

การเรียนรู้จากประสบการณ์ของผู้เยี่ยมชม
กลุ่มวัยรุ่นในพิพิธภัณฑ์แบบอินเทอร์แอคทีฟและนิเวศพิพิธภัณฑ์
ในจังหวัดพิษณุโลก ประเทศไทย

The Experiential Learning of Young Thai Visitors at
Interactive and Ecomuseums in Phitsanulok Province, Thailand

เพชรศรี นนทศิริ¹

Petchsri Nonsiri

E-mail: petchsrin@nu.ac.th

Received: September 18, 2023

Revised: December 2, 2023

Accepted: December 7, 2023

¹ผู้ช่วยศาสตราจารย์ ประจำภาควิชาการท่องเที่ยว คณะบริหารธุรกิจ เศรษฐศาสตร์และการสื่อสาร มหาวิทยาลัยนเรศวร
Assistance Professor in department of Tourism, Faculty of Business Economics and Communications,
Naresuan University A senior researcher of the Center of Excellence of Tourism Management,
Naresuan University

บทคัดย่อ

พิพิธภัณฑ์เป็นแหล่งนันทนาการที่กำลังได้รับความสนใจจากผู้เยี่ยมชมเอนกกลุ่มวัยรุ่น โดยเฉพาะพิพิธภัณฑ์แบบอินเตอร์แอคทีฟและนิเวศพิพิธภัณฑ์ การวิจัยนี้จึงมุ่งศึกษาการเรียนรู้จากประสบการณ์การเยี่ยมชมพิพิธภัณฑ์ของกลุ่มวัยรุ่นในจังหวัดพิษณุโลก ซึ่งเป็นเมืองศูนย์กลางการศึกษาในเขตภาคเหนือตอนล่าง โดยใช้ศูนย์ประวัติศาสตร์พระราชวังจันทน์เป็นตัวแทนของพิพิธภัณฑ์แบบอินเตอร์แอคทีฟ และพิพิธภัณฑ์พื้นบ้านจำลองเอกราช บูรณเขตต์เป็นตัวแทนของนิเวศพิพิธภัณฑ์ การศึกษานี้เป็นการวิจัยเชิงคุณภาพ โดยการสัมภาษณ์เชิงลึกและการสังเกตการณ์ทางตรงกับผู้เยี่ยมชมเอนกกลุ่มวัยรุ่นอายุระหว่าง 18-25 ปี จำนวน 20 คน ผู้วิจัยประยุกต์ใช้แนวทางการเรียนรู้จากประสบการณ์ เป็นกรอบการศึกษาเชิงทฤษฎี ผลการศึกษาพบว่า การเรียนรู้จากประสบการณ์ของผู้เยี่ยมชมเอนกกลุ่มวัยรุ่น แบ่งออกเป็นสามขั้นตอน ได้แก่ ขั้นตอนที่หนึ่ง ประสบการณ์การเยี่ยมชมและการแบ่งปันประสบการณ์ จากการศึกษาพบว่า รูปแบบการเรียนรู้จากประสบการณ์การเยี่ยมชมพิพิธภัณฑ์แบบอินเตอร์แอคทีฟ คือ “ประสบการณ์เชิงการศึกษา” ที่เกิดจากการใช้เทคโนโลยีในการจัดแสดง และการปฏิสัมพันธ์กับพื้นที่รอบอาคาร ในขณะที่รูปแบบการเรียนรู้จากประสบการณ์ในนิเวศพิพิธภัณฑ์เป็น “ประสบการณ์เชิงอารมณ์” ที่เกิดจากการจัดแสดงสิ่งของที่สร้างความรู้สึก โหยหาอดีต กิจกรรมเชิงปฏิบัติการและบรรยากาศรอบอาคารพิพิธภัณฑ์ ขั้นตอนที่สอง การวิเคราะห์และการสรุปความ พบปัจจัยที่ทำให้เกิดการเรียนรู้จากประสบการณ์สามประการ กล่าวคือ ปัจจัยส่วนบุคคล ปัจจัยทางสังคมและปัจจัยทางกายภาพ และขั้นตอนที่สาม คือการประยุกต์ใช้ ซึ่งสะท้อนความคิดที่เกิดจากการเรียนรู้ พบว่าผู้เยี่ยมชมพิพิธภัณฑ์กลุ่มวัยรุ่นเกิดการตระหนักรู้ถึงการพัฒนาตนเอง มีการแบ่งปันเรื่องราวและมีแนวโน้มในการมาเยือนซ้ำ ความซาบซึ้งใจและความผูกพันต่อสถานที่ และการให้ข้อเสนอแนะต่อการพัฒนาพิพิธภัณฑ์ ผลการวิจัยที่ได้จะเป็นแนวทางให้แก่ผู้บริหารในการพัฒนาพิพิธภัณฑ์ให้เป็นแหล่งนันทนาการที่สร้างการเรียนรู้จากประสบการณ์ที่สามารถดึงดูดผู้เยี่ยมชมเอนกกลุ่มวัยรุ่น ทั้งนี้ ควรมีการพัฒนาโครงสร้างพื้นฐานสำหรับผู้เยี่ยมชมทุกกลุ่ม การจัดเตรียมเทคโนโลยีหรืออุปกรณ์สนับสนุนการเรียนรู้ การนำเสนอกิจกรรมที่สร้างการเรียนรู้ด้วยตนเองและปฏิสัมพันธ์กับวัฒนธรรมท้องถิ่นหรือพื้นที่นอกอาคาร การออกแบบ

กิจกรรมส่งเสริมการเรียนรู้ตามความสนใจเฉพาะกลุ่ม การเพิ่มสิ่งดึงดูดใจที่เหมาะสมสำหรับกลุ่มวัยรุ่น เช่น ร้านกาแฟ ร้านจำหน่ายสินค้าที่ระลึก ภูมิทัศน์ที่สวยงามและจัดถาวรรูป

คำสำคัญ: การเรียนรู้จากประสบการณ์ พิพิธภัณฑ์แบบอินเตอร์แอคทีฟ นิเวศพิพิธภัณฑ์ แนวคิดการเรียนรู้จากประสบการณ์ ผู้เยี่ยมชมกลุ่มวัยรุ่น

