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Discussing the Visitor Experiences of the Audio-guided Tour and Non-audio-guided tour in a Physical
Exhibition: Taking "NOT A FASHION STORE" in Hong Kong Museum of Arts as an Example.

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Declaration

I, Leung Ka Yan, declare that this research report (Visitor Experiences of Audio-Guided Tour and Non-Audio-Guided Tour in a Physical Exhibition—Take “Not a Fashion Store” in HKMoA as an Example) represents my own work under the supervision of Dr. Tam Cheung On, Thomas and that it has not been submitted previously for examination to any tertiary institution.

Leung Ka Yan
18/04/2022

Abstract

This research focuses on the visitor experience brought by the audio-guide service developed by the Hong Kong Museum of Art (HKMoA). Audio guides of the exhibition called "Not a Fashion Store" included 12 artworks' information by accessing the museum website. The researcher studied empirical research regarding the topic. Qualitative research was adopted in this project. Ten museum-goers from 16-30 years old, from all kinds of fields, were invited to visit the exhibition twice: the first visit is without an audio guide and audio-guide service on the second visit. They had an interview with the researcher to talk about their understanding and feelings. Thematic analysis was used for analyzing the data from interviews. The result showed that an audio-guided visit was more informative and affected museum-goers staying longer in front of the exhibits. Non-audio-guided visits provided a better experience of idea stimulations and allowed a direct connection with exhibits. The main suggestions of audio guides were that the content needs to specify the creation process and use questions to engage with audiences. The museum should also provide better access to technology.

Keywords: art museum, visitor experience, audio-guided tour, self-directed learning materials

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Chapter 1: Introduction

1.1 Research background

1.1.1 Museums Suspended Physical Education Interfaces Temporarily Under COVID-19

Pandemic

A devastating infectious Covid-19 has spread across the globe rapidly since the late December of 2019 (Yong, 2020; Venkatesh & Edirappuali, 2020). Nearly all public places are shut down to prevent infection in the communities. Museums and galleries were also suspended in the severe phase of the outbreak. After a year, the museums resumed gradually and adopted social distancing measures in exchange for the reoperation. However, under the ongoing impacts of the Pandemic, museums no longer allow crowds, and visitors have to maintain social distance by keeping at least one meter from others in public (Kunz & Walsh, 2020). Museums have restricted the existing physical education interfaces (Choi & Kim, 2021), which causes cancellations of docent tours, workshops, forums and talk shows in HKMoA. Therefore, the influences of the outbreak have affected the museum because the personal experience of individuals is interrupted and limited by the closure and physical interfaces prohibition (Magliacani & Sorrentino, 2021).

1.1.2 Museums Provide Virtual Learning/ Self-Directed Learning Resources as a Way of

Public Education

Under the specific restrictions and requirements in museum activities, museum curators and educators have been looking for other channels to communicate with audiences (Choi, 2021). Some well-developed communication methods, like digital media, in museum management are widely adopted to expand knowledge. Digitalization for museum purposes was initially manifested in electronic booklets and archives (Hutson, 2019). As more and more museum managers realize this may be an alternative to physical activities in museums, digital resources can help stimulate visitors' thinking and understanding. In the City of New York, The Museum of Modern Art (MoMA), self-directed learning tools are used in weekly gallery talks, publications, audio tours, self-guided, and websites (Sanzer-Oz, 2001). The trend of digital platforms and self-directed gadgets/ resources is accelerating in museum education and curation (Choi, 2021).

1.1.3 Not a Fashion Store Was Chosen to be Investigated



Fig.1 Not a Fashion Store Exhibition

To provide a better learning environment, audio guides, as a self-directed and digital resource, are used to replenish and temporarily substitute the function of docent tours in the

museums. This research compares the visitor experience in audio-guided tours and non-audio-guided tours. Audio guide as an exhibition resource provided by the HKMoA. This exhibition includes both western and local artworks from ancient to contemporary (Fig. 1). The audios introduce twelve chosen exhibits. The information provided by the audio guide offers artwork description, artist background, and artist statement (HKMoA, 2020).

1.2 Research Objectives and Aims

1.2.1 The Imperative Need For Digitization in Museums During COVID-19

Due to the social distancing measures under the COVID-19 Pandemic, the interest in digital platforms is a new strategy for responding to the crisis of resilience of service organizations (Heinonen & Strandvik, 2020). This impact has also affected museums insofar as museums around the globe are temporarily suspended or restricted. Art and digital technologies are widely used in the museum industry. Scholars have highlighted that digital technologies are a way to engage the dialogue between visitors and cultural organizations (Blühm, 2020). Therefore, the local museums must sustain their operation by using digital platforms to curb the COVID-19 impacts.

1.2.2 Enhancing Visitor Experiences in the Local Cultural Industry

HKMoA, an art museum managed by Leisure and Cultural Services Department (LCSD), has established a virtual educational platform offering educational videos and virtual exhibition tours called LCSD Entertainment Channel (LCSD, 2021). While docent tours are suspended under social distancing measures, exhibition audios on websites are an alternative. However, the elements of audio guides affecting the visitor experience need to be investigated. Data from the visitors of the “Not a Fashion Store” exhibition in HKMoA would be assembled and analyzed directly according to the research questions.

1.2.3 Personal Perspective

The researcher would like to get familiar with museum education. HKMoA is one of the prominent art museums in Hong Kong. It obtains government funding and is rich in resources. The study of the audio guides of the physical exhibition is representative of museum education. Also, the comparison would show the visitor experiences in knowledge, feelings, and preference.

1.2.4 Social Perspective

Since the temporary shutdown of the Hong Kong Museum of Art from 2019 to 2020, museum curators would like to reopen the museum to accomplish its mission and vision.

Therefore, museum educators have tried their best in promoting arts and cultures via various formats of educational programme. After the reopening under the Pandemic, the restrictions of social distancing posed a difficulty in achieving better visitor experiences and learning. Thus, the audios are provided to engage public participation in art appreciation. The audio effects would be investigated in the report.

1.3. Research Questions

The foci are audio-guided visits and non-audio guided visit experience in Not a Fashion Store exhibition in the Hong Kong Museum of Arts (HKMoA).

1. In what different ways do audio-guided visits and non-audio-guided visits help the audience's understanding of “Not a Fashion Store” exhibition?
2. In what different ways do audio-guided visits and non-audio guided visits invoke the audience's feelings of “Not a Fashion Store” exhibition?
3. How can the HKMoA improve audio-guide visit and non-audio-guided visit?

1.4 Term Definition

Museums:

According to the definition from the International Council of Museums, the museum is a public, non-profit institution that acquires, conserves, research, communicates and shows the

real and intangible history of humanity and its environment for the sake of education, study, and pleasure in the service of society and its growth (Robinson, 2021). Museums serve as a venue for displaying collections in a physical area and providing historical information and aesthetic experiences for those with traditional perceptions (Brandi, 2005).

Audio guide:

The audio guide, often known as audio interpretation, is a type of interpretation that does not rely on viewers' vision. Conventional audio tours deliver brief bursts of information, typically 180 seconds per one (Aoki et al., 2002) and have been demonstrated to have a favourable influence on viewers' behaviour.

Visitors:

These are the users in the museum. According to Chen (2013), visitors have several purposes: to learn, to experience, to feel, and to others. They may try to learn something new, especially some information related to their study or interest. They may share it to satisfy their curiosity about unfamiliar objects. They may want to enjoy the space and atmosphere of the visit. For others, visiting museums may be a part of social activity.

1.5. Significance of Study

1.5.1 For the Researcher and Other Museum Learners

From the perspective of a future Visual Arts teacher, considering there may be an abundance of chances to bring students to museum tours. Art teachers encountered many learning materials no matter from the school handouts or self-directed learning materials provided by museums and galleries. Museum learning is another valuable learning opportunity for students besides the typical school curriculum. Educators should provide a better learning environment for students during museum learning (Degotardi, Johnston, Little, Colliver, & Hadley, 2019). Teachers may consider the advantages and limitations of these accessible learning resources. The research results could be a reference of visiting experiences under the audio guide.

1.5.2 For Museum Educators

Museum educators must provide knowledge and environment by selecting appropriate collections and artworks (Talboys, 2000). Museum education should consider both text and sound formats as the form of information (Shimamura & Palmer, 2011). The audio guide provided by the museum should be user-friendly. The research results can provide some insights and suggestions for museum educators to service improvement.

Chapter 2: Literature Review

2.1 Implications for Self-directed Learning in Museum Practice

Self-directed learning can be described as a learning process in which individuals take the initiative in diagnosing their learning requirements, discovering resources for learning, selecting appropriate learning methods, and evaluating learning outcomes, with or without the assistance of others (Banz, 2008). Self-directed learners would have these criteria autonomously. To fulfil their learning needs, museums can accommodate them by providing a variety of educational opportunities and interactive exhibitions (Banz, 2008, Brockett and Hiemstra, 1991). There are various resources provided by the museum that can help audiences apply self-directed learning. For example, in guided tours, museum visitors can choose guides (by docents or audios) or self-guided tours in the showroom, the setting of free choices learning (Chang, 2006). For the effectively guided tour, according to Woodruff and others (2001), observational data revealed that pupils who had a guide during a museum visit stayed longer at exhibits and showed curious behaviours than those who did not. Audio guides have also been shown to assist focus attention on parts of an exhibitor setting that might otherwise go overlooked, with one research finding that visitors crossed an expansive room to investigate a fine carving on a fireplace noted on the tour (Woodruff et al., 2001).

2.2 Enhancement of Visitor Experience

The purpose of museum interpretation is to assist visitors by presenting the essential information about the artwork, the artist, or the cultural context in which it was created, as determined by curators (Serota, 1996). According to Robinson (2016), the visitor experience is defined to create a controlled, memorable, practical, sensory experience of the place. Roppola (2012) asks a few questions to provoke viewers' visitor experience.

1. *How you engaged with exhibit after exhibit through a various combination of sight, sound, and touch,*
2. *How you feel stimulated, extranced, distracted, weary*
3. *How you judge something as being real or authentic*
4. *How you experienced states of remembering, knowing and familiarity*
5. *How you read and respond to the architecture of the building as you navigate your way through exhibition spaces*

Many studies are showing that informative tours could improve visitors' experience (Sweeney, 2003). An audio guide is suggested to enhance visitor enjoyment of the art visitors saw (Hart and Getty, 2005). Whereas, some arguments criticize that audio guides may have an isolating effect which is disadvantageous to the visitor experience (Aoki et al., 2002). Therefore, the research will determine how audio guides affect visitor experience in different aspects.

2.3 Covid-19 Impacts on Self-directed Learning Materials

Since the Pandemic, museums worldwide have launched different self-directed learning materials for the public. Davis (2021) discovered how a global pandemic has changed the visual arts organization by using technological approaches. Art museums that have struck a balance and recovered from Covid-19 have launched various technological strategies. Such as Philbrook Museum of Art, The MET, The Louvre, and 108 Contemporary. Audio guides, videos, virtual tours, virtual workshops, and live talks, are the new programmes for different educational purposes. Audio guide is one of the vital self-learning materials that provides key factual information about the art piece. Some of the information does not include on the exhibit information panels or labels. Audio guide could answer most of the questions you have (Danilevich, 2009).

2.4 Enhancement of Educational Experience

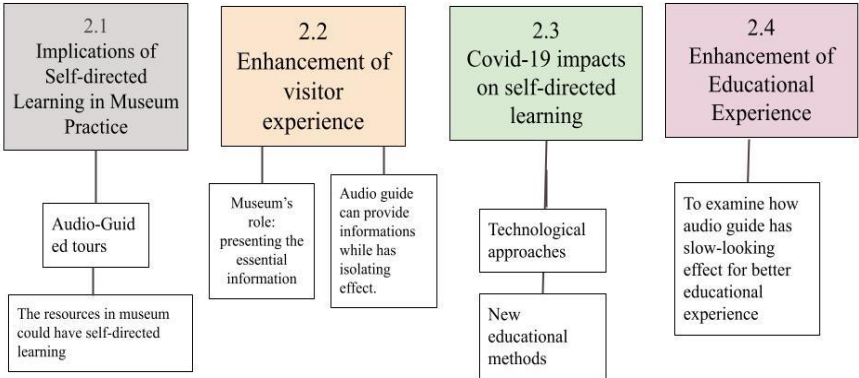
People visit museums not only to have educational experiences to help 'make sense of the world.' Generally, visitors' average time to stop and look at the artwork is only around 17 seconds (Smith and Smith, 2001). This may suggest that most of the audience just glances at the work quickly. Therefore, art curators must show effort in designing exciting and attractive events or tools for general visitors to improve the educational experience. Brown (2018) suggested that "slow looking" is being pursued in the museum industry: encouraging visitors

to look closely at the artworks. This could assist visitors in finding the missing things at first glance. For the Hong Kong Museum of Art situation, the audio of each selected exhibit is around 120 seconds (HKMoA, 2020). It is an encouragement or support for visitors to adopt "slow looking" for better learning. The audios include the introduction of artwork, artist statement, and background of artist. These can invoke viewers' thoughts and ideas as an educational experience. In contrast, there may raise doubt about how efficient it is during implementation. So in this research, the efficiency of audios will be examined via interviews and observation.

2.5 Conclusion

To summarize the about literatures, the researcher developed a conceptual framework which assist the opinions analysis of visitor experiences in museum learning (Table 1). Museumgoers use self-directed learning approach would be the main trend after the COVID-19 outbreak. Museums need to ensure the design of learning materials could facilitate their visitors. Delivering suitable information in the content can engage visitors in an effective way.

Table 1 Literature review framework



Chapter 3: Methodology

3.1 Research Design

This research Focused on visitors' experiences of using an audio guide provided by HKMoA in the "Not a Fashion Store" exhibition. It compared the visitor experience with and without an audio guide of visiting a physical collection, and the advantages and limitations of both tours. During the visits, researcher observed participants' behavior. Interviews would be conducted after the two visits. The following sections presented the research, including the research approach, methods, process, and limitations. An overview of the research design was introduced in Table 2.

Table 2 Research Design

| Research Questions | Focus | Approach | Methods | Research Tools |
|--|---------------------------------------|----------------------|--------------------------|---|
| 1.In what different ways do audio-guided visits and non-audio-guided visits help the audience's understanding of “Not a Fashion Store” exhibition? | Knowledge learnt from exhibits | Qualitative research | Interview observation | <ul style="list-style-type: none">• Interview outline• Observation form• Sound record |
| 2.In what different ways do audio-guided visits and non-audio guided visits invoke the audience's feelings of “Not a Fashion Store” exhibition? | Feelings and emotions toward exhibits | Qualitative research | Interview observation | <ul style="list-style-type: none">• Interview outline• Observation form• Sound record |

| | | | | |
|---|---------------------------|----------------------|-----------------------|---|
| 3.How can the HKMoA improve audio-guide visit and non-audio-guided visit? | Advantages and limitation | Qualitative research | Interview observation | <ul style="list-style-type: none"> • Interview outline • Observation form • Sound record |
|---|---------------------------|----------------------|-----------------------|---|

3.2 Research Approach

3.2.1 Qualitative method

Qualitative research is about a non-numeric form of data, such as texts, sound, or video (Hammond & Wellington, 2020). In this method, interviews and observations will be conducted by the researcher. The sound recording would be transcribed into text for result analysis. The observation form will also be another piece of evidence for analysis.

3.2.2 Sequential Design

To provoke concrete thinking, the questionnaire design is from factual questions to critical thinking questions. All questions are open-ended, requiring analysis in both physical context and personal experience.

3.2.3 Interview and Observations

A mixed research approach would be used in the analysis part. Diverse research approaches will prevent bias when the data is cross-validated. The figure shows interaction of individual interviews and observations (Fig. 2).

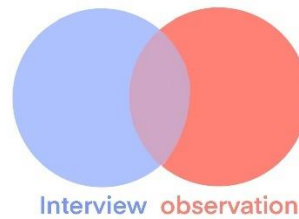


Fig.2 Mixed research approach

3.3 Research Methods

Individual interview:

The interview can be defined as a conversation between a researcher and those being researched (Hammond & Wellington, 2020). Its value is to probe interviewees' account of a context, hence their perspectives, thoughts, emotions, and values. An interview is an interactive way to exchange ideas, clarify questions and ask further questions (Hammond & Wellington, 2020).

The interview is individual and semi-structured. The interviewee will be asked open-ended questions, elaborating the ideas with evidence or experiences in the showroom. Both interviewer and interviewee can ask questions in a conversational tone. There are 15 questions in the interview. Questions mainly focus on the three research questions.

To ensure the completeness of participants' responses in the interview, there will be a briefing in the beginning, which explains the basic ideas of the audio guide. The briefing will prevent misunderstanding in the process. Interviewees can ask questions if there is any hesitation.

Research Tool:

The researcher will prepare an interview outline before the interview. Additional questioning will be raised when interviewees' responses need further elaboration. To ensure smoothness during the interview, Cantonese as the interviewees' mother language will be used. The sound record will be transcribed in Chinese mainly, and appropriate responses will be transcribed in English.

Observation:

In the interview protocols, observation will be structured (Hammond & Wellington, 2020). This observation is called "structured observation" or "systematic observation". To achieve this, the process must fulfil some requirements: observation plans, specific observation items, and record forms would be included (App. X). The researcher will conduct the observation process during two visits. The result can present the visitor behaviour during the tours.

