

An Honours Project entitled

Comparison between online exhibition and physical exhibition in Hong Kong:

Taking “Mobile M+: NEONSIGNS.HK” as an example

submitted by Wong Sze Wing

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Supervisor: Dr. Tam Cheung On

Declaration

I, Wong Sze Wing, declare that this research report entitled “Comparison between online exhibition and physical exhibition in Hong Kong: Taking “Mobile M+: NEONSIGNS.HK” as an example”, represents my own work under the supervision of Dr. Tam Cheung On, and that it has not been submitted previously for examination to any tertiary institution.

Signed _____

Wong Sze Wing

11 April 2019

Abstract

This research focuses on the online exhibition developed by M+, museum of West Kowloon Cultural District in Hong Kong. The researcher studied empirical research regarding the research topic. Mixed methods research including qualitative and quantitative research were applied in this research. Thematic Analysis was used for analysis the data from interview. Online exhibition had its own advantages and limitations.

Keywords: online exhibition, physical exhibition

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1. Introduction

1.1 Research background

Internet has becomes more important to our lives

Since 2000, there was a spread of Digital Revolution in all over the world (Janssen & Janssen, n.d, a). Since 2000, the Internet has become part of our lives (Janssen & Janssen, n.d, a). The rapid advancement and development of technology changed the way to assess and distribute information (Enhuber, 2015). In a growing number of mobile phone users, the Internet and mobile communication turns into an indivisible relationship to our everyday basis.

Online museum and exhibition have becoming a leading trend in the world of art

Tong (2017) believed that the technology combining art and technology “has taken the art world by storm” (p.1) and become the most popular trend in the world. It leads to the creation of virtual museum in the art world. There was a pervasive shift of transforming art space from “physicality” to “virtuality” (Clough, 2013). Online exhibitions were designed based on the features of a physical one, in order to boost the museum via personalized and interactive user experience and enriched content (Polycarpou, 2018). More museums and galleries planned to launch online exhibitions

in recent years (Fig.1).

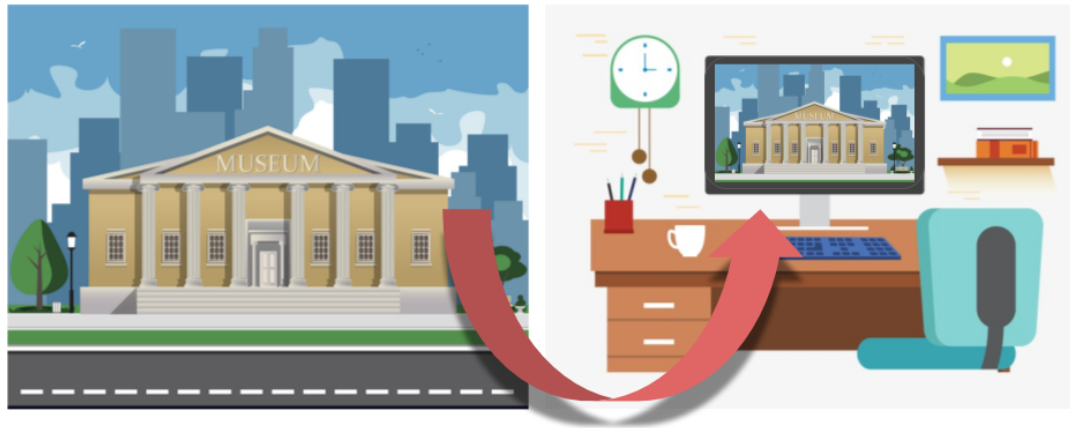


Fig.1 The trend of transforming art space from “physicality” to “virtuality” (edited by the researcher)

“Mobile M+: NEONSIGNS.HK” was chosen to be investigated

This research focuses on the online exhibition developed by M+, museum of West Kowloon Cultural District in Hong Kong in 2014 (<http://www.neonsigns.hk/?lang=ch>): “Mobile M+: NEONSIGNS.HK” (West Kowloon Cultural District Authority, 2014a) (Fig. 2). Numbers of artworks were converted as computer data for digitization (Lugton, 2011; Enhuber, 2015). It raised the researcher’s interest of investigating the implementation of online exhibition in Hong Kong.



Fig.2 The interface of the Mobile M+: NEONSIGNS.HK

1.2 Problem Statement

Online exhibitions in other countries

A great number of European museums have already applied digital technology to present or promote collections of artworks since 2003 (Salgado, O'Connor, Tsapatori & Soler, 2005). This reflected an expanding level of consciousness of combining art and technology in the museum industry around the world (Salgado et al., 2005). Not all museums have an online exhibition, but the researcher believed that online exhibition would be one of the prospective developments of museums globally.

Online exhibitions in Hong Kong

As for our situation, "Mobile M+: NEONSIGNS.HK" was the first online

exhibition related to Visual Arts in Hong Kong in 2014 (West Kowloon Cultural District Authority, 2014a). Until the start of this research, there were only 3 online exhibitions found in the Internet in our city. There was a lack of online exhibition examples except the projects collaborated with Google Arts and Culture. The development of online exhibitions was still at the beginning stage in Hong Kong.

The development of local online exhibition was relatively slower than other countries comparing to museums in other countries, but there was still a high level of potential to develop online exhibition in Hong Kong. Thus, there is a demand to study the elements affecting the satisfaction of visiting exhibition online. To achieve this, the researcher will collect and analysis data from the users of “Mobile M+: NEON SIGNS.HK” directly according to the research questions in section 1.5.

1.3 Research Aims

1.3.1 Personal perspective

Through this study of the online exhibition project by M+, the researcher can deepen the understanding of online exhibitions in Hong Kong and this overwhelming issue in the world of art. More importantly, the researcher can learn the advantages

and limitations, as well as the functions of online exhibition in art education, creation and presentation.

1.3.2 Social perspective

According to the Policy Address in 2017, Hong Kong would continue to develop a “Diversified Economy” to maintain the high ranking of Global Competitiveness level (The Government of the Hong Kong Special Administrative Region, 2017). “Innovation and Technology” and “Creative Industries” were two of the essential sectors to promote the economy of Hong Kong (The Government of the Hong Kong Special Administrative Region, 2017). It was assumed that online exhibition was one of the strategies to boost the development of museums in Hong Kong in the coming years. This research examined the importance of developing online exhibitions in our city.

There was a whopping trend of implementing STEAM education (“Science, Technology, Engineering, Arts and Mathematics”) instead of STEM education (“Science, Technology, Engineering and Mathematics”) in the world (Cooper, 2017).

The government of Hong Kong started to discuss this new education approach in

recent years (Benny, 2017). The researcher believed that online museum could be treated as one of the applications of STEAM in our daily life.

1.4 Significance of Study

1.4.1 For the researcher and prospective teachers

Being a Visual Arts student and future Visual Arts teacher, it was necessary to move with the times about the cultural development in the world and gain information about local art development up-to-date. This online exhibition was one of the examples to digitize artworks. Teachers could use it as one of the digital resources of teaching material, while students could use it as the sources for assignments.

1.4.2 For some stakeholders in creative industries

Since the development of online exhibitions in Hong Kong is still at the beginning stage, there is a lack of literature regarding this area. This research aimed at raising the public awareness and academic discussion in this area. It could be served as a valued reference for some stakeholders in this industry including museum curators, artists, exhibition designers, technology engineers, art educators and many

others. The public could investigate the possibilities to combine technology and art so as to enhance museum industry in Hong Kong.

1.5 Research Questions

The research questions were designed to understand the comments from two groups of stakeholders with different levels of Visual Arts education background. One group was defined as the “Visual Arts Specialist”, while another one was “Non-Visual Arts Specialist”. The details of interviewees were discussed in chapter 3.

To reach the research objectives in the previous section, there were a total of two research questions discussed towards two groups of people (“Visual Arts Specialist” and “Non-Visual Arts Specialist”):

- What are the **similarities** and **differences** between **online exhibitions** and **physical exhibitions**?
- What are the **advantages** and **limitations** to visit an **online exhibition** instead of a physical one?

1.6 Term Definition

1.6.1 Physical exhibition

It is an affair where exhibits are displayed to the public (Cambridge University Press, n.d.). It is held in physical museum in which the communication between the curator and viewers is straightforward (Leong & Ramaiah, 2008). One of the most vital assertion that museum makes is the choice, tag and physical setup of singular exhibits and entire collections (Leong & Ramaiah, 2008). Besides organizing exhibits of touchable and untouchable heritage of human being, this serves as an important role for acquisition, conservation, research and communication heritage with the public (The International Council of Museums, 2007). It also aims at providing an event for education, amusement and study (The International Council of Museums, 2007).

1.6.2 Online exhibition

It refers to the exhibits, which are selected precisely to present a theme and linked together in a narrated perspective, illustrated in the cyberspace (Kalfatovic, 2002; Nijboer, n.d.). Basically, it is a digital design with the same feature of a

physical exhibition (Polycarpou, 2018). The digital collection is tightly organized, contextualized and connected between the concepts, exhibits and scripts that link all elements together (Kalfatovic, 2002). Online exhibition also takes on the same commitment to ensure valid content with high quality is provided in the process of curating, but the difference of online exhibition is to focus on user experience (Polycarpou, 2018). Polycarpou (2018) believed that advanced “personalization, interactivity, richness of content” can be achieved in a digital art space.

2. Literature Review

2.1 The needs for online exhibition

There is a pervasive shift of transforming art space from “physicality” to “virtuality” (Clough, 2013). More than 35% of the European museums interviewed have already applied 3D technology to present or promote collections of artworks since 2003 (Salgado, O’Connor, Tsapatori & Soler, 2005). Providing a communication opportunity for the public (Leong & Ramaiah, 2008). A maximum exploitation of events and occasions (Leong & Ramaiah, 2008).

2.2 The functions for online exhibition

2.2.1 Providing entertainment for audience

The major objective of launching online exhibition is to provide an experience with entertainment, information and enjoyment (Sylaiou, Mania, Karoulis & White, 2010). The interactive technologies boost the public engagement of the exhibition. Wojciechowski, Walczak, White & Cellary (2004) pointed out that there is a transformation of “passive viewers and readers” to “active actors and players” if the users can participate in the exhibition. Enjoyment is an essential quality for

experiencing all virtual museums (Sylaiou et al., 2010).

2.2.2 Enriching positive development for museum

It was undoubtedly to increase the number of visitors to museums or cultural exhibitions by the application of technology into installations (Forte Pescarin & Tost, 2006). The use of information technology raised the accessibility and attractiveness of the content and context of collections of museum for the public (Styliani, Fotis, Kostas, & Petros, 2009). The experience of museum can be enriched (Styliani et al., 2009).

2.2.3 Enhancing conservation of artworks

Innovative technologies with a huge database can help preserving, disseminating and presenting the collections of cultural heritage in museums (Sylaiou et al., 2010). The concern of documenting, conserving, researching and exhibiting cultural information from museum curators can be solved with these technologies at a low cost level (Styliani et al., 2009). Technology can also solve the problem of fragility of artworks and the limitation of space (Styliani et al., 2009).

2.2.4 Enhancement of educating experience

The effective use of technology can also provide the audience an innovative educating experience with more interactions (Sylaiou et al., 2010). Sadowski & Stanley (2002) stated that digitalization provided a more enjoyment environment for enhancing training more effectively. Thoughts, inspirations and creativity can be stimulated by more attractive cultural content in the exhibition (Styliani et al., 2009). Human emotions and curiosity can also be reflected in a virtual museum space (Sylaiou et al., 2010). Enhancement of the learner's motivation through novelty and excitement. Students can learn how to gain current knowledge at blazing speed (Leong & Ramaiah, 2008; Ramaiah, 2007). The pace to access information can be regulated by students themselves (Leong & Ramaiah, 2008; Ramaiah, 2007).

2.3 Review of comparable empirical studies

The researcher studied empirical research regarding the research topic: “The design and development of an online exhibition for heritage information awareness in Singapore”, “Online cultural heritage exhibitions: a survey of strategic issues” and “A Study on Taiwan Aborigines Online Exhibition Homepage Image”. The comparison between these studies and this research was shown below (Table 1).

Table 1: Comparison between similar empirical studies and this research (edited by the researcher)

	This research	“The design and development of an online exhibition for heritage information awareness in Singapore”	“A Study on Taiwan Aborigines Online Exhibition Homepage Image”	“Online cultural heritage exhibitions: a survey of strategic issues”
Studied a singular online exhibition	Yes*	Yes*	No (23 websites totally)	Not specific website was selected
The city or country to develop the online exhibitions discussed	Hong Kong	Singapore	Taiwan	Mixed countries around the world (mainly Western countries)
Focus of research	User experience*	User experience* and user interface	Appearance of the web page	Development, management and maintenance of online exhibitions
Perspective of data collected	User*	User*	User*	Project managers, curators
Total no. of respondents	8	107	124	49
Data collection method	Interview	77 for cooperative evaluation +30 for questionnaire-based surveys	84 for open-ended questionnaire + 6 for focus group questionnaire + 34 for structured questionnaire	E-questionnaire
Age of respondents	18-29[#]	25-35[#]	18-35[#]	Not stated
Gender of respondents	Evenly distributed*	Evenly distributed*	66% female and 34% male	Not stated
Education background of respondents	Tertiary level*	Postgraduate level	Tertiary level* or above	Not stated
Profession of respondents	Visual Arts specialist and non Visual Arts specialist[#]	Under the Division of Information Studies	Design related specialist and non design related specialist[#]	Professional in museum industry

* The same concepts were applied in both other research and this research.

[#] Similar criteria were designed in both other research and this research.

3. Research Methodology

3.1 Research Design

This research reflected the perspective of users after surfing over this online exhibition. It focused on the comparison between online exhibitions and physical exhibitions and also the advantages and limitations to visit an online exhibition instead of a physical one. An interview and observation were conducted after viewing the website. The following sections presented the research including the research approach, methods, process and limitations. An overview of the research design was presented in Table 2.

Table 2: An overview of the research design

Research Questions	Focus of Research Questions	Research Approach	Research Method	Research Tool	Type of Data Collected
1. What are the similarities and differences between online exhibitions and physical exhibitions ?	• Features of physical exhibition	Qualitative research	Interview	Interview outline	Text
	• Features of online exhibition	Qualitative research	Interview	Interview outline	Text
2. What are the advantages and limitations to visit an online exhibition instead of a physical one?	• Advantages of online exhibition	Qualitative research + Quantitative research	Interview + Observation	Interview outline + Online screen recorder	Text and figures
	• Limitations of online exhibition	Qualitative research + Quantitative research	Interview + Observation	Interview outline + Online screen recorder	Text and figures

3.2 Research Approach

Mixed methods research: qualitative and quantitative research

In order to collect data from alternative perspectives, an approach of mixed methods research was chosen in this research combining qualitative and quantitative research (Östlund, Kidd, Wengström, & Rowa-Dewar, 2011). Different types of data can complement each other in mixed methods approach (Forrest, 2014). Qualitative research provides “attitudinal and behavioral dimensions” integrated from the interviews; quantitative research indicates “empirical validation” from the respondents (Sreejesh, Mohapatra, & SpringerLink, 2014). According to the theory of “Methodology and Dialectical Pluralism”, the way to solve the research problem should not be limited by a single or specific research method, so as to achieve the maximum benefit of the research (Johnson, 2017; Sung & Pan, 2010).

Sequential design and exploratory design

The order of collecting data in this research was in “sequential design” which qualitative method conducted first, following by quantitative research (Teddlie & Tashakkori, 2009). According to Creswell & Plano Clark (2007), the “weighting” of

this research focused on qualitative method, which can be called as an “exploratory design” in mixed method.

Methodological triangulation: interviews and observations

As a mixed research approach was used in this research, “methodological triangulation” was the method out of four types of triangulation divided by Denzin (as cited in Sung & Pan, 2010). The triangulation between methods can build up the “external validity” of this research (Sung & Pan, 2010). Bias of a singular method can be avoided because the data was cross-validated in triangulation (Creswell & Plano Clark, 2007; Sung & Pan, 2010). The triangulation formed in this research (Fig. 3): face-to-face interviews (qualitative method) and observations (quantitative method).

The details of interviewees were discussed in the section.

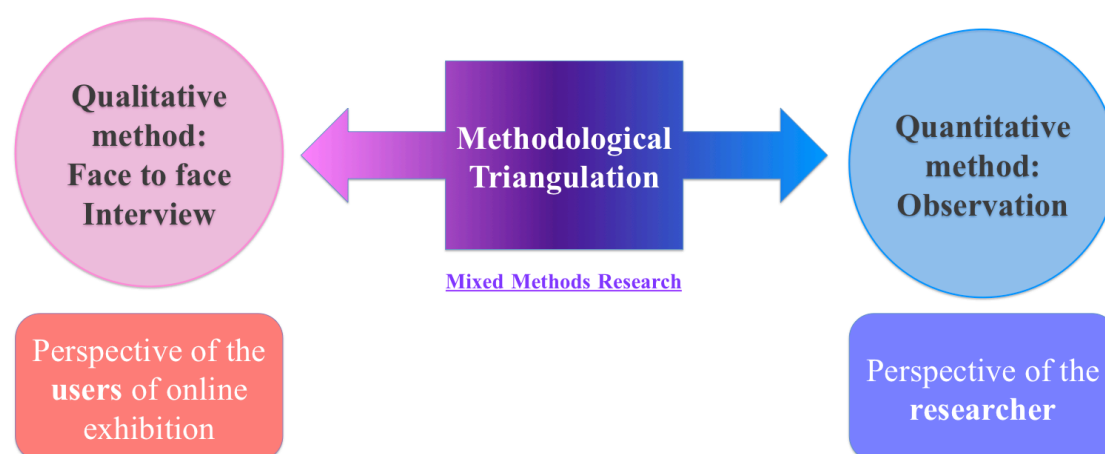


Fig.3 The triangulation applied in this research

3.3 Research Methods

3.3.1 Interview

The interviews were conducted after respondents had visited this online exhibition in an artificial setting. In this research, “semi-structured interviews” were selected out of three types of interviews (Hu, 1996). This kind of interview involved planned questions navigated by recognized themes in a united and organized style to draw out more detailed answers (Qu & Dumay, 2011). The questions were open-ended (Hu, 1996; Zhang, 1994). The interviews were conducted in a chat-like way to let the interviewees talk in a natural and unconstrained situation (Zhang, 1994). Supplementary questions can be asked to replenish the details of data (Chang, 2001). Furthermore, it allowed respondents to elicit more complete comments in their personal wordings and own languages (Qu & Dumay, 2011).

3.3.1.1 Research Tool

An interview outline was applied in the interview (Table 3). The “interview guide” provided a direction for the researcher to ask questions leading to answer the research questions (Langkos, 2014). Some supplementary questions were asked

during the interviews depending on the response given by the interviewees. In order to make the interviews more efficient, all of them were conducted in Cantonese. The interview scripts were transcribed in Chinese first according to the recording. The selected answers as evidence from interviewees were later translated in English by the researcher. The full versions of transcripts were provided in Appendix.

Table 3: An interview outline of this research

Interview outline
1. What is the form of physical exhibition of your impression?
2. What are the similarities between physical exhibition and this online exhibition?
3. What are the differences between physical exhibition and this online exhibition?
4. What do you think about the advantages of this online exhibition?
5. What do you think about the limitations of this online exhibition?
6. Which form of exhibition do you prefer to visit? Why?
7. What kinds of artwork are more suitable to be presented in online exhibitions?
8. What is the most impressive part of this online exhibition? Why?
9. Can online exhibition replace physical exhibition? Why?
10. Can you give some comments for improvement of this online exhibition?

