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AN INVESTIGATION OF TOURIST SATISFACTION IN MALAYSIA CULTURAL MUSEUM: INDOOR SPACE EXPERIENCE

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Abstract

Cultural tourism is an expanding sector of the global travel industry, with tourists seeking genuine and immersive experiences that connect them to the cultural heritage of the region. Malaysia's cultural museums enable visitors to learn about the country's diverse ethnic groups, religious practices, historical events, and artistic accomplishments. This proposed study aims to fill the existing research gap by conducting a comprehensive evaluation of tourist behavior in Malaysia's cultural museums. The research employs a quantitative method by collecting data through surveys from 381 respondents. The statements in the survey embody various elements, including education, escape, aesthetics, and entertainment. The results indicate that the aesthetic element is the most valued by the respondents during their visit, while the escape element is the least valued. The majority of the respondents belong to a younger age group, which tends to appreciate aesthetics the most. Almost one-third of the respondents visited the museum for work-related reasons, which explains why the escape element was the least appreciated. Historically, museums have evolved over time, with the earliest known as "Cabinets of Curiosities" in the 1500s. Existing museums can begin to incorporate other attractions or offer more activities to make the visit more engaging and enjoyable for visitors.

Keywords: Cultural museum, tourist behavior, tourist satisfaction, experience economy

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INTRODUCTION

Cultural tourism is an expanding sector of the global travel industry, with tourists seeking genuine and immersive experiences that connect them to the cultural heritage of the region. Malaysia's cultural museums enable visitors to learn about the country's diverse ethnic groups, religious practices, historical events, and artistic accomplishments. The interplay between the museum environment, the presentation of cultural artifacts, and the perceptions and behaviors of tourists creates a complex web of interactions that necessitates systematic exploration.

Studies on tourist behavior in cultural museums have become increasingly popular in recent years. Researchers have examined visitor motivations, learning outcomes, levels of engagement, preferences for interpretive techniques, and the impact of socio-cultural factors on the museum experience. While extensive research has been conducted on museums worldwide, there is a lack of in-depth studies on Malaysia's cultural museums. This research is crucial for tailoring experiences to the interests and expectations of both local and international visitors.

This proposed study aims to fill the existing research gap by conducting a comprehensive evaluation of tourist behavior in Malaysia's cultural museums. The research will employ a mixed-methods approach, integrating quantitative methods such as data collection through surveys, and qualitative methods such as interviews. The objective of this study is to examine tourist behavior in Malaysia's cultural museums, focusing on aspects like visitor motivations, levels of satisfaction, patterns of interaction, and cultural engagement.

LITERATURE REVIEW

Tourism

The UNWTO technically defines tourism as the activities of individuals who travel to and stay in locations outside their regular environment for no more than one consecutive year for leisure, business, and other purposes unrelated to the performance of a paid activity from within the visited place. Lin and Simmons (2017) describe tourism as an activity that typically involves traveling into, out of, or within a country for recreational purposes. The author Susan and John (2007) identified 11 types of tourism according to the growth of tourism and the development of tourist behaviour which are Visiting friends and relatives, Business tourism, Religious tourism, Health tourism, Social tourism, Educational tourism, Cultural tourism, Scenic tourism, Hedonistic tourism, Activity tourism, Special interest tourism.

Tourist Behavior

Tourist behavior can be characterized as the activities tourists participate in, the goods they buy, and any extra services they utilize during their holiday (Juvan et al., 2017). This indicates that the term 'behavior' encompasses a broad range of

variables. This notion is backed up by Engel, et al. (1995), who also define tourist behavior as the activities directly related to acquiring, using, and disposing of products and services, including the decision-making processes that precede and follow these actions. Understanding tourists' behavior is essential for assessing the effectiveness of tourism planners and service providers (Amir, et al., 2017), as well as for planning and implementing future tourism services (Rana & Singh, 2004). Studying tourist behavior can be a critical element in the successful development of tourism services (Amir, et al., 2014).

Concept of Experience Economy

Experiences, which were once viewed as a component of services in economic terms, are now recognized as a distinct economic category, separate from both goods and services (Chin et al., 2005). This fourth economic category has become identifiable today due to the undeniable demand from consumers for experiences, and the growing number of businesses that are intentionally designing and promoting them. Pine & Gilmore (1998) proposed four domains of experiential value, known as the 4Es: Educational, Esthetic, Escapist, and Entertainment experiences. The nature of these experiences varies depending on whether the customer's participation is active or passive and the extent to which they are absorbed or immersed in the experience. As per the diagram below, the 4Es are differentiated by the kind of customer engagement. The Entertainment and Esthetic dimensions are characterized by passive participation in a business-provided experience, while active participation is common in Educational and Escapist experiences (Chin et al., 2005).

