

A Project entitled

**Hong Kong Museum of History's The Hong Kong Story Exhibition:  
Design and Reality of Learning Outcomes and the Factors affecting Public Learning  
within Museum Exhibition**

Submitted by

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Declaration

I, *WONG Vincent*, declare that this research report represents my own work under the supervision of *Assistant Professor Dr. FOK Ping Kwan*, and that it has not been submitted previously for examination to any tertiary institution.

Signed

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10th May 2020

## Abstract

The purpose of this research is to study the design and reality of the permanent exhibition of the Hong Kong Museum of History. Also, museum factors affecting visitors' learning will be discussed with the evidence suggested by the public. The Hong Kong Story. As the museum can be regarded as one of the earliest and famous organizations that promoted local history to the public, it is important to study if it is achieving the goals proclaimed. In this study, three out of five of the main objectives will be studied. To evaluate the efficiency of the museum, quantitative and qualitative methods will be used. As quantitative research, 110 surveys will be distributed to the museum visitors and they would give their extent on agreeing or disagreeing the statements which describe their stands. For qualitative research, 7 of the visitors will be interviewed after seeking their agreement. During the interview, their expectations will be discussed. Moreover, possible factors which affect public's learning will also be listed and explained with the reference of the interviewees. In general, this study is showing that the Hong Kong Museum of History can mostly achieve the objectives proclaimed on its website. However, there are still various kinds of expectations from the public. As visitors are the most important stakeholder to museum exhibitions, it is believed that their opinions should be always valued. In addition, this study can also list some of factors which affect the public's experience within The Hong Kong Story. With reference to the interviewees' viewpoint, the Hong Kong Museum of History can improve their service based on the factors or aspects mentioned.

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## **1. Research Topic**

Hong Kong Museum of History's The Hong Kong Story Exhibition:

Design and Reality of Learning Outcomes and the Factors affecting Public Learning within Museum Exhibition

## **2. Introduction**

Hong Kong Museum of History can be regarded as one of the most significant museums in Hong Kong promoting local history to the public through exhibitions and events.

Established in 1975, the museum has been funded by the Hong Kong government since the 1960s (Hong Kong Museum of History, 2019). After decades, an authoritative impression of Hong Kong History Museum is built by the public based on its governmental background and popular reputation. Thus, it is obvious to suggest that Hong Kong History Museum plays a relatively important role in local history education in public. Also, the museum can be viewed as a professional organization on history promotion with global recognition, the cooperating exhibitions with the British Museum and Barkerville Historic Town are the prime examples. Over decades, the public has been building cognitive and understanding on museum history exhibitions. Therefore, Hong Kong History Museum should always reflect its quality and effectiveness on history education in public.

Influenced by the postmodern hedonism and consumerism in the world, museums have been facing difficulties in competition with other entertainment industries (Xie & Lau, 2011). The appearance of the internet and television have brought a dramatic change to learning. Besides

information, people's expectations on museums' exhibitions has become wider, also covering entertainment and psychological needs, under the influence of technological improvement (Xie & Lau, 2011). Considering Hong Kong as an international city, it is believed that Hong Kong History Museum also faces the problem that public education needs to be changed. To govern museums, it is suggested that museum educators are playing a vital role to produce programs and almost any type of activity for showing their power inside and outside the museums (Munley & Roberts, 2016). Although they are professionals, educators should also consider how museums can fulfill social needs because it is a public institution. As the International Council of Museums (cited in Hein, 2006), a museum is a permanent and non-profit making organization which promotes social services and is open to the public. Furthermore, Hein (206) pointed out, lacking historical background and guidance theory are the main limitations of museum education. Therefore, public concern can be viewed as one of the major considerations for museum development. In addition, museum visitors are the major group who can provide primary and direct information for museum leaders. As Wong (2015) noted, museum resources should be shared by everyone within the society and different stakeholders' views should be collected and listened to. In this way, Hong Kong History Museum of History can strengthen its connection with the local community by understanding the public needs.

### **3. Literature Review**

The collections can be mainly divided into two parts:

- a) Museum's expectation and audiences' feedbacks on exhibitions
- b) Possible factors affecting public learning within museum exhibitions

Before going to the research, relevant concepts will be introduced. Due to different understanding and culture among global, studies from different nations and societies will be reviewed for supplementing the understanding of the concepts.

### Museum's Expectations and Audiences' Feedbacks on Exhibitions

When studying the effectiveness of a museum exhibition, both museums and audiences' views should be considered. Although professional views are important, audiences' feedback should not be ignored because it can show different perspectives on the exhibitions.

Kao (2000) discovered that the museum planners' expectations might not be achieved with reference to the public feedback on the turtle exhibition at the National Museum of Natural Science. The exhibition conveners believed that the exhibition should be fun, related to daily life, and not "too academic" for considering different levels of audiences' understanding (Kao, 2000). However, audiences responded that part of the exhibition designs are too simple that public empathy cannot be initiated which resulted in the exhibition with the lowest marks (Kao, 2000). As the Hong Kong Museum of History can be viewed as one of the museums in Hong Kong, it is important to analyze and reflect the efficiency of the museum on public education.

Another research on young children experiences of museum settings brought another perspective to the topic )Piscitelli & Anderson, 2001). The data acknowledged that children expected museums should be a place with excitement, happiness, and offer chances to learn new ideas and also seeing special things that are not normally seen in daily life (Piscitelli & Anderson, 2001). Considering different areas of exhibition, Hong Kong Museum of History is

responsible to promote History to the public in interesting and exciting ways. To study objectively, it is also vital to collect audiences' expectations and feedback on exhibitions.

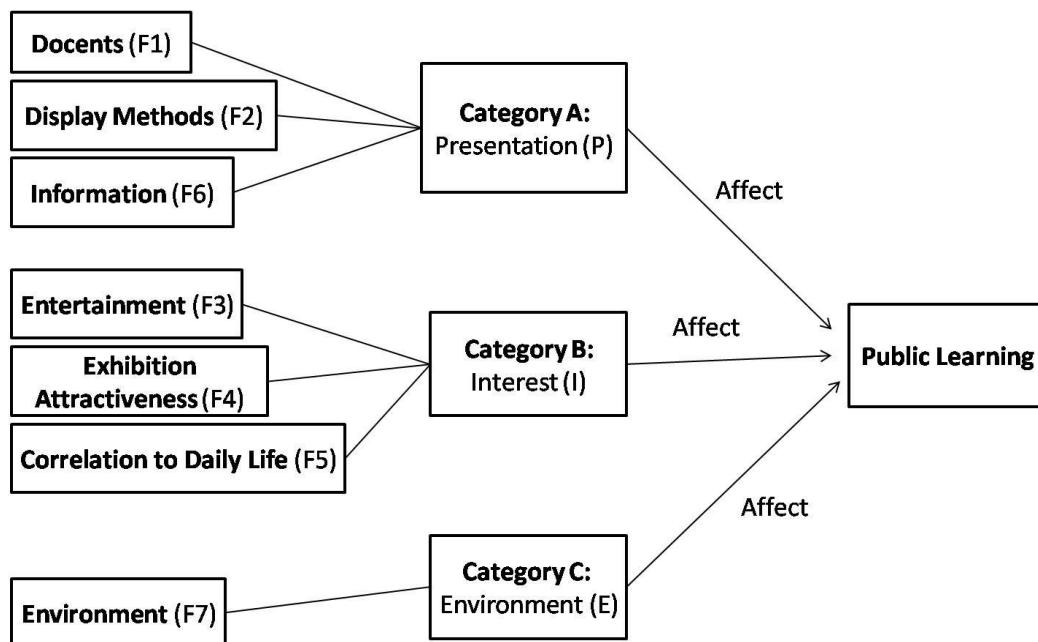
The interview with the four proposers mentioned that the turtle exhibition was proposed to achieve three key areas of objectives which are conceptual, factual delivering, and aesthetic and entertaining (cited in Kao, 2000). Another research on the Taiwan Palace Museum done by Ng (1996) pointed out that the jade exhibition was held for helping audiences to enter the "world of jade". Moreover, the display of jades was targeted on increasing people's learning motivation and interest in jades (Ng, 1996). Summarizing the two scholars' ideas, museums should not only play the role of promoting knowledge and concepts to the public. Museums, including Hong Kong Museum of History, should also be regarded as a place for entertainment and related to the public daily. Also, the Hong Kong Museum of History should be aware of audiences' learning historical content with joy and fun which is mentioned in the museum objectives (Hong Kong Museum of History, 2019). In this way, it is reasonable to study whether "The Hong Kong Story" can provide visitors effective learning and entertainment.

With reference to Hsiao, Liao and Chen (2006), their research on the National Museum of Natural Science brought to a conclusion which showed the positive correlation between museum education promotion and the audiences' satisfaction on the exhibition. The study also collected and analysed various types of factors which might affect the level of visitors' satisfaction.

Although there are several researchers studying foreign museums and visitors' expectations, it is suggested there are still research gaps between the expected learning outcomes and audiences' feedback on The Hong Kong Story. Thus, research on analysing museum internal factors, which affect public learning within the exhibition, should be proposed for museum further development.

### Possible Factors affecting Public Learning within Museum Exhibitions

According to different researches, there are major several kinds of factors affecting public learning within museum exhibition. After classifying, the factors can be concluded into three categories (PIE) as follows:



## **Category A: Presentation (P)**

### **Factor - Docents (F1)**

Inside the museum, docents play an important role in bridging the exhibition contents and museum visitors. Thus, the quality of docents might influence the effectiveness of the exhibition. Using qualitative research, Grenier collected about 12 docents' viewpoints on the issue of museum docent development and learning, including the process for becoming a professional docent and the characteristics of an expert museum docent (Grenier, 2009). With reference to the interviewed docents, Grenier (2009) pointed out that docents play an important role to serve audiences with a wide range of knowledge. Therefore, a professional docent should be well-prepared to understand audiences' needs and help visitors learn effectively with skills.

### **Factor - Display Methods (F2)**

The next factor is the display methods of the exhibition. Display methods means the techniques used to deliver the message of the exhibition.

Sometimes, the amount of time an audience spends on an object can reflect their interest in it. According to the case study of visitors in the Palace Museum, which is located in Taiwan, Ng (1996) suggested the possibility that different display methods would affect audiences' focus on the exhibits. Observed by Ng (1996), the exhibition areas with least attraction were display boards and containers with unknown meaning that nearly all visitors would only spend less than 3 seconds reading the boards. On the other hand, the most attractive part within the jade exhibition was the jade object displaying, which drew visitors for the longest stay. Moreover, Ng's (1996) observation studies pointed out that most visitors' attitude would always be

influenced by the quantity of displayed objects. Therefore, there was a reasonable correlation between display methods and audiences' attitude on the exhibition (Ng, 1996).

Another point was suggested by Economou with the perspectives on computer programming. Economou's (1998) evaluation on museum multimedia applications shows that the computer programming interpretative device became one of the most popular exhibits in the exhibition, which attracted 40% of the 117 tracked audiences. In addition, several users commented that the program allows them to choose what they wanted to see, learn and control their learning paths, and this provided an interaction between visitors and the exhibition (Economou, 1998). Therefore, applying computer programmes into exhibition would encourage visitors to explore and be reinforced for further learning in the exhibition (Economou, 1998).

Thus, Ng (1996) and Economou (1998) explained the effectiveness of learning might partly depend on audiences' attention on the displayed objects. With reference to the two above studies, it would be worthy to study if the audiences are satisfied with the displaying techniques of The Hong Kong Story exhibition.

Another study brought an argument that exhibition can be well-organized to scaffold audiences' understanding of their identity. With reference to Dimache, Wondirad and Agyeiwaah (2017) investigated on the place identity of the Hong Kong Museum of History, there were obvious clues showing the settings and display techniques would lead the audiences to build connections between Hong Kong and Mainland China. The showing of socio-cultural similarities between Hong Kong and Mainland China, which was presented in a chronological manner until

the end of the handover in 1997, can be regarded as one of the display techniques to help local visitors building their identities as Hong Kong people and Chinese citizens (Dimache, Wondird & Agyeiwaah, 2017). Thus, displaying techniques play an important role in building participants' cognitives on the show.

Moreover, Kao (2000) collected and compared the exhibition planners' expectations and audiences feedback on turtle exhibition, which was held from July to December 1998. Audiences' feedback showed that displaying techniques, such as the sizes of photos and descriptions, would hinder the effectiveness of the exhibition (Kao, 2000). Generally, exhibition planners should consider more if audiences can understand the message across quickly as there might be conceptual differences between museum and public (Kao, 2000).

Piscitelli and Anderson (2001) studied children's perspectives and past experiences of different kinds of museum by using a combination of semi-structured interviews, guided questionnaires and a free-choice drawing activity on seventy-seven children. With reference to the children's feedback, large-scale exhibitions were the most memorable exhibits which showed eye-catching objects might stimulate younger generations learning as they can raise audiences' interest (Piscitelli & Anderson, 2001).

To strengthen the public's cognitive awareness of museum exhibition, the creation of mindful activity and stimulus are important because they help public building meanings to the exhibitions (Goulding, 2000).

Concluding the ideas pointed out by Kao (2000), Piscitelli and Anderson (2001), and Goulding (2000), visual attraction can be regarded as one of the displaying techniques as it helps raise people's motivation to interact with. With higher motivation, it is suggested that the exhibitions would be able to deliver messages and knowledge more effectively.

Using the Life Science Hall of the National Museum of Natural Science as a case study, Wu, Huan and Tsai (2000) also studied the effectiveness of the exhibition by testing young audiences before and after visiting the exhibition. With reference to the result, there was a conclusion proving that effective explanation would significantly strengthen learning effectiveness (Wu, Huan & Tsai, 2000). Furthermore, Wu, Huan and Tsai (2000) also pointed out that "Displaying technique" can be regarded as the most influential factor which affected the increase of knowledge. In this way, it is reasonable to suggest an effective displaying method would help increase visitors' learning efficiency.

#### Factor - Information (F6)

Information can be viewed as the content and message brought by the show, which can also mean it is a fundamental part of an exhibition. Failure on information organization would lead to the problem of promoting proper education to society.

A study on the museum environment and the visitor experience by Goulding (2000) claimed that lack of information would result in audience disorientation and confusion. Moreover, the Birmingham Museum and Art Gallery was not able to provide clear information for directing visitors to enjoy the museum experience (Goulding, 2000). Without obvious direction, it was

criticized that visitors might not be able to enjoy the exhibition because of bad information organization. This would also affect their impression about the museum.

Secondly, Ashby, Lee and Dickson's (1997) study on how children explain the reason of history suggested that information influences people learning historical content and reasoning. In the research, children with larger age seem to be able to explain historical contents with reasons and logic, but it was still possible to change their concepts by giving different parts of information which showed understanding of historical topics depends on the information provided (Ashby, Lee & Dickson, 1997). To study museums fostering audiences to explore local and global history, the information shown in the exhibition should not be ignored. As the content of exhibitions were usually limited, it was reasonable for the Hong Kong Museum of History to promote parts of historical contents. However, these contents should be chosen with reasons and avoid bias.

### **Category B: Interest (I)**

#### **Factor - Entertainment (F3)**

Another popular factor is entertainment. Mentioned in the previous part, entertainment has become one of the key elements of museums nowadays (Xie & Lau, 2011). As the purpose of the museum has been changing through the years, the new element of the museum should be included in this research discussion relating to current public culture.

In 2001, the Hong Kong Tourist Board published a survey study to show the most common cultural attractions in Hong Kong, and the Hong Kong Museum of History can be regarded as one of the attractions (cited in McKercher, Ho & Cros, 2004). Based on this research,

McKercher, Ho and Cros (2004) continued the topic and a curator of the Hong Kong Museum of History points out that entertaining experience was a key ingredient. Importantly, the local significance of the museum might not guarantee to attract people successfully which showed the need for new issues to fascinate visitors repeat visiting, like theme parks (McKercher, Ho & Cros, 2004). Therefore, entertainment and popular cultural attractions should be included into factors fostering visitors enjoy learning within exhibitions (McKercher, Ho & Cros, 2004).

Furthermore, Hsiao, Liao and Chen (2006) launched a case study of the National Museum of Natural Science, researching the factors which affect perceived value, loyalty and satisfaction to the museum. With 121 effective surveys received, the results show that the main motivation for public visiting museums is entertainment, which dominated around 50% of the responses, nearly twice a double of the second largest dominant reason, for generally visiting (Hsiao, Liao & Chen, 2006). Thus, museum exhibitions should also bring entertainment to visitors.

#### Factor - Exhibition Attractiveness (F4)

It is important to consider the exhibition contents are attractive to the visitors. If not, it is hard to engage people to participate within the exhibition. To achieve educational goals, exhibition attractiveness should be mentioned within discussion as it would influence audiences' enjoying the exhibition.

As mentioned, Kao (2000) mentioned that audiences' feedback on the turtle exhibition was not as ideal as the museum's expectation. Overall, Kao (2000) believed that the exhibition conservation area was well-designed but there is a limitation for seeking visitors' curiosity and

attracting them. The planner of the cultural area thought that moving exhibits might be relatively attractive which can be strengthened for exhibition improvement (Kao, 2000).

According to Liu's (2005) behavioural study Museum of the Western Han Dynasty Mausoleum of the Nanyue King, which is located in Guangzhou, more than 70% of the visitors claimed that they were interested in historical culture and local heritage which attracted them to visit the museum. However, visitors' behaviours reflected that the Museum of the Western Han Dynasty Mausoleum of the Nanyue King did not require the independent attraction to foster visitors to travel (Liu, 2005). In this way, the museum has to be built inside a tourist area or no one will go to the museum because of its low attraction (Liu, 2005).

It is agreed that both Kao (2000) and Liu (2005) pointed out that museum exhibitions should be attractive to visitors. Without a certain amount of interest and attraction, museums might not be regarded as an independent site by visitors. If museums lacked visitors, they would only become decorations of the city but not effectively promote public education on historical contents. Considering the location of the Hong Kong Museum of History, it seems necessary to consider the museums' attraction. Otherwise, a museum might be ignored by the public.

#### Factor - Correlation to Daily Life (F5)

Some studies proposed the essential need of relationship between the exhibition content and audiences' daily life. The following scholars would discuss how the relationship is built and its power within the exhibition.

While visiting, people would chat or discuss the information provided by the exhibition. When the audiences admired the jade exhibits of the Taiwan Palace Museum, they would talk about the jade prices, someone's or their own collections which showed they were trying to link exhibits with their daily life (Ng, 1996). In my opinion, this behavior is beneficial to show the audience's understanding of the displayed information.

Moreover, Piscitelli and Anderson (2001) discussed the importance for museum exhibitions to provide context which can connect with children's everyday life experience. In this way, it was necessary to build links for recognizing than providing embedded connections within the information (Piscitelli & Anderson, 2001).

It is agreed with the two studies which pointed out the advantages of contents' correlation with daily life. With the help of daily life knowledge, concept and experience, participants would be more able to understand the exhibition contents.

According to Kao (2000), the research on the National Museum of Natural Science turtle exhibition discovered that the difference between museum's expectation and visitors' feedback can be caused by the difference of the use of words. Expressed by one of the interviewees, he discovered the animals' names mentioned from the exhibition were different from the ones taught in school, which increases the difficulty in understanding the museum show (Kao, 2000).

As Kao (2000) noted, audiences might lose stamina because the exhibition logic cannot fit their mindset.

Wu, Huan & Tsai (2000) suggested that the exhibition contents should link to local school curriculum. The success of the Life Science Hall of the National Museum of Natural Science was the prime example. As there was a close relationship between the exhibition contents and the schools' national science curriculum, it would raise students' motivation to participate within the museum exhibition (Wu, Huan & Tsai, 2000).

With 121 effective surveys received, Hsiao, Liao and Chen (2006) suggested that schools' usage of museum resources should be strengthened to increase students' interest in learning natural science. As an example, museum publishing can be increased to deliver exhibition messages to attract more audiences which is beneficial for public education (Hsiao, Liao & Chen, 2006).

The research on the place identity at the Hong Kong Museum of History reflects that visitors would bring their own narratives about the museum historical exhibition (Dimache, Wondirad & Agyeiwaah, 2017). As all respondents claim that they had visited the Hong Kong Museum of History at least once before, which might as a part of compulsory school trips, visitors' familiarization with the exhibition depended on socializing factors around them, such as family, school, society and government (Dimache, Wondirad & Agyeiwaah, 2017).

The above four studies noted the cooperative relationship between museum and school on educating the younger generations. Reasonably, museums were useful resources in the community as they provide a learning environment outside classrooms. In this way, students would usually go to museums to learn. To conclude, it was necessary to build connections

between the knowledge introduced in exhibition and schools for improving students' learning efficiency.

With the results of Economou's (1998) research on the evaluation of museum multimedia applications, there were guidelines suggesting that museums can build a partnership with other museums, cultural institutions, and universities, with the assistance of interactive multimedia. Thus, museum exhibitions could keep in touch with updated research and experience within the society (Economou, 1998). In this way, the information provided by museums should always be up-to-date, including knowledge within both professional and daily life. It is doubtful to show its authority and professionalism.