3.3.2 Observation

This research applied “structured observation” which referred to the detailed observation plans, clear specific observation items and record forms before observation (Wang, 2002). The observations were carried out in strict accordance with the plan, and the entire observation process can be systematically and effectively controlled and recorded completely and comprehensively (Wang, 2002).

“Non-participant observation” was used in this research to present a fair and objective judgment on the collected data (Gold, 1958). The role of researcher was a “complete observer” who did not participate in the observation (Gold, 1958). The observations were conducted after the interviewees surfing the online exhibition. Observation can only present an idea of behavior, but cannot explain the reasons and meaning behind (Zhang, 1994). Thus, the data collected from interviews can be used to support the analysis of the observation results in this research (Zhang, 1994).

3.3.2.1 Research Tool

A free online screen recorder was used to capture the activity of users when they visit the online exhibition. A video can be exported after recoding. It was an online product by Apowersoft (<https://www.apowersoft.com/free-online-screen-recorder>) (Fig. 4). As interviewees were free to choose how long to browse the online exhibition, this tool was chosen because of no limitation on what or how long to record (Apowersoft Ltd., 2018). The only requirement was to ensure a good connection with the wireless network for maintaining a smooth video recording.

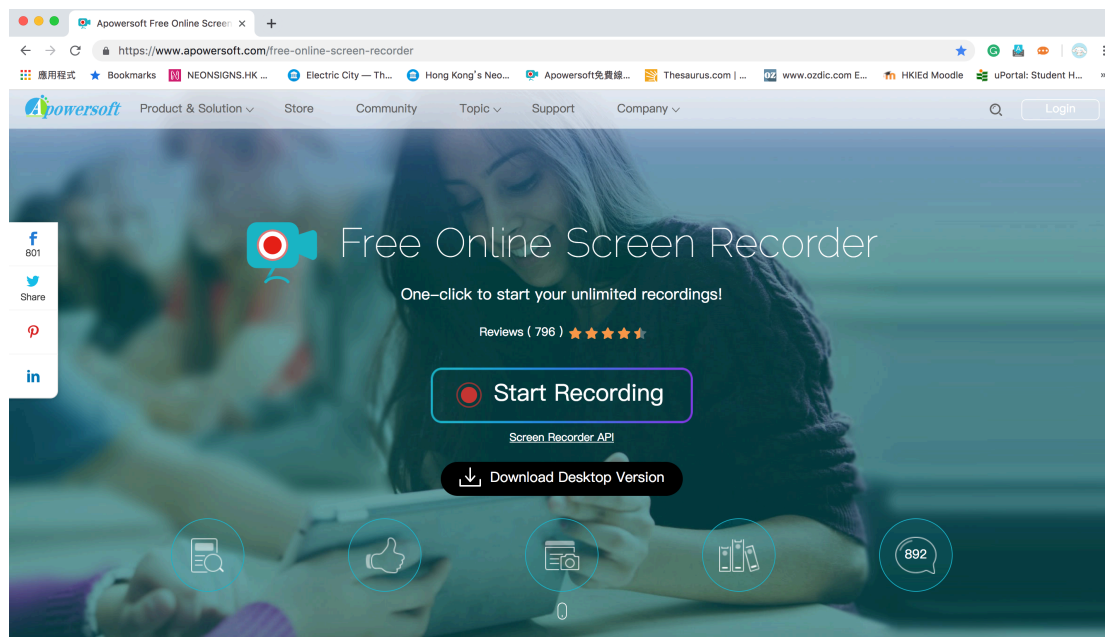


Fig.4 The interface of the online screen recorder

3.4 Research Process

This research had two phases: Pilot Stage and Actual Research Stage. Both interview and observation were carried out in each phase (Fig. 5).

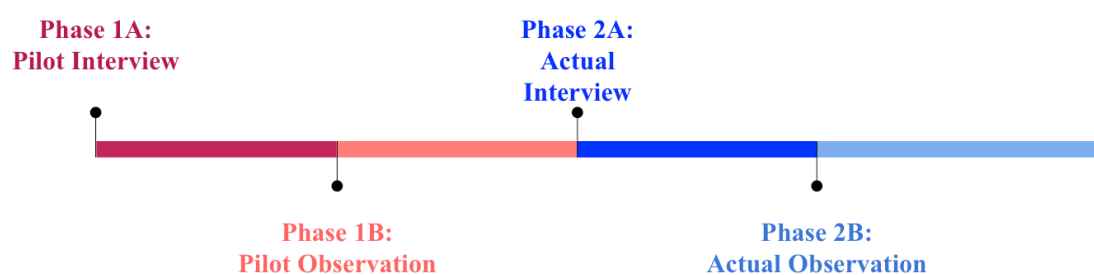


Fig.5 The overview of the research process

3.4.1 Phase 1: Pilot Stage

The significances of the pilot stage were:

- To test whether the process of data collection is smooth;
- To check whether there will be problems in the implementation;
- To check the questions whether reasonable are not;
- To try whether the research tools are suitable for research

The ultimate goal was to avoid recurrence of the problems when the actual research is formally conducted.

3.4.1.1 Phase 1A: Pilot Interview

3.4.1.1.1 Selection of Interviewees

The interviewees were acquaintances of the researcher. Two interviewees were selected within 18-29 years old. This age group was called as “emerging adult” or “Generation Y”, who were familiar with smartphones and social media (Bjornsen, 2018). They were regarded as “digital natives” who were the most active users of the Internet and social media websites (Bjornsen, 2018; Prensky, 2001). The researcher believed that this age group was the most suitable target due to the characteristics of

this generation. Both respondents had the same education background (tertiary level).

One female and one male were chosen.

There were three levels of Visual Arts background to classify the interviewees in two groups: the “Visual Arts Specialist” (with an abbreviation of “VA”) and the “Non-Visual Arts Specialist” (with an abbreviation of “Non-VA”). Interviewee with Level 1 (L1) referred to studying Visual Arts until Form 3 in Secondary school; Level 2 (L2) referred to taking Visual Arts as electives in Senior Secondary level; and Level 3 (L3) referred to studying Visual Arts related programme in Tertiary level. VA can achieve either L2 or L3 or both levels, while Non-VA can only achieve L1 (Table 4).

Table 4: The classification for Visual Arts education level

Classification for Visual Arts Education Level (VA/Non-VA)	Visual Arts Education Level (L1/L2/L3)	Meaning of Visual Arts Education Level
Non-VA	L1	Studying Visual Arts until Form 3 in Secondary school
VA	L2	Taking Visual Arts as electives in Senior Secondary level
	L3	Studying Visual Arts related programme in Tertiary level

3.4.1.1.2 Interviewees

Only two interviewees were selected in the pilot interview. All names were pseudonyms. Name code had been given to facilitate tracking of a given participant's statement (Forrest, 2014) (Table 5).

Table 5: List of interviewees

#	Name Given (Name Code)	Gender	Age Range	Education Level	Used to Visit Exhibitions	Visual Arts Education Level (L1/L2/L3)	Classification for Visual Arts Education Level (VA/Non-VA)
1	Mr. A (Interviewee A)	M	18-29	Tertiary	Yes	L1	Non-VA
2	Ms. B (Interviewee B)	F	18-29	Tertiary	Yes	L2+L3	VA

3.4.1.1.3 Interview Venue

The interviews were conducted in a coffee shop, Starbucks. The initial aim was to let the respondents to feel relaxed and comfortable. Some disadvantages to choose this venue were found. A free wireless network was provided after purchased in the shop. The environment was not quiet enough because sometimes there were many customers in the shop. The data collected from the respondents may be affected by some environmental factors (Qu & Dumay, 2011). The interviewees may be distracted because they were free to eat or drink in the shop or they were influenced by the surrounding environment. Thus, a better interview venue was selected in the

actual research stage.

3.4.1.1.4 Interview Questions

There were 20 questions divided into three parts: comments on the user interface of this online exhibition; comments on the contents of this online exhibition; and comparison between physical exhibition and this online exhibition (Table 6). Although the questions were relevant to the theme of this research, some of them were deviated from the research questions of this study. There were too many questions related to the user interface and the contents of this online exhibition, but too few regarding to the comparison between physical exhibition and this online exhibition. In addition, the sequence of questions was not direct. As duration of interview increased, the concentration of both interviewees and interviewer may be decreased. The reduction of attention for both participants led to an unfavorable aftermath for the quality of the conversation (Opdenakker, 2006). The most essential part of questions should be asked first to get a more valid response.

Table 6: List of interview questions

Interview questions		
Part 1: Comments on the user interface of this online exhibition	Part 2: Comments on the contents of this online exhibition	Part 3: Comparison between physical exhibition and this online exhibition
1. What is the most impressive part of this online exhibition? Why?	8. Do you trust the information provided in this website?	16. What are the differences between physical exhibition and this online exhibition?
2. Do you think the design of this online exhibition associated with its theme?	9. Who is the target audience of this online exhibition?	17. What form of exhibition has more advantages or limitations?
3. Do you think this website is easy to use?	10. What do you think about the level of data integrity of this online exhibition?	18. Which form of exhibition do you prefer to visit? Why?
4. Do you have any difficulties when you visit this website?	11. What do you think about the level of data readability of this online exhibition?	19. Will online exhibition becomes a trend in the future?
5. Do you have any comments to improve the user interface of this website?	12. Do you think the content of this online exhibition is useful?	20. What possibilities do you think online exhibition can develop?
6. What do you think about the level of interactivity of this online exhibition?	13. Have you heard about any information related to this online exhibition before participating in this research?	
7. Do you have any comments to improve the level of interactivity of this online exhibition?	14. Do you have any comments to improve the this online exhibition?	
	15. Which part is missing towards your expectation of this online exhibition?	

3.4.1.2 Phase 1B: Pilot Observation

3.4.1.2.1 Testing the Research Tool

After installing a “launcher”, the online screen recorder can operate normally (Apowersoft Ltd., 2018). The only thing to note was that the battery of the computer drained very quickly when the recorder was using. During the actual research stage, the computer should have enough battery with a charging plug.

3.4.2 Phase 2: Actual Research Stage

In this research, the research attempted to collect different views from two groups of users (“dependent variable”) with distinct levels of Visual Arts education (“independent variable”). The user experience from two groups of interviewees was the variable that the researcher keened to look at (Kowalczyk, n.d.). It was believed that the contrast in levels of Visual Arts education would influence the user experience from these groups of people (Kowalczyk, n.d.). Schmitt & Klimoski mentioned that “control variables” were included to prevent alternative interpretation for the researcher’s findings (as cited in Becker, 2005). There were nine control variables in this research including: age group, gender, number of interviewees in each group, experienced to visit physical exhibitions, education level, interview venue, device (computer), wireless connection and online screen recorder. These variables remained constant to raise the “statistical power” of this research (Keppel & Wickens, 2004; Schwab, 1999). The “casual relationship” between these variables (Fig. 6) was the levels of Visual Arts education would be the only factor to explain the change in user experience from two groups of interviewees (Shadish, Cook & Campbell, 2002).

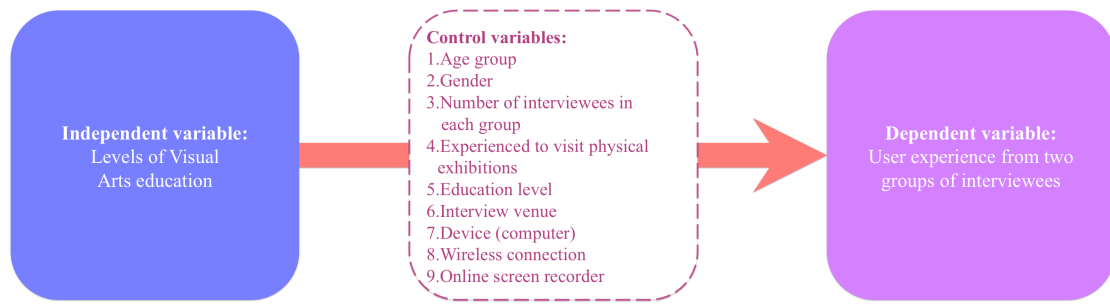


Fig.6 The relationship between variables in this research

3.4.2.1 Phase 2A: Actual Interview

3.4.2.1.1 Selection of Interviewees

All interviewees were also acquaintances of the researcher. All selection criteria were the same as in the pilot stage. The classification Visual Arts education level was the same as pilot stage (section 3.4.1.1.1).

3.4.2.1.2 Interviewees

The number of interviewees was eight. The gender of interviewees was evenly distributed with four female and four male. Four of them were classified as VA and others were Non-VA. All names were shown in pseudonyms with name codes provided (Forrest, 2014) (Table 7).

Table 7: List of interviewees

#	Name Given (Name Code)	Gender	Age Range	Education Level	Used to Visit Exhibitions	Visual Arts Education Level (L1/L2/L3)	Classification for Visual Arts Education Level (VA/Non-VA)	Interview Date
1	Mr. S (Interviewee S)	M	18-29	Tertiary	Yes	L1	Non-VA	1/3/2019
2	Mr. D (Interviewee D)	M	18-29	Tertiary	Yes	L1	Non-VA	2/3/2019
3	Ms. Y (Interviewee Y)	F	18-29	Tertiary	Yes	L1	Non-VA	6/3/2019
4	Ms. C (Interviewee C)	F	18-29	Tertiary	Yes	L1	Non-VA	8/3/2019
5	Mr. T (Interviewee T)	M	18-29	Tertiary	Yes	L2+L3	VA	3/3/2019
6	Mr. K (Interviewee K)	M	18-29	Tertiary	Yes	L2+L3	VA	4/3/2019
7	Ms. R (Interviewee R)	F	18-29	Tertiary	Yes	L2+L3	VA	2/3/2019
8	Ms. M (Interviewee M)	F	18-29	Tertiary	Yes	L2+L3	VA	4/3/2019

3.4.2.1.3 Interview Venue

The interviews venue was changed to the Discussion Zone in the library of The Education University of Hong Kong (Fig. 7). The environmental factor was minimized (Qu & Dumay, 2011). Both interviewer and interviewees were allowed to talk freely in a comfortable environment (Zhang, 1994). The setting of this area was similar to that of a physical exhibition. It was relatively quiet. No eating and drinking were allowed in this area. Interviewees can be more focused on browsing the website and answering questions.



Fig.7 The Discussion Zone in the library (retrieved from the website of EdUHKLibrary <https://www.lib.eduhk.hk/discussion-tables/>)

3.4.2.1.4 Interview Questions

The prerequisite was to ensure the interviewees had visited any physical exhibitions before participating in this research. Some questions about background information were asked especially for the classification of interviewees (Magnusson & Marecek, 2015). The number of questions was decreased to 15 to increase the efficiency for the interview. The insignificant questions were deleted to create a more concentrated interview. Some order and wordings of questions were changed to be more relevant to the research questions (Table 8).

Table 8: List of interview questions

Interview questions
1. What is a physical exhibition in your impression?
2. What are the similarities between physical exhibition and this online exhibition?
3. What are the differences between physical exhibition and this online exhibition?
4. What are the advantages of online exhibition comparing to physical exhibition?
5. What are the limitations of online exhibition comparing to physical exhibition?
6. Which form of exhibition is more impressive to you? Why?
7. Which form of exhibition do you prefer to visit? Why?
8. Which types of artwork are more suitable to show in an online exhibition?
9. Which types of artwork are more suitable to show in a physical exhibition?
10. Will online exhibition becomes a trend in the future? Why?
11. Can physical exhibitions be replaced by online exhibitions? Why?
12. What is the most impressive part of this online exhibition? Why?
13. Do you think the user interface of this online exhibition affects your experience? Why?
14. What do you think about the level of interactivity of this online exhibition?
15. Do you have any comments to improve this online exhibition?

3.4.2.2 Phase 2B: Actual Observation

All interviewees were informed for a screen recording activity. They were free to choose what and how long to browse any part of the website. The researcher did not disturb any actions of the interviewees during observations. All videos were uploaded to YouTube for evidence. All links were “unlisted” in which others cannot search the link unless possessing of the link (Google, 2019). They were added into a playlist which was also “unlisted”: “Honours Project - Observation of Interviewees” (<https://www.youtube.com/playlist?list=PLyBLxDYA7hT0AaWYDCf7Pu1XKqQgDMkgb>) (Fig. 8). The privacy of interviewees and the videos were protected. The average duration of browsing this online exhibition exceeded 30 minutes in observations. The videos uploaded were played in 8x speed to reduce file size and accelerate the uploading time. The analysis of observation was based on the original version of videos.

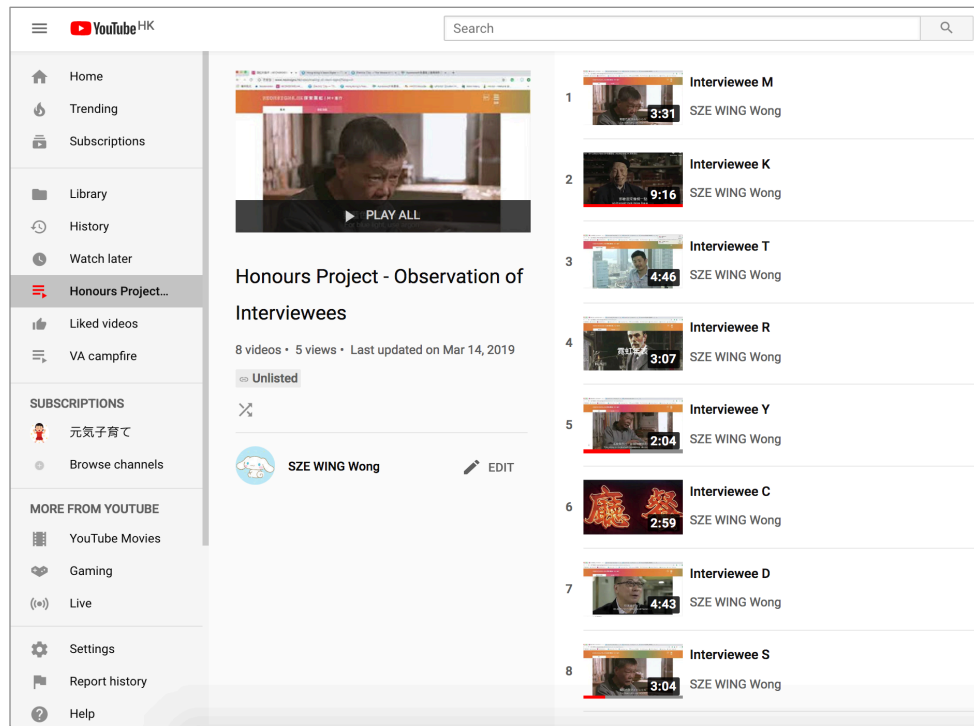


Fig.8 The playlist of the observation videos

3.5 Ethical Considerations of this research

Each participant had signed a Consent Form before joining this voluntary research. An Information Sheet regarding a brief introduction, methodology, potential risks and dissemination of data were provided to each interviewee. A sample of Consent Form and Information Sheet can be found in Appendix. No any incentives were provided for participation, but the views suggested were precious for this research. The researcher should ensure the confidentiality of data collected (Langkos, 2014). The personal data of interviewees such as names was described as name codes, which only the research knew the true identity of interviewees (Forrest, 2014). The

researcher will preserve all research data including recordings and videos privately for half year after completion of this research.

3.6 Research Limitations

Since there was limited human resource and time, this research could only interview with 8 interviewees. They may not reflect entire comments of all types of users. “Mobile M+: NEONSIGNS.HK” was established 5 years ago, it was difficult to find the true participants of this online exhibition. Thus, interviewees were requested to browse the website as artificial users before conducting the interviews. As online exhibition has not developed in Hong Kong for a long time, there was a lack of research literature of local development of this form of exhibition. The literature review from other countries served as an important reference to understand the background information of online exhibition. The face-to-face interviews became the major resource of getting data relating to the user experience of this online exhibition. The research only focused on the views regarding “Mobile M+: NEONSIGNS.HK”. This may not reflect the same situation of all other online exhibitions in both Hong Kong and other countries.

