



Mapping the Overall Individual Visitor's Experiences at Sarawak Cultural Village as a Living Museum Site

Cassandra Anak Henry Ahguk

Faculty of Cognitive Sciences and Human Development
Universiti Malaysia Sarawak
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Cassandra Anak Henry Ahguk

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DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of Universiti Malaysia Sarawak. Except where due acknowledgements have been made, the work is that of the author alone. The thesis has not been accepted for any degree and is not concurrently submitted in candidature of any other degree.

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Signature

Name: Cassandra Anak Henry Ahguk

Matric No.: 15020131

Faculty of Cognitive Sciences and Human Development

Universiti Malaysia Sarawak

Date :

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ABSTRACT

A living museums or non-living museums were an integral tourist destination as it was important to understand visitors' experiences during the visitation. This study aimed to explore the overall visitor experiences at Sarawak Cultural Village (SCV) at an individual level. The visitors' experience was seen vital as it will also help in improving SCV in the future. The qualitative research method was used for this study using interview and photovoice. The findings from interview sessions and the photo voices taken during the visits were analysed using thematic analysis to produce the visitors' experience. A total of 20 respondents participated in this study and were randomly selected during the two-weeks of data collection. The result of the study showed that SCV was a unique and authentic place to visit when comes to a heritage and cultural site. An initial result suggested that there are 18 sub-themed emerged from this study such as memory, learning, emotion, engagement, knowledge discovery, interaction, natural environment, aesthetic, fun and entertainment, involvement, uniqueness of culture, rare object, creativity, originality, culture exposure, antique artefacts, unique architecture, and costume. A further analysis showed that these 18 sub-themes can be categorised into 6 main themes such as: memory experience, learning experience, emotional experience, aesthetic experience, interactive experience and cultural experience. Further study should be done to explore the use of social media and other methods of data collection such as journey map.

Keywords: Visitors' experiences, living museum, heritage & cultural, interview, photovoice, thematic analysis.

Pemetaan Keseluruhan Pengalaman bagi Pengunjung Individu di Kampung Budaya Sarawak sebagai Tapak Muzium Hidup

ABSTRAK

Muzium hidup dan muzium bukan hidup adalah destinasi pelancongan yang memainkan peranan penting dalam memahami pengalaman pengunjung semasa lawatan. Kajian ini bertujuan untuk menerokai pengalaman keseluruhan pengunjung di Kampung Budaya, Sarawak pada peringkat individu. Pengalaman pengunjung adalah penting kerana ia akan membantu meningkatkan prestasi Kampung Budaya pada masa hadapan. Kaedah penyelidikan kualitatif telah digunakan dalam kajian ini iaitu, kaedah temuduga dan foto-suara. Data daripada sesi temuduga dan foto-suara yang direkod semasa lawatan tersebut telah dianalisis menggunakan analisis tematik untuk menghasilkan pengalaman pengunjung. Seramai 20 orang responden terlibat dalam kajian ini yang dipilih secara rawak semasa dua minggu pengumpulan data. Hasil kajian menunjukkan bahawa Kampung Budaya adalah tempat yang unik dan sesuai untuk dikunjungi bagi kategori tapak warisan dan kebudayaan. Hasil awal kajian menunjukkan bahawa terdapat 18 sub-tema seperti memori, pembelajaran, emosi, penyatuan, penemuan pengetahuan, interaksi, alam semula jadi, estetik, keseronokan dan hiburan, penglibatan, keunikan budaya, objek yang jarang berlaku, kreativiti, keaslian, pendedahan budaya, artifak antik, seni bina yang unik, dan pakaian. Analisis lanjutan menunjukkan bahawa 18 sub-tema boleh dikategorikan kepada 6 tema utama seperti: pengalaman memori, pengalaman pembelajaran, pengalaman emosi, pengalaman estetik, pengalaman interaktif dan pengalaman budaya. Kajian masa hadapan dicadangkan untuk fokus kepada penggunaan media sosial dan lain-lain kaedah pengumpulan data seperti peta perjalanan.

Kata kunci: *Pengalaman pengunjung, muzium hidup, warisan & kebudayaan, temuduga, foto-suara, analisis tematik.*

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CHAPTER 1

INTRODUCTION

1.1 Background of study

Museum was an integral tourist destination across the world. It had exposed all visitors to a real-life experience. A living museum was built to preserve the cultures and heritage and to promote the culture and tourism of everyone all around the world. Hence, understanding the visitors' experience was crucial as it will help museum to enhance their performance in the future and subsequently increase the visitors' satisfaction. The visitors' satisfaction will boost the number of visitors to museum and help to sustain the museum itself. Visitors are at the centre of the museum's life in the twenty-first century (Falk, 2016).

The World Tourism Organization (WTO) notes that tourism is now one of the biggest industrial sectors in the world and museum plays a significant role in tourism. In Southeast Asia, the growth of the tourism industry was known to be extremely competitive between Singapore, Malaysia, Philippines and Indonesia. People nowadays were spending a lot of time engaging in entertainment, traveling and recreation during their leisure time. For example, Page and Connell (2009) highlighted the transformation of this social phenomenon is because people have increased their leisure time. In addition, Virginija (2016) also suggested that human being was embraced with their feeling, interaction, tasting, discovering, travelling, meeting, participating and finding out things. Museum was one of the leisure environments that contributed to these elements to the community by providing more information, improve their facilities that can help to enhance visitors'

interaction and engagement. Medic, Pivac, Ivkov-Džigurski, Kosic & Pavlovic (2015) study had discovered the factors that had influenced visitations to museum; more leisure time, exhibit that interest me, more information on events in museums, better services, and to have someone to go with.

Furthermore, museum was also considered as a teaching aid for informal education outside the school by providing activities to support children development in term of cognitive, physical, effective and social (Dogan, 2010), lifelong learning experiences (Akyol, 2007), provided effective method to teach (Atagok, 1999). Dogan (2010) stated that museum had provided an excellent environment which able to lure a student learning process while living and experiencing it. A study conducted at Bursa City Museum and Archeology Museum, Turkey and the primary students were involved in the study. The study aims to contribute to the student's mental, physical, affective, cognitive, and social development.

Museums was also listed as one of the major attractions in travel and tourism industry (Bierderman, Lai, Laitamaki, Messerli, Nyheim, & Plog, 2008; Mudzanani, 2015). To demonstrate the value of museums, scientists begin to look for a wide range of other beneficial results for visitors beyond their undeniable educational value. This shift was partly due to changes to the focus museums put on various aspects of their roles, from the concentration on the collection, conservation and exhibition of objects and public education, to understanding and meeting the many needs of visitors.

Visitor experience was mainly about the way visitor satisfy, feels, interact or react with directly or indirectly. According to Pekarik, Doering and Karn (1999), there were four criteria that can be used on the understanding of the satisfaction and visitor's

experience that everyone wanted to understand, identify their point of view, the experiences they value in museums and somehow the goal was to find satisfying in their visitation. Falk (2016) highlighted that to understand visitors' satisfaction is not about precision, but necessity. Hence, there was a need to concentrate on study of visitors' experiences particularly living museum which has different settings from another museum.

Visiting a living museum was part of a tourist activity and this cultural institution includes heritage site (Kafle, 2014) with the culture and livelihood of different ethnic groups. Sarawak Cultural Village (SCV) was known for its nature as a living museum that represent the traditional culture of Sarawak tribes. Visiting SCV promised visitors an exotic experience with their tribes cultural and lifestyle exhibitions. Thus, this study focused on obtaining the overall individual experiences that occurred during the visitation at SCV.

The traditional house at SCV was constructed with an exact replica of the real traditional house of different ethnics of Sarawak. Furthermore, it also exhibits various ethnics' artefacts, culture performance, foods, costumes and handcraft. It was also one of the popular cultural and heritage tourism sites in Sarawak. As a living museum, SCV was built for real and live visual senses of Sarawak cultures and heritages. The SCV settings could be of benefits for visitors, regardless of their prior visits to the place. Experience occurs in various ways such as through seeing, touching, feeling, socialising, communicating and learning. Few studies have been conducted to explore the visitors' experience (i.e. Falk, 2009; Ahmad, Abbas, Yusof & Taib, 2015; Vergopoulos, 2016). Similarly, a study was conducted by Muzaini (2016) at SCV that focus on the cultural heritage sites.

The numbers of cultural heritage sites in Malaysia had increased significantly in the last two decades (Hoffstaedter, 2008). For example, places that showcasing the history of the places and the ethnic heterogeneity of those living within them, such as the *Taman Mini Malaysia in Malacca* (dedicated to display the diverse architectures and cultures of different states within the country) and the *Mari Mari Cultural Village in Sabah* (depicting the traditional homes of the state's ethnic communities).

Tourist perception was a construct influenced by factors that happen in any leisure sites such as the historical and cultural attributes, destination, affordability, travel environment, natural attractions, entertainment and infrastructure (Rajesh, 2013). However, this study will only focus on the features that influenced tourists' perception that offered in the SCV consists of the design building, artefacts and the labels, activities, foods and performances, the people, souvenir shop, and, entrance and wayfinding. This study examined the experiences of visitors at SCV based on Pekarik, Doering and Karns (1999), which focus on four main categories or visitors' experience: object experiences, cognitive experiences, introspective experiences, and social experience, which helped to recognize the experience of visitors at SCV and. The framework of this research is based on work by Pekarik, Doering and Karns (1999).

Every individual that went to any museums should have a goal to utilize the time for being in the museum. Litwak (1992) mentioned that people come for visiting any leisure site like museum to spend time with families and friends or to see what was happening and to gain knowledge through learning a new thing, and they are the best companion to go to visit museum (Medic et al., 2015). Visiting a museum was definitely brought a good information that can help them to get a satisfying visiting experience.

Every visitor that came with different perceptions and expectations to the museum and sometimes it does not correspond with the visitor's expectations. Besides, to reach the purpose of their visits, a visitor can utilize every element that museum has to offer and also helps to enhance or attain their personal knowledge. Their perceptions, experiences and all their evaluations were important to review future visitations and understanding preferences of tourists as well. Packer and Ballantyne (2002) mentioned in their study that learning and discovery, passive enjoyment, restoration, social interaction and self- fulfilment were the reasons for visiting a leisure environment, such as museum. At that point, with all these visiting reasons, it can help SCV itself to enhance the quality of its settings to enable visitors to achieve their expectations on what the museum can offer.

In this study, tourists' perceptions were explored based on what have been offered to the visitors at SCV. A photovoice data collection method was used to identify the participant's experience at SCV. Photovoice methods required participants to take a photo and were analysed using thematic analysis to understand their visitors' experience and were then mapped to the Pekarik, Doering and Karns (1999) study on visitors' experiences. For the in-depth interview, the researcher asked questions based on the photos taken and subsequently identified the perception of visitors based on the list of attributes offered at SCV.

Visitors were the backbone for each museum as their presence ensures the existence of tourism business and improves the deficiency for future development (Okello & Yerian, 2009). This study was also important to improve the visitor' experiences to be more meaningful. Visitors mostly look for a long-lasting personal experience as an affective memory, sensation and symbolism of the experiences they had. Hence, tourism industry should acquire a deep understanding of the visitors' patterns and perceptions as

well as their motivations. The output of visitor experience that was obtained through their visitation could help gain further understanding and knowledge of their experiences better. It was directly produced a full picture to map visitors' experiences in SCV in depth.

1. 2 Sarawak and Introduction to Sarawak Cultural Village (SCV)

According to the Department of Statistics of Malaysia 2016, the Sarawak population estimated at 2,74 million, which was composed of three main ethnic groups, namely Dayaks (40% with Iban and Bidayuh representing 29,1%), Chinese and Malay (25,9%) respectively (Land and Sea Dayak). Kedayan, Murut, Penan, Kelabit, Berawan, Penan, Kenyah and Kayan were other indigenous groups (Malaysia & Ali, 2007). It was a multicultural state that comprises more than 40 ethnic groups, each of which had its own language, culture and heritage that reflects the ethnic pluralism of the country. Thus, their traditional dance, authentic indigenous food, architecture, life styles and practices were reflected cultural pluralism. They have their own governance and leadership structures, they have from time to time fought tribal wars, including headhunting.

The uniqueness of Sarawak has become a main attraction for everyone especially foreigners and the different ethnic groups made Sarawak such an interesting place to visit. Nonetheless, it was impossible for the visitors who came over to Sarawak to explore every place in Sarawak within a day. However, Sarawak has built and offered a one short visits to Sarawak Cultural Village (SCV) which offered the experience for major ethnics in. The Village stands by the background of the Mount Santubong, within a limited area of 17.5 acres, the diverse cultures of Sarawak ethnic groups. The SCV opened in 1991 and became an important cultural attraction in the cultures and editions of Sarawak.

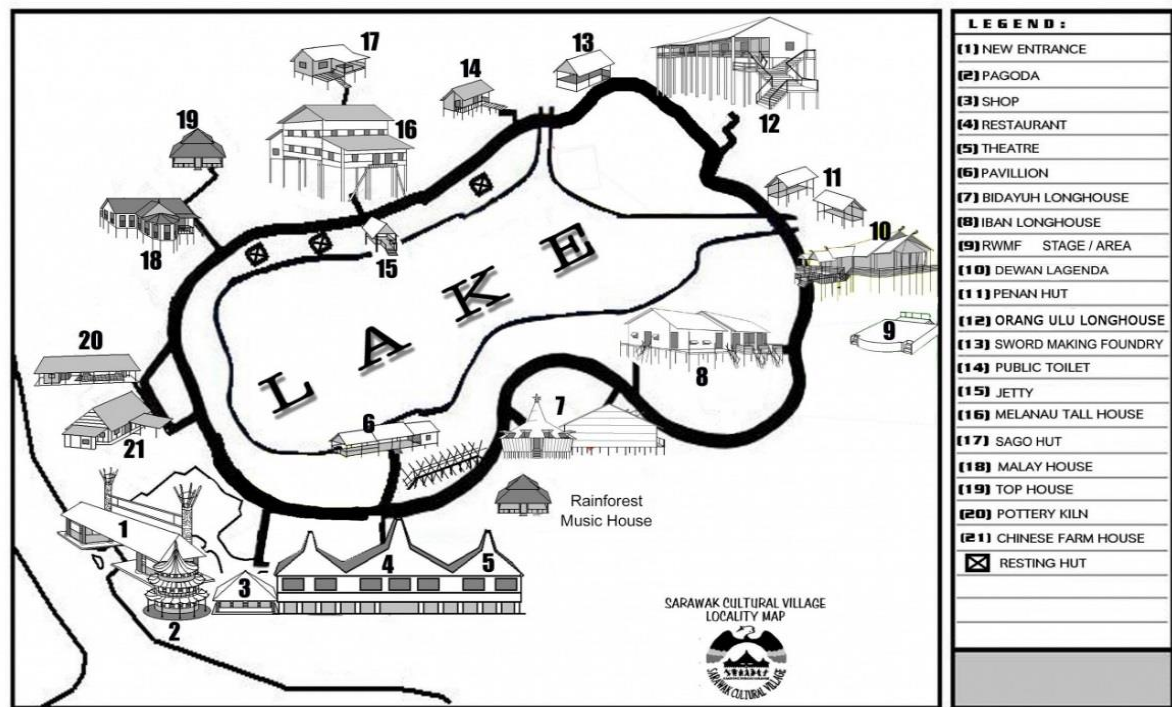


Figure 1.1: Map of Sarawak Cultural Village (SCV) located in Kuching.

Figure 1.1 shows the map of Sarawak Cultural Village which included the location for each house and other main attractions found in the living museum. SCV offered different tourist attraction such as a replica of ethnic houses, cultural and traditional activities, cultural performance and art. The residents of the SCV provide information about their different traditions and lifestyles. The replicas of Sarawak's major ethnic groups houses were made up of the museum buildings and it officially labelled as Rumah Iban, Rumah Bidayuh, Rumah Cina, Rumah Melayu, Rumah Melanau, Rumah Ulu dan Pondok Penan (Penan Hut).



Figure 1.2: Seven Types of Traditional Houses in SCV

An example of the main attraction can be found in these ethnics' houses (Figure 1.2) such as their traditional costumes, handmade accessories, food, traditional dance, traditional rituals and other activities that involved culture. The place can be more relevant to gain the experience from the staffs who act as a storyteller in every house. In this living museum, the legacy of the major racial groups in Sarawak was shown and the lifestyles of these groups can be easily portrayed in 14 acres area. In average, there were more than 70,000 visitors visits SCV in a year. Based on the feedback of tour experience from visitors visited SCV in Trip Advisor (2018), SCV was well-known to every foreigner as illustrated in the excerpt of few comments and feedbacks found below.

- *'Tourism with good value and interesting*

Typical house where the employees of this group show examples of crafts, cuisine. Overall, you would always be aware of a certain inevitable artificiality, but I'd be quite happy to go again, and would recommend it to any visitor.

- *Very interesting and informative place*

Our visit here was great. This is a great way to find out about Sarawak's various ethnic groups. We have liked to visit every house where we have the chance to try freshly made local sweets and biscuits. We also considered the cultural show to be good, but it was well done for tourists, with authentic tools and dance. Roth timing your visit to make sure you see it. We bought a back picture, and there is the opportunity to but some other local crafts too. The iced watermelon juice in the cafe was very welcome on such a hot day.

- *The way to understand the principal Sarawak tribes is to visit Sarawak Cultural Village. You can experience and participate in the cultural show of the main tribes*

in Sarawak. To get a real sense of culture and place you should spend at least 4 hours.

Commenting in post-visitations was one way to give ideas to a new visitor and the aforementioned responses are from previous visitors' experiences at SCV. Despite its giving benefits, any visitors know little about the perspective on commenting the situations, the settings, and the ethnic groups living in SCV. For example, a study by Macdonald (2006) mentioned that commenting on any museum visits helping to understand the visiting experience, evaluate the exhibitions display and museums' efforts as places for informal learning.

1.3 Problem Statement

The understanding of tourism inheritance was argued to be based on the connection between the individual and space, namely tourist perceptions of an area in relation to its own heritage (Poria, Butler & Airey, 2006). Based on a study focusing on visits to places where historical artefacts are shown, tourist's perception was suggested as essential for understanding the patterns of visits to obtain the visitor's experience.

Traditionally, visitors' experiences at cultural heritage sites were gathered and analysed using several methods such as interview and questionnaire (Pekarik, Doering & Karns, 1999; Kelly, 2007; Eckert, Pekarik & Pheasant, 2013). On the other hand, this study aimed to explore and identify visitor experiences at SCV using different method such as photovoices and interviews. According to Pekarik, Doering and Karns (1999), the visitors' experience was divided into four categories: *object experience*, *cognitive experience*, *introspective experience* and *social experience*. This study aimed to develop a new

framework of visitors; experience at SCV based on the Pekarik, Doering and Karns (1999). In addition, this study also aimed to identify what experiences were related to tourist perception instead of what satisfies the tourist while visiting SCV. Previously, several studies museum research (i.e. Packer & Ballantyne, 2002; Rojas & Camarero, 2008; Chan & Yeoh, 2010; Kafle, 2014) only focused and investigated the visitors' experience, but none of them did not focused on the connection of tourist experiences based on tourist perceptions in the living museum. As a result, tourist can map their experiences that required them to connect with their social experience, emotional interaction, historical reminiscence and the learning experience for instance.

Lack of studies that focused tourist or visitor perception in any cultural space or living museum caused a difficulty for the tourism management to overcome or improve any issues in future. For example, a study by Deng & Bender (2007); Sheng & Chen, (2012); and Muzaini (2016). As Doering (1999) had suggested, it was important to understand the significance and value of a museum visit from the perspective of visitors and to consider their multiple needs. This study aimed to explore tourist perceptions in order to understand about SCV from the tourist perception. In addition, this could help the SCV management to maintain and improve their services and product too. In addition, this would help the SCV's market to expand widely around the world.

1.4 Objective

1.4.1 General Objective

This research aimed to obtain the overall visitors' experiences at Sarawak Cultural Village.

1.4.2 Specific Objective

- a. To identify individual visitors' experiences at SCV.
- b. To develop visitors' experiences framework at SCV based on the visitors' perception.

1.5 Research Question

In order to meet the objectives, there are sets of research questions provided:

- a. What were visitor experiences at SCV?
- b. What were the main components of visitors' experiences framework at SCV?

1.6 Significance of the study

- a. The development of cultural tourism in Sarawak should be improved in order to enhance the quality of the product offered to all tourists from world over. At the end of the study, it will show the importance of tourist perception being taken in every cultural site. For getting most out of the tourism industry, it requires a deep understanding of the visitor's pattern and perception. The result should be applicable for any cultural tourism places, particularly for any living museum.
- b. In the context of interpretation, by providing clear information may enhance the tourist's understanding. This concept also helps tourist to understand what they already experienced. Such understanding may also provide a basis to help improve SCV management in terms of preserving the environment and fulfilling other developmental goals.

- c. This will also help SCV to explore the obstacles on each attraction and the settings. The attractions offer in the SCV can also be shown in the pictures taken during the visitations from tourist itself. This study will help to fulfil the gap of knowledge in this field by furthering the knowledge of the market. SCV management can use all the information provided as their future reference.
- d. The research should benefit cultural heritage sites as whole, rather than SCV alone. It should have bigger contribution towards the tourism industry.

1.7 Limitations of the study

The limitations of this study could be the number or size of the participant involved. This study can be up to 100 participants or more to investigate the accuracy and precision of the visitor experience in SCV. In addition, the method used in the data collection can be more technical and involving software for example using the N-Vivo to transcribe the data collection from interview answers. This study was only focused on qualitative research.

1.8 Scope of the research

This study focused on individual tourist or normal visitors who are in the ages ranging between 18 to 60 years old. This study focused on tourist perception and the importance of generating tourist's experience based on their understanding or point of view. This study addressed all visitors who come over either they were locals or foreigners. From the information gained at the end of results, it shows how different individuals from different countries perceive and understand their visitations. This had led to the formation of visitor experiences in the living museum as a local tourist or foreigner.

The main attraction at the Village comprised the traditional houses belonging to seven ethnic groups in Sarawak: Iban (Sea Dayaks), Bidayuh (Land Dayaks), Orang Ulu (the upriver people), Penan (itself one of the Orang Ulu although singled out perhaps because of their nomadic nature), Melanau, Malay and Chinese. The exhibited houses were arranged in a circle completed by the gift shop (selling trinkets, key-chains and other 'ethnic' souvenirs of Sarawak), cafeteria and cultural auditorium (where the cultural show happens). Hence, for a visitor, it was reflected a journey through the state, with the lake at its centre representing rivers that were the lifelines for so many of Sarawak's communities. This study aimed to identify the individual experiences based on these elements studied. It was also important for a society to understand the meaning and values of a living museum amongst our community.

This thesis was structured into six chapters. Chapters Two to Five focus on the overview of SCV specifically to the eight houses of different ethnics group and the theoretical framework of previous study by Pekarik, Doering and Karns (1999) to produce a new theory for this study. These chapters also included a review of the literature about SCV as a living museum, visitor experience and visitor perception. The contents of an analysis of the data archives through using photovoice and interview methods and to be framed using a thematic analysis. The thematic analysis required a data to be coded to extract the main themes and sub-themes to produce an overall visitor experience at SCV. In chapter six, the form of overall visitor experience in SCV has been summarised and concluded each one of them.

CHAPTER 2

LITERATURE REVIEW

This chapter elaborates the literature related to the study. There were three related topics which were SCV as a living museum, a theoretical model of visitors' perceptions on cultural heritage site, and visitors' experiences in SCV.

2.1 Sarawak Cultural Village as a Living Museum

Cultural villages or "living museum" was characterized as commercial and historic sites that rehabilitate a particular time, place and culture in a contemporary setting (Graham, 1997). A cultural tourism was classified according to motivational factors that indicate the dominating motif which promotes travelling (Virginija, 2016). Based on the literature, the following six types of tourism were distinguished with regard to the goal of a trip: *business tourism, professional tourism, leisure and entertainment tourism, cognitive-cultural tourism, sports tourism, rural tourism and wellbeing tourism*. The culture was also considered as a natural landscape by a culture group (Sauer, 1925), for example in SCV, visitors can find different ethnic groups in Sarawak. It shows that Sarawak was fashionable based on the culture and contained varieties such as the house designs, foods, and more. This research was also the first study carried out on SCV that focuses on tourists'

perception and their experiences while visiting the living museum. To measure the visitor experiences in SCV, this study targeted as many recorded information from the visitor's point of view. This could be helpful in formulating as many strategies for maintaining and improving their products or services in future for planners or marketers of culture or heritage tourism (Jin, 2002) or for the museum itself.

According to Bedate, Herrero and Sanz (2004), cultural and heritages were two important components for the leisure sector such as the museum. Heritage was a concept which would be valued by most people. People who came for a visit for example were willing to learn about their own heritage and value it. That's why today people try to improve the tourist destination while maintaining material culture-articles of the arts and the everyday use of the architecture, the form of the landscape and the intangible culture-performances of dance, music, theatre, ritual, and linguistic styles as well as human memory (Silverman & Ruggles, 2007). Such objects and intangible cultural performances form personal and communal identities, and it would seem that the creation of a strong identity is fundamentally good (Lenzerini, 2011). However, heritage was also linked to identity and territory where persons and communities often compete or engage in direct conflict. Conflict may arise between indigenous and cultural rights or the ethnic minority, and the dominant majority dispute the right to define and manage a minority's cultural heritage.

In 1972, the UNESCO Convention for the Protection of World Cultural and Natural Heritage identified heritage as a set of sites of archaeological value "from an historical, art or science perspective" (Peleggi, 1996 pp. 340-364). It was seen as part of a society's cultural tradition because of its role as a carrier of historical values from the past. The

cultural and natural context can describe heritage as a tourism product (Prentice, 1993).

Heritage, in a cultural context, includes:

- Material forms such as monuments, historical and architectonic monuments and exhibited objects in museums
- Immaterial forms, including the philosophic and artistic aspects of all their expressions
- Celebrating great events or historical personalities
- Distinctive lifestyles and training

Natural landscapes have been used to describe gardens, landscapes, national parks and natural areas of the wild, mountainous areas, rivers, islands, and their fauna and flora components (Nuryanti, 1996). Researchers usually define patrimony tourism as a sub-group of tourism based on a place or attraction's historical characteristics (Poria, Butler & Airey, 2001). Thus, the tourism patrimony centres on what we inherited, from historic buildings to works of art and beautiful scenery (Yale, 1991).

Boyd (2002), however, had proposed a patrimonial tourism model which suggests that patrimony crosses an array of landscapes and environments and thus forms part of a larger range of tourism models such as nature, rural, cultural and urban. The current investigations can be classified as cultural and urban tourism research since they focus on urban or cultural and historical landscapes. Attractions of World Heritage often attract foreign tourists as just a small part of a larger journey. The sites probably have no personal attachment feelings. At the national level, attractions often represent lasting national and national pride-related ideals. Communities at local level need familiar landmarks so that they can stay in touch in a fast-changing world with their own collective history (Timothy,

1996). Personal attractions attract people with emotional relationships to a specific location (Timothy, 1996). This includes heritage linked to specific interests, such as religious and ethnic and professional groups, to which a traveller belongs. For instance, for a few reasons, people value architecture in SCV. First, it was only because of how the building has been designed that sensory experience is available; for instance, the cool interior of a large building in the warmer environment. Secondly, sensory stimulation alone was not an aesthetic merit. Rather, architecture must involve the mind. Neither the mind nor the body alone can create a rich visitor experience and a more integral experience description (Tweed, 2000) was needed through the notion of affordability, for example. Living museum are emphasize it characteristics which included the authenticity element of architecture culture, identity and inheritance of architecture culture and interaction with the visitors. The most important aspect to the living museum was the communication of visitor with the historical tradition and culture that lead on the formation of visitor experiences and expectations. For example, the engagement of visitor while playing a traditional games or activities in SCV like the blowpipe and ‘*alu-alu*’ dance. Not even that, the services of the SCV also one of the characteristics of living museum as stated in Abi, Mariapan and Aziz (2015) studied that SCV’s services was contributed to enrich visitor’s cultural experiences as a cultural tourism destination.

