



VIMANMEK : PROPOSALS FOR REINTERPRETATION OF A THAI ROYAL PALACE

By

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์
Jintanant Chaya Subhamitr

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF PHILOSOPHY

Program of Architectural Heritage Management and Tourism

(International Program)

Graduate School

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The study addresses the following problems: the current state of the Vimanmek Mansion interpretation programs, the perceptions of local residents and tourists towards Vimanmek and its interpretation program, and the problems and obstacles visitors encounter while visiting the Vimanmek Mansion.

Vimanmek Mansion is the biggest house museum in Thailand and is one of the key elements of the Thai's nation cultural heritage. Vimanmek Mansion is regarded as Thai cultural heritage, because the place not only represents the memorable history of King Rama V, one of the beloved and most respected Kings of Thailand, but also a place of national historic interest. Since Vimanmek is one of Thailand's graceful and worthwhile heritages, the author would like to explore the interpretation programs for Vimanmek Mansion in multi-dimensions. By which the information will be search from many resources, such as related documents, tourists, museum officers, experts and visitors in relevant fields.

During five years between 1901-1906, King Chulalongkorn lived in Vimanmek Mansion, many important decisions for Siam during that time came from the cabinet meeting there such as the legislations that became important to run the country. There are many important events took place there such as royal guests from abroad and some royal ceremonies.

Vimanmek was opened as a royal museum to the general public in 1985 and the presentation has been so far little touched.

The instruments used for gathering data were mixed research methods. One was qualitative interview or in-depth interview to collect qualitative data. The interviewer enters the interview with a plan to investigate specific topics and to ask specific open-ended question. The other was quantitative method. The researcher confines 300 samples to represent total visitors during that period of time.

The research's findings are presented in three sections. The first section provides details of analysis in quantitative form. The second section presents more qualitative data. The final section draws conclusions from the findings. Qualitative data are gathered through interviews using an interview-guide protocol. The results of this study can improve the quality of the Vimanmek operation and can be used to guide future program implementation and a reinterpretation plan. The reinterpretation plan was suggested based on the result of this study and also based on the methodologies and samples of house museums operation and interpretation from other countries.

Program of Architectural Heritage Management and Tourism Graduate School, Silpakorn University Academic Year 2008

Student's signature

Thesis Advisor's signature

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Chapter 1

Introduction

“Domestic and international tourism continue to be among the foremost vehicles for cultural exchange, providing a personal experience, not only of that which has survived from the past, but for the contemporary life and society of others. It is increasingly appreciated as a positive force for natural and cultural conservation” (International Cultural Tourism Committee, 2002, p.5)

According to Richards (1996, as cited in Wikipedia online) Culture has always been a major object of travel, as the development of the Grand Tour from the 16th century onwards attests. In the 20th century, some people have claimed, culture ceased to be the objective of tourism but instead, it turns out to be culture itself. Cultural attractions play an important role in tourism at all levels, from the global highlights of world culture to attractions that underpin local identities. A branch of tourism which oriented toward the cultural heritage is called “Cultural heritage tourism (or just heritage tourism)”

According to the Weiler and Hall (Wikipedia online), culture, heritage and arts have long contributed to appeal of tourist destination, however, in recent years “culture” has been rediscovered as an important marketing tool to attract those travelers with special interests in heritage and arts. Hollinshead, (Wikipedia online) voiced that cultural heritage tourism or so called, heritage tourism is the fastest growing segment of the tourism industry because there is a trend toward an increase specialization among tourist. This trend is evident in the rise in the volume of tourists who seek adventure, culture, history, archaeology or interaction with local people.

Since cultural and heritage is one of very important tourist attractions for each country, this is necessary to understand the true meaning of it. The International Cultural Tourism Committee (2002, p 7) has stated in “The international Cultural Tourism Charter” that, the natural and cultural heritage is a material and spiritual resource, providing a narrative of historical development. It has an important role in modern life and should be made physically, intellectually and/ or emotively accessible to general public.

Not all tourist attractions are regarded as heritage places. According to ACT, there are criteria to determine in what was a place can be counted as a heritage site. These include:

A place that demonstrate a high degree of technical and/or creative achievement, by showing qualities of innovation or departure or representing a new achievement of its time.

A place that exhibits outstanding design or aesthetic qualities valued by the community or social group.

A place that has strong or special associations with (a) person, group, event, development or cultural phase that played a significant part in local or national history etc.

To acquaint the people with the overall value and qualities of the national heritage, appropriate interpretation and presentation programs are required. The word “interpretation” according to the Wikipedia online encyclopedia, refers to a term used in informal education settings to describe “any communication process designed to reveal meanings and relationships of cultural and natural heritage through first hand involvement with an object, artifact, landscape or site. This phenomenon is primarily known as heritage interpretation. It is also narrated that interpretation can be the part of a presentation or portrayal of information altered in order to conform to a specific set of symbols. This may be a spoken, written, pictorial, mathematical, sculptural, cinematic, geometric or any other form of language. The purpose of interpretation would normally be to increase the possibility of understanding, but sometimes, as in propaganda or brainwashing, the purpose may be to evade understanding and increase confusion. However in this study the author chose to use the first meaning, which is to increase the possibility of understanding about the heritage to tourists as well as to local people.”

Individual aspects of natural and cultural heritage have differing levels of significance, some with universal values, and others of national, regional or local importance. Interpretation programs should present that significance in a relevant and accessible manner to the host community and the visitor, with appropriate and stimulating forms of education, media, technology and personal explanation of historical, environmental and cultural information. Interpretation and presentation should facilitate and encourage a high level of public awareness and support necessary for long term survival of the natural and cultural heritage.

Figure 1. King Rama V at Vimanmek Mansion



Interpretation programs should present the significance of heritage places, traditions and cultural practices within the past experience and present diversities of the area and the host community, including that of minority cultural or linguistic groups. The visitor should always be informed of differing cultural values that may be ascribed to a particular heritage resource. (Cultural Tourism Committee, 2002. p9)

Vimanmek Mansion is one of the key elements of the Thai nation’s cultural heritage. Vimanmek Mansion is regarded as Thai cultural heritage, because the place not only represents the memorable history of King Rama V, one of the beloved and most respected King of Thailand, it is also a place which exhibits outstanding design or aesthetic qualities valued by Thai and foreigner alike.

Vimanmek Mansion is located in Bangkok, the capital of Thailand. It is the world’s largest golden teakwood mansion, built in

1900 by royal command of King Rama V. The mansion elaborates an architectural style reflecting a strong western influence. This was the prevailing trend in Siam at the time, a period of increasing contact between Siam and the West. The building has two right-angled wings, each wing are 60 meters long and 20 meters high, and are three-storied except for the part where King Rama V resided, which is octagonal and four-storied. Although the ground floor is brick and cement, the upper floors are built of beautiful golden teakwood. Altogether there are 31 exhibition rooms, with the bedrooms, the throne room and bathrooms maintaining the atmosphere of the Thai past. Some display house exhibitions of Thai art including silverware, ceramics, crystal ware, and ivory.

Figure 2. Vimanmek at night



Vimanmek Mansion celebrated its completion on March 27, 1901. King Rama V then moved his residence from the Grand Palace to stay permanently at Vimanmek Mansion. The King lived in Vimanmek Mansion for five years, until the completion of Amporn Satan Residence in 1906, where he lived there until his death in 1910. Vimanmek Mansion was then closed down and members of the royal family moved back to the Grand Palace or other palaces. Near the end of his reign, King Rama VI (1910-1925) gave permission to Her Majesty Indharasaksaji to stay at Vimanmek Mansion. After the King's death, she moved to stay another residence in Suan Hong compound north of Vimanmek Mansion and the Mansion was closed.

In 1982, on the auspicious occasion of the Bicentennial Anniversary of Bangkok, Her Majesty Queen Sirikit, who had rediscovered that Vimanmek Mansion, with its elaborate architectural style still intact, asked permission of His Majesty King Rama IX to renovate the mansion for use as a museum to commemorate King Rama V by displaying his photographs, personal art and handicrafts, and to serve as a showcase of the Thai national heritage for future generations.

Nowadays, the concept of the museum as a collection for scholarly use has been replaced by the idea of the museum as a mean of communication (Lumley 1988, p15). A

museums are also instruments of communication as its display being a branch of the mass media (Brawne 1975; Hudson 1977; Hodge and d' Souza 1979) and to communicate the aesthetic perception and create knowledge to the tourists and society. Therefore effective interpretation is necessary.

Since Vimanmek is one of Thailand's graceful and worthwhile heritages, the author would like to explore the interpretation programs for Vimanmek Mansion in multi-dimensions. By which the information will be search from many resources, such as related documents, tourists, museum officers, experts and visitors in relevant fields.

Research Problems

The author conducted this study in order to answer to the following questions;

- What is the current situation for Vimanmek Mansion interpretation programs?
- What is the perception and experience of the tourists toward Vimanmek current interpretation programs?
- What are the problems and obstacles visitors encounter while visiting Vimanmek Mansion?
- What is the reinterpretation plan and marketing strategy for Vimanmek Mansion?

Research Objectives

The purpose of this research is to investigate the current interpretation programs at Vimanmek Mansion and to understand the perception and experience of the tourists toward The Mansion and the interpretation program in operation. Above all the author would like to purpose the reinterpretation plan and marketing strategy for Vimanmek Mansion.

Significance of the Research

- The result of the research will used as guidelines for the reinterpretation of Vimanmek Mansion.
- The result of the research will be used as guidelines for reinterpretation of other cultural heritage similar to Vimanmek Mansion
- The result of the research can provide useful information about further studies in related field.

Hypothesis

- The detailed study of Vimanmek Mansion will assist in interpretation content selection
- The reinterpretation of the site will contain strategy and implementation in order to communicate the significance of the Vimanmek Mansion to the visitors
- The successes of the reinterpretation program will create more understanding of the site, King Rama V who created the site, some better understanding of Siam history and lifestyle of Siamese people during that time. It also hopes to serve as a study centre of 19th century Siam, the period of great changes.

Scope of the Study

The scope of the study will mainly be conducted within Vimanmek Building. The author will also touch other buildings in Dusit Palace Compound as necessary. The study will look at four main areas as follows:

1. The historical and functional aspects, in-depth research of historical background of the site, biography of King Rama V, the involved historic characters, history of Siam during that reign.
2. The review of building architecture and conservation work through on-site research and documentations.
3. The review of current management and interpretation program via on site research and interview of visitors and museum executives. The research also includes focus group of relevant experts.
4. The interpretation and management of house museums abroad and compare with Vimanmek Mansion.

Process of the Study

The author started to review relevant literatures in August 2005. In depth interviews with museum officials were conducted in December 2006 and completed on site questionnaire during the period 15-17 March 2007. In additions, in depth interviews with professionals for different points of view were conducted during the month of February 2008.

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Table 1 Process of the Study

-Review heritage & interpretation literature	-On site survey
-Review life and work of King Rama V & Siam history during the reign	-Interview museum officials
-Historical and architectural background of the site.	
-Review museum management interpretation and house museum literature	- Create questionnaire
-Review other house museum in other countries and also in Thailand.	-Field study quantitative research interview visitors on site.
	-On site observation
	-Run computer findings and summary
	-Interview professionals
Content selection for interpretation	Additional pictures and photographing
Developing reinterpretation program	Review and rewrite the whole dissertation.

Outline of the Dissertation

Chapter 1 Introduction

This chapter is to introduce the overall scope of this dissertation, and to provide brief knowledge about the site and its brief historical background, background to the research, problems, objectives, significant, hypothesis, scope and process of the dissertation. The section also gives a brief outline to the research methodology used.

Chapter 2 Literature Review

In this chapter, I reviewed literature on heritage interpretation method, tourism, museum management and marketing. I also define current definitions on development of heritage interpretation and heritage tourism; moreover, the management of museum including role of each position of museum staff will be explained. The trends and issues of museums management and marketing will be reviewed, including application of the 7 P's (product, price, place, promotion, people, process and physical evidence) of marketing in museum setting.

Chapter 3 Historic House Museum: Abroad and Thailand

This chapter is all about literature and reference materials on historic house museums, home and aboard and noting the difference between historic house museums and other kind of museums. I also give examples of conservation efforts in other countries and finish this chapter with the history of museum, samples of museum, problems and organization in Thailand.

Chapter 4 Vimanmek Mansion: The Royal Residence of His Majesty King Chulalongkorn and His Royal Family

This is the Royal Residence of His Majesty King Chulalongkorn and the Royal Family. In this chapter, I examines the life and times of this great king as his reign was regarded as the era of great changes; the modernization of Siam, and increasing contact between Siam and the West. It is important to know the background, socio economical and political context in which when Vimanmek Mansion was built. The actual impetus of the creation of Vimanmek Mansion was inspired by two European journeys King Rama V took. The Mansion not only it serves as a practical residence for the family but also it serves as a political tool and statement for what is deemed “modern” and a vision and goal for what Siam should strive to. In this chapter we outline the building process of Vimanmek, its usage and functions as well as the recent renovation and conservation work done to The Mansion as well as its reincarnation as a museum.

Chapter 5 Research Methodology and Finding Analysis

This chapter outlines the references used in this dissertation. It mentions different types of methods used such as qualitative and quantitative research, focus group, in-depth interview. Data collection process, questionnaire, author details, field work and limitation and restriction of study are also included. The conclusion of findings and actual numbers plus details of the interview were analyzed. The general and specific findings are presented.

Chapter 6 Reinterpretation Program Proposal and Conclusions

This final chapter concludes the perception of the visitor from the finding in Chapter 5 and also discuss the weakness and problems of the current interpretation according to the research findings. The proposal and suggestions for improvement for the new interpretation program are presented in the final chapter with SWOT analysis and some of the marketing technique that mentioned in Chapter 2 to be implemented out of theory to become real case.

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Chapter 2

Literature Review

Tourists have choices. Each tourist can choose to spend their vacation time according to individual interests and needs. Choice in destinations, choice in accommodations style and location, travel methods, the level of comforts and pricing have been areas which the tourism industry have traditionally been focus on. New developments in recent years have been focusing on vacation activities, far more what traditional general tourism can offer but to more focus tourism catering to more specialist interests and needs. Two areas of interests are particularly of interests, they are Theme tourism, such as eco-tourism or cultural heritage tourism and participation tourism, such as volunteer work to adventurous activities like scuba diving or rock climbing. Thailand, a popular tourist destination with more than 700 years of history and culture, is an increasingly a popular destination for the culture / heritage tourists.

Appreciation of cultural and heritage is very subjective, influenced by factors such as the socio-economics of the visitor, their education and knowledge, religious and cultural background of each visitors. With such vastly different visitors' profiles, in order to enable the each visitors to be able to appreciate and learn from their visitor experience a comprehensive Interpretation mechanism is important and necessary to communicate to the many different visitors' and bridge the gap between the heritage site and their visitors.



Figure 3. Globe

The level of cultural and heritage interpretations in the many heritage sites in Thailand's can only be described as poor. Not only does communication at the different sites vary significantly, often it is further let down by details such as poor signage, often lack of or poor levels of foreign language usage. Avoidable errors such as spelling and grammatical mistakes, an often distractions to visitors, degrading the visitors experience and his/her ability to gain from the heritage education experience and reducing the any effort on any work done on heritage interpretations.

This chapter presents information, concepts, and prior related researches, use as guidelines for this study. The chapter is categorized in to six topics and they are:

1. Heritage tourism
2. Introduction to heritage interpretation
3. Heritage interpretation method
4. Museum management and work progress
5. Marketing the museum
6. Related researches

1. Heritage Tourism

The word “heritage” in the literal sense means that “*something that is inherited*”: The word “heritage” means an inheritance or a legacy; of value which have been passed from one generation to the next (Oarks, 1997) in this sense, cultural heritage is cultural property, and in extreme cases may be fought over or otherwise physically appropriated (Erinberg, 1992). Essentially in tourism the term has come to mean not only landscapes, but also natural history, buildings, artifacts, cultural traditions and the like, which are either literally or metaphorically passed on from one generation to the other, but those among these things which can be portrayed for promotion as tourism's products. As a term, “heritage” came to the fore in the 1970s in Europe, and throughout the 1980s expanded increasingly to encompass other aspects and to be used increasingly for commercial purposes, In the developing world, a form of heritage tourism based on the natural ecological attractions of developing countries, with tourist activities ranging from snorkeling off coral reefs to game viewing in savannah grasslands (Cater, 1994)

As mentioned in Chapter 1, heritage tourism is the fastest growing segment of the tourism industry because there is a trend toward an increase specialization among tourism. This trend is evident in the rise in the segmentation in tourism, tourists who seek adventure, tourists who seek culture and history, participation in archaeology and interaction with local people.

A key change has taken place within the tourism industry since the 1980s. This change has been the increasing fragmentation and specialization of tourism products and destinations for a growing number of new niche markets within the overall tourism mass market. Within this ‘new’ tourism, heritage tourism has taken its place as a significant sector. (Prentice, 1991)

1.1 Definition of cultural heritage

“*Cultural heritage*” as defined by the International Cultural Tourism Committee (2002, p 7) had stated in the international cultural tourism Charter that, “*the natural and cultural heritage is a material and spiritual resource, providing a narrative of historical development. It has an important role in modern life and should be made physically, intellectually and/or emotively accessible to general public*”.

Various cultural heritages can be categorized as tangible and intangible. Traditionally, in Western models, heritage, museums and galleries have tended to concentrate their collection and preservation activities on material culture. Heritage has focused on the preservation and conservation of immovable tangible heritage, and museums and galleries on movable tangible heritage. (Gerard, 2005) However, more recently the heritage, museum and gallery sector is being encouraged to expand its notion of what heritage is, in order to take account of intangible cultural heritage, at an international level, the Section for Intangible Heritage within the Division of Cultural Heritage of the United Nations Educational, Scientific and Cultural Organization (UNESCO) has been active in this area. The most recent of these has been the adoption of the Convention for the Safeguarding of the Intangible Cultural Heritage at the thirty-second session of the UNESCO General Conference on 17 October 2003. The definition of intangible culture heritage used in the convention states that:

“The ‘intangible cultural heritage’ means the practices, representations, expressions. Knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith - that communities groups and, in some cases, individuals recognize as part of their cultural heritage, this intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals and of sustainable development.”

The “intangible cultural heritage”, as defined above, is manifested *inter alia* in the following domains: oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; and traditional craftsmanship (UNESCO, 2003)

The value of intangible cultural heritage has already been engaged with in a number of countries that have a culturally diverse population and indigenous peoples. This wider scope of cultural heritage definition has prevented us from neglecting precious heritages that are not objects and can not be seen by the eyes but can be touched spiritually by the heart.

1.2 The significance of heritage tourism

Heritage tourism needs to be seen as one element of supply and demand within the wider ‘new’ tourism industry. Poon (1989) described this “new” industry as characterized by flexibility, segmentation and diagonal integration, in contrast to the mass, standardized and rigidly packaged “old” tourism of the three decades preceding the 1980s. Important to the understanding of contemporary tourism is that the mass market is splitting apart and that products are being developed to meet this diverse market. “Heritage” as a tourism product is one such development. Even potentially negative images can be positively sold under the heritage theme.

For example, redundant coal-mining infrastructure and waterfronts are now offered as part of a heritage product. The selling of Cape Breton Island in Nova Scotia as a tourist destination is a seminal example of the power of heritage imagery. Cape Breton Island has its own tartan, evoking both Scottish and landscape heritage, with the colors of this tartan, which is essentially green in colour, poetically described to tourists as:

Black for the wealth of our coal mines,
 Grey for our Cape Breton steel,
 Green for our lofty mountains;
 Our Valleys and our fields;
 Gold for the golden sunsets
 Shining bright on the lakes of Bras d’Or,
 To show us God’s hand has lingered
 To bless Cape Breton’s shores.

In this way, even the island’s heavy industrial past is evoked as a positive part of the tourism place-image of Cape Breton Island. The presumed power of heritage imagery can be seen

likewise in the case of England and Wales, which are becoming a land of ‘tourism centres’ largely dominated by reference to historic and literary figures or landscape features; associations with historic persons and landscape features also recur as secondary promotional them across England. Associations of this kind are not peculiar to Britain; for example, in 1992 Oklahoma was promoted as Native America, exploiting its Indian heritage for tourism.

Not only was the building conservation were promoted, but “heritage centres” were frequently founded on the North American model to “tell the story” of an historic town (Dower, 1978). However cathedrals and castles have for several generations been popular places for tourist visits and popular demands for access to upland landscape in Britain predate 1975 by four decades or more. Indeed, by the 1880s the working class of Lancashire and Durham were making day-trips by train to the English Lake District to gaze on the beauty of the landscape, as the middle classes had begun in volume to do as tourists fifty years previously (Marshall and Walton, 1981)

Heritage tourism and leisure are undoubtedly now big business. As for example, the number of visits recorded at historic buildings, gardens and museums and galleries in the UK in 1990 gives some indication of the scale of demand for heritage. Visitor figures do not distinguish between tourist and leisure visitors, and as such it would be wrong to equate visitor figures with tourist demand alone. However, in the year 1990, some fifty-seven historic buildings in the UK were each visited by in excess of 200,000 visitors, and likewise thirteen gardens and sixty-three museums and galleries (English Tourist Board *et al.*, 1991).

Figure 4. Tourist group in a heritage site



1.3 A heterogeneity of supply

Walsh-Heron and Stevens have commented that “Attractions come in all shapes and sizes. Careering to a wide variety of tastes and leisure requirements” (Walsh-Heron and Stevens, 1990: 2) Much the same comment has been made about heritage attractions, which have been described as “a bewildering variety” (Light, 1989: 130) the unique selling point of each being the attraction’s individuality (Millar, 1991). In response to this heterogeneity, a preliminary typology of attractions has been presented (Prentice, 1993). Such a typology has

of necessity to reflect the range of attractions which are visited by tourists and other visitors; foremost among such sites are those commemorating genocide. The typology proposed as a basis for the emergent research agenda into heritage issues is shown in table 2 Natural history attractions, including nature reserves, nature trails, aquatic life displays, rare breeds centres, wildlife parks, zoos, butterfly parks, waterfowl parks; geomorphologic and geological sites, including caves, gorges, cliffs, waterfalls.

A typology of heritage attraction

- *Science-based* attractions, including science museums, technology centres, (hands-on) science centres, “alternative” technology centres.
- *Attractions concerned* with primary production, including agricultural attractions, farms, dairies, farming museums, vineyards, fishing, mining quarrying, water impounding reservoirs.
- *Craft Centres and craft workshops*, attractions concerned with hand-made products and processes, including water and windmills, sculptors, potters, woodcarvers, hand-worked metals, glass makers, silk working, lace making, handloom weaving craft “villages”.
- *Attractions Concerned with Manufacturing Industry*, involving the mass production of goods, including pottery and porcelain factories, breweries, cider factories, distilleries, economic history museums.
- *Attractions Associated with Historic Persons*, including sites and areas associated with writers and painters.
- *Performing Arts Attractions*, including theatres, street-bases performing arts. Performing arts workshops, circuses.
- *Pleasure Gardens*, including ornamental gardens, period gardens, arboreta, model villages.
- *Theme Parks*, including nostalgia parks, “historic” adventure parks, fairytale parks for children (but excluding amusement parks, where the principal attractions are exciting rides and the like).
- *Galleries*, principally art galleries.
- *Festivals and Pageants*, including historic fairs, festivals, “recreating” past ages, countryside festivals of “rural” activities.
- *Field Sports, Traditional Activities*, including fishing hunting shooting stalking.
- *Religious Attractions*, including cathedrals, churches, abbeys, priories, mosques, shrines, wells, springs.
- *Military Attractions*, including castles, battlefields, military airfields, naval dockyards. Prisoner of war camps, military museums.
- *Genocide Monuments*. sites associated with the extermination of other races or other mass killings of populations
- *Towns and Townscape*, principally historic townscape, groups of building in an urban setting.
- *Villages and hamlets*, principally “rural” settlements, usually of pre-twentieth century architecture.
- *Countryside and Treasured Landscape*. Including national parks, other countryside amenity.
- *Designations, “Rural” Landscapes*, which may not be officially designated, but are enjoyed by visitors.
- *Seaside Resorts and “Seascapes”*, principally towns of past eras and marine “landscapes”.

- *Regions, Including Pays, Lands*, counties or other historic or geographical areas identified as distinctive by their residents or visitors.

The twenty-three types of heritage attraction shown, and their potential sub divisions, clearly illustrate the diversity of the heritage “product”, giving further confirmation of Poon’s stance. However, this diversity has been masked by the prevalence of the term “heritage industry”, to describe heritage attractions. The categorization of this diverse group of attractions as one “industry”, the heritage industry (Hewison 1987), groups together attractions of varying compatibility in terms of size, theme, management objectives and funding. Categorization of all attractions as one industry can easily lead to the limitations of some attractions being universally attributed to all, and implicitly denies the diversity inherent in the “new” tourism. The heterogeneity of heritage attractions also has implications for our ability to make generalizations about their markets. As yet, insufficient survey evidence exists from which generalizations can safely be made. Our knowledge-base favors certain types of attractions and, in consequence, present generalizations may be attributing market characteristics falsely to those un-researched attraction types.

1.4 Future use and role of heritage in tourism

For most tourists, a general wish to see a site or to become aware of a destination area’s heritage is a simple motivation for their visit to the country’s heritage attraction. This sets the context for attraction managers in supplying “products” to satisfy their customers. However, other than in terms of the authenticity debate, the dimensions of how tourists seek to benefit from visiting attractions are as yet insufficiently researched for different types of attraction, and it is the fuller understanding of the types of benefits sought by tourists through visiting heritage attractions which forms a major research challenge.

“Conceptualizing tourists” consumption of heritage “products” as a “gaze” (Urry,1990) usefully summarizes how many tourists regard what they view or otherwise experience of heritage attractions, at least as currently presented. Quite how much this results from the predominantly passive presentation of attractions, in contrast to their active presentation, presents one pertinent research question for the 1990s.

The primacy of a general interest in heritage attractions by many of their visitors has important implications for how such attractions should be presented to these visitors. The importance of the leisure context of tourist visits to attractions may be seen from a study in Wales, which included a case assessment of the effectiveness of site interpretative media for higher education visitors – in this case, undergraduates on a field visit (Prentice, 1991). A general conclusion from this case study of particular pertinence to the present discussion was that even when given a learning task, many students through lack of attention to the media around the castle failed to recall correctly, or at all, much of the information presented. The predominantly leisure context of tourist visits to heritage attractions sets an even greater challenge for the designers of presentational media, for a learning objective can not by assumed to be to the fore, as it would be in the case of a university field excursion.

The prevalence of the tourist’s generally unspecific and often uninformed interest in particular sets a pertinent context in which information is to be presented. These conditions have important implications for providing the beneficial experiences sought by those visiting heritage attractions is that of information, an “informed visitor experience”, as it is often termed. Information needs to be provided in a manner compatible with the leisure context in which it is generally to be consumed. This is to be of benefit in helping visitors to understand

superficially and transiently, what they are gazing upon. The means of providing this benefit has known as interpretation, and such means have become increasingly diverse and multimedia as heritage tourism has become big business (Alderson and Low, 1986; Uzzell, 1989; Junkins, 1992).

For the future development of heritage attractions, an understanding of the comparative effectiveness of different interpretative media is also important. Such assessments are beginning to be made. Techniques for investigating the effectiveness of presentational media include studies of non-verbal communication as a means of feedback from visitor to guides providing verbal information (Risk, 1994), the unobtrusive recording and subsequent analysis of visitors' conversations at attractions (McManus, 1989), time-lapse photography (Van der Stoep, 1991), the reports made by visitors on the media seen (Herbert, 1989), and unobtrusively tracking visitors and recording their behavior (Russell, 1989). However, the basic point to be made is that studies of the effectiveness of different types of media at attractions have until recently been few and far between.

“Recent studies provide some guidance as to how beneficial visitors to attractions find the variety of media used in the presentation of attractions. Therefore, this gives some guidance as to future development. These findings would concur with the stance that media are quite different in visitors to these attractions were strongly in favor of the provision of exhibitions of crafts, costumes and amour. However, they also favored the partial reconstruction of ruined sties, re-roofing that visitors tend to find literature informative interesting. An exhibitions and exhibits were interesting, and only secondarily, informative or well presented. In addition, the audiovisual media was found to be both informative and interesting” (Tourism Development International, 1992). Work on the Isle of Man has emphasized the importance of a multimedia presentation at attraction, stimulating a range of senses (Prentice, 1993), and has provided guidance as to those media most frequently attended to carefully by tourists. These media include furnished rooms, other displayed items, models including costumed figures, an introductory film or video, directional signs, live animals and craft demonstrations.

Although customer satisfaction is of great importance to heritage enterprises, other benefits are also offered to their visitors, in particular the messages provided by the presentational media used to interpret the attractions. How far heritage attractions meet a desire to increase at attractions, visitors must at least think that they are having this need met. The informational benefits derived from visiting attractions are of particular pertinence to those seeking to provide educational experiences to the tourist market. Such evidence as we yet have on tourist understanding of what they have visited suggests that the benefits of visiting heritage attractions managed by the same agency can vary substantially in terms of the information tourists possess when leaving attraction (Prentice, 1993). The determinants of these differing information levels pose important research questions for our further understanding of heritage attractions as parts of the “new” tourism.

Figure 5 Tourist group visits Vimanmek Mansion



2. Introduction to Heritage Interpretation Method

Interpretation has been an important role in interpreting the museum to the visitors. In the past decade, several important developments have been progressed in the field of heritage interpretation for visitors. There are major changes in communications platform especially with the advanced technology such as digital multi-media and web based technologies. The change of perception and increasing understanding of interpretation and most recently the emergence of important guidelines such as the proposed ICOMOS Charter in Thailand from the 2nd ICOMOS Thailand General Assembly and International Symposium 2007 between 1-3 November 2007. Even the name of this general assembly which was “Interpretation, from monument to living heritage”, showed the importance of interpretation in the world of cultural heritage management.

2.1 Heritage interpretation definition

The heritage interpretation has been defined by many experts and academes, for instance, Aplin (2002) in “Identification, Conservation & Management” defined heritage interpretation as “....any form of presentation of factual material and interpreted meaning about a site or other heritage item, whether on site or off site. Brochures, websites, media coverage, and advertising campaigns all involve interpretation”.

However, there are definitions that refer to knowledge communication and educational role of heritage, such as:

Beck and Cable (1998) Interpretation for the 21st Century: Fifteen Guiding Principles for interpreting Nature and Culture, put more emphasis on the audience by stating that the heritage interpretation is “....educational activity that aims to reveal meanings.....through various medium that enhances our understanding, appreciation, and therefore, protection of historic sites and natural wonders.”

Nixon et al (1995) emphasize the greater role for heritage to go beyond just facts and figures. “...*interpretation is not simply to reinforce and familiar or provide the ‘facts’ or ‘truth’ about the past but to provide a[n] opportunity to encourage the questioning and critical scrutiny of both the past and present*”

According to Tilden (1977) in “*Interpreting Our Heritage*”, defined heritage interpretation as “*an educational activity which aims to reveal meanings and relationships through the use of original objects, by first hand experience, and by illustrative media, rather than simply communicate factual information*”.

Last but not least, the definition of interpretation was defined in the Thailand ICOMOS in October 2007 draft as all activities that meant to support the acknowledgement of the general public and to help them for cultural heritage understanding. These include print matters both academic and non-academic, public lecture, on-site equipment and tools, informal and formal educational programmes, communities activities and all studies, research, training and evaluation of interpreting process.

2.2. The development of heritage interpretation

Traveling for pleasure started in second half of the 19th Century (CE) with the advent of “guided tours” from the UK to Europe by Thomas Cook. The growth of the railway and boats service enables the middle class, a new concept in late 19th Century/early 20th Century to travel. Travel literature in the form of guidebooks (Baedeker & Blue Guides) these early adventurers an introduction to many unusual sights and sounds of the foreign travels. Popular destination such as ancient Greece and Italy (Roman) offers the visitors first hand experience to the many of the archaeological sites. It was also the beginning of ‘modern’ museum that collecting, display and explanation of objects. No doubt, this time was the starting point of interpretation.

By 1957, Tilden, a US journalist & playwright wrote the first book which is later on being recognized as the “Bible” on Heritage Interpretation - *Interpreting Our Heritage*. It was the first book to define the profession of heritage interpretation. Despite its age, it remains an important piece of work and is a much quoted in the field of Heritage interpretation. The most well known section of Tilden book is what is more commonly known as the “Holy Commandment of Heritage Interpretation” – Tilden six principles of interpretation:

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not interpretation. Interpretation is revelation based on information. But they are entirely different things. However, interpretation includes information
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man (sic) rather than any phase.
6. Interpretation addressed to children (say up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate programme.

In the beginning of the 20th Century (CE), the US National Parks Service (NPS) began to develop an idea for heritage interpretation with Enos Mills. Enos, pioneer the principle of interpretation and began devising programmes for training NPS guide. Since World War II, they were significant growing number of heritage and conservation for individual, community and tourism. There were many international conventions to setup frameworks for heritage presentation such as The World Heritage Convention in 1984, Second World Congress on Heritage Presentation in 1988 etc.

2.3 Understanding the role of heritage interpretation for visitors

The objectives of using interpretation programme were explained by Hall & McArthur (1996) as follows;

- Enriching the visitors' experience
- Assisting visitors to develop a keener awareness appreciation and understanding of the heritage being visited.
- Accomplishing management objectives through encouraging the thoughtful use of resources by visitors.
- Promoting public understanding of heritage managers and related heritage programmes.

When creating interpretation campaign, it is crucial to know who involved in process. Aplin (2002) divided the group into 3 grounds; "the message", which will be done by the one who is responsible for policy and decisions, "the details" and "the mean", in which the people responsible for how the object is presented. However, before everything, the interpreter must have a clear idea of what is the goal in using interpretation. Hall & McArthur (1998) stressed that if the plan is weak, the goal won't be adequately communicated to people and it will not be understood or evaluated by them as well. Firstly, they will need to identify the key characteristics of the audiences, so that contents will be relevant to visitor's needs. Aplin believed that the occupation and leisure interests are also important. It is essential to meet the needs of the majority of the audience as much as possible in order for success.

Second key stage of successful interpretation campaign is the message. Hall & McArthur (1998) listed out the structure of content into four components as follows;

- The heritage being visited
- The characteristics of the target audience
- The expectations of the heritage manager
- The interests of the interpreter.

They also suggested that the easiest way to select the content is to set a theme, group message and overall concept.

Lastly, *the technique* is the way of how to communicate. There are several techniques being implemented. For example, the first is verbal technique which is face-to-face communication or two ways interactive process that we can see in a guided tour, role plays, social events and group talks etc. The second one is non verbal technique which is a one-way transmission such as signs, brochures and guidebooks.

As the third edition of the Burra Charter, published by ICOMOS Australia in 1999, it was a significant differences from the previous two editions on the emphasis of heritage

interpretation. Moreover, it was also the ICOMOS Ename Charter recently renamed as The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites. This is in response to the increasing emphasis of communicating with communities and visitors to heritage sites. In the recent charter review that heritage presentation is a continuum. At one side is the interpretation that drives the work of archeologists and heritage architects and conservators and at the other side, connected with presentation, communication of heritage values and narratives to the visitor both local communities and tourists.

These changes are as a result of increasing number of visitors and the problem associated with poorly trained guides or tour operators who do not understand or respect the values of the sites. In Thailand, there is a popular story amongst the heritage community: an ignorant tourist guide from another country explained to his group of visitors that monk, nun and a boy monk as father, mother and son. This may be a popular joke but it is also tells us about who should be the speaker of that heritage sites. Should there any control over what is experienced by the visitor as interpretation? Staiff (2007) mentioned that whilst Tilden's 1957 book on heritage interpretation persists in having a significant influence on both theory and practice, he suggested that it is a time in history where the dimensions of heritage interpretation are not the same as the contexts that informed in Tilden's philosophy. Tilden articulated that there is a belief that heritage understanding in the visitor will promote a heritage ethic and sustain a heritage constituency. However, it is an untested belief. Furthermore, it has two consequences, firstly it pushes visitor interpretation towards didacticism and "take home" message and, secondly it leads to the misleading and reductive conclusion that heritage sites are crucial in the development of heritage values within communities.

The heritage visit experience is a combination of three modes of experiences: spatial, social and aesthetic experiences. These are depending on visitor's level of background, degree of curiosity and cultural affiliation. Many of the surveys, including this dissertation affirm these observations. Rather than fixing idea of interpretation in many of interpretation books, Staiff (2007) suggested that heritage visitation is about the deeper engagement on a part of the visitors, about sharing stories with their companions (which is not necessary the same story as site). The embodied experiences are about narrative imagination, where the heritage site stimulates the imaginary in association with visitor's memory and previous experiences. Therefore, the implications of heritage interpretation are profound. Rather than providing already formal constructed information, interpretation is more of a shared, flexible and negotiate that facilitated the engagement of the visitor with the site.

2.4 New trend in heritage site interpretation

This digital era we live in, has significantly impacted on how we can use this new technology to interpret the site. It is clear that the majority of heritage sites now have an official website to provide the primary information to the net server. In the recently ICOMOS Thailand general assembly, Staiff (2007) mentioned the extremely popular new technologies in his presentation which were MP3 players and the related technological platforms and secondly, the Web 2.0. He mentioned that almost daily, the heritage trails being interpreted using products that are available by downloaded onto MP 3 players such as iPod. With the arrival of iPhone, iPod and web access along with the associated capabilities are converted into one device. The potential of this sort of technology is big. The Web/MP3 platform allows hundreds or thousand stories to be told in one site and solve the problem of different visitors' characteristics. Compare to the non-verbal communication technique, this is very cost effective. For example, in Beijing's Forbidden City, automatic audios self-guides are

available in a variety of languages each with different contents cater to different audience needs. For example English speaking tourists touring the Forbidden City will hear the familiar voice of the highly recognized international actor, Roger Moore. The use of this form of audio self guide will be more able to cater to intangible heritage such as music, poetry etc. The Web 2.0 has created big flows of data, information, and the interface between technology and identity. A few samples of the most popular Web 2.0 are Wikipedia, YouTube, MySpace and hi 5. Web 2.0 marks the transition from websites that were controlled by the webmaster and designers to a social phenomenon where contents are both generated and distributed via an internet platform. This is open communication, decentralized authority with freedom to share and reused information.

The implementation of the Web 2.0 for heritage sites was explained by Staiff (2007) as;

- Regards heritage site as site of facilitation and not site of instruction. They must prepare to go beyond voice of management and realize that they exist for the communities they serve and not the professional who work there.
- The Web 2.0 generations are not interested in packaged information. If they are not satisfied with what is provided on signs, it is not hard to imagine visitor walking around the site, connecting to the web to search answer they want on the net. These visitors can share content to be co-authors of the interpretation.

In September 2006, the ICOMOS International Scientific Committee on Interpretation and Presentation (ICIP) had discussion with the UNESCO World Heritage Centre in Paris about emerging interpretive technologies. The concerns expressed two things; the one who failed to realized the importance of up and coming digital world such as web 2.0 and the anxiety about “control” in the message and contents about the heritage site. The later is not so possible to control and the way to solve this problem is to rethink and re-conceptualization of the role of heritage places in digital age. The kitted technology relationship is increasingly a norm across cultural and national boundaries in a globalize world.

3. Heritage Interpretation Progress

3.1. Meaning –making in museums

After almost a century of formal and remote relationships, museums nowadays seek ways to get closer to the general public. During the second half of the nineteenth century, museums were understood to be educational institutions with important and far reaching social roles. However, their pedagogic approach was based both on formal didacticism and on the conviction that placing objects on view was sufficient to ensure learning. Thus the museum displays were used to transmit the object-based discipline, which were presented in formal ways to undifferentiated mass audiences. Today this approach is no longer appropriate. The biggest challenge facing museum at the present time is the reconceptualisation of the museum- audience relationship.

The view of education as a process that prioritized the experience and learning needs of the learner, combined with a greater recognition of the diverse social characteristics and cultural attitudes of differentiated audiences, demands now that the museums develop new form of relationships with communication, an on much broader approach of pedagogy that functions of museums can be analyzed by reviewing both what is said, and how it is said.

Museum pedagogy is structured firstly through the narratives constructed by museum displays and secondly through the methods used to communicate these narratives.

Museum pedagogy produces a visual environment for learning, where visitors deploy their own interpretive strategies and repertoires. The collection which the museum holds is constructed in relations to the intention of that particular museum's meaning. There is of course, a relationship between content and style, as the mode, or style of communication itself, communicating the ideas about expected response, or about appropriate behavior. This hidden curriculum embodies attitudes, perceptions, and values, which although they are not explicitly stated seem to be recognized by visitors.

3.2 Object's interpretation

3.2.1 What is an object?

The Chambers Dictionary (1996) gives seven definitions for the word "object". The first definition is perhaps the most obvious: an object is "material thing that can be seen or touched" which is the common-or-garden sense that mainly used in this study. The second definition is "an aim or purpose"; an "object", therefore, may be a thing, an intention, or a target for feelings or actions. Although the dictionary separates out these do not exist outside interpretations of their meaning and significance. Objects are always targets for feelings and actions; their interpretation is embedded in already existing experience and knowledge. This phenomenon is a major theme of this study as a whole.

The use of the word "object" by museum staff has major differences in its use. "Object" is a term rarely used by museum curators who generally refer to "the collections" as a whole, or to parts of the collection. For example, it might be the decorative by art objects. Specific references might also be made to collections by type and/or a group of objects that has been assembled for some purpose. This might be with reference to the name of the collector (the Vimanmek collection, for example), or the name of the subject of the collection (the Fine China collection).

Museum educators, or those discussing the work of museum educators, do use the word "object" (Bernstein, 1971) Their focus on objects (as opposed to texts) as the basis for pedagogic methods, especially for children, may be located in relation to the nineteenth-century context of object-teaching in schools. (Durbin, 1990) Object-teaching was a major form of pedagogy in Europe and North America in the second half of the nineteenth century, at a time when the target of knowledge was the understanding, through observation, of the natural world. This was part of an attempt to establish a reliable, objective knowledge, a universal truth, that set aside all that could not be verified through observation.

The aim of object-teaching in the late nineteenth century sounds familiar to museum educators today:

Object-teaching has for its purpose a thorough development of all the child's faculties, and their purpose deployment in the acquisition of knowledge. Its purpose is not the attainment of facts, nor the cultivation of language as an end; but the development, to vigorous and healthy action, of the child's powers of getting and using knowledge. (Goolnik, 1994)

The pedagogic methods deployed also sound familiar to today's museum educators that the first education should be of the perceptions, then of memory, then of the understanding, then of the judgment. (Gunther, 1999)

Object-teaching prepares the learner's mind by development begun through sense-perceptions, and continued by observation and reflection, to understand clearly the important facts concerning things and acts, and their relation to spoken and written language.

The use of the senses, followed by observation, reflection and deduction, and finally the placing of the observations and ideas within a contextual framework, remains a standard method of object-teaching within the museum today.

With museum-based object-teaching today, the attraction of working with "real things" rather than with textbooks can provoke a failure to acknowledge the contracted character of 'the real'. There is a sense in which the relationship between objects and textbooks, conceived as two competing pedagogic methods, is seen as an opposition between the use of primary or secondary sources, with the objects being understood as pieces of unmediated "reality" and therefore closer to a primary world of evidence. Where the character of the "evidence" is treated uncritically, there is a danger of objects being expected to have a single unified meaning which teachers transmit to their students.

The term "object" is complex. It is not used in this study to signify things which stand outside interpretive frameworks. However, this is sometimes the way in which it is understood in everyday use. It is not so long since the truth of the object was taken as a given within the museum: in the museum "*it is the objects which are important: they must speak for themselves.*" (Hooper & Greenhill, 1994)

While the word 'object' may include natural material, the term "artifact" has a narrower scope, an artifact is a thing made by people; something which demonstrates skill and human intervention. Chambers Dictionary (1996) suggests that it is especially those objects which are of architectural or historical interest that are referred to as "artifacts". An "artifact" is also any thing or idea that can be shown to have been deliberately manipulated or self-consciously constructed for a specific purpose and this can refer to more than merely material entities. "Artifact" is sometimes also used in a derogatory way to refer to items that have been mass-produced and which are usually cheap (example - tourist artifacts).

The term "specimen" is generally limited to those things from the natural world. The word 'specimen' is generally the object of the scientific value much collected by natural historians. However the term is also used to demote a particular type of attention, Chambers Dictionary offers "*a sample or example of something, especially one that will be studied or put in a collection*", and reminds us that the root of the word is the Latin *specere*. (Bennett, 1998) From this perspective, a specimen is something that will be viewed, studied and collected, presenting anything, even an artifact, as a specimen (Calkin, 1980) implies a certain type of attention and calls on a certain kind of legitimating.

There are two major intellectual fields that study which classified the objects into two categories consists of the material culture and visual culture studies as follows;

- **Material culture** is a newly invigorated intellectual field with a focus on the study of artifacts. Embedded in the late nineteenth century and in the birth of the human sciences, at first the study of objects as material culture attempted to deploy the

approaches and techniques of the natural sciences. In Britain, the emergence of museums of anthropology resulted in the development of material culture as an epistemological field. (Durbin, 1990) Later, in America as well as in Britain, shifts in the academic focus of anthropology and archaeology led to a decline in object-based epistemologies as these disciplines located themselves in the university rather than the museum. (Tilley, 1991)

In recent decades, new approaches in material culture studies have produced an impressive and interesting body of work. Models and approaches for the study of artifacts have been developed. Objects, sometimes seen as commodities, have life histories, (Bennett, 1998) which can be followed and analyzed.

Material culture studies engage with the complex theoretical positions of structuralism, post-structuralism and hermeneutics. This field has been developed both by anthropologists and archaeologists, especially the Cambridge School, and scholars within Museum Studies, (Conn, 1998)

- **Visual culture** as a new field of study largely restricts its attention to two- dimension objects. (Dyer, 1999) Visual culture addresses the meaning of the image in film, photography, television, advertising, or painting. There is far less concerned with the physical or material character of that image. Visual culture as an intellectual field is also concerned with display, and with vision and visibility in sites of spectacle; that is, the social frameworks for looking and seeing, the locations where looking and seeing take place, and the relationships between the viewer and the object viewed. Therefore, colonialism and its visual and social legacies are important elements.

Most of the work to date within the parameters of visual culture is rooted in art history, media studies or sociology, (Evan, 1999) with little work focusing directly on the museum. Furthermore, although the relationships between viewer and viewed are offered as a subject for analysis, this analysis at present is largely positioned at a theoretical level, with much less attention to the empirical study of the meanings of visual culture to spectators in specific sites.

To consider objects from the perspective of visual culture is to focus on the relationship between the object and the subject- the seen and the one to be seen. This focuses directly on processes of interpretation, and on the ways in which objects become meaningful.

3.2.2 Interpreting an object

One of an important task of museum is to interpret their collection's meaning to the viewers. Objects are encountered initially through the senses and the body. Much of the way they are known in tacit felt not brought to articulation. Tacit knowledge can be understood as all that is known by individuals, minus all that can be said. Tacit knowledge remains at an emotional, reactive level, and as it remains nonverbal, unarticulated, cannot be analyzed and assessed. (Clifford, 1993) Tacit knowledge produces powerful "gut reactions", mobilizing feelings and emotions, but in anon examined way, objects, known tacitly, also have this effect. Unspoken feelings influence behavior, attitudes and values, and are perhaps especially powerful precisely because they remain unexamined.

Objects can also be read, spoken, and written about, and also through verbal knowledge. Previous experience creates verbal knowledge as an examination and evaluation of what is known, facilitates comparison with the ideas of others, enable sharing and

discussion. Without verbal knowledge, it is more difficult to make changes in what is known, or to develop complex concepts. Verbal knowledge is textual knowledge – knowledge through the written, spoken or heard text.

Inter-textuality refers to relationships between texts, relationships which in part shape the meaning of any one text. It is also called “inter-artefactuality” which refers to both verbal and tacit ways of knowing. Tacit ways of knowing include handling, smelling, hearing and seeing –each of these, as we saw above, has specific historical and cultural dimensions which result in specifically inflected knowledge.

Hermeneutic theory explains that understanding is reached through the process of interpretation. “*Understanding is a process by which people match what they see and hear with pre-stored groupings of actions that they have already experienced.*” (Taylor, 1971) Interpretation aims to uncover the meaning of a work through a dialogic relationship between the detail and the whole: “*the whole of a work must be understood from the individual words and their combinations, and yet the full comprehension of the detail presupposes the understanding of the whole*” (Tilley, 1991)

Gadamer (1976) stated about the art of standing that “we must understand the whole in terms of the detail and the detail in terms of the whole” he also explained the processes of reading a text and viewing an art work. He also suggested that the process of understanding is a process of looking from the whole to the detail and back again. The detail contributes to the understanding of the whole. At the same time, almost without being aware of it, the object is treated as part of the whole society, both present and in the past. The process of making meaning moves both between the whole and the part of the object and the present and the past, simultaneously, with continual checking and rechecking, revision of ideas, the trying out of new ones and the rejection of those that don't work. There are circular questions and answers process evaluation.

Hermeneutics calls this circular action the “hermeneutic circle”, and processes that understanding develops through the continuous dialogic movement between the whole and the parts of a work, where meaning is constantly modified as further relationships are encountered. The encounter between an individual subject and an object is influenced by prior experience and knowledge. Meaning is to be found neither wholly in the object nor wholly in the viewer. Meaning is dialogic - a dialogue between viewer and object. (Perrin, 1992)

Gadamer further suggested that experiences, objects and other materials such as texts are approached with what he calls prejudices, or fore knowledge, given by our own historicity, and with a certain openness. This receptiveness to the object creates a balance or dialectic between prejudice (What is already known) and openness. This dialectic permits revision of prejudices towards a greater “truth”, but this truth is still relative, historical, and socially determined.

Educational theory confirms that human beings strive after meaning, (Pearce, 1994) and that the construction of meaning relates to pattern recognition. Things have meaning because of the frame within which they are placed: thus a brick might be used to build a wall, smash a window, warm a bed, or prevent a car from rolling away. In each case it is the same brick, but its meaning derives from its context of use. The brick as a “fact”, a material fact, gets its meaning by the way in which it fits into a pattern. Understanding happens, not by being fed information or having an experience, but when new information or experience can be fitted into a pattern, when the patterned relationships between elements can be seen. These

patterns are constructed by individual learners as part of the effort to mobilize meaning experts' categories by the deep laws of the subject matter, but novice learners (of all ages) categories by surface features. (Pearce, 1994) The move from novice to expert in discipline-bases knowledge is a move from immediate surface feature to in – depth knowledge. Objects form a significant component of this move, but are also essential in the construction of self. Piaget suggested that people can only come to know themselves through acting on objects materially and mentally. (Perin, 1992)

Hermeneutics suggests that processes of interpretation work dialogically between “prejudices” or foreknowledge, and an openness to new information, experiences and objects. Learning theory confirms that the brain does not simply take in new matter, it always processes it, and this processing is carried out on the basis of already existing “schemata”, or mental knowledge maps. Cognitive frames. Schemata, for storing and organizing everyday knowledge, are created that can be used automatically; (Perin, 1992) as new knowledge is encountered it is either assimilated into existing schemata, or the schemata are reorganized to accommodate the new information. Perception and memory are therefore inextricably linked.

Memory is organized around personal experiences and episodes rather than around abstract semantic categories; memory is personalized and related to biographical experiences. Ways of knowing become increasingly more abstract as more knowledge is gained, but those concepts and beliefs that are not reviewed for ongoing relevance may remain at a very concrete and basic level. Gardner points out that research into students (as opposed to experts) suggests that children’s earliest conceptions endure through the school era, and that once the young person has left the school environment these earlier views of the world may emerge more fully: “*like repressed memories of early childhood, they reassert themselves in settings where they seem to be appropriate.*” (Jensen ,1991)

According to Wood (1992) each person has their own mental maps of knowledge depending on their prior cultural and biographical experience; each person will process new matter in ways that are specific to them as individuals. Each individual will also exhibit variable preferred learning styles which can be positioned along two main axes: that of abstract or concrete apprehension of experience, and that of reflective or active processing of information and experience. (Tilley, 1991) Any interpretation is never fully completed. “The discovery of the true meaning of a text or a work of art is never finished: it is in fact an infinite process.” (Taylor, 1971) As understanding grows and as new sources of knowledge emerge, so meaning is a continuing process of modification, adaptation and extension. The hermeneutic circle is never fully closed, but remains open to the possibilities of change. There is always more to say, and what is said may always be changed. Meaning is never static.

The processes of interpretation (Gallagher, 1992) are complex, and are active. Constructivist learning theory insists that people make their own active interpretations of experience. Individuals search for meaning. Look for patterns; try to invest their experiences with significance. The peculiarity of knowing objects lies in the experience of not only looking, and having a conversation, but also perhaps touching or smelling. Objects are interpreted through a reading, using the gaze which is combined with a broader sensory experience involving tacit knowledge and embodied responses. Both cognitive and emotive responses may result, some of which may remain unspoken.

3.3 Interpretive communities, strategies and repertoires

Personal interpretations are forged through social and cultural frameworks. Culture is concerned with the production and exchange of meanings; “the giving and taking of meaning” between members of a society or a group. (Wood, 1992) Individual meaning-making is forged and tested in relation to communities of meaning-making, which establish frameworks of intelligibility within which individual subjects negotiate, refine and develop personal construct. How the present and the past is understood, and how objects are interpreted, depends on personal biography, cultural background, and interpretive community.

The concept of “interpretive communities” has been an influential one in media and communication research for the last two decades and more, although very little has been written in relation to museums. The way the expression has been used has varied, as has the focus of analysis.

Fish (1980) offers a definition of interpretive community which focuses on the interpretation of textual meaning that the “interpretive communities” are made up of those who share interpretive strategies for writing texts, for constituting their properties and assigning their intentions. The significant element of Fish’s argument is that systems of intelligibility are not individual but collective. Individuals share interpretive strategies with others who share the same frames of reference, the same cultural references and the same positions within history.

Radway (1984) studied a specific identifiable community, a small group of sixteen women romance readers clustered about a bookshop in “Smithton”. Through not formally constituted as a reading group, she found that, as readers, the women were united by common purposes, references and interpretive procedures. In the interpretation of stories of male/female relationships (historical romances) the women operated from a transparent view of language (where words had fixed and definite meanings) that enabled the heroine of the romances to be constructed as strong. Intelligent and self-reliant. Writers always initially presented their heroine as such, but the subsequent story did not confirm this presentation; however, through their interpretive strategies, the readers constructed a powerful heroine who was always perceived as converting the frequently recalcitrant hero to her feminine values. Radway identified specific textual and interpretative strategies, and also identified the used of these strategies to the women readers. By picking up a book, the readers signaled a detaching from the everyday world of middle-class mother and wife. By reading romances, these women found temporary release from the demands of their defining, social role, and psychological gratification of the needs created by that role, In that all the women in the study followed the needs created by that role, In that all the women in the study followed the same interpretive strategies for the same purposes Radway was able to identify an interpretive community. (Hooper - Greenhill, 2005)

In additions, specific class, gender or racial positions do not determine how meaning is made, although position in the social structure may delimit the availability of the discursive repertoires and meaning making strategies available. Therefore, interpretive communities cannot be mapped onto socio-economic positions, and demographic groupings.

Interpretive communities are fluid and unstable. Their membership changes as individuals revise their affiliations and redirect their interests. Each individual may typically belong to more than one interpretive community at any one time although interpretive communities may grow larger and decline and individuals move from one to another.

The significant of interpretive community concept can be for several reasons:

Firstly, in relations to theories of knowledge, it insists that interpretation is not based in the individual but is a shared occurrence. Although each individual actively makes sense of their own experience, the interpretive strategies and repertoires they use emerge through prior social and cultural events, Fish spells out the implications of this, by pointing out that repertoires and strategies exist prior to the encounter with the text.

Secondly, the concept of interpretive community in relation to the interpretation of visual culture can be used to explain difference in response to specific objects. On one level the interpretations were personal because of the biographies of the individuals concerned, but these interpretations were also deeply rooted in the ways of thinking of the cultural and historical communities to which each belonged.

Thirdly, in relations to visual culture in museums, the explanations for the difficulties some visitors have in grasping the meanings and community of certain displays. If exhibitions speak only to the interpretive community to which the curator belongs, then unless visitors share these interpretive frameworks, they will not feel comfortable.

Lastly, in planning exhibitions and displays, the interpretive strategies and repertoires of the interpretive communities to which intended audiences belong should be anticipated and enabled through audience research. (Hooper & Greenhill, 1997)

4. Museum Management and Work Progress

The role of museum, according to Geoffrey Lewis (2004) is “to look after the world’s cultural property and interpret it to the public”. Therefore, it may be of tangible or intangible characters that includes world’s natural and cultural heritage. The first public museum established in 1683 by the University of Oxford, was the Ashmolean Museum in the United Kingdom. However, there were long history of collecting objects by personal and association as far as Mesopotamia period.

Managing the museum requires the confidence of the public. This is the responsibility of protection, care and interpretation of any aspect of the tangible and intangible cultural inheritance in all levels. The direction and management of museum normally the responsibilities of the governing body with proper premises, security, funding and personnel.

The main management problem in museums is that they are incoherent internally. They are a frustrating, though often entertaining. Bundle of warring factions, each jealously guarding its own territory against all comers, particularly other colleagues. These factions identify with their own disciplines more than with the museum itself. The result is that it is very rare for a museum, as a whole, to decide what it is going to do, let alone combine its forces to work creatively together to achieve that goal. (Spalding, 1999)

To work creatively museums have to have clear and create objectives. The current internationally accepted definition of a museum doesn’t help here. A museum is defined as a “non-profit” making, permanent institution in the service of society and its development and open to the public which acquires, conserves, researches, communicates and exhibits for purposes of study, education and enjoyment material evidence of man and his environment. That is not an aim, but a list of functions, Museums need an aim on which they can focus their creative attention and which will help them priorities their resources. The aim of the museum should be for instance, “*We will continue to make our, museums more interesting, enjoyable, accessible and responsive to our public and staff.*”

Museums only exist for people. Their job is communication. Only when a museum recognizes this as its ultimate goal will it be able to see its different functions in perspective and priorities its resources, if a museum keeps its eye on the people it is there to serve, it can steer itself to where they are and play a really creative role in people's lives.

Once the aim is clear, good management it is just a question of making sure that everyone in the museum is contributing his or her utmost to achieving. Even when the goal is informed to all the staff. There still many in the organization, who, while accepting the mission in principle, do not think it means that they have to change their practice. There can be a world of difference between changing what they think and changing what they do. This can be a very difficult transition especially if one has spent a life time doing something one way and is then asked to do it another way. Failure to achieve change is as much the fault of those directing the change as those responding to it. It can be a result of genuine misunderstanding as to what the changes mean.

Conservation staff accepts that their job is to preserve the collection so that it can give interest and enjoyment. But in the new management structure, the conservation staffs are assigned to help their colleagues in the museum provide this interest and enjoyment. This means that it's the conservator's sole responsibility to resolve any conflict that may arise between preservation and access.

A conservator may not want to allow any public access because he or she knows it always involves a risk to the object. While a curator may want to show everything to the public because he or she knows that's what the collections are there for the conventional museum response to this fundamental conflict is to find a balance.

The key to good management in museums is to make sure that all staff has clear roles in helping to deliver the museum's goals so that everyone can partake of their satisfaction in seeing it achieved. The role of the museum staff are categorized and described as follows; (Spalding, 1999)

4.1 The role of conservation and collection management

The job of a museum conservator is to make the objects in the museum's care, whether in its collection or on loan, more safely accessible. To do this properly museum conservators have to be totally responsible for the collections at all times. This includes being responsible for the stores, where, statistics show. Most damage to objects occurs. Above all, it means that the conservator is responsible for deciding under what conditions an object will be made accessible. They don't have to ask anyone about this: it's their job to decide for themselves. They have to make the object safer and more accessible – and the museum will give them targets for both; for ensuring the increasing safety of the collection and for increasing its accessibility.

To meet both these needs the museum conservators will sometimes have to make difficult decisions about what levels of risk they are prepared to take. It's right that they should do this because they will have to repair any damage that may occur. They have to balance the risk against the needs for access and determine the acceptable level of risk. They will to estimate the significance of the risk in relation to the meaning of the object and may well be prepared to accept deterioration to insignificant parts of an object to ensure

meaningful access to an object. They will have to consider the concept of acceptable levels of deterioration.

Museums have the difficult job of providing widespread access to unique, valuable and often fragile things. All access exposes objects to risk. The museum conservator has to assess the significance of this risk in light of the museum's aims – which is to give interest and enjoyment to its public, both now and in the future. The museum conservator's job is to find ways to doing this, and to take responsibility for the appropriate decisions involved.

For a museum to function efficiently, everyone in it has to be clear what his or her area of responsibility is, and has to be free to take decisions and initiatives in this area. No – one should feel they are just obeying orders. But that's exactly what conservation officers in most museums today do feel. They usually have to ask the curators for permission to do something even when they know this has to be done.

Conservators are frequently more highly qualified than curators; they have degrees and postgraduate qualifications and certainly know more about the construction of an object than the curator – they often know a great deal about its significance too in ways the curator may not. But still they have to ask the curators' permission before they can do their job. No wonder many become frustrated with the museums profession which pays them less than they deserve and treats them as technical assistants rather than as knowledgeable contributors.

Moreover, there is a good reason why the conservator should play an active rather than just a passive role in a museum. The museum needs to know the overall condition of its collection. It needs to be able to priorities resources to make the collection safe, irrespective of more immediate needs. The conservation department has to argue for and manage these long term needs, in addition to the museum's displays and exhibition programmer.

4.2 *The role of the curator*

Currently curators are mini – directors. They sit over 'their' part of the collection like a hen over a brood and dictate what's to be done with it, where and how it's to be stored, how it's to be conserved and displayed, what's to be added to it, where it's to be lent and to whom even if – perhaps especially if – they are colleagues in the same museum.

The key function of the curator is to be responsible for the meaning of the museum – to be responsible for what actually occurs. To do this curators have to know two things: they have to know about their collections (both their existing and potential collections) and to know their public (Both their current and potential visitors) and to bring these together in ways that make the sparks of understanding fly.

This is enough responsibility for one job, and to concentrate on this, the curator has to give up other responsibilities. Above all curators have to give up their 'ownership' of their part of the collection the collection doesn't belong to them; it belongs to the museum as a whole – and to the people who own the museum. The curator is only one user of a collection, at a particular time. There are other users, such as researchers from outside institutions, or the professionals, such as teachers, or other curators just members of the public. These people shouldn't have to go through a curator to get permission to have access to a collection. The museum itself gives them permission – because, it, not the curator, owns the collection and its job is to provide access to this collection not just for the few people that a curator may approve of but for everyone.

Having lost the ownership of his or her part of the collection, the curator will now be free to look at the whole collection of the museum in refreshing, new ways and, in particular, in the light of what interests the museum's public. It will, of course, be the job of the curator to spend a good proportion of his or her time searching what interests the public.

Curators need to be able to identify not just whether or not an object is what it appears to be – but whether its meaning is authentic, which is a much subtler and more interesting area of study. This will no longer involve the identification and description of materials and techniques, for the conservators in the museum will provide this information from their knowledge of the collection, nor will the curator be involved in the valuation of objects. Museum professional Code of Ethics prevents them from giving these, but in any case the financial value of an object will rarely be of any significance in relation to its deeper meaning, which will be the curator's main concern.

The curator will not be concerned primarily with cataloguing the collection, much documentation is already on museum data bases and the curator will play a part in helping to ensure that this information is updated or added to, from whatever source, in conjunction with the museum's documentation staff. The archival function of the museum, which is essentially how the museum serves all its users both within and out with the museum. Has to become distinct from the role of the curator, for the curator is not a records clerk; his or her main job is to communicate the meaning of the museum's collection to the public.

4.3 The role of designer

The designers are responsible for how the collection is communicated to the public. These are the people who create the displays and the stimulating environment in the museum. It is they who control what happens in the space between the visitor's perceptions and the object itself. Museums have only just begun to develop their own language of communication through objects. The designer's job is to develop this language, through experiment and evaluation. They have to feel free to do this, to contribute their skills to the museum without the curator breathing down their necks and attempting to design the display for them.

Displays designed by curators, usually only display in the style of the curator's taste; these types of display rarely succeed in catching the imagination of a wider public. The curator should only be concerned with what is finally communicated, not with how it is communicated. It is the designer's job to decide how to communicate but not to let the artistic creativity to overshadow the message. The designer, like the museum's staff, serves the museum's goals. He or she is not there to display his skills. The effectiveness of a designer's work and of a curator's work will emerge from the evaluation of the display they have developed together.

4.4 Evaluation

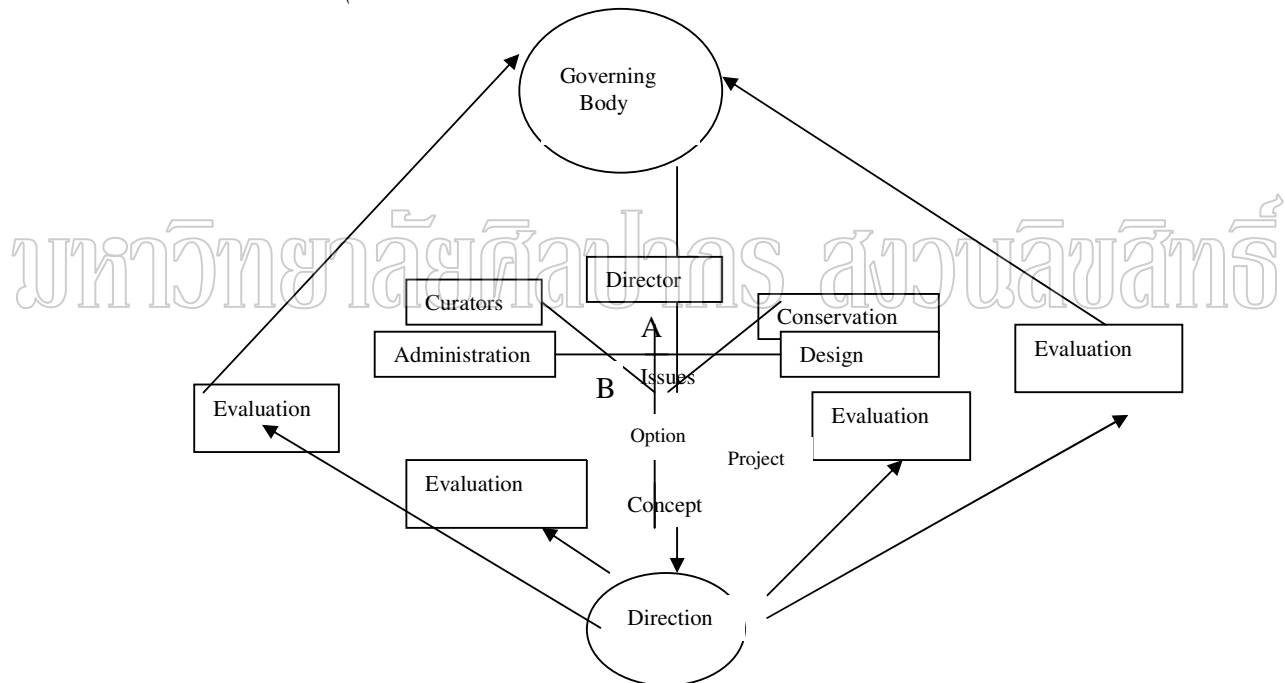
Evaluation is vital to the management of any organization, one can only progress by first evaluating where one is, then deciding where one wants to get to, then working out how one is going to get there, then getting there, then evaluating where one is, and so on. This process has to be incorporated into the management process of the museum.