Grenier (2009) highlights that there was a need to connect with the audience and museum exhibitions in the research of the role of learning in the development of expertise in museum docents. Therefore, docents had to be well-prepared and trained for helping tourists building connections with museum exhibitions (Grenier, 2009). In this way, Grenier (2009) reflects the value and role of docent in history museums for fostering public understanding within the exhibition. Also, docents play a role to help visitors applying exhibition knowledge into their daily life.

### **Category C: Environment (E)**

#### **Factor - Environment (F7)**

Finally, the environment used is also a consideration when discussing the factors affecting public learning inside the museum. In general, the details of the environment involve visiting routes, sound effects and audio, and lighting.

For the visiting route, Ng (1996) observed all 50 audiences were not able to finish the exhibition in Palace Museum with the correct route, except joining the docent service. And this might be caused by the confusing setting of the exhibits that the space of exhibition should be rearranged for better environment (Ng, 1996).

Similar elements are also mentioned by Goulding (2000), clear and easy-to-follow maps should be given for raising visitors' attention on exhibits and particular route planning. Furthermore, lighting and setting were important environmental factors which could show if the exhibition is welcoming the audiences, and this would allow them to feel comfortable. Otherwise, most visitors might not be able to understand the significance and objective of the displays (Goulding, 2000). Without any or limited understanding of contents, education goals might not be achieved successfully.

For the sound effects and audio, the use of sound might be noted when considering the exhibition environment (Economou, 1998). A unideal sound management could be disruptive to a public show, such as not providing information effectively may result in bad pronunciation of specific words (Economou, 1998).

Besides, Kao (2000) discovered that lighting can hinder visitors' enjoying exhibitions. In the turtle exhibition at the National Museum of Natural Science, some audiences pointed out that the lighting was too dark which caused difficulties in reading the introduction of the exhibits (Kao, 2000). Another feedback showed that displaying video should be improved by presenting with high resolution, but the exhibition can provide a comfortable area for the audience (Kao, 2000).

Although contents and displaying techniques of the exhibitions are important, it is discussed that the environment should also not be ignored. It is agreed that the facilities and settings of the museum would also affect audiences' feelings while visiting the exhibition. If they are feeling uneasy and exhausted during the visit, it is doubtful that visitors would enjoy the exhibition.

#### **4. Research Areas**

This research will focus on:

- a) The Design and Reality of Learning Outcomes
- b) The Possible Factors affecting Public Learning within Museum Exhibition

For the study of learning outcomes, this research will focus on the major objectives proclaimed by the Hong Kong Museum of History. According to the Hong Kong Museum of History (2019), the museum would achieve five major objectives. Considering the measuring possibility, the research area will mainly focus on the following three objectives:

- 1) To be an open platform accessible to all so that everyone can learn, share and enjoy.
- 4) To stimulate our audiences to explore the history of China and the rest of the world.
- 5) To communicate with our audiences in ways that go beyond simply presenting historical facts, offering inspiration through diverse curatorial approaches and exciting programmes.

## **5. Research Questions**

- a) Comparing Hong Kong Museum of History's expectation and public's feedback on The Hong Kong Story, are there any differences that hinder Hong Kong Museum of History to achieve the three objectives proclaimed?
- b) What are the internal factors of the museum causing the differences between Hong Kong History Museum of History's expectation and public's feedback on The Hong Kong Story?
  - i) Are there any limitations of The Hong Kong Story to achieve the three objectives?

## **6. Methodology**

This research will be studied with mixed methods, including quantitative and qualitative methods.

At the beginning, a quantitative research method will be used for collecting a certain amount of data and basic information from Hong Kong Museum of History visitors' view on the permanent

exhibition, The Hong Kong Story. In addition, 110 surveys will be distributed to the museum visitors when they have finished visiting the museum exhibition. In the survey, visitors are required to fill in basic information, such as gender, age group and career. Then, questions about visitors' feelings and opinions will be asked in statements. To answer the statements, visitors can choose from "1" (strongly disagree) to "4" (strongly agree) or "Not Applicable" to show their stands on the statements. For further understanding, the design of the survey will be attached in Appendix I with both English and Chinese versions. Also, a version for researcher use will be included for classifying questions. As affected by the spread of coronavirus (COVID-19) and the closing of the Hong Kong Museum of History during the data collection period, Google online survey will be established for data collection. Moreover, consent forms will be distributed and shown to the responders (Appendix III) for their clear understanding about their personal rights and the purpose of the research.

After visitors finish filling the survey, the researcher would seek for visitors' agreement on performing a semi-structured interview (an extra question at the end of the Google survey). If visitors would like to join the interview session, they can write down their contact information and the researcher will contact them by phone or email for the confirmation of interview time. Same as the quantitative research, the interview session will be done through phone calls or online video conferencing software (Zoom) due to the influence of the COVID-19. In this session, 7 people will be interviewed with a semi-structured interview with 10 open-ended questions (Appendix II) with both English and Chinese versions. As proposed, every session will last for 20-25 minutes and audio recording will be conducted only after the agreement by the interviewees. The audio recording will be only used for script writing purpose and will be

sent to the interviewees with their interview script within one month after their interviews were done. Considering the understanding of the interview questions, it is suggested that the interview questions may be modulated during the research period.

## **7. Results**

### **Quantitative Approach (Survey)**

After receiving 110 responders through Google survey, analysing tables will be shown in this part. Responding to the research questions, the analysis will mainly focus on the public's feedback on The Hong Kong Story and their views on the factors which affect learning in the exhibition.

*Table 1: Learning Objectives (LO) Reliability Statistics*

Cronbach's Alpha	N of Items
.689	9

*Table 2: Presentation (P) Reliability Statistics*

Cronbach's Alpha	N of Items
.806	8

Table 3: Interest (I) Reliability Statistics

Cronbach's Alpha	N of Items
.818	10

Table 4: Environment (E) Reliability Statistics

Cronbach's Alpha	N of Items
.571	4

At the end of the research, 110 online responses are collected through Google survey. For the survey, the questions are divided into four categories:

- 1) Learning Objectives (LO): LO1, LO2, LO3, LO4
- 2) Presentation (P): F1, F2, F6
- 3) Interest (I): F3, F4, F5
- 4) Environment (E): F7

With the reliability statistics (Table 1, 2, 3 & 4) supporting the effectiveness of the responses about the four groups of question, the data will be described and analysed mainly based on this classification. In this part, the datas will be analysed with different kinds of comparison and relationship. In addition, phenomenons will be discussed for seeking the possible reasons for the responses.

*Table 5: The Age Distribution of Responders*

Age Group	Frequency	Percent	Valid Percent	Cumulative Percent
9-17	32	29.1	29.1	29.1
18-30	34	30.9	30.9	60.0
31-40	5	4.5	4.5	64.5
41-60	35	31.8	31.8	96.4
>60	4	3.6	3.6	100.0
Total	110	100.0	100.0	

*Table 6: The Visit Time of Responders Over the Past Half-year (June 2019 - January 2020)*

Visit Time	Frequency	Percent	Valid Percent	Cumulative Percent
1 Time	79	71.8	73.8	73.8
2-3 Times	20	18.2	18.7	92.5
4 Times or Above	8	7.3	7.5	100.0
Total	107	97.3	100.0	
Missing	System	3	2.7	
Total	110	100.0		

With reference to Table 5, there was a similar percentage of responders for age groups 9-17, 18-30 and 41-60. And they were the main three groups of people who dominated the responding. Interestingly, 9-17 and 18-30 years old were the period for studying secondary school, university or the beginning of careers. To explain this phenomenon, it is believed that The Hong Kong Museum of History is usually welcomed by students and new graduates as it provides learning materials for finishing assignments or researches. For further understanding on responders' visiting purpose, it will be discussed in the part of Qualitative Approach.

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Student number:

(Semi-structured Interview). In Table 6, most of the visitors only visited The Hong Kong Story for once over the past half-year. Only less than 20% of the public visited 2-3 times. This visiting frequency may be related to the lack of updates for the exhibition. As there have been very few updates or changes, people may not have interest to revisit the show within a short period of time.

*Table 7: Descriptive Statistics of the Responses*

	N.	Minimum..	Maximum..	Mean..	Std. Deviation..
Age..	110	1.00..	5.00..	2.5000	1.30454
Gender..	110	1.00..	2.00..	1.5364	.50096
Career..	110	1.00..	5.00..	2.2000	1.48880
Visit_Time..	107	1.00..	3.00..	1.3364	.61343
LO1_1_I_learn..	108	2.00..	4.00..	3.3056	.50156
LO1_2_I_share_my_view..	101	1.00..	4.00..	2.8515	.76663
LO1_3_I_enjoy..	106	2.00..	4.00..	3.2547	.53561
LO2_4_I_can_explore_the_history_of_China..	108	1.00..	4.00..	3.1204	.62229
LO2_5_I_can_explore_the_world..	105	1.00..	4.00..	2.9810	.72032
LO3_6_I_can_feel_it_related_to_my_daily_life..	108	2.00..	4.00..	3.2407	.60943
F5_7_I_can_understand_the_use_of_words_easily..	108	2.00..	4.00..	3.3333	.52950
F2_8_I_am_satisfied_with_the_sizes_of_the_pictures_shown..	108	2.00..	4.00..	3.3519	.51727
F2_9_I_am_satisfied_with_the_sizes_of_the_descriptions_shown..	106	2.00..	4.00..	3.2736	.59415
F7_10_I_am_satisfied_with_the_sound_usage_and_audio_display..	108	1.00..	4.00..	3.0926	.63448
F7_11_I_am_satisfied_with_the_lighting..	108	2.00..	4.00..	3.2500	.54900
F4_12_I_am_curious..	104	2.00..	4.00..	3.1538	.67937
F6_13_I_can_understand_the_message..	107	2.00..	4.00..	3.3832	.54331
F7_14_feel_easy_to_find_the_route_when_visiting..	105	1.00..	4.00..	3.2762	.61230
F1_15_Museum_docents_are_well_trained..	80	1.00..	4.00..	3.2125	.58879
F1_16_Museum_docents_help_me_to_understand_with_the_exhibition..	82	1.00..	4.00..	3.1585	.59772
F2_17_The_electronic_devices_are_useful_for_delivering_messages..	100	2.00..	4.00..	3.1500	.51981
LO4_18_It_is_presented_with_multiple_methods..	108	2.00..	4.00..	3.2593	.51827
LO4_19_It_is_exciting..	108	1.00..	4.00..	3.0093	.64844
F3_20_It_is_entertaining..	108	2.00..	4.00..	3.0926	.61957
F4_21_It_is_attractive..	108	2.00..	4.00..	3.1389	.63332
F7_22_It_is_environmental_comfortable..	106	1.00..	4.00..	3.4057	.56532
F5_23_It_is_related_to_my_daily_life..	108	1.00..	4.00..	3.0741	.65144
F5_24_It_is_able_to_connect_with_the_local_community..	108	2.00..	4.00..	3.1759	.52647
F5_25_It_is_able_to_provide_up_to_date_information..	104	1.00..	4.00..	2.8173	.76023
F5_26_It_is_able_to_provide_information_clearly..	108	2.00..	4.00..	3.2037	.50713
F6_27_It_is_able_to_display_enough_content_information..	108	2.00..	4.00..	3.0926	.58863
F5_28_It_is_related_with_my_current_learning..	99	1.00..	4.00..	3.0000	.72843
F6_29_It_is_able_to_deliver_the_message_effectively..	107	2.00..	4.00..	3.1589	.45866
F3_30_It_is_fun..	108	2.00..	4.00..	3.1944	.57125
Valid N (listwise)..	64. <sup>a</sup>	<sup>b</sup>	<sup>c</sup>	<sup>d</sup>	<sup>e</sup>

Overall, the responses for the questions about the factors affecting public's learning and the learning objectives claimed by Hong Kong Museum of History were mostly positive. In Table 7, nearly all the statements were agreed by the public with a mean score of 3 (max score: 4). For

reference, there are only three statements which mean scores were below 3. They are “LO1 (Q2): I share my view.”, “LO2 (Q5): I can explore the world.” and “F5 (Q25) It is able to provide up to date information.” In fact, it is suggested that The Hong Kong Story can be improved based on these three aspects. For the statement about providing up-to-date information (Q25), some interviewees had also mentioned this issue which will be further explained.

*Table 8: Relationship between Mean Score of 4 Categories and Age Groups*

		Learning Objective_LO Mean	Presentation_P Mean	Interest_I Mean	Environment_E Mean
Age Group	9-17	3.27	3.39	3.21	3.30
	18-30	3.06	3.23	3.09	3.25
	31-40	2.75	3.03	2.80	3.10
	41-60	3.13	3.13	3.11	3.25
	Over 60	3.31	3.34	3.25	3.31

In Table 8, the mean score of each category of question was calculated, including Learning Objectives (LO), Presentation (P), Interest (I) and Environment (E). With reference to Table 8, people aged 31-40 had the lowest mean score for four types of question, which generally around 2.7-3.1. And for the best mean score, it seems that age groups 9-17 and Over 60 appreciated the exhibition most with the relatively high mean score on the statements. As noted in the previous part, 9-17 years old visitors would be mostly students. And it is expected their main purpose of visiting museums would be finishing assignments. If museum resources were able to help them solve their needs, it is believed that they would be pleased and agreed to give relatively high marks for the statements. For visitors over 60 years old, museum exhibits may helped them recall their experience. With the highest mean score in the four categories, they

rated the highest mean score (3.34) which showed their appreciation on the presentation style of The Hong Kong Story.

*Table 9: Independent Sample T-Test (Age Group: 1-5)*

	Levene's Test for Equality of Variances					t-test for Equality of Means				
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	Lower..	Upper..
LO1_1_I_learn.	Equal variances assumed.	.717	.403	-787	.32	.437	.20000	26423	-.71706	.31786
	Equal variances not assumed.	*	*	-665	3,541	.547	.20000	30096	-.108006	.68006
LO1_2_I_share_my_view.	Equal variances assumed.	3.234	.083	-543	.29	.591	.17593	32394	-.83845	.48660
	Equal variances not assumed.	*	*	-359	3,299	.741	.17593	49026	-.165910	.130725
LO1_3_I_enjoy.	Equal variances assumed.	.126	.725	-146	.31	.885	.04310	29540	-.64557	.55936
	Equal variances not assumed.	*	*	-159	4,112	.881	.04310	27071	-.78674	.70053
LO2_4_I_can_explore_the_history_of_China.	Equal variances assumed.	.182	.673	-1018	.32	.316	.30000	29457	-.90002	.30002
	Equal variances not assumed.	*	*	-981	3,767	.385	.30000	30569	-.116988	.56988
LO2_5_I_can_explore_the_world.	Equal variances assumed.	2.185	.149	-147	.32	.884	.05000	33992	-.64240	.74240
	Equal variances not assumed.	*	*	-102	3,317	.925	.05000	49092	-.143116	.153116
LO3_6_I_can_feel_it_related_to_my_daily_life.	Equal variances assumed.	.140	.711	-410	.32	.685	-.13333	32551	-.79637	.52970
	Equal variances not assumed.	*	*	-430	3,967	.689	-.13333	30974	-.99615	.72948
F5_7_I_can_understand_the_use_of_words_easily.	Equal variances assumed.	1.220	.278	-1311	.32	.199	-.41667	31794	-.106429	.23095
	Equal variances not assumed.	*	*	-1524	4,275	.198	-.41667	27342	-.115691	.32358
F2_8_I_am_satisfied_with_the_sizes_of_the_pictures_shown.	Equal variances assumed.	2.526	.122	-942	.32	.353	-.28333	30077	-.89597	.32931
	Equal variances not assumed.	*	*	-1046	4,123	.353	-.28333	27089	-.102670	.46004
F2_9_I_am_satisfied_with_the_sizes_of_the_description_shown.	Equal variances assumed.	2.183	.150	-912	.31	.369	-.30172	33077	-.97634	.37289
	Equal variances not assumed.	*	*	-1093	4,443	.330	-.30172	27615	-.103920	.43575
F7_10_I_am_satisfied_with_the_sound_usage_and_audio_display.	Equal variances assumed.	3.350	.077	-986	.32	.922	-.03333	33883	-.72352	.65685
	Equal variances not assumed.	*	*	-273	29,000	.787	-.03333	12208	-.28302	.21635
F7_11_I_am_satisfied_with_the_lighting.	Equal variances assumed.	.022	.882	-433	.32	.668	-.11667	26973	-.66608	.43275
	Equal variances not assumed.	*	*	-438	3,873	.685	-.11667	26661	-.86658	.63325
F4_12_I_am_curious.	Equal variances assumed.	.448	.503	1,228	.31	.229	.42241	34391	-.27899	.112381
	Equal variances not assumed.	*	*	1,518	4,579	.195	.42241	27830	-.31233	.115006
F6_13_I_can_understand_the_message.	Equal variances assumed.	5.903	.021	735	.31	.468	.19828	26963	-.35165	.74820
	Equal variances not assumed.	*	*	742	3,900	.500	.19828	26708	-.55086	.94741
F7_14_feel_easy_to_find_the_route_when_visiting.	Equal variances assumed.	2.183	.150	.599	.31	.553	.19828	33077	-.47634	.87289
	Equal variances not assumed.	*	*	.718	4,443	.509	.19828	27615	-.53920	.93575
F1_15_Museum_docents_are_well_trained.	Equal variances assumed.	.000	.986	-250	.24	.804	-.06818	27229	-.63017	.49380
	Equal variances not assumed.	*	*	-251	4,176	.814	-.06818	27187	-.81064	.67428
F1_16_Museum_docents_help_me_to_understand_with_the_exhibition.	Equal variances assumed.	10.536	.003	974	.24	.340	.27273	27989	-.30494	.85040
	Equal variances not assumed.	*	*	2,324	21,000	.030	.27273	.11736	.02866	.51680
F2_17_The_electronic_devices_are_useful_for_delivering_messages.	Equal variances assumed.	.372	.546	126	.30	.901	.03571	28392	-.54413	.61556

	Equal variances not assumed.	*	*	132	4,048	.901	.03571	26964	-.70946	.78089
LO4_18_It_is_presented_with_multiple_methods.	Equal variances assumed.	2.159	.151	571	.33	.572	.16935	29079	-.43447	.77318
	Equal variances not assumed.	*	*	628	4,056	.564	.16935	26975	-.57557	.91428
LO4_19_It_is_exciting.	Equal variances assumed.	4.142	.050	260	.32	.796	.10000	30453	-.68327	.88327
	Equal variances not assumed.	*	*	722	29,000	.476	.10000	13855	-.18336	.38336
F3_20_It_is_entertaining.	Equal variances assumed.	10.253	.003	519	.32	.608	.20000	38568	-.58581	.98561
	Equal variances not assumed.	*	*	1,439	29,000	.161	.20000	13896	-.08421	.48421
F4_21_It_is_attractive.	Equal variances assumed.	.256	.617	-666	.32	.956	-.01667	29929	-.62630	.59297
	Equal variances not assumed.	*	*	-662	4,110	.954	-.01667	27068	-.76032	.72699
F7_22_It_is_environmental_comfortable.	Equal variances assumed.	2.619	.115	.565	.32	.576	-.15000	26531	-.69042	.39042
	Equal variances not assumed.	*	*	.564	3,840	.604	-.15000	26604	-.90093	.60093
F6_23_It_is_related_to_my_daily_life.	Equal variances assumed.	.120	.731	.374	.33	.711	-.12097	32348	-.77909	.53716
	Equal variances not assumed.	*	*	.442	4,286	.680	-.12097	27368	-.86099	.61906
F5_24_It_is_able_to_connect_with_the_local_community.	Equal variances assumed.	.000	.984	-2,129	.33	.041	-.58871	27658	-.15142	-.02600
	Equal variances not assumed.	*	*	-2,205	3,898	.094	-.58871	26704	-.133787	.16045
F5_25_It_is_able_to_provide_up_to_date_information.	Equal variances assumed.	.003	.931	-.607	.31	.548	-.21552	36478	-.93909	.50805
	Equal variances not assumed.	*	*	-.769	4,696	.479	-.21552	28012	-.94985	.51881
F5_26_It_is_able_to_provide_information_clearly.	Equal variances assumed.	.198	.860	-.833	.32	.411	-.23333	28019	-.80406	.33740
	Equal variances not assumed.	*	*	-.768	3,602	.489	-.23333	30393	-.110674	.64007
F6_27_It_is_able_to_display_enough_content_information.	Equal variances assumed.	49.176	.000	1,476	.32	.150	.36667	24836	-.13923	.87256
	Equal variances not assumed.	*	*	4,097	29,000	.000	.36667	08949	18365	.54969
F5_28_It_is_related_with_my_current_learning.	Equal variances assumed.	2.669	.113	2,314	.29	.028	1.20690	52154	14022	.227357
	Equal variances not assumed.	*	*	8,952	28,000	.000	1.20690	13482	93074	.148306
F6_29_It_is_able_to_deliver_the_message_effectively.	Equal variances assumed.	.631	.433	-.737	.31	.486	-.18966	25717	-.71416	.33485
	Equal variances not assumed.	*	*	-.629	3,572	.567	-.18966	30162	-.106815	.68884
F3_30_It_is_fun.	Equal variances assumed.	.870	.358	.289	.32	.775	.08333	28875	-.50483	.67150
	Equal variances not assumed.	*	*	310	4,022	.772	.08333	26919	-.66244	.82911

With the analysing of Table 9, there were several statement responses that might show the statistically significant correlations between the two variables (Statement Responses & Age Group). With the Sig. (2-tailed) rated below 0.05, it is suggested the responses of the follow statements may be relatively influenced by age:

- 1) F1 (Q16) Museum docents help me to understand with the exhibition
- 2) F5 (Q24) It is able to connect with the local community
- 3) F6 (Q27) It is able to display enough content information
- 4) F5 (Q28) It is related with my current learning

Generally, these statements with the most influenced by age are related to the topics of Presentation (P) and Interest (I). Considering the reason behind, it is suggested that people may change their way and motivation to learn when visiting exhibitions. As some of the interviewees discussed in the next part, age can be an external factor affecting visitors' learning quality in The Hong Kong Story. However, this research is focusing on internal factors of the museum. So the relationship between age and learning may not be widely discussed in this study.

