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Social Interaction and Visitor Experience at Living Museum: A Case Study in Sarawak Cultural Village

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DECLARATION

I declare that the work in this thesis was carried out in accordance with the regulations of University Malaysia Sarawak. Except where due acknowledgement 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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ABSTRACT

This study aims to evaluate the social interaction between visitors and its' effect on the formation of the visitor experience at Sarawak Cultural Village (SCV). Four groups of visitors with three to four members per group aged between 18 to 60 years old were involved. Voice recording, interview and photovoice technique were employed for data collection. Voice recording was used to record the visitors' conversations during their visit and was analysed using Representative Dialogic segment (RDs) to identify the interaction behaviour within the group visit. The photovoice technique required visitors to take photographs of points of interest during their visit. Subsequently, an interview was conducted at the end of the visitors' visit to get their opinions on SCV, their visiting experiences and their comments on the photographs taken. The features of the visitor experience was identified using the audio recording and compared with interview transcripts and photographs taken using thematic analysis. The result shows that two types of interaction behaviour exist in participants' visit at SCV, which are inquiry skills and dialogic episodic. Inquiry skills include questioning, interpreting, observing, and comparing while dialogic episodic are asking, explaining, arguing, naming and answering. In addition, 28 different subthemes were found and were categorized into the four types of visitor experience at museum, which are social experiences, cognitive experiences, object experiences, and introspective experiences.

Keywords: Social interaction, visitor experience, living museum, group visit.

Interaksi Sosial dan Pengalaman Pelawat di Museum Hidup: Sebuah Kajian Kes di Kampung Budaya Sarawak

ABSTRAK

Kajian ini bertujuan untuk menilai interaksi sosial antara pelawat dan kesannya terhadap pembentukan pengalaman pelawat di muzium hidup. Kajian ini dijalankan di Kampung Budaya Sarawak (SCV). Penyelidik menggunakan rakaman suara, temuduga dan photovoice untuk menggumpulan data. Rakaman suara digunakan untuk merakam perbualan pelawat sepanjang lawatan mereka dan kemudiannya dianalisis menggunakan Representative Dialogic segment (RDs) untuk mengenalpasti tingkah laku interaksi dalam kumpulan. Temubual dilakukan pada akhir lawatan untuk mendapatkan pendapat pelawat mengenai SCV, pengalaman lawatan dan ulasan peribadi mereka mengenai foto-foto yang di ambil kerana teknik photovoice memerlukan mereka mengambil foto berdasarkan minat semasa lawatan mereka. Data rakaman audio dianalisa untuk mengenal pasti pengalaman pengunjung, dan dibandingkan dengan transkrip temubual dan foto menggunakan analisis tematik. Para peserta kajian ini berumur 18-60. Empat kumpulan pelawat yang mengandungi 3 atau 4 orang dalam satu kumpulan terlibat dalam kajian ini. Keputusan menunjukkan dua jenis tingkah laku interaksi didapati wujud semasa lawatan peserta-peserta di SCV, iaitu kemahiran pertanyaan dan episodik dialog. Kemahiran pertanyaan termasuk bersoal, menafsirkan, memerhatikan, dan membandingkan sementara, episodik dialog meminta, menjelaskan, membantah, menamakan dan menjawab. Terdapat 28 sub-tema yang berbeza ditemui dan dikategorikan kepada empat jenis pengalaman pelawat berdasarkan empat jenis pengalaman pelawat iaitu pengalaman sosial, pengalaman kognitif, pengalaman objek, dan pengalaman introspektif.

Kata kunci: *Interaksi sosial, pengalaman pelawat, muzium hidup, kumpulan lawatan.*

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CHAPTER 1

INTRODUCTION

1.1 Background of Study

Nowadays, museums are not only for the preservation of important artefacts or source of knowledge but play an important role as a centre for social interactions. As an institution that provides thousands of information about cultural heritage, museums can trigger social interactions between visitors and their companions. This interaction usually occurs when they explore the museums together and subsequently acquire new knowledge during their visit. Through museums, a family visiting trip appears to be a social and learning occasion (Cone, 1978). Each member that visits the museum in a group, for example, the family members, have their own areas of interest and expertise. Thus, besides acquiring knowledge, visitors have the opportunity to share and exchange their knowledge with each other. This process of acquiring, sharing, and exchanging of knowledge between visitors is called social interaction.

Normally, a social interaction occurs with the presence of interaction behaviour. It refers to deeds and/or words of people used to communicate or socialize with each other and their surroundings. According to Scheinkman (2008), social interaction is a form of externalities in which an individual preference is affected by the action of a reference group. It depends on the context which can be an individual's companion. When this theory is applied to the museum context, visitor preferences are considered as individual preferences and group reference refers to the visitors' friends, family, colleague or anyone who accompanied them during the visits to the museum. For example, social interactions occur when the

companions' actions or behaviours influenced the visitors' attention towards a particular museum exhibition for it could differ for every visitor. Hence, there is a need to study the interaction behaviour at museums, particularly living museums because the setting is different from a typical museum. A living museum is constructed to imitate the real scenario of the time period it represents. For instance, the Sarawak Cultural Village is a living museum that represents the traditional cultures of Sarawak tribes, so its buildings are constructed based on the real traditional houses of Sarawak tribes and so are the artefacts, cultural performances, food, costumes, and handicrafts. Different museum settings and exhibits could vary the interaction behaviours between visitors. At museums, social interactions can occur in verbal and non-verbal cues (Mancas et al., 2009). The interaction process of a verbal cue is figuring someone out based on what they say and how they say it, while the interaction process in a non-verbal cue is observing someone's expression and body language which is to identify his or her implicit message and what he or she is thinking. Studies have been conducted to explore the verbal or/and non-verbal social interaction cues (such as Mancas et al., 2009; Sundaram & Webster, 2000). People's interactions through conversations can be categorized into two types: (1) dialogic episodic such as introducing, asking, initiating, naming, and responding, and (2) inquiry skills, for example, observing, questioning, interpreting, comparing, and contrasting (Ash, 2003). It is important to highlight that all types of social interaction that occur at museums could affect the formation of the visitor experience.

The visitor experience is concerned with the input that visitors gained from their visit to a museum. Naturally, a person could gain a better understanding of his or her experience and knowledge if it is shared with others. In a museum context, any interaction that occurs could facilitate visitors to acquire and get a satisfying experience. Every visitor comes to

the museum with a goal to utilize every aspect the museum can offer besides enhancing their personal knowledge. The reasons why visitors visit museums are to see what was there, to learn something and to spend quality time with their family and friends (Litwak, 1992). A previous study by Packer and Ballantyne (2002) mentioned that the five reasons for visiting leisure settings are learning and discovery, passive enjoyment, restoration, social interaction, and self-fulfilment. De Rojas and Camarero (2008) believed that museums offer 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 noted that museums and visitors obviously have a very strong relationship. Visiting a museum will definitely give the visitors knowledge and information that could help them to get a satisfying visitor experience.

Different types of visitor experience have been discovered before, such as learning or cognitive experience, social experiences, meaningful experiences, aesthetic experiences, object experiences, recreational experiences and emotional experiences. Pekarik et al. (1999) identified and classified the visitor experience at a museum into four main categories. The categories are object experiences, cognitive experiences, introspective experiences and social experiences. First, object experiences are when visitors focus to learn more about physical objects such as the artefacts in the museums. Second, cognitive experiences are when the visitors are more concerned and satisfied with the interpretive or intellectual aspects of their experiences. Third, introspective experiences refer to visitors who turn inward and keep their feelings and experiences triggered by museums settings and exhibitions essentially private. Fourth, social experiences are when the visitors feel most satisfied with their relationship with others at the museum including spending their time with friends and family. All these experiences gained by visitors from their visit are

priceless because it is a personal knowledge that they can share with others in future. However, many museum visitors do not realize that their visiting experiences can be enhanced through their social interactions at the museum. According to Coffee (2007) most visitors come to the museum with their partners or in a group, thus the interaction between them is an important aspect of their visiting experience.

Several studies were conducted to study the visitor experience at museums (Pekarik et al., 1999; Doering, 1999; Anderson et al, 2002; Debenedetti, 2003; Griffin et al., 2005; Packer, 2008; Cheung, 2008; Ching-Fu & Fu-Shian, 2010; Kim & Yeoh, 2010; Netten, 2012; Chieh-Wen & Ming-Chia, 2012; Zaharias, Michael, & Chrysanthou, 2013) but then none of these studies investigated the role of social interaction in the formation of the visitor experience at museums. Briseno-Garzon et al. (2007) conducted a research which only focused on the role of social interaction in the formation of learning experiences among adults during an aquarium visit. Hence, there is a need for more studies to investigate the role of social interaction in the formation of visitor experiences, particularly at living museums.

1.2 Sarawak Cultural Village (SCV)

Sarawak is the largest state in Malaysia with a total land area of 124, 450 square kilometers (48, 050 sq mi), making it 37.5 % of the total area of the country (Sarawak Government, 2019). Sarawak is divided into 11 divisions which are Kuching as the capital city, Sri Aman, Sibu, Miri, Limbang, Sarikei, Kapit, Kota Samarahan, Bintulu, Mukah, and Betong. Figure 1.1 shows the areas of Sarawak division. Sarawak also has a diverse made up of roughly 28 different ethnic groups. The largest ethnic group in Sarawak is Iban, who made up 31% of the population, followed by Chinese (28%), Malay (20%), Bidayuh (8%),

Melanau (6%), Orang Ulu (5%), Indian, Eurasian and smaller indigenous groups (total of 2%) (About Sarawak, Malaysia, 2013). Each of these ethnic groups has its own language, tradition, costumes, food, art, dance, and inimitable traditional houses. This heterogeneity of ethnic community makes Sarawak such an interesting place. However, it is impossible for visitors to visit and explore this big state with more than 20 ethnic groups in a short time period. Thus, the government came up with the initiative to build a living museum to bring together this priceless heritage in one location and make it possible for visitors to explore the Sarawak and the varieties of its culture in one day.

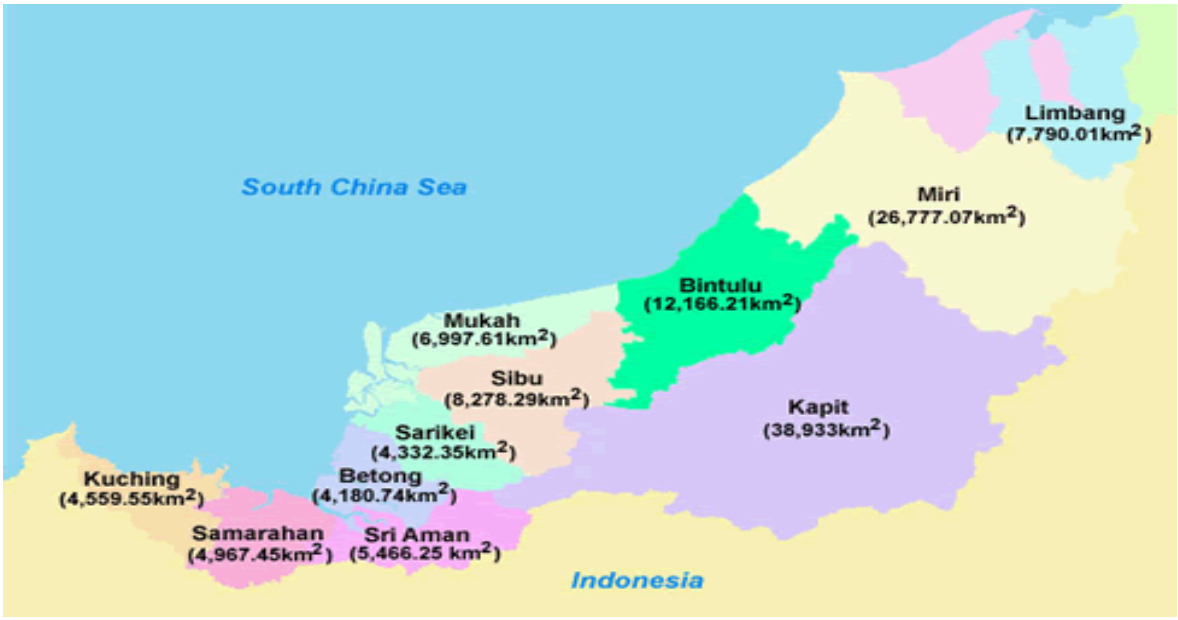


Figure 1.1: Sarawak division map.

The living museum named Sarawak Cultural Village is located at the foot of Mount Santubong with a seventeen-acre (17 acre) area-wide, and thirty-five kilometers (35 km) from Sarawak's capital city of Kuching. Since its opening in 1990, SCV has become one of the main attraction destinations in Malaysia. Over 70 000 visitors a year visited SCV to experience the authenticity of Sarawak. SCV provides almost everything about Sarawak

that is difficult to find at other places such as the traditional houses of every main ethnic groups in Sarawak.