2.2 Theoretical Model of Visitor's Perceptions on Cultural Heritage Sites

Tourist perception was a construct of the influence by a setting or what had happened in any leisure sites (Rajesh, 2013). Perception can be considered as a one of the cognitive processes that happen when people start to hold (Crompton, 1979) or thought on the subject. The cognitive processes involved the person where the person would have to receive, select, organize and interpret information in order to create a meaningful picture of the world was defined, according to Pizam and Manspeld (2000). Everyone was different from one another in their perceptions of their surroundings. Moreover, the perceptions of tourists who had never experienced or had very limited experience in anything previously, and whose perceptions were generally based on expected and unexpected knowledge, may differ from the perceptions of tourists with experience of that thing (Pizam & Mansfeld, 2000).

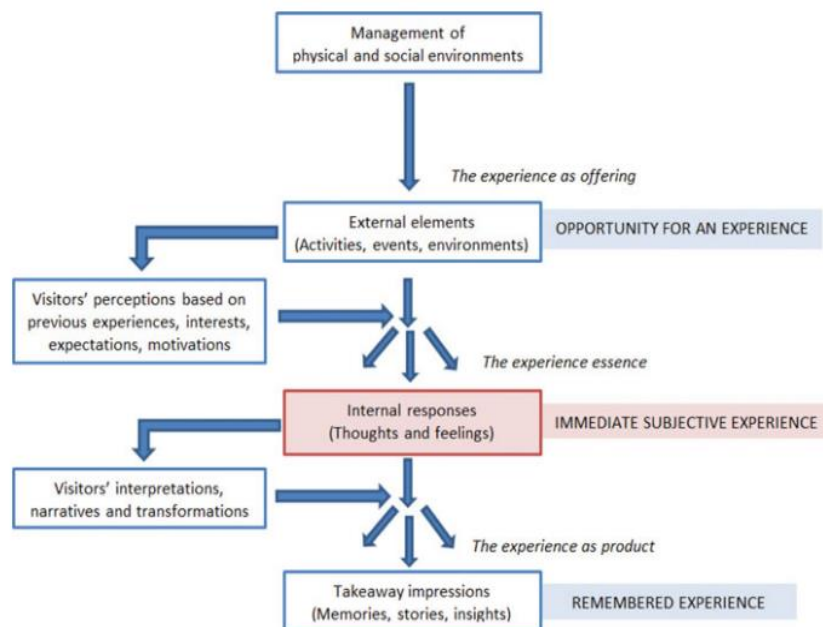


Figure 2.1: A conceptual scheme of key factors associated with the visitor experience (Packer & Ballantyne, 2016)

A conceptual scheme in Figure 2.1 above was a research device that describes or specifies the relationships among key factors or variables (Pearce, 2004). The visitor experience, as an individual's response to an activity, setting or event, was open to influence from arrange of complex factors (Falk & Dierking, 1992; Cutler & Carmichael, 2010; Tussyadiah, 2014). As illustrated in Figure 2.1, these include external elements (*attributes of the activities, events, and environments that are offered to visitors—the experience as offering*), which were perceived though the filter of visitors' internal perceptions (*based on previous experiences, interests, expectations, and motivations*). In turn, the visitor experience (*the experience essence*) was narrated, interpreted, and transformed by the individual (Selstad, 2007) leading to outcomes that may be beneficial for the individual (the experience as product). These may include a pleasant memory or a story that can be retold, a change in mood, new insights or understandings, a new skill or desire to act, psychological or social well-being, or restoration of mental capacity (Witt & Hamer, 1998; Selstad, 2007; Packer, 2008; Perry, 2012)

The conceptual scheme in Figure 2.1 was consistent with the three perspectives on visitor learning proposed by Perry (2012) which consist of engagement perspective, motivation perspective and outcomes perspective. This conceptual scheme also includes a management element (*the activities, exhibitions and environments that offer the opportunity for an experience*) and a transformation element (*the process through which visitors interpret and make meaning from their experience*). It also attempted to describe the complex connections among the elements.

Furthermore, there was one case study conducted by Bertan and Altintas (2013) that examine the tourists' perceptions in Pamukkale, Turkey. This study was primarily

intended to determine the views of visitors towards the destination of Pamukkale and to identify measures to increase the number of visitors taking these insights into account. However, visitors may have quite different perceptions, based on demographic circumstances, of any tourist attraction (Baloglu & McCleary, 1999; Chen & Kerstetter, 1999; Rittichainuwat, Qu & Brown, 2001; Beerli & Martin, 2003; Chi, Gursoy & Qu, 2009). The number of tourists visiting the region would have increased by the efforts towards identifying and making this perception positive.

This current study focuses on the understanding of SCV's settings and attracts visitor according to the perception of the picture took from the visiting. Tourists' image perception was considered an essential dimension of the overall image of the country (Abd El Jalil, 2010). Kamenidou, Mamalis and Priporas (2009) agreed that image is an important element of destination choice for tourists. This means that each of tourist perception can be concluded based on an image itself. Through images, it can show full views of tourist destination rather than only knowing the destination name (Mackay & Fesenmaier, 2000).

In contrast, the study tourism development in West Virginia by Deng (2007) also stated those tourists' destination choices mostly influenced by perception of sustainability. The study examines on how visitors in West Virginia perceives tourism development in the state. The findings for the study indicate that visitor's perceptions are more concerns about environmental and socio-cultural sustainability rather than economic. The objectives for the study was to get a better understanding of visitor perceptions of West Virginia, examine visitor perceptions of tourism development and compare the similarities and differences in perception.

Poria, Butler, and Airey (2006) argued that tourist perception should be based on the link between the individual and cultural space, and that heritage tourism should be understandable. It was also a site related to its own heritage. This means that tourist's perception was basically what do they perceives from what do they have experienced based on their own heritage style. Moreover, the tourist perceptions are one of the keys toward an understanding of visitation patterns. Besides that, Poria et.al (2006) gave an example of a tourist perception of the exhibition of heritage that carried out between the individual and the site which they were divided into different groups.

The site's vision of its own patrimony has analysed in detail the differences of visitors to the heritage site. It suggested that different visitors are experiencing settings differently (Hooper-Greenhill, 1994). The statement trying to describe those visitors actually experienced things based on their perceptions in the first time. To explore the tourist perceptions, visitor or tourist needed to understand the heritage site that presented to them. This study had therefore argued that the perceptions of tourists are linked to tourist activities, which means that the behaviour of tourist perceptions on the heritage site is crucial for deeper understanding. If only tourists understood what they have perceived, the meaning of the exhibits for them has already been justified. Impression was the key as it affects tourist visits and the role that a site has in determining its tourist perspectives.

Five other questions concerning tourist insights of the sites in relation to their own heritage supported these findings. On the basis of factor analysis (FA), the relationship between tourist insights between the Western Walloon and Massada was studied. These relationships indicated that a site's tourist perceptions, in turn, were at the core of the "heritage tourism." Tourists who perceive a site as being part of their own patrimony are

suggested to form the basis of the phenomenon called heritage tourism and can be distinguishing themselves from other tourists by their conduct. On the basis of these findings, tourist perceptions of a site in relation to its own heritage were considered to play a key role in the understanding of tourist conduct at these sites. As such tourism perceptions of the site were suggested that they distinguish heritage tourism from other literature- related tourism subgroups such as cultural tourism and education tourism.

The highlighted studies that had mentioned the different aspects of tourist perception which was related to current study of SCV: 1) Sheng & Chen (2012) describe the tourist perception using five dimensions (easiness, cultural entertainment, personal identification, historical reminiscences, escapism); 2) Deng (2007) describes three dimensions (environment, social/ cultural, economic); 3) Poria, Butler and Airey (2006) describes the perceptions on heritage relative to their own heritage, heritage spaces (heritage artefacts), emotional involvement, and educational of historic site; 4) Azila, Nor Shuhada, & Ngelambong (2015) described two dimensions (Heritage and Unique architectures); 5) Hampp & Schwan (2014) focus on the authenticity of object; and 6) Wu, Xie & Tsai (2015) focus on the attractiveness of heritage site.

2.3 Visitors' Experiences in Sarawak Cultural Village as a Living Museum

There were numerous types of museums in the world; for example, living museums, science museums, natural history museums and many others, hence there may be different types of experiences visitors can get after their visit.

According to Yu and Zhang (2005) visitor experience a concept was a type of sightseeing in nature or environment happens when tourist tend to explore the attractions offered in a cultural heritage site or any leisure sites. Therefore, SCV has offered different

craftsmanship which was both stunning and tempting such as *Kain Songket*, *Pua Kumbu*, *Melanau Terendak* (sunhat), *Bidayuh*, *Tembok* (basket), *Iban Parang* (sword), Orang Ulu Wood Carvings and Chinese ceramics. Visitors' experiences concern the input that visitors gain from their visit at a museum. Certainly, a person could gain a better understanding on his or her experience and knowledge if it was shared with others. In a museum's context, any interaction that occurs could facilitate visitors to acquire and get a satisfying experience. Every visitor came to the museum to utilize every aspects that the museum can offer besides enhancing their knowledge. The reasons why visitors visit museums were "*to see what is there, to learn something and to spend quality time with their family and friends*" (Litwak, 1992, p.111). Previous study such as Packer and Ballantyne (2002) mentioned that the five reasons for visiting leisure settings were learning and discovery, passive enjoyment, restoration, social interaction and self-fulfilment. On the other hand, Rojas and Camarero (2008) believed that museums offered more than just exhibitions. They further elaborated that museums have organized a variety of events and programs to generate positive visiting experiences for visitors and note that museum and visitors have very strong relationship. Visiting a museum gave the visitors knowledge and information that could help them get a satisfying visiting experience.

In previous studies, Pekarik, Doering & Karns (1999) also studied the experiences in museum satisfaction and the understanding of what museum visitor experience values. This study allowed the experience to be divided into four categories: object experiences, experience of the cognitive, introspective, and social experience. These should be noted that according to the nature of museums, exhibitions and visitors, the type of the most satisfactory experience differs.

This current study was based on the study by Pekarik et al. (1999) framework, which examines the museum experiences of the visitors. They used a list of built-in visitor interviews and conduct a survey. Through data analysed by visitors in the museum, experiences can be categorized into four categories; *object experiences*; *cognitive experience*; *introspection*; and *social experiences*. These four experiences represented the main aspects that were used in this study. The results from Pekarik et al. (1999) study stated that the value for experiences can be categorized according to those experiences as a theoretical framework of experiences in museum.

Table 2.1: The experiences of visitors in the museum by Pekarik et al. (1999, pp. 155-156)

Types of experiences	Items
Object experiences	1. <i>Seeing “the real thing”</i> 2. <i>Seeing rare/uncommon/valuable thing</i> 3. <i>Being move by beauty</i> 4. <i>Thinking what it would be like to own such things</i> 5. <i>Continuing my professional development</i>
Cognitive experiences	1. <i>Gaining information or knowledge</i> 2. <i>Enriching my understanding</i>
Introspective experiences	1. <i>Imaging others time and place</i> 2. <i>Reflecting on the meaning of what I was looking at</i> 3. <i>Recalling my travels/ childhood experiences/ other memories</i> 4. <i>Feeling a spiritual connection</i> 5. <i>Feeling a sense of belonging or connectedness</i>
Social experiences	1. <i>Spending time with friends/ family/ other people</i> 2. <i>Seeing my children learning new things</i>

From Pekarik et al. (1999) study at nine Smithsonian museums, they found that object experiences (refer Table 2.1) was the prominent type of experience satisfaction at the Renwick Gallery (a museum of American craft), National Zoo and National Museum of Natural History. Meanwhile, most visitors noted introspective experiences (refer Table 2.1) as the most satisfying experience at the National Museum of American History and the National Zoo. On the other hand, cognitive experience (refer Table 2.1) was shown as not a prominent satisfying experience type at any nine museums. However, two different prominent types of experience satisfaction were found at two different exhibitions at the Arthur M. Sackler Gallery. First, object experience in Twelve Centuries of Japanese Art from the Imperial Collection because the exhibition was focused on rare items from the special collection. Second, cognitive experiences in Puja: Expression of Hindu Devotion because this exhibition emphasized the Hindu culture. In terms of individuals' characteristics, age, gender and familiarity were the aspects that influenced visitor experiences. Visitors aged between 25 and 44 prefer social experiences (refer Table 2.1) as the most satisfying experience while visitors under 25 years old were more satisfied with the introspective experience. Most male visitors were satisfied with cognitive experiences compared to female visitors, and new visitors were more likely to be satisfied with object experiences but not social experiences because they might focus on exploring the museums and exhibitions rather than interacting with others.

The focus of visitor experience in Pekarik's (1999) study believed that learning by visiting and experiencing the museum were not sufficient to explain the value and benefits of the museum itself, most of the researcher looking beyond the educational value toward beneficial outcomes for visitors. From the collection, preservation and display of objects and public education to the understanding and satisfaction of the multitude of visitor needs.

Doering (1999) points to different attitudes and approaches towards visitors with this emphasis. Visitors may be regarded as aliens (who are allowed), as guests (who receive gratefully what the museum can offer) or as clients (who must be served by the museum). By viewing visitors as clients in the living museum, Doering (1999) stated that we need to understand the meaning and value of a museum visit from visitor's perspective. Pekarik et al. (1999) focus study was at the Smithsonian Institution is a massive area which included a different of museums. Each of these experiences has been conducted in the different museum in the Smithsonian Institution. This research has taken place at the Queensland Museum, with an average of 44 participants taking an interview in 15 minutes. They are adult visitors, because they have already left the museum, so the interview took place after they had visited. In order to represent the voices of the participants, picture segments from the interview transcript are quoted. Finally, some of the links between the setting, the experience and the beneficial results are presented.

The interviews questions were based on the following ten questions from Packer (2008) studies. In Non-directive examinations have been used to clarify and, when necessary, elaborate visitor responses. All interviews have been recorded for analysis and have been transcribed. Transcripts of interviews were divided into significant segments that each segment contained one main idea. Below is a sample of questions adapted in this study.

1. *What do you feel you have gained from the visit?*
2. *If you think about yourself now, and yourself when you first arrived, what would you say has changed? ("I am more . . . ; I am less")*
3. *Would you say your mood has changed at all?*

4. *Did you learn anything about yourself during the visit?*
6. *Has it changed the way you feel or think about yourself?*
7. *Has it changed the way you understand your place within the world?*
8. *Was there anything about the visit that made you feel good (or bad) about yourself or about the world?*
9. *Did the visit enhance your relationship with your companion(s) in any way?*
10. *Was there any part of your museum visit that spoiled your experience in any way?*
11. *In general, what do you value most about visiting museums? Why is this important to you? (If necessary, participants will be prompted in relation to the entertainment, relaxation, discovery, and social interaction aspects of the visit—categories established as important in earlier quantitative research into visitor motivations. (Packer and Ballantyne, 2002)*

Nonetheless, Rojas and Camarero (2008) study on visitor experience also believed that museum offers more than a just exhibition and it had organized a variety of events and learning experiences to form positive experiences for the visitor. This showed that museum and visitors have a strong relationship. At that point, social interaction was very important to enhance visitors' experiences at the museum. The study examined the experience of visitors related to cultural tourism and the services offered. Most visitors are looking for a complete experience, including recreation, culture, education and social interaction. These are important not to attract visitors but to create positive experiences for visitors for any museum and cultural organization. Regarding the study, there are noted two approaches of tourist experiences which were cognitive and emotional. These two approaches to the development are used to influence the satisfaction of the tourist. Emotional experience

referred to the intensity of emotions and pleasure, while cognitive experience referred to the perceived quality that was influenced by the visitor's expectations.

It was different from a study by Sheng and Chen (2012) that analysed the visitors' experience expectation on the museum. The study also wanted to identify the main categories of experience expectation of museum visitors. The study was conducted at five Taiwan museums, and it included three types of the museum which are a museum that exhibits or gather human historical relics, artistic works and associate to sciences and technology. In this study, the researchers applied both qualitative and quantitative methodology to collect data. First, they analyse the visitors' diaries of various experiences while visiting the museum, the diaries was extracted into different themes. Then, they developed the questionnaire based on the diaries analysis result. The questionnaire was later distributed to the museum visitors using systematic sampling method. In this study, five categories of experience expectations were identified, namely simplicity and fun, cultural activities, personal identification, history and escapism.

On the other hand, Mc Arthur and Hall (1996) focused their study on visitor experience viewed as a symbiotic relationship between the visitor and the cultural resources found in every living museum which the sources remain natural and as a way the museum itself sustains in terms of attracting more visitors to come. Visitor experiences were considered by the feeling and behaviour of tourists towards what did they have during the visit. From there, they would know what to expect on their self-experience.

Mostly, what visitors did experience were basically on what they remembered about their visit and to identify the factors that might be shaped their memories. The ongoing exhibition in the living museum was also one of the factors that help a visitor to

experience things. The California Science Centre USA has classified memories visitors remember during their visits into ten items, social, personal information, visits beforehand, feelings or emotions, time schedules, the interactive nature of the experience and visits to the gift shop or cafe. However, it was impossible to describe the experiences of the museum visitors properly by understanding the content, the design of the museum and the visitors' functions as a function of their demographics and their psychographics.

A visitor experience may be considered as a dynamic transaction between a visitor and the recreational environment (Miller & McCool, 2003), which evolves as a visit progresses from the perspective of a visitor, through various stages of a visit to the recall and related phase (for example McIntyre & Roggenbuck, 1998).

The visitor experience was an outcome resulting from the socio-psychological and physical interaction of the person with a recreation environment. This includes the physical, social and managerial characteristics of the individual and their personal interpretations and evaluations, based on their own motivations, expectations, preferences and the capacity for compromise.

The experience was the reason why people engage in recreation and analysed what people have learned about what they want from recreation and provides information on how their results may benefit them, as Manfredo, Driver and Tarrant (1996).

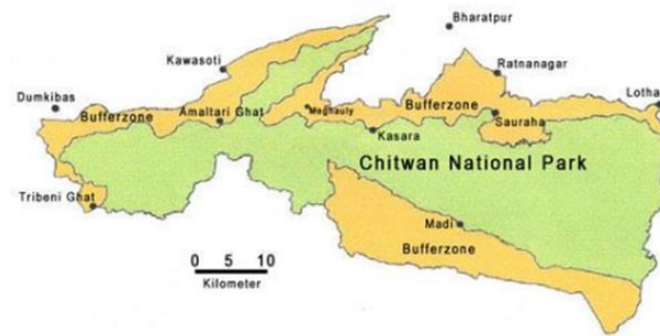


Figure 2.2: Illustration of Chitwan National Park map by Kafle (2014)

As shown in Figure 2.2 above, the protected area was coloured green and the buffer zone was the surrounding yellow area. Kafle (2014), a research site led by the Chitwan National Park (2014), focused on exploring visitor experiences and the tourism product as well as meaningful knowledge at each level. 4E's model of experience covers the following areas: *entertainment (passive or absorption)*, *education (active or absorption)*, *aesthetics (passive or immersion)*, and *escapism (active or immersive)*. These four models of experience were used in the study to measure the satisfaction levels of visitors in the Chitwan National Park based on their residence.

The study also included a number of Nepalese nature-based tourism and national parks. The study revealed that the National Park Chitwan was a unique tourism product and the level of satisfaction of the visitors was remarkable. The focus product might be different from SCV that was more into visitor experience for a cultural and heritage site of Sarawak, however, the main element of exploring visitor experience could be the same.

Methods used in Chitwan national Park study was quantitative research and conducted with survey questionnaires. This survey's questionnaire was generated through web-based survey model. The respondent for this study is randomly picked from a social

media such as Facebook and Trip Advisor. From there, researchers checked their potential respondents and sent out the email request to them to enable them to participate in the survey with the cover letter attached as well. This study used these approaches as it provided directory information, travel and tourism reviews in order to find out who visited Chitwan National Park. The data were automatically recorded in the Webropol where the stored data from the survey are collected. The high and low satisfaction components consisting of various 4Es (*entertainment experience, escape experiences, aesthetic experience and educational experience*), products and elements of experience were therefore investigated. Compared to the study carried out for Sarawak Cultural Village, it is a qualitative research which used an interview and photovoice methods. The interviews were carried out to validate photovoice whereby respondents will be asked based on the photos they have taken. The usage of photovoice method was applicable in this living museum because it can cover the entire setting found in SCV. Photovoice method used in this study to capture and record the image perception of visitor in SCV. This data collection method was selected to allow the visitors to take photo during their exploration in SCV. The benefits of using photovoice in the living museum is to describe processes of using photographs or images in storytelling. Picture can describe the story behind. Wang & Buris (1997) and Mark & Boulton (2017) used photovoice method in their study.

Schmitt (1999) suggested a modular conceptualisation, which outlined five strategic modules of experience such as sensory experience, affective experience, creative cognitive experience, physical experience and cultural- related social experience. However, Michalko and Ratz (2005) mentioned that visitor experience can be various and most of the typical experiences involved were the excitement of the activity, perceived threats, new knowledge and skills, aesthetics experience, togetherness, novelty and exotic experience

about different cultures. Its experiences were highly personal, subjectively perceived, intangible, ever fleeting and continuous, as they occur more randomly in phenomena which were wholly within individuals' minds. In other words, visitor experience was perceived and interpreted naturally from incoming external environmental information. In fact, the human mind can also distinguish from external events as human memory allowed individuals to foretell experiences. Human beings innately are able to identify unlike things and to make their expected experience good or bad (Zatori, 2013).

Kim and Yeoh (2010) stated that understanding experience at the museum was a complex issue because it involved issues of a visitor's personal perception, vision and subjective experience which influenced visitor experience at the museum. The study revealed that museum visits were more to recreational experience and education experience. In addition, learning was the key dimension for their museum experience and sometimes experience tend to relate with their personal experience and achievement. Visitor experience was an essential factor to determine the output that visitors acquire from their visit to the museum. The museum literature shows that the need to understand the visitor experience from museum visits has increased (Chan & Yeoh, 2010). Furthermore there were various methods used in collecting data about visitor experience, for example qualitative, quantitative and many others. Recently, the use of photographs in analysing visitor experience in museums has introduced a new dimension in understanding the visitor experience. Vu, Luo, Ye, Li and Law (2018) used the travel photographs from travel websites to analyse the visitor experience in museums based on the photographs taken. They calculated the number of visitors to such museums based on the time the photographs taken to understand the pattern of visitation at several museums in Hong Kong. They are able to capture the museums visits and behaviours based on the travel photographs.

However, the study method used in Johns and Lee-Ross's (1997) study was a PAT model survey form, which revealed that visitors viewed their visit to the museum as a combination of a mental, educational, affective and thought process. More personal attributes, excitement, playfulness, learning and contemplation were keys to visitors' experiences in their study (Kotler, 1999). These key dimensions were profoundly contributed to the visitors' museum experiences. Through the result of the study, the empirical evidence revealed that museum visits were more of a recreational and education experience. In fact, the investigations of the key dimensions of the visitors' experiences gained a better understanding and also contribute to the satisfaction of museum experiences.

Hence, back to this research study, it also helped to enhance the understanding and knowledge about Sarawak culture and lifestyles. This could be a good starter to commercialise or promote SCV in the world market based on the study's outcomes. Visitor experiences, thoughts, views and recommendations give a good feedback for any tourism management to brainstorm them in a further decision for future developments (Kafle, 2014).

Packer's (2008) study examined the positive results that visitors seek and achieve. In this research, the visitor perspectives were taken to examine the significance and value of a visit to the museum from its experiences. This study used a deductive approach to qualitative research. On the other hand, the significance of the experiences was three different levels that are considered to be the characteristics of the context of their value for visitors, their experience and the advantages they derive. In addition, it was important to determine the importance of the satisfying experience using a framework to understand

visitor experiences in the museum and to understand the useful results from those experiences. Not only that, the restoration and the result of the museum visit that allows a visitor to relax and recuperate from all life stressed. This lead to better understanding and meets the needs and expectations of the visitors.

A different category of visitors' experience expectations at the museum has been discovered in other cultural heritage sites by Chieh-Wen & Ming-Chia (2012). They classified the experience into five categories, namely *easiness and fun*, *cultural entertainment*, *personal identification*, *historical reminiscences* and *escapism* based on their study at five Taiwan museums. On the other hand, Kotler et al. (2008) described four ranges of visitors' experiences at a museum: *excitement*, *amusement*, *contemplation and learning*.

Generally, the elements that shaped the experience formation are explicit from the museum surrounding and visitors itself. Savage (2007) claimed that visitors' experiences were made up by four elements: *the exhibition is available for limited time*, *the content is widely regarded as important*, *you have to pay to see it* and *most blockbuster exhibitions have a fairly linear out*. In contrast, three features of experiences were discovered at a painting museum from a study with an adult who was a non-art specialist: *embodied nature of the experience*, *the way time is experienced* and *the viewer's feeling about painting* (Cheung, 2008). Hence, every museum offered varying exhibition and information to the visitors, so there were different factors can influence visitor experience at such museum.

The experience of visitors can be considered as an ongoing change in interaction between personal, social and physical contexts, based on Falk and Dierking (1992). Throughout this dealing with visitor experience, Robert (1997) also stated that social

interaction, reminiscence, fantasy, personal involvement, restoration and intellectual curiosity were part of museum experiences. Therefore, the differences in all the details showed that the museum's experience can be complex, including physical, intellectual, social, and emotional appearances of the visitor. For this reason, Pekarik et al. (1999) developed a list of successful experiences by asking visitors to talk about various satisfying visits that were listed in four experiential categories: objects, cognitive experience, introspective and social experience. The responses from visitors helped to measure experiences in museums from their viewpoint and identify their category of experiences.

Doering (1999) suggested that the various emphases lead to different attitudes and visitor approaches. Visitors can be seen as strangers (who are allowed to do so), guests (who are thankful for their services to the museum) or customers, (who are forced to serve the museum). According to Doering, the need to understand the meaning and value of a visit from the perspective of the visitor was one of the consequences of viewing visitors as customers.

Table 2.2: Description of Visitors' Experiences by Pekarik, Doering & Karns (1999)

List of Experiences	Description
Object Experience	In object experiences the focus was on something outside the visitor, in this case the material culture object.
Cognitive Experience	The experience that was clearly enhanced by contextual presentations. The tendency to describe cognitive experiences as most satisfying.
Introspective Experience	In which the individual turns inward, to feelings and experiences that were essentially private, usually triggered by an object or a setting in the

	museum.
Social Experience	Select an interaction with someone else.

Goulding (2000) tried to identify the nature of visitor experience at a museum and offered an analysis that could help in visitor interpretation and management. The study was conducted at the Birmingham Museum and Art Gallery using the observation method. Results from the study highlighted the *social-cultural*, *cognitive*, *psychology orientation* and *physical and environment* as the four components that mediated museum experiences. These components explained the visitor's requirements in a museum. The first component, *socio-cultural*, is about the cultural identification, the museum theme and its story, and social interaction visitors. The second component is the *cognitive* aspect, which was concerned with the creation of attentive mindful activities, level of visitors' engagement, and inner reflection and imagination. The third component was *psychology*, which was about the museum scene setters and the routing of a museum map. The fourth was *physical and environmental* which refer to visitor's concern about museum surroundings such as the size of the crowd, seats, and noise. Goulding (2000) also emphasized the role of a museum as a social setting and thus should facilitate maximum engagement for visitors.

For example, a visitor in the Arthur M. Sackler Gallery, a Smithsonian museum of Asian art, said "*people come into exhibitions with different frames of reference. I come in to learn because I don't know anything. They (my friends visiting with me) are much more advanced about this type of art, so they come to confirm or re-confirm or question. That's the next level. We are all getting something out of it at a different level*". This research encountered a few different kinds of experience based on what were they very clear about the visits; what did they articulate on this unifying theme on their own.

These examples have been going on through the conversation interview with the visitors. After the interview has been completed, this conversation will be classified in four clusters of experiences: an object, cognitive, introspective, and social experience. Based on the museum, exhibition and visitor characteristics it was different.

As a conclusion, there were a few studies in previous has highlighted their main visitor experience like one of the main focus in this study is Pekarik, Doering & Karns (1999) (*Object experience, cognitive experience, introspective experience, social experience*). The other studies were Kafle (2014) (*Entertainment experience, escapism experience, aesthetic experience, educational experience*), Chan & Yeoh (2010) (*Recreational and education experience*), Rojas & Camarero (2008) (*Cognitive and emotional experience*), Costa, Perestrelo & Teixeira (2004) (*Emotional experience*), Alelis, Bobrowicz, & Ang (2013) (*Learning opportunity, New experience*), Packer & Ballnatyne (2002) (*Passive enjoyment, Learning and discovery*), Othman (2012) (*Engagement, Knowledge/ Learning, Emotional, Meaningful experience*), Sheng & Chen (2012) (*Easiness, cultural entertainment, personal identification, historical reminiscences, escapism*), Weiler & Yu (2007) (*physical access, cognitive/understanding access, social access*), and Anton, Camarero & Garrido (2017) (*Aesthetic experience, Educational experience*).