Table 10: Independent Sample T-Test (Career: 1-5)

		Levene's Test for Equality of Variances				t-test for Equality of Means				Std. Error Difference	95% Confidence Interval of the Difference
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Lower	Upper		
LO1_1_I_learn.	Equal variances assumed.	.028	.867	-.382	67	.703	-.06319	.16520	-.38292	.26655	
LO1_1_I_learn.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	-.400	18 966	.694	-.06319	.15808	-.39409	.26771	
LO1_2_I_share_my_view.	Equal variances assumed.	.415	.522	-.879	63	.383	-.21541	.24497	-.70494	.27412	
LO1_2_I_share_my_view.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	-.856	15 913	.405	-.21541	.25162	-.74905	.31824	
LO1_3_I_enjoy.	Equal variances assumed.	.220	.640	-.289	65	.774	-.04843	.16764	-.38323	.28637	
LO1_3_I_enjoy.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	-.316	20 497	.755	-.04843	.15320	-.36751	.27066	
LO2_4_I_can_explore_the_history_of_China.	Equal variances assumed.	.220	.641	-.676	67	.502	-.12363	.16297	-.48883	.24158	
LO2_4_I_can_explore_the_history_of_China.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	-.671	17 882	.511	-.12363	.18411	-.51082	.26337	
LO2_5_I_can_explore_the_world.	Equal variances assumed.	2.847	.096	.502	65	.617	.11111	.22123	-.33072	.56296	
LO2_5_I_can_explore_the_world.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	.587	22 690	.563	.11111	.18946	-.28109	.60331	
LO3_6_I_can_feel_it_related_to_my_daily_life.	Equal variances assumed.	1.404	.240	-.388	67	.699	.07555	.19453	-.46384	.31274	
LO3_6_I_can_feel_it_related_to_my_daily_life.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	-.473	23 835	.641	.07555	.15981	-.40549	.26439	
F5_7_I_can_understand_the_use_of_words_easily.	Equal variances assumed.	15.924	.000	1.456	67	.150	.23901	.16416	-.08865	.56667	
F5_7_I_can_understand_the_use_of_words_easily.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	1.862	28 165	.074	.23901	.12839	-.02481	.60284	
F2_8_I_am_satisfied_with_the_sizes_of_the_pictures_shown.	Equal variances assumed.	24.541	.000	1.858	67	.068	.29258	.15748	-.02175	.60692	
F2_8_I_am_satisfied_with_the_sizes_of_the_pictures_shown.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	2.314	24 855	.029	.29258	.12645	-.03207	.55310	
F2_9_I_am_satisfied_with_the_sizes_of_the_descriptions_shown.	Equal variances assumed.	9.320	.003	1.579	65	.119	.29345	.18582	-.07766	.66455	
F2_9_I_am_satisfied_with_the_sizes_of_the_descriptions_shown.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	1.822	22 243	.082	.29345	.16104	-.04031	.62721	
F7_10_I_am_satisfied_with_the_sound_usage_and_audio_display.	Equal variances assumed.	5.252	.025	-.204	67	.839	-.04121	.20203	-.44445	.36204	
F7_10_I_am_satisfied_with_the_sound_usage_and_audio_display.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	-.337	50 086	.738	-.04121	.12241	-.28698	.20456	
F7_11_I_am_satisfied_with_the_lighting.	Equal variances assumed.	3.556	.064	.140	67	.889	.02473	.17604	-.32665	.37610	
F7_11_I_am_satisfied_with_the_lighting.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	.187	28 826	.853	.02473	.13195	-.24530	.29478	
F4_12_I_am_curious.	Equal variances assumed.	15.134	.000	1.455	65	.151	.27778	.19095	-.10358	.65914	
F4_12_I_am_curious.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	1.826	29 036	.064	.27778	.14422	-.01716	.57272	
F6_13_I_can_understand_the_message.	Equal variances assumed.	13.157	.001	2.635	66	.010	.43217	.16402	.10470	.75964	
F6_13_I_can_understand_the_message.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	2.787	19 406	.012	.43217	.15505	.10811	.75622	
F7_14_feel_easy_to_find_the_route_when_visiting.	Equal variances assumed.	17.638	.000	1.245	64	.218	.26852	.21568	-.16236	.69940	
F7_14_feel_easy_to_find_the_route_when_visiting.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	2.069	45 501	.044	.26852	.12976	.00725	.52979	
F1_15_Museum_docents_are_well_trained.	Equal variances assumed.	4.898	.032	.540	45	.592	.12573	.23287	-.34330	.59476	
F1_15_Museum_docents_are_well_trained.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	.806	25 830	.428	.12573	.15602	-.19508	.44654	
F1_16_Museum_docents_help_me_to_understand_with_the_exhibition.	Equal variances assumed.	14.598	.000	.973	46	.336	.23077	.23718	-.24668	.70819	
F1_16_Museum_docents_help_me_to_understand_with_the_exhibition.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	2.042	38 000	.048	.23077	.11300	.00202	.45952	
F2_17_The_electronic_devices_are_useful_for_delivering_messages.	Equal variances assumed.	8.128	.006	.755	62	.453	.13551	.17947	-.22326	.49427	

		Equal variances not assumed.	* <sup>a</sup>		1.124	27 850	.271	.13551	.12056	-.11152	.38253
LO4_18_It_is_presented_with_multiple_methods.	Equal variances assumed.	2.454	.122	1.258	.68	.213	.21457	.17062	-.12590	.56606	
LO4_18_It_is_presented_with_multiple_methods.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	1.258	17 910	.224	.21457	.17052	-.14380	.57298	
LO4_19_It_is_exciting.	Equal variances assumed.	2.709	.104	1.105	.67	.273	.22527	.20396	-.18183	.63238	
LO4_19_It_is_exciting.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	1.589	34 921	.119	.22527	.14068	-.06074	.51128	
F3_20_It_is_entertaining.	Equal variances assumed.	1.604	.210	1.584	.67	.118	.32005	.20206	-.08326	.72337	
F3_20_It_is_entertaining.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	2.092	27 909	.046	.32005	.15302	.00661	.63350	
F4_21_It_is_attractive.	Equal variances assumed.	9.778	.003	.345	.67	.731	.06593	.19097	-.31524	.44711	
F4_21_It_is_attractive.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	.557	47 698	.580	.06593	.11827	-.17190	.30377	
F7_22_It_is_environmental_comfortable.	Equal variances assumed.	2.293	.135	.879	.66	.383	.16503	.16781	-.20994	.54001	
F7_22_It_is_environmental_comfortable.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	1.043	23 049	.308	.16503	.15631	-.16241	.49248	
F5_23_It_is_related_to_my_daily_life.	Equal variances assumed.	2.102	.152	.532	.67	.596	-.11404	.21432	-.54183	.31376	
F5_23_It_is_related_to_my_daily_life.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	.775	29 418	.445	-.11404	.14718	-.41487	.18680	
F5_24_It_is_able_to_connect_with_the_local_community.	Equal variances assumed.	.138	.711	.250	.67	.803	.04258	.17042	-.29759	.38275	
F5_24_It_is_able_to_connect_with_the_local_community.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	.249	17 975	.806	.04258	.17069	-.31607	.40123	
F5_25_It_is_able_to_provide_up_to_date_information.	Equal variances assumed.	3.778	.056	-.827	.64	.411	-.22222	.26860	-.75881	.31436	
F5_25_It_is_able_to_provide_up_to_date_information.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	-.913	18 310	.373	-.22222	.24331	-.73277	.28833	
F5_26_It_is_able_to_provide_information_cleady.	Equal variances assumed.	7.683	.007	.951	.67	.345	.14973	.15748	-.16461	.46406	
F5_26_It_is_able_to_provide_information_cleady.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	1.184	24 855	.248	.14973	.12645	-.11079	.41024	
F5_27_It_is_able_to_display_enough_content_information.	Equal variances assumed.	13.851	.000	1.717	.67	.091	.30807	.18001	-.05023	.66836	
F5_27_It_is_able_to_display_enough_content_information.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	2.705	44 334	.010	.30807	.11426	.07885	.53920	
F5_28_It_is_related_with_my_current_learning.	Equal variances assumed.	.003	.956	2.553	.63	.013	.66364	.25897	14413	.18314	
F5_28_It_is_related_with_my_current_learning.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	2.695	13 129	.018	.66364	.24620	.13228	.119499	
F5_29_It_is_able_to_deliver_the_message_effectively.	Equal variances assumed.	1.397	.243	1.090	.66	.200	.15944	.14628	-.13263	.46161	
F5_29_It_is_able_to_deliver_the_message_effectively.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	1.057	17 516	.305	.15944	.15084	-.15810	.47698	
F3_30_It_is_fun.	Equal variances assumed.	1.348	.250	.008	.67	.994	.00137	.16942	-.33679	.33953	
F3_30_It_is_fun.	Equal variances not assumed.	* <sup>a</sup>	* <sup>a</sup>	.010	22 574	.992	.00137	.14364	-.29607	.29882	

To categorize the career of the visitors, they are divided into five major groups: 1) Student; 2)

Education; 3) Business; 4) Social Welfare & Government; and 5) Others. Similar independent

test was done with the relationship between Responses and Visitors' Careers. And there were also a few statements which depended more on careers:

- 1) F2 (Q8) I am satisfied the sizes of the picture shown
- 2) F6 (Q13) I can understand the message
- 3) F7 (Q14) I feel easy to find the route when visiting
- 4) F1 (Q16) Museum docents help me to understand with the exhibition
- 5) F3 (Q20) It is entertaining
- 6) F5 (Q28) It is related with my current learning

Similar to the previous table, Table 10 showed most of the questions were related to Present (P) and Interest (I). The statistically significant correlations between responses and career might showed that different types of professionals would focus more on particular issues in the exhibition, for example, the message, feeling and the docent service.

Table 11: Independent Sample T-Test (Gender: 1-2)

	Levene's Test for Equality of Variances.					t-test for Equality of Means.				
	F.	Sig.	t.	df.	Sig. (2-tailed).	Mean Difference.	Std. Error Difference.	95% Confidence Interval of the Difference.		
LO1_1_I_learn.	Equal variances assumed.,	1.892	.172.	.011.	.992.	.00104.	.09740.	-.19206.	.19414.	
LO1_1_I_learn.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.010.	.94521.	.992.	.00104.	.09890.	-.19532.	.19739.
LO1_2_I_share_my_view.	Equal variances assumed.,	3.467	.066.	-.044.	.99.	.965.	.00672.	.15394.	.31213.	.29674.
LO1_2_I_share_my_view.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.043.	.84332.	.966.	.00672.	.15734.	.31959.	.30615.
LO1_3_I_enjoy.	Equal variances assumed.,	2.048	.155.	-.718.	104.	.474.	.07537.	.10496.	-.28351.	.32277.
LO1_3_I_enjoy.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.726.	.102139.	.470.	.07537.	.10283.	-.28132.	.32058.
LO2_4_I_can_explore_the_history_of_China.	Equal variances assumed.,	.311.	.578.	.031.	106.	.975.	.00380.	.12064.	-.23578.	.24339.
LO2_4_I_can_explore_the_history_of_China.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.031.	.101440.	.975.	.00380.	.12112.	-.23645.	.24406.
LO2_5_I_can_explore_the_world.	Equal variances assumed.,	5.541	.020.	-.845.	103.	.400.	.11959.	.14157.	.40035.	.16117.
LO2_5_I_can_explore_the_world.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.820.	.83318.	.415.	.11959.	.14587.	.40970.	.17052.
LO3_6_I_can_feel_it_related_to_my_daily_life.	Equal variances assumed.,	.741.	.391.	-.251.	106.	.802.	.02975.	.11831.	-.29431.	.20481.
LO3_6_I_can_feel_it_related_to_my_daily_life.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.253.	.104660.	.801.	.02975.	.11749.	-.26272.	.20522.
F5_7_I_can_understand_the_use_of_words_easily.	Equal variances assumed.,	.216	.643.	.607.	106.	.545.	.06226.	.10268.	-.14124.	.26577.
F5_7_I_can_understand_the_use_of_words_easily.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.607.	.102757.	.545.	.06226.	.10255.	-.14113.	.26565.
F2_8_I_am_satisfied_with_the_sizes_of_the_pictures_shown.	Equal variances assumed.,	1.201	.276.	.656.	106.	.513.	.06572.	.10025.	-.13302.	.26447.
F2_8_I_am_satisfied_with_the_sizes_of_the_pictures_shown.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.653.	.100314.	.516.	.06572.	.10072.	-.13410.	.26884.
F2_9_I_am_satisfied_with_the_sizes_of_the_descriptions_shown.	Equal variances assumed.,	5.737	.018.	.046.	104.	.963.	.00541.	.11672.	-.22605.	.23687.
F2_9_I_am_satisfied_with_the_sizes_of_the_descriptions_shown.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.045.	.84105.	.964.	.00541.	.12032.	-.23385.	.24467.
F7_10_I_am_satisfied_with_the_sound_usage_and_audio_display.	Equal variances assumed.,	.220	.640.	-.407.	106.	.642.	.05742.	.12308.	-.30144.	.18660.
F7_10_I_am_satisfied_with_the_sound_usage_and_audio_display.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.406.	.95019.	.647.	.05742.	.12488.	-.30534.	.19080.
F7_11_I_am_satisfied_with_the_lighting.	Equal variances assumed.,	.271	.604.	-.438.	106.	.662.	.04670.	.10651.	-.25787.	.16448.
F7_11_I_am_satisfied_with_the_lighting.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.433.	.96871.	.666.	.04670.	.10773.	-.29051.	.16711.
F4_12_I_am_curious.	Equal variances assumed.,	3.226	.075.	-.312.	102.	.766.	.04198.	.13472.	-.30920.	.22624.
F4_12_I_am_curious.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.318.	.101502.	.761.	.04198.	.13219.	-.30420.	.22024.
F6_13_I_can_understand_the_message.	Equal variances assumed.,	2.133	.147.	.573.	105.	.568.	.06073.	.10594.	-.14933.	.27080.
F6_13_I_can_understand_the_message.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.567.	.95457.	.572.	.06073.	.10715.	-.15197.	.27344.
F7_14_feel_easy_to_find_the_route_when_visiting.	Equal variances assumed.,	3.428	.067.	-.225.	103.	.822.	.02727.	.12089.	-.26722.	.21269.
F7_14_feel_easy_to_find_the_route_when_visiting.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.217.	.80206.	.829.	.02727.	.12561.	-.27703.	.22280.
F1_15_Museum_docents_are_well_trained.	Equal variances assumed.,	.244	.623.	-.005.	78.	.996.	.00064.	.13458.	-.26857.	.26728.
F1_15_Museum_docents_are_well_trained.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.005.	.61394.	.996.	.00064.	.13862.	-.27779.	.27660.
F1_16_Museum_docents_help_me_to_understand_with_the_exhibition.	Equal variances assumed.,	1.709	.195.	-.145.	80.	.885.	.01961.	.13480.	-.28787.	.24866.
F1_16_Museum_docents_help_me_to_understand_with_the_exhibition.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.138.	.57461.	.891.	.01961.	.14181.	-.30353.	.26432.
F2_17_The_electronic_devices_are_useful_for_delivering_messages.	Equal variances assumed.,	15.734	.000.	.541.	98.	.590.	.05682.	.10509.	-.15174.	.26538.

LO4_18_It_is_presented_with_multiple_methods.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.509.	.65548.	.612.	.05682.	.11153.	-.16590.	.27953.
LO4_18_It_is_presented_with_multiple_methods.	Equal variances assumed.,	2.521	.115.	1.512.	106.	.133.	.15024.	.09942.	-.04677.	.34745.
LO4_19_It_is_exciting.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	1.510.	.103182.	.134.	.15034.	.05953.	-.04705.	.34774.
LO4_19_It_is_exciting.	Equal variances assumed.,	.017.	.896.	-.730.	106.	.467.	.09166.	.12861.	-.34069.	.15736.
F3_20_It_is_entertaining.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.731.	.102958.	.467.	.09166.	.12542.	-.34040.	.15708.
F3_20_It_is_entertaining.	Equal variances assumed.,	.746	.390.	.144.	106.	.886.	.01730.	.12030.	-.22122.	.25661.
F4_21_It_is_attractive.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.143.	.98352.	.887.	.01730.	.12134.	-.22350.	.25809.
F4_21_It_is_attractive.	Equal variances assumed.,	.001	.979.	-.549.	106.	.584.	.06745.	.12281.	-.31093.	.17602.
F7_22_It_is_environmental_comfortable.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.547.	.100253.	.586.	.06745.	.12341.	-.31228.	.17738.
F7_22_It_is_environmental_comfortable.	Equal variances assumed.,	.008	.929.	.385.	104.	.701.	.04261.	.11058.	-.17668.	.26169.
F8_23_It_is_related_to_my_daily_life.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.388.	.103577.	.699.	.04261.	.10884.	-.17521.	.26043.
F8_23_It_is_related_to_my_daily_life.	Equal variances assumed.,	1.093	.298.	-.482.	106.	.631.	.06088.	.12636.	-.31141.	.18966.
F8_24_It_is_able_to_connect_with_the_local_community.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.403.	.103319.	.630.	.06088.	.12605.	-.31086.	.18910.
F8_24_It_is_able_to_connect_with_the_local_community.	Equal variances assumed.,	1.237	.268.	-.291.	106.	.772.	.02966.	.10204.	-.23195.	.17264.
F8_25_It_is_able_to_provide_up_to_date_information.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.286.	.94828.	.775.	.02966.	.10369.	-.23532.	.17601.
F8_25_It_is_able_to_provide_up_to_date_information.	Equal variances assumed.,	28.540	.000.	-.077.	102.	.003.	.44308.	.14398.	-.72867.	.15748.
F8_26_It_is_able_to_provide_information_clearly.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.2943.	.72919.	.004.	.44308.	.15053.	-.74309.	.14206.
F8_26_It_is_able_to_provide_information_clearly.	Equal variances assumed.,	.003	.955.	-.373.	106.	.710.	.03667.	.09842.	-.23178.	.15846.
F8_27_It_is_able_to_display_enough_content_information.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.370.	.99627.	.712.	.03667.	.09902.	-.23313.	.15980.
F8_27_It_is_able_to_display_enough_content_information.	Equal variances assumed.,	.366	.547.	-.832.	106.	.407.	.09478.	.11393.	-.32066.	.13111.
F8_28_It_is_related_with_my_current_learning.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.818.	.93909.	.415.	.09478.	.11581.	-.32472.	.13517.
F8_28_It_is_related_with_my_current_learning.	Equal variances assumed.,	.737	.393.	-.552.	97.	.582.	.08148.	.14765.	-.37433.	.21137.
F8_29_It_is_able_to_deliver_the_message_effectively.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	-.548.	.90141.	.585.	.08148.	.14881.	-.37712.	.21415.
F8_29_It_is_able_to_deliver_the_message_effectively.	Equal variances assumed.,	.200	.656.	-.331.	105.	.742.	.02956.	.08937.	-.20877.	.14765.
F3_30_It_is_fun.	Equal variances assumed.,	1.167	.282.	-.159.	106.	.874.	.01764.	.11082.	-.20226.	.23755.
F3_30_It_is_fun.	Equal variances not assumed.,	<sup>a</sup>	<sup>b</sup>	.157.	.96771.	.875.	.01764.	.11220.	-.20505.	.24033.

For the statistically significant correlations between the responses and gender, there was only one statement significantly affected in Table 11 “F5 (Q25) It is able to provide up-to-date information”. Although the updates of The Hong Kong Story seems to be a common issue among interviewees, it is still suggested that there might be different understanding between male and female

### **Qualitative Approach (Semi-structured Interview)**

This part involves the views and opinions on internal factors affecting learning by 7 interviewees in total. To list and explain their ideas, they will be summarized into different categories with relevant examples. Considering the interviewees' reactions and understanding, it is also noted that the interview questions have been modulated three times during the process of research (Appendix II).