Visitors can experience eight authentic tribal houses within this village; Bidayuh Old Baruk and Bidayuh Long House, Iban Long House, Orang Ulu Longhouse, Penan Hut, Melanau Tall House, Malay traditional house and Chinese Farm House. Figure 1.2 shows some of the tribal houses that visitors can experience when they are visiting SCV.

Figure 1.2: The traditional houses at SCV.

In these houses, visitors can experience the authenticity of the tribe lifestyle. The SCV staff will perform some demonstration on the making of the traditional ethnic foods and handicrafts, where visitors can buy as souvenirs. Some old and rare artifacts related to the tribes are also exhibited in these houses. For example, vases, swords, war costumes, old dishes, traditional music instruments, farming tools and others. In addition, visitors also

can enjoy the activities that are provided in the houses. They can join the *alu-alu* dance activity demonstrated by the SCV dancers at the Orang Ulu Long House and try the blowpipe at the Penan Hut. The design and structure of these traditional houses are very exotic. There are specific reasons behind the structures of these houses and the functions of every part of the houses. The staff in the houses will explain this information.

After visitors have finished visiting around the village, they can enjoy the traditional foods provided at the SCV restaurant. The restaurant provides lunch buffet or lunch sets with traditional local foods such as *ayam pansoh*, *umai*, and *linut* or *ambuyat*. Visitors can also enjoy the traditional dance performances at the museum theatre which are showing twice a day. Visitors can enjoy the performance at 11.30 o'clock in the morning or 4.30 o'clock in the afternoon. The SCV dancers will perform the traditional dance of the main ethnic groups in Sarawak, such as the *ngajat*, the traditional dance of Iban, and the *alu-alu* dance, the Melanau traditional dance. During the performance, SCV staff also gives a brief description about the tribes and their traditional dances. The duration of the performance is about an hour and at the end of the performances visitors are invited to join the dancers on the stage.

1.3 Problem Statement

Social interaction is one of the factors that mediated visitor experiences at the museum as highlighted by Goulding (2000). Social interaction within and between groups is one of the factors that influence visitor experiences at the recreation site (Booth et al., 2011) and the main reason for visitors to visit such leisure settings (Packer & Ballantyne, 2002). At SCV, it can be observed that many visitors come in a group such as school trips, family

with children, groups of friends and others. It is important to understand the interaction between these visitors to ensure the optimal visitors experiences can be provided to them. Thus, this study aims to understand the social interaction amongst visitors in a group. In addition, studies by Goulding (2000), Booth et al. (2011), Packer and Ballantyne (2002) have inspired the researcher to conduct this present study and focus on the social interaction within visitor groups. It cannot be denied that social interaction is important in the formation of the visitors experience at the living museum. Having this important aspect to focus on, the study explored the visitors' interaction behaviors within groups of visitors at SCV, such as families, friends, classmates, and colleagues.

There are more than fifty museums and more than five living museums in Malaysia. SCV is a living museum that provides information about the culture and tradition of Sarawak ethnic groups. Visitors can spend their leisure time with families or friends and gain new experiences at SCV. This study also aims to discover the types of visitor experiences at SCV. Previous studies about visitors' experiences mainly focused on the museum (i.e. Pekarik et al., 1999; Goulding, 2000; Page and Dowling, 2002; Savage, 2007; Kim and Yeoh, 2010; Booth et al., 2011; Chieh-Wen and Ming-Chia, 2012; Lee and Smith, 2015; Cheung, 2018; Kotler et al., 2018; Vu, Luo, Ye, Li and Law, 2018), cultural heritage tourism (Ching-Fu and Fu-Shian, 2010; Brida, Meleddu and Pulina, 2016; Masilo and Van der Merve, 2016; Trinh and Ryan, 2016; Buonincontri, Marasco and Ramkissoon, 2017; Kempiak et al., 2017; Wu and Wall, 2017) but fewer studies focused on the visitors' experiences at a living museum. In addition, although a study by Pekarik et al. at nine Smithsonian museums (1999) pointed out that there are four main types of visitor experiences which are learning experiences, objects experiences, social experiences, and introspective experience, these types of visitor experiences are based on individual's

perspectives of their visits to those museums. In light of this, this study seeks to investigate the kind of experiences that visitors gain from their visits to a living museum and how their interactions with their visiting companions impact the type of experiences while visiting SCV. Thus, it is important for our society to understand the role and value of a living museum for our community.

1.4 Objective:

1.4.1 General Objective

To study the visitors' interaction behaviors and experiences at a living museum.

1.4.2 Specific Objective:

- To explore the different interaction behaviors that exists within a group of visitors during a visit to SCV.
- To identify the types of visitor experiences within a group of visitors during a visit to SCV.
- To propose a visitor experiences framework for visitors who visit SCV in a group.

1.5 Research Questions

- What types of interaction behaviors that exist within a group of visitors during a visit to the SCV?
- What types of experiences do visitors in a group gain during a visit to the SCV?
- What is the visitor experiences framework of visitors at SCV?

1.6 Significant of Study

The findings of this study will contribute to the understanding of the social interaction and visitor experience at a living museum. It is importance for visitors to realize about the importance of social interaction because it will help to enhance their experiences when visiting the living museum. For example, when a group of a family visit a living museum, good communication and interaction between parents and children can trigger their children's curiosity, encourage them to explore and develop the process of learning.

Next, it will also assist the living museum management to understand their visitors and offer a practical setting to enhance social interactions and improve the quality and satisfaction of visitor experience. For example, a living museum can provide the opportunity for visitors to make local traditional food which may form their interest and generate interactions that will help visitors to gain a satisfying visitor experience.

CHAPTER 2

LITERATURE REVIEW

This chapter examines in depth past studies related to the researcher's study. The literature review is presented according to these subheadings; museum as a cultural heritage and leisure setting, living museum, social interaction and visitor experience.

2.1 Museum as a Cultural Heritage and Leisure Setting.

According to the International Council of Museum (ICOM), "A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, the intangible heritage of humanity and its environment for the purpose of education, study, and enjoyment." (ICOM, 2010). The museum plays a role in gathering, conserving and exhibiting collections and the intention is to make museums accessible to the public (Duijf, 2011). Basically, a museum has four main missions: acquisition, research, communication, and exhibition (Pallud, 2014). Every museum strives to acquire an unlimited collection to provide a better service to visitors. Thus, they will conduct and support any research that will help them to improve their services. In addition, an effective communication is also an important aspect of a museum because it would help them to deliver information to their visitors. Exhibitions are also one of the missions of a museum because it is the best way to share their information on the museum collections and research findings with visitors. and Šola and Museoliitto (1997) stated that the major activities of a museum are collection, exhibition and program, visitor services, and marketing and sales (as cited in Pallud, 2014). Still, "the museum's physical reality is a representation of a share value of

maintaining a collective cultural memory." (Pekarik, 2011, p.76), which means that a museum is a place that collects and keeps human culture for future generations.

By collecting and preserving cultural artifacts, a museum is considered as a cultural heritage with non-commercial objectives. Blake (2000) viewed cultural heritage as a precious resource that must be preserved and passed on to future generations. Therefore, museums also have the responsibility to invite people to visit as an overview for the new generation to know about their heritage. Most people like to visit museums in their free time to fulfill their leisure needs, and indeed, people will visit museums for reasons such as to learn and discover, passive enjoyment, restoration, social interaction, and self-fulfillment (Packer and Ballantyne, 2002). Currently, a museum acts as a leisure site and need to fulfill the visitors' assumptions about leisure settings. According to Ritzer and Stillman (2001), "Visiting a leisure site always involved the consumption of things like the leisure site itself, the activities, food, souvenirs." (p. 99). Thus, in addition to its main responsibility to share and maintain a cultural memory, the museum has become an institution that provides several services for their visitors such as cafés, homestays, cultural entertainment, souvenir shops, and event sections where visitors can perform their activities. It can be concluded that times have changed and this has shaped the role of museums today. From a place that collects, preserves and exhibits artefacts in glass cases to a place that actively engage visitors with different activities and services.

Doering (1999) mentioned that the museum has shown many attitudes towards visitors whereby they have been perceived as strangers, guests, and clients. These perspectives are influenced by the awareness of the relationships between the visitor and the museum itself. At first, in the late eighteenth and early nineteenth centuries, museums viewed visitors as a "stranger", where a museum did not care about the number of their visitors, but only

focused on its main role, which were to collect, preserve and study their collections (for example as stated by Pallud, 2009; Kim & Yeoh, 2010; Duijf, 2011). Then, for the last two decades, the museum has shown its importance in various fields of education for example education in native cultures, tourism, traditional music and dance, museum marketing and management, and archaeology. Museum started to view visitors as a "guest", where they were not just accommodating the visitor but also taking responsibility for what happened to them since the educational mission implied a relationship with visitors. Not only exhibitions, the museums were also offering knowledge that contained motivations, attitudes, and ideas that mirrored visitors' development and thinking. Currently, today's competitive environment has called upon private and public institutions like museums to exhibit their "products" and demonstrate their effectiveness and social worth. This situation is pushing the museum to view their visitors as a "client". Consequently, the museum needs to understand what visitors need and admit their role as a "service institution".

To fulfil the visitors' needs and maintain competitiveness, the museum should stimulate the desire to know (Donald, 1991), and offer visitors an interaction of leisure, entertainment, culture, education and socialization (Palumbo, Dominici, & Basil, 2013). Most museum visitors believe that visiting the museum is an opportunity for them to maintain and deepen their bonds of friendship, family and relationship with those who accompanied them (Debenedetti, 2003). In order to be a successful institution, museums must help visitors to achieve great satisfying experiences. On the other hand, Pekarik (2011) argued that the future of museums is dependent on the people who appreciate them, and this can be ensured by enhancing visitor experience at the museum. There are many benefits to visiting a museum. Chronis (2005) believes that it allows visitors to connect

with the past and find an identity (as cited in Pallud & Monod, 2010). This is supported by Kimmelman (2001, p.1) who claims that "we go to museum to remain ourselves and who we are". A museum visit gives a good opportunity for visitors to learn about the past and improve their personal knowledge and see it as a valuable experience. Typically, visiting a cultural heritage like the museum is a social opportunity in addition to being an educational activity (Pallud, 2014) but a study on visitation at South Africa heritage sites found that visitors want to visit such places, but lacking information is one of the reason keeping them away (Masilo & Van der Merve, 2016).

A previous study by Buonincontri, Marasco and Ramkissoon (2017) proposed a conceptual framework of visitor experience at heritage sites which include (1) heritage tourism experience, (2) place attachment and (3) sustainable behaviour at heritage sites. The visitor experience at heritage sites involved learning and hedonics (Calver and Page, 2013), escape (Chen et al., 2016) and sevice quality (Calver and Page, 2013) whilst place attachment (Ramkissoon et al., 2013a, 2013b; Ramkissoon, 2016; Jiang et al., 2017) involved the place dependence, place identity, place affect and place social bonding. The sustainable behaviour (Lee et al., 2013) involved the general behaviour and site specific behaviour.

2.2 Living museum

The change of the role of museums in providing a better venue to engage visitors has resulted in the birth of an institution known as the living museum. The term 'living museum' is used in this study encompasses the different types of living museums such as a living history museum, on-site museum, open-air museum, and a museum village. The living museum is a museum institution that preserves cultural tribes by exhibiting their

traditions and lifestyles. For example, the Connemera Heritage and the History Centre in Ireland, the Living Museum of the Ju/'Hoansi-San, Penghu Living Museum in Magong City Taiwan, Dokan Batak Village in Indonesia and Monsopiad Cultural Village in Sabah, Malaysia. Anderson (1982) described a living museum as an effort people made to simulate past living styles. A living museum provides information and preserves tribal culture and traditions. It helps new generation to interpret cultural material more effectively by providing a great visiting experience. A living museum endeavors a different approach from a conventional museum to help visitors have a meaningful experience. For example, a living museum is designed as a room setting or entire sites such as a village or a town which includes people identical to the original contexts of a past life to address the authenticity of the physical objects as well as their human context (Shafernich, 1993). Furthermore, the display settings of the artifacts are considered as one of the important strategies for a cultural living museum in improving the visitor experience. A living museum is designed such so that it mimics the real settings or real scenarios including the artifacts of a past life. This will allow visitors to experience the authentic traditional living style, such as displaying the farming tools in the replica of a real farmhouse from the past.

A living museum emphasizes the authenticity aspect of its buildings and the people who lived there so that visitors can feel the originality. Usually, in a living museum there are buildings following the structures of the time period that they represent with its staff in traditional clothing to look like inhabitants of the place. (Noumova, 2015). A living museum requires its staff to wear authentic costumes to make the exhibition more real. The staffs are responsible as tour guides by providing information and explanations about the exhibitions. Their daily activities and performances are the other aspects that could

enhance visitor experience. It will help visitors to have a better understanding of the genuine lifestyle by giving them an opportunity to compare the past with current living styles (Shafernich, 1993). For example, visitors at SCV are able to dress up in the tribal costumes, taste the traditional food, participated in a blowpipe activity and traditional dances. Participating in these activities could probably enhance the visitor experience.