Abstract

Museums serve as recreational destinations that are increasingly capturing the interest of younger demographics, particularly interactive museums and ecomuseums. The primary objective of this study is to investigate the process of learning via museum visits among young visitors in Phitsanulok Province, a city renowned for its educational hub in the lower northern region of Thailand. This study employs the Chan Palace Historical Center as a model case of an interactive museum, whereas the Sergeant Thawee Buranaket Folk Museum is utilized as a representative example of an ecomuseum. The study employed a qualitative research approach, utilizing in-depth interviews and direct observations to gather data from a sample of 20 individuals who belonged to the demographic of young adults aged 18 to 25 years old. The researcher utilized the theoretical framework of experiential learning in the investigation. The findings of the study revealed that the process of learning from the visiting museums of young visitors was delineated into three distinct stages. In the first stage, it involves visiting and sharing experiences. Based on the analysis of two case studies, it has been shown that the visitation of a museum engenders an interactive learning encounter, which can be regarded as an “educational experience.” This outcome is facilitated by the integration of technology inside displays and active engagement with the surrounding environment in proximity to the museum premises. The ecomuseum employs an immersive learning paradigm that aims to elicit an “emotional experience”

through the strategic presentation of things that evoke a sense of nostalgia, as well as the intentional design of workshops and the overall environment within the museum premises. In the second step of analyzing and generalizing, it was identified that experiential learning is influenced by three primary components: personal factors, social factors, and physical factors. The third stage, known as application, involves the practical implementation of the concepts that have been derived from the learning experiences. The study revealed that young visitors who engaged in museum visits demonstrated an increased awareness of their own personal growth and maturation. The act of disseminating information and exhibiting a higher likelihood of returning, expressing gratitude and emotional connection to a certain location, and offering recommendations for the enhancement of a museum. The research findings will offer valuable insights to administrators regarding the transformation of museums into recreational destinations that facilitate experiential learning opportunities. These insights aim to attract a younger demographic of visitors to museums. It is imperative to prioritize the development of infrastructure to cater to the needs of all visitor groups. The process of preparing technology or learning-support technologies. This presentation aims to highlight activities that foster self-directed learning and facilitate engagement with the local culture or outdoor environments. Developing educational activities tailored to the particular interests of a given group and incorporating suitable amenities for the youth demographic, such as establishments offering coffee and souvenir merchandise, the region boasts stunning vistas and picturesque locations for photography.

Key words: Learning Experience, Interactive Museum, Ecomuseum, Experiential Learning Model, Young Visitor

Introduction

In recent years, youth engagement and access to culture have progressively become a priority, often through the development of specific policies geared at promoting cooperation and partnership actions at the social, cultural, and educational levels (NEMO-LEM Working Group, 2015). The primary objective is the formulation of new strategies to confront and surmount the obstacles that impede young people's access to culture. Among others, museums, art galleries, archives, and libraries contribute to the promotion of a learning society. Museum visits have long been recognized as valuable educational experiences, providing opportunities for individuals to engage with cultural. The museum is renowned as a "source of knowledge." Museums in England play a vital role in 'collections for inspiration and creativity', provide 'excellence and high quality in delivering core services', be a site for education and learning, be concerned with access, inclusion, and economic regeneration, and be involved with modernization and rationalization (Gray, 2011; Eckersley, 2012). It is also a government strategy for bridging the social divide. This is because the learning process that results from observing the actual artifacts on display in a museum encourages creativity. Museums offer a social environment for learning. The objects presented can draw attention, stimulate interactions with others, boost learning skills, and encourage and develop a variety of abilities that lead to self-acceptance, transforming the classroom into a real-world experience or a classroom for life. In England, museums, art galleries, and archives serve as community learning centers, per Visudthiluck, S. (2017). Local support and the capacity to allow visitors to participate in and appreciate IT-facilitated learning are essential to the success of a learning museum.

New forms of museums in Thailand have implemented and practiced the use of digitally enhanced visual narrative and space. Digital technologies are

frequently incorporated into museums as an innovative novelty to attract diverse audiences, particularly younger audiences. According to Surapone Virulrak (cited in Shaw Hong SER, 2019), *‘museums with interactive exhibitions offer their visitors a novel and enjoyable experience. They become a wonderful place for guests to spend time with their families. Despite this, museums in Thailand have traditionally served as repositories for works of art and cultural artifacts. In recent years, however, museums have entered a new era, with digital and multimedia assuming an ever-increasing role in museum exhibitions’*. New generation museums such as Thailand Creative and Design Center, Museum Siam, Bangkok Art and Culture Centre, Rattanakosin Exhibition Hall, National Science Museum’s Science Square, ASEAN Cultural Centre, and King Rama IX Museum are no longer traditional show-and-tell spaces. Innovations in digital technology and interactive exhibitions with multi-layers of interactions have been attentively designed to transform visitors’ expectations of their museum adventure. New interactive exhibition approaches such as interactive museum display cases, multi-touch scanner tables, augmented reality (AR) and virtual reality (VR) technology, flexible context management systems (CMS), and digital installations are, at the moment, strategically designed and implemented by interactive museums in Thailand.

According to Mark Walhimer (2008), an interactive museum and its exhibitions are more than just an event ‘occurring between a push-button interactive’ between participants. It necessitates ‘open-ended’ or ‘branching outcomes’. Interactive museums and their exhibitions are literally centered on the visitor experience; by enabling the audience to investigate, they are able to engage with and comprehend the exhibitions through their freedom to create and explore.

The ecomuseum, commonly referred to as a "museum without walls," is a form of museum that is seeing increased appeal among young tourists in Thailand (Kayaras, 2014; Sanyakul & Nonsiri, 2023). The International Council of Museums (ICOM) developed the idea of the "ecomuseum" as a cutting-edge museum concept that aims to promote social advancement and ecological rehabilitation (Hubert, 1985). The concept of an ecomuseum integrates conventional museum practices, including the collection, preservation, study, exhibition, and interpretation of artifacts (Jamieson, 1989), with a novel approach that emphasizes active engagement and involvement. In order to provide a more comprehensive explanation of this novel form of museum, it is common to pair an ecomuseum with a conventional museum. In the subsequent discussion, the distinction between a traditional museum and the ecomuseum of Oldershaw (1988) will be further discussed.

