉบับ

หากท่านมีข้อข้องใจที่จะสอบถามเกี่ยวข้องกับการวิจัย ท่านสามารถติดต่อไปยังผู้วิจัยได้ตลอดเวลา

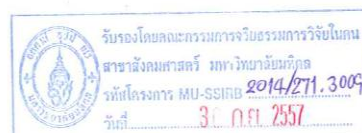
โครงการวิจัยนี้ได้รับการพิจารณารับรองจากคณะกรรมการจริยธรรมการวิจัยในคน สาขาสังคมศาสตร์ซึ่งมีสำนักงานอยู่ที่คณะสังคมศาสตร์และมนุษยศาสตร์ มหาวิทยาลัยมหิดล ถนนพุทธมณฑลสาย 4 ตำบลศาลายา อำเภอพุทธมณฑล จังหวัดนครปฐม 73170 หมายเลขโทรศัพท์ 0 2441 9180 โทรสาร 0 2441 9181 หากท่านได้รับการปฏิบัติไม่ตรงตามที่ระบุไว้ ท่านสามารถติดต่อกับประธานคณะกรรมการจริยธรรมฯ หรือผู้แทน ได้ตามสถานที่และหมายเลขโทรศัพท์ข้างต้น

ข้าพเจ้าได้อ่านรายละเอียดในเอกสารนี้แจ้งผู้เข้าร่วมการวิจัยนี้ ครบถ้วนแล้ว

ลงชื่อ.....ผู้เข้าร่วมวิจัย

(.....)

วันที่.....



**เอกสารชี้แจงผู้เข้าร่วมการวิจัย (สำหรับการสัมภาษณ์เชิงลึก)**  
**(Participant Information Sheet)**

**คำชี้แจง**

ในเอกสารนี้อาจมีข้อความที่ท่านอ่านแล้วยังไม่เข้าใจ โปรดสอบถามหัวหน้าโครงการวิจัย หรือผู้แทนให้ช่วยอธิบายจนกว่าจะเข้าใจดี ท่านจะได้รับเอกสารนี้ 1 ฉบับ นำกลับไปอ่านที่บ้านเพื่อปรึกษาหรือกับญาติพี่น้อง เพื่อนสนิทของท่าน หรือผู้อื่นที่ท่านต้องการปรึกษา เพื่อช่วยในการตัดสินใจเข้าร่วมการวิจัย

ชื่อ โครงการ	การสื่อความหมายในพิธีภักดิ์กับความเข้าใจของผู้เข้าชมต่อวาทกรรมของพิธีภักดิ์ กรณีศึกษาพิธีภักดิ์สถานแห่งชาติ พระนคร และอาคารนิทรรศการนิทรรศน์รัตน โกสินทร์
ชื่อผู้วิจัย	นาย กฤษ พัชรชนม์
สถานที่ทำงาน	ศูนย์บัณฑิตศึกษา วิทยาลัยนานาชาติ มหาวิทยาลัยมหิดล เลขที่ 175 อาคารสาทรชิตี ทาวเวอร์ ชั้น 12 ถ.สาทรใต้ ทุ่งมหาเมฆ เขตสาทร กรุงเทพฯ 10120
หมายเลขโทรศัพท์	08 5248 7856
สถานที่วิจัย	พิธีภักดิ์สถานแห่งชาติพระนครและอาคารนิทรรศการนิทรรศน์รัตน โกสินทร์
ผู้ให้ทุน	ไม่มี

**ข้อมูลโครงการวิจัยโดยย่อ**

โครงการวิจัยนี้ทำขึ้นเพื่อสร้างความเข้าใจเรื่องการสื่อความหมายในพิธีภักดิ์ที่ทำให้ผู้เข้าชมสามารถเข้าใจวาทกรรมหรือสารของพิธีภักดิ์ โดยใช้การศึกษาเชิงเปรียบเทียบระหว่างการสื่อความหมายแบบดั้งเดิมที่พิธีภักดิ์สถานแห่งชาติพระนคร กับการสื่อความหมายแบบสื่อประสมที่อาคารนิทรรศการนิทรรศน์รัตน โกสินทร์

ประโยชน์ที่คาดว่าจะได้รับจากการวิจัยนี้คือ ช่วยเพิ่มเติมข้อมูลอันเป็นประโยชน์ และเติมเต็มองค์ความรู้ด้านพิธีภักดิ์สถาน เกี่ยวกับวิธีการสื่อความหมายที่สามารถสร้างความเข้าใจต่อวาทกรรมหรือสารของพิธีภักดิ์ ให้กับผู้เข้าชม ผลการศึกษาจะยังประโยชน์ต่อภาคพิธีภักดิ์ฯในการเลือกใช้วิธีการสื่อความหมายในพิธีภักดิ์ฯ เพื่อสื่อสารหรือถ่ายทอดวาทกรรม โดยเฉพาะอย่างยิ่งระหว่างการสื่อความหมายแบบดั้งเดิม และแบบสื่อประสม