3.4 Research Target

The users of audio guide services are required to have a good understanding of information, independent thinking, and an interest in knowledge (Vallez, Krauss, Espinosa-Aranda, Pagani, Seirafi,& Deniz, 2020). The questionnaire includes "why" and "how" questions. These require explaining concepts and relevance to scenarios, drawing on higher-order thinking and problem-

solving skills (Niedomhysl & Malmberg, 2009). These requirements suggest that the user has received a high educational level, for example, a secondary school diploma or college degree. Besides, the research subjects need to access and play the audio guide from the HKMoA website. They need to have the ability to use the gadgets independently. In addition, gender dispersion is even. Males and females are about 1:3 (App. X) from the pilot observations. The gender of the study subjects may be 4:6 (males: females).

To conclude, the research target is from the age group 16-30, including males and females, with at least secondary school education and good access to technology.

3.5 Research Procedure

3.5.1 Research Schedule

The research started the research with literature review and research proposal first. Then started pilot stage in September 2021. The researcher counted and documented the visitors on Monday in the field study. Actual Interview and observations were conducted in late November to December. Collected data would combined with the project content afterward (Table. 3).

Table 3 Research timetable

| Stage | Implementation Matter | Date |
|-------|-----------------------|---------|
| 1. | Project Proposal | 05/2021 |
| 2 | Pilot Observation | 09/2021 |
| 2 | Design Questionnaire | 10/2021 |

| | | |
|---|---|---------------------------|
| 3 | Pilot Interview | 06/11/2021 |
| 4 | The Pilot Study Analysis and Modify the Questionnaire | 07-15/11/2021 |
| 5 | Actual Interview | 20/11-12/12/2021 |
| 6 | Data Analysis | 01/01/2022- 01/03/2022 |
| 7 | Presentation | 10/03/2022 |
| 8 | Report Submission | 18/04/2022 |

3.5.2 Phase 1: Pilot stage

The aims of the pilot stage were:

- To observe the audiences' gender, age-range in the showroom
- To record the time they spent in the showroom
- To check whether audiences use audio guide service during visiting
- To find a suitable space for interviewing actual
- To examine the feasibility of the questionnaire
- To refine the questionnaire after receiving pilot responses

Pilot Observation

The observation aims to have a general impression of the showroom, artworks position, existing visitors, etc. It was a preparation for the pilot and actual interview and to find the spectrum of exhibition visitors(App. X).

Pilot Interview

This interview was a mock interview before the actual one. The volunteer followed instructions from the researcher, including the first-time visit, second-time visit, and semi-structured interview. During the interview, version one questionnaire was tested during this period. The researcher collected the volunteer's answers by sound recording. These responses were used in the adjustment and refinement of the questionnaire(App. X).

3.5.3 Phase 2: Actual interview

There were 10 participants in total, each research day had 2 participants. The research was conducted into three sessions: no audio-guided tour & observation, audio-guided tour & comment, and interview. The participants had a briefing before going inside the showroom in about 5 minutes.

The first visit (without an audio guide) with 12 artworks took about 10-30 minutes, depending on their pace. Then, they started the second visit (with an audio guide), with the same 12 artworks. Participants were suggested to finish all audios, which took about 30 minutes. The interviewer observed the actions by filling the observation form in both visits.

After finishing two visits, they were invited to the interview. The researcher asked questions according to the sequence in the questionnaire, further questioning might be included.

It took around 20-40 minutes to finish all the questions.

Therefore, the duration of one sampling took 1-1.5 hours.

3.5.4 Interview Venue



Fig. 3 HKMoA Third Floor

The interviews were conducted on the third level in HKMoA (Fig. 2). The reason for choosing this place was convenience. After visiting the "Not a Fashion Store" exhibition on the second floor, the research led interviewees to a quiet area on the third level by elevator. The area was an open area with benches. People were free to talk in a comfortable and relaxing space. The distraction was minor. Hence interviewees focused during the interview. For time concerns, it only took two minutes from the second floor to the third floor.

3.5.5 Interview Questions

There were 15 questions, divided into four sections: 1. Understandings, 2. Feelings, and 3. Suggestions (App.X). The questions were all open-ended, without model answers. The advantage of open-ended questions allowed for unlimited responses and provided more details (Niedomysl & Malmberg, 2009). The interviewer used further questions for achieving respondents' concrete thinking. The sequence of questions was designed from factual to emotional. All sections were about critical thinking based on the showroom situation and personal experiences. The level of contextual thinking ascended when the section switched from factual to critical thinking.

3.6 Research Limitation

For the limitation, there was the doubt of fairness and limited human resources. The design of the research conducted two visits with the same interviewee as a way to compare the visitor's experiences in non-audio-guided and audio-guided visits. Due to the research aims, the interviewee might be bored or had double acquisitions because of two visits.

This research had ten interviewees. They might not reflect the entire comments of all museum users. The performance might not be the same as actual situations.

The HKMoA had only introduced audio guides in some exhibitions since the period of Covid-19. Therefore, there was a lack of research literature on the local development of HKMoA and

the exhibition. The literature review from other countries served as an essential reference to understand the background information of the audio guide.

Also, the "Not A Fashion Store" exhibition was not a regular event for HKMoA. The exhibiting duration was ten months only, from March 2021 to January 2022. Other scholars did not have the opportunity to experience the same exhibition.

Chapter 4: Research Findings

After conducting the research with ten interviewees, the results on both audio-guided and non-audio-guided visits had contributed to a learning experience in the museum. The findings can be categorized into six aspects:

1. “Slow looking approach” achieved in audio-guided visit
2. Both visits arouse an impression of the exhibition.
3. Emotions and feelings invoked by a non-audio-guided visit
4. Supplementary information on audio-guided visits increased the interest
5. Content of the audio guide design needs improvement

4.1 “Slow Looking Approach” Achieved in Audio-Guided Visit

The observation form recorded ten participants' behaviour and time during the two visits. The time analysis showed that the average time they spent on a non-audio-guided visit in the showroom was 11.4 minutes. After they used audio-guided service, the average time in the

showroom increased to 16.7 minutes. In comparison, the change percentage increased to 60.3%. Due to the increase of time, the "slow-looking approach" suggested by Brown (2018) discovered the benefits of museum learning, "*Find the missing content at first glance*". Similarly, some participants expressed that "New discovery emerged in the audio-guided visit". Twelve exhibits with an average of 2 mins audio introduction. Most of the participants listened until it finished. While listening, they would be exploring the details of exhibits with eyes instead of looking quick and going.

4.2 Both Visits Arouse an Impression of the Exhibition



Fig 4 Walasse Ting Walasse Ting's World



Fig 5 Zhang Xiaogang Big Family

Whether the collection can impress the audience, or whether the audience needs additional knowledge to be interested. Half of the participants had a strong impression in the first visit, a non-audio-guided one. They were attracted by the visual elements and impacts of the exhibits at first glance. The exhibit created by Walasse Ting (Fig. 4) has large-scale women and melons. Unlike realism, the artist used a neon colour scheme that covered the plant, showing extreme

femininity and dramatic visual effect. Likely, Zhang Xiaogang's work (Fig. 5) is enormous, about 10 ft tall. Audiences quickly spotted this work in a white-walled showroom.



Fig 6 Man Fung-yi Weaving intimacy for my mother

While another half of the participants grew a better interest in the audio-guided visit. After knowing the rationale of creation, they expressed that they admired the same exhibit more. Three participants mentioned how Man Fung-yi's works (Fig. 6) triggered them by the mother-daughter relationship and the transformation of Qibao as the information panel does not describe the above information.

4.3 Emotions and Feelings Invoked by a Non-Audio-Guided Visit



Fig.7 Luis Chan Scholars romance

In the questionnaire response, 40% of audiences preferred directly looking at the exhibits. They enjoyed the artwork without interruption, just visual effects were enough for invoking

personal emotions. Observation form results showed that 60% of visitors had expressed interest, laughter, and amazement when they saw an art piece alone. Especially on the first visit, they had passion and freshness about exhibits.

Some of them found interesting connections between the exhibits and exhibits. "I can see why Walasse Ting's (Fig.4) and Luis Chan's are on the same wall," a participant mentioned (Fig.7). In the curatorial approach, related or matched works, in terms of forms, theme, visual expression, cultural context, etc., would be arranged together in the same space.

4.4 Supplementary Information of Audio-Guided Visits Increased Interest

Having similar experience with the artist evoked audiences' empathy in contemporary arts. In the questionnaire response, 20% of audiences said extra information provided in the audio guide triggered their similar experiences, hence creating an emotional connection with the artists and artworks. Some of them were amazed by Man Fung-yi's work. The audio guide introduced the strong bonding between Man and her mother; those patterns on the wire-made Qibao silhouette echoed the message about the artist's family (App.X). The emotions of the creation moved audiences because they could understand the bonding of family. 30% of participants thought about the oppression of citizens by Communism in Mainland China after listening to the audio guide and seeing the visual effect in Zhang Xiaogang's *Big Family*.



Fig. 8 Oval purse with embroidered butterfly and floral design



Fig. 9 Gilt-silver scent holder with floral design in kingfisher feather inlay and filigree work

Audiences knew that cultural relics exhibits' usage and time background could enhance their understanding and thus have more significant interest. For Chinese antiques, small wallets (Fig.8) and sachets (Fig.9) were part of the chosen exhibits in audio guides (App.X). Visitors merely had a detailed look at them because they didn't know the context. Information panels lacked cultural and time background descriptions.

4.5 Content of Audio Guide Needs to Concern Users' Interest

The content of the audio guides needs to be more precise in planning. There were three kinds of information: artwork background, artist statement, and artist background. The artwork background was about the title, media, size, etc., factual information. The artist's statement was about why and how this artwork was made. For the artist's background, it was about the artist's educational background, style, and awards. The participants found the first two pieces of information were valuable, showing the cultural context and necessary information directly.

Their understanding was highly improved by artwork background and artist statement. However, five participants responded that the artist's background is unnecessary in the content because they were not interested in it. The educational background was not linked to the artwork. If they are interested, they can read the text or look it up by themselves.

Chapter 5: Conclusion and Suggestions

5.1 Conclusion

Visiting a museum could be a precious learning opportunity if the self-directed learning resources are combined as the curatorial practice. This research is trying to discover how self-directed learning resources and normal visits could enhance visitor experience. In the Hong Kong Museum of Arts, "Not a Fashion Store" was chosen to be the research focus. Audio guides included 12 chosen artworks. 10 visitors participated in the research by doing two visits: non-audio-guided and audio-guided. The result showed that both visits could enhance visitor experience in different approaches.

5.1.1 Knowledge Triggers Emotions

Visitors to the exhibition could link themselves with the venue and theme by understanding the content. In normal circumstances, visitors learn new information by absorbing the messages of text, graphics, and forms. Audio guides, information panels, documentary videos, and leaflets are commonly used in delivering messages from curators and museum educators. The

knowledge they learn in museums could be transformed into their experience and show feelings that echo their similar experience. They can think, understand, and even show empathy with specific artwork in this situation.

5.1.2 Achieved Direct Connection With Artworks

In non-audio-guided tours, visitors expressed that using a few senses can achieve a better sense of viewing. In typical situations, people are used to reading text and looking at exhibits. This method is simple without any distractions. They could be more focused on absorbing the text and analyzing the art. This experience is immersive in that visitors can pay attention to details and interpret the messages behind them. If they have to listen and look at different objects simultaneously, some people are not used to this method and can hardly focus on both items. Therefore, reading the information in museums can directly connect with artworks by using a few senses.

5.1.3 Self-directed Learning in Museum Needs Focus

Worldwide art museums have widely adopted self-directed learning materials since the Covid-19 Pandemic. However, there was still a lack of concentration on identifying the users' needs. Museums have to find out what information people want and need to learn in museums, and how do people learn in museums. Visitors' interests and learning habits are the primary

concern of museum educators. Therefore, educational strategies and aids should be investigated before introducing self-learning materials.

5.2 Suggestions

To benefit the visitors in experiencing the exhibition as a learning process, there are two foci of the suggestion: the audio guide and the whole museum setting.

5.2.1 Audio guides: More Interactive and Related Content

Audio guides no longer are information conveyors only. There have been many resources for information providers: leaflets, informational panels, website descriptions, etc. It is essential to give a function beyond that. Therefore, the content of audio guides should not discover factual information only. Interpretation and evaluation should be included in the content. Interactive or question directed approaches could help audiences think while listening and watching the artwork.

5.2.2 Audio guides: More Options for Artworks

Museums are places of free-choice learning (Banz, 2009). Most of the international museums provide audio guides for visitors, no matter physical visit or virtual tour. Such as The MET in New York City, curators provided audio guides for every significant exhibit (Davis, 2021). In the audio guide website of the exhibition, it provided 12 exhibits. However, the

number of chosen artworks was less than a quarter of the total number of exhibits. Most of the participants agreed that 12 was not enough. Some interesting works did not have sufficient information on both written panels and audio. As a result, the museum should provide as much as possible in order to facilitate museum learners.

5.2.3 Museum Setting: Accessibility of Technology

Audio guides or other advanced technology have been used since the Covid-19 outbreak. At the same time, the museum curators should consider using audiences' experiences, especially to different scope or age groups. Such as arranging QR codes for website or PDF access in clear and multiple locations. VR and AR technology should be easily accessed by providing preset gadgets, instead of downloading it on personal mobile. Also, excellent and free WIFI should be provided to audiences for scanning QR codes or searching for other information.

5.2.4 Museum Setting: Labeling and Information Panels

Information on the labels should be clear and direct above or below the exhibits. If there are multiple exhibits in the same showcase, the displaying sequence is crucial. Otherwise, audiences might misunderstand or confuse the unknown items. For the HKMoA, the audio guide script is not disclosed to the public. Better to have audio script on the information panels.

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Appendix 1. Pilot Interview Responses

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| | 06/11/2021 4:52-5:10pm 5:25- start audio |
| / | <p>After the participants have watched the 12 exhibits,</p> <p>First: an isolated visit</p> <p>Second: an audio-guided visit</p> <p>The researcher will ask the following questions about their two visit experiences</p> <p>The interview will be sound recorded</p> <p>Personal information</p> |
| Question | <p>What is your name, age of range, job title and email address? 您的姓名、年齡、職位和電子郵件地址是什麼?</p> <p>What is the highest level of education you have completed? 您完成的最高教育水平是什麼?</p> <p>Have you received any art or art-related education? 你曾經接受過任何藝術或藝術相關的教育嗎?</p> <p>How many times a year do you typically visit museums? 0-1, 2-5, 6-10, 10 above? 您通常一年參觀多少次博物館? 0-1、2-5、6-10、10 以上?</p> <p>Comparison</p> |
| Question 1.1 | <p>Knowledge:</p> <p>To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中?</p> |
| Response | <p>我覺得在第二次的觀賞會更有助我理解作品，舉例 204 嘅作品：霞絲 四件以金屬線形成的以衫為主題。在第一次觀賞時，我其實是以自己的角度和比較表面的方式去觀賞。例如觀賞她以金屬線製造這件衫是如何製造，例如每一件衫的織法都是不同的。有些就好似一個水的形態，有些就好似山形態去表達旗袍。但在第二次有語音的參觀，我可以通過語音裡面的內容，了解作者想表達的意思。導航（賞）中講述作者身為人母，她就想以她的媽媽曾穿着過的衣服表達一份永恆的母愛。金屬線其實就是代表永恆的意思。在導（賞）航中，提及金屬線是你如何運用燒製的形式去製作，它在物理上不會變化的，就寓意永恆。這一點是我（在第一次參觀中）沒有想到的，其次導航（賞）都講述到你可以有不同的角度、層面去觀賞這件物件。例如除了它本身的物料製作之外，亦都可以由它的影字去表達這作品。在第二次導賞再次觀察，我反而有另一番的體會。所以我覺第二次觀賞整體而言是不錯的。</p> |

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| Question | 新體會是如何表示在作品上？ 例如你提及的永恆的母愛是不是代表新的體會呢？ |
| Response | 新的體驗都涉及這個元素，不過我覺得是你欣賞作品的角度不同了，（這個情況）更加突顯在第二次的導航（賞）中，同時語音嘅導航令你都可以需要看介紹作品的資料牌，你可以一邊聽住一邊看（作品）是令到你的（印象）更加浸淫在作品裏面。 |
| Question1.2 | What can you see in the artwork, please give an example. What can you think of when you look at it? 您能在作品中看到什麼，請舉例說明。 當您看到它時能聯想到什麼？+您的聯想是在第幾次參觀中萌生的？ |
| Response | <p>我覺得最令我印象深刻的是 212 作品，是趙無極以中西合璧的手法呈現的作品。在第一次和第二次觀賞都會令我有不同的想法，在第一次觀賞，我會很自然地聯想到左邊是綠色的山，下方是海，中間有一些白色的樹，上面有白色的花。整體的感覺是令我感到非常之自然，因為我家都是類似這種景色，我會覺得好和諧和協調。他用的方法比較創新：以西方油畫及中國的潑墨技術去呈現幅畫，令我產生新鮮感。當近看時，西方油畫的顏料有反光，這不同於中國國畫本身是固有的一種顏色。畫中的層次比較鮮明。</p> <p>其次在第二次參觀令我有新的體驗，因為從不同的角度觀看作品，發現中間類似白色樹的物體其實又可以看成一個浪花衝擊海岸的場面。</p> <p>我覺得是第一次的觀賞時令我有這個聯想，因為我覺得這一幅作品的語音介紹的資料不可以完全反映在畫作上。導賞內容都是介紹作者生平為主，對於整幅畫的想法是幫助不大。</p> |
| Question1.3 | In what way does the visit help you with specific artwork?參觀對您具體的藝術作品有何幫助？ 參觀時候的工具/環境如何幫助你理解藝術作品？ |
| Response | <p>我覺得第二次有語音介紹的參觀會更有助我理解一件作品，展覽中的 201 和 202“不是東西”和“大家庭”作為一個例子。第一次看展覽時沒有語音導航（賞），我就覺得是片面地參觀，“不是東西”，我是純粹了解作品的字面意思愛：“呢個係不是撲朔迷離，而且作品裏面的公仔我本身以為是兔子，語音導賞卻表示是一隻豬，就令我有點（意想不到地）驚訝，202“大家庭”作品在語音導航中介紹了好多細節，在第一次只是片面欣賞人物的表情，發現了人物空洞的目光、或是男女人物顏色的不同。但在第二次介紹就更多，分別講述作者（藝術家）創作的因素、身處的時代背景等資料。這些資料可以令你更好地理解作品。</p> <p>例如語音提及畫家創作原因是因為想展示中國的集體主義，這是我沒有想到的因素，當你得知後，再觀看這幅畫便有一個全新的意會。例如介紹了每個人都係一同個樣子（千人一面），是展示集體主義，人物表情比較呆板、想法內斂。語音導賞使我對作品有更好的體會及更深層次的理解。</p> |