4. Research Analysis

4.1 Introduction of Analysis for Phase 2A: Interview

This chapter demonstrated the findings from the Phase 2A: Actual Interview as shown in section 3.4.2.1 in both groups of interviewees. The comments from the interviewees were written in transcripts, which were regarded as a “form of triangulation” (Tracy, 2010). The transcribed data was examined using the approach of “thematic analysis” (Braun & Clarke, 2006). This approach was generally adopted in the analysis of qualitative research (Nowell, Norris, White & Moules, 2017).

Thematic analysis was a way to classify, evaluate, systematize, specify and outline the themes discovered from the data (Nowell, Norris, White & Moules, 2017). The themes directed the focus of the analysis (Forrest, 2014). Reliable and conscious findings were created by a precise thematic analysis (Braun & Clarke, 2006). There were six stages to establish reliability of this approach raised by Guba and Lincoln in 1989 (as cited in Nowell, Norris, White & Moules, 2017). An overview of the six stages integrated by the researcher was shown in Fig. 9.

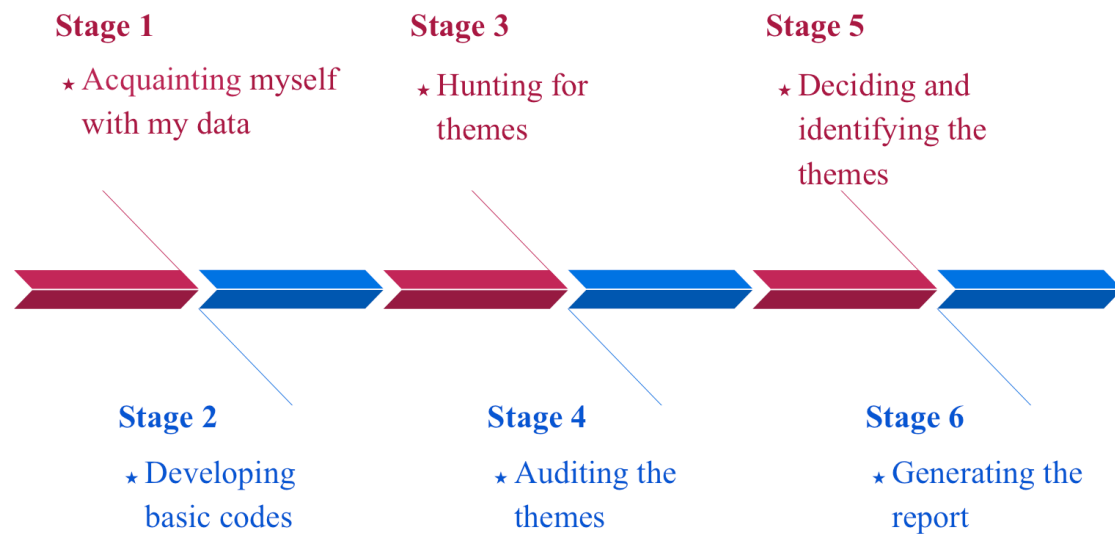


Fig.9 The process of thematic analysis in this research

The coding of data was created by an “inductive analysis” without attempting to set the data in a preceding frame or presumption of the researcher (Nowell, Norris, White & Moules, 2017). The structure of this approach was driven by the data collected (Braun & Clarke, 2006). A final topic theme was generated as “The Elements Affecting the Visiting Experience of Online Exhibitions”. There were five main themes under it including “Exhibits, Context, Mentality, Cost and Information Openness”. Various sub-themes were developed under each main theme. The total number was 18. To make a clear identification, serial codes were created for both the main themes and sub-themes (Fig. 10).

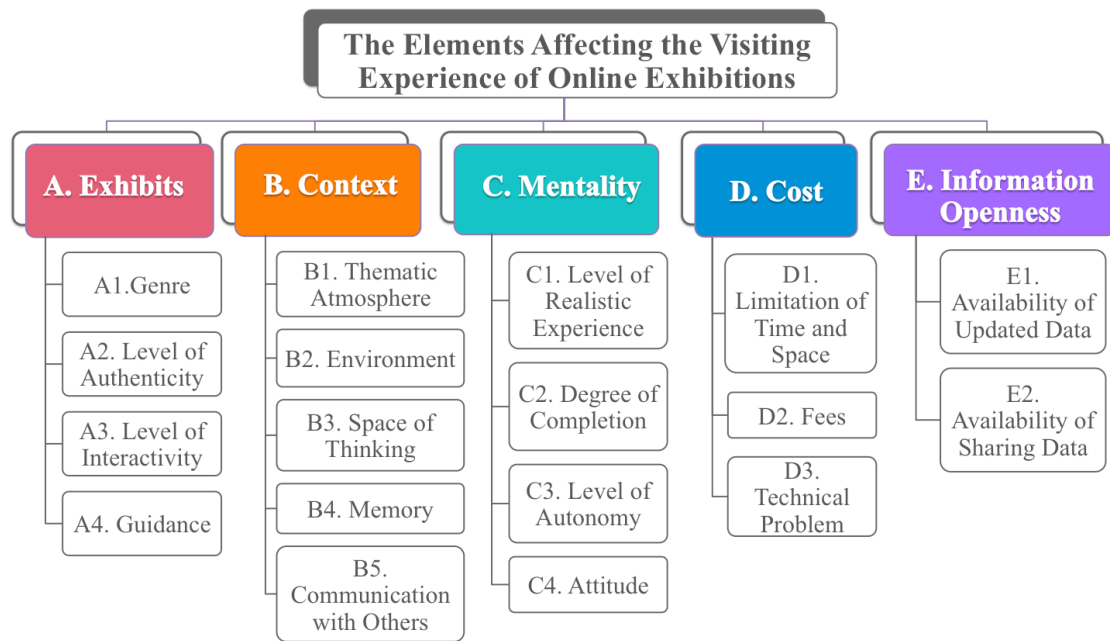


Fig.10 The overview of thematic analysis in this research

4.1.1 Stage 1: Acquainting myself with my data

As the interviews were conducted in Cantonese, the recordings of interviews were first transcribed in Chinese and translated in English later by the researcher. This stage was used to organize the data in systematic way for analysis. The hypothetical and thoughtful idea of researchers can be reported through concentration in the data including their senses, passions, and thriving visions about the research topic (Nowell, Norris, White & Moules, 2017).

4.1.2 Stage 2: Developing basic codes

This stage related to the primary generation of codes from the transcripts

(Nowell, Norris, White & Moules, 2017). This was a speculating action that the researcher needed to keep returning and revising the data (Nowell, Norris, White & Moules, 2017). Coding was a way of combining and connecting with the data (Nowell, Norris, White & Moules, 2017). Initially, there were 50 basic codes found from the transcripts. Example of basic code was shown below (Table 9).

Table 9: Example of basic code generated in this research

The Excerpt from Transcript	Basic Code
“I usually visit all parts of the physical exhibitions.” (Interviewee T, personal communication, 3T)	Complete visit of exhibition

4.1.3 Stage 3: Hunting for themes

A list of various codes was recognized in this stage (Nowell, Norris, White & Moules, 2017). All conceivably related codes were extracted into sub-themes (Braun & Clarke, 2006). The sub-themes carried significance and identification to a research area (Nowell, Norris, White & Moules, 2017). DeSantis & Ugarriza noted that themes were the essential association to connect massive sections of data together (as cited in Nowell, Norris, White & Moules, 2017). Example of an initial sub-theme generated was shown in Fig. 11.

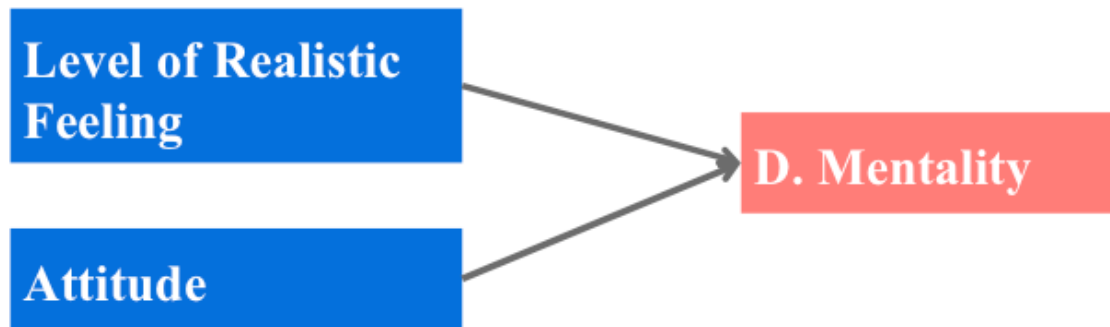


Fig.11 Example of a sub-theme generated initially

4.1.4 Stage 4: Auditing the themes

In this stage, the researcher required to audit the themes with a consideration of the consistent relationship between themes (Nowell, Norris, White & Moules, 2017).

There were 32 sub-themes under 7 main themes as a fundamental list of codes (Fig.12). The structure of the analysis was too complicated and clumsy. The researcher decided to compress the scale and refine the themes in the next stage.

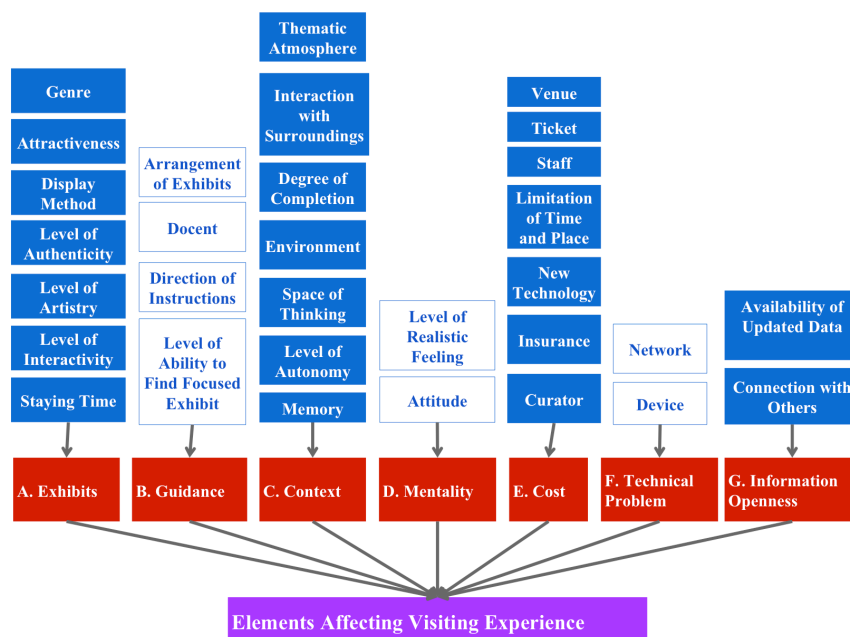


Fig.12 The themes generated before finalized

4.1.5 Stage 5: Deciding and identifying the themes

Some similar themes can be combined together to reduce the redundancy of themes. The number of main themes and sub-themes were decreased to 5 and 18 respectively. The final topic theme was also changed to be more relevant to the research topic. The specificity of themes was raised. The researcher was required to describe the story behind the themes (Braun & Clarke, 2006).

4.1.6 Stage 6: Generating the report

All themes were finalized in this stage. The analysis of data was ready to be reported. The summary of the themes was presented in the Fig. 10 previously. King mentioned that the direct excerpts from interviewees were an important part of the report (as cited in Nowell, Norris, White & Moules, 2017). Some selected excerpts of transcripts were provided as evidence in the following sections.

4.2 Findings for Phase 2A: Interview

All comments were classified into 5 main themes and 18 sub-themes for Visual Arts Specialists (VA) and Non-Visual Arts Specialists (Non-VA). Interviewee T, K, R and M were VA; while Interviewee S, D, Y and C were Non-VA. An outline of

format was applied to the following analysis and it was presented below (Table 10).

Table 10: Outline of the format used in the following sections

Main Theme	Sub-theme	VA (T/K/R/M)	Non-VA (S/D/Y/C)
A. Exhibits	A1. Genre		
	A2. Level of Authenticity		
	A3. Level of Interactivity		
	A4. Guidance		
B. Context	B1. Thematic Atmosphere		
	B2. Environment		
	B3. Space of Thinking		
	B4. Memory		
	B5. Communication with Others		
C. Mentality	C1. Level of Realistic Experience		
	C2. Degree of Completion		
	C3. Level of Autonomy		
	C4. Attitude		
D. Cost	D1. Limitation of Time and Space		
	D2. Fees		
	D3. Technical Problem		
E. Information Openness	E1. Availability of Updated Data		
	E2. Availability of Sharing Data		

4.2.1 The features between online exhibitions and physical exhibitions

This section showed the features of physical exhibition before making comparison with online exhibition (Table 11). Both VA and Non-VA paid attention to the level of authenticity, guidance provided by the exhibits, environment and the space of thinking when they visited physical exhibition.

Table 11: Features of physical exhibition

Main Theme	Sub-theme	VA (T/K/R/M)	Non-VA (S/D/Y/C)
A. Exhibits	A1. Genre		
	A2. Level of Authenticity	✓	✓
	A3. Level of Interactivity		
	A4. Guidance	✓	✓
B. Context	B1. Thematic Atmosphere	✓	
	B2. Environment	✓	✓
	B3. Space of Thinking	✓	✓
	B4. Memory		
	B5. Communication with Others	✓	
C. Mentality	C1. Level of Realistic Experience	✓	
	C2. Degree of Completion		✓
	C3. Level of Autonomy		
	C4. Attitude		
D. Cost	D1. Limitation of Time and Space		
	D2. Fees		✓
	D3. Technical Problem		
E. Information Openness	E1. Availability of Updated Data		
	E2. Availability of Sharing Data		

Both VA and Non-VA believed that the level of authenticity of exhibit was higher in physical exhibition. For example, texture of artwork cannot be truly presented due to the lacking of the meaning of original creation (Interviewee T, personal communication, March 3, 2019). To most of the interviewees, the real exhibits were more attractive even if they cannot touch the exhibits (Interviewee S, personal communication, March 1, 2019). Physical exhibitions could show the most original side of the exhibit; no matter how advanced the technology was.

Physical exhibition provided clearer guidance for leading the visitors to find the wanted exhibits such as printed pamphlets, maps, and signage inside the venue. The arrangement of exhibits was organized in a systematic way, which usually provided a clear direction for visitors to view the exhibits. A floor plan may be given to audience as a preview of all locations of exhibits (Interviewee S, personal communication, March 1, 2019). Audience can have a direct route suggested by the curator:

*“A good exhibition should be **well-planned** to **guide** the visitors from where to start visiting.” (Interviewee T, personal communication, March 3, 2019)*

The environment setup in a physical exhibition was carefully designed related to the exhibition theme. The perspective of visitors was one of the essential considerations when the curators designed the arrangement of artworks. VA focused on the relationship between the exhibition environment and exhibits. Every location of exhibit was arranged with reasons to let visitors understand the theme of the exhibition gradually (Interviewee R, personal communication, March 2, 2019).

Non-VA focused on the relationship between the environment and visitor:

*“The **exhibition hall** is usually **crowed** especially for some **popular** exhibitions. If*

*it is a **permanent** exhibition, the situation may be **better**.” (Interviewee Y, personal communication, March 6, 2019)*

Interviewees from groups mentioned that more space of thinking was evoked in physical exhibition. A planned exhibition area easily triggered the audience’s thoughts (Interviewee T, personal communication, March 3, 2019). The visitor can pay more attention to think about the artwork if less text was given related to the artwork such as paintings (Interviewee D, personal communication, March 2, 2019). The artistry nature of physical exhibitions was greater than that of online exhibitions.

4.2.2 The similarities between online exhibitions and physical exhibitions

Table 12 noted the focus of this section was the similarities between online exhibitions and physical exhibitions in this section, which was the data for research question 1. Table 13 presented similarities between two forms of exhibition.

Table 12: Focus of this section

Research Questions	Focus of Research Questions	Focus of this Section
1. What are the similarities and differences between online exhibitions and physical exhibitions ?	• Similarities between online exhibitions and physical exhibitions	✓
	• Differences between online exhibitions and physical exhibitions	
2. What are the advantages and limitations to visit an online exhibition instead of a physical one?	• Advantages of online exhibition	
	• Limitations of online exhibition	

Table 13: Similarities between online and physical exhibition

Main Theme	Sub-theme	VA (T/K/R/M)	Non-VA (S/D/Y/C)
A. Exhibits	A1. Genre	✓	✓
	A2. Level of Authenticity		
	A3. Level of Interactivity		
	A4. Guidance	✓	
B. Context	B1. Thematic Atmosphere	✓	
	B2. Environment		
	B3. Space of Thinking		
	B4. Memory		
	B5. Communication with Others		
C. Mentality	C1. Level of Realistic Experience		
	C2. Degree of Completion		
	C3. Level of Autonomy		
	C4. Attitude		
D. Cost	D1. Limitation of Time and Space		
	D2. Fees		
	D3. Technical Problem		
E. Information Openness	E1. Availability of Updated Data		
	E2. Availability of Sharing Data		

The genre of exhibits in both exhibitions was alike to each other. It was the only similarity suggested by both VA and Non-VA. Both groups stated that there was not much difference between online and physical exhibition in terms of mentality cost, and information openness. The exhibits were illustrated by text, photographs and video in both online and physical exhibitions (Interviewee Y, personal communication, March 6, 2019). More multimedia artworks were exhibited in physical exhibitions nowadays such as video art, animation and motion graphics.

Viewers can discover quite a lot of photographs and videos especially in this online exhibition (Interviewee M, personal communication, March 4, 2019). Interviewee T believed this online exhibition has already tried it best to show all artworks in multimedia (personal communication, March 3, 2019).

4.2.3 The differences between online exhibitions and physical exhibitions

This section examined the differences between online exhibitions and physical exhibitions, which was the data for research question 1 (Table 14).

Table 14: Focus of this section

Research Questions	Focus of Research Questions	Focus of this Section
1. What are the similarities and differences between online exhibitions and physical exhibitions ?	• Similarities between online exhibitions and physical exhibitions	
	• Differences between online exhibitions and physical exhibitions	✓
2. What are the advantages and limitations to visit an online exhibition instead of a physical one?	• Advantages of online exhibition	
	• Limitations of online exhibition	

Table 15 illustrated the differences between online exhibitions and physical exhibitions. There were 8 common views from both VA and Non-VA in terms of exhibits, mentality and cost.

Table 15: Differences between online exhibitions and physical exhibitions

Main Theme	Sub-theme	VA (T/K/R/M)	Non-VA (S/D/Y/C)
A. Exhibits	A1. Genre	✓	✓
	A2. Level of Authenticity	✓	✓
	A3. Level of Interactivity		✓
	A4. Guidance	✓	✓
B. Context	B1. Thematic Atmosphere	✓	
	B2. Environment		✓
	B3. Space of Thinking	✓	
	B4. Memory		
	B5. Communication with Others		
C. Mentality	C1. Level of Realistic Experience	✓	✓
	C2. Degree of Completion	✓	✓
	C3. Level of Autonomy	✓	✓
	C4. Attitude	✓	✓
D. Cost	D1. Limitation of Time and Space	✓	✓
	D2. Fees		
	D3. Technical Problem		
E. Information Openness	E1. Availability of Updated Data		
	E2. Availability of Sharing Data		

Although some genres of exhibits were similar in both online and physical exhibitions, it seemed that the proportion of text appeared was almost higher in online exhibitions than that of physical exhibitions. Online exhibitions were more informative as more text was directly output to the viewers:

“Larger numbers of videos and articles appeared in online exhibition, probably because of no docent is present.” (Interviewee T, personal communication, 3T)

When the audience visited the exhibition, it was expected to look at the original object, more than just seeing its photograph. Exact 3-D exhibits cannot be displayed in online exhibition. There may not be an obvious difference to view the picture of exhibition on online exhibition or other websites because it was easier to search the images in the Internet nowadays (Interviewee S, personal communication, March 1, 2019). Even if the original item cannot be presented in a real environment, the viewers may expect to see a simulation model based on the original object (Interviewee K, personal communication, March 4, 2019). However, the simulation of the exhibit was only close to reality, it was not the real essence of the artwork.