### **Hong Kong Museum of History's expectation and public's feedback**

With reference to the public interviewees, most of their expectations can be fulfilled by The Hong Kong Story, such as searching information for doing assignments or for personal hobbies. However, there were some of the expectations that cannot be fulfilled due to the limitation of the exhibition. In this part, the Hong Kong Museum of History's expectation and public's feedback on The Hong Kong Story will be compared. Thus, it would help understanding if the Hong Kong Museum of History is able to fulfill the public's needs.

**“1) To be an open platform accessible to all so that everyone can learn, share and enjoy.” (Hong Kong Museum of History, 2019)**

The first objective of Hong Kong Museum of History is to create a platform which helps everyone to learn, share and enjoy. And according to the interviewees' feedback, the museum was able to achieve this goal. As Mr. M mentioned (4-P.1-L10-12), the 1:1 ratio street and bank models, which were located in the Opium War Theme area of the exhibition, were attractive and helped him to “get into” the environment at that moment with the help of environmental sound effects. Also, May loved traditional, Hong Kong and Chinese culture, and she would usually visit exhibitions which were related to traditional culture (7-P.1-L25-26). As she noted, she would know the cause-and-effect relationship and the development of history when visiting The Hong Kong Story (May, 7-P.3-L18-19). For Mr K., one of his purposes for visiting the museum was that he would like to bring his kids to visit the exhibition before it is closed down (6-P.1-L28-31). And he mentioned that it was interesting to see his kids were quite interested in most of The Hong Kong Story (Mr. K, 6-P.1-L28-31). However, Ms F. also mentioned the museum was not able to fulfill her expectation (3-P.1-L27-28). Although she agreed the exhibits are beautiful and bring the feeling of historical substitution, there was a lack of description about the exhibits (3-P.1-L27-28). In general, the first main objective of Hong Kong Museum of History was achieved as it allows visitors to learn and enjoy. However, there is a lack of opinions about sharing in The Hong Kong Story. Yet, most of the interviewees' views are positive about this objective.

**“4) To stimulate our audiences to explore the history of China and the rest of the world.” (Hong Kong Museum of History, 2019)**

For the second key objective which will be evaluated within this research, most of the public feedback were also relatively positive too. For example, Mr. P (2-P.1-L8) pointed out that the exhibition is good because it was organized with the sequence in time, from ancient history to the 1997 Handover. Mr. P mentioned that he feels like experiencing the transformation with Hong Kong together when visiting the exhibition (2-P.1-L39). Another interviewee also had a positive impression on the museums' exhibition. With reference to Mr. W (1-P.1-L8), the information provided by The Hong Kong Story is rich. Moreover, the “contacting range” of the exhibition was high, such as the use of Chinese, English and pictures would allow people to understand the information easily (Mr. W, 1-P.1-L9-10). And it is believed that Mr. K would also agreed with Mr. W's opinion. According to Mr. K (P.3-L25-28), he was supposed to learn mostly knowledge because of the rich information provided by the exhibition by helping him to visualize Hong Kong history and the life of people. Overall, The Hong Kong Story is able to inspire the visitors to explore Chinese history and the world. For the factors helping audiences to explore the historical contents, it will be discussed in the part about factors.

**“5) To communicate with our audiences in ways that go beyond simply presenting historical facts, offering inspiration through diverse curatorial approaches and exciting programmes.” (Hong Kong Museum of History, 2019)**

The last main evaluation in this research is about the diversity of curatorial approaches and programmes which help inspire the public. And as the Hong Kong Museum of History (2019) mentioned, these inspirations can be not limited within historical facts but also other inspirations. With reference to the interviewees, the museum can also achieve the objective.

Mr. P had been working on his university assignment “How does the Hong Kong History Museum shape Hong Kong people’s identity (or ethnicity)” and he would like to see how The Hong Kong Story helped local people building their identities, and he felt satisfied about his expectations (2-P.1-L25-29). Mr. W (1-P.1-L23-25) also had been working on the same topic that his expectation was fulfilled as he had been searching for information about identity and the information can be mostly found from part 2 (2nd floor) of the exhibition. Besides gathering information about identity for assignment purposes, there were also other expectations which may not be about historical content. Mr. X’s expectation can be the prime example. With reference to Mr. X (5-P.1-L41-42), his expectations involved understanding the museum routines, docent services, heritage restoration and knowledge from different aspects, and they can all be satisfied through visiting the exhibition.

Overall, the Hong Kong Museum of History is able to achieve its three major objectives. With mostly positive feedback from the public, it is believed that the public can deliver the learning

outcome after visiting The Hong Kong Stories. In the next part, the factors affecting public learning will be discussed with the interviewees' sharing and experience.

### **Possible Factors affecting Public Learning within Museum Exhibition**

Although The Hong Kong Story is able to achieve the three major objectives proclaimed, the interviewees have also mentioned various kinds of factors affecting their learning while visiting the exhibition. In fact, these discussions also bring some of the points on museums' limitations. In this part, the factors mentioned by the interviewees will be listed and explained its relationship to visitors' learning. For each factor, relevant limitations and possible suggestions will be discussed with the reference of the interviewees' opinions.

#### **Category A: Presentation (P)**

##### **Factor - Docents (F1)**

Considering the docents' leadership, Mr. M (4-P.2-L20-21) agreed that museum docents can engage primary students visiting The Hong Kong Story. As primary students' concentration would be affected by other things easily, the role of docents was to draw their attention back to the exhibition easily (4-P.2-L20-21). Mr. K also agreed that docent service would be suitable for primary students. Although docents could not introduce complicated concepts to primary school students, it was still possible to deliver the exhibition with fun and interesting ways to children with the assistance of the docents (Mr. K, 6-P.2-L22-25). To educate the public about attitude, Mr. M believed only the docents can achieve the goal because they can help visitors building linkage from historical heritages to attitude (4-P.3-L36-37).

As a limitation, most of the interviewees did not join the docent service in their recent visits. In fact, their reasons are quite similar which show the lack of promotion of the docent service.

For instance, Mr P. did not join the service because of lack of time (2-P.2-L3). Also, he was not familiar with the service, such as the time and registration procedure, which hindered him using the service (Mr. P, 2-P.2-L3-5). For Mr. M, he would prefer not joining service because he would like to visit slowly by his own (Mr. M, 4-P.2-L26-28). As he noted, joining docent service is about following their pace, and this would not allow him to visit with his pace. In this way, he would not prefer to use the service (Mr. M, 4-P.2-L26-28). May (7-P.2-L6-7) also agreed booking the docent service would be “troublesome”, so she had just used it once before. However, she believed that docent service would be able to introduce a lot of things which may not be discovered by visitors, such as the stories behind the exhibits (May, 7-P.2-L11-13). And this could help visitors feel more fun if the docents are active (May, 7-P.2-L14-15). Important to note, May also underlined that docents should always be aware of their volume that everyone can hear. Otherwise, some people at the back might not be able to enjoy the service (May, 7-P.2-L18-19). Moreover, Ms F. did not join the docent service in her recent visit because she has already seen the exhibits (3-P.2-L3).

Although most of the interviewees agreed that docent service is beneficial for museum learning, they did not join the service because of different reasons. In this way, it is recommended that the frequency of docent service can be increased and museums should provide more information about the service to the public. Thus, The Hong Kong Museum of History can maximize the efficiency of the service.

### Factor - Display Methods (F2)

According to Mr. M (4-P.1-L36-37) expressed, when he was visiting the 1:1 business street model, he felt quite good which was like experiencing the historical situation. The method of showing models of certain objects and heritages is also welcomed by May (4-P.3-L23-24) as it allowed people to see the real objects and understand more their function at that moment of time. Mr. W also shared the opinion that the interesting part is not the content, but the display method (1-P.1-L15). The reconstructing of Cantonese restaurants, tailor shops and Chinese medicine shops were interesting and this kind of method may not be found from other foreign museums (Mr. W, 1-P.1-L17-18). Mr. X was pleased with the exhibition, especially for the building model which allowed visitors to walk out the terrace and see the river and boat models (5-P.1-L18-20). However, this display method could not be found in the area about 70s and 80s Hong Kong history (Mr. X, 5-P.1-L21-23). With reference to Mr. X, the modernization of Hong Kong can also be demonstrated with this method, such as showing the road names and Neon Sign, and these can display local culture to visitors (5-P.1-L21-25). Showing big objects, such as the boat and other local culture, was a very good way to present the exhibition because it was very visual (Mr. K, 6-P.1-L16-18). Thus, people could get a real sense of the content when seeing these objects, such as the tram allows people to experience while visiting (Mr. K, 6-P.1-L18-21).

Furthermore, playing music and songs at the suitable time would enable visitors building up resonance on their identity and understanding the historical contents (Ms. F, P.3-L1-2). However, Ms. F pointed out that this method may not work for foreign visitors. As the method

requires visitors' basic understanding of the song and historical events, it was doubtful if foreigners can understand (Ms. F, 3-P.3-L2-3,6-8).

Although the display method is welcomed by the public, there is also some limitation which cannot be ignored.

Based on the consideration of foreign visitors, Mr. P thought the lower floor exhibition (i.e. Deng's culture and ancestral hall) may bring a chaotic impression to the foreign visitors (2-P.1-L10-15). According to Ms. F (3-P.1-L32-34), a display board should be added near every exhibit in the Chinese Medicine shop as there was nothing to see. Otherwise, it seemed there is no purpose for visiting the shop (Ms. F, 3-P.1-L32-34).

To diversify the display method of the exhibition, Mr. P had a suggestion that QR codes can be printed besides each exhibit (2-P.2-L8-9). As studying description could be time consuming, QR code, related App or even audio listener could be created or borrowed for helping visitors understand the contents in a convenient way (Mr. P, 2-P.2-L7-13). Moreover, experiential learning could be regarded as a possible display method for The Hong Kong Story, liked the jails in the London Tower (Mr. P, P.3-L28). With this method, historical scenes could be reconstructed and visitors could experience history with reflection, but only reading exhibits and descriptions (Mr P, P.3-L24-30). The choice of display method could affect visitors' impression on the exhibition. Mr. W's case is the prime example. As the interview responses, the second part of the exhibition could be displayed in another way as there is only an informative display, which was able to show enough of the social situation at that time (Mr. W, P.2-L16-18).

In general, the display method of The Hong Kong Story is successful because nearly all of the interviewees were impressed by the 1:1 ratio models displayed in the exhibition. It suggested a good display method would usually help visitors remember contents more deeply.

### Factor - Information (F6)

Mentioned in the previous part, Mr. P had been working on an assignment about "How does the Hong Kong History Museum shape Hong Kong people's identity (or ethnicity)". He agreed that the exhibition was able to show different kinds of Hong Kong local culture, such as Deng's culture, the Cheung Chau Bun Festival and ancestral hall, and these historical figures allowed Hong Kong people to build up their own identity (Mr. P, 2-P.1-L31-36).

In addition, Mr. M (4-P.2-L8-10) studied History when he was a secondary and university student, so he would understand more about this aspect and valued more on things such as primary source. Another positive feedback came from Ms. F, appreciating the flow of the exhibition content was quite good as it was much richer than the textbook (3-P.1-L9,12-13). Also, textbook contents usually started from the Opium War. However, The Hong Kong Story began from Ancient History which shows its covering with a wider range of Hong Kong history (Ms. F, 3-P.1-9-13). Mr. K (6-P.1-L8-11) believed The Hong Kong Story was very comprehensive. In this way, he believed even visitors without any history background would benefit from visiting The Hong Kong Story and learnt a lot (Mr. K, 6-P.1-L8-11).

Mr. P also explained The Hong Kong Story is able to demonstrate something which he could not see in daily life, such as the Bun Towers in Cheung Chau Bun Festival and the lives in

Deng's boat (2-P.2-L30-33). According to Mr. X (5-P.3-L3-5), when demonstrating a historical period, the exhibition should show something which could be significant or represent that period of time for visitors to better understand. Using the Gynecology doctor as an example, the detailed information about the doctor could allow people to know more about where people would usually go and what they would do when getting sick at that moment of time (Mr. X, 5-P.3-L8-12).

However, there are also some comments which show the museum might have difficulties to achieve the objective completely. For example, Mr. M explained that the Prehistoric (4-P.1-L15-17) and "nature and trees" (4-P.2-L33) parts could be removed as they seemed not relevant with the later parts of The Hong Kong Story. In fact, another interviewee also shared the same opinion on the limitation of these two exhibition parts. Mr. W (1-P.1-L39) mentioned these two parts were relatively not providing help to him. In addition, Mr. X's also had the issue on the exhibition contents. Mr. X expected The Hong Kong Story would show more exhibitions on the post-war period of Hong Kong and the museum disappointed him (5-P.2-L4-5). As another limitation, The Hong Kong Story only described Hong Kong history until the year of 1997 Handover. As now is 2020, it is time to make changes for the exhibition (May, 7-P.4-L29-31).

Importantly, Mr. K had mentioned an issue which may not be noted by the other interviewees:

"I think it is still very politically biased...I mean. So for example, you will not see a lot of exhibitions on the 67 Riots or the Tiananmen Square massacre in 1989, which was considered as a big event in Hong Kong, but then...of course, those two important events were not really featured." (6-P.2-L6-9)

As a suggestion, Mr. K explained that the introduction of the 1997 Handover should be conducted in a balance with both governmental and public sources. Besides governmental perspective, Mr. K also believed The Hong Kong Story should present the issue from people's perspective on the 1997 Handover, such as their emotion and feelings about the handover (6-P.2-L31-34,40-41).

However, Mr. W may not agree with Mr. K's point. In addition, Mr. W (1-P.2-L22-23) expected the Hong Kong Story would be relatively affected by political bias as it was built after the 1997 Handover of Hong Kong. In fact, he was surprised that most of the exhibition parts are relatively unbiased (Mr. W, 1-P.2-L23-24).

In fact, information provided by The Hong Kong Story should be able to fulfill different kinds of people. As they have unsimilar expectations and reasons when visiting the exhibition, information can be regarded as one of the important factors which affect public's learning.

## **Category B: Interest (I)**

### Factor - Entertainment (F3)

Mr. M shared that the Hong Kong store and restaurant models in the exhibition were full of entertainment and fun (4-P.3-L6-7). Compared to the Opium War and business street parts, the part which shows the stores and restaurants would be more entertaining to kids (Mr. M, 4-P.3-L7-9). Mr. X would agree with Mr. M's view. With reference to Mr. X (5-P.2-L15-16), the street model, which involved a store, a herbal tea shop and cinema models, was quite fun. For instance, the store model reminded him about his father buying sweets and snacks in the past (Mr. X, 5-P.2-L16-19). Ms. F enjoyed seeing the real historical documents in the exhibition, such as the treaties signed in the Opium Wars (3-P.2-L7-8). She agreed that adults or university students would focus more on these exhibits which is good (Ms. F, 3-P.2-L8-9).

However, with reference to Mr. P (2-P.2-L19-22), The Hong Kong Story was quite boring as there is less interaction. To improve, AED exhibition boards can be placed near exhibits and allowed people to play mini games on them after learning, or the museum can distribute free leaflets to visitors and they could do something while visiting (Mr. P, 2-P.2-L19-25).

In fact, visiting museums has become a kind of entertainment nowadays. To foster people to learn effectively, it is reasonable to provide fun and interesting learning methods rather than only provide information and knowledge in a single way. Moreover, interaction between visitors and exhibitions should always be considered. In this way, it would help avoiding presenting a boring feeling.

#### Factor - Exhibition Attractiveness (F4)

May (7, P.1-L8-12), a visitor who visited The Hong Kong Story frequently, claimed that the exhibition had been holding for a quite long time which cannot give her “fresh” and “special” feelings. In addition, May explained these feelings can be found from the “Along the River During the Qingming Festival” animation exhibition, such as creating a reality for allowing visitors to get into the picture (May, 7-P.1-L17-18). In fact, May (7-P.3-L11-13) believed some exhibits can be updated, such as the size of cinema as it had been changing beyond time. Furthermore, it is believed these feelings would usually link with the entertainment provided by the museum exhibitions. If exhibitions are demonstrated in interesting ways, they would attract more people to visit.

#### Factor - Correlation to Daily Life (F5)

For the correlation to Daily Life, May claimed that it depends on people’s career if the things learnt from the exhibition can be applied in daily life (May, 7-P.3-L29). May’s career was about caring elderly, so she could share the historical content learnt from the exhibition with the elderlies (7-P.3-L36-37). Mr. X shared a similar view with May. For him, the things he learnt from The Hong Kong Story would be useful if they are related to Hong Kong modern history or development (Mr. X, 5-P.2-L29-30). In addition, Mr. X explained that the exhibition could help him to understand more about the knowledge which he learned from books. So when he talked to people or get engaged in some modern historical topics, he could use the things learnt from the exhibition (Mr. X, 5-P.2-L30-33).

For applying the things learned from The Hong Kong Story into daily life, Ms. F (3-P.2-L16-17) mentioned she would use the museum materials as learning resources or bring her students to visit The Hong Kong Story if she became a teacher. Same with Mr. F, Mr. K also believed he could apply the knowledge learnt from The Hong Kong Story into his daily life as he would teach his students about knowledge, skills and attitudes in the classroom (6-P.3-38-40).

Therefore, the aspect of correlation with daily life might be relatively dependent on individuals. If visitors' careers were related on the exhibition theme, it would be easier for them to apply the things learnt into their daily life, such as teaching and sharing historical events with others. To widen the range of correlation which can cover more careers, it is suggested that The Hong Kong Museum of History should consider more on the topics which related to different kinds of careers. For example, medical history may attract more nurses and doctors to visit, and food culture can be a popular theme.

### **Category C: Environment (E)**

#### **Factor - Environment (F7)**

For environmental factors, most of the interviewees have various kinds of comments and wondered if The Hong Kong Story can be improved from an environmental aspect.

As a suggestion, the lighting could be brighter like the other foreign museums (Mr. P, 2-P.3-L3).

In addition, Mr. P thought more clear instructions should be given for the route arrangement as he felt confused with the route between the first and second floors (P.2-L4-6,7-9). Thus, a map with fixed or suggested routes should be provided to visitors for improvement (Mr. P,

P.2-L10-11). Mr. W (1-P.2-L6-7) also mentioned the same problem that the route is not very clear for visitors. For the first and second visit of The Hong Kong Story, Mr. We did not even know there was a second part (started from the second floor) of the exhibition (1-P.2-L6-7). To improve the situation of people walking the wrong way, an instruction sign was a clear and useful way (Ms. F, 3-P.2-L33). Besides route organization, Ms. F also suggested that the lighting and audio effect should be improved. For example, the lighting was too dark and the audio effect should be limited or children may fear it (3-P.2-L21-24,27-29). Importantly, Mr. K had a consideration if visitors with certain disabilities could visit the whole exhibition (6-P.4-L9-11). Especially for the Opium War part, there was a 1:1 ratio western style building model and required visitors to climb to see the third level. In this way, Mr. K was not sure if it is accessible for elderly, children or people with disabilities (6-P.4-L13-16).

Moreover, the venues for playing videos were important as there were usually seats for visitors to rest while watching the clips (May, 7-P.4-L6-7). If the museum was able to provide areas for visitors to rest, it would be beneficial because they may lengthen their visiting time for learning.

#### **Category D: Others**

During the interviews, interviewees also pointed out new factors which may not be discussed in the previous part. Although they involve different kinds and a wide range of aspects, it is still believed that they should not be ignored from the study.

### Factor - Souvenirs

According to Mr. M (4-P.4-L17-18), souvenirs sold in the gift shop of the museum could also be regarded as an important factor which affects visitors' experiences. The Hong Kong Story is an exhibition of the Hong Kong Museum of History. However, it was hard to see if there were some souvenirs with related elements (Mr. M, 4-P.4-L20-21). As a consequence, Mr. M pointed out that the souvenirs he bought do not have any affiliation with the things he had seen, and he felt it is a kind of separation ( 4-P.4-L27-28).

### Factor - Consistency

Besides, Mr. P suggested that consistency is an important factor affecting the quality of people learning in exhibition (2-P.3-L15-18). If people's visit was not consistent, which was so-called "freestyle", it would result in no efficiency (Mr. P, 2-P.3-L17-18). During Mr. W's interview, a similar viewpoint was discussed. With reference to Mr. W (1-P.1-L40-P.2-L2), the exhibition showing different local cultures and road names would help visitors to know the reason for the appearance of the cultures. And these reasons and history were connected which helped explain how Hong Kong had been developing into the city nowadays (1-P.1-L40-P.2-L2).

In this way, it is important to show the consistency of the exhibition as it would result in visitors' understanding of the whole theme of The Hong Kong Story. Otherwise, learning might be more difficult because inconsistency may result in unclear understanding of knowledge and poor memorization.

### Factor - Entrance Fee

May also noted that visit entrance fee would affect people's frequency to visit the exhibition (1-P.1-L30-31). As the entrance fee of The Hong Kong Story was free, May would often visit the exhibition for revision purposes (1-P.1-L30-31). Considering the advantage, a free entrance fee would also encourage people to visit the exhibition. Moreover, not spending money would even allow the public to learn without the stress on the attitude of consumption, believing they must learn something as they have paid for it.