‘Let’s use a typical museum. Obviously, it is a building. Within its walls are collections of things, basically, from the past. People view the exhibits, are entertained and/or educated, and leave. With an ecomuseum, this is not a single building but rather a region or a territory. Everything inside the territory is a collection: the flora, the fauna, topographical features, weather, buildings, industry, culture, traditions, and even attitudes. The people who live in and visit the region are not only entertained and educated by the ecomuseum but are actively involved in it’.

Furthermore, there are innovative museum concepts that have parallels with ecomuseums, such as economuseums, open-air museums, and live museums. Frequently, the activities associated with a visit to an ecomuseum revolve around the exploration and appreciation of the host community's cultural identity, way of life, and natural heritage. These activities are designed to foster collaborative learning experiences between visitors and local residents. Hence, the ecomuseum serves as a community tourism destination.

Experiential Learning in the Museum

Experiential learning refers to the process of acquiring knowledge and skills through direct engagement with real-life experiences or active participation in practical activities. In order to foster the development of new skills, attitudes, or cognitive frameworks, adult learners must first immerse themselves in a particular experience before engaging in a deliberate process of reflection (Center of Teaching and Learning, Boston University). John Dewey (1938) espoused the utilization of experiential learning approaches that were firmly rooted in the milieu of community activities at the local level. The aforementioned technique exerted a notable impact on the scholarly contributions of David Kolb in 1984. According to Kolb (1984), the acquisition of information occurs via the transformation of experience, thereby defining learning as a dynamic process. The model presented depicts actual learning as a four-step process. Learners engage in concrete experiences, thereafter engaging in reflective observation of these experiences from diverse viewpoints. Through the process of reflective observation, learners actively participate in abstract conceptualization, wherein they generate generalizations or principles that synthesize their observations into theoretical frameworks. Subsequently, learners employ these generalizations as frameworks to facilitate their involvement in subsequent active experimentation, a process whereby they assess the application of acquired knowledge in increasingly intricate contexts.

In recent years, a number of key texts on the educational and learning role of museums have appeared, including Falk & Dierking (1992); Hooper-Greenhill (1994b); Durbin (1996); Roberts (1997); and Hein (1998). Learning museums is a concept arising from the experiential learning model, which is similar to the interactive experience model, which emphasizes the importance of the physical, social, and personal contexts for learning in museums (Matusov & Rogoff, 1995; Falk & Dierking, 1992; Hein, 2002). Hence, the concept of experiential

learning in museums is not novel but rather undergoes evolution in response to changing global and political circumstances. Over the past three decades, there has been a growing trend in the United States and, more recently, in Europe, where museums have begun to rely on focus groups for audience research. These focus groups aim to get insights into the opinions and emotions of visitors, with the ultimate goal of enhancing the museums' public offerings (Karp et al., 1992). In relation to the topic of museum visitation, it has been observed that individuals in the younger demographic have a greater inclination towards visiting museums and engaging in cultural activities such as attending theater performances or opera shows, as compared to other segments of the population (CCCDC, 2010). The research illustrates that young individuals constitute a significant demographic within the museum visitor population. Hence, it is imperative to have a thorough understanding of them. The Cultural Consumption Barometers, which were established until 2010, have been utilized to examine visiting patterns. However, there is a dearth of qualitative data regarding museum visits, particularly in relation to comprehensive observations of young visitors.

In order to examine the learning experiences of young visitors throughout their interactive and ecomuseum visits, the researcher utilized the experiential learning model of Kolbs' 1984 as a theoretical framework for the study.

Background of the case studies

Due to its four top universities, Phitsanulok Province is known as an educational hub. This suggests that the existing campus has 40,000 18–22-year-old pupils. Additionally, Phitsanulok Province has eight museums. First, Phra Buddha Chinnarat National Museum displays archaeological finds and artifacts from Phitsanulok and adjacent provinces' past to present histories, archeology, tradition, and culture. Second, the Phitsanulok Museum is an important educational institution. The exhibition covers Phitsanulok Province's history, revolution, and culture. Third, Chao Phae Museum The 1999 museum recreates

a Phitsanulok villager's houseboat on the Nan River. The houseboat has been moved to land and placed atop a specially built pond to simulate floating. Somdet Phra Naresuan Maharat Museum, Phitsanulok Pittayakom School. A model of King Naresuan the Great's monument, paintings of his reign, and ancient weapons and clay water pipes are on display at the museum. The Naresuan University Textile and Life Museums are fifth. The Textile Museum of Naresuan University showcases, preserves, and promotes Lower Northern Thai textiles. Both the Textile Museum Building and the Life Museum Building are important parts of the museum. Sixth, three Naresuan Military Army Area Museums. The stories came from military-dissent combined forces. The 3 Army Area Museum was founded later to teach kids about diverse cultures. The museum displays archaeological and material evidence. Seventh, Chan Palace Historical Center; and eighth, Sergeant Major Thawee Buranakheth Folk Museum. The museums 1–6 are traditional museums that gather and show antiques and historical objects according to the owners' vision. Although some have digital technology, they are far from interactive museums. These museums include two interactive and ecomuseums. Two museums from this selection can be identified as exemplifying the defining features of an interactive museum and an ecomuseum. These two museums have been chosen as the primary case studies for analysis.

The Chan Palace Historical Center

This museum holds significant value as a site for acquiring historical knowledge pertaining to Phitsanulok, encompassing the history of the Chan Palace and the renowned King Naresuan the Great. The establishment of the Chan Palace Historical Center was undertaken with the purpose of gathering narratives pertaining to the historical events and developments of Phitsanulok Province. The emergence of digital technology has had a significant impact on the learning styles of visitors. The utilization of self-learning has witnessed an upward trend in popularity due to the development of digital technology,

enabling individuals to independently construct their own educational journeys. This place is the most visited museum in Phitsanulok. The Chan Palace Historical Center serves as an educational facility that employs various methodologies to derive significance from artifacts, visuals, and digital media, transforming it into an environment conducive to lifelong learning. According to Gumjudpai and Sittiwong (2017), the symbols shown in the museum appear to be symbolic of the cultural heritage that has been transmitted over successive generations. In addition to examining the generation of cultural significance via museum displays, This results in the promotion of lifelong learning experiences. Therefore, this place is selected as the representative of an interactive museum.