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| Question | 你提及的“更深層次的理解”是否指語音導賞提供的一些背景資料如：畫家背景資料、創作時代發生的事、畫家的藝術特色？這些是如何幫你了解呢個作品？還是有其他的因素？ |
| Response | 通過語音導賞提及的背景資料，能夠帶出作品內容。例如語音中提及中國 50 至 60 年代的集體主義，在這個時代中，群眾是如何表現行為，可以清晰反映在畫作上，例如人物眼神係呆板、女性形象中性、呈現男女形象相似，不過我覺得比較可惜的一點是圖畫中男性面部的紅皮膚沒有在語音中提及，令我有困惑。 |
| Question1.4 | Whereas, why can another visit not assist your understanding better?相對而言，為什麼另外一次的訪問不能更好地幫助您理解？+您會在參觀時出現什麼困難？ |
| Response | 我覺得第二次是更能全神貫注看作品，第一次的參觀想法會片面、主觀，不知道關注點在哪裡，就像發呆的情況。當有語音時候會專心、投入，有語音的介紹會更加理解作品。例如在展館門口的裝置，在第一次以為是裝飾、拍照背景，在語音介紹展覽主題時候，也能見到裝置是可以帶出展覽主題，互相配合，我對此有些驚喜。 |
| Question | 為何會出現發呆、不集中的情況？ |
| Response | 在參觀展覽時，對藝術認識不深，不認識藝術創作方式，不知道背景資料，最多只留意下畫作細節、展版內容便沒有了。在缺乏知識的情況，不太明白，便不想看了。在語音導賞，可以一邊欣賞作品一邊聽介紹，兩者融合令我對展品的觀賞有新的看法。 |
| Question | 剛剛提及一進入不清楚作品內容、創作理念、無藝術知識便難理解作品，場地內的展品介紹牌能否幫助呢？你的看法如何？ |
| Response | 其實有幫助，如果給我選擇我選語音導賞，就如看書一樣，你會選擇看書還是看短片，看介紹就如看書，短短幾句不能理解作品，語音內容較長、仔細，解釋了作品意思、畫家背景，所有第二次參觀更好。 |
| Question2.1 | 2 Feelings: To compare two visits, which experience can promote change in your feelings, or even transcendence? 比較兩次訪問，哪些體驗可以促進你的感受改變，甚至超越原本已有的感受？比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？ |
| Response | 第二次會更促進感受改變，第二次沒有語音導賞會因為環境因素而影響觀賞體驗，例如觀看是有人走來走去、打卡，有些干擾的，在第二次比較放鬆、更專注、投入，語音中有輕音樂，同時資料比展板上多，我比較喜歡第二次。 |
| Question2.2 | Can the audio-guided increase your interest towards the exhibit(s)? Which exhibit? |

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| | 語音導賞能否增加您對展品的興趣？ 哪個展品？ 比較兩次訪問，哪次體驗可以增加您對展品的興趣？ |
| Response | 可以，例如不是東西，在第一次觀賞時候留意作品上有很多字，包括木蘭辭，我平日看書有點害怕看字，在觀賞這件作品時它密密麻麻的字令我不想看，只會專注在圖中兩個人物。在第二次觀賞，有語音導賞能令我專注在作品上，可以欣賞不同的東西，例如木蘭辭的內容，作品中的兩個圖案，我本身以為是兔，最後原來是豬，原來女性以男的穿衣打扮，是第一次沒有留意到的，也能更清晰、清楚地了解作品構想的原意。 |
| Question2.3 | In what extent does _____ change your feelings? How?第 1/2 次的體驗在多大程度上改變了您的感受？ 如何？ 在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分？ |
| Response | 評分上我會給 4/5 分，5 滿分，更專注欣賞作品，因語音內容詳盡，也不用看展板，可以透過欣賞作品和聆聽的方式，會更投入 (immersive)，畫家背景介紹能夠刺激觀眾的思想。 |
| Question3.1 | Personal interest: To compare two visits, which way do you prefer or enjoy more when you are watching the exhibits? Why? 比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？ 為什麼？ |
| Response | 我喜歡有語音，因為我對藝術有興趣，也喜歡了解藝術媒介、技法、意義，但沒有語音就會容易不專注、空洞、沒有聚焦點、分心。 |
| Question3.2 | What unique experience did you enjoy more during visiting? 在參觀時，有什麼獨特的體驗是您喜歡的？ 兩次參觀中，有什麼獨一無二的性質是您喜歡的？ |
| Response | 展覽以衣服作為主題，很少有主題是涵蓋生活用品，這個主題較為日常，對於無藝術知識的觀眾是不錯的體驗，作品包含古今中外，可以一邊欣賞西方藝術，又可以看到中國的工筆畫，更有中西合璧的作品如趙無極的畫，這幾方面的題材都可以全面地顯示衣服與個人特色的關係。 |
| Question3.3 | Will you choose this way to visit the exhibition after today's experiment? 今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？ |
| Response | 語音有助理解，但聽錄影不日常，比較麻煩，要開網頁，我寧願從自己角度觀賞，如果很感興趣的話會用語音的。 |
| Question4.1 | Suggestion Do you have any comments and suggestions for an audio guide to suit your learning needs? For example access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc. 您對語音導賞有什麼意見和建議以滿足您的學習需求？ 例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等。 |

| | |
|-------------|---|
| Response | 整體語音 ok, 頁面有點麻煩, 網速不好, 內容可以加多些, 如大家庭, 男性的皮膚紅色, 語音沒有提及這點, 可以提供更多介紹。 |
| Question4.2 | <p>Do you have any comments and suggestions How can the showroom be improved to suit your learning needs? For example distance (exhibit to exhibit, visitor to exhibit), lighting, suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求? 例如距離 (展品與展品、參觀者與展品)、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| Response | 香囊展品的玻璃櫃比較低, 要整個人彎腰觀看細節, 比較辛苦。有些細節如點翠, 鏤空雕刻都比較細緻, 在展櫃看不清楚, 有點可惜。燈光方面清代衣著服飾、香囊的燈光較暗, 看不清細節。展覽中可以加入動畫, 例如三寸金蓮鞋, 可以加入穿著過程的動畫。 |

END

Appendix 2 Pilot Observation Form

| | |
|---------------|--|
| Sampling age/ | Date Sept 27 2021 Time 13:55- 14:05 Venue: HKMOA NOT A FASHION STORE |
| 16-30 | $2+1+1+3+1+2+2+1+2=15$ |
| 31-45 | $3+2+2+2=9$ |
| 46-60 | $2+1+1+1+2=7$ |
| 60 above | $1+2+1=4$ |

| | | |
|--------|------|--------|
| | Male | Female |
| Number | 9 | 26 |
| % | 25.7 | 74.3 |

Appendix 3 Actual Interview Response 1

| Respondent (Code) | Age | Gender | Profession/ major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|----------------------|-------|--------|----------------------------------|--|----------------------|-----------------|
| R1 | 20-24 | F | Art edu | 10+ | 29/12/2021 | 16:36- 17:28 |

| | |
|----------|---|
| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第二次，幫助理解 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 錢包，只看不是文化人，只覺得漂亮。第二提供文化背景、意涵，古人使用的方面。 聯繫腎臟，說是雞心形狀，第一次聯想 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |
| Response | 展品很雜亂，不太深入理解，燈光很差，文物的燈光有影，看不清展品。 |
| Question | 1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have? 相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？ |
| Response | 展板字難理解，語音和作品同時容易吸收 |

| | |
|-------------------------------|--|
| Question | 2.1 To compare two visits, which experience can promote change in your feelings or even transcendence? 比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？ |
| Response | 差不多，預期之內 |
| Question | 2.2 To compare two visits, which one increases your interest towards the exhibit(s)? Please give an example. 比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。 |
| Response | 錢包和香囊有語音的幫助更有興趣，詳細，很快明白作品 |
| Question | 2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest. 在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。 |
| Response | 第二次較佳 3.5 分 語速太慢，不是包含所有作品，沒有清晰的次序引導看作品。 |
| Question | 3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why? 比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？ |
| Response | 第二次，更多資訊了解，自己知識不多，可以補救知識 |
| Question | 3.2 What unique qualities in two visits did you like? 兩次參觀中，有什麼獨一無二的性質是您喜歡的？ |
| Response | 第一次較集中，靠視覺吸收，留意顏色形狀，例如衣服的投影在牆上，中國服裝，會動 有聲音是學習過程 |
| Question | 3.3 Will you choose this way to visit the exhibition after today's experiment? 今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？ |
| Response | 第二，豐富知識 |
| <u>Suggestion</u> <u>1</u> | Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, |

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|-------------------------------|---|
| | length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc. 您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等 |
| Response | 提供小機器的話要看自己手機有沒有電，qr code 應在作品展板上，不清晰 流程走線 |
| <u>Suggestion</u> <u>2</u> | Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc. 您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。 |
| Response | 少展品地圖，語音資料沒有文字版，應該要有文字 |

Appendix 3 Actual Interview Response 2

| Respondent (Code) | Age | Gender | Profession/ major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|-------------------|-----------|--------|-------------------------------|---|----------------------|-----------------|
| R2 | 20- 24 | F | Art edu | 3-4 | 04/01/2022 | 16:13- 17:00 |

| | |
|----------|---|
| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第一次獨自參觀的理解會深刻，參觀見到展板，錄音資料重複，補充作者資料。聽不會太深刻，要自己在畫面探索比較深刻 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 霞絲，一開始看花紋，找四件展品的差別，發現同作品的銀色但不同，錄音提及製作是燒了媽媽的衣服。有更深入認識，對藝術家是轉化，有循序漸進的效果深化的感覺，不同層面的東西，第一次看加聽錄音後再開，燒衣服的舉動覺得似鬼節燒衣服。對中國人而言這個舉動有象徵意義，燒代表浴火重生的感覺，把母親在轉化自己的經驗，我覺得很神聖和特殊的意義。聽完語音才知道，燒的，製作過程是藝術的一部分 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |
| Response | 藝術品之間有很大差距，加入鏡子和引導思考的問題，有聯繫自己生活，但不是有很深與藝術品的聯繫，有個人化體驗，不是對藝術品的理解和評價，很多描述的引導的 |

| | |
|----------|---|
| Question | 1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have? 相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？ |
| Response | 會集中聽語音，不注重看，分心觀察作品或者避開人，語音內容是描述不感興趣的資料，就想跳，自由度不大，無關的資料是三寸金蓮的定義，專業詞語，我不深入理解，太多藝術家背景，在展板見到又重複，花時間 |
| Question | 2.1 To compare two visits, which experience can promote change in your feelings or even transcendence? 比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？ |
| Response | 展示字句比藝術品吸引，錄音比較傳統，重複觀看作品有新的見解不同方式有不同感受。 |
| Question | 2.2 To compare two visits, which one increases your interest towards the exhibit(s)? Please give an example.比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。 |
| Response | 有語音，知道多些背景資料，產生興趣的角度不同，不知道背景會被視覺元素吸引，看丁洪全的色彩，知道背景會理解更立體，一邊看一邊聽才能聯繫觀展體驗，時間長度和次序都很重要。 |
| Question | 2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest. 在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。 |
| Response | 第一次評 3 分，光線暗，看細節不清晰，人多要避開人，要有距離看作品，比較困難 第二次 4 分，分心，不能集中觀察細節，要看完聽才有作用，轉為文字容易吸收 |
| Question | 3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why? 比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？ |
| Response | 我喜歡第一種，兩者一齊。不喜歡只聽錄音 |
| Question | 3.2 What unique qualities in two visits did you like? |

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|-------------------------------|---|
| | 兩次參觀中，有什麼獨一無二的性質是您喜歡的？ |
| Response | 視覺吸引，場景安排，指示牌，第二次依賴聽，順序更強烈，比較約束，雖然多資料，但資料不合，有小標題更有效率 |
| Question | 3.3 Will you choose this way to visit the exhibition after today's experiment? 今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？ |
| Response | 第一次，專注視覺體驗，自由度高，可以自己選擇，錄音沒有選擇，不成熟，第二次看比較適合。自己看指引清晰，只聽聲音難聯繫 |
| <u>Suggestion</u> <u>1</u> | Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc. 您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等 |
| Response | 加吸引的元素，不只個聲音，有不同版本，小朋友版本，會吸引聽覺為主的人 |
| <u>Suggestion</u> <u>2</u> | Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc. 您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。 |
| Response | 燈光太暗，髮飾圖與牆有色差，AR 功能互動麻煩，應該有儀器可以即時使用 |

Appendix 3 Actual Interview Response 3

| Respondent (Code) | Age | Gender | Profession/ major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|----------------------|-----------|--------|----------------------------------|--|----------------------|-----------------|
| R3 | 20- 24 | F | Art edu | 5-6 | 29/12/2021 | 14:09- 15:09 |

| | |
|----------|--|
| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第一次，看會快過聽，沒有雜音，吸收文字再看作品 第二次有些干擾 immersive，因為有聲音干擾 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。 當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 大家庭，很大尺寸，視覺效果好，作品人物呆滯，眼睛裡面有東西想表達，很猙獰，瞪大眼睛，有口難言的感覺，男的眼神在不同方向，有些東西想表達，紅色面令覺得是女性化的顏色，千人一面應該會很獨特。聯想 Andy wahole 的毛澤東，吸引眼球。在第一次聯想 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |

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| Response | 文字， 我靠看吸收資訊，很快知道作品內容。環境 ok，投影有荷包的解釋，幫到我理解。第一次沒有看到投影，第二次才看到。 |
| Question | <p>1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have?</p> <p>相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？</p> |
| Response | 要一分鐘，有些資訊我沒有興趣，不是太想聽全部，語音干擾我看作品，讀語音的語氣很悶，內容與展板差不多，有些浪費時間，我不關心作者資訊，不想花時間聽。 |
| Question | <p>2.1 To compare two visits, which experience can promote change in your feelings or even transcendence?</p> <p>比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？</p> |
| Response | 沒有太大超越 |
| Question | <p>2.2 To compare two visits, which one increases your interest towards the exhibit(s)?</p> <p>Please give an example.比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。</p> |
| Response | 第一次，如果資訊能多些的話，例如周潤發的作品，‘‘有些轉變’’我有興趣知道 |
| Question | <p>2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest.</p> <p>在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。</p> |
| Response | 第一次 4 分，環境 ok，不會太多人，打卡很干擾，靜靜看好些 |

| | |
|-------------------------------|---|
| | 我想看多些資訊，有些內容抽象，難理解，例如石家豪作品，由周潤發探討流行文化，沒有背景資料不知道。不讀藝術或者領悟能力不高不知道意思，大眾的理解能力難明白視覺效果、探討信息，應該要淺白一些。 |
| Question | <p>3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why?</p> <p>比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？</p> |
| Response | 偏好第一次，全情投入看作品，沒有聲音干擾，如果有人和語音的聲音就比較亂，例如香囊的功用，應該寫出來 |
| Question | <p>3.2 What unique qualities in two visits did you like?</p> <p>兩次參觀中，有什麼獨一無二的性質是您喜歡的？</p> |
| Response | 第二次，有些人喜歡聽來吸收資訊，是第一次沒有的。 |
| Question | <p>3.3 Will you choose this way to visit the exhibition after today's experiment?</p> <p>今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？</p> |
| Response | 我會先聽語音有沒有特別資訊，如果內容與展板重複我會選字 |
| <u>Suggestion</u> <u>1</u> | <p>Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc.</p> <p>您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等</p> |
| Response | 語音可以每個版上加 QR code，在門口有，很隱蔽。語音內容重複字的内容。頁面死圖，干擾我對應作品， |

| | |
|--|--|
| <p><u>Suggestion</u></p> <p><u>2</u></p> | <p>Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| <p>Response</p> | <p>參觀者與展品距離可以近一些，例如香囊細節，玻璃櫃的展品。燈光可以光一些，玻璃櫃的展品有人影，不清楚。可以加小冊子在不同地方，小冊子可以有路線圖。</p> |

Appendix 3 Actual Interview Response 4

| Respondent (Code) | Age | Gender | Profession/ major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|----------------------|-------|--------|----------------------------------|--|----------------------|-----------------|
| R4 | 20-24 | M | Art edu | 3-4 | 28/12/2021 | 14:10- 14:55 |

| | |
|----------|---|
| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第二次，能夠全程看作品和知道背景資訊，讀字辛苦，語音提示留意的地方，資料更多，代入作品 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 文鳳儀的作品，第一次產生，聯想不到什麼，只是欣賞它背後意念，鐵絲與水、山有關，很聰明，意念創新，用媽媽的衣服是第一次 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |

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| Response | 通道明確，不會有分支，暢通，有指示牌。展板文字比較抽象，要中英對照容易理解，例如大家庭。 |
| Question | <p>1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have?</p> <p>相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？</p> |
| Response | 以自己的習慣看一句再看作品，會很累，不能一目十行，語音比較快，輕鬆一些 |
| Question | <p>2.1 To compare two visits, which experience can promote change in your feelings or even transcendence?</p> <p>比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？</p> |
| Response | <p>普通，因為知道有語音導賞</p> <p>在第一次看到有貴婦像的 AR 效果，適合小朋友，有趣，會令觀眾逗留，手會動，留意細節</p> |
| Question | <p>2.2 To compare two visits, which one increases your interest towards the exhibit(s)?</p> <p>Please give an example. 比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。</p> |
| Response | 第二次，不喜歡看字，更快，衣服的話沒有語音導航會不看，有語音就聽，知道更多內容，第一次見到中國服裝見到技法，但沒有興趣知道背景，有語音聽就了解，第一次推斷是燒，第二次是確認推斷。 |
| Question | <p>2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest.</p> <p>在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。</p> |

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| Response | <p>對第二次 4 分，喜歡場地設計，有時裝 fashion show 的感覺，展覽合乎主題。有些地方不夠好。香囊投射在上面，不知道，錢包的描述有 4 行，也不知道對應，髮型的標籤也不好。</p> <p>對第一次也是 4 分，兩者差不多</p> |
| Question | <p>3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why?</p> <p>比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？</p> |
| Response | <p>語音固定自己看，第一次可以自己控制，語音有些展品沒有，但我有興趣，偏好第二，會快速，信博物館的選擇。</p> |
| Question | <p>3.2 What unique qualities in two visits did you like?</p> <p>兩次參觀中，有什麼獨一無二的性質是您喜歡的？</p> |
| Response | <p>第二，我想知道作者資訊，有些我沒有聽過的，資訊性完整</p> |
| Question | <p>3.3 Will you choose this way to visit the exhibition after today's experiment?</p> <p>今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？</p> |
| Response | <p>語音，特別是不明白的，例如抽象作品，趙無極，可以看作品，不用看字</p> |
| <u>Suggestion</u> <u>1</u> | <p>Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc.</p> <p>您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等</p> |

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| Response | 不知道如何使用頁面，自動播放不知道展品位置，應該要暫停。內容 ok，多藝術詞彙也好，20 分鐘長度 12 展品差不多 |
| <u>Suggestion</u> <u>2</u> | <p>Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| Response | 香囊的投射，只有名字，標籤亂，只是放得好看，展板文字比較抽象， |

Appendix 3 Actual Interview Response 5

| Respondent (Code) | Age | Gender | Profession/major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|----------------------|-----------|--------|------------------------------|--|----------------------|-----------------|
| R5 | 25- 30 | F | Fine arts | 10+ | 20/12/2021 | 15:08- 15:44 |

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| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第二次，因為講來作者背景，在介紹上沒有寫，資訊比第一次多。 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 中國婦女髮飾圖，第一次看好奇它的出版目的是什麼，以前有做過展覽 entry 寫作，關於清朝書籍，看過一些研究是關於書籍都會有出版目的，使用，影響的程度，所以看到這本書時就好奇它的目的是什麼。聽錄音時就留心有沒有這個資訊，結果是沒有的。聯想是第一次參觀時候出現，就是以前出版物的經歷 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |

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| Response | 欣賞鏡子，panel text 在全身鏡上，我觀察很多觀眾都會照鏡子和拍照，鏡子優秀的地方是提示觀眾展覽的內容，把鏡子放在裡面是將觀眾都放入成為展覽的一部分 |
| Question | <p>1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have?</p> <p>相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？</p> |
| Response | 第二次，多了一些內容，比第一次看的內容多。第一次不好，完全不知道展品的情况，有很多問題有待第二次解答，但錄音有標準模式如描述作品客觀細節、意義、個人經歷，這個模式用在所有作品上，對於沒有作者的作品，錄音是作品細節、文物用途、形象、意義，我對展品的問題不一定通過這個邏輯解決，不能夠滿足我的問題。 |
| Question | <p>2.1 To compare two visits, which experience can promote change in your feelings or even transcendence?</p> <p>比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？</p> |
| Response | 第一次，自己覺得看的次序和長度，有新鮮感，我會把展品和展品進行聯繫，例如三寸金蓮有歷史和民初細節，第一次看時候發現三寸金蓮右邊有展品是一對鞋子，再左邊有水墨繪畫，意義上有互相呼應，策展人有用心做聯繫，自己看可以留意到，但錄音就看不到了 |
| Question | <p>2.2 To compare two visits, which one increases your interest towards the exhibit(s)?</p> <p>Please give an example. 比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。</p> |
| Response | <p>第一次可以覺得自己問什麼，第二次限制在 1.5 分鐘的錄音，但錄音很密集，尤其是文物可能內容比較少，最後的音樂有 5-6 秒，原來剩下 10 秒時候我還期待最後有什麼結論，很遺憾是沒有的，所以有些失望。</p> <p>有什麼是令你失望</p> <p>中國當代繪畫的，大家庭，趙無極，都是拍賣行經常出現的人，數量很多，體積很大，趙無極的作品通常很大令人很震撼，但展出的作品面積小，遺憾錄音內容與平時拍賣的介紹差不多，本來期望有深入的內容聽，所以我覺得失望。</p> |

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| Question | <p>2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest , 0 is the lowest.</p> <p>在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。</p> |
| Response | <p>4 分，展覽可能是給家庭或者普通市民，有鏡子的互動好很多，看自己影自己，我覺得展品總類多，文物和當代的物件展示方式有很大差別，用服裝主題涵蓋這些展品是很好的。</p> |
| Question | <p>3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why?</p> <p>比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？ 為什麼？</p> |
| Response | <p>第一種自己專注，語音難有針對性的做法，例如羅浮宮會把沒有文字或者展覽的展品在旁邊放語音或者號碼，觀眾有疑問就可以自己搜尋。我覺得語音導航在實際上電話會上鎖，就離開錄音，應該在有語音的展品附近設立提示 qr code，或者其他快一點的方法。語音的數量有點少。</p> |
| Question | <p>3.2 What unique qualities in two visits did you like?</p> <p>兩次參觀中，有什麼獨一無二的性質是您喜歡的？</p> |
| Response | <p>第一次好一些，第二次的錄音有很多文字在展板上出現，聽到很失望。喜歡自己看，策展方式很好，擺放的方式好。</p> |
| Question | <p>3.3 Will you choose this way to visit the exhibition after today's experiment?</p> <p>今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？</p> |
| Response | <p>個人喜好 看情況，一般情況藝術館的東西不需要很多文字，藝術是特別總類、專業，歷史和軍事需要多資料文字講背景，但藝術品看工藝、藝術家背景，可以做 QR code 或者短片去解答這些問題。本身繪畫表達了很多東西，不太需要語音。</p> |

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| <p><u>Suggestion</u></p> <p><u>1</u></p> | <p>Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc.</p> <p>您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等</p> |
| <p>Response</p> | <p>廣東話語音，估計英文語音可以將廣東話的內容、簡單的。香港人應該有一定常識理解，可以講難一點，實際的問題，例如衣服上的水墨，這個講述講了製作方法，少人知道，是很好的。有些背景學歷很公式化，雖然趙無極的留學經歷可以成就他的藝術，他是特例，大家都知道，有些不是受學歷影響，而是其他細節去影響藝術家的成就。</p> <p>語音是第三者評論的，例如用媽媽的衣服做出來的作品如果是作者自己說，便是自述，我就明白。但現在是博物館權威機構說的原因，我就不太明白十分作為女兒就會做這個作品，那其他作品是什麼，這是第一件作品？什麼時候買入？第幾件？同一藝術家是不是只做這類作品。</p> |
| <p><u>Suggestion</u></p> <p><u>2</u></p> | <p>Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| <p>Response</p> | <p>裱畫的建議，趙無極的作品要大的框，當體積大了，觀眾會自動行遠一些去觀賞，現在是灰小粗框，不是 window mount，有些浪費了作品。另外做得很好是丁洪全的作品和陳的畫放在一起，男性視角的作品，都是白色框，在 mounting 上展示了資訊，但錄音沒有講，應該講策展時候擺放的意思，不是很多人會用聯繫式的方法觀看作品，策展人應該要在語音提及。</p> |

Appendix 3 Actual Interview Response 6

| Respondent (Code) | Age | Gender | Profession/ Major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|----------------------|-------|--------|----------------------------------|--|----------------------|-------------|
| R6 | 25-30 | M | Fine arts | 10+ | 20/12/2021 | 16:58-17:36 |

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| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第二次，不是比較語音和 caption，語音的展示資料更詳盡，包括 background 技巧，context of artwork，製作時間，不同層面豐富 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 不是東西深刻，對比其他，描述元素是最多。木蘭辭，香港 context，圖像的意思，圖像如何連接文字，visual analysis 完整，聯想沒有留意的細節，audio guide 有指引性的，理解更多。 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |

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| Response | <p>Caption 是基本細節，audio guide 互動，好像跟你談天，例如你看看左邊，跟 docent 不一樣，這個展覽的 caption 不好，不太統一，有些很短</p> <p>最後髮飾圖的長廊可以看到投射，增加展品的可視性</p> <p>有相關的作品放在一起，有關聯</p> |
| Question | <p>1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have?</p> <p>相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？</p> |
| Response | <p>不太詳盡，我想看更多資訊，caption 寫得不好，指引不足。一開始我對藝術家有基本認識，就會套用了這個模式在作品上的詮釋，缺乏了對該件作品獨特性的理解，例如石家豪的工筆畫，香港流行文化，我就 miss 了周潤發的電影 identity。</p> |
| Question | <p>2.1 To compare two visits, which experience can promote change in your feelings or even transcendence?</p> <p>比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？</p> |
| Response | <p>兩次都有，因為展覽的策展是跨系列的作品展覽，是大範圍的 explore，超越我對獨立主體策展的理解。有很多時代和媒介，有古代文物，現代藝術香港、中國，當代。caption 較差，質素參差。長短不一，有些不詳細，一堆 motif，令人 confused。Audio guide 好的東西是有背景、圖式，雖然有些沒有了。</p> |
| Question | <p>2.2 To compare two visits, which one increases your interest towards the exhibit(s)?</p> <p>Please give an example. 比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。</p> |
| Response | <p>第二次，知道的東西不同了，可以拓展的詮釋多了。最深刻是 不是東西，讀出文字，是直接的行為，跟住看，有聲字一齊就更有印象。</p> |
| Question | <p>2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest.</p> |

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| | 在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。 |
| Response | 第二次給 4 分，有些重要的藝術品或者資訊不足 |
| Question | <p>3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why?</p> <p>比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？</p> |
| Response | Guided experience，最好有 docent，可以問問題 |
| Question | <p>3.2 What unique qualities in two visits did you like?</p> <p>兩次參觀中，有什麼獨一無二的性質是您喜歡的？</p> |
| Response | <p>我喜歡兩次，每一次不同的，第一次漫無目的的享受的</p> <p>第二次有 guided 有另外的發現</p> |
| Question | <p>3.3 Will you choose this way to visit the exhibition after today's experiment?</p> <p>今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？</p> |
| Response | <p>視乎情況，與朋友會討論，不會用，或者很快看。因為看很多次，可以不用。</p> <p>如果自己看或者，或者不明白就會。</p> |
| <p><u>Suggestion</u></p> <p><u>1</u></p> | <p>Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc.</p> <p>您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等</p> |

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| Response | 我覺得容易，每次都要找 qrcode 很麻煩，應該在作品下方設 qr code 。長度 ok ，內容足夠， caption 應該把語音的內容放入去，因為 caption 不太齊，數量 12 個太少了 |
| <u>Suggestion</u> <u>2</u> | <p>Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| Response | <p>主題性，很像 fashion house，他們在做實驗，分 section 不明顯，可以漫無目的，雖然有些亂，例如性別每個部分都有，分類不清晰，</p> <p>趙無極是 modify 的 formatlaity，髮飾不明顯，</p> <p>展覽小冊子的太大，magazine 模式。不好攜帶。</p> |

Appendix 3 Actual Interview Response 7

| Respondent (Code) | Age | Gender | Profession/ major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|----------------------|-----------|--------|----------------------------------|--|----------------------|-----------------|
| R7 | 20- 24 | M | Architecture | 5-6 | 28/12/2021 | 12:10- 12:38 |

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| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第一次更 immersive ，用自己方式，第二次是其他人如何評價藝術品 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。 當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 大家庭，第一眼感受氛圍，是藝術品看出來，不是介紹， 看到大家庭聯繫什麼 中國社會主義、大躍進的歷史 集體生活，人的生活，在第一次就聯繫到 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |

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| Response | 直接幫助我了解作品、背景，佈置不太幫助，路線不清楚，不知道如何開始，前期的時裝主題，後面文物，趙無極類不太關主題，需要清晰的指引 |
| Question | <p>1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have?</p> <p>相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？</p> |
| Response | 第二次不好，不能 immersive ，會聽了別人的評價，自己的感受弱了，中斷了 |
| Question | <p>2.1 To compare two visits, which experience can promote change in your feelings or even transcendence?</p> <p>比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？</p> |
| Response | 以前固有的方式，語音導賞更詳細，作者的生平，文字簡潔，多了資訊 |
| Question | <p>2.2 To compare two visits, which one increases your interest towards the exhibit(s)?</p> <p>Please give an example. 比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。</p> |
| Response | <p>第一次，個人喜好與藝術品有直接連接，傳達的氛圍，享受這種經驗，語音有額外資訊，但沒有氛圍，</p> <p>如果我想知道更多，可能會選擇語音導賞，如果藝術品不吸引我，我不會選擇語音</p> |
| Question | <p>2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest.</p> <p>在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。</p> |

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| Response | 3 分，本身對展覽不滿意，我喜歡藝術繪畫，裝置藝術不感興趣，流線混亂，不太滿意。我有興趣的藝術品，例如大家庭，丁洪全，我的畫不漂亮，見到他的畫用色不好看，但有啟發。 |
| Question | 3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why? 比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？ |
| Response | 第一種，不太看文字描述，看視覺效果，呈現的東西，如果有興趣再選擇語音語音我認為有些長，關於作品的描述我在展板看到差不多的東西，有重疊，我看文字更快，會選文字 |
| Question | 3.2 What unique qualities in two visits did you like? 兩次參觀中，有什麼獨一無二的性質是您喜歡的？ |
| Response | 第一次不受到其他人的感染去感受藝術品，藝術史或者技法即時不清楚，但感受藝術。 |
| Question | 3.3 Will you choose this way to visit the exhibition after today's experiment? 今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？ |
| Response | 會選擇獨自觀賞，先感受，語音導賞更資訊，看藝術不需要，強調感受或者經驗更重要 |
| <u>Suggestion</u> <u>1</u> | Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc. 您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等 |

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| Response | <p>長，簡短成作品內容，作者不需要，也不需要太資訊，一個人看展有悶，可以互動一些，指引，例如看顏色，比例，這個女人是如何的，學習欣賞藝術品的方法，用在其他地方</p> <p>Qrcode 不知道在哪裡，選的作品高質素，偏好藝術品多過文物。</p> <p>語音不能回答我對作品的疑問，例如丁的用色差，為什麼能夠成為藝術品</p> <p>用手機方便，但年長的人不太方便，可能語音是給他們用，要考慮用家。</p> |
| <u>Suggestion</u> <u>2</u> | <p>Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| Response | <p>主題要集中，放趙無極很奇怪，通往下層的展品不關時裝主題，流線的問題，用線性敘述可能好些，可能有些迷茫</p> <p>不是純粹的展覽，燈光暗，有打卡位置，受到其他人的印象，我喜歡白牆的</p> |

Appendix 3 Actual Interview Response 8

| Respondent (Code) | Age | Gender | Profession/ major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|----------------------|-----------|--------|----------------------------------|--|----------------------|-----------------|
| R8 | 16- 19 | F | Chinese | 1-2 | 31/12/2021 | 13:36- 15:26 |

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| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第二次，展板沒有的資料，自己看難以理解，語音仔細分析 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 文鳳儀立體展品，前面看平面作品，4 件立體展品，有影，語音表示是其中表達的東西，所以影有意思，金屬絲印象深刻，聯想不同時期的旗袍，四件展品不同形體。在第一次產生 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |

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| Response | 每件展品的展板，本身沒有背景理解作品，可以幫助理解，足夠空間，狹窄就不會停留 |
| Question | <p>1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have?</p> <p>相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？</p> |
| Response | 要用自己的知識、經驗理解作品，有不明白，貴婦像，沒有作者，畫法是西方，但中國內容，就有疑問是什麼地方的畫家，語音講是外國畫家，解決問題。 |
| Question | <p>2.1 To compare two visits, which experience can promote change in your feelings or even transcendence?</p> <p>比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？</p> |
| Response | 展覽主題似服裝店，看不同類型的作品，以為是現代時裝，概念好 |
| Question | <p>2.2 To compare two visits, which one increases your interest towards the exhibit(s)?</p> <p>Please give an example. 比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。</p> |
| Response | 第二次能引起興趣，創作的背景然後創作者的背景，有些不是藝術人都創作，所以不一定這麼規限 |
| Question | <p>2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest.</p> <p>在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。</p> |
| Response | 給第二次 4 分，使用有困難，技術問題，頁面設計 |

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| Question | <p>3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why?</p> <p>比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？</p> |
| Response | 第二次，補充展品理解的不足，創作者的背景，展板沒有的地方 |
| Question | <p>3.2 What unique qualities in two visits did you like?</p> <p>兩次參觀中，有什麼獨一無二的性質是您喜歡的？</p> |
| Response | 第一次自由度大，可以思考和時間，消化後。第二次沒有消化時間，有兩種看法，沒有固定的答案 |
| Question | <p>3.3 Will you choose this way to visit the exhibition after today's experiment?</p> <p>今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？</p> |
| Response | 一個人會偏向自己行，雖然語言有補充 |
| <u>Suggestion</u> <u>1</u> | <p>Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc.</p> <p>您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等</p> |
| Response | 沒有手機沒有電就不能用，小機可能好，方便用手機，語言頁面設計不太好用 |

