

TOURISTS' SATISFACTION IN MALAYSIA'S CULTURAL MUSEUMS: KEY ELEMENTS THAT CAPTIVE TOURISTS

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Abstract. Cultural museums play a vital role in preserving a nation's heritage, fostering cultural exchange, and stimulating tourism. Malaysia, renowned for its rich and diverse cultural heritage, has established numerous cultural museums showcasing the nation's multifaceted history, traditions, and art forms. However, there has been a noticeable decline in visitor numbers to Malaysia's cultural museums, a trend largely influenced by the experiences visitors have during their visits. This study focuses on examining most appreciated element from the tourists' experiences at Malaysia's cultural museums by analyzing their perceptions of various spatial components within the museums. Data was collected from 381 respondents via a questionnaire survey, with statements addressing four key elements: education, escape, aesthetics, and entertainment. Survey results reveal that the aesthetic element was the most appreciated by respondents, while the escape element was the least valued. A significant portion of the respondents were from younger age groups, which tend to have a strong appreciation for aesthetics. Conversely, nearly a third of respondents visited museums for work-related purposes, contributing to entertainment being the least appreciated element.

Keywords: *cultural museum, tourist satisfaction, tourist experience, experience economy*

Introduction

Cultural tourism represents a growing sector within the global travel industry, aimed at promoting cultural adaptation and integration within local communities (Abu Bakar et al., 2020). This form of tourism encompasses a variety of museum types, including history museums, museums of ethnology, cultural museums, as well as museums of science and technology (Yusof et al., 2013). Museums serve as repositories of objects that convey information, evoke emotions, and share memories and knowledge with those who engage with them (Sandahl, 2019). Traditionally, museums focused on collecting, researching, and preserving knowledge. However, their role has evolved to adopt audience-centered approaches, prioritizing visitor experiences (Li, 2024). As stated by the International Council of Museums (2021), contemporary museums are encouraged to be inclusive spaces that welcome everyone, contributing to cultural and social development within their localities and, more broadly, to society as a whole (Pinto et al., 2014). The interplay between museum environments, spatial design, service quality, the display of cultural artifacts, and tourists' perceptions, behaviors, and

experiences forms a complex web of interactions that necessitates systematic exploration (Amir et al., 2014). In Malaysia, public museums are overseen by Jabatan Muzium Malaysia (JMM). According to JMM data, local visitor numbers have been declining since 2016, with the peak recorded at 1,983,391 visitors. For overall visitor arrivals, the highest figure since 2018 was 3,214,398 visitors. Both local and overall visitor numbers hit their lowest levels in 2021 due to the COVID-19 pandemic. This downward trend in cultural museum visitation may be linked to the quality of visitor experiences (Packer and Bond, 2010). Although significant research on visitor experiences in museums has been conducted globally, there remains a lack of focused studies on Malaysia's cultural museums. This research is therefore essential to tailor visitor experiences to align with the preferences and expectations of both local and international audiences. This study seeks to bridge this gap by conducting an in-depth assessment of tourist experience in outdoor space of Malaysia's cultural museums.

Literature review

Museums

Historically, museums primarily focused on preserving and safeguarding their collections. The emphasis on public engagement and the adoption of marketing strategies became a significant aspect of museum operations later on. Influenced by social movements, museum management philosophies have gradually shifted from prioritizing traditional functions like collection, exhibition, and research to placing greater emphasis on visitor experiences, including learning, leisure, and entertainment. Consequently, museums are transitioning from an exhibition-centered identity to a market-oriented one, focusing on visitor engagement. However, this shift towards a visitor-centered approach necessitates organizational cultural changes, which often face resistance due to concerns about compromising scholarly integrity, losing control over narratives, and hesitations in adopting new technologies. The International Council of Museums (ICOM) Statutes, Article 3, Section 1, defines a museum as a non-profit, permanent entity that serves society and its growth. It's open to the public and is involved in the acquisition, preservation, research, communication, and display of both tangible and intangible human and environmental heritage for educational, study, and recreational purposes. In Malaysia, the definition of museum is well agreed with the definition stated by ICOM however, it is not solely for preserving and storing artifacts of national treasures but also as sources of knowledge that offer a comprehensive perspective on various aspects of life to the public about history, culture, and nature.