The Sergeant Major Thawee Buranakheth Folk Museum

The Sergeant Major Thawee Buranakheth Folk Museum is well-known among local and international tourists who visit Phitsanulok. This place was established in 1983 by Sergeant Major Thawee Buranakheth, who possesses a deep appreciation for art and recognizes the inherent worth of traditional discarded objects. The person began the collection and accumulation of household items that other people frequently perceived as disorganized and abandoned. The local community does not engage in the exchange of goods and services through a monetary system for items such as damaged containers, tools used by fishermen, and historical artifacts that were formerly part of their everyday lives. The majority of traditional utensils originated in the lower northern area in the year 1990. During this time, a new museum structure was constructed, enhancing the aesthetics of the surrounding environment. A meticulously landscaped garden with a wide variety of native Thai flora surrounds the structure's exterior facade. Adjacent to the museum, there is a Buddha Statue Foundry, which is also under the ownership of Sergeant Major Thawee Buranakheth. This location offers visitors the opportunity to learn and engage in hands-on tasks related to the construction of

Buddha statues. The present instance has been chosen as the subject of investigation for an ecomuseum case study.

Objective

The primary objective of this research is to examine the learning experiences of youth visitors at two distinct museum forms, specifically an interactive museum and an ecomuseum, situated in Phitsanulok Province. The experiential learning model has been adopted as the theoretical framework for this study.

Conceptual Framework

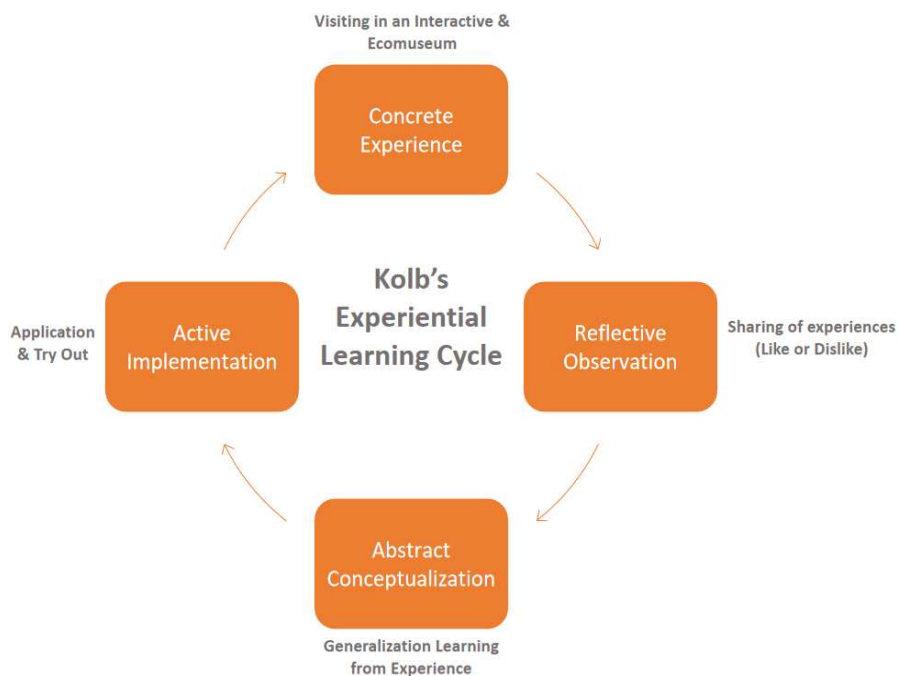


Figure 1. Conceptual Framework of Research. Adapted from *Experiential learning: Experience as the source of learning and development*, by D. A. Kolb, 1984, Princeton, JN: Prentice-Hall.

This study utilizes Kolb's (1984) Experiential Learning Model to examine the learning experience of young visitors who visit two different types of museums in Phitsanulok Province. The initial stage involves engaging in physical experiences, when visitors spend their time exploring museums and immersing themselves in both the interior and exterior aspects of the museum's surroundings. In the subsequent phase, the researcher asks the visitors' testimonies pertaining to their experiences at the museum they have visited, encompassing their preferences and areas of dissatisfaction. What is the rationale for this? The third step involves abstract conceptualization, when individuals reflect on their museum visit and contemplate the knowledge they have gained. Various thoughts and ideas may arise in their heads throughout this process. The last stage involves engaging in active experimentation. In what manner may the application derived from their experiences be implemented? What actions will individuals undertake subsequent to acquiring knowledge from their museum visit experiences?

Method

In order to understand the inquiries surrounding the motivations behind museum visitation, the activities engaged during such visits, and the learning or symbolic value derived from the experience, The researcher employs a qualitative research approach, which is deemed appropriate given the exploratory character of the study and the fact that respondents can share their insights and experiences more openly and freely through in-depth interviews. (Braun & Clarke, 2006; Bricker & Donohoe, 2015; Mile et al., 2014; Nastasi & Schensul, 2005).

The development of the semi-structured interview questionnaire was grounded in the theoretical framework of Kolb's (1984) Experiential Learning

Model. The sample technique employed in this study was purposive sampling, wherein the selection of participants was based on specific criteria related to their museum experiences. Criteria one specifies that the visitor must fall within the age range of 18 to 25 years, specifically targeting young individuals. Criteria two involves the act of visiting the museum for a period of fewer than three months, as seen in the case studies of the two museums. Invitations were extended to key informants who met the specified criteria, and further face-to-face or telephone interviews were scheduled based on the availability of the interviewees.