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| <p><u>Suggestion</u></p> <p><u>2</u></p> | <p>Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| <p>Response</p> | <p>平面圖沒有，門口應該放一個，燈光正常，小冊子不易攜帶，</p> |

Appendix 3 Actual Interview Response 9

| Respondent (Code) | Age | Gender | Profession/ major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|----------------------|-------|--------|----------------------------------|--|----------------------|-------------|
| R9 | 25-30 | M | Fashion Design | 4-10+ | 24/12/2021 | 14:30-15:01 |

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| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 第二次資料多，容易理解 整體第一次 immersive ，自己看作品不受到文字介紹，留意細節，會直接與作品有交流 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 第一次出現，丁洪全世界，顏色鮮艷，現代一些，留意用色和物件，歡樂的感覺。 文鳳儀鐵線的作品看材質，衣服的形態，代表媽媽的衣服有花有水，金屬絲的做法就看到了 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |

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| Response | 作品介紹板，不看不知道展品意義，先看介紹然後看作品互相配合。 |
| Question | <p>1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have?</p> <p>相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？</p> |
| Response | 整體環境聲音，藝術館的音樂不配合展品，耳機不大聲，停兩三秒才讀，遲介紹作者，不關事，只是想關注藝術品和信息，而不是藝術家生平 |
| Question | <p>2.1 To compare two visits, which experience can promote change in your feelings or even transcendence?</p> <p>比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？</p> |
| Response | <p>第一次，直接與作品交流，</p> <p>語音如果語音不通會好，母語環境直接理解，只是介紹作品，沒有互動性</p> <p>趙無極的作品會進入幻想世界，想自己發掘藝術家的驚喜，透過顏色發掘，發現右下有人的樣子，懷疑是畫家的視點，色彩是主觀感受看顏色，例如藍色表達地方的陰暗，橙色是生機。感覺特別</p> |
| Question | <p>2.2 To compare two visits, which one increases your interest towards the exhibit(s)?</p> <p>Please give an example.比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。</p> |
| Response | <p>第二次看飾物，香囊的意思是介紹</p> <p>貴婦像在錄音了解傳教士，聯繫到中學的藝術發展的歷史</p> |
| Question | <p>2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest.</p> <p>在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。</p> |

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| Response | <p>第一次 3.5-4 分</p> <p>第二次 2.5 分</p> <p>看展覽主觀感受強，不同的背景看的東西不一樣，在外國用熟悉的語言會有助理解，風俗文化不同，適合外國</p> |
| Question | <p>3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why?</p> <p>比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？</p> |
| Response | <p>第一次，獨自看會看到細節，不會有框，慢慢看會深入了解，語音的無關內熱會影響觀看感受，煩躁一些</p> |
| Question | <p>3.2 What unique qualities in two visits did you like?</p> <p>兩次參觀中，有什麼獨一無二的性質是您喜歡的？</p> |
| Response | <p>第一次看 212 會主觀感受多些，不需很多文字，有幻想空間有感覺</p> <p>第二次的語音內容有認知的便會有共鳴，就深刻，每個人的背景不同</p> |
| Question | <p>3.3 Will you choose this way to visit the exhibition after today's experiment?</p> <p>今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？</p> |
| Response | <p>兩者一起用，先獨自觀看，有興趣在聽，兩者加一起更豐富和有層次</p> |
| <u>Suggestion</u> <u>1</u> | <p>Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc.</p> <p>您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等</p> |

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| Response | <p>內容作者背景太長，應該在作品評賞 可以精簡 30-40 秒</p> <p>說話慢，應該活潑一些，用問題更好，提供思考空間</p> <p>有些背景音樂更好，原本的空間音樂太大，配不同展品的音樂，趙無極就激昂音樂，貴婦就 classic，香囊古箏音樂</p> |
| <u>Suggestion</u> <u>2</u> | <p>Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| Response | <p>展覽互動不強，作品配螢幕看仔細一些更好，和中國服裝的細節，效果很好，太遠看不清細節，燈光暗，音樂迷幻，文物的空間太黑，看不清展品。最好有小導賞團。</p> |

Appendix 3 Actual Interview Response 10

| Respondent (Code) | Age | Gender | Profession/ major of study | Number of museum gallery visits/year | Date of interview | Timeslot |
|-------------------|-------|--------|----------------------------|--------------------------------------|-------------------|-------------|
| R10 | 16-19 | F | Chemistry | 3-4 | 20/12/2021 | 13:09-13:59 |

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| Question | 1.1 To compare two visits, which one is more helpful for you to understand, absorb and permeate the artworks? 比較兩次參觀，哪一次更有助於您理解、吸收和沉浸於作品中？ |
| Response | 請問你在中學時候有沒有讀過藝術？中一至中三時候？ 沒有讀過藝術 |
| Question | 1.2 As the above questions, what can you see in the artwork? Please give an example. What can you think of when you see it? In which visit did your association sprout? 呈上題，您能在作品中看到什麼，請舉例說明。當您看到它時能聯想到什麼？您的聯想是在第幾次參觀中萌生的？ |
| Response | 第二次，有錄音，有些作品看完不知道什麼意思，我是理科生，比較 scientific 角度看想知道究竟是如何，聽了錄音知道作品動機和背景，好過自己要估計表達了什麼。相比第一次主觀感受多，第二次就理解多。 |
| Question | 1.3 How can the resources or showroom environment help you with the understanding? 參觀時候的工具/環境如何幫助你理解藝術作品？ |
| Response | 只看展板是作者背景、資料，不是很深入，我的習慣不常看板，對我來說不太有用。 |
| Question | 1.4 Whereas, why can another visit not assist your understanding better? What is the difficulty you have? |

| | |
|----------|--|
| | 相對而言，為什麼另外一次的訪問不能更好地幫助您理解？您會在參觀時出現什麼困難？ |
| Response | 我覺得沒有困難，如果我的目的是理解，就不是太好，但可以欣賞作品。 你說不理解作品時候是什麼因素導致的？ 可能是不了解時代背景，但不阻礙我欣賞作品、有的感受。 |
| Question | 2.1 To compare two visits, which experience can promote change in your feelings or even transcendence? 比較兩次訪問，哪次體驗可以改變您的感受，甚至超越原本已有的感受？ |
| Response | 不可以是超越，單純是理解了，並不是好了，覺得這個是關於服飾的展覽，只是欣賞服裝 |
| Question | 2.2 To compare two visits, which one increases your interest towards the exhibit(s)? Please give an example. 比較兩次訪問，哪次體驗可以增加您對展品的興趣？請舉例。 |
| Response | 第二次，講作品和創作人的背景，想了解下背景 |
| Question | 2.3 In terms of visiting experience, how would you rate the better visit? 5 is the highest, 0 is the lowest. 在觀賞感受方面，以 5 分為滿分，您會對較佳那次的參觀評多少分。 |
| Response | 第二次評 3.5 分，了解多 d 作品，看作品時候不是等於聽錄音的時間，所以太長我又不想聽，雖然理解了，但有些想走又不想走的感覺 |
| Question | 3.1 To compare two visits, which way do you prefer or enjoy more when watching the exhibits? Why? 比較兩次參觀，您在觀看展覽時更偏好或享受哪種方式？為什麼？ |
| Response | 我喜歡有人解釋，看情況，有時候只想看看，語音不是全部作品都有，一開始聽還可以，時間長了多聽就會有些悶，不如自己行。 整體會偏好哪一個 應該是獨立看。 |
| Question | 3.2 What unique qualities in two visits did you like? 兩次參觀中，有什麼獨一無二的性質是您喜歡的？ |
| Response | 享受一個人，根據自己的節奏，氣氛舒服一些，有錄音打斷自己的節奏。 |

| | |
|--------------|--|
| Question | <p>3.3 Will you choose this way to visit the exhibition after today's experiment?</p> <p>今天的實驗結束後，您會在之後選擇這種方式參觀展覽嗎？</p> |
| Response | <p>其他展覽有導賞我會選擇，看情況，如果是我了解的就會導賞，如果沒有了解會選導賞。</p> |
| Suggestion 1 | <p>Do you have any comments and suggestions for an audio guide to suit your learning needs? For example, access to audio-guide, page design, context, length of time, number of selected exhibits, speed of audio, language, gadgets, instructions, etc.</p> <p>您對語音導賞有什麼意見和建議以滿足您的學習需求？例如進入語音頁面的、設計頁面、語音內容、語音時間的長度、所選展品的數量、音頻速度、語言、硬件（聆聽的工具）、說明等</p> |
| Response | <p>頁面開頭我找不到，應該放當眼位置。我不知道為何選這 12 個作品，選的作品如果有代表性也可以，</p> <p>你發現除了 12 個作品外你還想要其他講解？</p> <p>是的，有些我有興趣，就沒有語音介紹</p> <p>時間長度長，多過我看的時間，</p> <p>後半段是創作者生平，很資訊性，很悶，有些有用，如果是與創作過程相關可以，另外有些作品的介紹板上面都有，不需要重複。</p> |
| Suggestion 2 | <p>Do you have any comments and suggestions? How can the showroom be improved to suit your learning needs? For example, distance (exhibit to exhibit, visitor, to exhibit), lighting, a suggestion of viewing point, floor plan, booklet, preface, inscription, etc.</p> <p>您對展覽館有什麼意見和建議以滿足您的學習需求？例如距離（展品與展品、參觀者與展品）、燈光、觀賞角度的建議、展館平面圖、展覽小冊子、序言、作品簡介等。</p> |
| Response | <p>觀賞距離，趙無極的作品遠看好，近看不到，所以應該有建議觀賞距離和角度。</p> |

Appendix 4 -1

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 29/12/2021 參觀者編號 R1

第一次進入時間 16:36

第一次結束時間 16:55

進入展覽總時長(分鐘) 20

觀看展品總時長(分鐘) 11

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 30 秒 | 平靜、 目光略過 |
| 2 | 大家庭 no.1 | 0 分 59 秒 | 拍照展品資料 |
| 3 | 張曉剛 中國服裝 | 0 分 41 秒 | 平靜 |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 1 分 32 秒 | 拍照展品 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 14 秒 | 平靜、 目光略過 |

| | | | |
|----|-------------|----------|-------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 37 秒 | 平靜 |
| 7 | 石家豪 周潤發試身室 | 1 分 03 秒 | 看展品資料 |
| 8 | 中國婦女髮飾圖 | 2 分 02 秒 | |
| 9 | 匿名 貴婦像 | 0 分 15 秒 | |
| 10 | 荷包 | 1 分 08 秒 | 看展品資料 |
| 11 | 香囊 | 0 分 50 秒 | |
| 12 | 趙無極 14-1-83 | 0 分 41 秒 | 看展品資料 |

第二次進入時間 16:59

第二次結束時間 17:28

進入展覽總時長(分鐘) 30

觀看展品總時長 (分鐘)22 _

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 2 分 13 秒 | 凝視展品 |
| 2 | 大家庭 no.1 | 2 分 15 秒 | 凝視展品 |
| 3 | 張曉剛 中國服裝 | 1 分 53 秒 | 凝視展品 |

| | | | |
|----|--------------------|----------|--------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 2 分 25 秒 | 凝視展品 |
| 5 | 丁雄泉 丁雄泉的世界 | 1 分 22 秒 | 凝視展品 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 1 分 21 秒 | 目光略過 |
| 7 | 石家豪 周潤發試身室 | 1 分 17 秒 | 不斷尋找焦點 |
| 8 | 中國婦女髮飾圖 | 2 分 15 秒 | 凝視展品 |
| 9 | 匿名 貴婦像 | 1 分 40 秒 | 凝視展品 |
| 10 | 荷包 | 2 分 13 秒 | 凝視展品 |
| 11 | 香囊 | 0 分 38 秒 | 凝視展品 |
| 12 | 趙無極 14-1-83 | 1 分 38 秒 | 凝視展品 |

完

Appendix 4-2

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 04/01/2022 參觀者編號 R2

第一次進入時間 16:13

第一次結束時間 16:36

進入展覽總時長(分鐘) 24

觀看展品總時長(分鐘) 16

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 26 秒 | 看展品資料、近距離看展品 |
| 2 | 大家庭 no.1 | 0 分 48 秒 | 疑惑 |
| 3 | 張曉剛 中國服裝 | 1 分 49 秒 | 看展品資料 |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 1 分 26 秒 | 感到有興趣 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 55 秒 | 近距離看展品 |

| | | | |
|----|-------------|----------|------------------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 1 分 03 秒 | 驚嘆 |
| 7 | 石家豪 周潤發試身室 | 3 分 30 秒 | 驚嘆、不斷尋找焦點、近距離看展品 |
| 8 | 中國婦女髮飾圖 | 0 分 30 秒 | 平靜 |
| 9 | 匿名 貴婦像 | 0 分 26 秒 | |
| 10 | 荷包 | 1 分 27 秒 | 近距離看展品 |
| 11 | 香囊 | 1 分 32 秒 | |
| 12 | 趙無極 14-1-83 | 0 分 42 秒 | 看展品資料 |

第二次進入時間 16:36

第二次結束時間 17:00

進入展覽總時長(分鐘) 25

觀看展品總時長 (分鐘)19

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 40 秒 | 看展品資料 |
| 2 | 大家庭 no.1 | 1 分 21 秒 | 遠距離觀看 |
| 3 | 張曉剛 中國服裝 | 1 分 56 秒 | 目不轉睛 |

| | | | |
|----|--------------------|----------|------------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 2 分 42 秒 | 目不轉睛、遠距離觀看 |
| 5 | 丁雄泉 丁雄泉的世界 | 1 分 23 秒 | 近距離觀看 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 1 分 33 秒 | 看展品資料 |
| 7 | 石家豪 周潤發試身室 | 1 分 42 秒 | |
| 8 | 中國婦女髮飾圖 | 1 分 46 秒 | |
| 9 | 匿名 貴婦像 | 1 分 42 秒 | 近、遠距離觀看 |
| 10 | 荷包 | 1 分 10 秒 | 看展品資料 |
| 11 | 香囊 | 0 分 55 秒 | 看展品資料 |
| 12 | 趙無極 14-1-83 | 0 分 45 秒 | 近距離觀看 |

完

Appendix 4-3

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 29/12/2021 參觀者編號 R3

第一次進入時間 14:09

第一次結束時間 14:33

進入展覽總時長(分鐘) 25

觀看展品總時長(分鐘) 18

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 29 秒 | 看展品資料、平靜 |
| 2 | 大家庭 no.1 | 0 分 59 秒 | 看展品資料、不斷尋找焦點 |
| 3 | 張曉剛 中國服裝 | 0 分 38 秒 | 看展品資料、平靜 |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 1 分 30 秒 | 看展品資料、不斷尋找焦點 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 56 秒 | 看展品資料、不斷尋找焦點 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 50 秒 | 看展品資料、不斷尋找焦點 |

| | | | |
|----|-------------|----------|--------------|
| 7 | 石家豪 周潤發試身室 | 1 分 47 秒 | 看展品資料、不斷尋找焦點 |
| 8 | 中國婦女髮飾圖 | 3 分 49 秒 | 不斷尋找焦點 |
| 9 | 匿名 貴婦像 | 1 分 27 秒 | 看展板圖案 |
| 10 | 荷包 | 2 分 20 秒 | 不斷尋找焦點 |
| 11 | 香囊 | 1 分 35 秒 | 看展品資料、目不轉睛 |
| 12 | 趙無極 14-1-83 | 0 分 56 秒 | 目光略過 |

第二次進入時間 14:45

第二次結束時間 15:09

進入展覽總時長(分鐘) 23

觀看展品總時長 (分鐘)16

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 39 秒 | 沉思 |
| 2 | 大家庭 no.1 | 1 分 13 秒 | 看展品資料 平靜 |
| 3 | 張曉剛 中國服裝 | 1 分 55 秒 | 看展品資料 |

| | | | |
|----|--------------------|----------|----------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 2 分 05 秒 | 平靜 |
| 5 | 丁雄泉 丁雄泉的世界 | 1 分 05 秒 | 平靜 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 1 分 22 秒 | 發呆 不感興趣 |
| 7 | 石家豪 周潤發試身室 | 1 分 09 秒 | 看展品資料 平靜 |
| 8 | 中國婦女髮飾圖 | 1 分 22 秒 | |
| 9 | 匿名 貴婦像 | 1 分 19 秒 | |
| 10 | 荷包 | 0 分 50 秒 | |
| 11 | 香囊 | 0 分 58 秒 | |
| 12 | 趙無極 14-1-83 | 1 分 37 秒 | 看展品資料 |

完

Appendix 4-4

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 28/12/2021 參觀者編號 R4

第一次進入時間 14:10

第一次結束時間 14:28

進入展覽總時長(分鐘) 18

觀看展品總時長(分鐘) 16

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 22 秒 | 平靜 |
| 2 | 大家庭 no.1 | 1 分 03 秒 | 平靜 |
| 3 | 張曉剛 中國服裝 | 0 分 34 秒 | 不感興趣 |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 1 分 20 秒 | 平靜 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 59 秒 | 沉思 |

| | | | |
|----|-------------|----------|------------------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 49 秒 | 沉思、不斷尋找焦點/探索 |
| 7 | 石家豪 周潤發試身室 | 1 分 20 秒 | 不斷尋找焦點/探索、平靜 |
| 8 | 中國婦女髮飾圖 | 1 分 41 秒 | 看展板圖畫 |
| 9 | 匿名 貴婦像 | 1 分 59 秒 | 掃描 AR 互動 QR code |
| 10 | 荷包 | 2 分 39 秒 | |
| 11 | 香囊 | 1 分 23 秒 | |
| 12 | 趙無極 14-1-83 | 0 分 45 秒 | |