Evaluation is expensive and difficult for museums, there is no easily defined 'bottom line' for a museum – nor can the cost of market research be added to the price of the product. Numbers are important for museums but they're not everything: social reach is equally

important. But most important of all, in the end, is the quality of experience, the depth of understanding the visitor gains from his or her experience of the museum. This is very difficult to assess. Museums in the future, should be able to develop systematic ways of evaluating the visitor's experience. But at present still the best way to assess these elusive but important 'outcomes' is by personal observation, particularly by talking to people.

Museums have a major resource that can enable them to do this, but one which is hardly ever used for this purpose: the attendant, or security guard. The staffs meet the public. They are there at the cliff face, so to speak, of the museum experience, where the public actually responds to what the museum has put on. They see and observe people's reactions; whether they get bored or not and, if so, how quickly. They know what interests visitors most, what works and what doesn't. But they are hardly ever even asked their opinion, let alone invited to play a part in what the museum does so that their knowledge and experience can enable the museum to improve in the future.

Table 2 Museum management chart
Source: Moore (1999)



4.5 The role of the museum assistant

The development of the role of the attendant is crucial to the improvement of management in museums. Attendants are vital human resources who have to contribute fully to the museum. If they are going to do this, they need to feel part of the museum. They have to understand what the museum is about and want to contribute to its development. They won't do this if they're bored out of their minds or treated as second class citizens. If a museum wishes to communicate with the whole of society, it should ensure that it communicates with its attendant staff. Who are drawn mainly from the less advantages sectors of society. A museum can't expect to reach these sectors outside the museum if it fails to reach their representatives within.

The way to ensure that attendants become fully part of the museum service is to change the nature of their job and give them a clear area of responsibility; they need to become “museum assistants”, assisting the museum in the delivery of all its work, in curation conservation and design. They need to have training in handling, identification, communication and installation of objects. They need a multi-skilled job that makes them feel part of and responsible for the museum. They will then form ideal recruits for more senior posts in any aspect of the museum’s work, because their job will give them grounding in the real work of the museum, and this will be an excellent basis for the work of any specialist department.

To ensure such progression happens, the career structure and training programme in the museum needs to be organized so as to allow promotion through all salary levels. It would be nice to have a museum assistant rise to become a director of a museum. Such a director would have the advantage of experiencing the whole work of the museum and seeing its effectiveness with the public, at first hand. A director so trained could achieve great things because it is only on real experience that real imaginative achievement can be based. The admittance of the museum assistant into the management of the museum means that, at last, we can establish one coherent, creative museums profession.

Museum assistants will be responsible for the success of the public’s visit. Their job is to make the visitors feel welcome, help them to enjoy their time spent in the museum and to take full advantage of what’s on offer, encourage them to use the services available, and make them feel as they leave, that they want to come back again, and tell their friends all about what an interesting and enjoyable time they have had.

This will involve the development of customer and interpretation skills. Of course museum assistants must still have a security function. Their mere presence in the galleries contributes to this. Statistics show that the safest gallery is the fullest gallery; the most insecure is the one with fewest visitors. Merely, by encouraging visitors, the visitors will help keep the collections safe, especially if they feel they are welcome in the museum, and that the collection belongs to them.

4.6 Decision making in the museum

The management team considers the issues the museum needs to address these may be internal to the museum. It may be, for example that a new law has been passed which will mean that the museum could have less money for this activity or more for that, or it may be that an internal evaluation has revealed that a project which the museum has undertaken has failed in its objective to interest more young people, but an aspect of it has proved surprisingly successful to the elderly.

Having decided which issues the museum needs to address the management team then delegates the matter to an sub committee or group, consisting (or led by one) of its members, which then researches the options which are available to the museum to address this issue, and at the agreed time reports back to the management team recommending which option it favors. The management team then discusses these, and if everyone agrees, allocates the resources to the project and delegates it to a concept team. Only at this stage does a project become a full commitment of the museum.

The concept team’s job is to realize the project. It is managed by a project team which contains the curatorial, conservation, design, administration and museum assistant skills necessary. It is very important that enough time is allocated for project development at this

stage, there has to be time for creative thinking. There is never only one way of doing something. Often a second or third way will be more effective and economical in achieving one's goals, than one's first idea. The concept team therefore has to consider at least two different ways of realizing a project. They then present these in a concept presentation to anyone who is interested in the museum service as a whole. This ensures that sufficient time is spent at the thinking stage before any money and resources are spent to ensure that the project will be realized as effectively and efficiently and imaginatively as possible, and that its aims are clear and its evaluation process is agreed.

Once the concept is accepted, by the representative of the management team who has been delegated this task, the project proceeds to its realization and evaluation. This evaluation may throw up another issue that the museum needs to address, and so the cycle continues, since the continuing aim of the museum is to improve what it does and to reach further into the wider community, this process of evaluation is crucial in enabling the museum to make a steady and effective progress in the direction it requires.

The museum's governing body will be interested in the effectiveness of the museum's work. They will receive reports of this from the museum itself, but they will also receive reports from the public direct. Independent reports such these often weigh very significantly with a governing body. The museum, if it is to earn the support it needs from its governing body, needs to do all it can to ensure that the public it serves are advocates for the direction in which the museum is going. Politics becomes involved here. If the governing body is elitist and only cares about the opinions of its friends in privileged circles, the museum will inevitably be biased in this direction. If the governing body is non elitist and has members who represent less advantaged people in the community, then the museum will be influenced in this direction.

4.7 The role of the director

The job of the director is entirely contained between the letters A and B on Figure 1. A represents the director's position as a channel for the wishes of the governing body and as a channel back to them for the needs of the museum. B represents the director's contact with the decisions that the museum needs, as a whole, to take. There, at B, drawn up close for the director and the whole Management Team to see, is the reflection, in miniature, of the public work of the museum, its real activity in the hearts and minds of its visitors. The authority of the director lies solely in his or her ability to assess the real value of his work and to convince others within the museum and within the governing body of the way in which this work can be developed, the articulation of this is the director's vision of the service which itself provides direction for the museum. This direction is focused and developed by the contribution of the whole management team through the issue, option, concept decision-making process.

It also indicates a sphere of specialist interest as well as spheres of public interest. It is important to distinguish between the two. Most museums have specialist advisers either on a permanent or sporadic basis – academics and others who have a particular, sometimes a vested interest in what the museum does. Such people are, of course, important, but they are not solely or even mainly who the museum is for, public museums exist to reach a wider public and new audiences who may well have as yet no knowledge of or interest in the museum's work.

It is important therefore that specialist advisers are used to serve the museum rather than the museum being used to serve them. Their circle of influence is purposely drawn on the management chart in a way that ensures that their influence will be contained within the museum while allowing them to contribute a small part of its audience.

Specialist advice is particularly useful in the development of a project, and should be taken full advantage of at this stage in the management process but specialists are not museum people: they know about their subject but now how to communicate it through museums. They have a role helping to ensure that what the museum communicates is, as far as possible, true, but their role beyond this has to be contained. One of the most frequent reasons why museums fail to communicate to a wider public today is that specialists within and outside them have too much influence and produce displays for themselves and their small, peer groups, the museum, itself, has to have a broader agenda. The chart attempts to illustrate this in diagrammatic form.

A museum's job is to reach as many people as possible. To do this it has to reach out to new visitors. It will only do so by being capable of change and development. To achieve this, everyone in the museum will need to feel motivated and be able to take the initiatives when necessary to achieve this development. When this happens, when all the people in museums are pulling together, then the museum will achieve remarkable things and realize its full potential as a creative force in society.

5. Marketing the Museum

Previously, marketing is in another world, according to the world of museum management. The common perception is to regard marketing solely as the process of promotion and sales. Modern marketing is the process of planning conception, pricing, promotion ideas and executing goods and services to create the exchange processes that satisfy objectives of both individual and organizational.

The starting point for any marketing activity is to meet the needs that consumers seek to satisfy. By researching and understanding the needs of the public, a museum will be able to develop its products accordingly to facilitate the exchange process. As Hooper-Greenhill remarks, "the relationship between the museum and its many and diverse public will become more and more important, and this relationship must focus on genuine and effective use of the museum and its collection" (Hooper-Greenhill 1994:6).

Although the museum's public will also include stakeholders and other influencing organizations, this study will focus primarily on the museum's users. The term "visitor" is a limiting concept, referring only to those who passively visit the museum. However, there are a variety of other "users" of a museum's service, whether it is through answering enquiries about objects and specimens, assisting with research, supplying information to journalists, or assisting school with projects. The variety of uses for museums includes:

- sightseeing and tourism
- education, formal and informal
- historic site visiting, general and specific
- entertainment
- gift shopping
- catering
- research: academic and amateur

- collecting and recording
- social and community work
- personal entertaining of family, friends, or business associates
- fulfillment of personal, political, and social objectives
- loan of material
- creation of employment
- volunteer employment
- image-building: local, regional, or national
- location work, television, film, and radio
- product launches
- community involvement
- skill and craft training
- leisure and recreation
- club and membership programmer
- club, society, and enthusiast activities
- corporate hospitality
- special events

(Bryant 1988 and Wilson 1991)

Depending on the size and scope of the museum, all or only a few of these used can be offered, while the demand from potential users will also differ depending on the circumstances. Museum audiences are far from captive, and so it is vital that the museum understands what it is that attracts them to museums (Moore, 1988). Moreover, if a museum is effectively to serve the public, it needs to know who that public is, both visitors and non attendees. Market research can help the museum to learn about and understand the public, while at the same time fulfilling other needs of the museum.

Seagram and her colleagues (1993) have recognized three fundamental reasons why museums need to undertake market research. As the funding debate places increase emphasis on accountability, so a museum needs to know how it can fulfill its public mission, second, they stipulate that museums need to formalize their program of market research, instead of conducting *ad hoc* studies. Finally, as attendances decline, museums need a better understanding of their audiences' needs, interests, expectations, and motivations. Munley (1986) has suggested five further uses of market research. Research can justify the institution, in terms of its worth and its choice of exhibitions and public programmer, while at the same time the process of gathering information assists in long-term planning. Research can also assist in the formulation of new exhibitions of programmer as well as in assessment of their effectiveness. Finally, with this increased understanding of how people use museums, it will be possible to construct theories. A museum would undertake research for any or all of the following reasons:

- To know who its visitors are; what is the profile of their age, their occupations, interests, and so on.
- To keep in touch with the needs and wants of the visitors; how can the museum's service best be improved to meet these and wants?
- To elicit visitor opinions: what do they like or dislike: Did they find the museum easily? Would they recommend the museum? What do they think of the shop, café, staff, and so on?

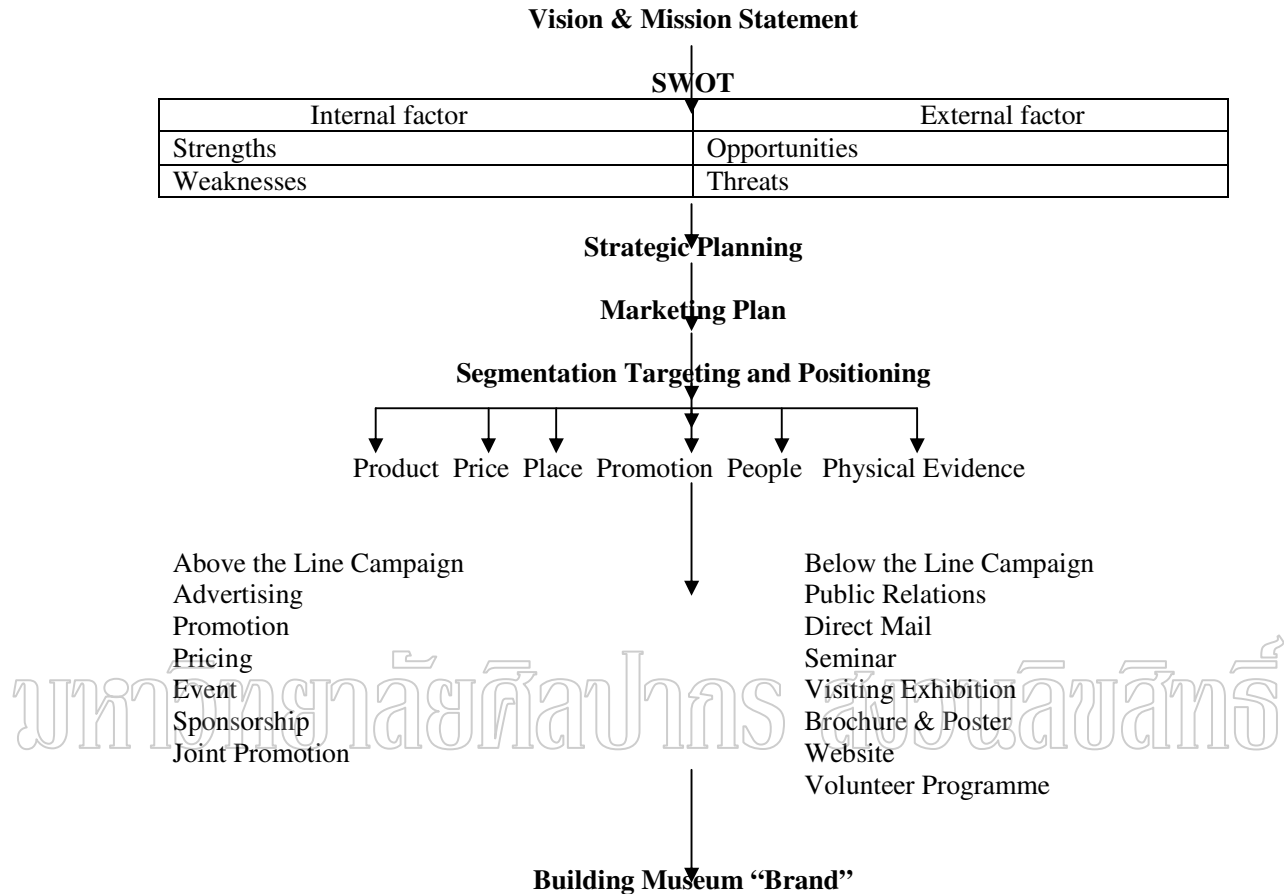
- To discover who are not visiting the museum; how they could be persuaded to visit.
- To assist in developing marketing plans: Where should the museum advertise? Should special groups be targeted? How might more visitors come at quiet times? Are new exhibitions needed?
- To help establish priorities: should the museum invest in upgrading the labeling or is there a greater need for body-changing facilities?
- To define and solve problems: Why does the temporary exhibition attract only a small percentage of visitors? Is it the content, location, admission fee?
- To prove the museum is doing the best it can.
- To make a case for additional funding; there may be strong audience demand for additional facilities.

5.1 Strategic marketing planning and situation analysis

The museum's philosophy is to set long term goal before creating other details. "Mission Statement" describes the purpose of the organization and the main objectives of museums. This should be taken seriously as lamely statement will not take museum to anywhere. It should be a specific "mission and vision" to the ideal situation that the organization wants to become such as the museum will be the best facilitated place to experience national archaeological treasure.

After setting up the mission statement, then the strategic plan will point out an overall management structure for all activities in the museum. The plan needs to be constantly updated and evaluated according to the current situation. It is essential to know the limitation and possibilities of the organization before setting up marketing plan. These factors can be looked at in "SWOT" analysis, analyzing strengths, weaknesses, opportunities and threats facing the museum and other environment. As supplement to the strategic plan, the museum can now develop a marketing plan to be more details.

Figure 3. Process of setting up marketing campaign based on theory and current other marketing campaigns in the market



5.2 Segmentation targeting and positioning

Most museums today recognize the need to segment their markets. By breaking the public down into constituent groups that have some characteristics in common, museums should be able to anticipate together needs and accordingly decide where to place effort on the market segment (s) that are most appropriate for meeting the museum’s aims and objectives. Most museums are aware of their current market constituency but have not evaluated their needs and wants or the potential target audiences who do not currently attend. Whilst undertaking research into museums, Dai (1994) discovered that only half of the museums surveyed claimed to have identified specific target markets, while only thirty per cent had developed marketing plans. Although ideally museums wish to meet their mandate of operating ‘for the public benefit’, their resources and appeal to individuals’ interests preclude the ‘something for everyone’ ideal. Segmentation effectively subdivides a heterogeneous market into identifiable homogeneous submarkets. Market segmentation is the process of splitting customers into different groups, or segments, within which customers with similar characteristics have similar needs. By doing this, each one can be targeted and reached with a distinct marketing mix’ (Mc Donald and Dunbar 1995: 10), since buyers in a market differ in their wants, resources, geographical location, buying attitudes, and buying practices, any of these variables can be used to segment a market (Kotler 1967) refers to as

‘STP’ marketing, namely Segmenting, Targeting, and Positioning. Once different segments have been identified, it is then possible to target one or more segments which the organization wishes to attract. Finally, the organization competitively positions the product offering in each target market. This involves describing to customers how the organization differs from current and potential competitors. Ultimately, effective segmentation should increase an organization’s profitability and reduce the competition it faces (Frank and Wind 1972). Market researchers tend to apply up to four variables to segment a market: geographic demographic, psychographic and behavioral (McGoldrick 1990).

However, as Davies has pointed out, *‘traditional segmentation (as employed in the commercial marketing sector) is not always appropriate for museums and galleries’* (McGoldrick 1990) It is worth considering the problems that museums will encounter in segmenting their audiences. Unlike commercial organizations, museums are services, generally small, usually public and non-profit organizations, which are heterogeneous rather than homogeneous.

Museum visitors, to a large degree choose their museum visits according to the subject area of the museum (McLean 1993), to the extent where, for example, railway enthusiasts would visit railway museums but would not consider visiting a museum of another subject type. This reflects the notion of benefit segmentation first articulated by Haley (1968), where segments can be grouped according to benefits sought, in this case a special interest. Segmenting by special interest would require a greater understanding of the potential visitor than merely their demographic characteristics. Huie (1985) has pointed out that prediction of behavior patterns on the basis of demographics alone is becoming increasingly difficult, nevertheless, museums still tend to segment predominantly according to geo-demographic bases, paying lip-service to the attitudes and opinions of visitors. Although there is a place for geo-demographic segmentation, it may be that lifestyle characteristics need to play an ever-increasing part in the segmentation process.

There are, however, more influences at play in museums when choosing market segments than merely selecting the most appropriate segment. Municipal museums, in particular, are subject to political control. Here the market segment is often defined for the museum by the municipal authority, which, for example, has a policy of practicing equal opportunities. Museum market researchers tend to give little consideration to the political influences that can dictate the choice of market segment.

However, because of the perishability of services, this is complicated by the desire to increase the number of niche markets to fill capacity through diversification of the service offering. In art galleries, attempts are made to change the conceptualization of the service by means of temporary exhibitions which attract a new market segment. An illustration of this would be the “Art on”

Davies (1994) in *By Popular Demand* includes a useful discussion on market segmentation. He suggests that for museums the principal ways of segmenting the market will be by demographics (which he breaks down into age, gender, class, and educational attainment), lifestyle, geography (broken down into residents, day-trippers, and tourists), schools, and special interest.

Demographic segmentation is the most commonly used form of segmentation. Clearly, choice of age and gender segmentation will depend on the nature of the museum and on the museum’s own objectives. Segmentation by stage in the life-cycle, which considers

age and family composition, is probably one of the most useful segmentation variables for museums. The needs of parents with young children will differ markedly from older couples whose children have left home. Young families will require crèche facilities, children's facilities, children's workshops, and so on, whereas an older family will have more time and a greater attention span, with demands for more information and interaction with museum staff. A science museum is likely to attract more men than women, while a museum which is keen to widen its appeal to elderly people will segment according to age. Education attainment can also be a significant segmentation sector, the more highly educated being more likely to visit museums (Hooper-Greenhill 1994).

Social class as a basis of segmentation can be a minefield, and although post modernists claim that social class is being eradicated, with the result that high and low culture begin to meet, the reality is that many museums are still subscribed to as an activity along social divide lines. Social class is determined by occupation, income, and sometimes ethnic origin and education. Classifications will vary from country to country; social class being considerably more fluid in the US than in the UK, where there are quite rigid guidelines on social class determination.

Geographic segmentation can be broken down into local residents, day trippers, and tourists. The factors that will define the museum's catchments' area will be the distance that people are willing to travel to the museum, and the time area will be the distance that people are willing to travel to the museum, and the time that it takes to travel that distance (Davies 1994).

Referring to lifestyle or psychographic segmentation, Middleton, in *New Visions for Independent Museums in the UK* (1990), summarizes the classification devised by Applied Futures Ltd: sustenance-driven groups; outer-directed groups; and inner-directed groups. Sustenance-driven groups include those who are low down on Maslow's hierarchy of needs (1970), their attitude and behavior patterns being organized around fear for their future and their need for security. They tend to be older and disadvantaged people, or those who are relatively affluent, but are afraid of redundancy or debt. Outer-directed groups are further up the hierarchy of needs, and are striving to achieve social esteem and status. They tend to be materialistic, often in the 20-40 age group and are constantly seeking to impress in order to belong to the 'right' group. Finally, the inner-directed groups are seeking self-actualization. They are happier with their lot, have achieved a level of self-confidence, and feel in control of their lives. They are typically well educated, over 40, and often provide the museum with potential volunteers. Spiritual and aesthetic values, together with creativity, are strongest in this group. Middleton suggests that museums should concentrate on the most prevalent group in contemporary society, the inner-directed group. However, this clearly depends on the objectives of the individual museum. It may be that the inner directed groups will represent the most appropriate 'fit' for museums. Some museums though will want to target segments which may belong to one of the other groups, particularly the sustenance-driven groups. Thus, for example, the Boston Children's Museum has developed a work programme for disadvantaged teenagers, called 'Kids at Risk', which was designed in collaboration with the school, the criminal justices system, and social service organizations. Another museum, conscious that it should serve the needs of all members of the community, targeted people with learning difficulties. St Helens Museum developed a project in conjunction with Carousel, a Brighton-based organization which specializes in creative arts by and with people with learning difficulties (Moore, K. 1993). Workshops are using visual arts, drama, and music.

School are the next segmentation variable suggested by Davies (1994a), since they offer the museum hard data, It is a simple process to locate schools and discover the number of children at each school. Moreover, 'a thorough understanding of the relevant curricula and an analysis of past visiting experiences can enable the museum to construct a very precise and focused strategy for capturing a significant market shard' (Moore, K. 1993) In the UK, schools account for a third of all visits to museums (Sightseeing in the UK 1992), offering an extremely lucrative market. There are other group combinations which a museum might choose to target, such as groups with children; singletons; couples; or adult social groups. The Boston Children's Museum, for example, has extensive family programmer, including a discovery kit that can be rented and taken home.

To be effective, market segments need to be measurable (easy to identify and relatively homogeneous); substantial (large enough to justify developing a marketing mix aimed at that segment); accessible (easy to reach through promotion); and stable (the segment will be around long enough for action to be taken) (Dibb et al. 119). Choice of which segmented markets the museum wishes to target should be based on the segment's compatibility with the museum's mission and its resources. The museum could opt for a concentrated strategy which focuses on only one segment in the population, or more likely would choose a differentiated strategy, selecting several segments to serve and developing tailored marketing programmer for each chosen segment (Lovelock and Weinberg 1988). The tendency is to consider every member of the public as a target, since it is only through attempting to reach everyone that the museum will fulfill its role as serving the public. As Davies comments, 'The concept of "something for everyone" is an attractive one because it encapsulates the fact that very few people in the UK have never visited a museum or art gallery and no socio-demographic group has been entirely marginalized as visitors' (Davies 1994: 90). Segmentation and targeting are important if the museum is to ensure that it achieves its mission while maximizing the use of its resources.

Positioning is the final stage in Kotler's STP strategy. There is where the organization attempts to differentiate itself from its competitors in attracting an audience. Each organization has a position or image in the consumer's mind which influences the decision to use the service. Each organization has a set of attributes or benefits which can be compared to competitive offerings. The task is to find out how consumers feel about the service compared to its competitive strategy for its core positioning. A museum would also perhaps highlight a range of specific benefits for different aspects of its programme. Benefits in a museum might include links to curriculum studies, the reputation of the collection, or ease of access by public transport.

The programme of events and activities which a museum could organize is limited only by the imagination of the museum staff, and of course their relevance to the museum's mission. They do not need to be based in the museum and can be organized as joint events with other organizations. Ambrose in *New Museums: A start-up guide* (1987) has listed a number of activities which could be programmed:

- Object/specimen of the month temporary exhibition, focusing attention on an item from the collection, a loan or a new acquisition
- Videos/film showings
- Touring exhibitions from the museum
- Workshops for children on themes and objects in the museum's collections
- Print and picture loan schemes
- Family workshops

- Coffee mornings organized by Friends' groups to help increase membership
- Museum stands/stalls/exhibitions at local fetes or shows
- Lecture and talk programmer
- Volunteer conservation group meetings
- Recorded music programmer
- Meetings
- Fieldwork
- Photo-recording training and photographic surveys
- Multi-ethnic arts festivals
- Oral history recording training and oral history collection
- Talks and demonstrations by visiting conservators or other specialists
- Competitions and quizzes; prize giving and associated exhibition of work
- Craft fairs
- Publication launches
- Previews of exhibitions

5.3 *Service marketing mix*

Because of the characteristics of services, additional factors will need to be taken into account in the implementation of marketing. This requires a reconsideration of the marketing mix, which was originally devised by Borden (1965) and subsequently abbreviated into the now popular 4Ps form (Product, Price, Place, Promotion) by McCarthy (1981). Borden's original list was derived from research in product manufacturing organizations and referred specifically to manufacturing. Recognizing that this list was not comprehensive enough for services marketing, (Cowell,1984), drawing on the work of Booms and Bitner (1981), expanded the marketing mix. To the original 4Ps in added 3 new P's: People, Physical evidence and Process, although it is noticeable that by 1994, Cowell had decided to omit 'Physical evidence; (Cowell 1994). Other service commentators such as Christopher and his colleges (1991) also underlines the importance of good staff and in particular calls upon service organizations to promote teamwork instead of relying on one or two committed individuals as is often the case. Moreover Wittreich (1966: 127) claims that 'the selling of a service and the rendering of the service can seldom be separated'. In many museums, though, there is little contact with museum personnel. Attendants and café and shop staff are often the only public interface, although the people behind the scenes, the curators and educationalists, create the image of the museum. This clearly has implications for hiring and training front-of-house staff.

Customer service is "*the total quality of the service as perceived by the customer*" (Palmer 1994: 35). Managing the quality of the service is dependent on the organization's policy on product design and management of the delivery of the service and of personnel. As customers become more demanding about quality of service, customer service can be a competitive marketing (Payne 1993).

The debate about the number of Ps or elements that apply to service organizations can appear nonsensical, an esoteric debate, even self-reverential perpetuating the mystification of marketing through additional layers of marketing jargon. As Payne remarks, 'the definition of the elements of the marketing mix is not scientific – it is largely intuitive and semantic' (Payne 1993:35). Each of the aspects that are considered in the additional elements is relevant in the museum situation. It is up to the individual who is developing the marketing strategy to decide on where the emphases lie, since "*As museums vary enormously by*

discipline, collections, scale, facilities, context, location, funding, and history, so too must the mix of benefits they can provide be varied from institution to institution” (Weil 1990: 50). In this study the researcher utilized Bitner & Boom’s marketing mix, namely, 7 P’s, which comprises product, price, place, promotion, people, process and physical evidence for research analyzing and synthesizing.

5.3.1 The museum product

Goods can be defined in terms of their physical attributes but services are intangible, which complicates the concept of the product. Although there is a physical product (the collection), what is really being marketed is an intangible the temporary use, generally by display, of the product. There may also be tangibles associated with the service, such as the facilities and promotional literature. These ‘physical support’ elements are often the only aspect of a service that can be viewed prior to purchase. The service product is also often equated with the service provider. Thus, the employees, or ‘people’ and their performance, or ‘process’, are also important dimensions of the marketing effort.

Most service organizations, including museums, provide a portfolio of different offerings. However, according to Lovelock and Weinberg, new products are often added without regard for their impact on the organization as a whole or for their interrelationship with other products in the portfolio. Old products sometimes continue to be offered, long after they have ceased to be useful to fulfillment of the institutional mission or to match the needs and concern of potential customers. (Lovelock and Weinberg 1988: 201)

Since products form the focal point for an organization’s effort in satisfying its customers’ needs, it becomes apparent that the museum needs to match the product and the target users. Getting the product right is possible the single most important marketing activity, no amount of promotion or price incentives will encourage demand, let alone repeat demand, if the product is inferior. The task of creating demand is more complicated for museums, since there is no extent, the ‘product line’ is predetermined. The museum is not creating a product to meet an unmet need of the public, rather it has a fixed product, its collection, and the building in which it is housed. The product may be altered (by acquisition, new displays, or temporary exhibition) or enhanced (through additional facilities) but to a large degree, the museum product is fixed.

What is the museum product? The product is a bundle of images in the mind of the user, with the nature of the reaction to the museum product being psychological, rather than physical. The user aggregates impressions of the product (the museum experience), with all inputs (the display, the appearance of the attendants, or the atmosphere being equally important to the composite product received by the user. It is only relatively recently that the museum product could be considered as the “experience” of the museum, in the past, the product was the preserved collection; the significance of the relationship of that collection with the public was negligible (McLean 1995). Collections were not put together by the public, but by single individuals, in most instances for their own purposes and not for the gratification of the masses. The intrinsic character of museums, even today, still portrays the individual who produces them. To the extent that a collection might have been developed without reference to society, its relevance may need to be assessed, thus, according to Vergo:

This notion of the dual function of collections as places of study and places of display was inherited both as a justification and as a dilemma, by the earliest public museums.... The dilemma is complicated still further today by the entrepreneurial notion of museums as places of public diversion. (Vergo 1989 : 2)

The tension between, on the one hand, the collection and its value to the public and, on the other, the attitude of the museum's staff and stakeholders, both to the collection and to the public, should not be underestimated. The nature and display of the collections are crucial factors for the public in choosing to visit a museum, and therefore the essential determining feature of the marketing thrust (Falk and Dierking 1992; McLean 1993; Hooper Greenhill 1994). However, in stressing a relationship between the collection and the public, the museum is prey to raising expectations and to disappointing in reality. This can only be avoided if the museum has a sense of the visitor's and the potential visitor's expectations and what would meet them.

If products are the focal point for satisfying users' needs, it is worth considering what these needs may be in terms of a museum. Graburn (1977) has identified three human needs that the museum can fulfill the reverential experience, an associational space, and the educational function. The reverential experience equates with Horne's 'aura' (1984), where the museum experience is higher than everyday experience, where the spirit is uplifted by the beauty and inspiration of the objects. The museum is a place for contemplation; it is the personal context of Falk and Dierking's interactive experience model (1992). The associational space is the social context of Falk and Dierking's model, because a visit to a museum may be a social occasion, where friends and family can interact together and with the objects. In order to fulfill this function, Falk and Dierking's physical context comes to bear, where the physical aspects of the museum (such as seating, re-belling, and routing) need to be amenable. Finally, the educational function appeals to those visitors who wish to make sense of their world, where the objects can be translated into the context of personal values, consequently.

Each of us may be, in different times and moods, any one of these types of museum visitor. The point is that museums provide a variety of experiences that fulfill a spectrum of human needs and that are not, in quite the same way, available anywhere else (American Association of Museums 1984: 59). The museum, then through its products, should be striving to fulfill the needs of its various publics.

In marketing parlance the collection, its conversation, and exhibition, could be termed the "core" product that is the product that is central to advancing the institutional mission. The other products or services provided by the museum are the "secondary" or "augmented" products, which complement or facilitate consumption of the core product (s). The augmented product also includes products that are termed "resource – attraction" products, which are designed to generate funds and other donated resources (Lovelock and Weinberg 1988). Often the museum products have been augmented for financial reasons rather than as a response to public demands, although they do add value for the public.

The Audit Commission in its report on local government museums in the UK, *The Road to Wigan Pier* (1991), makes a useful breakdown of the products that could be provided by museums:

- Conserving the heritage (stewardship)
- Support for scholarship and research
- Information
- Education
- General visitor and other services.

The exhibitions and visitor support services are typically aimed at a wide audience, where as the other services are targeted at specialized segments, such as academic scholars, it is worth considering each of these products in turn.

◆ Stewardship

In terms of its first role, that of stewardship by conserving the heritage, the museum is firstly responsible for preserving objects for current and future generations, as the UK Museums Association's National Strategy points out.

Much of the material that museums collect was not designed for a long life... The principle of maximizing access to collections is in direct conflict with the welfare of the collections and it is therefore essential to work a balance between the two. (Museums Association 1991 b : 10)

The second aspect of the stewardship function according to the Audit Commission (1991) is the preservation of the museum building. Many museums are housed in historic buildings, which have associated costs for maintenance and refurbishment for adequate conservation and storage facilities, historically museum buildings were not constructed with the public in mind, but to display artifacts in a manner befitting them – in buildings resembling the stately homes wherein they were originally collected (McLean 1993). The national museums in London are vast, imposing buildings, mainly erected in the nineteenth century, their appearance is awesome, but perhaps because of their national status, they can project a palatial regality, The Gothic style of architecture of many museums also resembles Christian churches, promoting a religious reverence for the exhibits (Cameron 1971). Often buildings are used as museums because there is no other use for them, or because the municipal authority is obliged to preserve the building (Audit Commission 1991)

If the collections are viewed as the core product of the museum, the museum building though is also an integral part of the museum product and needs to be accorded appropriate significance. The building and its location may even determine the nature of the museum for the visitor (Brawne, 1965). A potential visitor may turn away when confronted by a closed door, or may walk past the elitist “temple of culture”. It is up to the museum to address the physical image created by its building.

◆ Support and scholarship for research

Although scholarship and research may appear to be far removed from the world of marketing, nevertheless this is, or should be, a fundamental concern of marketing in museums. Traditionally, the role of the museum has been to conserve artifacts for the purpose of scholarship and research. Museum professional staff tended to be subject specialists, academics devoted to the cause of the artifacts. This emphasis has been diluted, not so much by marketing as by the demands of education. Now the learning in museums is less specialist and more accessible to a more general public. Marketing has continued this new tradition but it was not the cause of this shift. Nevertheless, any general education needs to be informed by more academic rigors. Many of the new independent museums that were established in recent years lack the curatorial especial of the long-established museums, and often have recognized that they need to turn to specialists for advice, if they are truly to develop. Thus, although the main focus may no longer be on scholarship, it will always have a fundamental place in the museum's mission.

Research in museums needs to be conducted on two fronts: research that advances knowledge, and research to develop and expand the collection. The museum has a role in society which transcends its own singular purpose. The national museums and university – run museums, in particular, need to fulfill this role, for it is to them that the public turns for knowledge and understanding. Their reputations may depend on their contribution to learning, which often manifests itself on the public stage through interviews with the media and publication of learned texts. An expert for the Natural History Museum of London appeared on a recent popular natural history television programme reinforces the public perception that the museum has a significant contribution to make. Equally stakeholders wish to be associated with an institution that has a reputation and can prove that it justifies support. Central and local government, in particular, need constant reminders of the fundamental which is necessity for funding a museum service. Similarly, if the collection and its display are to be enhances, then it is imperative that museum researchers are able to conduct research into objects, both those in the care of the museum, and those that may be acquired to add value to the collection.

Museums can also support external research, both by publishing specialist catalogues and textbooks about the collections, but also by providing access to the collections. Particularly where only thirteen percent of the collection is on view at any one time, museums have an obligation to permit access to the reserve collections. A scholar who is studying the paintings of S.J. Peplow, for example, needs to view the original painting. Obviously safeguards need to be put in place, both for security and for preservation purposes, but if museums are to serve society, they need to limit any restrictions on access. Scholars and researchers are a target market segment of any museum, and museums need to ensure that the product they offer matches the needs of that market segment.

◆ Information

Related to the support of scholarship and research is the provision of information. Only through scholarship and research will a museum be able to provide a service for the public who require information. The popularity of television programmer about antiques has increased public awareness of object identification by specialists. Some museums now charge for such services, while others consider object identification to be part of their service to the public. Usually the public go to the museum empty-handed, but if a museum has the scholarly expertise, it may be worth encouraging individuals to bring their treasured heirlooms for identification, perhaps by running its own version of the antiques programme.

Other publics also require the services of museums from time to time, for example, outside publishers requiring photographic illustrations and responses to planning enquiries. Maintaining databases documenting the museum's collection will further support the scholarship function of the museum as well as ensure the museum has up – to-date records on all of the objects in its care. Finally, on a more general educational level, museums can provide information by producing publications, such as pamphlets and guides for use by the general visitor; such guides can be retained as further sources of learning, and for use on return visits. Even a simple guide can enhance a visit, particularly where space for explanatory labeling is restricted. The guides can also cross-reference displays, thereby creating theme tours around the museum. Separate guides can be produced for separate theme tours.

The National Maritime Museum in London has established a Maritime Information Centre, which responds to written and telephone enquiries. It also arranges for people to

consult personally with curators and to view items that are not on public display (Orna 1994). The museum also holds Hidden Collection seminars, which give specialists access to each other's knowledge and to the curators' knowledge of the reserve collections.

Multimedia provides an exciting opportunity to integrate the museum's catalogues with interpretative and education services, thus enhancing the power of the museum to inform the visitor (Arts Council of Great Britain, 1992). The National Gallery in London links laser printers to its system, producing colour reproductions. This has proved extremely popular and since there is a charge for use of the facility, it provides a source of income (Hoffins 1992).

A recent initiative, which attempts to enable this type of intellectual access through multimedia, is the Mosaics interactive computer system being developed in Edinburgh as part of the new Museum of Scotland project (Orna 1994). The aims of the project are:

- To provide levels of information both about the objects, and about the themes presented in the museum, beyond what is available in the core displays
- To help place the Scottish collections into their regional, national, and international context
- To offer the user guidance in exploring the evidence of Scotland's past that lies outside the museum
- To improve significantly the accessibility and value of the national collections for disabled visitors and remote communities.
- To permit tailor – made tours and briefing/work packages for specialist visitors and school parties.

If museums are to enhance and encourage learning then they need to make the learning experience interesting, stimulating, and worthwhile. Any professional that can assist in this task can only contribute to the museums mission.

◆ Education

Education is now the main driving force in any museum's mission. For many thought, there are still little consensus on the place of education within the museum. And little recognition that education is an essential element both of access and of communication (Museums Association 1993). Many museums have been left behind by the rapid changes and developments in education in recent years.

The American Association of Museums (1984) suggests that there are a number of ways in which museums can accommodate this new educational agenda. First, they need to reassess the educational function in the internal structure of museums, ensuring that it is an integral part of all museum activities. They propose new organizational structures where education is not seen as an isolated function, but integrated into the total marketing and PR function of the museum. It also recommends collaboration with other museums and cultural institutions, universities, and continuing education providers.

Children make up a substantial proportion of visitors to museums (Sightseeing in the UK 1992). Most children visit museums for the first time with a school group, and those experiences have a profound effect on their attitudes toward museums' (American Association of Museums 1984: 66). Focus group research conducted amongst employees at Stirling University of Scotland found that non-museum attendees tended to have had bad experiences of museum visits while at school, which had colored their image of museums. They remembered "*being dragged around*", "*being told off by guards*", and "*boring lessons*"

in the museum. Many museum are trying to ensure that learning is now provoked through active enjoyment followed up by reflection and analysis, for 'learning is best achieved in circumstances of enjoyment' (Hooper – Greenhill 1994: 140) Moreover, even exhibitions designed principally for entertainment are educational in a wider and more profound sense (Vergo 1989)

Museums also have the potential to fulfill the increased demands of life-long learning. As more adults enter tertiary education, they develop an instilled desire to continue their learning, and will turn to museums to enrich their experiences and broaden their horizons (American Association of Museums 1984). Museums themselves have recognized that they need to go out into the community, into community centers, Hospitals, prisons, and so on, to share their expertise, consequently, the American Association of Museums recommends that:

Museum professionals must consider ways to introduce their institutions to the adult public as sources of intellectual enrichment, as places where learning can be spontaneous and personal and as opportunities for growth and thinking as well as being (American Association of Museums 1984: 71)

The Audit Commission (1991) outlines the main initiatives that can be undertaken by museums to promote learning: organized visits; teaching materials; tutorial rooms and meeting rooms for special interest groups; curriculum – related lectures; and loans. Collaboration with school and teachers in pre – and post visit activities, on the appropriateness of teaching materials, is essential. The organized visit does not start and end at the museum door; it should be integrated into the school's education. It should also be enjoyable. Very little research into either the school group or children has been undertaken; often this is because it is difficult to assess meaningful results. However, if museums are to ensure that museum learning is not acting as a "turn off" for children, it must know how they feel about the museum.

Recent educational initiatives by File Regional Council in Scotland have included the launch of a teacher training video demonstrating how recording and observation skills can be developed through museum collections; a museum bus which tours throughout the region to schools and to local communities; and loan box schemes for reminiscence groups (The Scotsman, 1 February 1995). In Glasgow an initiative for life-long learning takes the museum into the learners' own communities. The open-museum scheme operates through an alliance between the city's museums and community education service.

The North Yorkshire Science Advisory Team, in North England has developed projects covering national curriculum programmer of study. Children and teachers carry out some preparatory work, visit the museum, and then follow up ideas with investigations and project work back at school. A local primary teacher is seconded to each activity site, and is trained by the project team to stimulate discussion and explain difficult ideas. All visiting primary school teachers are also offered training and receive packs of activities for use in preparation of follow-up to the visit . The first of these projects, which are now held every autumn, took place in the Yorkshire Museum in 1992. Entitled 'Earth and Space', it made use of the museum's building and grounds, while the lecture hall was turned into a space shop for children to fly through the solar system.

Education goes hand in hand with marketing (Ames, P.J : 1993), for as the American Association of Museums (1984:63) commented, '*everything that occurs in ... museums to show and interpret the collection to the public or create and promote the museum's image is considered part of the museum's educational function*'.

◆ General visitor services

The principal general service offered by museums is access to the collection through exhibition. However, to examine how, and why, exhibitions are made means taking a magnifying glass to any number of sensitive, often problematic, sometimes fraught relationships: between the institution and its trustees, its paymasters and sponsors; between the museum (or gallery) and its public; between the public and the objects on display; between conservation staff and curators on the one hand, and imported (by which I mean specially commissioned) makers of exhibitions (sometimes referred to as “guest curators” – usually scholars or experts in some particular field) on the other; between the avowed or up spoken policies of the institution, and the ambitions and enthusiasms of the individual scholar or curator or designer (Vergo 1989: 43-4)

This situation further exacerbated by the increasingly vast array of technological innovations where models, dioramas, and simulations can either be integrated into of supplement the display. The collection is also the subject of various debates between its educative value and the demands from some visitors for entertainment, and between the use of the collection for research and its public display, even more problematic is the assumption that there is a link between viewing objects in a museum and the acquisition of knowledge (Jordanona, 1989). Labeling and interpretation de-contextualize the object which is contextualized in the display.

However, beyond the internal debates on the collection, its display, and interpretation stand the public, their understanding and appreciation of the objects should be the singular purpose of the museum. How that understanding is elicited depends on the museum’s individual approach. This requires a complex melding of the experts’ guidance and the users’ perceptions. Careful analysis and study are demanded through behavioral and attitudinal research into the use of the museum by the public. Decisions need to be made on how much information to give and how it is given; the reaction of users to the methods of presentation – the word, forms, colors, and sounds. The People’s Palace in Glasgow explains to the visitor how the material displayed was selected and grouped in different ways (Porter 1988). Photographs of the curators who created the display can be used to emphasize that the exhibition was a human creation, with all the limitations that that implies. (Weil 1995)

Techniques for developing thematic routes and queue avoidance need to be developed. The Van Het Rijksmuseum in the Netherlands pioneered thematic routes, by producing a leaflet that described forty walks, each with an appropriate theme, covering around fifteen objects (Vos, 1975). All of this requires a clear understanding of user needs as related to the artifacts.

Dan-Yr-Ogof Showcases in Brecon Beacons, South Wales, has hired a “cavemen” to bring some interactive excitement to the educational attraction. Former security guard Alan Jones lives in a reconstructed Iron Age hut and done animal-skin tunics to help children understand what it was like to live with the dinosaurs. (Leisure Management, August 1992)

An evaluation study of live interpretation found that over ninety per cent of visitors thought it was a good idea. And that over eighty per cent said it made them look at the displays more closely (Price 1993). Museum curators differ widely on their attitude to live interpretation, with some considering it to be too much like live theatre for museums. However, if the performance is compatible with the aims of the museum, and if it enhances and does not detract from the collection, then it can only contribute to the product.

Such responses to user needs reflect the increasing demand and requirements for democratization of museums. Community participation, where the local community is closely involved in the preparation of exhibits and maybe even the organization of the museum is increasingly popular. The Museum of Liverpool Life was developed with the help of the Liverpool Life Advisory Group. This group was established to involve the local community in the museum, and consists of representatives from trade unions, community arts and adult education groups, as well as local, regimental, and academic historians.

It is the collection which differentiates museums from any other leisure attraction. The collection is unique and offers a piece of the authentic in a hyper real world. Museums need to capitalize on this asset, making the key aspect of their collection the Unique Selling Proposition (USP). In order to stand out from the nose of all the competing attractions, museums have a particular niche in their core product. This USP needs to drive the rest of the decisions in the marketing mix. From the image that is communicated through publicity, to the price that is charged to enter the museum. The core product can position against other attractions in terms of how users perceive its value. The core product is the key to the marketing effort, and any attempts to enhance the core product, as long as it develops the organization's mission *vis-à-vis the public*, can only enhance the marketing effort.

The Audit Commission of the United Kingdom high-light other areas of general visitor services, namely support and information as critical to museum visits. To this we could also added museum infrastructure. Since all the surveys of the patterns of museum visiting demonstrate that visitors spend extremely little time inspecting any of the contents, except in the museum shop, it is arguable that the overall environment is of greater importance than what is actually displayed. (Smith C.S. 1989: 18)

Support services come in the form of catering and retailing. Cafes or restaurants and sales points or shops enhance the experience for the visitor, while sometimes being the source of lucrative funds for the museum. Too often, though, these support services have been developed almost exclusively for financial reasons. Consequently, because their development has taken little account of the needs and wants of the public, they have frequently achieved only limited success. The shop in particular, can conflict in the mind of the user. Often the shop sells a range of products of dubious taste and quality that bear little relation to the museum's fundamental purpose, consequently. It may confuse or cancel out the central message. As with all aspects of the augmented product, support services should integrate into the total marketing programme, reinforcing it while still providing needed revenue. The relationship between the museum's collection and its support services should be symbiotic.

The provision of information about the collection and associated topics traditionally takes the form of formal lectures and publications. Techniques such as workshops can also be adopted, particularly for children or for teaching adults new skills. The Victoria and Albert Museum's tent project has helped to revive half-forgotten skills of embroidery, taught to the younger South Asian women by the older women.

The infrastructural concerns are too often overlooked, although they can sometimes be more important than the collection itself in creating a satisfactory visit (Falk and Dierking 1992). Infrastructure includes seating; picnic areas; car parking; baby – changing facilities, enquiry points; toilets; furniture; furnishings; equipment; ambience; lighting; heating; signage; language provision; and physical provision. Research carried out by Touche Ross (1989) discovered that when respondents were asked what additional facilities they mostly answer for better seating; better cloakroom; and better directional signage and floor plans,

more baby and children facilities etc. Infrastructure can also enhance the collection through the use of, for example, audio aids.

The program of events and activities which a museum could organize is limited only by the imagination of the museum staff. And of course their relevance to the museum's mission. They do not need to be based in the museum and can be organized as joint events with other organizations. Ambrose in *New Museums: A start-up guide* (1987), has listed a number of activities which could be programmed object/specimen of the month temporary exhibition, focusing attention on an item from the collection, a loan or a new acquisition

- Videos / film showings
- Touring exhibitions from the museum
- Workshops for children on themes and objects in the museum's collections
- Print and picture loan schemes
- Family workshops
- Coffee mornings organizes by friends' groups to help increase membership
- Museum stands / stalls / exhibition at local fetes or shows
- Lecture and talk programmer
- Volunteer conservation group meetings
- Recorded music programmer
- Meetings
- Fieldwork
- Photo – recording training and photographic surveys
- Multi-ethnic arts festivals
- Oral history recording training and oral history collection
- Competitions and quizzes; prizegivings and associated exhibition of work
- Craft fairs
- Publication launches
- Previews of exhibitions
- Hospital visiting programmer
- Dance and drama programmer
- Education programmer
- Pageants

Finally, museums provide a service for, and receive a service from, volunteers and Friends. The relationship can be twofold: the museum receiving much needed assistance, while at the same time the volunteer can pursue an interest or even just get out of the house and meet other people. The volunteer can also assist in augmenting the product for the general public by acting as a tour guide.

The product is an agglomeration of a vast array of core and augmented products. If the museum is not to be perceived as disparate but holistic, it needs to ensure that it is communicating the same message through all of its products, a message that reinforces its mission while at the same time meeting the needs of its users. This is no easy task and requires careful management of each of the parts if it is truly to form a whole.

5.3.2 Price

In the museum, until recently, the management has been only concentrated on expenditure figures because of their major income was supported by the government budget.

Nowadays, the life is not that easy as before. Many museums need to find their own revenue funding.

Eilean Hooper-Greenhill (1994) suggested about the museum's overall pricing strategy that, there are three factors that needed to be included in the consideration of price (1) sales trends for past five years (if appropriate); (2) pricing policy; and (3) fundraising .

Sales trends

- Total income per exhibition: average size of audience; average ticket yield per exhibition
- Customer type: students; children; groups, nationality etc.
- Seasonal variations: per month or per quarter

Pricing policy

- Procedures for establishing and reviewing pricing policy
- Pricing procedure: demand oriented; competition oriented; cost oriented
- Variations in price: by maker segments; time of use; discounts for groups
- Methods of payment: credit cards, cash, direct debit etc
- Promotional pricing: incentives

Fundraising

- Income generation: variety of services offered for which a charge is made; income from services offered; pricing policy for services offered.
- Resource development: target for fundraising efforts; benefits offered to potential donors; income from fundraising; current and past trends and future expectations.
- Museum *friends* and volunteers: policy on *friend's* organization; use of *friends* in fundraising; corporate membership; policy on volunteers; deployment of volunteers.
- Sponsorship: creation of some events and offer sponsorship to the private sector to participate. For example: Recently, the Bangkok branch of Hermes, a well-known international fashion brand celebrated their 10th anniversary at the Bangkok National Museum.

5.3.3 Place

“Place” in marketing parlance means “distribution”. Distribution is concerned with making desired products available to consumers in a location and at a time that is convenient – delivering the right product, and the right time, in the right place. This requires delivery of the product through distribution channels. It is important that these delivery systems are designed in such a way that user needs are met. Decisions also need to be made on the appropriate channels of distribution. Although channels of distribution are less relevant in the service situation, they are important in the distribution of goods, for example, merchandise in the museum shop. The implication of distribution and its focus on time and place benefits for users of service is the management of demand and supply. Since services are produced and consumed at the same time, they cannot be stored for use at a later date: their use is therefore perishable. In order to ensure that a museum is not empty one day, and the next the public are queuing to get in, demand and supply need to be managed. Since this relates to promotion it will be considered.

Gronross (1982) suggests that although distribution is important for goods, the focus for services is also on accessibility. Rathmell (1974) classifies services by location in three

ways: where location may be irrelevant; where the services may be concentrated; and where the service may be dispersed. Museums' services are concentrated in their location, mainly through tradition as opposed to supply. The concerns of location are crucial in museums, where it can be a key factor in the final purchase decision (Davis et al. 1979). It is rare that a museum can move to a location where it can improve its service performance. Museums attempt to overcome this restriction through touring exhibition and turnaround of the permanent collection. A major national exhibition of painting by Cézanne, for example, will attract crowds to a municipal museum. Locational factors may, however, be beyond the control of the museum. Often the building is in an inaccessible location, or it prohibits the incorporation of additional facilities or extensions. The building itself may not be ideal for creating an image, being housed in a nineteenth-century structure built to imitate a stately home, which is intimidating and uninviting. The message of "do not approach" is reinforced by the guards at the door, which is often closed. The whole museum is a security area, protecting the valuable objects in its care. There are alarms, security cameras, and guards on patrol. The museums are often dark and humid, environmentally controlled for the benefit of the objects housed in them (Hooper-Greenhill 1994). These obstacles, somehow can be viewed as challenge matters for the museum's marketers.

As for the museum's channel of distribution, the use of intermediaries is relatively rare. Apart from circumstances where tickets to exhibitions may be sold at tourism outlets, instead, accessibility with co-production is more often used, where services are made available with other goods or services. For example, the museum's ticket sold as part of a holiday package through tour agent distribution channel. However, thanks to the new technology, especially, the internet, which has eliminated communication boundaries among the people around the world that the museum can create their own website which can be used as one effective distribution channel to internal or global market.

5.3.4 Promotion

Promotion plays a vital role in building and maintaining audiences. It should also be used in building relationships with others critical markets, particularly, employees, funders, and sponsors. Promotion is the means by which a museum communicates with its target markets. At the very least a museum should tell the people it is there and describe the products it can provide. (Hannagan:1992). Research has found that lack of awareness is one of the key reasons why people do not visit museum. (McClean: 1992)

Developing a communication program involves four key tasks: identification of target audience, determining promotion objectives, development of the message, and selection of the communication mix. The target audience should already have been defined in the market segmentation process. It is important that each audience is very clearly defined, since this audience determines what is to be said, when it is to be said, where is it to be said, who is to say it. The museum may be brought to the attention of other members of the public through effective targeted promotional activities.

Promotional objectives need to be determined under three broad heading: to inform; to persuade; and to remind. Objectives then may include:

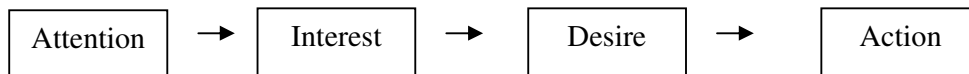
- Developing and enhancing the image of the museum
- Informing potential users about the museum and its relevant attributes
- Reminding users about the museum on an ongoing basis
- Reminding donors of the value of the museum

- Developing motivation and commitment amongst employees.

Once the objectives have been set, decision then have to be made on the message. A number of models have been devised showing how marketing communications can ultimately result in a decision to use the service. One of the most popular for services is the AIDA model, which suggests that the user moves through stages of Attention, Interest, Desire, and Action.

Table 4 AIDA Model

Source: Adapted from Mclean (1997)



The promotion task is to move from one stage to the next. Development of the message will involve consideration on which stages to emphasize. The development of the message involves four issues: Content-What to say; Structure-How to say it logically; Style-Creating a; Source –Who should develop it.

Communication in museum has tended to be left to chance (Hooper-Greenhill 1994). Communications activities have taken place, but usually in isolation from each other, and rarely in any coordinated fashion.

Although the museum should select the most appropriate promotional mix elements, there is one function which every museum should undertake, that of a developing a corporate image. From the image comes the predominant message, which then needs to be used throughout all the other promotions even though each individual promotion may have its own message to communicate.

The promotion mix is a combination of promotional tools which includes:

- Corporate identity which is created by a range of factors such as the style and content of museum's exhibition programming; the culture of the museum. Corporate identity is most obviously expressed through a museum's logo and the graphic style of its printed information.
- Personal selling and image creating strategies are the communications tools most often used by service organizations. In museum the only personal contact that users have is usually with attendants or shop and cafe assistants, and so it is important that they are chosen carefully and are trained effectively. As Bryant comments, "Every interface between museum staff, friends or committee members and existing or potential museum users is a promotional opportunity to be taken advantage of (Bryant 1988: 23)
- Most museums rely on printed material to reach their target users, leaflets are the most popular and effective material, while poster tend to be less effective (Arts Council of Great Britain 1993:5)
- Direct mail is a relatively recent technique which has been eagerly adopted by performing arts organizations; it is an excellent way of promoting directly to specific

target groups using printed material. It is popular both for targeting an audience and for fundraising, targeting prospective stakeholders. It is an expensive exercise, especially if mailing costs are involved, but if well targeted can prove to be the most cost-effective publicity medium.

- Sales promotion includes: discounts and complimentary purchase. A museum may choose to use special promotion, events, or offers that act as incentives to use the museum. Special promotion can help to attract new users, to encourage repeat visits, and to encourage purchases from the shop or catering facilities.
- Advertising is the most expensive and least cost-effective way to promote a museum. By contrast, editorial coverage is at least ten times as effective as paid advertising space (Runyard 1994). Advertising is any paid form of impersonal communication that is intended to inform and persuade. Museum may advertise to build corporate image; to increase usage; to counteract competition; and to inform of new exhibitions, event, and so on. The main advantage of advertising is that complete control is retained over the content of message.

5.3.5 People

Customer service and internal marketing have become key concerns of service organizations in recent years. Services that rely particularly on considerable staff contact with the customer need to ensure that their staff are well versed in customer care. Contact with staff is usually kept to minimum in museums, where attendants are the only visible personnel, whereas museums with live interpretation will clearly have more personal contact with the visitors, but no matter what the museum's café/restaurant and shop are places where visitors will almost likely location to come into contact with museum staff.

Customer care came to prominence in the 1980s with the highly publicized customer care campaigns of Disney theme parks. The rigorous training used by Disney Corporation emphasizes that the job of employees is to bring satisfaction to the customers. Strict standards are set. With employees conforming to dress and conduct rules. As Payne comments "*the success of marketing a service is tied closely to the selection, training, motivation and management of people*" (Payne 1993: 163)

The regal splendor of the nineteenth-century museums required a warding staff whose demeanor was consistent with the grand manner of such institutions. Moreover the need to guard the collections, despite increased use of sophisticated deterrents, is a tradition which has become entrenched. The attendants stalk the corridors like wardens in a prison. While intimidating the poor visitor who has dared to penetrate into those inner confines, the attendant is bored, and is probably following the visitor's every move to stay awake: "*all dressed up and nowhere to go, most attendants have about as much to look forward to as an underemployed sub-policeperson*" (Leishman: 1993 : 30).

Compare the prison warder scenario with the scene at Iron Bridge Gorge Museum in Wales, where demonstrators dress in character as locksmiths, candle makers, and so on and chat to the visitors. Rather than watch the visitors, they welcome them and answer their questions. According to Falconer, "*attendants are a largely untapped resource for museums struggling under funding constraints to provide an ever improving service to visitors*" (Falconer 195: 21). As well as providing guidance to visitors and participating in school

visits, attendants could also, suggests Falconer, provide curatorial and technical assistance, by helping out with environmental control, collections and exhibitions.

Colchester Museum in the United Kingdom, pioneered a new role for attendants, beginning with the premise that, “alert, informed and valued attendant staff, closely involved with visitors, are better able to meet both customer care and security needs” (Seaman 1995: 28). Their job title was changed to museum assistants, underlining the fundamental shift in their role in the museum. Their remit includes formally welcoming school groups with a short introduction to the museum; promoting the service and the town of Colchester, as well as giving directions; and participating in museum activities. “Rather than be ill-informed invigilators” (Seaman 1995: 28)

The front-line personnel are closest to the visitor, have most contact with them, and are able to learn how the visitor feels about the museum. Consequently, they have an essential contribution to make, in keeping the museum informed about its visitors. Attendants need to be fully integrated, by also keeping them informed of what is happening in the museum. If they are excluded from information about developments, they will feel they are unimportant. There needs to be regular exchange of information, both up and down the staff hierarchy. Tulkie House Museum in Carlisle, Northern England, for example regularly arranges temporary closures for in-house training of staff.

Customer care, has an image of ‘smiley campaigns’, of insincere, ‘have a nice day’ comments, consequently.

Managers should encourage human rather than mechanical responses, and give attendant staff the confidence to relate easily to visitors. This will help them to remain interested, alert and welcoming and to convey through their attitude the message that all questions will be dealt with politely, that information or assistance is there if needed and that complaints will be taken seriously. (Leishman 1993 :32)

This can also be facilitated by taking some of the onus off the staff. The Museums Association (1994) recommends that public suggestion boxes be placed in the galleries. A complaints procedure should also be established and publicized to the public. Staff should be well briefed on how to deal with complaints, and it is essential that every complaint is responded to.

However, it is not enough merely to train and motivate front-line personnel to care for the customer. Since activities undertaken behind the scenes can also impact on the quality of the service provided, it is essential that all staff members are satisfied with their job, internal marketing and good human resource policy are essential.

It is important to recognize their importances of attracting, motivating, training and retaining quality employees by developing jobs to satisfy individual needs. Internal marketing aims to encourage effective behavior by staff which will attract customers to the firm. The most talented people will be attracted to work in those companies which are seen to be good employers. (Payne 199: 163)

The purpose of internal marketing is to ensure that all members of staff make an effective contribution to the marketing of the organization. Their impact on the visitors also needs to be highlighted. The National Museums and Galleries in Liverpool, England, produce articles on conservation in the museum to be included in its own publicity for visitors and in

press releases. This has the dual function of validating the role of the curatorial staff and of making the collection and its care more accessible to the public.

People are a fundamental aspect of the museum's product, both directly in the form of the visible attendant or shop assistant but also indirectly as behind-the-scenes support staff. Museums are increasingly recognizing the importance of the front-line staff, but have been less responsive to internal marketing. Internal marketing is still at an early stage in its development in any organization. However, it is likely that museums will begin to recognize its relevance in motivating and retaining employees.

Apart from the museum staff, volunteers play an important role in museum visiting experience. Volunteers in museums, arts galleries and heritage sites as part of community are different from other forms of volunteers. They are motivated primarily from a commitment to the resource within community rather than outside. The chance to meet interesting people, to kill the time and loneliness, use their own expertise or add to their own knowledge in life – long education are some of the main factors that motivate people to volunteer to the museum.

5.3.6 Process

The process of delivery system design begins with the users' needs. These are then matched to the skills and capacity of the museum, to the products that it can make available. Because of the inseparability of the service, the users will often perceive the service delivery system as part of the service itself. The processes by which the service is created and delivered will be a major factor in the users' perception of the service. Thus, "process", or decisions on operations management in the services marketing mix, are of great importance to the success of marketing. Continuous co-ordination between the operations and marketing is essential.

A number of factors need to be taken into account when designing a delivery system. Physical factors of the product, the tangibles, influence service delivery. They can "*help attract the attention of prospective users, suggest the quality and the nature of the services offered, and provide support or evidence that promised benefits will be forthcoming*" (Lovelock and Weinberg 1988: 286-7). Few consumers are willing to devote much time and effort to obtain and use a service (Claxton et al. 1974). If an organization has distinctive product offerings, which users would view as special, then it is likely that users will make more effort and travel longer distances. Thus a museum could introduce attractive products, such as blockbuster exhibitions, to entice the visitors. It must always be remembered that museums are competing for users' time and effort. Time and place utility are particularly important in the decision to use the service, which has to be consumed on the site of the provider. Patronage of the museums tends to decrease among more distant prospective users (Lovelock and Weinberg 1988). A response to this could be outreach, where the museum may put on programmes in facilities such as school buildings or community centers, or use mobile transport. Such a strategy would attract potential users who are unwilling or unable to travel any distance to the museum venue.

Process involves all the activities undertaken to deliver a service to a consumer. It includes policy decisions on the degree of consumer involvement, and the level to which employees can use discretion in the service delivery. However, it is not just consumer contact employees and their activities which are important, but also those employees working behind the scenes. Thus, the museum must address process in both the "front office" and the "back office" (Mudie and Cottam 1993). Shostack (1984; 1987) devised a process-oriented

approach to services, through a flowchart of the service process. By blueprinting a service, each of the activities or elements of the service organization, including the moment of truth, their sequencing and interaction, can be visualized.

*Table 5 Blueprint of part of a museum visit source
Adapted from Palmer, Principles of Services Marketing, McGraw-Hill, 1994*

Stage in process	Enter door	Pays for ticket	Ask for directions	Follows sign to exhibition	Enter gallery
Is incident critical	No	No	No	No	Yes
Participants	Visitor	Visitor Ticket Seller	Visitor Attendant	Visitor	Visitor
Visible evidence “Line of visibility”	Layout of foyer	Cash collection procedure	Appearance of attendants	Signs	Ambience of gallery
Invisible process	Cleaning foyer	Accounting procedure	Training of staff		Presentation, cleaning of gallery

There are number of steps in blueprinting a service:

- All the principles functions of a service are identified, so that it can be seen clearly and objectively.
- The failed points are identified, where things might go wrong.
- Execution standards regards as acceptable by a user are set for each function. These represent the quality targets of the service.
- All the evidence or moments of truth that are available to the user are identified.

Table 5 show the service process of part of a museum visit up to the stage where the visitor enters the first gallery, in a time sequential order from left to right. The blueprint is also divided into two zone of visibility (processes visible to the user and in which the user is likely to participate) and a zone of invisibility (process which also necessary to the efficient distribution of a service, may be hidden from the user).

Blueprinting is an exercise which can help the museum director take a fresh look at how the museum operates. The aim of such scrutiny is not only to meet customer needs but also to utilize the museum’s resources more effectively. The blueprint allows all the employees to see their role in the process, while consultation on the activities undertaken may give the front-line employees, in particular, a voice in how the service should be delivered. Too often the customer-contract personnel, those who have an insight into the users’ needs, are not consulted. However, as Mudie and Cottam suggested, “*mapping out the process is as much a test of the validity and endorsement of management’s belief as to how things do and should work*” (Mudie and Cottam 1993:55). The views of management, employees, and users should be solicited when reviewing a museum’s process.

Blueprinting is an extremely useful way of improving service quality. As Payne remarks:

“The blueprint is a valuable tool in helping visualize the service process, understanding what can go wrong and setting performance standards for improvement in service quality. This help not just with solving potential problems but also in designing ways to deal with service recovery”. (Payne 1993: 229)

However, museums have to overcome a considerable amount of hostility to marketing before facilitating co-operation between marketing and operations. Museums are not alone in meeting resistance from within the organization to the co-ordination of marketing and operations. Lovelock (1992) found that many operations executives in service organizations resist the introduction of a marketing orientation, regarding it as a costly add-on function, and interference in their activities. However, each operational issue affects both operations and marketing. Thus the interplay between the processes, marketing, and human resources is critical (Payne 1993).