Museums in Malaysia

In Malaysia, the federal museums are primarily managed by the Department of Museums Malaysia (DMM), which operates under the Ministry of National Unity. DMM was established in accordance with the Federal Constitution and is governed by several legislations, including the National Heritage Act 2005, Wildlife Protection Act 1972, Deposit of Library Material Act 1986, and Fees Act 1951. Under its jurisdiction, there are 22 cultural museums located across the country. For this study, tourists' experiences at these 22 cultural museums will be documented and analyzed (*Table 1*).

Table 1. List of museum governed by Department of Museum Malaysia.

No.	Name of the museum	State
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1.	Muzium Negara	Federal Territory of Kuala Lumpur
2.	Muzium Perak	Perak
3.	Muzium Tekstil Negara	Federal Territory of Kuala Lumpur
4.	Muzium Arkeologi Lembah Bujang	Kedah
5.	Muzium Kota Kayang	Perlis
6.	Muzium Labuan	Labuan Federal Territory
7.	Muzium Marin Labuan	Labuan Federal Territory
8.	Muzium Adat	Negeri Sembilan
9.	Galeria Perdana	Federal Territory of Kuala Lumpur
10.	Muzium Sungai Lembing	Pahang
11.	Muzium Seni Bina Malaysia	Melaka
12.	Muzium Automobil Nasional	Selangor
13.	Muzium Etnologi Dunia Melayu	Federal Territory of Kuala Lumpur
14.	Muzium Lukut	Negeri Sembilan
15.	Muzium Seni Kraf Orang Asli	Federal Territory of Kuala Lumpur
16.	Muzium Matang	Perak
17.	Muzium Chimney	Labuan Federal Territory
18.	Muzium Kota Kuala Kedah	Kedah
19.	Muzium Kota Johor Lama	Johor
20.	Muzium DiRaja	Federal Territory of Kuala Lumpur
21.	Muzium Muzik	Federal Territory of Kuala Lumpur
22.	Muzium Alam Semulajadi	Putrajaya Federal Territory

Tourism

According to Lin and Simmons (2017) tourism refers to activities involving travel both domestically and internationally, primarily for recreational purposes. It encompasses various activities such as sightseeing, cultural exploration, adventure, relaxation, and business travel (Abdullah and Rahman, 2022). Additionally, tourism has become a significant economic contributor for many countries, enhancing GDP, generating employment, and fostering infrastructural development (Gurian, 2006). On a global scale, tourism activities are overseen, promoted, analyzed, and standardized by the United Nations World Tourism Organization (UNWTO), which represents 160 member states, including Malaysia. UNWTO aims to foster responsible, sustainable, and universally accessible tourism. In Malaysia, tourism activities fall under the governance of the Ministry of Tourism and Culture (MOTAC), aligning with UNWTO's objectives and goals. The UNWTO technically defines tourism as the activities of individuals traveling to and staying in places outside their usual environment for up to one consecutive year for leisure, business, or other purposes unrelated to earning income from the visited location.

Tourist

Tourism is a diverse industry fueled by the movement of individuals referred to as tourists (Pahrudin et al., 2021). According to a report, glossary of tourism terms, a tourist is defined as a visitor, either domestic, inbound, or outbound, whose trip includes at least one overnight stay, whereas same-day visitors or excursionists do not involve overnight stays. The report further explains that a visitor is a traveler who journeys to a primary destination outside their usual environment for less than a year, for purposes such as business, leisure, or personal reasons, excluding employment by a local entity in the destination. All trips undertaken by these visitors are considered tourism trips, with