第二次進入時間 14:30

第二次結束時間 14:55

進入展覽總時長(分鐘) 26

觀看展品總時長 (分鐘) 19

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 2 分 03 秒 | 發呆 |
| 2 | 大家庭 no.1 | 1 分 30 秒 | 平靜 |
| 3 | 張曉剛 中國服裝 | 1 分 46 秒 | 發呆 |

| | | | |
|----|--------------------|----------|-------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 2 分 05 秒 | 發呆 |
| 5 | 丁雄泉 丁雄泉的世界 | 1 分 22 秒 | 發呆 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 1 分 18 秒 | 發呆 |
| 7 | 石家豪 周潤發試身室 | 1 分 19 秒 | 發呆 |
| 8 | 中國婦女髮飾圖 | 1 分 55 秒 | 發呆 |
| 9 | 匿名 貴婦像 | 0 分 29 秒 | 發呆 |
| 10 | 荷包 | 1 分 54 秒 | 發呆 |
| 11 | 香囊 | 0 分 56 秒 | 發呆 |
| 12 | 趙無極 14-1-83 | 1 分 37 秒 | 看展品資料 |

完

Appendix 4-5

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 20/12/2021 參觀者編號 R5

第一次進入時間 15:08

第一次結束時間 15:21

進入展覽總時長(分鐘) 14

觀看展品總時長 (分鐘) 6

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 15 秒 | 平靜 |
| 2 | 大家庭 no.1 | 0 分 10 秒 | 平靜 |
| 3 | 張曉剛 中國服裝 | 0 分 20 秒 | 平靜 |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 0 分 20 秒 | 平靜 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 21 秒 | 平靜 |

| | | | |
|----|-------------|----------|--------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 20 秒 | 平靜 |
| 7 | 石家豪 周潤發試身室 | 0 分 25 秒 | 平靜 |
| 8 | 中國婦女髮飾圖 | 0 分 25 秒 | 平靜 |
| 9 | 匿名 貴婦像 | 0 分 24 秒 | 看展品資料 |
| 10 | 荷包 | 1 分 50 秒 | 不斷尋找焦點 |
| 11 | 香囊 | 1 分 02 秒 | 不斷尋找焦點 |
| 12 | 趙無極 14-1-83 | 0 分 05 秒 | 不感興趣 |

第二次進入時間 15:25

第二次結束時間 15:44

進入展覽總時長(分鐘) 20

觀看展品總時長 (分鐘)14

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 50 秒 | 平靜 |
| 2 | 大家庭 no.1 | 1 分 10 秒 | 平靜 |
| 3 | 張曉剛 中國服裝 | 2 分 01 秒 | 平靜 |

| | | | |
|----|--------------------|----------|--------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 2 分 15 秒 | 平靜 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 10 秒 | 目光略過 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 40 秒 | 不斷尋找焦點 |
| 7 | 石家豪 周潤發試身室 | 0 分 32 秒 | 目光略過 |
| 8 | 中國婦女髮飾圖 | 1 分 30 秒 | 不斷尋找焦點 |
| 9 | 匿名 貴婦像 | 1 分 27 秒 | 不斷尋找焦點 |
| 10 | 荷包 | 0 分 50 秒 | 目光略過 |
| 11 | 香囊 | 0 分 55 秒 | 目光略過 |
| 12 | 趙無極 14-1-83 | 0 分 48 秒 | 疑惑、發呆 |

完

Appendix 4-6

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 20/12/2021 參觀者編號 R6

第一次進入時間 16:58

第一次結束時間 17:13

進入展覽總時長(分鐘) 15

觀看展品總時長 (分鐘)10

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 32 秒 | |
| 2 | 大家庭 no.1 | 0 分 20 秒 | 看展品資料 |
| 3 | 張曉剛 中國服裝 | 0 分 29 秒 | 看展品資料 |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 0 分 52 秒 | 看展品資料 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 18 秒 | 看展品資料 |

| | | | |
|----|-------------|----------|-----------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 21 秒 | 看展品資料 |
| 7 | 石家豪 周潤發試身室 | 0 分 51 秒 | 不斷尋找焦點/探索 |
| 8 | 中國婦女髮飾圖 | 1 分 56 秒 | |
| 9 | 匿名 貴婦像 | 0 分 45 秒 | |
| 10 | 荷包 | 1 分 46 秒 | |
| 11 | 香囊 | 0 分 45 秒 | |
| 12 | 趙無極 14-1-83 | 1 分 13 秒 | 疑惑 |

第一次進入時間 17:14

第一次結束時間 17:36

進入展覽總時長(分鐘) 22

觀看展品總時長 (分鐘)18

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 39 秒 | 近距離看展品 |
| 2 | 大家庭 no.1 | 1 分 14 秒 | 近距離看展品、展品資料 |
| 3 | 張曉剛 中國服裝 | 1 分 27 秒 | 近距離看展品 |

| | | | |
|----|--------------------|----------|-------------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 1 分 52 秒 | 近距離看展品 |
| 5 | 丁雄泉 丁雄泉的世界 | 1 分 05 秒 | 近距離看展品 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 1 分 26 秒 | 近距離看展品 |
| 7 | 石家豪 周潤發試身室 | 1 分 15 秒 | 平靜 |
| 8 | 中國婦女髮飾圖 | 1 分 47 秒 | 目光略過 |
| 9 | 匿名 貴婦像 | 1 分 40 秒 | 近距離看展品 |
| 10 | 荷包 | 2 分 01 秒 | 東張西望、觀看投影資料 |
| 11 | 香囊 | 1 分 28 秒 | 東張西望 |
| 12 | 趙無極 14-1-83 | 1 分 20 秒 | 看附近的展品 |

完

Appendix 4-7

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 28/12/2021 參觀者編號 R7

第一次進入時間 12:10

第一次結束時間 12:23

進入展覽總時長(分鐘) 13

觀看展品總時長 (分鐘) 6

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 37 秒 | |
| 2 | 大家庭 no.1 | 0 分 41 秒 | 看展品資料 |
| 3 | 張曉剛 中國服裝 | 0 分 54 秒 | |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 0 分 59 秒 | |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 53 秒 | 看展品資料、拍照 |

| | | | |
|----|-------------|----------|-----------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 30 秒 | |
| 7 | 石家豪 周潤發試身室 | 1 分 17 秒 | 不斷尋找焦點/探索 |
| 8 | 中國婦女髮飾圖 | 0 分 51 秒 | |
| 9 | 匿名 貴婦像 | 0 分 58 秒 | 看展品資料 |
| 10 | 荷包 | 0 分 43 秒 | 看展品資料 |
| 11 | 香囊 | 0 分 33 秒 | 目光略過 |
| 12 | 趙無極 14-1-83 | 0 分 35 秒 | 看展品資料 |

第二次進入時間 12:25

第二次結束時間 12:38

進入展覽總時長(分鐘) 14

觀看展品總時長 (分鐘)_11

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 38 秒 | 凝視展品 |
| 2 | 大家庭 no.1 | 1 分 37 秒 | 凝視展品 |
| 3 | 張曉剛 中國服裝 | 1 分 20 秒 | 凝視展品 |

| | | | |
|----|--------------------|----------|------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 1 分 24 秒 | 凝視展品 |
| 5 | 丁雄泉 丁雄泉的世界 | 1 分 38 秒 | 目光略過 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 11 秒 | 不感興趣 |
| 7 | 石家豪 周潤發試身室 | 1 分 00 秒 | 目光略過 |
| 8 | 中國婦女髮飾圖 | 0 分 56 秒 | 目光略過 |
| 9 | 匿名 貴婦像 | 0 分 0 秒 | 不感興趣 |
| 10 | 荷包 | 0 分 0 秒 | 不感興趣 |
| 11 | 香囊 | 0 分 0 秒 | 不感興趣 |
| 12 | 趙無極 14-1-83 | 1 分 15 秒 | 目光略過 |

完

Appendix 4-8

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 31/12/2021 參觀者編號 R8

第一次進入時間 13:36

第一次結束時間 13:54

進入展覽總時長(分鐘) 19

觀看展品總時長 (分鐘) 11

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 49 秒 | |
| 2 | 大家庭 no.1 | 0 分 59 秒 | |
| 3 | 張曉剛 中國服裝 | 0 分 41 秒 | |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 1 分 0 秒 | |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 39 秒 | |

| | | | |
|----|-------------|----------|-------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 37 秒 | 目光略過 |
| 7 | 石家豪 周潤發試身室 | 1 分 10 秒 | 看展品資料 |
| 8 | 中國婦女髮飾圖 | 1 分 27 秒 | |
| 9 | 匿名 貴婦像 | 0 分 34 秒 | |
| 10 | 荷包 | 1 分 06 秒 | |
| 11 | 香囊 | 1 分 08 秒 | |
| 12 | 趙無極 14-1-83 | 0 分 40 秒 | 沉思 |

第二次進入時間 14:59

第二次結束時間 15:26

進入展覽總時長(分鐘) 28

觀看展品總時長 (分鐘)20

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 59 秒 | 凝視展品細節 |
| 2 | 大家庭 no.1 | 2 分 00 秒 | 凝視展品細節 |
| 3 | 張曉剛 中國服裝 | 1 分 49 秒 | 凝視展品細節 |

| | | | |
|----|--------------------|----------|--------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 2 分 30 秒 | 凝視展品細節 |
| 5 | 丁雄泉 丁雄泉的世界 | 1 分 20 秒 | 凝視展品細節 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 1 分 21 秒 | |
| 7 | 石家豪 周潤發試身室 | 1 分 17 秒 | |
| 8 | 中國婦女髮飾圖 | 2 分 01 秒 | 凝視展品細節 |
| 9 | 匿名 貴婦像 | 1 分 36 秒 | 凝視展品細節 |
| 10 | 荷包 | 2 分 01 秒 | 凝視展品細節 |
| 11 | 香囊 | 0 分 40 秒 | 凝視展品細節 |
| 12 | 趙無極 14-1-83 | 1 分 38 秒 | 凝視展品細節 |

完

Appendix 4-9

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 24/12/2021 參觀者編號 R9

第一次進入時間 14:30

第一次結束時間 14:44

進入展覽總時長(分鐘) 14

觀看展品總時長 (分鐘) 11

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 33 秒 | 平靜 |
| 2 | 大家庭 no.1 | 0 分 42 秒 | 平靜 |
| 3 | 張曉剛 中國服裝 | 0 分 44 秒 | 平靜 |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 0 分 48 秒 | 平靜 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 43 秒 | |

| | | | |
|----|-------------|----------|-------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 44 秒 | 近距離觀看 |
| 7 | 石家豪 周潤發試身室 | 1 分 41 秒 | 感興趣 |
| 8 | 中國婦女髮飾圖 | 0 分 33 秒 | 目光略過 |
| 9 | 匿名 貴婦像 | 0 分 49 秒 | 平靜 |
| 10 | 荷包 | 1 分 02 秒 | 感興趣 |
| 11 | 香囊 | 1 分 20 秒 | 感興趣 |
| 12 | 趙無極 14-1-83 | 0 分 36 秒 | 目光略過 |

第二次進入時間 14:45

第二次結束時間 15:01

進入展覽總時長(分鐘) 17

觀看展品總時長 (分鐘)6

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 57 秒 | 平靜 |
| 2 | 大家庭 no.1 | 0 分 33 秒 | 平靜 |
| 3 | 張曉剛 中國服裝 | 0 分 28 秒 | 平靜 |

| | | | |
|----|--------------------|----------|------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 0 分 18 秒 | 平靜 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 18 秒 | 發呆 |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 10 秒 | 發呆 |
| 7 | 石家豪 周潤發試身室 | 0 分 28 秒 | 平靜 |
| 8 | 中國婦女髮飾圖 | 0 分 47 秒 | 尋找焦點 |
| 9 | 匿名 貴婦像 | 0 分 37 秒 | 小聲笑 |
| 10 | 荷包 | 0 分 37 秒 | 平靜 |
| 11 | 香囊 | 0 分 15 秒 | 平靜 |
| 12 | 趙無極 14-1-83 | 0 分 10 秒 | 平靜 |

完

Appendix 4-10

Observation Form

HKMoA Not a Fashion Store 不是時裝店 展覽

參觀日期 20/12/2021 參觀者編號 R10

第一次進入時間 13:09

第一次結束時間 13:27

進入展覽總時長(分鐘) 19

觀看展品總時長 (分鐘)9

12 件展品

第一次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|--------------------|----------|--|
| 1 | 翟宗浩 不是東西 | 0 分 15 秒 | |
| 2 | 大家庭 no.1 | 0 分 10 秒 | 尋找焦點 |
| 3 | 張曉剛 中國服裝 | 0 分 20 秒 | 尋找焦點 興奮 |
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 0 分 50 秒 | 感到有興趣 |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 25 秒 | 近距離觀看 |

| | | | |
|----|-------------|----------|------------|
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 0 分 25 秒 | 興奮 |
| 7 | 石家豪 周潤發試身室 | 0 分 20 秒 | 目光略過 |
| 8 | 中國婦女髮飾圖 | 0 分 25 秒 | 目光略過 |
| 9 | 匿名 貴婦像 | 0 分 50 秒 | 仔細觀看 |
| 10 | 荷包 | 2 分 59 秒 | 感到有興趣、覺得可愛 |
| 11 | 香囊 | 1 分 11 秒 | 驚歎做工精緻 |
| 12 | 趙無極 14-1-83 | 0 分 31 秒 | 仔細觀看 |

第一次進入時間 13:34

第一次結束時間 13:59

進入展覽總時長(分鐘) 26

觀看展品總時長 (分鐘)22

12 件展品

第二次

| 次序 | 展品名稱 | 觀賞時長 | 行為: 沉思 發呆 目不轉睛 不斷尋找 焦點/探索 目光略過 驚嘆 興奮 平靜 不感興趣 疑惑 東張西望 |
|----|----------|----------|--|
| 1 | 翟宗浩 不是東西 | 1 分 27 秒 | 目不轉睛 |
| 2 | 大家庭 no.1 | 1 分 35 秒 | 目不轉睛 |
| 3 | 張曉剛 中國服裝 | 1 分 02 秒 | 目不轉睛 |

| | | | |
|----|--------------------|----------|-------|
| 4 | 文鳳儀 霞絲：千水、千目、千山、千華 | 2 分 03 秒 | |
| 5 | 丁雄泉 丁雄泉的世界 | 0 分 20 秒 | |
| 6 | 彩繡花蝶紋高跟弓鞋一對 | 1 分 10 秒 | |
| 7 | 石家豪 周潤發試身室 | 0 分 59 秒 | |
| 8 | 中國婦女髮飾圖 | 1 分 38 秒 | 看背面展板 |
| 9 | 匿名 貴婦像 | 1 分 33 秒 | 近距離觀看 |
| 10 | 荷包 | 1 分 20 秒 | 近距離觀看 |
| 11 | 香囊 | 0 分 56 秒 | 近距離觀看 |
| 12 | 趙無極 14-1-83 | 0 分 50 秒 | 近距離觀看 |

完

Appendix 5 Consent Form 1

THE EDUCATION UNIVERSITY OF HONG KONG Culture and Creative Arts Department

CONSENT TO PARTICIPATE IN RESEARCH

Discussing the Visitor Experiences of the Audio-guided Tour and Non-audio-guided tour in a Physical Exhibition: Taking “NOT A FASHION STORE” in Hong Kong Museum of Arts as an Example

I _____ hereby consent to participate in the captioned research supervised by Dr. Tam Cheung On, Thomas and conducted by Miss Leung Ka Yan , who is a student of the Culture and Creative Arts Department in The Education University of Hong Kong.

I understand that information obtained from this research may be used in future research and may be published. However, my right to privacy will be retained, i.e., my personal details will not be revealed.

The procedure as set out in the attached information sheet has been fully explained. I understand the benefits and risks involved. My participation in the project is voluntary.

I acknowledge that I have the right to question any part of the procedure and can withdraw at any time without negative consequences.

Name of participant _____

Signature of participant _____

Date _____

Appendix 5 Consent Form 2

THE EDUCATION UNIVERSITY OF HONG KONG Culture and Creative Arts Department

CONSENT TO PARTICIPATE IN RESEARCH

Discussing the Visitor Experiences of the Audio-guided Tour and Non-audio-guided tour in a Physical Exhibition: Taking “NOT A FASHION STORE” in Hong Kong Museum of Arts as an Example

I _____ hereby consent to participate in the captioned research supervised by Dr. Tam Cheung On, Thomas and conducted by Miss Leung Ka Yan , who is a student of the Culture and Creative Arts Department in The Education University of Hong Kong.