Ultimately, the performance of the museum itself will need to be measured relative to: goals and objectives; competitors; user expectations; and resources deployed (capital, labor, materials, and information). Quantifiable measures should be use wherever possible, although some measure will need to be qualitative or involve simple Yes/No measures (Audit Commission 1991). For example, the following indicators could be met:

Education

- Number of courses/workshops arranged and their take-up
- Number of school visits
- Percentage of schools in the target areas reached

Enquiries

- Number of enquiries dealt with each year
- Percentage of total enquiries successfully dealt with
- Average time/cost per specific enquiry

Access

- Length of stay
- Number and type of visitors
- Return visitors
- Percentage from a given catchments area
- Relative performance with competition
- Measurement of visitors' satisfaction

Source: Museums Association, 1991

The problem with such an approach, though, is that qualitative measures are often glossed over or neglected (Marsan: 1993). If it is difficult to identify precisely the output of a process, then a surrogate measure may be used. For example, the true output of the museum could be its contribution. Since this is difficult to quantify, a proxy measure of “number of visitors” is used. How well the service is delivered though is a more realistic and expedient measure for museums. Although overseeing performance measurement is an operation rather than a marketing task, it is essential that marketing is involved. If the process of delivery of the museum service is to be effective, then marketing and operations must collaborate.

5.3.7 Physical evidence

Shostack (1977) stresses the management of the physical evidence or environment of the service organization. The tangible aspects of the service need to be stressed, such as the café or gift shop. Eureka! The Museum for Children, in Halifax, owes its immense popularity to its physical environment: hands-on models, interactive technology, and sound effects all encourage audience participation. An atmosphere can be created, which according to Kotler (1973), can act as a competitive tool.

Zeithaml, Parasuraman, and Berry (1990) regard the delivery of a quality service as being essentially dependent on investment, not only in people but also in processes. In terms of the overall service delivery process, marketing needs to be integrated with the other operations, marketing professionals working in isolation cannot increase audiences and work the other miracles commonly expected of them. There is a need for a total marketing orientation of the whole organization – a marketing culture. This requires commitment to the marketing ethos by all service organization personnel, including top management, Kelly (1991) demonstrates the success of this approach with reference to the Metropolitan Museum of Art in New York, where curators, historians, designers, conservators, and other backstage personnel serve on committees with marketing task.

5.4 Building museum “brand”

“Brand” is the name of the product which its function does more than just a name. It has value and worldwide recognition of that particular product such as Coca-Cola, Nike and Mercedes-Benz. In the recent year, it has also become an important issue in cultural sector and non-profit organization. Brand building process comprises of 4 steps according to Paal Mork (2004) as follows:

- Identification- The audience identify the museum, the name and the type of museum
- Meaning – Exhibition and visitors’ profiles and general attitudes will help to create the positioning of the museum in the eyes of the public.
- Response - Visitors will make judgments and developing certain feelings about the museum.
- Relationship –Some visitor recommend the museum to others, work as volunteers and may be let the museum become a part of their lifestyle.

A successful marketing campaign will create branding and recognition of the museum to the target audiences as mentioned.

6. Related Research

Rossetti, Evelyn (2005) conducting a research study, entitled, “*Perceptions of success: A case study of the Museum of the City of New York*” Evelyn concluded the result of her study that Museums are unique educational organizations. Unlike schools, museum attendance is not mandatory, and no exams evaluate the effectiveness of the institution. Museums in general serve to preserve, present, and interpret historical, cultural, artistic, and natural phenomena. As with all successful enterprises, educational and otherwise, museums must be attentive to performance, productivity, and operational practices. While many studies have examined the performance and productivity of museums vis-à-vis their visitors, no study has yet examined and explored the museum solely from an employee perspective”.

Perceptions of Success examines the museum as a learning organization, as defined by Senge (1990); it is an organization that is continually expanding its capacity to create its future.; This phenomenological study focused on how employees of the Museum of the City of New York (MCNY) perceived their Museum's success as a public educational institution. It maintains the following that the Museum of the City of New York is a learning organization, both internally and externally. From an external perspective, the Museum's purpose is educational; according to the AAM (2000), the commitment to education as central to the museum's public service must be clearly expressed in every museum's mission and pivotal to every museum's activities. It also acknowledges that the contributions of the Museum's employees are vital to its success; and MCNY employees experience and help to create the Museum daily; as such, they have their own ideas of what the Museum is and what it means for it to be successful. The study was conducted using personal meaning mapping, interviews, and document analysis. It found that the Museum of the City of New York could do a better job as a learning organization by including its employees in assessing its Greffe, Christiana Morgan (2005) conducted a research study on "Museums of order: 'Truth', politics, and the interpretation of America's historic prisons". His conclusion is as follows:

In the late twentieth century the prison system and cultural tourism were two of the fastest growing sectors of the United States economy. While at first seemingly disparate, these two trends do intersect: the proliferation of new prisons in the last quarter of the twentieth century has left several abandoned, outdated prisons dotting the landscape, and thirty percent of these have been preserved for the purpose of education and tourism. This dissertation is an examination of how these two practices, incarceration and tourism, merge in the United States. Largely, it draws on new, self-reflexive, politically critical, museum studies methods. This methodology is combined with more traditional cultural history sources, as well as first-person participation based on an ethnographic model. This study includes the life histories of seven historic prisons in the United States: Alcatraz Federal Penitentiary, Eastern State Penitentiary in Philadelphia, Burlington County Prison in New Jersey, the Wyoming Frontier Prison in Rawlins, the Wyoming Territorial Prison in Laramie, the Old Montana State Prison in Deer Lodge, and the Old Idaho State Pen in Boise. These prisons embody the ideological shifts in penology over two centuries, and continue to reveal the ways in which American prisons are imagined in popular thought. They also act as case studies to illustrate changing practices in public history and preservation from the mid-1960s into the 2000s. This dissertation reveals that historic prisons in the American West are shaped by the urbanity and economic diversification of their surrounding communities, as well as their proximity to universities and other forms of tourism. The interpreters of these sites rely upon the myths of the lawless West to attract tourists. Historic prisons in the more densely populated mid-Atlantic, however, are able to draw from a vast history of benevolent action on the part of Quaker penal reformers to save and interpret their antiquated prisons. Alcatraz is in its own category as an anomaly of the American prison system as well as an extraordinary historic site.

Graham, Kara Elizabeth (2005) organized a research, entitled "The Massachusetts Museum of Contemporary Art: How an arts organization became a small town's unlikely economic savior". Below is the conclusion of their study.

This thesis details how MASS MoCA's innovative business model is predicated on a civic-minded relationship with the city of North Adams. It asks how an arts organization can positively affect the community in which it resides beyond just providing entertainment? Primary data comes from the examination of news articles reporting on the evolution of the MASS MoCA story, research on the history of New England mill towns, industrial

architecture in the Berkshires, Western Massachusetts working-class culture, and interviews with management personnel at MASS MoCA. The notion of a local art museum as a driving civic force employing residents, offering commercial lease space to businesses, educating children and fostering local artists, suggests that a dynamic exchange of goods and services with the constituents of North Adams makes MASS MoCA's partner-building efforts an archetype for a new way of doing business in the museum industry.

Karr, Fred H.(2005) conducted a research on “Quality management in museum information systems: A case study of ISO 9000-2000 as an evaluative technique” His research summary is as follows:

Museums are service-oriented information systems that provide access to information bearing materials contained in the museum's collections. Within museum environments, the primary vehicle for quality assurance and public accountability is the accreditation process of the American Association of Museums (AAM). Norbert Wiener founded the field of cybernetics, employing concepts of information feedback as a mechanism for system modification and control. W. Edwards Deming applied Wiener's principles to management theory, initiating the wave of change in manufacturing industries from production-driven to quality-driven systems.

Today, the principles are embodied in the ISO 9000 International Standards for quality management systems (QMS), a globally-recognized set of standards, widely employed as a vehicle of quality management in manufacturing and service industries. The International Organization for Standardization defined a process for QMS registration against ISO 9001 that is similar in purpose to accreditation. This study's goals were to determine the degree of correspondence between elements of ISO 9001 and quality-related activities within museum environments, and to ascertain the relevance of ISO 9001-2000 as a technique of museum evaluation, parallel to accreditation. A content analysis compared museum activities to requirements specified in the ISO 9001-2000 International Standard. The study examined museum environment surrogates which consisted of (a) web sites of nine museum studies programs in the United States and (b) web sites of two museum professional associations, the AAM and the International Council of Museums (ICOM). Data items consisted of terms and phrases from the web sites and the associated context of each item. Affinity grouping of the data produced high degrees of correspondence to the categories and functional subcategories of ISO 9001. Many quality-related activities were found at the operational levels of museum environments, although not integrated as a QMS. If activities were unified as a QMS, the ISO 9001 Standard has potential for application as an evaluative technique in museum environments.

Chapter 3

Historic House Museums: Abroad and Thailand

Introduction

House museums, palace museums, period room displays or museums set in the old houses are common in nearly every country nowadays. Tourist visits places where either the important and famous persons in that countries or the world used to live there when alive, important events took places or places that houses important objects on display. It was recorded in the world museum history that in many countries the museums were originated from the collection of the elites and the leaders of the countries. That's why the early museums were established in the palaces or in the mansions of the important city. However, the collected objects at that time were for personal interest or to raise personal social status. (Committee to Celebrate His Majesty King's 50th Anniversary Ascension to the Throne, 1998)

In November 1997, a major conference entitled *Abitare la storia: Le dimore storiche-musco* (Inhabiting History Historical House Museums) was held in Genoa, the city of many palaces. On this occasion, the topic of historic house museum was extremely discussed for the first time. The specific nature and values of such museum were highlighted. The conference participants took the opportunity to express their wishes to the International Council of Museums (ICOM) to set up an international committee specifically dedicate to historic house museum. Thus, the International Committee for Historic House of Museum was set up in 1998. (Pinna, 2001)

1. Definitions

According to a conference held in Genoa in November 1997 under the title "*Inhabiting History: Historical House Museums*" The following definition was produced as follows;

"Museum-homes which are open to the public as such, that is, with their furnishings and collections, even if on successive occasions which have characteristic color schemes, and which have never been used to display collections of a different provenance, constitute a museographical category in every particular, and one that varies widely in typological respects. Briefly, the specific character of this type of building is the indissoluble link between container and contained, between place/house/apartment and permanent collections/furnishings/ornamental fixtures" (Pavoni, 2001)

As this is the primary definition, it raised many questions as they emphasized on the historical accuracy of the immovable and movable effects. Even the houses that have prestige historical values of the past but the character do not fit into this definition because such buildings must be habitable.

There are those who emphasis on the historical importance of the habitation and its role in local and national levels and the need to restore and preserve the original values that the building well known. On the other hand, there are those who emphasis on the authenticity of the buildings therefore being restored is the risk of falsification and the use of inappropriate materials.

As a result discussed in the 1997 Genoa conference, the definition of the building was a series of museological features that combined under the heading of house museums i.e. from palaces, to the homes of famous people, the homes of artists, houses representing particular periods or styles, homes of collectors, family homes reflecting the passage of time and sedimentation of the history of generations, houses representing homogeneous social groups, to historic residences that have become settings for collections unrelated to the history of the residence itself...in other word, if it is a house, it can be anything.

However, according to Carruthers,2003, there are now several good definitions of the term “museum” but still minor difficulties in defining a “house museum”. The National Trust for Scotland (NTS) who is the major single player in the field of house preservation has submitted only a few of its properties for registration under the national scheme to ensure standard practice of the museums. In Scotland, there are many houses that similar to the NTS are opened to the general public by private owners, some have long history of family tradition, but not are protected by a charitable trust, therefore, have a risk of sale in the future and cannot regarded as museums.

2. House Museum Experiences

When the visitors visit house museum, the rich array of objects, symbols and conventions made them easier to simplify subjects of history, arts and architecture. Because of house, common experience of everyone is a part of the life. The house is “real” because it was in everyday life. Bedrooms, living room, bathroom and furnishings displayed in house museums are recognized with the value beyond discussion. The visitors can link all activities of every day’s life in that period from house museum experiences.

“The historic house that is transformed into a museum can evoke the feeling and imprint the memory on the visitors more than any other types of museums, due to special atmosphere which brings visitors back to the time in the past and awake their imaginations about the habitants who once lived there” (Gorgas, 2001).

“Unlike other types of museum, house museums allow the visitors to come face to face with the past. And successfully generates a combination of cultural images which can convey feeling and perception in addition to knowledge.” (Carruthers, 2003)

3. The House Museum VS Other Type of Museums

As mentioned, historic house museum is different from general types of museum since it has to be used as a residential, such as house or palace, and later, converted into a

museum to commemorate its famous owner or the important events that happened in that house in the past. That is why most house museums furnishings displayed in a way that represents their original placement and usage in a home. On the other hand, a general type of museum can be any building that conserve and exhibit particular objects which are subjected to the museum's type.

The historic house museums are up to a variety of standards, including those of the International Council of Museums which addressed the attribute of historic house museum in the 1988 conference that *"Based upon scientific and cultural considerations, the historic house museums when opened to the public have to be conserved in their original setting such as, furnishing, lay out, landscape, and collections of the people who used to live there and haven't been transformed to display collections gathered from different sources."* (Pinna, 2001).

The uniqueness and incomparable image of historic house is due to the use of conserving, exhibiting or reconstructing to convey real atmosphere of the house in the past. It's also different from other museums, because it can grow only by gathering original furnishing and collections from the historic period when the house was used. In addition, the value of the house museum is not emphasized on the value of personal objects but it's because of the place, the whole set of objects and its connection with the spirit of the people who lived in the house in the past. (Pinna, 2001).

There are differences among one history house museums to the others. Some are organized around the person who lived there or the social role the house had. Consequently, they may contain objects that belonged to the inhabitants. This approach is mostly concerned with "authenticity". Other historic house museums may be partially or completely reconstructed in order to tell the story of a particular area, kind of life or period in time.

Butcher-Youngmans proposed an initial typology of historic houses into three broad types (Oxford University Press, 1993, as cited in Pinna, 2001) as follows:

- *Documentary historic house museums convey the life of a personage or place of historical or cultural interest in which the environments must contain the original objects, and if possible in their first hand layout.*
- *Representative historic house museums, narrates a style or a way of life. In this environment, furnishing may be reconstructed using objects that are not authentic. They may be either copies of originals or objects that not belong to the house but were acquired on the market.*
- *Aesthetic historic house museum are places where private collection are exhibited that had no relations with the house or its owner.*

However, a second approach to a classification was presented at the Genoa Congress in 1997 by Rosanna Pavoni and Omella Se vafotia (Abitare la storia, 1998, as cited in Pinna, 2001) that types of house museum should be breakdown into several different subcategories such as, royal palace, house dedicate to illustrious men, house created by artists, house dedicate to a style or an epoch, houses of collectors, family house, houses with a specific socio-cultural identity.

In Scotland, according to Carruthers, 2003, house museum and domestic display raised important issues about whose heritage is considered worthier of preservation and how it should be displayed and interpreted to the public.

They can be divided into 5 categories; furnished houses with their original contents; unfurnished houses re-equipped with furniture and fittings such as period room display; museums with reconstructed period rooms within non-domestic buildings; domestic collections displayed in cases in museums and lastly, houses now used for non-domestic museum purposes.

Most countries have their own historic house of museums. For instance, in United State the house of museum are perceived as particular and special place for many American professionals therefore, are also a very popular institution with the public. More than 6,000 house museums have joined American museum community since 1960 (Donnelly,1960). While there are about 150 house museums in Scotland (Caruthers, 2003) which is certainly a figure on a high side, globally there are house museums in most countries around the world such as, the museums in following topic that will be examined.

4. Conservation Efforts in Other Countries

There are thousand of house museums around the world at present. Houses of different types and sizes have been preserved and opened for the general public for many motives. These are common in the European and western environment that reflect both the study of history and growth of conservation comparing with modern development and changes. The researcher would like to mention some of the renowned house museum in the foreign countries as the examples for this topic as follows;

1. The Iolani Palace, Hawaii U.S.A
2. The Versailles Castle, France
3. The Windsor Castle, United Kingdom
4. Mark Twain House & Museum, Connecticut, U.S.A

4.1“The Iolani Palace”

Figure 6 The Iolani Palace

Source: <http://www.iolanipalace.org>



Location: 364 South King Street, Honolulu, Hawaii

Management: Non-profit organization

Brief history: This place is the only royal residence located in the United States. The site was first used as a palace in 1845 when King Kamehameha III moved the capitol from Lahaina, Maui to Honolulu. The location may have been chosen because it was the site of an ancient temple. The original name was Hale Ali'i, and was changed to Iolani Palace following the death of Kamehameha IV in 1863. Iolani was one of the king's names and means royal hawk- the high flight of the hawk signified royalty. The first palace was torn down in the 1870s because of extensive termite damage.

The present building was reconstructed in 1879 and was completed in 1882 as it had been served as an official residence of King Kalakaua and Queen Kapi'olani from the time of its completion until his death in 1891. His successor, Queen Lili'uokalani, lived in the Palace until the overthrow of the Hawaiian Kingdom in 1893. Though its grandeur was neglected after the overthrow of the monarchy, restoration began in the 1970s through efforts of concerned individuals. Restoration and preservation continues. The palace has been elegantly restored with original royal furnishing to be able to express the event of coronation, royal and social events in the past.

Collections: Iolani Palace, Coronation Pavilion, Furnishing and fixtures, tableware, decorative objects, portraits and historic photographs, clothing, jewelry, etc.

Programs and tours: Guide tours are provided every 15 minutes. Video "A king's noble vision" is presented in the Visitor Center in "Iolani Barrack". The museum also provides workshop/class, school tour, outreach program, concert, and permanent exhibition.

Special Program: A musical hookupu "The Queen's Serenade" is conducted to on the first week of September. Additional more special programs are conducted such as, King Kalakaua

Birthday Commemoration on November, 16. “Queen Kapiolani Birthday Night Tour” on last week of December.

Hours: Docent- led tour: Tuesday to Saturday 9.00 am. To 2.00 pm. Gallery tour (self – guided): Tuesday to Saturday 9.00 am. - 4.00 pm. Closed major holidays.

Admission: Grand Tour: Adults \$20, youth (5-17) \$5, kamaaina and military \$15; children five and under not admitted. Gallery Tour: Adults\$6, children under 17 \$3; kamaaian Adult \$5 Keiki \$2.

Marketing and Outstanding Programme: Membership programme “Friend of Iolani Palace” offers a wide range of membership categories such as individuals \$35, seniors \$25, student \$15, and family \$100.

Facilities: Parking, handicap access, museum store, picnic area, auditorium, meeting facilities capacity 80, theater capacity 50, toilets

“The Windsor Castle”

Figure 7 The Windsor Castle

Source: <http://www.royal-windsor.com/windsor.com/windsorcastle.htm>



Location: Windsor, Berkshire SL4 1NG England

Management: The Royal Borough of Windsor

Brief history: Windsor Castle is the oldest and largest occupied castle in the world. Despite its 900 years old it still used as the office work and a Royal residence, when the Queen undertakes certain formal duties. This castle is often said to be the Queen’s favorite. When the Queen resides at this castle the Royal Standard will fly over the round tower of Windsor Castle, at other times, the Union flag will fly in its place.

Windsor Castle was constructed in the 7th century by William the Conqueror, after his inroad of England in 1066. Its firsthand structure was built from teak with earth fortifications. The Castle is located on a steep hill overlooking the River Thames, apart of a ring of castles around London.

In the reign of King Henry II, the Castle was rebuilt in stone. He also constructed the round tower and the original stone outer wall. Following the English Civil War, the Castle's

primarily used as a royal palace. It has mostly unchanged since the early nineteenth century, apart from the restoration work after the fire that occurred on 20 November 1992, the 45th wedding anniversary of the Queen and the Duke of Edinburgh. Fortunately most treasures and works of art had been removed temporarily and so few items were lost, although over 100 rooms in the Castle were badly damaged or destroyed. The Castle was renovated, the aim being to restore the damaged rooms to their former setting using authentic materials and craftsmanship, and was re-opened in 1997 after five years of work.

At present, the Queen still uses this castle as a private home as well as a Royal residence where she undertakes formal ceremonies, such as Royal wedding, Funeral ceremony, and Garter ceremony. This place is also used to host the Royal family or government's guests, such as President and Mrs. Mbeki of South Africa (2001), King Abdullah II and Queen Rania of Jordan (2001), etc.

St. George's Chapel located in the area of Windsor Castle is a Royal Chapel which is not subjected to a bishop or archbishop but is subjected directly to the Monarch. This Chapel runs by the Dean and Canon of Windsor, this working group are called "the College of St George".

Many departments of the Royal Household are based at the Windsor Castle. Many of the people who works or lived here are such as, the titular head of the Castle community, the Constable and Governor of Windsor castle; the Dean of Windsor, Cannons and other staff. The Military Knight of Windsor, etc.

It is not a surprise that Windsor Castle has attracted visitors all over the world. Nowadays, many parts of the Castle are opened to the public. This includes the State apartment, Queen's Mary doll's house, St George Chapel, and Albert Memorial Chapel. Changing guard during the Queen official resident provides a colorful and very interesting event for the visitors.

Collections: Windsor Castle , Queen's Mary doll's house, St George Chapel, and Albert Memorial Chapel., Furnishing and fixtures, tableware, decorative objects, portraits and historic photographs, clothing, jewelry, etc.

Programs and tours: As a working Royal palace, the castle is used frequently by The Queen for State ceremonies and official entertaining and opening arrangements may change at short notice. The visitors should check opening and the program before planning a visit. Guided tours of the Castle Precincts introduce Windsor's history and the Castle's role today. They depart at regular intervals from the Admissions Centre and are included in the ticket price.

Special programs: Audio guide tour, Family Activity Trails, Family Audio Tour, School program, guard changing ceremony during April-June every day except Sunday, from July-March alternate days.

Hours of operation: Following are some details of the opening arrangement March to October 09:45 am.-5.15 pm. (last admission 16:00) November to February 09:45 am. 4:15 pm. (last admission 15:00) The Castle is closed 23 April, 17 May, 30 May 16 June, 25 and 26 December

Admission: Adult GBP 14.80 Over 60/Student (with valid ID) GBP 13.30 under 17 GBP 8.50 under 5 Free Family GBP 38.10 (2 adults and 3 under 17s)

Marketing and Outstanding Programme: The purchase directly from the Royal Collection will entitle to register for 12 months unlimited visit to the site except some days stated in the leaflet. The Royal Borough of Windsor and Maiden Head issue advantage card where purchaser can get discounts at a range of attractions, retailers and restaurants, on Council services or leisure activities including Windsor Castle (free entry with Yellow Advantage Card), Lego land, Seville Garden, Borough Leisure Centres and car parks, restaurants, shops, on services and health and beauty - over 120 offers in total.

Facilities: Most public areas are accessible for wheelchair-users, including The State Apartments. Wheelchairs can be borrowed, free of charge, from the Visitor Centre. However, they cannot be pre-booked and must remain in the Castle grounds.

“The Palace of Versailles”

Figure 8 The Palace of Versailles

Source: http://www.castles.org/castles/Europe/Western_Europe/France/france6.htm



Location: Versailles, Southwest of Paris, France.

Management: Public Institute “Establishment Public du Musee et du Domaine National de Versailles”

Brief history: The Palace of Versailles, or simply Versailles, is a royal palace located at Versailles, France. In French, it is known as the Château de Versailles. When the château was built, Versailles was a country village; today, however, it is a suburb of Paris. From 1682, when King Louis XIV moved from Paris, until the royal family was forced to return to the capital in 1789, the Court of Versailles was the centre of power in Ancient Régime France. The Palace of Versailles began as a modest hunting lodge for a French King. Then Louis XIV turned it into the great Chateau we know today. In 1837, Louis-Philippe converted this Chateau in to a museum of France which is the historic starting point for the development of mass tourism. Versailles is therefore famous not only as a building, but as a symbol of the system of absolute monarchy which Louis XIV espoused. Versailles receives some 2,400,000 visitors each year; this includes the visitors to the Chateau, the Trianons, the gardens, and the park. (Guardiola, 2001)

Collections: History gallery, painting, decorative art, sculptured, architecture. The Grand Appartement du Roi, The Galerie des Glaces, The Grand Trianon, The Queen’s hamlet etc.

Programs and tours: Grand tour provided everyday.

Special Program: Audio guide tour, mini train ride, rowing boat and bicycle hire.

Hours of operation: The Chateau is open from Tuesday to Sunday, except on certain French public holidays: May-September 9 a.m. to 6.30 p.m. October-April 9a.m. to 5.30p.m The park and the gardens are open every day except in bad weather from 7 a.m. in summer, 8 a.m. in winter, until sunset.

Admission: One Day Pass (all inclusive) Apr-Oct: €20 weekdays, €25 weekends; Nov-Mar €16; under-18s free. The park only is free.

Marketing and Outstanding Programme: The Palace installed media communication links to help develop the palace's dual roles as a leisure destination and a centre for research. The Digital Great Versailles innovation tours both real and virtual using Wi-Fi network technology to offer new type of guided tour multimedia content on personal digital assistants (PDAs) instead of audio guides. The pilot Wi-Fi multimedia guides in the Domaine de Marie-Antoinette that was reopened after restoration work presented as if by herself to add personal experience. Visitor will be also given the content on an iPod as a podcast from the palace's new website. This is the first site in Europe that deploys rich multimedia content over Wi-Fi network. They also planned to reorganize new ticketing system online registration on the web to reduce long waiting queue.

Friend of Versailles or *Socie'te' des amis de Versailles* provides different membership programme. Donation and patronage programmes are also available. Lectures, cycle visits and daytrips are also organized.

Facilities: F&B, toilets, disable, educational area, shop, audio visual and digital technology

"The Mark Twain House & Museum"

Figure 9 The Mark Twain House & Museum

Source: <http://www.marktwainhouse.org/themuseum/index..html>



Location: 351 Farnington Avenue Hartford, CT06105

Management: Non-Profit organization "Mark Twain Memorial and Library Commission"

Brief history: The Mark Twain House & Museum used to be a home of an American famous writer "Samuel Langhorne Clemens" known as Mark Twain, and his family. Samuel had published more than 30 books and hundreds of short stories and essays and gave lecture tours

around the world. His work often critiqued social morals, politics and human nature, making his literature a unique reflection of American lifestyle in the late nineteenth century. By the end of his life he was admired as a quintessential American Writer.

In 1891, Samuel and his family moved to their family in Europe due to financial situation. His house, a remarkable 19-room Victorian mansion was sold and to other owners several times. Until the year 1927, Katherine Seymour the leader of “Friends of Hartford” group raised a donation campaign to purchase the “Mark Twain House” to preserve for future generation. In 1929, “The Mark Twain House Memorial Commission” was chartered by the State of Connecticut as the non- profit organization that would purchase restores and manages the Twain House. In the same year the Memorial purchased the house for \$ 150, 00 using donation and personal guarantee. After 1995, after the mortgage was fully paid, the trustees enlarged the interpretive aim and began to restore the house to be as same as the state when the Clement family were resided. In 1980s, the trustees expanded the educational program to encompass new interest in family home-life, arts, and culture of the late-19th century as portrayed through the life and writings of Mark Twain. In the mid 1990s, the trustee has renovated the facilities of Mark Twain House for instance, parking space, conference room, administrative room, etc.

The Mark Twain House attracts more than 60,000 visitors a year and is one of the premier tourist attractions in Connecticut.

Collections: Books, rare manuscripts, photos, artifacts, fine and decorative arts, documents, collected objects in memory of Mark Twain and his family, architecture.

Programs and tours:

Admission is by guided tour only. The guided tours are provided every operation day.

Special Program:

Group and Student tours, Clement circle membership, social & cultural events, Tour of kitchen wing (separate from the main house)

Hours of operation: Open: Monday- Saturday 9.30 a.m.-5.30 p.m. Sunday 12-5.30 p.m.

Closed: Tuesday January –March, January 1, Easter Day, Thanksgiving, and December 24 and 25 and 4th of July

Admission: Adults (17-64) - \$13, Children (6-16) -\$8, Senior citizens (65+)-\$11, Children under 6-Free

Marketing and Outstanding Programme:

Online Donation, Memberships with different levels and Benefits, value discounts from the store, members-only Events such as lectures, entertaining events, electronic updates of programs, free brochure, capitol campaign to restore the house, book conservation fund etc.

Facilities: Free parking, air-conditioned, handicapped accessible, store, and café

5. The Museum Classification

There are variety of museum types around the world which can be categorized by different criteria, such as collected objects, management, and area of service, target visitor, and exhibition style. Following are types of museum as classified by each criteria as details;

5.1 Types of Museum as classified by the objects

- General Museum

General museums hold collections in more than one subject and are therefore sometimes known as multidisciplinary or interdisciplinary museums. Many were founded in the 18th, 19th, or early 20th century. Most originated in earlier private collections and reflected the encyclopedic spirit of the times. The samples are The British Museum, Musee du Lovre etc.

- Archaeology Museum

This type if museums are originally developed from the excavation sites. This can be on ground or underwater. The samples are Istanbul Archaeology Museum, Hong Kong Maritime Museum, The Museum of Underwater Archaeology etc.

- Art Museum

An art gallery or art museum is a space for the exhibition of art, usually visual art. Paintings are the most commonly displayed medium; however, sculpture, photographs, illustrations, installation art and objects from the applied arts may also be shown. Although primarily concerned with providing a space to show works of visual art, art galleries are sometimes used to host other artistic activities, such as music concerts or poetry readings. Samples are The Metropolitan Museum of Art in New York, Singapore Art Museum etc.

- History Museum

The term history museum is often used for a wide variety of museums where collections are amassed and, in most cases, are presented to give a chronological perspective. Samples are The National Museum of American History, Singapore History Museum etc.

- Ethnography Museum

Mostly type of museums is used to show the ethnography work in the history. Samples are The Russian Ethnography Museum, Ethnography Museum of Ankara etc.

- Natural History Museum

Museum of Natural History can refer to any museum with exhibits about natural history, including animals, plants, ecosystems, geology, paleontology, climatology and more. Some museums feature natural history collections and other collections, such as history, art and science. Many nature centers also have natural history museum exhibits. Many national, state

and city park visitor centers have natural history displays. Samples are the Natural History Museum, Oxford University of Natural History Museum etc.

- Geology Museum

The museum mostly has collection of minerals and rock, Palaeontological objects and fossils. Samples are The Geological Museum in Denmark, Egyptian Geology Museum etc.

- Science Museum

The museum mostly exhibits science and technology topics including light, sound, motion, electricity and magnetism, mathematics, life science, geography, meteorology, computer, transportation, communication, food science, energy and home technology. Samples are Hong Kong Science Museum, Museum of Science and Industry etc.

- Military Museum

This will have collection concerning military and war subject. Samples are Army Museum, The Royal Museum of Armed Force and Military History etc.

- Industrial Museum

The museum will hold collections of industrial history and tools. Samples are New Britain Industrial Museum, Bradford Industrial Museum etc.

5.2 Types of Museum as classified by management

These museums are managed by different organizations, some are government and some are private as follows;

- Government Museum
- Municipal Museum
- University Museum
- Army Museum
- Independent or Private Museum
- Commercial Company Museum

5.3 Types of Museum as classified by area of service

The intention of setting up these museums emphasized on the visitors as follows;

- Educational Museum
- Specialist Museum
- General Public Museum

5.4 Types of Museum as classified by exhibition style

There are many types of exhibition styles as follows;

- Tradition Museum
- Open-air Museum
- Historic House Museum

In this study, the researcher emphasized on Vimanmek Mansion Museum which is categorized as historic house museum as main topic. However, to understand the way the museum runs in detail, history of house museum in Thailand will be analysed and explained.

6. The History of House Museum in Thailand

6.1. The first Thai museum

The historical evidences have revealed that the Kings of Thailand played important roles in collecting art crafts and ancient objects which were leftover in many places and gathering it to the center of the new metropolis. Those objects, such as, Buddha images, graven images were conserved in respect to their faith in Buddhism as well as to built up the unity of the nation. (The Committee to organize the 50years Anniversary of H.M. King's Ascension to the Throne, 1998) For example King Rama I, who free Ayudhaya (Thailand prior metropolis) from Burmese invasion and constitute the new capital known as "Krungthep" or "Bangkok", had brought back the Buddha images leftover in "Sukhothai" (The first metropolis of Thailand).

The idea of collecting objects has been adopted from the Western culture. As Thailand had trade with western countries, such as, England, United States, France, Spain, and Portuguese ever since the early Ratanakosin Era. During the reign of King Mongkut (King Rama IV), for the first time western culture began to influence on Thailand, especially the architecture and culture.

The idea of collecting ancient objects and valuable objects came in the name of "museum". The first museum in Thailand, set up in according to King Rama IV's command was "Rajcharudee Throne Hall Museum". King Rama IV used this museum to conserve his collections of ancient objects which he gathered from many places during his merit traveling as a monk. His outstanding collections in the first museum are the first Thai language stone inscription of King Ramkamheang, the Manugka Silabad throne, and gifts from other countries. The collections at that time were for the pleasure of himself, royal family and high ranking government officer. Later on, King Rama IV would like to exhibit the objects received as gifts from the ambassador of other countries at Anunda Samakom Throne Hall. He also moves the ancient collections in Rajcharudee Throne Hall Museum to be exhibited at "Prapas Throne Hall" which had larger space than the first one. The Prapas Throne Hall collection was opened for the ambassador and the foreign delegations, who were not royal family for the first time. That was his idea of setting up the museum (Pipitthapun) that is the origin of the museum history in Thailand (Katudat, P 1996)

Apart from setting up museum for the first time in Thailand, King Rama IV also sent Thai handicrafts to be exhibited in the international trade exhibitions, such as the International Museum Exhibition at London, England in 1861, the International Museum Exhibition at

France in 1866, etc. (The Royal Institute, 1927) The cooperation with foreign countries helped enhance status of Thailand among foreign countries.

6.2. The public museum

In the reign of His Majesty King Chulalongkorn (King Rama V), “SaLa Sahathai Samakom” (Concordia Hall) was used as a museum for the public for the first time in 1874 according his command on the occasion of his 21st birthday. The persons who responsible for the setting up of this museum were Chaophraya Pasakornwongs (Porn Boonnag) and Mr. Henry Alabaster, a British man who came to work as government officer for King Rama V. The museum was very successful in attracting Thai visitors; therefore, more museums were set up on his birthday celebrations in the following year. King Rama V also issued a request that ordinary people could send their collections to be presented in the museum. In addition, the king would give reward the owner of the collection, which he found, the most interesting. However, the exhibition at “SaLa Sahathai Samakom” was temporarily arranged for special occasions only because after that occasion some collections were returned to its owners. Therefore, there were fewer collections left to present. (The Department of Fine Art, 1937)

In 1890, the collections were moved to display at “Three Throne Halls” inside of Bavorn Sathan Palace. The museum was called “The Royal Museum at Wang Na” where by the exhibition were held permanently and was opened to all Thai people.

In 1891, all museums had gone in to the responsibility of the bureau of museum which its first director general was Prince Chaiyanuchid. (A brother of King Rama V)

In 1894 Chaomuen Srisoraluk received royal appointed as the new director general of the bureau of museum. He also received royal permission to take an education trip to Europe to see the management and the development of museum in many countries. This trip not only gave him the knowledge of how to develop and manage the museum in Thailand but it also gave him the idea of hiring Mr. Stanley A. Flower a museum expert to work for the museum bureau. (The Department of Fine Art, 1974)

The development of museum in the reign of King Rama V had been continued as the evidence showed that the curator had made check list books for every object. Moreover, the objects were categorized in to groups so that the visitors can better understand the contents or themes of the exhibition.

To support the museum development, like his father, King Chulalongkorn also sent his collections, handicrafts, etc. to be displayed in the international exhibitions. One reason for those developments was the growing relationship between Thailand and the countries in Europe and America, another reason was the broad vision of King Rama V, who planed to develop his people and the government officers as a preparation for the government revolution, therefore Thai museum development accelerated during his reign.

The museum interest had spread from Bangkok metropolis to upcountry provinces, such as Ayudhaya where the local museum was established for the first time, called “Ayudhaya Museum”. This museum had been a prototype for other local museums such as, “Rajathani Temple Museum” at Sukhothai, Phra Pratom Jadee Museum at Nakhon Prathom. (The Department of Fine Art, 1927)

6.3. The development of Thai museum to international standard and national cultural heritage conservation

In the range of King Rama VI (King Vajiravudh) got acquainted with the museums early in his childhood. The fact that he had visited a lot of museums in many countries makes him somewhat an authority on the problem of museum administration. In order to improve the museum administration, he merged the museum bureau and the handicrafts department together to form a new bureau called “Krom Silapakorn” which has played important roles in regulating and developing Thai museum since 1912. This bureau was directly under his command. (The Department of Fine Art, 1989)

King Rama VI also worried about the lost of ancient objects and national heritages which were neglected in many provinces. According to his remark that *“There are a lot of ancient objects and architectures that were created by the prior kings and the art specialists of the past, those objects and architectures would certainly be significant evidences of history of the dynasty. They can be used as tools for examining and exploring archeological knowledge. Some of these antiques are well conserved but several of them are still neglected.....therefore, they are not yet being organized”*. (The Department of Fine Art, 1927)

The museum setting in the reign of King Rama VI emphasized on the identity and unity of Thai nation according to the King’s idea. In the same year (1912), new local museum entitled “Lopburi Museum” was set up at Lopburi province. The significant event related to the museum during the reign of King, Rama V was when the world facing economy crisis. King Rama VI gave his support to the setting up of “Siam Museum” and was primarily conducted to help promote Thai economy. In this aspect, “Siam Museum” was similar to trade exhibition in King Rama V period. (The Department of Fine Art, 1940)

6.4. The metropolis museum

In the reign of King Rama VII, the museum work was place under the “Metropolis Library Committee” regulation, of 21st January 1926 in respect to the king initiative. (The Department of Fine Art, 1987)

Rama VII also instructed “The Museum at Wang Na” to changed its title to “The Metropolis Museum” (Hau Samood Sumrhu Phranakorn) a decree King Rama VII issued on 15th March 1926. (Pohsrithong, P, 1993) Rama VII also set up the “Royal Philosopher Council” in his effort to gather those philosophers of Thailand to help develop Thai education he gave permission for using, the throne halls in “Bavorn Sathan Monkol Palace” to be used as museums and library hall. There were two library halls, the former; Vajirayan royal library hall, used to collect ancient books including inscription stones, the later; Vajiravudh Royal Library Hall was used to collect foreign books and newspaper. Therefore, there were both museums and library located in Bavorn Sathan Mongkol Palace.

6.5. The prototype of art and archaeological museum

At that time Prince Damrong Rajanupab was appointed as the chairman of the “Royal Philosopher Council”. He had invited Prof. George Sedae, the French archeologist to assist him with the object classification in the museum with so many objects that were not appropriately classified. Moreover most of the items displayed in the Metropolis Museum were natural objects, such as stuffed animal, animal horn etc not art crafts or antique items. Finally, prince Damrong decided to bring his own collection of art crafts and antiques to

exhibit in the museum, so that the Metropolis Museum is transformed to art and archeological museum. Rama VII also donated his own collections to be displayed in Metropolis museum. (The Department of Fine Art, 1987)

Rama VII also asked for support from private merchants who at that time were mostly foreigners as he thought the government financial support was not sufficient for the Metropolis museums revolution. (Pohsrithong, P, 1993)

King Rama VII and Queen Rumpaipunnee officiated the opening ceremony of the new Metropolis Museum on 10 November, 1926. Later in his reign “The Metropolis Museum” was renamed as “The National Museum” (The Department of Fine Art, 1987)

During the reign of King Rama VIII, the development of Thai museum continued. King Rama VIII was very interesting in the museum ever since he was a boy whilst growing up in Switzerland. When he came back to his home land for the first time at the age of thirteen back in 1938, the royal family, including his mother, sister and brother (King Rama IX) took a chance to visit National Museum. King Rama VIII was very interesting in the every object that was exhibited in the museum.

The Thai National Museum continued to make change for the better, despite Rama VIII leaving to continue his study in Switzerland. The young King interests in museum as generated a fever in museum development. A new type of museum called “Mineral and Stone Museum” was set up and many local museums were built in this period. This includes: (Unkong, S, 1998)

- Chai Ya National Museum (1938) ; Suradthanee Province
- Phraphutachinnaraj National Museum (1938); Pitsanulok Province
- Wad Boads National Museum (1939); Singha Buri Province
- National Musuem at Wad Muchimawas (1940); Songkla Province

In the short reign, King Rama VIII gave his approval to use Sala Sahathai in Grand Palace as the “Royal Museum” and the main purposes of setting up were to be the source of knowledge for Thai people; but later on the Royal Museum was closed and its collections were removed to be presented at the National Museum, Bangkok.

6.6. Thailand as a member of the international council of museum

In 1946, philosophers and museum specialty from many countries joined together to set up an international organization for global museum development. The International Council Museum was established with the support of UNESCO.

Thailand became a member of International Council Museum in 1947 and sent delegations to join the meeting in 1948. The result of joining this organization had made the museum work in Thailand more systematic. From 1948 museum work was under the regulation of Department of Fine Art. (The Department of Fine Art, 1987)

On 23 November, 1957, King Rama IX (King Bhumipol Adulyadej) and Her Majesty Queen Sirikit made a private visit to an archeological site in Ayudhaya Province. After the visit, the King remarks that “The ancient objects that were found deserved to be collected in the museum here in Ayudhaya, and not to be taken to exhibit in other places. The antiques should be conserved in the museum of the provinces where those objects belong to. In respect to King Rama IX initiative idea, The National Museum of the many provinces was originated. The samples are such as, Ramkhamhang National Museum; Sukhothai, Cheangmai National

Museum; Cheangmai, Nakorn Srithammarat National Museum; Nakorn Srithammarat province, etc.

6.7 The site museum

Besides his interest in the museums, King Bhumipol also paid his attention to archeology and the ancient remains which still lay under the ground. He made a private visit to a heritage site at Ban Cheang where many historical objects were found underground. After that the museum at Ban Cheang heritage site was set up to collect those valuable ancient objects. (Chareonwong, P 1987)

6.8. Science for conservation

The present King (King Bhumipol Adulyadej) is a keen amateur scientist. He was keen to develop and use scientific methods in conserving those valuable antiques. In response to the King advice, the Department of Fine Arts, once, sent their officers to Belgium to study about the objects inspection and conservation.

6.9. The museum for education

Thai museums as a learning tool is beginning to be recognized and special types of museum have been set up for the purpose of education. This includes the museum inside government offices and, educational institutions, such as, Wat Phra Kaew Museum, Artificial Sky Museum, Science Center for Education, commemorative places and the newest comer - The Discovery Museum.

6.10. The house museum

HM Queen Sirikit following the initiative given by the HM Bhumpipol, took her effort in renovating and transforming Vimanmek Mansion and Abhisek Dusit Throne Hall. Previously these halls were used as warehouse by the Royal Bureau Household Bureau.

7. Museums Classification in Thailand

The development of museum in Thailand began with the establishment of the Royal Museum in the reign of King Rama IV and transformed to the Public museum during the reign of King Rama V. Later it was reformed as the Metropolis Museum and finally the National museum in the reign of King Rama VII. Nevertheless, the “Royal Museum at Wang Na” (set up in the reign of King Rama V) is the prototype for both government and private museums.

The international standard of museum has classified the museums in three categories which are; (UNESCO, 1960 as cited in The Committee to organize the 50years Anniversary of H.M. King’s Ascension to the Throne, 1998)

1. National Museum refers to the museum that regulate by the government. Its role and responsibility is set by the state law and regulation.
2. General or City Museum refers to the museum that the government office set up under approval of the Ministry of Education.

3. Site Museum refers to the museum set up to gather antique objects found at the heritage site.

The museums in Thailand can be classified in 3 categories as follows; (The Committee to organize the 50years Anniversary of H.M. King's Ascension to the Throne, 1998)

- 1.The National Museum
- 2.Museum of the government office (including museum for education)
- 3.Private Museum (including provincial museum)

7.1 The national museum

At present the National Museum are regulated by the department of Fine Arts which acts as government agency in managing the national museum. The development of Thai national museum can be divided in to 3 stages as details (The Department of Fine Art, 1989)

1926- 1961: The Metropolis Museum was founded under the regulation of the Royal Philosopher Council.

1961-1974: The Metropolis Museum was renovate and entitled the “National Museum” and was regulated by the Department of Fine Arts. In this period, there were 15 National Museums, by which, 11 of them located in other provinces outside Bangkok such as, Chainadmune National Museum at Chainad Province. Maha Verawongs National Museum at Nakorn Rajsima Proynce, etc.

1975-1995: This is the growth period of National Museum, following reorganization in Fine Arts Department. The museum work was completely separated from archeological work, from that point; Thai museums have been regulated by the Museum Bureau which is under the Department of Fine Arts. More specialized museums besides archeological museum and site museum were settled, such as, the Commemorate establishment, Modern Art Museum, City Museum, etc.

1996- present: from the year 1996 onwards, museum work has been combined to archeology work once again and has been regulated by the Bureau of Archeology and National Museum which responsible for 45 National Museums in Thailand.

7.2 Museums of government offices

Many government offices have set up their own museums with the objectives of: (The Department of Fine Arts, 1989)

- To be a museum of international standard with full functional of museum management system. Open to the public for education and entertainment, such as “the Science Center for Education and Research”, “Mineral and Stone Museum”, “Taksin Kadee Institution” and “National commemoration”. etc.
- To represent a remembrance and history of the government offices. Most of this type of museum is small and open. At present, most of Thai ministries have their own museums, such as, The Minister of Defense, Ministry of the Interior, Ministry of Public Health etc.

Moreover, many education institutions have organized their own museum with the purposes of education and research for the students, and interested people. This includes Medical

Museums of Siriraj Hospital, Cultural Center and Culture Hall, etc. This idea of education museum has spread to the school level. Several schools have organized some space to collect interesting and valuable objects within their community. This type of museums is such as, “Anghong Cultural Center” at Satree Anghong School, “Benjamarachu Museum” at Benjamarachutith School, Rajaburi Province etc.

7.3 Private museums

Refers to the museum founded by non-government organizations including private museums and the temple museums. This type of museum originated from the interest in collecting objects of royal family and elites. They collected valuable objects which belong to their family or the objects of their interests. This type of museums are such as, “Wang Suan Phuk Kad Museum”, Bangkok Art Center, Siam Commercial Bank Museum, the State Railway of Thailand’s museum, Glass museum of Osodsapa Tek Heng Yu Co. Ltd. etc.

The private museums including the temple’s museums which originated from the collections of each temple as it usually are the center of community art and culture. The head monk usually is usually the one responsible for collect and keeps valuable objects in the temple.

At present hundreds of temples continue collecting objects but only some of them regularly open to the visitors. This includes: Wat Phra Sri Ratana Sadsadaram Museum, Wat Bupparam Museum in Trad province, Wat Klang BangKaew in Nakorn Prathom Province and Wat Phra Kaew Don Tao in Lampang province.

8. Future and Direction of Thai Museum

Thai government through the National Museum has played important roles in managing regulating and supporting all types of museums. This includes the role in disseminating and encourage Thai people to be aware of museum’ significance. At present, it’s viewed that museum should be the “Center of learning” and “Cultural Identity Institute” (The Committee to organize the 50years Anniversary of H.M. King’s Ascension to the Throne, 1998)

8.1 Social roles

Setting the future direction of Thai museums is a major mission for the National museum. It main duties are to improve and develop Thai museum to keep up with international standard criteria. The important thing is to develop the museum collection management. Since the objects are the significant element of the museum, therefore, it’s important that museum officers have knowledge of museum management, object inspection, object classification, documentation, interpretation, and to present the information in form of “Museum Information Center”. This operation can be supported by modern technology, such as website, e-mail, internet, etc. (Chareonpot, S 1996)

The look of museum should be changed from time to time, using new interpretation techniques, organizing activities that connect to the exhibition, providing educational program for the students, extra services such as, library, cafeteria and souvenir shop, etc.

The cooperation of the community is very important for museum development, especially in community museum. The participation of the people in the community and the

feeling that the museum is the asset of every one in community will result in museum conserving and developing by the people.

As for the small museum, the National Museum has to be more supportive in enabling them to contribute knowledge to the social.

8.2 International role

The International Council of Museum (ICOM) was set up to exchange cooperation among the International museum, which was more than 10,000, globally. ICOM also provides knowledge and information for the museums' human resource development and new museum management techniques. There are sub-organizations for specific development, such as AVICOM: Audiovisual & New Technologies, CECA: Educational & Cultural Action, ICTOP: Training of Personnel. These sub-organizations can assist the museum in advance sciences and technologies that help updating the museum management in order to keep up with the change and at the same time be able to conserve and regulate firm status of the museum in the alterable environment. (The Committee to organize the 50years Anniversary of H.M. King's Ascension to the Throne, 1998)

9. Thai Museum in the New Century

The museum, like any other institutions has to adjust itself to stand the test of times. People's perception and attitude toward the world have changed through the passing time. The museum in the new century has encountered the challenge of adjusting itself to be useful and to receive favor from the public.

Associate Prof. Srisak Wallipodom expressed his perspective toward the future roles of Thai museums in the seminar on "Thai Museum in The New Century", organized at Sirindhorn Anthropology Center in 2002, in three important issues: (Sirindhorn Anthropology Center, 2002)

- Thai Museum in the New Century would be the result of cultural movement in the past, but this movement has gone stronger since the 20th century.
- The Museum in the New Century concerning non-systematic Education which will help improves education system of Thailand.
- The Museum in the New Century had to change their concept toward way of life. Start finding the effective presentation.

He also explained that, in the future the community museum should not attach to size, design, or modern equipments of the building. Since setting up a museum could costs more than a million baht, this made the museum building looked complicate and led to corruption. Therefore, he suggested that the community changed their mindset and accepted the new concept that the museum is a learning process. And its most important mission is to provide a life –long education to the people than to emphasize on building, facilities, and technology.

Nowadays, the education institutions have participated in museum development, for example, "Suranaree Technology University" organized "Thai Suksa Nithus Room" to exhibit "Isan Cultural Objects", Mahidol University opened the course "Local museum" to the

public, and The Faculty of Architecture, King Monkut's Institute of Technology Ladkrabang had help in the design and the building of the museum, by which in the past depend upon the construction company alone. Erbprem Vajarangkul (Cited in Sirindhorn Anthropology Center, 2002)

The museum officer at the "Commercial Naval Museum" expressed his opinion about Thai museum in new century that from the first museum in the reign of King Rama IV, Thai museums have been gradually developed and there hadn't been any significant changes at all. He stated that the "Commercial Naval Museum" was different from other museums under the Department of Fine Arts that usually gathers different objects with different history to be exhibited in the building which can be an old building. But for the "Commercial Naval Museum" the related objects were collected and the building was designed to match the objects. The presentations were organized in respect to the scripts which were based upon academic evidence. New way of interpretation was employed such as, model of the argosy and its crew, demonstration of under water objects collection, light & sound, etc.

Ponombud Junthrachod, (Cited in Sirindhorn Anthropology Center, 2002) chief of Supunburi Museum agreed with Assoc.Prof. Srisak Wallipodom that Thai museums were gradually developed due to the limitation of human resources and government supporting fund. However, he had seen a lot of improvement in Thai museum lately. By using new presentation methods and technologies, such as the use of, models, diorama, audio & vision, dramatization, simulation, online information. He stated that the essence of the new century museum would be the presentation and activities that organized after the opening of the museum.

For some people, museum in the new century means more independent. As Dom Sookwongs (Cited in Sirindhorn Anthropology Center, 2002) from the "National Film Archive" stated that "I don't agree with the provincial museums being regulated by the Fine Arts Department. People in the community know better about their history than any other". He suggested that the provincial museums should be run by the community with the support of the Fine Art Department. He raised the case of the National Film Archive's building which came out quite different from the original design because the Fine Art Department wanted to added glass windows to the hall. However, the windows allowed too much light and the rain to leak in and destroyed the collected films.

Pladisai Sithijaroen (Cited in Sirindhorn Anthropology Center, 2002) one of the founder of Thai newspaper museum, suggested the way the private museums can operate independently without the support of the Fine Art Department that, typically the idea of setting up a museum was influenced by the objects that were already collected. However, those objects when placed together were difficult to be classified. As for Thai newspaper museum, the content of the presentation came first. In other words, the founders made clear what knowledge should be presented to the visitors and what knowledge did the visitor would like to learn. After the content was set, the script was drafted, and then the search for the objects began. He also stated that the founder has zero money at the beginning. However, many people who realized the value and the importance of this project altogether donated four million baht for the setting up of the museum plus four hundred thousand baht of monthly support. He added that the success had come from the good cooperation and network. Nowadays, the museum generates income by opening a restaurant, coffee shop, souvenir shop, shop for rented, and a seminar room for the public. Those commercial activities have helped the museum to stand on it own.

In conclusions, Thai museum in the new millennium should be more independent and organized by the community. It should not be attached to size of the building, modern equipments, or technologies which cost so much money than the community can afford. On the contrary, it can be simple but, emphasizes on the knowledge and how to convey it to the people. The setting up of the museum should begin from clear objectives and content. The exhibited objects should be congruence with presentation theme. The museum can be more independent if they applied marketing strategies to encourage visitors and income.

10.Thai Museum at Present

Figure 10 The Discovery Museum

Source: http://travel.sanook.com/bangkok/bangkok_09846.php



10.1 The Discovery Museum

Location: 4 Sanamchai Rd. Bangkok, Thailand

Management: The National Discovery Museum Institute (NDMI)

Brief History: The National Discovery Museum Institute (NDMI) was founded in 2004, with the purpose of establishing new learning based institutions together with the concept of “living” museums or “discovery” museums. The concept of this museum is beyond repositories of artifacts, specimens and works of art in the traditional museum. On the contrary, these museums are to be places of indefinite learning and self-discovery, where artifacts, specimens and works of art are used to enhance the learning process and to reinforce Thai identity and cultural development. The primary audience for the NDMI museums are Thais, and secondly tourists.

In January 2004 the Government of Thailand created the Office of Knowledge Management and Development (OKMD). The purposes of this project are to generate and disseminate knowledge with the goal of making citizens more innovative and creative. The objectives for the projects fostering a knowledge-based society will be:

- To provide opportunities in knowledge building;
- To develop creativity and innovation;
- To create learning environments.

The subject matter to be covered includes Thai and regional art, history, geography, anthropology, archaeology, ethnology, environment, science and technology. The subject matter is still evolving and may be established within four to seven museums.

The Vision, Mission and Objectives of NDMI are as follows;

The Vision

To become the leading learning centre in Thailand using living and interactive “plearning: (play+learn) exhibits and programs to become a state of the art, world class museum complex where the public and young people in particular can learn about themselves, their county and the world at large.

The subject matter to be covered includes Thai and regional art, history, geography, anthropology, archaeology, ethnology, environment, science and technology. The specific subject matter for the initial Demonstration Project is still evolving, but will draw on aspects of all disciplines envisaged as part of the national Discovery Museum concept.

It is clear that the primary audience or focus of the museum initiatives is local or domestic, that is citizens of Thailand, as opposed to tourists or cultural tourism. The latter is a secondary audience. A number of historic and designated buildings in Rattanakosin have been identified as potential sites for these museum initiatives. Thus the new museums would become part of what is recognized as the spiritual centre of Thailand with the existing temples, royal palaces, museums and other national buildings.

The challenge and the opportunity today are to have an icon of the past take on an image of the future, the old historic buildings presenting the strikingly new. Preserving the heritage buildings, which served as government departments, is commendable as they represent an important part of Thailand’s architectural and administrative history.

The Mission

The new museums created by NDMI are articulating a new mission, which differs from the other existing institutions in Rattanakosin. They will strive:

- To provide facilities for education to become a life-long and continuous process of learning;
- To inspire and prepare young people for the rapidly changing technically oriented society;
- To provide a greater variety of cultural facilities that will reflect Thai distinctive social and cultural identity as well as install self-awareness.

The Objectives

A number of specific objectives have been identified:

- To create new kinds of museums that use modern communication and exhibition technology to create a powerful and attractive learning environment dedicated to understanding Thai society and culture.
- To create new knowledge through research, exhibitions and outreach activities
- To promote the development of museums throughout Thailand as major contributors to a knowledge society through example and sharing of expertise.
- To encourage people to be proud of their Thai identity and to have a better understanding of their own culture and their place in the world. The Discovery museum has been opened to public visitors since 23 December, 2005 by Princess Sirindhorn

Program: Museum officers to give information and advice, no guided tour.

Special Program: Weekend activities for the family, such as Muppet making, drama, etc.

Hours of operation: 10.a.m.-6 p.m everyday except Monday.

Admission: Currently free of charge

Marketing and Outstanding Programme: Seminar, volunteer programme, radio programme, books, Documentary movie show and research.

Facilities: Parking, toilet, hands on exhibition.

Figure 11 Princess Maka Chakri Sirindhron on National Discovery Museum's opening ceremony

Source: <http://www.ndmi.or.th/about.html>



10.2 The Jim Thompson's House

Figure 12 Thai traditional style teak houses located in Jim Thompson Museum

Source: <http://www.jimthompsonhouse.com/activities/index.asp>



Location: Soi Kasemsan 2, Rama I Road, Bangkok, Thailand

Management: James H. W. Thompson Foundation.

Brief History: The Jim Thompson House is the home of James H.W. Thompson, a self-made American entrepreneur who was the founder of the world renowned Jim Thompson Thai Silk Company. He decided to devote himself in developing a thriving Thai silk industry. Due to his efforts, Thai silk is now famous all over the world and justify renowned for its quality, colours and patterns. Thompson's achievements during his 25 year stay in the Kingdom of Thailand have won him much fame as the "Legendary American of Thailand".

While living his life in Thailand, Thompson trained as architect and gardener, also built a fine collection of traditional Thai houses fashioned into one dwelling where he lived during his lifetime.

Jim Thompson was awarded the Order of the White Elephant, a decoration bestowed upon foreigners for having rendered exceptional service to Thailand for his contribution to the development of the Thai Silk industry, Thompson's success story in Thailand has become one of the most popular postwar legends of Asia.

In 1967, Jim Thompson went on vacation with his friends to the Cameron Highlands in Malaysia. There he set out for a walk in the surrounding jungle but never returned. Thus began the Jim Thompson legend. After his tragic death, the house remains preserved as a museum containing a priceless collection of Asian object d'art.

Collections: On permanent display are Thompson's collection of Asian artifacts, such as blue-white China ware, Cambodian stone figures, benjarong multicolored porcelain made in China, wooden Burmese statues and many other fabulous antiques. The house, located along one of

Bangkok's few remaining canals, originally came from outside Bangkok and was assembled from six smaller houses combined into one. Made entirely of teak, Thompson used classic Thai architecture to create a unique house which houses a collection of Asian art and artifacts, ranging from hair ornaments to stone sculptures.

Program: Compulsory guided tours around the house

Special Program: Art exhibition, Lecture, Textile exhibition etc.

Hours of operating: The museum opens daily from 9.00 a.m. to 5.30 p.m. with the Last tour at 4.30 p.m.

Admission: 100 baht, Student 50 baht.

Marketing and Outstanding Programme: Jim Thompson Centre for the Arts offers arts, fashion and textile exhibitions, lectures, poetry on regular basis. The museum accepts event organizing function.

Facilities: Parking, restaurant, toilet and resting area and the famous JimThompson shop offers all kinds of silk products.

10.3 The Suan Pakkad Palace Museum

Figure 13 The Suan Pakkad Palace Museum

Source : http://www.suanpakkad.com/main_eng.php



Location: Sri Ayudhya Road, Bangkok

Management: Chumbhot-Pantip Foundation

Brief History: The Suan Pakkad Palace belonged to the Royal Highnesses Prince and Princess Chumbhot of Nagara Svarga. Who decided to convert their private residence, built in the traditional Thai style in to house museum for public visitors. The museum opened in 1952.

The museum exhibits antiques collections of His Royal Highnesses Prince and Princess Chumbhot of Nagara Svarga, which has been inherited through successive generations. The Suan Pakkad Palace is a combination of fine arts and ancient artifacts from the era of H.R.H. Prince Paribatra Sukhumbandhu, son of His Majesty King Chulalongkorn, Rama V and Her Majesty Queen Sukhumala Marasri. There are groups of 4 traditional Thai houses with the covered hallway between them. Houses 5 to 8 are located along the west side of the property. The Lacquer Pavilion stands in the main garden to the south of the compound. The Ban-Chiang Museum [Thai Heritage] and Marsi Gallery are in the Chumbhot-Pantip Centre of Arts.

Collections: Antiques collections of Their Royal Highnesses Prince and Princess Chumbhot of Nagara Svarga,

Program: Compulsory guided tours around the house

Special program: None

Hours of operation: Open everyday 9.00 .-16.00 hrs.

Admission: Foreigner 100 Baht. Thais 50 Baht.

Marketing and Outstanding Programme: CD of Prince Baripatra is the main merchandise. The museum organizes some event and painting exhibition from time to time.

Facilities: Parking, toilet, exhibition hall

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

10.4 M.R.Kukrit's Heritage Home

Figure: 14 M.R.Kukrit's Heritage Home and his photograph at home with his famous "Samsi" (three colours) dog on the right.

Source: <http://www.kukritshousefund.com/>



Location: Suanploo Rd. Sathorn, Bangkok, Thailand

Management: M.R. Kukrit Heritage Home Co., Ltd.

Brief History: M.R. (Mom Rajawongse) Kukrit was born in Thailand in 1911, member of a princely family on his father's side (Brigadier General Prince Kamrob) and one of the most influential ministerial family (Bunag) on his mother's side. In his early life he was educated at home and had experienced life in the Grand Palace during the last years of the absolute monarchy and this left him with the understanding and appreciation of the way of life in old Thailand inspire of his western education later. At the age of 15 M.R. Kukrit went to study in England, completing his secondary education at Trent College and graduating with an honors degree in Philosophy, Politics and Economics (PPE) from Oxford.

M.R. Kukrit was a man of many talents. His remarkable career included serving as a recruit in the army banker, university lecturer, writer and politician. He started and was sole owner of the Siam Rath which was the most influential opinion-paper during his life time. He set up the first political in Thailand in 1945 and was Prime Minister between 1975-76 which was the most turbulent period for Thailand as well as Southeast Asia. M.R. Kukrit was a prolific writer. His writings were numerous and various. He wrote in prose as well as poetry. He was a daily columnist for his own paper Siam Rath as well contributor to other newspaper and magazines for 30 years. His creative writing includes short stories, novels stage plays and poetry. His scholarly works stories, novels, stage plays. His works on Thai as well as Asian cultures are used as reference in colleges and universities. He was well-known for his interpretation and presentation of Buddhism for modern audience, he himself having spent sometime in the monkhood. M.R. Kukrit was awarded the title of National artist in the field of literature by the national culture Commission in 1985. M.R. Kukrit passed away in 1995 at the age of 84.

M.R. Kukrit's residence has been registered by the Department of Fine Arts, Ministry of Education, as Home of Important Person. The most important point to note in visiting the place is that this Thai house had been the home of a living person and not Thai house decorated for exhibition purpose. It represented a way of life of a well-to-do class in Thai society which can hardly be seen nowadays.

Collections: Architectures & Objects reflects and commemorate the life of the house's owner and the important event that occurred in the house.

Program: Compulsory guided tours around the house

Hours of Operation: Open Saturday-Sunday and on holiday 10.00 am.-5 p.m.

Admission: Foreigner 100 Baht. Thais 50 Baht.

Marketing and Outstanding Programme: Open for private function, activities and sponsorship, art exhibition,

Facilities: Small parking, souvenir shop, toilet etc.

Conclusion

There are many house museums in Thailand, some are government and some are private, some open for the general public, some are opened by appointment only. However, the most significant and biggest house museum in Thailand is Vimanmek Mansion and Dusit Palace. The museum belongs to the Bureau of Royal Household, open for the general public since 1985. The Vimanmek Mansion that is the research topic will be focused in the next chapter.

Chapter 4

Vimanmek Mansion: The Royal Residence of His Majesty King Chulalongkorn and His Royal Family

This chapter focuses on the life and times of King Chulalongkorn or King Rama V (1868-1910), one of the most significant periods of Thailand, a period of momentous change; change in society, and cultures, change in government. This is also a period where Siam faces severe test from western colonial powers encroachment, through skillful maneuvering ultimately saved the nation and laid the foundation of modern Thailand. This chapter also highlights King Rama V initiative in building a secondary royal palace on the outskirts of Bangkok (The capital of Thailand). Today this palace complex is known as the “Dusit Palace” and it is the place where King Rama V and his royal family resided until the end of his reign. Although “Vimanmek Mansion”, the golden teak palace is the focus of this study, we also highlight other important royal residences built within the “Dusit Grounds”.

1. King Rama V “Chulalongkorn”

Figure 15 King Chulalongkorn or King Rama V



King Rama V (King Chula Chomklao Chaoyuhua 1853 - 1910) or popularly known as King Chulalongkorn the Great has been one of the most significant and well regarded King in the history of Thailand. The reign of King Rama V is not only the longest in the Chakri Dynasty, but also a period of momentous change, that establish the many fundamentals of the modern Thai state. In his time, King Chulalongkorn was a well-known figure in the West, brought about by his two visits to Europe in 1897 and 1907. He was honored as the world outstanding leader by UNESCO on his 150th year anniversary, in respect to his contribution and his efforts to enhance international understanding and peace. Chulalongkorn’s impact is still visible in modern Thailand in areas such as

government, education, culture, technology, social development, etc. It is this momentous change that people of Thailand still hold high regards for Chulalongkorn.

Chulalongkorn was the eldest son of the King Mongkut (King Rama IV) and Queen Dhepsirintarnamat. He was the first of the nine surviving sons and was born on Sept. 30, 1853

in Bangkok. From his earliest childhood, he was raised up in the way that a crown prince should be brought up in regards to the Royal protocol and responsibilities. Being constantly at his father's side, Prince Chulalongkorn met many important visitors such as ambassadors and envoys from foreign countries and soon learnt by observing his father the proper ways on such occasions. The young prince also received education in both Thai and Western subjects including foreign language from foreign tutors. His rapid advance meant that by the age of thirteen he was such appointed as a supervisor to the Royal Guards.

On 1st October 1868 King Mongkut a keen amateur astrologist died from a form of backwater fever (a type of malaria) which he had infected when hosting a Solar Eclipse party (at the Wah Gor "Jungle Palace" in Prachuab Kirikan, in the south of Thailand) for foreign diplomats and friends.

Prince Chulalongkorn ascended the throne on 1st October 1868 when he was only 15 years old and in poor health, brought about from the backwater fever which killed his dad. As a minor, the actual power of state was held by Regent, Somdej Chao Praya Borommaha Sri Suriyawongse head of "Bunnag", at that time the most powerful noble family. The Regent "ruled" the country as he effectively controlled the national purse, peasant labour, provincial and national administration, armed forces as well as the legal system.