The comprehensive inquiries examined the four stages of the experiential learning model within the context of a theoretical framework. The initial inquiry pertains to the motives or expectations individuals possess in relation to visiting museums. Furthermore, this pertains to the experiences derived from visiting museums. Specifically, what aspects do individuals appreciate or find unfavorable about the museums they have visited? The third inquiry pertains to the concept of generalization, specifically focusing on the lessons acquired subsequent to a museum visit. The final inquiry pertains to the practical application of the knowledge acquired by the visitors in their everyday lives, as well as the specific actions they intend to take as a result of their visit. The technique proposed by Mile, Huberman, and Saldana (2019) is utilized to establish the criteria for sample selection and decide the population and sample for the research. The selected samples should be relevant to the objectives of the research. Research aims to examine young visitors within the age range of 18 to 25 years. Based on the viewpoint put forth by Green and Thorogood (2004), it is common practice among qualitative researchers to employ a sample size of 20 or more in order to achieve information saturation. In line with this approach, the present study conducted interviews with a

sample of 20 young museum visitors, who were selected based on their current or past visits to the museum.

In accordance with the principles of research ethics, we performed in-depth interviews at both the museum and a designated site or by telephone. The participants were provided with an explanation of the objective of the study, emphasizing that their comments would be treated with the utmost confidentiality and utilized solely for academic endeavors. The interviews were conducted and audio recorded with the participants' consent. Each interview had a duration ranging from thirty minutes to one hour. The comprehensive interview was conducted in two museums: the Chan Palace Historical Center, which represents an interactive museum, and the Sergeant Major Thawee Buranakhet, which serves as a case study for an ecomuseum.

In accordance with Lune and Berg's (2017) criteria, a thematic analysis was conducted to contextualize the relationships between categories and themes. The interview transcripts and audio recordings were reviewed twice. To complete the constant analysis using the following approaches, the researcher must first look over all of the data. Second, select a text passage. Thirdly, the researcher must color-code data phrases and assign a 'code' to keep interviewee information confidential in compliance with human research ethics. Instead of identifying the interviewee, the researcher coded the data. The first three consonants denote a type of museum, with 'Int' denoting an interactive museum and 'Eco' denoting an ecomuseum. The last two digits indicate the order of the information provider. For example, Int03 represents the third young visitor to an interactive museum. Last, all codes are grouped according to their similarity, and a theme is identified and recorded for each grouping. The most difficult aspect of data coding is considering the data in a way that not only considers the informant's perspective but also reveals the text's hidden

meanings. Moreover, content analysis is involved. For the purposes of categorization, summarization, and tabulation, content analysis can categorize verbal interview data.

Synthetic Research Results

Over the past two decades, a significant number of projects, research, and initiatives have been undertaken to examine and mitigate the disparity between museums and the younger demographic. It is noteworthy that in recent times, an increasing number of museums have allocated particular areas within their educational departments for the purpose of engaging young individuals and promoting their active involvement. Nevertheless, the concept of an inclusive museum that prioritizes the involvement of individuals remains a persistent and complex endeavor. Hence, the primary objective of this study was to investigate the way in which young individuals actively engage in museum visits, specifically focusing on interactive museums and ecomuseums. The findings are organized into four sections based on the experiential learning approach. The initial section of the paper discusses the exchange of visiting experiences through the examination of two case studies involving museums. The inquiries on the purposes and modes of visitation, as well as whether the visits are conducted individually or in groups, have been posted. In the subsequent section, it is necessary to discuss the visitors' experiences at the museum they have attended, including their own preferences and any areas of disappointment they may have encountered. The third component exemplifies the topic derived from the third stage, which entails abstract conceptualization. During this phase, participants engage in introspection over their museum visit and contemplate the knowledge they have acquired. The final phase entails participating in active experimentation. How can the application generated from

their experiences be effectively implemented? What future actions will individuals take following the acquisition of knowledge from their experiences visiting museums?

Concrete Experience: Purposes and Modes of Visiting Museums

The objectives of visiting museums are directly linked to the university's project. At the Chan Palace Historical Center, two interviewees reported their trips in relation to the 'Local History' course. Visiting a museum likely inspires individuals to embark on an artistic project.

'The trip to the museum was part of a local history assignment that my teacher had given me. Our history, culture, identity, and spirit as locals are what the teacher expects we will take away from this lesson. Additionally, we were able to observe the presentation of historical information through a variety of audiovisual media. This is probably the only location in Phitsanulok Province that has something like this. (Int04)

A group of four young visitors and their instructor visited the Sergeant Major Thawee Buranakhet Folk Museum. The instructor of the Historical Arts class brought the students to a Buddha sculpting studio, where they learned about the manufacturing of the Buddha statues.

'It is highly recommended that you visit Phitsanulok Province in order to pay respect to Phra Buddha Chinnarat. This is one of the most essential selling factors. This Buddha foundry provides us with the opportunity to participate in workshops such as sculpting Buddha sculptures, which not only helps us gain a profound grasp of Sukhothai art but also makes it simpler for us to remember it'. (Eco12)

We had a conversation with a young individual who was traveling solo. He shared his impressions after visiting the Chan Historical Center. It is obvious from this that the museum provides tools and multimedia resources for

independent visits, but that the curator plays a crucial role in shaping the experience.

'When I look at the things I like to know and hear their story, even if it's just a myth or a legend, Visuals are interesting to me, but I also want to know the story behind them'. (Int01)

Most young individuals who visit museums do so with the goal of encouraging learning that takes place outside of the classroom. There are both organized and independent journeys available at the museum. Apart from a range of multimedia materials that enable individual travel, curators are also necessary.

Reflective observation: sharing of the experiences

The analysis of preferences, whether positive or negative, among young visitors towards museums is conducted based on two categories of museums. The Chan Palace Historical Center receives comprehensive funding from the Phitsanulok Provincial Administrative Organization. This establishment is equipped with modern technology and fully staffed. The main attraction of the museum is its comprehensive amenities, including a three-dimensional replica of the palace, a brief cinematic portrayal of King Naresuan the Great, and an exhibition showcasing various artifacts. Nevertheless, certain facilities, like audio guides, QR codes, vending machines, and a coffee shop, could be added in order to enrich the experiences of younger visitors. In addition, the Chan Palace Historical Center stands out as the largest museum in Phitsanulok Province for accommodating group visits, owing to the exceptional preparedness and hospitable nature of its employees. Nevertheless, due to the museum's frequent reception of student groups ranging from primary school to university, there are instances when the museum becomes overcrowded, making it less conducive for individual visits. Hence, it is possible to establish a system for managing the flow of tourists using information technology. Additionally,