ท่านได้รับเชิญให้เข้าร่วมการวิจัยนี้เพราะ ท่านเป็นผู้เข้าชมพิธีภักดิ์ฯผู้ถือสัญชาติไทย สื่อสารภาษาไทยเป็นภาษาแม่ และสามารถสื่อสารภาษาไทยได้อย่างดี

จำนวนผู้เข้าร่วมการวิจัยทั้งสิ้น 40 คน  
 ระยะเวลาที่จะทำวิจัยทั้งสิ้น 1 ปี (เดือนมกราคม 2557 ถึงเดือนธันวาคม 2557)

**หากท่านตัดสินใจเข้าร่วมการวิจัยแล้ว จะมีขั้นตอนการวิจัยดังต่อไปนี้**

ผู้วิจัยจะขอสัมภาษณ์ท่านในประเด็นเกี่ยวกับ “การสื่อความหมายในพิธีภักดิ์ฯกับความเข้าใจของผู้เข้าชมต่อวาทกรรมของพิธีภักดิ์ฯ” โดยใช้เวลาในการสัมภาษณ์ประมาณ 10-15 นาที ซึ่งคำถามมีทั้งหมด 8 ข้อ แบ่งคำถามออกเป็น 2 ส่วน ดังนี้

ส่วนที่ 1 บทนำและชี้แจงก่อนการสัมภาษณ์

ส่วนที่ 2 การสื่อความหมายในพิธีภักดิ์ฯกับความเข้าใจของผู้เข้าชมต่อวาทกรรมของพิธีภักดิ์ฯ



ข้อมูลเกี่ยวกับการปกป้องสิทธิผู้เข้าร่วมการวิจัย

ข้อมูลที่ได้จากการสัมภาษณ์เชิงลึก ผู้วิจัยจะขออนุญาตบันทึกเสียงและถ่ายภาพ และจะดำเนินการทำลายข้อมูลตลอดจนข้อมูลอื่นๆ ที่เกี่ยวข้องกับท่านภายหลังเสร็จสิ้นการวิจัย

ความเสี่ยงที่อาจจะเกิดขึ้นเมื่อเข้าร่วมการวิจัย ท่านอาจรู้สึกอึดอัด หรืออาจรู้สึกไม่สบายใจอยู่บ้าง กับบางคำถาม ท่านมีสิทธิ์ที่จะไม่ตอบคำถามเหล่านั้นได้ รวมถึงท่านมีสิทธิ์ถอนตัวออกจากโครงการนี้เมื่อใดก็ได้ โดยไม่ต้องแจ้งให้ทราบล่วงหน้า และการไม่เข้าร่วมวิจัยหรือถอนตัวออกจากโครงการวิจัยนี้ จะไม่มีผลกระทบใดๆ ต่อท่านแต่อย่างใด

ข้อมูลส่วนตัวของท่านจะถูกเก็บรักษาไว้ ไม่เปิดเผยต่อสาธารณะเป็นรายบุคคล และไม่มี การแสดงชื่อ หรือที่อยู่ของท่านแต่อย่างใด แต่จะรายงานผลการวิจัยเป็นข้อมูลส่วนรวม ผู้ที่มีสิทธิ์เข้าถึงข้อมูลของท่านจะมีเฉพาะ ผู้ที่เกี่ยวข้องกับการวิจัยนี้ คือ นักวิจัย หรืออาจมีคณะกรรมการกลุ่มเข้ามาตรวจสอบได้ความถูกต้อง เช่น ผู้ให้ทุนวิจัย สถาบัน หรือองค์กรของรัฐที่มีหน้าที่ตรวจสอบ คณะกรรมการจริยธรรมฯ เป็นต้น

การวิจัยครั้งนี้ท่านจะไม่ได้รับค่าตอบแทนและไม่เสียค่าใช้จ่ายใดๆ ทั้งสิ้น

หากมีข้อมูลเพิ่มเติมทั้งด้านประโยชน์และโทษที่เกี่ยวข้องกับการวิจัยนี้ ผู้วิจัยจะแจ้งให้ทราบโดยรวดเร็วไม่ปิดบัง

หากท่านมีข้อข้องใจที่จะสอบถามเกี่ยวกับ การวิจัย ท่านสามารถติดต่อไปยังผู้วิจัยได้ตลอดเวลา

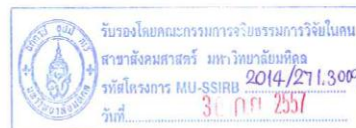
โครงการวิจัยนี้ได้รับการพิจารณารับรองจากคณะกรรมการจริยธรรมการวิจัยในคน สาขาสังคมศาสตร์ซึ่งมีสำนักงานอยู่ที่คณะสังคมศาสตร์และมนุษยศาสตร์ มหาวิทยาลัยมหิดล ถนนพุทธมณฑล สาย 4 ตำบลศาลายา อำเภอพุทธมณฑล จังหวัดนครปฐม 73170 หมายเลขโทรศัพท์ 0 2441 9180 โทรสาร 0 2441 9181 หากท่านได้รับการปฏิบัติไม่ตรงตามที่ระบุไว้ ท่านสามารถติดต่อกับประธานคณะกรรมการจริยธรรมฯ หรือผู้แทน ได้ตามสถานที่และหมายเลขโทรศัพท์ข้างต้น

ข้าพเจ้าได้อ่านรายละเอียดในเอกสารชี้แจงผู้เข้าร่วมการวิจัยนี้ ครบถ้วนแล้ว

ลงชื่อ.....ผู้เข้าร่วมวิจัย

(.....)