During the first five year of his reign, His Majesty King Chulalongkorn took advantage of the opportunity to travel the world, an idea inspired by his father, King Mongkut. The young king took the opportunity to visit most of colonies of Western powers (Great Britain & France) in the region to learn about its cultures, traditions, political organization and technology. (Charnwit Kasetsiri, 2003, p.5)

In 1870, the Royal Yacht "Pitayam-Ronnayoot" with 17 year old King Chulalongkorn aboard left Siam heading for British Singapore. He was warmly welcomed by the Governor of Singapore and later visited Dutch Sumatra and Java. The following year, 1871, King Rama V boarded the Royal Yacht "Bangkok" and steamed off to India. In all these visits the young king took great interests in many things focusing on issues such as the local people, revenue source, education policies, and transportation plan. (Ornanong Thippimol, 2003, p15). After each visits, he was unhesitatingly gave the benefit of his knowledge to the governing Regency. (Varunee Osatarom, 2003, p.5)



During his visit to India, the young king was especially much impressed by the efficiency of the western model government. He again observed and learned a lot about western ideas on governance, administration, commerce, taxation, medical facilities, army training and so on. This knowledge gained from these visits was of great benefits to him when Chulalongkorn replace terminated the Regency and became the King of Siam. (Varunee Osatarom, 2003, p.6)

Figure 16 King Rama V at beginning of his reign

On 16th October 1873, the day of his 20th birthday, His Majesty King Chulalongkorn was crowned as monarch His Majesty King Chulalongkorn, Rama V. (Paladisai Sithithunyakij, 2006, p.8)

During the reign of King Chulalongkorn, one of the most significant changes to state of government was the introduction of the cabinet system and change of administration structure by introducing provinces (changwat) and district (amphoe) in place of the old feudal administration structure. On the social front, King Chulalongkorn declared amnesty for all political prisoners, and abolished slavery and serfdom and declared religious freedom, allowing Christianity and Islam to be practiced in the Kingdom of Siam. During his reign, the first railroad of Thailand opened between Bangkok to Ayudthaya and introduction of a western calendar replaced the traditional lunar calendar. On the finance side during the reign of Chulalongkorn the modern system of coins and banknotes.

In his private life, he had several consorts by which only four of them were appointed as his queens, Queen Saovabha Bhongsi, Queen Savang Vadhana, Queen Sunandha Kumariratana and Queen Sukumalmarsi. Leading a healthy and active life, King Rama V fathered 77 children passed away on 23rd October 1910 at the age of 57. (Paladisai Sithithunyakij, 2006, p.129).

1.1. Situation of Siam and the world at Large during the reign of King Rama V

From mid 19th Century onwards, European and American colonial ambition in Asia become more aggressive. The arrival of Admiral Perry Black Ship in 1857 at Edo (Tokyo Bay) forced Japan to embark on series of dramatic changes at gun point which later resulted in the Meiji's Reformation. In the era of Western encroachment to Asia, 1839-42 and later in 1856-60 the British through strong-arm policy defeated Imperial China the First and Second Opium wars, the French lost no time by annexation of Saigon in 1859 but the British ambition was not limited to China itself but also starts to expand from their base in India by in Burma which lead eventually to the annexation of Burma to British India in 1886 as well as the creation of a federation of Malaysian states in 1859. These events forms the backdrop to the times of rapid political and social changes that contributed to King Rama V's decision to embark on modernization of Siam, in order to avoid the fate of so many of Siam's Asian neighbours. The two European visits made by Chulalongkorn form a significant part of his diplomatic maneuverings and overall reformation process. The King's skillfully political balancing act and his domestic reformation policy contributed to keeping Siam free as the only Asian country that escape colonization. The reformation process touches not only the formation of modern government and administration structure but also to science and social transformation such as adopting western style dress and social habits. He even enlisted his sons to the effort by sending capable off springs to study in Europe to bring back the latest ideas and concepts as well as developing contacts and links with the Western powers that prove to be so critical in the end of the 19th Century.

One of significant changes within King Rama V's reign was total the abolition of slavery in 1905. Slavery in old Siam was hereditary, so that once a slave, the whole family for generation to come remains as slaves. The emancipation process began in 1874, a royal edict proclaim that "any child who was born into slavery would automatically become free when he was 21". Later King Rama V added "no one could be born to be slave". As the slavery has a close tie with gambling and slaves were often seen as a payment for gambling debt, King

Rama V also clamp down on public gambling houses and thus eliminated a source of slavery. This change although took a full 31 years to be realized, however avoided a costly civil war.

1.1.1 Foreign affairs

In order to protect Siam from imperialist desires by some western powers, King Chulalongkorn realized that Thailand needed to be modernized. Therefore, he thoughtfully learned the function of the European country by visiting them and adapted the knowledge he received to implement in Thailand. Moreover, he hired many foreign experts to help as advisors. He totally made nine oversea trips to many destinations during his reign as follows:

Table 6 His Majesty King Chulalongkorn overseas trips during his reign

Source: Pladisai Sithithunyakit, 2006

	Destinations	Departure date	Arrival date
1.	Singapore & Java	9 March 1870	15 Apr 1871
2.	India & Myanmar	18 December 1871	15 March 1872
3	Singapore & Java	9 May 1896	28 August 1896
4	Europe	7 April 1897	16 December 1897
5	Malaya	23 June 1898	13 July 1898
6	Malaya	18 May 1900	2 June 1900
7	Singapore	20 February 1901	2 March 1901
8	Java	5 May 1901	24 July 1901
9	Europe	27 March 1906	17 November 1907

1.1.2 Extraterritorial and colonialism crisis in Thailand

After the reign of King Narai from Ayuthaya period (1656-1688), Thailand was engaged in a number of conflicts with her neighbors. In 1767, Ayuthaya fell to the Burmese but King Taksin (1767-1782) and King Buddhayodfa (Rama I) (1782-1809) were able to regain the nation's independence and unify the kingdom, including Chiangmai. The Thai Kingdom was no longer composed of only one city-state but was now a full-fledged country in the sense of the world. (Kittirut Sihabun, 2003, p.3-4)

Meanwhile the nations of Europe were also competing against one another; Britain had become a sea power and expanded her dominance into India by defeating the French in 18th century. After the Napoleonic Wars had ended in 1815, Britain and other European nations started to seriously expand into the Far East, prompted by the industrial revolution. From the year 1807, ships started to be driven by steam power and industrial plants sprung up which relied on raw material from the Far East. New markets were also needed for the finished products manufactured by the plants. In this regard, this new wave of expansionism by the European nations was not only aims at commerce or trade but also colonization whenever the opportunity permitted. (Sodsai Khuntivorapongs, 1974, p.3)

Portugal had maintained friendly contacts with Thailand all along and was allowed to establish a consulate in Bangkok since 1818. Britain meanwhile had established her stronghold in India and started to expand towards Malaya and Burma, acquiring Penang in 1876 and Singapore in 1819. In amidst the eastward expansion, the government in India sends

Mr. Canning to Bangkok in 1816 and John Crawford in 1822 (The reign of King Nangklao, Rama III) in the attempt to establish trading facilities. These visits resulted in no treaties, but as resulted in some more adventurous private sectors to Siam. Amongst which is the notable member James Hunter. (Kittirut Sihabun, 2003, p.5)

In 1824-1826, the British in alliance with Siam came out victorious in the First Burmese War. At the conclusion of the war the British Government in India sent Captain Henry Burney to sign a trade treaty with the Thais seeking trade facilities only. In 1833 Edmund Roberts signed a treaty with Siam allowing U.S. citizens and ships free to trade at Thai ports and to have direct contact with the Thai people. Since the British and Americans both were engaged in trade with Thailand, the Thais decided in 1840 (Reign of King Rama III) to invite French Consul in Singapore to send French traders to the country. In all cases no treaties signed by the Siamese included claims of no extraterritorial privileges for their citizens. However these Anglo Siamese and American trade treaties where a marked difference the Chinese experience. In additional to trade, forced on to the Chinese by force, the British also exercised extraterritorial privileges. By 1885, when the British Government dispatched Sir John Bowring, then the Governor of Hong Kong, to negotiate a new treaty with Thailand, the British not only demanded extraterritorial privileges, but the treaty was negotiated under the shadow of British gunboats. (Kittirut Sihabun, 2003, p.6). In 1855, the Treaty of Friendship and Commerce between Thailand and Great Britain was signed.

The content of this treaty served as a model for subsequent treaties which Thailand signed with other countries. The main points can be summarized as follows: (Ekavidya Nathalang, 1991, p.28)

1. There shall be perpetual peace and friendships between the two countries.
2. British subjects are permitted to trade freely in all the sea port of Thailand, but may reside permanently only at Bangkok, or within a distance of 24 hours' journey from the city of Bangkok.
3. British subjects shall be registered at the British Consulate.
4. With regards to judicable authority, cases involving British subjects shall be heard and determined by the British Consul, while Thai offenders shall be tried by Thai authorities.
5. British subjects shall enjoy the freedom of religion.
6. British subjects shall be subject to import duties of per cent and export duties as specified in the tariff attached to the treaty.
7. The Thai Government shall accord Britain most-favored-nation status, that is, Britain shall be allowed equal participation in any privileges granted by Thailand to any other nation.
8. The treaty shall be irrevocable and may be amended only by mutual consent on both sides

This unequal treaty signed under duress gave Great Britain great privileges in Siam and it was not unnoticed by the other nations and some even asked Sir John Bowring to assist them in their negotiations with the Thais!

The treaties which Thailand conducted with other countries based on the treaty with the Great Britain are as follows: (Ekavidya Nathalang, 1991, p. 29-30)

1. The Treaty of Peace, Friendship, Commerce and Navigation with the United States (1856)
2. The Treaty of Friendship, Commerce and Navigation with France (1856)
3. The Treaty of Friendship, Commerce and Navigation with Denmark (1858)
4. The Treaty of Friendship, Commerce and Navigation with Denmark (1859)
5. The Treaty of Friendship, Commerce and Navigation with The Netherlands (1860)
6. The Treaty of Amity Commerce and Navigation with Prussia in the name of German Customs and Commercial (1860)
7. The Treaty of Friendship, Commerce and Navigation with Sweden and Norway (1868)
8. The Treaty of Friendship and Commerce with Belgium (1868)
9. The Treaty of Friendship, Commerce and Navigation with Italy (1868)
10. The Treaty of Commerce and with Austria-Hungary (1869)
11. The Treaty of Friendship, Commerce and Navigation with Spain (1870)
12. The declaration of Friendship and Commerce with Japan (1887) and the Treaty of Friendship, Commerce and Navigation with Japan (1898) Japanese consulate officer was given jurisdiction over Japanese subjects in Thailand until Thailand's judicial reforms were completed, that is, until criminal and civil codes were proclaimed and put into force. The Treaty could also be repudiated by either side.
13. The Declaration with Russia Relative to Commerce and Navigation (1899).

French ambition in Thailand was not unnoticed. In 1886 (during the reign of King Chulalongkorn) the French Government was pursuing an expansionist policy in Africa and Asia, and was competing with Britain for colonies. With parts of Cambodia, Cochin china, Annam and Tonkin in the bag, the next obvious step was Siam. During this period, France had expanded in to Thai territory, annexing Cambodia, which had been a Thai protectorate, in 1867, and moving further to Thai territory, officially began in 1886.

That year, France signed a treaty with Thailand establishing a French consulate in Luang Prabang, in modern day Laos, situated on the left bank of Mekong River. However, the treaty also recognized the jurisdiction of Thai court over French citizens and subjects in Luang Prabang, though in cases where French citizen were involved French consul could also sit in implying that France, at that time recognize that Luang Prabang was part of Siam as Thai laws was recognized as the law of the land.

The French believed that the Mekong River could be used as a route for navigation to China. In the same year the French sent a number of survey teams into Laos in an attempt to expand France's influence all the way to Mekong River. France's decision to use the Mekong River as a navigation route for transporting goods from China had an impact on Britain. The British had annexed all of Burma by the year 1886 and was expanding toward the Mekong River around territory occupied by Thais extending north of Chiangsaeng all the way to China. As a result, the French and the British, which were already competing for colonies in Africa, continued their rivalry on Thai territory. (Jiraporn sathapanawattana, 1973, p.34-36)

In amidst all the western encroachment, Siam tried to develop friendly relation with countries, by sending host of diplomats to the West. Phya Montri Surawong (Chum) and Phya Sripipat (Pae Bunnag) went as diplomats to the Court of St James. Envoys were exchanged in 1882 with France as well as Italy, Germany, Netherlands, Belgium, Austria-Hungary, Denmark, Sweden, Norway, Spain and Portugal. In 1885 H.R.H. Prince Naresvoraridhi

became the first Thai Minister to the United States, Phaya Suriyanuwat (Kerd Bunnag) was named Thai Minister to Russia in 1897 and Phya Riddhirongronnachet (Sukh Chuto) was sent as Minister to Japan in 1899. (Likhit Dhiravegin, 1941, p.22)

1.1.3 The conflicts between Thailand and France

When the French expanded in to left bank of the Mekong River, which belonged to Thailand, it was inevitable that clashes should break out. On 14 March 1893, Monsieur Pavie, the French Charg'e d'Affaires was instructed to demand Thailand's immediate withdrawal from the left bank of the Mekong River and compensation for French subjects whom France claimed had sustained damages. With the French gunboat Le Lutin anchored in Bangkok, the Thais had no choice but to comply.

In the meantime, two incidents broke out in Laos. First, a French captain by the name of Thoreaux was detained, in an unrelated incident M. Groscurin died and the French claimed that he was murdered. The Thai Government proceeded to release Captain Thoreaux and agreed to pay compensation if it was proved that the captain was murdered. The French, however, resort to harsh measures by sending Monsieur Le Myre de Vilers as special envoy to Bangkok, with instruction to withdraw the entire French diplomatic mission and to send French warship to blockade the mouth of Chao Phya River if Thailand refused to recognize France's right over the left bank of the Mekong River or to pay compensation to French subjects. (Chandran Jeshurun, 1970, p.112)

Upon seeing the harsh actions undertaken by France, the British decided to send three warships to provide protection to British citizens in Bangkok. Using this as an opportunity, the French government decided to step up their actions and instructed Monsieur Pavie to notify Thai Government that France was sending two more warships to Bangkok. (Taweessin Subwattana, 2003, p.54) The Thai Government requested and obtained France's agreement, that negotiations be held between the two sides before France carried out such a move. However, the French naval commander in Saigon ordered the warships to proceed to Bangkok despite the agreement to negotiate and thus his action was carried out in contravention of the official French Government's agreement. The Thai naval forts therefore had no choice but to offer resistance.

On 20 July 1893, France issued an ultimatum with a 48-hour deadline, demanding that Thailand carry out the following: (Ekavidya Nathalang, 1991, p. 35)

1. Formally recognize and respect the rights of Annam and Cambodia over the left bank of the Mekong River and the island in the Mekong River.
2. Withdraw Thai forces from the left bank within one month.
3. Pay compensation for damages inflicted on French troops and warships.
4. Punish Thai offenders and offer reparations to the families of French subjects who were adversely affected by Thai actions.
5. Pay an indemnity totaling two million francs to French subjects for various claims.
6. Deposit a sum of three million francs as guarantee that Thailand would abide by all the above demands.

The Thai Government accepted France's ultimatum but requested that the rights of Annam and Cambodia over the left bank of the Mekong River be recognized only up to the

18th degree parallel. Thailand also sought joint use with France of the islands in the Mekong River. The French were displeased with the Thai proposal and proceeded to withdraw all their consular officers from Bangkok as well as to blockage the Gulf of Thailand which led to the incident known to Thais as “*Paknam Incident*” (Taweessin Subwattana, 2003, p.55)

The incident caused relations between France and Britain to grow tense, but France still refused to back-down. Despite the unequal terms and threat to Thailand’s sovereignty, Thailand had no choice but to sign the treaty with France on 3rd October 1893 with the following main points. (Ekavidya Nathalang, 1991, p. 35-36)

1. The Thai Government renounced its claims over the territory on the left bank of the Mekong River as well as the island in the river.
2. The Thai Government would not construct any fortifications or military establishments within a 25-mile radius of the right bank of Mekong River.
3. The French Government had the right to establish consulates wherever it deemed appropriate, such as in Nakhon Ratchasima and Nan.

Moreover, a convention was also concluded which set out terms for the withdrawal of Thai forces from the left bank of Mekong River, the punishment of Thai offenders, and the occupation of Chantaburi by French until Thailand complied with all the terms of the Treaty. The French and the British continued to compete with one another for the territory to the north of Chiangsaen extending to China, believing that the Mekong River could be used to navigate the entire route.

France used the registration of French subjects in Thailand as a tool to expand her influence in the country. In the year 1880, only a small number of people were registered as French subjects: only 29 Frenchmen, 21 Anamneses and Indians and 96 Chinese. In actual fact, the Chinese should not be qualified as French subjects, but the French considered that their employees should also be accorded protection by the French legation. This constituted a broad interpretation of the terms of the treaty.

Between 1893 and 1896 the number of persons registered as French subjects increased from 200 to 30,000 with the French legation actively encouraging all French employees to be registered as French subjects in the year. In Bangkok alone, the number of Chinese registered as French subjects in the year 1912 totaled 724 persons. On the other hand, only 36 Chinese were registered as British subjects during the same period in Bangkok.

The action of the foreign legation and consulates in increasing the number of their subjects by registering all their employees posed considerable problems to the Thai Government in the administrative of the country. This privilege of French subjects were not limited to only Bangkok but could also be found in upcountry areas. Even the Cambodians, who by the Treaty of 1867 had been placed under the Jurisdiction of Thai courts, were registered as French subjects. Therefore, as long as France continued to entertain political design, there was no way to limit the power of French consular courts. (Taweessin Subwattana, 2003, p.56-57)

In 1896, France and Britain concluded an agreement concerning territorial expansion in Africa (The lower Niger River and Tunis) and the Far East (the territory north of Thailand extending to China). On 15 January 1896, the two countries had concluded to sign in the Anglo-French Declaration which aimed to maintain this territory in the Far East as a neutral

zone. (Lafuze, 1935, p.59) However they decided to divide the territory between them, using the thalweg in Mekong River as a boundary line. A declaration was also concluded concerning Thailand, which contained the following main points; (Ekavidya Nathalang, 1991, p. 35-36)

1.The French and British Governments vowed not to send troops to the region between the Mekong River and the Tenasserim Mountains without the prior consent of the other party. Moreover, the nationals of either party residing in the region would not receive special privileges or benefits which nationals of the other party did not receive.

2.The agreement should not impede any action which both sides may concur to take and which is considered essential for the preservation of Thailand's independence. It was also prohibited to enter in to an agreement with a third country in matters forbidden by this decoration.

It is worthy to notice that Thailand played no part in concluding the declaration. Moreover, the terms of the agreement merely stated that France and Britain would not violate Thai sovereignty without prior consent of the other party, which meant that they could both concur violate Thailand's sovereign rights. This declaration, therefore, did not offer any guarantee of Thai independence but merely indicated that France and Britain would not go to war over Thailand.

The French and the British both had strong interests in controlling parts of Indochina. Twice in the 1890's, the French and British were on the verge of war over two different routes leading to Yunnan. Two major difficulties stopped these two powers from war. The first was the geography of the land made it difficult to move troops efficiently and therefore would have made waging a war very costly and most likely ineffective. The second factor that kept the two countries apart was that they were both fighting a very difficult battle within their respective countries. Malaria was common and deadly. The routes that the two countries were interested in never really came into use. In 1904 the French and the British put aside their differences with the Entente Cordiale of 1904, which ended their dispute over routes in southern Asia.

1.1.4 The limitation of extraterritoriality

- ***Limiting the right of registration of British Subjects (1899)***

King Chulalongkorn (1868-1910) had fully realized that it was necessary to modernize the administration of the country in order to protect the nation from foreign encroachment. First and foremost, the creation of an effective government, Western models, first learnt by the young Chulalongkorn in his early travels. As a result a number of ministries were therefore established, beginning in 1892. Thai students were sent to receive their education overseas and foreigners were also employed to provide assistance in technical matters. His Majesty King Chulalongkorn personally visits Europe in 1897 and in 1899 Thailand participated in a conference in The Hague, which drafted the Convention on the laws of War. This marked Thailand's formal entry to the modern world.

Beginning in 1855, when Siam has to cede national sovereignty to Western demands, by 1899, Thailand has significantly modernized and gained footing albeit as a junior member

of the up an coming powers had successfully concluded a treaty with Britain to redress “wrongs” by limiting the right to register British subjects. The main points of the treaty stipulated that all British natural born or naturalized subjects, other than those of Asian descendants, as well as their children and grand children, were entitled to be registered as British subjects. Only the children of British subjects of Asian descent were entitled to be registered as British subjects, while the grandchildren were required to assume Thai nationality. (Shongsri ardarun, 1963, p.158-160)

- ***Limiting the power of French Consular Courts (1902-1907)***

Thailand tried to reach an agreement with France to limit the right to register French subjects, along the same line as the treaty with Britain. In 1902, a treaty was concluded with the French Government but fell through because it did not receive the approval of the French Parliament.

In 1904, Thailand and France concluded another convention which limited the right to register French subjects. It stated that Asians who were entitled to register as French subjects had to belong only to French colonies or protectorates. Their children also received these rights. This convention, however, did not in any way affect the right of the French citizens of any generation to register as French subjects. All French subjects, including those of Asia descent were under the legal jurisdiction of French consular courts, with the exception of case in Chiangmai, Lampang, Lumpun and Nan, which were to be heard.

Thailand did not fully benefit from this convention but had to cede additional territory to France, namely, two areas on the right bank of Mekong River- One opposite Luang PraBang, another opposite the southern part of Laos. In return the French agreed to withdraw from Chantaburi, which they should have done ever since Thailand’s compliance with the terms of the Treaty of 1893. Therefore, the return of Chantaburi could not be regarded as an exchange of any kind and even the Preamble to the convention did not refer to it as such. (Shongsri Ardarun, 1963, p.162)

- ***Eliminating the jurisdiction of British Consular Courts (1909)***

One year before the ending of Chulalongkorn’s reign, Thailand and Great Britain concluded a treaty whereby Thailand ceded Kelantan, Trangganu, Kedah, Perlis and adjacent islands to Britain. In return the British agreed that all registered British subjects, weather Western or Asian, would come under the jurisdiction of the International Courts until all of Thailand’s legal codes had been promulgated and had come into force, at which jurisdiction would be transferred to the ordinary Thai courts. All other British subjects, both western and Asian, who were registered after the date of the treaty, were placed under jurisdiction of ordinary Thai courts. However, it was also stipulated that a European legal adviser was to sit in the Court of first instance in all cases in all cases which a British subject was a defendant. Such subjects enjoyed the same rights and duties as Thai citizens but were exempted from military service. As in the case of French, it cannot be said that a fair exchange enjoyed all the same rights and duties as Thai citizens and even permitted to own land. (Ministry of Foreign Affair, 1907)

In 1913, Denmark and Thailand signed a convention relating to consular jurisdiction along the same lines as Thailand’s treaty with Britain. This was a diplomatic triumph for Siam as the Thais did not have to give up anything in exchange.

As the leader and the lord of things for Siamese at that time, Chulalongkorn had done his very best to protect his kingdom from invasion of western powers, especially from France and Britain. By successfully cultivating the idea of Siam as a buffer state between the colonial possessions of the European powers in South-East Asia. The price he paid of losing certain border territories was amply rewarded, as Siam never had been colonized which made her the only country in Southeast Asia to maintain its sovereignty throughout the period of colonial expansionism. It is this achievement that Chulalongkorn remains the most revered Kings of the Chakri dynasty, and homage is paid by Thai more than a hundred years after his death.

1.1.5 Foreign affairs after the reign of King Chulalongkorn

After Thailand had reformed and modernized her internal system of administration, the major cause for the existence of extraterritoriality in the country was terminated. Extraterritorial emphasized two major subjects which are: 1) consular jurisdiction 2) the fixing of duty rates. For instance, customs duties could not exceed 3 percent of goods' value, which was considerably low by modern standards.

As mentioned earlier that the treaty which gave rise to extraterritoriality contained clause permitting the amendment but not renouncement, of that treaty which mutual consent of both parties. Therefore, Thailand found it was necessary to open the negotiation with all the countries concerned, starting in 1919. The negotiation had lasted many years before the agreement was reached the compromised of both sides.

The revised treaties contained two main points: (Nathabanja, 1924, p. 256)

1. Consular jurisdiction was to be terminated and nationals of the parties to the treaty were to come under the jurisdiction of Thai courts after the promulgation and putting in to force of all Thai legal codes and a period of 5 years.

2. Thailand was free to set her own tariffs but was still under certain constraints.

3. The revised treaties included the following: (Ministry of Foreign Affair, 1926-1937)

4. Treaty of Friendship, Commerce and Navigation with the United States, B.E. 2463 (1920)

5. Treaty of Friendship, Commerce and Navigation with Japan, B.E. 2467 (1924)

6. Treaty of Friendship, Commerce and Navigation with France, B.E. 2468 (1925)

7. Treaty of Friendship, Commerce and Navigation with The Netherlands, B.E. 2468 (1925)

8. General Treaty of Friendship with the Great Britain, B.E. 2468 (1925)

9. Treaty of Friendship, Commerce and Navigation with Great Britain, B.E. 2468 (1925)

10. Treaty of Friendship, Commerce and Navigation with Spain, B.E. 2468 (1925)
11. Treaty of Friendship, Commerce and Navigation with Portugal, B.E. 2468 (1925)
12. Treaty of Friendship, Commerce and Navigation with Denmark, B.E. 2468 (1925)
13. Treaty of Friendship, Commerce and Navigation with Sweden, B.E. 2468 (1925)
14. Treaty of Friendship, Commerce and Navigation with Italy, B.E. 2469 (1926)
15. Treaty of Friendship, Commerce and Navigation with Belgian-Luxembourg Economic Union, B.E. 2469 (1926)
16. Treaty of Friendship, Commerce and Navigation with Norway, B.E. 2469 (1926)

After Thailand had regained most of her independence, the Thai Government proceeded to pursue a policy of peaceful and friendly relation as well as cooperation with wider scale of nations including her participation in the affair of League of Nations, particularly on social and human rights issues. In 1932, Thailand's system of administration was changed from an absolute monarchy to a constitutional government. This system of government is still in use today in Thailand.

2. The Impacts on Modern Thailand

2.1 Political reform

From the reign of King Mongkut to the reign of King Chulalongkorn, Thai politics were influenced by the three groups of nobleman which were: (Chaiyanan Samuthavanich, 1980, p.2-3)

- 1) **Young Siam** Led by King Chulalongkorn his brothers and young nobles. This group was influenced by the West and aimed to reform and modernized Thailand.
- 2) **Conservative Siam** Led by Somdej Chaophraya Maha Sri Suriyawongse, comprised of high rank nobles who wanted to conserve the old political system.
- 3) **Old Siam** Led by Krom Muen Vichaichan. (Apart) This group was conservative and against all aspect of western civilization.

When King Chulalongkorn ascended the throne in 1868, the European colonialism is widely held to have stimulated reform in Siam by posing an external threat that prompted the King to recognize his Kingdom for stronger defense.

The early stage of King Chulalongkorn's political reforms was gradual and tentative. However, there was still substantial resistance to reform from the Conservative Siam group, which its leader was Somdej Chaophya Maha Sri Suriyawongse, the former head of the regent. As long as the regent and his allies held power in the capital, the King was unable to exert control over the central government. (Wyatt, 1969, p.36-42)

The Bunnags, and in particular Sri Suriyawongse, dominated Bangkok and its environments in the early Fifth Reign. In additions, a conservative 'uparat' (second order heir throne) was appointed by the Bunnags at the same time prince Chulalongkorn was selected as King. These people siphoning off much of substantial revenue generated by the traditional system of local government. While they controlled the central government, those resources were inaccessible to the king, and it was impossible to effect the radical change. (Engleheart, 2001, p. 94)

2.1.1 Taking control of the central government

In 1873 King Chulalongkorn came of age, the Regency was eliminated. Somdej Chaophya Maha Sri Suriyawongse remained powerful and yet, still opposed to King Chulalongkorn reform program.

The King also tried to reunited groups of nobles with different notions by established the two councils which are; (Chaianan Samuthavanich & Kathiya Gunnasuta, 1989, p. 17-19).

1.Council of state: established on 8th May 1874. Comprised of members of royal family, nobles and experts. This council was more dependent and powerful of the two, with the authority to meet independently of the king and to draft legislations.

2.Privy Council: established on 22nd June 1874. This council was more informal which might be called on to meet with the king on and ad hoc basis for the purpose of giving advice.

Chaophraya Sri Suriyawongse was invited to join the Privy Council, not the State council, which upset him as he regarded the State Council as the lesser of the two councils. He and his supporters would in any case have been outnumbered by supporters of the King, the group known as "Young Siam", these supporter to the king tended to be hostile to the Regent. (Wyatt, 1969, p.56)

Afterwards, the State Council and the Audit Office had struck directly at Bunnag power. As one of his nephew whose name is "Nut" was caught in corruption and was striped out off the office. His status had been reduced to "phrai" and imprisoned. (Chatchai Panananon, 1982, p.178-80). This incident greatly embarrassed Chaophraya Sri Suriyawongse, but also implied his "approval" in the corrupt practice, but also because he couldn't protect his followers.

All these events; the abolition of slavery, the establishing of the two new councils, the new financial institutions, and the prosecution of 'Nut', created a great deal of anxiety within "Conservation Siam" and the " Old Siam". This anxiety had cumulated the conflict between King Chulalongkorn and the "Uparat" (Prince Vichaichan, the second order heir to the throne) who was supported by Chaophraya Sri Suriyawongse until the conflict busted out in the " *Front Palace Crisis* " (1875)

Perhaps Prince Vichaichan felt that these changes had threatened his position. He began gathering followers in the Front Palace, only one yard from the Grand Palace, where the King lived. The King was alarmed in turn. In December 1874, their relations broke down entirely, and the King placed troops around the Front palace, virtually besieging it. (Battye, 1974, p.181)

This gave the impression that a rebellion had broken out and created consternation in Bangkok. The senses of crisis deepened when mediation by Chaophraya Sri Suriyawongse failed. The Uparat, then fled in to the protection of British consulate. The Governor of the Straits Settlement, Sir Andrew Clarke, made a grandstanding visit to Bangkok to enable the compromise between the King and the Uparat. The final settlement was virtually similar to the one negotiated by Chaophraya Sri Suriyawongse except that Prince Vichaichan was allowed to continue to reside in the Front Palace. The result of this affair was that all reforms more or less stopped. The councils which were the power behind the reforms although were not formally canceled, but they ceased to meet. It was a battle won by the conservative, but not the war. The decade 1875-1885 constituted no progression of political reform by which had been started in 1873-74.

Time was on the young king's side, as time went by, Chaophraya Sri Suriyawongse and many of his powerful supporters died between 1883 and 1886, allowing the king to appoint his own supporters to the positions that opened up as a consequence. His control over the central government thus increased gradually but steadily.

In 1887, the king restarted the reform process, sent Prince Devawongse on a study trip to Europe to gather information on cabinet organization. On his return, Prince Devawongse recommended forming a cabinet with twelve functionally specialized ministries. Mock cabinet meeting were held for a while, to allow the King to test potential ministers and to allow everyone to familiarize himself with the system. In 1891, the plan became fully functional. (Tej Bunnag, 1977, p.60-1)

The new cabinet retained the old Ministry of the Palace, the Capital, and Agriculture, and it included newly revamped Ministry of Finance and Foreign Affairs. The old Mahathai and Kalahom were retained. Initially, the former dealt with the provinces in the Central Plains, and the northern and Northeastern tributaries, while the latter handled the South and the coastal provinces. Entirely new were the Ministry of Education, Public works, Justice, the Privy Seal, and the Army.

The creation of the new cabinet marked the beginning of the actual systematic reform. Many of the department that were sheltered in side the palace were now moved in to the appropriate ministry, because the newer ministers were the people trusted by the king rather than those of the Regency period. Eventually, the king was able to reshape the central government in the bureaucratic system which he desired.

2.2 Provincial structural reform

Systematic provincial reform begun in 1892, when Prince Damrong a younger brother of King Chulalongkorn became Mahathai after returning from his study in Europe. The prince was a model of the new bureaucratic cadre that The King was trying to create; his knowledge of European methods of administrations appears to have justified his promotion over several brothers (Tej Bunnag, 1977, p.86)

In 1894 Mahathai became the Ministry of the Interior, assuming control of the Southern provinces from the Kalahom, which became the Ministry of War. Prince Damrong had embarked on the program of the provincial reform that became known as "Thesaphiban" (Englehart, 2001 p. 99)

The saphiban system was extended gradually between 1894 and 1900, expanding a few provinces at a time, because the lack of qualified persons. However, this slow pace had advantage of making the transition to the new system less abrupt. The basic model for The saphiban applied from British Burma. The institutional structure of the saphiban adheres very closely to that of British Burma. Siam was territorially subdivided into administrative circles (monthon), province, (meuang), district (amphoe), commune (tambon), and village (mu ban). Each level down to the amphoe was governed by an official appointed by Bangkok. These officials were expected to act according to the standards and rule of conduct set by central government. These officials could also be promoted and demoted or dismissed in accordance with their performances. Their authority was defined territorially, and their powers were restricted to the function they served.

In regards to his revolution from “top to the grass root”, King Chulalongkorn was successful in reforming Thailand overall political structure and was able to administer the country in all affairs by using centralization and bureaucratic system.

2.3 Slavery abolishment

One of King Chulalongkorn’s most gratifying achievements was the abolishment of slavery in 1905. The King had given freedom to the commoners who were enslaved either by birth or by debt. This was accomplished by annually decreasing the price of manumission until the value reached zero. (Chatchai Panananon (1982,p.182-5)

Chatchai Panananon (1982, p.182-5) has pointed out that, since freed slaves were to become “*phrai luang*” who had to obey only to the central government, therefore, the abolition of slavery would amount to a massive transfer of resources from the regional powers to the central powers, the Throne. The policy of gradual abolition, in effect a salami slicing strategy not only help to reduce immediate oppositions but allow less shock to the society and make it easier for the adaptation of changes.

2.4. Finance & tax system

His Majesty King Chulalongkorn, initiated a series of reforms in the capital in 1873-5. This included most significantly, a financial reform that centralized certain amount of revenues and established an “*Audit Office*” (Wyatt, 1982, p.197). Which was a finance office established in the palace that paid regular salary to its employees and fixed time of business. It was the first time such fundamental bureaucratic procedures had been employed in the Siamese government. The effect was dramatic, as in the first three years the revenues of the throne increased by thirty six percents.

During the reign of Rama V, a modern centralized finance system was introduced the used of coins and banknotes to Thailand. (Sumalee Bumroongsook, 1982, p.79). The currency was tied to the gold standard and a modern system of taxation replaced the arbitrary exactions and labour service corvée/ slavery of the past.

2.5. Education

In the late nineteen century, Siam faced with the worldwide economic, social and political changes and this had influences Chulalongkorn decision to modernize his kingdom in order to avoid being colonized by the Western powers. Thus, he initiated a royal policy to

strengthen and improve government so that the country could successfully resist the power of colonialism. One of the major parts of the policy, which would later prove to be deep-rooted and highly effective, was to improve the Siamese educational system so as to produce capable personnel to work in both the public and private sectors.

In accomplishing his goal, the first school was founded in 1871 at the Royal Pages Barrack within the Grand Palace compound. Disciplines taught at this school at first consisted of Thai and English languages, mathematics and official protocol. Textbooks were used and pupils were given examinations. The pupils consisted of sons of the members of the royal family and government officials, and they were given clothing and lunch money from the King. When these pupils finished from the school they would serve in the palace or in other government jobs.

The school at the Royal Pages Barrack was Siam's first attempt at modern education. There was a group of personnel directly appointed for the task and all the other factors of a modern schooling system, such as separate buildings, curricula, scheduling, evaluation methods, and professional teachers. Later on, in 1882, King Chulalongkorn developed this school and gave it the name of "Suankularb". In the same year, the King also established other schools, namely the Army Cadet School, the Cartographic School, the School for Princes, and the School for Dhamma Studies. With the sole exception of the School for Princes, which was reserved for royal sons of the King himself and members of the royal family, all the newly established schools were specialized in nature.

After setting up these schools, the King resolved to found schools for children of ordinary citizens. He had a policy to set up schools throughout the kingdom, together with institutions of higher learning. He insisted: "...*Education in this country is the first priority, which I am determined to develop...*" The King had his great vision to see that well-trained personnel in the civil service were the first and foremost factor in the overall development of the kingdom.

Consequently, King Chulalongkorn ordered the "Wat" (temple) Mahan Napharam School-a school for ordinary citizens-to be established in 1884. The royal idea of setting up a modern school in a temple showed the King's insight in maximizing already existing resources, for temples had always been the font of learning in Siam and the idea greatly facilitated setting up modern schools. Wat Mahan became the first "*temple school*" in the country and became the model for numerous other such schools. Primary and secondary education in Siam was thus given a strong foundation and progressed steadily until today.

Despite the promotion of home grown educated elite, the need of educated skilled administrators in pushing through the reform exceed the supply, Chulalongkorn has no choice but to turn to foreign experts until enough Siamese graduates can be produced. By 1910, when the King died, Siam had become at least a semi-modern country, and continued to escape colonial rule.

2.6. Transportation

Another development King Chulalongkorn introduced to Thailand was the construction of the railway network within Thailand. As in China, colonial tactics to divide and rule as the control of key mass transportation means, which at that time means the railway, therefore colonial powers were keen to offers loans and others financial helps to

“help” the Thai to build a railway. Chulalongkorn supported by good advisors turned to the Germans. The choice of German help not only help to maintain the balance (and Thailand's independent choice), but more importantly Germany do not have any colonial interest in the S.E. Asian area. This was all done without ruffling too many feathers of the colonial powers so goodwill and cordiality was maintained with Great Britain and, likewise, with the French Republic.

2.7. Health

In 1886 King Chulalongkorn had established the first modern hospital in Thailand. The King himself was the hospital supervisor and hired Dr. Peter Cowan as the chief physician.

Figure 17 Rama V & Tsar Nicholas II

2.8. Diplomatic maneuvering

King Chulalongkorn played a monumental part for Thailand during the time of instable political situation both domestic and international levels. Chulalongkorn diplomatic maneuvering showed strategic and long term wisdom. After clearing the fact Russia has no colonial ambition in Siam, he used his diplomatic skills to use his friendship developed with the Crown Prince of Russia on his brief visit to Siam. Later as Tsar Nicholas II, Chulalongkorn was able to capitalized on his shrewd “investment” and use Russia as a counterbalance to British and French ambition in Siam. Chulalongkorn visited Russian and the Tsar in 1897 and immediately given a very friendly and warm welcome. The Tsar helped Siam in their negotiation with the French and as a result, helped to turn European opinions of Siam. That helped to play not an unimportant part to save Siam sovereignty in the era of European expansion.



3. Background and Significant of the Palace Complex

Figure 18 Vimanmek during King Rama V reign



3.1 Historical background

Figure 19 Koh Si Chang



The beginning of Vimanmek mansion can be traced back to a small island in the Gulf or Siam not far from the point where the Chao Phraya River meets the sea. The Island called “Koh Si Chang” was firstly marked for its potential as a royal holiday resort in the mid 19th Century by His Majesty King Mongkut (Rama IV) who made periodic trips to this beautiful island. At that time the King always slept in his cabin on the moored ship. (The Bureau of Royal Household,

2002, p 7-11)

By the reign of Chulalongkorn (Rama V), Koh Si Chang’s population had grown considerably. Merchant seafarers used its harbors as storm shelters as well as port for exchanging and transferring their goods from ship to ship. In addition the reputation as a resort for royalty had grown ever since Chulalongkorn had sent his son, then Prince Vajiravudh to stay at the Island during his recovery from illness. It became the popular custom for convalescent member of royalty to come to the island to recover their health in its naturally rich and beautiful surroundings.

In 1893 His Majesty King Chulalongkorn and Her Majesty Queen Saovabha Phongsri (Later Her Majesty Queen Sri Bajarindra) who was advanced in pregnancy, stayed in one of the buildings constructed for royal use on Koh Si Chang until given birth of a prince on 5th July in the same year.



One month later in August, the King had resided over three royal ceremonies which were, the naming and blessing of the one-month –old prince, the naming of the whole palace established on the island and the laying of the foundation stone which was expected to be the palace’s main building, the Mundhat Ratanaroj Mansion. The baby prince was named His Royal Highness Prince Chudhahuj Dharadirok, and the palace was honored with the name Chudhahuj Palace.

Figure 20 The remain of Mundhat Ratanaroj Mansion

The role of this island had finally come to an end in the following year as a result of the political crisis in the relationship between Thai and France which led to the blockage of Siam gulf by the French gunship. Koh Si Chang was considered unsafe for royal sojourn and the royal families had never used the palace in Koh Si Chang again. The Mundhat Ratanaraj Mansion remained uncompleted. However, it wasn't left to be decay in disuse. (Vimanmek magazine, 2003, p.70)

3.2 *Rising of Dusit Palace and Vimanmek Mansion*

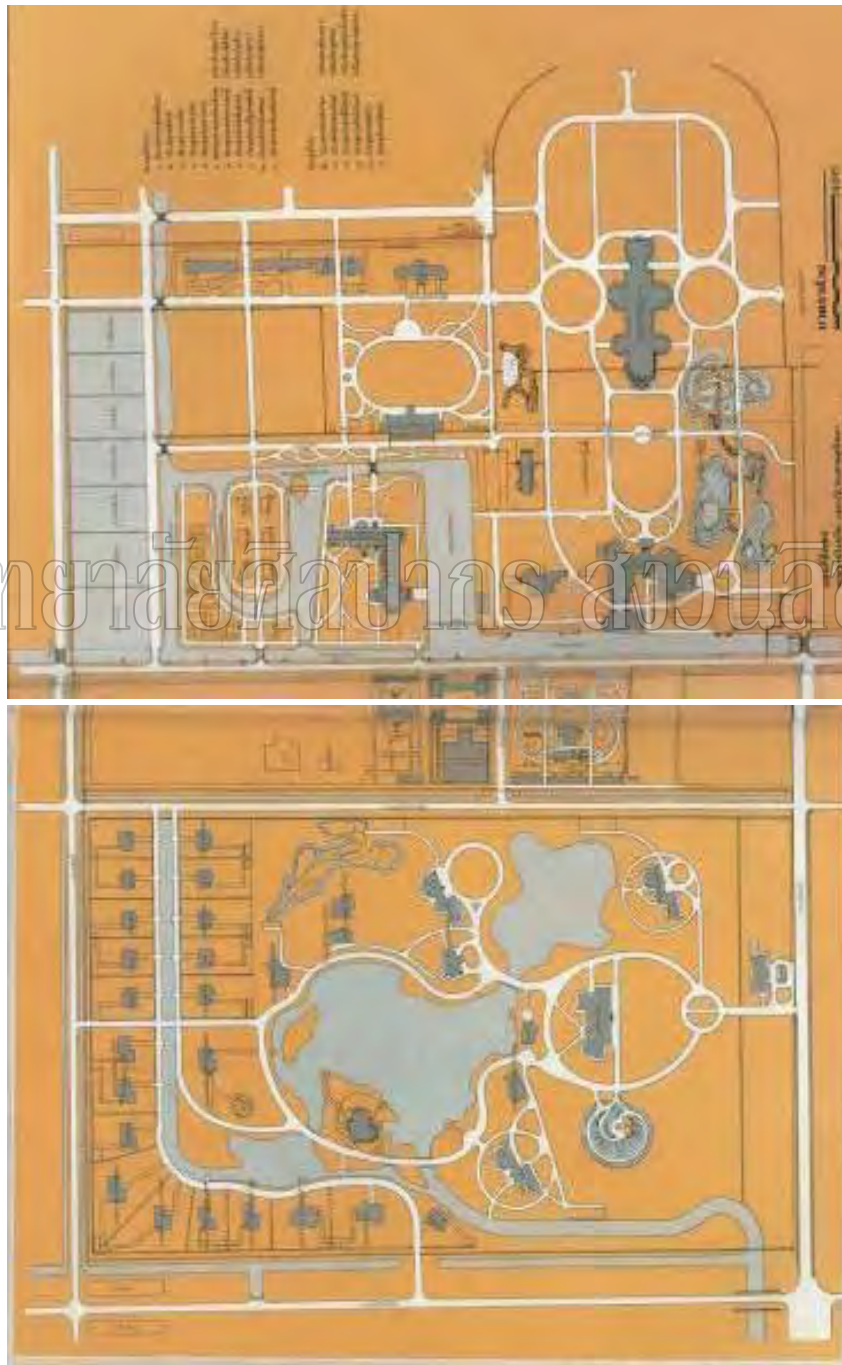
According to the Bureau of Royal Household (1990, p.1-5), the rationale of building Suan Dusit Palace (later is called "Dusit Palace") can be summarized in to three reasons. Firstly, during the reign of His Majesty King Chulalongkorn, the inner court which was the residential part of the Grand Palace had become extremely crowded with growing number of people and addition of the buildings. The palace had become stifflingly hot in the summer as the air was being blocked by the closely clustered buildings lead to unhygienic environment that allowed the epidemic to spread easily. The King himself felt unwell staying in the confine of the crowded Grand Palace for too long; therefore, he would love to make frequent out-of-city trips.

Secondly, it was royal custom that the King builds the royal residence in the capital city as well as in up country. After the 1897 European visit by Chulalongkorn, the king was inspire to establishing such a place just outside Bangkok, the result was Dusit Palace, a European style royal residence surrounded by the beautiful garden on the outskirts of the capital city.

On his return to Bangkok, King Chulalongkorn started the project of building a garden palace not too far from the grand palace. Using his private funds from the Privy Purse, he brought several connected pieces of farm land and orchards covering the area between Klong Padung Krung Kasem and Klong Samsen and named the area as "*Suan Dusit*" (Celestial Garden). The first building erected in Suan Dusit was a large one storey wooden house used by the King and his consorts and children for temporal stay. It was inaugurated on 1st March 1899 with traditional ceremonies and entertainments, as the King spent his first night within Suan Dusit. (Vimanmek Magazine, 2003, p.71)

3.2.1 Suan Dusit Palace (Celestial Garden)

Map 1 Plan of Suan Dusit Palace
Source : Bureau of Royal Household ,1990



มหาวิทยาลัยศิลปากร ส่วนอนุรักษ์มรดก

Map 2 Plan of Dusit Palace at present



After King Chulalongkorn returned from Europe in 1897, he found a piece of land that he wanted to build a weekend palace like those of summer palace of the rulers in Europe. Therefore, he paid for this land by his private fund and started building some place to stay with all plants and named them Suan Dusit as tambon (section of area). From the Royal Gazette dated 7th March Ro So 117 (1896) mentioned that The King specifically do not call this place royal palace as it is not paid by the treasury. H.M. King might give away to some prince later on, so that this place should be name Suan Dusit Palace.

For the name Suan Dusit, in the history of Benjamabopit Temple mentioned that the King moved an old temple called Wat Dusit to build a palace. As a result, the name Dusit should come from Wat Dusit.

However, from another source, it said that an old monastery located within Suan Dusit, originally called Wat Laem or Wat Sat thong. King Chulalongkorn decided to move and reconstructed the entire monastery and changed its name to Wat Benjamabopit (Monastery of the Fifth King). Wat Benjamabopit was designed by Prince Narisra Nuvadtiwongse, the architect who created Vimanmek. However, the renovation of Wat Benjamabopit was not completed until after the death of King Chulalongkorn in 1910.

Figure 21 Bird eye view of Dusit Palace



The King initially did not call this place royal palace as it is not paid by the treasury. It was called “Suan Dusit Palace” and changed to “Suan Dusit Royal Palace” in 1909. Then King Rama VI changed the name to “Dusit Royal Palace”

In the beginning, King Rama V wanted to stay there only weekend. After a while, he felt comfortable there so that he moved out of the Grand Palace permanently. The area of Suan Dusit Palace was divided by the King into pieces of individual gardens which he

allocated to his consorts and the royal children. These gardens were irrigated and drained by canals and connected by paths and gates. The King himself had named these gardens, gates and canal after the composition of the Chinese blue and white porcelain that was so much popular at that time and the gates were named after the human figures and animal depicted as part of the porcelain designs, etc. According to the Royal office, Suan Dusit Palace comprised 14 gardens divided by 4 canals and connected by 7 paths. Moreover, there are totally 17 gates within Suan Dusit Palace. (The Bureau of Royal Household, 2002, p 13-17)

Due to the refreshing country air and environment, Chulalongkorn felt that Suan Dusit was an ideal place to relax after work. The King was seen often riding a bicycle along with his entourage from the Grand Palace to Suan Dusit Palace, either spending the day and returning by nightfall, or remaining overnight in the garden palace.(Vimanmek magazine, 2002, p. 97).

When the King moved permanently to Dusit Palace, he upgraded the status of the palace to “royal” in 1909. Later on, King Rama VI changed the name again to be Dusit Royal Palace.

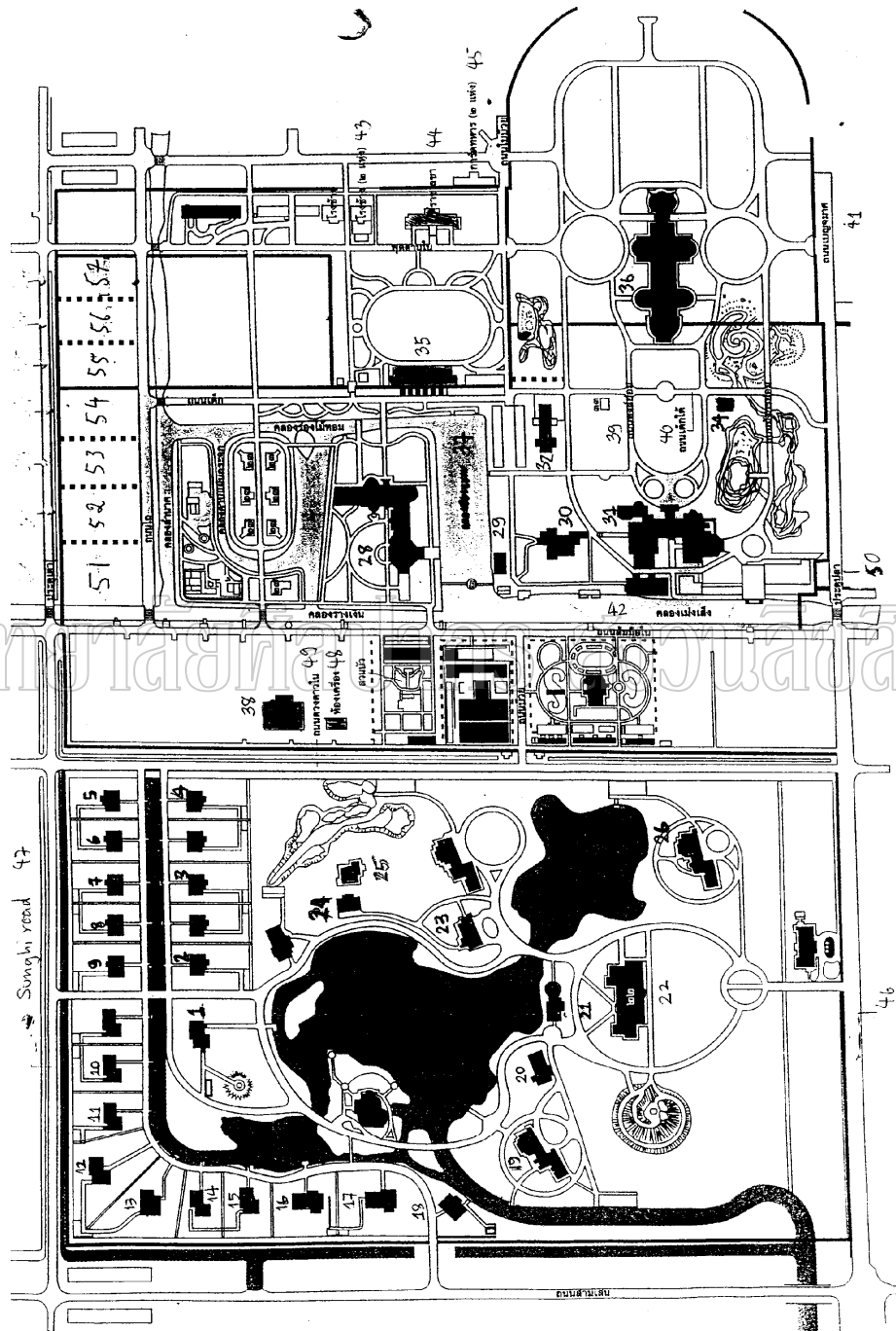
About Buildings in the Premise

- *Building During King Rama V Reign*

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Map 3. Suan Dusit Palace building plan during King Rama V reign

Note * the number in the picture indicates locations of the following places as during King Rama V era (S. Plynoy, 2007)



1. H.R.H Princess Suwapakvilaipan
2. Chao Chom Manda Sae
3. Princess Chaodararatsamee
4. Tao Sopaniwet
5. Chao Chom Erb
6. Chao Chom Saer
7. Chao Chom Eam
8. Chao Chom Arb
9. Chao Chom Kaew
10. H.R.H Princess Onrapan and Chao Chom Manda On
11. Chao Chom Euen
12. H.R.H Princess Onrapan and Chao Chom Manda On
13. H.R.H Princess Hemawadee
14. H.R.H Princess Pisamaipimolsat
15. H.R.H Princess Sasipongprapai
16. H.R.H Princess Woraluksanawadee
17. H.R.H Princess Hemawadee
18. Chao Chom M.R.Sadub
19. Praakarachaya
20. Kromkhun Srisatchanalaisurakanya
21. Residential Halls for Ladies of the Court
22. Throne Hall
23. Somdej Pramatuachao
24. H.S.H. Princess Nonglak
25. Krom Luang Petchburirasirinthorn
26. Somdej Pranang
27. 7 Royal Buildings
28. Vimanmek Mansion
29. Ruen Ton
30. Udonpark Mansion
31. Ambarasathan Villa
32. Rajritrunggrot Mansion
33. Sritalapirom Mansion
34. Ratcharudee Mansion
35. Abhisekduisit Throne Hall
36. Anantasamakom Throne Hall
37. Ang Yok
38. Storage
39. Hong Yom Road
40. Tek Tai Road
41. Benjamas Road
42. Meng Seng Canal
43. Elephant Stable
44. Royal Secretary
45. 2 Royal Guards
46. Road
47. Sunghee Road
48. Royal Kitchen
49. Duangdao Nai Road
50. Pla Gate
51. Nokmai Garden
52. Mason Garden

53. Pakcheekem Garden
54. Farang Kangsai Garden
55. Yeepoon Garden
56. Vilanda Garden
57. Poysuen Garden
58. Tao Gate
59. Toa Road
60. Lamnak Canal
61. Tek Road
62. Bao Garden
63. Rongmaihom Canal
64. Cabpankrajok Canal
65. Samsen Road

- ***History of Each Buildings***

The history of the royal residences and buildings located in Suan Dusit Palace are describes as follows;

Abhisek Dusit Throne Hall

Figure 22 Abhisek Dusit Throne Hall



While the construction of Vimanmek Mansion was still in progress, the King initiated the building of a throne hall in Suan Dusit Palace for official use, which he named “Abhisek

Dusit Throne Hall”. Designed by Phra Sathit Nimankarn, the long one-storied building is located east of Vimanmek Mansion. It was completed in 1903. This Throne Hall is now used as museum for displays art works and handicrafts of the Support Foundation, under the royal patronage of Her Majesty Queen Sirikit.

Ambarasathan Villa

After the completion of Vimanmek Mansion, King Chulalongkorn wanted to have a new hall built in 1902, to be as his residence and for his leisure. This new hall was completed in 1906 and named “Ambarasathan Villa”. The Public Works Department, and later, in 1906, the work came under the supervision of Chao Phraya Yomraj (Pan Sukhum), the Minister

Figure 23 Ambarasathan Villa



of Public Works. Ambarasathan Villa was influenced by the classical revival architectural style. After its completion in 1906, The King ordered a ceremony to celebrate the opening of this new residential hall lasting from February 18-22, 1906. The royal presence at these celebrations was described in the writing of Chao Chom M.R. Sadab as follows “...On the auspicious night, His Majesty dressed in full regalia at Vimanmek Mansion. At the favorable time, the royal procession preceded along the red carpet from Vimanmek

Mansion to Ambarasathan Villa. His Majesty was followed by ladies of the court and maids of honor, walking in pairs and carrying the royal regalia ...”

Another part of this record reads: “. In remembrance of His Majesty’s kindness to me, I cannot refrain from mentioning that when household registration was first introduced to Thailand, my name was also included on the family list, with His Majesty’s being the owner of the house Ambarasathan Villa...” From then onwards, the King resided permanently at Suan Dusit until his last day on October 23, 1910.

Residential Halls for Ladies of the Court

In addition to the construction of Ambarasathan Villa, King Chulalongkorn had the compound of Dusit Palace divided and arranged into residential areas for male members of the Royal Family and the ladies of the court. Various canals were also excavated.

The middle court and the inner court were thoroughly connected by canals. These canals functioned as pathways to link together different gardens built for the Royal Consorts of different ranks (Phra Mahesi, Phra Raja Devi and Phra Sanom Ek) as well as for royal daughters. Buildings of different sizes were designed as dwellings for the ladies of the court. The gardens, streets, gates and canals on the palace compound were named in “Kim Teung” pattern after the names of pottery and blue design chinaware, which were popular objects of collection at that time: for example, Suan Si Ruedu (Four Seasons Garden) and Suan Hongsa (Swan Garden).

King Chulalongkorn used the term “Suan” or “Garden” to refer to the whole palace ground because gardens were the highlights of this place. All of the halls, buildings and houses were built among lush trees and rising ground, crisscrossed by canals. After the construction was completed, the high ranking ladies of the court who were granted royal permission moved from the Grand Palace into the new residential halls within the Dusit Palace ground and lived there until the end of the reign of King Chulalongkorn.

Suan Si Ruedu Residential Hall

Figure 24 Suan Si Ruedu Residential Hall



This royal residence of Queen Saovabha Phongsri and Princess Valaya Alongkorn was located close to Kai Fah Gate on Sommue Nai Road, next to which was Meng Seng Canal, a branch from Ang Yok (Jade Basin). Suan Si Ruedu Residential Hall was a square-shaped, two-storey building, painted in reddish pink, with an open balcony. There were glass windows and wooden slats around the building with two

stairways led to two sides of the second floor. Of which the left hand side was a Queen's room and the middle one was a room where the Queen received audience.

Princess Valaya Alongkorn's quarter was on the right side of the building. It was a living-room and a bedroom combined. A large winding stairway led to the first floor where Thao Voragana Nada (M.R. Pam Malakul), who was in charge of the royal household, had her residence.

In front of the hall was a lawn, beyond which lay two rockeries to the right and to the left. Beside the lawn was a pond planted with Victoria water lilies. There was an orchid house to the right of the hall. The remaining space was for cultivating roses. A two-storey house at the back of the hall was designated for the ladies-in waiting.

At the age of two, Queen Rambai Barni of the Seventh Reign, when holding the title of a Princess, was presented by her father to Queen Saovabha Phongsri who, at that time, was residing at Suan Si Ruedu Residential Hall. Princess Rambai Barni also started her education here.

The Princess Mother of King Bhumibol (Rama IX), when Somdetch Phra sri Nagarindra Baromma Rajajonani at the age of 7-8 years old was introduced to the palace as a lady-in waiting to Princess Valaya Alongkorn.

After Chulalongkorn's death, Queen Savovabha Phongsri moved back to the Grand Palace and King Vajiravudh (Rama IV) ordered this residential hall to be pulled down and

reconstructed in the ground of Sukhothai Palace. The reconstructed building retained the appearance of the original.

Later on, the hall was removed to the ground of Wat Rachathiwas Ratchaworawihan, and it was changed into a brick building, leaving some sign of its original design as the window and the door.

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Suan Hongsa Residential Hall

Figure 25 Suan Hongsa Residential Hall



This royal residence of Queen Savang Vadhana, was located north of Vimanmek Mansion, close to Nok Roi Gate. This hall was a green, two-storey wooden house, with fretwork to decorate the fringe of the gallery and the frieze.

As Queen Savang Vadhana was interested in cloth weaving and she herself learned how to weave. For this reason, she established her private weaving group in Suan Hongsa. The Queen practiced this craft until the change of the political system from absolute monarchy to democracy in 1932.

Suan Hongsa Residential Hall was also a residence of Phra Nang Chao Suvadhana Phra Vora Raja Devi her daughter, Princess Bejraratana Rajasuda, who moved here from the Grand Palace after the Royal Coronation ceremony of King Prajadhipok (Rama VII).

After coup of 1932, most of the residential halls on the Dusit Palace ground came under the supervision of the armed forces. They remain in the military until they were returned to His Majesty King Bhumibho in 1989, and have since been the responsibility of the

Bureau of the Royal Household. At present, this place is used as a museum to exhibit photographs of important royal ceremonies and to display the life and works of the Crown Prince, HRH Maha Vajiralongkorn.

Suan Bua Residential Hall

Figure 26 Suan Bua Residential Hall



This royal residence of Princess Saisavali Bhiromya was located opposite Vimanmek Mansion to the east. As the Princess was skillful in the culinary arts, King Chulalongkorn appointed her to be in charge of the royal kitchen. During the royal visit to Java in 1901, the Princess supervised the cooking for the King and his entourage. For this reason, Suan Bua Residential Hall became the place where the King's meals were prepared.

Princess Saisavali Bhiromya lived at Suan Bua Residential Hall with her two daughters, Princess Malini Nobhadara and Princess Nibha Nobhadol (Princess Nabhachorn Chamras Sri passed away as a child until 1910). After the death of the King, the Princesses moved back to the Grand Palace and stayed there until the Royal Cremation Ceremony. Then, they lived at Suan Bua Residential Hall for a while before taking up residence at the residential hall in Suan Sunandha.

Suan Farang Kung Sai Residential Hall

This light pink, two-storey residential hall was close to the wall of Dusit Palace. It was assigned by the King to be the royal residence of the Royal Consort Chao Dara Rasmi, daughter of the Ruler of Chiangmai City State.

King Chulalongkorn invited the Royal Consort to organize a ceremony celebrating her move to the new residential hall on November 26, 1909 and she remained there until 1914 when she asked for permission from King Vajiravudh to leave for Chiangmai.

At present, Suan Farang Kung Sai Residential Hall is used as a museum to display royal articles used for state functions, regalia, coach lanterns imported from Europe by the King's order, as well as oil paintings purchased by the King during his two royal visits to Europe.

Suan Pudtan Residential Hall

This residential hall was a residing place for Princess Oraprabandha Rambai. Princess Adisaya Suriyabha, Chao Chom Manda Orn, Eam, Erb, Uan, Arb, Kaew, Saer and Thaem. Chao Chom Manda Orn had sisters and step sisters becoming the King's Cho Chom ... Eam, Erb, Arb, Uan, Kaew and Saer.

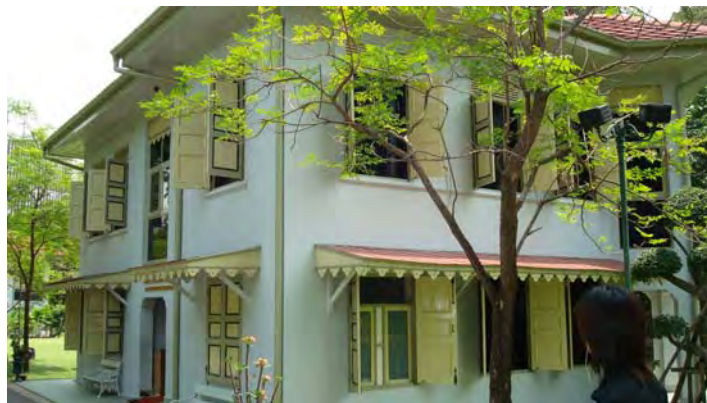
Suan Pudtan Residential Hall is built in an “H” shape and this is referred to in King Chulalongkorn royal correspondence to Phraya Vorabongse Bibadhana during the planning stages. “... *the plan design of Suan Pudtan Hall has to be done first. I think if the Hall is designed in an H shape and a strip of land along the road as an ornamented a garden, with the kitchen behind near the exiting old house, the whole area will be spacious ...*”

Suan Pudtan was a residence of the Princesses and quite a few Chao Chom Manda of “*the Or set*” (Their names all began with the same letter of Thai alphabet: “*or ang*”) who originally came from the Bunnag family. The hall itself was thus quite large with ten bedrooms, ten bathrooms and ten living-rooms. Later, this place was occupied by the military, now, it has been returned to the supervision of the Bureau of the Royal Household.

Six Residential Halls Group

Besides all the aforementioned residential halls in the gardens, King Chulalongkorn had three groups of residential halls constructed in the inner court of Dusit Palace.

Figure 27 Resident of Princess Arunvadi



This group of residential hall was constructed on “*Koh Son*”, island in the middle of the garden, north of Vimanmek Mansion. These six residential halls were allotted to eight of the younger sisters of King Chulalongkorn. The Three halls to the north consisted of the followings;

- Hall No.1 for Princess Vaniratana Kanya,
- Hall No.2 for Princess Srinaksvasti and Princess Khaekhaiduang and Hall No.3 for Princess Kanchanakara.

- The three halls to the south consisted of Hall No.1 for Princess Arunvadi, Hall No.2 for Princess Nariratana and Princess Pradithasari. And Hall No.3 for Princess Bushban Buaphan.

Today, two of the southern group of halls alone remains... namely the Hall for Princess Arunvadi and that for Princess Bushban Buaphan. These two buildings are used for exhibitions of photographs taken by King Bhumibol, the present king. The photographs that by gracious permission of King Bhumibol are on display at the halls can be classified as follows:

- Photographs of Their Majesties the King and the Queen.
- Photographs of the Queen and the royal children taken by King Bhumibol.
- Photographs taken by King Bhumibol on different subjects such as photograph of royally sponsored water resource and irrigation projects.

Figure 28 Resident of H.R.H.Princess Budsaban Buaphan



Poey Keng Sian and Leng Nung Residential Halls

These two residential halls were residences of King Chulalongkorn's young sons. Who had not yet reached an age to have their own private palaces. Poey Keng Sian Residential Hall was the residence of Prince Asdang Dejavudh. Leng Nung Residential Hall was the residence of Prince Chudadhuj Dharadilok and Prince Prajadhipok Sakkidejana

The Residential Halls on Kon Kwang

This included Princess Varasreshthasuda's residential hall and that of Princess Oradaya Debkanya²⁰. There was also a Chinese-style building where Chao Chom Manda Wad and court clothing officials lived. Princess Varasreshthasuda was a daughter of King Rama III and Chao Chom Manda Ung. While Queen Debsirindra, King Chulalongkorn mother, was young, she was under the care of this Princess.