situated on the museum's territory are other archaeological sites, including the remnants of the old palace's wall, a historically significant temple with a history spanning over four centuries, and the revered Naresuan the Great Shrine. These locations offer the opportunity to integrate educational experiences both within and outside the confines of the museum. Regarding the Sergeant Major Tawee Buranakheth Folklore Museum, which is representative of an ecomuseum, learning-supported activities such as hands-on activities, DIY workshops, outdoor ambiances, and activities that relate to daily life were deemed to be factors that enhance learning experiences. Some of the objects on exhibit in the ecomuseum are authentic representations of the visitors' past lives, which can facilitate the incorporation of the visitors' individual and collective memories, thereby fostering a sense of belonging. In the same way, the objects in the Sergeant Major Tawee Buranakheth Folklore Museum, which date back about 40 years, are still remembered: *'Even though I was young, I remember when my grandmother used a tobacco leaf shredder. It reminds me of her.'* (Eco11). In another instance, one of the youthful visitors remarked, *'I'm very excited about the record player. Only in period dramas have I seen it'*. (Eco17). These stories connect the past and the present, giving visitors a "nostalgia experience." In addition, ecomuseums highlight objects that can be touched, distinguishing them from other types of museums. Here, children are permitted to play with and interact with the wooden horse rocking chair, enabling young children to enjoy themselves and allowing the museum to welcome families.

In summary, the preferences of youthful visitors towards interactive and ecomuseums exhibit variability contingent upon their reasons or expectations, as well as the museum's ability to cater to the visitors' interests. The group's aspirations for an interactive museum revolve around the provision of educational resources, including information technology, digital tools and

equipment, and opportunities for outdoor engagement. On the other hand, the ecomuseum offers a distinct and emotional experience that is closely aligned with the thematic focus of the museum.

Abstract Conceptualization: Generalization, Learning from Experiences

This section is a result of the young visitors' reflections on their museum visit and consideration of the learning they have gained. During this process, various concepts and ideas may arise in their minds. Then, we conceptualized the most significant themes extracted from the testimonies. The sub-themes may be classified into three different categories based on Falk and Dierking's (1992) Interactive Experience Model. This model highlights the significance of physical, social, and personal contexts as essential elements for learning within museum settings.

Personal context encompasses the subjective experiences and affective responses of individuals inside the museum setting, encompassing their emotions, sentiments, and perceptions pertaining to many aspects such as the museum's establishment, the hospitality exhibited by staff members, the availability of amenities, and the quality of supporting facilities. The young visitors had a sense of liberation when receiving permission to physically interact with the artifacts. The visitors often have a nostalgic sensation while encountering historical artifacts that serve as poignant reminders of bygone eras. The social and physical context that visitors encounter while taking part in a museum activity also contextualizes the learning experience.

The social context of a museum visit includes the presence of other individuals and the manner in which the visitor engages with them. This study reveals that visitors encounter negative emotions due to noise disturbances caused by other groups of visitors. Furthermore, the act of capturing photographs and sharing things is seen as necessary for engaging in social media interactions with others.

The physical context encompasses the surroundings of the museum visit, including features such as the external setting, architectural characteristics, infrastructure, and the presence of accessible facilities. Within the confines of the two museums, many forms of assistive technology are employed to enhance the visitor's experience. These include the utilization of 3D models, short films, touchable statues, and multimedia presentations. Furthermore, the presence of amenities such as vending machines, coffee shops, and souvenir shops contributes to the enrichment of the learning experience. These facilities can serve as spaces for hands-on activities or workshops, increasing the educational environment.

Active Implementation: Application and Tryout

While the degree of learning experience is not the primary emphasis in the context of two museums in Phitsanulok Province, it is possible to examine the visitor's learning experience based on their actions or intentions, as well as the potential impact of their museum visits on their personal lives. The outcomes of the museum visits by the young visitors are divided into four points, as follows:

Self-Awareness Enhancement: The lessons learned by youthful visitors at two exemplary institutions are quite distinct. The Chan Palace Historical Center prohibits visitors from touching the object. This instrument teaches visitors what a 'social norm' is. The museum's prohibition on touching archaic antiquities is acceptable. According to the perceptions of the research samples, "untouchable" objects in museums and "no photographs" in certain locations are reasonable. Also, maintaining silence in public is a sign of respect for others. In the museum, we should be quiet and not create noise, as doing so will disturb other visitors. Once we pose the question, what are visitors to the Sergeant Major Tawee Folklore Museum expected to learn and do? The majority

of responses consist of suggestions for enhancing their visit. This indicates that juvenile visitors tend to develop their critical thinking skills. They are aware of their desires and offer constructive suggestions for achieving success. This bodes well for our generation.

(E) Word of Mouth/Possibility of re-visits with friends or family: After visiting the two museums, the young visitors expressed a desire to return and extend invitations to friends or family, or at least, they will post the experiences of visiting museums on social media. The museums were easily reachable. This visiting museum is an opportunity for both leisure and educational exploration of Phitsanulok province.

Local appreciation and attaching a sense of place: The two museums have achieved success in terms of fostering local awareness. The Chan Palace Historical Center has a major role in the promotion of historical knowledge pertaining to King Naresuan the Great, an honored figure in the chronicles of Thai history. The Sergeant Major Tawee Folklore Museum showcases the historical and cultural aspects of the local community, providing insights into existing history and the way of life in the region. Hence, the museum's displays serve as a means of conveying the contents, narratives, and supporting facts pertaining to local history. By engaging in this process, the community fosters a heightened sense of recognition and establishes a connection to a sense of place.

Suggestions: Numerous recommendations for enhancing the standards have been proposed in relation to museum visitation. The integration of inclusive infrastructure, particularly the provision of accessible facilities, is crucial for accommodating diverse guests, particularly at the ecomuseum. The provision of supported-learning amenities and activities can enhance visitors' learning experiences. Furthermore, engaging in outdoor activities and immersing

oneself in the existing way of life can help visitors develop a profound comprehension and conceptualization of the lessons learned, enabling them to use these insights in their everyday lives.