After the World War II, the living museum was developed in Europe and North America (Anderson, 1982). The Black Country Living Museum is a popular living museum in Europe. It is known as the biggest attraction in England's Midlands. This living museum focuses on the period surrounding the industrial revolution back in the 1830s. They restored the industrial revolutions era through the museum's buildings, costumed demonstrators and a collection of 40, 000 historical items. Another popular living museum in Europe is Beamish Museum located in London and also known as The Living Museum of the North. The Beamish museum offers their visitors to experience the Beamishs' past and discover their lifestyles in North East England in the 1820s, 1910s, and 1940s. Visitors are also able to experience the Industrial Revolution and explore the original buildings that have been rebuilt using bricks from around the region. The Beamish Museum also organizes annual events for visitors to gain more information and experience such as the Great North Festival of Transport, the Great North Festival of Agriculture and a Georgian Fair.

Nowadays, living museums are not only popular in Europe but also in other parts of the world. For example, a few Asian countries have successfully adapted this concept to preserve their culture and heritage. The Penghu Living Museum in Magong City, Taiwan is an example of a living museum that provides an overview of every aspect of Penghu life, from children-rearing techniques to religious costumes. There are seven main

exhibitions in this museum; The Ocean and Penghu, Penghu's History and Glamour, May Haven Blessed Our Land, Folk Costume, and Lifestyle, The Fruit of Good Fortune are Ever Growing, Trivia of Penghu Lifestyle, Forum, and Theatre (Penghu Living Museum, 2015). All these exhibitions have attracted visitors from around the world to visit and experience the Penghu lifestyle.

The Sydney Living Museum, located in Australia, is a museum with 12 historic houses that contains the history of World War 1. It also offers the visitors to experience the past and the present Sydney (Sydney Living Museum, n.d). It was established in 1980 as the Historic Houses Trust before given a new identity as the Sydney Living Museum in 2013. It is a living museum with 12 historic houses; Hyde Park Barracks Museum, Museum of Sydney, Justice and Police Museum, Susannah Place Museum, The Mint, Caroline Slimpson Library and Research Collection, Elizabeth Bay House, Vqucluse House, Rose and Seildler House, Elizabeth Farm, Rouse Hill House and Farm, Maroogal Sydney (Sydney Living Museum, n.d). By visiting these houses, visitors can explore and learn about the life of convicts, archaeology, architecture, Australian history, the oldest public building, and experience life during the colonial period.

There are six popular living museums in Malaysia which are the Colmar Tropicale, Bukit Tinggi Pahang; Japanese Village, Bukit Tinggi Pahang; Monsopiad Cultural Village, Penampang Sabah; Taman Mini Malaysia and Asian, Ayer Keroh, Melaka; Taman Tamadun Islam, Kuala Terengganu, Terengganu; and Sarawak Cultural Village, Kuching, Sarawak. However, this study only focuses on Sarawak Cultural Village. In the 26 years of its operation, SCV not only attracts locals and visitors to visit but has also triggered many researchers from various fields to conduct their study at this living museum. This effort is

very important to improve the performance of SCV and enhance the quality of visitor experience.

A recent study was conducted to evaluate visitor's satisfaction towards the facilities and services provided at SCV (Abi, Mariapan & Aziz, 2015). Previous researchers conducted their study using 300 sets of structured questionnaires, it were distributed to visitors at SCV to gain the visitors' opinion about the facilities and services provided. The questionnaires contained a complete list of SCV attributes and participants were selected based on systematic random sampling. The researchers then employ the Importance-Performance Analysis (IP Analysis) to evaluate the overall visitors' perception towards the facilities and services provided. The results showed that every listed attribute was evaluated as High Importance and High Performance. Nevertheless, the results of the study also showed that besides the hospitality (services), two attractions (Chinese Farm House and Penan Hut) at SCV needed special attention from the management.

The authenticity and uniqueness of the SCV have made it as one of the main tourist attractions in Malaysia. This could possibly enhance the economic status of the locals through tourism activities. The diversity of races and colorful traditional costumes make Sarawak an interesting place. One study concerned with the relationship of tourist arrivals and economic growth in Sarawak was conducted by Lau, Oh & Hu (2008). It is an empirical study that analyzed the number of tourist arrival to Sarawak within 17 years (1975-2004) and its impact on the economic growth. The result showed that tourism could give a positive impact on the economic growth. This shows that continuous tourism development leads to expansion of Sarawak economic growths. This requires more effort from the government and peoples of Sarawak to increase the tourist numbers in this state. SCV is one of the main attractions in Sarawak due to its overview of this state especially

for those tourists or visitors who have never visited Sarawak. Thus, providing good visitor experience can help to increase the number of visitors to SCV and Sarawak.

2.3 Social Interaction

Social interaction is the behaviors and responses that individuals persuade in each other (Altay, 1997). It is the process by which people act and react in relation to others. Social interactions are particularly important because it can help to explain the scenario that happens and people's outcomes over time and space. Generally, social interaction can be classified into five categories which are exchange, competition, cooperation, conflict, and coercion (Macionis, 2013). Social interaction will occur when there are at least two persons sharing a social characteristic and have one or more goals in the same place at the same time. In addition, social interaction is influenced by people and their cultures. Altay (1997) pointed out that interactions were reinforced by place and space where they occured. It is important to study the social interactions at leisure and cultural heritage sites because these places are not limited for vacation and entertainment purposes, but also offer visitors vast valuable knowledge and experiences.

In a museum study, social interaction plays a very important role in understanding the relationship between visitors and museum. As stated in Lehn's (2006) study, social interaction between visitors and their companions or strangers had big influences in the way visitors examined and experienced the museum exhibit. Thus, visitor's companions have a significant role to enhance social interaction. The companions could be friends, colleagues, schoolmates or family members. A study was conducted at the science museum of Minnesota that focused on visitor's attention and family member's interaction based on their generation and age (Cone, 1978). The researcher used the observation and

interview method to obtain data for the study. From the observations, the researcher discovered that no lone visitor entered the museum and this suggested that visitors visit the museum for social occasions in which social interaction of some sort must be significant components.

Social interactions could appear in various forms. For instance, in the form of symbols, language, physical actions, body gestures, and facial expressions. Mancas et al. (2009) claimed that social interaction could be in the form of verbal and non-verbal signs. In addition, social interactions can be used to differentiate visitor's behavior pattern based on their conversation with others. According to Ash (2003), two kinds of interaction behaviors found in conversations are dialogic episodic and inquiry skills. McManus (1988) suggested that dialogic episodic in conversations is the deliberative action that individuals do such as asking, initiating, naming and responding. Inquiry skills often used in conversations are observing, questioning, interpreting, comparing and contrasting. These interaction behaviours are used as a guide line for researcher to classify the interaction behaviours in participants' conversation at SCV.

In terms of technology, Aoki et al. (2002) conducted a study to examine the role of a device known as Sotto Voce towards enhancing social interaction and creating a meaningful conversation between visitors and their companions. Sotto Voce is an electronic guidebook for a historic house located in Woodside, California, and it supports audio information sharing between visitors. Observation, interview, audio and video recording were employed for the data collection. The results proved the effectiveness of Sotto Voice as an agent of conversational and information resources. In addition, the researchers also found that the interactive behaviour was similar to a story-telling, which included preface, telling and responding. Similarly, Hall et al. (2002) conducted a study

about a novel technology to enhance interpersonal interaction at public spaces such as galleries and museums. Researchers in this study argued that interaction in museums should include inquiry, discovery, curiosity, and fun. The interaction pattern categories could vary from different studies but these might represent the same meaning.

Dunbar et al., (1997) carried out a study on conversational behaviour that focused on conversational topic patterns based on participant's age and social groups. In addition, they also explored the functions of language in a social domain. In their study, ten categories were used to classify the conversation patterns: personal relationships, personal experiences, future social activity, future non-social activity, sport or leisure, culture or art or music, politics, religions or morals or ethics, work or academics, and technical or instruction. All these patterns were developed based on the data gathered from researcher's study at the University of London. In contrast, Ervin-Tripp (1964) classified the conversational interactions into six verbal behaviour categories: request for goods, services, or information; request for social responses; offering information or interpretation; express monologues; routines; and avoidance conversation. The aforementioned behaviours are the common interactions cues that people in society use to interact with one another on a daily basis. Social interaction could happen in a society in four conditions, which are between individuals; individual and group; group and group; and individual and culture (Farooq, 2014). Therefore, researchers who study social interaction employ various techniques to identify the occurrences of interaction amongst their participants.

Representative Dialogic segment (RDs) is one of the techniques that were employed in this study. The study adopted the RDs analysis method to analyse the participants' conversations at SCV. RDs allow researchers to identify participants' dialog segment and

their conversation behaviour. In RDs, every conversation can be parsed into different segment sizes based on any number of criteria in the conversation. A systematic convention should be used to analyse conversations using RDs. For example, the speaker's identification and the utterances should be identified first and labelled in boxes underneath the utterance as themes and process skills of the utterance as illustrated in Figure 2.1. Figure 2.1 shows RDs methodological tool that allows a fine-grained analysis of collaborative scientific sense-making, based on a family's conversation (Ash, 2003). The study involved a small data set (3 families) to examine the methodology tool that focused on the families' conversations. The conversations within family groups at a life science exhibit at Exploratorium – an interactive science museum in San Francisco, California were recorded using video and/or audiotaped. The collected data was transcribed and analyzed using RDs. Figure 2.1 shows a sample protocol for RDs used to analyze the families' conversations at the science exhibit.

Dialog 1:

Mom: What happen to them (tadpoles)?

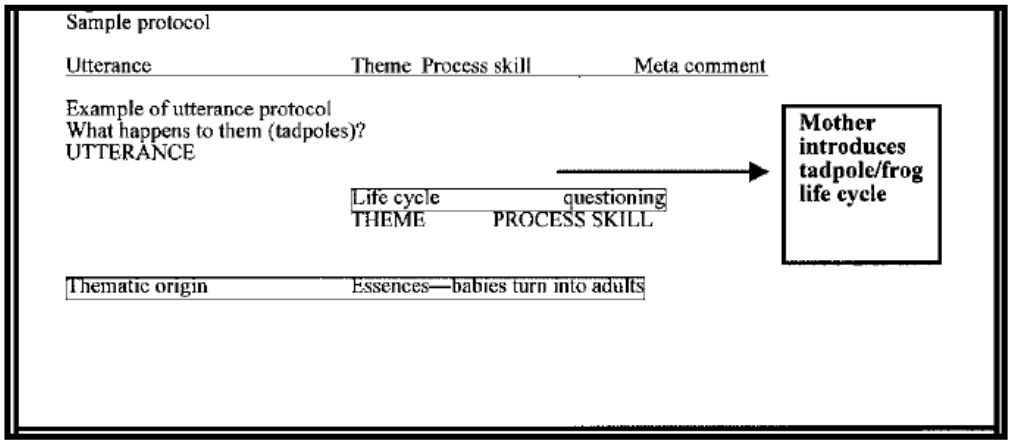


Figure 2.1: Sample protocol for RDs (adapted from Ash, 2003, p.145)

The sample protocol in Figure 2.1 begins with the specific utterance. In Dialog 1, the mother was talking about the tadpoles and she introduced the frog's life cycle as a theme in the family conversation. Since the mother's question demanded an answer, thus the biological theme and process skill indicated in the first long box are the two factors considered as the utterance. The second-long box shows the origin thematic content, from the life cycle theme and to the changes of a frog's life. The right rectangular box describes the utterance for their large dialog context.

2.4 Visitor Experience

There are 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.

Page and Dowling (2002) suggested that visitor experience is a complex combination of the factors that shape visitors' feelings and attitudes towards their visit (as cited in Kim & Yeoh, 2010). The visitor experience is formed from the individual socio-psychological and physical interaction with the site setting (Booth et al., 2011). Thus, visitor experience at a museum involves different kinds of interaction process and it requires the visitor's personal evaluation and interpretation of the entire elements in the museum. Kim and Yeoh (2010) stated that understanding experience at the museum is a complex issue because it involved issues of a visitor's personal perception, vision and subjective experience which influenced visitor experience at the museum. In addition, visitor experience is 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 (Kim & Yeoh, 2010). Furthermore there are 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.

Pekarik et al., (1999) discussed four major categories of visitor experience at the museum, which were *object experiences, cognitive experiences, introspective experiences* and *social experiences*. These categories of experiences were identified from data collected in a research project at nine Smithsonian museums. These four categories included 14 items which represented the possible activities that occurred in the museum as shown in Table 2.1.

Table 2.1: The categories of visitor experience at the museum (Pekarik et al.,1999, pg. 155-156).