At present, the residential hall of Princess Varasreshthasuda is a place where more than 2000 pieces of ancient Baan Chieng clay ware were displayed. These clayware have history dated back to more than 3500 years old.

Figure 29 Resident of H.R.H. Krom Luang Varasreshthasuda



The residential hall of Princess Oradaya Debkanya, a daughter of King Mongkut and Chao Chom Manda Bua, Was a medium-sized building, given to her by King Chulalongkorn.

At present this building is used as a museum to display old fabric of the high ranking ladies of the court of the fifth Reign. Part of the fabric on display was transferred from Vimanmek Mansion, and the rest came from the Grand Palace. Besides, there are exhibitions of photographs taken by King Chulalongkorn, pictures of the King's children and of other members of the Royal Family. There were also other buildings built for Chao Chom and King Chulalongkorn's daughters. There is no trace of evidence of these buildings, except their names remain as follows:

Suan Nok Mai Residential Hall

This was a residence of Queen Sukhumala Marasri and Princess Suddhadibya Rattana. It was located to the north of Vimanmek Mansion, close to Nok Roi Gate.

In fact, Queen Sukhumala Marasri resided at Udon Hall which was connected to Ambarastand Villa by an elevated bridge. Serving as a royal secretary to King Chulalongkorn, the Queen had to live close to the royal residence.

Later on, the Queen had to move to Vimanmek Mansion because Udon Hall was renovated in preparation for a visit by Duke Johann. Whether the Queen resided at Udon Hall or at Vimanmek Mansion, all her personal possessions and clothes, and those of her daughters and of her ladies-in –waiting were kept at Suan Nok Mai Residential Hall; even the food was prepared here and carried by boat to Vimanmek Mansion, which was located near a canal.

After the death of King Chulalongkorn, Queen Sukhumala Marasri and Princess Suddhadibya Ratan followed the Royal Funeral procession to the Grand Palace. When the Royal Cremation ceremony was finished, they moved back to Suan Nok Mai Residential Hall for a temporary stay before taking up residence at Suan Sunandha.

Suan Nok Mai Residential Hall was also a residence of Queen Indrasakdi Sachi, after the death of King Vajiravudh (Rama VI) and when King Prajadhipok (Rama VII) and Queen Rambai Barni resided at Ambarasathan Villa, Dusit Palace.

Suan Khao Mai Residential Hall

This was a residence of Princess Chudharatana Rajakumari, the seventh daughter of King Chulalongkorn, with Chao Chom Manda Morakot as mother. When King Chulalongkorn had Dusit Palace constructed and allocated a plot of land in the palace ground to his daughter to have a residential hall and a garden built in the way she wanted, he named this place “*Suan Khao Mai*”. The residential hall took the place name. The term “*Khao Mai*” was a reference to the name of a design on blue-pattern chinaware. The “*Khao Mai*” design consisted of pictures of mountains and trees, such as weeping willow, peach trees and plum trees. Sometimes streams were also included.

Suan Poey Sian Residential Hall

This was a residence of Chao Chom Manda Mode, King Chulalongkorn’s Royal consort, who was a sister of Chao Khun Phra Prayurawongse or Chao Chom Manda Paer. Both were daughters of Chao Phraya Surawongse Vayavadhana (Vara Bunnag) and Than Phuying Im.

Chao Chom Manda Mode had two children ... Prince Adhakara Kiartiwongse (Prince of Jumborn) and Princess Ormonga Argayuba.

The material for the construction of Suan Poey Sian Residential Hall came from the old building of the Royal Consort Chao Dara Rasmi. This can be seen in King Chulalongkorn’s royal correspondence written at Suan Dusit Palace to Chao Phraya Vorabongse Bibadhana, dated February 17, 127 RE., which reads in part:

“I have been worried about Nang Dara’s residence. If we wait longer, the construction won’t be completed on time. Not much can be done now, so I would consider

having the old house pulled down and reconstructed at a new place for Khun Mode. When the design for a new building is ready, we won't have to wait for a long time (to have it built on the already cleared plot of land)"

Suan Buoy Phai Residential Hall

This hall was located near Si Sae Gate and it between Suan Phab Phuying and Suan Nang Seu Lek Residential Halls. Between Suan Buoy Phai and Suan Nang Seu Lek Residential Halls was Ma Paed Bridge, crossing Rang Ngen Canal (Silver Channel Canal) to Koh Kwang. This was a residence of Princess Abbhantri Paja, Princess Dibyalangkarn and Chao Chom Manda Saer.

Suan Ma Son Residential Hall

This hall was located east of Suan Nok Mai Residential Hall. It was a residence of Princess Praves Varasamaya.

Suan Phak Chee Khem Residential Hall

This hall was next to Suan Ma Son Residential Hall; its east side was close to Suan Farang Kung Sai Residential Hall. It was a residence of Princess Sasibongse Prabai.

Suan Mai Sam Yang Residential Hall

This hall was north of Suan Hongsa Residential Hall. Its southern part was connected to Suan Khao Mai Residential Hall. To the front of this hall was Sib Song Nakasatra Bridge, crossing Tho Street. It was a residence of Princess Acharabarni Rajakanya and Chao Chom Manda Talab.

Suan Phab Phuying Residential Hall

This was a residence of Princess Srivilaya Laksana, Princess Suvabakra Vilayabarn, Chao Khun Phra Prayurawongse and Chao Chom Riam.

Chao Khun Phra Prayurawongse or Chao Chom Manda Paer, King Chulalongkorn's royal consort, had been a royal daughter-in-law before the King ascended the throne. She had three daughters; Princess Srivilaya Laksana, Princess Suvabakra Vilayabarn, and Princess Bandharavarna Varobhas. This hall was located in between Suan Pudtan and Suan Buoy Phai within the compound of Suan Dusit Palace.

Suan Nang Sue Lek Residential Hall

North of this hall was Suan Khao Mai Residential Hall and south of it was Suan Buoy Phai Residential Hall. It was a residence of Princess Beatrice Bhadra Yuvadi and Princess Charoen Sri Jonmayu, and Chao Chom Manda Saeng.

Suan Sunandha

After King Chulalongkorn took up residence at Dusit Palace, he considered having a private garden for his own pleasure constructed within the palace grounds. This was because during the second royal visit to Europe in 1906, he saw that the palaces of most European

Royal Families had private gardens for their owners to enjoy. He was particularly impressed with his visit to Villa Nobel Sunrebo on May 11, 1907. He wrote to Chao Phraya Yomaraj (Pan Sukhum), stating that while he was pleased with many things within the compound of Ambarastand Villa, some were not as he had expected. Part of the royal correspondence reads: “... *except for the house’s inappropriate location, I realized that inappropriateness from the beginning but it strikes me now even more. I have thought about a way to improve it but I keep postponing action, because I don’t want to waste a lot of money. What should be done is to have a spacious hall constructed. At present, it is difficult to have any privacy. As soon as I come down from upstairs. I meet courtiers. When walking past the palace wall, I’ll see foreigners. We should have a garden in the inner court where we can enjoy our own privacy. See many European crowned heads holding garden keys remind me even more of the garden that I want to creates ...*”

Suan Sunandha was constructed for private retreat, but there was a further purpose because King Chulalongkorn was anxious that after his reign, all the Chao Chom, with or without daughters, might be in difficulties. This concern made him write to Prince Damrong Rajanubharb in 1904 and in 1906 during his second visit to Europe he mentioned this matter once more to Chao Phraya Yomaraj, as can be seen in his letter:

“ In terms of the court tradition, there is no need to worry. After the end of this reign, they can continue with their official duties being Chao Chom or becoming government officials Yet for a person who used to be in a high social position, to work other government officials might unbearable. The salary that the next King offers might not be enough to enable them to survive. Since there is no future in a court position, they might consider remaining in the palace, taking care of young ones. Yet, this does not see possible either. In the Future, they might have to move out of the palace and return to their own houses which are much smaller. The fact that they do not want to depend on each other; there’s no need to do so, might make them not want to live with anyone. Finally, when they have to move out of the palace... I would bring trouble upon them in their old age, because I have not prepared incomes or residences for them.

If they become poorer, they might have to serve other members of the Royal Family. They might be maltreated. That would be sadness and they would feel degraded...”

King Chulalongkorn had a garden built in 1908 and named it “Suan Sunandha”. In arranging the garden plan, the King had a gate built on Buoy Street in Suan Dusit Palace, leading to Suan Sunandha. This gate was known as Si Sae, but the name was changed by King Vajiravudh to “Sunandha Tavarn”. As this royal compound was meant to be a place of tranquility, and retreat King Chulalongkorn stated,

“... I do nothing to the canal of the temple, leaving it in its original condition. I will rent or purchase the land to the south and plant a lot of trees to form a dense thicket along the canal bank up to the temple ground, to prevent any of the buildings and the crematorium from being seen from outside...”

Suan Sunadha was created to be a forest garden for the King’s relaxation and to be the future residence for all his Chao Chom (consorts) who had only daughters and those who were childless. An important reason for naming this place “Suan Sunandha” was King Chulalongkorn’s remembrance of his Royal Consort, Queen Sunanda Kumariratana, who took great pleasure in beautiful, natural gardens. This was mentioned in M.R. Saengsurya Ladavalaya’s writing as follows:

“King Chulalongkorn designed a garden which, we can see. Would have found favor with Queen Sunanda Kumariratana. It was an appropriate reminder of the late Queen, the King’s much loved Consort, and was given her name as a memorial; in the same way that the school was established and named in remembrance of the late Queen in 1880. As there is here an allusion to mythology, the ‘Sunandha Garden’ in the Tavatimsa Heaven first needs a word of explanation...”

Unfortunately, King Chulalongkorn passed away before the completion of Suan Sunandha. After King Vajiravudh ascended the throne, the construction of the garden continued in line with King Chulalongkorn’s wish. The work was completed and used after 1919 as the residence of the ladies of King Chulalongkorn’s court.

While these ladies lived here, 1919-1932, Suan Sunandha was regarded as one of the most beautiful and pleasant places in Dusit Palace. In the middle, there were two ponds, a large one and a small one connected to each other. There was a water channel from these two ponds to the Chao Phraya River. The whole area was crisscrossed by winding canals, very similar to natural ones. And in which there were islands and cataracts. The area was also landscaped with small hills and rockeries, richly planted with trees and other vegetations. All the residential halls, constructed by the order of King Vajiravudh, were residences for King Chulalongkorn’s royal consorts, daughters and ladies-in-waiting. These halls were of different sizes, depending on the titles and status of their owners. They were scattered among the hills and along the canals, each with an area of land, large or small, so that each owner could create the garden of her own choice with plants and flowers. The vast area around the ponds would be the site of large residential halls for the Royal Consorts, who held the title of the Queen, and for the royal daughters of Somdetch Chao Fan rank. Each middle-sized hall would encompass an area of a rai. To be used as the residence of a royal daughter of Phra Ong Chao rank. A small-sized hall would be an area of approximately 3 ngarn, and was designed for the consorts who held the Chao Chom Manda and Chao Chom titles. The total area of Suan Sunandha is 122 rai. It was bounded by roads on all four sides:

To the North – Rajavithi Road (formerly Sung Hee Road);
 To the East – Rajasima Road (formerly Duang Dao Road);
 To the South – U – tong Nok Road (once known as Bai Porn Road);
 To the West – Samsen Road (once known as Taparntong Road).

In 1932 when there was a change in the country’s political system from absolute monarchy to constitution monarchy. Many palaces and places of importance were occupied as government offices. Members of the Royal Family and court officials in Suan Sunandha were forced to move out, and subsequently, Suan Sunandha was deserted.

In 1937, King Ananda Mahidol’s Regent presented Suan Sunandha to Prime Minister Pridi Banomyong for the use of Ministers and Members of the Parliament, but the Parliament however was not ready to make use of the place. Therefore, in 1943 the Board of the Royal Regents transferred Suan Sunandha to the care of the Ministry of Education to be converted into a national education institution, later on these halls were later adapted as government offices. Despite the changes, the ownership of the whole ground has remained with the Bureau of the Crown Property.

Queen Savang Vadhana's Residential Hall



Figure 30 Arts and Culture Centre of Rajaphat Suan Dusit University

This hall was located to the east of the large pond. This large half-wood, half-brick large hall was built in 1911, the interior arranged as an apartment. The flights of stairs were connected by a traversing front balcony. Though the Queen had this hall built, she never took up residence here because she already had another private residence constructed at Sra Prathum Palace. This hall became instead the residence of three other members of the Royal Family ... Princess Yaovabhabongse Sanidh., Princess Prabha Barnbilaya and Princess Varpi Buusbakara

Today it is the site of Arts and Culture Centre of Rajabhat Suan Dusit University

Princess Valaya Alongkorn's Residential Hall

This hall was located to the east, next to Queen Savang Vadhana's Residential Hall. A two-storey, concrete building is located on a large mound with a pathway winding around to the top. There used to be a pond with Victoria regia water lilies. Two stairways led up to the hall. This building however was demolished, and has now been replaced by the swimming pool of Rajabhat Institute Suan Dusit. The two residential halls above were located near a hill in the northeast of the area.

Queen Sukhumala Marasri's Residential Hall

This hall was located to the southeast of Nongkran Smosorn Hall. Queen Sukhumala Marasri resided in this large hall with her two daughters....Princess Suddhadibya Ratana and Princess Dibyaratana Kiritkulini. Later, the Queen and Princess Suddhadibya Ratana took up residence at Bang Khunprom Palace with her son, Prince Paribatra Sukhumbandhu and later Princess Dibyaratana then joined them. In the end there were only ladies of the Mom Chao rank remaining. Today it is used by the Ministry of the Interior as School for Local Administration Officials, and is known as the Suvadhana Building.

Princess Saisavali Bhiromya's Residential Hall

A large building located to the west and built in the same style as that of Queen Sukhumala Marasri's residential hall was used as the residence of Princess Saisavali Biromya and her two daughters ... Princess Malini Nobhadara and Princess Nibha Nobhadon.

During the time of Princess Saisavali Biromya and her two daughters, this was a delightful place. The lawn was bordered by pathways edged with plants and flowers ... orchids, roses and cattleyas. The place itself turned out to be a forest garden. The mound in front, which looked like a natural hill, was planted with a variety of trees. Underneath the mound was a tunnel for the storage of a great number of cooking utensils belonging to Princess Saisavali Biromya. Behind the hall was a water-lily pond, on the bank of which were two wooden pavilions.

Figure 31 Saisuddha Nabhadol Building



Today it is the Administrative Building of Rajabhat Institute Suan Sunandha under the new name of the Saisuddha Nabhadol Building or Twenty-Seventh Building. Princess Malimi Nobhadara used to live in a small building. Thirty-five meters away to the east. All the buildings were demolished and classroom buildings of Rajabhat Institute Suan Sunandha

Demonstration School now take up the space.

The residential hall for royal daughters and Chao Chom Manda or Chao Chom was altogether twenty-one halls of large and small sizes.

1. Chao Chom Erb's building
2. Chao Chom Saer's building
3. Chao Chom Eam's building
4. Chao Chom Arb's building
5. Chao Chom Kaew's building
6. Princess Oraprabandha Rambai's residential hall.
7. Princess Adisaya Suriyabha and Chao Chom Mada Orn's residential hall. Now the location of a class room building, the Budkharajakarn Building.
8. Chao Chom Uan and Chao Chom Thaem's building. Now the Uan Achawa Thaemthavalaya Building.
9. Princess Adorn Dibyanibha's residential hall. Now the Adorn Dibyanivas Building.
10. Princess Chudharatana Rajakumari's residential hall. Now the chudharatanabhorn Building.
11. Princess Bismaya Bimalasatya's residential hall. Now a classroom building of the Department of Industrial Art, the Bismaya Bimalasatya Building.
12. Princess Sasibongse Prabai's residential hall. Now a classroom building, the Sasibongse Prabai Building.
13. Princess Laksana Vadi's residential hall. Now a gymnasium of the Department of Physical Education, the Voralaksananong Building.
14. Princess Hemavadi's residential hall. Now a classroom building of the Faculty of Humanities and Social Sciences. The Hemavadi Bidaksa Building.
15. Chao Chom M.R.Sadab and M.R.Chiat's building. Now a classroom building of the Department of Home Economics, the Sadab, Sonti, Chiat, and Kasem building.
16. Thao Sobhanives's building.
17. A vacant building.
18. The residential hall of the Royal Consort Chao Dara Rasmi.
19. A vacant building.
20. Chao Chom Manda saer's building.

21. Princess Suvabaktra Vilayabarn's residential hall. Now a classroom building. The Suvabaktranives building.

There was also a large hall on an island in the large pond. An inner street passed by the hall. But no evidence indicates the owner of this place. Now it is the site of Queen Sunanda Kumariratana's statue. Most of the residential halls in Suan Sunandha had similar architectural design and style of decoration. The Large Residential Halls were two-storied concrete buildings, with high-pitched roofs tiles and raised lower floor, while the interiors were divided into units in the apartment style. Some of the buildings had distinct individual features. The suites of rooms, each with a separate stairway, were located side by side. There was a balcony extending across the front of these units with single casement windows long the front. In the middle where wooden slats at the centres, these were at full floor length, and were decorated with balusters. Today these large residential halls are painted different colours but originally they may have been painted alike.

The Small Residential Halls were two-storied concrete buildings. The lower floor being raised approximately two metres above ground. The high pitched roofs were covered with plain roof tiles. The inside consisted of rooms located next to each other. A balcony extended across the front of these rooms the most important one of which was located farthest from the stair. There were single casement windows, with wooden slats at the centres, giving onto the balcony, like the ones in the large residential halls. Within the halls, there were two stairways on each side-one being the main stairway used by members of the Royal Family, the other being the stairway used by courtiers. All of these small buildings were painted yellow.

Nongkran Smosorn Hall

This hall, near the pond on the southern side, was constructed by the royal command of King Vajiravudh (King Rama VI) in 1911 in the architectural style of the Italian Renaissance. Inside there is a large banqueting hall under the reinforced concrete, shall roof-structure. The arched gallery around the hall supports the weight of the roof. The lower part of the gallery is supported by round columns the tops of which are decorated with cornices. Between these columns are arched walls which painted with fresco above wooden doors with embossed panels.

There is a two-storied façade to the building which is covered by a high, shell roof-structure. The upper floor is surrounded by windows with pointed arches. The lower floor is surrounded by doors, opening onto a large verandah. Outside, there is a main stairway leading to the front of the verandah, and two minor stairways on either side.

This hall was not part of any residential hall and did not belong to any particular members of the Royal Family. It was used as a common banqueting hall where religious ceremonies of parties could be organized by any members of the Royal Family.

The site of Nongkran Smosorn Hall was the place where King Chulalongkorn considered having a hall constructed in a forest garden in the style of Berinstoff Palace. The King intended to spend his vacations at this private residence instead of vacationing upcountry.

4. Vimanmek Mansion, Past and Present

4.1 The establishment of Vimanmek Mansion

Figure 32 Korn Hongsakol



The idea of building Vimanmek Mansion was conceived on the 19th of May, 1901. When His Majesty King Chulalongkorn stopped at Koh Si Chang in the course of his visit to seaboard provinces on the eastern coasts and saw the incomplete Mundhat Ratanaroj Mansion surrounded by the deserted building on Koh Si Chang. The King ordered the golden teakwood to be dismantled and taken to Suan Dusit Palace where it was to be rebuilt as the main royal residence in the Golden Palace. Phra Rajayodthathep (Korn Hongsakol, later to become Phraya Rajasongkram) was received the King command to supervise the building of the Royal mansion named “Vimanmek” (The Bureau of Royal Household, 1990, p. 7)

At thirty five minutes past eight on the morning of Friday 31st August, 1901. King Chulalongkorn laid the ceremonial foundation for the building of Vimanmek Mansion. The occasion was recorded in both the Royal Gazette and the Royal Command. A copy of the Royal Command for the Construction of Vimanmek was placed in the foundation along with traditional gold and silver bricks. (The Bureau of Royal Household, 1990, p.8)

The construction of Vimanmek Mansion took only nineteen months to complete. The inauguration was held in combination with top-knot cutting rites for five young royal children and the house warming ceremony for Krom Khun Nagara Rajasima who had just moved in to his residence in Suan Dusit Palace. Religious rite and entertainment was held continually for five consecutive days to celebrate the three mentioned events. From this point, the King took up permanent residence at Vimanmek. And the fabulous life at Vimanmek Mansion began from that moment. (The Bureau of Royal Household, 2002, p. 31)

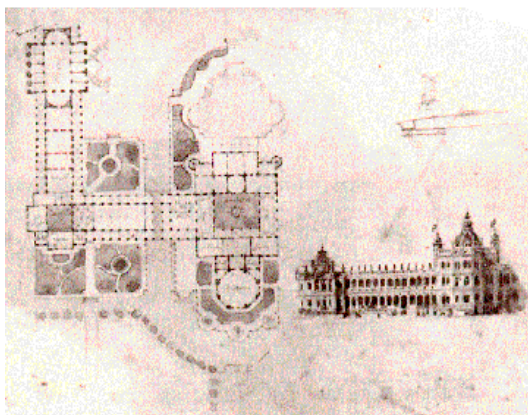


Figure 33 Drawing of Vimanmek



Figure 34 King Rama V on the merit making ceremony to commemorate the new house - Vimanmek

4.2 King in the status as god

Figure 35 Garuda



The various ancient kingdoms in Southeast Asia, including Thailand, have been touched by Indian culture as far back as the 12th and 13th centuries of the Buddhist Era. The supreme deities in the Hindu pantheon are Shiva, Vishnu, Narai and Brahma.

From Ayuthaya period until present, Siamese king is accorded God-like status among the Thai people and they do not tolerate any criticism of the sovereign, either by themselves or outsiders. Under laws rarely applied in recent times covering defamation of the monarchy, criticism of the royal institution is punishable by up to 15 years in jail. According to the Hindu beliefs, the king is an incarnation of Narai, who comes to alleviate human suffering. Therefore, garuda has been a symbol of the monarchy for hundreds of years because it is the vehicle of Narai.

Garuda appears regularly in the history of Thai art. Bronze Garuda adorn royal sedan-chair and embellish the throne. Sometimes the figure decorates the gables and rooftops of royal residences. The frequent appearance of the symbol certainly reflects the belief in the Devaraja of divine king. The sovereign is revered as a divine epiphany, and incarnation of Vishnu who comes into the world, bringing peace and end to suffering.

As a result, King and the royal family will be talked to with “Rajasup” a special language to show that they are supreme above normal people. For Suan Dusit and Vimanmek Mansion names, there are strong indications on this belief. “Suan” literally means garden and “Dusit” is the name of garden in heaven. “Viman” means place in heaven where the angles stay and “mek” means cloud which the whole wording means palace of angles in the cloud.

Figure 36 Symbol of King of Thailand



Figure 37 “Chat” or holy umbrella for the king



4.3 Significance of the palace complex

4.3.1 Civilization through architectural buildings

During the reign of King Chulalongkorn, Siam demonstrated increase multiculturalism and increasing foreign contacts. The King’s vision to modernize Siam depicted that of a country with diverse culture and knowledge, being international and yet national and traditional at the same time. In the international road show Siam is part of the global society. As mentioned, in previous chapters, the reign of Chulalongkorn was dominated by intense colonial encroachment and one of the reasons why King Rama V’s architecture style was a mixture between Western and Thai style was to show to the western colonial power that Siam was already “Civilized”. So that Siam did not need any further “civilizing” by The West. Siamese dressed like western people, eat western food, and lived in western lifestyle.

In terms of architecture, the King believed that Siam needed to gain knowledge of construction and new technology from the west. During that time, many foreign experts from

countries such as Italian, British and German experts were hired to work for Department of Public Constructions. In the King's two trips to Europe in 1897 and 1907, he also hired western artisans to paint his portraits and the royal family. He saw royal portraiture as a useful propaganda tool, especially to present to the western rulers as civilized individuals. The portrait of Siamese monarch was placed next to the images of other Western rulers, implied that they are on equal status.

Throughout the modernization of Siam, King Rama V showed his preferred taste of the European style by collecting the western consumer goods produced in 19th century to earn recognition among the civilized status. He imported objects d'art and the artists to work for him. Not only arts, but also he expressed his view through Western architecture residences, outstandingly, the Chakri Throne Hall in the Grand Palace (the Thais called "Farang"-foreigner "wears Chada"- Thai traditional hair dress), The Bang Pa-In Palace and Suan Dusit Palace where notably Vimanmek Mansion located.

All of buildings in Suan Dusit Palace were built in the European garden palace style, circumventing the rule of Siamese classical architecture.

Figure 38 King Rama V's carriage



According to King (1989) cited in Lawrence and Low 1990: 486) the influences of colonialism provide insights into the architectural development of the modern urban system. The contemporary urban system is "contained in, symbolized by, and integrated with" a variety of buildings and urban forms. In this case, Ratchadamnorn Avenue, literally meaning "royal route" is an example of such a developmental process. It is Thai

version of the Champs Elysee in Paris, the London Mall and Berlin's *Unter den Linden* where he had been inspired during the visit to Europe in 1887 and fuelled by enlightenment notion of modernity, visibility and large scale geometric order of urban design with long vistas to symbols of power. (Dovey 2001: 270) With the relocation of his residential palace from the Grand Palace to Suan Dusit new complex, it was not only more comfortable and pleasure private space for the royal family, but also it was a form of modernization. Traveling there by car also symbolized a monarch who was at the forefront of civilization.

4.3.2 The Architectural Characteristics of Vimanmek Mansion

Vimanmek Mansion was designed by one of the best architect in Siam during that time naming Prince Narrisra Nuvadtiwongs who was the King's brother.

This beautiful structure was built in the shape of Roman letter L with its two wings; one running westward, the other northward-joining at the ankle of 90 degree. Each wing is 60 metres in length, while the width in general is 15 metres, though certain parts are as wide as 35 metres. The height measured 20 metres from the ground to the fourth floor ceiling or 25 metres to the top of the super structure.



Figure 39 H.R.H Prince Narrisara Nuvadtiwongs

Figure 40 Vimanmek Mansion at present



The building with its three storeys consists of 31 apartments. Its west wing which was designed in octagonal shaped has four storey of which the fourth storey was used as the King's private quarters. Though the lowest storey was made from stucco, the rest of the structure is entirely made of golden teakwood, proven to be very durable against termites and hot and humid weather of Bangkok. This kind of wood is extremely rare at present.

Figure 41 Ananda Samakhom Throne Hall



There were many colonial style architectures in Siam as well as in other neighbor countries which were western colonies. At the time, Italian architects were the most popular on demand. The outstanding Italian renaissance and neo classic style of building was the old parliament, Ananda Samakhom Throne Hall, built during the end of King Rama V reign that was located close to Vimanmek.

The combinations of western and Thai style buildings were popular during the reign of King Rama IV, V and VI. Sometimes, the Thais referred the name of these sorts of buildings as King Rama V reign style. Particularly in Vimanmek Mansion, it was a strong influence of gingerbread house style in Europe with the carving pattern in window and roof. The L shape and the Thai style roof made Vimanmek unique. The octagonal room shaped was totally an innovation of architecture design during that time.

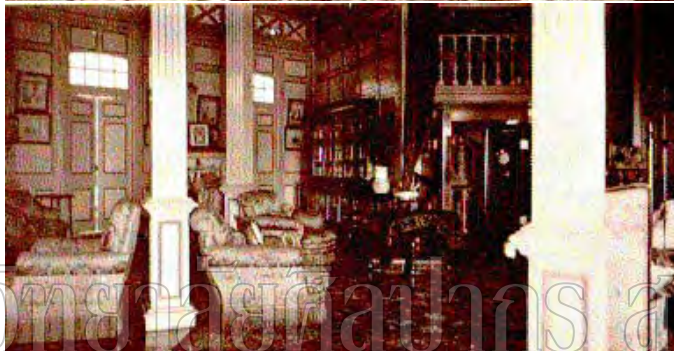
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As for interior decoration, the function was controlled by 5 colors, ivory, blue, green, pink and peach. The rule did not allowed man to go beyond blue and green colors as soon as he cuts his topknot that meant to be young adult.

Figure 42 Colours inside Vimanmek

Figure 43 Vimanmek decorations during King Rama V reign



As previously mentioned, the King's quarter was on the fourth floor which was the highest floor. The rooms consist of bedroom, dressing room, European style bathroom (first in Siam) and working room. Then on the third and

second floor, Queens and other King's consorts and their children stayed in different rooms although they also received their own separate quarters in other buildings. The reasons might be convenience as they needed to stay overnight to be on duty such as some was private secretary, some responsible for kitchen and royal food etc. On the third floor, it was also grand hall and close to that room was the King's cabinet meeting room. On second floor, apart from the King's family rooms, there were four reception rooms for people who wish to see the King and also his living room downstairs.

Figure 44 A room decoration in Vimanmek during King RamaV reign



Figure 45. Fern nursery

The whole complex has an outstanding cultural landscape where the magnificent buildings blended well into the natural surroundings. King Rama V chose plants by himself in the beginning. However, in 1902 he hired an Englishman named Jenkins who was an expert on landscape design. He built a nursery at a piece of land where it is Prime Minister's Office at present. Moreover, Praya Chodukrajasetti ordered soil from China by sea cargo to plant tree in Dusit Palace. It was a belief that soil from China made plant grow better. There was a large green house completed with sprinklers located beyond the end of the west wing. It was told to be the nursery which supplied plants to the garden of Suan Dusit Palace. (Vimanmek Magazine, 2003, p. 79)



Figure 46 Ang Yok with Ruen Ton at background



Vimanmek Mansion is confined by four canals. *Klong Rong Mai Hom* (Groove of Fragrant Wood Canal) in the east, *Klong Karb Pan Krachok* (Sheet of Glass Canal) in the north. - Now hidden by the wall that separates Vimanmek from the properties of Royal Thai Army.-Klong Rang Ngern (Silver Channel Canal) in the west the best known of all is the large stretch of water on the south named Ang Yoke (Jade Basin) because of the natural greenness of its water.

4.3.3 Vimanmek as witness of the important decisions making in Siam

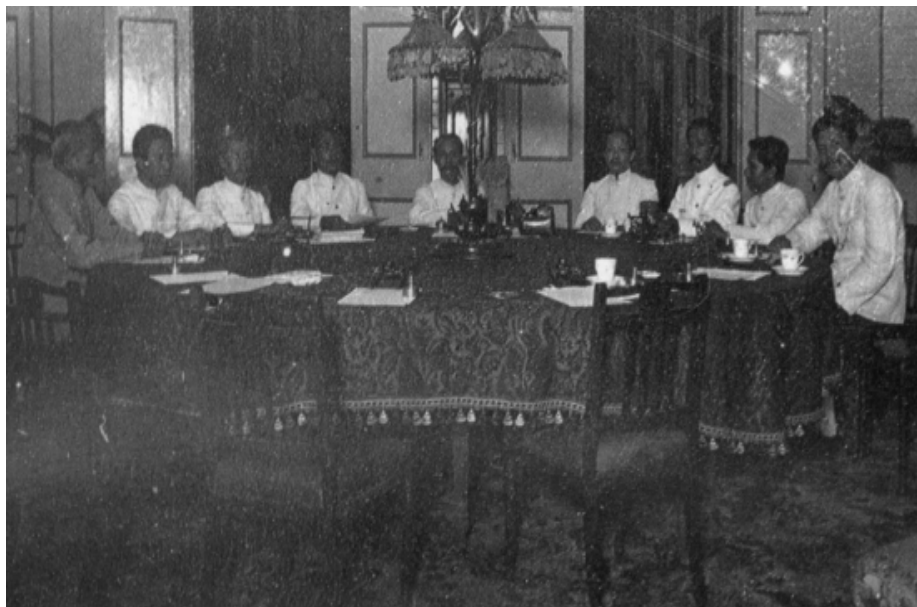
Figure 47 King Rama V with a foreign royal visitor



During five years between 1901-1906 that King Chulalongkorn lived in Vimanmek Mansion before the Ambarastand Villa finished and he moved there permanently until last day of his life, there were many important events happened there as follows:

- On 23-24th May 1902, King Chulalongkorn welcomed His Imperial Highness Grand Duke and Grand Duchess Boris Valadimirovitz from Russia both tea and lunch at Vimanmek Mansion.
- In 1904, King Chulalongkorn went to the cremation of his daughter, H.R.H Krom Khun Supanpakwadee at Bang Pa-in, when finished, another daughter, H.R.H Princess Chandra Saratwal also passed away. When he arrived in Bangkok, he organized a ceremony for 3 daughters and their mother at Vimanmek Mansion to get the bad luck away.
- In 1905, the royal ceremony to bestow the title of Somdej Chaofa Krom Khun Sawankaloklaksanawadee, who was also a daughter of the King.
- In 1907, H.R.H. Prince Prajadhipok (later became King Rama VII) sent away ceremony to further his study in Europe between 13th -14th July 1907
- One of the important routine in Vimanmek Mansion during that time was the weekly Monday cabinet meeting. Praya Burutranarajanlop (Nop Krairurk) mentioned that "When the King moved to live in Vimanmek, the cabinet meeting between the King, nobles and royal families who control each part of running the country mechanism took place at crescent shape room at the third floor of Vimanmek Mansion. Sometimes, the King met nobles at Abhisek Dusit Throne Hall first then joined meetings in Vimanmek" (Thai Military Bank PCL, 1982)

Figure 48 Cabinet meeting at Vimanmek



As a result, many important decisions for Siam during that time came from the cabinet meeting such as the legislations that became important to run the country. The laws that announced in the royal gazette during 1901 (Ro So 120 as Siam was using at the time) - 1906 (Ro So 125) are as samples:

Table 7 Important legislation during 1901-1905

Source: Prosecution Department, 1942, *Legislation Contents from 1851-1941*, Bangkok: Thai Kasem.

Year	Legislations
	<i>Slavery Abolishment Law</i>
1904	• Reduction of slave price on the eastern region 9 th Jan 123
1905	• Slavery Act 124
	<i>Court</i>
1905	• Set up special court for the dispute case between Siamese and Italian 1 st Dec 124
	<i>Pension</i>
1901	• Pension Act 120
	<i>Communications and Postage</i>
1905	• Law to specify the price of postage and telegraph 1 March 124
	<i>Provincial control, Ministry of Interior</i>
1901	• Law of govern the area 3 Sept 120
1902	• To arrest, follow and prosecute criminals in the criminal court case of the City of Bangkok 19 th Jan 121
1906	• To govern Siam 16 th March 125 (appointment of the Regent to control Siam during H.M. King's state visit to Europe)

	<i>Treasury</i>
1902	• Banknote Act 121
	<i>Sea Navigator law</i>
1905	• Thai commercial sea navigator act 124
	<i>Army</i>
1905	• Compulsory army act 124
	<i>Tax</i>
1905	• Additional tax act 124
	<i>Civil Court</i>
1904	• Appeal act 123
	<i>Treaties</i>
1901	• Treaty between Siam and Netherlands on the registration of people who were under Holland in Siam 1 May 120
1903	• Announcement of Neutral position in the war between Russia and Japan 22 Feb 122
1903	• Thai and French in the treaty of boarder line between Siam and Cambodia including Siamese's withdrawal of Luang Prabang 13 Feb 122
	• Thai and French in the treaty of Siam renounced Pratabong, Siamraj and Sri Sophon to France and state boarder position. 13 March 125

Notably those in 1903-treaties were the result of the conflicts between the two nations as a result of "Paknam Incident" of 1893. Siam lost 496,502 square kilometers of land to France, much of these lands are located in Laos and Cambodia. Vimanmek was a witness of this tragic incident of the history in the Monday cabinet meeting.

From all outstanding legislation above, it is undoubted that the slavery abolishment the most important achievement of King Rama V. The slavery act 124 (year 1905) has the main contents as follows:

- Section 1 – The act is called Slavery Act 124
- Section 2 – The law will start from 1st April 124 nationwide except the northwest and northeast regions that already have their own law and Saiburi, Klanton and Trunganoo that are using laws according to their religion.
- Section 3 - All slave children are Thai, will not be under the law Junlasakrash 1236
- Section 4 - All Thais or slaves that out of slavery from now on will not be slaves.
- Section 5 - All existing slaves except the one that runaway, the owner will reduce the price 4 baht each person monthly from April 124 onwards.
- Section 6- If the slaves want to change owner, the price will not exceed the existing price.

This law ended slavery systems that had been implemented for hundreds of years. Even after that there were still slaves, but with the price reduction 4 baht every month, they would be free within a few months. Vimanmek Mansion was also a witness of this great change of the history of Siam.

In 2007, The Thai government proposed slavery abolishment documents to UNESCO to be a part of the Global Memory. The main reason is that slavery abolishment of Siam was done in unique way with no bloodshed and fighting as other countries. The historic document is a discussion between the King and his advisors which marks the momentous decision to grants serfs their freedom.

4.3.4 King Rama V and Vimanmek Mansion

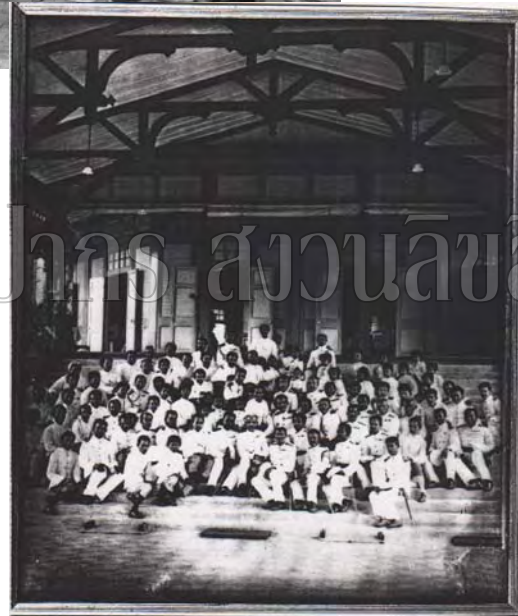
Figure 49 King Rama V during his time at Dusit Palace



Vimanmek Mansion was the place that King Rama V lived happily. From his personal letter dated 23rd April 1902 (only one month from the house ceremony) to H.M. Prince Boripat Sukhumphan, he mentioned that “*I lived here (Vimanmek) very comfortably. If I am still in the palace (Grand Palace) I will need to travel again as it is so hot*”. Queen Sukumalmarasri also wrote a letter to the same prince that “*since the King lived here for 2 months, I will very comfortable, I don’t want to go back*”. As a result of big garden with big space for the wind to breeze, all the people looked at Dusit Palace as paradise as the name. The rules seemed to be loosening. People can see the King walked around easily and often. The time in Dusit Palace was really a happy time.

The King looked after the fixing and decoration of Vimanmek by himself. According to Chao Chom M.R. Sadub Ladawan who is one of the King’s consorts, King’s routine started from nearly noon. Normally he will go to bed around 5-6 O’clock. When he woke up, officer will bring water in crystal jar set to wash the face. After took a bath, he had lunch with many court’s women came to see him during that time. At 4 pm, he will go to some formal functions or private trip until 7 pm. Then he would come back to Vimanmek for dinner around 8.30 pm. After which, it was leisure time - some day he would have meeting or some drama rehearsal for big parties. Lastly, around 3 pm or 4 pm he would have supper again before going to bed. The cabinet meeting would take place every Monday and also sometimes the King went to give public audience to government officials at Abhisekdusit Throne Hall.

Figure 50 Royal family and nobles in Vimanmek during happy time



มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์

4.3.5 Vimanmek Mansion at the end of King Chulalongkorn's reign

After six event-filled years, the glorious of Vimanmek Mansion had come to cease due to the departure of King Chulalongkorn. In February 1907, a new Ambarasathan Mansion, a European-style mansion in Suan Dusit Palace had just been completed and inaugurated. It replaced Vimanmek as the King's permanent residence until his death, three years later. Most high-ranking royal family members including Her Majesty Queen Sukhumala Marasri moved with him to live at Ambarasathan and Udornpark. Only some of the King's consorts and their children remained at Vimanmek where life continued in a subdued tone. (The Bureau of Royal Household, 2002, p.58-60)

Figure 51 Life at Vimanmek Mansion



มหากวีกษัตริย์สยาม สรวงลิขสิทธิ์



สมเด็จพระเจ้าลูกเธอเจ้าฟ้านิภาภค
ทรงจัดดอกไม้บนพระที่นั่งวิมานเมฆ

Towards the end of King Chulalongkorn's reign, Bangkok received two important state visitors in the persons of the Duke Johannes of Brunswick and his Duchess. What had seemed like the final days of Vimanmek Mansion came with the deeply mourned death of King Chulalongkorn on 23rd October, 1910 at Ambarasathan. His remains contained in the traditional golden urn, were taken in a ceremonial procession from Suan Dusit Palace to the Grand Palace, the official residence of the Chakri Dynasty. In keeping with palace tradition, the late king's consorts and the unmarried princess returned to live in the Grand Palace, leaving Vimanmek Mansion unused for at least 15 years.

Figure 52 King Rama VI received foreign royal guests at Vimanmek



Figure 53 Dusit Thani



King Rama VI used the ground of Suan Dusit Palace as a place for "Dusit Thani" where he experiment with "democratic government" system for the first time in Siam using a model city. The name of "Dusit Thani" which means the city of Dusit must come from its location on the ground between Udon Mansion and Ang Yok that located next to Vimanmek Mansion. It was built on 21 July 1918 on 3 rai pieces of land with model of houses, temples, government offices, army barracks, hospitals, banks, theatre etc. as a small city with

parliament and its own newspaper. Later on, the city could not expand so that the King decided to move to Phayathai Palace on December 1919.

Vimanmek's last resident was Her Majesty Queen Indrasakdisajee, a consort of His Majesty King Vajiravudh (King Rama VI). Her stay lasted only a few months before she had to move as a royal custom to live at the Grand Palace due to the death of her royal husband in November, 1925.

After the end of King Rama VI reign, Vimanmek Mansion served the function of a storehouse for the Bureau of the Royal Household. During the World War II, Vimanmek was hit by a fire bomb which fell through the roof onto the third floor in the north wing. Although it marks still remain to be seen until now, the damage was far from serious. (Vimanmek magazine, 2005, p. 64)

Figure 54 King Rama VII at leisure at Dusit Palace



4.4 Rising of Dusit Palace and Vimanmek Mansion : past restoration efforts

4.4.1 The Renovation of Vimanmek

Eighty-one years after its foundation was laid by King Chulalongkorn, the history of Vimanmek unexpectedly touch once more by royal interest.

Although Vimanmek Mansion was maintained from time to time during the reign of King Rama VI and Rama VII, but it was not well carried out due to the fact that the Bureau of Royal Household use the building as a warehouse and not as a house for residence. It was in 1982, the year of the Bangkok Bicentennial, that Her Majesty Queen Sirikit (the present Queen) rediscovered the beauty and charming of the forgotten building inside Suan Dusit Palace. Her Majesty found a lavish store of historical and artistic treasures that were once belonged to King Chulalongkorn and member of his family.

With permission of His Majesty King Bhumipol Adulyadej, Her Majesty the Queen Sirikit had engaged on the task which objectives was to bring the long-deserted royal residence out of the cloud and unveiling its nostalgic beauty to the eyes of the world.

The building was restored, repainted and installed with new wiring system. By Her Majesty's command, the reconstruction was carried out with great care to preserve the buildings as it was during the period of King Chulalongkorn's residence.

Figure 55 Their Majesties King and Queen of Thailand at present



Figure 56 H.M. Queen Sirikit at merit making ceremony at Vimanmek



On 5th October, 1982, Her Majesty Queen Sirikit, presided over religious rites held at Vimanmek Mansion in dedication to its founder, His Majesty King Chulalongkorn. On the other hand, it was the beginning of a new life of Vimanmek Mansion as well. (The Bureau of Royal household, 2002, p.61)

The Vimanmek Mansion was opened to the royal guests during Bangkok Bicentennial ceremony dinner and from time to time since then.

Figure 57 Vimanmek during restoration

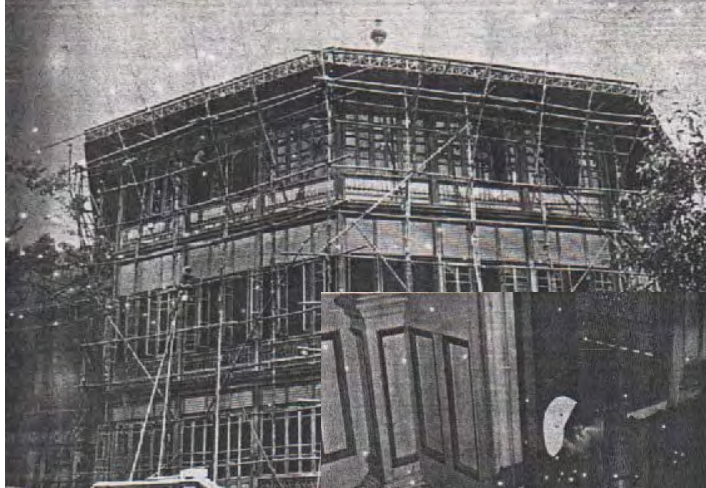


Figure 58 Restoration at work



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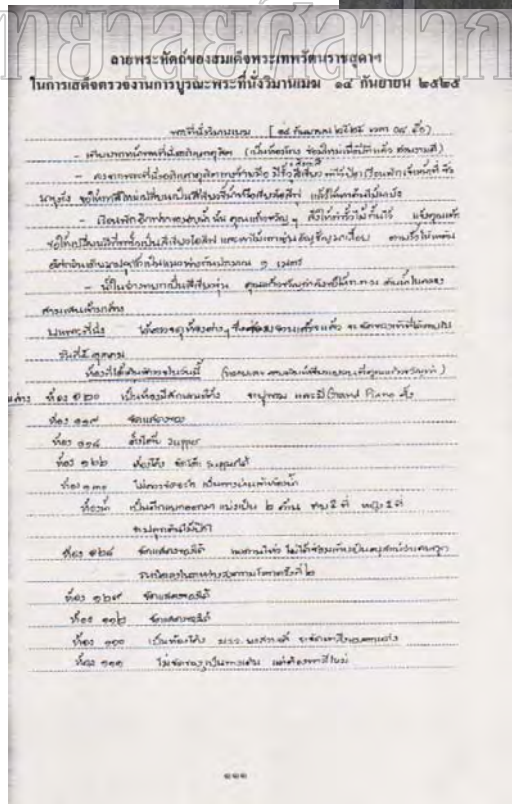


Figure 59 Handwritten document of H.R.H Crown Princess Mahachakri Sirindhorn on the display of Vimanmek during restoration

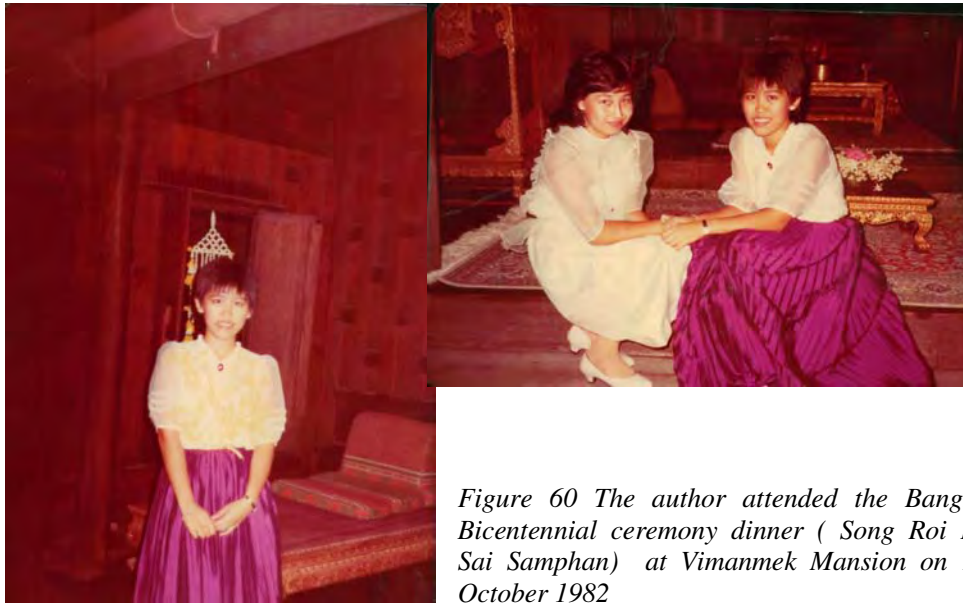


Figure 60 The author attended the Bangkok Bicentennial ceremony dinner (Song Roi Pee Sai Samphan) at Vimanmek Mansion on 11th October 1982

4.4.2 The renovation of Dusit Palace after 1985

In 1985, the Bureau of the Royal Household requested royal permission of King Rama IX to permanently open Vimanmek Mansion for the general public. Since then, Vimanmek Mansion has become well known, whilst work on the development of the Royal halls surrounding Dusit Palace also commenced, according to the schedule outlined as follows;

- In 1989, the Royal Thai Army led by the, at that time, Commander-in – Chief General Chavalit Yongchaiyut (later on became a Prime Minister), delivered the Royal Halls and other halls located in the Phuttan Garden to the north of Vimanmek Mansion which were at that time used as accommodation and guesthouses by senior officers, into the care of the Bureau of the Royal Household.

- One of the buildings from the army was Suan Hongsa. Royal permission had been granted to restore the area in order to use it as exhibition halls for the public. The restoration work firstly started on Suan Hongsa Royal Hall from its foundation right up to the roof, while conserving its character and architectural style. This restoration was not completed until 1990. At present, Suan Hongsa is used as exhibition hall to provide information and display photographs of important ancient royal ceremonies.

- During the restoration of Suan Hongsa Royal Hall, Bureau of the Royal Household constructed another building to house royal carriages used in royal ceremonies during the reign of King Rama V and King Rama VI.

- The renovated royal hall was formally opened on August 1991 on the occasion of the fifth Cycle Birthday of Her Majesty Queen Sirikit. In 1992, two additional royal halls were constructed.

- Consequently, the remaining senior army officers delivered other eight royal halls to the care of the Royal Household for their restoration and display to the public.

- In 1974, parliament had delivered Abhisek Dusit Royal Hall in to the care of the Bureau of the Royal Household. The hall was restored and by royal command of Her Majesty Queen Sirikit, used as exhibition hall for handicraft works produced by member of the SUPPORT Foundation under her patronage.

- Her Majesty therefore, asked Royal Permission to restore the building and appoint H.R.H Princess Maha Chakri Sirindhorn as president of the project. On 20 January 1993 Their Majesties granted Royal Permission for the opening of the Abhisek Dusit Royal Hall to restoration work, including all places, halls, and their surroundings to the north and east of Vimanmek Mansion, entitled 'The Great Ceremony-The Great Royal Prestige'

- The Bureau of the Royal Household constructed one new building to the west of Vimanmek Mansion, in the same area; the Royal Halls which were occupied by Thammasat University and the Royal Thai Army were also delivered in to the care of the Bureau of the Royal Household.

- To mark the auspicious occasion of the 50th anniversary of the reign of His Majesty King Bhumipol Adulyadej in 1996, the Bureau of the Royal Household requested Royal Permission to reconstruct the Four Seasons Royal Hall. The Royal Hall and surrounding minor halls were reconstructed to the pattern of the original buildings on the same site. This reconstruction took approximately sixteen and a half months from August 1993 until completion in 1995.

- On 17th December 1996, Minister of Defense, General Chavalit Yongchaiyut and former Commander-in Chief of the Royal Thai Army, General Chetta Thanajaro, delivered Suan Kularb Palace to the care of the Bureau of the Royal Household. This hall presently used to exhibit His Majesty the King Bhumipol Adulyadej's paintings and artworks. Suan Kularb Palace was officially opened to the public on 28 December 1999.

- On 21st January 1998, Associate Professor Naranit Setabutr. Rector of Thammasart University delivered the Suan Bua and Rajadabhisek Residence in to the care of the Bureau of the Royal Household. These halls were opened in May 1998 to exhibit gift presented to His Majesty the King by the public, in the same year, the King also granted royal permission to remove the hall of Sukothai Palace and reassemble it on the grounds of the Four Season Royal Hall. This hall now exhibits the personal effects of Her Majesty Queen Rambai Barni, Queen of His Majesty King Prajadhipok (Rama VII), as well as Sukothai and Ayuthaya earthenware which were discovered on the seabed in the Gulf of Thailand. The exhibition has been opened to visitors since September 1998.

- In 1999, Suan Bua Phlew Hall situated beside the Suan Bua Hall was renovated. This was completed in June 2002. This hall is used as guesthouse for Dusit Palace, including a multi-media display presenting the history of Vimanmek Mansion and Royal Halls within Dusit Palace.

4.5 Dusit Palace and Vimanmek Mansion as its operation today

4.5.1 Present condition and working procedures

- **Working & operating organization**

1. The Royal Bureau Household

Figure 61 The Royal Bureau Household emblem



Vimanmek Mansion is under the management of the Royal Bureau Household. The Royal Bureau Household is a government function led by Lord Chamberlain, Mr. Kaewkwan Vajarodaya reporting to the Prime Minister directly (by book). However, the main purpose of this Royal Bureau Household is to serve the King and the royal family as follows:

- General administrations i.e. look after the country treasury, the King and royal family's security, transportation, co-ordination of functions such as funeral, accounting, salary of private expenses etc.
- H.M. King and the royal family's duty i.e. receive orders from the King and royal family for whatever they wish to, look after and welcome the royal guests, arrange and prepare the food and beverage for royal functions, food and beverage of the palace staff or outsider such as doctors and nursed that come to work inside the palace, guarding on the palace building etc.
- Royal privy purse i.e. take care of private income or asset, take care of income of royal temple under king's patronage and manage money or asset that the King give to royal families etc.
- Maintain, restore and build the palaces i.e. decorate, restore and maintain the royal palaces including the Grand Palace not only for the king and royal family's comfortable living but also take great care of historical value of those places.

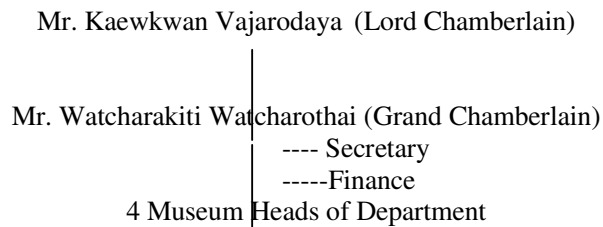
2. Vimanmek Mansion

It is not only a museum that opens to public, but also a functional palace. The royal families are still using the mansion to receive royal guests and royal private functions. Inside the Vimanmek Mansion, there are groups of management to manage day-to-day operation smoothly, led by Mr. Watcharakiti Watcharothai, the Grand Chamberlain with 30 civil servants and 400 staff monthly employee.

- **Vimanmek Mansion Palace Museum management structure**

Table 8 Overall organization structure of the Palace Museum

Over all organization structure of the Palace museum



• **Responsibility of head of departments**

No. 1 responsible for the following:

- Procurement
- Car
- Shop
- General affairs
- Art object registration

No. 2 responsible for the following:

- Human resource administration
- Royal Butler
- Library - academic affairs
- Public relations
- Photography
- Guide
- Social welfare for staff

No. 3 responsible for the following:

- Power system
- Maintenance
- Garden
- Snamchandra Palace (Nakon Pathom Province)
- Pakpanang Palace (Nakon Srithammarat Province)

No. 4 responsible for the following:

- Security
- Suan Amporn (big function room for rent near the palace)
- Sanam Suepa (another office)
-

- **Funding**

As Vimanmek Mansion is not under the Fine Arts Department, all incomes do not need to go to Ministry of Finance as all government museums. The income goes to the “Vimanmek Fund” set up at the Grand Palace to maintain the museum and also pay staff salary. Ticket prices are as follows:

	Admission fee	Golf car rental
Foreigner	100 baht	400 baht / hour
Thai adult	75 baht	250 baht / hour
Student, monks, nuns	20 baht	

Moreover, 10 baht of each ticket sold at the entrance of the Grand Palace is contributed towards Vimanmek Fund to help paying all costs. According to Mr. Watcharakitti, the Royal Household Bureau pays for 30 civil servants salary, and the fund pays for the rest of all staff salary, electricity, maintenance and restoration. The budget will be set each year. For big restoration, there will be bidding as normal government premises procedure under supervision of the Arts Department. At present, income from ticket sales already covers the cost of restoration.



Map 4 Location of Vimanmek Mansion Museum

- **Opening hours**

Dusit Palace and Vimanmek Mansion locates within Dusit district, on Ratchawithi Road. The Palace opens daily Monday to Sunday from 9.30 am to 4.00 pm. Tickets are sold until 3.15 p.m. There is a strict rule for proper attire as the Grand Palace. According to www.vimanmek.com the official website the proper dress of visitors are as follow:

Proper Dress in the Vimanmek Palace for Visitors

Visitors are requested to be dressed properly and appropriately upon entering the ground of the Vimanmek Palace. Thus the following dress - code (applicable to both ladies and gentlemen) will be strictly enforced:



Figure 62 Foreign tourists changed clothes before visiting Vimanmek

1. Shorts, mini-skirts, short skirts, tight fitting trousers, as well as tights can not be worn as outer garments.
2. See-through shirts and blouses, as well as culottes or quarter length trousers can not be worn.
3. Sleeveless shirts or vests can not be worn as outer garments.
4. Sandals (without ankle or heel straps) can not be worn.
5. All shirt sleeves, whether long or short, can not be rolled up.
6. Sweat shirts and sweat pants, wind-cheaters, pajamas and fisherman trousers can not be worn

• **Facilities**

- Parking
- Restaurants
- Coffee Shop
- Mini mart
- Toilets
- Rest area
- Lockers
- Change facilities (in case of tourist does not dress properly, there are robe and T-shirt to wear on top)
- ATM machine
- Post office
- Money exchange
- Thai handicraft shopping store

However, the museum does not have disable facilities as the building is an old construction so that the museum wanted to keep it as original form as possible.

It is generally considered that Dusit Palace and Vimanmek Mansion is one of the most interesting Thailand's heritages which is filled with the memory of valuable historical moment that either Thais or foreign visitors should, for once in their life visits this place.

4.5.2 The Site's Modern Role - Tourism

- **Thailand Tourism Significance**

Figure 63 Advertising print from TAT



From the website of the Tourism Authority of Thailand, the organisation's policy and marketing plan stated as follows:

- Promote the tourism industry to be an important instrument in tackling the country's economic problem, creating jobs for people as well as increasing income for the country. Moreover, promotion should be done to make tourism play a vital role in the development of the quality of life in all regions of Thailand as per the policy of the government.

- Promote and develop the operation on proactive marketing strategies for increasing the new markets as well as the niche markets. This is in order to attract more quality tourists to visit Thailand. At the same time, domestic travel for Thais should be vigorously encouraged. The positioning of Thailand is to be drawn out clearly, too.

- Promote cooperation in all levels domestically and internationally on promotion for the development of tourism markets. This aims to get rid of all hindrances in the tourism industry and pave the way for Thailand to be the tourism hub of Southeast Asia.

- Aim at organization and management development as well as development of the human resources' ability to create a capable driving force in the operation. Moreover, this aims at strengthening the potentiality on international competition under the good governance as well as developing the strength of the organization on its technical roles as well as knowledge on marketing.

- Accelerate the development of a tourism technological system for accommodating business activities information (E-Tourism) on the Internet. Included here is also the carrying out of electronic commerce as well as applying information technology in marketing. The necessary mechanisms on controlling and protection have to be in place to ensure prevention of problems.

As the revenue of tourism both domestic and international dramatically increasing every year, the Thai government paid very much attention to tourism as visitors made Thai people have jobs and income. The TAT (Tourism Authority of Thailand) under the Ministry of Tourism and Sports is actively working on marketing campaign to bring in visitors to Thailand.

Table 9 Target of Tourism in Thailand 1997-2006

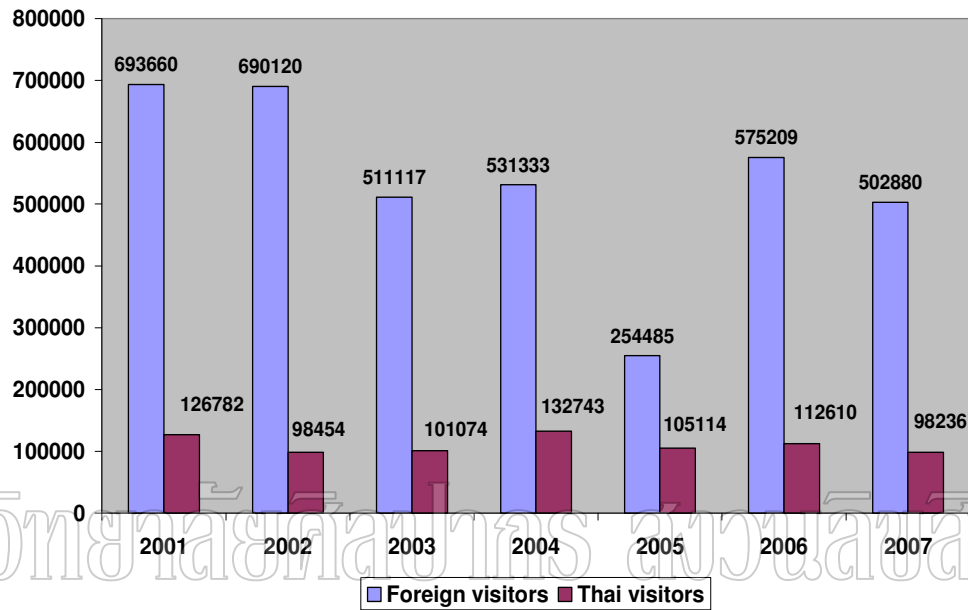
Source: www.tourismthailand.org

Year	International						
	Tourist		Average	Average Expenditure		Revenue	
	Number	Change	Length of Stay	/person/day	Change	Million	Change
	(Million)	(%)	(Days)	(Baht)	(%)	(Baht)	(%)
1997 ¹	7.22	+ 0.41	8.33	3,671.87	- 0.92	220,754	+ 0.63
1998 ¹	7.76	+ 7.53	8.40	3,712.93	+ 1.12	242,177	+ 9.70
1999 ¹	8.58	+ 10.50	7.96	3,704.54	- 0.23	253,018	+ 4.48
2000 ¹	9.51	+ 10.82	7.77	3,861.19	+ 4.23	285,272	+ 12.75
2001 ¹	10.06	+ 5.82	7.93	3,748.00	- 2.93	299,047	+ 4.83
2002 ¹	10.80	+ 7.33	7.98	3,753.74	+ 0.15	323,484	+ 8.17
2003 ¹	10.00	- 7.36	8.19	3,774.50	+ 0.55	309,269	- 4.39
2004 ¹	11.65	+ 16.46	8.13	4,057.85	+ 7.51	384,360	+ 24.28
2005 ¹	11.52	- 1.51	8.20	3,890.13	- 4.13	367,380	- 4.42
2006 ¹	13.82	+ 20.01	8.62	4,048.22	+ 4.06	482,319	+ 31.29
Year	Domestic						
	Thai Visitor		Average	Average Expenditure		Revenue	
	Trip	Change	Length of Stay	/person/day	Change	Million	Change
	(Million)	(%)	(Days)	(Baht)	(%)	(Baht)	(%)
1997 ¹	52.05	- 0.79	2.31	1,466.00	+ 11.57	180,388.00	+ 14.66
1998 ¹	51.68	- 0.72	2.37	1,512.70	+ 3.19	187,897.82	+ 4.16
1999 ¹	53.62	+ 3.02	2.43	1,523.55	+ 2.29	203,179.00	+ 7.42
2000 ¹	54.74	+ 2.08	2.48	1,717.77	+ 12.75	210,516.15	+ 3.61
2001 ¹	58.62	+ 7.09	2.51	1,702.70	- 0.88	223,732.14	+ 6.28
2002 ¹	61.82	+ 5.45	2.55	1,689.52	- 0.77	235,337.15	+ 5.19
2003 ¹	69.36	+ 12.20	2.61	1,824.38	+ 7.98	289,986.81	+ 23.22
2004 ¹	74.80	+ 7.84	2.60	1,852.33	+ 1.53	317,224.62	+ 9.39
2005 ¹	79.53	+ 6.33	2.73	1,768.87	- 4.51	334,716.79	+ 5.51
2006 ¹	81.49	+ 2.46	2.65	1,795.09	+ 1.48	322,533.71	+ 8.41

- **Vimanmek Visitor Statistics**

Table 10 Visitors 2001-2007

Source: Vimanmek Mansion PR Department



From the table above, we can see that the majority of visitors are from overseas therefore, the main focus of Vimanmek Mansion is towards overseas visitors. However, the number of overseas visitors is unstable due to uncontrolled circumstances such as bird flu in 2005 that the number of visitors declined approximately by 50% whilst the number of Thai visitors is quite stable. The overseas visitors' number is high however the trend shows that it is declining and this should be the warning sign for the museum.

4.6 Vimanmek current interpretations

4.6.1 Vimanmek exhibits

- **Present and past display comparison**

- Dusit Palace Ground

At present, Dusit Palace is functioned as a museum to present royal portraits, personal arts and handicrafts. The royal halls which built within the area of Dusit Palace and opened for the visitors are as follows; (The Bureau of Royal Household, 2006)

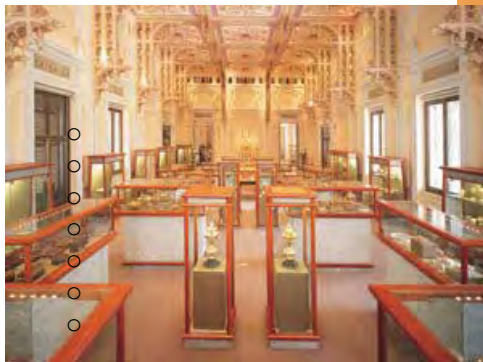
*Table 11 Details of the buildings within Suan Dusit Palace
Source: The Bureau of the Royal Household, 2002*

No.	Name of buildings	Exhibition Categories
1.	Vimanmek Mansion	Personal effects of His Majesty King Chulalongkorn
2.	Abhisek Dusit Throne Hall	Handicraft products of the SUPPORT Foundation.
3.	Suan Hong Residential Hall	Information and photographs of ancient royal ceremonies.
4.	Suan Si Rue Du Residential Hall (Four Seasons Hall)	Object d'art presented by the public on the auspicious occasion of His Majesty King Bhumipol's Golden Jubilee.
5.	Tamnak Hor Royal Bridal House	The personal effects of Her Majesty Queen Rampai Barni, Queen of His Majesty King Prajadhipok, and Sukhothai/ Ayutthaya period earthenware salvaged from the Gulf of Thailand.
6.	Suan Bua Residential Hall	Object d'art presented by the public to His Majesty King Bhumipol Adulyadej.
7.	Suan Farang Kang Sai Residential Hall	Pictures and accessories of His Majesty King Bhumipol Adulyadej.
8.	H.R.H. Princess Krom Luang Vorased Thasuda Residential Hall	Ban Chiang antiques.
9.	H.R.H. Princess Oradaya Debkanya Residential Hall	Antique clothes
10.	H.R.H Princess Buangsoi Sa-anga Residential Hall	Antique watches
11.	H.R.H Princess Arunvadi Residential Hall	Photographs taken by His Majesty King Bhumipol Adulyadej.
12.	H.R.H. Princess Busban Buaphan Residential Hall	Photographs taken by His Majesty King Bhumipol Adulyadej.
13.	Suan Bua Phlew Hall	A multi-media display and entertainment.
14.	Royal Carriage Building 1	Royal Carriages
15.	Royal Carriage Building 3	Royal Carriages
16.	Paraphernalia of the high Rang Hall Exhibition Building No.2	Royal paraphernalia
17.	Suan Kularb Residential Hall and Throne Hall of Suan Kularb Palace	Painting created by His Majesty King Bhumipol Adulyadej.