tourism describing the activities of these visitors (Yu et al., 2012). Tourist motivations for visiting destinations can be understood as the driving reasons behind their travel, while demographic and psychographic factors play a key role in influencing tourist behavior (Ab Rahman et al., 2025; Mayo, 1975). The tourist experience encompasses the activities tourists participate in, the products they purchase, and the additional services they utilize during their trips. This indicates that the concept of experience covers a broad range of factors. Previous study further elaborate that the tourist experience involves activities directly related to acquiring, consuming, and disposing of products and services, including the decision-making processes that occur before and after these actions. Understanding tourist experiences is essential for assessing the effectiveness of tourism planners and service providers, as well as for formulating and implementing future tourism strategies (Amir et al., 2014; Rana and Singh, 2004). Research on tourist experiences plays a pivotal role in fostering the successful development of tourism services.

Concept of experience economy

Experiences, which were previously viewed by economists as a subset of services, are now recognized as a distinct economic category, separate from both goods and services (Chin et al., 2005). This fourth category has gained prominence due to the rising consumer demand for experiences and the growing number of businesses intentionally designing and promoting them (Bachok et al., 2018; Mehmetoglu and Engen, 2011). Pine and Gilmore (1998) highlight the progression of economic growth, which has evolved from the extraction of raw materials, to their processing, to the manufacturing of goods, to the delivery of services, and now to the creation of engaging, impactful, and memorable experiences. Pine and Gilmore (1998) identified four realms of experiential value, known as the 4Es: Education, Esthetic, Escapist, and Entertainment experiences (*Table 2* and *Figure 1*). These categories are distinguished by the extent of the customer's active or passive participation and the level of absorption or immersion within the experience. As illustrated in the figure below, the 4Es are categorized based on the level of customer involvement. Entertainment and Esthetic experiences are associated with passive participation, while active participation is a key feature of Educational and Escapist experiences (Chin et al., 2005). Customers who participate passively do not directly affect the experiential offerings, whereas active participants play a personal role in shaping the activities and settings (Güzel, 2014).

Table 2. Four realms of experience by Pine and Gilmore.

No.	Realm	Description
1	Educational experience	Educational experiences actively engage tourists, enhancing their abilities and broadening their knowledge. These experiences encourage tourists to actively contribute rather than passively receive information. The educational environment is crafted to ignite curiosity and motivation, enabling tourists to delve into and comprehend knowledge, ultimately creating a memorable learning experience that they can apply in practice after their visit.
2	Escapist experience	Escapist experiences demand active participation from tourists in a tangible or virtual setting. Tourists play a role in shaping or enriching the experience, granting them the chance to assume a different identity. This type of experience transports participants into alternative worlds or scenarios, encouraging active exploration and interaction. Escapist experiences aim to captivate individuals with adventure and changes in surroundings, drawing them away from reality and into imaginative or exhilarating environments. This realm combines elements of entertainment and activity, making it both dynamic and engaging.
3	Esthetic experience	Esthetic experiences focus on the pleasure derived from unique and richly designed physical environments. Tourists passively immerse themselves in and appreciate the beauty and ambiance of their surroundings. These experiences are designed to evoke wonder and appreciation, providing a

- 4 Entertainment experience serene escape from the busyness of daily life. The emphasis is on contemplation and sensory enjoyment, creating a profound sense of aesthetic satisfaction. Entertainment experiences revolve around observing performances or activities presented by others. While tourists do not actively contribute to the creation of the entertainment, their minds remain engaged and stimulated throughout the event. The primary aim of entertainment experiences is to provide enjoyment and distraction. These experiences should deliver pleasure and memorable moments, effectively serving as an escape from everyday routines. By stimulating both sensory and emotional responses, entertainment becomes a vital component within the broader context of the experience economy.