CHAPTER 3

METHODOLOGY

This study used qualitative research methodology to describe the phenomena of visitor experience in the living museum. The aim of this chapter was to explain how the research objectives and research questions are achieved. Each section included the field of study, the sample of data analysed, process of survey, data collection and data analysis. The methods used in this study were through interview and photovoice that allowed the researcher to obtain the visitors' attractions and identify the types of experiences visitors gained after visiting SCV. The overall visitor experiences were identified and classified to develop new types of visitor experience in the living museum, SCV.

3.1 Research Design

This study was a qualitative research and it contained one framework that used for previous studies and applicable to this study. It was adapted from Pekarik, Doering and Karns's theoretical model. The analysis of this model had classified four main experiences: 1) object experience; 2) cognitive experience; 3) introspective experience; and 4) social experience. The connection of the applicable studies can help to modify a new framework for SCV. Briefly, qualitative research is a systematic subjective approach and it is to create

the understanding from the data analysis and this research design is connecting with the research questions.

3.2 Location

This study was conducted at a living museum known as Sarawak Cultural Village (SCV). It was located nearby to Damai Beach Resort Kuching and about 40 minutes' drive from Kuching City Centre. Besides that, tourist can take a van shuttle from their hotel, taxi or can even rent a car for a day. The opening hours were every day, from 9.00 AM to 6.00 PM. This living museum was mainly to conserve and sustain the showcasing of Sarawak's cultural and heritage, offered a local culture and lifestyle to the tourists and on top of that, plenty of replicas were displayed inside and outside the houses or buildings. The traditional houses were built from all major ethnic groups in Sarawak which were the Iban longhouse, the Bidayuh longhouse, the Orang Ulu longhouse, a tall house of Melanau, the Malay house, the Chinese farmhouse and the Penan hut. The village were operated by 150 staffs that demonstrated the typical daily activities of the diverse ethnics of Sarawak such as making colourful traditional handcrafts, a variety of traditional cakes and food, and traditional costumes. In addition, there is also a restaurant in the living museum that serves traditional Sarawak dishes.

Below were the main attractions of the eight houses:

- *Rumah* Iban (Iban Longhouse): Well-known for Pua Kumbu, traditional cakes and rice wine.
- *Rumah* Bidayuh (Bidayuh Longhouse & Old Baruk): Handmade baskets, accessories, musical instruments like war drums or gong.

- *Rumah Cina* (Chinese Farmhouse): Producing bird essence and making rice flour.
- *Rumah Melayu*: traditional games like top spinning (*gasing*) and *Congkak*, also the musical instruments such as *kompang*, *gendang*. They are popular on making a traditional cakes or cookies as well.
- *Rumah Melanau* (Melanau Tall house): Showing the process of making sago pearls and biscuits called Tabaloi.
- *Rumah Ulu*: The art of body tattoos, Parang Ilang, sword, Klirieng, their burial pole, and the musical instrument is Sape.
- *Pondok Penan* (Penan Hut): Penan people called as a nomadic people. The blowpipe (sumpit) shooting made of wood and purpose of it is to hunt.

3.3 Selection of Participants

There were 20 participants who participated in this study. Each of these individuals was randomly selected from a pool of peoples who visited SCV during the two weeks of data collection. This is a voluntary study which meant that anyone who volunteered to participate and before that, researcher has approached them whether they're willing to participate or not. Therefore, they have the right to withdraw if they wanted to. The participants selected were from different demographic. The focus participants were adult visitors either individual or partner (university students, worker, foreigner, first timer visiting SCV, local citizens). However, as this study has been conducted in the living museum, so the participants would not be limited to foreigner only. The participants were aged from a ranged of 18 to 60 as this particular study focus into individual adult's visitor. The reason for selecting adult visitor groups for this study was because members of each of these groups must have different areas of interest, knowledge, and experiences. These

factors will trigger the social interaction between the participants through gaining and sharing the output of their visit.

3.4 Method of Data Collection

The first method used was photovoice and then followed by interview method. The first method used because the limit of getting information from what were the visitors doing was impossible. Photovoice was unlike observation that was very obtrusive, and visitor also has to be given a chance for them to react genuinely. The reason why observation was not suitable to this study was because visitor will change their behaviour or identity if they were being observed by other people. After implementing the photovoice method, interview was used to extract and obtain all the information. These methods were open and closed answers. There were no limitations for the visitors to answer the researcher. The following techniques and implementations are described.

3.4.1 Photovoice

Photovoice, a participatory research methodology was formally first articulated by Wang and Buris (1997). A process in which people can identify, represent and enhance their community through a specific picture technique can be explained. Photovoice has three main purposes as an expert in knowledge production: *(1) allowing people to identify and express the strengths and concerns of their communities, (2) promoting critical dialog and knowledge of important questions by means of large and small groups of photographs; and (3) reaching policymakers.* This method was originally built and needs for assessment work in healthcare and social health education (Wang & Buris, 1997). Subsequently, it was widely adapted to other study such as marketing and cultural: (Prins, 2010; Julien, Given & Opryshko, 2013; Rose and Low, 2014; Wallace-Casey, 2015). Photovoice was employed

to identify the participant's attraction while visiting SCV. The method is based around the provision of cameras and associated a physical infrastructure. This method would be suitable for the study of living museum area. It entrusts cameras to people so that they can act in their own communities as recorders and as possible catalysts for change. The situation for this study was each of participants needed to take pictures of the focus area in SCV for example, the architecture design, the object found interesting to them, or the traditional performance itself. From this approach, researchers can identify what the tourist perceives from what SCV has presented to them. Until the recent date, there are yet to have the study on this research area using the photovoice method. The previous study of Weilenmann, Hillman and Jungselius (2013), studied on the museum communication of experience through social photo sharing which was done using Instagram. This method was most useful because at the end, the photo will be confronted during the interview and in the analysis stage to gauge the level of success and validity of the information gained from participants.

3.4.2 Interview

Interview method was the ability to give researchers something to follow up on certain questions by asking for more details (Kraus & Allen, 1997). The purpose of carrying out an interview was to address the research questions of this study. The interview has conducted after they are all done with their visiting and this method also supports photovoice. This interview was used to get more responses from visitors and extract as much information as possible from those who will be interviewed. During the face-to-face interview, the questions are in open-ended form to enable the researcher to obtain free response based on what the visitors have experienced, and the photos taken. The answers were well written in details and with permission, the conversations will be recorded. The

interview question is an open-response type, and some may be close-response. The interview questions purposed to retrieve the reason why the visitor came to SCV based on what their focus was of what have been presented. In this study the researcher decided to use verbal questioning to measure the visitor density of all the visitors (Kalisch & Klaphake, 2007) in order to evaluate the reaction of the visitors to their experience.

All interview questions used in this study were listed below, and it was adapted from few literatures (Pekarik, Doering & Karns, 1999; Kelly, 2007; and Eckert, Pekarik & Pheasant, 2013).

1. Do you frequently go to visit a living museum? Have you ever heard about Sarawak Cultural Village before?
2. What is your first thought about Sarawak Cultural Village without referring to any other resources?
3. How long did you spend for each houses & before you entered the houses in SCV, do you know that inside each house has its own meaning and historical value?
4. What do you like about the activity?
5. Do your expectations towards the living museum meet up before and after visiting?
Yes/No. If NO, explain WHY?
6. Do you learn the culture of Sarawak well after visiting?
7. Would you agree if museum is considered to be educational place for people to learn and gain new things? (Kelly, 2007)
8. In your opinion, is it sufficient for anyone to experience a museum just by reading without visiting the place?

9. What did you experience in seeing uncommon or rare things inside or outside the house? (Pekarik, Doering & Karns, 1999)
10. What surprised you the most about the exhibition in SCV? (Eckert, Pekarik & Pheasant, 2013)
11. Does visiting the Sarawak Cultural Village enhance your current knowledge? (Pekarik, Doering & Karns, 1999)
12. What would you do with the knowledge and information that you have gained? (Pekarik, Doering & Karns, 1999)
13. Does your experience enrich your understanding about Sarawak Cultural Village? For any living museum instead. (Pekarik, Doering & Karns, 1999)
14. Have you related your experience in SCV with your previous travel experiences or other memories? (Pekarik, Doering & Karns, 1999)
15. Is it a satisfied experience by spending your time with family and friends in Sarawak Cultural Village? (Pekarik, Doering & Karns, 1999).

The questions have developed based on the following steps:

1. List down all related questionnaires from the list of literatures.
2. Remove redundancy on any questionnaires.
3. Record the questions that suit to the SCV.
4. Researcher and experts (Supervisor and Co-supervisor) design a question based on the SCVs' ideas and component found.
5. Finalised questionnaires with experts (Supervisor and Co-supervisor).

3.5 The Procedure of Data Collection

The researcher approached visitors that visited individually at the SCV main entrance and they were asked if interested to volunteer to become a participant on this study. The individual who agreed to participate have to go through the next session whereby they had to be recruited. Their participation was not to be forced but voluntarily to be part of this research activity. However, participants who were accompanied by any tour guide are excluded due to their time restriction. Unless they were highly interested and willing to volunteer in this research activity, then they would be accepted.

Below was the sequence order for the procedure of the research study for each participant:

Briefing session: The researcher extended her gratitude to the tourists and explained the purpose or objectives of the study overall. Once the participants have agreed to take part in this study, the researcher will provide them with smartphones that will be used to record their conversation and interaction. Secondly, they will be asked to explore SCV freely and take any photos that caught their attention during their visits and third, they must have at least a few photos and more. Participants are allowed to use their own smartphones or tablet if and only they request to. The reason why the researcher provided the devices for the participants was to avoid a huge storage of pictures taken during the visit. In fact, there will be certain difficulties when transferring pictures to the researcher if the participants do not use the devices provided. There was no limit to the photo taking session. There will be no time limit for the visitation and participants will be given freedom to engage themselves in their tour.

Informed Consent Form: Participants can ask if they have any questions regarding the research activity. They need to read and fill in the consent form and be aware that t they have the right to withdraw from this study at any time.

Photo taking: Once they had filled out the consent form, they can start exploring and taking as many photos as they wish.

Interview: After photo taking, participants will sit together with the researcher for an in-depth interview. The interview was related to what participants had observed and the photos taken will be used for validation. Open — ended questionnaires were issued to the participants. All the conversation is recorded and written up for further analysis with permission.

Questionnaire: Participants will be asked to complete a short close-ended questionnaire which includes the socio-demographic questions such as gender, age, occupation, and country. Open-ended questions will be asked during the interview session.

3.6 Thematic Analysis

Thematic analysis (TA) was used as a method for identifying, analysing, and reporting patterns (themes) within data. Thematic Analysis was a type of qualitative analysis and used to analyse classifications and present themes that relate to the data. It minimally organises and describes your data set in (rich) detail. However, it also often goes further than this, and interprets various aspects of the research topic (Boyatzis, 1998). It can be successfully used with visual material such as photo taking intertextuality into well-balanced interpretation of context meanings. Study of Walters (2016) had mentioned the

frequent use of TA in tourism research become its application to interpret a written document such as interview transcripts. First, it showed that thematic analysis may be particularly useful where interpretation of both written and visual text is required, such as research using newspapers, magazines, advertising brochures or social media. Second, it demonstrated its suitability in situations where a concept is hidden in linguistic ambiguity. Furthermore, Braun and Clarke (2006) have argued that grounded theory is very similar to Thematic Analysis in terms of their procedures for coding 'themes'.

This study also aimed to identify the overall types of visitor experience within an individual visitor during their visit at SCV and identify the main features of visitor experience at SCV. To achieve these objectives, the researcher analysed the interview transcripts by reading and understand the full contents. Thematic analysis was used to analyse the interview transcripts and photovoice data to identify the types of visitor experience of the individual. Then the researcher analysed the data by classifying the main points inside the data to identify the subthemes. The subthemes identified in this study were verified by two experts in the field (2 Lecturers). The full coding of thematic analysis for interview transcribed and photovoice is attached in the Appendix in page 123 until page 222.

3.6.1 Interview Analysis: Thematic Analysis Procedure

In this study, a manual Thematic Analysis was chosen and no software tools were used to analyse the data due to the small sample size. In addition, previous studies also preferred using manual analysis for the Thematic Analysis, (for example Boyatzis, 1998; Braun & Clarke, 2006; Walters, 2016). The below analysis represents the sample coding for interview transcripts that used thematic analysis to analyse the subtheme.

Step 1: Familiar with data

All interview results which jotted down by the researcher in the column under **Question & Respondents (R) Answers** were read and familiarize first then proceed to the next step.

Each of the content in that column has to be understood and underline on the main point to extract the meaning to be transformed becoming a theme code. The theme will be process from the key point underlined.

Example below taken randomly from Question No.3, Respondent 12 (R12)

- *Ohh, I didn't see the timing but not that long I spent in. the longest was when I went in to Bidayuh's house. Cause there is one old man giving me a lot of information for his handcraft. At the moment I step on the house, I didn't know each of it, especially the historical meaning. Just guessing but after visit then I know already.*

The point is '*one old man giving me a lot of information for his handcraft*' and '*I didn't know each of it, especially the historical meaning*'.

Step 2: Generating initial codes

Codification reduced many data into small pieces of meaning. Meaning the data received has to be relevant and meaningful to the actual context of the whole answers from respondent. Thus, the data can be encoded according the highlighted points.

Step 3: Search themes

Based on the step 1 above, the answer was the informer in one of SCV house has given a lot of information to visitor regarding his handmade crafts. Visitor didn't know the actual meaning on that handcraft at the first place. The related theme according to the

respondent statements is underlined below. Thus, refer in column Theme Codes there was a few themes extracted which can be seen in the following:

- Environment engagement
- New experience
- Learning
- Personal satisfaction
- Interaction/ communication
- Emotion
- Aesthetic
- Existent object
- Involvement
- Culture uniqueness
- Knowledge discovery
- Culture engagement
- Sharing knowledge
- Historical value
- Artistic value
- Object instrument
- Social

Step 4: Review themes

The theme codes were merged into basic themes by collating together all codes that seemed similar (Lincoln & Guba, 1985; Attride-Stirling, 2001; Braun & Clarke, 2006).

Table 3.1: Similarity of basic themes occurred in the given statements at Step 2.

Learning	Knowledge discovery
Aesthetic	Artistic Value

The resulting themes were defined and named clearly. For instant, the two basic themes (*Learning & Knowledge Discovery*) above were grouped to become one main theme in the interview result. Both themes have the same meaning but slightly different from certain context. Therefore, both themes were acceptable as a theme code in the interview results. So, does other themes that has been analysed based on the respondent answers.

Step 5: Define themes

This was the final enhancement of the themes and the goal was to identify the essential of what each theme is about and how does the subthemes relate with others. The theme map was to illustrate the evolving of two data collection techniques which was interview and photovoice. Nonetheless, good themes do not overlap, however, they should relate to each other to form a rational visitor experience analysis. The fact was defined theme to categorize the final visitor experiences.

Step 6: Produce Report

End point to produce a report from the data analysed from both respondents' answers from both methods and helped illustrate the study to get transcripts into themes. At the end, from the themes can find the new visitor experience in SCV.

3.6.2 Photovoice analysis: Thematic Analysis Procedure

The below analysis represented the sample coding for photovoice data that used thematic analysis to analyse the subtheme.

Step 1: Familiar with data

All photos taken and the photo statements had been compiled into table which can refer in Appendix page 198. This was to make sure the researcher familiar with the data.

The participant's respondent has obtained from the question given by researcher. Only one question before they begin to explore the site and after visiting, researcher has interviewed them. The photo and statements were read and familiarize first then proceed to the next step. Each of the content in that column has to be understood and underline on the main point to extract the meaning to be transformed becoming a theme code. The theme will be process from the key point underlined.

Sample below taken randomly from **Picture No. 30 (P30) and (P64)** refer Appendix at page 198 until page 222.

- *This Penan's hut was just a hut. But the people said it was Penan's house. Wondering how do they sleep at night. No wall, very open. Must be cold & also no protection. However, this was so traditional & incredible.*



Figure 3.1: Traditional Penan Hut

The point was '*Penan's hut is just a hut. But the people said it is Penan's house*' and '*so traditional & incredible.*'

• And this
Chinese house.
limited. What I
knowledgeable
to know how
living in this
imagine it



was inside the
Old fashion and so
can say is a
experience. You get
Chinese people
house. You can
already.

Figure 3.2: Baby carrier inside Chinese house

The point was ***‘Old fashion and so limited’, ‘a knowledgeable experience’ and ‘get to know how Chinese people living in this house’.***

Step 2: Generating initial codes

The codes highlighted reduced the data into shorter context and the data received was relevant to the whole sentences which refer to the Penan house. Thus, the data can be encoded according the highlighted points.

The code highlighted for P64 was referred to the object of Chinese house. In fact, the visitor also mentioned he gets some knowledge experience in his visit.

Step 3: Search themes

Based on the step 1 above, the answer was stated that he or she has no idea on the exact picture of Penan's house or hut before. It was a new knowledge he or she learnt through the visit to Penan's house. The Penan's lifestyle could be very unique compare to other houses. At the same time, the visitor thought the house was so traditional and amazing. It showed that there was an emotion connected between visitor and the real situation also. The related theme according to the respondent statements is stated below. It showed the sample of extracting theme code from 2 picture only.

P30

- Knowledge ('*Penan's hut is just a hut. But the people said it was Penan's house*')
- Unique design and culture ('*so traditional & incredible.*')

P64

- Antique artefact (*Old fashion and so limited:* refer to the object inside the house)
- Unique culture (because the artefact was limited, and it shows the uniqueness of Chinese culture)

- Knowledge (*‘a knowledgeable experience’ and ‘get to know how Chinese people living in this house.’*)

Step 4: Review themes

In overall, the review themes were done after compiling all pictures from P1 to P94 and then, the theme codes were listed, and researcher has to review which themes were emerged. The researcher collected all codes that seemed similar (Lincoln & Guba, 1985; Attride-Stirling, 2001; Braun & Clarke, 2006).

Table 3.2: Similarity of basic themes occurred in the given statements at Step 2 for P30 & P64

P30	P64
Knowledge	Knowledge
Unique design and culture	Unique culture
	Antique Artefact

The resulting themes were defined and named clearly. For instant, the two basic themes for both pictures (*Knowledge*) above were grouped to become one main theme in the interview result. Both themes have the same meaning. Therefore, both themes were acceptable as a theme code in the interview results. So, does other themes that has been analysed based on the respondent answers. However, for the basic theme under P64 (*Antique Artefact*) was not overlapped to another subtheme in this example. It could be overlapped with other subtheme from other pictures in the photovoice data.

Step 5: Define themes

This was the final enhancement of the themes and the goal is to identify the essential of what each theme was about and how does the subthemes relate with others. The theme map was to illustrate the evolving of two data collection techniques which was

interview and photovoice. Nonetheless, good themes do not overlap, however, they should relate to each other to form a rational visitor experience analysis. The fact was the defined theme was to categorize the final visitor experiences.

Step 6: Produce Report

End point to produce a report from the data analysed from both respondents' answers from both methods and helped illustrate the study to get transcripts into themes. At the end, from the themes can find the new visitor experience in SCV.

3.7 Ethic and Consideration

As a researcher, respect towards the participants of the same or different cultures was the most important principle when collecting data from them. Cultural misunderstanding and misinterpretation can become serious obstacles to a research if the researcher does not know how to communicate or interact effectively with their participants. The researcher should accept their participants' cultural differences or otherwise it can be considered as the human right violation. This was especially true for researchers who conducted their studies for the benefit of the social community.

Secondly, the crucial ethic while conducting a research was non-discrimination where it involves the grounds of background, socio-economics, gender, age, ethnicity, or physical characteristics. A polite treatment towards participants should be fair.

The principle of informed consent form must be given to all participants. This consent form was referred to a participant or people who have been recruited for focus interviews. They have the right to withdraw from this research study as participants. The

informants' identity was confidential and the recorded information such as video or voice recording must be kept concealed or not to be published unless the informants provide permission to do so.

3.8 Conclusion

This was a qualitative research study as it required the collection of data via interviewing and photovoice method. In this study, participants were expected to discover, capture and share their experiences of their visitation to the living museum by taking photos and describe their perceptions towards what SCV had to offer. They were asked to share their experiences during the interview session. Subsequently, tourist experiences can be easily be analysed from what the visitor had during their visitation. They may either be attracted to the museum architecture, show/performance or the artefact inside the living museum.

The application of photovoice in this study was to identify the interest and its relation to what participants' perception during their visitation. In addition, using photovoice captured their main attraction offered by SCV and the experiences can be explored based on this application. Every participant needs to take photos of interest in any setting at SCV using the smartphone provided by researchers. The interview was conducted after all participants returned from their visits. The photos taken during the visit must be shown to the researchers. The photos taken help the researcher to validate and construct the interview questions. The participants were asked questions based on the photos taken and sample questions from previous studies conducted by previous researcher.

CHAPTER 4

RESULTS

This chapter presents the findings of the data analysis from interview, photovoice and thematic data analysis. The first part includes a brief summary about the individual who participated in this data collection and followed by the analysis and results of each data techniques.

4.1 Participants Descriptions

This part of the study attempts to present and analyse the results of interview and photovoice. The responses were collected from total number of 20 individual respondents which is the main focus for this study. All of the 15 questionnaires were consisting of general and specific questions based on the visitor experience and 1 question for the photovoice analysis which focus on the top attraction taken from overall 20 participants. This study carried out the experience among individual in exploring SCV by them. The demographic data of the participants are illustrated in the Table 4.1.

R1 to R20 were presented **the respondent 1 to respondent 20**.

Table 4.1: Participants' demographic.

R1	Gender: Male Race: Malay (Sarawak)
R2	Gender: Male Race: Malay (West Malaysia)
R3	Gender: Female Race: Malay (Sarawak)
R4	Gender: Female Race: Malay (West Malaysia)
R5	Gender: Female Race: Chinese (West Malaysia)
R6	Gender: Male Race: Malay (West Malaysia)
R7	Gender: Female Race: Chinese (West Malaysia)
R8	Gender: Male Race: Malay (Sarawak)
R9	Gender: Male Race: Caucasian (England)
R10	Gender: Male Race: Malay (Sarawak)
R11	Gender: Female Race: Dayak (Sarawak)
R12	Gender: Female Race: Chinese (Sarawak)
R13	Gender: Male Race: Malay (Sarawak)
R14	Gender: Male Race: Malay (West Malaysia)
R15	Gender: Male Race: Malay (West Malaysia)

Table 4.1 continued

R16	Gender: Female Race: Malay (West Malaysia)
R17	Gender: Male Race: Malay (Sarawak)
R18	Gender: Female Race: Dayak (Sarawak)
R19	Gender: Male Race: Malay (West Malaysia)
R20	Gender: Male Race: Malay (West Malaysia)

4.2 Interview Analysis

This study aimed to identify the individual perception on their experiences throughout visitation occurred. The objectives were achieved on the data collected and analysed from interview results which has recorded using Samsung Tab voice recorder. Data were transcribed according to the languages used during the interview session.

Interviews were conducted in the mix languages as preferred by the participants which was English, Malay or Malay Sarawak Dialect. Refer to Appendix page 123 for the full coding of the thematic analysis of the interview data. Table 4.2 shows the sub theme emerged from the interview analysis from all participants based on the 15 questionnaires given. Refer to Appendix page 223 for the list of questionnaires. **Q1 to Q15** were presented all the questionnaires.

Table 4.2: The Sub-theme emerged from the interview analysis

Interview Sub-theme emerged during the visit	
Q1: <i>Do you frequently go to visit a living museum? Have you ever heard about Sarawak Cultural Village before?</i>	New experience, Knowledge, Understanding, Knowledge discovery, Past experience, Memory engagement, Curiosity, Preferences, Satisfaction
Q2: <i>What is your first thought about Sarawak Cultural Village without referring to any other resources?</i>	Past experience, Perception, Emotion, Knowledge exploration, Understanding, New experience, Sharing knowledge, Gastronomic, Culture engagement, Learning
Q3: <i>How long did you spend for each houses & before you entered the houses in SCV, do you know that inside each house has its own meaning and historical value?</i>	Environment engagement, New experience, Learning, Personal satisfaction, Interaction/Communication, Emotion, Existent object, Aesthetic, Involvement, Culture uniqueness, Knowledge discovery, Culture engagement, Sharing knowledge
Q4: <i>What do you like about the activity?</i>	New experience, Past experience, Engagement, Knowledge discovery, Interaction, Social, Learning, Memory, Entertainment
Q5: <i>Does your expectations towards the living museum meet up before and after visiting? Yes/No. If NO, explain WHY?</i>	Satisfaction, Emotion, Originality, Real experience, Understanding, Expectation, Culture expression, Learning, Facilities, Natural environment
Q6: <i>Do you learn the culture of Sarawak well after visiting?</i>	Learning, New experience, Knowledge discovery,, Emotion, Memory, Sharing knowledge, Social, Communication, Culture uniqueness, Aesthetic, Authenticity
Q7: <i>Would you agree if museum are considered to be educational place for people to learn and gain new things? (Kelly, 2007)</i>	Learning, Knowledge exploration, Real experience, Past experience, Engagement
Q8: <i>In your opinion, is it sufficient for anyone to experience a museum just by reading without visiting the place?</i>	Expectation, Knowledge discovery, Physical appearance, Knowledge, Understanding, Existent object, Engagement, Emotion, Interaction, Satisfaction, Authenticity
Q9: <i>What did you experience in seeing uncommon or rare things inside or outside the house? (Pekarik, Doering & Karns, 1999)</i>	Rare object, Existent object, Authenticity, Real experience, New experience, Emotion, Knowledge discovery, Learning, Traditional games, Traditional costumes, Understanding

Table 4.2 continued

Q10: <i>What surprised you the most about the exhibition in SCV? (Eckert, Pekarik & Pheasant, 2013)</i>	Real object, Rare object, Authenticity, Past experience
Q11: <i>Does visiting the Sarawak Cultural Village enhance your current knowledge? (Pekarik, Doering & Karns, 1999)</i>	Knowledge discovery, Engagement, Learning, Emotion, Historical, Culture exploration
Q12: <i>What would you do with the knowledge and information that you have gained? (Pekarik, Doering & Karns, 1999)</i>	Encouragement, Sharing knowledge, Emotion, Satisfaction, Knowledge discovery, Memories, Education involvement, Culture exposure
Q13: <i>Does your experience enriching your understanding about Sarawak Cultural Village? For any living museum instead. (Pekarik, Doering & Karns, 1999)</i>	Knowledge discovery, New experience, Expectation, Understanding, Personal engagement, Past experience, Authenticity, Emotion, Satisfaction, Real experience, Self-expression
Q14: <i>Have you relate your experience in SCV with your previous travel experiences or other memories? (Pekarik, Doering & Karns, 1999)</i>	Memory engagement, Past experience, Understanding, Knowledge discovery, Real object, Authenticity, Rare object, Facilities, Traditional dance
Q15: <i>Is it a satisfied experience by spending your time with family and friends in Sarawak Cultural Village? (Pekarik, Doering & Karns, 1999)</i>	Emotion, Sharing knowledge, Culture uniqueness, New experience, Culture inheritance, Social

4.3 Photovoice Analysis

Photo voice method was used in this study to explore the visitors' perceptions and the attraction happened directly or indirectly at SCV. Participants were asked to take photo during their visit. In average, many respondents took not more than 5 photos thus posed a challenge when photos taken were either blurry or unclear and it required further explanation during the interview session. The full sets of 89 photos and thematic analysis can be referred in Appendix page 198 until 222. Table 4.3 shows the compilation of sub-theme analysis from the 94 photos taken during the visit from all participants.