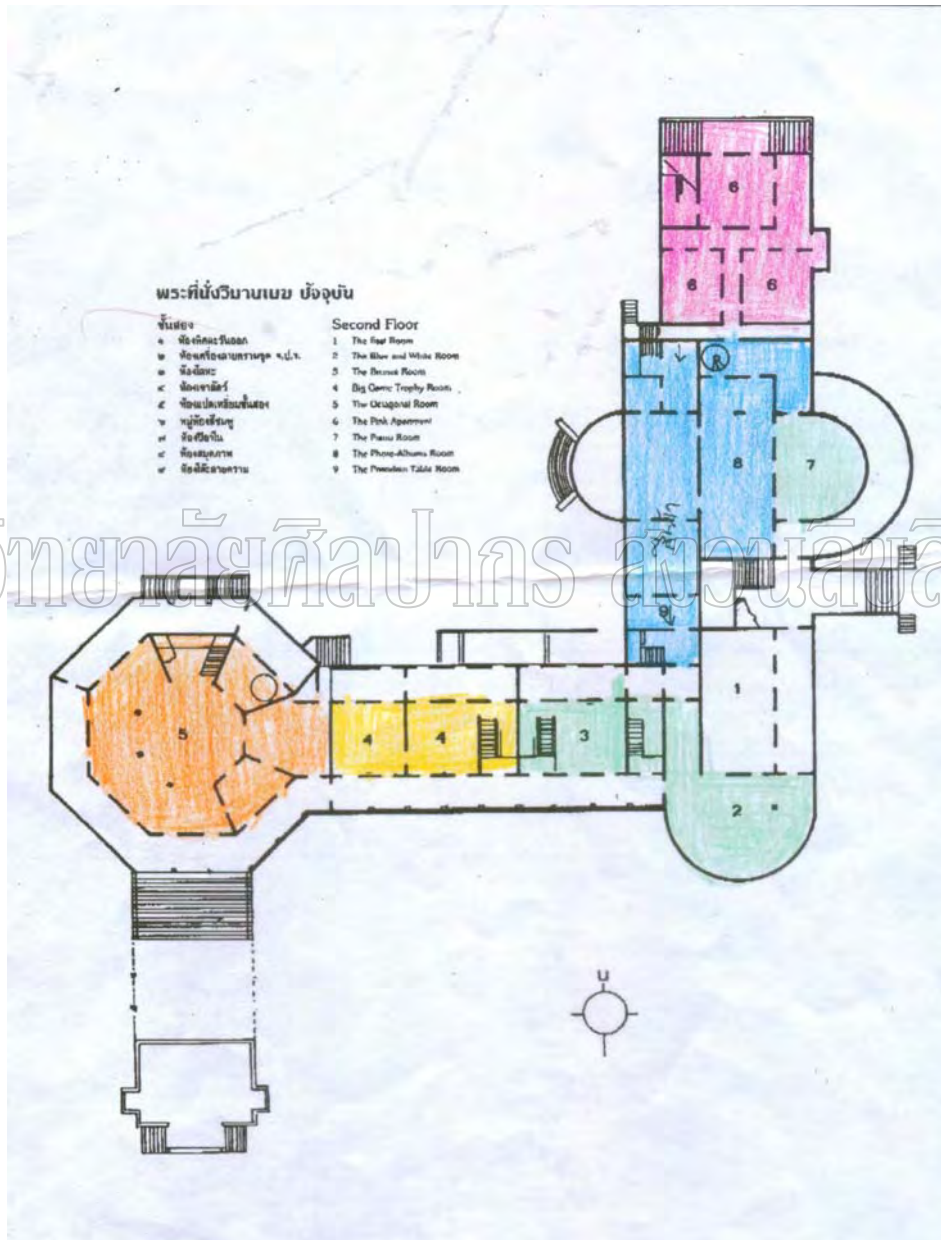
Figure 64 Displays in other buildings in Dusit Palace

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



o Vimanmek Mansion

Map 5. The present plan of Vimanmek Mansion's second floor.



มหาวิทยาลัยศิลปากร ศูนย์วิจัย

Table 12 Comparison between rooms on second floor during King Rama V time and at present (by original colour guide)

The second floor comprises the following rooms;

Second floor

Room Display Organization at Present	King Rama V 's Time
1. The East Room	1. Waiting Room for male royal family, officers and nobles.
2. Blue and White Room(China Jar Poor Roar Display)	2. Waiting Room for male royal family, officers and nobles.
3. The Bronze Room (metal display such as tea pot, model boat and vase)	3. Chaos Chum Kook Or (Bun nag sisters) and princesses
4.Big Game Trophy Room (animal horns and weapons display)	4. H.R.H Princess Napapornprapa's quarter.
5.Octagonal Room (international porcelain display)	5. Living Room
6. The Pink Apartment (china porcelain display)	6. H.R.H. Princess Chantrasratwal and Princess Yaowamalnaramol's quarter
7.The Piano Room (reception hall with original piano and King's formal chairs)	7. Waiting Room for male royal family, officers and nobles.
8.The Photo-albums Room (beginning of the tour room with 72 years old commemoration onyx display)	8. Waiting Room for male royal family, officers and nobles.
9. The Porcelain Table Room (lift)	9. H.M. Queen Sripatcharintra's suite

Figure 65 The original plan of furniture in Vimanmek Mansion

Source : The original "New Palace Dusit Park Bangkok for His Majesty the King of Siam: Plans & designs of furniture for ground, first and second floor" kept in the National Library



มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

Figure 66 The original layout of the room on ground floor

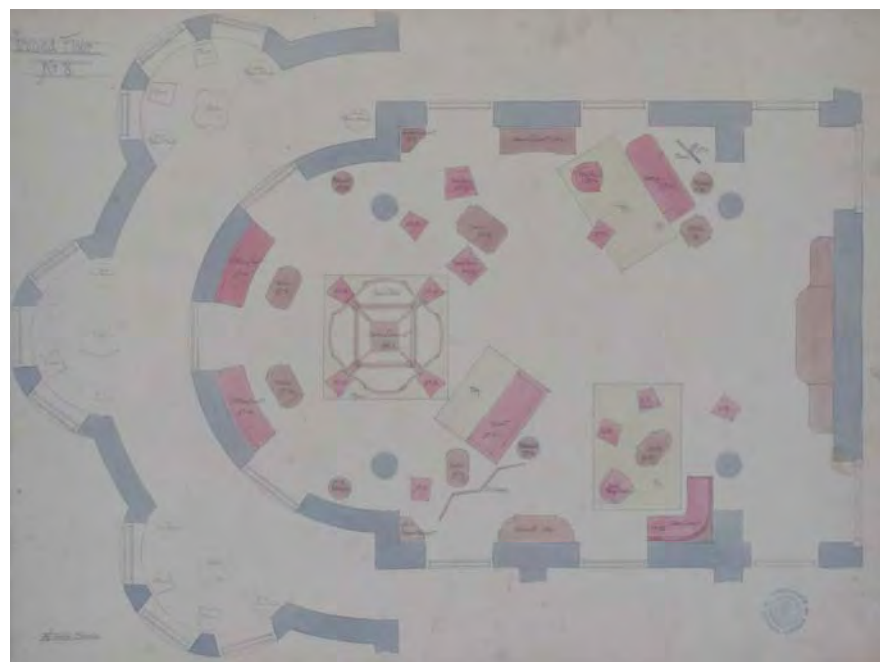


Figure 67 Piano Room



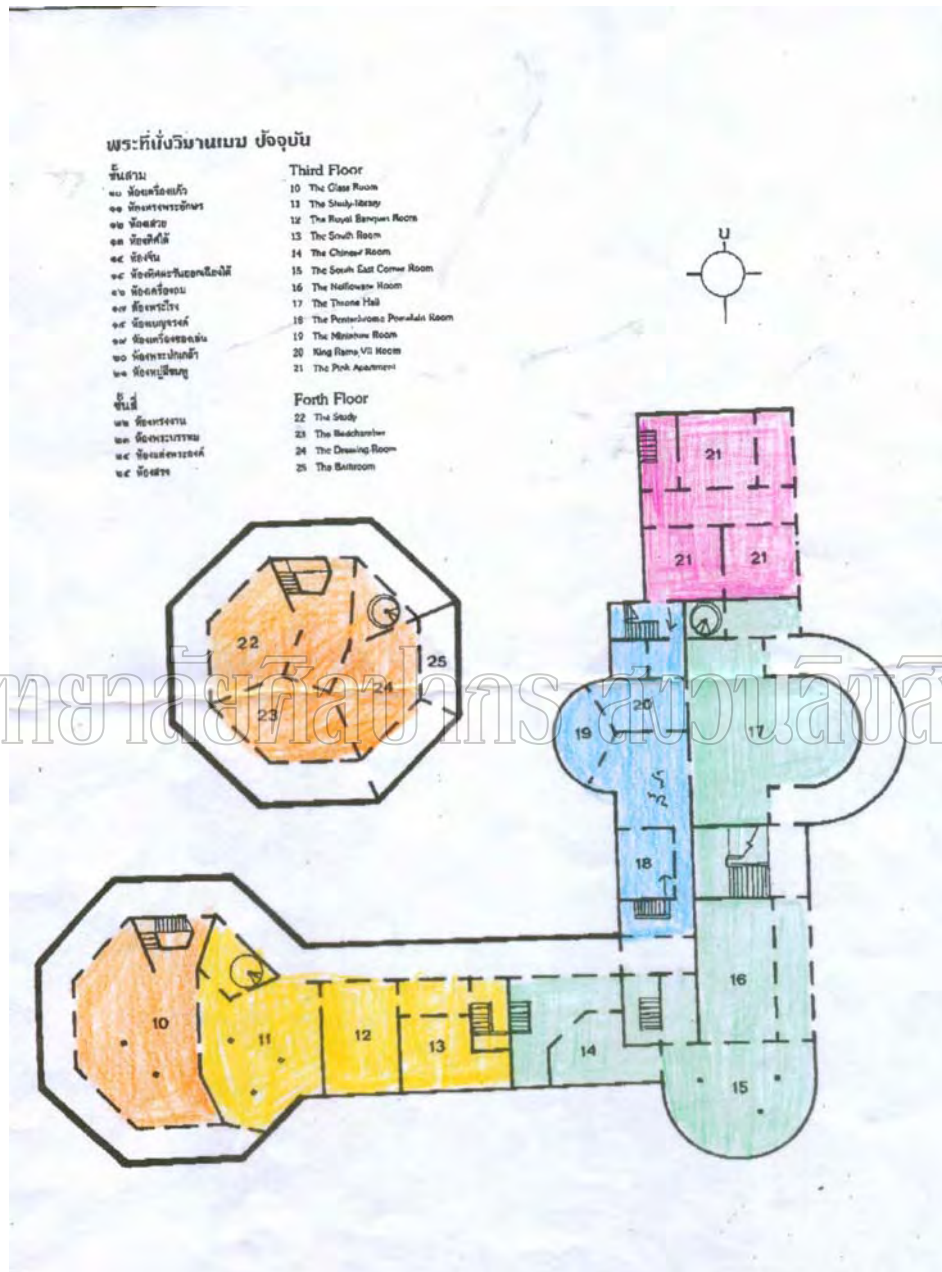
มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์

Figure 68 The Piano Room, The Study Room, The Big Game Trophy Room



มหาวิทยาลัยศิลปากร ส่วนนิชสิทธิ์

Map 6. The present plan of Vimanmek Mansion's third and fourth floor.



มหาวิทยาลัยศิลปากร ส่วนศิลปกรรม

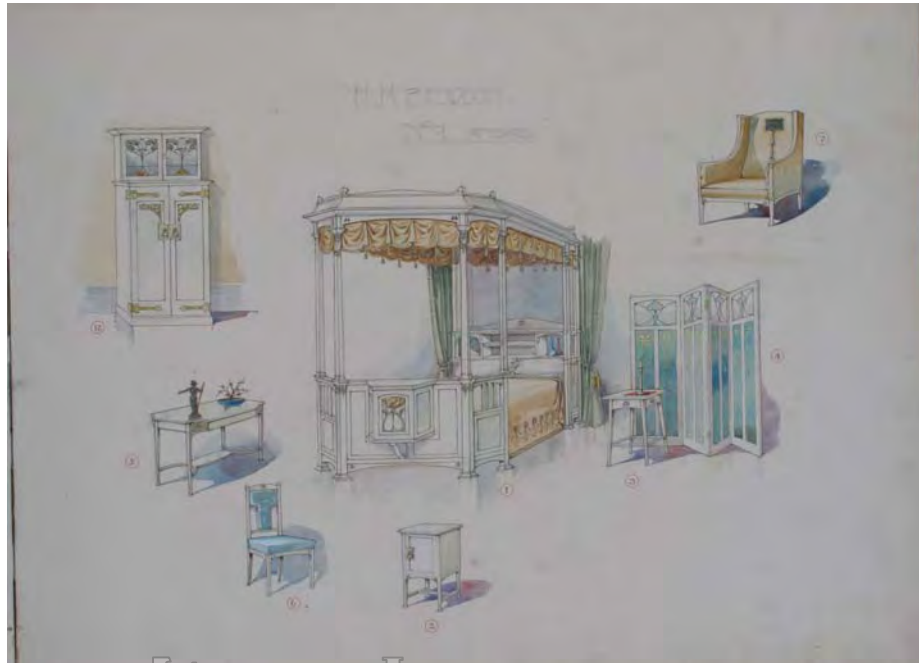
Table 13 Comparison between rooms on third and fourth floors during King Rama V time and at present (by original colour guide)

The third and fourth floor comprises the following rooms;

Third floor

Room Display Organization at Present	King Rama V's Time
10. The Glass Room (crystal tableware from Europe display)	10. Living Room
11. The Study-Library (library with royal gazette and photos of international rulers such as Queen Victoria of the Great Britain.	11-13 H.M. Queen Sukumalmalasri and H.R.H Princess Suthathiparatana
12. The Royal Banquet Room (full European style dinner table with crocodile skin leather seats)	
13. The South Room (King Rama IV's telescope display)	
14. The Chinese Room (Chinese porcelain display)	14. Chao Chom Kok Or (Bunnag sisters) and princesses
15. The Southeast common Room (commemorative small objects d'arts such as beetle nuts accessories, tea set)	15. Cabinet meeting room (During King Rama VI reign, Queen Intrasaksajee lived in this room)
16. The Nielloware Room (reception room) for the present King	16. Chao Chom Manda Choom and H.R.H. Princess Arthornthipayanipa and Princess Sujitraporanee
17. The Throne Hall	17. Throne Hall
18. The Benjarong Porcelain Room (5 colours Thai porcelain ware display)	18-20 H.M. Queen Sripatcharindra
19. The Miniature Room (toy of Royal children display)	
20. King Rama VII Room (display oil portrait painting of King Rama VII)	
21. The Pink Apartment (Thai style furniture of the queen comprised of bedroom, dressing room and Buddha room suite)	21. H.R.H Princess Saisawalepirom and her daughters.

Figure 69 The original furniture design of bedroom



มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Figure 70 The original design layout of dining room

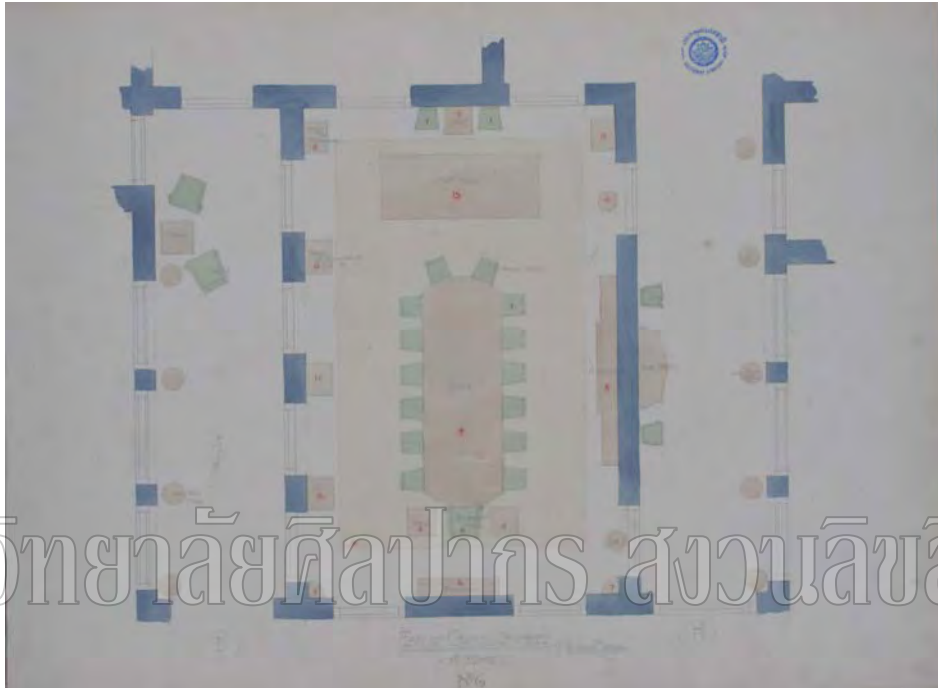


Figure 71 The present Pink Apartment and object d'arts on display



มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Figure 72 The Chinese Room



Figure 73 King Rama V's European bathroom

Fourth Floor (During King Rama V reign and present)

- 22 to 25 King's Quarter with original furniture display as when he was living in Vimanmek
- 22 The Study
- 23 The Bedroom
- 24 The Dressing Room
- 25 The Bathroom with the first European bathroom in Siam.

Figure 74 The original copy of furniture design and plan that was kept in the National Library



Figure 75 The original furniture design of library

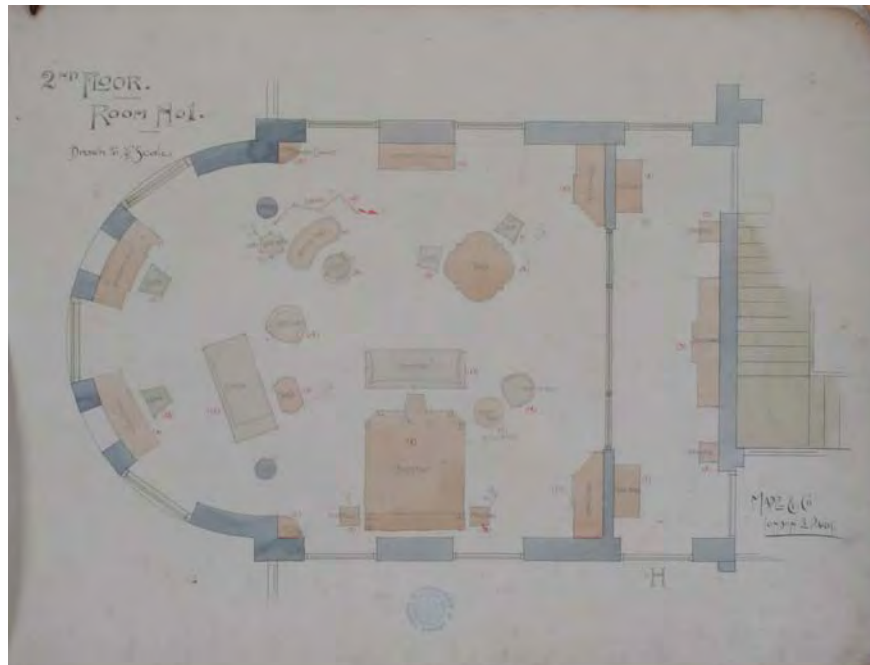


Figure 76 The original furniture design of bedroom on top floor



มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์

Figure 77 The original design layout of top floor



มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์

4.6.2 Analysis of the problems present in the current interpretation efforts and operation.

- *Situation analysis and problems*

As mentioned, Vimanmek Mansion is placed under the Royal Bureau Household jurisdiction. Therefore, it will be difficult to organize any marketing event inside the palace as it is still considered as an active with the royal premise. All outsider functions are prohibited and as a living palace, all visitors need proper attire to go into the premise.

As reinterpretation is the answer to improve quality of the museum, however, the interpretation of the museum was done by a team led by H.R.H. Princess Mahachakri Sirindhorn. From then, no one wanted to change anything that was done in 1982, as it may be seen as correcting “mistakes” of the Princess. It needs to convince Princess Mahachakri Sirindhorn first then a formal approval from H.M. King Rama IX. This is not an easy task and it will take a very big initiation by the Management of the Royal Bureau Household. Thai government official’s habit, like most civil servants around the world is to adopt a work mentality that equates to, “don’t rock the boat” and “don’t change any thing if it is not broken”. The average civil servant will not initiate ideas, passive in the work and wait for directions from above. The museum will be maintained as best as they can but will not have any dramatically changes at all.

Another problem is the quality of staff. It is in doubt as the salary is rather low comparing the private sector. The Royal Household Bureau is one of a few organizations that

never place vacancy announcement in the newspapers. All staff is recruited by introduction by friends and current members of staff. Mostly are “friend of a friend”, family, or extended family members like niece or granddaughter. Due to the low income, its is rare that capable willing to join the staff, and those who do want a job in the Royal Household bureau are generally either people who cannot get other private sector or alternative government job unless they come with the ideal intention to “serve the king”.

From observation, the museum is over-staffed. While those who are capable are overloaded with work while the deadwoods are just plane ineffective. Bearing in mind the heavy foreign visitors’ traffic, there are no staff with language qualification such as i.e. Chinese, French, and Spanish etc. Today Chinese tourist forms the bulk of all overseas visitors to Vimanmek and there is still not any staff who can speak Chinese. (Mandarin / Pu Tong Hua).

Poor of air quality is a serious problem. It is causing invaluable paintings and photos rapid deterioration. For smaller paintings, they solved problems by replacing replica photos instead of original. The originals are kept separately in controlled room. However, this does not apply to the big painting. At present, it was an air-conditioning system during opening hours but the machines are off during non operation hours. There is not one single dehumidifier machines to keep the air dry.

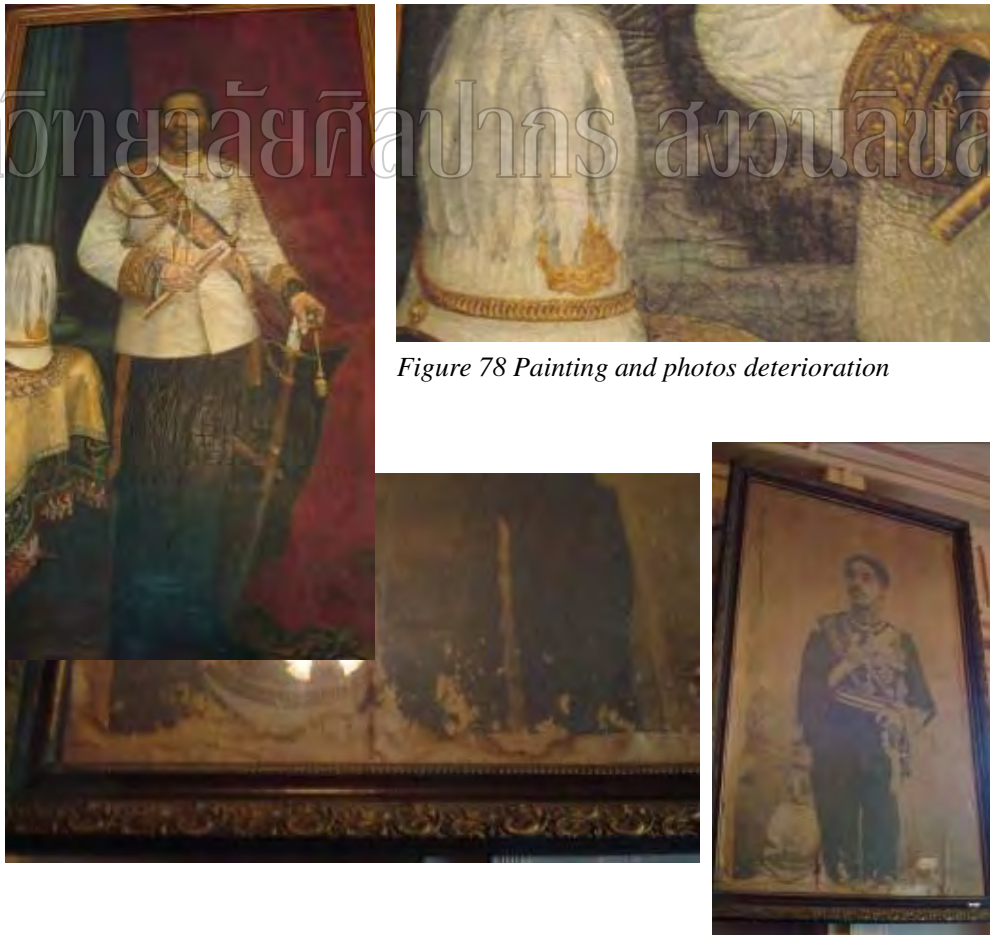


Figure 78 Painting and photos deterioration

มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์

Security problem for objects has increase paranoid among some officers by simply closing the rooms and deny visitors. Visitors are increasing not allow access to displays, and can stand outside the room for a briefest of glance, before moved on by the official tour guide, greatly affecting the enjoyment of the visit. In some rooms, there is an acrylic screen in the front or cover the exhibit on tables or shelves. The shelves and draws were some original, some are replica, but lack of proper illumination affected ability to visitor to see. Bearing in mind of increase vigilant against thefts, not all cabinets had proper locks installed. The prefer way seems to be placing a set of twisted electrical wire to hold the door together and crimped them with lead to seal. The displays on tables now are covered with acrylic boxes. There are CCTV cameras in places and checkers come to check every other hour. Some of the displays are new, nothing concerned with King Rama V, Vimanmek or anything, but a collection of gifts received by the current King.

Figure79 Display of onyx presents from Kanchanaburi to King Rama IX



The Vimanmek Museum has no proper visitor centre to introduce historical background brief to all visitors. There is no explanation about who King Rama V is and why he is important to Thailand. The foundation knowledge is actually rather important to have the same background and mindset so the visitors know what to look for in the museum according to their own interests. Using guide to explain the story is acceptable, however, there are too many people most of the time and some may not catch what the guide say during tour. In additions, only English guide is available.

There are many directional signages within the premises. There are inconsistent of signage throughout in style, colour and outlook. At the entrance, signage appears in English, Thai, Chinese and Japanese whilst in other places only English and Thai even-though Chinese forms the majority of visitors. Inside Vimanmek Mansion display areas, signs are small, old and difficult to read. Misspellings in English and Chinese signs are common. There is no interpretation signage inside at all, but just basic description, a cup is labeled as “cup”, quite obvious to all. In some place where accident occurred regularly such as the stairs, signage is available to inform people to the danger.

In the ground, there is not enough map signage with photos to inform which way to see what exhibit in other buildings. Signage for small buildings are totally inadequate visitors depend solely on leaflet available at the front gate which is not always the case. As a result, there are very small numbers of visitors visit these buildings.

When the research took photos in March 2008, Vimanmek Mansion was under repair as a result of termite attack. Visitors need to go into the building different way, however, there was no explanation or any sign of apology.

For newer museum in other buildings such as H.R.H. Princess Krom Luang Vorased Thasuda Residential Hall, there are excellent pieces from Baan Chieng collections on display and the interpretation was on high standard.

Staff complaints that the air quality within Vimanmek Museum, especially in areas where shoe and bag deposit facilities is especially foul. Smell from thousand of shoes made it

very unpleasant place experience for anyone walking by. The air condition system is never cleaned and as a result staff in Vimanmek Mansion regularly complained of sickness.

Having said all the negative things, Vimanmek Mansion do provides good facilities for the visitors. Bus and car parking are available and plentiful. Restaurants, coffee shops, mini mart, ATM machine, money exchange, souvenir shops and toilet (with air-condition) are available. Even if the tourists arrive with non-proper attire, they will lend a sarong and shirt for them to wear. However, disable person facility is not available. Headphones, individual visit and multi media are also unavailable.

- Examination of the current interpretation at the site

Main Entrance

Figure 80 General signage



มหาวิทยาลัยเทคโนโลยีพระจอมเกล้าธนบุรี





รอบเปิดชม	
THAI	ENGLISH
09.30 น.	9.15 P.M.
10.00 น.	10.15 P.M.
10.30 น.	10.45 P.M.
11.00 น.	11.15 P.M.
11.30 น.	11.45 P.M.
12.00 น.	12.15 P.M.
12.30 น.	12.45 P.M.
13.00 น.	1.15 P.M.
13.30 น.	1.45 P.M.
14.00 น.	2.15 P.M.
14.30 น.	2.45 P.M.
15.00 น.	3.15 P.M.



มหาวิทยาลัยศิลปากร สวนหลวงศรี

Figure 81 Facilities signage



มหาวิทยาลัยศิลปากร สงขลา



Figure 82 Directional signage



มหาวิทยาลัยศิลปากร กรุงเทพมหานคร

Figure 83 Garden signage



มหาวิทยาลัยศิลปากร สอนลิขสิทธิ์

Figure 84 Explanation of display

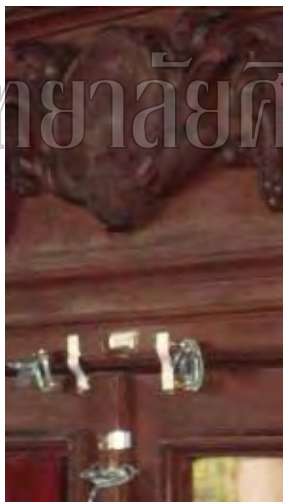
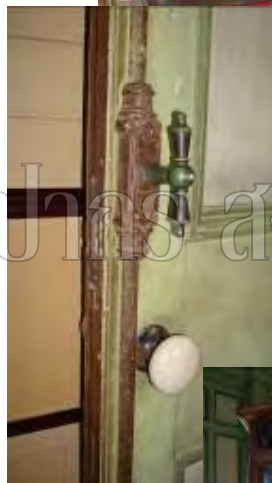




มหาวิทยาลัยศิลปากร ส่วนนิพนธ์



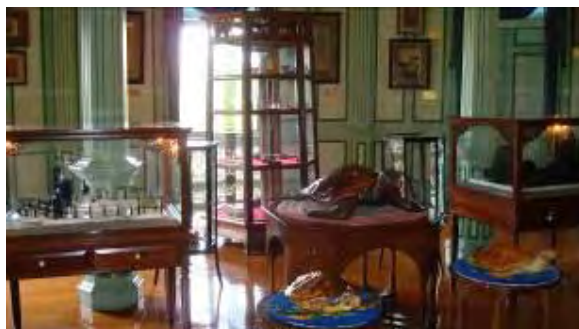
Figure 85 Locks and display cabinets



มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์



มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์





มหาวิทยาลัยศิลปากร - สวนลือสิทธิ์

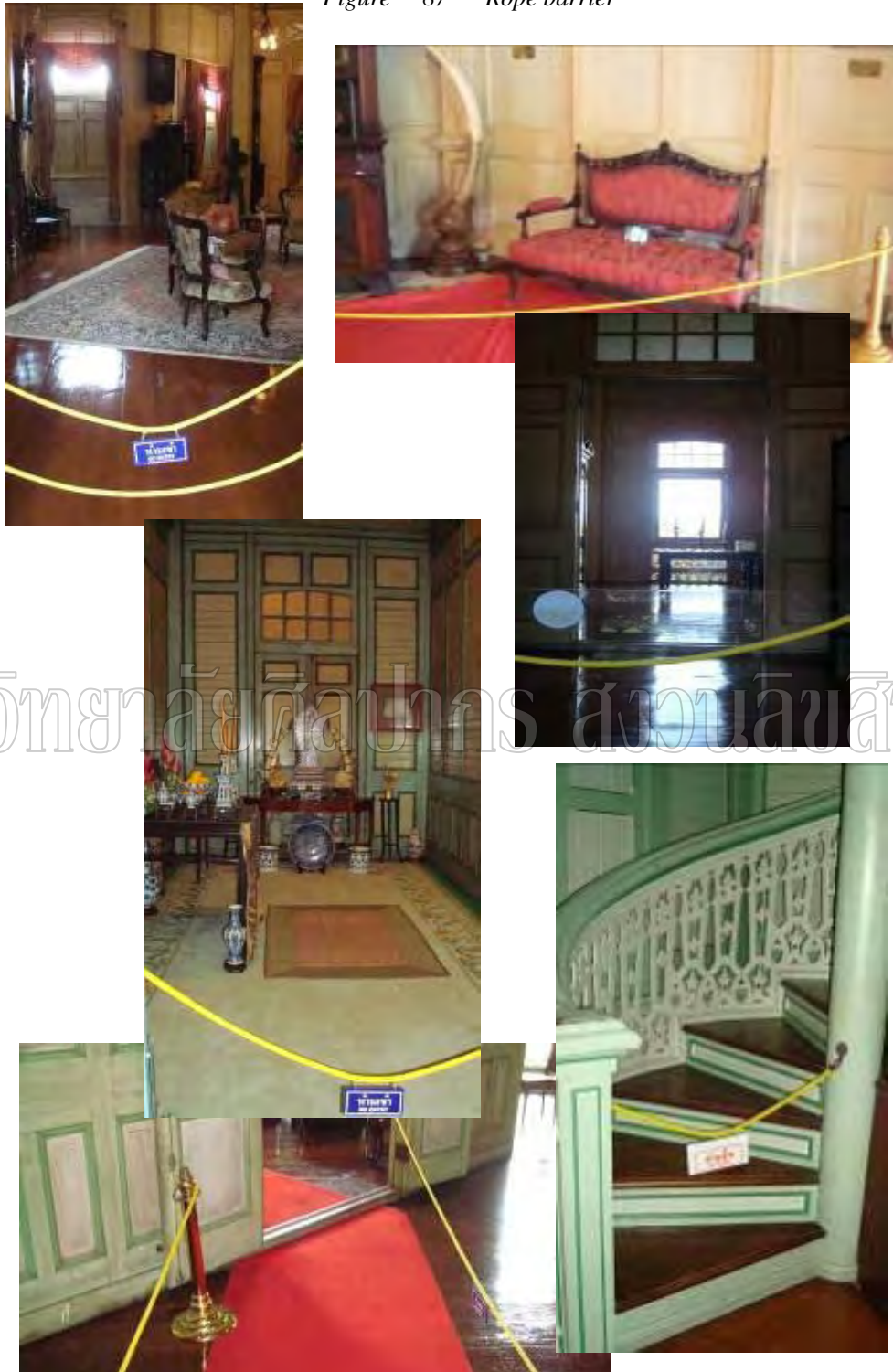
Figure 86 Acrylic and glass screens



มหาวิทยาลัยศิลปากร ลอนลิขสิทธิ์



Figure 87 Rope barrier



มหาวิทยาลัยศิลปากร ส่วนอนุรักษ์มรดก

Figure 88 Facilities



มหาวิทยาลัยศิลปากร - ส่วนวิศวกรรมศาสตร์



มหาวิทยาลัยศิลปากร ส่วนเลิศสิทธิ์





Figure89 Shoe and bag deposit





มหาวิทยาลัยศิลปากร ส่วนลิขสิทธิ์

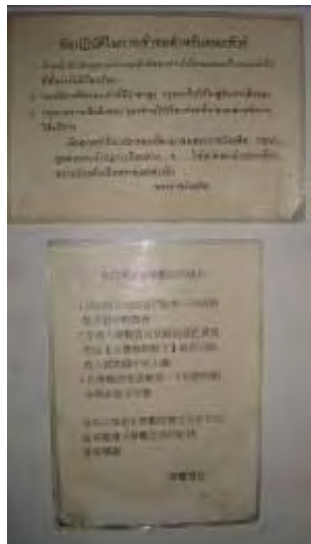
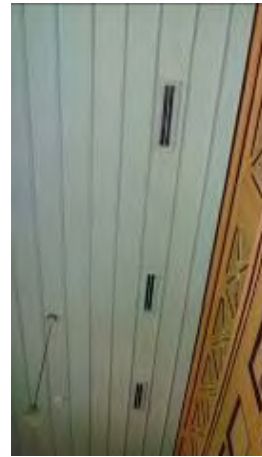
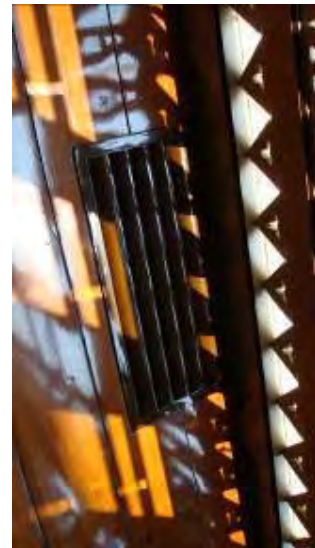


Figure 90 Security, air-conditioning, electrical & fire systems



มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์





มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์



Figure 91 Maintenance work



Figure 92 Sample of good interpretation in other buildings i.e. H.R.H. Princess Krom Luang Vorased Thasuda Residential Hall that displays more than 2000 pieces of ancient Baan Chiang clayware.

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์





Figure 93 Map and display



มหาวิทยาลัยราชภัฏวชิรสุพรรณบุรี สงวนลิขสิทธิ์



- *Current marketing programme analysis*

Figure 94 The Grand Palace



Actually, the main campaigns that draw individual visitors to Vimanmek are ticket-tied to the Grand Palace which is the most important place in Thailand that every tourist arrives here can not afford to miss. With 250 baht entrance fee, the visitor can also enjoy Vimanmek too.

As the museum has been opened to the general public for more than 25 years, it is already a known tourist destination for Bangkok. Vimanmek is mentioned in all guide books and most of the hotel will recommend the guest to visit. Moreover, Vimanmek is included into the itinerary of majority of tour group especially the Chinese. Therefore, the museum director feels that he does not need to promote the museum any longer. Apart from 100 years celebration of Vimanmek more than a decade ago, the museum has not been very active in organizing big events again. There are free leaflets in Thai and English, one official website www.vimanmek.com and one attached to website of the Royal Bureau Household's palaces www.palaces.thai.net. It used to be a monthly magazine called Vimanmek to the general public with story of King Rama V and story of object d'arts that display in Vimanmek. It has been going on for near ten years but abruptly stopped in 2004 with reasons unknown.

Chapter 5

Research Methodology and Findings Analysis

The purposes of the study “The Reinterpretation of Vimanmek Mansion” is to explore Thai famous house museum “Vimanmek Mansion” and its current interpretation, through visitor’s perception. The author is looking for a better way to reinterpret Vimanmek Mansion as well as to propose a new marketing strategy for boosting this house of museum to the international acknowledgement. To achieve these objectives, the author identifies research methodologies appropriate to reach the final goal. The detail of research methodology for this study is described in the following parts.

1 Research Methodology

In the past three decades, the number of research methods has obviously expanded. Especially, in social science where once only few methods of inquiry were available and acceptable in scientific community, these varieties of research methods have encouraged more freedom and created a better matching of research tools to the demands of each particular research’s objectives as well. (Locke & Silverman & Spirduso, 2004, p. 130)

Before exploring types of research methodology, the researcher would like to mention the concept of research paradigm which according to Johnson & Christensen (2004, p.29) is a perspective based on a set of assumptions, concepts, values and practices that are held by a community of researchers. In other words, it is a way to think about how to conduct a research. They also stated that there were three major research paradigms or approaches, which are qualitative, quantitative, and mixed approach.

The qualitative research is said to base on naturalistic philosophy stressing a phenomenological model in which reality is rooted in the perception of the participants. Qualitative study focuses on understanding and meaning through verbal narratives and observation rather than through number. This type of research usually takes place in naturally occurring situations. (McMillan, 1996, p.9-10). Qualitative research is also said to be more relies on inductive component of the scientific method and is used to generate new hypothesis and theory.

On the other hand, the quantitative research is based upon positivist philosophy of how we generate our knowledge. The positivist beliefs were that there are facts with objective reality that can be expressed numerically. Thus, the researcher who conducts quantitative research relies heavily on number, measurement, experiment, numerical relationship and description. Johnson & Christensen (2004, p. 30) stated that a pure quantitative research depends upon the collection of quantitative data (i.e, numeral data). The quantitative research approach generally focuses on

using deductive conception in scientific method to test the hypothesis and theory. It is sometime referred to as confirmatory, since the researcher test or attempt to confirm their hypothesis.

Quantitative research was generally accepted by educational researchers until the early 1980s, the time when “paradigm wars” between advocates of quantitative and qualitative reach the highest peak (Guba, 1990; Tashakkori & Teddlie, 1998, as cited in Johnson & Christensen, 2004, p 30). During the 1980s, both quantitative and qualitative researchers urged that their approach was superior to other and that the other approach should not be used together, because of difference in the perspective of philosophies associated with the two approaches. This argument is called the “incompatibility thesis”.

However, in the 1990s, many researchers rebuffed the incompatibility thesis and started defend the new paradigm which said that both qualitative and quantitative research were very important and should be mixed in single research studies. The mixed research method is based on pragmatic philosophy which raises an emphasis on what works in practice rather an abstract philosophy.

Proponents of this research method believe that the mixed research method help to improve the overall quality of the research. Those proponent are also support compatibility thesis, which simply signifies that qualitative and quantitative can be mixed or combined. (Brewer & Hunter, 1989; Morgan, 1998; Pring, 2000; Reichardt & Rallis, 1994; Tashakkori & Teddlie, 1998)

1.1 The Qualitative approach

Key Informants: Key informants for this research comprises of 2 groups of people as details:

Table 14 The qualitative approach' key informants.

Type of Participants	Number of participants
Vimanmek Mansion's officers	6
Experts of the related fields	3
Total	9

Research Instrument: In respect to qualitative approach, the researcher uses qualitative interview to collect qualitative data. The qualitative interview comprises of open-ended questions and provides qualitative data. (Johnson & Christensen 2004, 183). The qualitative interview is also called in-depth interview, since they can be used to obtain in-depth information about a participant's thoughts, beliefs, knowledge, feeling, reasoning about an enquiry topic. It allows the researcher to obtain the inner feeling of the participants which help the researcher to understand that person's perspective. (Patton, 1987) There are three types of qualitative interview as follows; (Johnson & Christensen 2004, 183-184)

1. the informal conversational interview, which is the most spontaneous and loosely structured of all three types of interview. The interviewer discussed the topic of interest follows all leads that occur during the interview. There is no guideline of the interview questions.

2. The interview guide approach. The interviewer enters the interview with a plan to investigate specific topics and to ask specific open-ended question. The enquiry questions are stated in the interview guideline as written by the researcher. However, the interviewer doesn't have to follow the order of the interview questions. The interviewer can also adjust words of the interview questions too.

3. The standardized open-ended interview. The interviewer enters the interview session with standardized interview guideline which is more structured than the second type of interview (the interview guide approach). Because, the interviewer have to keep the order of the questions and can not adjust the words of the interview questions in actual interview.

The researcher gathers qualitative data through interview by using interview guide approach. It is more flexible than standardized open-ended interview while it is more structured than the informal conversation interview.

Interview script design: Kvale (1996, p.11) remarked "interview" as an interchange of perspective and opinion between two or more people on a topic of mutual interest. The purpose of interview are varied, for instances:

- To evaluate or asses a person in some aspects;
- To select or promote an employee;
- To test or develop hypotheses;
- To gather data, as in surveys or experimental situation.

In order to design the interview questions, the researcher apply the research questions in to the interview questions which needed to be able to reflect what the researcher wants to find out. As Tuckman, (1972, as cited in Cohen, Manion, Morrison, 2000:267) has stated that "*The first step to construct interview questions is to specify your variables by names. Your variable is what you are trying to measure. They tell you where to begin.*" Before the actual interview questions are prepared, it is recommended that the researcher should give some thought to the question formats and response modes which depend upon the following factors: (Cohen, Manion, Morrison, 2000:274)

- The objective of the interview;
- The nature of the subject matter;
- Whether interviewer is dealing in facts, opinions or attitude;
- Whether specificity or depth is sought;
- The respondent's level of education
- The kind of information that can be expected to have;
- The kind of relationship that the interviewer expected to develop with the respondents.

Since there are two groups of key informants in this research, the researcher have to design two interview scripts for each group of informant base upon the interview guide approach.

1. The interview script for Vimanmek Mansion's officers: the interview script for Vimanmek Mansion's officers comprises 3 parts by which:

Part 1: The question about their works and area of responsibilities

Part 2: The question about problems and obstacles in their works.

Part 3: Recommendations for improving Vimanmek Mansion's reinterpretation

2. The interview script for the experts: the interview script for the experts on related fields comprises of 3 parts by which:

Part 1: The questions about the purpose of Vimanmek visit.

Part 2: The question about their perceptions and experiences towards the visit to Vimanmek.

Part 3: Recommendations for improving Vimanmek Mansion's reinterpretation

Interview script's validity: After draft of the two interview scripts were finished, the researcher submits them to the advisors for comments on validity of the question item. After the researcher receives responses from the advisor, the researcher revises the interview script according to the advisor's comment.

Data Collection: The researcher conducts the interviews by asking for the appointment with the key informants and go to conduct the interview. The conversation with the interviewee was recorded by the recorder and was transformed word by word to document, later.

1.2 The Quantitative approach

Population & Sample: For the part of quantitative method, the researcher confines the population of the study to the tourist who visits Vimanmek Mansion. Therefore, the researcher will collect data using 300 samples out of them to represent total visitors during that period of time.

Table 15 The qualitative approach' key informants.

Type of the samples	Number of samples
Foreign tourists	250
Thai tourists	50
Total	300

From table 15, three hundred copies of questionnaires were distributed with two hundred and fifty were in English and fifty were in Thai language. Since the researcher is interested in studying the "Interpretation of Vimanmek Mansion in the International Aspect". Therefore, the data should mostly be derived from international tourist in other words, foreign tourists.

Sampling Technique: To collect data form the tourists, the researcher uses sampling technique which according to Dane (1990, p.289) sampling is the process of selecting participants for a research project. Since this technique not only that it helps saving time for collecting data, but also enable researcher to obtain more comprehensive data, as the size of the sample is smaller than the size of the population. Moreover, it helps the researcher to be able to collect the data which is unable to collect from the whole population. Yamane (1967, p.6)

There are two kinds of sampling methods. One is probability sampling and the other is nonprobability sampling. Probability sampling due to Deming (1950 as cited in Yamane, 1967) is a sampling process where each unit is drawn with known probability. The examples of probability sampling are simple random sampling, systematic, stratified and cluster. The nonprobability sampling, on the contrary is a sampling process whereby probabilities cannot be assigned to the units objectively. The examples for nonprobability sampling are such as convenience sampling, purposive sampling.

The researcher uses convenience sampling as a sampling technique for selecting sample of the tourists because this method is less time consuming.

Research instrument: In regard to quantitative method. The researcher uses questionnaire to gather quantitative data directly from the research participants. A questionnaire as defined by Johnson & Christensen (2004, p.164) is a self-report data-collection instrument that each research participant fills out as part of a research study. The researchers use questionnaires to obtain information about the thoughts, feelings, attitudes, beliefs, value, perceptions, personality, and behavioral intentions of research participants.

Questionnaire design: The questionnaire being used in this study was basically constructed using the knowledge derived from literature review. It comprises of 4 parts as follows:

Part 1: The participant's personal information; comprises of close-ended questions.

Part 2: The participant's experience with Vimanmek Mansion interpretation.

Part 3: The participant's attitude towards Vimanmek Mansion interpretation.

Part 4: The participant problems and obstacles encounter while visiting Vimanmek Mansion.

Realizing, the importance of the questionnaire as a tool to collect precise data, the researcher determines the validity and reliability of the questionnaire before use it in the actual study.

Questionnaire Validity and Reliability: Validity as defined by Cohen & Manion & Morrison (1999, p.105) is a demonstration that a specific instrument precisely measures what it is purported to measure. There are several different kinds of validity, such as content validity, criterion-related validity, construct validity, etc. In this study, the researcher examines content validity of the questionnaire by sending draft of questionnaire to the adviser and asks for his comment on the congruence of each questionnaire item. After, receiving comment from the advisor. The researcher adjusts the question item follows the advisor's comments. Moreover, the researcher conducts a pilot test with 10 Thai tourists and 10 foreign tourists prior to the actual field work to see if the questionnaire is proper to be used in actual research conduct.

Reliability as defined by McMillan (1996, p.118-119) is the extent to which measure are free from error which measured by how consistent a person 'score will be from one occasion to the next. There are several reliability measurement techniques such as split-half, Kuder-Richardson, and Coefficient Alpha or Cronbach Alpha. The researcher use Cronbach Alpha to measure the reliability of the questionnaire by collecting data derived from the pilot test. Then the researcher analyzes Cronbach Alpha value of the questionnaire through computer program (SPSS for windows). The questionnaire will be considered as reliable if the Coefficient Alpha is close to

1. Consequently, the result of reliability analysis for this research's questionnaire reveals the value of 8.98 which confirms that this questionnaire possesses adequate reliability to be used in the real data collection.

Data Collection: Questionnaires are given to Thai and foreign tourists at Vimanmek Mansion. The researcher asks the tourists to fill out the questionnaires and return the completed questionnaires to the researcher. Data collection using questionnaire was conducted during 15-17 March 2007.

2 Data Analysis & Statistical Methods

In respect to a mixed research methodology, the researcher employs statistical analysis in analyzing quantitative data. The data collected by the questionnaire are compiled and analyzed by computer program (SPSS for Windows). There are two types of statistics used in this study:

1. Descriptive statistics. The descriptive statistic used to describe characteristics and attitudes of the sample in this study are frequency, %, mean, standard deviation.

2. Inferential statistics. The inferential statistic is used to infer the results for the population of the study. Inferential statistics applied to this dissertation are t-test and ANOVA.

The researcher employs the inductive method to analyze and summarize the qualitative data collected through interviews. The results derived from qualitative and quantitative analysis are to be compared and then synthesized for final conclusions.

3 Limitation of the Study

For better understanding of the research finding, there are some notifications due to the limitation of the study as follows:

1. This study is conducted in Bangkok area.
2. The researcher reduces the area of study to include Vimanmek Mansion only.
3. The questionnaires are only in Thai and English. Although significant number of Chinese tourists visited the site; apart from language barrier, they all were in tour groups and did not have time for answering questionnaire.

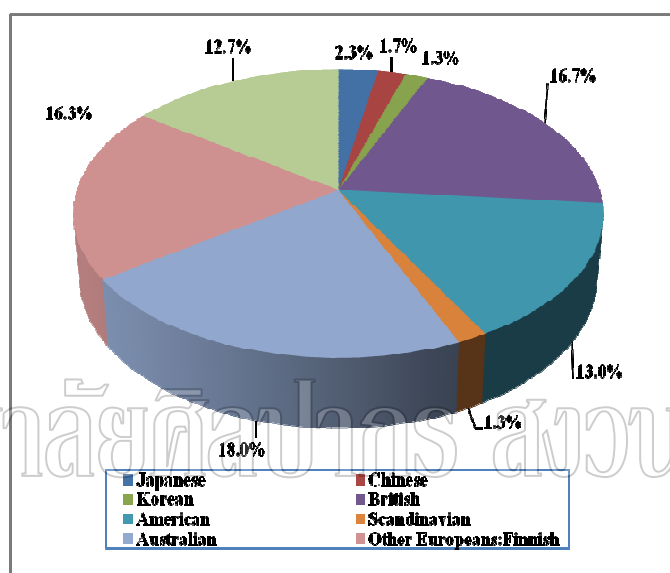
4 The Findings

4.1 Quantitative finding

4.1.1 The respondents' personal data

The statistical analysis result via computer program shows the largest group of those answering the questionnaire was Australian, followed by British, Thai, and Americans, respectively.

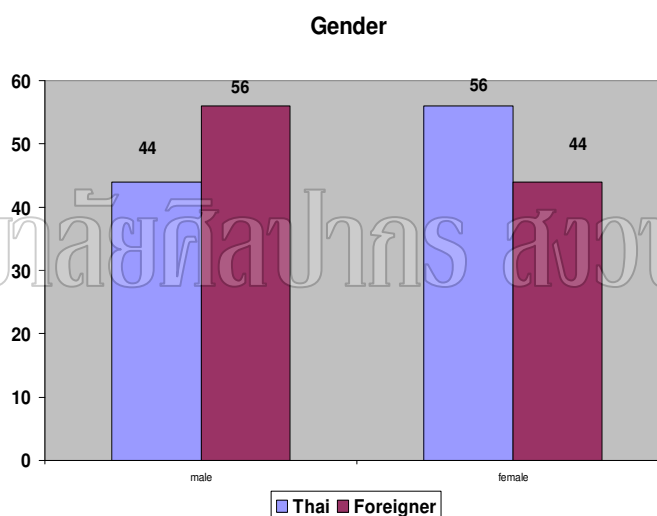
Table 16 Nationality



Nationality	Freq uency	%
Thai	50	16.7
Japanese	7	2.3
Chinese	5	1.7
Korean	4	1.3
British	50	16.7
American	39	13.0
Scandinavian	4	1.3
Australian	54	18.0
Other Europeans: Finnish	49	16.3
Other Nationality: Israelis	38	12.7
Total	300	100.0

Table 17 Gender with Thai and foreign tourists

Type of tourist	Gender		Total
	male	female	
Thai	22	28	50
%	(44.0)	(56.0)	(100.0)
Foreigner	140	110	250
%	(56.0)	(44.0)	(100.0)
Total	162	138	300
%	(54.0)	(46.0)	(100.0)

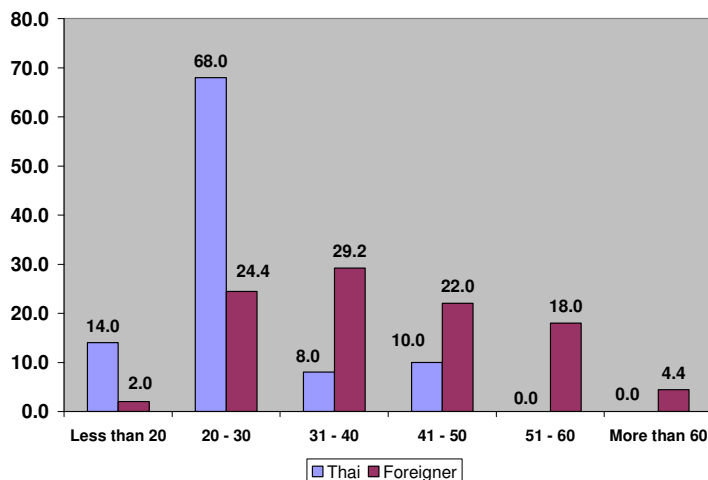


As shown in table 17, Majority of Thai tourist, accounting for 56% are female, the rest 44% are male. The situation is reverse for foreign tourists; the majority of them are male, accounting for 56%, female a little less at 44%.

Table 18 Age

Type of tourist	Age						Total
	Less than 20	20 - 30	31 - 40	41 - 50	51 - 60	More than 60	
Thai	7	34	4	5	0	0	50
%	(14.0)	(68.0)	(8.0)	(10.0)	(0.0)	(0.0)	(100.0)
Foreigner	5	61	73	55	45	11	250
%	(2.0)	(24.4)	(29.2)	(22.0)	(18.0)	(4.4)	(100.0)
Total	12	95	77	60	45	11	300
%	(4.0)	(31.7)	(25.7)	(20.0)	(15.0)	(3.7)	(100.0)

Age



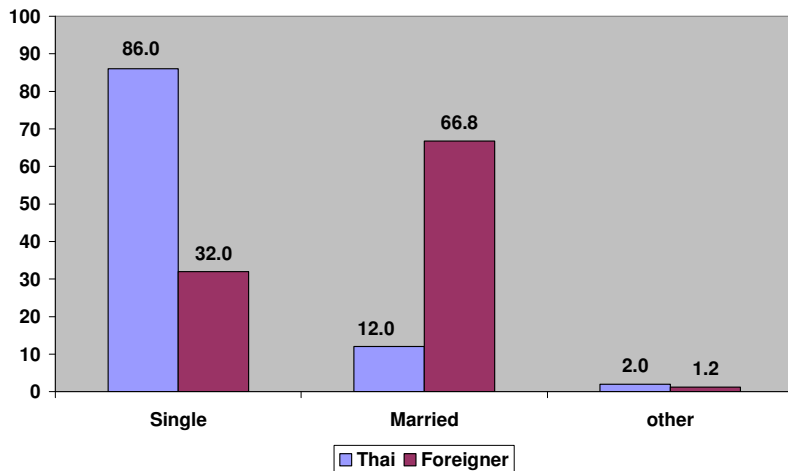
For Thai Tourist, 68% of all the respondents' ages are relatively young at 20-30 years old. Older (41-50 yrs) and younger (less than 20s) account for only 10 and 14% only. The smallest group's ages are at 31-40, accounting for 8%.

The age variation of foreign visitors is evenly spread. The majority of foreign visitors' respondents' ages are between 31-40 age group accounting for 29.2%. The second largest age group is the 20-30 years, accounting for 24.4 % and 41-50 years old, accounting for 22% of the sample group. The next group' ages are up to 18 % generate between 51-60 years old. And the smallest group's ages are less than 20, these accounts for 4%, respectively.

Table 19 Marital status

Type of tourist	Marital status			Total
	Single	Married	other	
Thai	43	6	1	50
%	(86.0)	(12.0)	(2.0)	(100.0)
Foreigner	80	167	3	250
%	(32.0)	(66.8)	(1.2)	(100.0)
Total	123	173	4	300
%	(41.0)	(57.7)	(1.3)	(100.0)

Marital Status

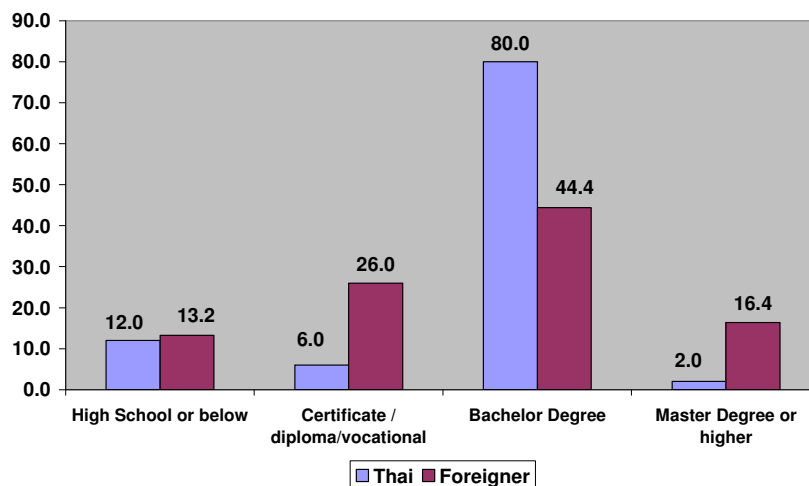


For Thai visitors, majority of the respondents' are single, account for 86%, comparing to foreign tourist, majority of the respondents' are married, this accounts for 66.8%.

Table 20 Educational background

Type of tourist	Education				Total
	High School or below	Certificate / diploma/vocational	Bachelor Degree	Master Degree or higher	
Thai	6	3	40	1	50
%	(12.0)	(6.0)	(80.0)	(2.0)	(100.0)
Foreigner	33	65	111	41	250
%	(13.2)	(26.0)	(44.4)	(16.4)	(100.0)
Total	39	68	151	42	300
%	(13.0)	(22.7)	(50.3)	(14.0)	(100.0)

Education

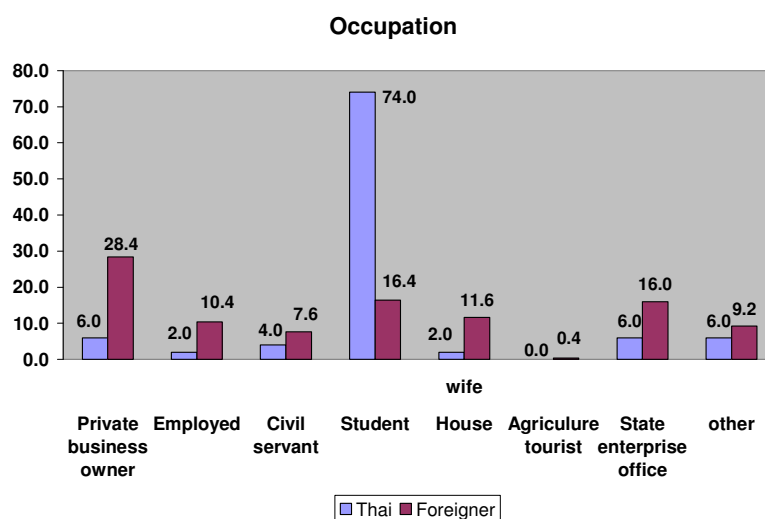


The majority of Thai visitors are relatively well educated, 80 % of Thai visitors' hold bachelor's degree and 12% hold high school graduate, followed by the respondents who graduate in certificate/diploma/vocational level, accounting for 6%. The respondents who hold master degree or higher, accounting for 2%, respectively.

As far as foreign tourists are concerned, majority of the respondents hold bachelor's degree, accounting for 50.3%, certificate /diploma/vocational level, accounting for 22.7%. Those who hold master degree or higher, accounting for the remaining 14% whilst 13% of respondents finished high school or below respectively.

Table 21 Occupation

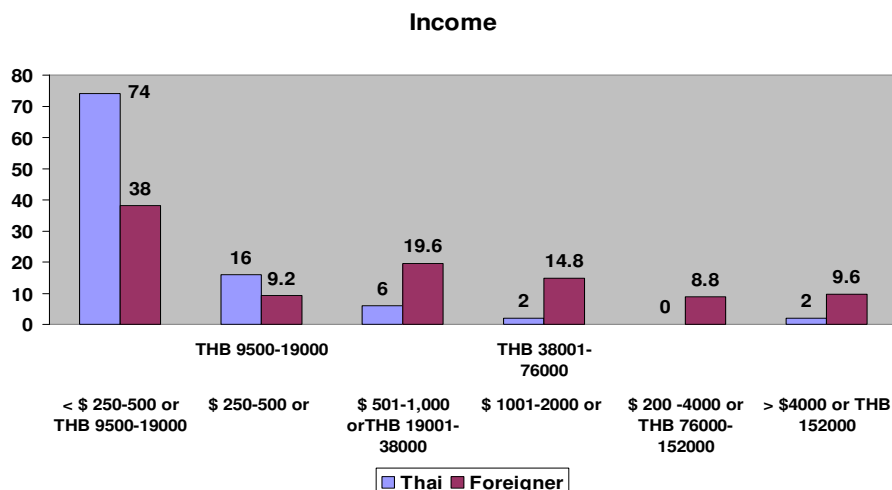
Type of tourist	Occupation								Total
	Private business owner	Empl-oyed	Civil servant	Student	House wife	Agricul-turist	State enterpr-ise office	other	
Thai	3	1	2	37	1	0	3	3	50
%	(6.0)	(2.0)	(4.0)	(74.0)	(2.0)	(0.0)	(6.0)	(6.0)	(100.0)
Forei-gner	71	26	19	41	29	1	40	23	250
%	(28.4)	(10.4)	(7.6)	(16.4)	(11.6)	(0.4)	(16.0)	(9.2)	(100.0)
Total	74	27	21	78	30	1	43	26	300
%	(24.7)	(9.0)	(7.0)	(26.0)	(10.0)	(0.3)	(14.3)	(8.6)	(100.0)



For Thai Tourist, the majority of the respondents are students, accounting for 74%. 6% of all respondents are private businessman as equal to number of the respondent who work as state employees. As far as foreign tourists private businesses owners, accounting for 28.4 % and 16.4 % were students. Smallest group is the state enterprise employees, accounting for 16%.

Table 22 Monthly income

Type of tourist	Income						Total
	< \$ 250-500 or THB 9500-19000	\$ 250-500 or THB 9500-19000	\$ 501-1,000 or THB 19001-38000	\$ 1001-2000 or THB 38001-76000	\$ 200 -4000 or THB 76000-152000	> \$4000 or THB 152000	
Thai %	37 (74.0)	8 (16.0)	3 (6.0)	1 (2.0)	0 (0.0)	1 (2.0)	50 (100.0)
Foreigner %	95 (38.0)	23 (9.2)	49 (19.6)	37 (14.8)	22 (8.8)	24 (9.6)	250 (100.0)
Total %	132 (44.0)	31 (10.3)	52 (17.3)	38 (12.7)	22 (7.3)	25 (8.3)	300 (100.0)



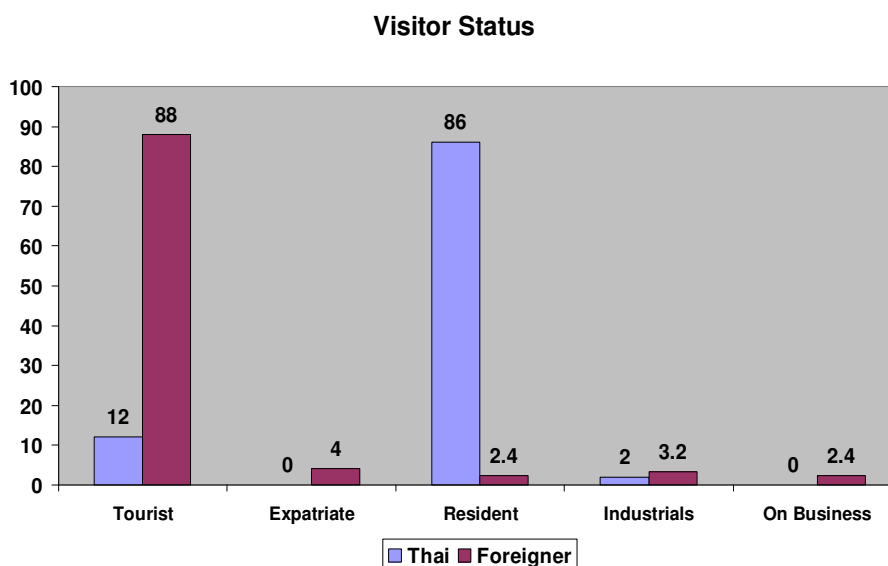
For Thai Tourists, the analysis shows that majority of the respondents' are working class people with monthly income less than \$250 (THB 9500), this accounts for 74%. Respondents whose monthly income is between \$250-500 (THB 9501-19,000) accounting for 16%. Respondents whose monthly income is \$5001-1,000 (THB 19001-38000) accounting for 6%.