Source: Pine and Gilmore (1998)

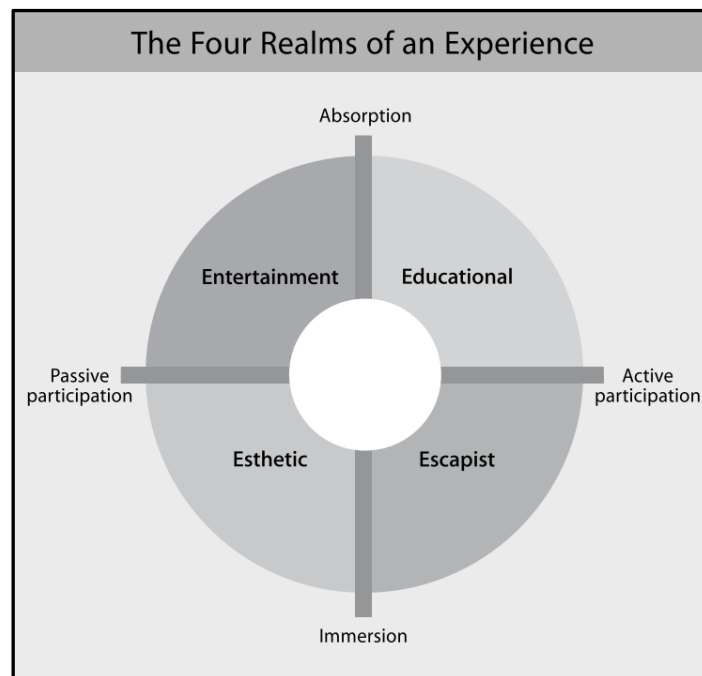


Figure 1. The Four Realm of an Experience.
Source: Pine and Gilmore (1998)

Materials and Methods

This study employed a questionnaire survey to gather quantitative data. A survey is a method used to evaluate the perspectives or experiences of a group of individuals by posing a series of questions. In this context, a questionnaire refers to a set of written or printed questions offering multiple answer options, specifically structured to enable statistical analysis. Descriptive analysis, including frequency analysis, was utilized for data interpretation. The sample size for the study comprised 381 respondents. Sampling methods are categorized into two types: probability sampling and non-probability sampling. Probability sampling offers the most reliable representation of the population, whereas non-probability sampling relies on the researcher's judgment or chance and is generally unsuitable for population-wide generalizations. Probability sampling techniques include simple random sampling, stratified sampling, cluster sampling, and multistage sampling. This study adopted the simple random sampling method, with questionnaires distributed through face-to-face interactions at various locations and via an online platform. The Relative Importance Index (RII) was applied to assess relative importance, designed to evaluate the influence of specific variables on forecasting a criterion variable. Items were organized to enable comparisons, where one item might be "rated higher," "rated lower," or "rated approximately the same" as another. A Likert

scale was utilized for relevant questions, and the results were converted into Relative Importance Indices. The formula in calculating the RII as follows (Eq. (1):

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

Where, n_4 =Number of respondents for very satisfy; n_3 =Number of respondents for satisfy; n_2 =Number of respondents unsatisfied; n_1 =Number of respondents for very unsatisfied; A=Height weight; N=Total number of respondents.