วันที่.....



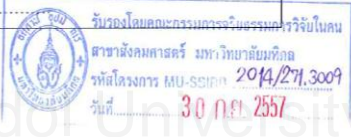
หนังสือแสดงเจตนายินยอมเข้าร่วมการวิจัยที่ได้รับการบอกกล่าวและเต็มใจ

ข้อมูลผู้เข้าร่วมการวิจัย			
วันที่..... เดือน..... พ.ศ.....			
ข้าพเจ้าชื่อ		อายุ	ปี
อยู่บ้านเลขที่		ถนน	
ตำบล/แขวง		อำเภอ/เขต	
จังหวัด		รหัสไปรษณีย์	
หมายเลข โทรศัพท์			

ขอแสดงเจตนายินยอมเข้าร่วม โครงการวิจัยเรื่อง	การสื่อความหมายในพิพจน์กับความเข้าใจของผู้เข้าชมต่อวาทกรรมของพิพจน์กรณ์ กรณีศึกษาพิพจน์จากสถานแห่งชาติ พระนคร และอาคารนิทรรศการนิทรรศน์รัตนโกสินทร์
โดยข้าพเจ้าได้รับทราบรายละเอียดเกี่ยวกับที่มาและจุดมุ่งหมายในการทำวิจัยรายละเอียดขั้นตอนต่างๆ ที่จะต้องปฏิบัติหรือได้รับการปฏิบัติ ประโยชน์ที่คาดว่าจะได้รับการวิจัยและความเสี่ยงที่อาจเกิดขึ้นจากการเข้าร่วมการวิจัย รวมทั้งแนวทางป้องกันและแก้ไขหากเกิดอันตราย โดยได้อ่านข้อความที่มีรายละเอียดอยู่ในเอกสารชี้แจงผู้เข้าร่วมการวิจัย โดยตลอด อีกทั้งยังได้รับคำอธิบายและตอบข้อสงสัยจากหัวหน้าโครงการวิจัยเป็นที่เรียบร้อยแล้ว	
ข้าพเจ้าจึงสมัครใจเข้าร่วมในโครงการวิจัยนี้	
ข้าพเจ้าได้ทราบถึงสิทธิที่ข้าพเจ้าจะได้รับข้อมูลเพิ่มเติมทั้งทางด้านประโยชน์และโทษจากการเข้าร่วมการวิจัย และสามารถถอนตัวหรืองดเข้าร่วมการวิจัยได้ทุกเมื่อ โดยจะไม่ผลกระทบใดๆ ต่อข้าพเจ้าที่จะได้รับในอนาคตและยินยอมให้ผู้วิจัยใช้ข้อมูลส่วนตัวของข้าพเจ้าที่ได้รับจากการวิจัย แต่จะไม่เผยแพร่ต่อสาธารณะเป็นรายบุคคล โดยจะนำเสนอเป็นข้อมูลโดยรวมจากการวิจัยเท่านั้น	

หากข้าพเจ้ามีข้อสงสัยที่จะสอบถามหรือขอแจ้งการวิจัย ข้าพเจ้าสามารถติดต่อไปยังผู้วิจัย นายกมล พัทธชมนม์ หมายเลข โทรศัพท์ 0852487856 ได้ตลอดเวลา
โครงการวิจัยนี้ได้รับการพิจารณารับรองจากคณะกรรมการจริยธรรมการวิจัยในคน สาขาสังคมศาสตร์ ซึ่งมีสำนักงานอยู่ที่คณะสังคมศาสตร์และมนุษยศาสตร์ มหาวิทยาลัยมหิดล ถนนพุทธมณฑล สาย 4 ตำบลศาลายา อำเภอพุทธมณฑล จังหวัดนครปฐม 73170 หมายเลข โทรศัพท์ 0 2441 9180 โทรสาร 0 2441 9181 หากข้าพเจ้าได้รับการปฏิบัติไม่ตรงตามที่ระบุไว้ ข้าพเจ้าสามารถติดต่อกับประธานคณะกรรมการจริยธรรมฯ หรือผู้แทน ได้ตามสถานที่และหมายเลขโทรศัพท์ข้างต้น

ข้าพเจ้าเข้าใจข้อความในเอกสารชี้แจงผู้เข้าร่วมการวิจัย และหนังสือแสดงเจตนายินยอมนี้โดยตลอดแล้ว จึงลงลายมือชื่อไว้	
ลงชื่อ..... ผู้เข้าร่วมวิจัย (.....) วันที่.....	ลงชื่อ..... ผู้ให้ข้อมูลและขอความยินยอม (.....) วันที่.....