In respect to foreign tourists, the analysis shows that majority of the respondents' are working class people with monthly income less than \$250 (THB 9500) this accounts for 38%. Respondents whose monthly income is \$501-1,000 (THB 19001-38000) accounting for 19.6%. Respondents whose monthly income is between \$1001-2000 (THB 38001-76000) accounting for 14.8%, respectively.

4.1.2 Visitors' Behavior

Table 23 *Visitors' status in Thailand*

Type of tourist	Status					Total
	Tourist	Expatriate	Resident	Industrials	On Business	
Thai	6	0	43	1	0	50
%	(12.0)	(0.0)	(86.0)	(2.0)	(0.0)	(100.0)
Foreigner	220	10	6	8	6	250
%	(88.0)	(4.0)	(2.4)	(3.2)	(2.4)	(100.0)
Total	226	53	6	9	6	300
%	(75.3)	(17.7)	(2.0)	(3.0)	(2.0)	(100.0)

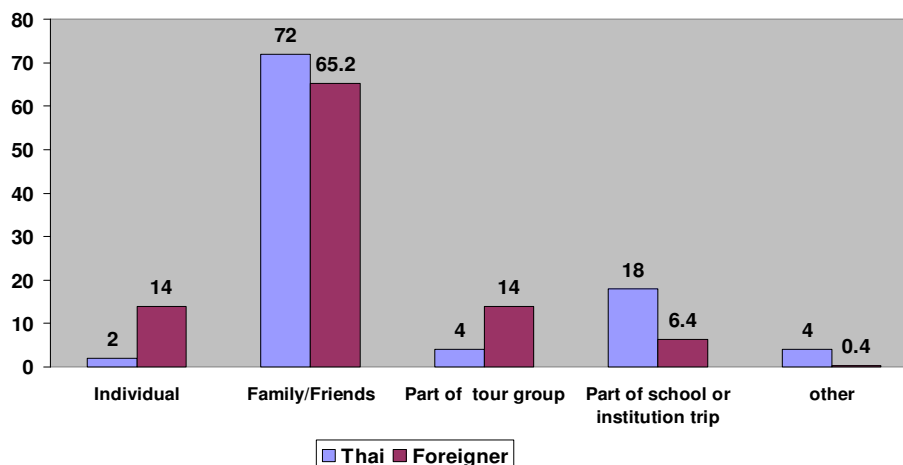


In respect to Thai tourists, the analysis result shows that most of the respondents, accounting for 86% are resident. The second large group is tourist, accounting for 12%. As for foreign tourist, most of the respondents, accounting for 88% are tourist. The second most popular group is expatriates, accounting for 4%.

Table 24 *Traveling companions*

Type of tourist	Traveling companions					Total
	Individual	Friends/ Family	Part of tour group	Part of school or institution trip	other	
Thai	1	36	2	9	2	50
%	(2.0)	(72.0)	(4.0)	(18.0)	(4.0)	(100.0)
Foreigner	35	163	35	16	1	250
%	(14.0)	(65.2)	(14.0)	(6.4)	(0.4)	(100.0)
Total	36	199	37	25	3	300
%	(12.0)	(66.3)	(12.3)	(8.3)	(1.0)	(100.0)

Traveling companions



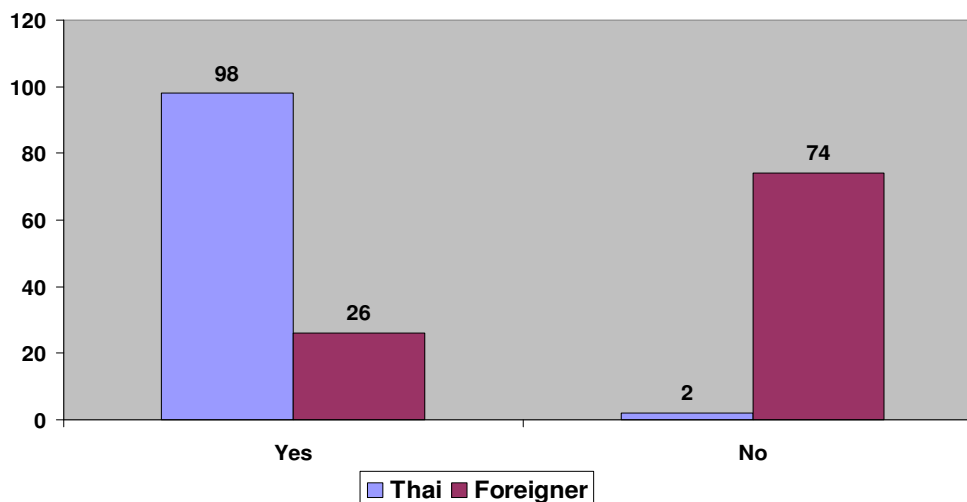
Regarding, Thai tourists, the analysis result shows that most of the respondent accounting for 72% travels with friends or family. About 18% of the respondents travel with part of school or institution trip while 8.7% came as part of a group. And the smallest group accounting for 2% came to the mansion as individual.

As for foreign tourists, the analysis result shows that most of the respondent accounting for 65.2 % travels with friends or family. 14% of the respondents came to the mansion as individual that equal who came as part of tour group. The smallest group accounting for 6.4% travels with part of school or institution trip.

Table 25. Have you known about Vimanmek Royal Mansion before visiting?

Type of tourist	Knowledge about Vimanmek Royal Mansion before the visit		Total
	Yes	No	
Thai	49	1	50
%	(98.0)	(2.0)	(100.0)
Foreigner	65	185	250
%	(26.0)	(74.0)	(100.0)
Total	114	186	300
%	(38.0)	(62.0)	(100.0)

Knowledge about Vimanmek Royal Mansion before the visit

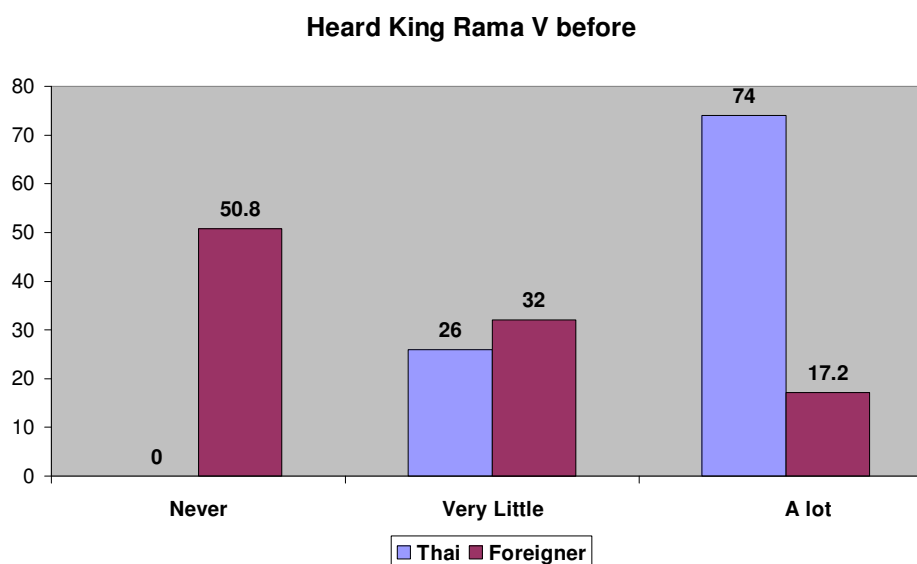


For Thai tourists, the analysis shows that majority of the respondents at 98% came to visit with some knowledge or have heard about Vimanmek. 2% came to visit the Palace museum with no knowledge.

In regard to foreign tourist, the analysis shows that majority of the respondents, accounting for 74% came to visit the Palace museum with no knowledge of the place. About 26% came to visit with some knowledge or have heard about Vimanmek.

Table 26 Have any respondents heard about King Rama V before?

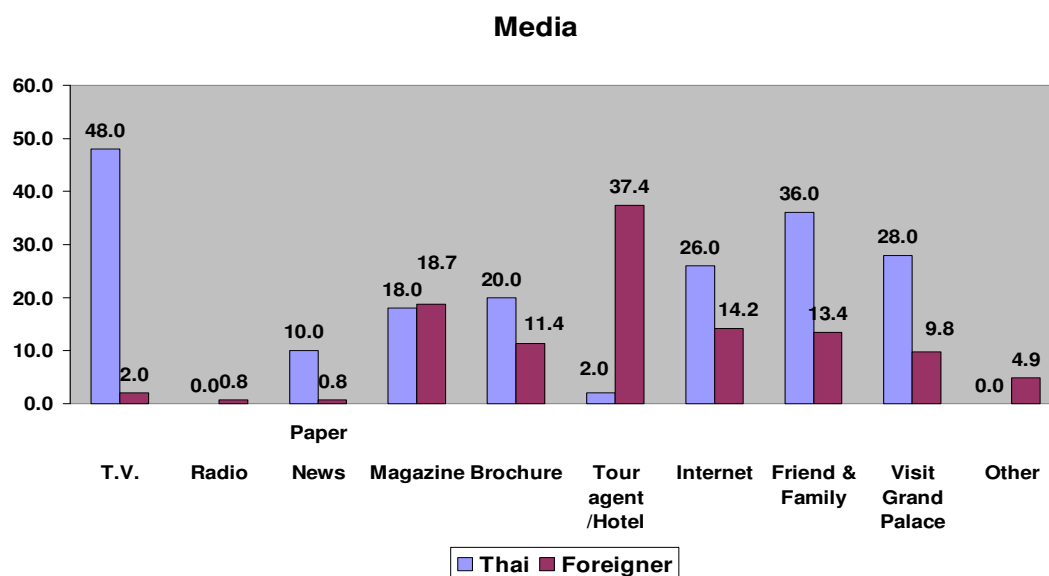
Type of tourist	Heard King Rama V before			Total
	Never	Very Little	A lot	
Thai	0	13	37	50
%	(0.0)	(26.0)	(74.0)	(100.0)
Foreigner	127	80	43	250
%	(50.8)	(32.0)	(17.2)	(100.0)
Total	127	93	80	300
%	(42.3)	(31.0)	(26.7)	(100.0)



Every Thai who came to the museum knows about Rama V. The analysis shows that the most of respondents knows quite a lot about King Rama V, accounting for 37%. As expected most foreigner (50.8%) knows nothing of Rama V before the visit. Surprisingly 32% knows of Rama V but their knowledge is very limited, 17.2% heard a lot about King Rama V.

Table 27 Means by which visitors to Vimannmek Royal Mansion get to know about the Royal Mansion (can be more than one answer)

Type of tourist	Media									
	T.V.	Radio	News Paper	Magazine	Brochure	Tour agent /Hotel	Internet	Friend & Family	Visit Grand Palace	Other
Thai	24	0	5	9	10	1	13	18	14	0
%	(48.0)	(0.0)	(10.0)	(18.0)	(20.0)	(2.0)	(26.0)	(36.0)	(28.0)	(0.0)
Foreigner	5	2	2	46	28	92	35	33	24	12
%	(2.0)	(0.8)	(0.8)	(18.7)	(11.4)	(37.4)	(14.2)	(13.4)	(9.8)	(4.9)



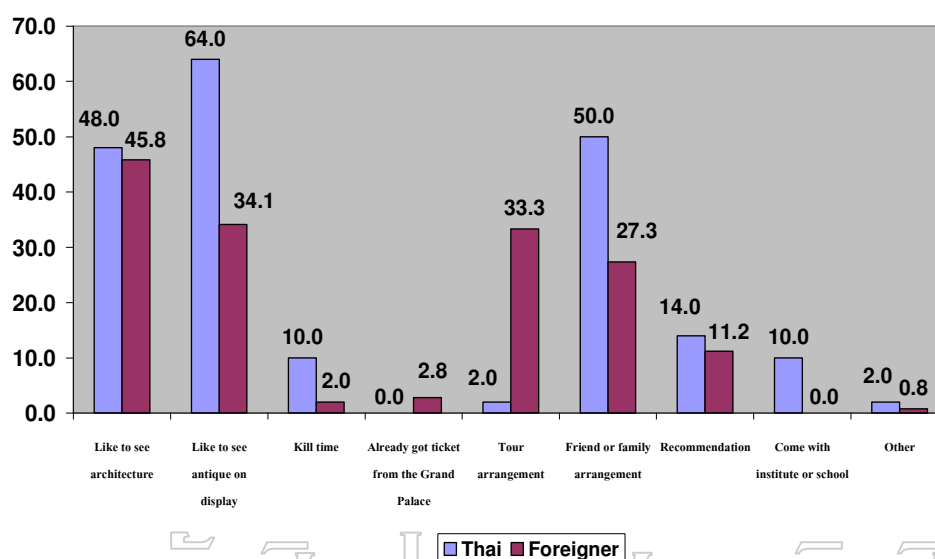
For Thai tourists, the analysis shows that majority of respondents know about the Royal Mansion from television, accounting for 48%. Followed by the respondents who know about the Royal Mansion from friend & family, internet, and brochure, accounting for 36, 26 and 20% respectively.

In regard to foreign tourists, the analysis shows that majority of the respondents know about the Royal Mansion from t tour agent/ hotel, accounting for 37.4%. Followed by the respondents who know about the Royal Mansion from, magazine, friend& family, and brochure, as accounting for 18.7, 13.4, and 11.4%, respectively.

Table 28 The purpose of visit (can be more than one answer)

Type of tourist	Purpose								
	Like to see architecture	Like to see antique on display	Kill time	Already got ticket from the Grand Palace	Tour arrangement	Friend or family arrangement	Recommendation	Come with institute or school	Other
Thai %	35 (48.0)	32 (64.0)	5 (10.0)	0 (0.0)	1 (2.0)	25 (50.0)	7 (14.0)	5 (10.0)	1 (2.0)
Foreigner %	114 (45.8)	85 (34.1)	5 (2.0)	7 (2.8)	83 (33.3)	38 (27.3)	28 (11.2)	0 (0.0)	2 (0.8)

Purpose

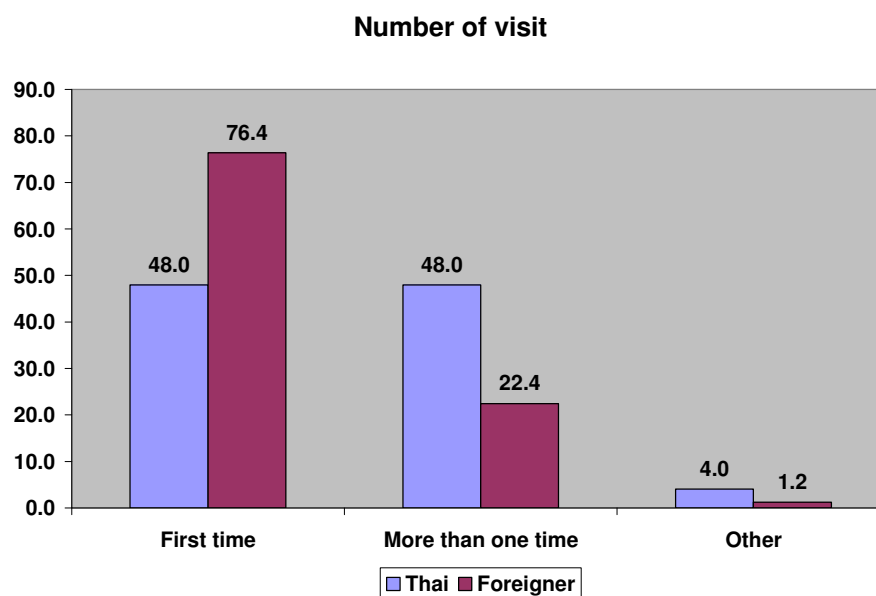


For Thai tourists, majority of respondents' purpose of visit is "to *see antique on display*" accounting for 64%. Followed by the respondents whose purposes are because of "*Friend or family arrangement*"; "*to see architecture*"; "*People recommendation*, as accounting for 50, 48 and 14% respectively.

In regard to foreign tourists, majority of respondents' purpose of visit is "to *see architecture*" accounting for 45.8%. Followed by the respondents whose purposes are because of "to *see antique on display*"; "*tour arrangement*"; "*Friend or family arrangement*, as accounting for 34.1, 33.3, and 27.3% respectively.

Table 29 Number of visit

Type of tourist	Number of visit			Total
	First time	More than one time	Other	
Thai	24	24	2	50
%	(48.0)	(48.0)	(4.0)	(100.0)
Foreigner	191	56	3	250
%	(76.4)	(22.4)	(1.2)	(100.0)
Total	215	80	5	300
%	(72.1)	(26.8)	(1.0)	(100.0)

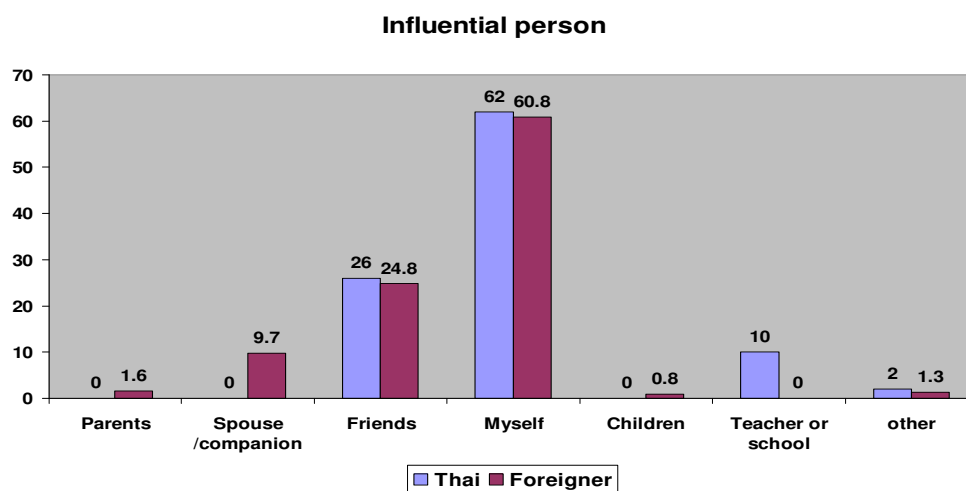


For Thai tourists, the analysis shows that there is a high level of returning visitors especially for Thai. The number of the respondents belong to each group are accounting for 48%. The first group, visit the Museum Palace for the first time. The second one has visited this place more than once.

As for foreign tourists, the analysis shows that majority of the respondents visit Museum Palace for the first time, accounting for 76.4 %. The second large group visits the place more than once, accounting for 22.4 %.

Table 30 The most influential person

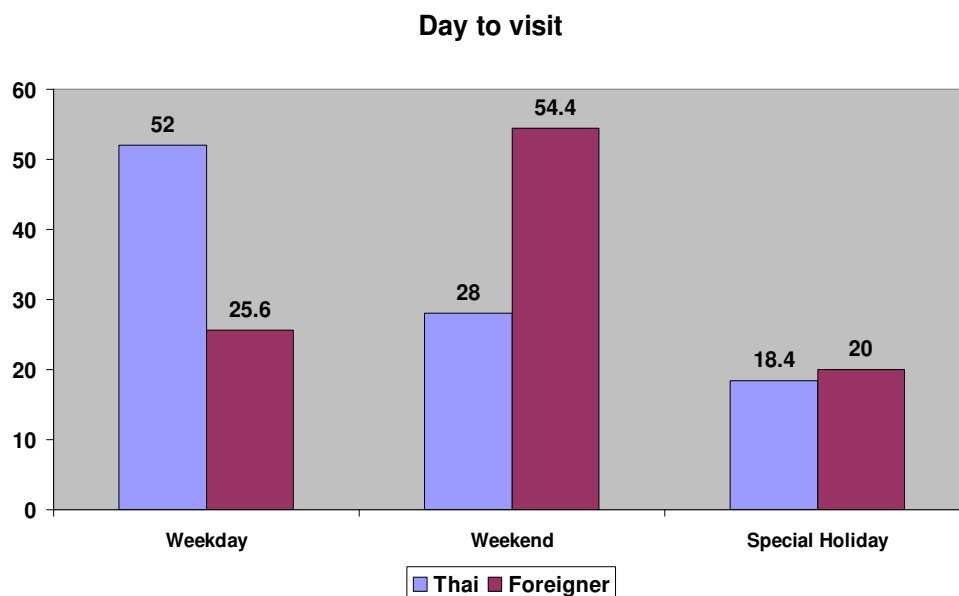
Type of tourist	Influential person							Total
	Parents	Spouse /companion	Friends	Myself	Children	Teacher or school	other	
Thai	0	0	13	31	0	5	1	50
%	(0.0)	(0.0)	(26.0)	(62.0)	(0.0)	(10.0)	(2.0)	(100.0)
Foreigner	4	27	62	152	2	0	3	250
%	(1.6)	(9.7)	(24.8)	(60.8)	(0.8)	(0.0)	(1.3)	(100.0)
Total	4	27	75	183	2	5	4	300
%	(1.3)	(9.0)	(25.0)	(61.0)	(0.7)	(1.7)	(1.3)	(100.0)



For Thai and foreign tourists, 62 and 60.8 % of respondents' states that they themselves are the main reason for the visit are themselves. Friend is the second main and influencer accounting for 26, and 24.8% respectively.

Table 31 Day that respondents like to visit Vimanmek Royal Mansion

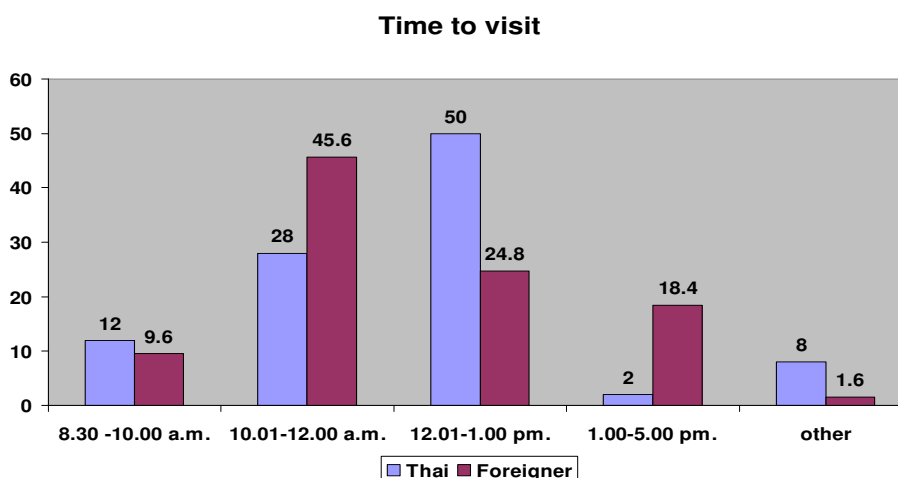
Type of tourist	Day			Total
	Weekday	Weekend	Special Holiday	
Thai	26	14	10	50
%	(52.0)	(28.0)	(18.4)	(100.0)
Foreigner	64	136	50	250
%	(25.6)	(54.4)	(20.0)	(100.0)
Total	90	150	60	300
%	(30.0)	(50.0)	(20.0)	(100.0)



For Thai tourists, the analysis shows that majority of respondents like to visit Vimanmek during weekday, accounting for 52 %. The second large group likes to visit this place on weekend, accounting for 28%. The smallest group like to visit this place on special holiday, as accounts for 18.4 %, respectively. In contrast foreign tourists, the analysis shows that majority of the respondents like to visit Vimanmek during weekend, accounting for 54.4 %. The second large group likes to visit this place on weekday, accounting for 25.6 %. The smallest group like to visit this place on special holiday, as accounts for 20%, respectively.

Table 32 Time of the day respondents like to visit Vimanmek Royal Mansion

Type of tourist	Period					Total
	8.30 -10.00 a.m.	10.01-12.00 a.m.	12.01-1.00 pm.	1.00-5.00 pm.	other	
Thai	6	14	25	1	4	50
%	(12.0)	(28.0)	(50.0)	(2.0)	(8.0)	(100.0)
Foreigner	24	114	62	46	4	250
%	(9.6)	(45.6)	(24.8)	(18.4)	(1.6)	(100.0)
Total	30	128	87	47	8	300
%	(10.0)	(42.7)	(29.0)	(15.7)	(2.7)	(100.0)



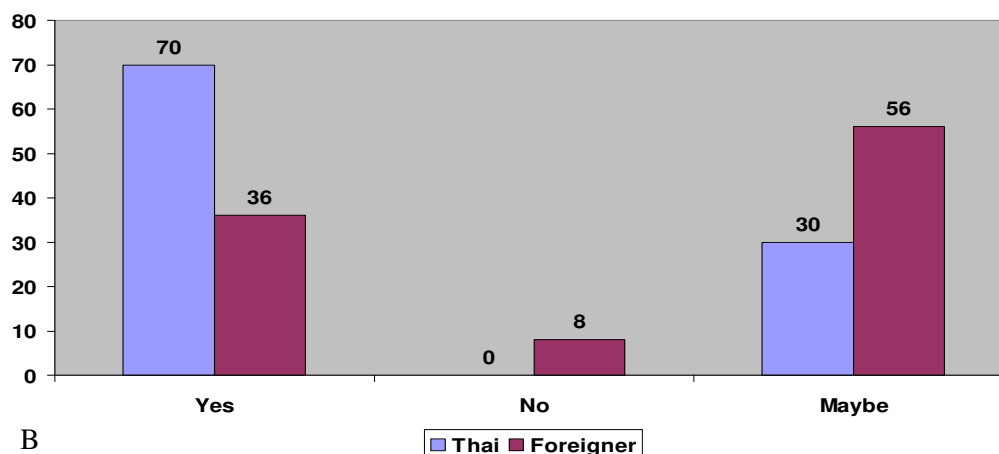
Thai tourists, the analysis shows that majority of respondents like to visit Vimanmek on 12.01-1.00 pm, accounting for 50%. The second most popular time for Thai to visit is late morning 10.01 - 12.00 am, accounting for 28%. Other groups like to visit this place on 8.30 - 10.00 a.m., and 1.00-5.00 p.m., as accounts for 12 and 2%, respectively.

For foreign tourists, the vast majority of respondents (45.6 %) like to visit Vimanmek on during the late morning 10.01 - 12.00 am. The second large group likes to visit this place during 12.01-1.00 p.m., accounting for 24.8 %. Other groups like to visit this place on 1.00-5.00 p.m., and 8.30 -10.00 a.m., as accounts for 18.4, and 9.6 %, respectively.

Table 33 Returning visitor?

Type of tourist	Want to be back			Total
	Yes	No	Maybe	
Thai	35	0	15	50
%	(70.0)	(0.0)	(30.0)	(100.0)
Foreigner	90	20	140	250
%	(36.0)	(8.0)	(56.0)	(100.0)
Total	125	20	155	300
%	(41.6)	(6.7)	(51.7)	(100.0)

Returning Visitor?



Both groups declare their intention to revisit Vimanmek. 70% Thai tourists “plan to revisit Vimanmek” in the future and up to 56% of foreign visitors the respondents may revisit Vimanmek in the future. Both figures are unnecessary high, which may indicate that it may be out of sheer politeness to the interviewer that the respondent gave “a polite” answered.

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 Table 34 The respondents' expectation on Vimanmek Royal Mansion visit (\bar{x} =satisfaction rate 1-5, 1-1.80=least, 1.81-2.60= low, 2.61-3.40=medium, 3.41-4.20=much, 4.21-5.00=most ,S.D= standard deviation)

Subjects	Type of tourist	\bar{X} (Satisfaction rate 1-5)	S.D. (Standard deviation)	Level
1.Unseen cultural Heritage	Thai	3.80	.700	Much
	Foreign	3.68	.724	Much
2.History of Vimanmek Royal Mansion	Thai	3.78	.764	Much
	Foreign	3.62	.741	Much
3.History of King Rama V	Thai	3.74	.751	Much
	Foreign	3.62	.768	Much
4.Beautiful Architecture and Landscape	Thai	4.00	.881	Much
	Foreign	3.66	.738	Much
5.Life style of palace occupants during that period	Thai	3.58	.758	Much
	Foreign	3.46	.734	Much
6.Traveling convenience	Thai	3.76	.822	Much
	Foreign	3.70	.741	Much
7.Ticket price	Thai	3.60	.969	Much
	Foreign	3.49	.783	Much

8.Reception	Thai	3.92	.778	Much
	Foreign	3.74	.765	Much
9. Staffs' politeness, friendliness and willingness to help	Thai	3.86	.808	Much
	Foreign	3.66	.797	Much
10.Interior decoration	Thai	3.82	.896	Much
	Foreign	3.71	.791	Much
11.Object display	Thai	3.88	.773	Much
	Foreign	3.71	.759	Much
12.Interpretation of object and overall museum	Thai	3.78	.790	Much
	Foreign	3.76	.780	Much
13.Direction sign	Thai	3.56	.787	Much
	Foreign	3.43	.759	Much
14.Information presentation	Thai	3.86	.833	Much
	Foreign	3.74	.785	Much
15.Facilities	Thai	3.48	.789	Much
	Foreign	3.64	.728	Much
16.Bathroom	Thai	3.60	.857	Much
	Foreign	3.66	.707	Much
17.Temperature	Thai	3.56	.675	Much
	Foreign	3.46	.787	Much
18.Light	Thai	3.50	.763	Much
	Foreign	3.42	.708	Much
19.Palace guide	Thai	3.60	.833	Much
	Foreign	3.59	.751	Much
20.Food & beverage service	Thai	3.50	.886	Much
	Foreign	3.60	.749	Much
21.Souvenior shop	Thai	3.50	.886	Much
	Foreign	3.70	.713	Much
22.Safety	Thai	3.84	.738	Much
	Foreign	3.89	.822	Much
23.Cleanliness	Thai	3.98	.845	Much
	Foreign	3.90	.765	Much
24. Public relations.	Thai	3.78	.790	Much
	Foreign	3.72	.722	Much

From table 35, we can see the ranking of issues by both domestic and foreign visitors. Thai tourist have highest expectation on Landscape (mean= 4.0); next being cleanliness (mean= 3.98), Reception (mean= 3.92), Beautiful Architecture and Staffs' politeness (mean =3.86) and finally Safety (mean= 3.84).

For foreign tourists they have highest expectation on are; Cleanliness (mean=3.90), next being safety (mean=3.89). Surprisingly the Interpretation of object and overall museum (mean= 3.76) is quite highly rated. Finally Reception (mean=3.74) and Public relations. (mean= 3.72).

Table 35 The level of satisfaction on Vimanmek Royal Mansion visit

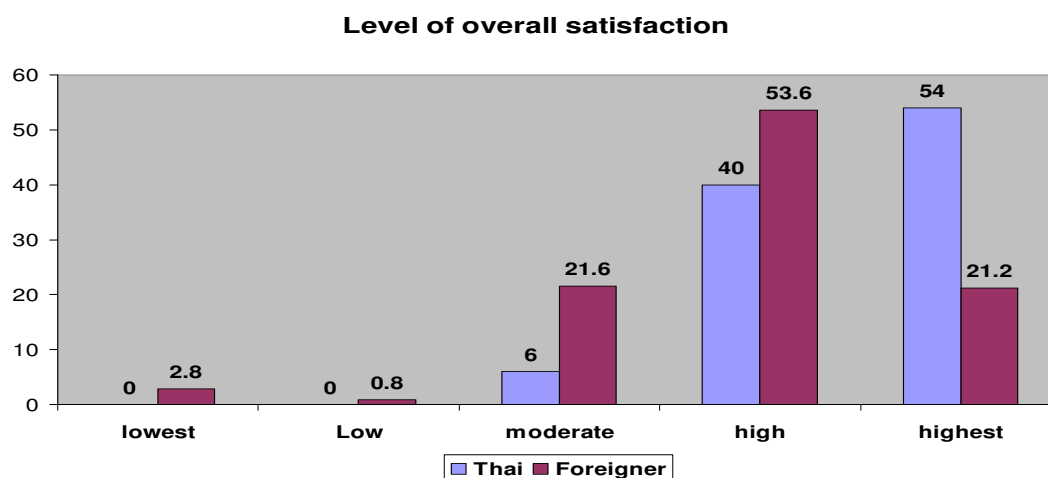
Subjects	Type of tourist	\bar{X} (Satisfaction rate 1-5)	S.D. (Standard deviation)	Level
1.Unseen cultural Heritage	Thai	4.54	.676	Most
	Foreign	4.20	.812	Most
2.History of Vimanmek Royal Mansion	Thai	4.54	.646	Most
	Foreign	4.11	.833	Much
3. History of King Rama V	Thai	4.38	.753	Most
	Foreign	4.17	.854	Much
4.Beautiful Architecture and Landscape	Thai	4.72	.497	Most
	Foreign	4.19	.847	Much
5.Life style of palace occupants during that period	Thai	3.98	.820	Much
	Foreign	3.74	.827	Much
6.Traveling convenience	Thai	3.84	.792	Much
	Foreign	3.65	.823	Much
7.Ticket price	Thai	3.72	.882	Much
	Foreign	3.94	.714	Much
8.Reception	Thai	4.02	.845	Much
	Foreign	3.75	.818	Much
9. Staff's politeness, friendliness.	Thai	4.06	.867	Much
	Foreign	3.82	.844	Much
10.Interior decoration	Thai	4.54	.646	Most
	Foreign	3.94	.831	Much
11.Object display	Thai	4.54	.613	Most
	Foreign	3.94	.850	Much
12.Interpretation of object and overall museum	Thai	4.48	.735	Most
	Foreign	3.80	.802	Much
13. Direction sign	Thai	3.90	.839	Much
	Foreign	3.72	.819	Much
14.Information presentation	Thai	4.40	.756	Most
	Foreign	3.86	.795	Much
15.Facilities	Thai	3.82	.873	Much
	Foreign	3.64	.765	Much
16.Bathroom	Thai	3.72	.809	Much
	Foreign	3.42	.719	Much
17. Temperature	Thai	4.22	.648	Most
	Foreign	3.75	.824	Much
18. Light	Thai	4.02	.845	Much
	Foreign	3.59	.787	Much
19.Palace guide	Thai	3.90	.863	Much

	Foreign	3.64	.796	Much
20.good & beverage service	Thai	3.64	.875	Much
	Foreign	3.57	.800	Much
21.Souvenir shop	Thai	3.58	.835	Much
	Foreign	3.60	.821	Much
22.Safety	Thai	4.08	.829	Much
	Foreign	3.74	.978	Much
23.Cleanliness	Thai	4.38	.697	Most
	Foreign	3.89	.719	Much
24. Public relations.	Thai	4.02	.742	Much
	Foreign	3.76	.759	Much

Top fives issues which Thai's are satisfied with are: Beautiful Architecture and landscape (mean= 4.72); Unseen cultural Heritage (mean= 4.54); History of Vimanmek; Object display (mean= 4.54) and Interior decoration (mean= 4.54). Compare with foreigners are unseen cultural heritage (mean= 4.20), next being beautiful architecture and (mean= 4.19), history of King Rama V (mean= 4.17) and finally history of Vimanmek (mean= 4.11) Object display (mean= 3.94).

Table 36. Overall satisfaction

Type of tourist	level of overall satisfaction					Total
	lowest	Low	moderate	high	highest	
Thai	0	0	3	20	27	50
%	(0.0)	(0.0)	(6.0)	(40.0)	(54.0)	(100.0)
Foreigner	7	2	54	134	53	250
%	(2.8)	(0.8)	(21.6)	(53.6)	(21.2)	(100.0)
Total	7	1	57	154	80	300
%	(2.3)	(0.3)	(19.0)	(51.3)	(26.7)	(100.0)



For Thai tourists, the analysis shows that, up to 54% of the respondents have highest satisfaction toward the visit to Vimanmek. About 40% of the respondents have high satisfaction toward this visit. The rest, accounting for 6% have moderate satisfaction.

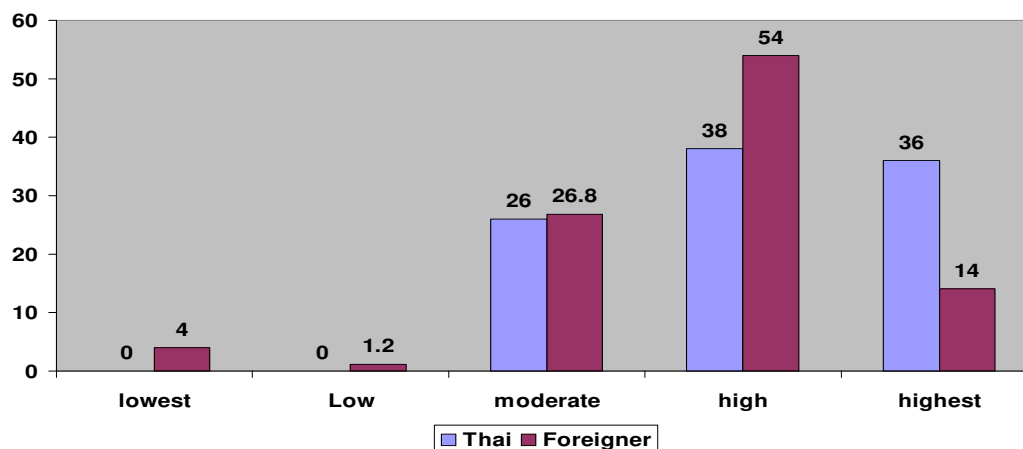
In regard to foreign tourists, up to 53.6% of the respondents have high satisfaction toward the visit to Vimanmek. About 21.6% of the respondents have moderate satisfaction toward this visit. Up to 21.2% have highest satisfaction, respectively.

Table 37 The knowledge about King Rama V after visiting Vimanmek Royal Mansion

Type of tourist	Knowledge about Rama V that receive from Vimanmek					Total
	lowest	Low	moderate	high	highest	
Thai	0	0	13	19	18	50
%	(0.0)	(0.0)	(26.0)	(38.0)	(36.0)	(100.0)
Foreigner	10	3	67	135	35	250
%	(4.0)	(1.2)	(26.8)	(54.0)	(14.0)	(100.0)
Total	10	3	80	154	53	300
%	(3.3)	(1.0)	(26.7)	(51.3)	(17.7)	(100.0)

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Knowledge about Rama V that receive from Vimanmek

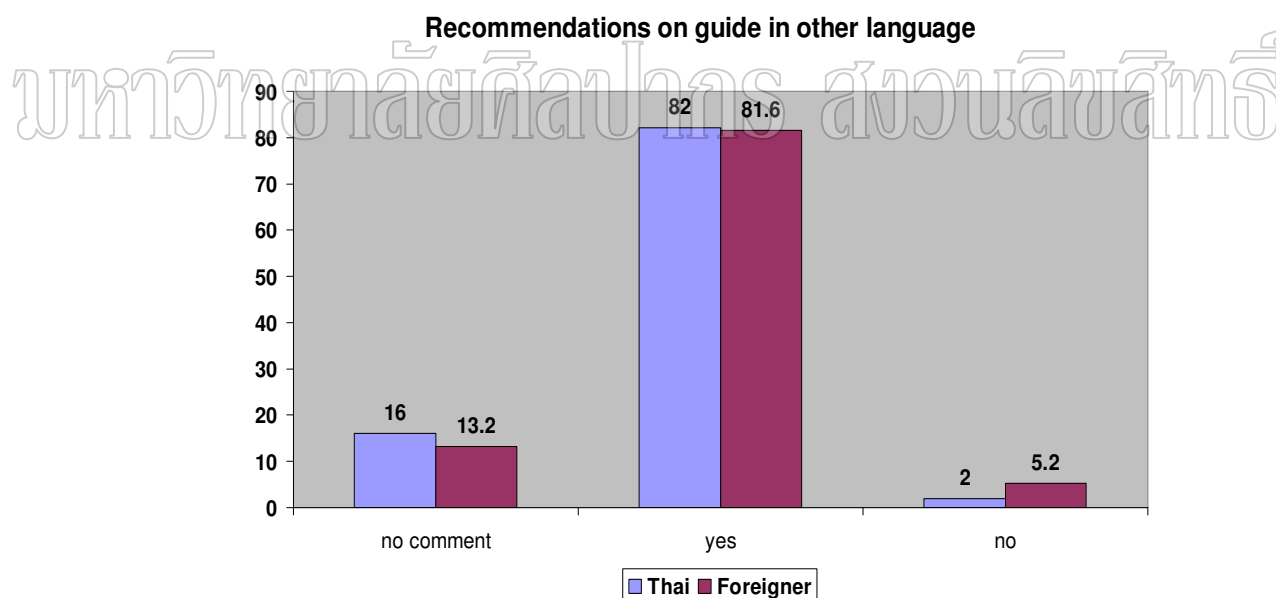


For Thai tourists, the analysis shows that, about 38% of the respondents gain high knowledge about King Rama V toward the visit to Vimanmek. About 36% of the respondents receive highest knowledge from this visit. Another group, accounting for 26%, acquired moderate knowledge from that visit.

In regard to foreign tourists, about 54% of the respondents gain high knowledge about King Rama V from the visit to Vimanmek. About 26.8% of the respondents receive moderate knowledge from this visit. Another group, accounting for 14%, acquired highest knowledge from that visit.

Table 38 Recommendations on guide in other languages

Type of tourist	Guide in other language			Total
	no comment	yes	no	
Thai	8	41	1	50
%	(16.0)	(82.0)	(2.0)	(100.0)
Foreigner	33	204	13	250
%	(13.2)	(81.6)	(5.2)	(100.0)
Total	41	245	14	300
%	(13.7)	(81.7)	(4.7)	(100.0)



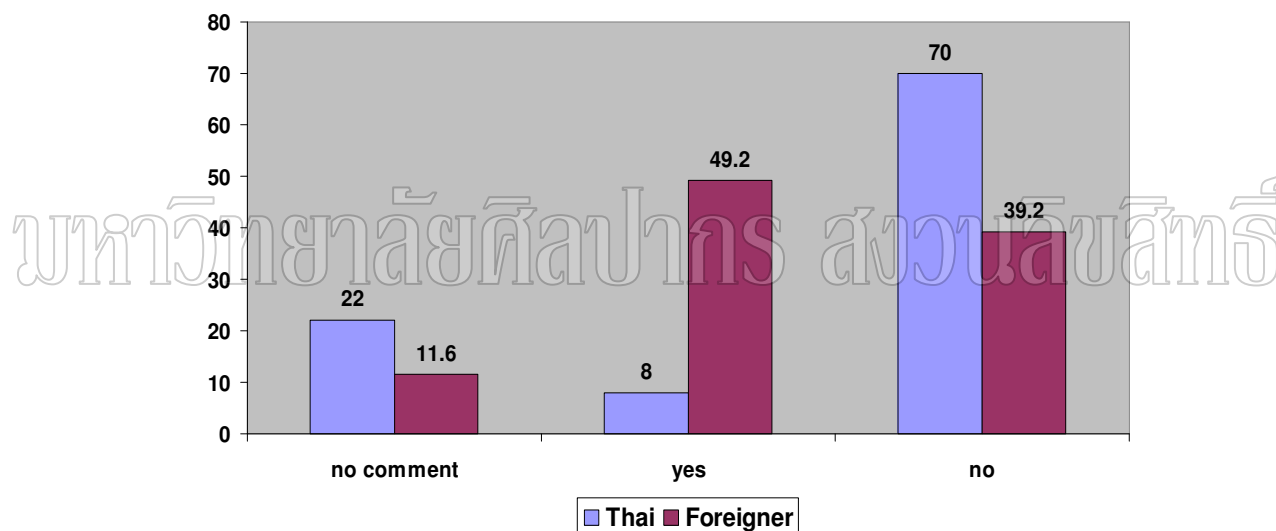
For Thai tourists, the analysis shows that, about 82% of the respondents recommend guides in other languages while 16% of the respondents have no comment. And the smallest group, up to 2% do not recommend guide in other languages.

In regard to foreign tourists, up to 81.6% of the respondents recommend guides in other languages. While 13.2% of the respondents has no comment. And the smallest group, up to 5.2% do not recommend guide in other languages.

Table 39 Recommendations on higher ticket price

Type of tourist	Higher ticket price			Total
	no comment	yes	no	
Thai	11	4	35	50
%	(22.0)	(8.0)	(70.0)	(100.0)
Foreigner	29	123	98	250
%	(11.6)	(49.2)	(39.2)	(100.0)
Total	40	127	133	300
%	(13.3)	(42.3)	(44.3)	(100.0)

Recommendations on higher ticket price

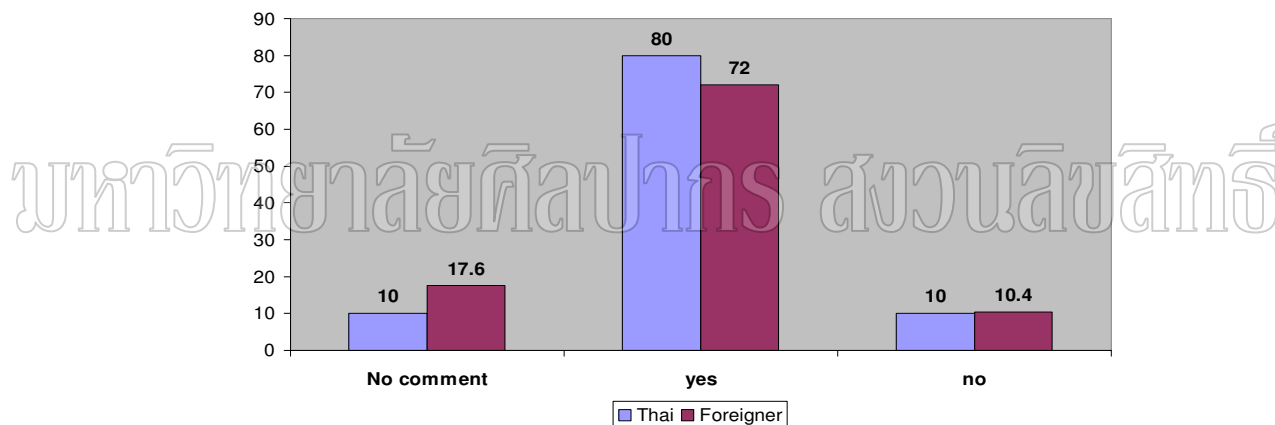


For Thai tourists, the analysis shows that, about 70% of the respondents do not recommend a higher ticket price, 22% of the respondents have no comment but 8% recommend higher ticket price. For foreign tourists, up to 49.2% of the respondents recommend higher ticket price and only 39.2% of the respondents do not recommend higher ticket price and the smallest group up to 11.6% have no comment.

Table 40 Recommendations on more activities

Type of tourist	More activities			Total
	No comment	yes	no	
Thai	5	40	5	50
%	(10.0)	(80.0)	(10.0)	(100.0)
Foreigner	44	180	26	250
%	(17.6)	(72.0)	(10.4)	(100.0)
Total	49	220	31	300
%	(16.3)	(73.3)	(10.3)	(100.0)

Recommendations on more activities

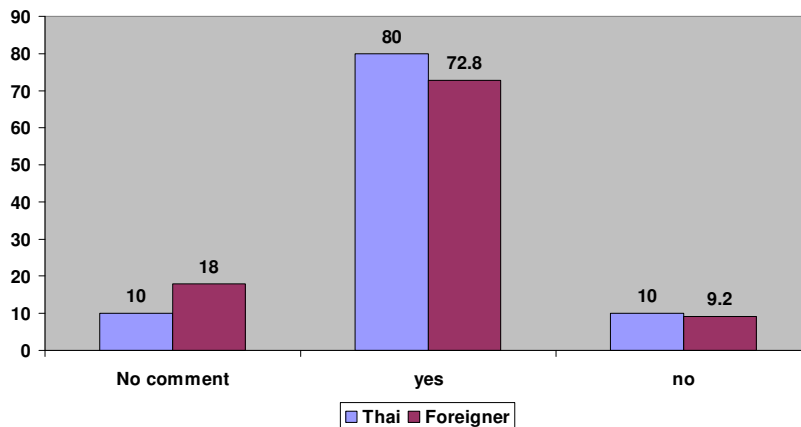


70% of domestic tourists recommend more activities. A similar figure for foreign tourist 72% of the respondents recommends also more activities.

Table 41 Recommendations of multimedia display

Type of tourist	Multimedia display			Total
	No comment	yes	no	
Thai	5	40	5	50
%	(10.0)	(80.0)	(10.0)	(100.0)
Foreigner	45	182	23	250
%	(18.0)	(72.8)	(9.2)	(100.0)
Total	50	222	28	300
%	(16.7)	(74.0)	(9.3)	(100.0)

Recommendations of multimedia display

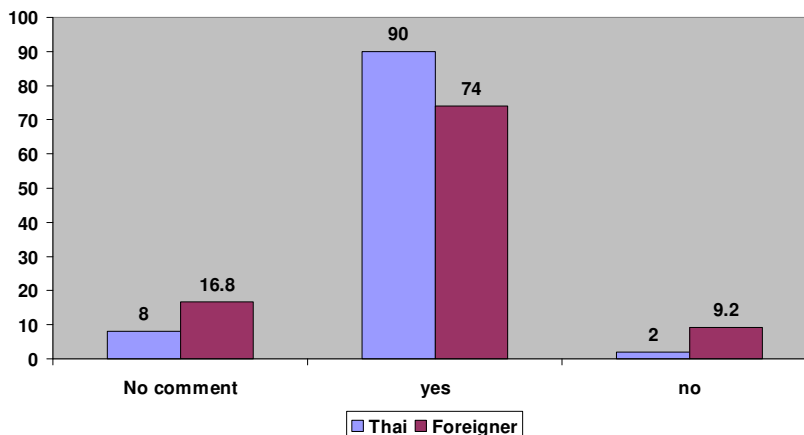


Both Thai and foreign tourists, about 80 and 72.8 % over whelming recommend the use of multimedia display. Another 10% of the respondents do not recommend multimedia display.

Table 42 Recommendations on trail to follow on different subjects

Type of tourist	Trail to follow on different subjects			Total
	No comment	yes	no	
Thai	4	45	1	50
%	(8.0)	(90.0)	(2.0)	(100.0)
Foreigner	42	185	23	250
%	(16.8)	(74.0)	(9.2)	(100.0)
Total	46	230	24	300
%	(15.3)	(76.7)	(8.0)	(100.0)

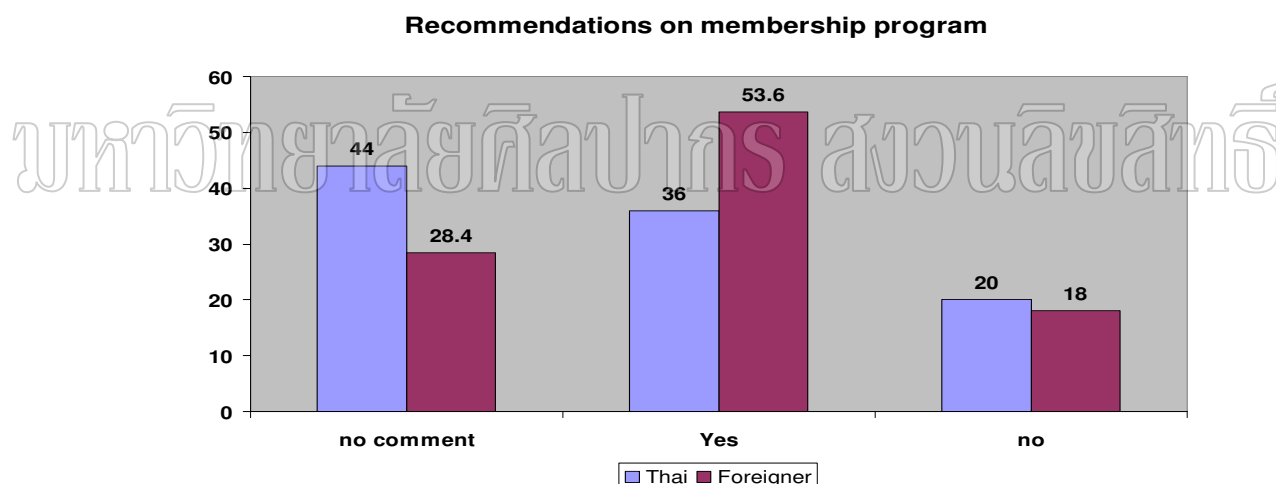
Recommendations on trail to follow on different subjects



Thai and foreign tourists 90% of the former and 74% of the latter recommend the use of a trail to follow on different subjects.

Table 43 Recommendations on membership program

Type of tourist	Membership program			Total
	no comment	Yes	no	
Thai	22	18	10	50
%	(44.0)	(36.0)	(20.0)	(100.0)
Foreigner	71	134	45	250
%	(28.4)	(53.6)	(18.0)	(100.0)
Total	93	152	55	300
%	(31.0)	(50.7)	(18.3)	(100.0)

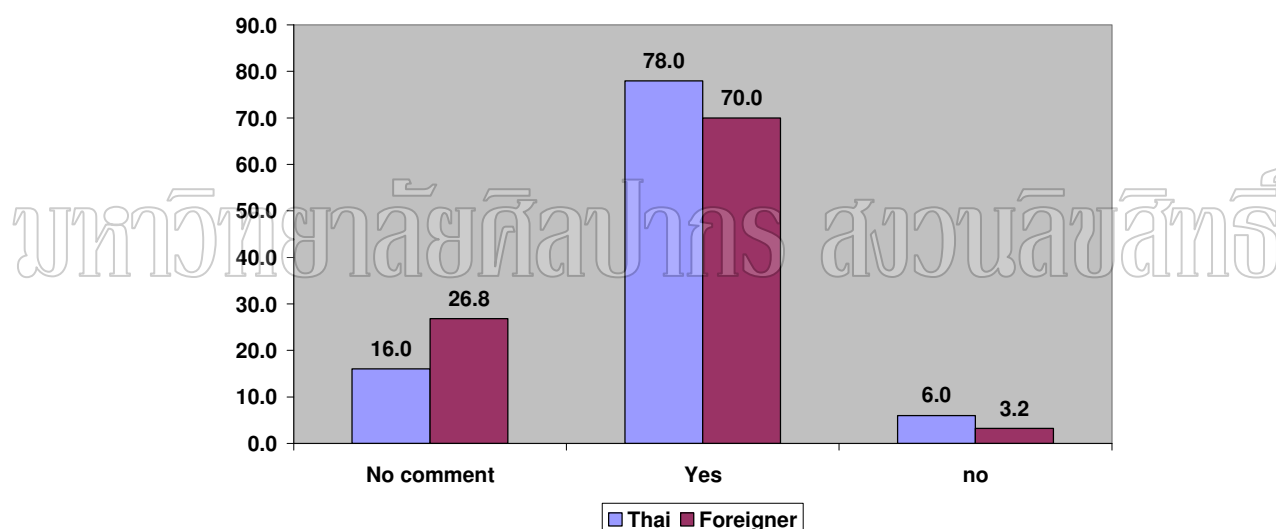


On the question of a membership system, 44% of Thai tourists have no comment of membership program, probably as this form of programme is not popular in Thailand in the museum scene. However 36% of the Thai respondents are interested in some form of membership program. For foreign tourists, up to 53.6 % of the respondents recommend the use of a membership program while only 18% of the respondents, do not recommend the introduction of a membership program.

Table 44 Recommendations on reception are with briefing

Type of tourist	Reception are with briefing			Total
	No comment	Yes	no	
Thai	8	39	3	50
%	(16.0)	(78.0)	(6.0)	(100.0)
Foreign	67	175	8	250
%	(26.8)	(70.0)	(3.2)	(100.0)
Total	75	214	11	300
%	(25.0)	(71.3)	(3.7)	(100.0)

Reception are with briefing



The analysis result in table 29 shows that, for Thai tourists, about 78% of the respondents recommend reception with briefing while 16 % of the respondents, have no comment. The rest 6% do not recommend reception with briefing.

4.2 Qualitative finding

Qualitative finding for this study are retrieved from conducting interviews with the museum's officers and experts of related fields. The collected information is being briefly presented as follows;

I. Interviewee: Mr. Watcharakiti Watcharothai, The Grand Chamberlain

Mr. Watcharakiti Watcharothai said that he came to work at Vimanmek Mansion in 1984, after it was renovated by the royal command of Her Majesty Queen Sirikit, in order to use

the royal buildings located in Dusit Garden, including Vimanmek Mansion, as a royal museum. He mentioned that when he first came to work here, the museum had less than 200 visitors per day. Therefore, he began to conduct the public relation for the museum, such as inviting the schools to bring their student to visit the museum as parts of the students' education.

He reported that the Ex- Prime Minister Chaovalit Yongjaiyuth had also return Suan Kularb royal residence in to the care of Royal Bureau. This royal building had been rebuilt on to the Dusit Palace ground to display royal objects to the public. The renovation expenses were retrieved from ticket fee and not from the government Since, Dusit Palace is the property of Office of Royal Bureau not the government. According to *Mr. Watcharothai*, 50 baht were taken from each ticket fee for the foreign tourist, which were 150 baht, as renovation supporting fund. This fund, apart from supporting renovation of the royal building, also used for the payment of temporary staff.

Problems and obstacles that he encountered were that (1) The museum had no Chinese guide tour to give information to the Chinese tourists whose number had been increasing dramatically. (2) The limitation of opening hours, which was restricted between 9 a.m. - 4 p.m. (3) The prohibition of inappropriate dressing, such as short pants, etc. (4) The limitation of activities, as this museum was located in the royal residence area. *Mr. Watcharothai* also explained an over all organization structure of the Palace museum as mentioned in Chapter 4.

2. Interviewee: Mrs. Boontuen Krinhong; Administration Officer

Mrs. Boontuen Krinhong is the administration officer for Vimanmek. The administration office function is to take care of royal residences, building, exhibited objects, and the tourists. Each royal residence and building is assign 2 administration staff except for Vimanmek Mansion and Anuntasamakom Throne Hall which is allocated 3 staff per building. The administration staff work is to check the royal objects' license every three months and every 3-4 years staff would examine the physical defect of every exhibited object to look for flaws or damages. They would report the defects they found to the related departments for maintenance or fixing. For examples; the department of Fine Art was responsible for the conservation of antique objects in the museum; Wall Painting Conservation and Antique Figurine Department was responsible for the royal paintings; Office of Royal Bureau was responsible for the royal carriages. There is a total of 33 staff in the administration office.

3. Interviewee: Mrs. Sureporn Chotithammo: Administration officer

Mrs. Sureporn Chotithammo explained that her department was responsible for the management of the exhibition, in a way that it looked like it had been, back in the day of King Rama V. Her department also arranged special events in Dusit Palace on special occasions, such as, the Queen's birthday, the anniversary of King Chulalongkorn death etc. She added that some objects were, occasionally, taken for exhibition oversea.

4. Interviewee: Mrs. Ratchaneekorn Suebpong: Financial Officer

Mrs. Ratchaneekorn Suebpong said all expenses for Vimanmek Mansion, Abhisek Dusit Throne, and Anantasamakom Throne are partly paid from the Office of Royal Bureau as a loan, at

the time of interview the amount was 1.5 million baht. Income generated from ticket sales is the largest source of income for Vimanmek. Ticket price was 75 baht for Thai visitors, 100 baht for foreign visitors and 20 baht for the students; however, this income could not cover the major maintenance and fixing expenses of the objects and the buildings. Monthly staff salaries are paid directly from Royal Bureau Household and not from funds arise from Vimanmek and civil servants are paid from the Government budget.

5. Interviewee: Mrs. Champenkit Phetpraphan: Inventory Officer

Mrs. Champenkit Phetpraphan described her work is the provision of materials to other departments especially for maintenance works. For normal work inventory department will submit the request for material / budget to financial department for approval, but for minor or urgent fixing the department could proceed instantly, before submitting the request to financial department. The major problem she encountered the constant damage by termite and humidity to what is a very old wood building.

6 Interviewee: Mrs. Pranom Peamayothin : Administration Officer

Mrs. Pranom Peamayothin stated about the problems she encountered which can be summarized that; (1) Despite of good security system, it's still difficult to control due to so many number of visitors & staff (2) The staff at the ticket- checking point can not communicate in English. (3) The visitors try to touch the exhibited objects:

7 Interviewee: Mr. Panit Trairoj: a middle Manager of an international company, Master degree from the US and a visitor of Vimanmek Mansion

Mr. Panit Trairoj said he never knew that Vimanmek Mansion was built by King Rama V and that it was the biggest famous golden teak wood palace of the world. His purposes of visiting Vimanmek Mansion are to absorb and learn about the way of life of the people who lived in Vimanmek Mansion including the lives of the royal family.

However, he had described his experience after visiting Vimanmek Mansion that the presented objects were positioned inconspicuously. Every room seemed to have a similar concept. Some of them looked dull and tarnish. The floor needed more waxing and the artificial flowers looked kind of pale. This might due to the lack of care or the lack of renovation budget. Some of the objects were positioned without any information sign to tell what it was. Some are positioned too far from the visitors that they couldn't easily seen or read the information signs. The museum use 90% natural light and changes to the angle of the sun means that room can be bright or dark depending of time of visit.

Mr. Trairoj also said that his visit to Vimanmek Mansion couldn't answer the questions about what was the lifestyle of the people including the royal family who used to live in Vimanmek Mansion. On the contrary, all he got is the experiences toward the royal family's furniture and collections which couldn't convey the lives of its prior owners. Others royal mansion in the same area share similar way of interpretation. However, the landscape and the garden were nice, he added.

His recommendation for the reinterpretation of “Vimanmek Mansion” is that it should add lifestyle of Vimanmek Mansion’s prior residents to the interpretation. By adding activities, such as, audio-visual equipment to shows the past Thai games, the royal music. The room should be interpreted in regard to its theme. He also recommended organizing a visitor’s center so that the museum guide can give brief history or video movie of King Rama V and his connection to this place.

He added that for him this place was just an only-one-time- visited place, for there’s nothing outstanding to be revisited unless, a seminar / exhibition / ceremony was held. Moreover, he said that he still having little knowledge about King Rama V after visiting Vimanmek Mansion.

The museum guide tour had tried to do their work but they had no tactic in making the tour more interesting. Moreover, guide tours in other language than English, such as, German, France, Japan, and Chinese were recommended.

8. Interviewee: Mrs. Lalana Kwantham ; Educational executive

Mrs. Lalana Kwantham said that her intention to visit Vimanmek Mansion was to see the architecture of the building and its furnishing. She didn’t know about its history except that it belonged to King Rama V.

About the display, she said that the display of the objects was too dense. No outstanding or emphatic point it look like antique shop, as the objects were mixed between local and foreign objects. The information signs in the display closet were too small. The display light was not used to support object display, this had made the room looked dim. Some objects which she thought were not relevant to King Rama V were also displayed, such as the onyx display from Kanjanaburi Province, or Japanese National dress (Kimono). The guide tour was quite OK. The landscape and the garden were well taken care of.

Her recommendation for Vimanmek Mansion reinterpretation was that there should be more information signs with bigger and clearer letters. These signs could be highlight by the displaying light to make it outstanding. The museum should install modern robbery detective equipment instead of using a barrier rope to prevent the visitors to get too close to the exhibits.

She added that, organizing the events in Vimanmek Mansion was not necessary, as there were a lot of visitors already. However, she suggested organizing activities in other Royal buildings around Vimanmek Mansion to attracted more visitors. She also recommended the information signs in front of the building to tell stories of each building as well as a route map to inform the visitors which building to visit. She also added that she had gotten very little knowledge about King Rama V after her visit to Vimanmek Mansion.

9. Interviewee: Ms. Suvimol Pongpittayanant; Business Owner.

Ms. Suvimol Pongpittayanant said that it was her second visit to Vimanmek Mansion. Her first visit was on the auspicious celebration of Dusit Palace’s 100th anniversary. She said on her second visit to Vimanmek Mansion that, there were much more objects than it had been on

her previous visit, the museum display was also better and there were more visitors too. Her purpose of visit was to see the lifestyle of the royal family.

However, she said that the display was not lively and there was no information sign. She recommended that the using of multimedia technology would help the display of the museum more interesting.

About the facilities, she said that the rest room was clean. The guide tour was good but her voice was too low, a microphone might help.

5 Conclusions

The last part of this chapter is about briefing the result of the study by which is separately presented in three parts. The first part is the conclusion of quantitative result. While the second one emphasis on the conclusion of qualitative result. The last part is the summary of overall outcome.

5.1 Quantitative conclusion

Facts & Figures

The statistical analysis result via computer program shows that the majority of Thai tourists were female, while the majority of foreign tourists were male. Most Thai tourists were between 20 and 30 years of age. The majority of foreign tourists were older, usually between 31 and 40 years old. The largest group of those answering the questionnaire was Australian, followed by British, Thai, and Americans, respectively.

Majority of Thai Tourists were single, whereas the majority of foreign tourist was married. The majority of visitors, including Thai nationals visit Vimanmek with friends and/or family. All visitors are generally highly educated, with university degree level educations. Many of the Thai visitors are university level students, which may suggest that the role play by the museum as an educational medium. The majority of foreign tourists tend to be businessmen many with private businesses. Bearing in mind the long distances that many foreign visitors have to travel to reach Thailand, they have to be of the somewhat affluent of middle to upper middle class to afford the trip. Many of the Thai tourists are working class people with monthly income less than \$ 250 (THB 9,500).

Majority of Thai tourists are Thai resident whilst majority of foreigner are tourist. Thai tourists, similar to the foreign tourists travel with friends or family. The finding also illustrates that most of Thai tourists hear a lot about King Rama V. On the other hand, majority of foreign tourists never heard about King Rama V before.

The majority of Thai tourists know about the Royal Mansion from television whilst the majority of foreign tourists know about the Royal Mansion from tour agent/ hotel. Moreover, majority of Thai tourist's purpose of visit is "*to see antique on display*" whilst majority of foreign tourists' purpose of visit is "*to see architecture*". Numbers of Thai tourists who visit Vimanmek for the first time are equal to the number of Thai tourists who visit Vimanmek more than once. As for foreign tourists, majority of them visit Vimanmek for the first time. The finding

also indicates that, the influential person of most tourists including Thai and foreign tourists are themselves.

The findings indicate that the majority of Thai tourists prefer to visit Vimanmek during weekdays, mostly during lunch hours between noon and one pm. In contrast the majority of the foreign tourists tend to visit Vimanmek during weekends; with the peak is the late morning, from 10 am to noon.

The top five expectations for a Thai visitor to the museum are the beautiful architecture and landscape; the overall cleanliness of the site; the reception; the overall staffs' relative politeness and safety. With foreign visitors, their exceptions are different in priority. Cleanliness comes first, then safety and the overall presentation of the objects. The reception and public relations are the other notable criteria mentioned in the survey.

Most Thai and overseas visitors are pleased with their visits to the museum. The role of the Vimanmek Palace in educating and promoting the knowledge of Rama V seems to be effective. The finding also reveals that the majority of Thai people came to the museum with some prior knowledge of Vimanmek. The visits still enable all visitors to increase their knowledge of King Rama V and the history of the Vimanmek Museum.

As expected, the foreign tourists came to Vimanmek with little knowledge of both the museum and its illustrious occupant, King Rama V. The visit helps them to have some understanding about an important aspect of Thai history and culture. Revisitation is an important gauge by which the museum can capture its most loyal customers. While a majority of Thai tourist claim to have plans to revisit Vimanmek sometimes in the future, the overseas visitor's level of interests for revisit may be over rated, as many may only provide such an answer only not to offend the researcher.