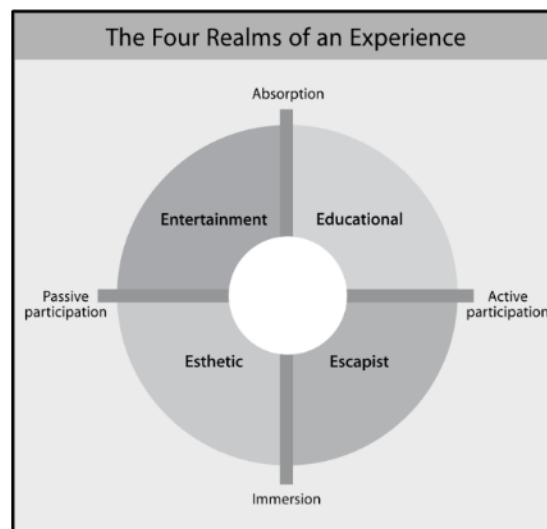


Figure 1: Pine & Gilmore's four realm of an experience
Source: Pine & Gilmore (1998)

RESEARCH METHODOLOGY

In this study, a questionnaire survey was utilized to collect quantitative data. A survey is a technique for assessing the views or experiences of a group of people by asking them a series of questions. Here, a questionnaire is defined as a collection of written or printed questions with a variety of possible answers. It is specifically designed to facilitate statistical analysis. For the data analysis, several methods including descriptive analysis by using frequency are presented in this paper.

The sampling size for this study is 380 respondents. There exist two categories of sampling methods: probability sampling and non-probability sampling. Probability sampling provides the most dependable representation of the entire population, whereas non-probability sampling depends on the researcher's discretion or chance, and typically cannot be employed to generalize about the whole population (Walliman, 2011). There are four types of probability sampling: simple random sampling, stratified sampling, cluster sampling, and multistage sampling. In this study, simple random sampling was the chosen technique, with questionnaires distributed via face-to-face interactions at various locations and through an online form.

Relative Importance Index is a technique in the analysis of relative importance. It was designed to determine the impact of a specific variable on the forecast of a criterion variable. The objects are organized to allow comparison of any two objects, one of which "rated higher," "rated lower," or "rated about the same" the other. A Likert scale is applied for relevant queries, before converting to Relative Importance Indices.

$$\text{Relative Important Index} = \frac{4n_4 + 3n_3 + 2n_2 + 1n_1}{A \times N}$$

n^4 = Number of respondents for Very Satisfy;

n^3 = Number of respondents for Satisfy;

n^2 = Number of respondents for Unsatisfy;

n^1 = Number of respondents for Very Unsatisfy;

A = Highest weight;

N = Total number of respondents.

ANALYSIS AND DISCUSSION

Most of the survey participants fall within the 19 to 24 age group, representing 34.6% of the total respondents. This is followed by the 25 to 34 age group, which accounts for 26.5%. The under 18 age group makes up 17.3% of the respondents, while the 35 to 44 age group comprises 15.2%. The age groups with the least representation are those over 65 and those between 44 to 64, with 0.5% and 1.0%

respectively. Detailed age group distribution of the respondents is presented in Table 3 below.

Table 1: Age group percentage of the respondents

Age group	Frequency (N)	Percentage (%)
>18	66	17.3
19-24	132	34.6
25-34	101	26.5
35-44	58	15.2
45-54	18	4.7
55-64	4	1.0
>65	2	0.5
Total	381	100

Based on the survey, 29.4% of the respondents visit the museum to socialize with friends or family, while 23.6% do so to expand their knowledge. Formal visits account for 16.0% of the museum visits, and 7.9% of respondents visit for research purposes. Corporate events, meetings, package tours, and accompanying a friend are the reasons for 4.5% of the visits. The least common reasons for visiting the museum are to engage in sports activities (1.3%) and to attend exhibitions (3.9%).

Table 2: Purpose of visit by the respondents.