Table 4.3: The Sub-theme emerged from the photovoice analysis

Photovoice Sub-theme emerged during the visit	
P1	Uncommon object Emotion
P2	Uncommon Emotion
P3	Authenticity Memories
P4	Exposure
P5	Unique culture Emotion
P6	Learning process Knowledge
P7	Knowledge
P8	Unique culture knowledge
P9	Knowledge Artefact
P10	Artefact Memories Traditional games
P11	Artefact Aesthetic
P12	Knowledge
P13	Knowledge Artefact

Table 4.3 continued

P14	Unique design
P15	Fun & entertainment Traditional music instrument
P16	Traditional music instrument Fun & entertainment
P17	Memories
P18	Antique Artefact
P19	Unique design
P20	Traditional costume Unique design
P21	Knowledge
P22	Natural environment Relaxation
P23	Knowledge Aesthetic
P24	Unique culture Traditional dance Fun & entertainment
P25	Artefact
P26	Aesthetic
P27	Authentic
P27	Unique design
P28	Emotion
P29	Knowledge Unique design & culture
P30	Traditional dance Unique dance
P31	Aesthetic
P32	Unique architecture Traditional design
P33	Traditional design Authentic
P34	Authentic Antique tool
P35	Traditional design
P36	Unique culture Artefact
P37	Traditional design
P38	Knowledge

Table 4.3 continued

P39	Memories Traditional design
P40	Traditional design
P41 P42	Knowledge Unique culture
P43	Interaction Aesthetic Learning process
P44	Artefact Aesthetic Knowledge
P45	Traditional dance Fun & entertainment
P46	Knowledge Antique artefact
P47	Traditional dance Fun & entertainment
P48	Traditional dance Fun & entertainment
P49	Traditional dance Fun & entertainment
P50	Authentic artefact Aesthetic
P51	Traditional games Uncommon object
P52	Uncommon artefact
P53	Traditional design
P54	Aesthetic Creativity
P55	Traditional design
P56	Traditional design
P57	Object
P58	Knowledge
P59	Knowledge Object
P60	Traditional design
P61	Antique artefact Unique culture Knowledge

Table 4.3 continued

P62	Unique design
P63	Traditional dance Fun & entertainment
P64	Aesthetic Creativity
P65	Natural environment Relaxation
P66	Relaxation Object
P67	Authenticity
P68	Creativity
P69	Emotion
P70	Relaxation
P71	Antique object
P72	Antique object
P73	Aesthetic Creativity
P74	Knowledge
P75	Natural environment Relaxation
P76	Traditional design
P77	Antique object
P78	Uncommon object
P79	Memories Authenticity
P80	Traditional design
P81	Traditional design
P82	Relaxation
P83	Interaction Engagement
P84	Unique culture Knowledge
P85	Knowledge

Table 4.3 continued

P86	Uncommon object
P87	Uncommon object Unique architecture
P88	Traditional dance Fun & entertainment Interaction
P89	Aesthetic Authenticity

4.3 Final theme

The result of the analysis of data from two different methods (interview and photovoice) showed many overlapped sub-themes. It was further analysed and categorised as illustrated in Table 4.4.

Table 4.4: List of interviews and photovoice sub-themes

Interview Sub-the me	Photovoice Sub-theme
• New experience • Understanding • Knowledge discovery • Past experience • Memory engagement • Curiosity • Preferences • Satisfaction • Perception • Emotion • Sharing knowledge • Gastronomic • Culture engagement • Learning • Environment engagement • Interaction/ communication • Existent object • Aesthetic • Involvement • uniqueness	• Uncommon object • Emotion • Authenticity • Memories • Exposure • Unique culture • Learning process • Knowledge • Artefact • Traditional games • Aesthetic • Unique design • Fun & entertainment • Traditional music instrument • Antique Artefact • Traditional costume • Natural environment • Relaxation • Traditional dance

Table 4.4 continued

• Historical value • Artistic value • Object instrument • Social • Entertainment • Activity involvement • Creativity • Service • Traditional activities • Originality • Real experience • Natural environment • Physical appearance • Rare object • Traditional games • Traditional costumes • Encouragement • Education involvement • Culture exposure • Personal engagement • Self-expression • Lifestyle • Traditional dance • Culture inheritance	• Unique architecture • Traditional design • Interaction • Creativity • Engagement
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Table 4.4 shows the summarised subthemes that obtained after the analysis of the two different data. It can be seen from the table that some of the sub-themes may overlapped with each other due to similar context or meaning. The sub-themes found in the interview analysis were 45 and photovoice analyses were 28 sub-themes. Thematic analysis was used to analyse interview transcripts and photovoice data to answer the objectives of this study. This analysis allowed the researcher to identify the key points in the two data and subsequently obtain new sub-themes. The main themes can be found from Figure 4.1.

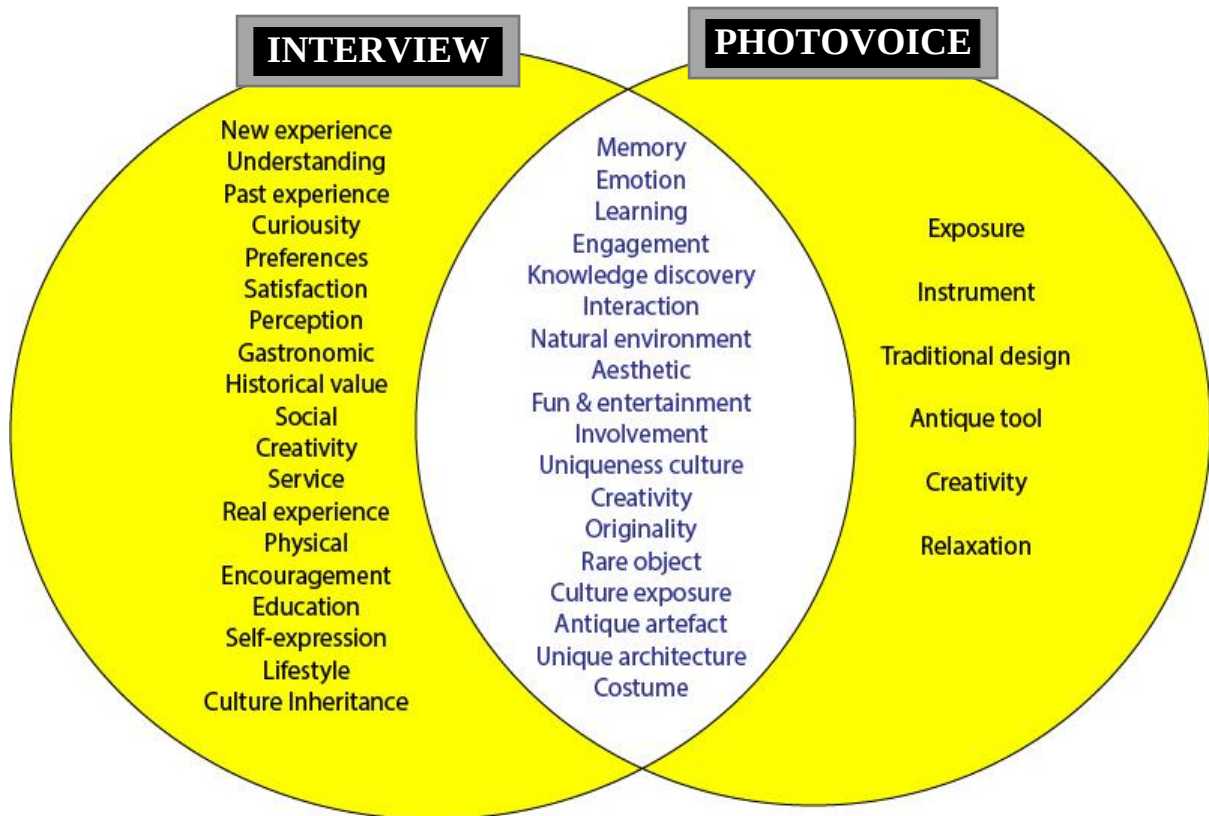


Figure 4.1: The sub-theme that intersecting in two types of data collection method

This concept consist all elements similar between both IV and PV.

IV = Interview

PV = Photovoice

The intersection $\mathbf{IV} \cap \mathbf{PV}$ of two sets $\mathbf{IV}$ and $\mathbf{PV}$ (Figure 4.1) was the set that contains all elements of $\mathbf{IV}$ that also belong to $\mathbf{PV}$ or equivalently, but no other elements involved. The intersection of sub-theme sets given above in Figure 4.1, the first section on the left was for the interview (IV) and on the right side is for photovoice (PV). Meanwhile, the emerged sub-theme found in the middle of both. Further analysis was made to generate

the new visitor experience found at SCV overall. Hence, the list of new visitor experiences were identified through the emerged subthemes from the collected data, the sub-themes produced should be relevant based on Pekarik et al. (1999).

Figure 4.1 illustrated the sub-themes that emerged after the analysis of the two different data. Further analysis was made to generate the new category of visitor experience at SCV. Thus, after identifying the subthemes that emerged from the collected data, the researcher classified the sub-themes to produce a relevant visitor experience at SCV based on Pekarik et al. (1999) such as *memory, emotion, learning, engagement, knowledge discovery, interaction, natural environment, aesthetic, fun and entertainment, involvement, uniqueness of culture, creativity, originality, rare object, culture exposure, antique artefact, unique architecture and costume.*

Table 4.5: Final sub-theme and classification of visitors experience in SCV

Sub-theme	Experiences
Memory	Recalled the prior experience (Memory experience)
Emotion	Impression in the museum when seeing things or situations (Emotional experience)
Learning	Discovering knowledge and learn things (Learning experience)
Engagement	Interactive engagement (Interactive experience)
Knowledge discovery	Discovering and enhancing knowledge from learning (learning experience)
Interaction	Interact with one another or something (Interactive experience)
Natural environment	Environment involvement (Interactive experience)
Aesthetic	Seeing antique or rare objects that has meaning (Aesthetic experience)
Fun &	Communicate with activities involved (interactive

entertainment	experience)
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Table 4.5 continued

Involvement	To be involved and engaged in anything (Interactive experience)
Uniqueness of culture	Cultural and heritage preservation (Cultural experience)
Rare object	Unseen object or very uncommon (Aesthetic experience)
Creativity	Artistic inherent (Cultural experience)
Originality	Authenticity of an object and design (Cultural experience)
Culture exposure	Cultural knowledge (Learning experience)
Antique artefacts	Seeing old and conventional things (Aesthetic experience)
Unique architecture	Limited ideas on architecture or building design (Aesthetic experience)
Costume	Valuable accessories and exclusive (Aesthetic experience)

Table 4.5 had stated the six main components of visitor experiences occur at SCV through both analyses from interview and photovoice results. To conclude the final descriptions from overall VX so far can be seen in the following list.

- **Memory experience:** recalled past experience to relate with current moment.
- **Emotional experience:** impression and feeling when seeing things.
- **Learning experience:** learn and enhance knowledge or information from the visit.
- **Interactive experience:** communication and interaction of an individual with human or non-human.
- **Aesthetic experience:** seeing antique, rare and limited things that has its own meaning.
- **Cultural experience:** particularly historic, authentic and has solid values.

CHAPTER 5

DISCUSSION

The aim of this research was to examine the visitor's perception that can be observed at SCV directly and indirectly through the findings of both questioning and photographing processes. Both data from interviews and photovoices were analysed using the thematic analysis method of analysis. The result from the analysis of the interviews and photovoices have led to the formulation of the overall perceptions, feedbacks and suggestions on how to change the actual situation that visitors would encounter from SCV. In contrast, the use of thematic analysis in the study has led to the formation of new visitor experience.

This study had concluded that new visitor experience of SCV, includes memory experience, learning experience, interactive experience, aesthetic experience, emotional experience, and cultural experience. There were almost similar types of visitor experiences from SCV study findings, as seen from a study done by Pekarik et al. (1999) where the findings stressed on visitor experiences such as social experience, cognitive experience, the object experience and introspective experience. These findings were discussed in the next section.

5.1 Initial Subtheme discussion

Memory: Recalling the past experience or memory of visiting some places or exhibition through their long or short memory. All memories were referred to the feeling of the moment, whether it was the enjoyment of themselves or being bored. In addition, most individual could recall some specific details like the object, architecture and some views from different angles, but some individual could recall a full visits. Likewise, other subjects seemed to recall most clearly exhibition which were based on their prior knowledge and was not completely on the new objects or ideas. For example, for most of the visitors who participated in this study, visiting SCV made them reminisce about their prior experience at other places. This living museum scenario made them recall the time when they were at other places such as their grandmother's village or their hometown. One of the SCV visitors reported that one of the traditional houses reminded her of the village house of her grandmother because the houses were identical. A similar conclusion can be made based on a study at nine Smithsonian museums, which for example, categorized travel and childhood memory or past experience as an introspective experience (Pekarik et al., 1999). The memorable experience was a meaningful experience that was remembered and selectively reconstructed by the visitor when describing a particular travel experience (Tung and Ritchie, 2011). Park and Santos (2016) stated three sample of experiences: *memorable pre-travel experience, memorable on-site experiences and memorable post-travel experiences.*

Emotion: It involves when we are trying to explain the feeling or impression in museums. It played a role by feelings in the construction and perception of the visit places and how did it start developing. It was a very dynamic feeling of something whenever we went through any situations, or exhibitions. It was widely understood that visitors' emotions significantly influence their experience (Howard and Gengler, 2001; Hosany, Prayag, Deesilatham, Caušević, and Odeh, 2015) and positive emotions were associated with memorable experiences (Tung and Ritchie, 2011). The brain controls the emotions experienced and also responds to stimulus before cognitive functions. The complexity of emotions in the context of museum had challenged the idea that we can connect visitors for their 'pleasure or joy' (Robinson, 2012, pg. 39) or any negative emotions. Initially, Knobloch, Robertson, and Aitken (2014) had found that visitors' memory experiences were strongly characterized by emotions. More concretely, research in positive psychology had pointed to the importance of both happy and meaningful experiences (Huta and Ryan, 2010); and the enjoyment of meaningful activities, experiencing the feelings of wonder and satisfied within visitor experiences (Huta, 2013).

Learning: Learning can be very general and specific, but it would not have any limitations when comes to experiences somehow in living museums, schools, reading books or through online (e-learning), conversing with friends and family. This wide-ranging view of education had recognized that a great number of what people learned from the world stems from real experiences and social context. There had been various studies that highlighted learning as an experience that visitors get after visiting a museum which researchers described as a cognitive experience (Pekarik et al., 1999; Goulding, 2000),

learning and discovery (Packer & Ballantyne, 2002), education or educational experience (De Rojas & Camarero, 2008; Anton, Camarero & Garrido, 2017), knowledge and learning (Othman, 2012), intellectual experience (Costa, Parestrelo & Teixeira, 2014) and exploration (Falk, 2009). A study conducted by Alelis, Bobrowicz and Ang (2013) stated that visitors responded to museum visits as an opportunity for them to learn, whether there were either learning new information during the visit or viewing an exhibition that made them think. Furthermore, a different study about leisure space experience classified the learning experience into three types: *cognitive learning experience*, *social learning experience* and *affective learning experience* (Briseno-Garzon, Anderson & Anderson, 2007).

Engagement & Involvement: An interactive engagement can elicit a positive engagement or involvement. For example, the living museum engagement could be directly or indirectly affected with the visual, interaction space and staffs, materials, tour and so on. They were obtained through the visit's attraction context and content of the place. Involvement was defined as the perceived personal relevance individuals had experienced in relation to objects or consumption contexts (Celsi and Olson, 1988). Pleasurable feelings that emerged by means of performance of activities that had engaged a person, either sensory, physically, intellectually or culturally, emotionally and socially (Arnould and Price, 1993; Morgan, Elbe and Curiel, 2009; Richards, 2011; Kastenholz, Carneiro, and Marques, 2012). Thus, engagement may be felt towards an activity, an object, a situation or even a particular context such as an art of living museum. Similar to engagement, the involvement occurs while visitors having some activities like the

traditional games, and dances. Visitors' involvement was crucial to make sure the surrounding feels very lively and it's not dead.

Knowledge discovery: New knowledge or enhancing prior knowledge was one of the advantages of visiting a living museum. It was through the understanding and motivation of museum visitors learning. Museum was a one stop place to discover and explore in details the history, exhibitions, object and things that were offered to the visitors. The visitors were free to visit and discover longer. This study also found that learning or discovering a knowledge was one of the visitors' key activities after their visit was completed. Some of the visitors stated that they were pleased because they learned a lot about Sarawak cultures, foods, lifestyles and customs they never knew before they visited SCV. Various studies have highlighted learning as a visitor's experience after visiting a museum which researchers described as a cognitive experience (Pekarik et al., 1999; Goulding, 2000), learning and discovery (Packer & Ballantyne, 2002), education or educational experience (De Rojas & Camarero, 2008; Anton, Camarero & Garrido, 2017), knowledge and learning (Othman, 2012), intellectual experience (Costa, Parestrelo & Teixeira, 2014) and exploration (Falk, 2009).

Interaction: Visitors were mainly made to be actively interacting with one another in any visitation. It can be through social interaction, communication, audio, visual, arguing, questioning and answering. Active participations and interactions played an important role in attentional responses and involvement in experiences (Mathisen, 2013; Kuhl and Chun, 2014). The interaction could occurred in human or human with objects. This finding supports the previous studies (Pekarik et al., 1999; Briseno-Garzon, 2007; De

Rojas & Camarero, 2008; Costa, Perestrelo & Teixeira, 2014, Wu & Wall, 2017) that highlight the interaction experiences as one of the main visitor experience at the museum. A study conducted by Packer and Ballantyne (2002) and Wu and Wall (2017) clearly described that interaction was one of the reason for visitors to visit a museum, in which they want to spend their time together and build their relationship.

Natural environment: Environment involves our surrounding which means it's the interaction of human with nature. Some of the respondent responded on the natural environment found in SCV for example the view of Mount Santubong and the feeling of being at the foot hill or nearer to the forest. It was one of the main attractions for visitors. For example, Beerli and Martin (2003) study had categorized natural environment as one of attribute that influenced the destination image in the tourism research: *natural environment (i.e. beauty of the scenery, attractiveness, air and noise pollution and traffic congestion)*. Natural environment was also the attribute that was included in the Rajesh (2013) study and it had analysed the component based on the influence of visitor perception and satisfaction.

Aesthetic: This referred to the antique objects or artefacts found in museums and SCV as one of the living museum that offered those options. The objects had its own meaning and value through different ways of displaying it and its origin. Likewise, Kotler et al. (2008) described four ranges of visitor experience at a museum: *excitement, amusement, contemplation, and learning*. Aesthetic was highlighted under the contemplation range whereas this element was described based on Housen's Model (1983),

stating that contemplation domains were listed as follows: *random object and colour; photographic realism; particular aspects of things; cognitive effect on viewer; and animism of work*. The transcripts of what adults said during a museum visit, covered these domains of the visitor experience as well: *cognition; emotion; and imagination* (Fairchild, 1991). This included the identification and explanation of the experiences of viewers when encountered with a work of art, and the creation of a grid that would create a model of aesthetic experience. **Rare object:** Described as unseen object or seeing the rare things as one of the object experience. It must be special and has a meaningful value especially in the case of material culture object. **Antique artefact:** Some sort of original objects found in SCV. It had been preserved and kept for display in any museums. The study found a few antique artefacts in some houses at SCV.

Fun & Entertainment: An interesting part which can be found in the living museum as the visitors had the privilege and opportunities to try the authentic food of Sarawak, fun traditional games, music like ‘*Sape*’ (Ulu’s community) or ‘*Kompang*’ (Malay’s community). Likewise, fun and entertainment were also important for visitors to gain social experience. At SCV, visitors were entertained with the traditional dance performances. These performances showcased the traditional dances of the various Sarawak ethnic groups. Furthermore, the traditional performances from representatives of each houses was also showcased. It had enabled a good relationship between local people and foreigners. Othman (2012) described fun & entertainment as an engagement factor the feeling of enjoying museum exhibitions meanwhile Costa, Perestrelo and Teixeira (2014) argued that it was a leisure opportunity for them to receive fun and entertainment during

the visitors' visit. This subtheme was found to be similar with the elements elaborated in social interaction and engagement subtheme.

Uniqueness of culture & Culture Exposure: The importance of preserving local culture which encompasses a ritual, religion, foods, art, handcrafted, and any other features that made a culture very unique up to these days. Exploration on the cultural knowledge in the living museum and provided the visitors with an introductory of the museums and cultural sites. The purpose was to educate visitors of the whole concepts of SCV. McKercher (2002) had highlighted that the important objective of visiting a destination or any place was to learn its cultural motives. The learning about other people's culture or heritage was a major reason for visiting a destination and this type of cultural visitor had to be able to have a deep cultural experience.

Creativity: Creativity has an inherent artistic capability and it has to be preserved in any cultural sites or any leisure settings. Creativity was to be used to make a living museum more lively and well-preserved. Creativity as a process that creates new cultural practices, was in a position to develop new cultural products. Richards and Raymond (2000) had identified the growth of '*creative visiting*' as an extension of reaction to cultural tourism. They argued that most cultural and creative visitors were increasingly looking for more engaging, interactive experiences which can help them in their personal development and identity creation, by increasing their creative capacity. Likewise, SCV

had offered engaging activities among the visitors such as the demonstration of the process of making traditional cake or “*kuih*”, playing flute, “*sumpit*”, “*gasing*” and many more.

Originality & Costume: The role of each object or artefact found in the living museum should be genuine and can engage visitor’s senses during their visits. Likewise, museums of living history were to be committed in creating unique experiences. The study of Sharpley (1994) referred to originality in tourism as traditional culture and its origin, in the sense of the real, genuine and unique product. Originality was another factor found in the object experience. It was one of the advantages that SCV can bring and that tourists can learn from visiting. The traditional food and dances of Sarawak ethnic groups were two important authentic and genuine experiences found in this study. Likewise, the traditional costume was one of the prides for the Sarawak community. It was represented in different designs and each detail also has its meaning for them. In addition, a costume had created a history in the past generations.

Unique architecture: Every house was built in different way of designs and the architecture is bringing the living house to life. The originality of the design had been maintained and it had generated a series of unique experiences and moments from seeing the unique architecture. The authenticity value of its structures and the people who lived there was highlighted by a living museum so that visitors can experience the originality. The design and structure of these traditional houses in SCV were very exotic. There are

specific reasons behind the structures of these houses and the functions of every part of the houses.

5.2 What does individual experience mean?

The aim and focus of this study were to map out the overall visitors' experiences that currently should be listed out from the visitor after touring. As the aim of the study, it only focused for one individual to explore all the similarities or differences or anything that happening and existing in SCV. Results shown in the Chapter 4 of this study which at first was carried out using interview and later followed by photovoice analysis method. These were summed up through the use of thematic analysis in the study to show the different themes that existed which emerged from IV and PV.

The result of the interview analysis using thematic analysis as well was revealed that visitors were concurrently involved in many kinds of unique objects, interacting with the storyteller in the houses, observing the surrounding, comparing the houses, and trying out many activities offered to them.

Part of the individual experience, they were free to choose their experiences and ideas on how they have to adapt the connection between themselves and surrounding. It may not be necessarily made in sequence, but they should know how to tap the opportunities to learn and gather all information structured or unstructured. Any living museums cannot determine the specific content to which and from which visitors are exposed (Griffin, 1999)

Individual meaning was explained as one person's way of experiencing everything in their own way. Majority of one individual might have the same information and

understanding through one exhibit in SCV, or maybe none or different. Nonetheless, they should see or unseen the same object in each houses but their perceptions and expectations were different.

A study by Griffin, Kelly, Savage, and Hatherly (2005) had mentioned a few understanding further in the following on each person or individual developed through understanding and transform them into their very own experiences:

- Mental and physical involved to imply the choices they had
- Stimulate the new experiences they're met
- Involvement of curiosity
- Social interaction to obtained knowledge
- Linked to the enjoyment
- Emotional engagement happened to every individual

5.3 Overall Visitors' Experiences (VX)

The study aimed at identifying the types of experiences gained by SCV visitors. After a visit to the living museum, visitors can benefit from the experience. The focus of the discussion were five main components of overall visitor experience that were identified in the study which consists of memory experience, learning experience, interactive experience, aesthetic experience, emotional experience, and cultural experience. Five main components of overall visitor experience had been discussed based on the existence of Table 4.5.

So it was important to get the visitor right. It would be better recognized and understood as an overall heritage site in SCV. Whenever visitors were visiting and were

willing to pay for their experience we should encourage them through one to one communication or online review sites with a positive recommendations. By making the offer you receive, you will feel comfortable when you are on site and enjoy your visit more.

Key lessons to gain experience from visitors normally done in the living museum especially in this study:

- People find the things they need to see, easily to understood
- Fantastic exhibitions
- First impression they walked over into a front entrance
- Activities offered

5.3.1 Memory Experience

The result of the study showed that memory experience was actually quite similar with introspective experience that most visitor recalled their prior experience in the past. It could be related and most similar situation occurs during their visit. The findings found that the visitors sometimes felt that their current experience brought them back the old memories and their visit reminded them of previous greatest experience, meaning to say the most attached moment in their museum visiting. Thus, memory remembrance was an important finding in this study because through the interview some visitors mentioned their experiences in the hometown, the visits to other places and somehow they were reminded of their grandparents' old house or their village.

For example, one of the visitors at SCV mentioned that one of the traditional houses reminded her of her grandmother's house at the village because the house was

similar. Her grandmother's house is located at Kampung Bau Sarawak and during the festive seasons, she will help to make a traditional cake and this is how she learnt and gained experience from the family heritage and culture. This situation had created a memory from the real lifestyle and it was related to her current experience while visiting any cultural site.

The place had also contributed to the creation of reoccurring memory, for example the **Respondent 20** said that he had experienced visiting longhouse at his village and he felt that SCV relates to him. The feeling of being in the village reminisce the memory. He also said that the difference in the environment was the structure of the house in SCV and his village. However, the houses nowadays were all modernised. The traditional houses in SCV were originally made from woods. Not only that, the activities and environment in SCV were more or less the same as some villages in Sarawak. He said that the people in the house and the local dishes were never different in any way.

This result was parallel with the findings from other previous studies by Pekarik et al. (1999) as introspective experience although it was conducted in different research settings like an art museum and a national gallery. Instead, the ability to reminisce about the past was classified under the category of emotional connection. Although the studies were performed in various museum settings, it was still stated in the finding that visitors were reminded of their past life experiences. This could be attributed to the positive completion of the museums' attempt to conserve human culture and lifestyle.

5.3.2 Emotional Experience

The use of alternative words such as feeling, mood, temper, desire and influence, which sometimes were used interchangeably in various studies, identifying complex emotions. Emotions were definable as deliberate, ambiguous, highly intensive and short-lived actions (De Rojas and Camarero, 2008). In various studies synonymous terms were commonly used; it was difficult to distinguish between anger or rage, or happiness, joy, and to determine whether they were equivalent (Ortony and Turner, 1990). In contrast, although similar feelings were slightly different, they were more durable and replicable (Plutchik, 1980). Again, moods were more connected than emotions, but they could have a major impact on our situational memories (De Rojas and Camarero, 2008).

Impressions in the museum when seeing things or situations were spotted on the answers from the respondents. According to the study by Falk (2009), people came to the museum with a sense of curiosity that had led them into the museum's contents. The feeling of being excited, satisfaction, happy, surprised and somehow curious were the element of emotions occurred to most of visitor. It directly affect the visitors' emotions. These attitudes brought a positive impact into any leisure sites or cultural sites. The descriptions from the interviews had been presented in the following discussion, as originally prepared.

Based on the impression and feelings experience in the SCV, example of **Respondent 10** has mentioned about his expectation before and after visitations. The feeling of eagerness to be in the Penan hut and trying the "*sumpit*" by himself. Besides that, the visitor was thrilled and excited to visit each houses in SCV to enjoy their foods, clothes and to have a full information about every monuments found in SCV. This was a

very meaningful experience and fruitful journey for him to experience a great feeling to be in SCV.

Accordingly, visitors who felt positive emotions were more satisfied (Bigné and Andreu, 2004) and emotions were considered as a cognitive and emotional aspects of a visitor's experience and they should be simultaneously considered when measuring visitor's satisfaction at a museum (Rojas and Camarero, 2008).

5.3.3 Learning Experience

A museum visit will also benefit from learning new knowledge or developing past knowledge. Throughout this study, it had been discovered that learning after a visit was a visitor's experience. It could be various types of learning which was discovered at SCV from the first entrance to every visits or any exhibitions offer inside (traditional houses, restaurant, theatre, objects, etc.). Moreover, the interview's questions somehow asked the preference of learning methods to the visitors. Nowadays, any information can be explored and learned via internet, media social, and even books. Likewise, the information regarding SCV were everywhere and were also written in the articles for further reading. The questions itself had described and discussed fully on the learning experience from the past and new experience. The visitors mostly respond to museum that it was a good opportunity to learn and gain new information.