Majority of Thai tourists do not recommend higher ticket price. However, about half of foreign respondents recommend higher ticket price. Moreover, majority of Thai and foreign tourists recommend more activities.

Discussion

As the key purpose of visiting the museum for Thai tourists is to seek information about King Rama V, this is a good opportunity to make Vimanmek Mansion as a centre of King Rama V and Siam lifestyle of that era. The proposal of reinterpretation of Vimanmek shall emphasis on this point for educational purpose.

The information source of visitors to Vimanmek is quite different. For Thai visitors, information about the Royal Mansion comes from television, while the majority of foreign tourists know about the Royal Mansion from tour agents or the hotel concierges. Overseas visitors who visit the museum are also highly subject to opinions from others overseas visitors and sometimes from Thai friends. Thai visitors are almost all overwhelmed by the "*antiques on display*", while the majority of foreign tourists enjoy the "*architecture*". This indicates that information on the museum can be better tailored to visitor needs. First time visitors and repeat

visitors are divided equally amongst Thai visitors; while as expected, the majority of overseas visitors are first timers.

As expected, the foreign tourists came to Vimanmek with little knowledge of either the museum or its illustrious occupant, King Rama V. The visit helps them to have some understanding about an important aspect of Thai history and culture. Revisitation is an important gauge by which the museum can capture its most loyal customers. While a majority of Thai tourist claim to have plans to revisit Vimanmek sometime in the future, the overseas visitors' level of interests for revisit may be over rated, as many may only provide such an answer only not to offend the researcher.

The finding also recommends that the majority of both Thai and foreign tourists value the increased use of multimedia displays, as well as a more clearly marked trail with explanations. While most Thai tourists have no comment on membership program the majority of foreign tourists, were welcome to the idea of having some sort of membership program, such as "Friends of Vimanmek", a popular feature in many western museums. Lastly, the majority of visitors recommended having a clear briefing at the reception, which would help with the overall experience of the Vimanmek Palace Museum.

5.2 Qualitative conclusion

The organization of the museum is dividend into the following departments all reporting to *Mr. Watcharakiti Watcharothai, The Grand Chamberlain*. While *Mrs. Boontuen Krinkhong* and *Mrs. Sureeporn Chotithammo* of the administration department are responsible for looking after exhibited objects, as well as the building maintenance, *Mrs. Pranom Peamayothin, the Museum Administration Officer's* responsibility is with the security of the museum. The financial department looks after the finances of the Museum, with *Mrs. Ratchaneekorn Suebpong, the Financial Officer* in charge. The inventory department's functions, according to the department head *Mrs. Champenkit Phetpraphan, the Inventory Officer*, is the logistic control of material and equipment of the museum. One of the key problems for many old buildings is the constant need for maintenance, which is especially problematical in tropical climates.

In regard to recommendations by tourists, one key feature stands out – the overwhelming number of both Thai and foreign tourists recommend having guides in other languages, other than what is now offered, Thai and English. This recommendation is consistent with what *Mr. Watcharakiti Watcharothai, The Grand Chamberlain* highlighted in one of the interview, that the museum doesn't have any Chinese speaking guides. This result is confirmed by suggestions provided by *Mrs. Pranom Peamayothin* who pointed out that some key frontline staff can barely communicate in English, a case point being the staff at the ticket - checking point, one of the key points of contact between visitors and staff.

The problems that he highlighted were: (1) a lack of Chinese speaking guides to give information to the increasing number of Chinese visitors; (2) the limitation on opening hours, which are restricted to between 9 am and 4 pm (3) the prohibition of misappropriate attire, such as short pants, etc.; and (4) the limitation on activities, since this museum is located within the royal residence area.

On the issue of pricing, the majority of Thai tourists do not recommend higher ticket price. However, about half of foreign respondents explained that they do not mind paying a higher ticket price. A window of opportunity exists for price rises in that a clear majority of Thai and foreign tourists recommend having more activities, other than a guided tour in the Vimanmek plus and a leisurely walk round its gardens. If more activities are what the visitors asked for, then it is possible to raise the overall price of the ticket or have extra optional activities accessed by paying an additional fee. However, according to *the Grand Chamberlain, Mr. Watcharakiti Watcharothai*, there is limitation of activities organized in the museum.

The Last three interviewees were professionals from different fields of expertise. All three commented about the lack of good interpretation and recommended new technology to help enhance the magic of Vimanmek. They would like to have more explanation of objects on display and improved the quality of overall presentation. They also reveal the unimpressive perception of their experiences toward the current interpretation of Vimanmek Mansion. *Mr. Panit Trairoj*, objective of visiting Vimanmek Mansion is to learn about lifestyle of the royal family and the people who lived in Vimanmek Mansion, He commented that the objects in Vimanmek Mansion are inconspicuously displayed there was no spotlight to make the displays stand out. The information signs were too small or were placed too far to be read.

Mr. Trairoj's perception toward the current interpretation of Vimanmek Mansion is compatible with the perception of another expert *Mrs. Lalana Kwantham*. Ms Kwantham found the setting inside Vimanmek Mansion is inconspicuous and looked like an antique shop. The room looked dim without use of any spotlights. However both of them agreed that the architecture, the landscape, and the garden were beautiful. *Ms. Suvimol Pongpittayanant*, who was on her second visit to Vimanmek Mansion stated that there were much more objects than on her previous visit, the museum display was also better and there were more visitors. However, she claimed that the display was not lively and there was no information sign for some objects.

Mr. Panit Trairoj recommended guide tours in other language than English; which is consistent with *Mr. Watcharakiti Watcharothai's* opinion. *Mrs. Pranom Peamayothin* (Vimanmek officer), point out that the staff at the ticket - checking point can not communicate in English.

Mr. Panit Trairoj also suggested that the museum should add displays on lifestyle of King Rama V his family. By adding activities, such as audio-visual techniques to highlight culture information eg: Thai games, the royal music. The room should be interpreted in relation to the theme. *Mrs. Lalana Kwantham* suggested organizing activities in other Royal buildings around Vimanmek Mansion to attracted more visitors to other buildings since there were a lot of visitors for Vimanmek Mansion, already. However, according to *Mr. Watcharakiti Watcharothai*, the limitation of conducting activities in Vimanmek Mansion is that the limit of opening hour and type of the activities since this museum located in the area of royal residence.

Additionally, *Mr. Panit Trairoj* suggested a constructing a visitor's center that contains a brief of King Rama V and Vimanmek history. This recommendation is compatible with *Mrs. Champenkit Phetpraphan's* advice that the museum use multimedia to make the display more interesting.

Mrs. Lalana Kwantham recommended there should be more information signs with bigger and clearer letters. These signs could be highlight by the spotlight to make it outstanding. The museum should install anti-theft device instead of using just a rope to prevent the visitors to touch or steal the objects. She also recommended the information signs in front of the building to tell stories of each building as well as a route map to inform the visitors which building to visit. Moreover, the souvenir shop should have more interesting goods to sell to the visitors.

5.3 Overall conclusion

From the result of quantitative and qualitative analysis the researcher can conclude that the respondents for this study comprise Thai and foreign tourists.

Most Thai and foreign visitors are highly satisfied with their visits to the museum. The role of the Vimanmek Palace in educating and promoting the knowledge of Rama V seems to be effective as the finding reveals that the visits enables the visitors to increase their knowledge of King Rama V and the history of the Vimanmek Museum. This result is incompatible with the information receive from the experts in qualitative approach as **Mr. Panit Trairoj** said that he hadn't had any knowledge that he expected to have before the visit as the display didn't convey any lifestyle of the prior residents of the Mansion at all.

As for recommendations, the finding presents that tourists recommend the following improvements:

1. Majority of the tourists recommend multimedia display as well as trail to follow on different subjects. This finding is congruence with Mrs. **Champenkit Phetpraphan**'s advice that the museum use multimedia to make the display more interesting. And **Mrs. Lalana Kwantham**, who recommended that there should be more information signs with bigger and clearer letters. These signs could be highlighted by the spotlight to make it outstanding.

2. Majority of the tourists recommend reception with briefing. This is consistent with the recommendation of Mr. **Panit Trairoj**, who advise a "Visitor Centre" to be used for giving brief history of King Rama V and Vimanmek Mansion to the visitors.

3. Majority of both Thai and foreign tourists recommend guides in other languages. Which is consistent with the recommendation of Mr. **Panit Trairoj** that guide tours in other language than English were required which is consistent with **Mr. Watcharakiti Watcharothai**, that the museum doesn't have any Chinese speaking guide. And this result also congruence with the information given by Mrs. **Pranom Peamayothin** (Vimanmek officer), that the staff at the ticket- checking point can not communicate in English.

4. Majority of Thai tourists do not recommend higher ticket price. However, about half of foreign respondents recommend higher ticket price.

5. Majority of Thai and foreign tourists recommend more activities which is compatible with the recommendation of Mr. **Panit Trairoj** who suggested that the museum should add lifestyle of King Rama V and his family and people to the interpretation by adding activities.

Moreover, Mrs. **Lalana Kwantham**, who suggested organizing activities in other Royal buildings around Vimanmek Mansion to attract more visitors to other buildings. However, according to **Mr. Watcharakiti Watcharothai**, the limitation of conducting activities in Vimanmek Mansion is that the limit of opening hour and type of the activities since this museum located in the area of royal residence.

6. **Mrs. Lalana Kwantham** recommended more information signs with bigger and clearer letters. The signs could be highlighted by the spotlight to make it outstanding.

7. The robbery detective device was recommended by **Mrs. Lalana Kwantham** for more security.

8. The route map for the visitors is also recommended by **Mrs. Lalana Kwantham** as well.

9. The information sign in front of each royal building is advised by **Mrs. Lalana Kwantham** as well.

10. **Mr. Panit Trairoj** suggested adding a lifestyle of the prior residents of the Vimanmek Mansion to the display.

11. Majority of foreign tourists, recommend membership program.

This is a hope that after the research, the museum officers can see more clearly about the expectation and perception of the Vimanmek Mansion Museum. Therefore this can lead to the reinterpretation concept improvement of the overall museum. The new technology such as multimedia, download and content on demand should be included in the interpretation. In additions, apart from being house museum, this can be the opportunity to make Vimanmek Mansion Museum a centre of study about the Thai modernization, reign of King Rama V and early 17th century study.

Chapter 6

The Reinterpretation Program Proposal and Conclusions

“The Reinterpretation of Vimanmek Mansion” is an exploratory study to investigate the current interpretation programs at Vimanmek Mansion and to understand the perception and experience of the tourist towards *The Mansion* as well as the interpretation program in operation. Finally the researcher will propose the reinterpretation plan and marketing strategy of Vimanmek to promote Vimanmek Mansion.

The researcher constructed the interview scripts to collect qualitative data from 9 key informants, whereas, 6 of them are Vimanmek Mansion’s officers and the rest are experts in related fields. The qualitative data collected from key informants is analyzed using inductive method. In addition, data from 300 tourists (50 of them are Thais and 250 of them are foreign tourists) were collected by questionnaires and data is analyzed using statistical analysis.

1 The Perception and Experience of Visitors Towards Interpretation of Vimanmek at Present

The finding reveals that Vimanmek Mansion and its displays are poorly exhibited with little interpretation. The exhibits are placed inconspicuously without any highlights or explanations. Some exhibits are irrelevant to the theme of the room or mansion, for example the old typewriters, antlers and crocodile skull placed in one of King Rama V’s consort room without any information to tell how relevant those objects to the primary owner of the room. They just use a room to display the objects.

Since this place is still in used by the royal family to accommodate VIP guests from foreign countries, therefore, in some room the furniture are placed in juxtaposition with period pieces. This mixing of furniture not only creates confusion to visitors, but also lessens the period atmosphere one is trying to establish.

One important issue highlighted by almost all visitors is the poor signage. Although every group tour is escorted by an official guide, however, as each tour is limited to about 20 minutes the guide has to speak quickly leading to some visitors, are dissatisfied with the tour as the guide doesn’t give enough information they want and furthermore poor signage adds to the total visitors’ dissatisfaction. Twenty minutes is a rush tour by any description for such a large building, thus limiting time for viewing and appreciation to only a brief glimpse. Those

information signs that are available are placed too far to be clearly seen as the barrier is placed too far back also contributes to the sense of visitor connection.

A key deficit is that guide tours are limited to Thai and English language, ignoring the needs of the largest overseas visitors, Chinese tourist. The outside guide can not be guaranteed to be qualified.

The use of multimedia technology is recommended by all tourists as a means to make the interpretation more interesting. In addition activities, such as Thai traditional dancing, Thai traditional child play, Thai traditional cooking, and demonstration of Thai traditional dress in the range of King Rama V were also recommended.

The tourists also highlighted problems with Vimanmek Mansion's facilities, for examples, toilet located too far from the museum, cafeteria doesn't have good atmosphere and doesn't have quality and range of food popular with international tourists. Although there are small restaurants, outsourced to a local educational institution and the Thai famous Kalapapruk, it can not provide adequate services especially in peak hours. The souvenir shop an important source of the museum income, has poor display and products are not attractive to the need of the tourists. Foreign tourists are willing to pay a higher price for the entry and thus should be awarded. Many are also interested in being a member of *Friends of Vimanmek*.

The finding reflects difference in opinions between tourists and experts. In general tourists are satisfied with the visit to Vimanmek Mansion's stated that as a result of the visit they gain more knowledge about King Rama V. The experts however are dissatisfied with the interpretation of the display and they claimed that they gain no knowledge for the visit though they are pleased with the landscape, the architecture and the garden. This conflicting opinions is natural as each have different needs and different expectation level for the visit, (tourist come to see the architecture and the antique objects, but the expert want to learn about the lifestyle of King Rama V and his people who once lived in this palace) are the reasons for the conflicting opinions.

2. The Reinterpretation Plan for Vimanmek Mansion

Heritage interpretation has been described as the “missing link “in heritage conservation planning and management. In the past, the conservation committee mostly consisted of a group of politicians and civil servants who controlled policies and budget supported by a group of specialist such as archaeologists, architects, historians, scientists and ecologists. The latter group will be responsible for the mean and manner of conservation project and also “fact & figures” that will be used in as content. Heritage interpretation, if considered at all, is a mere after thought. No thoughts were given to whom the visitors were, but a mere general categorization – tourists. The main focus remains on technical conservation techniques and site management.

On the contrary, time change, people now travel more, more knowledgeable and sophisticated. They demand more than just a simple plaque saying...”Ayuthaya Period, 18th century”. It is important to have a proper interpretation at the site/object to educate, entertain, more understanding and appreciation, stimulating and even provoke the visitors. It is essential to

include interpretation of the site in the conservation planning and management as it will effect the decoration, the way of display the objects and how to build the support functions at the site. In order to compete with other places of interests, interpretation plays an important role in generating income to the site. More interesting site with better interpretation will be more popular than others. We also want them to come back for re-visit in another time as repeating customers.

We also want more from them rather than just a visit. We want them to be proud of the place as their own, feel like to protect and cherish the site. We want them to link their own experiences with the exhibition as they are from different cultures, background and knowledge. We also want them to have more understanding on the heritage programmes etc. Do we want too many things? Can we do it? It is now up to how successful we interpret the site.

Interpretation as understand by the author is a theme or form of how to present the information, to educate, enhance understanding, stimulate and help the visitors in appreciation through various media. Any forms of education or communications an information provided should be included into interpretation such as leaflets, brochures, trails, guided books, electronics media, publications, performances including on how you decorate and plan the site. The interpretation is links with new marketing plan to promote the site, how to target the visitor, research the consumer and also evaluate of the campaign as a product. Only different issue is in the copy that you need to have facts in your information not claims.

Last but not least, the researcher would like to comment on one more importance of interpretation-the message itself. Apart from the interpretation can be written in different themes, style, each individual experience, it also can be written from different viewpoints. During a recent visit to Japan's **Yūshūkan** museum, a documentary-style video shown to museum visitors portrays Japan's conquest of East Asia during the pre- and World War II period as an effort to save the region from the imperial advances of Western powers. Displays portray Japan as a victim of foreign influence, especially Western pressure. The museum fails to portray atrocities committed by the Japanese Imperial Army. In Belgium, at the battle site of Waterloo if we are not aware of the history, the visitors' may come out feeling that it was Napoleon who won the battle of Waterloo. There will always be different opinion of history as result interpretations are subject to political factors in conveying the "correct" message.

2.1 The interpretation at the site

The interpretation at Vimanmek Mansion described here is based upon the research finding and the author's personal experience. Starting from the beginning, the entrance, before entering to the museum ground, there is no reception hall or visitor centre to inform about the site and visitors are made to take off the shoes and deposit bags before going up to the mansion. As soon as one enters the Mansion, one sees a gift presented by the city of Kanchanaburi to the present King and Queen, an item not in any connection to the mansion or Rama V.

Most of the interpretation was provided by the guide in a one way routing. Most signs are small and out of view. The recent thefts of exhibits further degrade the viewing experience. This makes the museum's staff very jumpy and visitors are kept well away from any exhibits.

Most of the objects d'arts relating to King Rama V's personal collection are from China, Japan, Turkey and Europe. Some original period furniture are mixed in with items people presented to the present king. Only the hall on second floor, dining room on third floor and the King's personal room on fourth floor were displayed as if when Rama V was living there. There is a room on the second floor displayed as a Queen's room with Thai style furniture but most of the objects on display did not have any sign or if there are any signages at all they are very small and hardly readable.

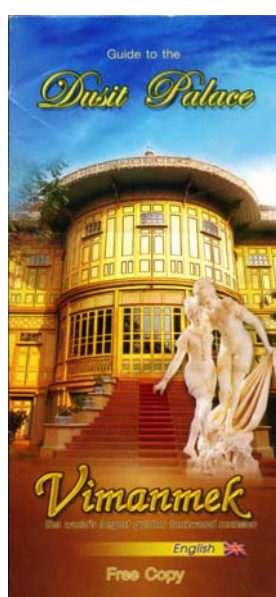
The museum is communicating to the public via the followings:

Figure 95 Vimanmek website at www.vimanmek.com



- Website: the visitor can easily find out details of the museum via www.vimanmek.com or Tourism Authority of Thailand website and most of the website about Bangkok.
- Guided book: the name of the museum are included in most of the guide book of Bangkok such as lonely planet, Bangkok Metropolitan Administration's guide book etc.
- Ticket: The visitor who visits the Grand Palace in Bangkok has a

choice of purchasing entry ticket to Vimanmek Mansion at reduced price. This is a good tactic to lure the visitor that already visited site no.1 the most famous landmark of the country to Vimanmek.



- Leaflet: After buying ticket, the visitor will received a leaflet of map and details about the museum
- Guided tour: The museum was included in the tour group visiting Bangkok. At present, the majority of tour group visiting museum are from China.
- Magazine: The museum used to have "Vimanmek" magazine that was free to read on the airplane of Thai Airways. This was a good way to introduce the museum to individual tourist. However, the magazine was not published anymore

Figure 96 Vimanmek Leaflet

Figure 97 Vimanmek Magazine



2.2 Problems and obstacle of Vimanmek Mansion's interpretation

There are many problems with the current interpretation of the museum.

- **Palace administrations**

The fact that Vimanmek Mansion is managed by the Royal Bureau Household is overall better managed and maintained than any other museums under the Fine Arts Department. As it is currently still royal palace, therefore, it is kept very neat and clean. The income from ticket does not go under the Ministry of Commerce as normal government functions which will be under government yearly budget approval system. It goes directly to Vimanmek fund so that it is easier to manage and maintain.

However, the bureaucratic system doesn't facilitate efficiency development in the Museum. Since the museum still use centrally managed any change in the Museum has to be approved by Lord Chamberlain or has to receive royal approval first. Any unroyal-related event organizing in the palace ground is out of question. At present, H.R.H Crown Prince Maha Vajiralongkorn and his family moved to live in Ambarastan Mansion in the Dusit Palace ground. As a result, Suan Si Rue Du museum that opposite located was not opened to the public anymore for security reason.

- **Opening hours**

Vimanmek Mansion is one of the royal palaces and is taken care by the Royal Bureau Office but the deficiency of being a royal palace is the limitation of opening hours which is subjected to the typical government officer's working hours. The limit of opening hour has been an obstacle for activities and events organizing.

- **Information sign**

The information signs are not well designed. The letters are too small or the signs are being placed too far for easy viewing furthermore details given are just fact and information, not interpretation. The outside signs were made in different designs and colours.

- **No Visitor center**

Visitors from different countries and cultural backgrounds make the visit to the museum. These people tend to have no knowledge about King Rama V and his connection with Vimanmek Mansion. Therefore it's important to give brief information of what they are about to see, the achievements of King Rama V and why the people of Thailand put him on such high regards. This is a good site to develop into a national education centre for nation development for Thais.

- **Interpretation**

The objects are placed randomly without regards for themes or presentation style and the displays can not convey lifestyle and events that happened in Vimanmek Mansion. The signs are used only to give information not interpretation, furthermore there's no support from other media or advance technology such as model, simulation of events, multimedia, etc. Some of the objects that are well-known to the foreign visitors and difficult to see even abroad such as famous glassware from Europe and Faberge objects d'arts etc. should be highlighted with explanation and interpretation. It was also lack of multi-media to help explain for visitors who are more interested.

- **Mixed display**

Mixed present objects with antiques, no theme -just put things grouping into different rooms

- **Displays in small houses do not have important objects that lead people to Visit.**

There is no information sign in front of the other houses to tell the visitors of its significant history as well as the information of the displayed objects.

- **Only English and Thai speaking guides are provided**

The museum provides guide service in only two languages which are Thai and English. By which some of foreign tourists such as Chinese, Japanese and others might not understand English Language very well. The Chinese tour groups were led by individual Chinese speaking guides that have no guarantee of standard.

- **Lack of good display cabinet and state-of-art thief detection equipment**

As a result of missing objects, the museum staff are on state of paranoid and try to keep the visitors as far from the display as possible which is not the proper way to handle this situation.

3 Developing a Marketing Strategy for the Museum

Before developing a marketing strategy for a museum, the marketing research is recommended for further insights of visitors, who they are; what is their personality, attitude, expectation towards the museum, and most of all how do they learn in the museum? Additionally, the museum needs to examine the satisfaction of the visitors as to evaluate its success in fulfilling its public mission. As Moore (1988) recommended that “Museum audiences are far from captive, and so it is vital that the museum understands what it is that attracts them to museums. Moreover, if a museum is effectively to serve the public, it needs to know who that public is, both visitors and non attendants. Market research can help the museum to learn about and understand the public, while at the same time fulfilling other needs of the museum”.

In this study, the researcher conducts an exploratory research to learn about the visitors personal information, their expectations, their perceptions, and their satisfactions towards Vimamek visit. Which help the researcher generate the idea of developing a marketing strategy for Vimamek Mansion as follows;

3.1 Target Groups: Thai tourists, foreign tourists, students, and educationalist.

3.2 Market Positioning: Royal Historic House Museum

3.3 Marketing Strategy: In this study the researcher utilized Bitner & Boom’s marketing mix, namely, 7 P’s, which comprises product, price, place, promotion, people, process and physical evidence for research analyzing and synthesizing. Following is marketing strategy for Vimamek Mansion:

3.3.1 Product: Vimamek Mansion and its objects are definitely valuable products itself. The key is to set up themes for the presentations and applied the knowledge of interpretation to the presentation of the objects.

3.3.2 Price: From the finding, the researcher suggests higher entrance fee for foreign tourist but plus some value added to the service, such as a refreshment, Thai flowers, souvenir etc.

3.3.3 Place: This component should refer to the channels of which the people can purchase the museum service from. This includes the ticket counter at location of the site, tour agents and website etc. The museum should provide variety of channels so to facilitate the purchase of the visitors.

3.3.4 Promotion: To make the museum more visible and interesting, we would recommend the followings:

- Include the museum ticket into The National Museum that located next to Thammasat University. Again, this will attract visitors to the National Museum at the site. Make a special deal for combination tickets.
- Also, co-ordinate with Dusit Zoo, opposite the museum, to organize activities or combine ticket.
- Special promotion with BTS & MTR tickets (sky train and underground) with shuttle bus from station.
- Establish “*Friend of Vimanmek*” membership programme and direct marketing mailing list. This means that Vimanmek needs to have to collect a good data base. Through this data base, Vimanmek can organize specific activities such as lectures trips and special activities via e-mail or newsletter to encourage repeating visitors. This includes volunteer program especially expatriate housewife or foreign students that are interested in doing volunteer job. This will solve guide in different languages problems.
- Improve the design and quality of museum shop to be high standard as the Metropolitan museum with replica of object on display. The restaurant and cafeteria area should also be improved according to the international standard with good design and brands.
- Organize activities:
 - With schools: For example - painting competition (fun) or more education related catered to schools needs (history etc.)
 - With adults: photo contest, painting gallery, Thai traditional cooking, flower arrangement, perfume making, traditional dance and music, traditional arts and craft workshop. etc.
 - With commercial sponsors: Co-ordinate with outside private companies (e.g: Beer Chang, Siam Cement, Thai Airways International, Siam Commercial Bank etc.) for sponsorship and co-promotion.
 - Annual celebration, ideally on 23rd October when the whole country organizes Memorial Day for King Rama V. This can be opportunity to organize raise fund or auction functions.
 - Special exhibition; changing every year to find opportunity to make news and encourage repeating visitors.

3.3.5 **Physical evidence** Vimanmek Mansion has its strength on physical evidence.

This includes its graceful architecture, landscape and garden. The museum should maintain its beauty or even make it better. The objects should be well taken care of. Security system technology should be used to prevent the object from stolen instead of using a rope. The staff uniform should be unique and compatible with the theme of Vimanmek Mansion. The guide staff can dress like a lady in King Rama V period.

3.3.6 People: This component refers to Vimanmek staff, their hospitality, and the quality of services they provide. It's important to recruit competent staff that does not only knowledgeable but also has service mindset, good management ability and knowledgeable on utilizing new technology. The total number of staff can be reduced savings achieved can increase individual salary to attract better quality people.

3.3.7 Process: This component refers to the uncomplicated and fast service process provide to the visitors. This includes, no row of queuing at the ticket counter, cafeteria, toilet, even, the entrance of the museum hall. The visitor center should be set up as a place where visitor await another round of tour, listening to the historical briefing or, watching the video movies about King Rama V and his connection to Vimanmek. Shoe and bag deposit place should be moved out of the basement to have better air circulation and reduced odor.

4 Interpretation Plan: Recommendations

From literature review in Chapter II "interpretation" is defined as "...educational activity that aims to reveal meanings....through various medium that enhances our understanding, appreciation, and therefore, protection of historic sites and natural wonders." (Beck & Cable, 1988). In additions, Tilden (1977) defined this word as "an educational activity which aims to reveal meanings and relationships through the use of original objects, by first hand experience, and by illustrative media, rather than simply communicate factual information".

However, when looking back at the research finding, we can say that the display in Vimanmek Mansion has poor interpretation. This conclusion is supported by one of the interviewee who stated that "the display of the objects was too dense. No outstanding or emphatic point. Look likes antique shop, as the objects were mixed between local and foreign objects." (Mrs. Lalana Kwantham). And another interviewer stated that "his visit to Vimanmek Mansion couldn't answer the questions about what was the lifestyle of the people including the royal family who used to live in Vimanmek Mansion? On the contrary, all he got is the experience toward the royal family's furniture and collections which couldn't convey the lives of its previous owners." (Mr. Panit Trairoj)

The researcher finds that result of the study is opposite to the definition of the interpretation, just stated above. Therefore it is obvious that Vimanmek mansion needs reinterpretation plan to keep up with the evolution of the global museums.

4.1 Stage 1 preparing to plan

Before embarking on a planning process, the preparation is important. The effective preparation comprises 3 stages; self-analysis, knowing the history of the site, understanding how the visitors learn in the museum (Donnelly, 2002)

- **Self -analysis**

This stage can be done through the following step:

1. Examining the compatible between the institutional mission and the interpretive mission. In case of Vimanmek Mansion those two missions are congruence.
2. Conduct a resource inventory which describes the following;
 - All of the collections
 - The site's visitor service and access feature.
 - Current interpretation and educational program
 - Current staffing
 - Available background and supplement materials
 - Current audiences
3. Self -Evaluation; using information from step 1-2 to conduct SWOT analysis of the museum

- **The marketing SWOT analysis**

Strength

- Important background. The building is the original and has significant historic and cultural value.
- The biggest golden teakwood mansion in the world
- Has been in operation for 25 years, therefore well-known and on destination of most tour operators
- Quality objects on display in good condition and well maintained
- Beautiful buildings and surroundings

Weakness

- Still active as royal palace
- Limited event to organize
- Not convenience for visitor in terms of dress, time and special event
- Difficult to change, need approval from royal family
- Poor interpretation and displays have very little or no theme. The displays did not inform visitors with knowledge of the Thai history.

Opportunity

- Reinterpretation to make the museum better and up to year 2008
- Set as centre to study Rama V and Siam during his reign both political and people's lifestyle
- More famous than other museums in Bangkok i.e. The National Museum, Jim Thompson house.
- Increase revenue from the ticketing and activities.

Threat

- Need to keep up by consistently improved the quality of interpretation and museum management. Vimanmek Museum is still in the old same path as before. The quality of staff also needed to improve as there are many staff sitting around but a few are qualified.
- Some of the other buildings that next to Ambarastand Mansion in Dusit Palace will be closed to the public due to relocation of H.R.H.Crown Prince Maha Vajiralongkorn to Dusit Grounds.
- Concentrate on visitor numbers, but not on quality of visit. Understand more about Siam during King Rama V reign.
- Improve security system by using state of arts advance technology to protect object on display. There are needs to use high standard of display cabinet and security system to control the museum instead of using 3-4 staff sitting in the same room watching visitors and screen but at the same time restrict visitors ability to see and enjoy.
- Improve air-controlled system quality to protect its staff and urgent need to save the invaluable paintings.

- **Knowing the history of the site**

It is essential that the interpretator know the history of the site well and will need help from experts or consultants in related fields to form an interpretation team for the reinterpretation of the museum.

- **Understanding how the people learn in the museum**

This refers to the way people develop their knowledge about the site and the objects during their visit. The researcher recommended a research conduct get the information. This research can be either quantitative or qualitative, depend on the scope of your interest. The research tool can be observation, as well as questionnaire, or interview script. The understanding of how people learn from your museum in very important for developing the interpretation plan as it will guide you to what and how to effectively interpret the objects and the site to the visitors.

4.2 Stage 2 organizing and designing the planning protocol

Organizing and Designing the Planning Protocol entails 3 major topics; background and justification, organizing the content, and analysis of themes.

4.2.1 Background and justification of the site

- **The significance of the site**
 - The biggest golden teak wood palace of the world.
 - The residence of King Chulalongkorn (Rama V).
 - A national cultural heritage.
 - Currently a historic house museum which exhibits the Royal's collection.

- A witness to important decision making in Siam

- **Management**

A heritage management reinterpretation committee should involve a number of parties including but not limited to the following, needs to be set up: Fine Arts Department, the Royal Bureau Household, historians and interpretation expert.

- **Vision statement**

To be The Knowledge Centre in Thailand for all 18th-19th Century study including King Rama V, lifestyle and Siam modernisation and western influences.

- **Mission statement**

- To provide education and knowledge about King Rama V study and the Siam modernisation in 18th-19th century.
- To provide education and knowledge about the culture and lifestyle of the people who lived in the palace during the reign of King Rama V.
- To conserve the National heritage and valuable objects which are the symbols of Thai Monarch
- To conserve the commemorate place of King Rama V, the beloved King of Thailand.

- **The interpretive vision statement**

- To highlight the significance of the building in terms of both tangible and intangible values
- To convey the story of King Rama V, his life, his work and history of Thailand.
- To educate the public about the lifestyle and culture of Siamese people in the palace during 18th-19th century through the interpretation of the displayed objects.
- To attract more visitors to the site.

- **Identify and define target group**

Currently only one-fifth of the visitors to Vimanmek Mansion are Thai, mostly from school tour groups, the rest being foreign visitors. Of the foreign visitors, Chinese tour group dominates. In this interpretation plan, we need to target both foreign tourists as well as Thais.

4.2.2 Organizing the content

In order to set up a successful interpretation plan, the museum has to set up “theme” for the presentation. Since themes are essential to successful interpretation, and therefore critically important to interpretation planning. (Donnelly, 2002)

When interpretation has a theme, it has a message which is called thematic interpretation. When our communication isn't thematic, it seems unorganized, difficult to follow, and less meaningful to the audience. This is simply because they can't easily see where the communication is going and they don't know how to connect all the information they're receiving. But when the information is presented thematically - that is, when it's all related to some key idea or central message-it becomes easier to follow and more meaningful to people. (Tilden, 1977)

In this case, we aim at two steps; creating and communicating knowledge to the visitors. As the literature said, knowledge refers to *what* is being communicated to the visitor and communications refers to *how* the content is being transmitted to the visitor.

The concept of contents and themes for the interpretation of Vimanmek Mansion should be divided into four main issues. As Levy, Lloyd, and Schreiber (2001) said that "Most sites will find that three to five significant themes work best. When these themes are combined together, they provide a story line that is a succinct, yet compelling summary of the important ideas..... However, there is a danger in telling visitors too much- more than they can assimilate or far more than they want to know". Hence, the theme of Vimanmek interpretation should be;

- Historical significant and western influence in the Thai architecture during 18th-19th Century
 - Architecture style
 - Late 1920's landscape
- King Rama V
 - His life and work
 - His two visits to Europe
 - The Siam foreign relations policy with the colonial powers during 19th-early 20th century
 - Vimanmek as witness of the importance events happened in 1900's such as law and policy that came out during the King using Vimanmek for cabinet meeting
 - Siam modernisation
- Lifestyle woman in the palace during King Rama V reign
 - European influences in dress and traditional dress
 - Cooking and traditional palace food (chaowang).
 - Flower management and perfume making
 - Musical instrument
 - Dancing and entertainment
 - Hobby and collectible items
 - Palace culture
- Life of Vimanmek in post King Rama V era
 - Dusit Thani , democratic model in the reign of King Rama VI
 - Queen Intrasaksajee's resident

4.2.3 Interpretation Analysis

To have clearer view of the main theme, we can analyze the presentation as below (See table 45)

Table 45 Basic interpretation plan

Primary Interpretation (Physical Object)	Secondary Interpretation (Symbolic & Contextual Knowledge)	Tertiary Interpretation (Personal & Contemporary Issues)
Beautiful and important gingerbread style building with octagonal shaped	Historical building with western influence that was popular during the time	Building conservation plan
The palace belongs to King Rama V	King Rama V reign was the most significant period of the country	Favorite King of Siam with god status
The king lived in the building and used as cabinet meeting during that time	Many important laws and Siam modernization started from Vimanmek	We are not in colonial era anymore but WTO and global market situation are similar to that
The king used Vimanmek for foreign visitor reception.	Symbol: The independent of Siam during colonial power Strong contacts with European countries	Foreign policy is still as important as before
Many beautiful objects on display. Most of them are from Europe		The best and most beautiful arts and crafts are from the palace
Historic house museum open for public	Influences in arts and culture , centre of King Rama V study	Friend of Vimanmek volunteer group

- **Identify the debate & issues of today**

Besides the historical side, it should be linked with the problems at present. It is essential to address this to the audience, making them realize the problems and challenges it faces today. This is two – way communications and it could be a discussion from various points of view and each others' experiences.

- **Communications Techniques and Design of Visitor Experiences as Tools of Interpretation**

The perception and experiences of visitors towards Vimanmek Mansion as presented in Chapter V, reveals several complaints from the visitors such as

“The objects in Vimanmek Mansion are inconspicuously displayed. There was no spotlight to make the display out standing. The information signs were too small or were placed too far from the visitors’ sight.” (Mr. Panit Trairoj)

“The setting of objects in Vimanmek Mansion inconspicuous and looked like an antique shop. The room looked dim without displaying light.” (Mrs. Lalana Kwantham)

“The display was not lively and there was no information sign for some objects.” (Ms. Suvimol Pongpittayanant)

The interpretation tools are designed to solve the problems found in the research finding as mentioned. However, due to the restriction of the royal palace, the question of expanding is not feasible in the near term, but rooms for improvement are still possible:

- Set up the reception area to be visitor centre. This should include big theatre for showing the palace history and introduction of King Rama V for visitor’s background. This can be mainly in English with separate audio in different languages. The details can also be tailored differently according to different nationalities.
- The multimedia system is recommended. People can download different languages tailored to their national background to Ipod or hire a headset. In China, the Palace Museum in Beijing creative use of multimedia, hired famous people to conduct taped commentary. For English, a well-known English Roger Moore was used, in Cantonese it was the famous Canton pop artist Andy Lau. Each commentary is slightly different tailored to each of the different audience and their interests. For Vimanmek, German visitors might be more interested in painting of German King and items of German origin, while British visitors will be more interested in exhibits and issues relating to Britain. Website should be also in more languages.
- Use of other media to communicate, such as, Multimedia AV, touch screen, traditional print, high speed internet on site, web 2.0, even consider personal guide in period uniform?
- Movie relating to during the reign of King Rama V, the first Thai film, royal pictures, even some contemporary movie that shows how that period i.e. Tavipop.
- Re-organize the whole museum with themes as proposed , such as
 - In reception area, it should be display details of architectural style of the building, sample of thing were used such as light, switch, door and some old furniture etc, details of the past restoration, old pictures.
 - Model and list comparison the uses of the building should be also displayed in reception area

- The big building of Vimanmek Mansion should be organized with King Rama V theme with his life and work as when he was once lived there as follows;
 1. The interpretation of King's Rama V and Siam foreign policy during the 19 and early 20th century.
 2. The significance of both of Rama V visits to Europe.
 3. The cabinet meeting room should be kept as before and show the laws to modernize Siam that were issued especially slave abolishment.
 4. Honour guests who visited Vimanmek mansion and Dusit palace.
 5. The new objects needed to be separated from the old objects.
 6. Mulimedia of old photos in different areas.
- The small buildings around Vimanmek should be organized with different theme such as lifestyle of palace women during King Rama V and other social issues of that period. Some can be use for special exhibitions. Activities such as demonstration of Thai cooking, Thai handicrafts etc could make visitors more able to engaged and be able to participate in activities to make the whole visits to Vimanmek more fulfilling.
- One of the building can display the rebuilt the model of Dusit Thani during King Rama VI era. This will explain the political ideas and conflicts in Siam modernization in the 19th and 20th century.
- Carriage place can be sample of Siam motor history and modernization. This can be added with history of motoring in Siam and story about Prince Bira who is well-known on international motor racing circuit.
- The King's personal collection should be displayed in one building with high security system but allow visitor to see more clearly and closer. This can be marketed as one stop for best craft of the world that the visitors can experience best china, glassware and handicraft from around the world. King Rama V 's possession of Faberge's collection was one of the best in the world.
- Better utilization of space. Install additional lift for disable visitors. (it is a lift at present but only be used for the royal family)
- Improve signage & contents to be more interesting and give more knowledge and background of the display to reflect the target group identified. We must not forget the Children - There should be a special design leaflet or book targeting at the children.
- The language of the signage can be more than Thai and English depending on the result of the questionnaire i.e. Chinese (it's the top groups of visitors to Vimanmek today and have no display to communicate to them!). The texts do not

need to be direct translation of each language. It should be written according to that particular language and background knowledge of visitors.

- Re-design direction signage and other kinds of signage to be consistent and well-explained in correct language and spelling.

Figure 98 The author was collecting information of signage and interpretation



- A shop to sell books/products/souvenirs and a small information library for researchers. The souvenirs can be a great source of income and a good platform for PR. e.g.: The Metropolitan Museum Store. The merchandise should be including; T-shirt, postcard, small key ring, replica of objects on display

including Vimanmek models and antique cars, designer's scarf, book marker, chance to take photos in period clothes, traditional palace food, dessert and beverage, traditional flowers etc.

- Special education programme such as talk and lectures about specific aspect of the era to make it a centre for King Rama V and Siam modernization in 18th-20th century period study
- Design track for visitor according to the theme and time they wish to spend. This can recommend in the leaflet or brochure such as track for one hour, two hour or track according to the theme such as architecture style theme, landscape theme and lifestyle theme etc.
- Set up an extra display room that can have different story and temporary display according to the time. This can also include the temporary visit of object d'arts such as Faberge's exhibition from Russia etc. This will encourage repeat visitors especially local resident.
- Control number of visitors in guided tour group - in one round should not be more than 30 persons. Need to calculate capacity of visitors very carefully to maximize the number of visitors with best provided information.

มหาวิทยาลัยศิลปากร ส่วนอนุรักษ์มรดก

4.3 Stage 3 implementation of the program

4.3.1 Design and Produce a Draft Program

We need to test and trail the new materials with focus group to check for weakness of the program and fine tune the exercise.

4.3.2 Review the program

Final review the program against decision made during Stage 1-2.

4.3.3 Preparing the scope of work and budget

To do this the museum has to describe the detail of work that must be done to create each element of the interpretation. The specification of the responsible person for each work is essential. This may include the new staff positions. It's also requires deciding which projects contractors or consultant will do. Then, figure out how much each element will cost. For several museums, financial problem can be important obstacles to the reinterpretation.

4.3.4 Produce the Products and Implement the Program

After everything is agreed including royal approval, work can start. Partially closed during renovation is essential to do the work.

4.3.5 Dehumidifier Machines

Last but not least , all designed programmes will not work if the museum cannot preserve the invaluable paintings and photos displays . One of the most important tasks is to install dehumidifier machines to control temperature and moisture in the air at all time.

4.4 Stage 4 evaluation of the program -get the feedback from the visitors

We can constantly monitor the result of new interpretation plan by getting feedback from the visitor through:

- Questionnaire and comments book/website
- Ticketing system – statistic, visitors traffic
- Revenue source- billings

To check against:

- If the plan achieving the intended aim and mission for the museum
- Deviation from the intended aim and mission of the museum
- Achievement of annual targets and goals (such as revenue targets, head count targets etc)
- Revision of the marketing mix plan to cater for the change of visitors needs/ target group.

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5 Grand Summary

The research entitled “The Reinterpretation of Vimanmek Mansion” aims to explore current interpretation programs at Vimanmek Mansion and to understand the perception of the visitors toward the mansion and its interpretation program. Additionally the researcher would like to examine issues and experience that visitors encounter while visiting Vimanmek Mansion. Eventually, the researcher will purpose the reinterpretation plan and marketing strategy to promote Vimanmek Mansion.

Using both qualitative and quantitative approach, the researcher constructs interviews from 9 key targets, of which 6 are Vimanmek Mansion’s officers and the rest are experts in related fields. While in respect to quantitative approach, the researcher develops questionnaires to collect data from 300 tourists by which 50 of them are Thais and 250 of them are foreign tourists. These two types of data are mutually used in the analysis of the finding.

The finding reveals that, different characteristics of tourist have different perception and experience toward Vimanmek Mansion. Since majority of Thai and foreign tourist are satisfied from the visit. While, the experts are rather dissatisfied and felt that they gain no additional knowledge from the visit. Although both group are pleased with the landscape, the architecture and the garden. This may due to their different dimension of seeing things. Or they might have different purposes of visit, varies expectation levels which may affect their perception and satisfaction towards the same thing.

However, the research result uncovers several complains from the visitors, such as; the poor interpretation of the display; the design of information sign; guided tour in only 2 versions (Thai/English); no reception hall or visitor center to inform the visitor about history of the site; the toilet is too far from the main building; inadequate quality food shop, uninteresting products & packaging in souvenir shop. The researcher uses the finding to develop a reinterpretation plan and marketing strategy for Vimanmek Mansion as briefing.

The reinterpretation project based upon literature review entails 4 stages; preparing to plan; organizing and designing the planning protocol; implementation of the program; and evaluation of the program. In conclusion, the researcher recommended the following rearrangement to Vimanmek Mansion:

- (1) Set up a reinterpretation project by stating the interpretative vision of the Museum
- (2) Developing an interpretation plan by
 - Doing Self-analysis (SWOT analysis)
 - Study the history of the site
 - Conduct a research on how the people learn in the museum.
- (3) Use the information above, woven with the interpretative vision of the Museum to set up themes for the presentation.
- (4) Set up an implementation and operation plan.
- (5) Making budget proposals.
- (6) Set up evaluation and measurement criteria.

In details, the finding suggests the following improvement to Vimanmek Management;

- Set up the reception area to be a visitor centre
- Set up themes of presentation.
- Displaying objects in connection to the theme of the room.
- Using multimedia system for better interpretation
- The improvement of information signs
- The spotlight should be used to emphasize important objects
- Movies about King Rama V story and his connection should be presented
- Using models to make display more interesting.
- The small buildings around Vimanmek should be organized with different theme such as lifestyle of palace women during King Rama V to attract visitor to visit these buildings.
- Guides in other languages than English.
- Toilet to move closer to the main area (if possible)
- Improvement of cafeteria and restaurant.

To promote Vimanmek Mansion to international acknowledgement, the researcher employs marketing theory and the research finding to set up a marketing strategy for Vimanmek Mansion as briefing;

The museum should focus to serve the *target groups* who defined as Thai tourists, foreign tourists, students, and educationalist. It *marketing positioning* should be as “The Historic Royal House of Museum”. *The marketing strategy* bases upon Bitner & Boom’s marketing mix,

namely, 7 P's, which comprises product, price, place, promotion, people, process and physical evidence, suggests that;

- **Product:** Set up themes for the presentations and applied the knowledge of interpretation to the presentation of the objects.
- **Price:** Higher entrance fee for foreign tourist but plus some value added to the service, such as a refreshment, Thai flowers, souvenir etc.
- **Place:** The museum should provide variety of channels so to facilitate the purchase of the visitors.
- **Promotion:** To make the museum more visible and interesting, we would recommend the followings; include the museum ticket into The National Museum; co-ordinate with Dusit Zoo, opposite the museum, to organize activities or combine ticket; Special promotion with BTS & MTR tickets (sky train and underground) with shuttle bus from station; Establish "Friend of Vimanmek" membership programme and direct marketing mailing list; Improve the design and quality of museum shop; Organize interesting activities.
- **Physical evidence:** maintain and conserve its beautiful atmosphere, architecture, landscape or even make it better. The objects should be well taken care of. The staff unique uniform that goes together with Vimanmek theme is recommend.
- **People:** It's important to recruit a staff that not only knowledgeable but also has service minded. Staff training on service's hospitality is recommended
- **Process:** Good service management, so that there is no queuing system at the ticket counter, cafeteria, toilet, even, the entrance of the museum hall. The visitor center should be set up as a place where visitor await another round of tour.

Finally, this interpretation plan and marketing strategy for Vimanmek Mansion will only be a day dream of Thai museum experts and Thai people. Unless, the management of Vimanmek Mansion changes their mindset and realize how the world of museum has changed. How important it is, that they keep up with that changes. Hopefully, they know how much lucky is that Thailand posses this Royal House Museum. The most important thing is to have approval and full support from the institutional involved especially from the royal family. Although there are physical limitations, many of the problems encounter can easily be solved through better management and administration. The museum can through simple reforms, to become an interesting visit for both domestic and foreign visitors. After all how many dedicated King Rama V and Siam 18th-19th century knowledge centre do you know of in the country or indeed the world!



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Appendix

Appendix A

The letter asking permission to distribute questionnaire inside Vimanmek Mansion, and a handwritten approval from the Grand Chamberlain as a "special case".

๙๒ ถนนศรีอยุธยาที่ ๘๙ บางพลัด
กรุงเทพมหานคร 10700

วันที่ ๘ มีนาคม พ.ศ. ๒๕๕๐

เรื่อง ขออนุญาตเข้าทำการศึกษาวีดิโอในบริเวณพระที่นั่งวิมานเมฆและพระราชวังดุสิต
เรียน คุณ วรภักดิ์ วิชาโชติ
ผู้ช่วยเลขาธิการพระราชวัง ฝ่ายต้อนรับ
อ้างถึง ขทนายของมหาวิทยาลัยศิลปากร ที่ ศษ 0520 103/0770 ลงวันที่ 23 มีนาคม ๒๕49
สิ่งที่ส่งมาด้วย แบบสอบถามที่จะใช้ในการศึกษาวิจัย

มหาวิทยาลัยศิลปากร กรุงเทพมหานคร

เมื่อครั้ง ข้าพเจ้า นายจันทน์ จันทร์ นิสิตนิเทศน์ปริญญาเอก สาขาวิชาการจัดการมรดก
ทางสถาปัตยกรรมและการท่องเที่ยว (พหุคุณนานาชาติ) คณะสถาปัตยกรรมศาสตร์ มหาวิทยาลัยศิลปากร ได้
ทำการศึกษาค้นคว้าโครงการวิทยานิพนธ์ ในหัวข้อเรื่อง "Vimanmek : The Reinterpretation of
the Siamese Palace" เพื่อนำเสนอต่อคณะกรรมการคัดเลือกวิทยานิพนธ์ดีเด่นของ
มหาวิทยาลัยศิลปากร ที่ส่งมาชิ้นนี้

เพื่อเป็นการประกอบวิทยานิพนธ์ ข้าพเจ้ามีความจำเป็นต้องทำวิจัยโดยใช้แบบสอบถามกับ
นักท่องเที่ยวที่เข้าชมพระที่นั่ง วิมานเมฆและชาวต่างชาติ จึงใคร่ขออนุญาตเข้าทำวิจัยในวันที่ 15-16 มีนาคม ค.ศ.
นี้ โดยจะมีผู้ช่วยวิจัยประมาณ 4 คน เพื่อที่จะทำวิจัยเบื้องต้นในระยะเวลาสั้น ข้าพเจ้าคาดว่าผลการวิจัยจะเป็น
ประโยชน์แก่ทางพระที่นั่งวิมานเมฆและพระราชวังดุสิตต่อไป หากต้องการเพิ่มเติมข้อมูลใดๆในแบบสอบถาม โปรด
แจ้งล่วงหน้าและข้าพเจ้ายินดีที่จะให้ความร่วมมืออย่างเต็มที่

จึงเรียนมาเพื่อโปรดให้ความอนุเคราะห์ดังกล่าวด้วย ขอเป็นพระกุศลยิ่ง

ขอแสดงความนับถือ
(Signature)
(นางสาว จันทน์ จันทร์)

โทรศัพท์ติดต่อ 089 699-0399 โทรสาร 02 474-9553

(Handwritten signatures and notes)

Appendix B

Questionnaire

Description: Please check / in the [] in front of the answer, according to your actual information and need.

Part 1 : Personal Data

1. Gender Male Female
2. Age. Less than 20 20 – 30 31 – 40
 41 – 50 51 – 60 More than 60
3. Nationality.
 Thai Japanese Chinese
 Korean British American
 Scandinavian Australian Other Europeans
 Other, please specify.....
4. Marital Status.
 Single Married Other
5. Education.
 High school or below Certificate / diploma/vocational
 Bachelor Degree Master Degree or higher
6. Occupation.
 Private business owner Hired/Employed Civil servant
 Student Housewife Agriculturist
 State enterprise official Other, please specify.....
7. Monthly Income.
 Less than \$ 250 - \$ 500 or THB9500-19000
 \$ 250 - \$ 500 or THB9500-19000
 \$ 501 - \$ 1,000 or THB 19,001-38,000
 \$ 1001 - \$ 2,000 or THB 38,001-76,000
 \$ 2,000 - \$4000 or THB 76,000-152,000
 \$ More than \$4000 or THB 152,000

Part 2 : Behavior of Tourist

8. What is your status in Thailand ?
 Tourist Expatriate Resident
 On business Other
9. Traveling companions
 Individual Friends/ Family
 Part of tour group Part of school or institution trip Oth
please specify.....

10.. Did you know about Vimanmek Royal Mansion before visit ?

- Yes No

11. Have you heard about King Rama V before?

- Never Very little A lot

12. What media did you get information of Vimanmek Royal Mansion from? (can choose more than 1 answer)

- Television Radio
 Newspaper Magazine
 Brochure Tour agent/ hotel
 Internet Friend & Family
 Visit Grand Palace Other, please specify.....

13. What is your purpose on visiting Vimanmek Royal Mansion? (can choose more than 1 answer)

- Like to see architecture Like to see antique on display
 Kill the time Already got ticket from the Grand Palace
 Tour arrangement Friend or family arrangement
 People recommendation Come with institute or school
 Other , please specify.....

14. How many time have you visit Vimanmek Royal Mansion?

- My first time More than one time
 Other, please specify.....

15. Who exercise the most amount of influence when come to Vimanmek Royal Mansion?

- Parents Spouse / companion
 Friends Myself
 Children Teacher or school
 Other, please specify.....

16. On what day do you like to visit Vimanmek Royal Mansion?

- Weekday Weekend Special holiday

17. On what period of the day do you like to visit Vimanmek Royal Mansion?

- 8.30-10.00 a.m. 10.01 a.m. - 12.00 noon
 12.01- 1.00 p.m. 1.01 p.m. – 5. p.m.
 Other, please specify.....

18. After this time , do you plan to come back again?

- Yes No May be

Part 3 Visitor's Expectation VS Visitor's Satisfaction.

19. Please check \checkmark in the block in respect to the extent of your expectation and satisfaction on Vimanmek Royal Mansion visit, by which:

1= Lowest 2=Low 3=Moderate 4=High 5=Highest

Expectation					Subjects	Satisfaction				
5	4	3	2	1		5	4	3	2	1
					1.Unseen cultural heritage					
					2.History of Vimanmek Royal Mansion					
					3.History of King Rama V					
					4.Beautiful architecture and landscape					
					5. Life style of palace occupants during that period					
					6.Traveling convenience					
					7.Ticket price					
					8.Reception					
					9. Staff's politeness, friendliness and willingness to help					
					10.Interior decoration					
					11.Object display.					
					12Interpretation of object and overall museum					
					13Direction sign.					
					14Information presentation i.e. brochure					
					15Facilities.					
					16Bathroom					
					17Temperature					
					18Light					
					19Palace guide (proficiency of English)					
					20ood & beverage service					
					21Souvenior shop					
					22Safety.					
					23Cleanliness					
					24Public Relations					

20. How do you rate the overall satisfaction you get from visiting Vimanmek Royal Mansion?
 Lowest Low moderate High Highest

21. How much knowledge about Rama V that you receive from visiting Vimanmek Royal Mansion?

Lowest Low moderate High Highest

Recommendations

Recommendation	yes	no	No comment
Guide in other language			
Higher ticket price			
More activities such as seminar or culture exhibition			
Multi media display			
Trail to follow on different subjects			
Membership program			
Reception area with briefing of the history ,restoration & architecture			

Your Comments

มหาวิทยาลัยศิลปากร ส่วนอนุรักษ์

Thank you

แบบสอบถาม

คำชี้แจง กรุณาใส่เครื่องหมาย/ ลง ใน [] หน้าคำตอบที่ตรงกับความเป็นจริง

ส่วนที่ 1: ข้อมูลส่วนบุคคล

1. เพศ ชาย หญิง
2. อายุ. ต่ำกว่า 20 ปี 20-30 ปี 31-40 ปี
 41-50 ปี 51-60 ปี 60 ปีขึ้นไป
3. เชื้อชาติ
 ไทย อื่นๆโปรดระบุ.....
4. สถานภาพสมรส
 โสด สมรส อื่นๆ.....
5. ระดับการศึกษา
 มัธยมศึกษาหรือต่ำกว่า ใบรับรอง/ประกาศนียบัตร/ ปวช/ปวส
ปริญญาตรี ปริญญาโทหรือสูงกว่า
6. อาชีพ
 เจ้าของกิจการ รับจ้าง/ลูกจ้าง ข้าราชการ
 นักเรียนนักศึกษา แม่บ้าน เกษตรกรรม
 พนักงานรัฐวิสาหกิจ อื่นๆโปรดระบุ.....
7. รายได้ต่อเดือน
 ต่ำกว่า 9,500 บาท
 9500-19000 บาท
 19,001-38,000 บาท
 38,001-76,000 บาท
 76,000-152,000 บาท
 152,000 บาทขึ้นไป

Part 2 : Behavior of Tourist

8. สถานภาพของท่าน
 นักท่องเที่ยว ประชาชน
 นักธุรกิจ อื่นๆ
9. ผู้ร่วมเดินทาง
 ไม่มี เพื่อน/ครอบครัว
 กรุ๊ปทัวร์ กลุ่มนักเรียน หรือสถาบัน
 อื่นๆโปรดระบุ.....

10. ท่านรู้จักพระที่นั่งวิมานเมฆก่อน ที่จะมาเที่ยวชมในครั้งนี้ใช่หรือไม่ ?
 ใช่ ไม่ใช่
11. ท่านเคยได้ยินหรือทราบประวัติของรัชกาลที่ 5 หรือไม่ ?
 ไม่เคย น้อยมาก เคยได้ยินบ่อย
12. คุณได้รับทราบข้อมูลเกี่ยวกับวิมานเมฆจากสื่อใด?
 โทรทัศน์ วิทยุ
 หนังสือพิมพ์ นิตยสาร
 โบรชัวร์ บริษัทนำเที่ยว/โรงแรม
 อินเทอร์เน็ต เพื่อน/ครอบครัว
 จากการมาท่องเที่ยวที่พระที่นั่งวิมานเมฆ
 อื่นๆ โปรดระบุ.....
13. วัตถุประสงค์ในการมาเยี่ยมชมพระที่นั่งวิมานเมฆ (ตอบได้มากกว่า 1 คำถาม)
 ต้องการชมสถาปัตยกรรม ต้องการชมวัตถุโบราณ
 ฆ่าเวลา มีตัวเข้าชมอยู่แล้ว
 ตารางท่องเที่ยวของบริษัททัวร์ เพื่อน และครอบครัว
 มีผู้แนะนำ มากับโรงเรียน/สถาบัน
 อื่นๆ โปรดระบุ.....
14. ท่านมาเยี่ยมชมพระที่นั่งวิมานเมฆกี่ครั้ง ?
 ครั้งนี้เป็นครั้งแรก มากกว่า 1 ครั้ง
 อื่นๆ โปรดระบุ.....
15. ใครเป็นผู้มีอิทธิพลต่อการตัดสินใจในการมาเยี่ยมชมพระที่นั่งวิมานเมฆของท่านมากที่สุด?
 ผู้ปกครอง ภรรยา
 เพื่อน ตัดสินใจด้วยตนเอง
 ลูก อาจารย์/โรงเรียน
 อื่นๆ โปรดระบุ.....
16. ท่านต้องการที่จะมาเยี่ยมชมพระที่นั่งวิมานเมฆในช่วงใดของสัปดาห์?
 จันทร์-ศุกร์ เสาร์-อาทิตย์ วันหยุดนักขัตฤกษ์
17. ท่านต้องการที่จะมาเยี่ยมชมพระที่นั่งวิมานเมฆในช่วงเวลาใดของวัน?
 8.30-10.00 น. 10.01- 12.00 น.
 12.01- 14.00 น. 14.01- 17.00 น.
 อื่นๆ โปรดระบุ.....
18. หลังจากครั้งนี้แล้ว ท่านจะกลับมาเยี่ยมชมพระที่นั่งวิมานเมฆอีกหรือไม่?
 กลับมา ไม่กลับมา บางทีจะกลับมาอีก

ส่วนที่3 ความคาดหวัง และความพึงพอใจของนักท่องเที่ยว

19. กรุณาใส่เครื่องหมาย✓ ลงในช่องที่ตรงกับความคาดหวัง และความพึงพอใจของท่านในการมาท่องเที่ยวพระที่นั่งวิมานเมฆ โดยกำหนดให้

1=ต่ำที่สุด 2=ต่ำ 3=ปานกลาง 4=สูง 5=สูงมาก

ความคาดหวัง					หัวข้อ	ความพึงพอใจ				
5	4	3	2	1		5	4	3	2	1
					1.มรดกทางวัฒนธรรม					
					2.ประวัติพระที่นั่งวิมานเมฆ					
					3.พระราชประวัติของรัชกาลที่ 5					
					4.ความงดงามของสถาปัตยกรรม					
					5. รูปแบบการใช้ชีวิตของผู้อยู่อาศัยในพระที่นั่งวิมานเมฆ					
					6.ความสะดวกในการเดินทาง					
					7.ราคาตั๋ว					
					8.การต้อนรับ					
					9. ความสุภาพของพนักงาน, ความมีอัธยาศัย และความเต็มใจที่จะช่วยเหลือ					
					10.การตกแต่งภายใน					
					11 การจัดแสดงวัตถุโบราณ					
					12 การสื่อความหมายของวัตถุโบราณ และ พระที่นั่งฯ					
					13 ป้ายบอกทิศทาง					
					14 การให้ หรือแสดงข้อมูลเกี่ยวกับวัตถุโบราณ หรือพิพิธภัณฑ์					
					15 สิ่งอำนวยความสะดวกต่างๆ					
					16 ห้องน้ำ					
					17 อุณหภูมิ					
					18 แสงสว่าง					
					19 มัคคุเทศก์ของพระที่นั่งวิมานเมฆ					
					20 การให้บริการอาหาร/ เครื่องดื่ม					
					21 ร้านขายของที่ระลึก					
					22 ความปลอดภัย					
					23 ความสะอาด					
					24 การประชาสัมพันธ์					

20. ระดับความพึงพอใจโดยรวมของท่านต่อการมาเยี่ยมชมพระที่นั่งวิมานเมฆ

น้อยที่สุด น้อย ปานกลาง มาก มากที่สุด

21. ท่านได้รับความรู้เกี่ยวกับพระราชประวัติรัชกาลที่ 5 จากการมาเยี่ยมชมพระที่นั่งวิมานเมฆในระดับใด?

น้อยที่สุด น้อย ปานกลาง มาก มากที่สุด

ข้อเสนอแนะ

ข้อเสนอแนะ	ใช่	ไม่ใช่	ไม่มี ความเห็น
มีบุคลากรที่สามารถพูดภาษาต่างประเทศ			
ราคาตั๋วเข้าชมควรสูงกว่านี้			
ควรมีกิจกรรมอื่นๆเพิ่มขึ้นเช่นการจัดการสัมมนา และการแสดงทางวัฒนธรรม			
การแสดงมัลติมีเดีย			
การแนะนำในการชมวัตถุโบราณต่างๆที่จัดแสดงไว้			
การจัดให้มีการสมัครเป็นสมาชิก			
ส่วนต้อนรับที่มีการบรรยายสรุปเกี่ยวกับประวัติของวัตถุโบราณ และสถาปัตยกรรม			

ข้อเสนอแนะอื่นๆ

-ขอบพระคุณท่านที่ตอบแบบสอบถาม-

Appendix C

The formal letter from The Royal Household Bureau to the National Library, asking to copy the restricted original document of furniture and layout design of Vimanmek Mansion.



ที่ พว.๐๐๑๖ (สพม./ ๓๔๕)

สำนักพระราชวัง สนามเสือป่า
ถนนศรีอยุธยา
กรุงเทพมหานคร ๑๐๓๐๐

๒๓/ กุมภาพันธ์ ๒๕๕๑

เรื่อง ขออนุญาตทำสำเนาเอกสารเก่า

เรียน ผู้อำนวยการสำนักหอสมุดแห่งชาติ

เนื่องด้วยทางพระที่นั่งวิมานเมฆ สำนักพระราชวัง มีความประสงค์จะขอทำสำเนาเอกสารเก่าเกี่ยวกับการจัดเครื่องเรือนภายในพระราชวังดุสิต (Palace, Dusit Park Bangkok) จำนวน ๓ เล่ม ของชั้นล่าง ชั้นหนึ่งและชั้นสอง (Ground Floor, First Floor and Second Floor) ที่จัดแสดงไว้ ณ ห้อง ๓๐๓ หอสมุดแห่งชาติ เพื่อเก็บไว้อ้างอิงต่อไป

ดังนั้น สำนักพระราชวังได้มอบหมายให้นางสาวจันทน์พิง หุมนิมิตร์ เป็นผู้ติดต่อประสานงานในการทำสำเนาเอกสารดังกล่าวคือไป

จึงเรียนมาเพื่อโปรดพิจารณา

ขอแสดงความนับถือ


 (นายวชิรกิติ วิชโรทัย)
 กรมวังผู้ใหญ่

งานประชาสัมพันธ์ ฝ่ายพิธีการพิเศษพระที่นั่งวิมานเมฆฯ
โทร. ๐๒-๖๒๕๘-๖๑๐๐ ต่อ ๕๖๒๐-๕๖๒๑ โทรสาร ๐๒-๖๒๕๘-๖๑๐๑-๐๔๑-๑๐๑-๑๖๖๓
โทรสาร. ๐๒-๖๒๕๘-๖๑๐๑-๐๒๖๒๕-๖๑๐๑

Autobiography

Name Miss Jintanant Chaya Subhamitr
Address 82 Charansanitwong 69 Road, Bangkok 10700 Thailand

Working Address

TV a la Carte Co., Ltd. 22nd Floor, Olympia Thai Building, 444 Rajadapisek Road, Sam Sen Nok, Huay Kwang, Bangkok 1031
 Tel. 02 512-2615-6 Fax 02 5122614
 Email : jintanant@yahoo.com

Educational Background

1987 Bachelor of Arts (English) , Kasetsart University , Thailand
 1989 Master of Mass Communications, University of Leicester, United Kingdom
 1994 Executive MBA from Thammasat University
 2003 Diploma in Management of Public Economy for Executives, The College of Politics and Governance, King Prajadhipok's Institute, Thailand

Work Experiences

Present Shareholder and Executive Director, TV A La Carte Co.,Ltd.
 2002-2005 Sales and Marketing Director ,Vimanmek Magazine, The Office of Royal Household Bureau
 2000-2001 Founder and General Manager – e commerce, JAB International Ltd., Singapore
 1998 Account Director, Ammirati Puris Lintas Advertising Co.,Ltd. Shanghai, China
 1994-1997 Marketing Services Manager, Tetra Pak (Thai) Ltd.
 1992-1994 Advertising & Sales Promotion Manager, Swedish Motors Public Co. Ltd.
 1990-1992 PR Account Manager, Spa Advertising Co. Ltd.
 1990 Senior PR Officer, Siam City Hotel
 1987 Check in Agent, Thai Airways International Public Co. Ltd.

Social Positions

- PR Committee of the Long Distance Learning via Satellite Foundation
A Private Charity of HM The King of Thailand
- PR Committee of the Chirtralada Palace School Alumni Association
- Founder and Secretary General of the Raleigh Society Thailand Foundation
A Private Charity in Thailand
- Member of Zonta 5 International
Int. Professional Women Charity, US Organisation
- Academic Committee of The National Council of Woman of Thailand

Other Interests

- Columnist in various magazines
- TV host in “Krop Krau Lom Rak “ in True Vision 7
- Guest Lecturer in PR fields at Bangkok University and Stamford University
- Guest Lecturer in Packaging and Environment at Ramkhamhang University

มหาวิทยาลัยศิลปากร สงวนลิขสิทธิ์