Age group	Frequency (N)	Percentage (%)
Formal visit	61	16.0
Increase knowledge	90	23.6
Research	30	7.9
Corporate event	17	4.5
Sport activity	5	1.3
Meeting	17	4.5
List of places in package	17	4.5
Hang out with friend or family	112	29.4
Accompany friend	17	4.5
Exhibition	15	3.9
Total	381	100.0

Table 3 shows in the lobby area, the survey participant primarily valued the assertion that the main lobby's ambiance is thrilling, signifying the elements of escape. This is followed by the aesthetic elements, as indicated by the

statement that the environment of the main lobby is distinctive and captivating. The least valued aspect is the entertainment element, as suggested by the statement that the lobby is engaging. This is followed by the educational elements, which are represented by the statement that the main lobby features an informative bulletin board.

Table 3: Rank of the most appreciated statement by the respondents in the lobby area

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The main lobby/concourse has an informative information board.	352	747	62	13	1174	1524	6094	0.19265	3
The atmosphere in the main lobby/concourse is exciting.	388	735	38	20	1181	1524	6094	0.19380	1
The main lobby/concourse environment is unique and interesting.	388	717	54	18	1177	1524	6094	0.19314	2
The main lobby/ concourse is interactive.	276	804	60	14	1154	1524	6094	0.18937	4

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number.

Table shows the survey participants most valued the statement that the environment of the ticket hall entrance is distinctive and engaging, which suggests the aesthetic element. This is followed by the statement that the ticket hall entrance has an informative bulletin board, indicating the educational element. The entertainment element is ranked third, as suggested by the statement that the ticket booth entrance is interactive. Lastly, the statement that the atmosphere upon entering the ticket hall is thrilling, which signifies the escape element, is appreciated.

Table 4: Rank of the most appreciated statement by the respondents in the entrance of the ticketing area

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The entrance to the ticket hall has an informative information board.	288	780	80	8	1156	1524	6094	0.18969	2
The atmosphere when entering the ticket hall is exciting.	276	702	138	9	1125	1524	6094	0.18460	4
The entryway environment in the ticket hall is unique and attractive.	352	741	80	6	1179	1524	6094	0.19347	1
The entrance to the ticket booth is interactive.	332	699	118	6	1155	1524	6094	0.18953	3

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number.

In the ticketing area, respondents most valued the educational element, as indicated by the statement that the ticket counter has an informative bulletin board. The aesthetic element, represented by the statement that the ticket counter environment is distinctive and captivating, was ranked second. The entertainment element, suggested by the statement that the ticket counter space is engaging, came in third. The escape element, represented by the statement that the atmosphere at the ticket counter is thrilling, was ranked last.

Table 5: Rank of the most appreciated statement by the respondents in the ticketing area

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The ticket counter has an informative information board.	308	759	84	9	1160	1524	6094	0.19035	1
The atmosphere at the ticket counter is exciting.	304	678	108	23	1113	1524	6094	0.18264	4
The environment of the ticket counter is unique and interesting.	340	657	138	11	1146	1524	6094	0.18805	2
The space at the ticket counter is interactive.	264	705	138	11	1118	1524	6094	0.18346	3

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number.

Not all museums have exhibits in their ticketing areas, which is why only 355 responses were collected for the exhibit material there. The aesthetic aspect was the most admired, as evidenced by the statement "the exhibits at the ticket counter are unique and intriguing." The educational component, characterized by the statement "the exhibits at the ticket counter come with informative boards," was the second most appreciated. The escape element, represented by the statement "I enjoyed the exhibits at the ticket counter," was ranked third, while the entertainment element, indicated by the statement "the exhibits at the ticket counter are interactive," came in fourth.

Table 6: Rank of the most appreciated statement by the respondents toward the exhibit material in the ticketing area

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
Exhibition materials in the ticket counter are equipped with informative information boards.	280	708	48	27	1063	1420	5680	0.18715	2
I appreciated the exhibits in the ticket counter	280	651	90	23	1044	1420	5680	0.18380	3
The exhibition materials in the ticket counter are unique and interesting.	324	663	70	18	1075	1420	5680	0.18926	1
The exhibit materials in the ticket counter are interactive.	232	699	84	22	1037	1420	5680	0.18257	4

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number.

At the entrance of the indoor exhibition area, the statement "the museum's exhibition space entrance has an informative board" was the most appreciated by respondents, signifying the educational element. This was followed by the statement "the museum's exhibition space entryway is unique and interesting," representing the aesthetic element. The least appreciated element was entertainment, as indicated by the statement "the museum's exhibition space entrance is interactive." The statement "the atmosphere is thrilling when entering the museum's exhibition hall" was next, indicating the escape element.