There were usually docents who can introduce the information of exhibits or lead the viewers to visit the exhibits in a guided tour in many physical exhibitions (Interviewee M, personal communication, March 4, 2019). When the viewer browsed the online exhibition website, it was probably that surfing on your own without any instructions provided. Users of online exhibition may be confused about where to start browsing the webpages:

*“...But this online exhibition **relies on how the user to explore himself.**”*

(Interviewee S, personal communication, March 1, 2019)

The level of realistic experience of visiting online exhibition was comparatively lower than that of physical one. It was a more realistic experience of visiting a physical exhibition because the audience needs to go to the exhibition venue in person (Interviewee D, personal communication, March 2, 2019). The presence of audience would directly affect the feeling towards the exhibition.

The degree of completion of online exhibition was rather lower than that of physical exhibition. A common habit of visiting exhibition for VA was to view nearly all exhibits because they did not want to miss any important part of the exhibition. It was rarely to filter many exhibits (Interviewee T, personal communication, March 3, 2019).

Most of the interviewee agreed that users could have a more advanced level of autonomy when they visited online exhibitions. Visiting exhibitions online was a more personal and private activity. Users were free to choose which part to browse or not (Interviewee T, personal communication, March 3, 2019). Users can enjoy a

greater freedom of control such as the playback of video clips in the website. Viewers did not require waiting for the next playback time if they have missed some parts of the video (Interviewee C, personal communication, March 8, 2019). On the contrary, audience needed to follow the pace of playback of video inside the exhibition area. Interviewee R revealed that users of online exhibition would not be influenced by other audience or would not affect other viewers to browse (personal communication, March 2, 2019).

The attitude of users browsing online exhibitions was more casual relatively. It was largely related to the current concept of network in people's mind. The information you want was found at your fingertips in a high speed. The value of images became cheaper in the Internet (Interviewee Y, personal communication, March 6, 2019). Users may cherish the value of real exhibits more than the images of artwork in the online exhibition:

*“The exhibits **always exist** in the website. I won't care whether I have **missed** them or not because I can take a look again in the **next surfing**. ” (Interviewee R, personal communication, March 2, 2019).*

No limitation of time and space was imposed towards online exhibitions. The user can browse the website in what time and place (Interviewee C, personal communication, March 8, 2019). Inversely, there were restrictions of the exhibition venue and time of physical exhibition. Physical exhibition would be held in specific places in a designated period. Viewers needed to wait for the next show time if they have missed the wanted exhibition. The exhibits may be permanent on the website. It was more convenient to re-browse the artworks again (Interviewee R, personal communication, March 2, 2019).

4.2.4 The advantages of online exhibitions

This section examined the advantages of online exhibitions, which was the data for research question 2 (Table 16). The edited classification of both VA and Non-VA was in Table 17.

Table 16: Focus in this section

Research Questions	Focus of Research Questions	Focus of this Section
1. What are the similarities and differences between online exhibitions and physical exhibitions ?	• Similarities between online exhibitions and physical exhibitions	
	• Differences between online exhibitions and physical exhibitions	
2. What are the advantages and limitations to visit an online exhibition instead of a physical one?	• Advantages of online exhibition	✓
	• Limitations of online exhibition	

Table 17: Advantages of online exhibitions

Main Theme	Sub-theme	VA (T/K/R/M)	Non-VA (S/D/Y/C)
A. Exhibits	A1. Genre		
	A2. Level of Authenticity		
	A3. Level of Interactivity		
	A4. Guidance		
B. Context	B1. Thematic Atmosphere		
	B2. Environment	✓	✓
	B3. Space of Thinking		
	B4. Memory		
	B5. Communication with Others		
C. Mentality	C1. Level of Realistic Experience		
	C2. Degree of Completion		
	C3. Level of Autonomy	✓	✓
	C4. Attitude		
D. Cost	D1. Limitation of Time and Space	✓	✓
	D2. Fees		✓
	D3. Technical Problem		
E. Information Openness	E1. Availability of Updated Data	✓	✓
	E2. Availability of Sharing Data		✓

Online exhibition had the advantages of higher level of autonomy for users and no limitation of time and space, which were already discussed in the previous section 4.2.3. This section reported the areas remained including the environment and availability of updated data suggested by both groups; and the fees and availability of sharing data mentioned by Non-VA only.

The environment was more comfortable for online exhibition. The viewers can choose any venue, which was less crowded as the public space to browse the website (Interviewee C, personal communication, March 8, 2019). There may be full of people in the exhibition area affecting the audience how to look at exhibits:

*“The exhibits may be only viewed in **certain angles** because some viewpoints may be **blocked** by others.” (Interviewee K, personal communication, March 4, 20)*

The availability of updated data was higher in online exhibitions. The data can be edited and changed on the website at any time. It was more effective and fast to do the correction of data (Interviewee M, personal communication, March 4, 2019). Immediate change of data was boosted by the advanced development of information technology. Viewers can view the additional information by only clicking the links embeded (Interviewee S, personal communication, March 1, 2019). Discovering supplementary data was more convenient and simple via the links provided on the website.

Fees of exhibitions were one of the concerns when Non-VA visited exhibitions.

Online exhibition, which was free of charge, differed to physical exhibition

(Interviewee D, personal communication, March 2, 2019). Viewers needed to arrive the exhibition venue. Tickets were needed for most of the physical exhibition held in museums. The costs of the visitor were reduced because no tickets and transportation fees were required.

Another advantage of online exhibition raised by Non-VA only was the availability of sharing data was more surpassing. Online exhibition was easier to access by entering only one link. The link of the website was faster to be shared to others (Interviewee Y, personal communication, March 6, 2019). It was more favourable to promote online exhibition. Viewers can take photographs or download the data on the website by their mobile phones or using screen capturing tool in the computer. Access of data sharing was promoted in online exhibitions.

4.2.5 The limitations of online exhibitions

This section discussed the limitations of online exhibitions, which was the data for research question 2 (Table 18). Table 19 illustrated the comments from both VA and Non-VA.

Table 18: Focus of this section

Research Questions	Focus of Research Questions	Focus of this Section
1. What are the similarities and differences between online exhibitions and physical exhibitions ?	• Similarities between online exhibitions and physical exhibitions	
	• Differences between online exhibitions and physical exhibitions	
2. What are the advantages and limitations to visit an online exhibition instead of a physical one?	• Advantages of online exhibition	
	• Limitations of online exhibition	✓

Table 19: Limitations of online exhibitions

Main Theme	Sub-theme	VA (T/K/R/M)	Non-VA (S/D/Y/C)
A. Exhibits	A1. Genre	✓	
	A2. Level of Authenticity	✓	✓
	A3. Level of Interactivity	✓	
	A4. Guidance		✓
B. Context	B1. Thematic Atmosphere	✓	✓
	B2. Environment		✓
	B3. Space of Thinking	✓	
	B4. Memory	✓	✓
	B5. Communication with Others	✓	✓
C. Mentality	C1. Level of Realistic Experience	✓	✓
	C2. Degree of Completion		
	C3. Level of Autonomy		
	C4. Attitude	✓	✓
D. Cost	D1. Limitation of Time and Space		
	D2. Fees		
	D3. Technical Problem	✓	✓
E. Information Openness	E1. Availability of Updated Data		
	E2. Availability of Sharing Data		

Online exhibition had the limitations of lower level of authenticity of exhibits

and realistic feeling and less serious of the attitude were already discussed in section

4.2.3. This section reported how the user experience was affected in terms of thematic

atmosphere, memory, communication with others and technical problem.

Thematic atmosphere was a very indispensable element in an exhibition (Interviewee T, personal communication, March 3, 2019). It was confirmed that the atmosphere in the environment definitely helped the audience to integrate into the theme of the exhibition. Through the experience of multi senses including sight, hearing, touch, taste, smell and touch in an actual area, the feeling of audience was more specific and profound. Viewers' impression towards the exhibition was deepened by a deliberately created atmosphere:

*“I still **remember** an exhibition visited many years ago. The theme was bitterness.*

*I could **smell** a scent of medicine and get a candy with bitter **taste**.” (Interviewee K personal communication, March 4, 2019)*

There was a lack of memorial items after visiting the online exhibition. Physical exhibition usually provides something related to the theme that can be taken away for visitors such as a poster, a map even a stamp. Visitors may want to buy some souvenirs related to the exhibition theme after visiting (Interviewee C, personal communication, March 8, 2019).

Less two-way communication was facilitated in online exhibitions. It was a common practice to visit an exhibition with peers for Visual Arts students (Interviewee K, personal communication, March 4, 2019). There were direct conversations with people around them. Thoughts about the exhibition can be shared to others through interaction and communication. Besides, the companions of visitors, they can communicate with the staffs such as docents in the exhibition venue. Real-time responses were given to the visitors in physical exhibitions only (Interviewee S, personal communication, March 1, 2019).

It seemed that more technical problems appeared in online exhibitions than that of physical exhibitions. For instance, each type of monitor has its own resolution and projection (Interviewee K, personal communication, March 4, 2019). The programme design for this online exhibition should consider the different scales of monitor. The speed of network also affected how the users browsing the website (Interviewee D, personal communication, March 2, 2019). Some information may be skipped because of the bad connection of network. The degree of completion was influenced under this situation.

4.3 Findings for Phase 2B: Observation

In the observation stage, the time spent on each part of the website was recorded in Table 20. The results of findings were presented in Fig.13.

Table 20: The total time spent from all interviewees

#	Interviewee	Classification	Duration of browsing each part of website (minutes' seconds'')				Overall
			Navigation	Text	Video	Graphics	
1	S	Non-VA	2'37''	/	11'52''	5'39''	20'8''
2	D		1'11''	2'	11'23''	1'15''	15'49''
3	Y		0'41''	5'9''	7'21''	3'35''	11'46''
4	C		2'5''	/	11'20''	7'12''	20'40''
5	T	VA	3'28''	2'35''	22'47''	7'49''	36'39''
6	K		4'11''	4'31''	25'56''	15'32''	50'10''
7	R		3'7''	7'13''	/	6'12''	16'32''
8	M		3'11''	7'52''	11'41''	5'4''	27'48''

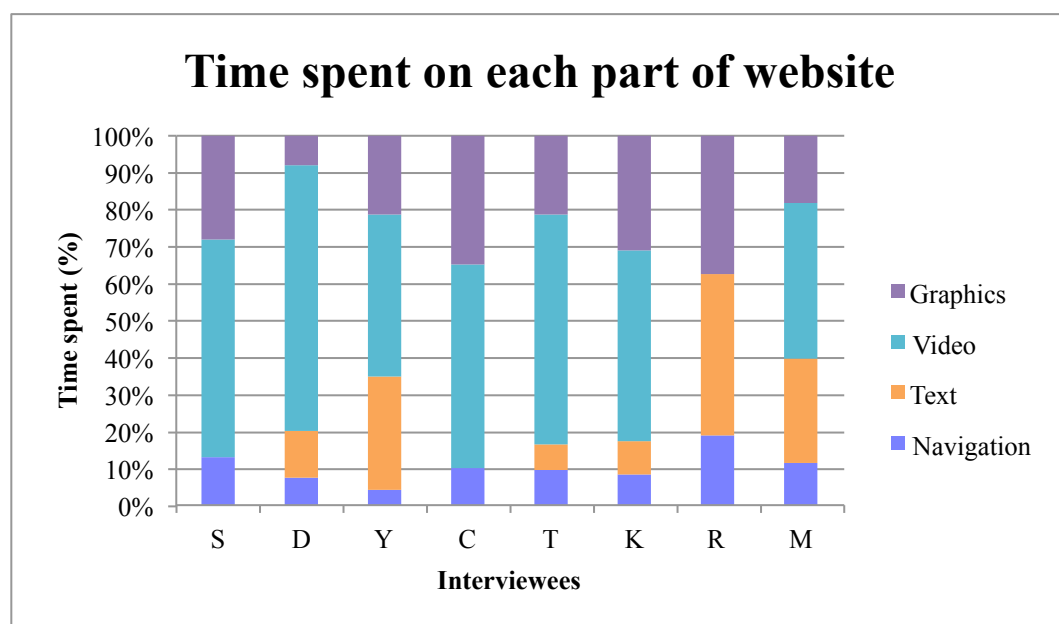


Fig.13 Results of observations (A)

As seen from the above, all interviewees spent most of the time to watch video that was nearly 43% of the overall time. Graphics was the second largest part with nearly 25%, followed by 21% of text and 8% of navigation of the overall time.

VA used more time on every part of website than those of Non-VA. The average of overall time used to browse the website for VA was 32.2 minutes. The average of overall time used to browse the website for Non-VA was 16.5 minutes. The overall time consumed by VA was approximately double of that by Non-VA.

The longest time consumed on video, graphics, text and navigation were 25 minutes, 15 minutes, 7 minutes and 4 minutes respectively. The shortest time spent on video, graphics, text and navigation were 7 minutes, 1 minutes, 2 minutes and 41 seconds respectively. Video was the most preferable genres of content while text was the most unpopular choice among the other categories.

5. Research Discussions

5.1 Discussions for Research Question 1

The comments related to research question 1 were classified into 3 tables showing 3 aspects of the question: the features of physical exhibition (Table 21), similarities between online and physical exhibition (Table 22) and differences between online and physical exhibition (Table 23).

Table 21: Features of physical exhibition

	Degree of Concern for the Main Themes (1: most important - 3: least important)			
Classification	1	2	3	
VA	B. Context	A. Exhibits	C. Mentality	
Non-VA	A. Exhibits	B. Context	C. Mentality	D. Cost

VA believed that context was the most essential element when they talked about physical exhibition. The context of exhibition directly influenced the interpretation of artwork from viewers. The thematic atmosphere can be created in physical exhibition but not in online exhibition, especially for the themes related to various senses. The users of online exhibition can only use senses of sighting and hearing, but viewers can use multi senses such as including sight, hearing, touch, taste, smell and touch in physical exhibition.

Table 22: Similarities between online and physical exhibition

	Degree of Concern for the Main Themes (1: most important - 2: least important)	
Classification	1	2
VA	A. Exhibits	B. Context
Non-VA	A. Exhibits	

Table 23: Differences between online and physical exhibition

	Degree of Concern for the Main Themes (1: most important - 4: least important)			
Classification	1	2	3	4
VA	C. Mentality	A. Exhibits	B. Context	D. Cost
Non-VA	A. Exhibits	C. Mentality	B. Context	D. Cost

Exhibits were the most important elements when Non-VA talked about physical exhibition. Non-VA focused more on the shallow level of exhibition. VA looked at a deeper perspective such as context and mentality, which were less important elements for Non-VA. It was probably because of the difference in the level of Visual Arts education background. It was assumed that VA had more experience of visiting exhibitions than Non-VA. This may be one of the reasons to affect different points of views of the interviewees.

5.2 Discussions for Research Question 2

The comments related to research question 2 were identified into 2 tables showing 2 aspects of the question: the advantages of online exhibition (Table 24) and limitations of online exhibition (Table 25).

Table 24: Advantages of online exhibition

	Degree of Concern for the Main Themes (1: most important - 2: least important)				
Classification	1				2
VA	B. Context	C. Mentality	D. Cost	E. Information Openness	
Non-VA	D. Cost		E. Information Openness		B. Context C. Mentality

Table 25: Limitations of online exhibition

	Degree of Concern for the Main Themes (1: most important - 4: least important)				
Classification	1	2	3	4	
VA	B. Context	A. Exhibits	C. Mentality	D. Cost	
Non-VA	B. Context	A. Exhibits	C. Mentality	D. Cost	

Non-VA believed that online exhibition had similar numbers in both advantages and limitations. Online exhibition had its own strengths and weaknesses when they looked at different perspectives. It was more convenient to visit online exhibition because of no limitation of time and space. Online exhibition was suitable for those who were busy in life like the citizens in Hong Kong. They can save time and money to visit the interested theme of exhibition online.

As for VA, they believed that the limitations of online exhibition outweighed its advantages. There was limitation of its feature such as choice of genre of exhibits, the authenticity of exhibits and the thematic atmosphere. Only videos, animations and images can be presented in the website. However, there were more genres of creation in the art world such as sculptures, installations, paintings, ceramics and many others. The artworks with interactive elements cannot be shown in online exhibition too.

It was difficult to create a thematic atmosphere when the user visited the exhibition online. Online exhibitions cannot entirely reflect the nature of creation even the technology becomes more advanced in the future. Most of the VA confirmed that a real object was more attractive because they could discover the fining details of the exhibits such as texture.

Before visiting a physical exhibition, they had some expectations about the exhibit. Online exhibitions reduced the degree of expectations because their mentality was similar to browsing a website instead of “visiting a exhibition”.

5.3 Conclusion

5.3.1 Combining all main themes and sub-theme together

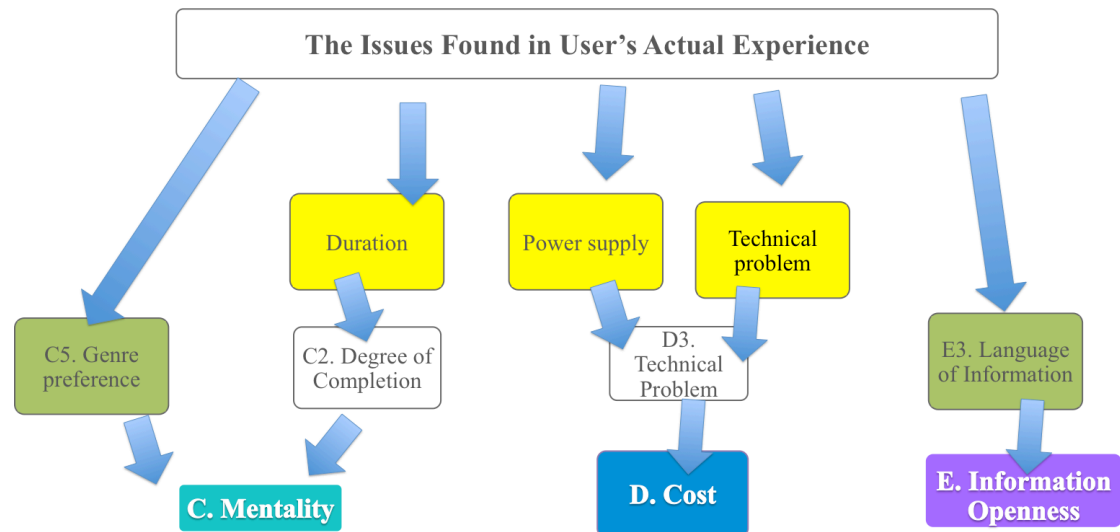


Fig.14 Results of observations (B)

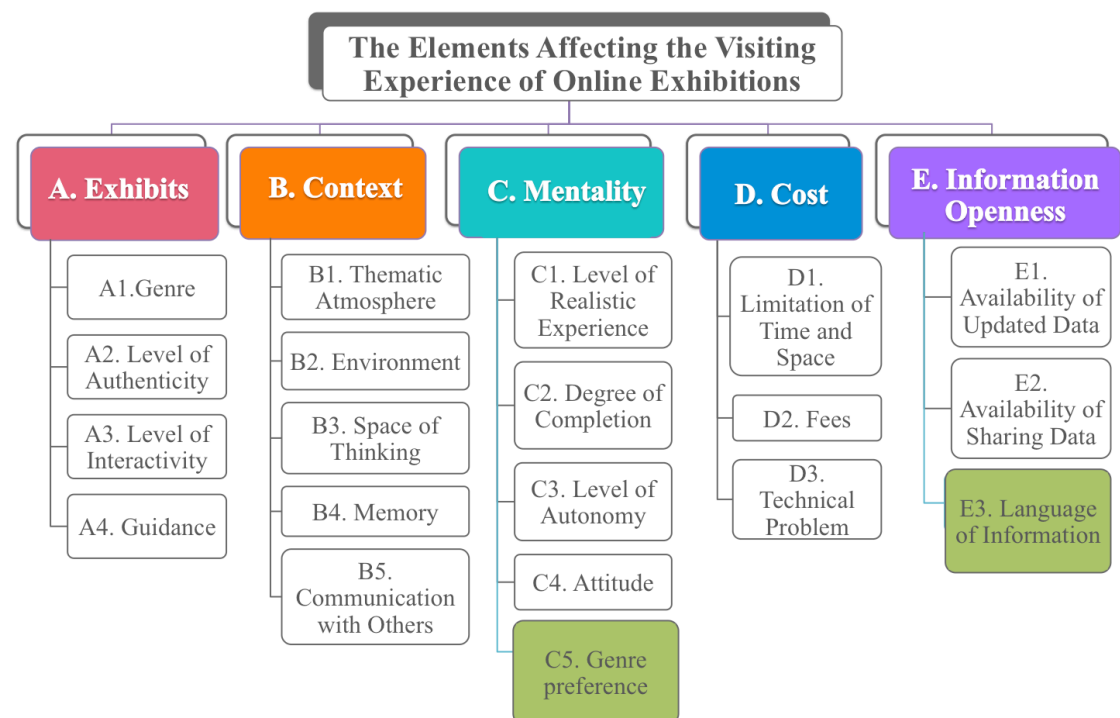


Fig.15 Final overview of all themes

Fig.14 presented the findings from the observations. Fig. 15 showed the combination of all main themes and sub-themes together. Two new sub-themes were added into the diagram. From the observation, the researcher found that interviewees had preference in genre of exhibits. They preferred to watch videos than other genres of exhibits online. The language of information affected how the users surfed the website as well. Some pages were in Chinese but some were in English. The interviewee tended to skip the pages with English. It may be a better design if bilingual languages of contents were provided in the website.