Results and Discussion

Table 3 indicates that the majority of tourists surveyed are female, totaling 250 respondents or 65.6% of the sample, while male respondents account for 34.4%, with 131 participants. These statistics suggest that women are more likely than men to visit cultural museums. Research by Evans et al. (2022) highlights that women's museum visits are influenced by social practices, acquired skills, and the experiences gained during their visits. Additionally, museums that create strong emotional experiences may particularly attract female visitors, as emotions significantly enhance their overall experience (Trion, 2023). The largest portion of respondents falls within the 19-24 age group, accounting for 34.6%, followed by the 25-34 age group at 26.5%. Respondents under the age of 18 make up 17.3%, and those aged 35-44 account for 15.2%. The smallest representation comes from individuals over 65 years old and the 44-64 age group, comprising just 0.5% and 1.0% of respondents, respectively. Over 61.1% of respondents are below 35 years old, suggesting that younger people are more inclined to visit cultural museums than older generations. This trend may also be influenced by the fact that older visitors often bring younger family members along, while younger individuals may visit with family, friends, or on their own. *Table 3* illustrates the respondents' purpose of visits. It shows that 29.4% of respondents visited the museum to spend time with friends or family, while 23.6% visited to enhance their knowledge. Formal visits accounted for 16.0%, and 7.9% visited for research purposes. Additionally, 4.5% of respondents visited the museum for corporate events, meetings, as part of a tour package, or to accompany a friend. The smallest proportions of respondents visited for sports activities (1.3%) or to see exhibitions (3.9%). The data suggests that museums are no longer perceived primarily as exhibition spaces, despite this being one of their historical roles (Forgan, 2005). While museums retain their function as centers for scientific research, they are increasingly becoming casual spaces for families and younger generations. This shift is evident as nearly one-third of respondents visited the museum to socialize with friends or family, compared to the much lower percentage who visited for exhibitions, which was among the least common reasons. This transformation in the role of museums may be attributed to modern lifestyles that prioritize leisure and entertainment, which are essential for promoting better physical and mental health, particularly for older individuals (Qin et al., 2022).

Table 3. Demography profile of the respondents.

Category	Frequency (N=381)	Percentage (%=100)
Gender		
Male	131	34.4
Female	250	65.6

Age		
Under 18 years old	66	17.3
19 to 24	132	34.6
25 to 34	101	26.5
35 to 44	58	15.2
45 to 54	18	4.7
55 to 64	4	1.0
65 or over	2	0.5
Purpose of visit		
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
Advantages of cultural museum visited		
Unique design	19	5.0
The knowledge/ experience gained	89	23.4
No comment	48	12.6
Its historical/cultural value	78	20.5
Interesting exhibition	56	14.7
Its location	11	2.9
Beautiful environment	24	6.3
Keeping national treasure	10	2.6
Has its own identity/ character	12	3.1
Calm environment	10	2.6
Its achievement/ award received	4	1.0
The technology implementation	8	2.1
Its services	10	2.6
Family friendly facilities	2	0.5
Suggestions for the cultural museum visited		
Add more utilities and facilities for the visitor.	96	25.2
Increase its cultural value.	7	1.8
Technology implementation.	19	5.0
No suggestion.	68	17.8
Marketing and promotion.	24	6.3
Add more performance/ demo/event.	44	11.5
Add more exhibition material.	56	14.7
Services.	46	12.1
Maintenance.	14	3.7
Lower the entrance fee.	7	1.8

According to the survey, 23.4% of respondents highlighted the knowledge or experience gained during their visit as the primary advantage of the cultural museum, followed by 20.5% who emphasized its historical or cultural significance. Ranked third, 14.7% identified interesting exhibitions as a notable benefit, while 12.6% of respondents did not provide any response. Additionally, 6.3% appreciated the museum's beautiful environment, and 5.0% noted its unique design. A smaller percentage, 3.1%,

valued the museum's distinct identity or character, while 2.9% highlighted its location. Furthermore, 2.6% regarded the museum's calm environment and services as advantages, 2.1% mentioned implemented technology and 1.0% acknowledged the museum's achievements or awards. The least cited advantage, at 0.5%, was its family-friendly facilities. The data indicates that 23.6% of respondents visited the museum to enhance their knowledge, and nearly all of them (23.4%) reported successfully gaining new knowledge or experiences during their visit. Although only 3.9% initially visited the museum to view exhibitions, a larger proportion, 14.7%, later identified the exhibitions as a significant advantage. This suggests that some visitors, who did not initially plan to focus on exhibitions, discovered and appreciated the museum's engaging displays during their visit. The survey results reveal that 25.2% of respondents suggested improving visitor facilities, highlighting a perceived inadequacy or lack of existing utilities in the cultural museum. The second most common response, chosen by 17.8% of participants, was having no suggestions for improvement. This could indicate either satisfaction with the museum experience or a lack of sufficient engagement during the visit to form suggestions. The third most frequent recommendation, cited by 14.7% of respondents, was to add more exhibition materials. This feedback primarily came from repeat visitors, suggesting an expectation for updated exhibition content during subsequent visits. The fourth most popular suggestion, at 12.1%, was enhancing service quality. Respondents were less concerned with customer service or the registration process and instead focused on improving the tour-guiding experience and providing additional activities beyond exploring exhibitions. This suggests that visitors seek diverse options to enrich their experience at the museum. Ranked fifth, 11.5% of respondents proposed organizing or adding more performances, demonstrations, and events, indicating a desire for increased entertainment to elevate their overall experience.