An example of one of the question has adapted from the study of Kelly (2007) that written '*Would you agree if museum are considered to be educational place for people to learn and gain new things?*'. Example can be taken from **Respondent 10** from this question which mentioned that museum can be considered as a platform for community to

learn without constrain on the age group or nationality. Museum was also the best platform for educational place for everyone because they will be able explore the culture of people in Sarawak, the traditional games or activities, and the originality of the objects, or anything found in SCV. There was a two way communication occurs in SCV whereas the visitor can interview the staff and this what we called an active learning session because they can feel, eat, read it and touch the objects. He explained from his understanding that this was a constructive learning through question and answer session as well. Talked about learning in the living museum, that individual may have their own perceptions or thinking before entering that place. For example, a visitor thought at first that SCV was about the people in Sarawak and how do they live in the olden days. One of the participants was a Melanau lady but she never understood the real culture and lifestyle of Melanau until she managed to visit SCV. This was related with the learning expectations of this study and it was crucial to some people who had no prior knowledge or experience with the real situation living in each of the houses and also the culture.

Previous studies had highlighted a learning experience as shown in Chapter 2: Alelis, Bobromicz & Ang (2013) mentioned learning opportunity experience; Othman (2012) mentioned an experience in knowledge or learning; Weiler & Yu (2007) described cognitive and understanding access; and Anton and Camarero (2011) suggested educational experience. In addition, the sub-themes that carried the learning experience were discovering knowledge and learning things (learning experience), discovering and enhancing knowledge from learning (learning experience) and cultural knowledge (learning experience). Visitors had discovered that knowledge they had gained such as the feeling of seeing the first traditional house like Melanau tall house. As a visitor from the Melanau tribe, they had just seen the tall house without knowing it has existed. Unlike the

normal house nowadays that exposed to them which does not preserve the originality of the house. On the other hand, visitor were too excited and surprised with the overall visit at SCV. From here, they were able to learn new things and for those who were very well known with SCV, somehow had enhanced their knowledge directly.

The cultural knowledge happened through the exposure of all culture offered at SCV. From the seven houses found, visitors had obtained plenty of information within a day. The culture like the making of traditional costume, especially the tricky part was the weaving beads on the costume. It was not easy as imagined. The process took sometimes one to two weeks to be completed. Moreover, meaningful information given has been take note as a learning process. This occurred when the informer or the staff stuffed them with lots of information. Automatically, the motivation to learn something new was high and visitors felt appreciated for all the information given. Research in museums has shown that guests with strong learning agendas have learnt more from the visit (Falk et al., 1998; Packer, 2004). The study therefore defined the way people describe learning in a socio-cultural environment, including their visions of learning for the future and the role of learning in their lives.

This result was parallel to the Museum Experience Scale (MES) established by Othman (2012) where it was stated that the information provided about the show should be clear in a museum's knowledge or learning experience dimension. Visitors will believe their visit to the museum has uncovered or enhanced their knowledge of particular exhibits and understanding. Furthermore, Anton and Camarero (2011) found out that the educational experience was linked to the information provided, such as the museum

provides entertainment, art exhibits, guided tours and audio guides to explain what the museum has to offer.

5.3.4 Aesthetic Experience

The study had described the term of aesthetic experience which mainly given to visitor to explore the uniqueness of object culture, the design of culture, or in the other words, experiencing the uncommon objects, arts and artefacts that SCV has offer. The aesthetic experience had been introduced in other terms: **1) *aesthetic fascination*; 2) *aesthetic appraisal*; and 3) *aesthetic emotion*.**

The study was conducted by Markovic (2012) has stated that aesthetic experience is described as a qualitatively different experience from everyday experience and similar to other exceptional mental states. Three crucial components of aesthetic experience are discussed:

1. **Fascination with an aesthetic object (high arousal and attention)** described that the aesthetic experience persons were in the state of intense attention engagement and high vigilance; they were strongly focused and fascinated with a particular object. They lose their self-consciousness, the awareness of the surrounding environment, and the sense of time. In SCV situation, there were so many attractive objects that fascinate the visitors. For example, **Respondent 13** mentioned that the Melanau and Ulu house were attractive because they never saw any tall houses at their village. Furthermore, at the Ulu house, there was a person crafting and making a “*sape*” which was one of the traditional music instrument by the Ulu people. The “*sape*” was made with wooden and it was similar but

different from
Moreover, most
also attracted
“*sumpit*” of Ulu
the flute from
house.



modern guitars.
visitors were
with the
people and also
the Bidayuh

2. **Appraisal of the symbolic reality of an object (high cognitive engagement)**
referred to the cognitive which were semantic, symbolic, and imaginative aspect of
aesthetic experience. A person appraised the aesthetic objects and events as part of a
symbolic or virtual reality and transcends their everyday uses and meanings.

Figure 5.1: Appraisal of firewood kitchen at the middle of Bidayuh house (P9)

For example, Figure 5.1 shows the firewood kitchen that had been used by the people in olden days. The respondent mentioned that it can still be found in the rural village and the unique thing about this was they used it inside the house. This picture shown inside the Bidayuh house. This firewood kitchen reminded his/her experience in the village as well but the different was the fire located in the middle of the house as it was usually at the kitchen area for cooking.

3. **Strong feeling of unity with the object of aesthetic fascination and aesthetic appraisal.** Engaging to something that were very rare or uncommon and can only be seen that some individuals might bring a great feeling or some curiosity. According to Chatterjee (2003) visual information processing (*perceptual analysis, grouping, and object recognition*) elicits emotional processes, and the emotional processes send feedback information into the perceptual and cognitive system via attentional mechanisms.



Figure 5.2: The object of aesthetic fascination and aesthetic appraisal (P19)

For example, Figure 5.2 shows the unknown object found by the respondent and this object had triggered his/her feeling. He/she mentioned that the he knows the kettle only and object in the middle was very rare and it could not be found anywhere. This object was very antique and it looked like an old relic.

In previous studies (Polovina and Markovic 2006; Markovic 2010) suggested that aesthetic experience was closer to arousal (*interestingness*) than other dimensions of subjective experience, such as a positive hedonic tone (*pleasure*) and regularity (*harmony*): the object of aesthetic experience can be both pleasant and unpleasant and both were more and less regular, but it must be arousing and interesting.

5.3.5 Interactive Experience

The result of the study shows that interactive experience was one of the experiences gained when visited the living museum even the visitor came by individually. Visitor

enhanced the interaction behaviours between the people in that living museum or other visitor as well. This finding supported the previous studies (for example, Pekarik et al., 1999; Briseno-Garzon et al., 2007; De Rojas & Camarero, 2008; Costa, Perestrelo & Teixeira, 2014, Wu & Wall, 2017) that highlight the interaction experiences as one of the main visitor experience at the museum. The living museum had offered its visitors a new interactive experience, preserving and interpreting both the tangible and intangible cultural heritage of SCV. Many studies had found that interactive was one of the visitor experience and it was able to help understand and generate a one to one communication or interaction. A study conducted by Packer and Ballantyne (2002) and Wu and Wall (2016) clearly described that interaction was one of the reason for visitors to visit a museum, in which they wanted to spend their time together and build their relationship. There were four factors that were uncovered which were involvement, sharing knowledge, social relationship, and emotion that can enhance the visitor's interaction at SCV.

Not only that, it can be involved many or direct interaction with other non-human things. As an individual explorer, the visit can be enhanced through the interaction between them and the staffs, one visitor to other visitor, visitor with the engagement of the activities offered, and the inner communication with the objects found through their reflection or perception. The interactive experience happened in multiple ways and it can be vary if involve with other things in their surroundings. The key factor in the formation of interactive experience at SCV was explained in the following final sub-themes. The first factor that contributed to the formation of social experience at SCV is involvement. SCV provided many exhibitions and activities that visitors could get involved in, for example “*alu-alu*” dance, “*sumpit*” and the dance at the end of the traditional dance performance.

The participants in this study described that they really enjoyed joining the activities together with their companions. It could be under the interactive engagement experience whereas Othman (2012) described that the impression that exhibitions were a factor of engagement in museums in the same vein. Costa, Perestrelo and Teixeira (2014) argued that it was a recreational experience to gain fun and entertainment while visiting visitors. Example by the **Respondent No. 17 (R17)** mentioned that they were trying to play “*alu-alu*” with the members at Melanau’s house. The game was quite tricky and foots may get cramped in the middle. However, they responded that the game was the best and managed to get everyone involved. Besides “*alu-alu*” game, the best engagement in SCV was the performance inside the SCV’s auditorium. Visitors clearly showed that they were enjoyed every activities and performances offering at SCV. This traditional performance was performed every day in the afternoon between 3pm to 4pm. Within this one hour, the visitor can see all four performances from different ethnics (Malay, Bidayuh, Iban, Melanau, Ulu, and Chinese). For example, the ‘*sumpit*’ performance were involved 1 or 2 audience to accompany the dancer to do this blow pipe activity. Meanwhile, for the traditional dance performance, all audience were involved and invited to go on the stage to perform together.

Some visitor stated that the traditional performance was a must to watch in SCV and it wouldn’t consider as fruitful journey if do not manage to watch the cultural dancer dancing. Furthermore, some visitors also like to dance the Sarawak ethnic dance. The interactions in the living museum were very tangible and the process of exploring the visit leads to a great experience. Visitors were always to be accompanied in any visitation, but nonetheless, they can went through as an individual visitor to explore it by themselves alone. No limitations having to each of individual who visited SCV and the strong

interaction to any exhibitions offered had become their secondary company because it was so pure and the feeling of enjoying the exhibitions had lift up their spirits. As stated in Packer and Ballantyne's study (2002), social interaction has been clearly explained as one of the reasons for visiting a museum where visitors want to spend time together and to build relationships.

5.3.6 Cultural Experience

The culture was like a language; it was a complex knowledge shared and understood, but not explained by the participants. Like a saying, nobody tells you a foreign language while you speak it, and culture was the same. Just as you cannot understand a language just by listening to it, by being around you cannot understand a culture. Likewise culture, visitor should go beyond and explore the real situations and feelings at the place itself. The visit of museums and historic sites, eating the traditional foods and listening to music from another culture are not necessarily cultural experiences. It was a cultural experience if you visit a museum with a person with the local culture who explained the objects in the museum. Cultural experience was important to visit the museum alone. To have a cultural experience, a person would require a guide from the chosen culture to explain things to the person. The experience and what they were able to see will have to be explained to them. It was probably wrong to take an individual view of what an object means.

Cultural and heritage preservation, artistic inherent and authenticity of an object and design were the key of the cultural experiences found in the SCV. Hence, it was important to SCV to keep the cultural beliefs and traditional skills sustained and preserved.

In addition, to create that a real moment and good feeling for visitors that visit Sarawak. To promote the culture and heritage to the foreigners are vital also as this will be the marketing approaches for tourism to bring Sarawak become well known around the globe. Example by the **Respondent No. 1 (R1)** mentioned that the actual house of every ethnic in Sarawak had different patterns, designs and architectures. The respondent thought that Iban and Ulu's house were similar. Meanwhile, the Bidayuh people lived in one longhouse but they had two different building which were the longhouse and the "*Baruk*". He was very proud to have

Sarawak and it fascinating to person was a the Peninsular Not only that, admitted that of Sarawak



this place in was very know if the visitor from Malaysia. he also not majority people

having the experience by visiting SCV at this time.

Figure 5.3: Bidayuh traditional costume made from the tree bark

For example, Figure 5.3 shows that the Bidayuh's costume for men was made by the tree bark. The respondent was amazed on the creativity of the costume handmade and it showed that the culture had been preserved from the previous generations until now. McKercher and Wong (2004) indicated that the heritage's focus was on developing the physical features of the heritage without taking into consideration the visitor experience. However, Weiler and Yu (2007) argued that the visitor experience was expected to be richer and more memorable when attention was not limited to physical access, but also the opportunities to understand, appreciate, and interact

It concluded that, cultural experience was a significant element of tourism for many destinations. Nevertheless, the contributing factors that form the overall cultural travel experience was the existing knowledge that enhance our understanding of the nature of cultural tourism experiences and the process by which they are formed.

CHAPTER 6

CONCLUSION AND RECOMMENDATIONS

The purpose of this research was to map the overall visitor experiences for SCV, a living museum. Two research questions guided the interviews and photovoice data collections were as follows:

1. What was the visitor experience at SCV?
2. What was the main component of visitors' experiences framework at SCV?

It was important to provide a meaningful experience to the visitors during their visit to the SCV. Being a living museum, SCV had provided visitors with an interactive experience and also were guided by an informer or staff for each ethnic during their visiting. Normally the informer was the one who can speak a language of that ethnic group, for example, there was one elderly staff which stayed and took care of Bidayuh house that provided information to visitors about the Bidayuh ethnic. Besides that, during the visit to the ethnic houses, visitors can also refer to the signboard along the way to each houses. The needs, actions, emotions and other types of the visitor' experience can be better addressed through the understanding of their experience during the visit and could provide

a better understanding of what can be improved. A living museum experiences can be documented using several ways and this study focuses on using interview and photovoice. Subsequently, it can be reproduced by the visitors' experiences based on their visits. It requires an understanding, knowledge, and curiosity on visitor themselves to create that experiences at a living museum by their own.

Generally, this study aimed to map the overall visitor experiences for individual visitor. The study focused on theoretical model by Pekarik et al. (1999) to produce a new framework for visitor experience in SCV. This section summarised the whole study, examining the important results and the use of interview and photovoice method for collecting information. Findings from this study can help to gain a better understanding of the visitors' experiences at a living museum. The researcher used a semi-structured and unstructured interview for data collection, which means that this interview allowed visitors to add further information during the session. Furthermore, the visitor experience was also determined by using the photovoice technique during the visit. In a thematic analysis, the interview transcripts and photovoice data were analysed. In conclusion, the use of interview and photovoice method for collecting information has led a researcher to map the findings using thematic analysis and to identify them one by one to produce the overall experience.

6.1 Research Questions

The following research questions were used to guide this study.

6.1.1 Research Question 1

What was the visitor experience at SCV?

The study had successfully classified eighteen (18) dimensions of visitors' experiences that were often happened in SCV. These dimensions were classified as a subtheme and has identified through 20 respondents individually. These findings added a new dimension to the visitors' experiences at a living museum and more comprehensive than previous finding from Pekarik et al. (1999).

The dimensions of visitor experiences at SCV were listed below:

- **Memory:** Recalled the prior experience
- **Emotion:** Impression in the museum when seeing things or situations
- **Learning:** Discovering knowledge and learn things
- **Engagement:** Interactive engagement
- **Knowledge discovery:** Discovering and enhancing knowledge from learning
- **Interaction:** Interact with one another or something
- **Natural environment:** Environment involvement
- **Aesthetic:** Seeing antique or rare objects that has meaning
- **Fun & entertainment:** Communicate with activities involved
- **Involvement:** To be involved and engaged in anything
- **Uniqueness of culture:** Cultural and heritage preservation
- **Rare object:** Unseen object or very uncommon
- **Creativity:** Artistic inherent
- **Originality:** Authenticity of an object and design
- **Culture exposure:** Cultural knowledge

- ***Antique artefacts:*** Seeing old and conventional things
- ***Unique architecture:*** Limited ideas on architecture or building design
- ***Costume:*** Valuable accessories and exclusive

6.1.2 Research Question 2

What was the main component of visitor experience framework at SCV?

The main component for individual visitor at SCV were interview and photovoice methods (IV & PV) can refer to Figure 4.1 at page 73.

The final overall score of visitor experience at SCV were listed below.

- ***Memory experience:*** recalled past experience to relate with current moment
- ***Emotional experience:*** impression and feeling when seeing things
- ***Learning experience:*** learn and enhance knowledge or information from the visit
- ***Interactive experience:*** communication and interaction of an individual with human or non-human
- ***Aesthetic experience:*** seeing antique, artistic, rare and limited things that has its own meaning
- ***Cultural experience:*** particularly historic, authentic and has solid values and meaning

Table 6.1: Example of visitors' experiences that contributed to the final components at SCV

Visitor's experience (VX)	Example of statements
Memory experience	<i>I feel the living room at the Malay house reminds me of my village and also those moments we can feel when we watch Malay movie in the TV. The house is exactly the same and its feel so real.</i> Reminisced the memory while in living at the village by seeing this living room. Memory experience at SCV can be illustrated in the photo below. 
Emotional experience	<i>I am quite surprise to see all the ethnics in Sarawak here. So excited to explore more if I could have more spare time. Even though it just one round, but feel satisfied. Meet my expectation on the visiting.</i> The emotion created through natural feeling in seeing or experiencing things that were new, rare and different during their visit at SCV. For example, curiosity of visitor seeing the statue at the side of Bidayuh House (see photo below). 

Table 6.1 continued

Learning experiences	<i>I learn about every ethnic in Sarawak. Even I am not receiving a full information, but at least I have learnt some info throughout my trip. The main thing that I have learn is the traditional dance and the culture. Mainly the houses also.</i> The learning experience came from the visitors' gathering new knowledge from their interaction during their visit at SCV. For example, understanding about Orang Ulu traditional dance at the Orang Ulu house as illustrated in the photo below: 
Aesthetic experience	<i>I found a big vase inside the Bidayuh house. They called it 'tajau'. We hardly see people selling the big vase and very traditional. It is so unique and the design was pretty. It can be kept as an antique object inside the house.</i> The characteristic of the objects contributed to the vistor's; aesthetic experience with the traditional vase. For example, the photo of 'tajau' below: 

Table 6.1 continued

Interactive experience	The dancer invited one of the audience to come up to the stage and asked her playing ‘<i>sumpit</i>’ or a blowpipe as shown in the photo below.  Visitors had a meaningful experience learning about the activity and the dancer also very friendly. <i>I was invited also to join them dancing on the stage.</i> A traditional performance by SCV dancers and they were wearing their traditional costume from each different ethnic. It shows that they were engaged and interacting with the audience very well as illustrated in the photo below.  <i>This was my first time trying an ‘alu-alu’ game. Actually, it was for the Melanau dancer to perform their cultural dancing.</i> The interactive experience as illustrated in the photo below had made visitors’ visit to SCV more engaging and meaningful.
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Table 6.1 continued

	
Cultural experience	<i>Experiencing the real culture of all ethnics in Sarawak. I was a Melanau, but never experienced to live in Melanau's culture and even don't know the original look of Melanau house. There is so many uncommon object or things that I never seen found inside the house.</i> During the visits, visitors were able to understand and learn about culture and one participant explain about her own culture. She was also able to see artefacts from her culture for the first time. The photo given showed the interesting artefacts described by the visitor.  

6.2 Recommendations

Results of this study had highlighted some weakness that should be addressed for future works. Future works should take into considerations the following suggestions:

- a. The future works should diversify the participants which not only focuses on the local Malaysian but also included foreign visitors.
- b. For future researcher, this study can be done using quantitative research, where researcher can get visitors experience through the use of questionnaire with a bigger sample from different backgrounds or gender, either as in partner or individual. This research can help on getting more relevant findings and results to help on the management of SCV to improve the lacking and getting various feedbacks from visitors (local or foreigner).
- c. Nonetheless, the visitor may consider a journey map during their visit to improve recommendations on the quality of experience in museum visitors based on the visiting style approach. Not only that, the other approaches could be further explore is the use of social media such as Instagram, Facebook, Blogs or Vlogs.

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APPENDICES

Data Analysis for Interview

Languages Used based on Color Codes

Individual Respondent (R)	Languages	Color Codes
R1 to R20	Malay	Yellow
	English	Orange
	Sarawak Dialect	Red
	Malay + English	Green
	Sarawak Dialect + English	Blue

Full Coding of Interview Analysis

Question (Q) Codes		Respondent's Answer	Theme Codes
Q1 Do you frequently go to visit a living museum? Have you ever heard about Sarawak Cultural Village before?	R1	R1: when i was little. That all. of course .I didn't interested to go here because i think it just the ordinary house. Because i use to see those people. So i think that it is common sense to know about their living because i use to see their house lah.	New experience Knowledge Understanding Knowledge discovery Past experience Memory engagement Curiosity Preferences Satisfaction
	R2	R2: living museum tu mksdnya mcm mna? aaa pernah2. dekat melaka. ermmmm nma tu bru 1st time dengar. aaaa 1st time	
	R3	R3: but living museum this is the only one lah. not the first one. i have been here before like 5x lah. tapi the only living museum i heard that sabah got also living museum but i never been there. Yeah. Im from Kuching.	
	R4	R4: No. Tak juga lah selalu. Kadang ada cuti pergi depend dengan bajet lah. yup. from newspaper, iklan-iklan kat radio, tv.	
	R5	R5: this is the fifth. yes of course. from where ohh? i just heard it i think mcm i just know from friends.	
	R6	R6: museum? tak semua la. aaa x selalu ikut kalau mcm sy melancong kat mna2, kalau ada msa dan menarik sy pegi la. no	

	R7	R7: yeah. But not really. scv? I know cause I came here before.	
	R8	R8: aaa not really. actually this is my 1st time. so i think it is such as a good experience for people like me. yes 1st time. sorry? ohh yes i do. from my late grandmother because she came from singapore. i think she came sarawak for holiday with her travelling tour and they came to sarawak culture village and had so much fun and they recommended to all the family members to come here.	
	R9	R9: aa i have been visited here before and i went to the museum in Sarawak also. this is the 1st time here. since i've been here i have a lot more thing to explore and experience. i'm here on a medical place. so there's a lot of Sarawak student sharing thing. I know a little from them.	
	R10	R10: pegi siney? museum lain ada. museum Sarawak. pernah2.	
	R11	R11: Yes, I did. Cuma tak pernah berpeluang datang jenguk or visit.	

	R12	R12: Not often, while I went to Damai Beach, I will stop by Kampung Budaya. Seldom go,
		depends. But I heard about it anywhere.
	R13	R13: Ya, I know. My first time visit but know it from friends.
	R14	R14: Hello. Kampung budaya memang famous in Sarawak. So, kalau cakap tak tahu memang saya tahu. Even before datang Kuching biasa kita google things to do in Kuching. Akan keluar Kampung Budaya punya nama.
	R15	R15: Yer, selalu dengar. Ni pun kawan ajak. Temankan kawan so datang jer.
	R16	R16: Ya, tahu, sebab pernah belajar banyak perkara tentang Sarawak lah juga. Jangkaan yang lain lah bila dapat datang sini tengok keadaan reality di kampong budaya.
	R17	R17: Kamek pernah pergi sitok, tapi zaman sekolah rendah dolok. So, kamek tahu pasal kampong budaya. Tapi dia punya culture masih sma.

		Sik ada perubahan Cuma dari segi kemudahan dan nak lain jak yang dah upgrade.	
	R18	R18: Actually pernah datang dengan parents dulu tapi tak banyak tempat yang sempat pergi and tengok. Pernah datang dengan kawan juga dulu and sempat ambil gambar.	
	R19	R19: Oh tak pernah datang. Baru sekali ni saja. Good experience lah. Tapi memang ada idea tempat ni merujuk kepada budaya kaum di sarawak.	
	R20	R20: Yes, orang Sarawak have to tahu tempat tok. Kamek nang selalu datang time Rainforest. Tok pun kamek ada event sitok. For me, Kampung Budaya is the best place to learn Sarawak culture macam ya.	
Q2 What is your first thought about Sarawak Cultural Village without	R16	R1: scv. I think that scv is about the people in sarawak, how the live they exact house. Like my self, i am melanau but i don't know how exactly the melanau house but then i saw that is the melanau house. I have been to the places there is a lot of	Past experience Perception Emotion Knowledge exploration Understanding New experience

referring to any other resources?		melanau people but there is non of there house look like that.	Sharing knowledge Gastronomic Culture engagement Learning
	R2	R2: okk mcm cik ckp td aaaa bila sy dgr psal culture village ni terbayang rh2 and then lpas tu aaaaa permainan2 tradisional dlm ni. aaaa pastu tarian mcm show kan ada tarian. kebanyakan berkaitan dgn ni la berkaitan dgn budaya sarawak. dan fikir bnda tu seronok la	
	R3	R3: culture. its about culture. show casing their culture in sarawak. yes sikda because just basically just want to here. just want to relax and spend the weekend. because parents pun mix parentage kan. father iban mak melanau so been both to place bah. melanau sik faham, iban faham. melanau nang complicated a bit la. melanau bintulu. kamek sik pasti juak bnyak melanau kan	
	R4	R4:aaa....SCV ni. Dah nma dia Sarawak Cultural Village kan dia mesti ada rumah-rumah pelbagai kaum, lepas tu dia punya makanan apa, dia punya budaya. Macam tu lah. Dia punya adat resam. 1 rumah tu macam mana cara mereka orang	

		makan, minum, diarong punya adat resam, perkahwinan macam mana, pakaian macam mana. ada juga lah dekat internet. Kawan-kawan. aa...internet lah.	
	R5	R5: i know there is a lot of houses here from a lot of culture raises in sarawak, and i thought it it would be interesting experience la. No, I didn't. I just come here.	
	R6	R6: scv stand for? ohhh pernah dengar la. ingat tempat yang ada menari2 la. menari kebudayaan. No research.	
	R7	R7: aaaa with my sister. she came here before. and then after that before i come here i google search a little bit then ya roughly know about what is this and then i came to the receptionist and then i ask question.	
	R8	R8: actually i dont think that i want to came here at 1st because hmm i dont what is sarawak culture village about so hmm when people say sarawak culture village, all i thought is about something old things here that i am not interested in. yes. I don't really like benda lama.	

	R9	R9: coming here? yeah, u know it. its very beautiful and its quite interesting as well like the houses, things they build. thats really interesting.	
	R10	R10: by understanding the name of scv, i think it should be present the culture of sarawak, which i have been inform sarawak diverse culture within 14 ethnics. more than 14 ethnic. hmm. hv done some research primary on hubungan ethnik before on taking my degree because it is compulsory course, so we have to learn about the culture of Sarawak la	
	R11	R11: First thought memang semua orang tahu Cultural Village is Kampung Budaya. Budaya orang Sarawak, kehidupan dia, and makanan mereka. Itu saja lah.	
	R12	R12: The culture of Sarawak. That was my general knowledge about this place.	
	R13	R13: Firstly, I know its about Sarawak culture, the tribes and also how do they present their culture cause Sarawak has many ethnics.	

	R14	R14: For me, Kampung Budaya is a place to learn a culture of Sarawak.	
	R15	R15: Apa yang pertama saya dengar pasal kampung budaya ek? Hmm, kampung budaya ni tempat dimana kita boleh melihat keseluruhan Sarawak dalam satu tempat. Jadi macam kami yang dari semenanjung ni boleh belajar pasal budaya Sarawak tanpa perlu melawat satu-satu kawasan. Aaa macam tu lah lebih kurang.	
	R16	R16: Kali pertama saya datang dulu pun saya memang dah tahu Kampung Budaya is about culture. Macam budaya etnik sarawak, rumah, baju, makanan, dan banyak lah..	
	R17	R17: Dah memang budaya Sarawak lah sitok. Sebab kamek nang orang sitok mun sik tahu Kampung Budaya ya pasal budaya kita sik kamek tahu. Hahaha.	
	R18	R18: Okayyy, my knowledge pasal kampung Budaya di Sarawak ni untuk culture di Kuching saja. Tapi silap. Untuk seluruh Sarawak. After visit dulu, okay saya faham dah.	