Table 7: Rank of the most appreciated statement by the respondents toward the entrance of indoor exhibition area

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The entrance to the exhibition space in the museum has an informative information board	500	672	60	2	1234	1524	6094	0.20249	1
The atmosphere when entering the exhibition hall in the museum is exciting	516	636	46	17	1215	1524	6094	0.19938	3
The environment of the entry way in the exhibition space in the museum is unique and interesting.	484	702	38	7	1231	1524	6094	0.20200	2
The entrance to the exhibition space in the museum is interactive.	468	675	58	10	1211	1524	6094	0.19872	4

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number.

At the entrance of the indoor exhibition area, the statement "the museum's exhibition space entrance has an informative board" was the most appreciated by respondents, signifying the educational element. This was followed by the statement "the museum's exhibition space entryway is unique and interesting," representing the aesthetic element. The least appreciated element was entertainment, as indicated by the statement "the museum's exhibition space entrance is interactive." The statement "the atmosphere is thrilling when entering the museum's exhibition hall" was next, indicating the escape element.

Table 8: Rank of the most appreciated statement by the respondents in the indoor exhibition area

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The exhibition rooms in the museum have informative information boards.	536	666	42	4	1248	1524	6094	0.20479	2
The atmosphere in the exhibition space in the museum is exciting.	564	642	30	11	1247	1524	6094	0.20463	3
The environment of the exhibition space in the museum is unique and interesting.	628	600	32	8	1268	1524	6094	0.20807	1
The exhibition space in the museum is interactive.	508	627	72	9	1216	1524	6094	0.19954	4

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number.

The educational aspect of the exhibit material in the indoor exhibition area was most valued by respondents, as evidenced by the statement "the exhibits in the museum's exhibition rooms come with informative information boards." This was followed by the escape element, represented by the statement "I concentrated on inspecting the exhibits in the museum's exhibition hall." The aesthetic element, indicated by the statement "the exhibits in the museum's exhibition space are unique and interesting," came next. The entertainment element, as shown by the statement "the exhibits in the museum's exhibition space are interactive," was the least appreciated.

Table 9: Rank of the most appreciated statement by the respondents toward the exhibit material in the indoor exhibition area

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The exhibits in the exhibition rooms in the museum are equipped with informative information boards.	564	666	20	8	1258	1524	6094	0.20643	1
I focused on examining the exhibits in the exhibition hall in the museum	556	636	38	11	1241	1524	6094	0.20364	2
The exhibits in the exhibition space in the museum are unique and interesting	508	696	22	11	1237	1524	6094	0.20298	3
The exhibits in the exhibition space in the museum are interactive.	496	666	36	17	1215	1524	6094	0.19937	4

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number.

The educational element is the most appreciated in the toilet area, as evidenced by the statement “the toilet has an informative information board”. This is followed by the escape element, which is described by the statement “the atmosphere when in the toilet is exciting”. The entertainment element comes next, represented by the statement “the toilet atmosphere is interactive”. Lastly, the aesthetic element is ranked fourth, as per the statement “the toilet is unique and interesting”.

Table 10: Rank of the most appreciated statement by the respondents in toilet

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
Toilet have informative information boards.	200	723	140	20	1083	1524	6094	0.17772	1
The atmosphere when in the toilet is exciting.	244	633	138	40	1055	1524	6094	0.17312	2
The toilet is unique and interesting.	200	648	158	36	1042	1524	6094	0.17099	4
The toilet atmosphere is interactive.	220	624	166	35	1045	1524	6094	0.17148	3

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number

In the area of the souvenir or craft shop, the escape element is most valued by respondents, as indicated by the statement “the atmosphere of the souvenir and craft shop is exciting”. The education element is the second most appreciated, as per the statement “the gift and craft shop has informative information boards”. This is followed by the aesthetic element, represented by

the statement “the atmosphere of the souvenir and craft shop is unique and interesting”. The entertainment element, described by the statement “the atmosphere of the souvenir and craft shop is interactive”, is the least appreciated.