5.3.2 Visual Arts education background affects viewers' focus while visiting exhibitions

Some people with Visual Arts education background tend to care about the relationship between viewer and exhibits. They want to have space of thinking when they look at the exhibits instead of directly absorb the information. Some people without Visual Arts education background tend to care about the direction of viewing the exhibits. They want to get a clear guide to visit. A clear arrangement of exhibits is important for them to understand the theme of exhibition.

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5.3.4 Online exhibition cannot popularize in a short period of time in Hong Kong

The development of 3D technology used in online exhibition is still at the initial stage. This technology requires a huge amount of technicians, machine and software to support. The museums in Hong Kong do not have enough resources to develop immersive exhibition at this stage.

5.3.5 Virtual exhibition cannot completely replace physical one

Limitations of virtual exhibition cannot be totally covered by current technology.

Whenever the level of simulation is high, there are still values behind physical

exhibition. The connection between viewers towards virtual and physical exhibition is entirely different. There will be fans of physical exhibition who pursue the authenticity of art in the world because this is the essence of art.

5.4 Implications

Users' experience and comments are the most straightforward index for indicating the success of an exhibition. This can be treated as one of the interactive dialogue between curator and viewers. Opinions from the public are precious for further innovation of new exhibition.

The comments from interviewees suggest 5 essential elements affecting user's visiting experience: Exhibits, Context, Mentality, Cost and Information Openness. Stakeholders related to especially exhibition industry should pay attention to these areas when they are curating exhibitions whenever is online or virtual.

Online exhibition can be established with physical exhibition at the same time. It can become part of the physical exhibition in order to complement the limitations of physical exhibition. To digitalize artworks in a cyberspace, this serves as conservation of artwork or an electronic resource of artwork with focused theme. Under the

globalization development and technological improvement, online exhibition is easier to be promoted to local area and other places in the world. The level of interactivity with the viewers should be increased. One of the possible ways is to associate with other technological gadgets such as application in mobile phone. By the technology of Augmented reality (AR), viewers can participate actively by using the application. For example, when the user arrives a street in Hong Kong and he/she opens the application, the neon signs on the street can pop up the screen of mobile phone. The combination of real and virtual world provides an interactive experience for users.

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Appendix 1 (Consent form)

香港教育大學
文化與創意藝術學系

參與研究同意書

探討網上展覽與傳統展覽的形式比較：以「M+:NEON SIGNS 探索霓虹」為例

本人_____同意參加由譚祥安博士負責監督，黃詩詠執行的研究項目。她/他們是香港教育大學文化與創意藝術學系的學生/教員。

本人理解此研究所獲得的資料可用於未來的研究和學術發表。然而本人有權保護自己的隱私，本人的個人資料將不能洩漏。

研究者已將所附資料的有關步驟向本人作了充分的解釋。本人理解可能會出現的風險。本人是自願參與這項研究。

本人理解我有權在研究過程中提出問題，並在任何時候決定退出研究，更不會因此而對研究工作產生的影響負有任何責任。

參加者姓名:

參加者簽名:

日期:

Appendix 2 (Information sheet)

有關資料

探討網上展覽與傳統展覽的形式比較：以「M+:NEON SIGNS 探索霓虹」為例

誠邀閣下參加譚祥安博士負責監督，黃詩詠負責執行的研究計劃。她/他們是香港教育大學文化與創意藝術學系的學生/教員。

研究計劃簡介

A) 闡述研究計劃的目的

本研究旨在探討網上展覽的利弊，以「M+:NEON SIGNS 探索霓虹」為例，從中比較網上展覽和傳統展覽形式的分別，再根據研究結果，提出可行的意見，增加網上展覽的可行性。

B) 說明選擇該組參與者的原因

本研究選擇了成年初期人士（18 至 29 歲）作為研究對象，基於有文獻提及止年齡層比其他年齡層上網的習慣更為普遍，相信適合瀏覽網上展覽。

研究方法

A) 參與人數

- 對比組別的大小

本研究會邀請 8 位成年初期人士作研究對象，年齡介於 18 至 29 歲，男女比例平均，全部研究對象的教育程度均等，均為大專以上程度，唯一的變項是兩男兩女是曾於高中或以上接受視覺藝術科相關教育，兩男兩女不曾於高中或以上接受視覺藝術科相關教育。

- 如何獲得參與者的聯絡資料

本研究的研究對象均為研究者的同學，研究者只會對簽下研究同意書的研究對象進行研究，研究對象的姓名會顯示為編碼，所有個人資料絕對會保密，只作研究分析用途。

B) 說明工作及步驟

- 解釋參與者將被要求做什麼

研究對象將被要求瀏覽一個網上展覽及其中一個延伸展品，研究者會先簡單介紹止網上展覽，然後研究對象可自由瀏覽，其間研究者不會提出任何問題，只會記錄研究對象的瀏覽路徑，直到研究對象完成瀏覽後，研究者才會開始訪問。

- 參與的時間

研究對象參與的時間視乎其瀏覽網站的速度和習慣，瀏覽時間大約半小時至一小時，訪問期間大約半小時至一小時。

- 所需時間

研究者預計每個研究對象需要一日時間完成訪問，整個訪問時間所需兩個星期。

C) 說明任何利益 (包括對參與者的補償)

是次研究並不為閣下提供個人利益，但所搜集數據將對研究學習動機的問題提供寶貴的資料。

說明任何風險 (若無，請明確指出)

A) 參與期間有可能面對的風險及不適-參與期間不會面對任何的風險及不適。

B) 如何降低風險

閣下的參與純屬自願性質。閣下享有充分的權利在任何時候決定退出這項研究，更不會因此引致任何不良後果。凡有關閣下的資料將會保密，一切資料的編碼只有研究人員得悉。

描述將如何發佈研究結果

- 解釋清楚並取得參與者許可，以便分享成果。

所有研究結果將會以論文展示。

如閣下想獲得更多有關這項研究的資料，請與黃詩詠聯絡，電話 或聯絡她/他們的導師譚祥安博士，電話 。

如閣下對這項研究的操守有任何意見，可隨時與香港教育大學人類實驗對象操守委員會聯絡(電郵: hrec@eduhk.hk；地址:香港教育大學研究與發展事務處)。

謝謝閣下有興趣參與這項研究。

黃詩詠

首席研究員

Appendix 3 (Observation record)

M+進行: NEON SIGNS.HK 探索霓虹—受訪者瀏覽次序及停留頁面時間 (Interviewee ____)

<input type="checkbox"/> 主頁 ____分____秒	<input type="checkbox"/> 分頁—霓虹地圖（相集） ____分____秒
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<input type="checkbox"/> 分頁—我的霓虹城市 ____分____秒				
<input type="checkbox"/> 帝都 （影片）	<input type="checkbox"/> 被遺下 （作品）	<input type="checkbox"/> 我的灣仔天空下：三六九上海 飯店下一隻藍色史特拉圖卡士達 結他上的拍子機（影片）	<input type="checkbox"/> 我城 （作品）	<input type="checkbox"/> 同仁。仁安。 不同。不安。 （作品）
____分____秒	____分____秒	____分____秒	____分____秒	____分____秒

<input type="checkbox"/> 分頁—視覺文化中的霓虹 ____分____秒			
<input type="checkbox"/> 序言：何解霓虹？ （文章）	<input type="checkbox"/> 關／開：霓虹藝術文 章（文章）	<input type="checkbox"/> M+收藏霓虹（影片）	<input type="checkbox"/> 脈動依然：霓虹 的歷史（文章）
____分____秒	____分____秒	____分____秒	____分____秒
<input type="checkbox"/> 杜可風：霓虹光影 （影片）	<input type="checkbox"/> 溝通的建築：香港霓 虹招牌的視覺語言 （文章）	<input type="checkbox"/> 霓虹的城市與文本意 象（文章）	<input type="checkbox"/> 霓虹的沒落 （文章）
____分____秒	____分____秒	____分____秒	____分____秒

<input type="checkbox"/> 分頁—霓虹的製作 ____分____秒			
<input type="checkbox"/> 霓虹的製作（影片）	____分____秒	<input type="checkbox"/> 霓虹手稿（相集）	____分____秒

<input type="checkbox"/> 分頁—已消失及精選霓虹 ____分____秒		
<input type="checkbox"/> 已消失的霓虹（香港島區）	<input type="checkbox"/> 已消失的霓虹（九龍及新界區）	<input type="checkbox"/> 精選霓虹
____分____秒	____分____秒	____分____秒

<input type="checkbox"/> 分頁—霓虹年表 ____分____秒	<input type="checkbox"/> 分頁—關於探索霓虹 ____分____秒
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<input type="checkbox"/> 分頁—導賞團 工作坊 講座 ____分____秒	<input type="checkbox"/> 分頁—鳴謝 ____分____秒
<input type="checkbox"/> 聲音漫步（影片） ____分____秒	
總瀏覽時間：共 ____分____秒	<input type="checkbox"/> 分頁—M+ Stories ____分____秒

Appendix 4 (Transcripts)

1. Interviewee S

1. 你印象中的展覽形式是怎樣的？

本身對展覽的印象是裡面會有很豐富的內容，展品的數量可能比較多。場館內的佈置安排悉心安排的，可能會有一條很清晰的路線提供，讓觀眾可以有一個概覽，可能一開始會放置了最焦點的作品，然後你慢慢向前走在發掘其他作品仔細的地方。觀眾能夠完整地參觀全部展品，即使不能觸摸展品，但是實物始終比較吸引。

2. 你認為實體展覽和這個網上展覽的形式有何相似之處？

兩者的資料性，作品呈現的媒介是差不多，如果係去博物館參觀展覽，可能裏面都會有很多影片，講解主題的起源、歷史、背景。

3. 你認為實體展覽和這個網上展覽的形式有何不同之處？ reality

網上展覽沒有實體展品，不能觸摸展品。展覽延長可能有一些互動的裝置，讓公眾、小孩子可以和作品有一些近距離的接觸。可能圖片方面，其實網上的資源已經很豐富，其實很容易可以瀏覽到作品的電子圖片，這些作品的圖片和在其他網絡看到的圖片其實分別不大，如果是想看到作品真跡，現場的感覺當然會比較真實。

一般展覽可能會有一些引導性的、清晰的指引，令觀眾可以清楚了解從哪一個部分開始觀賞，但是網上展覽就要全靠用家自行摸索。展覽可能會提供一些冊子、地圖，讓你了解更多展覽的主題。

4. 與實體展覽形式比較，你認為網上展覽的好處是甚麼？

網上展覽的好處是方便和免費，你隨時隨地可以坐在電腦前面，已經可以瀏覽很多展覽的資訊，不用乘車到展覽場地，亦不受時間限制。當你想知道展覽額外的資訊，可以即時點擊在網上展覽的連結，不用自己額外搜尋，另想知道更多資訊的用戶可以立刻瞭解詳情。如果是針對一些資料性的影片來看，網上展覽就像一個資料庫，網上展覽就能更集中地展示這些片段。

5. 與實體展覽形式比較，你認為網上展覽的限制是甚麼？（電腦裝置硬件）

網上展覽欠缺了詢問處，用戶不能進行即時的互動，如果對展覽有一些疑問，未能有工作人員即時的回答。

6. 你認為參與實體展覽還是網上展覽，令你印象比較深刻？

我認為是實體的展覽，現場觀看的展品給人一種比較實在的感覺，如果是在網上看到的資料可能和你自己在其他網站或者 youtube 看到的東西是差不多的，如果感覺上是沒有什麼大分別，那麼我會選擇參與實體展覽。

7. 你較為喜歡網上展覽還是實體展覽形式？為什麼？

取決於我本身對展覽主題的興趣。例如那個主題是一個全球性的展覽，可能他的展品是來自外地，而我對這個展覽很有興趣的話，我當然希望可以親身到達現場去欣賞，因為會看到很多實體的展品，現場氣氛環境的不同，那個氣氛和實在感都是差很多的，如果我對那個主題是很有興趣的，我會希望是延長去看。

8. 你認為什麼的題材比較適合以網上展覽的形式展示？

我認為是一些以照片或影片為題的，網上展覽的優勢就是你將不同的內容放置一個連結，然後就可以很容易地瀏覽。

9. 你認為什麼的題材比較適合以實體展覽的形式展示？
如果有一些實物是很吸引的和有意義的，一些比較珍貴的展品，例如恐龍骨、化石、名畫畫作，網上和現場觀看的感覺差很多。
10. 你認為以網頁形式展示展覽內容會成為未來的趨勢嗎？
我認為都未必會，始終這個網上展覽暫時未普及化，可能有很多人都不知道有網上展覽，而且它的限制都比較多，未必有很多人會花時間去瀏覽這個網上展覽。如果是網上展覽配合實體展覽形式推出，對於宣傳網上展覽這個東西會比較有幫助。可能是同期進行的，如果一個實體展覽形式正在展示，然後配合一個網上的展覽。
11. 你認為以網上展覽能否取代實體展覽形式？為什麼？
我覺得短期內都不可以吹到。因為網上展覽的限制較多，而且普及程度一般，我相信喜歡看展覽的人都會喜歡去觀賞有興趣的主題多於只是瀏覽一個網頁，始終這個網上展覽都比較新穎，我相信目前都不會改變那些喜歡參觀展覽的人的習慣。
12. 對於剛才瀏覽的網上展覽，你最印象深刻的是那一個部分？為甚麼？
有一個影片是講述霓虹燈的製作、發展，了解到哪個霓虹燈是如何製造出來，還有這個行業現時正在被淘汰，可能以前沒有留意原來香港的霓虹燈越來越少，看完那個影片才會了解更多。
13. 你認為用戶界面的設計會否影響你對這個網上展覽的體驗？為甚麼？
會的，可能是因為他的介面設計有些混亂，有些地方的標題不夠清晰，令我不肯定這些連結裏面會看到什麼來形容，令到我會隨意地在這個網頁胡亂點擊。可能有一些時候本來沒有打算點擊入去看某些內容，但它突然彈出來，可能我會點擊下去看。
14. 你認為這個展覽的對象是誰？
可能是針對一些日常未必有空餘時間去參觀展覽的人士，可能是 20 至 30 歲的上班族，或者是比較少接觸展覽的人，可能他們沒有參觀展覽的習慣，可能他們對某些主題會有興趣，但是他們未必會特地走去欣賞這個展覽。因為這個展覽只需要一個連結就可以瀏覽，這個方式對於他們來說可能比較吸引，而且比較有效率。
15. 你認為這個展覽與公眾的互動性如何？
感覺上有互動性，但不算很高，我記得有一個部分是有一些路線然後配合不同的音樂，可能是在尖沙咀行一條路線然後會播放一些音樂，一開始以為點擊入去會同時見到霓虹燈的影像，但原來只是有音樂沒有圖片，所以整體的感覺是有一部分是有互動性，但觀眾的參與度不是很高。
16. 整體來說，對於這個網上展覽，你有沒有甚麼改善建議？user friendly
在這個展覽的互動性方面，可以增加即時問答的遊戲，可能有一些小遊戲會吸引年輕人或小朋友更多的參與。可以加入 AR app，例如你這個主題為例，可能當你對某一個霓虹燈招牌感興趣然後，用其他裝置例如手機應用程式，當你打開這個程式後那個燈招牌會走進你的螢幕，就像現場觀看那個霓虹燈一樣，令到觀眾的投入感更加強烈，加強互動的元素。
這個網頁的目錄不是很清晰，那幾個選項未能令用戶清楚地了解連結裏面的內容，可能要用家點擊入去看才知道展示的內容是什麼。資料的排序也有些混亂，令人不知道應該從何開始瀏覽。用戶的界面設計可以更方便，可能增設一個目錄，讓用戶更加清晰、清楚地知道一個概覽。

2. Interviewee D

1. 你印象中的展覽形式是怎樣的？

通常都會去一些劇院、公眾場所、大禮堂舉辦展覽，通常進入展館後，裏面有很多不同的展品，作品旁邊會有文字介紹，有一些作品就沒有文字介紹，可能只有作品掛在牆上，例如一些畫作，不會有很多文字去解釋。香港的展覽可能會有中文和英文雙語介紹，如果是一些外國的展覽甚至只有當地的語言，你不會明白當中的意思，只能集中觀賞這個作品。很多作品都是掛在牆上的，觀眾不可以觸摸，可能最多只是近距離觀看，如果是一些比較貴重、危險性、歷史性高的作品，可能場館內會安排玻璃箱把作品封好。

2. 你認為實體展覽和這個網上展覽的形式有何相似之處？

兩者都提供很多的展品。其實這個網上展覽也會提供很多作品讓用戶去觀看，可以說是提供資訊的模式是差不多，都有很多文字、相片或影片的形式，即使是一個實體展覽都未必可以安排全部的霓虹燈放在場館內，可能都是展示一些霓虹燈的照片。

3. 你認為實體展覽和這個網上展覽的形式有何不同之處？ reality

對於網上展覽，觀眾可以自由選擇觀賞的次序或選擇有興趣的內容才觀看；如果是平時的展覽場所，可能你要參觀整個展覽，但是可能你會不知道哪一個地方才是最重要的，可能參觀了一半後便發現沒有興趣，或者感覺疲倦想離開展覽現場，但可能其實最後的部分才是精彩的，就會錯過了精彩的部分。平時參觀展覽的時候，很多時我都只會一直向前行，很少會為了某些內容而重新走到哪個地方去欣賞，即使是以錯過了某些內容也不會在意。網上展覽的形式就像平時坐下來上網一樣，可能不是以欣賞一個「展覽」的心態來瀏覽，比傳統的展覽少了一些互動的環節，如果是傳統的展覽，感覺會比較實在，因為是觀眾親身踏進一個展覽館來欣賞。網上展覽好像比傳統的展覽形式多了以影片呈現主題，傳統的展覽是以實物為主。