	R19	R19: Mula-mula saya fikir hanya sebuah kampung yang banyak kaum-kaum di Sarawak tinggal. Tapi lepas tanya kawan-kawan dari Kuching so baru saya tahu. Tempat ni bukan	
	R20	R20: Dolok kamek sik lah tahu tapi based on knowledge, tok memang Kampung Budaya yang di preserve untuk menarik tourist or orang local datang jenguk. So, ya lah pertama kali kamek dengar pasal kampung Budaya dolok.	
Q3 How long did you spend for each houses & before you entered the houses in SCV, do you know that inside each house has its own meaning and historical value?	R1	R1: each houses. I think that about 20 minutes something like that. Because i chitchat with the workers inside that house also and then i said what is this for actually. Then they said owhh..this things is for this. Then i see what they serve lah, what kind of dishes that they serve and then i bought some. (learning process). i don't know. i saw the melanau house. The floor is made from wood. is to distance to each other. I don't know. What it is for.	Environment engagement New experience Learning Personal satisfaction Interaction/ Communication Emotion Existent object Aesthetic Involvement Culture uniqueness Knowledge discovery

	R2	R2: aaa yes. aah. ada juga la sikit baca. tak tahu banyak. mcm td kitorg main tarian buluh. yg kmi sempat main tu lah. x sempat naik, rumah iban naik.	Culture engagement Sharing knowledge
	R3	R3: roughly 15 minutes la. strolling, laughing. i did so that la but then i dont know about that. i did so that just now but i dont know about that.	
	R4	R4: emm...1 hour. masuk rumah Bidayuh saya nampak mereka punya tempat tinggal, sapa yang mengetuai rumah tersebut, lepas tu dia punya apa barang-barang lama situ tempayan, dapur. Ermm, tempayan untuk air, beras.	
	R5	R5: each houses like 10 to 15 minutes. No idea. not even a malay house.	
	R6	R6: hmmmm each house aa about 15 to 20 minutes. not all la. mcm periuk2 tu.	
	R7	R7: about 5 to 10 minutes. some of them yes, but most of them no. i ask other than that i just see and then go.	

	R8	R8: actually this is my 2nd time here. aaa for the 1st time here i spend i think about roughly 10 minutes for each house. but for the 2nd time because i know most of the houses so i just target ermmm the most interesting house la. which is i love bidayuh, melanau, and for the melayu's house we just play la. for the rest of the house we just like we didnt take picture but we just go in and round. no. actually when i came here then i know most of the, i mean what ethnics do they have in sarawak what they have in their house and all the info that written in the house and surrounding the house.	
	R9	R9: hmmm. so its long as we came before that. it is probably in about 15 minutes looking around the house and stuff. i cant remember. cant remember the name of that. hmmm yes. there is a bridge. ya we went to the iban. no, i didnt realize that. Yes	

		they explaining some, like inside the house there about 40 of them sleeping there and the fire was always on as well. they told me about the truth.	
	R10	R10: It's not very consistent approximately around 30 minutes per house. i hv no idea at all. i just looking at aesthetic value. how the corak, the pattern of the songket, how the shape of the monument. thats all.	
	R11	R11: Tadi tu ke? Actually setiap rumah tak lama pun, dalam 5 minit. Kalau ada yang menarik, kami ambik gambar. Lama pun sebab nak ambik gambar saja.	
	R12	R12: Ohh, I didn't see the timing but not that long I spent in. the longest was when I went in to Bidayuh's house. Cause there is one old man giving me a lot of information for his handcraft. At the moment I step on the house, I didn't know each of it, especially the historical meaning. Just guessing but after visit then I know already.	

	R13	R13: I think the Rumah Melanau & Ulu. We have to climb up the wooden stairs while having a wefie together. Takes time just for a picture. Hehe. No idea about anything, but amazingly, we saw a guy crafting the sape, one of Ulu traditional music instrument.	
	R14	R14: Rasanya, not more than 10 minutes lah. And we also rushing for the traditional performance at theatre. And most of the time, ambik gambar jer cause no one in the house to eplain about the objects in the house. So yalah, so sayang juga.	
	R15	R15: Agak lama juga sebab perlu visit banyak rumah. Nak naik tangga rumah tu dah ambil masa kena hati-hati. Kalau menarik ambil masa 20 minit gitu lah. Maksud benda dalam tu first first memang tak tahu lah. Ada objek yang tak pernah tengok memang tak tahu apa maksud dia.	
	R16	R16: Boleh tahan juga lah. Tapi ada rumah yang kami skip macam rumah Penan. Rumah cina tengok barang	

		antic dalam tu jer. Nak tengok orang proses sarang burung tapi tak ada. Value and meaning area sini, dalam rumah tu saya tahu rumah Melayu jer. Yang lain kurang sikit sebab baru untuk belajar.	
	R17	R17: Macam kamek sik lah tahu gilak the true meaning untuk setiap benda sitok, tapi kamek tahu serba sedikit jak. Macam sumpit kamek tahu. Makanan orang Sarawak kamek tahu. Tariannya juak lah. Sik ambik masa kamek masuk aja.	
	R18	R18: Lama juga lah. Kalau datang sini memang na kena belajar and tahu every thing yang rare for us. Its good kalau setiap rumah ada orang yang jaga. Macam rumah bidayuh, melayu, iban. Ada orang so kami berborak lah. Sangat excited, ada dalam setengah jam lah. We found many rare objects, tapi not all kami tahu. Only basic object macam alatan music we all know.	
	R19	R19: Tadi lama tu tak tahu berapa lama, tapi penjaga rumah banyak	

		tolong explain, sebab tanya ini itu. Rumah bidayuh dia explain ukiran patung dia buat, ada blow pipe. Kalau dapat try tadi confirm lama. So saya faham juga lah some of the historical value. Almost every houses saya dengan kawan pergi tadi walaupun hari panas.	
	R20	R20: Sik lah lama gilak. Kejam kejam jak masuk sia. Ambik gambar then berjalan lagi. Berbeli snacks jak. Mok pergi nangga performance. So rumah pun sik masuk semua.	
Q4 What do you like about the activity?	R1	R1: the activities is exploring lah. The actual house of each race in this sarawak.	New experience Past experience Engagement Knowledge discovery Interaction Social Learning Memory Entertainment
	R2	R2: ada yg buka, ada yg dh ttup. dalam 10 minit.	
	R3	R3: the activities here mainly is the performance and the people inside that they are like showcasing the last style of the malays, iban also kan kat rumah pnjang. masak2	
	R4	R4: mana-mana rumah lah. lepastu dia buat apa. Anyam. anyaman dekat rumah iban. Lepastu naik tangga yang tinggi dekat rumah orang ulu.	

	R5	R5: what i like about the activities is we can see the mcm instrument, all the decoration semua depan2 and some of the houses ada buat persembahan fesyen show mcm rumah orang ulu not today but previously la. Masuk rumah malay ada persembahan bermukun i think.	
	R6	R6: sy dtg sini, ini kali ke-3. sy ingat mcm ada kan aktiviti menari guna buluh tu. try antara kita je la. xda org.	
	R7	R7: activities. u mean what i see. i didn't. i just see bird nest there. i didn't see they do anything for every houses.	
	R8	R8: ermm during my 1st time come here i came with my family member and we enjoy playing sumpit. because that is the thing that we never find anywhere. only me and my brother play. yaa i took the video with that thing. and my brother also play that thing but my other family members not interesting that thing. i think they quite shy to try but i find that thing is one of the most interesting because hmm if u can dance there, i mean if u can play that	

		thing mean u can be part of them to me.	
	R9	R9: about the activities? i didnt take part in activities. it was more to people walking around the place and a few of the history only. sorry i didn't go around to that part. probably go around and see that later. so i can come share it you perhaps. i think it is.	
	R10	R10: overall its an exciting expedition also aaa learning process which i learn simultaneously about the diverse culture and also emerge with the surrounding and i can feel how is that culture living at that houses. how the culture working la.	
	R11	R11: Apa yang best, dapat tengok show. Sangat menarik lah. Audience pun ada yang ikut naik pentas menari. Seronok.	
	R12	R12: Not many activities, but what I saw was only the dance performance in the auditorium. Inside the house, not many. I like the people who made some traditional kuih. So I bought mine at rumah Iban. "Kuih penyaram" and the sago made by	

		Melanau people. So I like the dance performance and how they make all traditional kuih.	
	R13	R13: Aaaa, not really. I managed to see the performance only. Ya, cause its already late in the afternoon. So tired to walk but we enjoyed the view and the feeling be in this kampung.	
	R14	R14: The activity kah? So far the traditional dance. Very warmly and colourful. Its truly represents Sarawak. I wanted to learn howdo the Iban people doing the beads but its too hard to learn lah. The beads are so detail and im impressed with those people who can do that tiny tiny things.	
	R15	R15: First activity, saya try di rumah Bidayuh. Alat bunyi macam bunyi burung. The flute. Lepas tu tengok orang Melanau buat tebaloi, biji sagu. Yang bestnya, mereka ni tak guna buat mesin, they use traditional method. Guna kayu api, guna arang. Memang cara di kampung. Very authentic.	

	R16	R16: Aaa..Banyak tahu pasal makanan diarong, alatan music tradisional. Salah satu aktiviti kami yang best disini. Yang rasa seronoknya lah dapat menari bersama penari-penari traditional tu masa lepas performance tu. Kalau dpaat nak penari tu beratur supaya dapat bergambar bersama-sama visitor, sebab baju mereka semua tu cantik-cantik.	
	R17	R17: Kamek orang ada try main juga tadi kat rumah Melanau. Main alu-alu jak. Haha. Silap-silap kaki kena sepit. Tapi nang best. Mun rami-rami main lagi syok. Yang lastnya, ikut penari menari di pentas bila dah mok habis performance tadi.	
	R18	R18: One of the activity, main sumpit. Happy juga and teruja waktu main sumpit. Experience yang baru walaupun tak kena target tapi dapat juga pecahkan belon. Even pernah datang long time ago, tapi this first time saya tengok performance sini. The best lah sebab dapat tengok live and dekat duduk depan lagi. Tu jer	

		lah aktiviti yang sempat untuk hari ni.	
	R19	R19: Salah satu di try tadi main sumpit. Tengok performance menari. Orang buat kuih. Di rumah bidayuh, they do carving made from wood jadi patung. So creative and talented.	
	R20	R20: If kita pernah experience pergi rumah panjang, nang macam tok lah rasa. Cuma lainnnya kinek rumah semua dah moden. So sitok aja dapat nangga rumah yang original made from daun nipah, kayu. Suasana and aktiviti di sitok more or less sama dengan kampung-kampung di sarawak. Ada orang molah kuih, Cuma makanan tradisional saja sik ada. Perlu pergi restaurant nya baru dapat merasa. Tarian sidak and costume very nice. Original.	
Q5 Does your expectations towards the living museum meet up before and after	R1	R1: ya. Meet up. Then didn't expect that the actual house of each races is very different. I thought that iban and ulu is the same and also the bidayuh also is the same live at the	Satisfaction Emotion Originality Real experience Understanding

visiting? Yes/No. If NO, explain WHY?		long house. But then it is actually a different long house. i am very proudly say that this place is very nice. Then it is very interesting places for those who come for peninsula and also me from sarawak to learn about the actual culture in this sarawak. Somethings like that.	Expectation Culture expression Learning Facilities Natural environment
	R2	R2: aaaa sampai la. yes. menarik la. Orang semenanjung.	
	R3	R3: yes. but maintenance has to be improve la especially the toilet. toilet dekat theater ok but the around ya.	
	R4	R4: yes. Sebab bila kita msuk satu rumah tu kita boleh nampak pelbagai cara pakaian, makanan, tempat tinggal mereka terdahulu, lepas tu diarong punya adat resam. Digambarkan memang secara living lah dekat rumah tu. of course. Dah semestinya. Itu adalah satu kebanggaan kita kalau kita jadi orang Sarawak.	
	R5	R5: so far i think ok. meet my expectation.	

	R6	R6:ya.	
	R7	R7: So far yes.	
	R8	R8: aaa sorry? hmmm actually i think there is... hmmm i think they need to improvise aa something here which is i think this place is like. i think it is not hmmm dia x mcm. aaaa yes. yaa kurang org. maybe they should play some sarawak traditional music. not really but then i think its better to do that so that the people will know ' ohhh this is from melanau, how melanau people dress up, how melanau people treat people maybe.	
	R9	R9: Yes, meet up. I got to see many thing here. It is really about culture.	
	R10	R10: expectation before and after? i think it meet my expectation because a before going to this scv, i would like to experience how to be in penan house? how to use the sumpit? and then after reach here i hv the opportunity to try every house and every culture. every food they have, every monument they have, every	

		clothes they have. so it fruitful journey. fruitful learning journey.	
	R11	R11: Expectation saya, yes. Apa yang saya fikir pasal kampung budaya ni memang semua ada. Especially kebudayaan orang Sarawak.	
	R12	R12: Yes, it meet my expectation about this place. What I heard and what I see through are the same. Here we can feel and experience it lively.	
	R13	R13: Ya. Im quite surprise also that I can see all the ethnics in Sarawak here. Eventhough it just one round, but feel satisfied. Meet my expectation.	
	R14	R14: Yes, overall meet my expectation. Its all about Sarawak culture. Very unique and I can feel it indirectly here. Rasa macam kampung and can see the Gunung Santubong. Very near to the nature as well. No disappointment lah. Just nak tambah, the facility macam toilet have to be improved. That's it.	

	R15	R15: Ya. Tak ada yang lain. Berkaitan dengan budaya sarawak.	
	R16	R16: Ya memang. Before datang sini ada idea sikit pasal kampung budaya tapi tak menyeluruh. Lepas visit ni, jangkaan public yang suka viral orang Sarawak duduk atas pokok memang salah. Mana ada, rumah tradisional sini sangat cantik, kreatif. Memang bagus sangat untuk tumpuan tourist luar. So, Kena experience kan sendiri datang ke sarawak. Berbaloi lah	
	R17	R17: Aok, meet expectation juak lah. First dolok lah kinek mun datang lagi pun kamek dah tahu. Unless nya dah ada perubahan ka tambahan untuk etnik lain ka, macam tribes Lun Bawang ka. Macam ya jak lah.	
	R18	R18: Yaaa, tapi first tu dulu memang tak dapat imagine rupa sebenar rumah disini. Dah tengok, oh macam ni rupanya. Sangat tradisonal, unik. Design rumah lama-lama dulu. Dapat lah feel tu dekat kampung. Lain kaum, lain rumah. Excited bila tengok satu rumah satu rumah.	

	R19	R19: Yes, sebab saya dah excited nak tengok rumah sini. So, my expectation at first is kampung budaya, about culture. After that, tengok wow, memang lain dari yang digambarkan. The feeling of being the first who visits new place tu very high. I mean new experience tu penting dapat tengok barang antik, peninggalan lama-lama. Mana ada tempat dapat tengok tengkorak dalam rumah lama kan. Sini lah dia.	
	R20	R20: Aok. Sebab dolok before kamek agi mula mula datang sitok pun sakai juak. Excited. Kamek expect juak lah ada rumah-rumah tradisional, barang antik, suasana kampung. Tapi sik lah sama bila dah experience bangga kedirik. Its so different.	
Q6 Do you learn the culture of Sarawak well after visiting?	R1	R1: after visit. Yes. Perhaps. 80%. Then i know this things is for what things is for what.	Learning New experience Knowledge discovery Emotion Memory Sharing knowledge

	R2	R2: Yes. Boleh la sikit-sikit	Social Communication Culture uniqueness Aesthetic Authenticity
	R3	R3: since not many people, i mean yg stay dlm rh ya nak, so ada yg off maybe so sik bnyk la tp ada la. ada. even turun tangga pun ada juak. tangga kayu ya	
	R4	R4: ya. mostly lah.	
	R5	R5: yaa here.	
	R6	R6: i learn sikit je la.	
	R7	R7: yes. Im from pulau pinang.	
	R8	R8: yes i do. Mostly.	
	R9	R9: i still got more to learn because I need to go around but i have learn a lot since i've been here.	
	R10	R10: i think i learn well. as i am also a sarawakian im very proud this scv introduce the culture of our sarawak towards world wide because during expedition here today, i have watch or observe there are many tourist not only from a peninsular but also from france, russian. so by the looking at their	

		face n respond they look very eager to know more because of some of the tourist are during my visit at penan's house, they ask me on what is the music instrument? so i also explain them what is that music instrument, that is sape i think. so they are very pleased and very happy meeting with us because we can communicate with them.	
	R11	R11: Of course I learnt. Perbezaan setiap suku kaum di Sarawak tu memang ada.	
	R12	R12: Not so well, but at least I received some information along my trip here. The main thing that I have learn is the traditional dance and the culture. Mainly the 6 houses. That was the main attraction here for me.	
	R13	R13: Yes, I do learn a lot about Sarawak culture here. So I agree.	

	R14	R14: I would say yes. Why? Sebab dapat pengalaman belajar banyak benda sini. Tengok orang buat costume tradisional, kuih muih semua, tarian mereka. Sangat mengujakan dan happy sangat. Diaorang pun sangat friendly.	
	R15	R15: After visiting, adalah info tu dapat. Bukan budaya sahaja, barang-barang antik. Ukiran yang cantik, semua ada maksud tersendiri. Itu yang membuat culture orang sarawak pelbagai. Lain kaum lain benda yang diperkenalkan disini.	
	R16	R16: Ya, saya belajar tradisi turun temurun mereka. Tak banyak tapi okay lah dapat tahu pasal sarawak ni. Kepelbagaian etnik dan Bahasa mereka kita dapat belajar sikit-sikit. Saya tahu Bahasa sarawak sikit saja, tapi macam etnik lain tu susah. Seronok lah dapat experience culture mereka. Boleh datang lagi nanti ajak kawan family.	

	R17	R17: Banyak dah benda belajar sitok. Ya jak lah. Sik banyak kamek dapat share. Mun kamek lah jadi tourist, kamek akan mudah kamek dapat belajar budaya kita sarawak tok dalam masa sehari jak. Haaa, ya lah specialnya sitok.	
	R18	R18: Saya rasa orang sarawak ni dia punya culture lain. Senang kita belajar. Kalau dekat semenanjung kurang. Kita susah nak feel benda macam ni. Banyak lah benda dibelajar sitok. Seronoklah	
	R19	R19: Belum puas jalan. Rushing tengok performance juga takut missed. Orang yang jaga rumah banyak tolong juga. Beri information and explain benda yang kami tanya. Macam rumah bidayuh, mereka bagi tahu detail pasal patung kay utu, buat daripada mana, macam mana ukir. So unik lah for me.	
	R20	R20: Yes, sangat banyak. Rumah nenek kamek lagi makin moden. Sitok semua barang lama. Rumah	

		ya bukan senang mok maintain sak Nampak lebih original. Kamek belajar benda baru lah dari experience yang kamek ada tok. Mun diam dalam rumah panjang.	
Q7 Would you agree if museum are considered to be educational place for people to learn and gain new things? (Kelly, 2007)	R1	R1: yes. I think it is..museum learn about the actual culture because nowadays most the house is so modern. So it is help them to know about the actual culture of their places is very good for those generation nowadays.	Learning Knowledge exploration Real experience Past experience Engagement
	R2	R2: yes. sebab aaa drpd sini budak2 org kira org2 luar cth mcm kami drpd semenanjung dpt tau mcm mna budaya sarawak. aaa drpd sini kalau cth nak pegi ke kmpg2 lain iban apa semua tu susah. yes. sbb sini semua rh dah ada kan.	
	R3	R3: yeah, especially just now kan ada student, budak kecil ya tadika, semua dtg2 mok nangga performance. for me its a good education place lah for me, just to learn the culture in sarawak. just a overview of sarawak culture. better go visit. visit and see that itself with your own eyes the culture	

		especially the costume u can see that. if we ask them they will explain about it. So have to say yes and also relaxing lah.	
	R4	R4: yup. Memang bagus lah kalau dekat museum. sebab certain kita ni bukan semua kita tahu dia punya budaya sesutau kaum tu. Tambah-tambah lagi dekat Sarawak yang pelbagai kaum. Lepas tu kita yang generasi muda ni boleh belajr apa yang orang dulu rasa apa orng yang dulu buat. Kira macam tu lah.	
	R5	R5: yes of course. i think its is an interesting places kan it better that reading the book. so for those who dont like reading this is the best experience for them and of course we learn mcm our memory. it triggers our memories la when we experience it ourselves rather than just watching from television, tgok buku. ohhh this is like this how the book describe is different and the way mcm u can touch the thing. u can take picture, we can look at it. mmg the real object instead of the gmbar2.	

	R6	R6: agree.	
	R7	R7: yes, especially high school student. yaya because many of them actually they dont know sarawak. How sarawak looks like? how ur culture. because i study in UMS so .environmental science. so i have a friends like u know iban, kadazan so i know a little bit.	
	R8	R8: of course yes. of course. because ada museum that i hmmm my friend had told me about other museum which they think it is considered as an extra educational information.	
	R9	R9: yeah.	
	R10	R10: I would consider the museum is a platform for community to learn without constrain on the age group or from where they come because from the museum they will explore an feel how that culture, how that monument where its come from? the information come from them is not 1 to 1. it is a how we call it active learning. it is an active learning because they also can feel,	

		eat, read it, can touch it so it is a constructive learning i think because they can ask their friends. this is what their friends can tell them so it is a learning within that environment. learning with the community i think.	
	R11	R11: Ya, saya setuju. Dari zaman sekolah lagi pun setiap kali ada lawatan or trip sekolah memang akan datang ke museum. Satu mekanisme yang bagus untuk budak-budak sekolah yang datang sini sambil belajar.	
	R12	R12: My opinion yes. This place is considered as a history subject as well. at least, we have that knowledge on Sarawak culture, tradition, little bit of history. It may not include the Brooke family history but its good for us to know. I agree on this.	
	R13	R13: Agree. Sarawak Cultural Village also one of the museum for Sarawak people. If the management can provide a short briefing on the history of each houses, that would	

		be good. Especially for kids lah. This only suggestion haha.	
	R14	R14: Educational place tu macam tempat belajar ke? Ye, saya setuju juga. For first timer datang sini they also learn something new. Gain some knowledge about sarawak. Itu pun process learning juga. Can consider this place as educational platform.	
	R15	R15: For SCV ke for museum? Oh both. Yer, saya setuju. Biasa kalau zaman sekolah rendah dulu pun selalu ada lawatan sambal belajar. Tak boleh missed lah kalau tak pergi visit museum. Its too general lah actually. What I mean is our knowledge yang kita belajar di museum tu. Cause dia tak ajar pun susah-susah. Macam sini kita belajar pasal budaya sarawak. Their foods, apa yang berbeza antara semua kaum di sarawak. Mostly, general knowledge I would say.	
	R16	R16: Aaa yer. Cuma bukan educational sangat lah. More to	

		recreational place. Unlike museum negara, sana details kita boleh dapat banyak. Dekat sini kita tahu secara live and verbal sahaja. Tak banyak details yang kena display for people to read.	
	R17	R17: Typical lah museum tempat orang belajar benda baru. Setuju juak. Mun kita dah selalu datang kita akan hafal bah semua benda di sitok. Benda macam tok bagus untuk new generation kelak.	
	R18	R18: Yes. Bukan dapat new experience saja, but gain new knowledge as well. Macam proses buat sarang urung di rumah cina. Semua description tu masuk so kita dapat overview lah apa yang kita faham. Fahaman pasal setiap kaum tu masa visit ada orang tolong inform. Sambil visit sambil belajar jugak.	
	R19	R19: Ya, mau belajar pasal sarawak mesti datang sini. Tak perlu buka buku, sini belajar secara live. Tengok barang rare pun kita belajar.	

	R20	R20: Setuju. Mun sik pergi museum kita sik ada understanding yang menyeluruh. Kali kita experience nya face to face, anything we can feel & touch. Benda paling susah mok cari, barang antic pun we have to come over baru dapat tangga nak. Sampe bila-bila pun kita akan ingat, cause we experience secara visual.	
Q8 In your opinion, is it sufficient for anyone to experience a museum just by reading without visiting the place?	R1	R1: I think it could be an advantage if we can visit and also read about it. So that we can explore it by our self and then we feel about the, what they feel to live in that places, to know their culture.	Expectation Knowledge discovery Physical appearance Knowledge Understanding Existent object Engagement Emotion Interaction Satisfaction Authenticity
	R2	R2: visiting. excited. enhance my current knowledge. dekat dgn culture dkat Sarawak kira mcm tu la	
	R3	R3: By visiting lah better that way.	
	R4	R4: kita kena melawat juga sebab melalui pembacaan bukannya kita dapat merasai. Apabila kita dapt menerokai sendiri tempat tersebut. membaca dengan melawat adalah sangat-sangat berbeza. Membaca kita tak dapat nak bayangkan.	

		Kalau kita menerokai sendiri kita	
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		dapat merasakan apa yang betul-betul berlaku di tempat tersebut.	
	R5	R5: no. its different feeling from reading and visiting. Of course I like visiting.	
	R6	R6: kita kena datang. Buat research dlu bru dtg. bila dah kita bt research kita dh tau sikit2. Prefer datang la	
	R7	R7: i prefer read before visit. Yes.	
	R8	R8: i not sure. for me i like to experience things so i would like to visit the place without reading.i done even care about reading. aaa if i find out the things is interesting, i will do extra research but if the thing is not that interesting or maybe. scv.. hmm ok example of scv. sumpit is interesting but then i dont think that i will do a further reading on that but if like something like the alu2 that thing i will not read but I will maybe google some video from utube to find more on how do they dance, using that and what	

		music do they hmmm. How the music that they use to play this.	
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	R9	R9: i think it not sufficient just from reading thing. so we are not engaging. i just say got a lot activities that im yet to see. and i look forward to that and the dance performance as well. i think it really good cos its really encourage people more. so of course you experience a lot.	
	R10	R10: i think by reading, people only, some people learn more. every people have different learning style. some people observe, some people read, some people touch. aaa if the museum, comparing visiting museum and reading from note, i think visiting museum is very a the information will catch to the learner more efficiently because a it involve a what we call dual coding. it not only reading it also involve some other input such as hearing, touching and also they also can collaborate with each others. they	

		can ask the guide there or their friends or some other visitor. they will share their knowledge so by	
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		visiting the museum it is a i think it is learning environment platform for people together and gain information.	
	R11	R11: Membaca tak cukup. Kita mesti experience benda tu sendiri baru dapat feeling. Belajar lagi cepat kalau ada hands on daripada membaca. Tak salah membaca untuk tambahkan pengetahuan jer lah.	
	R12	R12: In my opinion, its good to read but better to visit the place itself. The more you visit the more you know the places and it way sufficient. Sometimes what we read and see through internet are different. Reading is just for our better understanding.	
	R13	R13: By visiting. If reading too lazy to read. Just see through pictures only.	

	R14	R14: Tak cukup ah. Kita kena experience benda tu sendiri kalau nak tahu lebih lanjut. So, saya tak setuju lah kalau more to membaca.	
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	R15	R15: For me, cukup juga kalau setakat membaca. But the thing is visit bagus lagi. Dapat jalan-jalan, seronok. Kita boleh cuba activity tu sendiri juga. Buat kuih kita dapat beli rasa. Aaa tu lah best kalau visiting.	
	R16	R16: Rasanya visiting kot. Kami seronok dapat cuba banyak makanan tradisional orang Sarawak. Kalau baca tengok jer. Tu untuk rujukan lah before kita pergi visit. Dapat juga saya merasa menari tarian sarawak dengan penari tadi. Hehe	
	R17	R17: Mun first time kena lah datang. Sik best baca jak. Ada peluang nangga benda pelik-pelik kat dalam. Banyak benda antik lama-lama mok kena explore sitok.	
	R18	R18: Visiting lebih seronok. Sebab saya suka jalan. Knowledg dan	

		experience semua tu lah. Sebab kita dah rasa semua benda tu sendiri. Kita pergi rumah tu kita rasa benda tu sendiri. My friends pun selalu	
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		mention Kuching Sarawak. Show gambar then I curious. Tapi datang sini memang satu experience yang baru lah bagi saya.	
	R19	R19: Reading untuk reference for me lah. Bagus datang visit boleh tengok live. Ni pun belum puas jalan apakan membaca.	
	R20	R20: Sik cukup. Harus pergi visiting. Yup, best lagi datang. Excited ya ada.	
Q9 What did you experience in seeing uncommon or rare things inside or outside the house?	R1	R1: i feel. I been a lot asking my self what is this for actually, why the design is look like that..owh perhaps they live at the river maybe they want to prevent them self to get...something like that lah.	Rare object Existent object Authenticity Real experience New experience Emotion Knowledge discovery Learning Traditional games
	R2	R2: permainan dia lah. Tak pernah tengok.	
	R3	R3: it is something new la. mcm	

		msuk rh melanau kan ada sigek sudut ya we call that apa yg tempat pray, pemujaan melanau mpun ya because in my mum's pun rh sikda, bulak mun ada ya nak. something new and maybe its old yg sik d praktikkan lg so its shows here la.	Traditional costumes Understanding
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	R4	R4: sangat menarik lah. Bukan semua benda yang kita tengok dekat dalam ni ada dekat luar. ya sngat-sangat menarik lah. Cuma ya lah letih nak jalan. Haha. contoh dia? Banyak. dekat satu rumah tu rumah panjang Bidayuh lah. Dia explain yang satu rumah tu didiami oleh, rumah yang segi empat adalah didiami oleh anak lelaki. Dalam tu dia tidak berbilik, dia just macam satu ruang yang besar dan sma-sama berkumpul tidur dekat sana.	
	R5	R5: its kind of exciting experience especially. and also the bird's nest and rumah bidayuh i guess. the old house there, i think its for sleeping. i think rest room la. tempat rehat. resting kan. in the middle of its they put the kayu api.	