Types of experiences	Items
Object experiences	• *Seeing "the real thing"* • *Seeing rare/uncommon/valuable thing* • *Being move by beauty* • *Thinking what it would be like to own such things* • *Continuing my professional development*
Cognitive experiences	• *Gaining information or knowledge* • *Enriching my understanding*
Introspective experiences	• *Imaging others time and place* • *Reflecting on the meaning of what I was looking at*

Table 2.1 continued

	• *Recalling my travels/ childhood experiences/ other memories* • *Feeling a spiritual connection* • *Feeling a sense of belonging or connectedness*
Social experiences	• *Spending time with friends/ family/ other people* • *Seeing my children learning new things*

Pekarik et al. (1999) also claimed that different types of museums, exhibitions and visitor's characteristics influenced visitor's satisfaction and experience. From their 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.

A different set of categories of visitor experience 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. Likewise, Kotler et al. (2008) described four ranges of visitor experience at a museum which were *excitement*, *amusement*, *contemplation*, and *learning*. These ranges consisted of certain criteria as shown in Table 2.2.

Table 2.2: Visitor experiences ranges (Kotler et al.,2008, p. 136).

Excitement	Amusement	Contemplation	Learning
• *Thrill* • *Adventure* • *Fantasy* • *Immersive experience*	• *Thrill* • *Adventure* • *Fantasy* • *Immersive experience*	• *Musing* • *Meditation* • *Reverie* • *Reflection* • *Aesthetics experience*	• *Curiosity and discovery* • *Observation* • *Pattern discernment* • *Instruction* • *Skill-building practice* • *Experimentation*
Visceral ⟷	***Emotional*** ⟷		***Intellectual***

Table 2.2 shows the range of visitor experience according to Kotler et al. (2008). These ranges are in three forms: *visceral*, *emotional* and *intellectual*. In addition to focusing on identifying visitor experience at the museum, curiosity about factors that shaped the formation of experiences also arose within the researchers' community.

Generally, the elements that shaped the experience formation are explicit from the museum surrounding and the visitors. A study by Trinh and Ryan (2016) at a New Zealand heritage site, Tei Puia in Rotorua, found that the perception of experience offered are based on four factors, *cultural filters specific to a nationality or ethnic group, physical characteristics of place, growth of consumerist values in developing and develop nation*, and *interpretation through a professional lens*. Savage (2007) claimed that visitor experience is made up of 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). Every museum offers varying exhibitions and information to the visitors, so there are different factors that can influence visitor experience at the museums. One of the factors contributing to the visitor experience at heritage attractions is the visitors' education background. Researchers found that visitors that were motivated to visit such attractions to improve their learning and knowledge about heritage had higher education qualifications (Kempiak et al. 2017).

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*, p*sychology 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 is concerned with the creation of attentive mindful activities, level of visitors' engagement, and inner reflection and imagination. The third component is *psychology*, which is about the museum scene setters and the routing of a museum map. The fourth is *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. . In addition, a study on visitor experience based on service quality at two different museums, Sanna museum and Otzi museums by Brida, Meleddu and Pulina, (2016) discovered that it is important to reinterpret and reorganize to ensure a wider acceptance of visitors looking for global experiences such as leisure, culture, education and social interaction. Similarly, Ching-Fu and Fu-Shian (2010) conducted a study to examine visitor experience of heritage tourism. The study was conducted at four main heritage sites at Tainan, Taiwan. Data were collected through the questionnaire method. Researchers found three factors that influenced the quality of experiences which are *involvement, peace in mind* and *educational experience*. In addition, technology also influenced the quality of satisfying experience at museum.

The need for using technology to achieve the mission of museums to improve visitor experience at museums has increased (Pallud & Monod, 2010; Pallud, 2014). Zaharias, Michael, and Chrysanthou (2013) conducted a study to assess the technology influences in learning performance amongst two groups of students at Leventis Municipal Museum in Nicosia, Cyprus. The first group of students was the traditional group where they were required to explore the walls of Nicosia using a printed map of the walls of Nicosia. The second group of students was the virtual group in which they interacted with a 3D multi-

touch application installed in a portable device (tablet) called “Walls of Nicosia”. The application provided information about the fortifications of Nicosia. The data was collected through observation and questionnaire. From the analysis, it was discovered that the virtual group students had a higher level of experience compared to the traditional group. This showed that technology has a big impact on visitor experience at the museum.

Monod and Klien (2005) conducted a study to develop the criteria to evaluate the past and improved future system of heritage interpretation. Using the expectation online analysis method, they found eight criteria which are *re-enactment*, *embodiment*, *context*, *self-projection*, *possibilities of being*, *historical self*, *inquiring being*, and *universality in uniqueness*. Subsequently, Pallud and Monod (2010) used five (*embodiment, self-projection, re-enactment, possibility of being and historicity*) of the criteria developed by Monod and Klein (2005) to determine whether they correspond with visitor’s expectation and can be met by using information technology (IT). From the field work, they found that technologies can lead to enhanced visitor experience at the museum. This is supported by Pallud (2008, 2009); Lehn (2009); Othman (2012); Palumbo, Dominici and Basile (2013); Zaharias, Michael, and Chrysanthou (2013); Weiler and Walker (2014).

2.4.1 Social interaction as a Visitor Experience

According to Pekarik et al. (1999), social experiences are one of the most important visitor’s satisfaction experiences at a museum. It is influenced by the visitors’ activities and their engagement with others during the visit. Social experience will happen when visitors believe that their interaction with others is the most satisfying aspect of their museum visit. It includes their satisfaction when spending time with friends, family or other people and being satisfied seeing their children acquire new knowledge (Pekarik et al. 1999). The social experiences that visitors gained are not just from their interaction with

their own companions, family, and friends but also from the interactions with other visitors at the same museum (Packer, 2008). De Rojas and Camarero (2008) stated that social interaction is one of the experiences that visitors seek when they visit a museum. Thus, the museum is deemed responsible for the growth of social interaction at the museum.

The museum can provide alternatives to enhance social interaction among visitors at their establishments. For example, museums should provide plenty of alcoves and benches for visitors to sit on and converse; decorate the museum setting to trigger visitor's desire to linger, and organize activities for group visits (Litwak, 1992). Organizing an activity for group visits could be in the form of games that allow every member in the group to interact and communicate with each other. Besides, social objects can also help visitors to gain social experiences (Simon, 2010). The social object is a transactional object that can connect people who create, own, use, critique, or consume it. For example, a girl was wearing a very beautiful dress during dinner and everybody looked and talked about her and asked her about her dress. Thus, the dress is her social object because it attracts people and triggers interaction among them. The sociability of an object can be enhanced by creating a platform to make an object the main focus of the conversation. That platform will allow visitors to engage with each other around the objects. For example, placing a label that contains information about the artifact enables the visitors to read and discuss the artifact. Nevertheless, a visitor's companion is one of the main aspects that could possibly trigger great social experiences at museums.

The understanding of visitor experience can be improved if they can explain about the artifact to their companions (Litwak, 1992). A study that highlighted the role of companions in a museum experience was conducted at the art museum in Paris, France (Debenedetti, 2003). The study was intended to examine the role of presence and absence

of companions in visitor experience at the art museum. The researcher employed the interview method as the data collection strategy. The result of the study showed that the affiliation (the presence of visitors' companions) and anonymity (the absence of visitors' companions) had a huge influence on the visitor experience level. In addition, the researcher also mentioned that visitors were coming to a museum for two main reasons which were for self-actualization where visitors looked for personal museum experiences and for sociability where visitors looked for bonding experiences. The study shows that most visitors perceive their visit to museums as social experiences, where a museum is a place that allows them to be close to people they love by sharing the experience (The Field Museum, 2014). Thus, it is better for visitors to visit the museum if sociability is their primary concern, and the family is one of the best companions for the museum visit. In addition, a study by Wu and Wall (2016) highlighted the parents' motivation whilst visiting museum with their children. They describe the push factors such as education and learning, relaxation, creating positive experience for children, improve interaction between them and as a family obligation.

Briseno-Garzon et al. (2007) conducted a study for museum visit based on the family group context and found that social learning experience is one of the experiences that visitors acquire at the museums. Social learning experiences in the study include the expansion of family members' personalities and awareness of family dynamics. In the family group, the children will strive to acquire a new experience during the visit and the adult will assist the acquisition process. The interaction between children and adults may be diverse in this museum context. The study was conducted at the Vancouver Aquarium Marine Science Centre, Vancouver Canada. The study aimed to investigate the nature and character of adult learning from the social interaction that occured within the family group.

Researchers in this study conducted a face-to-face, semi-structured and open-ended interview after the family visit at the aquarium to collect a data. In addition, a follow-up in the form of a semi-structured and open-ended phone interview was conducted two to three weeks after the visit. Three types of learning experiences among the adults were identified from this study, which were *cognitive learning experience*, *social learning experience*, and *effective learning experience*. The family group is a social visiting group that could help to enhance social experiences at museums. Litwak (1992) stated that "socialization is a key component of the museum experiences (p. 111)" because visitors will interact with each other by talking about the exhibition and some of them even touching and laughing during the conversation.

CHAPTER 3

METHODOLOGY

3.1 Research Design

This study used qualitative research methodology to explain the phenomena of social interactions and visitor experience within a museum. The data collection strategy such as voice recording, interview, and photovoice were employed to collect the data, achieve the objectives and answer all the research questions. Voice recording was used to record the entire participants' conversations during the SCV visit. The conversations were analysed using RDs (Ash, 2003) to identify the interactions that occurred during the participants' group visits. In addition, the photovoice and interviews allowed the researcher to get the visitors' interests and identify the types of experiences visitors gained after visiting SCV. The types of visitor experiences were identified and classified to develop new types of visitor experience at a living museum.

3.2 Research Site

This study was conducted at a living museum known as Sarawak Cultural Village (SCV).This living museum is responsible to sustain and showcase Sarawak's cultural heritage in order to present Sarawakian cultural identity to the visitors. It provides a perfect overview of Sarawak's local culture and lifestyle. This living museum displays replicas of buildings that depict the variety of local traditional houses for the major ethnic groups in Sarawak. The traditional houses displayed in this living museum are the Iban longhouse, Orang Ulu longhouse, Bidayuh longhouse, a Melanau tall house, a Malay house, a Penan

house, and a Chinese farmhouse. There are about 150 people staffing the village to demonstrate the traditional daily activities from Sarawak's diverse tribes such as making colourful traditional handcrafts and a variety of traditional cakes and food. In addition, the village also provides multicultural dance performances. Other than these, the living museum also has a restaurant that serves Sarawak's traditional dishes. Figure 3.1 shows the SCV map to guide visitors when they explore the village.

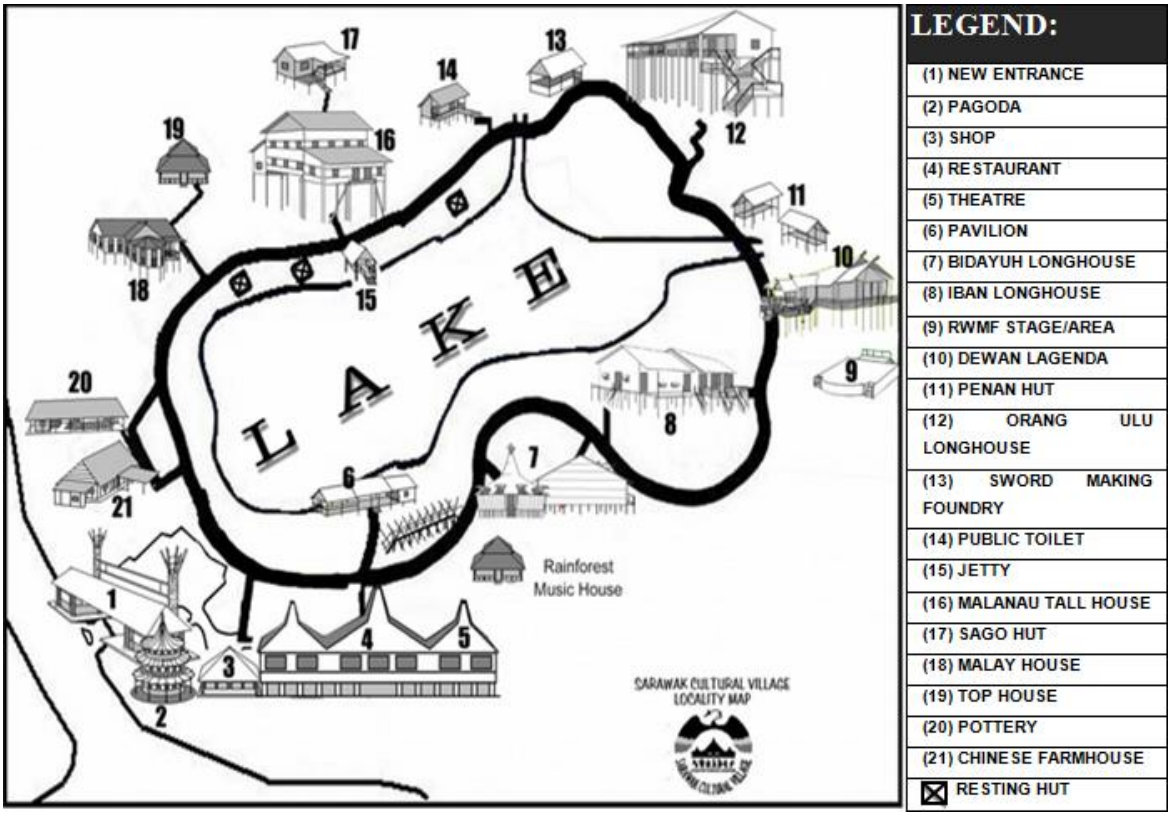


Figure 3.1: Sarawak Cultural Village (SCV) locality map.