4. 與實體展覽形式比較，你認為網上展覽的好處是甚麼？

網上展覽的好處是比較方便，現時大部分人都擁有電腦，隨時隨地都可以上網瀏覽，不用特地乘車到展覽場所。網上展覽可能是免費的，不用購買門票。觀眾的自主性會更高，對於一些有興趣的內容更可以重新瀏覽或再次播放，加深印象。對於一些額外的相關資料可能它會即時顯示出來，可能有一些選項連結彈出來，建議觀眾下一頁可以瀏覽的位置。網上展覽比較容易吸引觀眾去留意相關的資訊，現時網絡很方便，如果我認為這個展覽事有興趣的，可能會將這個連結分享給其他朋友知道，其他人亦不需花時間到達現場去觀看。

5. 與實體展覽形式比較，你認為網上展覽的限制是甚麼？（電腦裝置硬件）

網上展覽給人一種不實在的感覺，而且網上展覽會受網絡的速度影響，Wi-Fi 的訊號強弱也會影響用家的體驗，如果使用緩慢的網速，有些用家可能不想浪費時間等待資料載入，可能會令用家錯過了一些展品，影響了用家對展品的選擇和瀏覽的方向。

網上展覽就像一個死物，用家比較難融入環境的氣氛，就像平時上網一般，一般展覽來會有工作人員、導賞員，可能觀眾想知道一些本來展覽沒有的內容，網上展覽就是直接提供所有內容，用家可以選擇全部接收或不接收，但不能獲得更多的內容。作品的呈現已經有被設定，觀眾只能根據展覽提供的圖片來了解這個作品。

如果要將本身立體的作品，透過 3d 掃描器將它變成立體的平面影像，傳入電腦，當中的過程牽涉龐大的技術支援，也需要很長的時間工作人員去配合，這樣令整個過程變的更加複雜，不如直接將作品呈現到現場。

6. 你認為參與實體展覽還是網上展覽，令你印象比較深刻？
可能是一般的展覽，因為你自己特地花了玩一天的時間到達現場去參觀，而且可能會留在展館一段頗長的時間，相反在網上展覽，用家可以在不同的電子裝置上瀏覽，例如手機、電腦、ipad 等等，你可以隨時停止或繼續瀏覽，不會錯過任何資訊，而且環境上可能有其他東西令你分心，通常傳統展覽可能只會參觀一次，所以當下會很專心去觀賞展覽的內容，可能錯過了就不會再看到。
7. 你較為喜歡網上展覽還是實體展覽形式？為什麼？
我比較喜歡網上展覽，因為比較方便，不用特地抽時間到達展覽現場，亦不用邀約朋友一起參觀，少了額外的因素考慮，避免因其他因素而影響參觀展覽的意欲。至於網上展覽的時間性比較彈性，我可以隨時隨地去觀賞，而且參觀的時間亦可以是中斷的形式，不一定要用 1 天的時間來看可以是分段式進行。有時展覽的主題不是而非常吸引，可能不值得用一天的時間到場欣賞，還要購買門票，參觀完展覽後已經用了一天的時間。
8. 你認為什麼的題材比較適合以網上展覽的形式展示？
可能是普通的相片、平面的攝影作品，在網頁上觀看這些作品都可以感受同一個感覺。多媒介形式，例如影片、動畫，因為這些作品形式在網上呈現並不會影響他本身的質素。
9. 你認為什麼的題材比較適合以實體展覽的形式展示？
繪畫、立體的作品或者是立體的工藝品例如陶瓷，因為在網上看這些作品會失真，觀眾會希望在現場近距離觀看到作品的顏色、質感，不想透過另一個媒介，一個間接的方法來欣賞作品仔細的地方。
10. 你認為以網頁形式展示展覽內容會成為未來的趨勢嗎？
我認為不會。除非這個技術會有很大的突破，增加了用家的代入感。
11. 你認為以網上展覽能否取代實體展覽形式？為什麼？
我覺得不能夠，始終網上展覽是虛擬的，欠缺真實感。因為展覽的環境塑造，場地的佈置，都會影響觀眾參與展覽的感覺，特別是一些不能單靠網上圖片的方式呈現的作品都不能被網上展覽形式取代，例如繪畫。傳統展覽形式有它的優勢，是網上展覽不能完全取代的。實體展品的質感、肌理都是難以單靠網上圖片來展示的，未能完全展示作品仔細的地方。參觀展覽亦可作一種消閒放鬆的活動，一些文青的感覺，希望透過現場氣氛，融入當下的感覺。
12. 對於剛才瀏覽的網上展覽，你最印象深刻的是那一個部分？為甚麼？
霓虹燈的製作部分，因為它是一個影片，如果是文字的話，可能吸引我長時間瀏覽的機會降低，影片上顯示了霓虹燈是如何重設計圖開始，光線的顏色是如何製造，本來對霓虹燈的認識不大，可能只是見過他的存在，但沒有想過背後是如何製作，原來機器不能製造出來。我從來沒有想過原來製作霓虹燈是十分講究的，原來字型設計要單鉤雙鉤，字體的大小，原來霓虹燈的顏色是用特定的方法製造出來的，argon, neon, 可以互相混合而產生不同的顏色，感覺十分神奇。另一個深刻的地方是原來片段中最後一個訪問的師傅是我舅母的爸爸，我印象中有聽聞過他提及有關那個意外的事情，
13. 你認為用戶界面的設計會否影響你對這個網上展覽的體驗？為甚麼？
會的，主頁上有一個「霓虹地圖」的部分與「目錄」裏面的「霓虹地圖」重複了，用戶界面大部分是清晰的，某些部分有些混亂，不太方便使用。

14. 你認為這個展覽的對象是誰？

可能是 30-50 歲，因為這個展覽形式上已有限制，如果是上了年紀的人士未必會上網。

15. 你認為這個展覽與公眾的互動性如何？

我認為互動性比較低。文字較多。

16. 整體來說，對於這個網上展覽，你有沒有甚麼改善建議？user friendly

可以加入一些小遊戲，可能與影片相關的問答，觀眾可以嘗試霓虹燈的配色，如何燒玻璃光管，甚至可以將霓虹燈的製作過程卡通化、形象化，製作成一些動畫，使人更容易明白製作的過程。加入一些轉換畫面的動畫，可能加入一些影片是將以前和現時的霓虹燈變化同步展示出來，讓觀眾可以更清楚當中的演變過程。

整個展覽欠缺了關於霓虹燈字體的深入介紹，霓虹燈的意義，霓虹燈背後的故事。影片提及霓虹燈的字體其實影響霓虹燈給人的感覺，不同行業的字體也有不同的特色，應該嘗試將兩種不同字體的招牌作比較，例如一邊是單鈎的字，一邊是雙鈎的字招牌，同時並排，觀眾才會看到兩者的分別，會加深印象。

在這個展覽的互動性方面，可能是一些網站地圖，當你一邊瀏覽，地圖會顯示您正在瀏覽的區域，就像真正在參觀一個展覽一樣。聲音導航，欠缺了一個展覽的介紹部分。

關於霓虹燈精彩相片哪個部分，我預期入面的相片是精心挑選的，但點擊入去看過後，才發現好像是展示全部公眾人士繳交的相片，展品可以事先經篩選才放出來，展示精彩的部分比起展示全部的作品會更令人深刻。真正精彩的相片較少。可能將全部收集的相片歸類，並置入作品集，然後從作品中挑選一些焦點的作品作介紹，這樣用家才會對作品有更大的期待。

3. Interviewee Y

1. 你印象中的展覽形式是怎樣的？

印象中的展覽地點通常偏遠，因為我是住在元朗的，所以每次看展覽的時候都會特地乘車出去，展館內通常比較人多擠逼，特別是一些熱門的展覽，如果是常設展覽可能情況會比較好，人流的分佈比較平均。曾經去過一個非常受歡迎的展覽，在沙田文化博物館舉辦的，關於宮崎駿的吉卜力展覽，記得當時要在門外排隊，等了很長的時間才能進入展館觀看。還記得當時想看一些手稿、有藝術家字跡或者是一些比較出名的作品實物，有時可能都會有一些限制，如果那些作品是比較受歡迎，通常會有很多觀眾圍著欣賞展品，這樣可能較難上前欣賞，甚至會直接跳過這些展品，導致會錯過觀賞全部展品的機會。

2. 你認為實體展覽和這個網上展覽的形式有何相似之處？

這兩種形式的相似地方是兩者都是圖文並茂，當中不乏簡介、圖片和影片。

3. 你認為實體展覽和這個網上展覽的形式有何不同之處？

我認為兩者分別在於網上展覽的文字簡介比較詳盡，關於展品的詳情已經全部展示在網頁中，用家可以不停地向下「碌」到不同的部分，隨你喜歡看哪一個部分就可以停留長久一點，而影片的部分，用家可以根據自己的喜好，隨意選擇播放影片的速度，甚至可以重播想觀看的片段部分，可以自由控制；一般展覽內的影片只能根據場館播放的片段和節奏來欣賞，觀眾的自主性較低，如果想再次觀看影片就需要等待下一次播放的時間。我認為傳統展覽內的文字介紹較少，可能在展品旁邊只會有作品的名字或者是簡單的 caption，如果想知道作品更多的資訊可能要自己上網再搜尋。

網上展覽的價值，可能觀眾對網上展覽的態度會不及傳統展覽般認真，因為傳統展覽的展品可能是由不同的國家遠道而來，特別是一些名貴的畫作、雕塑等，可能牽涉展品的保險、展覽廳場地、保安的問題；而網上展覽只需要將作品以圖像的方式傳送到互聯網上，現時普遍人士可能認為互聯網的價值是比較廉價，因為很多免費的東西在網上可以完成，甚至是不用考慮保安、運輸、保養的問題。如果網上的展覽是收費的，可能觀眾會更認真瀏覽這個網上展覽。

4. 與實體展覽形式比較，你認為網上展覽的好處是甚麼？

網上展覽的好處是不用擔心與其他人擠迫，欣賞展覽的速度因人而異，平時在傳統展覽時如果想慢慢地欣賞某一個展品，可能會在展品前停留較長的時間，這樣可能會妨礙其他人欣賞同一個的展品或者是阻塞場館的通道，如果發現有其他人想觀看這個作品，為免尷尬的情況，可能要移動到其他地方。

另一個好處是如果有想保留的圖片，參與網上展覽的形式便可以容許你隨時拍照或拍下螢幕快照。網上展覽是容易推廣的，它只需要一條 link 就可以瀏覽，使更多人可以接觸相關的資訊。網上展覽也是容易 access（進入）的，只要你有電腦而且有網絡就可以瀏覽這個網上展覽（easy to access），而且不用約朋友一起觀看，隨時隨地都可以瀏覽。觀眾的自主性比較高，例如當遇到有興趣的影片內容，可以隨時重播某些片段，相反在傳統的展覽上，影片通常使用一個大螢幕來自動播放。

5. 與實體展覽形式比較，你認為網上展覽的限制是甚麼？（電腦裝置硬件）

網上展覽欠缺了實體的展品，感覺始終是差一點點，因為相片和實體的展品始終有分別，例如這個網上展覽想指出有些霓虹燈比較殘舊或顏色方面已經不是那麼鮮豔，看到這些照片也會覺得是好看的，但是可能看到其實物會更震撼，如果是現場看到實體的展品，相信其震撼力會比起單純在電腦螢幕前觀賞照片更大，而且作品的呈現也比較立體。

6. 你認為參與實體展覽還是網上展覽，令你印象比較深刻？
我認為是傳統的展覽，因為展覽可以欣賞實體的展品，而且我通常會邀約朋友一起參與參觀展覽，當中可以和朋友一起討論有關於展品的資訊，和同行的朋友有互動的部分，所以印象會比較深刻。
7. 你較為喜歡網上展覽還是實體展覽形式？為什麼？
視乎題材而定。如果是相片類的作品，用網上展覽來展示是沒有問題的，如果是立體的作品，以傳統展覽形式來展示會比較立體。如果是展覽的地點來說，網上展覽是比較方便的。平日要上班的公眾人士，當有空閒的時候，隨時隨地可以瀏覽網上展覽。
8. 你認為什麼的題材比較適合以網上展覽的形式展示？
如果題材是平面的照片、人像的攝影作品，我認為網上展覽的形式來看也 OK，因為網上展覽主要是聽和看，而相片展示的感覺與傳統展覽形式分別不大，可能是沖曬出來的相片與在螢幕上觀看的圖片差不多的感覺。
9. 你認為什麼的題材比較適合以實體展覽的形式展示？
如果題材是文本或者手稿之類，我會喜歡以傳統展覽來欣賞實體的展品。如果是立體的作品例如雕塑、建築物的模型，我會喜歡以傳統展覽形式來欣賞，在網上觀看的確是差一些，因為可以現場看到作品的質感，或者是一些現場的互動藝術裝置，可能有一些讓觀眾可以一起參與的遊戲，例如互動的投影。
10. 你認為以網頁形式展示展覽內容會成為未來的趨勢嗎？
我認為網上展覽都會成為一個未來的趨勢，現時已經是電子化的世界，已經愈來愈多人使用電子產品，平時日常生活中的活動也可以在網上完成，例如買衣服，相信網上展覽也是一種 predictable（可預測的）的東西，可以預期它會有所發展，在未來它可能都會普及化。
11. 你認為以網上展覽能否取代實體展覽形式？為什麼？
我覺得未必會，但是可能有機會平分市場，因為網上展覽都有它的優勢，例如當我瀏覽完這個網上展覽，如果我認為這個展覽是有趣的，我會和朋友 share，朋友也可以隨時瀏覽，不需要約好一起再次瀏覽，亦不用預留一天的時間乘車到展覽現場，的確是比較方便的。實體的展品始終有它的市場。
12. 對於剛才瀏覽的網上展覽，你最印象深刻的是那一個部分？為甚麼？
有兩個部分非常深刻，第一個是霓虹的製作，我認為十分有趣，因為我從來沒有看過一個師傅親自用霓虹燈光管來製造字型，第二個深刻的部分是霓虹燈的 timeline（時間發展），因為它將國際和香港的霓虹燈發展 compare（作比較），資料展示得很清晰，令我有一個更深刻的概念，了解這個展覽主題的歷史背景、霓虹燈的起源、衰落的原因。
13. 你認為用戶界面的設計會否影響你對這個網上展覽的體驗？為甚麼？
會的，我認為這個網上展覽有些界面的設計會影響我的體驗，例如我習慣使用那個「目錄」的設計，它是一個很流暢的「選單」按鈕，反而是它的主頁內，有一些一格格的按鈕，這個設計會有一些混亂的感覺，當中又有文章又有片段放置在一起，分類不夠清晰，使我剛才可能錯過了一些展覽的部分，不知道那些是可以播放的影片，可能以為它只是圖片就點擊了下一頁，並沒有播放到這個片段。

14. 你認為這個展覽的對象是誰？

應該是成年人，可能是 20 歲以上，比較成熟而且喜歡本土文化的成年人，喜歡 vintage（懷舊）特色，可能本身有留意香港霓虹燈發展的人，因為它某些文章的內容程度都比較深，文章的數量也很多，也有一些學者的理論，即使是中文的文章，提及到霓虹燈的歷史，程度都是比較深，如果是年紀較小的下一代，可能他們也未必留意到香港的霓虹燈，亦對香港的霓虹燈沒有什麼印象，很多現時的霓虹燈牌已換成 LED（發光二極管）或者平面的招牌。對於這些成年人來說，可能來霓虹燈是童年的回憶，類似集體回憶，是一些比較懷舊的物品，例如花牌。

15. 你認為這個展覽與公眾的互動性如何？

展覽與公眾的互動性不是很高，可能是它欠缺了和觀眾的對答的環節。這個展覽較高互動性的部分是向公眾收集霓虹燈的照片，邀請觀眾自己 upload（上載）拍攝的照片，但是參與的人數並不是很多，它的 target audience（對象）數量比較少，可以說是比較小眾，或者只是針對一些喜歡攝影的朋友，公眾的參與度較低，如果是普通市民可能未必會拿專業的攝影器材去參與，也未必會特地走到街上去拍攝一些霓虹燈的相片，然後上載到這個網站。而且這個互動的部分其實有限期，展覽期間有兩個月時間來向公眾收集相片，但當限期完結，這個互動的部分亦不能繼續，之後想參與的公眾也未能參與其中。

16. 整體來說，對於這個網上展覽，你有沒有甚麼改善建議？user friendly

在這個展覽的互動性方面，可能是一些即時 online（網上）的互動環節，好像有一些 robot（網上的機械人），當你有關於展覽的問題，能夠有即時的回應。或者一些小遊戲，可以吸引一些學生參與，可能是當瀏覽完某些部分，然後那個遊戲會彈出來，進行一些問答配對，令到用家對於展覽的資訊更為深刻。或者是像實體展覽般有一些可以拿回家的紀念品，可以加入一些讓用家可以下載或印刷的紀念品，例如是電子版的展覽 logo（標記）、一些相關的文字、圖片、印章，讓人可以印出來貼在喜歡的地方，增加這個展覽和用家之間的 connection（聯繫）。

那個展示霓虹地圖的相片部分，在哪些相片旁邊會有介紹，每打開一張相片就會有一段文字介紹但出來，如果需要打開下一張照片就需要先關閉前一張相片的文字介紹，可能有一些 technical（技術上）的問題。可以將不同類型的資訊分類更清晰，用戶的界面設計可以更方便。

可能是配合 VR（虛擬實境）的技術，或者是一些 3D（三維）的圖像，讓人可以看到霓虹燈牌的不同角度，想看看霓虹燈牌前後左右的樣子。或者是配合 Google 街景服務，讓你可以左右移動來看看這個燈牌的不同角度。

4. Interviewee C

1. 你印象中的展覽形式是怎樣的？

我認為一般的展覽有一個場地、佈景板、導賞員，導賞員會帶你參觀整個展覽，帶你去觀賞重點的展品，介紹作品的特色，也有一些小冊子讓觀眾參考，從文字中了解一些作品的資訊。

2. 你認為實體展覽和這個網上展覽的形式有何相似之處？

兩者都有影片和圖片，有一些歷史性的相片讓觀眾參考，都有一些與主題相關的歷史資料。

3. 你認為實體展覽和這個網上展覽的形式有何不同之處？

如果是觀賞影片的角度來看，當你對某個片段有興趣，你可以重複播放指定的片段，如果是傳統的展覽，你要等待那個影片播放完畢，重播的時候才可以再次欣賞，等候播放影片的時間會更長。網上展覽是可以隨時隨地瀏覽，只要一空間就可以瀏覽，網上展覽的相片也可以隨意放大，可能會比較仔細。亦不用與其他人擠迫，不用購買門票入場，可以舒適地欣賞展覽。

4. 與實體展覽形式比較，你認為網上展覽的好處是甚麼？

網上展覽可以隨時隨地瀏覽。特別是一些需要輪班制的上班族，可能需要返通宵更，放工的時候就可以瀏覽這個展覽。如果是一些熱門的展覽，不用和其他公眾人士擠迫，以一個較為舒適的方式來欣賞。