Table 11: Rank of the most appreciated statement by the respondents in souvenir and craft shop

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The gift and craft shop has informative information boards.	452	660	64	16	1192	1524	6094	0.19560	2
The atmosphere of the souvenir and craft shop is exciting.	480	633	74	13	1200	1524	6094	0.19691	1
The atmosphere of the souvenir and craft shop is unique and interesting.	460	630	68	22	1180	1524	6094	0.19363	3
The atmosphere of the souvenir and craft shop is interactive.	456	597	88	24	1165	1524	6094	0.19117	4

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number

In eateries such as restaurants or cafes, the statement “the restaurant’s ambiance is engaging” suggests that the entertainment aspect is highly valued. The escape factor, represented by the statement “the restaurant’s atmosphere is enjoyable,” comes in second. The aesthetic element, expressed through the statement “the restaurant’s ambiance is distinctive and captivating,” follows next. The statement “the restaurant possesses an informative bulletin board” signifies the educational component, which is the least favoured by the respondents.

Table 15: Rank of the most appreciated statement by the respondents in restaurant or cafe

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The restaurant has an informative information board.	328	615	98	18	1059	1416	5664	0.18697	4
The atmosphere in the restaurant is fun.	372	588	98	16	1074	1416	5664	0.18962	2
The atmosphere of the restaurant is unique and interesting.	352	603	98	16	1069	1416	5664	0.18874	3
The atmosphere of the restaurant is interactive.	400	618	78	9	1105	1416	5664	0.19509	1

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number

In a resource center, the aesthetic aspect, as expressed by the statement “the resource center’s atmosphere is distinctive and captivating,” is the most

valued by visitors. This is followed by the educational component, represented by the statement “the resource center has an informative bulletin board.” The entertainment factor, indicated by the statement “the resource center’s environment is engaging,” is the least appreciated. Meanwhile, the escape element, conveyed by the statement “the atmosphere at the resource center is thrilling,” ranks third.

Table 13: Rank of the most appreciated statement by the respondents in resource center

Statement	VS	S	U	V U	T	TN	$\frac{A \times N}{N}$	RII	Rank
The resource center has an informative information board.	328	645	62	9	1044	1348	5392	0.19362	2
The atmosphere at the resource center is exciting.	384	618	32	9	1043	1348	5392	0.19343	3
The atmosphere of the resource center is unique and interesting.	364	612	66	9	1051	1348	5392	0.19492	1
The resource center has an informative information board.	328	645	62	9	1044	1348	5392	0.19362	2

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfy; VU=Very Unsatisfy; T=Total; TN=Total Number

In a research or seminar room, the aesthetic aspect, represented by the statement “the seminar/research room’s atmosphere is unique and interesting,” is the most favoured by the respondents. This is followed by the entertainment component, expressed by the statement “the seminar/research room’s atmosphere is engaging.” The education element, indicated by the statement “the seminar/research room has an informative bulletin board,” is ranked fourth. Meanwhile, the escape factor, conveyed by the statement “the atmosphere in the seminar/research room is unique and interesting,” is third in preference.

Table 14: Rank of the most appreciated statement by the respondents in research or seminar room

Statement	VS	S	U	V U	T	TN	$\frac{A \times N}{N}$	RII	Rank
The seminar/research room has an informative information board.	280	669	62	12	1023	1344	5376	0.19029	4
The atmosphere in the seminar/researcher room is exciting.	336	600	76	14	1026	1344	5376	0.19085	3
The atmosphere of the seminar/researcher room is unique and interesting.	392	603	54	10	1059	1344	5376	0.19699	1
The atmosphere of the seminar/research room is interactive.	372	615	48	14	1049	1344	5376	0.19513	2

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number

In a mini theater, the aesthetic aspect, represented by the statement “the mini theater’s atmosphere is unique and interesting,” is the most favoured by the respondents. This is followed by the escape component, expressed by the statement “the atmosphere in the mini theater is thrilling,” which is ranked second. The education element, indicated by the statement “the mini theater has an informative bulletin board,” is ranked third. Meanwhile, the entertainment factor, conveyed by the statement “the atmosphere of the mini theater is engaging,” is the least appreciated.

Table 15: Rank of the most appreciated statement by the respondents in mini theatre.

Statement	VS	S	U	V U	T	TN	A x N	RII	Rank
The mini theater has an informative information board.	320	654	54	8	1036	1332	5328	0.19444	3
The atmosphere in the mini theater is exciting.	404	591	54	8	1057	1332	5328	0.19839	2
The atmosphere of the mini theater is unique and interesting.	468	546	50	9	1073	1332	5328	0.20139	1
The atmosphere of the mini theater is interactive.	336	612	72	9	1029	1332	5328	0.19313	4

Note: VS=Very Satisfy; S=Satisfy; U=Unsatisfied; VU=Very Unsatisfied; T=Total; TN=Total Number

Table 16: Overall rank result of indoor area in cultural museum.