### Factor - Further Learning Materials

Another factor suggested by May (7-P.2-L39-40) was the further learning materials provided by the Hong Kong Museum of History. As visiting The Hong Kong Story was time consuming, it was recommended further information or readings could be provided for audiences to continue their learning after the visit (May, 7-P.2-L35-40). In fact, there is a resource centre located at the second floor of the museum. However, all materials are not available for loan and they can only be used within the centre (Hong Kong Museum of History, 2020). As a suggestion, recommended readings or websites can be listed for the public to continue their learning after visiting the exhibition.

### Factor - Immediate Response to Visitors' Questions

Interestingly, May asked if it was possible to place a certain amount of staff or volunteers in each area and answered visitors' questions about the exhibition (7-P.4-L12-13,20-22). Although docent service would be able to solve most of the questions asked by the visitors, it is believed that it is impossible for docents to reply to every question. As docent service had time

limitations, organizing helpers at each area would help responding visitors' questions (May, 7-P.4-L13-16). In addition, museums can consider recruiting interns for providing the service. And these internships can also help train the next generations who are interested in working at museums.

### Visiting Guidelines and Instructions

Mr. K and his kids' experience during the visit also showed a new perspective about learning quality in The Hong Kong Story:

"And then of course kids...when they see canon, they are very excited. And they tried to touch the cannon to see what it likes. But there is no like ropes or anything that's surrounding the cannons...then the museum staff immediately came and then said "Hey, don't touch the cannon!"...I understand you want to protect your artifact...If you want to do that, of course, put something, ropes or put some protections" (6-P.4-L26-32)

As Mr. K (6-P.4-L34) suggested that museum staff could be more welcoming and friendly. Also, the museum should set up a clear decision or instruction to help visitors understand the rules (Mr. K, 6-P.4-L38-39).

## **8. Limitations**

Generally, there are mainly two limitations of this study:

### Imbalanced Career Distribution

As the survey can only be distributed through an online system based on the influence of COVID-19, the distribution method would mainly depend on researcher's social network and online sharing. Considering the age group of people using online devices, it is reasonable that the age group of responders would be dominated by the younger generations. In this way, the views and opinions reflected would be relatively favorable to the youngsters.

### Ignoring External Factors

Based on the design of the research, this study would mainly focus on the internal factor which affected people's learning in The Hong Kong Story. Although factors within the museum play important roles on public learning, it is also important to consider the influence of external factors. As a limitation, this research did not cover the influence of the factors outside The Hong Kong Story. Thus, further study should be conducted to seek for a more complete conclusion.

## **9. Conclusion**

Hong Kong Museum of History is popular for promoting local history to the public. Although the museum has been established for decades, it is important to collect visitors' feedback for improvement. Through quantitative and qualitative research, the main three out of five objectives proclaimed by the museum can be achieved with the positive feedback from the public. However, there are also different kinds of suggestions recommended that the Hong

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Student number:

Kong Museum of History should always improve its exhibition, such as providing up-to-date information and entertaining display methods. Moreover, the survey respondents and interviewees were able show the importance of different categories of factors, which were the Presentation (P), Interest (I) and Environment (E), and their relationship with visitors' learning. Through understanding the factors and their importance, it is believed the Hong Kong Museum of History can continue its role as a public educator.

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**11. Appendix I (a)**

**Questionnaire**

(For Researcher - English Version)

**What is your age group?**

9-17      18-30      31-40      41-60      Over 60

**Gender:**      Male      Female

**Nationality:** \_\_\_\_\_

**Career group:**

<input type="checkbox"/> Arts	<input type="checkbox"/> Business	<input type="checkbox"/> Construction Industry	<input type="checkbox"/> Education	<input type="checkbox"/> Financial Industry
<input type="checkbox"/> Government Department	<input type="checkbox"/> Media		<input type="checkbox"/> Medical	<input type="checkbox"/> Law Enforcement
<input type="checkbox"/> Logistics	<input type="checkbox"/> Real estate industry		<input type="checkbox"/> Service Industry	
<input type="checkbox"/> Social Welfare		<input type="checkbox"/> Technology	<input type="checkbox"/> Transportation	<input type="checkbox"/> Medical
<input type="checkbox"/> Others	<input type="checkbox"/> Students			

**How many times have you visited The Hong Kong Story exhibition within half a year?**

1 time      2-3 times      4 times or above

**Please choose “1” to “4” for the following statements.**

	<b>1 = Strongly Disagree; 2= Disagree; 3 = Agree; 4 = Strongly Agree</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Not Applicable</b>
	Within The Hong Kong Story exhibition,...					
1.	(LO1)...I learn.	○	○	○	○	○
2.	(LO1)...I share my views.	○	○	○	○	○
3.	(LO1)...I enjoy.	○	○	○	○	○
4.	(LO2)...I can explore the history of China.	○	○	○	○	○
5.	(LO2)...I can explore the world.	○	○	○	○	○
6.	(LO3)...I can feel it is related to my daily life.	○	○	○	○	○

7.	(F5)...I can understand the use of words easily.	<input type="radio"/>				
8.	(F2)...I am satisfied the sizes of the pictures shown are appropriate for watching / reading.	<input type="radio"/>				
9.	(F2)...I am satisfied with the sizes of the description shown.	<input type="radio"/>				
10.	(F7)...I am satisfied with the sound usage, audio display (eg. narrative message, background noise) are good quality.	<input type="radio"/>				
11.	(F7)...I am satisfied with the lighting.	<input type="radio"/>				
12.	(F4)...I am curious.	<input type="radio"/>				
13.	(F6)...I can understand the message.	<input type="radio"/>				
14.	(F7)...I feel easy to find the route when visiting.	<input type="radio"/>				
15.	(F1)...Museum docents are well trained.	<input type="radio"/>				
16.	(F1)...Museum docents help me to understand with the exhibition.	<input type="radio"/>				
17.	(F2)...The electronic devices (eg. video clip) are useful for delivering messages.	<input type="radio"/>				
	<b>1 = Strongly Disagree; 2= Disagree; 3 = Agree; 4 = Strongly Agree</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Not Applicable</b>
	The Hong Kong Story exhibition...					
18.	(LO4)...is presented with multiple methods.	<input type="radio"/>				
19.	(LO4)...is exciting.	<input type="radio"/>				
20.	(F3)...is entertaining.	<input type="radio"/>				

21.	(F4)...is attractive.	<input type="radio"/>				
22.	(F7)...is environmental comfortable.	<input type="radio"/>				
23.	(F5)...is related to my daily life.	<input type="radio"/>				
24.	(F5)...is able to connect with the local community.	<input type="radio"/>				
25.	(F5)...is able to provide up-to-date information.	<input type="radio"/>				
26.	(F5)...is able to provide information clearly.	<input type="radio"/>				
27.	(F6)...is able to display enough content information.	<input type="radio"/>				
28.	(F5)...is related with my current learning.	<input type="radio"/>				
29.	(F6)...is able to deliver the message effectively.	<input type="radio"/>				
30.	(F3)...is fun.	<input type="radio"/>				

**11. Appendix I (b)**

**Questionnaire**

(For Visitor - English Version)

**What is your age group?**

9-17      18-30      31-40      41-60      Over 60

**Gender:**      Male      Female

**Nationality:** \_\_\_\_\_

**Career group:**

<input type="checkbox"/> Arts	<input type="checkbox"/> Business	<input type="checkbox"/> Construction Industry	<input type="checkbox"/> Education	<input type="checkbox"/> Financial Industry
<input type="checkbox"/> Government Department	<input type="checkbox"/> Media		<input type="checkbox"/> Medical	<input type="checkbox"/> Law Enforcement
<input type="checkbox"/> Logistics	<input type="checkbox"/> Real estate industry		<input type="checkbox"/> Service Industry	
<input type="checkbox"/> Social Welfare		<input type="checkbox"/> Technology	<input type="checkbox"/> Transportation	<input type="checkbox"/> Medical
<input type="checkbox"/> Others	<input type="checkbox"/> Students			

**How many times have you visited The Hong Kong Story exhibition within half a year?**

1 time      2-3 times      4 times or above

**Please choose “1” to “4” for the following statements.**

	<b>1 = Strongly Disagree; 2= Disagree; 3 = Agree; 4 = Strongly Agree</b>	1	2	3	4	Not Applicable
	Within The Hong Kong Story exhibition,...					
1.	...I learn.	○	○	○	○	○
2.	...I share my views.	○	○	○	○	○
3.	...I enjoy.	○	○	○	○	○
4.	...I can explore the history of China.	○	○	○	○	○
5.	...I can explore the world.	○	○	○	○	○
6.	...I can feel it is related to my daily life.	○	○	○	○	○

7.	...I can understand the use of words easily.	<input type="radio"/>				
8.	...I am satisfied the sizes of the pictures shown are appropriate for watching / reading.	<input type="radio"/>				
9.	...I am satisfied with the sizes of the description shown.	<input type="radio"/>				
10.	...I am satisfied with the sound usage, audio display (eg. narrative message, background noise) are good quality.	<input type="radio"/>				
11.	...I am satisfied with the lighting.	<input type="radio"/>				
12.	...I am curious.	<input type="radio"/>				
13.	...I can understand the message.	<input type="radio"/>				
14.	...I feel easy to find the route when visiting.	<input type="radio"/>				
15.	...Museum docents are well trained.	<input type="radio"/>				
16.	...Museum docents help me to understand with the exhibition.	<input type="radio"/>				
17.	...The electronic devices (eg. video clip) are useful for delivering messages.	<input type="radio"/>				
	<b>1 = Strongly Disagree; 2= Disagree; 3 = Agree; 4 = Strongly Agree</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>Not Applicable</b>
	The Hong Kong Story exhibition...					
18	...is presented with multiple methods.	<input type="radio"/>				
19.	...is exciting.	<input type="radio"/>				
20.	...is entertaining.	<input type="radio"/>				
21.	...is attractive.	<input type="radio"/>				

22.	...is environmental comfortable.	<input type="radio"/>				
23.	...is related to my daily life.	<input type="radio"/>				
24.	...is able to connect with the local community.	<input type="radio"/>				
25.	...is able to provide up-to-date information.	<input type="radio"/>				
26.	...is able to provide information clearly.	<input type="radio"/>				
27.	...is able to display enough content information.	<input type="radio"/>				
28.	...is related with my current learning.	<input type="radio"/>				
29.	...is able to deliver the message effectively.	<input type="radio"/>				
30.	...is fun.	<input type="radio"/>				

11. Appendix I (c)

Questionnaire

(參觀者專用 - 中文版本)

我的年齡是：

9-17歲    18-30歲    31-40歲    41-60歲    60歲以上

我的性別是： 男    女

我的國籍是： \_\_\_\_\_

我的職業是：

<input type="checkbox"/> 藝術產業	<input type="checkbox"/> 商業	<input type="checkbox"/> 建造業	<input type="checkbox"/> 教育服務業	<input type="checkbox"/> 金融業
<input type="checkbox"/> 政府部門	<input type="checkbox"/> 傳媒業	<input type="checkbox"/> 執法人員	<input type="checkbox"/> 物流業	<input type="checkbox"/> 地產行業
<input type="checkbox"/> 服務業	<input type="checkbox"/> 社會福利	<input type="checkbox"/> 科技產業	<input type="checkbox"/> 運輸業	<input type="checkbox"/> 醫療行業
<input type="checkbox"/> 學生 <input type="checkbox"/> 其他				

在過去半年中，請問你有多少次遊覽「香港故事」？

1次    2-3次    4次或以上

請選擇“1” to “4”以代表你同意或不同意以下陳述的程度。

	1 = 非常不同意；2 = 不同意； 3 = 同意；4 = 非常同意	1	2	3	4	不適用
在「香港故事」裏,...						
1.	...我能學習。	○	○	○	○	○
2.	...我能分享意見。	○	○	○	○	○
3.	...我能享受。	○	○	○	○	○
4.	...我能探索中國歷史。	○	○	○	○	○
5.	...我能探索世界。	○	○	○	○	○
6.	...我能感覺「香港故事」和我生活的關係。	○	○	○	○	○

7.	...我能容易理解用詞。	<input type="radio"/>				
8.	...我對展示圖片的大小感到滿意。	<input type="radio"/>				
9.	...我對展示描述字體的大小感到滿意。	<input type="radio"/>				
10.	...我對聲效的運用(例：旁敘、背景聲音)感到滿意。	<input type="radio"/>				
11.	...我對燈光的運用感到滿意。	<input type="radio"/>				
12.	...我感到好奇。	<input type="radio"/>				
13.	...我能理解「香港故事」的訊息。	<input type="radio"/>				
14.	...我覺得在參觀時能容易找到正確的路線。	<input type="radio"/>				
15.	...博物館的導賞員是訓練有素的。	<input type="radio"/>				
16.	...博物館的導賞員幫助建立我和展覽的關係。	<input type="radio"/>				
17.	...電子設備(例：視頻)能有效帶出訊息。	<input type="radio"/>				
	<b>1 = 非常不同意；2 = 不同意； 3 = 同意；4 = 非常同意</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>不適用</b>
	「香港故事」...					
18.	...是以多種方式展示的。	<input type="radio"/>				
19.	...是令人興奮的。	<input type="radio"/>				
20.	...是有娛樂性的。	<input type="radio"/>				
21.	...是吸引人的。	<input type="radio"/>				
22.	...是環境舒適的。	<input type="radio"/>				

23.	...是與我的日常生活相關的。	<input type="radio"/>				
24.	...與當地社區有關的。	<input type="radio"/>				
25.	...能提供最新的資訊。	<input type="radio"/>				
26.	...能清晰地提供資訊。	<input type="radio"/>				
27.	...能展示足夠的資訊內容。	<input type="radio"/>				
28.	...是和我現在的學習相關的。	<input type="radio"/>				
29.	...能有效地傳遞訊息。	<input type="radio"/>				
30.	...是有趣的。	<input type="radio"/>				

## 12. Appendix II

### Interview Questions (English & Chinese versions)

#### Version I (19/2/2020 ver.)

1) How do you feel about The Hong Kong Story? Why?

參觀完「香港故事」後，你有何感受？為甚麼？

2) Why would you like to visit The Hong Kong Story?

為何你會參觀「香港故事」？

3) Does The Hong Kong Story exhibition fulfill your expectation?

當你參觀的時候，有沒有甚麼預期？參觀後又有沒有得到滿足？

4) What is your evaluation on the museum docents?

對於導賞員服務，請問你有何評價？

5) What is your comment on the display methods of the exhibition?

對於「香港故事」的展示手法，請問你有何評價？

6) How do you feel about the content of The Hong Kong Story exhibition?

對於「香港故事」的內容，請問你有何感覺？

7) Does The Hong Kong Story exhibition contents entertain you? Why?

「香港故事」有沒有為你帶來娛樂性？為甚麼？

8) Does The Hong Kong Story exhibition contents useful for your daily life? Why?

參觀完「香港故事」後，你認為對你日常生活有甚麼幫助嗎？為甚麼？

9) How do you feel about The Hong Kong Story exhibition environment?

你對「香港故事」的場館環境有甚麼意見？

10) Is there any factor affecting your learning in The Hong Kong Story?

除了剛才提及的內容，請問你認為有沒有其他因素影響你在「香港故事」的學習？

10a) How are the factors affecting your learning in the exhibition?

這些因素如何影響你在展覽中的學習？

10b) Are there any suggestions for the exhibition?

請問你對展覽有沒有甚麼提議？

Version II (6/3/2020 ver.)

1) How do you feel about The Hong Kong Story? Why?

參觀完「香港故事」後，你有何感受？為甚麼？

2) Why would you like to visit The Hong Kong Story?

為何你會參觀「香港故事」？

3) Does The Hong Kong Story exhibition fulfill your expectation?

當你參觀的時候，有沒有甚麼預期？參觀後又有沒有得到滿足？

4) What is your evaluation on the museum docents?

你對博物館的導賞員有沒有甚麼意見？

5) What is your comment on the display methods of the exhibition?

你對「香港故事」展覽的展示手法（例如：如何擺放展品、採用模型等展示手法）有沒有甚麼想法或意見呢？

6) How do you feel about the content of The Hong Kong Story exhibition?

你對「香港故事」展覽的展示內容有何想法？

7) Does The Hong Kong Story exhibition contents bring entertainment and fun to you? Why?

你覺得「香港故事」有沒有為你帶來娛樂性和樂趣？為甚麼？

8) Do you agree that you can apply the contents (eg.knowledge, skill or attitude) learnt from The Hong Kong Story exhibition into your daily life? Why?

參觀完「香港故事」後，你認為展覽的內容（例如：知識、技巧或態度）對你日常生活有幫助或有可應用地方嗎？為甚麼？

9) How do you feel about The Hong Kong Story exhibition environmental settings (eg. air-conditioning, lighting and route arrangement)? Why?

你對「香港故事」的場館環境設備有甚麼意見？例如空調、燈光、參觀路線等等。做得好或需要改善的地方都可以分享。

10) Besides the factors discussed, are there any other factors affecting your learning quality in The Hong Kong Story?

除了以上內容，你覺得有沒有其他因素都會影響到你在「香港故事」裏的學習？

10a) How are the factors affecting your learning in the exhibition?

這些因素如何影響你在展覽中的學習？

10b) Are there any suggestions for the exhibition?

請問你對展覽有沒有甚麼提議？

Version III (13/3/2020 ver.)

1) How do you feel about The Hong Kong Story? Why?

參觀完「香港故事」後，你有何感受？為甚麼？

2) Why would you like to visit The Hong Kong Story?

為何你會參觀「香港故事」？

3) Does The Hong Kong Story exhibition fulfill your expectation?

當你參觀的時候，有沒有甚麼預期？參觀後又有沒有得到滿足？

4) What is your evaluation on the museum docents?

你對博物館的導賞員有沒有甚麼意見？

5) What is your comment on the display methods of the exhibition?

你對「香港故事」展覽的展示手法（例如：如何擺放展品、採用模型等展示手法）有沒有甚麼想法或意見呢？

6) How do you feel about the content of The Hong Kong Story exhibition?

你對「香港故事」展覽的展示內容有何想法？

7) Does The Hong Kong Story exhibition contents bring entertainment and fun to you? Why?

你覺得「香港故事」有沒有為你帶來娛樂性和樂趣？為甚麼？

8) Do you agree that you can apply the contents (eg.knowledge, skill or attitude) learnt from The Hong Kong Story exhibition into your daily life? Why?

參觀完「香港故事」後，你認為展覽的內容（例如：知識、技巧或態度）對你日常生活有幫助或有可應用地方嗎？為甚麼？

9) How do you feel about The Hong Kong Story exhibition environmental settings (eg. air-conditioning, lighting and route arrangement)? Why?

你對「香港故事」的場館環境設備有甚麼意見？例如空調、燈光、參觀路線等等。做得好或需要改善的地方都可以分享。

10) Besides the factors discussed, are there any other factors affecting your learning quality in The Hong Kong Story?

除了以上內容，你覺得有沒有其他因素都會影響到你在「香港故事」裏的學習？

10a) How are the factors affecting your learning in the exhibition?

這些因素如何影響你在展覽中的學習？

10b) Are there any suggestions for the exhibition?