5. 與實體展覽形式比較，你認為網上展覽的限制是甚麼？（電腦裝置硬件）

Wi-Fi 問題。網上展覽受網絡的速度限制。如果是現場觀看霓虹燈可能會比看相片更美觀，作品在網上呈現的真實度降低，缺少一些可以讓觀眾觸摸的模型，現場欣賞作品相對上會比較仔細。傳統展覽上可能會有一些工作坊或紀念品，讓觀眾參與或購買，但網上展覽就缺乏這種讓觀眾留念的服務。

6. 你認為參與實體展覽還是網上展覽，令你印象比較深刻？

傳統展覽形式，因為網上展覽給我的感覺就是不太實在，我比較喜歡觀看現場的實體展品，雖然網上展品比較容易接觸，正因為太容易可以接觸，反而失去了對一個展覽的期待，比較像是瀏覽一個網頁多於參觀一個展覽，平時參觀展覽會對那個主題有憧憬，可能會預期在展覽看到某些內容，但是網上展覽就將所有內容完全直接輸出，不需要用家的期待，已經可以看到所有內容。

7. 你較為喜歡網上展覽還是實體展覽形式？為什麼？

傳統展覽形式。始終是第一次參與網上展覽，以往參與的展覽，當中的氣氛、展品的擺放位置都是悉心安排的，使展品能夠吸引觀眾的目光（eye-catching），增加觀眾停留的時間。一般展覽會提供小冊子，裏面可能有展覽的地圖和展覽的概覽，讓觀眾知道不同展品的位罝，知道哪些展品是比較重要的，可能會首先欣賞重點的展品。瀏覽網上展覽時，可能需要從第一頁開始瀏覽，逐頁逐頁瀏覽，其實不知道那個才是重點的展品。

8. 你認為什麼的題材比較適合以網上展覽的形式展示？

可能是一些歷史性的題材，例如一些港人回憶、香港的冰室發展、茶餐廳、酒樓、巴士的歷史故事，可能是一些歷史性的照片，以往的技術未如現時搬先進，可以用電腦軟件先處理這些照片，以一個更高清的解像度放在網絡上，我相信這些題材香港人都會有興趣以網上展覽的形式來瀏覽。

9. 你認為什麼的題材比較適合以實體展覽的形式展示？
可能是一些與五感有關的作品，例如茶葉、陶瓷、雕塑，或者是一些立體的作品，現場的感受會更深刻。
10. 你認為以網頁形式展示展覽內容會成為未來的趨勢嗎？
都會的。香港人都比較忙，如果是對展覽的主題有興趣，可以即時搜尋展覽的連結或者是 QR code 便可以瀏覽。特別是一些需要輪班制的上班族，可能需要返通宵更，放工的時候就可以瀏覽這個展覽。
11. 你認為以網上展覽能否取代實體展覽形式？為什麼？
不能，始終有一些作品是需要現場去欣賞或接觸，才會知道作品的特別之處，五感會更加豐富，傳統展覽形式有它一定的價值，網上展覽可能只是一個輔助的角色。
12. 對於剛才瀏覽的網上展覽，你最印象深刻的是那一個部分？為甚麼？
霓虹的製作影片，以為霓虹燈不是玻璃做的，發現原來霓虹燈要起稿，要用手扭出字型和燒玻璃，要將玻璃真空，再放置 Neon，原來霓虹燈的製作過程是十分複雜，平時酒樓的霓虹燈牌是十分大型，相信製作的過程一定十分辛苦，觀賞影片後對霓虹燈有一個新的概念。
13. 你認為用戶界面的設計會否影響你對這個網上展覽的體驗？為甚麼？
會的，有時在這個網頁會不知自己看到第幾頁，那個展示霓虹地圖的相片部分，好像有很多相片，但不知自己正在瀏覽第幾張，有些混亂。
14. 你認為這個展覽的對象是誰？
群組 range 很大，如果是比較年長的人士，可能霓虹燈對他們來說是兒時的回憶，他們可能是從小見過霓虹燈，如果是年輕的一輩，可能會覺得霓虹燈是一種懷舊的物品，有一種文青的感覺，都會有興趣想了解它是如何製作的，甚至現時有些店鋪可以提供霓虹燈的訂做設計。
15. 你認為這個展覽與公眾的互動性如何？
都有的，你要自己點擊那些按鈕才會開出很多霓虹燈的相片，有些部分也要用家自行向下「碌」才會看到相關的資訊。
16. 整體來說，對於這個網上展覽，你有沒有甚麼改善建議？
配合 VR 或者 AR 的程式，可能 scan 某一個地方 QR code，就會有一些特別的文字、圖片、影像彈出來，例如曾參觀一個關於音樂的藝術廳，當你 scan 某一個地方 QR code，就會播放哪位音樂家作的音樂，同時也可以知道那個音樂家的作品資料，不是只有文字，還可以加入動畫，令整個展覽更加生動有趣，和觀眾的互動性也相對強烈。

加入一些小遊戲，或者是一些免費的紀念品，例如電子霓虹燈圖像，用家可以製作屬於自己名字的霓虹燈圖像，logo，製作完成後就可以下載作為紀念，甚至分享到不同的社交媒體，然後 tag 這個展覽的標籤，讓更多人知道有這個網上展覽，令到用家對這個展覽加深印象。

這個網上展覽還缺乏了與時並進的工作坊活動或者是一些持續更新的活動，令這個展覽可以持續地發展，而不是停留在展覽的限期之內。問卷調查，Google survey 了解用家的用後感，從而作出改善。可以加入一些清晰的「選單」按鈕，讓人知道霓虹燈相片的總數和排序，有一個心理準備究竟展品的數量有多少，知道自己正在看第幾張相片。

5. Interviewee T

1. 你印象中的展覽形式是怎樣的？

我覺得一般展覽形式是一個很有規劃的場所，一個好的展覽展覽會很有規劃地引導觀眾從何開始參觀，觸發觀眾的思考，一般展覽形式都會有影片但可能數量較少，既然預訂了展覽場地，不如善用空間來放置實體的展品，例如雕塑不能以影片的方式來呈現，通常會呈現實體的展品。大部分作品是掛牆式，如果是雕塑或裝置的作品，可能會放在場地的中間，讓觀眾隨時都可以留意到場地中間的作品，這些雕塑作品是講究質感的，通常不會放在網絡上展示，欠缺了本來創作的意思。

2. 你認為實體展覽和這個網上展覽的形式有何相似之處？

它們都會用多媒介的方式來呈現主題的內容，例如圖片、影像、文字，總之可以使用的方法都已經呈現出來，兩者都是著重視覺元素的考慮，與主題相關的視覺元素會不停出現在展覽的任何一個地方，不停滲透主題的訊息，希望將展覽的氣氛帶給觀眾。相信在傳統展覽中策展人都會做同樣的工作去將展覽主題不停滲透在展覽的每一個角落。

3. 你認為實體展覽和這個網上展覽的形式有何不同之處？

首先從網上展覽的角度，用家可以無時無刻地隨意選擇你想瀏覽的內容，以多元素的手法來呈現主題的內容，內容也是多角度的，例如經濟、文化、電影的角度，來反映主題的價值。網上展覽的內容可能會較為豐富，用家會更耐心地欣賞當中的影片，除了影片外，文字的內容也相對較多，可能是因為沒有導賞員講解。網上展覽的感覺是資訊性較高，直接使用文字來輸出資訊。

反而實體的展覽內，未必可以於同一個展覽來表達多角度的訊息，如果太多角度可能會令觀眾覺得內容太豐富，而失去展覽的焦點。在網上展覽即使呈現多角度，用家也可以選擇瀏覽或放棄瀏覽哪些內容。如果是參觀實體展覽，通常都會參觀全部展覽的內容，很少會進行篩選，參觀展覽前會預期全部內容都是缺一不可，如果錯過了某一部分，就像未完全參觀展覽內容，整個完整度會降低。實體展覽的藝術性較高，整體感覺文字的內容會比較少，可能是希望給予觀眾延伸思考的空間，不同的觀眾有不同的詮釋，讓人思考作品和文字介紹之間的關係，或展覽的訊息。

4. 與實體展覽形式比較，你認為網上展覽的好處是甚麼？

網上展覽的好處是隨時隨地都可以重新瀏覽有興趣的地方，不用擔心展覽會過期。特別是以工藝為主題的展覽，網上展覽能夠展示作品創作的過程，這個部分時比較少出現在傳統展覽形式。

5. 與傳統展覽形式比較，你認為網上展覽的限制是甚麼？（texture,atmosphere）

缺少了實體展品的質感和整個氣氛的營造，氣氛是很重要的，假設你在實體展覽中看到了一幅很大的畫，然後你慢慢走近來觀看，觀眾可以看到畫的質感，那個質感是相片未能完全呈現的，感受不到真實的質感。除了 2D 平面的畫作，立體的作品同樣都是網上展覽未能完全呈現的，無論是作品的大小，還是質感，觀眾都未能感受到作品的真實狀態。將一個立體的作品變成平面的展示，違反了藝術品的本質。觀眾可以從 360 度欣賞作品的角度，現場觀看藝術品的感覺較為震撼，與用家在螢幕前觀看照片的感覺完全不一樣。

通常參觀傳統展覽會要約志同道合的朋友一起參觀有興趣主題的展覽，既然有興趣參觀應該會有討論的空間，即時和身邊的人有互動，思考的交流，可能會一起討論藝術品，分享大家的心得。即使網上展覽有互動交流的平台，那個討論的感覺也是不一樣的，沒有一個即時的回饋。

6. 你認為參與實體展覽還是網上展覽，令你印象比較深刻？
視乎題材而定。如果展覽策劃得好，其實什麼形式都會使觀眾留下深刻的印象。視乎觀眾對主題的興趣和展覽有趣的程度。
7. 你較為喜歡網上展覽還是實體展覽形式？為什麼？
我原本會以為是傳統展覽形式，但是剛剛瀏覽完這個網上展覽，反而會令我有驚喜，原來一個展覽可以從那麼多角度來呈現主題的內容，就以霓虹燈為題，原來霓虹燈可以是電影中一種光源，內容十分特別和有趣。那一刻起，我感覺到原來坐在某一個地方瀏覽網上展覽也是有趣的體驗。所以我認為其實是視乎題材而定。
8. 你認為什麼的題材比較適合以網上展覽的形式展示？
如果網上展覽展示的性質是偏向文化上的主題，例如是歷史或文化紀錄。
9. 你認為什麼的題材比較適合以實體展覽的形式展示？
取向就是當該作品於實體展覽和網上展覽呈現的感覺有所不同時，該作品應以傳統展覽形式展示會更合適，通常是一些較為藝術性的作品，需要觀眾於現場近距離觀看。
10. 你認為以網頁形式展示展覽內容會成為未來的趨勢嗎？
會的，其中一個原因是因為方便，策展人不用擔心展期長短，不受場地限制，展品的數量也不受限制，整個展覽的畫面也可以很豐富。實體展覽則受到場地和時間的限制。如果是合適的題材，網上展覽都有它的好處和發展的空間。
11. 你認為以網上展覽能否取代實體展覽形式？為什麼？
不能夠，因為我相信很多人都會比較喜歡親身到達展覽現場去欣賞展覽。
12. 對於剛才瀏覽的網上展覽，你最印象深刻的是那一個部分？為甚麼？
本來會預設看到霓虹燈的師傅如何製作霓虹燈，或者是霓虹燈的時代發展，但是令我意想不到的是原來霓虹燈在電影的角色，原來可以講解得很深入，原來霓虹燈在電影中是不知不覺地展示背後的訊息，滲透有關地方背景的資訊，例如拍攝一個龍蛇混雜的地方，可能會使用霓虹燈來加強場地的氣氛，這個部分是我很少想到的，原來霓虹燈在電影中的畫面起了很大的作用。
13. 你認為用戶界面的設計會否影響你對這個網上展覽的體驗？為甚麼？
會的，不過這個展覽的介面設計基本上是可以接受的。這個網站欠缺了一個概覽。
14. 你認為這個展覽的對象是誰？
對霓虹燈有興趣的公眾人士，甚至是完全不了解霓虹燈的人士，沒有年齡國籍限制。
15. 你認為這個展覽與公眾的互動性如何？
這個網上展覽也有互動的部分，他邀請了公眾人士拍攝身邊的霓虹燈照片，然後上載到這個網頁，令這個展覽減低單一性輸出資訊，以網上展覽來說互動性算高。如果是對霓虹燈有興趣的人士，可能會到「霓虹地圖」中提及的地方，去尋找展示的霓虹燈位置。
16. 整體來說，對於這個網上展覽，你有沒有甚麼改善建議？
增加互動的元素。工作坊，現場參觀霓虹燈師傅的製作過程；攝影比賽，觀眾會更用心去拍攝霓虹燈照片。可以將一些比較特別的招牌，將它的故事焦點地標示出來。可能是以故事為主題來分類。

6. Interviewee K

1. 你印象中的展覽形式是怎樣的？

平時的展覽通常會比較實在，無論是觀看一些繪畫的作品或者是一些多媒體的作品，例如我曾經看過一個叫 touch wood 的展覽，整個主題是圍繞「木」，整個環境氣氛都會令你感受到主題的存在，在場館內會看到樹葉，甚至會有泥土，現場會有風機吹起樹葉，整個感覺會比較實在，因為的確有與展覽主題相關的實物出現，令觀眾更容易融入到展覽的氣氛。

2. 你認為實體展覽和這個網上展覽的形式有何相似之處？

相似地方是兩者展品的資料性上都是以大致一樣的，例如都會提供作品的主題、作品的標題、藝術家的名字資料等等。

3. 你認為實體展覽和這個網上展覽的形式有何不同之處？

參觀的體驗會完全不同。實體展覽的資料會相對容易看到，可能當我觀賞它的作品時已經能夠了解背後的基本資料，例如這個展覽中提及的「霓虹地圖」，我需要關閉這張照片才可以看到它的基本資料，如果用戶要打開某個連結，必需要依靠這個網站的選單，但是如果這個 catalogue 選單是不清晰的，那麼用戶就相對困難地找到需要的資料。相反在實體展覽，可能觀眾參觀的過程一看就知道需要的資料。

網上展覽不能顯示一個立體的展品，即時不能呈現整個物品的原型，觀眾可能會期望見到根據原本物件製作仿真的模型。例如這個展覽裏面的收藏品，其實觀眾可能期待見到實物，即使是一個攝影展，我相信兩者的體驗都會不同。

4. 與實體展覽形式比較，你認為網上展覽的好處是甚麼？

好處就是不用遷就同行的朋友或者是其他公眾人士，可能當那個展覽是比較人多擠逼，可能需要揀選某些角度才能觀賞某些作品，網上展覽的用家就可以自己享受整個體驗。

網上展覽容許用家隨時瀏覽，只需要一條連結，一個可以上網的地方，任何一個電子裝置都可以瀏覽到。如果想和其他朋友一起瀏覽這個網上展覽，可能當中會那些討論，這樣就不會騷擾到其他人士，因為這個行為是比較私人的。

5. 與實體展覽形式比較，你認為網上展覽的限制是甚麼？(texture,atmosphere)

不過這個網上展覽也有一些缺憾，可能平時實體展覽會有一些藝術家進駐場所，然後觀眾可以與藝術家直接對話。展品的真實性降低，例如霓虹燈的特色是螢光，但在網絡上可能未必能呈現出螢光的顏色，或者是繪畫作品的光暗、顏料、質感也未能完全呈現，即時時攝影作品，當它沖曬在不同的相紙上，也會有不同的效果，這些全部都不能呈現，因為網上展覽只能透過一個螢光幕來展示。

而且其實每一個不同解像度的螢光幕或者不同尺寸的螢光幕也會有自己特定的大小

(projection)，做法可能是考慮到不同螢幕的大小比例，或者可能只是設計給某幾種特定的螢幕才可以觀看，這會衍生技術上的問題，而令到某部分的使用者可能未能獲得全面的體驗。在電腦螢幕上看到的可能只是一些經過轉化的作品，並未能反映作品最真實的一面。無論是聲音還是影像，都是二手的製作。當我去參觀一個展覽時，我會期待看到真實的收藏品，而並非一些經過轉化的製作，失去了藝術品的本質。

網上展覽其實將所有作品都會成為 2d 的呈現，會限制了用家如何欣賞展品的角度，因為全部作品都已經是直接輸出，無論是作品的角度、大小、顏色、光暗、拍攝的時間，一早已經全部設定好。

6. 你認為參與實體展覽還是網上展覽，令你印象比較深刻？
實體展覽，氣氛會使觀眾留下深刻的印象。
7. 你較為喜歡網上展覽還是實體展覽形式？為什麼？
當然是實體展覽，我會期待見到一個藝術品最真實的一面，而且我亦非常注重整個環境帶來的氣氛，藝術的作品是一種情感上的表達，所以氣氛其實會直接影響觀眾對藝術品的感覺。
8. 你認為什麼的題材比較適合以網上展覽的形式展示？flat style graphic, info graphic
可能是本身藝術品的創作媒介是一個平面的形式為主，例如一些電腦繪圖、動畫、平面設計，可能本身是一些以電腦輸出的作品，因為這些作品即使在傳統展覽可能都是用一個螢光幕來播放。如果他本來就是以電腦創作，然後在電腦上欣賞這些作品，整體感覺會非常配合；相反，如果是一些非電腦創作的作品，當然經過一些轉化，一定會產生一些限制。
- 可能是一些注重資料性的主題，可能是一些文學類的作品，文字比較多，例如散文、詩句，作品的物料、表現不會構成最大影響觀眾的感覺元素，即使經過轉化，作品本質也不受影響的類型。
9. 你認為什麼的題材比較適合以實體展覽的形式展示？
所有非以電腦創作為主的作品，例如玻璃工藝、painting。
10. 你認為以網頁形式展示展覽內容會成為未來的趨勢嗎？
坦白來說，我認為它的 market sharing (市場)會逐漸擴大，會成為一個趨勢，我認為現在觀看展覽的人越來越少，對作品的本質呈現的要求降低，現時網絡愈來愈方便，網上展覽又跨越時間地域的限制，因而相信會持續增加網上展覽的市場。
11. 你認為以網上展覽能否取代實體展覽形式？為什麼？
不會成為取替，始終藝術作品不是商業的作品，（不會投放很多資源在公眾上面），仍然會有一班忠實的觀眾渴望看到真實展品的呈現。因為有這樣的觀眾，可見傳統展覽形式仍然有需求。傳統展覽形式有它本身的 value (價值)和一班忠實的顧客支持，就像舞台劇和電影一樣，雖然舞台劇不是全部人喜歡欣賞的東西，但是它會有自己的市場，而不會被電影完全取代，這個舞台劇與傳統展覽形式其實原理是一樣的。
12. 對於剛才瀏覽的網上展覽，你最印象深刻的是那一個部分？為甚麼？
有一段是杜可風的影片，因為我本來認識這位攝影師，本身有留意這個攝影師的電影作品。
13. 你認為用戶界面的設計會否影響你對這個網上展覽的體驗？為甚麼？
會的，我認為這個界面的設計就像平時策劃展覽安排展品的位置，會直接影響用家瀏覽的體驗，網上展覽講求即時的回饋，對於網絡和電腦效能的要求會相對提高，因為這個是它其中一個重要的裝置去瀏覽這個網站。這個界面有些混亂，欠缺了網站地圖 site map，欠缺一個清晰的概覽指引，有時會不知道在那個連結看到想看的內容，或者想重新瀏覽某些地方，可能已經忘記了在何處尋找。
14. 你認為這個展覽的對象是誰？
可能是由中學至大專生，可能是一些要搜尋霓虹燈資料的學生，可能是以資料成為主導的研究，並不焦點留意霓虹燈招牌的作品，但這個做研究的深度不是很高，如果是很專業的研究可能需要看到霓虹燈的實物。