Components	Education element	Escape element	Aesthetic element	Entertainment element
Lobby area	3	1	2	4
Entrance of ticketing area	2	4	1	3
Ticketing area	1	4	2	3
Exhibit material in ticketing area	2	3	1	4
Entrance of indoor exhibition area	1	3	2	4
Indoor exhibition area	2	3	1	4
Exhibit material in the indoor exhibition area	1	2	3	4
Toilet	1	2	3	4
Souvenir and craft shop	2	1	3	4
Restaurant or café	4	2	3	1
Resource center	2	3	1	4
Research or seminar room	4	3	1	2
Mini theater	3	2	1	4
Frequency ranked first	4	2	6	0
Frequency ranked fourth	1	2	0	9

Based on the overall rank result, the most appreciated element is aesthetic element which ranked first at 6 components by the respondents which include entrance of ticketing area, exhibit material in ticketing area, indoor exhibition area, resource centre, research or seminar room and mini theatre. The survey reveals that 51.9% of the participants are 25 years old or younger. This demographic could significantly influence the study's findings. According to Annechini et al. (2020), younger individuals are more likely to appreciate and be drawn to aesthetics than their older counterparts. They believe that museums offer an environment conducive to effortless learning through high levels of fascination, which they consider the optimal experience. Cattaneo (2020) suggests that aesthetic appreciation is a result of the interplay between three primary neural systems: sensory-motor, emotion-valuation, and meaning-knowledge. Consequently, the interior of Malaysia's existing cultural museums seems to stimulate these neural systems in visitors.

The least appreciated element is entertainment element. It can be perceived at 9 different components which are lobby area, exhibit material in ticketing area, entrance of indoor exhibition area, indoor exhibition area, exhibit material in indoor exhibition area, toilet, souvenir and craft shop, resource center and mini theatre. Simpson (2009) suggests that a key reason people engage in tourism and leisure activities is to seek relief from personal and societal pressures. The fact that 16% of respondents visited the museum for formal reasons, 7.9% for research, and 4.5% for meetings held at the museum could explain why the element of escape is least valued. The dual role of museums as workplaces has been a longstanding issue. Forgan (2005) emphasized that museums serve as a crossroads between scientific research and public display, attracting significant interest from researchers. This dual role often leads to a conflict between viewing the museum as a place of leisure or work, which could be why the element of entertainment is least appreciated in the museum's indoor area.

CONCLUSION

In summary, this research has explored the visitor experience in the indoor section of a cultural museum in Malaysia. The study focused on several components of the museum, including the lobby area, Entrance of ticketing area, ticketing area, exhibit material in ticketing area, entrance of indoor exhibition area, indoor exhibition area, exhibit material in the indoor exhibition area, toilet, souvenir and craft shop, restaurant or café, resource center, research or seminar room and mini theatre. The findings indicate that the aesthetic element was the most appreciated by the respondents, with 51.9% of them being of a younger age group. The escape element was the least appreciated, as 28.4% of the respondents visited the museum for work-related purposes.

As per Annechini et al. (2020), museums have evolved from the "Cabinets of Curiosities" that emerged in the 1500s, indicating that museums are

institutions that evolve over time. Thus, existing cultural museums can be transformed into tourist attractions that prioritize visitor experience. To enhance the escape element in the existing cultural museum, the overall environment can be made more activity oriented. For instance, the Formosan Aboriginal Village, a cultural museum in Taiwan, was transformed from a cultural village into an indigenous theme park divided into three sections: Aboriginal Village Park, Amusement Isle, and European Park. This village emphasizes the outdoor environment of Taiwan's nine major tribes.

Similarly, Malaysia's existing cultural villages could introduce workshops to enhance the escape element. This approach has been implemented in the Mah Meri Cultural Village, where visitors can learn crafting and carving skills from the Mah Meri tribes. Some of these skills require several classes or hours of learning to master, which can help visitors focus on their visit and forget about their work environment. For future research, it would be beneficial to select a specific cultural museum in Malaysia as a case study to obtain more precise data about visitor experiences using the same data collection method and analysis. Future studies could also consider measuring visitors' expectations before their visit to the cultural museum. This data could help identify the gap between visitors' pre-visit expectations and post-visit experiences, providing a more detailed analysis of whether the existing cultural museum meets tourists' expectations (Ab Rahman et al., 2023)

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