Discussion

Museums are not merely institutions for collecting, preserving, and displaying things; they are also audience-centered locations with a broad educational and social role (Black, 2005; Hooper-Greenhill, 1999; Hooper-Greenhill, 2007; Sandell, 2003; Vergo, 1997). Although museums have a primary focus on storytelling and displaying objects, the two case studies demonstrate an effort to broaden the methods of presenting information. Components of this include the utilization of information technology for communication, workshops, and data linkages inside and outside the museum, as well as the implementation of museum tours guided by curators. The aim is to streamline the procedure in order to encourage the learning experience of the young visitors.

Learning is the process of engaging actively with experience. It is what we do when we seek to comprehend the world. It may involve the growth of skills, knowledge, understanding, awareness, values, ideas, and emotions, as well as an increase in the capacity for reflection. Effective learning results in transformation, growth, and the desire to learn more. Rennie and Johnston (2004) defined learning as an ongoing process that requires time for reflection. Reflection allows visitors to link new ideas and information with old, to weigh and consider, and to deconstruct and reconstruct their mental models in order to assimilate and integrate their experiences into new ways of understanding, thinking, and acting. Yet, learning experiences are essential for fostering learning among museum visitors. Vannavanit, Y. (2021), who evaluated 313,084 reviews of museum visits from Tripadvisor during 2007 to 2020, discovered that

museums were unsuccessful in providing interactive experiences. Only museums with a rating of four or five stars have the 'interactive' distinction.

According to Silverman (1995), the Interactive Experience Theory contends that the social and physical environment in which people engage in museum activities—both inside and outside the museum's walls—has an impact on how much knowledge they acquire. According to the survey, both museums make an effort to engage with the community. The Sergeant Major Tawee Buranakheth Folklore Museum not only showcases narratives and contemporary artifacts, but also offers seminars on the making of Phra Buddha Chinnarat sculptures, a significant tourist attraction in Phitsanulok Province.

Based on the aforementioned information, we present our results in the form of the following diagram:

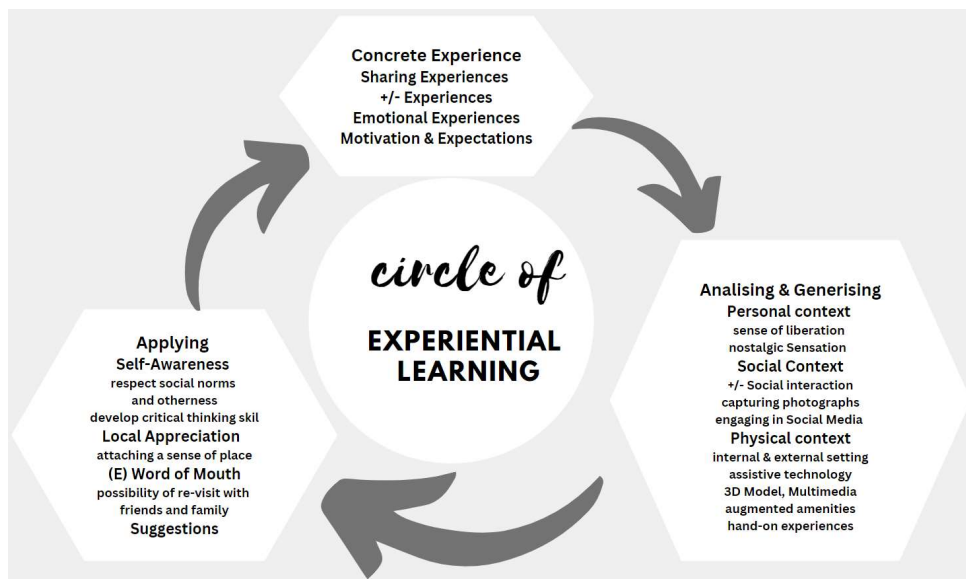


Figure 2. Circle of Experiential Learning developed by researcher

The shown graphic illustrates the experiential learning cycle, which is derived from a study conducted on the interactive and ecomuseum experiences of young visitors. This study focuses on two museums located in Phitsanulok Province, serving as a case study for analysis. When young people visit a museum, their individual motivations and expectations trigger the first phase of the learning experience. The act of visiting museums can yield both positive and negative experiences. Furthermore, the occurrence of emotional experiences, such as a sense of nostalgia, is generated. The provision of a meaningful learning experience is contingent upon various factors within the museum setting, both internal and external. These factors encompass the physical environment of the museum as well as the individuals with whom visitors engage. Additionally, the museum's capacity to cater to the specific interests of its visitors is of utmost importance. The second stage occurs in close proximity to the initial stage, whereby analysis is undertaken as a cognitive process by the audience to internally discern their preferences and aversions, as well as the underlying reasons for such inclinations. What are the things that individuals consider when rationalizing or justifying their emotions? Following this, people verbally express their emotions, which researchers then divide into three main themes based on Falk and Dierking (1992) Interactive Experience Model: personal, social, and physical contexts. The final stage of the process involves the application of knowledge acquired by visitors as well as the consideration of how they will incorporate this knowledge into their daily lives. In this instance, participants tend to focus on enhancing their self-awareness, engaging with the local community, and cultivating a sense of place. Then, they typically share their experiences via word of mouth, either directly or through social media. Finally, they offer suggestions on how to enhance museum administration in order to attract more young visitors.

Conclusion and Recommendations

This study aimed to investigate the nature of young visitors' experiences at two museums in Phitsanulok Province: the Chan Palace Historical Center and the Sergeant Major Tawee Buranakhet Folklore Museum. The data was collected by conducting in-depth interviews with a sample of 20 young Thai visitors, aged between 18 and 25 years old. In accordance with the experiential learning model, the findings were concluded.

The museum administrators ought to consider the varying learning journeys of diverse visitor groups. The use of learning methods should be tailored to incorporate the utilization of different groups of visitors. Moreover, individuals exhibit varying levels of intellect. Hence, in order to enhance the efficacy of museum visits for young visitors, it is imperative to tailor the learning experiences to align with the unique characteristics and behaviors exhibited by each individual visitor. Based on the analysis of the two case studies, many pieces of evidence have been identified that have the potential to enhance the learning experience of museum visits. These findings are outlined below:

1) The autonomous learning resources, such as the Audio Guide (AG), virtual model, touchable objects, modern art galleries, QR code, Wi-Fi, and other similar features. The purpose of this initiative is to facilitate independent exploration of the museum by providing assistance to participants in effectively utilizing their allocated time.