COA.No.	2014/271.3009
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**Documentary Proof of The Committee for Research Ethics (Social Sciences)**

Title of Project:	On-Site Interpretations and Visitors' Understanding of Museum Discourses: The National Museum Bangkok and Rattanakosin Exhibition Hall
Principal Investigator:	Mr. Kanop Patcharachon
Name of Institution:	International College, Mahidol University
Approval includes:	<ol style="list-style-type: none"> <li>1) MU-SSIRB Submission form version received date 25 September 2014</li> <li>2) Participant Information sheet for Questionnaire version date 29 August 2014</li> <li>3) Participant Information sheet for Interview version date 29 August 2014</li> <li>4) Participant Information sheet for Interview: Museum Directors version date 29 August 2014</li> <li>5) Informed Consent form version date 29 August 2014</li> <li>6) Questionnaire received date 29 August 2014</li> <li>7) Interview Guideline received date 29 August 2014</li> </ol>

The Committee for Research Ethics (Social Sciences) is in full compliance with International Guidelines of Human Research Protection such as Declaration of Helsinki, The Belmont Report, CIOMS Guidelines and the International Conference on Harmonization in Good Clinical Practice (ICH-GCP)

Date of Approval:	30 September 2014
Date of Expiration:	29 September 2015

Signature of Chairman:.....  
 (Emeritus Professor Santhat Sermsri)

Signature of Head of the Institute:.....  
 (Assoc.Prof.Dr.Wariya Chinwanno)  
 Dean of Faculty of Social Sciences and Humanities

Office of The Committee for Research Ethics (Social Sciences), Faculty of Social Sciences and Humanities, Mahidol University  
 Phuttamonthon 4 Rd., Salaya, Phuttamonthon District, Nakhon Pathom 73170. Tel.(662) 441 9180 Fax.(662) 441 9181

### MUSEUM INTERVIEWS

1. What is the approximate numbers of visitors per year?  
ผู้เข้าชมโดยประมาณเฉลี่ยต่อปี มีจำนวนเท่าไร
2. What is the trend of the visitor's rates?  
แนวโน้มของอัตราผู้เข้าชมเป็นอย่างไร (กลุ่มใดเพิ่มจำนวน กลุ่มใดลดจำนวน)
3. Who is the majority of the visitors?  
กลุ่มผู้เข้าชมหลักของพิพิธภัณฑ์คือกลุ่มใด
4. Who is the target group of the museum?  
กลุ่มผู้เข้าชมที่เป็นเป้าหมายของพิพิธภัณฑ์คือกลุ่มใด
5. What is the discourse that museum wants to deliver to visitors?  
สารที่พิพิธภัณฑ์ต้องการสื่อสารกับผู้เข้าชมคืออะไร
6. Which interpretation does the museum use to make visitors understand the discourse?  
พิพิธภัณฑ์ใช้การสื่อความหมายรูปแบบใด ในการส่งสารให้ผู้เข้าชมเข้าใจเนื้อหาของสารนั้น
7. How does the interpretation work? Any feedback from the visitors?  
การสื่อความหมายที่พิพิธภัณฑ์เลือกใช้มีกระบวนการอย่างไร มีผลตอบรับจากผู้เข้าชมอย่างไร
8. How do you think about museums with different interpretations?  
ท่านมีความเห็นอย่างไรกับพิพิธภัณฑ์ที่เลือกใช้การสื่อความหมายรูปแบบอื่น
9. Have you ever asked the visitors how well they could understand the discourse of the museum? Any comments related to misunderstanding towards museum's discourse?  
ท่านเคยสอบถามผู้เข้าชมหรือไม่ ว่าผู้เข้าชมสามารถเข้าใจสารของพิพิธภัณฑ์ได้ดีเพียงใด มีความคิดเห็นของผู้เข้าชมที่แสดงถึงความเข้าใจผิด เกี่ยวกับสารที่พิพิธภัณฑ์ต้องการสื่อหรือไม่ อย่างไร
10. Any suggestions or recommendations that might improve the museum?  
ท่านมีข้อคิดเห็นหรือเสนอแนะอย่างไร ในการพัฒนาปรับปรุงพิพิธภัณฑ์

## VISITOR INTERVIEWS

1. What do you expect to understand from the museum? Does the visit meet your expectation?

ท่านมีความคาดหวังที่จะเข้าใจอะไรจากพิพิธภัณฑ์ หลังการเยี่ยมชมท่านพบว่านิทรรศการตอบ  
โจทย์ความคาดหวังของท่านได้หรือไม่ อย่างไร

2. Do you understand the message of the museums? Please elaborate.

ท่านเข้าใจวาทกรรมที่พิพิธภัณฑ์ต้องการสื่อหรือไม่ โปรดอธิบายโดยสังเขป

3. To what extent the interpretation techniques facilitate your clearer understanding of the message of the museum (wall-texts/labels/objects/multimedia technologies)?