	R6	R6: benda yg xpernah sy tgok? hmmmm.. tak sgt sbb mcm kalau aaa mcm yg kita tau org srwak kn mcm2 agama. lpas tu kn kalau kita tgok tv ke, baca buku ke, majalah kn ada patung2 tu. so sy x syok sgt la. kalau dpur mostly mcm sma je. luas kot. luas rumah	
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	R7	R7: hmmm i think the way they build their houses. actually i didnt see any activities.	
	R8	R8: sorry? Repeat. very rare? i think here is more to the sumpit. its everything about sumpit because i dont know but i think most of the peninsular msia people they will attracted to the playing sumpit because they didnt even know what is it made from and they never touch them before so, the 1st time i hold the long sumpit then it was like hmmm very surprise that it is actually a heavy hmmm bamboo. so, everyone was amaze by that thing.	
	R9	R9: sorry what was the question? ohh okayy. so i was havent see the bridge that cross the bamboo	

		bridge. its was really interesting and i like took by the step down here. just like on the left to the right. its was quite clever to build that. as well as the building so like the background, hunting that I havent see that before.	
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	R10	R10: for my experience every house have a very uncommon to me because it is different from my nature because when we are living at home our culture is different right? we meet same people, we used to do the same task. by visiting the scv we will see the new place. new place, new routine, new culture so it is unique. unique of the cultural and then make the scv unique from others museum i think.	
	R11	R11: Benda rare yang saya tak pernah tengok masa masuk rumah Iban dengan Melanau. Banyak barang-barang lama yang kita sendiri tak tahu maksud tersendirinya. Monumen lama, sangat unik juga lah. Benda tu	

		memang tidak akan dapat dimana-mana agaknya.	
	R12	R12: The skull in Rumah Bidayuh. Never seen them up close. Yes, the only I keen to see.	
	R13	R13: Hmm, actually I experience a lot of rare things here. We cannot	

		find all these you know in the modern world. Even in kampung. The tallhouse was amazing. Melanau and ulu house.	
	R14	R14: Experience tu best. Rasa happy bila dapat try and pegang benda dalam rumah tu. Yang rare saya tengok ialah perabot lama dalam rumah cina. Ada mesin menjahit lama, feel lain dalam rumah tu. Rare tu sebab saya tak pernah tengok. And the tall houses tu lain sangat. We cant find those houses yang still preserve the originality zaman nenek moyang dulu.	
	R15	R15: Tadi saya tengok dekat rumah bidayuh lah. Yang patung kayu tu, seruling bunyi burung tu setakat ni	

		yang rare saya tengok. Aaa rumah-rumah dekat sini pun jarang kita jumpa yang exactly sama. Semua dah modern, hilang dah tradisi rumah lama tu. Ada yang lain tu pernah tengok sebelum ni.	
	R16	R16: Pertama kali saya tengok, macam budaya, rumah, costume,	

		makanan pun sama. Macam tebaloi sagu. Sini ada orang demo buat proses sagu tu. Ermm apalagi ho. Aaa rumah penan nak sangat tengok tapi kena roboh buat sementara. Tapi orang sana cakap dia Cuma pondok.	
	R17	R17: First kamek experience sebab sik pernah nangga. Rumahnya, nang lain dari satu sama lain. Tangga rumah panjang kinek pun sik sama. Sangat tradisional.	
	R18	R18: Baju tradisional diaorang. Pembuatan manik untuk buat gelang. Buat baju tu bukan senang. Ditenun smpai berminggu baru siap. So harga sangat bebaloi dengan masa diaorang. Salute sangat dapat buat benda macam tu. Kreatif. Tapi semua rare lah. Tak	

		jumpa pun semua ni dekat semenanjung.	
	R19	R19: Banyak brg yang tak pernah lihat. So excited tu ada. Dapat mengambil pengalamn dari situ. Pengalaman tengok barang antik. Tadi pun ada barang special di	

		rumah bidayuh. Untuk proses padi yang sudah dituai jadi beras. Tak orang jaga. Yang buat ukiran patung pun rare. Rumah-rumah pun jarang, decoration dia. Rumah cina ada banyak barang antik. Radio lama ada, buaian budak ada. Pa gik. Jarang lah.	
	R20	R20: Bagi kamek banyak benda rare sitok. Patung-patung tepi jalan ya pun sebenarnya ada maksud. Tapi sik tauk apa. Rumah sitok, makanan sik lah. Sebab kita tahu. Perabot rumah barang lama-lama macam ya lah nak rarenya. Contoh sigek ka, macam design rumah. Kenak mesti ada yang tinggi, panjang. Ya kamek curious. Sik berkesempatan mek tanya. Sik da orang	

Q10 What surprised you the most about the exhibition in SCV? (Eckert, Pekarik & Pheasant, 2013)	R1	R1: see the skull. It look like a monkey's skull. It is real one. That is the most that i think might be the thing that i never expect lah. Baccuse it is we all know right, iban culture is like head hunters.	Real object Rare object Authenticity Past experience
	R2	R2: Emmm tak ada sangat.	

	R3	R3: since i've been here like 5x la, mcm yg surprise me a lot is the houses not really la. if only got a lot of people yg mcm ada sia and explain be like nak ya ok. but the performance la a bit different la especially the performance la yg get us engage kan. not the house really la	
	R4	R4: banyak betul benda disuprise ni. Contoh dia macam makanan bukan semua sama kan. Dekat satu tempat rumah Bidayuh lain makanan dia, rumah iban lain dia punya kebanggaan makanan kebanggaan dia, rumah melayu lain, rumah Cina pun lain. Selain tu dia punya budaya.	
	R5	R5: which house surprise me the most? i think penan. no because its	

		just hut kan. that makes me wonder how they live before kan so that the different. they dont have a wall mcm ya. And i think its the long house. because i have been in one of my aunty's long house. i think its quite different jugak. mcm ni this is	
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		modern one kan. this one is the traditional one. now i can see the traditional one how is it. and of course the malay house . the malay house looks mcm my aunt punya house jugak la yg dkat kmpg but its they preserve it pastu build that house like that. this place cost a lot of money.	
	R6	R6: Luas rumah la.	
	R7	R7: the uniqueness of the houses.	
	R8	R8: The culture. The activities like dancing or performance.	
	R9	R9: i still got to see and look around the whole are.but I like the tribe and like the tradition still with that. i find out quite interesting.	
	R10	R10: Hmm, not many. But can see	

		some in every houses. Such as the artefact itself.	
	R11	R11: Sama lah macam benda yang rare kita tengok tu. Its suprising yet sangat rare.	
	R12	R12: You mean? Same as rare thing. Ermm, tall houses.	

	R13	R13: No else, just the houses. Ya, never see them anywhere. Quite surprise also.	
	R14	R14: The culture. The fact is orang Sarawak sangat blend each other, no argument. Very harmonise.	
	R15	R15: macam rare thing juga. Aaah, sama saja kan. Tu jer yang attract attention saya.	
	R16	R16: Saya rasa sangat teruja lah dengan kepelbagaian etnik dia. Sebab kat sini banyak kaum kan. Banyak dia punya bahasa. Tak macam semua orang boleh berbahasa Melayu, contohnya. Tu yang unik sekali.	
	R17	R17: Seronok dapat nangga banyak jenis rumah sitok. Ya jak. First2 lah.	

	R18	R18: Aaa main sumpit ah. Teruja tu ada happy tu semua ada. Cause new experience for me.	
	R19	R19: Pasal rumah lah. I didn't know rumah tu boleh di sewa. Sebab curious tengok dapur kayu, dapur gas. Ada orang masak. Tengok tilam kipas. So memang boleh	

	R20	R20:Sama jak macam benda kamek jarang jumpa tek.	
Q11 Does visiting the Sarawak Cultural Village enhance your current knowledge? (Pekarik, Doering & Karns, 1999)	R1	R1: yes. It is enhance my current knowledge and i feel the experience is very good. Something like that.	Knowledge discovery Engagement Learning Emotion Historical Culture exploration
	R2	R2: aaaa yes	
	R3	R3: Yes.	
	R4	R4: ya. Sangat-sangat. Kita tak tahu kalau kita sendiri tak datang sini kita tak tahu apa yang menarik kat dalam sarawak cultural village ni.	
	R5	R5: yes. i think its to mcm enhance knowledge it more like towards my student i guess. because when u are in the teaching area, its more to	

		them so im become more motivated to teach them about our culture in sarawak here.	
	R6	R6: Ya.	
	R7	R7: yes. Definitely	
	R8	R8: i think yes. because most of i think most of malaysian people that never come to sarawak before they will learn more about the ethnic in Sarawak.	

	R9	R9: aaa yeah. Definitely.	
	R10	R10: ya. Definitely.	
	R11	R11: Hmm maybe lah. Tak tahu macam mana pengalaman ni boleh meningkatkan knowledge saya. Tapi good for kita yang baru nak datang kenali budaya Sarawak.	
	R12	R12: Yes.	
	R13	R13: Yup, at least we know some knowledge about Sarawak ethnicity.	
	R14	R14: Yes. Especially knowledge on orang Bidayuh, Iban, Melanau, Ulu, Cina Melayu.	

	R15	R15: Meningkatkan pengetahuan di sini ek. Ataupun current knowledge. Tak faham. Kalau sini memang ah. Tak semua tapi ada lah tu.	
	R16	R16: Ya, saya banyak belajar pasal Sarawak dah dekat sini.	
	R17	R17: Emm ya kali. Bukan knowledge aja, tapi experience ya yang penting. Tok kita boleh share ngan orang. Tapi kita sik dapat beri	

		sidak merasa benda ya kedirik. Macam ya lah.	
	R18	R18: Bagi saya ya. Puas hati dapat visit Kampung Budaya ni. Macam kami datang jauh tak lah balik dengan ilmu yang kosong. Orang tanya apa best di sraawak boleh lah kita cerita sikit-sikit.	
	R19	R19: Yes. And enjoy dapat explore budaya orang Sarawak sini.	
	R20	R20: Current knowledge ya ada lah juak. Tapi tok based on what we have as a Sarawakian. Knowledge more to past story jak. Sejarah lamak-lamak. Ya lah knowledge	

		mun untuk Kampung Budaya tok	
Q12 What would you do with the knowledge and information that you have gained? (Pekarik, Doering & Karns, 1999)	R1	R1: so, if someone from peninsula or any other places in this sarawak they come to visit and then they might ask me: do you know what is the most interesting place in this visit? Owh...i think that, i will show them try to visit here lah. To gain the experience and learn the actual culture of the sarawak people lah. So they, because if they go to my	Encouragement Sharing knowledge Emotion Satisfaction Knowledge discovery Memories Education involvement Culture exposure

		house what they see.. emm..the real experience lah.	
	R2	R2: i will share to my friends. Family ermmm, to promote.	
	R3	R3: yes. Before kita promote scv kan, we have to experience it ourselves bah, so we know what inside, what is the activities they have even the time for the performance so from there its actually an education for us to tell people and to share to westerns ka even though west malaysian ka that ada masa tok, u can come here. Its	

		good here.	
	R4	R4: kita boleh bagitahu kat kawan-kawan kita yang lain kalau mereka nak melawat Sarawak k ataupun orang yang datang daripada jauh. Apa yang dekat Sarawak cultural village ni. Yalah kita kan orang Sarawak. Rugi kalau kita sendri tak menerokai.	
	R5	R5: because i'm a teacher, so i would share it with my students. Previously we have brought a few of them here kan sebelum ni, so next	

		time i guess mcm i can cerita to all of them so they got to go here and of course to my friends from semenanjung. Pendidikan khas. Special education. As we know especially the autism one they have very high curiosity kan, so it is a good experience to cerita all of this. They would want to experience it themselves.	
	R6	R6: nanti sy story dekat member la supaya datang.	
	R7	R7: sure, i will share to my friends	

		that going to come to sarawak and i feel proud of being Malaysian.	
	R8	R8: Of course I will share the information and experience with my peers. All i do all this what i will make sure that people that never come to sarawak before they will understand that sarawak is not all about hmmm not about hutan or living on the tree. So i will tell people that cultural village they will show how the traditional house. Even malay house we have hmm	

		made from wood but now we have the modern one but in cultural village they show all the traditional house.	
	R9	R9: I will, when I get back from travelling, I can have conversation or talk about the history of sarawak ,just tell the people about it.	
	R10	R10: that knowledge will... i think from now it is my short term memory. If from my friends from others peninsular or my others	

		friends from any others division will ask me about, hv u visit scv? I hv visit sarawak culture village. what in there? I have the knowledge to explain what inside the scv.	
	R11	R11: Pengalaman yang bagus untuk dikongsikan dengan family member. Bawa budak kecil datang pun boleh. Cause its very relax.	
	R12	R12: For me which I love to write a blog. Maybe I can share some of the information and experience to the other blogger. To trigger them to come over and visit Sarawak	

		Cultural Village. A must place to go.	
	R13	R13: First thing I do is will share this memorable experience to my closest family and friends. Who knows they will bring me here again for free to bring them for a tour. Maybe. And the experience teach us the culture of certain places. We live in different ethnic, but we can be one. Good example	

		is Sarawak. Ya that's why lah this experience good to be shared.	
	R14	R14: Fakta dan information yang kita dapat sini biasanya akan kita kongsi. Even pergi mana-mana pun kita akan story dengan orang. Sebab pengalaman tu lah kita dapat beri gambaran tempat ni, apa kebaikannya untuk orang lain.	
	R15	R15: Recommend dengan kawan. Kalau datang sarawak datang sini. Tak perlu pergi jauh-jauh kalau nak rasakan pengalaman tengok budaya orang sarawak.	
	R16	R16: Ajak mak abah datang dulu. Biasa kalau jalan-jalan, plan nak	

		bawa family lepas tu. Belajar buat umai sendiri kalau nak makan. Datang sini lagi nanti harap dapat belajar banyak lagi.	
	R17	R17: Kelak mudah dengan sidak yang belum pernah datang. Mun datang Damai nun, singgah sitok dolok.	
	R18	R18: Simpan untuk kenangan. Orang tanya pasal Sarawak kita tahu. Lebih lagi sekarang kita	

		selalu dengar orang cakap orang Sarawak ni tinggal atas pokok lah tak bertamadun lah. Tak nak ah jadi macam tu.	
	R19	R19: Of course the knowledge and information we have now, I will spread to all my colleague, friends. Theis experience gives you a beautiful scenery. Perfect introduction untuk visitor yang datang. Kenali sarawak dengan lebih mendalam.	
	R20	R20: Kita enjoyed every good information here. So, harus kita sik lokek information ya untuk orang luar. Reality kawan mat Salleh	

		boleh recommend sidak. Family nak jauh dari kampung kita share sama-sama. Sidak lagi tahu perbezaan sitok dengan nasal usul ninek moyang dolok marek. Be proud to share.	
Q13 Does your experience enriching your understanding	R1	R1: ya. I think that i am very thankful to my parents not to live at that kind of place and but then that is the revolution of the house so that it shows how the house that we have right now the revolution until	Knowledge discovery New experience Expectation Understanding Personal

about Sarawak Cultural Village? For any living museum instead. (Pekarik, Doering & Karns, 1999)		today. Somethings like that lah..	engagement Past experience Authenticity Emotion Satisfaction Real experience Self-expression
	R2	R2: aa yess.	
	R3	R3: Yes. Sarawak lebih kepada culture. So easy to understand the concept of living museum.	
	R4	R4: memang banyak reflection yang kita dapat. Contohnya dari segi gaya hidup. Gaya hidup kita sekarang kita sangat-sangat lah beruntung berbanding dengan orang yang terdahulu. Salah satu dia punya kelebihan orang terdahulu dia punya pelbagai khazanah yang diaorang simpan yang dapat kita tatap hingga	

		ke hari ini. Kalau tak ada benda macam tu kita tak tahu apa orang-orang dulu buat apa benda-benda berharga ataupun harta bernilai mereka pada zaman dahulu.	
	R5	R5: reflection? hmm a bit because i'm mix blood kan. my mom is iban + chinese. my dad is malay so we didn't expose sgt la. so come here so reflect on my own. expose more to malay and iban jugak of course.	

		but the chinese yg kurang la. so i come here, so this is our ancestor.	
	R6	R6: yes. I know more about culture in Sarawak now.	
	R7	R7: yes	
	R8	R8: Yes I think so.	
	R9	R9: Moderate. I should understand more further after experience it.	
	R10	R10: Yes. i have my reflection. my reflection is no matter what type of culture u are from which part area u are, the most important thing is to care of each other because every house have their meaning that is for	

		all the family. they have the kitchen, the bedroom, the living room. so, there is a common point from the every different houses which is to be prosperous, to be peaceful. to respect the elders, to care ur family to jaga visitor datang.	
	R11	R11: Setakat ni yes. Walaupun half day visit still kita akan dapat	

		pemahaman tu semua. I wish kalau tempat macam ni dapat dibina dekat tempat lain. Macam Indonesia ka. Semenanjung dia malaysia, so kaum melayu cina india tu dah common. I mean etnik yang dah jarang kita jumpa. Kalau dibina tempat macam ni, dapat meningkatkan eco tourism kita juga. Just idea untuk adapt idea dekat sini.	
	R12	R12: My full day here was really worth it. No regret at all. I can learn a lot here. Not to enrich my knowledge about Sarawak, but also to know how to appreciate the beauty of Malaysia. We are not stuck at one race, but we have Sarawak to make it various.	

	R13	R13: Most of it. The experience I get from this trip, to learn sarawak cultures from different ethnics. This is living museum. It would be more alive if we can see people in traditional clothes. Walking here and there. Approach us using their own languages. That what I expects actually.	
	R14	R14: Yes. Sangat unik lah. Bukan	

		understanding pasal Sarawak sahaja, tapi overall culture dia. All in one place. Rasa macam di kampung, that was the special feeling ever. Dalam masa sejam boleh dah tahu kepelbagaian budaya di sarawak ni.	
	R15	R15: Semua rumah saya dah masuk. Saya dah tahu macam mana perbezaan dari segi makanan, Bahasa, konsep rumah, baju tradisional diaorang. Experience tu dah cukup untuk saya melawat Kuching dalam sehari. Eh seluruh sarawak.	
	R16	R16: Seronok, puas hati. Tak rugi datang. Macam saya cakap, banyak benda baru kami belajar sini.	

	R17	R17: Aok. Dah kamek tahu dah. Pa kamek mok madah keep the originality and hope ada improvement juak lah. Banyak lagi benda sidak boleh present to public.	
	R18	R18: Yes. Tempat ni pun rasa macam kampung. Hati tu dah lekat sangat and seronok dapat experience this kind of feeling.	

		Belajar dari experience tu dan dapat fahami secara real cara hidup orang di Sarawak.	
	R19	R19: Yup. If you ever stay or live in kampung, you lah the feeling. I experience living in kampung many times. Rumah my nenek dekat Kampung Bau ada buat kuih tradisional every festival. So in here, I also want to learn benda yang baru. Bukan selalu jumpa dapat experience all this thing. Ya, from Sarawak but my family live in JB.	
	R20	R20: Yup.	
Q14 Have you relate your experience in SCV with your	R1	R1: ya.. I been to the mukah there and there is a lot of melanau people but then i just saw the ordinary house wood. Something like that,	Memory engagement Past experience Understanding

previous travel experiences or other memories? (Pekarik, Doering & Karns, 1999)		but non of the look like the things at here melanau house at here. And then the bidayuh house also i saw just the common modern house. Not many people live at that kind of traditional house this days. : eemm...i don't think so.heheh... I haven't go any place like this at	Knowledge discovery Real object Authenticity Rare object Facilities Traditional dance
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		peninsula.	
	R2	R2: aaa ada. mcm sy ckap td tu, dekat melaka. Ermmm tempat lain ada tu tp just kecil jer, mcm museum pasir salak.	
	R3	R3: this is the 1st living museum lah yg i've been here lah and the only la. the only living museum that i've been to lah. sabah ada but i never been there but aaa the most popular one is usually the scv la. even when i ask the west malaysian they always say that scv. adakah sabah mpun lbh nya pun cultural. sarawak lbh cultural. scv yg lbh cultural because kat sbah more like tourist mpun destination. beaches. they dont really like mun nak even. sik di showcase gilak lah like sarawak especially di damai santubong area	

		kan mmg we know ada culture2 lah and the museum here pun bnyk kan compare to sabah. x banyak sabah	
	R4	R4:dia tak ada banyak beza cuma ada penambah baikan. dari segi jalan dia kawasan pejalan kaki dia. Lepas tu dia perbanyakkan lagi ada letak tempat,, aa..dia perbesarkan	

		lagi kawasan tu supaya..biasalah kan hujung-hujung minggu orang kan ramai datang supaya dia boleh memuatkan orang ramai terutama sekali dia punya teater. Sebab kalau tempat tu kecil dia terpaksa ambik banyak waktu. Tu macam membazir masa orang yang nak ke tempat lain lah.	
	R5	R5: previous punya yes. here also. Pergi semenanjung i think they have it in, aaa i dont remember which part tp ada yg rumah2 org jugak kan. but its more like english house smua.	
	R6	R6: xpenah. sini je yang saya masuk rumah. Tak ada tempat lain. Museum tu museum biasa la tak macam ini. kalau boleh nak mcm ada org. nak hidup lagi la, macam	

		kadang-kadang masuk rumah xda orang pun.	
	R7	R7: aaa only here. Before I came here also. Other places no.	
	R8	R8: i dont really relate or compare the places i have been for my	

		holidays but every time i go to holidays i will share on facebook on what i experience and i will make sure that people find out the places i go is very interesting because i will never go to a boring place. its actually based to the nature.	
	R9	R9: i think it is quite different like as u say like was engages people about more i think. i think in london is like a a few history museum and stuff. but i dont think that so. yeah. its quite refreshing like its outdoor in such view.	
	R10	R10: aaaa should i relate it from the museum sarawak n this scv. what are the differences? i think scv is a very... i cannot compare scv to others places because scv is a unique place. because it is uniquely promote several culture in one	

		place. my comparing to other places such as the library. u only go to library, library is a formal environment where u can get information there. a lot of	
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		information about sarawak. but that all written in books. u will never experience by touching it all, or be in the emerge with that environment. but and also in library u cannot talk to ur friends, u cannot make noise, ask people right. thatmake my experience in scv is very useful from others formal learning places la.	
	R11	R11: Macam tak ada. For living museum maybe this one yang pertama kali. Tempat lain pun kita jarang tengok yang represent their place. Kampung Budaya totally represent Sarawak, semuanya. Sabah pun belum tentu ada tempat macam ni, tak tahu lah tempat lain.	
	R12	R12: Based on mine, I only experience this kampung style at my hometown, Miri. Quite different also cause here I can Ulu's house quite tall, and never seen in Miri.	

		Only the long house at my kampung. Not even similar you know. Now its all modern. The only thing remind me of my tribe is	
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		the traditional dance. In term of foods, we are eating the same exotic foods like other tribes macam ulat sago, mulong. Yes, same.	
	R13	R13: Hmm, whats on my mind is Museum Negara. But that one not considered as living museum right? Only the relic to see, the collection from the old building and then display in the glass wall. Soemthing like that. So not really alive lah. I think all museum are like that, got information and just to be displayed there.	
	R14	R14: Pernah pergi visit museum-museum yang ada elemen kebudayaan, barang antik. Atifak-artifak lama. Bezanya disini mungkin Kampung Budaya dia menceritakan seluruh sarawak. Tu yang bestnya. Like other museum yes, ada pameran gambar lama, bangunan lama-lama, ukiran cantik, tapi orang tu yang membuat kita	

		blend dengan budaya mereka. Sini ada orang yang jaga rumah, ada	
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		penari-penari cantik. Semua mereka terlibat, so feel to macam real. Belum pernah lah experience yang exactly macam ni.	
	R15	R15: Okay. Nak relate experience sini dengan tempat lain, dari segi food, suasana rumah, environment. So far kalau pergi kampung-kampung lah. Satu dia punya makanan lain. Umai only in Sarawak kan. Ayam pansuh, yang famous lah. Tak ada ditempat lain. Kuih tradisional ada, sebab kita memang tahu Melayu Cina punya tradisi is semua sama dengan Semenanjung. Tapi Sarawak jer lain. Orang iban, bidayuh, melanau, cuma dekat sini jer. Mana-mana kita pergi museum lain pun tetap tak sama. A'ah betul.	
	R16	R16: Macam tak ada lah. Saya first time makan tebaloi sagu tu dekat sini. Tengok rumah tinggi tu pun tak ada. Museum pun biasanya ada exhibition sahaja, pamer benda-benda lama.	

	R17	R17: Ermm, macam sika da. Kedok environment tok kah? Bagi	
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		kamek, very rare lah mun maok exactly macam di sitok. So far kamek pergi just museum aja. Jarang maok juak pergi visit tempat-tempat kedak tok. Sik ada lah bagi kamek.	
	R18	R18: Tak semua. Rumah-rumah sini memang jarang tengok pun. Rumah melayu kita selalu lah bila balik kampung. Suasana tu yang lain. Sini memang ada lah nenek tu main kompang dalam rumah. Untuk attraction. Kalau kita, kampung time raya saja kita tengok dia warna warni. Orang kahwin contohnya lah.	
	R19	R19: Other place so far no lah. Just macam saya mentioned my kampung only. Tempat lain tak ada kot experience yang macam ini.	
	R20	R20: Interesting place to visit tapi kan sik ada tempat lain rasanya. Di Sarawak jak tapi sik tauk lah mun tempat lain ada exactly macam tok.	
Q15	R1	R1: yes. It is But for those who travelling i think that this place is	Emotion Sharing knowledge

Is it a satisfied		very good for them to travel. Then	Culture uniqueness
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experience by spending your time with family and friends in Sarawak Cultural Village? (Pekarik, Doering & Karns, 1999)		there is a lot of exciting woods path. Somethings like that. It is very good..like a bamboo path it very good. Then i also take a picture there. Even though we are sarawakian. yes. Of course. I will interested to introduce them the actual house of sarawak people. Somethings like that lah. the perception is the view of the traditional interest me more. Because we use to take a picture at the place that mostly people would go. Then we so proud of it. So i think that this traditional places very nice. The view is very good. I think	New experience Culture inheritance Social
	R2	R2: aaaaa dua2.	
	R3	R3: ok. boleh tahan even it very hot today. ya boleh. sik kisah. i dont mind. i like jalan2. no, im very friendly person	
	R4	R4: it satisfied for both. ya. Boleh juga dengan kawan-kawan. satisfy lah. Sangat-sangat. kita rasa macam nak perbanyakkan lagi mencari harta-harta ataupun barang-barang	

		yang bernilai untuk mnjdi tatapan generasi akan datang.	
	R5	R5: Both.	
	R6	R6: prefer sorg, ehh maybe 2 org kalau ramai sangat tak kot. kalau for the 1st time kalau datang sini, 1st time kalau nak detail lebih aaa saya rasa datang dalam kuantiti sikit la.	
	R7	R7: yes. Im okay. because when u hv more people like same as u, so u know more about the culture of every ethnic.	
	R8	R8: for a one time coming, so i think yes but this is my 2nd time i dont think i enjoy hmmm like my 1st time here. because there nothing much here but for the 1st timer its will be interesting because u never see hmm like all the unique stairs from the wood with a small step i think that is quite interesting.	
	R9	R9: yeah. i came with the friends	

	R10	R10: it would be a satisfied experience if some day i have a family, son i would like to bring them here because i would like them to experience other culture and finds what is the common ground between this culture. so they will know we are from a diverse culture	
	R11	R11: Bagi saya bagus lagi kalau kita experience benda macam ni bersama-sama. Lebih seronok lagi kalau jalan bergroup.	
	R12	R12: I enjoyed the tour so far with my partner. But if we walk together in big group would be more fun. Either family or friends. If alone also I don't mind.	
	R13	R13: I prefer with anyone or its good to bring family to experience this place.	
	R14	R14: Hurmm. Datang sorang pun tak ada masalah juga Cuma sunyi lah. Sebab sini kalau nak datang mesti dari pagi sampai petang best lagi.	