3.3 Selection of Participants

There are four groups of visitors who participated in this study. These groups involved visitors who visited SCV in a group. The groups of visitors must fulfil a specific configurations, every group must consist of three to five members and aged between 18 to 60 years old. The reason for selecting adult visitor groups for this study is 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

This study employed voice recording, interview, and photovoice as the data collection techniques. The techniques and implementations are described below.

3.4.1 Voice Recording

Voice recording is a data collection technique that utilizes audio recorder to gain the data from visitor's conversations. Voice recording was applied in this study to facilitate the researcher to get participants' conversations and identify the interactions that occur within the families during their visit. The conversations between the visitors are important to investigate the social interaction process between humans with speech as the primary focus. The conversations during their visit were audio recorded, and the recordings were in the form of natural conversations and interactions. Therefore, the recordings were carried out using the smartphone's voice recording function. The use of the smartphone to record the conversations is to ensure that the data gathered in this study is natural and the participants will not feel uncomfortable or unusual as smartphones have become a common device. In 2003, a study was conducted to analyse the conversations and investigate the inquiry skills used by family members at the museum and other informal settings (Ash, 2003). This study employed the audiotaped technique to collect the data from the families' conversations during their visit to a science museum.

3.4.2 Interview

A semi-structured interview was implemented to validate the photovoice data. The researcher used the interview to obtain the details about the photographs that the participants had taken. The interview was conducted subsequently after their visit. During the interview session, the researcher asked questions to participants based on the photographs that participants took during their visit. For example, the participants were asked for the reasons they chose to take particular photographs, why they like the exhibitions, what experience they got from specific photographs, did the exhibition remind them of anything in their life, and did they intend to own any of the exhibition. All these questions required the participants' personal comments, and all the answers were recorded.

The interview method has often been used in qualitative studies at leisure settings (for example Cone, 1978; Pekarik et al., 1999; Anderson et al., 2002; Debenedetti, 2003; Cox-Peterson et al., 2003; Ash, 2003; Savage, 2007; Packer, 2008; De Rojas & Camarero, 2008; Cheung, 2008; Gutwill & Allen, 2009; Netten, 2012; Julien et al., 2013; Weilenmann et al., 2013; Behrendt, 2015). Research by Aoki et al. (2002) also employed the interview method to investigate the role of electronic guidebooks known as *Sotto Voce* in facilitating the social interaction at a historical house located in Woodside, California. The researchers conducted a semi-structured interview in the third phase of the study to acquire information on visitor's attitude and feeling about the guidebooks.

3.4.3 Photovoice

Photovoice is a research method that utilizes photographs as a strategy to collect data. Photovoice consists of three aims which are to: *(1) enable people to record and represent their everyday realities; (2) promote critical dialogue and knowledge about personal and*

community strength and concerns; and *(3) reach policymakers* (Wang, 2006, p.148). The immediacy of the visual image could help expertise and knowledge sharing, and allows people to identify, represent and enhance their community through a photograph (Wang & Burris, 1997). Photovoice is employed to identify the participant's interest while visiting SCV. Every participating group needs to use the camera on the smartphone provided by researchers and take photographs during their visit. They are free to take photographs of any aspects that caught their interest at SCV. A photograph can give a lot of information when it is associated with the participant's comments or purpose for that photograph. Hence, this photovoice strategy needs to be followed by an interview to allow the participants to give their personal comments about the photographs they took during the visit.

An image also helps participants to relive and remember their experience. According to Julien et al. (2013), photo elicitation can help participants feel more comfortable with the interview process, and the photographs act as memory prompts for participants to support them to pull more details from the experience rather than from their memories alone. For example, a previous study employed the photovoice method to study the role of heritage community in developing school students' historical consciousness (Wallace-Casey, 2015). The study was conducted at the Museum of British North America, and the photovoice method enabled the acquisition of insight into students' relationship with artefacts. Moreover, Wang and Burris (1997) emphasize that photovoice is a flexible research method and can be applied to any specific participatory goals or different groups and communities.

3.5 The Procedure of Data Collection

Data collection involved the development of interview questions. The interview questions were developed within three months, beginning January until February 2016. This period included a pilot test to identify the validity and reliability of the questions. Data collection was conducted from April to May 2016 at the research site which is SCV. Then, seven months for researcher to analyse all the collected data. Table 3.1 shows the timeline for the data collection.

Table 3.1: Timeline for data collection procedure.

	2016											
Tasks/Milestones	**Jan 2016**	**Feb 2016**	**Mac 2016**	**April 2016**	**May 2016**	**June 2016**	**July 2016**	**Aug 2016**	**Sept 2016**	**Oct 2016**	**Nov 2016**	**Dec 2016**
Development of interview questions.												
Data collection												
Data Analysis												

For the data collection, the researcher approached visitors that came in groups at the SCV main entrance and asked whether they were interested to participate in this study. The groups who agreed to participate were recruited as participants.

The chronological order for the procedure of the study is as follows:

Briefing session: The researcher showed her appreciation to the visitors and explained the objectives of the study to the visitors who agreed to take part. They were told that their conversations within the group would be recorded throughout their SCV visit.

Inform consent form: The participants were asked whether they had any inquiries about the study. Then, the participants were requested to read and sign the consent forms and were informed that they could withdraw from the study at any time.

Instruction: The instructions about what the participants should do for this study was given by the researcher. Every participating group was equipped with a smartphone before they started their visit within the SCV. In addition, the researcher informed the participants to take any photographs based on their interests and their conversations would be recorded during their visit. The participating groups were free to tour SCV without any restrictions.

Interview session: The researcher conducted a semi-structured interview one to two weeks after the visit. A semi-structured interview allowed the participants to give their personal comments on the photographs that they took during the visit.

3.6 RDs Analysis

The data for this study was categorized into three types which were voice recording data, interview transcripts, and photovoice data. Voice recording data is very important to identify the interaction behaviour within the group of the participants. Thus, all the voice recordings were transcribed and analysed using RDs (Ash, 2003). Since the purpose of this study was to study the interaction behaviour among visitors in their group visit, the RDs

was coded specifically to achieve this objective. Figure 3.2 shows the example of the RDs coding protocol that is used to analyse the audio data for this study:

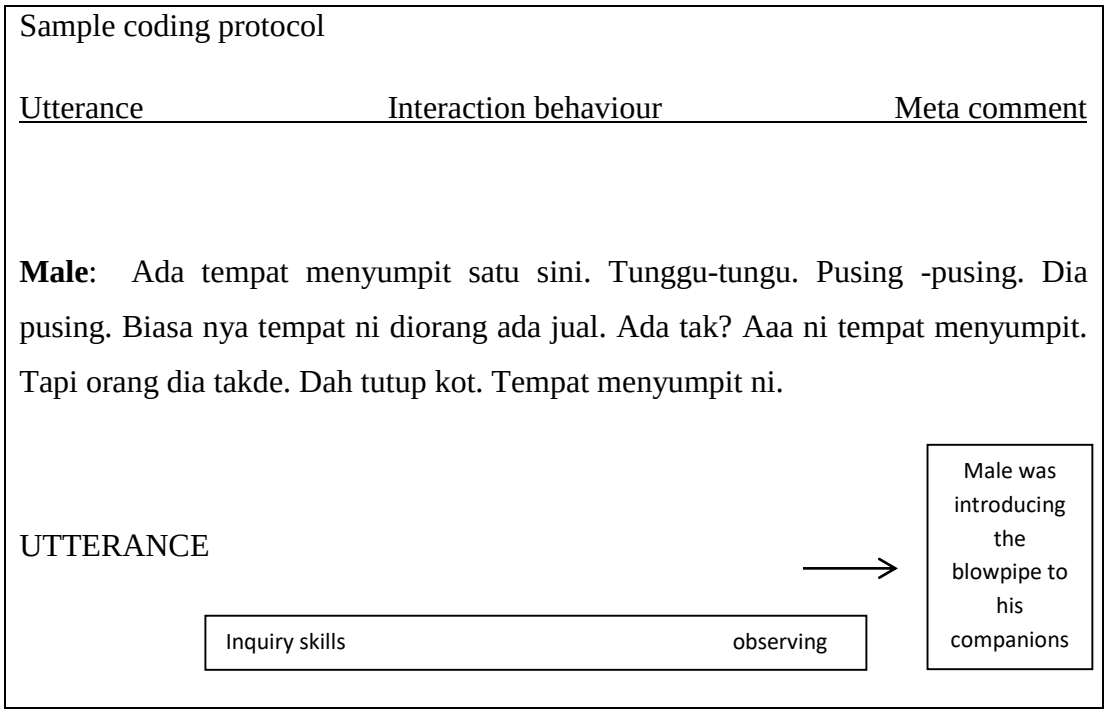
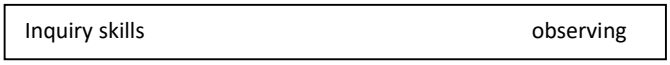


Figure 3.2: Example of the RDs coding protocol.

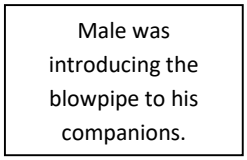
In the conversation above, Male was talking about the blowpipe exhibition. He was introducing the place of blowpipe exhibition to his companion while they were looking around the place. Thus, indicated in the long box directly below the utterance is the interaction behaviour known as inquiry skill by observing the exhibition area as seen below.



INTERACTION BEHAVIOR

To the right of the entire coding section, there is a second box. This is the comment box which attempts to explain the utterance within the larger context of the dialogue as

illustrated below. The full coding of RDs analysis are attached in the appendix in page 108-128.



META-COMMENT

3.7 Thematic analysis

This study also aimed to identify the types of visitor experience within a group of visitors during their visit at SCV, and identify the main features of visitor experience at SCV. To achieve these objectives, the researcher analysed the recording transcripts for the second time but using a different method. Thematic analysis was used to analyse the voice recording data, interview transcripts and photovoice data to identify the types of visitor experience within the participant groups. 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. The full coding of thematic analysis for voice recording, interview transcribed and photovoice is attached in the appendix in page 129-195.

3.8 Ethical Considerations

During the data collection, researcher provides the consent to protect the participants' right. The researcher asked the visitors' permission before recruiting them as participants in this study. This consent form informed that they could withdraw from the study at any time. Besides, the researcher also respected every participant, museum staffs and also the

museum exhibitions to protect the local cultural sensitivity. The data collected is straightly confidential and used only for this study's purpose.

CHAPTER 4

RESULTS

This chapter is going to present the findings of the voice recording, interviews, photovoice and subsequent data analysis. The first part is a brief overview about the participant groups, followed by the analysis and results of each of the data type.

4.1 Participants Description

There were four groups of participants participated in this study. The demographic data of the participants are illustrated in the Table 4.1.

Table 4.1: Participants' demographic.

Group 1	**Gender:** P1(Female 1),P2 (Female 2),P3 (Female 3),P4 (Female 4) **Race:** Malay **Origin:** West Malaysia
Group 2	**Gender:** P5 (Male 1), P6 (Female 1), P7 (Female 2) **Race:** Malay **Origin:** Male participants from east Malaysia, female participants from west Malaysia.
Group 3	**Gender:** P8 (Female 1), P9 (Male 1), P10 (Male 2) **Race:** Malay **Origin:** West Malaysia
Group 4	**Gender:** P11 (Male 1), P12 (Female 1), P13 (Female 3) **Race:** Chinese (Two females) and Malay (Male) **Origin:** East Malaysia

4.2 RDs analysis result

This study aims to identify the interaction behaviour that occurred between the participants within their visiting group. To achieve this objective, all the participants' conversations during their visit at SCV were recorded and transcribed. The transcriptions were analysed using RDs to identify interaction behaviour themes in their conversations. In RDs, all conversations are parsed into different segments sizes based on two explicit criteria. A segment is divided into individual utterances or single words and this could vary from a short sentence to an entire conversation. In this study, the explicit criteria for the selection of conversation segments are: (a) presence of interaction behaviour between visitors, and (b) sustained dialogue that obviously show the presence of dialogic episodic and/or inquiry skills in the conversation.