ปัจจัยใดที่ช่วยให้คุณเข้าใจวาทกรรมของพิพิธภัณฑ์ได้ชัดเจนยิ่งขึ้น (ป้ายจัดแสดง/วัตถุจัดแสดง/  
ป้ายนิทรรศการ/สื่อผสมต่างๆ)

4. Do you think the content of the exhibition is appropriate or easy for you to understand the message of the museum? Which part is difficult to understand or is there any problem for you to make understanding of the story.

ท่านคิดว่าเนื้อหาที่นำเสนอมีความเหมาะสมเข้าใจง่ายหรือไม่ ส่วนใดเข้าใจยากหรือมีอุปสรรคใน  
การทำความเข้าใจหรือไม่อย่างไร

5. From your opinion, objects or interpretation technique which one is more important in museum?

ตามความเห็นของท่าน วัตถุจัดแสดง หรือเทคนิคการสื่อความหมายมีความสำคัญมากกว่ากัน

6. How do you think about museums with different interpretations?

ท่านมีความเห็นอย่างไรกับพิพิธภัณฑ์ที่เลือกใช้การสื่อความหมายรูปแบบอื่น

7. Will you visit this museum again? What make you want or don't want to revisit.

ท่านจะกลับมาเยี่ยมชมพิพิธภัณฑ์นี้อีกหรือไม่ อะไรคือปัจจัยที่ทำให้ท่านกลับมาเยี่ยมชม

8. Any suggestions or recommendations that might improve the museum interpretation to make you easier understand the museum discourse?

ท่านมีข้อคิดเห็นหรือเสนอแนะอย่างไร ในการพัฒนาปรับปรุงการสื่อความหมายพิพิธภัณฑ์เพื่อให้  
เข้าใจได้ง่ายขึ้น

สถานที่: ( ) พิพิธภัณฑ์สถานแห่งชาติ พระนคร  
( ) อาคารนิทรรศการนิทรรศน์รัตนโกสินทร์  
ชุดที่.....วันที่.....

### แบบสอบถามสำหรับงานวิจัย

ชื่อโครงการวิจัย : การสื่อความหมายในพิพิธภัณฑ์กับความเข้าใจของผู้เข้าชมต่อวาทกรรมของพิพิธภัณฑ์  
กรณีศึกษาพิพิธภัณฑ์สถานแห่งชาติ พระนคร และอาคารนิทรรศการนิทรรศน์รัตนโกสินทร์

#### คำชี้แจง

แบบสอบถามชุดนี้จัดทำขึ้นเพื่อใช้ในการวิจัยเกี่ยวกับการสื่อความหมายในพิพิธภัณฑ์ที่ช่วยให้ผู้เข้าชมพิพิธภัณฑ์เข้าใจวาทกรรมของพิพิธภัณฑ์ การวิจัยครั้งนี้เป็นส่วนหนึ่งของวิทยานิพนธ์ในหลักสูตรปริญญาโท สาขาการจัดการการท่องเที่ยวและการบริการ วิทยาลัยนานาชาติ มหาวิทยาลัยมหิดล

การตอบแบบสอบถามนี้ใช้ระยะเวลาประมาณ 10 - 15 นาที ผู้วิจัยขอความอนุเคราะห์จากท่านในการตอบแบบสอบถามให้ตรงตามความเป็นจริงมากที่สุด โดยแบบสอบถามแบ่งเป็น 3 ส่วน คือ

ส่วนที่ 1 คำถามเกี่ยวกับข้อมูลและลักษณะของผู้ตอบแบบสอบถาม

ส่วนที่ 2 คำถามเกี่ยวกับความเข้าใจของผู้เข้าชมพิพิธภัณฑ์ต่อวาทกรรมของพิพิธภัณฑ์

ส่วนที่ 3 คำถามเปิด

คำตอบของท่านทั้งหมดถือเป็นความลับ และการนำเสนอผลการวิจัยจะนำเสนอเป็นภาพรวม จึงไม่มีผลกระทบใดๆ ต่อท่าน ผู้วิจัยจะนำข้อมูลไปใช้ในการวิจัยครั้งนี้เท่านั้น จึงขอให้ท่านกรุณาตอบแบบสอบถามให้ครบทุกข้อเพื่อให้การเก็บข้อมูลครั้งนี้สมบูรณ์มากที่สุด