請問你對展覽有沒有甚麼提議？

13. Appendix III  
Consent Forms (Sample)

**「香港歷史博物館『香港故事』展覽：『設計學習成果』與『實際學習成果』差異的館內因素」之研究**

**受訪同意書**

本人同意接受「香港歷史博物館『香港故事』展覽：學習成果的設計與現實及其影響的館內因素」研究計劃，並瞭解：

- 1) 我是自願參與這項研究；
- 2) 我已充分了解此研究的目的和內容；
- 3) 我明白研究和訪談資料會在研究報告中發表；
- 4) 我明白我有權在研究過程中提出問題，並在任何時候退出研究。

受訪者姓名：\_\_\_\_\_

受訪者簽署：\_\_\_\_\_

研究者姓名：\_\_\_\_\_

研究者簽署：\_\_\_\_\_

日期： 2020年\_\_\_\_月\_\_\_\_日

## 「香港歷史博物館『香港故事』展覽：『設計學習成果』與『實際學習成果』差異的館內因素」之研究

### 家長 / 監護人同意書

本人同意\_\_\_\_\_接受「香港歷史博物館『香港故事』展覽：學習成果的設計與現實及其影響的館內因素」研究計劃，並瞭解：

- 1) 本人及被監護人是自願參與這項研究；
- 2) 本人及被監護人已充分了解此研究的目的和內容；
- 3) 本人及被監護人明白研究和訪談資料會在研究報告中發表；
- 4) 我明白我有權在研究過程中提出問題，並在任何時候退出研究。

家長 / 監護人姓名：\_\_\_\_\_

家長 / 監護人簽署：\_\_\_\_\_

研究者姓名：\_\_\_\_\_

研究者簽署：\_\_\_\_\_

日期： 2020年\_\_\_\_月\_\_\_\_日

「香港歷史博物館『香港故事』展覽：「設計學習成果」與「實際學習成果」差異的館內因素」之研究

**Interview: Code 1 (W先生)**

**20/2/2020**

問：參觀完「香港故事」後，你有何感受？為甚麼？

答：我本身去過「香港故事」幾次。如果以資料來說，我覺得是詳盡的。而整體來說，我覺得是值得推介的，因為它是一個讓人知道香港歷史的好地方。而且我覺得它的接觸度是高的，例如館裏有採用中文、英文及圖畫等等，讓人可以容易明白資料。

問：為何你會參觀「香港故事」？

答：我半年內去過兩次，因為我覺得內容是很有趣的。雖然內容沒有怎樣改變，但我認為對修讀歷史的人來說，內容是有趣的。我覺得內容不是特別有趣，有趣的是表達方式。香港歷史博物館有兩層，一開始是自然生態、本地人生活，而第二層是1841年後的歷史。香港歷史博物館與外國的博物館很不同，很實體化。以殖民時代展區為例，博物館會嘗試將茶樓、裁縫店和藥材鋪實體化呈現。即使到60、70年代，博物館亦有還原雜貨鋪及涼茶鋪的樣貌。這個是外國歷史博物館少見的，它們很多都是只展出展品，但未必有心思重現歷史場景。

問：當你參觀的時候，有沒有甚麼預期？參觀後又有沒有得到滿足？

答：整體上，是滿足到的。我覺得第二部分（由1841年到2000年）是比較有趣的，而第一部分（自然部分到史前）較不有趣。我最近兩次參觀的期望都是尋找身份認同的資料，第二部分談及較多，加上第二部分資料性很足夠，故此能滿足我的期望。

問：過去兩次參觀的時候，有沒有跟隨導賞員參觀？為甚麼？

答：我都是自己參觀的。其實我去參觀香港歷史博物館的特別展覽時，我是會跟隨導賞員參觀的，但「香港故事」則沒有。由於時間不合，再加上博物館沒甚麼途徑讓人知道這個服務。我知道博物館的門外是有的，但不知道是甚麼時候有或有甚麼安排，所以就沒有提問。

問：如果時間許可，而你又知道何時有導賞員服務，則會考慮使用該服務？

答：是的。

問：參觀完「香港故事」後，你認為對你日常生活有甚麼幫助嗎？為甚麼？

答：我覺得自然地貌和史前部分是較不太有幫助，但本地人生活部分和第二部分（1841年至2000年）是有幫助的。例如第一部分的本地人部分的尾聲部分有提及打醮及本地人如何做儀式，看來有點像現在的本地人，如長洲佛誕會舉行太平清醮也有繼續舉行，只是規模不同，但其實做的事差不多。所以這些都有助了解這些事的源來。而第二部分會令你清楚知道為何香港會有這些特色。例如你到逛街去，九龍塘則有牛津道（這個名字很不中國），有這條街道的原因是以前（香港）被英國

統治過，就如中、上環一樣，這些其實都是有關的。所以整個第二部分展覽都說明了很多香港的地方如何由以前的轉變為現在的樣貌，所以我覺得很有用和方便了解。

問：你對「香港故事」的場館環境有甚麼意見？

答：我覺得路線真的挺難找的。我共參觀過香港歷史博物館和「香港故事」六、七次。第一、二次參觀「香港故事」時，我不知道有第二部分，因為第一部分到第二部分中間需要繞個圈乘搭電梯。我第一、二次參觀「香港故事」時才處於初中時期，可能那時候沒甚麼指示，令我以為完成第一部分便完結參觀，現在就好一點。另外，展品開始舊了，開始貼近不到潮流，如博物館注重如何與參觀者互動。博物館有很多資料和文字（很資料性），不太能吸引人，再加上除觀看影片，現在的「香港故事」互動成分不多。如果你去參參觀其他博物館，會有讓小孩子玩耍的互動螢幕、攤位或角落讓人可以和主辦互動。

答：另外，第二部分展覽的表達方式可以改變一下。有關第二部分的開頭到中後段部分（1841年到196X年）、涼茶鋪後談及麥理浩、回歸的展區，我認為需要修改一下，因為這部分和前部分的落差太大。前面的部分明顯是想營造出歷史場景，但後面的部分只是很資料性展示。以我印象，後面的部分是源著政治史講述，很少提及社會（有一小角落提及房屋或教育），但尾聲部則源著政治發展史講述。我認為應多加入當時人民如何、當時社會是怎樣的，除了從上而下講述，也可以由下多講述一點，關連性就可以加增，別人就不會不知道在說甚麼。你應說說別人在以前在做甚麼，或以前的人是怎樣的。

答：好的地方，除了抗日部分，博物館展覽的應用是較中性的。「香港故事」在回歸後才開始，在2003年才建成。我起初還以為「紅」的影響力會比較大，但參觀完後，我又不覺得，其實也比較持平。如1841年的展覽部分，講述都是比較持平，不會描述英籍人士是「帝國走狗」。抗日部分則大家都會明白的，所以我覺得展覽都較持平的。

「香港歷史博物館『香港故事』展覽：「設計學習成果」與「實際學習成果」差異的館內因素」之研究

**Interview: Code 2 (P先生)**

**27/2/2020**

問：參觀完「香港故事」後，你有何感受？為甚麼？

答：我覺得挺好的，因為它有一個時序性。展覽有由遠古時期到近代回歸的時序性，這是其中一個挺好的東西。但我覺得這個佈置只有香港人才會明白，如果有外國人士來到參觀，就不會很「方便使用」(*user-friendly*)。因為展區分為兩部分，地下一層和樓上一層。樓上一層的展覽是由鴉片戰爭往後開始一個時序性發展。地下一層則有一個文化歷史展區，香港作為一個國際城市讓外國人士參觀，只有這一部分就比較不「方便使用」(*user-friendly*)。上面部分的時序性則還好，因為它都是跟歷史去展示，但下面部分其實比較混亂。下面部分可能會有鄧家文化，又有祠堂，又有六十年代早期的街道之類的東西。比起時序展覽的部分，我個人認為那裏比較凌亂一點，外國人士未必能太明白，但如果是香港人則沒有問題，一看就明白。如果以香港人的集體回憶(*Collective memory*)來說，文化歷史展區會好一點，因為有共鳴，但這部分比較亂，因為沒有整理好的流動(*flow*)讓別人跟著去看。

問：為何你會參觀「香港故事」？

答：因為要做功課。

問：當你參觀的時候，有沒有甚麼預期？參觀後又有沒有得到滿足？

答：我期待展覽可以幫助我完成文章(功課)。我做的功課是關於 “How does the Hong Kong History Museum shape Hong Kong people's identity (或*ethnicity*)”。我參觀的時候是觀看如何展示展覽並幫助香港人建立自己的身份認同。關於是否滿足到預期，我覺得還好，如果說兩個展區，我都覺得可以的。我在參觀的時候將展覽分為兩個方面去看：一、跟著時序展示香港歷史；二、從文化方面展示香港歷史。

答：我先談談文化方面，我覺得它可以的是因為它展示到很多不同的香港本地文化。有些東西是香港人才有的，它並不是甚麼文化也放進去，比如說：鄧家文化、太平清醮、祠堂、民初時期的人民是怎樣的等等，有很多方面的文化都有展示出來。然後展品的還原度是按照差不多一比一展示，例如那一座包山、那一座關公像、那艘船，這些東西全都是差不多一比一。如果你是香港人，看到這些歷史面貌 (*historical figure*)後，我覺得它們可以幫助你建立你的身份認同，因為你所經歷的東西就在展覽中展示出來，這是其一。

答：至於時序方面，即鴉片戰爭往後的部分，我覺得也是可以的，都有能夠建立香港人的身份認同。因為你參觀的時候，就好像和香港一起正在經歷轉變 (*transformation*)。展覽是由鴉片戰爭開始，建立出來的是很外國特色的，之後到日佔時期，再到六十、七十年代，再到回歸這些東西，它都是採用相類似的場景，展示出相類似的項目 (*item*)。當你參觀的時候，就好像一直看到那個其中的轉變。看到轉變了，其實它是希望展示「香港一直這樣變，而你作為香港居民，你自己都一直在這樣變」的訊息，如何由一個殖民地變為一個回歸之後的東西。

問：過去參觀的時候，有沒有跟隨導賞員參觀？為甚麼？

答：沒有，因為沒有時間。因為我不知道如何參加，這是其一。而且導賞員不是需要報名才會有的嗎？(是) 不是有限定時間的嗎？(是) 那我自己到博物館自行步入 (walk-in) 的話其實不會知道何時可以進入導賞服務，它 (博物館)都沒有跟我說。

答：最好會有一個牌，寫下何時會有導賞服務。或如果你有金錢的話，可以製作應用程式，讓你下載並插入耳機後，然後你可以在各區域製作二維碼 (QR Code)，當你到達區域並掃描它們後，便可以在線上邊走邊聽。反正展板都有文字記載，那麼在旁邊多加一個二維碼 (QR Code)應該不會很難吧？當你掃描了它們後再上網用它的應用程式的話，便可能有導賞員向你講解展品相關的故事、歷史及用途，比你只看文字好。只看文字的話，其實香港人哪有這麼多人識字，是吧？或有這麼多心思去看吧？看文字又要再看展品，這就會很耗時 (time consuming)。但如果你有一個這樣的應用程式，你一直聽著的時候，則可以一邊觀看展品一邊聽著音訊，就能省回點時間。再者，這樣又不會用太多文書處理，你建造一個展板，大家每人都有手機，讓他們自己攜帶便可，最多都是擺放幾個耳機，讓沒有的人士借用。

問：你覺得「香港故事」有沒有娛樂性或有趣？或為你帶來娛樂？

答：對我而言，我進去展覽的時候是抱著做功課的心態去參觀。但如果你說平時參觀的話，我會覺得有一點沉悶，因為互動性 (interactive) 比較少。因為展覽都是展品說明，以及一些位置讓你坐下來看看些船，但是我覺得其實互動性有點少。博物館可以參考一下外國，有一個展品，而旁邊可以有一塊AED展板，讓你看完展品後可以玩一些小遊戲，這樣會比較好。或在一開始的時候向參觀者派發免費單張填寫，又或讓參觀者有些東西可以做，我覺得這樣比較好。現在則好像你參觀只是看，看完展品就看說明，看完說明就完結離開，有點沉悶。我覺得沉悶的原因是因為參觀者只能看，沒有互動性。

問：參觀完「香港故事」後，你認為對你日常生活有甚麼幫助嗎？為甚麼？

答：沒有。因為作為一位讀歷史的學生，你沒有可能去歷史博物館才認識這些歷史。如果你說有沒有幫助，不可以說完全沒有，因為它其實可以展示到一些你看不到的東西，例如太平清醮，我未曾去過太平清醮，也未曾看過包山，那麼至少我能在展覽中看到它的模型。又或有些東西是不可能再看到的，例如：鄧家的船是怎樣的、人民是怎樣居住。這些你以前是不知道的，現在則可以再次看到。所以這些地方可以說是有點用處，你可能可以在展覽裏再看到平時沒有甚麼機會再接觸到的東西。如果我們當了老師的話，在未來帶領實地考察 (field trip) 也是有幫助，至少有一個實物，不用只看書本，都是好的。

問：你對「香港故事」的場館環境有甚麼意見？

答：燈光可以光一點，因為我看見外國的博物館都不會這麼陰沈。冷氣就沒有問題，都是基本博物館有的。路綫我反而覺得可以有一個明確點的指引，例如有一個位置是：看完遠古歷史時，展覽會有兩個方向：一是走向文化歷史部分；一是走向另外一邊。到達這個位置時，如果沒有很明確的指引，可能就會變成分叉路走了，你會不知道向左走還是向右走。我記得向右邊走就是跟著時序去參觀；向左走則是文化歷史部分。我覺得它的牌子可以弄得更好一點，跟隨時序性會好一點。而且它的指引不是很足夠，即使你進入了文化歷史的一邊，第一它有兩層（樓上樓下各一層），我參觀有時候便兜了個圈。我可能看完了後往樓上去，看完再下去時發現又是這個位置，就會兜了個圈。展覽編排應該改善。博物館可以製作一個導賞路綫圖，你不一定需要製作一個固定路綫圖，建議版本也可。

問：在「香港故事」裏學習，你認為還有甚麼元素影響學習質素嗎？

答：如果你希望提供學習質素，我覺得真的可以增加剛才提及的東西，例如：增加導賞、電子導賞、工作紙或小冊紙讓人觀看，這樣會較好，其實這些東西成本不是很高。再者，香港人士參觀也會覺得有點混亂的話，其實都會參觀得挺「自由風格」(freestyle)的，而「自由風格」(freestyle)參觀會導致好像沒有效率、不連貫，所以我覺得連貫性挺重要的。

問：請問有沒有其他想法還希望分享的？

答：關於優化問題，其實我覺得除了連貫性，有一個模式也比較單調，它就是只有展品讓人去看。我覺得博物館可以參考外國做法，例如在英國倫敦的位置，有一個地標 (*attraction*) 名叫倫敦地牢，是用作展示部分以前的倫敦歷史之用。它的佈置就像還原當時的情況，並在那裏安排演員，而你則可在其中以體驗式的方法體驗當時的情況，例如審判或當時倫敦塔 (London Tower)中的刑罰情況。如果你希望改善博物館，我覺得香港可以參考外國的做法，這樣可能會有更多元化的參觀模式，而不是只有一直看展品和解釋，反而應該建立專區並聘請演員，讓他們在內部還原當時情景，然後讓參觀者以體驗式學習 (*experiential learning*)的方法去體驗歷史，我覺得這樣對參觀者的體會來說比只看的更為深刻，而且他們的得著也會較多。至少他們經歷了後，他們的反思 (*reflection*) 可能會有所學習。再者，完結活動和後，博物館可以提供工作紙填寫，作為博物館的記錄也是可以的。香港做得不足的地方就是它很單調，應該多加互動性質的東西，就如外國所做的例子。如果你希望多了解一點，你可以去看看英國的倫敦地牢。

「香港歷史博物館『香港故事』展覽：「設計學習成果」與「實際學習成果」差異的館內因素」之研究

**Interview: Code 3 (F小姐)**

**6/3/2020**

問：參觀完「香港故事」後，你有何感受？為甚麼？

我本身因為是學歷史的。我覺得「香港故事」其實做很完整的，甚至比教科書更加好。由古代、史前開始講述，到回歸的一刻。我覺得這樣的「香港故事」比教科書好，它的脈絡做得挺好的。我們的教科書通常都是由鴉片戰爭開始，由割開的一刻開始。如果由這一刻開始，我覺得香港人的本土身份則不會很明顯。但如果由前面部分、史前部分開始，香港出現了，並且展出民俗史的部分，這些就不會出現在書中，所以我覺得這樣對香港的身份認同是挺好的。你先講述這個部分，之後才伸延去鴉片戰爭，就會讓整個展覽變得完整，而不是由1842年才開始。

問：為何你會參觀「香港故事」？

答：我本身很喜歡歷史，也去過很多次「香港故事」。但如果你指最近去香港歷史博物館的原因，則是因為我親戚的下一代希望去看看，所以我就跟著進去參觀，好像導遊一樣，即教育下一代。

問：當你參觀的時候，有沒有甚麼預期？參觀後又有沒有得到滿足？

答：因為我已經去過很多次，所以就再沒有甚麼期待，加上博物館的展覽沒有太大改變。如果你指我小時候去參觀，那麼我會覺得自己能學到新東西，例如剛剛提到的民俗史。而我本身是修讀近代史的，但如果你說民俗史的話，我就真的不太熟悉。我可能就會多看一些民俗史的部分，從而多學習。

答：我覺得博物館不是很滿足到我的預期。我覺得那些展品真的很漂亮，也有代入感，因為它們是實物還原，但文字上的形容則不夠多。就如你進去參觀好像看完就罷，形容的文字太少了，例如那件東西是甚麼。那些展品不是每一件都擺放文字吧，所以有一些展品我不知道是甚麼來的，最後只能在旁邊走過。

答：作為改善，至少需要多加些不同的展牌。每一個展品最好有一個，因為有些(展品)真的不知道是作甚麼的。好像進到中藥鋪（日本佔領史附近, 叮叮(電車)外面的街道）時，這裏完全沒有展牌，一走進去沒有東西看，又沒有展牌，又沒有展品，好像看完就罷。

問：你對「香港故事」展覽的展示手法有沒有甚麼意見？

答：我覺得如果是小朋友的話，他們看到時就會很開心，也可能可以激發他們對歷史的興趣和印象。但如果像我這麼大（大專生）的話，則不會這麼開心，因為都是看完就罷了。我已經看了很多次了，所以不會再有甚麼特別的感想。

答：關於展示手法，我則覺得這些方法沒有甚麼問題。如果作為一個展覽，還是做得挺好的。

問：過去參觀的時候，有沒有跟隨導賞員參觀？為甚麼？

答：沒有。我本身已經看過這些東西，所以就避免跟隨了。

問：你覺的「香港故事」展覽有趣嗎？或有沒有娛樂性？

答：我本身喜歡歷史，所以就會覺得有趣的。我覺得有一個深刻的地方是，我可以看到一些真跡吧，例如在鴉片戰爭部分則有一個條款的真跡，那個應該是正本的，我覺得留意一些是挺好的。如果是大人或大學生的話，我覺得應該多看這些東西。因為已經不是再只看那些仿製品，即小朋友會開心的東西，例如你看到一架「叮叮（電車）」。我覺得應該多增加一些學術成分的東西。而且我們通常在日常生活上都找不到這些東西，對吧？

問：參觀完「香港故事」後，你認為對你日常生活有甚麼幫助嗎？例如日常生活上的知識，或對你在歷史上的學習有幫助？為甚麼？

答：我覺得如果我將來當老師的話。我可以參考一下展覽內的東西，將館內的材料視為教材或帶學生來參觀。

問：你對「香港故事」的場館環境有甚麼意見？例如空調、燈光、參觀路線等等。

答：我覺得燈光可能太昏暗了。我知道這是為了展品的保存。我帶了表兒生、表兒女進去，他們一走到第一個展區時，即火山那個展區，他們就會很害怕。因為那裏太昏暗，而且在一開始時有一個火山爆發的音響，對吧？音響需要調小一點，主要是火山的音效，後面的展區則沒有甚麼問題，只是第一個（展區）不太明白為何小朋友會害怕。

答：我覺得是不是第二、三展區是講述史前或動物？（是的，二是動物；三則土人）。在二、三展區，好像很多人都分不清楚應先走哪個展區。因為走進去時有兩邊走的吧，我看見有很多人應該都走錯了。他們通常會先走錯了去史前展區的，即動物那個部分，因為如果你走了史前部分，就會跳過的動物部分，他們不會走回去，而是直接去了李鄭屋古墓的位置。

問：關於上述的路線問題，你覺得博物館能如何改善？

答：我想指示可能需要清晰一點。一開始在那個分岔位置就擺放一個二號、三號牌子，再加上一個箭頭符號，否則參觀者會錯過了。而且，博物館可以在李鄭屋古墓的前方再加一個指示牌指向回到動物展區的位置，因為通常參觀者好像沒有走過似的。

問：除了剛才談過的內容，你覺得有沒有其他因素都會影響到你在「香港故事」裏學習？

答：應該沒有。

問：最後請問還有沒有甚麼內容想分享或補充？

答：我覺得展覽最後的影片播放，即在展覽完結時有一個電影院，它播放「獅子山下」有幫香港近代史作了一個挺好的總結，讓參觀者對「香港人」這個身份有一點共鳴。但如果是外國人的話，我就不知道他們會學到甚麼。關於建立香港人身份認同，那個部分好像很在意香港人在約1960年開始的，述說香港人的辛酸，即日治時期後的辛酸，然後就很好地幫忙列出我們經歷了些甚麼大事，接著就播放「應景」的歌，例如我剛剛說的「獅子山下」這些歌曲。作為一個香港人去聽，我覺得是挺有共鳴的。至於外國參觀者，我很懷疑他們是否知道在做些甚麼。因為這是播放影片形式，雖然說是一個概括，但概括的時候就需要濃縮事件為十秒、二十秒就會過去，但他們是否能吸收事情是講述甚麼，會否一離開就會忘記自己在博物館裏看過甚麼呢？

問：你覺得如果是外國人士參觀「香港故事」，他們至少需要有甚麼得著？

答：我覺得至少應該讓他們知道：我們以前很基本的認識就是香港是由一個小漁村變成一個大都市。他們離開時，除了需要知道這樣東西，我覺得亦需要知道香港人是很不容易才能走到這一步。我強調的是代入感，

「香港歷史博物館『香港故事』展覽：「設計學習成果」與「實際學習成果」差異的館內因素」之研究

**Interview: Code 4 (M先生)**

**8/3/2020**

問：參觀完「香港故事」後，你有何感受？為甚麼？

答：我在小時候、讀小學、中學時都有來這個展覽，而最近讀大學時又重回舊地。其實預期說對整個「香港故事」最深刻的部分就是鴉片戰爭部分，因為那裏有擺示了很多，即模擬情景做得很好，擺設了一些像林則徐的雕像、鴉片等展品，而且亦在鴉片戰爭後好像有一條商業街、展檔、銀行等過往行業的擺設。我覺得去那個地方就好像代入了那時候的環境，而且它也有一些聲音，可以容易吸引（attract）到。就如那個電車也是我小時候很喜歡瀏覽的一個地方，這是我比較喜歡的地方。反而我就不太喜歡一開始進入展覽的位置，因為我記得一開始進入展覽的位置是一個很遠古的時代，即有一些叢林、一些草和很原始的石頭。我很明白博物館其實希望將從很多年前的歷史放進展覽中，但我覺得這個部分可以刪減一點，因為作為一位參觀者，我會覺得有一點乏味。再者，我會感到有點迷茫，這個不是在講述香港的嗎？因為大家對香港在那個時候的印象都是由漁村那一部分開始，如果前面那部分和後面的發展歷史部分就有點格格不入似的。