From the entire conversations of four groups of participants, there are 10 conversation contexts that matched the explicit criteria of the conversation segment. Each of these conversations contexts are described below and used as reference for the RDs coding analysis. The full coding of RDs analysis is attached in the appendix pages 108-128.

RDs 1 context

The first conversation is from group 1 which consists of four females: P1 (Female 1), P2 (Female 2), P3 (Female 3) and P4 (Female 4). Two of the group members were from Peninsular Malaysia and visited SCV for the first time, while the other two visitors were Sarawakian. Their visit to SCV took approximately 2 hours and 38 minutes. However, the RDs 1 represents their conversation only at the Sago hut. RDs 1 also shows the analysis of the participants' conversation to identify the interaction behaviour that occurred during

their visit. Other than the group conversation, the participants' conversations with the museum staffs are also transcribed.

RDs 2 context

The second conversation transcript is from group 2 which consists of one male and two females: P5 (Male 1), P6 (Female 1) and P7 (Female 2). P5 (Male 1) participant was from Sarawak, P6 (Female 1) and P7 (Female 7) were from west Malaysia and visited SCV for the first time. They finished their visit at SCV in 2 hours and 45 minutes. The entire conversations during their visit were recorded and transcribed. RDs 2 shows their conversation at the Penan Hut after the segmentation.

RDs 3 context

The third RDs is also from group 2. In addition to the group conversation, the participants' conversations with some of museum staffs are also analysed. The active speakers in RDs 3 are P5 (Male 1), P6 (Female 1), P7 (Female 2), Staff 1 and Staff 2.

RDs 4 context

The fourth RDs is from the conversation of participants in Group 3. This group of participants consisted of two males and one female: P8 (Female 1), P9 (Male 1) and P10 (Male 2). The three of them were from Peninsula Malaysia. Two of them ((P8) Female 1 and P9 (Male 1)) were former students at a local university and were visiting SCV for the second time, while Male 2 was visiting SCV for the first time. They explored SCV for 2 hours and 30 minutes. RDs 4 is the analysis for their conversation at the Chinese Farm house. The active speakers in this conversation segment are P8 (Female 1), P9 (Male 1), and P10 (Male 2).

RDs 5 context

The fifth RDs is also from a conversation from participants in Group 3. RDs 5 shows the analysis for their conversation at Rumah Melanau. The active speakers in this conversation segment are P8 (Female 1), P9 (Male 1) and P10 (Male 2).

RDs 6 context

RDs 6 is an extension of RDs 5. The conversation in this segment shows the participants' conversation while visiting the Melanau traditional house. The active speakers in this segment are P10 (Male 2) and P8 (Female 1).

RDs 7 context

The seventh RDs represent the conversation analysis for participants of Group 3 while they visited and explored the Penan Hut. Participants were engaged in the blowpipe activity. The active speakers are P8 (Female 1), P9 (Male 1) and P10 (Male 2).

RDs 8 context

RDs 8 is the analysis of the conversation segments between members of Group 3 at Iban Longhouse. The active speakers in this segment are P8 (Female 1), P9 (Male 1), P10 (Male 2) and Staff.

RDs 9 context

The ninth RDs shows the RDs from Group 4 participants' conversation. This is a group of friends with one male and two females. All the group members were from Sarawak and they had visited SCV during their childhood. They explored the entire SCV in 3 hours and 56 minutes. RDs 9 shows their conversation when they visited and explored the Bidayuh

traditional *baruk*. The active speakers in this conversation segment are P11 (Male 1), P12 (Female 1) and P13 (Staff 1).

RDs 10 context

The conversation of Group 4 at the Chinese Farm house was also selected to be analysed to identify the interaction behaviour between the group members. RDs 10 shows the analysis of their conversation. The active speakers in this segment are P11 (Male 1) and P12 (Female 1).

RDs analysis results

From all the RDs analysis of the participants' conversations, it can be concluded that every participant actively interacted with each other. The analysis shows nine interaction behaviours; *questioning, interpreting, asking, explaining, observing, comparing, arguing, naming* and *answering*. These interaction behaviours are categorized into two categories; *inquiry skills* and *deliberative actions*. The *inquiry skills* are *questioning, interpreting, observing* and *comparing.* These interaction behaviours are mostly used to acquire direct information or confirmation and gain new knowledge and experiences. For example, the following conversation excerpt is from RDs 8;

P9 (Male 1): tak faham macam mana dia boleh masuk benang tu.

P8 (Female): benang mana? Fungsi ke apa?

P9 (Male 1): macam mana dia masuk?

Staff: kena kira benang dulu. Yang penting ni lah.

(Excerpt RDs 8)

During the above conversation, participants used their *inquiry skills* when they were *observing* the weaving exhibition whereby P9 did not understand about the process, and Staff 1 helped them by explaining about the important aspects that they should know about weaving. Another example of *inquiry skills* that is found in this study is shown in the following excerpt;

> **P8 (Female):** ni tengok ni...orang dulu punya ni. Tempat letak baby. Ni tak da lagi ni...macam mana tau...macam bakul bawa pegi beli-beli barang. Cantik ni. Jarang nampak benda ni. Baby besar ni...kalau baby macam besar lagi...
>
> **P9 (Male 1):** besar lah ni...
>
> **P8 (Female):** owhh...dia just goyang je lah sebab kalau macam la ni kan dia macam henjut-henjut. Nijust goyang-goyang la kan supaya baby macam rasa nak tidur. Rumah aku ada lagi benda ni tapi dah patah semua la...
>
> (Excerpt RDs 4)

The excerpt above is taken from RDs 4. In the conversation, both P8 and P9 were looking at an old baby cradle. Female 1 was using *inquiry skills* when she tried to compare the baby cradle and the vegetables basket. P8 also compared the way they should swing the cradle.

RDs 2 shows another example of inquiry skills that help visitors gain new experiences.

> **P6 (Female 1)**: mana rumah penan ni?
>
> **P5 (Male 1)**: tu yang kecik ni
>
> **P6 (Female 1)**: ni ke penan dia?

(Excerpt RDs 2)

The above excerpt represents how P6 used her inquiry skills while observing and questioning about the traditional houses at SCV.

The second type of interaction behaviour is *dialogic episodic*. The *dialogic episodic* interactions found in this study are *asking, explaining, arguing, naming* and *answering*. It is the behaviour pattern that frequently emerges in visitors' conversations and indicates the implicit meaning of their interaction behaviour. For example, in an excerpt from RDs 4, a *dialogic episodic* occurs in the interaction between P9 and his companions where he answered P8's questions about the religions of the Sarawak ethnic groups.

P8 (Female): Melanau banyak Islam kan? K memang majoriti Islam?

P9 (Male 1): majoriti Islam.

P8 (Female): Majoroti Islam. Iban majoriti dia?

P10 (Male 1): Kristian

(Excerpt RDs 4)

Another example of *dialogic episodic* found in this study is an excerpt from RDs 9;

P11 (Male): senduk ada juak molah oh

Staff: ada. Polah pakai kayu belian.

…

P11 (Male): sik cun, nya cepat patah. Kat rumah ada?

P12 (Female 1): ada. Plastik punya.

(Excerpt RDs 9)

The dialog in excerpt RDs 9 shows the conversation between P11, P12 and Staff 1 about a wooden spoon. From the dialog P11 was attracted to a wooden spoon and asked the Staff about it. Then he asked P12 whether she had that kind of spoon. The *dialogic episodic* is shown when P12 answered P11.

To identify the most used behaviour in visitors' conversations, the frequency of emerged interaction behaviours in this study is represented in percentages. The frequency of these interaction behaviours in each of the RDs analysis are represented in Table 4.2.

Table 4.2: The frequency of interaction behaviours in every RDs analysis.

Interaction behaviour - Inquiry skill (IS)/ Deliverative action (DA)		**RDs 1**	**RDs 2**	**RDs 3**	**RDs 4**	**RDs 5**	**RDs 6**	**RDs 7**	**RDs 8**	**RDs 9**	**RDs 10**	**Total frequency**	**Percentage frequency (%)**
IS	Questioning	2	1			2			1	1		7	7.45
	Interpreting	1			1	1	3			2		8	8.51
	Observing		2	7	4	3	6	3	9		1	35	37.23
	Comparing				2			1				3	3.19
DA	Asking	1		1	2			2	2	1		9	9.57
	Explaining	3	1	5		3	2	6	9			29	30.85
	Arguing					1						1	1.06
	Naming							1				1	1.06
	Answering									1		1	1.06

Table 4.2 shows the frequency of interaction behaviours that emerged from visitors' conversations at SCV. The highest frequency is *observing*. This behaviour emerged most frequently in RDs 8, followed by RDs 3, RDs 6, RDs 4, RDs 5, RDs 7, RDs 2 and RDs 10. The number of *observing* behaviour that emerged in these RDs is 9, 7, 6, 4, 3, 3, 2, and 1 respectively. So, the number of frequency of *observing* behaviour found in this study is 35 times or 37.23%. The second highest frequency is *explaining* with a total number of 29 or 30.85%. *Explaining* emerged 9 times in RDs 8, 6 times in RDs 7, 5 times in RDs 3, 3 times in RDs 1 and RDs 5, 2 times in RDs 6 and lastly 1 time in RDs 2. The third highest interaction behaviour frequency is *asking,* which is 9 times or 9.57% of overall interaction behaviours found in this study. *Asking* emerged 2 times in RDs 4, RDs 7 and RDs 8 and 1 time only in RDs 1, RDs 3 and RDs 9. After that, the fourth highest frequency is *interpreting* followed by *questioning,* and *comparing.* The overall frequency for these interaction behaviours is 8 (8.51%), 7 (7.45%), and 3 (3.19%) respectively. While the lowest number of interaction behaviours that emerged from the RDs analysis is *arguing, naming,* and *answering*. These behaviours contributed only 1.06% of the overall interactions found.

4.3 Thematic analysis result

Thematic analysis was used to analyse voice recording transcripts, interview transcripts and photovoice data to answer the second and third objectives. This analysis allows the researcher to identify the keywords in the three data types and subsequently procure new subthemes. There are 28 new subthemes found from the keywords in the raw data which is *new experience, meaningful information, explorer/discovery, curiosity, enhance knowledge, enhance understanding, cultural identification, self-satisfaction, antiqueness,*

uniqueness, real things, rare/uncommon things, gastronomic, traditional food, aesthetic, authenticity, involvement, sharing knowledge, emotion, social relationship, entertainment, traditional dance, engagement, reminiscence previous experience, reminiscence childhood memory and *linking the past with present.* These new subthemes will help to identify the types of visitor experience at SCV by classifying the subthemes into the four main themes derived from Pekarik et al., (1999). The four visitor experience themes are cognitive experience, objects experience, social experience, and introspective experience.

First, there are four columns for the interview transcripts. The first column is the code to label each section of the dialogic segments, the second column is the dialogic segments that indicate the visitor experience, the third column is the description of the selected dialogue segments and the fourth is the theme of the dialog segments. The analysis is divided into the four main visitor experience based on Pekarik et al., (1999). The full coding of the thematic analysis for voice recording is in the appendix pages 129-166. The result of the voice recording transcripts analysis is illustrated in Table 4.3, together with another two analysis result.

Second, the interviews were conducted in dual language (English and Bahasa Melayu) to facilitate the interview sessions, and participants were also allowed to answer in mixed languages. Thus, the participants' statements in the interview analysis below are the genuine data without any translations. It is important to highlight that the data represented here in multiple languages represent the exact responses from the participants in this study.

The languages that the participants used to answer the interview are:

Group	Languages
Group 1:	Bahasa Melayu
Group 2:	Bahasa Melayu + Dialect Sarawak +English
Group 3:	Bahasa Melayu + English
Group 4:	Bahasa Melayu (Dialect Sarawak)

All the interview transcripts analyses were divided based on the participants groups. The full coding of the thematic analysis for the interview transcripts is attached in the appendix pages 167-177. The result of the interview transcript analysis is illustrated in Table 4.3, together with another two analysis result.

Third, photovoice data is in form of photographs. During the visit, participants were asked to take photographs according to their interest and during the interview session, they were ask to comment about the photographs they took. The questions below were used to interview the participants about the photographs they took during the visit. The languages used are similar to the interview transcript above. Refer to appendix pages 178-195 for the full coding of the thematic analysis of the photovoice data. The result is illustrated in Table 4.3.

- How did it come that you decide to take this photo? Please tell me why were you interested in this object or exhibition?

  Bagaimana anda boleh tertarik untuk mengambil gambar ini? Sila beritahu saya mengapa anda boleh berminat pada objek ataupun pameran ini?

Table 4.3 shows the result of the thematic analyses for three different data types which are voice recordings, interview transcripts and photovoice.

Table 4.3: Thematic analyses result of voice recording analyses, interview transcript and photovoice.