ผู้วิจัยขอขอบพระคุณทุกท่านที่ให้ความร่วมมือในการตอบแบบสอบถามมา ณ โอกาสนี้ด้วย

นาย กณพ พัทธนนันท์

นักศึกษาระดับปริญญาโท สาขาการจัดการการท่องเที่ยวและการบริการ

วิทยาลัยนานาชาติ มหาวิทยาลัยมหิดล

ส่วนที่ 1: คำถามเกี่ยวกับข้อมูลและลักษณะของผู้ตอบแบบสอบถาม

คำชี้แจง: กรุณาทำเครื่องหมาย (✓) หน้าให้ครบสมบูรณ์ทุกข้อ

1. สัญชาติ  ไทย  ชาวต่างชาติ
2. เพศ  หญิง  ชาย
3. อายุ  ต่ำกว่า 14 ปี  15-24 ปี  25-34 ปี  35-44 ปี  
 45-54 ปี  55-64 ปี  65 ปีขึ้นไป
4. ระดับการศึกษาสูงสุด  ต่ำกว่ามัธยมต้น  มัธยมต้นหรือเทียบเท่า  
 มัธยมปลายหรือเทียบเท่า  ปริญญาตรีหรือเทียบเท่า  
 สูงกว่าปริญญาตรี
5. อาชีพ  นักเรียน/นักศึกษา  กิจการส่วนตัว  รัฐบาล  
 เกษียณอายุ  พนักงานบริษัท  ว่างาน  
 ทำงานด้านพิพิธภัณฑฯ  อื่นๆ (โปรดระบุ).....
6. จุดประสงค์การเยี่ยมชม (ตอบได้มากกว่า 1 ข้อ)  
 ศึกษาดูงาน  ทักทาย  พักผ่อนหย่อนใจ  
 มีจุดประสงค์ทางวิชาการ  อื่นๆ (โปรดระบุ).....
7. ท่านมาชมพิพิธภัณฑฯ...  
 คนเดียว  กับครอบครัวญาติ  กับเพื่อน  
 กับทัวร์  กับคู่ครอง/คนรัก  
 อื่นๆ (โปรดระบุ).....
8. ท่านเยี่ยมชมพิพิธภัณฑฯ...  
 เดือนละครั้งขึ้นไป  2-3 เดือนครั้ง  ปีละ 2-3 ครั้ง  
 ปีละครั้ง  น้อยกว่าปีละครั้ง
9. ท่านเยี่ยมชมพิพิธภัณฑฯครั้งสุดท้ายเมื่อ...  
 ภายในสัปดาห์นี้  2-4 สัปดาห์ที่แล้ว  2-6 เดือนที่แล้ว  
 7-12 เดือนที่แล้ว  ปีที่แล้ว  มากกว่า 2 ปีขึ้นไป
10. ท่านรู้จักพิพิธภัณฑฯแห่งนี้จาก (ตอบได้มากกว่า 1 ข้อ)...  
 ญาติ/มิตร  ตัวแทนท่องเที่ยว/บริษัททัวร์  รายการโทรทัศน์  
 ใบปลิว/โปสเตอร์  นิตยสาร/หนังสือท่องเที่ยว  สื่อออนไลน์  
 อื่นๆ (โปรดระบุ).....

**ส่วนที่ 2: ผ่าถามเกี่ยวกับความเข้าใจของผู้เข้าชมพิพิธภัณฑ์ต่อวาทกรรมของพิพิธภัณฑ์**

**คำชี้แจง:** กรุณาทำเครื่องหมาย (✓) ที่หมายเลขตามระดับความเห็นของท่าน

1=ไม่เห็นด้วยอย่างยิ่ง, 2=ไม่เห็นด้วย, 3=ไม่แน่ใจ, 4=เห็นด้วย, 5=เห็นด้วยอย่างยิ่ง