問：關於第一、二部分展區未必能配合到後面的展覽，你有何建議？

答：我覺得其實它可以有一個做法，就是叢林的部分其實可以保留，但我的意思是可能刪減一些內容成分，因為其實當你進入展覽時，首先會經過看石頭的路徑，中間有一個叢林、動物之類的展覽，再向前走就是一個漁村，即其實它所佔用的範圍很大。其實博物館可以將這些範圍大大縮減。再者，它有一個做法可以設置兩個入口，一個是為對很遠古的歷史（叢林部分）都有興趣的人而設；沒有興趣的則可以跳過這個部分，由1842年開始，即英軍（英國）佔領香港及漁村生活開始講述，這樣就能同時迎合兩群人了。

問：在過去半年，為何你會參觀「香港故事」？

答：因為我參加了學校的一個實習計劃，該計劃是需要到香港歷史博物館進行深入了解，所以去那裏參觀。

問：當你參觀的時候，有沒有甚麼預期？這些預期在參觀後又有沒有得到滿足？

答：因為我是很小時候就參觀過了，所以其實都簡略地看過一次，所以其實當我在大學讀書參觀時，就沒有甚麼特別的期待。但正如我所說，回到那條商業街時，給我的感覺都是挺好的。好的意思是指就如親歷其境似的。其實我覺得它的空間運用是做得挺好的。舉例來說，我過往去了一些內地博物館，它們都有分開不同區域，但是它們做得不好的是很明顯讓你知道的，這是一個地方擺設不同的文物，然後就這樣完結了。但是，香港歷史博物館運用每一個地方的空間，能令它作為一個間隔之餘，亦能將不同的時代劃分出來。到了商業街，兩邊有不同的店鋪，這給我的感覺就如我代入了過往的一個人、一個市民，去走一條街道買東西或「典檔」等等，所以這個是很有驚奇（surprise）的，因為我小時候對於香港歷史博物館的印象是那個叢林。那時候我對「香港故事」的

評價本來不是這麼高的，但我長大了後再參觀時，除了前面叢林的部分，其實我覺得它目前為止（so far）都做得不錯的。感受就會不同了。

答：我覺得隨著你的年齡的增長，看的東西不同了。就如你小時候、小學時參觀可能只會純粹去看館內有甚麼好玩的、有甚麼活動、按一下按鈕、看有甚麼玩偶等等；中學時參觀就可能是為了完成一個課業，所以亦會很集中去看展板上的文字，希望完成一個任務（task），因為是完成一個任務（task）的緣故，所以會令你看不到沿途的風景；而大學的那一次其實就是經過導賞員帶領，其實我覺得是親身正正地可以重新去回顧這個博物館的一切。再者，我在中學和大學時都是修讀歷史的，對這方面的感悟多了，所以看到的畫面亦會不同了，即更加重視一手資料（primary source）等東西。

問：按你所說，過去參觀的時候，有跟隨導賞員參觀，可否問問原因？

答：因為那一次是...啊，你也在的（實習計劃）。因為那次有一個工作坊（workshop）是我們必須去當導賞工作坊（workshop），所以就有兩個人，一男一女的負責帶領我們在博物館走一次。巧合地。那位伯伯是帶領我走商業街和日佔時期那些展區，所以可能我就對這些位置特別熟悉吧。

問：你覺得帶領你的導賞員的表現如何？

答：其實那一次導賞員是模擬了帶領小學生觀眾（工作坊），所以我覺得站在小學生的角度來看，他的帶領挺好的，因為他很能鼓勵（engage）到學生。而且，小學生容易被轉移注意力（sidetrack），但他依然能很容易地再次牽引（draw）你的注意力（attention）。其實我覺得他的帶領能夠...即如果我是一個小學生，整個旅程都會很開心。你應該知道有些導賞員說話會很無聊吧，很無聊、很沉悶，就如講經、背誦似的，其實這樣就會失去趣味。因為很多時候我覺得導賞員需要做的事不是需要很多知識。坦白地說，如果我知道知識，我只要用電話查閱就可，反而是你如何去表達，以一個甚麼的方式去將事情呈現出來，這才是更加重要的。但如果你說作為一個成年人、一個大學生，我其實就寧可（prefer）不會，我不太喜歡導賞員，因為我喜歡自己一個人慢慢地參觀，很多時候，導賞員就是：我需要跟隨他的步伐，變得不能用我自己的步伐去參觀。所以通常以我自己而言，除了以小學生的角度來看，我就不喜歡被導賞員帶領，我喜歡自己慢慢地參觀。

問：你覺的「香港故事」展覽的內容如何呢？

答：正如我所說，那些大自然的樹木部分和遠古歷史其實就可以刪除（cut）的。其實我覺得博物館做得挺好的了，它將不同時期的發展都著墨出來，但很多時候會覺得它只是...我不太知道...因為我去參觀時，博物館還為翻新，很多時候歷史內容仍然都是到回歸那一部分就完了，但現在已經回歸了二十多年了，所以很多歷史沒收寫進去。但反而我擔心的是，作為一個歷史博物館，理應是去刻畫很多歷史，但因為它是一個政府機構，所以可能近年有一些事件，政府未必希望提及，或採用另外一些角度去著墨這些歷史。我都希望這個博物館可以保持專業的作風，可以將所有的角度而呈現不同的歷史出來。

答：我過往去過北京最出色（top）的國家博物館，是在天安門裏的。它寫這個八年抗戰和國共合作這些東西是扭曲了整個歷史的，整個歷史是很偏好（favourite）當權者。而且，文革這些也都是著墨很少的。你看到整個歷史...或者說整個博物館的目的就是令參觀者覺得中國在過往是被人欺凌

得很厲害，所以你現在需要自強，實踐一個中國夢。這是一個另類的政治宣傳。那麼我不希望香港歷史博物館會成為一個這樣的東西。

問：你覺的「香港故事」展覽的內容有趣嗎？或有沒有為你帶來娛樂性？

答：我猜娛樂性和有趣的地方是去到後來一些茶餐廳、士多那些東西。我記得小時候很喜歡到那裏去，因為那裏擺放了很多有趣的食物和道具。我覺得作為一個小朋友，看完後都會覺得很開心吧。但如果你說如鴉片戰爭和商業街，很明顯就是比較莊嚴的，那麼我覺得那個部分就很難會有娛樂性，但如果你說該娛樂的地方都是可以娛樂到的。

答：例如它可以拿捏到應該的程度，就如你講述鴉片戰爭就不應該有一些太娛樂性的東西，因為這個話題是一個比較嚴肅的話題。但如果你說到了一些例如中西文化交合這些相對上主題較輕鬆的時候，它仍然都是做得到的，擺放適當的東西去吸引一些人。

問：參觀完「香港故事」後，你認為展覽的內容（例如：知識、技巧或態度）對你日常生活有幫助嗎？為甚麼？

答：我猜知識是應該有的。技巧你的意思是否指如何呈現歷史出來？（可以是的，或未必一定需要是歷史上的技巧，例如方法或有甚麼學到後並可以應用在生活上的東西也可）如果是這個技巧，那我就覺得不是歷史科的技巧了。我覺得可能是一些教學技巧，例如圖像化、形象化（visualize）這些東西，就不會是很具體（specific）的、很像我們平時上課學到的技巧（skills），例如分析能力（analytical skill）、甚麼評價能力（evaluation）等等。我覺得這些是不存在的，因為博物館的焦點（focus）是廣泛大眾，它不會...所以如果以歷史（history）的ASK（attitude、skill、knowledge）來看就未必會這麼合適。但如果你說是普通的教學技巧，我覺得是有的。但如果你說是態度（attitude）那裏的，我覺得是難的，因為我覺得很多觀眾在參觀博物館時，通常都是在看：啊，這裏有一個文物挺有趣的。所以，態度（attitude）這一個東西是比較難去實踐到的。

答：我不知道博物館的前言或後語可能都會講解一點展覽的目標，可能有一些都是態度（attitude）的，但試問又會有多少人會去看？那些人都是一衝就衝進去拍照，接著就看文物就罷了，不會有時間去看這麼一大段文字，所以我覺得這就是局限，這是其一。而且，可能因為正正是這樣，所以導致態度（attitude）那個情況不能夠這麼重視，通常都是集中（focus）於知識（knowledge）和技巧（skills）上。

問：在大眾的態度（attitude）教育上，請問你有沒有甚麼建議？

答：如果是態度（attitude），我覺得只能靠導賞員了。因為我知道有一些人都是喜歡跟隨導賞員參觀，而導賞員也可能特別強調那些文物或歷史是如何聯繫到態度（attitude）上。或者現在有一些錄音機，可能那些人參觀的時候都可以去...可以在錄音裏收錄這些。如果你說好像我這些喜歡自由參觀的，那我就不會關心（care）的了。只不過是，在那些目標群組（target groups）上可以說是幫一把吧。

問：你對「香港故事」的場館環境設備有甚麼意見？例如空調、燈光、參觀路線等等。

答：燈光是有的，因為我參觀時，看到有人投訴說很暗，特別是長者在參觀的時候相對地有點困難。我記得他的觀點（point）是文物可能需要保護等，燈光是有影響的。但我會在想，大英博物館是很光猛的。那麼為甚麼別人做的到，我不知道。有時候太暗的話，也會很難看到文字。再者，如果你想視障人士，他們看不到一條路徑，在很暗的時候，你知道那些文物有可能有玻璃擺設，那麼就會很容易碰到。所以其實都是光猛一點比較好，因為太暗始終是...而且在看的時候不會那麼沒有聚精、那麼容易睡著，不會看了一下就很累，然後就坐下休息，然後就會沒甚麼精神繼續參觀，所以都是光猛點比較好。

答：其他就沒有甚麼大意見。

問：除了剛才談過的內容，你覺得有沒有其他因素都會影響到你在「香港故事」裏學習？

答：沒甚麼的。

問：最後請問還有沒有甚麼內容想分享或補充？

答：但我想問你是否不會做紀念品（souvenir）那一部分？（如果你覺得和博物館的學習有關的，都是可以談談的）我覺得是有關的，因為博物館的紀念品店（gift shop）很多時候賣的都是：恆常產品就可能是一些設計那些，還有騙外國人士生意的花瓶等等，或者是那些特別展覽賣的書籤、書籍等等。但如果你說你是一個香港歷史博物館「香港故事」的一個展覽，其實很少看見它有一些紀念品（souvenir）是很特別有這些元素，即多擺放那些元素在那裏。例如你可以將一些當鋪的標志（logo）變成鎖匙扣，其實你在這一件紀念品（gift）可能很小，但你能在它背後了解一些歷史文化等等，但它的店鋪只是在售賣一些不相關的書籍。而且，亦都其實整個事情是趨向一個遊客生意和商業化，亦都未必真的是相關的產品是足夠的。因為例如我到故宮博物館，它有一些產品是和故宮很有關係的，它有一些有趣（搞笑）的是「朕今晚翻你牌」，為何會有這個牌子，原來古時有一個典故，就是當時皇帝會用這個牌子，來決定今晚和哪一位宮女睡覺，但歷史博物館就做不到這些。再者，我參觀完了，希望到紀念品店（gift shop）買點東西留念，但買的東西和看過的東西都沒有聯繫（affiliation），我覺得整件事是很切割了的，很切割（seperated）的，即是覺得我剛才看完了這個「香港故事」了，啊原來是這樣的，有鴉片戰爭，之後有中西合璧，還有回歸，看完了，現在賣的東西好像去了一個旺角的市集，去買甚麼玻璃，那些（which is）和歷史（history）完全無關的。買那些騙遊客的書籍、李小龍等等。即是那些東西可能真的賺到金錢，但那些紀念品（gift）就變得和展覽是扣成不到聯繫，變得好像斷開了，因為這樣而買不到紀念品（gift）。例如我覺得一個人看完一個展覽想購買一個紀念品（gift）去留念。為何希望買這個紀念品（gift）？就是因為這個紀念品（gift）可能是代表你參觀這個展覽時的一個回憶，或最重視這一個展覽的甚麼事，即和你的記憶是有一些的聯繫，但博物館做不到這樣東西。這樣導致整個事情好像斷了，只是那一刻我記得發生了甚麼事，但之後我就沒有印象了，因為已經完結了，也沒有甚麼紀念品去紀念這樣東西。

「香港歷史博物館『香港故事』展覽：「設計學習成果」與「實際學習成果」差異的館內因素」之研究

**Interview: Code 5 (X先生)**

**12/3/2020**

問：參觀完「香港故事」後，你有何感受？為甚麼？

答：如果你說我覺得，可以分為幾個範疇的。首先，我覺得可能因為始終是配套上問題，我覺小了一點。小了點地方是因為它不是太能夠充分運用到空間，有些地方是做得很好的，例如說起本土文化時，它真的是有擺設些船屋、客家人的房子、祠堂、圍村等等都是有的。但是，我會覺得有時候那些展品都需要翻新一下，例如那些很大型的展品當然不會拆掉吧，而且也有價值，所以就可以擺放此處。但同時之間，以香港的客家人為例，除了他們居住的地方外，那麼會否多講述一下他們的衣著或飲食方面呢？或他們和香港的圍村人一樣，都是務農為生？或除了務農外，也會做其他工作？

答：除此之外，博物館也可以多談談戰後的發展，即1945年之後。因為我都看見有個做得好的地方，就是開埠初期到1920年左右，好像是第五還是第六個展區，即鴉片戰爭和林則徐雕像，之後就有些當年中環、九龍半島的歐式建築等等。我覺得那裏是做得很好的，因為在二樓，它真的好像歐洲博物館似的，有齊了歷任港督的照片和各方面的東西。而且它又建了一個騎樓讓你真的可以走出來時看到那個人造河流和人造船。另一方面，一走到內街時，它就是模擬二十年代左右的中環對吧，即又有一些裁縫店、雜貨鋪、中藥房等等，這個部分是好的，舉例來說，如果在戰後之後，特別是七、八十年代開始，會否再做做類似形式的東西？但就會多一點，例如是開始接近現代化的，例如我說抽取一條街道，廣東道、彌敦道，或我抽取窩打路這樣的，因為當時是很多霓虹招牌對吧。可以的話，或者可以擺設一點霓虹招牌，接著製造一些八十年代的，即大家在港產片時的景色，即周潤發年代的電影。同時，因為你霓虹招牌的話，再加上你香港本土製造這個招牌的資本已經越來越少的吧，所以例如你可以再講述這些霓虹燈是如何製造的，那些工序是如何的呢等等。其實這樣就可以好像二十年代那個場景似的，例如你上去唐樓，然後上去後發現：啊，原來是製造霓虹燈的工房來的，然後又可以介紹一下如何製造、用甚麼材料等等。

問：為何你會參觀「香港故事」？

答：過去半年的那一次，是因為學校和博物館舉辦了一個見習計劃，類似是導賞員那些活動。

問：按你所說，即那個計劃需要你們去參觀「香港故事」？

答：是的。我們先參觀了，接著有不同的環節讓我們去體現的。而且，我們會看到文物修復的方面又是怎樣的，接著導賞員方面又時怎樣的。

問：當你參觀的時候，有沒有甚麼預期？參觀後又有沒有得到滿足？

答：我預期的地方其實已經包含到了，即由台前到幕後，由導賞員到文物修復，各方面的知識都是涵蓋到的，和我的預期是一模一樣的。

問：除了導賞員工作坊或你提及實習計劃的內容外，當你自己一人參觀「香港故事」的時候，又有沒有甚麼期待的地方？參觀後又有沒有得到滿足？

答：我期待的地方其實就如剛開始所說，我會以為博物館講述香港戰後的發展時會多說一點，因為我期待是這樣的。（參觀後對這個期待的滿足呢？）就差一點點吧，因為我期待可以做得更加好。

問：請問你對「香港故事」展覽的展示手法（例如：如何擺放展品、採用模型等展示手法）有沒有甚麼想法或意見呢？

答：如果這樣說的話，我剛剛都已經說了。因為你說展示手法那些東西，就好像我一開始提及的那些提議一樣。（即那些模型或建築物展示手法？）是的，即那個氛圍，我會覺得是的。

問：你覺得「香港故事」有沒有娛樂性或有趣？或為你帶來娛樂？

答：趣味的地方是有的。因為展區是戰後，接著在六十年代左右，博物館是有一個小士多、涼茶鋪、戲院的對吧，即是那一條街道。我覺得是挺有趣、趣味的地方是那個小士多。舉例來說，那個小士多，我發現了在小時候，即十幾年前可以買到的糖果、零食等等，原來回去那個年代，例如我的爸爸小時候的年代都已經有了。加上，例如汽水各方面等等，包裝又是差不多，廣告的形式又是差不多。

答：七、八十年代這個展區，和另外真正帶到趣味的就是鴉片戰爭之後到1920年那些展區。例如有銀行、洋房（有騎樓那個），還有中環那一條商店街。（前面那些展區就沒甚麼趣味？）是的，你問我自己就會這樣覺得。其實應該是很主觀的，或者是我的代入感沒甚麼強吧。因為本身我對再早期一點的歷史認識不是太多，所以比較難代入就沒這麼有趣。

問：參觀完「香港故事」後，你認為展覽的內容（例如：知識、技巧或態度）對你日常生活有幫助或有可應用地方嗎？為甚麼？

答：我想會有的。即有時候當需要觸碰到一些和香港發展或以前香港近代史方面的東西的話，其實真的是會有用的。而且，它是採用另一個角度去認識那個年代的東西，因為你只是看書的話，你看不到真正的展品，或純粹只看著圖片，你想象不到它有多大，或當時在這個建築物裏或時空裏，你的感受是怎樣的。所以它是能夠令到我可以代入到入面的，亦都可以能夠讓我生活上和別人談話，或接觸一些近代史課題方面時就會用得著了。

問：你對「香港故事」的場館環境設備有甚麼意見？例如空調、燈光、參觀路線等等。做得好或需要改善的地方都可以分享。

答：都做得好的，所以我覺得沒有問題。路線和燈光方面都是清晰的。

問：除了剛才談過的內容，你覺得有沒有其他因素都會影響到你在「香港故事」裏的學習？

答：我會覺得可能會是選擇的展品和導賞員。因為有時候你談到那個年代的歷史的話，就需要選擇那個年代獨有的，或是能夠突出那個年代特色的東西，例如去再製造那個展品，就可以讓人更容易感受到當時的情況。以中環那一條商業街為例，即二十年代的那一條，接著它是有一個很大型的中藥藥房對吧，即那個藥行。接著它是真的能近乎一比一地還原整個「誠濟堂」出來對吧。所以我覺得這樣東西是好的。而且它不是模仿了整個格局、那些百子櫃、掌櫃的位置等等，而且重點是它還有很細緻的地方，就例如是一些是介紹不同醫生是屬於哪一科的，例如婦科聖手名叫陳醫生，他的地址就是在這個港島哪裏哪裏的，又或兒科聖手就是張醫生等等，這些就是細節的地方，讓人除了知道那一棟建築物和當時這個中醫或香港文化發展之外，他都會發現到原來古時人民沒辦法上網查找哪個醫生好對吧，那麼我有皮膚病，我應該到哪裏求診？就是可以走進去然後看那張紙張，就知道哪裏有那間診所。

## **Hong Kong Museum of History's The Hong Kong Story Exhibition: Design and Reality of Learning Outcomes and the Factors affecting Public Learning within Museum Exhibition**

**Interview: Code 6 (Mr. K)**

**13/3/2020**

### **Q: How do you feel about The Hong Kong Story? Why?**

A: I think the design of The Hong Kong Story was quite good. From a public perspective, it's very informative. And the design is very interesting. And the content is very comprehensive. So I think if a person without any history background would benefit from visiting The Hong Kong Story and learn a lot.

A: Why do I think it is good? Because it might not be very correct because it's been a few months already. So there are different sessions of the exhibition. And so I mean they use different ways to present different periods. And especially when I pay attention to the 1st floor, I mean the ground floor. When I enter it, you can see the big objects, the boat, the local culture, they present it in a very good way. Very interesting. And it is very visual. And then, when people see it, feel, they can get a real sense of history or local culture. And then, another example is when you go to the 2nd floor, you will see the tram. And that is very...I think that is awesome because people get to get on the tram and then to...even though...n the most people had...have the experience of tram before. But in the museum, I think that's quite new in it. That is quite good.

### **Q: Why would you like to visit The Hong Kong Story in the past year?**

A: The reason why I would visit The Hong Kong Story is...the one trip is for my students because I want to teach and present to them how to use museum materials in teaching history classes. So that's why I wanted to visit again and to see the materials again. The other trip was I want to bring my kids to the museum and to see the Hong Kong museum for the first time, to see The Hong Kong Story. And also, because I know the Hong Kong Story is going to close down very soon. So I want to bring my kids to them before it closes down.