Meanwhile, 5.0% of respondents recommended integrating modern technology into the museum's exhibitions. This implies a desire for the museum to adopt innovative methods to enhance its presentation of content. The least frequent suggestion, at 1.8%, was for the museum to enhance its cultural value and reduce entrance fees, indicating that only a small percentage of respondents were dissatisfied with the current fees and cultural offerings. The second least frequent recommendation, at 3.7%, was for improved maintenance. This reflects visitors' observations that the condition of exhibition materials and museum facilities could be better, which might detract from the overall visiting experience. The result of the most appreciated element for every museum components are compiled into an overall table. From this table, the most and the least appreciated element can be observed. The rank from every component is accumulated. The most appreciated element is ranked as first or 1 while the least appreciated as fourth or 4. Thus, the best accumulated points is the least point while the worst is the most point accumulated. There are 21 components based on spaces in cultural museum are observed in this study. Therefore, 21 points is the best point can be achieved if the element ranked first at all of the 21 components while 84 is the maximum points can be acquired. From the *Table 4*, aesthetic element is the most appreciated element with a total of 38 points, followed by education element with 48 points and escape element with 55 points. Entertainment is the least appreciated element with a total of 64 points, which are the most compared to other elements.

Table 4. Overall element ranking in each components of cultural museum.

No.	Components	Education element	Escape element	Aesthetic element	Entertainment element
1	Entrance of the parking lot	1	4	3	2
2	Area of parking lot	1	4	2	3
3	Exhibition material in parking lot	2	1	2	3
4	Lobby area	3	1	2	4
5	Entrance of ticketing area	2	4	1	3
6	Ticketing area	1	4	2	3
7	Exhibit material in ticketing area	2	3	1	4
8	Entrance of indoor exhibition area	1	3	2	4
9	Indoor exhibition area	2	3	1	4
10	Exhibit material in the indoor exhibition area	1	2	3	4
11	Entrance of outdoor exhibition area	3	2	1	4
12	Outdoor exhibition area	2	3	1	4
13	Exhibition material in outdoor exhibition area	3	2	1	1
14	Toilet	1	2	3	4
15	Souvenir and craft shop	2	1	3	4
16	Restaurant or cafe	4	2	3	1
17	Plazas and squares	4	3	2	1
18	Resource center	2	3	1	4
19	Research or seminar room	4	3	1	2
20	Mini theater	3	2	1	4
Total		48	55	38	64

From the *Table 5*, aesthetic element is the most appreciated element by being ranked first at 10 components of cultural museum which includes the entrance of ticketing area, exhibit material in ticketing area, indoor exhibition area, entrance of outdoor exhibition area, exhibition material in outdoor exhibition area, resource center, research or seminar room and mini theater. Education element is the second most appreciated element by the respondents as it ranked first at 6 components of cultural museum which are entrance of parking lot, area of parking lot, ticketing area, entrance of indoor exhibition area, exhibit material in the indoor exhibition area and toilet. Next is escape element which ranked first at 3 component museum which are exhibition material in parking lot, lobby area and souvenir and craft shop. Entertainment is the least appreciated element as it not being ranked first at any components of cultural museum. The survey reveals that 52% of participants are aged 25 years or younger, a demographic that could significantly shape the study's findings. This percentage includes 17.3% of respondents under the age of 18 and 34.7% between the ages of 19 and 24. According to Annechini et al. (2020), younger individuals often exhibit a greater appreciation for aesthetics compared to older age groups, as museums provide opportunities for effortless learning through high levels of fascination-a quality that resonates more strongly with younger audiences. Herron and Jamieson (2020) further suggest that older individuals are more inclined to value historical exhibits that reflect time periods they have personally experienced or heard about, often referred to as the power of reminiscence. Additionally, 6.3% of respondents identified the museum's beautiful environment as a highlight, while 5.0% were impressed by its unique design. This likely explains why the aesthetic element emerged as the most valued aspect among respondents.