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Name of participant

Signature of participant

Date



Appendix 5 Consent Form 3

THE EDUCATION UNIVERSITY OF HONG KONG Culture and Creative Arts Department

CONSENT TO PARTICIPATE IN RESEARCH

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Appendix 5 Consent Form 4

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Appendix 5 Consent Form 5

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Signature of participant

Date



Appendix 5 Consent Form 6

THE EDUCATION UNIVERSITY OF HONG KONG Culture and Creative Arts Department

CONSENT TO PARTICIPATE IN RESEARCH

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Signature of participant

Date



Appendix 5 Consent Form 7

THE EDUCATION UNIVERSITY OF HONG KONG Culture and Creative Arts Department

CONSENT TO PARTICIPATE IN RESEARCH

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Signature of participant _____

Date _____

Appendix 5 Consent Form 8

THE EDUCATION UNIVERSITY OF HONG KONG Culture and Creative Arts Department

CONSENT TO PARTICIPATE IN RESEARCH

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Name of participant

Signature of participant

Date

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|-------|-------|
| _____ | _____ |
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| _____ | |

Appendix 5 Consent Form 9

THE EDUCATION UNIVERSITY OF HONG KONG Culture and Creative Arts Department

CONSENT TO PARTICIPATE IN RESEARCH

Discussing the Visitor Experiences of the Audio-guided Tour and Non-audio-guided tour in a Physical Exhibition: Taking “NOT A FASHION STORE” in Hong Kong Museum of Arts as an Example

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Appendix 5 Consent Form 10

THE EDUCATION UNIVERSITY OF HONG KONG Culture and Creative Arts Department

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Name of participant _____

Signature of participant _____

Date _____

Appendix 6 “Not A Fashion Show” Audio Guide Website

| | | |
|---|------------------------------|---|
| | 200 展覽導言 | ▶ |
|  | 201 不是東西 | ▶ |
|  | 202 大家庭 no.1 | ▶ |
|  | 203 中國服裝 | ▶ |
|  | 204 霞絲：千水、千目、千山、千華 | ▶ |



205
丁雄泉的世界



206
彩繡花蝶紋高跟弓鞋一對



207
周潤發試身室



208
中國婦女髮飾圖



209
貴婦像





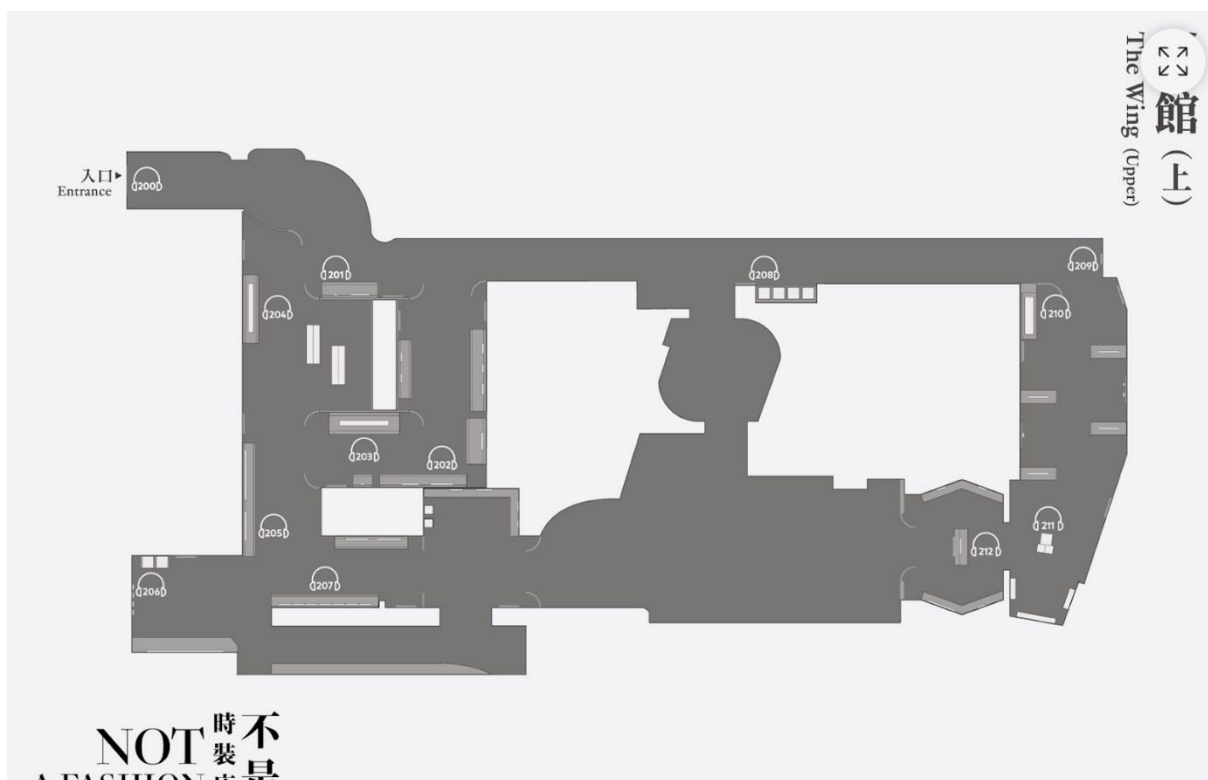
210
荷包



211
香囊



212
14-1-83



The Wing (Upper)
館(上)

NOT 時裝
A FASHION 不是



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Appendix 7. Information Panel and Audio Script of 12 Exhibits

| | Exhibit | Description | Audio guide (script) |
|---|---|--|---|
| 1 |   <p>翟宗浩 1958- 不是東西 2014-2018 絲印紙本一組十八幀 版本 12/25 Chak Chung-ho Bu shi dong xi 2014-2018 Set of (Selected), silk screen prints on paper</p> | <p>翟宗浩的創作理念源自哲學，他醉心於西洋畫媒介與中國傳統結合。這組版畫運用新舊古今元素的碰撞，畫題也含一語相關的幽默，既可罵人「甚麼東西都不是！」，也指作品藝術元素「有東有西，也不東不西」。作品夾雜中、英文來寫千古傳誦的《木蘭辭》，如《兩免傍地走》中有「同行十二年，不知 Mulan 是女郎」說的正是性別迷思。</p> <p>This set of prints celebrates the antithesis between old and new. A pun in the title slams you're nothing! and describes a work of art that juxtaposes the similarities and differences between east and west. The prints feature an age-old classic, The ballad of Mulan, in Chinese and English</p> | <p>翟宗浩既係藝術家，亦寫藝評，佢嘅文章遊刃於中西藝術，辛辣中有幽默，而呢組版畫不是東西亦貫徹佢嘅思想風格，當中包含書法與街頭塗鴉，經典詩詞拼湊流行曲、漫畫加上插畫，大玩新舊古今元素嘅碰撞。周年話題都玩咗廣東話識嘅一語雙關幽默，既可以鬧人什麼東西都不是，亦指作品藝術元素有中西又不中不西。不是東西作品夾雜中英文來寫一千古傳頌嘅木蘭辭。例如有句同行十二年不知烏蘭是女郎，講嘅即係性別迷思，文本有趣嘅地方係古代已經存在性別嘅混淆及討論，即所謂安能辨我是雄雌。就好似圖中疑惑的小豬，不知道穿上比堅尼泳衣的人是男還是女。通過既似認真</p> |

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| | | <p>characters, where the line Spending 12 years with Mulan without realising she is a woman in Two rabbits walking side by side - identity gender is used to highlight the gender myth.</p> | <p>的書法，加上充滿玩味嘅畫面，呢種古、今、中、西、加上新思潮、舊學文嘅 fusion，展示左一個更廣闊為度嘅語言文化環境，亦正喺香港語言文化嘅具體表現。翟宗浩生於香港，1981年畢業於香港中文大學藝術系，隨後到美國進修取得美國紐約私立大學皇后書院嘅藝術碩士同印第安納幫澳洲立大學嘅文學碩士，既係藝術家易寫藝評，創作理念根源是自己，醉心於西洋畫媒介同中國傳統哲學。</p> |
|--|--|---|---|



張曉剛 1958-
大家庭 no.1

2009

油彩布本

Zhang Xiaogang 1958-
Big Family no.1

2009

Oil on canvas

張曉剛是當代中國畫壇代表人物之一。

《大家庭》系列的作品取材於而中國二十世紀五、六十年代的照相館紀念照，以一個固定的模式，一家人或朋友，穿着整齊的中山裝，神情嚴肅地並排拍照。人物長相很一致，近乎無性別感，反映了「千人一面」的文化理念。那標準化的面孔表面上平靜如水，但內裏卻充滿各式各樣的情結，充滿壓抑。他筆下穿中山裝的人物亦成為中國當代藝壇標誌。

Zhang Xiaogang based his *Big Family* series on commemorative studio photos from the 1950s and 1960s. In a uniform mode, individual families or friends sit for photographs with the same monotonous, solemn expression on their faces. All neatly dressed and sitting in a row, these figures are very similar in appearance, almost to the point of being

張曉剛大家庭系列嘅作品取材於中國20世紀5-60年代照相館紀念照，佢被模式化修飾後嘅舊照片打動，當中蘊含中國傳統嘅審美意識，例如：模糊個性、中性化美感等，作品以固定模式呈現一家人或朋友嘅合照，佢哋穿着整齊神情嚴肅，係本應私密嘅合照上，人物卻長相一致，難以區分性別，反映咗千人一面嘅文化理念。啲啲標準化嘅面孔表面上平靜如水、目光空洞、神情呆滯，但係各人內心卻充滿各式各樣嘅情結、同埋壓抑。張曉剛透過呢一系列嘅畫作，提出集體主義嘅觀念已深化咗我哋嘅意識之中難以擺脫，並嘗試引導觀眾思考點樣面對各種各樣嘅血緣關係。張曉剛生於昆明，1982年畢業於四川美術學院油畫系。1989年北京中國美術館參加中國現代藝術大展之後，陸

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| | | <p>genderless, and reflect the cultural concept of “one face for a thousand people”. But beneath the clam and still surface of these standardised, expressionless faces are all sorts of complex, suppressed emotions. Zhang’s stylistic representation of characters in Chinese suits has now become iconic in contemporary Chinese art circles.</p> | <p>續參加好多國際重要大展，係當代中國畫壇代表人物之一，佢至 1993 年起創作血緣系列，佢筆下穿中山裝嘅人物亦成為中國當代藝壇標誌。</p> |
|--|--|---|--|



王天德(1960-)
中國服裝
2003
水墨絹紡本
Wang Tiande (1960 –)
Chinese costume
2003
Ink on silk

王天德把中國傳統藝術的文化及服裝重新包裝結合，回應在時代巨輪下創作的轉變及感受。這組絹紡衣服依照大襟旗袍及對襟背心剪裁，他不只用傳統的筆和墨，衣服上落筆的地方變成燒孔，燒痕焰洞的形狀像電腦程序符號，再顯露底層的行草書。他獨創的煙燻水墨畫，提升及拓展了水墨藝術的空間和可塑性。

Wang Tainde artfully repackages and consolidates traditional Chinese culture and costumes as his response to changes and experiences as an artist who keeps abreast of the times. The silk garments in this work feature the cut and fit of the dajin qipao, where the buttons extend from the bottom of the shoulder to the right underarm, and of the dujin bijia or, long waistcoat, with buttons straight down the middle. In

王天德被譽為中國當代水墨發展史上重要嘅藝術家之一，他以獨創的水墨山水用上煙燙，或香枝燙繪的方式，建立自己獨特嘅藝術語言，他從不拘泥傳統創作形式，用多種元素在同一件作品中，探索唔同嘅可行性，好似喺中國服裝，他將中國傳統嘅文化同服裝重新包裝結合，回應在時代下創作的轉變和感受，並探索中國當代水墨嘅表演形式同文化歸屬，這組絹紡衣服大襟旗袍和對襟剪裁，分為兩層，半透的質料仿似宣紙，成為藝術家書寫的媒介，王天德不只用傳統的筆和墨，表層衣服上以香枝代筆，烙下的地方變成燒孔，筆痕的形狀似電腦程序符號，作品分為兩層，透過燒薰的孔洞，顯露底層用水墨的行草書，作品反映他在中國水墨變革的成果，大大提升和拓

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| | | <p>addition to traditional brush and ink works, he burns holes in the painted parts of a garment, where the burn marks and scorched holds are shaped like computer programming notations and the burned eyelets reveal the running cursive script of the calligraphy underneath. These creations reflects Wang's achievements in revolutionizing Chinese ink, as he gives ink art much greater latitude and possibilities.</p> | <p>展水墨創作的可塑性。 王天德 1988 年畢業於浙江美術學院中國畫系，浙江美術學院是現在的中國美術學院，2010 年王天德獲書法博士，他獨創的煙燻水墨畫以墨和燃燒的香枝在層疊的宣紙上創作，是水墨畫的新嘗試。</p> |
|--|--|--|--|



文鳳儀 (1968-)

霞絲：千水、千目、千山、千華
鋼、黃銅及不鏽鋼一組四件

Man Fung-yi (1968-)

Weaving intimacy for my mother:
thousand water, thousand eyes,
thousand mountains, thousand
flowers

2012

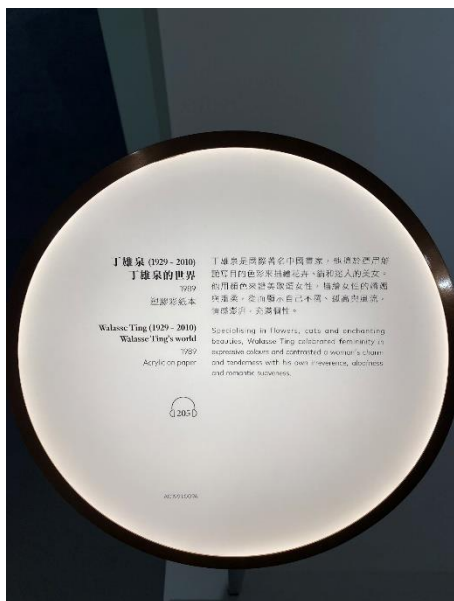
Set of four, steel, brass and
stainless steel

文鳳儀的創作蘊含一份女性的細膩及情感。她以媽媽穿過的衣服為本而創作四件雕塑。在這作品命題中，「霞」是媽媽的名字，「絲」即是以金屬絲做成作品，「水」代表可變、「目」代表智慧、「山」代表慈愛，而「華」指花開花落的常態，細微地呈現母親完美的女性素質，同時反思自己作為母親的角色，透過創作過程而得到自癒的效果。

Man Fung-yi's works are always filled with sentiment. In this work, she uses her mother's garments as a creative framework, and the title describes how it implies her mother's name: water that symbolizes constant change, eyes that stand for intelligence, mountains that signify affection and flowers that invariably bloom and fade. Together, they celebrate her mother's perfect

文鳳儀認為衣服可以呈現人體嘅形、個性、以致靈魂，唔同時期嘅衣服可以呈現身體嘅唔同狀態同變化，更能夠反映內心。呢件作品係佢以媽媽穿過嘅旗袍為原形，霞係媽媽嘅名字，絲即係用金屬絲做成的雕塑，因此作品亦有為母親做衣服嘅含意，水代表可變、木代表智慧，山代表慈愛，而華就是指花開花落嘅常態。細膩地呈現母親完美嘅女性素質，同時令佢反思自己作為母親嘅角色。透過創作過程達到治愈嘅效果。佢嘅創作行為亦必有心意，重新縫製媽媽嘅衣物係以紡嘅過程，晾洗漿燙，將繪線，就是在身上繪畫、紋身嘅儀式。將原衣物轉變成金屬線，就像象徵追求永恆。過程中將衣物燃燒、熏黑，但物理上有消失，就好似火煉，然後用金屬線將織物保存落嚟，整個創作過程

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| | | <p>femininity. She also reviews her role in parenting and meditates herself during creation of artwork.</p> | <p>令佢重回過去，再度經歷、回顧、自我審視、尋回遺忘咗、失卻嘅靈感，在面向當下，能夠明白時空生命宇宙嘅意義，個人以往嘅記憶喺製作的過程中被燃燒轉化成金屬雕塑，甚至係變成投射喺牆上嘅影子，亦係以另一種方式重新。文鳳儀畢業於香港中文大學藝術系，1999年獲得香港中文大學研究院藝術學系碩士，2008年獲香港中文大學文化及宗教研究學系道教研究碩士，善於雕塑及水墨裝置，佢嘅創作蘊含一份女性嘅細膩同情感。</p> |
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丁雄泉(1929-2010)

丁雄泉的世界

1989

塑膠彩紙本

Walasse Ting (1929 - 2010)

Walasse Ting's world

1989

Acrylic on paper

丁雄泉是國際著名中國畫家，他善於運用鮮艷奪目的色彩來描繪花卉、貓和迷人的美女。他用顏色來讚美歌頌女性、描繪女性的嬌媚與溫柔，從而顯示自己不羈、孤高與風流，情感澎湃，充滿個性。

Specializing in flowers, cats and enchanting beauties, Walasse Ting celebrated femininity in expressive colors and contrasted a woman's charm and tenderness with his own irreverence, aloofness and romantic suaveness.