<b>บริบทด้านบุคคล</b>					
1.) ฉันคิดว่าความรู้เบื้องต้นเกี่ยวกับประวัติศาสตร์ไทยมีความสำคัญในการสร้างความเข้าใจวาทกรรมของพิพิธภัณฑ์นี้	1	2	3	4	5
2.) ฉันมีความรู้เกี่ยวกับประวัติศาสตร์ไทยเป็นอย่างดีอยู่แล้ว ก่อนเข้าเยี่ยมชมพิพิธภัณฑ์	1	2	3	4	5
3.) ฉันได้รับความรู้ใหม่เกี่ยวกับประวัติศาสตร์ไทย หลังจากเยี่ยมชมพิพิธภัณฑ์	1	2	3	4	5
4.) ฉันเข้าใจเนื้อหาในนิทรรศการเป็นอย่างดีหลังเยี่ยมชมพิพิธภัณฑ์	1	2	3	4	5
5.) ฉันคิดว่าเนื้อหาในนิทรรศการตอบโจทย์ตามที่คาดหวังตั้งใจไว้	1	2	3	4	5
<b>บริบทด้านกายภาพ</b>					
6.) การออกแบบนิทรรศการ (การจัดวาง/การตกแต่ง/ภูมิสถาปัตยกรรม) มีส่วนช่วยให้ฉันเพลิดเพลินกับการเยี่ยมชมพิพิธภัณฑ์	1	2	3	4	5
7.) การออกแบบนิทรรศการ (การจัดวาง/การตกแต่ง/ภูมิสถาปัตยกรรม) มีส่วนช่วยให้ฉันเข้าใจวาทกรรมของพิพิธภัณฑ์	1	2	3	4	5
8.) ป้ายนิทรรศการ และป้ายจัดแสดงมีส่วนช่วยให้ฉันเข้าใจวาทกรรมของพิพิธภัณฑ์	1	2	3	4	5
9.) สื่อประสมในพิพิธภัณฑ์มีส่วนช่วยให้ฉันเข้าใจวาทกรรมของพิพิธภัณฑ์	1	2	3	4	5
10.) การมีปฏิสัมพันธ์กับนิทรรศการมีส่วนช่วยให้ฉันเข้าใจวาทกรรมของพิพิธภัณฑ์	1	2	3	4	5
<b>บริบทด้านสังคม</b>					
11.) ฉันสามารถเข้าใจวาทกรรมของพิพิธภัณฑ์ได้ดียิ่งขึ้น เมื่อฉันได้พูดคุยกับเพื่อนๆ	1	2	3	4	5
12.) ฉันสามารถเข้าใจวาทกรรมของพิพิธภัณฑ์ได้ดียิ่งขึ้น เมื่อฉันอภิปรายกับคนอื่น ๆ เกี่ยวกับเนื้อหาในนิทรรศการ	1	2	3	4	5
13.) ฉันสามารถเข้าใจวาทกรรมของพิพิธภัณฑ์ได้ดียิ่งขึ้น เมื่อฉันได้พูดคุยแลกเปลี่ยนกับเจ้าหน้าที่ในนิทรรศการ	1	2	3	4	5
14.) ฉันสามารถเข้าใจวาทกรรมของพิพิธภัณฑ์ได้ดียิ่งขึ้น เมื่อฉันร่วมกิจกรรมทัวร์ในนิทรรศการ โดยมีเจ้าหน้าที่ในพิพิธภัณฑ์เป็นผู้ชี้แนะ	1	2	3	4	5

**ส่วนที่ 3: คำถามเปิด**

**คำชี้แจง:** กรุณาตอบคำถามต่อไปนี้

**คำถามข้อที่ 1:** ท่านเข้าใจวาทกรรมของพิพิธภัณฑ์หรือไม่ กรุณายกตัวอย่างใจความหรือเรื่องราวสั้นๆ

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**คำถามข้อที่ 2:** การสื่อความหมายมีส่วนช่วยให้ท่านเข้าใจวาทกรรมของพิพิธภัณฑ์หรือไม่ อย่างไร

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**คำถามข้อที่ 3:** ท่านเคยเขียนชมพิพิธภัณฑ์ที่มีวิธีการสื่อความหมายรูปแบบอื่นหรือไม่ การสื่อความหมายรูปแบบใดทำให้ท่านเข้าใจวาทกรรมของพิพิธภัณฑ์ได้ดีกว่ากัน

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**คำถามข้อที่ 4:** ส่วนใดของนิทรรศการที่ท่านคิดว่าเข้าใจได้ดีที่สุด เพราะเหตุใด

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**คำถามข้อที่ 5:** ท่านพบสิ่งใดเป็นรบกวนการทำความเข้าใจวาทกรรมของพิพิธภัณฑ์หรือไม่ อย่างไร

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**คำถามข้อที่ 6:** ท่านมีข้อเสนอแนะสำหรับพิพิธภัณฑ์เพื่อใช้ในการปรับปรุงการสื่อความหมายหรือไม่

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**ผู้วิจัยขอขอบคุณทุกท่านที่สละเวลาอันมีค่าร่วมงานวิจัยครั้งนี้  
หากท่านต้องการแสดงความคิดเห็นเพิ่มเติม โปรดใช้ที่ว่างด้านหลังแบบสอบถาม**

**QUESTIONNAIRE**

**Thesis project: On-site interpretations and visitors' understanding of museum discourses:  
the National Museum Bangkok and Rattanakosin Exhibition Hall**

**Name of Site:**  National Museum Bangkok **Date**.....  
 Rattanakosin Exhibition Hall

This survey is used as a part of a master's thesis in Tourism and Hospitality Management program at Mahidol University International College. Data collected from this survey will be simply used for academic propose and all information will be treated confidentially. The questionnaire consists of two parts which are visitors' demographic and characteristic data and visitors' understanding. Please know that there is no right or wrong answers, nor are some responses better or worse than others. The research simply wants to know your honest opinions about your visit.