Table 5. Overall element ranking in each components of cultural museum.

Category	Education element	Escape element	Aesthetic element	Entertainment element
Frequency of rank 1st (highest)	6	3	9	3
Frequency of rank 4th (lowest)	4	4	0	12

The educational element ranks as the second most valued by respondents. A notable 23.4% identified the knowledge and experience gained during their visit as the

museum's primary advantage, making it the most frequently mentioned benefit in the survey. Furthermore, nearly half (49.9%) of respondents spent two or more hours in the museum. According to previous study, visitors who dedicate more time to museum exhibitions tend to engage in time-based learning behaviors, thereby enhancing their educational experience. This confirms the educational element's significant value to respondents. The escape element, ranked third, is the second least appreciated aspect, followed only by the entertainment element. In the context of museums, the escape element refers to immersive experiences that allow visitors to engage deeply with the environment or the narratives presented, offering a break from routine (Packer and Bond, 2010). However, this element may be undervalued by respondents due to the museum's frequent use for work-related activities. The survey shows that 16% of respondents visited the museum for formal reasons, 7.9% for research purposes, and 4.5% for meetings. The dual role of museums as spaces for both leisure and professional activities has long been a topic of discussion (Forgan, 2005). Museums serve as a crossroads between scientific research and public exhibition, attracting significant interest from researchers. This overlap may diminish the value of the escape element for visitors, as work-related obligations overshadow opportunities for relaxation and enjoyment. According to Bates and Ferri (2010), entertainment primarily involves delivering external stimuli to a largely passive audience, providing enjoyment. Entertainment has been identified as a key component in fulfilling the desires of many museum visitors (Van Aalst and Boogaarts, 2002). However, the entertainment element appears to be the least valued by respondents. This may stem from the cultural museum's limited use of interactive technologies, which could significantly enhance entertainment experiences. Only 2.1% of respondents noted technological implementation as a museum advantage, while 5.0% recommended integrating more technology into exhibitions and facilities. Additionally, 12.1% suggested improving and expanding visitor services, and 11.5% proposed adding more performances, demonstrations, or events. The lack of activities and limited services likely detracts from the overall entertainment value, making it the least appreciated aspect of cultural museum visits.

Conclusion

In conclusion, this research aimed to evaluate the most appreciated elements from experience economy by the tourists in Malaysia's cultural museums. The findings revealed that the entertainment element is the least appreciated, highlighting the need for improvement to enhance overall visitor experiences. Both the educational and escapist elements also require enhancements in specific aspects of the cultural museums. On the other hand, the aesthetic element emerged as the most appreciated aspect among respondents. This study aspires to offer valuable insights for museum management and policymaking, aiding in the development of effective strategies to attract and retain visitors. It aims to assist museum administrations in designing and implementing visitor-oriented programs, improving the quality of exhibits, and enhancing overall visitor satisfaction. The research hopes its findings contribute to the sustainable development of cultural museums in Malaysia, ensuring they remain vibrant and appealing destinations for both local and international tourists. The results and insights from this study can serve as a useful reference and guideline for advancing the development of cultural museums in Malaysia.

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Conflict of interest

There is no conflict of interest involve with any parties in this research study.

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