丁雄泉係一位情感豐富嘅藝術家，作品向來色彩鮮明，最擅長描繪迷人嘅美女，並以鸚鵡、花同貓來襯托。佢用顏色來讚美歌頌女性，透過描繪女性嘅嬌媚同溫柔來顯示自己嘅不羈、孤高同風流。鸚鵡常見於丁雄泉嘅作品之中，因為佢僑居海外，曾經養鸚鵡陪伴在側，鸚鵡成為咗佢嘅精神寄托。畫中三位長髮美女喺花團錦簇中搔首弄姿，前面擺放住切開嘅西瓜，看似鮮甜多汁、清新爽口，展現出盛夏的熱情同豐饒。這幅畫色彩亮麗，充滿活力同新鮮感，盡顯畫家嘅個人風格。亦為觀眾帶來難忘同愉悅嘅視覺體驗。

丁雄泉生於江蘇無錫，是國際著名中國畫家，曾入讀上海美術專科學校，1948年遠赴巴黎，正式投入藝術生涯，結識眼鏡蛇畫派，1957年移居紐約，喺國際畫壇創

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| | | | 出名聲，佢依描繪鮮艷奪目嘅花卉同迷人嘅美女最為著名。 |
| 6 |   <p>彩繡花蝶紋高跟弓鞋一對 清代（1644-1911） 絲（緞子） Pair of high-heel flowers Qing Dynasty silk satin bound-foot shoes with embroidered butterflies and</p> | <p>彩繡花蝶紋高跟弓鞋一對 清代 絲（緞子）</p> <p>中國婦女曾以三寸金蓮為美的標準。纏足風氣在明代以後大盛，裹足不但要小，而且還要弓。明代纏足者主要是中上層女性。及至崇禎末年，纏足風俗發展迅速。清初統治者曾下令禁止，但仍無法扭轉風習。隨著民國時期社會的開放改革，才出現解足及廢除纏足，是對婦女的一種解放。</p> <p>Foot-binding became more prevalent from the Ming Dynasty onwards, when “lotus” feet measuring no more than 3 inches in length were regarded as the epitome of beauty. Feet were bound not just to make them small, but also to create an arched shape. Rulers of the early Qing period once</p> | <p>中國婦女喺封建禮教嘅約束同世俗偏見下，自宋代開始流行纏足，初期只係將雙腳纏緊果直，令佢盡量纖細，但唔會造成骨折弓彎，但明代以後纏足風氣大盛，更以三寸金蓮為美嘅。裹足不單止要細，而且仲要弓。將腳趾骨折成彎弓拱狀，狀似拱橋，因而有弓鞋嘅誕生。清代漢族婦女延續前朝風尚，乾隆年間嘅纏足弓鞋花樣翻新、造型別緻，當時揚州畫舫六，描述弓鞋係用香樟木為高底，木底外露嘅鞋稱為外高底，有杏葉、蓮子、荷花等款式，木底藏喺鞋內嘅叫裡高底，又稱道士冠，平底鞋則稱為第二香，而唔同地區嘅弓鞋形制各有特色，傳聞歐美購來作為陳設之用。隨着社會嘅開放改革，民國時期逐步</p> |

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| | | <p>prohibited the practice of foot-binding but in vain. When reforms were introduced in the Republican period and society became more open, women were encouraged to and unbind their feet in them to grow naturally, and foot-binding was finally abolished to free women from this painful practice.</p> | <p>解足和廢除纏足，是對婦女嘅一種解放。</p> |
| 7 |   <p>石家豪 (1970-) 周潤發試身室 2009 塑膠彩布本,電腦打印 及不透明水彩紙本一組十件 Shieh Ka-ho, Wilson (1970 -) Chow Yun Fat's fitting room 2009 Set of ten, acrylic on canvas, digital print and gouache on paper</p> | <p>石家豪擅畫傳統工筆重彩人物，並加以變奏和注入新意境，探索身份、性別、角色等的議題。周潤發是香港家傳戶曉的演員，石透過周潤發在電影內的不同造型，展示周在影壇中的經歷和轉變，藉此探索流行文化所衍生的身份議題。他以穿衣紙偶為樣本，呈現了他對衣飾與意識間不同層面的思考，透過外觀包裝反映不同時代的轉化。</p> <p>Shieh Ka-ho, Wilson specializes in figure painting and uses traditional Chinese fine-brush painting</p> | <p>石家豪善於以工筆畫表達自我及探討議題，佢嘅工筆人物富現代感，以古典嘅工筆技巧加上當代嘅視點作個人化嘅探索同試驗。石家豪選取周潤發為題材，因為周潤發源自香港，係家傳戶曉嘅演員，係嚟華人世界以至海外都廣為人知嘅文化符號。石家豪以兒童穿衣紙偶為樣本，將周潤發描繪成紙偶，透過周潤發嘅電影裏面嘅唔同造型展示佢嘅影壇中嘅經歷同轉變，透過佢嘅演戲生涯藉此探索流行文化所衍生身份變</p> |

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| | | <p>techniques. He often explores the themes of identity, gender and roles in his works.</p> <p>Actor Chow Yun-fat is a household name in Hong Kong. By presenting different characters played by Chow's in a variety of films, Shieh narrates Chow's experience and the changes he has undergone as part of the movie industry in order to explore identity issues created by popular culture.</p> <p>The collage displays Shieh's thoughts on the different aspects that reflect the connection between clothing and awareness. The packaging of an image is used as a tool to interpret how different eras evolved.</p> | <p>化嘅議題。通過拼貼呈現佢對衣飾和意識間唔同層面嘅思考。透過外觀包裝反映唔同時代嘅轉變，佢嘅作品唔單止反映地區獨特性，衣反映古今文化的特點。石家豪生於香港，1994 同 2001 年與香港中文大學藝術系分別獲文學士及藝術碩士，善於或傳統工筆重彩人物並加以變奏同注入新意，探索身份、性別、角色等嘅議題。</p> |
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周培春畫室
中國婦女髮飾圖
19 世紀末
圖冊

丁新豹博士捐贈

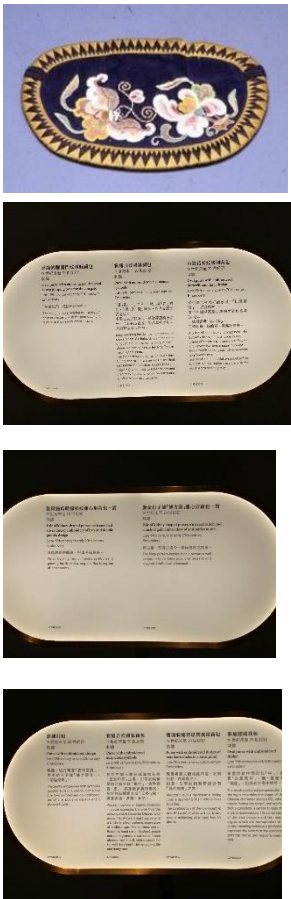
Zhou Peichuen Studio
Chinese women's headdresses
Late 19th century
Album
Donated by Dr. Joseph Ting Sun-
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周培春活躍於清末北京，以描繪中國的服裝、行業和風俗的外銷畫見長。這本圖冊展示了清代漢族和滿族婦女共十五款髮式：例如清中期以後出現「元寶頭」、清末常見平髻，北方俗稱「平三套」、滿族婦女流行的「兩把頭」。滿漢兩族共處，髮型服飾亦互為影響。

Active in Beijing during the late Qing, Zhou Peichuen was famous for export paintings that illustrated Chinese costumes, industries and customs. This album showcases 15 hairstyles worn by Han and Manchu ladies of that time, including the "ingot" style that appeared after the mid-Qing period, the horizontal knots (known as pingsantao in northern China) that gained popularity in the late Qing and the twin knots (liangbatou) worn by


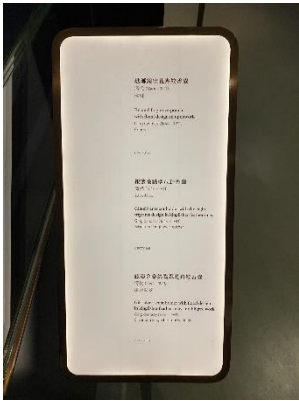
呢本圖冊曾於 1904 年喺美國舉行嘅世界博覽會中國場館裏面展出。周培春活躍於清末北京，已描繪中國嘅服裝、行業同風俗嘅外銷畫見長。呢本圖冊展示左清末漢族同滿族婦女嘅髮飾，猶如今日嘅時裝雜誌，令我哋了解唔同年齡同地區女性髮型嘅差異，同一睹當時流行嘅服飾同裝扮，更可以從中窺探當時嘅家具佈置。在你身後嘅圖像係呢本圖冊嘅放大版，顯示出漢族傳統女性嘅髮型以髻為主。清代漢族女性髮飾名目眾多，樣式多變，圖冊中收錄清中期的元寶頭，兩鬢封起，向左右擴張，又有清末常見嘅平髻、北方俗稱平三套。清初滿漢兩族雜處，髮型服飾上難免互為影響，但滿族女性嘅髮飾始終保持佢嘅特色，圖冊中可以見到旗人嘅兩把頭，又名一字頭或如意頭，呢種髮飾


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| | | Manchu women. As Manchu and Han people increasingly mixed with each other, cross-cultural influences began to emerge in fashions and hairstyles. | 先將頭髮束喺頭頂，然後將髮束分為兩留，頭髮扎成扁髻，由於兩髻斜垂向下狀似如意，所以又稱為如意頭。 |
| 9 |   <p>佚名 貴婦像 19 世紀初 油彩布本 Anonymous A Chinese lady Early 19th century Oil on canvas</p> | <p>這位清代婦女造型優雅，擁有典型中國美女的特徵。她面容清秀，穿戴考究，身穿的襖衫兩袖寬闊，手工細節及鑲邊部份密集精細，表現出其豪門的氣派，明顯是富貴人家的服飾。</p> <p>Refined and elegant with a delicate and pretty face, this Qing lady has two typical features of Chinese beauty. She is so dressed in fine clothes, wearing a wide-sleeve jacket that shows exquisite workmanship with refined concentrated piping. The more concentrated the ornamentation, the more luxurious it was as a statement of wealth.</p> | <p>呢幅貴婦像將反映咗清末漢族女性衣着特色。即係中西交流嘅時代見證。油畫早於明代，由西方傳教士引入中國，西洋畫嘅技法亦逐步影響中國畫壇，清初更有傳教士擔任宮中畫師。</p> <p>18 至 19 世紀廣州畫家為迎合西方顧客，以精確寫真嘅手法創作一批中國外銷畫，包括中國商人嘅肖像畫，同佢哋訂製嘅畫像，呢幅畫應該係其中之一，這位清代婦女造型優雅擁有典型中國美女特質，佢頭梳元寶頭，身穿有花邊裝飾外套，手上戴珠寶玉器，明顯係大戶人家嘅服飾。傳統漢族女性服裝嘅穿搭，清朝沿襲前朝款式，上身着襖衫，下身配襯裙或</p> |

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| | | | <p>者褲，清晚期上衣袖口由窄變闊，而且流行鑲邊裝飾，鑲邊又叫滾邊，袖口、衣領、衣襟有花邊，當時富裕人家認為鑲邊越密集就越顯富貴。</p> |
| 10 |  | <p>彩繡鯉躍龍門紋腰圓荷包</p> <p>19 世紀末至 20 世紀初 刺繡</p> <p>Oval purse with embroidered design of a carp jumping over the dragon gate</p> <p>Late 19th century to early 20th century 鯉躍龍門祝願升官登科</p> <p>The image of carp leaping over a dragon gate expresses a wish for promotion and success in the imperial examinations.</p> <p>彩繡吉祥圖案荷包</p> <p>19 世紀末至 20 世紀初 刺繡</p> <p>Purse with embroidered auspicious symbols</p> | <p>荷包係中國漢族傳統服飾中人們隨身佩戴嘅一種裝零星物品嘅小包，後來發展為定情信物，上面嘅刺繡都極具裝飾性，經常見到豐富嘅圖案填滿荷包表面，邊緣多綴以色彩鮮艷嘅滾邊，裝飾題材除了花卉、幾何圖案之外，多為喜慶、吉祥的紋飾，反映理想生活的祝願。亦突顯佩戴者嘅身份地位。傳統紋飾有唔少寓意，有以諧音表現，例如雞、與橘子嘅普通話讀音相近，代表吉祥。瓶和平同音，磬與慶同音代表喜慶。蓮、笙諧音，代表加官晉爵，佛手諧音福。另外亦有以象徵表意，例如牡丹象徵富貴，壽桃象徵多壽，石榴多籽象徵多子。</p> |

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| | | <p>Late 19th century to early 20th century</p> <p>Embroidery</p> <p>「瓶」與「平」同音、「戟」與「吉」同音、「磬」與「慶」同音,均有吉慶平安之意。</p> <p>中國古人以戟避邪,磬為喜慶奏器之一,八卦有占吉凶,知萬象的功能,常用來做避邪之物。</p> <p>Ping, meaning bottle, is a homophone of peacefulness, ji, a halberd, is a homophone of auspiciousness, while qing, a stone chime, is a homophone of festivity. They all mean joy and peace. The halberd was a talisman in ancient China; the stone chime was a musical instrument for festivities; bagua (the eight trigrams) were used to tell fortunes and predict every phenomenon on earth and so often served as a talisman.</p> <p>彩繡花蝶紋腰圓荷包</p> | <p>象徵子孫繁盛，鴛鴦象徵夫妻相處和睦等，呢啲紋飾亦可組合成唔同象徵寓意。例如蝴蝶、花為配合成蝶戀花，象徵情侶或夫婦嘅邂逅。花瓶中插玉蘭花和海棠花，有玉堂和平的意思。</p> |
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| | | <p>19 世紀末至 20 世紀初</p> <p>刺繡</p> <p>Oval Purse with embroidered butterfly and floral design</p> <p>Late 19th century to early 20th century</p> <p>Embroidery</p> <p>蝶也是吉祥美好的象徵,「比翼雙飛」、「成雙成對」。戀花的蝴蝶寓意甜美的愛情和美滿的婚姻。二蝶相逐寓「喜相逢」。百蝶相戲,蝶喻者,寓健康長壽。</p> <p>A token of good luck and happiness, the butterfly also signifies a happy couple.</p> <p>Scenes of butterflies hovering over flowers imply sweet love and a happy marriage. Two butterflies chasing each other represent a joyful encounter.</p> <p>Scenes of a hundred fluttering butterflies suggest old age and express the wish for good health and longevity.</p> <p>彩繡荷包</p> <p>19 世紀末至 20 世紀初</p> | |
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| | | <p>刺繡</p> <p>Purse with embroidered design</p> <p>Late 19th century to early 20th century</p> <p>Embroidery</p> <p>錦雞、牡丹寓意「吉祥富貴」,兩者結合更寓「錦上添花」、「前程似錦」。</p> <p>Pheasants and peonies both symbolize good fortune and wealth. Combining the two symbolizes an additional benefit or positive aspect and a glorious future.</p> | |
| 11 |   | <p>琺瑯鐵空花卉紋香囊</p> <p>清代(1644-1911)</p> <p>琺瑯</p> <p>Enamel fragrance pouch</p> <p>with floral design in openwork</p> <p>Qing dynasty (1644 - 1911)</p> <p>Enamel</p> <p>銀鑲金點翠八卦香囊</p> <p>清代(1644-1911)</p> <p>銀及點翠</p> <p>Gilt-silver scent holder with the eight trigrams design in kingfisher feather inlay</p> | <p>香囊又稱容臭，係盛有香料嘅織錦小囊，除咗織繡而成嘅香囊之外，唔同材質嘅香囊同香墜亦十分盛行。佩掛喺身上既有清香驅蟲的功用，亦係一件別緻的配飾。香囊更是傳情達意嘅信物，仕女會以精巧手藝製作香囊送贈情郎，香囊上面嘅刺繡圖像傳達吉祥祝願或愛慕之情。官宦上朝時亦必定會佩戴香囊。端午節嗰陣兒童會佩戴香包裏面承載</p> |

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| | | <p>Qing dynasty (1644 - 1911)</p> <p>Silver and kingfisher feather</p> <p>銀鑲金樂絲點翠花卉紋香囊</p> <p>清代(1644-1911)</p> <p>銀及點翠</p> <p>Gilt-silver scent holder with floral design in kingfisher feather inlay and filigree work</p> <p>Qing dynasty (1644 - 1911)</p> <p>Silver and kingfisher feather inlay</p> | <p>嘅粉末有吸汗驅蟲的功效。</p> |
| tabke |  | <p>趙無極將中國水墨的潑墨和皴擦技法運用於油畫創作中，結合西方抽象藝術概念和中國寫意藝術手法，用油彩在畫布上創出自己獨特風格，利用色彩和空間分配，帶領觀者進入一個似無形還有行的世界。</p> <p>趙無極，生於北京。14歲入杭州藝術專科學校學習中西藝術。1941年畢業後留校任講師，同年在重慶舉行首次個展。1948年赴法國定居。趙無極</p> | <p>趙無極係 20 世紀藝術史上嘅重要人物，佢通曉東西方藝術嘅傳統，善於將兩者融會貫通，例如將中國水墨嘅潑墨同皴擦技法在油畫創作中，結合西方抽象藝術概念，和中國寫意藝術手法。利用有力嘅筆觸，變幻嘅色調、富有韻律的光與暗，畫到想用油彩創出自己獨特嘅風格。利用色彩同空間分配，帶領觀者進入一個似無形</p> |

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| | <p>趙無極(1921-2013)</p> <p>1983 油彩布本 Zao Wou-ki (1921 - 2013)</p> <p>1983 Oil on canvas</p> | <p>擅把東西方藝術傳統融合貫通，是二十世紀藝術史上的重要人物。</p> <p>Incorporating splash ink techniques and the texture of strokes of Chinese ink art into his oil paintings, Zao Wou-ki blended Western concepts of abstract art with the Chinese for free hand technique. Adding colors to the canvas to define space, he established a unique artistic style all of his own and led the viewer to a world that appeared in both tangible and intangible at the same time.</p> <p>Born in Beijing, Zao Wou-ki was admitted to the Chinese Academy of arts in Hangzhou to study Chinese and Western art at the age of 14. After graduating in 1941, he stayed on to serve as lecturer and held his first solo exhibition in Chongqing in the same</p> | <p>還有形嘅世界，恍似喺朦朧嘅超現實空間具有一種模糊嘅空間感。佢打開咗前所未有嘅領域，貫穿並超越中國精神及西方藝術傳統，作品備受國際專崇。趙無極生於北京，14 歲入行就藝術專科學校學習中西藝術，1941 年畢業後留校擔任講師，同年喺重慶舉行首次個展，1948 年喺法國定居，趙無極善於將東西方藝術傳統融會貫通，係 20 世紀藝術史上嘅重要人物。</p> |
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| | | <p>year. He moved it to France in 1948. A master at fusing and integrating traditions of Eastern and Western art, Zao is one of the important figures in the history of 20th century arts.</p> | |
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