2) The learning activities that are provided with help include hands-on experiences, art or handicraft workshops, experimental activities, and outdoor activities. This resource aims to assist individuals in discovering their innate abilities and acquiring practical and adaptable competencies.

3) The enhanced amenities aim to facilitate the engagement of young visitors with the social environment, such as the provision of a coffee shop, a

souvenir shop, an outdoor atmosphere, exterior décor, and designated photographic spots.

4) The museum ought to implement a promotional strategy that fosters a favorable attitude towards cultural heritage, which is also seen as a wellspring of inspiration for the purposes of exploration, experimentation, introspection, expression, and the cultivation of a capacity to engage with local consciousness or a feeling of locality.

References

- Black, G. (2005). *The Engaging Museum: Developing Museums for Visitor Involvement* (1st ed.). Routledge. <https://doi.org/10.4324/9780203559277>.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Bricker, K.S. Donohoe, H. (2015). *Demystifying Theories in Tourism Research*, CABI, ISBN 9781780646916 <https://books.google.co.th/books?id=2KP9sgEACAAJ>
- CCCCDC (2010). *Cultural consume barometer*, retrieved from www.culturadata.ro
- Dewy, J. (1938). *Experience and education*. New York: Collier Books.
- Dodd, J., Sandell, R. (1998). *Building bridges: Guidance for museums and galleries on developing new audiences*. London: Museums & Galleries Commission.
- Falk, J. & Dierking, L. (1992). *The museum experience*. Washington, DC: Whalesback Books.
- François Hubert (1985) Ecomuseums in France: contradictions and distortions, *Museum International*, 37:4, 186-190, DOI: 10.1111/j.1468 0033.1985.tb00584.x

- Gray, C. (2011). *Museums, Galleries, Politics and Management*. Public Policy and Administration 26(1): 45-61. <https://doi.org/10.1177/0952076710365436>.
- Green, J., & Thorogood, N. (2004) *Qualitative methods for health research* (2nd ed., pp. 198-202). London: Sage Publications.
- Gumjudpai, T. and Sittiwong, T. (2017). *The study of cultural construction of meaning through Museum exhibition to promote self-directed learning*, Journal of Education Naresuan University, vol. 21(4).
- Hein, G. E. (2002). *Learning in the Museum*. Routledge.
- Hooper-Greenhill, E. (1999). *The educational role of the museum*, Routledge, London-NY, pp. 3-27.
- Hooper-Greenhill, E. (2007). *Museum and education. Purpose, pedagogy, performance*, Routledge, London-NY (2007).
- Hubert, F. (1985). Ecomuseum in France: contradictions and distortions, Museum International, 37(4), pp. 186-190.
- Jamieson, W. (1989). *An Ecomuseum for the Crowsnest Past: Using Cultural Resources as a Tool for Community and Local Economic Development*, Plan Canada, Vol. 25(5), pp. 14-24.
- Karp, I., Mullen Kreamer, C., and Lavine, S.D.(1992). *Museums and communities. The Politics of Public Culture*, Washington-London: Smithsonian Institution Press.
- Kayaras, N. (2014). *Community-Based Ecomuseum: New Concept for Sustainable Tourism*, Nakorn Patom, Rungsil Publishing.
- Kolb, D. A. (1984). *Experiential learning: Experience as the source of learning and development*. Princeton, JN: Prentice-Hall.
- Lune, H., & Berg, B. L. (2017). *Qualitative Research Methods for the Social Science*. Essex: Pearson Education Limited.

- Matusov, E. & Rogoff, B. (1995). *Newcomers and oldtimers: Educational philosophy of parent volunteers in a community of learners school*. Unpublished manuscript.
- Miles, M.B., Huberman, A.M. and Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*. Sage, London.
- Nastasi, B. K., & Schensul, S. L. (2005). *Contributions of qualitative research to the validity of intervention research*. Journal of School Psychology, 43(3), 177-195. <https://doi.org/10.1016/j.jsp.2005.04.003>
- NEMO (2015). *Learning in Museums and Young People*, A NEMO Report by LEM-The Learning Museum Working Group, Network or European Museum Organizations.
- NEMO (2021). *Emotions and Learning in Museums*, A NEMO Report by LEM-The Learning Museum Working Group, Network or European Museum Organizations.
- Oldershaw, B. (1988). 'What is an Ecomuseum' Cowichan and Chemainus Valleys Ecomuseum Newsletter.
- Rennie, L. J., Johnston, D. J. (2004). *The nature of learning and its implications for research on learning from museums*. Science Education, 88(S1), S4-S16.
- Sandell, R. (2003). *Museums and the combating of social inequality: roles, responsibilities, resistance*. In *Museums, society, inequality*. Routledge.
- Sanyakoon, P., & Nonsiri, P. (2023). *The Innovation of Interpretation for Tourism through ecomuseum*. Humanities and Social Sciences Journal of Pibulsongkram Rajabhat University, 17(1), 146-162. <https://doi.org/10.14456/psruhss.2023.11>.
- Seliverstova, O. (2017). "Consuming" national identity in Western Ukraine. Nationalities Papers 45(1), pp. 61-79.

- SER, S. H. (2019). *Engagement with Interactive Museum Collections: The Rise and Development of Interactive Museum Exhibitions in Thailand (2000 - 2019)*. *Connexion: Journal of Humanities and Social Sciences*, 8(2), 77–86. Retrieved from thaijo.org/index.php/MFUconnexion/article/view/241041
- Silverman, L. H. (1995). *Visitor meaning-making in museums for a new age*. *Curator*, 38, pp. 161–170.
- Walhimer., Mark. (2008). *What is an interactive exhibit?* <https://museumplanner.org/what-is-an-interactive-exhibit/>. Retrieved June 2019
- Visudthiluck, S. (2017). *Museum Practices: Lessons from Others*. Academic Division, Museum Siam. <https://issuu.com/academic-museumsiam/docs/92>. Retrieved January 2022.
- Vergo, P. (Ed.). (1997). *New museology*. Reaktion books.