### **Q: Before visiting the Hong Kong Story exhibition, do you have any expectation of this visit? And does the exhibition fulfill them?**

A: I mean I didn't have any expectation because I'm sort of familiar with. Because I visited The Hong Kong Story quite often, so I didn't have any particular expectation. But something special about bringing my kids. Because when I brought my kids, two kids, one is four and one is two, after that they are very young of course. And then, I wasn't very sure how they would react or how...whether they would find it boring or whether they would find it... I didn't know how to...I didn't know how they would react, but it was interesting to see that they were quite interested in most of the exhibition. As I mentioned before, especially the boat, the tram, and in some of the videos, etc. But I think that would quite good.

**Q: What is your comment on the display methods (eg. how the exhibits are shown, how the exhibition is settled) of the exhibition?**

A: I think the way they show the exhibition is...I mean personally is quite good. I think they try to break into different periods and try to use different methods to show different periods. I think that was quite good. And but... of course, to be completely honest with you, I think it is still very politically biased...I mean. So for example, you will not see a lot of exhibitions on the 67 Riots or the Tiananmen Square massacre in 1989, which was considered as a big event in Hong Kong, but then...of course, those two important events were not really featured. Of course, they were some photographs, but they're not very featured or emphasised as one of the exhibitions. But other than that, I think most of the exhibitions were quite interesting.

**Q: You mentioned that you have visited the exhibition twice in the past half year. Did you join the docent tour? Why?**

A: No. Because I am familiar with the exhibitions. Take it easy, I don't think my kids could follow the tour. They are too small and I don't think they will understand.

**Q: Would you like to say which age group of people might be suitable for following the museum docent tour? Or how old people can start to join the tour?**

A: I think it really depends on how they do the docent. Or they highlight or explain the exhibition. If they do it quite well, I think primary school students could enjoy or they can learn something. But of course, they cannot tell you what to...complicated concepts. But then, if they make it interesting, I think primary students...they could easily enjoy the decont service.

**Q: How do you feel about the content of The Hong Kong Story exhibition?**

A: I have mentioned some before, like the 67 Riots and Tiananmen Square massacre. Those are not featured so i think that was a pity. And of course I know when they display the handover, the 1997 Handover, I think they try to exaggerate the... I mean it is a big event in Hong Kong, but I think they exaggerate a bit too much about how grand the process was and they failed to present... a lot of Hong Kong people were on the a lot of stress and fear and anxiety when they faced the handover. And when they saw the People's Liberation Army of China..crossed the border..so I think they just made it in a very one-sided.. So I think that was a pity. I mean after all, museum should be about the people, not just government materials. And actually, if you look at the other exhibitions of the museum, they did a good job. They present a lot of everyday life stuff. For example, they would present ledtronic, medicine, the shops, or the food and the way people live, the popular cultures...they did present that, they did present everyday life. But when they present the political events, they failed to present the issue from people's perspective and failed to present the true sentiment of the general public.

**Q: Do you have any suggestions for the museum presenting political issues?**

A: I think...supposingly I think you could present both sides. For example, the 1997 Handover, you can present...it's ok...a very grand event. No problem. But at the same time, you can also present the fear...the actual fear or in a present in how many people have left Hong Kong right before handover...the statistics and bla bla bla...And that's also same for the Tiananmen Massacre. Because these are a lot of footage about the Tiananmen Massacre. I'm talking footage in Beijing but the footage in Hong Kong, about documentary, how Hong Kong people felt, why Hong Kong people walked on street, one of the biggest marches in Hong Kong history. So I mean those footage or those evidences are missing. I think they can present both rather than just one-sided.

**Q: Does The Hong Kong Story exhibition contents bring entertainment and fun to you? Why?**

A: Yes, indeed. Especially there are some video clips, and then there are some...it is very very cracky there are some activities I think...but I forget what is it about. So I don't remember the activity but it's indeed quite fun. And then you get to ride on the boat, you get to ride on the tram. So I think that's quite sure I think.

**Q: Do you agree that you can apply the contents (eg.knowledge, skill or attitude) learnt from The Hong Kong Story exhibition into your daily life? Why?**

A: I think these are two parts of the question. First question is "Have I learned something?". The second part is "How can I apply?". (Yes). So I think for the first part, did I learn something? Knowledge, skill or attitude? I suppose yes and mostly knowledge because it just gives me a lot of like information about history and visual edge to help me to visualize the history or the life of people, of Hong Kong people. And then, but in terms of skills and attitude. I don't think I have learnt too much about the..well, skills...yes because I think once we put on skills is critical thinking. I mean the first thing came to my mind was critical thinking because critical thinking is...when I see the exhibition, so I did think of whether there are bias, or whether they are presenting the entire story. So I think it helped me to exercise my critical thinking skills. Attitude...maybe attitude helped me to appreciate more about Hong Kong culture, to see how diverse Hong Kong culture is, and how valuable it is because it's changing rapidly. Hong Kong city is changing rapidly both in terms of social changes and political changes. So it helps me to appreciate Hong Kong culture.

A: And can I apply in my daily life? The second part of the question. Yes...yes...I mean mostly in my classroom because I am...those three areas, knowledge, skills and attitudes are the three elements I'm teaching my students. So I can use the examples I see from the museum to...in my classes, or in my lessons. So yeah, that's one way to apply.

**Q: How do you feel about The Hong Kong Story exhibition environmental settings (eg. air-conditioning, lighting and route arrangement)? Why?**

A: OK. Air-conditioning, I think a bit too cold. I mean it's interesting you mentioned air-conditioning. Everytime I go there...I...that's the very strong impression I have, it's very cold. And regarding lighting, I think lighting is quite good, lighting is good. The way they could...I mean it's perfect. It's quite perfect...actually the lighting. The route arrangement, I mean the only thing I can think of is that I mean they have three different stories. Three different levels. Right? It might not be...I brought my kids so...I can imagine that...if for people to climb the stairs, it might not be very accessible for people. For example, for especially when you...From the 1st level to the 2nd level, there's an escalator and elevator that you can take. I think that's not a big problem. But then, from the 2nd story to the 3rd, I'm not sure if there's an elevator. (Do you mean the 2nd story is from...?) The 2nd level to the 3rd level. The 3rd level is about the pictures of the Hong Kong governors. You need to climb up. (Do you mean after the Opium War, there's a building right there?) Yeah, that's correct. You need to climb up a little bit to see the 3rd level. So I'm not sure if there's accessible for the elderly or differently abled people or children.

**Q: Besides the factors discussed, are there any other factors affecting your learning quality in The Hong Kong Story?**

A: Factors affecting my learning quality in The Hong Kong Story...OK...that's a good question....Not that I could think of...Oh OK. I'm not sure if it is a price. So when we...so the visit was with my kids and then we went up to the 2nd level. After the 1st level, we went up to the 2nd level. And then, so the area about Opium War. And that place is quite interesting because you can see some cannons, you can see some, like the actual stuffs, which is I think it is interesting. And then of course kids...when they see cannon, they are very excited. And then they tried to touch the cannon to see what it likes. But there is no like ropes or anything that's surrounding the cannons to order the exhibitions. It's just out there. And so she touched that and then the museum staff immediately came and then said "Hey, don't touch the cannon!" And then that not be very friendly. So I think that...either if you want to put...I understand you want to protect your artifact, you want to protect your historical material, the stuff. If you want to do that, of course, put something, ropes or put some protections. So that people would not touch it, or would not easily run...go into the exhibition. Or if you...or you just hire more friendly staff. Don't...this is a public place...be more friendly, be more welcoming I think, I want to help. (So you mean the museum should have a clear decision whether people can interact with it or not?) Yeah, because from...because my sense was that... that exhibition...the cannon did not say "Do not touch" or does not have any label or does not have any around the cannon. I thought it was for people to touch or to...you know. But then, obviously it's not for people to feel. So I think it needs to make it clear...where is the line, what people can do or not to.

**Q: Besides the previous sharing, are there any suggestions or thoughts you want to share?**

A: Not really. I mean the main thing I want to like to suggest is that be more politically neutral, present the whole story. Not just one-sided, that's the main thing I would like to say.

「香港歷史博物館『香港故事』展覽：「設計學習成果」與「實際學習成果」差異的館內因素」之研究

**Interview: Code 7 (May)**

**30/3/2020**

問：參觀完「香港故事」後，你有何感受？為甚麼？

答：我感覺它都比較...那個展覽比較久，沒能讓我有一些特別新鮮的感覺。因為其實那個展覽都已經有很多年，差不多開館前已經有了。當然中間部分有少量改動，但實際大致上整體是沒有改變的。舉例如果以我來說，已經看了很多次的話，即進去的感覺就沒甚麼特別了。其實很多東西我已經知道是做甚麼的了，這樣又是做甚麼的了，即給不到特別、不同了的東西、新東西的感覺給我了。

答：我認為現在科技都已經很先進了，對吧。很多博物館都已經採用一些新科技去將展覽呈現出來。就算歷史博物館本身的專題展覽都已經採用了很多不同的模式了。但我覺得現有那裏（香港故事）都好像沒有將甚麼特別元素放進去。這樣令當你看的時候，可能對於新一代的人來說，趣味性就沒那麼大。所以會否有一些好像早前的清明上河圖展覽似的，製作了一個實景讓大家可以代入圖中行走，那種感覺是在這裏完全看不到的，就是這樣。例如它未必是全部的，可以某一部分的東西可以做得到的。舉例來說，博物館裏有一個大戲的對吧？搶包山吧？它有製作了一個實質的戲台，但我覺得如果它將那個實質戲台變成了一個科技化的，例如我們坐在那裏看大戲，或我們坐了下來看別人搶包山，其實感覺是否好很多和很不同？

問：為何你會參觀「香港故事」？

答：其實我一直很喜歡傳統或香港、中國文化。所以凡是這一類和傳統、文化有關係的東西，其實我很多時都會參觀的。所以除了博物館之外，外面有很多歷史建築、廟宇，我都會去的。所以我又覺得，定期去重溫一下，即去看看香港歷史，我覺得亦都是可以的。

答：我就沒有說相隔多久才去「香港故事」。因為其實它和我家很近，很多時候我在附近走走，即我進到館裏，有時候甚至那一刻我就去紀念品店去逛逛也會的。特別是最近，它變成免費後，那就去得更多，既然都是了，那就進去逛逛吧，看看有沒有新東西，就是這樣的了。

問：當你參觀的時候，有沒有甚麼預期？參觀後又有沒有得到滿足？

答：因為我都去過多次，所以有些東西原則上我都會知道的。不過我發覺只不過在看的時候，有時候每一次你看到的東西，都會在角度上有些不同。即不知道是否人的年紀大了，眼界不同了。而且有時候參觀時，有時候未必每一次都很仔細，看得很清楚。你發覺每一次看的時候，啊！又是啊，之前有些東西看漏了。這一次來又可以再看到了。即有些這樣的感覺。

答：以大戲那部分為例，那麼我最初看到的時候，啊！挺好的有製作了一個台。大家都知道如何在那裏做大戲。但到我現在去看的時候，覺得很普通而已，展覽都是這些東西。其實能否有一個不同的變化？即我可以看多一點？又或者你甚至不需要科技化的，所以在舞臺上這麼多年都是擺放那兩個人、那兩套衣服、那首歌。因為其實粵劇有很多的對吧？即定期可否更換一下另外一個項目，或

有一些是...舉例：《六國大封相》中的那個封相，或有些不同劇目，可以更換一下，就不要這麼多年都是那兩個人站在那裏，都是唱那一首歌曲。這樣趣味性就會較強。

問：請問你沒有使用博物館的導賞員服務？有沒有甚麼意見？

答：我以前參加（服務）過一次。最近那一次（參觀）就沒有參加。因為它需要特別預約時間，都比較麻煩。

問：以前參加的那一次，為何你會使用導賞員服務？

答：因為我覺得使用導賞員服務有一個好處。因為有很多背後的東西，我們未必知道的吧。我們只是順路只看現有的就是只有這些東西。但其實裏面有沒有一些故事，它未必可以用文字展示出來，或未必能使用實物演繹到出來，而導賞就能深入點解釋到，即這樣東西是做甚麼的。再者，有時候可以說到些故事。一個展覽，他們會有甚麼困難要剋服？或有甚麼有趣的東西？如果那個導賞（員）是生動的，就能帶出到。那麼參觀者的趣味性就能很濃烈。

答：原則上題外話其實導賞員很在乎個別的。他自己本身也是一個問題來的。但大致上我覺得它要求的，需要在博物館裏介紹的東西，其實他是做到的。只不過有時候我覺得在聲線上，有時候就會如果那個組別是人數較多，就比較小。你有些人走得較後，或走得快慢。你聆聽的時候就會差一點。我覺得這是一個問題。

問：你對「香港故事」展覽的展示手法（例如：如何擺放展品、採用模型等展示手法）有沒有甚麼想法或意見呢？

答：正如我剛才提及的，它是應該有一點新鮮感給觀眾。即如果你的展覽純粹是給遊客的，他一次性參觀了就不再重複參觀的話，則一定沒有問題。因為它大概都可以擺放到香港歷史，由最初到現在，都是看到的。但如果對於本土，即本地居民來說，他不止只看一次的吧？例如我由開館開始，差不多年年都去參觀的話，變化不大的話，就未必再吸引到人去看了。例如我看的又是這些東西，沒有甚麼特別好看的，我就不會再走進去了。但如果你是定期性更新了的東西，讓我看到新的東西的話，那麼我則會覺得：不是啊，原來有新東西啊。那麼我又會進去看看。

問：你對「香港故事」展覽的展示內容有何想法？

答：大致上來說，都可以（ok）的了。因為有些東西太...因為整個香港歷史，由遠古到現在，都比較長。如果每樣東西都很仔細的話，其實你就需要花很長時間去參觀，未必能很快就看完整個展覽。不過我就不知道會否...如果有人對這方面是有興趣的話，是否會有一些...只是舉例的，資料參考室...附設的。那麼如果我參觀完，發覺對某一部分有興趣，希望知道多一點，是否可以去那裏呢？可以多找一些資料？例如那裏可以有書籍、圖片，甚至是可放映的光碟（CD），或甚麼的都可以的。即額外提供特別的...即額外的資料讓你如果有興趣可以知道多一點的，那麼是否可以在那裏多拿一些資料？

問：你覺得「香港故事」有沒有為你帶來娛樂性和樂趣？

答：有的。因為實際上來說有一些東西都是有些趣味性的。例如我們去重溫的，會有一些映畫、皮影戲是如何製作的？如何做？以往香港舊式的戲院，它介紹那個的戲劇...即電影的發展有少少的發展，其實這些都有一些趣味性可以帶到給我的。不過我就略嫌棄它...舉例它有些東西我不知道...就如我所說，不要常常都是播放那一套，例如電影裏面可以更新了一些東西。即那個年代，其實那個年代由開館到現在，我想有沒有三十年？（都差不多了）那你想想三十前我是看這套戲，三十年後又是看這一套戲，其實中間有很多事可以變化的對吧。而且，中間這三十年的電影發展史都有東西不同了，是吧？科技上、人物上，其實在那裏可否有一些更新？那麼你看的時候就能舒服點了。再者，那個戲院，那麼你三十年前的戲院，和三十年後的戲院，都已經有很大的不同了。那麼我不知道它將歷史...多以前才稱為歷史，那麼我覺得其實這裏其實可以有些少可以更新（update），或即可能現在的歷史戲院的變化。有甚麼變化，或可能在戲院裏有些少圖片，都簡介了戲院由大變小、銀幕是怎樣的，我覺得是否能讓人都多知道一點資料？

問：參觀完「香港故事」後，你覺得自己有沒有學習到新東西？

答：學到的。因為有很多東西其實我們不知道的吧，例如香港最遠的時候，是怎麼模樣的呢？就算上學讀書，都未必有這些介紹的。可能都是比較近代的會說，即我進去參觀時會覺得，不多不少你會知道那個緣起、演化，會知道的。另外例如有一些特色就是客家人、水上人，我們常常都說「客家客家」，其實為何稱為客家人？我們不知道的。那麼水上人，其實實際上的生活又是怎樣的呢？特別是我們的年代還較好，因為我年紀大。你年輕的年代，所有的水上人都消失了。對吧？即香港仔全都變了。那麼透過這些來說，起碼都認識到原來水上人家是這樣的，以前居住的地方是這樣的。那麼我覺得在這方面來說，是認識到的。再者，因為它有實物可以擺放出來，艇是甚麼樣子的、裏面如何煮食等等，即你會實質上看到的時候，你會明白多點，那麼我覺得這個是有幫助的。

問：你認為在展覽裏學習到的新東西，對你日常生活有幫助或有可應用地方嗎？為甚麼？

答：其實我覺得這些就很視乎你的工作是甚麼的。因為對我來說，就會有幫助的。因為我一向都是當老人服務的，以往我們會與老人家有時候會開辦一些講座、開個小組坐在一起談談香港歷史。其實我看到這些的時候，很多時候回去後，我可以回去告訴老人家是這樣的。因為有些東西我是不知道的，參觀完之後，原來就是多了這些東西，那麼我就能將我的知識回去告訴給老人家們聽聽吧。那麼他們又會有興趣又會很高興。那麼我會覺得，對我來說，就會有幫助的。但如果是其他人、其他行業，有沒有得著呢？那麼我就不知道了。

答：要視乎你的人，是否懂得將這些東西去融入自己的知識領域，並帶出來。因為我覺得這樣東西很視乎個人的。不過原則上，我都是覺得有幫助的，我想即使你是一個小學生或中學生，參觀完後，我想多多少少對他來說，例如他有些東西在書本上未必知道的，透過這個展覽，會否互相引證到呢？即我覺得可以幫助到他的。

問：你對「香港故事」的場館環境設備有甚麼意見？例如空調、燈光、參觀路線等等。做得好或需要改善的地方都可以分享。

答：原則上我覺得都可以（ok）的了。因為都遷就它的地方，都運用...都處理得挺好的。至少一個小小的地方，居然可以包羅萬有，每樣東西都有一些。我覺得原則上都不錯的。特別是它有些地方可以看看電影等等，讓人走得累了，都可以進去看看電影、休息一下，那就不用那麼累。我覺得那裏是可以的（ok）。

問：除了以上內容，你覺得有沒有其他因素都會影響到你在「香港故事」裏的學習？

答：其實我覺得整體上，問題就不大的。不過我覺得例如是會不會...不過這可能有點奢侈。即能否...在每一部分來說，是可以有多少量的專人去解答到一些問題的。例如你現在看看，只有保安員在看著你的對吧，即你不要碰到展品。另外就是有導賞服務去介紹。但是導賞服務是很有時間限制的，只要一超時了或你有足夠人數的話，它就沒有了對吧？這樣他如果看了後不明白，希望提問的話，其實保安員就懂得答你的，對吧？你不知道就罷了。我就不知道是否可以例如每一部分安排一些對那些展品有多少認識的人，去解釋這些問題，例如有人希望提問，他是可以解答到的。

問：如你所說，請問你覺得這些服務可以由誰來擔任？

答：其實就沒有的。例如你那些導賞員，很多時候都是義工來的，對吧？雖然你都會獲得交通費，但你都是義工對吧，都是受過訓練的（train過）。那麼我就不知道只將那個導賞服務再廣闊一些。即有一群人，不是只是帶隊參觀，只是在特定地點（point）準備的（stand-by的）。即就站在展館的...即就如我們學校開放人似的，是否都很多展覽的對吧？但在展覽裏，我們有同學、老師站在這裏，有人看不明白的就去問問你，對吧？其實我就是類似這個情況，但這些其實可以找義工。因為其實我覺得義工很多時候都願意幫忙的。在香港，也是有很多義工願意當這些東西的。我覺得都是可以培訓這些義工，在這方面做這類的工作，我覺得是可以（ok）的。當然，你們那些義工需要對他們負責的部分及展板有較多的認識。否則如果別人提問時，你不知道就沒有用了。

答：我想都是差不多這樣的。再者，因為時間久了，我不記得了，「香港歷史」是否只提及到九七回歸就已經稱為完結了嗎？（是的，展覽是到九七回歸就完結了）但九七到現在已經有二十年了對吧，其實中間有些東西都有些改變了。那麼我不知道那裏有沒有一個濃縮版，都就香港在這二十年裏，交通、居住這方面，或一些傳統的東西，是否有些已經不同了？或能否有多一點展望將來，香港的發展又會是怎樣的呢？當然這些是附加的，不是歷史方法，但我覺得有時候歷史是我們回頭看以往，也會展望將來的對吧。那麼會否變成了一整篇圖畫（full picture）可以看到呢？

答：還有另外一樣東西不知道是否相關。免費入場都會幫助到人去多看展覽。是吧？因為以往你需要收費的，那麼讓人看完不久，剛剛看過了，算了，你需要收費我就不再入場了。但如果你是免費入場的話，別人就會多去看看。其實因為你多看幾次，即使好像我們這樣看了這麼多次，我發現每一次參觀，都會有東西看少了。即你可以找到一些以前沒有看到的東西。