15. 你認為這個展覽與公眾的互動性如何？

展覽與公眾的互動性不是很高，最高互動性的部分就是蒐集相片，然後顯示這些霓虹燈在香港不同的地區，其他部分就像看一個電子雜誌一樣，互動性都比較低。

16. 整體來說，對於這個網上展覽，你有沒有甚麼改善建議？

可能會配合一些 AR 的應用程式，假設用家在手機上安裝了這個程式，然後走到這一個有霓虹燈招牌的地方，用手機掃描霓虹燈招牌，然後手機上會彈出那個作品的背景資料，可以增加公眾的參與，將這個網上展覽的平台擴闊度不同的電子裝置上。

主要的問題是用戶界面的設計，有一些技術上的問題，有時用家需要等待資料載入。加入 search engine，用家可以輸入關鍵字或標籤字眼去搜尋相關的內容。增加清晰的「選單」按鈕，讓人可以立刻知道內容的位置。

展覽的介紹，可能平時展覽的門口也會有一些介紹的文字，介紹展覽的主題，讓全部觀眾入場前已經可以了解主題，可能加入一些介紹霓虹光管的講解，策劃展覽的原因和目的，為何選擇這個主題。

這個展覽也欠缺了紀念品一部分，一般展覽會有小冊子、藝術家的卡片、一個關於展覽的印記，讓觀眾可以留下一個曾經參與這個展覽的紀錄、記憶。chat room，可能是有一些導賞員在線，當觀眾有疑問可以獲得即時回應。就算提供了互動性，其實互動的環節與本來的展品連繫不高，因為本來的作品已經經過轉化。

可以將這個霓虹燈招牌的 24 小時全日的景象拍下來，讓用家可以選擇觀看什麼時間的霓虹燈招牌，因為這個時間性對於這個主題是重要的，在不同時段觀看同一個霓虹燈招牌會有不同的效果，甚至可以有一個 360 度 3d 的角度，但這個仿真立體的技術非常複雜和困難，可能先要拆卸這個霓虹燈招牌，需要使用一個 3D 素描器將整個霓虹燈招牌的 360 度拍下，這樣才能展示不同角度的霓虹燈招牌，但其實它的上面和下面都是不能呈現的。可能是一個仿真模擬現場觀看霓虹燈牌的角度。但係始終仿真都不是最原始的感覺，既然要花很大的技術、人力、金錢、時間去製作仿真的感覺，不如直接去欣賞現場的展覽。

7. Interviewee R

1. 你印象中的展覽形式是怎樣的？guide, direction to look
可能會有導賞團，當你入場時，所有展品的安排十分妥當，展品的安排會一步一步帶領觀眾參觀展覽的主題。展場是一個實際的空間，所有展品的位罝都會有安排的原因，參觀者逐步會了解展覽的主題。一般畫作、相片等平面的作品都會是掛牆展示，立體作品會根據場地安放，如果是影片作品，可能會有一間房間，然後不停地巡迴播放。
2. 你認為傳統展覽和這個網上展覽的形式有何相似之處？
相似的地方是安排展品的位罝，網上展覽都好像平時的展覽一樣，會有一個次序來引導用家如何去瀏覽，例如由「序」開始瀏覽。兩者的展品都十分豐富。
3. 你認為傳統展覽和這個網上展覽的形式有何不同之處？(time, place, self)
網上展覽是一個獨立的體驗，平時參觀展覽會有很多其他觀眾。以播放影片為例，網上展覽的用家可以重複播放指定的片段，平時參觀展覽的時候，可能是他播到某一個片段，然後觀眾才到達現場，當你要從頭開始看，要等待下一次播放的時間，甚至可能不會耐心地等待，可能會直接跳過這段影片。

網上展覽是比較私人及個人化的體驗，可能是自己坐在電腦前，個人去瀏覽的體驗，未必會與其他人一起進行。網上展覽是沒有限期的，香港的租場費用昂貴，傳統展覽的展品在展期完結後便會撤走，網上展覽的展品卻是永遠存在的。

參觀展覽的感受可能是三維或四維的體驗，而網上展覽只是一個 2d 的體驗，只能單靠看和聽，缺少了一些額外的觀感。即使是欣賞照片，可能現場展覽是用一幅牆壁來展示很多照片，網上展覽就是一張一張圖去看，整體的觀感也是不同。

參觀的心態和目的上亦會有不同。觀眾要特地親臨展覽現場，而瀏覽網上展覽就像平時上網一樣，沒有參與「展覽」的感覺，就像瀏覽一個內容豐富的電子書或者是維基百科的網站。

4. 與傳統展覽形式比較，你認為網上展覽的好處是甚麼？
無時無刻，24 小時開放，可以不斷重播，隨時再次瀏覽。
5. 與傳統展覽形式比較，你認為網上展覽的限制是甚麼？(reality)
如果是呈現一些畫作或立體 3d 作品，它的震撼力會較低。如果是拍攝實體展品，再將這些相片轉化為電子圖片，整個作品的真實感會降低，未能完全呈現作品的本質。當相片和實物的對比，實物會更震撼。
6. 你認為參與傳統展覽還是網上展覽，令你印象比較深刻？
傳統的展覽印象比較深刻，參觀傳統展覽時我會知道展覽是有限期的，我會把握參觀的時間，我會特別留心去參觀每一部分，現場參觀的專注度亦會較高，參觀的步伐可能會慢慢來欣賞，而且那些展覽可能只會參觀一次，會令我更加珍惜當下參觀的機會。

如果是網上展覽的話，我會認為這個網頁是永遠存在的，可能我未必會非常留心去欣賞每一個展品，可能有些資訊會被無視或直接跳過，因為我知道即使我錯過了某些資訊，當我隨時想再次瀏覽的時候也可以知道。而且瀏覽網上展覽時，我可能會被周圍環境的東西影響，而分散瀏覽的專注力。

7. 你較為喜歡網上展覽還是傳統展覽形式？為什麼？
視乎展覽的媒介。如果該題材大部分的展品都是以照片、訪問或影片為主，我認為網上展覽是足夠的，因為這可能與現場觀看的體驗差不多。如果展品是立體的創作、繪畫，觀眾面對面現場的感受，不會與網上展覽相同，當這些作品透過相機，將其變成相片或以投影的方式展示，那個感覺和親身觀看是完全不同。
8. 你認為什麼的題材比較適合以網上展覽的形式展示？
可能是一些關於歷史、紀錄，以相片、影片為主的題材，偏向敘事性的展覽。
9. 你認為什麼的題材比較適合以傳統展覽的形式展示？
繪畫、立體作品。
10. 你認為以網頁形式展示展覽內容會成為未來的趨勢嗎？Conservation
我認為可能會成為趨勢，傳統的展覽有它的意義和價值，可能未來會增加以這種網絡形式來保留作品的博物館，可能是一種從保育的角度，以照片的形式來保存不同的藝術品。可能以往保存藝術品的方式是以書本形式，但現時可能會透過一個網站來紀錄，可能是一個電子化的資料館。
11. 你認為以網上展覽能否取代實體展覽形式？為什麼？
一定沒有可能。始終網上展覽的不足之處是參觀者只是透過一個螢光幕去欣賞，無法真正感受展品，參觀的體驗就像隔了幾層，並不是一個最原始的體驗。無論電腦或投影器材是多麼的高質素也好，那個作品的仔細部分未必能夠完全呈現，例如筆觸，都不及現場親自看到般震撼。就算科技如何發達，哪個作品可能彷如現場觀看一樣，它都不會是親自欣賞的感覺。
12. 對於剛才瀏覽的網上展覽，你最印象深刻的是那一個部分？為甚麼？
霓虹的相片、霓虹的製作。其他部分都太多資訊，就像瀏覽一個霓虹燈的資料館網頁，我會跳過很多資訊，展品是吸引的，但是呈現的方式是不吸引的，內容太豐富，而且文字太多，就像要一次過吸收全部的資訊。
13. 你認為用戶界面的設計會否影響你對這個網上展覽的體驗？為甚麼？
會的，這個展覽的指示不夠清晰，欠缺了一個網站地圖。當我看完「序」後，我想繼續點擊到下一頁，但卻回到了上一頁，網頁的簡設計不時十分方便，令我最後檢視一次的時候，才發現原來曾經錯過了某些部分。
14. 你認為這個展覽的對象是誰？
可能是中學生，對霓虹燈有興趣的人，一些想收集霓虹燈資料的人。內容的資訊性非常充足，很適合希望收集資料作研究的人使用，就像一本書，在我有需要使用哪些資料的時候才會刻意地瀏覽。
15. 你認為這個展覽與公眾的互動性如何？
互動性不是十分高。
16. 整體來說，對於這個網上展覽，你有沒有甚麼改善建議？
可能是配合 VR，重現以前香港街道的霓虹燈，相信會令我更深刻，將網上的體驗立體化，提升用家親臨其境的感覺。除了相片外，如果有聲音導航，當你一邊瀏覽網站時會有聲音陪伴你一起瀏覽，就像平時展覽的導賞員一樣介紹作品。可能是加入一些看到霓虹燈牌的人的訪問，可能一邊瀏覽一邊播放他們訪問的聲音或者是感受，可能會令工作更加深刻。

8. Interviewee M

1. 你印象中的展覽形式是怎樣的？guide, direction to look

通常可以看到一些小冊子，觀眾可以取走一些版書裏的東西，例如是宣傳的 poster（海報）、小冊子，有些展覽會有一個意見箱，你可以留下參觀後的意見，互動性很高。

傳統展覽會有一些類似 board（版）或一些牆壁來展示，通常會比較考慮視覺上的觀點，例如一些特別重要的展品，可能會放置在場所中間，或者是一些重要的資訊，會寫在一些當眼處，或是寫在一幅大牆壁上，在場地的 setup（設計佈置）方面都會有重要的考慮，從觀賞者的角度來設計，目的是能夠完全呈現策展人希望觀眾能看到的東西，觀眾能夠置身在很多藝術品之中，展覽場地通常會用盡每一個空間來展示不同的作品。

不同的展品會有不同的展示方法，視乎題材，可能有特定的呈現方法，如果是 media（電子媒介）類別的，可能會用一間黑房來呈現，可能是打開一塊布，然後進入一個特製的空間，裏面可能有一張椅子讓你坐下來欣賞，房間內燈光會調暗，讓你更容易看到一些影片或者是照片類的作品。有一些更可能是在佈置上設計了一個「洞」，讓你偷偷從「洞」中觀看裏面的作品。如果是一些傳統的作品，例如畫作、版畫，可能是掛牆式來展示。

2. 你認為實體展覽和這個網上展覽的形式有何相似之處？

兩者的資料性質都是強烈的，瀏覽網上的展覽時，你 click（點擊）下去看，可以由 introduction（介紹）開始瀏覽，與傳統展覽相似的地方就是會由展覽的介紹開始一直參觀，例如你參觀一個 artist 的 solo（藝術家的個人展覽），可能你會由他的個人 background（背景）開始，了解他曾經取得的殊榮，然後再欣賞他的 artwork（作品），那個參觀展覽的 rundown 或 flow（流程）是相近的。網上展覽展示一些 media（電子媒介）類別的作品，例如相片、影片，與傳統展覽中的呈現方式都是類似的。

3. 你認為實體展覽和這個網上展覽的形式有何不同之處？（time, place, self）

其實兩者都有很大的分別，我認為最大的不同是實體展覽會營造一個觀賞者的氛圍，你會置身於其中，你可以在一個展覽廳裏面感受到展覽想帶出的意思，例如之前有一些比較衝擊性的展覽主題，可能是與 sex（性）有關，整個展覽營造的氣氛、擺設，都會和主題有關，可能有踏入展館門口開始，已經開始營造相關的氣氛。之前有一個是艾未未與 sex（性）有關的展覽，安排了兩位與主題有關的工作人員站在門口，讓你由踏入展覽那一刻開始，已經投入展覽的主題，融入在展覽的氣氛當中。我相信氣氛的營造就是兩者最大的不同，網上的展覽只是用家點擊不同的按鈕來獲得資訊，用家只有一個螢幕，旁邊的氛圍是比較難以製造。

有些展覽亦會有導賞員，有助於您了解展覽的作品。網上展覽來沒有導賞員在旁，亦可能沒有其他人與你一起觀賞，沒有人會向你介紹作品的資訊。如果是播放影片的時候，長管有播放片段的特定時刻，不會為了某一個觀眾台重播某些指定的片段。

4. 與實體展覽形式比較，你認為網上展覽的好處是甚麼？

我認為最大的優勢是沒有時間限制，成本較低，設立一個展覽的成本較高，例如工作人員、book（預訂）場地、場地的 opening hours（開放時間），展覽通常不會 24 小時開放，有一個特定的展期可能是一個星期，如果在指定時間內未能到達現場，就會錯過參與展覽的機會，網上展覽就沒有這個限制，即使是深夜時段也可以隨時瀏覽。另一個好處是網上展覽的資料可以時刻更改，例如藝術家的名字出錯可以即時修正，流動性相對較強。

5. 與實體展覽形式比較，你認為網上展覽的限制是甚麼？（reality）
- 我相信最大的限制是展品的呈現方式和氣氛的營造，網上展覽不能完全呈現與五感相關的作品，網上展覽能呈現有關視覺和聽覺的作品，如果是味覺、嗅覺、觸覺相關的作品，有一些展覽內的作品是可以讓觀眾觸摸的，感受那個作品的 texture（質感），這是網上展覽一定不能達到的，網上展覽對於作品在藝術形態上的塑造會有較多的限制，傳統展覽形式相對的限制會比較少和塑造空間會比較大。
6. 你認為參與實體展覽還是網上展覽，令你印象比較深刻？
- 我認為是傳統的展覽，透過感受展覽的氛圍，加深對整個主題的了解，透過五感的體驗，印象一定會比較深刻。始終是你預留了一些時間，然後乘車到展覽場地去欣賞一個展覽，參觀完展覽後可以有一些物品，讓你帶回家留念的。傳統展覽的氣氛可能會帶來衝擊感，例如我曾經看過一個展覽是關於殯儀，整個場地的設計是以黑白為主，就像進入了一個靈堂似的，也聞到一些臭腥味，整個參觀的感覺就是十分立體和印象深刻的，如果是將同一個主題放在網上展覽，可能它未必做到傳統展覽帶來的感覺。首先是不能製造恐怖的氣氛，只能透過圖片或影片去介紹，好像隔了一層膜去認識一個展覽，因為互聯網是一種媒介，透過一個途徑去認識一傑作品，始終不是從第一人身去經歷，不是直接的感受，失去了作品的真實感。就算是瀏覽一些關於恐怖主題的網上展覽，可能你也不會把房間營造恐怖的氣氛來配合這個網上展覽。
7. 你較為喜歡網上展覽還是實體展覽形式？為什麼？
- 我比較喜歡傳統展覽形式，因為始終整個展覽氣氛的營造會直接影響你對作品的詮釋，印象會比較深刻，我認為有一些作品是網上展覽不能呈現的，例如是與氣味相關的作品。我記得曾經看過一個展覽，主題與苦瓜有關，整個主題都是和「苦味」有關，場館內散發著一陣藥味，離開展館前更收到了一顆苦瓜味的糖果，讓你對整個主題留下一個深刻的印象，這個展覽已經是我中學時參觀的但到今天為止我仍然歷歷在目。
8. 你認為什麼的題材比較適合以網上展覽的形式展示？
- 我認為是影像類型的作品，偏向平面的作品，如果是平面的影像，可以將影像轉換成電子的檔案然後上傳到這個網頁。如果是立體作品轉換成平面的形式來呈現，會有更多的困難，可能需要拍攝不同的角度，雖然現時也有一些技術是可以將立體的作品換成平面。不過如果是一些影片的作品可能會更適合，如果你錯過了某些片段你可以即時回放，甚至可以下載影片作教學用途，與其他人分享。
9. 你認為什麼的題材比較適合以實體展覽的形式展示？
- 一些與觀眾有互動的作品，與五感相關的作品或者是一些立體的作品，現時有很多展覽都會加入一些互動的藝術裝置，例如艾未未的瓜子作品，觀眾可以拿走瓜子作紀念，可以用腳踏上地上的瓜子，這一些類型的作品，我相信一定是傳統展覽形式才可以做得到。
10. 你認為以網頁形式展示展覽內容會成為未來的趨勢嗎？conservation
- 我相信網上展覽都有機會成為未來的趨勢，如果將來的科技加發達，相信他的發展會有更大的空間。網上展覽很適合一些非常繁忙的人或是用作於商業用途，例如一個法國人想欣賞中國的藝術品，但他可能未必有時間乘坐飛機來太遠的地方欣賞，這樣網上展覽就可以幫助不同國家的人士去了解不同地區的作品，因為網上展覽有一個地域上的優勢，網絡是沒有界限的、跨越時間、國家、時區的限制，隨時隨地都可以瀏覽。
11. 你認為以網上展覽能否取代實體展覽形式？為什麼？
- 但是網上展覽不能完全取代傳統展覽形式，始終有很多作品是網上展覽未能呈現的，傳統展覽形式會有自身的獨特性，可能網上展覽只是傳統展覽的其中一部分，或者只適合於某類型的作品，網上展覽的限制未必能完全呈現展覽的目的。

12. 對於剛才瀏覽的網上展覽，你最印象深刻的是那一個部分？為甚麼？

我認為剛才有一個部分是 Google map, 裏面可以見到香港不同地區的霓虹燈，我認為這個部分是很有趣的，因為他很實在地告訴你哪些地方，可以找到那些霓虹燈，然後裏面讓你看到那些霓虹燈的歷史發展，這個地方就是互動性和全面性的部分。我相信這個設計是 thoughtful (經過深入考慮的)。另一個部分就是有一個 timeline (時間發展)，可以展示一些不同年代的霓虹燈演變，這一種類似 info graphic (資訊圖表) 形式來詮釋一些歷史發展會比較生動，比以全文字來解釋更有趣。

13. 你認為用戶界面的設計會否影響你對這個網上展覽的體驗？為甚麼？

會的，我認為這個網上展覽有些界面的設計會影響我的體驗，例如我習慣使用那個「目錄」的設計，它是一個很流暢的「選單」按鈕，反而是它的主頁內，有一些一格格的按鈕，這個設計會有一些混亂的感覺，當中又有文章又有片段放置在一起，分類不夠清晰，使我剛才可能錯過了一些展覽的部分，不知道那些是可以播放的影片，可能以為它只是圖片就點擊了下一頁，並沒有播放到這個片段。

14. 你認為這個展覽的對象是誰？

我相信會是中學程度以上的公眾人士，可能是 15 歲以上，首先互聯網是開放的，當中有一些內容都比較深，也有一些外語的影片，要有一定知識水平的人才能完全理解當中的內容。如果是一名初小的學生，可能他不能理解當中的內容。而且這個展覽內的文字和圖片的比例，好像是文字的比例較多，至少能夠明白文字的意思，才能閱讀當中的文章。

15. 你認為這個展覽與公眾的互動性如何？

我覺得這個網站的互動性算低，很多資訊都是單向輸出，觀賞者的參與度較低，很多資料都是直接提供的。

16. 整體來說，對於這個網上展覽，你有沒有甚麼改善建議？

可以增加一個類似 chatting room or comment box, 留言箱或聊天室的服務，或者是一個網上的討論平台，讓用家可以留言，一個讓用家留言的部分，用家對這個展覽的觀後感。無論是藝術家或其他公眾人士都可以看到，因為不同的人對同一件作品的觀感也不同，可能會有一些對作品不同看法上的交流，可以是一個互動互學的平台。

可能突然間有一個 short question (短答) 彈出來，例如問「霓虹燈是哪一年開始復興？」，然後有一些選擇題讓觀眾回答，或者是一些 mini games (小遊戲) 或者是 info box (需要用家自己點擊才會獲得的資訊選項)。可以將不同類型的資訊分類更清晰，用戶的界面設計可以更方便。