	R15	R15: Kawan-kawan lah. Kalau masih study macam kami orang datang dengan member lagi best. Outing dengan family boleh kalau ada rezeki datang ramai sini.	
	R16	R16: Bawa family lah datang sini, mesti diaorang rasa yang sama juga.	
	R17	R17: Dua-dua lah bagi kamek.	
	R18	R18: Either one cause we never know we come here next time with whom and who know just alone, or in a group. Preferably with families.	
	R19	R19: I think both. Doesn't matter. Yang penting apa yang kita experience sendiri. If you ask, maybe family. Depends juga tu.	
	R20	R20: Satisfy for both rasanya. Kamek biasa jalan dengan family, kawan. Sama juak actually the feeling just camne cara kita maok engage dirik dengan experience ya, ya aja.	

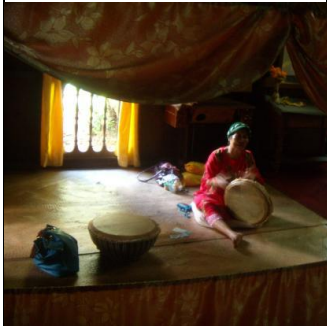
Data Analysis for Photovoice

Photo (P) codes	Photo Statements	Visitor's Experience (VX)	Theme Codes
P1 	Gambar ini saya langsung tak ada idea fungsinya apa. Saya ambil sebab dia lain dari yang lain. Dia macam terbiar jer. Tu saja. Lebih kurang benda baru yang saya tengok hari ni. Even saya curious.	Object New knowledge Curiosity	Uncommon Emotion
P2 	Next, patung yang terletak di tepi titian pejalan kaki. Dekat dengan jalan pergi Rumah Bidayuh. Mungkin untuk pemujaan saya rasa. Itulah saya tak tahu, pelik kenapa mesti dekat sana.	Spiritual experience Emotion Curiosity Object	Uncommon Emotion
P3 	Yang ni biasanya saya ada tengok dekat kampung-kampung dan buatan tangan yang semulajadi.	Object Memories Aesthetic Introspective	Authenticity Memories

P4 	Sekarang ni gambar Jambatan buluh atau bamboo bridge ni jarang kita tengok melainkan dekat kampung. Agak panjang kalau compare dengan Borneo Highland. Tapi sekarang pun semua orang guna kayu. Bagi saya ni salah satu attraction untuk tourist atau foreigner.	New experience Introspective Engagement	Exposure
P5 	My perception of this picture is a unique guest room. Simple, at night might be cold. But, at night also a bit scary maybe. That's all because I just see it but not experience a night in there.	New experience	Unique culture Emotion
P6 	I love the way they grind the rice into flour. I never experience to see this thing before. I appreciate the moment that I can captured this photo. And I can try to do the grinding as well.	Learning opportunity Learning discovery Physical experience Meaningful experience Passive enjoyment	Learning process Knowledge

P7 	This picture isn't familiar, but I heard about bird nest before. It very common in Chinese people. Unfortunately, I only can took this photo but no picture in the making.	General experience Learning discovery experience	Knowledge
 P9	Yang menariknya gambar ni sebab dia orang boleh bakar kayu api dalam rumah. Dah macam dapur orang lama-lama. Pernah saya tengok dekat kampung-kampung. Tapi bezanya yang ni kita orang taka da idea kenapa. So far, menarik lah.	Emotion New experience Learning/ Knowledge Cognitive Introspective	Unique culture knowledge
P10 	Ni time lalu dekat rumah Cina snap lah sebab dia explain simple dan senang untuk kami faham. So senang lah kalau nak share knowledge ni dengan kawan ke siapa ke nanti.	Knowledge/ learning Learning discovery	Knowledge Artefact

 P11	Ni ambil gambar congkak sebab lama tak main. Teringat zaman sekolah selalu main. Tu sebab saya snap. Permainan congkak tak pernah lama ditelan zaman.	Object experience Historical reminiscenes Cultural entertainment	Artefact Memories Traditional games
 P12	I took this photo because I felt that we should appreciate the art and human creativity. And I bought one for myself to keep those memories here in cultural village.	Aesthetic Engagement Meaningful Object experience	Artefact Aesthetic
 P13	What I expect was to see them cooking using this kitchen and get the feeling, or maybe learn how to use it. I saw it very real and we can't find this anywhere unless you travel to somewhere in Sarawak.	Emotion Engagement Learning discovery Cognitive	Knowledge

P14 	Some of the scripture for our reading and understanding to gain here. That's it so far.	Knowledge/ learning New experience Learning opportunity	Knowledge Artefact
P15 	Reka bentuk and architecture yang sangat cantik. Jalan nak menuju satu rumah ke satu rumah tak susah. Ada signboard along the way.	Object Physical	Unique design
P16 	Mak cik ni pandai main kompang. Selalu kita tengok kompang dimainkan orang kahwin kan. Ada majlis-majlis rasmi so saya ambik lah gambar ni. Baru ada suasana lively macam dekat kampung.	Passive enjoyment Cultural Entertainment Engagement	Fun & entertainment Traditional music instrument
P18 	Ruang tamu ni exactly macam dekat kampung, dalam cerita tv pun rumah orang Melayu memang original macam ni.	Historical reminiscences Introspective Cognitive	Memories

P19 	Benda ni lah yang rare sangat saya tak pernah jumpa dimana-mana. Nampak berdebu memang macam barang peninggalan orang dulu-dulu.	Object New experience Meaningful	Antique Artefact
P20 	This one untuk orna buat kuih sepi. Actually pengalaman saya tengok, ni bukan the only one tau. Ada lagi acuan lain untuk kuih sepi. But this one sebab dekat dapur kay utu yang unikny.	Learning discovery Cognitive Physical	Unique design
 P21	This one pembuatan kulit kayu digunakan untuk buat baju traditional. Menarik perhatian juga so far.	Engagement Emotional New experience Knowledge/ learning Aesthetic	Traditional costume Unique design
P22 	Tadi alang-alang dah lalu sini. Saya ambik gambar sebab lupa ambik gambar signboard. Good for knowledge experience, info pasal rumah-rumah ada provide.	Knowledge/ learning Cognitive	Knowledge

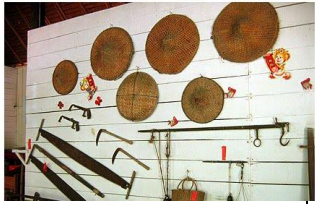
 P23	Good view today that's what I can say from this picture. The air is so fresh & windy. Love to see the view of Sarawak Cultural Village. To highlight in this picture, is the view of the mountain there.	Recreational Escapism Engagement Emotional	Natural environment Relaxation
 P24	Aunty ni tengah buat aksesori dalam rumah Iban. Dia cakap kalua corak rantai tu banyak, makin banyak lah kerja. Kurang lebih dalam 3 4 hari baru siap. Sangat kagum lah orang Sarawak ni kreatif & mewarisi bakat tu dari turun temurun.	Object Learning discovery Knowledge/ learning Emotional Aesthetic	Knowledge Aesthetic
 P26	Ni pun gambar dari rumah melanau. Dalam banyak-banyak rumah, saya rasa rumah melanau sangat lain dan banyak benda yang saya tak pernah tengok sana. Pengalaman baru yang bagus. At least saya ada expose dengan keaslian budaya orang Melanau.	Object New experience Learning discovery Cognitive Aesthetic Meaningful	Artefact Aesthetic Authentic

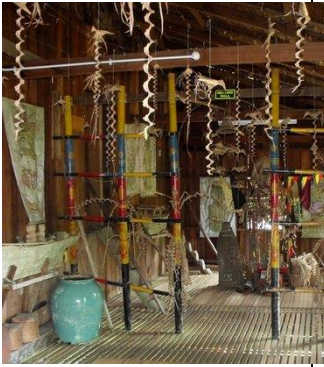
P27			
			

	Gambar dari ruang luar rumah orang Ulu yang sangat tinggi. Ada ukiran tradisional yang menarik & cantik. Ruang yang luar. Kalau diberi kesempatan menginap percuma nak saja saya.	Physical Aesthetic	Unique design
P28			
	Green passport for visitor. I forgot to snap the content. Good idea & interesting. I felt that was helping all my way for exploration today.	Emotional Easiness	Emotion
P29			

P30 	This Penan's hut is just a hut. But the people said it is Penan's house. Wondering how do they sleep at night. No wall, very open. Must be cold & also no protection. However, this is so traditional & incredible.	Physical Learning discovery Emotional	Knowledge Unique design & culture
P31 	I was surprised of this show. That's why I took this picture but a bit blur because they are moving. Nice performance & I would love to see if they can perform any musical or acting for Sarawak culture.	Cultural entertainment Emotional Meaningful experience	Traditional dance Unique dance

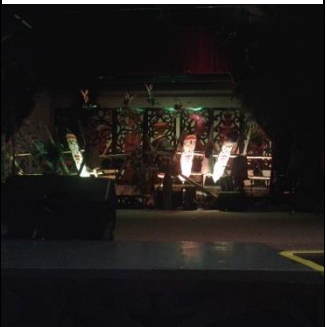
P32 	And this one, I wish to have chances to see them sewing this. My expectation meet up but a bit hurry for me to explore more.	Aesthetic Passive enjoyment	Aesthetic
P33 	Yang ni rumah Melanau sangat tinggi. Rasanya rumah ni lebih kurang sama dengan Ulu sebab tinggi. Kedua tu lah yang paling cantik view kalau tengok dari atas. Tinggi pun rumah Melayu saya pernah tinggal tak da	Physical Personal experience Emotional New experience	Unique architecture Traditional design

	yang tinggi macam ni. Gayat pun ada.		
P34 	Barok Bidayuh pun cantic. Reka bentuk rumah bulat dan sangat asli.	Emotional Aesthetic	Traditional design Authentic
P35 	Yang ni kegunaan barang pertanian kaum Cina. Macam kita tengok cerita drama Cina dulu-dulu. Kita boleh lihat dalam rumah tu. Menarik & lantai dia juga terus atas tanah.	Object Introspective Cognitive Emotional Learning discovery	Authentic Antique tool
P36	Rumah Melayu sama macam pernah kita experience. Rumah Melayu mana-mana pun sama saja.	Cognitive Personal	Traditional design

			
P37 	Ni yang terlalu crowded saya tengok. Rumah melanau tak macam rumah lain. Sini banyak tau benda yang rare kita tengok. Saya expect dia kosong juga, tapi masuk barang tradisional asli kita boleh tengok. Sejarah orang melanau kita tahu juga dari pekerja sana.	Object New experience Aesthetic Learning discovery Social experience	Unique culture Artefact
 P38	Ruang legar rumah Bidayuh. Ni pun menarik juga lah.	Physical Emotional	Traditional design

 P39	Experience sini not bad. I've been reading the whole way but I took this not because I'm Chinese also. I learn sikit pasal rumah ni, then I ambik gambar lah. At least i know a few information from Chinese house.	Knowledge/ learning Learning opportunity Engagement Personal Cognitive	Knowledge
P40 	As we can see, rumah Iban ni I seen it before during Gawai celebration at Sri Aman during my research visits with coursemate. Bring me the memories of study.	Historical reminiscences Engagement	Memories Traditional design
P41 	And this view from Barok Bidayuh. This picture is the house. Bidayuh house. Round shape sama dengan barok. But ni quite huge. I surprised also cause they have two houses.	New experience Learning discovery	Traditional design
P42 	Pondok memproses sagu. Kita boleh dapat macam-macam sagu yang dah dibuat. Biskut sagu, yang popular ialah tebaloi. I tried it before tapi tadi tak ada orang. Masa lunch time. If go to SCV, mesti stop sini. Beli bawa balik. Makanan tradisional kaum	Cognitive Object Engagement	Knowledge Unique culture

	melanau.		
P43 	Ni dekat rumah Bidayuh. Pak cik ni hebat buat seruling, ukiran patung dan lain-lain lagi. Pak cik ni rajin explain everything. Tu tadi banyak orang berkumpul dkeat dia. But I didn't learn to blow the flute. If can, memang dah cuba.	Social Object Learning discovery Aesthetic Engagement	Interaction Aesthetic Learning process
P44 	Tempayan saya jumpa dalam rumah bidayuh. They called it tajau. As I know, sekarang susah dah cari tempayang macam ni. Ni unik, design dia menarik and besar lagi tu. Keaslian tu ada if you boleh simpan ni satu dalam rumah.	Object Aesthetic Learning opportunity Cognitive	Artefact Aesthetic Knowledge
P45 	Ulu lady menari. If tak dapat tunggu show petang pukul 3, boleh tengok penari molah show at the houses. But not all lah. Yang selalu Ulu, Melanau. Lain-lain not sure. Best.	Engagement Cultural entertainment Emotional	Traditional dance Fun & entertainment
P46	Ni cacah untuk buat tatu.	Object	Knowledge

	In traditional way they use these tools. Sayangnya just untuk display. Kalau dapat nak tengok orang guna tool ni live. Menarik dia punya cacah tatu. Memang artifak orang lama as we can see the picture. Right?	Knowledge/ learning Cognitive	Antique artefact
	Before show start, ambik gambar ni. I think ni kecil and show yang tak grand, tapi elemen persembahan atas pentas dia sangat tradisional dan mengekalkan suasana orang Sarawak.	Engagement Cultural entertainment Cognitive	Traditional dance Fun & entertainment
	P48 Persembahan dari semua suku kaum dari Sarawak. Suka tengok costume tradisional mereka. At last tu ada join they dancing on the stage. Menunjukkan kerjasama dalam show tarian. Kreatif .	Emotional Engagement Cultural entertainment	Traditional dance Fun & entertainment
P49	Ni penari ajak perempuan ni naik pentas main sumpit sama-sama. Nak juga try sebab teringin nak tiup sumpit. Good experience if can try. Penari pun friendly and engage dengan	Engagement Cultural entertainment New experience Social	Traditional dance Fun & entertainment

	penonton.		
 P50	Sini yang kita boleh nampak, macam dapur kayu tapi ada objek sana. Macam topeng or ukiran patung something like that. I believed it was their culture maybe. Ada pantang larang ke kita tak tahu. Ni lah yang buat kita suspicious sikit dengan kewujudan objek yang kita tak pasti.	Object Aesthetic Engagement Emotional	Authentic artefact Aesthetic
P51 	Ni kawan saya main traditional permainan alu-alu. Guna buluh then ada orang menari melalui buluh tu. Menarik dan nervous juga tengok kalau penari tu main atas buluh takut tersepit. We tried it tapi tak laju lah.	Engagement Social Recreational Learning opportunity	Traditional games Uncommon object

 P52	Another one yang rare juga. Tak pernah tengok hanya di SCV. Saya rasa pengalaman tengok objek macam ni ialah pengalaman yang sangat baru dan perlu di share. Objek ni terlalu lama tau. And sangat tinggi value dalam pengekaln budaya untuk kaum di Sarawak.	Object New experience Aesthetic	Uncommon artefact
 P53	Ni kawasan luar rumah bidayuh. Dia orang punya rumah panjang. Different from iban. Iban ruang dia bertutup. But benda yang sama actually. Itulah keunikan kaum di Sarawak.	Learning discovery	Traditional design
 P54	Sorry gamabar gelap. Yang ni salah satu costume baju traditional lelaki kaum bidayuh. If nak try bayar about RM10 macam tu. Kreativiti mereka menjahit baju-baju tradisional, nak letak manik lagi. Tu untuk perempuan. Ada complicated sikit tapi sangat cantik hasil seni mereka. Ada unsur kebudayaan terdapat pada baju tradisional mereka. Impressed.	Aesthetic Engagement	Aesthetic Creativity

P55 	Yang ni macam tempat meeting or kalau ada event kecil sini lah mereka berkumpul. I suka interior ni, luas ada tempat duduk. Oh ni rumah Bidayuh. Design bumbung dia sama guna atap nipah, kalau tak silap. Pengalaman sendiri dapat merasa tempat.	Engagement Physical Cognitive	Traditional design
P56 	Mostly rumah-rumah memang berunsurkan keaslian budaya mereka. Atap, lantai, dinding, tiang semua semulajadi. Tak ada konkrit. We should preserved and appreciate value dari peninggalan or hasil seni mereka ni to whole world.	Aesthetic Physical Meaningful experience Engagement	Traditional design
P57 	Gambar ni nampak macam batu tapi sebenarnya ukiran terdapat pada batu ni. Tak pasti apa tapi for sure ni memang ada meaning dia. Kita respect lah time lalu sini tadi.	Object New experience	Object
P58	I just ambik saja gambar ni sebab mungkin berguna untuk info you nanti. Saya jumpa dekat tepi jalan tadi. Scripture ni bersebelahan dengan batu. Ada relation in	Object Cognitive Knowledge/ learning	Knowledge

 P62	And this is inside the Chinese house. Old fashion and so limited. What I can say is a knowledgeable experience. you get to know how do Chinese people living in this house. You can imagine it already.	Object Knowledge/ learning Introspective	Antique artefact Unique culture Knowledge
 P63	This picture was taken on the bamboo bridge, all the way to other houses. Instead of using the other way, we tried this. Not much I expects, it just a bridge anyway.	New experience Object Passive enjoyment	Unique design
P64 	Traditional dance by ethnic Sarawak group. Best performance so far. I enjoyed the music and dancing. We're in hurry to went here just now, cause our time limited. Some houses we didn't go, but will touring again after this.	Engagement Cultural entertainment	Traditional dance Fun & entertainment

 P65	Ni bukan sesuatu yang rare, tapi common boleh kita tengok bila datang Kuching. Pasar malam, kedai souvenir boleh jumpa aksesori ni. Sangat kreatif susunan manik dan corak yang cantik.	Object	Aesthetic Creativity
 P66	Ni view ada awan di kaki Gunung Santubong. Sangat segar, apa yang saya tengok dari gambar ni, environment yang semulajadi dan bersih. Rasa macam di kampung.	Recreational Engagement	Natural environment Relaxation
 P67	View ni dari tepi tasik dalam SCV. Ada batu ukiran patung kelihatan.	Recreational Object	Relaxation Object

 P68	Yang ni bekas ungun api kecil dalam rumah iban. Dekat ruang legar. Sama dengan rumah bidayuh ada burning fire. A lively experience to get lah. Display dia boleh kita sentuh, cuba. Feeling tu ada.	Object Engagement	Authenticity
 P69	Gambar ni at first saya tak perasaan kucing ni dari susunan gong kecil dan besar tau. Dari jauh nampak patung kucing. Rupa-rupanya gong. Kreatif.	Object Learning discovery	Creativity
P70 	Ni dekat entrance awal sini very welcoming. Dia open and tak banyak pagar macam dekat museum lain kita selalu tengok ada pagar or laluan, nampak moden. Yang ni mereka kekalkan keaslian dari first orang masuk sampai lah dalam. Mengalu-alukan kedatangan orang lah walaupun bayar.	Recreational Engagement Emotional	Emotion
P71	Dekat ni ada restoran makanan local orang Sarawak. Banner tu untuk competition hari ni. So kalau nak makan pergi restoran tu. Banyak	Recreational	Relaxation

	jenis local cuisines.		
 P72	Benda ni still wujud zaman sekarang. Wondering apa Chinese nungguh benda tok. Malay tahu lah pembilang. This design memang automatic in our mind orang cina pakai. Some kedai runcit I jumpa still use this thing. Jarang juak lah sebab barang antik.	Object Cognitive	Antique object
 P73	Tok pun barang antik. Can find it in Chinese house. Yang lain ada lah but mostly hand craft, beads, and corak-corak jak. Chinese house jak still simpang banyak barang-barang antik yang digunapakai certain orang dekat kampung sekarang.	Object cognitive	Antique object

 P74	Tok seruling. Barang hasil seni dirik mpun juak. Different with Chinese, Bidayuh Iban and so ever, they are creative. Semua corak pua kumbu lah, kain apa semua sidak polah. Anyaman dari rotan, carve. Sangat talented to form benda yang unik dan kreatif.	Object Learning discovery Aesthetic	Aesthetic Creativity
	Ni part paling best sekali, ada pokok rengas sini. Pelawat boleh tengok dari dekat. Pokok rengas ni sangat gatal dan beracun. Ada nama scientific dia situ tapi tak jelas sangat kabur.	Cognitive	Knowledge
 P75	And ini pokok ara boleh kita tengok sini. Tapi dia tak ada label untuk pokok apa. Tapi kalau kita bawa kawan dari jauh ke foreigner ke, kita boleh share sikit pengetahuan tu dengan mereka. Susah nak tengok pokok ni meratarata melainkan masuk hutan tebal. View Gunung Santubong juga sana. Nice view.	Cognitive	Knowledge

 P76	Aaa, yang ni pula dekat rumah Melanau. Tinggi gila tangga dia. Gayat lah. Sangat stiff. Tapi still okay sebab proper stairs. Kalau yang Cuma satu tu ada bahaya sikit. Tapi dapat experience situasi ni dah sangat berbaloi. Mana nak jumpa rumah tinggi dan real macam ni.	Object Emotional New experience	Traditional design
 P77	Dalam rumah Cina tadi jumpa pita hitam ni. And menariknya ada radio lama juga. Sangat klasik. Kalau dapat mainkan maybe boleh hidupkan suasana dalam rumah tu.	Object Cognitive	Antique object
 P78	Tengok dekat tu. Scary jugak lah. Ada skull, duit lagi tu. Ada statue yang kena ukir pun scary. Ni memang mereka guna untuk ritual purpose. Orang dulu lah sekarang moden tak ada lagi. Tapi dari sudut culture, sangat menarik.	Object Aesthetic Learning discovery	Uncommon object

 P79	Actually, tadi I pergi sini tengok rumah panjang ni lain. Before this I went to Iban wedding. Dekat rumah panjang, tapi lain interior design dia. Cause this one macam kecil and limited space. Maybe moden rumah panjang lagi besar sebab lantai dah ceramic, simen. This one masih guna kayu, buluh. Nampak lagi lah ciri-ciri rumah panjang yang asli compare to moden nowadays. I prefer this even instead.	Historical reminiscences Cognitive Engagement	Memories Authenticity
 P80	Rumah melanau ni juga I first time tengok tinggi. The stairs macam bahaya kalau kita tengok. Raw material untuk build rumah sangat menarik. I tertarik dengan keadaan rumah tu sendiri. Tak high maintenance tapi susah juga nak maintain. So I respect those yang build this house.	Physical Engagement	Traditional design
 P81	Another tall house, inilah. Rumah Ulu. Yang ni dekat sikit dengan hutan tepi tu. I saw a few monkeys tadi tapi dia tak kacau. Very close to the nature that is very authentic. Environment dia peaceful and kalau tidur rumah ni mesti sunyi, tenang. Sejuk of	Physical Engagement Recreational	Traditional design

	course.		
 P82	As you can see, ada map for visitor. Signage and very friendly. Tak mungkin sesat dekat sini. Pusing-pusing jer. Explore the whole Sarawak in half day dah cukup sini.	Recreational Learning discovery	Relaxation
 P84	Biasa kita tengok small temple ni dalam rumah Chinese Buddhist. Very common untuk kaum cina to have this at home.	Object Cognitive	Unique culture Knowledge
 P85	Jalan ni nak masuk ke tapak Rainforest music festival. Depan lagi tu kawasan luas untuk konsert tu. Memang ngam lah dengan tapak event organize dekat SCV.	Cognitive	Knowledge
P86	And yang ni pula, tempat orang buat sumpit.	Object	Uncommon object

	Sumpit bukan orang penan saja guna, tapi orang ulu juga. Untuk memburu. Tak sumpit sana so saya ambik tempat pembuatan sumpit jer.	Cognitive	
P87 	Example piles yang boleh kami ambik dekat rumah melanau. Kuat juga dapat tamping rumah tinggi. Kukuh lagi tu. Must be heavy. Benda baru kitaorang tengok. Rumah melayu guna tiang kayu juga tapi ni terlampau tinggi.	Object New experience Cognitive	Uncommon object Unique architecture
P88 	Yang ni, if datang SCV tak tengok show rugi lah datang. Ni jer yang kami tunggu. Cause I love dancing, so seronok lah tengok mereka menari. Last tu boleh menari sama.	Cultural entertainment Engagement Social	Traditional dance Fun & entertainment Interaction
 P89	Cute souvenir tu. Looks like monkey. How do they make it I also don't know. Kreatif bah kan. Saya tengok tu cute saja.	Object Aesthetic	Aesthetic Authenticity

Questionnaires

Interview Questions

1. Do you frequently go to visit a living museum? Have you ever heard about Sarawak Cultural Village before?
2. What is your first thought about Sarawak Cultural Village without referring to any other resources?
3. How long did you spend for each houses & before you entered the houses in SCV, do you know that inside each house has its own meaning and historical value?
4. What do you like about the activity?
5. Does your expectations towards the living museum meet up before and after visiting? Yes/No. If NO, explain WHY?
6. Do you learn the culture of Sarawak well after visiting?
7. Would you agree if museum are considered to be educational place for people to learn and gain new things? (Kelly, 2007)
8. In your opinion, is it sufficient for anyone to experience a museum just by reading without visiting the place?
9. What did you experience in seeing uncommon or rare things inside or outside the house? (Pekarik, Doering & Karns, 1999)
10. What surprised you the most about the exhibition in SCV? (Eckert, Pekarik & Pheasant, 2013)
11. Does visiting the Sarawak Cultural Village enhance your current knowledge? (Pekarik, Doering & Karns, 1999)

12. What would you do with the knowledge and information that you have gained?

(Pekarik, Doering & Karns, 1999)

13. Does your experience enriching your understanding about Sarawak Cultural

Village? For any living museum instead. (Pekarik, Doering & Karns, 1999)

14. Have you relate your experience in SCV with your previous travel experiences or

other memories? (Pekarik, Doering & Karns, 1999)

15. Is it a satisfied experience by spending your time with family and friends in

Sarawak Cultural Village? (Pekarik, Doering & Karns, 1999)

Photovoice Method Question

1. As a visitor, what is your idea of perception through the photo you have taken?

Consent Form

Full title of Project : Mapping the Overall Individual Visitors' Experiences at Sarawak Cultural Village as a Living Museum Site

Name of Researcher : Cassandra Anak Henry Ahguk

Student ID : 15020131

Please Initial Box

1. I confirm that I have read and understand the information sheet for the above study and have had the opportunity to ask questions.

☐

2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving reason.

☐

3. I agree to take part in the above study.

☐

Note for researchers:

Include the following statements if appropriate, or delete from your consent form:

☐

4. I agree to the interview / focus group / consultation being recorded (audio/video etc.)

☐

5. I agree to the use of anonymised quotes in publications.

☐

Participation in this study is voluntary. All information will remain strictly confidential.

I have read and understood the information on this form,

Name of Participant

Date

Signature

Name of Researcher

Date

Signature

Borang Keizinan

Tajuk penuh Projek: Pemetaan Keseluruhan Pengalaman bagi Pelawat Individu di
Kampung Budaya Sarawak sebagai Tapak Muzium Hidup

Nama Penyelidik: Cassandra Anak Henry Ahguk

Nombor Pelajar : 15020131

Sila Tanda Disini

1. Saya mengesahkan bahawa saya telah membaca dan memahami lembaran maklumat untuk kajian di atas dan mempunyai peluang untuk bertanya.
2. Saya faham bahawa penyertaan saya adalah secara sukarela dan saya bebas untuk menarik balik pada bila-bila masa, tanpa memberi alasan.
3. Saya bersetuju untuk mengambil bahagian dalam kajian di atas.

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Nota untuk Penyelidik:

Sertakan pernyataan berikut jika sesuai, atau padam dari boring
persetujuan anda:

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4. Saya bersetuju dengan temuduga / focus
kumpulan / perundingan direkodkan
(audio, video, gambar, dll.)

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5. Saya bersetuju dengan penggunaan
sebutan anonim dalam penerbitan.

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Penyertaan dalam kajian ini adalah sukarela. Semua maklumat akan tetap sulit.

Saya telah membaca dan memahami maklumat mengenai borang ini,

Nama Peserta

Tarikh

Tandatangan

Nama Peserta

Tarikh

Tandatangan