**THE QUESTIONNAIRE WILL TAKE LESS THAN 5 MINUTES OF YOUR TIME**

**please answer all the questions and thank you for your kind cooperation**

**Section 1: Visitors' demographic and characteristic data**  
 Direction: Please mark (✓) for correct answer in each question

1. Nationality  Thai  Foreigner
2. Gender:  Female  Male
3. Age:  under 14  15-24  25-34  35-44  45 - 54  
 55-64  65 or more
4. Your highest education level:  Lower than High school  High school  
 Vocational/ technical college  Bachelor's degree  
 Post Graduate degree
5. Occupation:  Student  Business owner  Government employee  
 Retired/ Pensioner  Private/ Company employee  Unemployed  
 Museum staff  Others (Please specify).....
6. Purpose of visit (Able to answer more than 1 choice)  
 business observation  field trip  leisure  
 academic purposes  other (Please identify).....
7. Whom do you visit with?  
 alone  my family/ relatives  my friends  
 group tour  my girlfriend/boyfriend  
 other (please identify).....
8. How often do you visit museums?  
 more than once a month  few months a time  few times a year  
 once a year  less than once a year
9. When was your last time visiting museum?  
 within this weeks  2-4 weeks ago  2-6 months ago  
 7- 12 months ago  Last year  more than 2 years
10. How do you know this museum? (Able to answer more than 1 choice)  
 friends and relatives  travel agencies  TV program  
 travel brochure or poster  travel magazine and/or travel guide book  
 online sources  other (Please identify).....

**Section 2: Visitors' understanding of museum discourse**

Direction: Please mark (✓) at the number that best describes a level of your agreement of components:  
1= totally disagree, 2 = disagree, 3 = neutral, 4 = agree, 5 = totally agree.

Overall, the presentations and tour I attended today...

<b>PERSONAL CONTEXTS</b>					
1.) I think it is important to have prior knowledge of Thai history to understand the discourse of the museum	1	2	3	4	5
2.) I have some knowledge background about Thai history before my visit	1	2	3	4	5
3.) I've gained some new knowledge of Thai history after my visit	1	2	3	4	5
4.) I understand the content in the exhibition well after my visit	1	2	3	4	5
5.) I think the content in the exhibition is sufficient to my expectation	1	2	3	4	5
<b>PHYSICAL CONTEXTS</b>					
6.) I enjoyed my visit with helps of the design of the exhibition (layouts/ decorations/ architectures)	1	2	3	4	5
7.) I understand the discourse of the museum with helps of the design of the exhibition (layouts/ decorations/ architectures)	1	2	3	4	5
8.) I understand the discourse of the museum with helps of the wall-texts and labels	1	2	3	4	5
9.) I understand the discourse of the museum with helps of the multimedia interpretation	1	2	3	4	5
10.) I understand the discourse of the museum better by using my senses (visually/musically/kinesthetically) interacting with the interpretation in the exhibition	1	2	3	4	5
<b>SOCIAL CONTEXTS</b>					
11.) I could understand the discourse of the museum better if I am able to talk with friends	1	2	3	4	5
12.) I could understand the discourse of the museum better if I am able to discuss with other people about the content of the exhibition	1	2	3	4	5
13.) I could understand the discourse of the museum better if I am able to talk with staff about the exhibition	1	2	3	4	5
14.) I could understand the discourse of the museum better by joining the tour in the exhibition with the help of staff	1	2	3	4	5

**Section 3: Open-ended questions**

Direction: Please answer the questions below.

**Question 1:** Do you understand the discourse of the museum? Please give an example of some keywords or story.

.....  
.....  
.....

**Question 2:** Does the interpretation in the museum make you understand the discourse of the museum?

.....  
.....  
.....

**Question 3:** Have you ever been to museum that uses other interpretation? Which one you understand better?

.....  
.....  
.....

**Question 4:** Which part of the exhibition do you understand the best? Why?

.....  
.....  
.....

**Question 5:** Did you find anything that could distract you to understand the discourse?

.....  
.....  
.....

**Question 6:** any comments or recommendations for the museum to improve the on-site interpretation?

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**THANK YOU FOR THE GENEROSITY OF YOUR TIME**  
If you would like to tell the researcher anything else about your visit today,  
please write it in the space behind this paper

## DATA COLLECTION



Data collection in National Museum Bangkok



Data collection in Rattanakosin Exhibition Hall

## **BIOGRAPHY**

<b>NAME</b>	Kanop Patcharachon
<b>DATE OF BIRTH</b>	10 May 1989
<b>PLACE OF BIRTH</b>	Bangkok, Thailand
<b>INSTITUTIONS ATTENDED</b>	Silpakorn University, 2007-2010 Bachelor of Arts in Thai language Mahidol University International College, 2012 – 2014 Master of Management in Tourism and Hospitality Management
<b>HOME ADDRESS</b>	84/24 Living Park, Bang Srimuang, Muang Nonthaburi, Thailand Email: kanop.pat@gmail.com
<b>EMPLOYMENT ADDRESS</b>	National Discovery Museum Institute (NDMI) 4 Sanam Chai Road, Phra Borom Maha Ratchawang, Phra Nakhon, Bangkok, Thailand
<b>PUBLICATION / PRESENTATION</b>	The International Graduate Research Conference 2014 (12 <sup>th</sup> December 2014) launched by the Graduate School, Chiang Mai University
<b>AWARD RECEIVED</b>	The best poster presentation in Humanities and Social Sciences, the International Graduate Research Conference 2014