No.	Subtheme	Voice recording	Interview	Photovoice
1.	**New experience**	/	/	/
2.	**Meaningful information**	/	/	/
3.	**Explorer/ Discovery**	/	/	/
4.	**Curiosity**	/	/	
5.	**Enhance knowledge**	/	/	/
6.	**Enhance understanding**	/	/	
7.	**Cultural identification**	/		
8.	**Self-identification**	/		
9.	**Antiqueness**			/
10.	**Uniqueness**	/		/
11.	**Real things**	/	/	
12.	**Rare/ uncommon things**	/	/	/
13.	**Old objects**	/	/	/
14.	**Like to own such things**	/	/	
15.	**Gastronomic**	/	/	
16.	**Traditional food**	/		
17.	**Aesthetic**	/	/	/
18.	**Authenticity**		/	/

Table 4.3 continued

19.	**Involvement**	/	/	
20.	**Sharing knowledge**	/	/	/
21.	**Emotion**	/	/	/
22.	**Social relationship**		/	
23.	**Entertainment**			/
24.	**Traditional dance**			/
25.	**Engagement**	/		/
26.	**Reminiscence previous experience**	/	/	
27.	**Reminiscence childhood memory**	/	/	/
28.	**Linking the past with present**		/	

Table 4.3 shows the subthemes that emerged after the analysis of the three different data. It can be seen from the table that some of the subthemes overlapped with each other. The subthemes such as *new experience, meaningful information, explorer/discovery, enhance knowledge, rare/uncommon things, old objects, aesthetic, sharing knowledge, emotion,* and *reminiscence childhood memory* are 10 out of the 28 subthemes that emerged from all three of the data collection techniques. Next, the subthemes *curiosity, enhance understanding, like to own such things, gastronomic, reminiscence previous experience, real things, uniqueness, engagement* and *authenticity* emerged in 2 out of the 3 data collection techniques . From these nine subthemes, six of them emerged from voice recording and interview technique which are *curiosity, enhance understanding, like to own such things, gastronomic, reminiscence previous experience* and *real things.* Two

subthemes emerged from the voice recording technique and photovoice which are *engagement* and *uniqueness*, while one subtheme emerged from the interview and photovoice technique which is *authenticity*.

In addition, 7 out of 28 subthemes emerged from at least one data collection technique. *Cultural identification* and *traditional food* emerged in the voice recording technique. *Social relationship* and *remind of others places and times* emerged in the interview technique, and *antiqueness*, *entertainment* and *traditional dance* emerged in the photovoice technique. The overall subthemes that emerged on all data collection technique are shown in Figure 4.1.

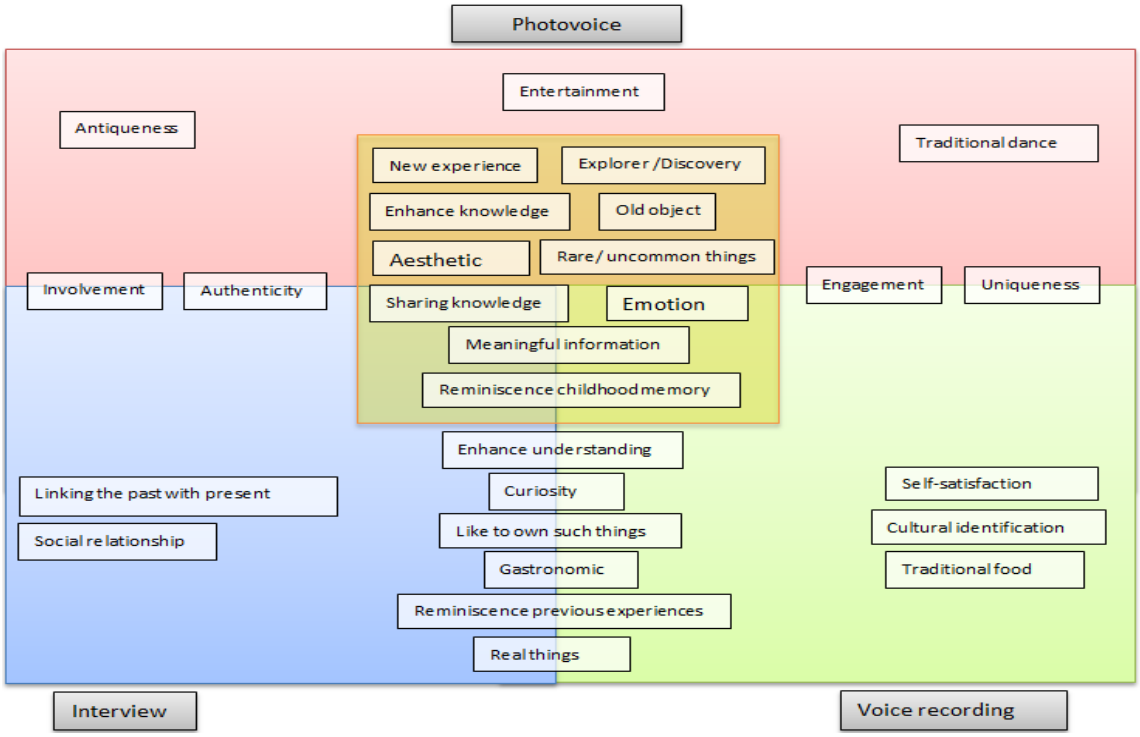


Figure 4.1: Overlapping subthemes in three different kinds of data collection technique.

Figure 4.1 illustrated the subthemes that emerged after the analysis of the three different data. It can be seen from Table 4.2 that some of the subthemes overlapped with each other across the data collection techniques. This is to validate the data for this study, where the

data are obtained from the three different kinds of data collection techniques and the result of the analyses shows that the subthemes of the data can emerged from different kind of data types. The subthemes such as *new experience, meaningful information, explorer/discovery, enhance knowledge, rare/uncommon things, old objects, aesthetic, sharing knowledge, emotion,* and *reminiscence childhood memory* are 10 out of the 28 subthemes that emerged from all three of the data collection techniques. Next, the subthemes *curiosity, enhance understanding, like to own such things, gastronomic, reminiscence previous experience, real things, uniqueness, engagement* and *authenticity* emerged in 2 out of the 3 data collection techniques. From these nine subthemes, six of them emerged from voice recording and interview technique which are *curiosity, enhance understanding, like to own such things, gastronomic, reminiscence previous experience* and *real things.* Two subthemes emerged from the voice recording technique and photovoice which are *engagement* and *uniqueness,* while one subtheme emerged from the interview and photovoice technique which is *authenticity*.

In addition, 8 out of 28 subthemes emerged from at least one data collection technique. *Self-satisfaction,* c*ultural identification* and *traditional food* emerged in the voice recording technique. *Social relationship* and *linking the past with present* emerged in the interview technique, and *antiqueness, entertainment* and *traditional dance* emerged in the photovoice technique.

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 subthemes into four types of visitor experience at SCV based on Pekarik et., al (1999). Table 4.4 shows the details about the four main themes of visitor experience at SCV and the subthemes that emerged from the collected data.

Table 4.4: Classification of the emerged subthemes into main themes.

Main theme	Subtheme
Social experience	Involvement Sharing knowledge Emotion Social relationship Entertainment Traditional dance Engagement
Cognitive experience	New experience Meaningful information Explorer/ Discovery Enhance knowledge Curiosity Enhance understanding Cultural identification Self-satisfaction
Objects experience	Antiqueness Uniqueness Real things Rare/uncommon things Old object Like to own such things Gastronomic Traditional food Aesthetic Authenticity

Table 4.4 continued

Introspective experience	Reminiscence previous experience Reminiscence childhood memory Linking the past with present

Table 4.4 shows the four main categories for visitor experience at SCV. All of the emerged subthemes in Table 4.3 were classified into the four categories of visitor experience at living museum which are;

- ***Social experience:*** the interactions that occur within visitors' groups.
- ***Learning experience:*** gained new knowledge/information or enhanced understanding from the visit.
- ***Object experience****:* enjoying the aesthetic, seeing something unique, old, rare, real and feeling want to own it.
- ***Introspective experience:*** reminiscence of childhood memories or/and previous experience and thinking of other places or time while visiting SCV.

The detailed criteria of these four categories of visitor experience at a living museum are represented in Table 4.5.

Table 4.5: The visitor experience dimensions at SCV.

Visitor experience	
Social experience	My friends explained a lot about SCV to me. I like spending time together with my friends at SCV. I felt happy sharing my knowledge and experience about SCV with my friends. We enjoyed participating in the activities provided.
Learning experience	I felt satisfied with the provided information. I could understand every signboard and label in the exhibition. This is my first time trying the *sumpit* and *alu-alu.*
Object experience	I saw the traditional pepper blowing machine for the first time. I liked the antique and old objects exhibited here. Some exhibition objects here are very hard to find nowadays. The traditional dance performance was really good and amazing. I enjoyed the traditional food here. I liked to visit here because I could see the originality of the local cultural.
Introspective experience	Some exhibitions at SCV reminded me of my childhood memories. The exhibition, place and scenario at SCV reminded me of my previous experiences.

Table 4.5 above shows the features of visitor experience at a living museum. These features are also considered as types of visitor experience that developed according to the subthemes in the three data types.

CHAPTER 5

DISCUSSION

The outcome of this study is divided into two, which are visitors' interaction behaviour and visitor experience. The analysis of the participants' voice recordings indicates some interaction behaviours that occurred between the participants within their visiting groups and these had influenced the participants' experiences during their visit to SCV. In addition, the result of the thematic analysis of the voice recording data, interview transcriptions and photovoice identified new types of visitor experience at a living museum such as social experience, learning experience, object experience and introspective experience. These results are further discussed below.

5.1 Visitors' Interaction Behaviours within the Group Visit

One of the aims of this study is to explore the different interaction behaviours that exist within groups of visitors during a visit to the SCV. The results from this study showed that nine different interaction behaviours emerged in visitors' conversations such as observing, questioning, asking, explaining, interpreting, naming, comparing, arguing, and answering.

The result of the voice recording analysis using RDs revealed that visitors were actively interacting with each other using the nine different interaction behaviours; observing, questioning, asking, explaining, interpreting, naming, comparing, arguing, and answering. According to Ash (2003), interaction behaviours in human conversations could be classified into two categories. The first category is known as inquiry skills which include observing, questioning, interpreting, comparing and contrasting. The second category is

known as dialogic episodic which includes introducing, asking, initiating, naming and responding. In contrast, Litwak (1992) argued that there were four kinds of behaviour in daily human interaction; touching, talking, laughing and sharing. These interaction behaviours can occur between people who know, or do not know each other (Altay, 1997). In everyday life, humans interact and communicate with each other, to argue and to deliver or gain information. Thus, the interaction behaviours that emerged in visitors' conversations at SCV are very important for a better experience at a living museum. As claimed by Arhippainen and Tahti (2003), visitor experience forms in the interaction between a user and a product, in a particular context of use, and a social and cultural environment.

Interaction behaviours could be active agents that trigger visitor experience at a living museum, particularly SCV. The RDs analysis indicated that visitors' group members or visiting companions played an important role to facilitate their visit at SCV. For example, companions could share their knowledge, give explanations, question the exhibits and interpret unclear information for a better understanding and learning process. As mentioned by Hall et al. (2002), interaction and learning at museum could have four main benefits to visitors; inquiry, discovery, curiosity and fun. This is parallel to the finding that shows *inquiry skills* as important interaction behaviour in visitors' conversations. Similarly, a study by Wu and Wall (2016) highlighted that one of the motivation for the museum visit with children is to create a positive experience for children as well as improving interaction between them. In addition, previous studies described the role of children and family members during their museum visit as a pursuit of fun and social interaction (Sheng & Chen, 2012; Briseno-Garzon, 2013) or educational places for children (Carr et al, 2012; Wu and Wall, 2016).

Inquiry skills

This study indicates that inquiry skills are one of the interaction behaviours that exist in visitors' conversations transcripts. The National Research Council (1996) emphasizes the importance of observations, making hypotheses, gathering and analysing data to form conclusions. Thus, this supports the result of the RDs that shows four kinds of inquiry skills exist: *observing, interpreting, questioning* and *comparing.*

Observing shows the highest frequency in interaction behaviours at SCV. This behaviour emerged in all visitor groups that participated in this study. Visitors had a tendency to observe more during their visit at SCV because the *observing* behaviour is such a primary action of inquiry skills that people use to gain something from their surroundings. By observing, visitors gained an input that was analysed and stored as new knowledge. The analysis of this input could trigger a conversation between participants in the group. This is because visitors who come to a museum tend to explore the museum and examine the exhibitions with their companions while others act and interact in the same locale (Lehn, 2006). This is due to the fact that visiting in a group gives visitors the opportunity to talk and discuss about interesting exhibitions that caught the visitors' attention. The following Table 5.1 shows an excerpt of RDs which is an example of *observing* skills used by participants in this study.

Table 5.1: Excerpt of RDs 5.

RDs 5

On the way to Rumah Melanau

P8 (Female 1), P9 (Male 1), P10 (Male 2), Staff 1

Utterance	Interaction behaviour	Meta comment
On the way Rumah Melanau		
P8 (Female 1): ha...tu pakaian traditional Melayu Melanau.	→	Female 1 introducing the Melanau traditional costume to Male 2
	Inquiry skills/ … … observing/ … …	
P10 (Male 2): tak ada macam Melayu pun.	→	Male 2 argues that the costume does not look like the Malay
	Inquiry skills/ …. … observing/ … …	
… …		

Interpreting is the second highest frequency of inquiry skills. The visitors used interpreting to analyse the input gained from observing. They started to make hypothesis by interpreting the details about the meaning of information or exhibitions at the SCV to their visiting companions. This is one of the ways a visitor could gain a better understanding on the artefacts and important points of interest at SCV. For example, the excerpt from RDs 6 in Table 5.2 shows how visitors looking at the Melanau traditional house interpreted every detail of the house to each other. They were making their own hypothesis about the house structure and size. The entire visitors' conversation showed that the visitors were making their own interpretation about the houses and exhibition at SCV. This happened because

visitors did not get clear information about the exhibition provided, thus they recalled their previous knowledge to make a conclusion and share it with their group members. Therefore, the museum should provide clear information about the exhibitions for visitors to get a satisfying knowledge/learning experience (Othman, 2012).

Table 5.2: Excerpt of RDs 6.

RDs 6

Rumah Melanau

P8 (Female 1) and P10 (Male 2)

Utterance	Interaction behaviour	Meta comment
Rumah Melanau		
P10 (Male 2): besar lagi... (Melanau house)		
P8 (Female 1): memang… It's not like satu rumah dia whole satu family duduk. Banyak family duduk satu rumah.	→	Female explains about Melanau house to Male 2.
	……/…… ……/……	
P10 (Male 2): ya lah...sebab banyak bilik kan.		
P8 (Female 1): satu kampung nak duduk kat sini.		
P10 (Male 2): wow...	… …/ Dialogic episodic … …/ interpreting	
P10 (Male 2): sebab ni ada angin masuk... Jadi kurang panas.		

Table 5.2 continued

P8 (Female 1): ha...ah... Sebab dia tinggi.

… …

… …/ Dialogic episodic … …/ interpreting

Male 2 mentions that the house is not too hot. Female agrees with him but then changes their topic when seeing some leaves.

… …

P8 (Female 1): …. …

This means ni satu family satu room... That why tall... Satu family satu room... Ni depa letak lah kan. … ….

… … / Dialogic episodic … … / interpreting

Female invites her companion to go upstairs, but then she feels afraid of the height and decides not to. She also explains that one room for one family in that house.

… …

Questioning is another inquiry skills that emerged in visitors' conversations at SCV. This interaction behaviour emerged 7 times in the whole RDs analysis. Besides *interpreting*, visitors tended to question each other to analyse an input. The visitors normally had questions when they were curious about certain unclear information. Moreover, SCV does not provide detailed information about their exhibitions, such as the tradition, foods, ethnic, culture and religion. *Questioning* opens an opportunity for visitors to have deeper explanations and gain a better understanding about the subjects of interest. This enhanced the visitors' learning opportunities while improving the visitor experience at SCV. As

suggested by Anderson et al. (2002), the development of visitors meant enriching their experiences by helping them to learn more and deeper for their enjoyment of what the museum has to offer. The RDs 5 excerpt in Table 5.3 is the dialog segment that shows how visitors used *questioning* to interact with their companions. The RDs 5 excerpt in Table 5.3 shows how Female 1 questioned Male 1 to get confirmation about information that was not clear to her.

Table 5.3: Excerpt of RDs 5.

RDs 5

On the way to Rumah Melanau

P8 (Female 1), P9 (Male 1), P10 (Male 2), Staff 1

Utterance	Interaction behaviour	Meta comment
On the way Rumah Melanau		
… …		
P9 (**Male 1):** em?	→	Male 1 is not engaged in Female 1 and Male 1 conversation.
P8 (Female 1): Melanau banyak Islam kan? K memang majoriti Islam?	Inquiry skills questioning	Female 1 repeats her question to Male 1.
P9 (Male 1): majoriti Islam.		Male 1 gives an answer to Female 1.
P8 (Female 1): Majoroti Islam. Iban majoriti dia?	→	Female1 continues to ask him about the Iban's religion.
	Inquiry skills questioning	
… …		

Comparing is the fourth inquiry skills visitors used in this study. It is an analysis method used in conversation skills to make hypothesis on the input they gained during their visit to SCV. In this study, the visitors compared something that they were unfamiliar with, for instance visitors in Group 3 compared the old baby cradle with a shopping basket. They also compared the method of swinging the new baby cradle and the old baby cradle. This behaviour shows that the visitors tend to interpret the exhibitions at SCV and link them with their personal experience and knowledge. A study about the visitors' emotional link to museum artefacts found that visitors were likely to link the past with the present equivalent, where they associated exhibition objects to modern day equivalent objects or tasks, or interacted with the modern equivalent of the viewed objects (Alelis, Bobrowicz & Ang, 2013). The excerpt for this dialog segment is in Table 5.4;

Table 5.4: Excerpt of RDs 4.

RDs 4

Chinese farm house

P8 (Female1), P9 (Male 1), P10 (Male 2)

Staff

Utterance	Interaction behaviour	Meta comment

Chinese farm house

P8 (Female 1): ni tengok ni...orang dulu punya ni. Tempat letak baby. Ni tak da lagi ni...macam mana tau...macam bakul bawa pegi beli-beli barang. Cantik ni. Jarang nampak benda ni. Baby besar ni...kalau baby macam besar lagi...

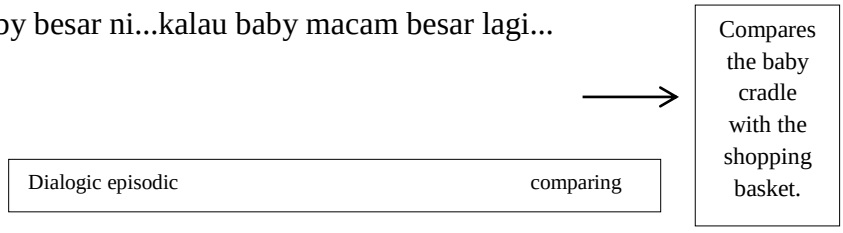
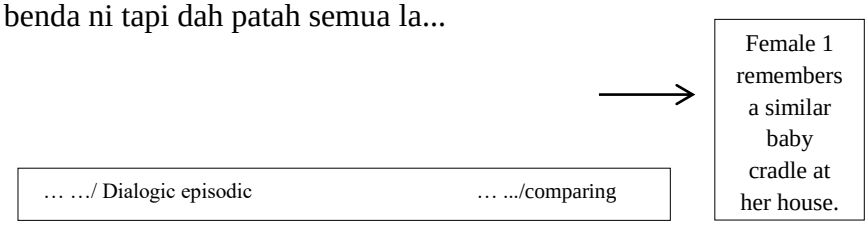


Table 5.4 continued

P9 (Male 1): besar lah ni...

P8 (Female 1): owhh...dia just goyang je lah sebab kalau macam la ni kan dia macam henjut-henjut. Ni just goyang-goyang la kan supaya baby macam rasa nak tidur. Rumah aku ada lagi benda ni tapi dah patah semua la...



… …

In the interaction behaviour study, the visitors' companion is one of the important factors that influenced the interaction behaviours and visitor experience. A companion could facilitate the process of acquiring experiences because they talk, discuss and argue with each other using *dialogic episodic*. Their conversations with each other automatically form a social interaction behaviour that could contribute to a better experience. For instance, a study conducted by Debenedetti (2003) revealed that social interactions could give a big impact to visitor experience at a museum. She conducted a study to explore the role played by the companion (whether the companions were present or absent) in an individual's experience when visiting a museum. Results from the study showed that a companion influenced the individual experience at the museum. Thus, the visitors' companions such as family, friends, colleagues and classmates will make better interaction experiences at museums. Furthermore, as stated by Lehn, (2006), the visitor experience in an exhibition could be influenced by their interaction with others, either their companions or strangers.

Dialogic episodic

Dialogic episodic is the second type of interaction behaviour that exists in the visitors' conversations at SCV. There are five types of *dialogic episodic* found in visitors' conversations at SCV, which are *explaining, asking, arguing, naming* and *answering.*

Explaining is a type of *dialogic episodic* that the visitors used when they had some ideas about an exhibition and generously shared them to try and make their companions understand it. This would especially happen when they were together with those who had never visited SCV. The SCV staff also played their role to explain and give some input to the visitors. For example, the excerpts of RDs 6 in Table 5.5 and the excerpts of RDs 8 in Table 5.6 show how *explaining* was used to help visitors gain a better understanding. However, it would be better if SCV could provide a tour guide, especially for first-time visitors. The presence of a tour guide could give a positive impact on the visitor experience (Amin et. al., 2014). A previous study about the effectiveness of a guided school tour found that the guided tour at the natural history museum effectively gave a satisfying experience to students and teachers (Cox-Peterson et. al., 2003). Even though the SCV provided their staff at each of the traditional house, most of the visitors did not get the proper and complete information because the SCV staff could not focus and explain effectively to visitors who came in large numbers.

Table 5.5: Excerpt of RDs 6.

RDs 6		
Rumah Melanau		
P8 (Female 1) and P10 (Male 2)		
Utterance	Interaction behaviour	Meta comment

Table 5.5 continued

Rumah Melanau

P10 (Male 2): besar lagi... (Melanau house)

P8 (Female 1): memang.. It's not like satu rumah dia whole satu family duduk. Banyak family duduk satu rumah.

→ Female explains about Melanau house to Male 2.

… …/ Dialogic episodic … …/ explaining

… …

Table 5.6: Excerpt of RDs 8.

RDs 8

Iban Long House

P8 (Female 1), P9 (Male 1), P10 (Male 2) and Staff 1

Utterance	Interaction behaviour	Meta comment

Iban Long Hous

… …

P10 (Male 2): ni berapa meter?

Staff: 2 meter lebih. → Staff 1 responds to Male 2 question

P8 (Female 1): 3 bulan, 4 bulan.

… …/ Dialogic episodic … …/ explaining

P9 (Male 1): ini senanam juga tau.

P8 (Female 1): one by one oo... →

P10 (Male 2): detail oo... Hebat. Rumit kan.

Participants observe the weaving process and give their personal opinions.

Table 5.6 continued

P8 (Female 1): tengok. Line mana dia nak angkat. Dia nak buat corak tu.

… …/ Dialogic episodic … …/ explaining

… …

P8 (Female 1): hang dah faham tak Fikri? Tengok nak buat corak-corak tu. That why dia turun kan … Yang ni ha.

→ Female 1 tries to explain the weaving process to her companion

… …/ Dialogic episodic … …/ explaining

Staff: ini kena ingat dik.

P8 (Female 1): owh...kena ingat. Nampak tak, ada yang bawah ada yang atas.

P9 (Male 1): owh...

→ Staff explains about the weaving process.

Female 1 continues to give explanation to her companion.

… …./ Dialogic episodic … …/ explaining

P8 (Female 1): so...nanti kan ada kita buat tu dulu-dulu, yang buat guna kertas tu dulu. Naik turun, naik turun naik turun.

→ Female 1 keeps talking about the weave and tries to give an overview to her companion by reminding them about their childhood.

… …/ Dialogic episodic … …/ explaining

Table 5.6 continued

… …

Staff 1: kena kira benang dulu. Yang penting ni lah.

Staff 1 gives more details about the weave process.

… …/ Dialogic episodic … …/ explaining

P8 (Female 1): macam mana nak kira benang ni semua. Tapi dia letak semua lah supaya merah tempat dia masuk semua.

P9 (Male 1): hehe...tak faham.

P8 (Female 1): ha...ni merah semua kan. Sebab the whole dia nak buat line merah semua kan. So, yang mas ni semua nak kira lah. Nanti dia akan masuk ikut yang tu je lah.

Female 1 tries hard to make her companion understand about the weave process but her companion does not get the idea.

… …/ Dialogic episodic … …/ explaining

Some of the visitors reacted to the automatic and sudden explanation by *asking* for further details about the subject of interest or exhibition. In this study, the frequency of *asking* behaviour emerged 9 times in the 10 RDs analysis. The conversation transcripts indicated that visitors were actively interacting with their companions by *asking* many questions about the exhibitions at SCV. The visitors were asking more about the exhibitions because

they had a deep curiosity but the information provided was insufficient as there were no labels on the exhibitions that explained more about the exhibitions. For example, the conversation excerpt in Table 5.7 occurred at the weaving exhibition where there was no printed information about the weaving process for the visitors to facilitate their learning process. However, a staff was on hand to assist the visitors. Falk (2009) emphasized that exploration is one of the reasons for visitors to visit museums, where visitors driven by curiosity and interest in the content of museums would expect to find something that catches their attention and fuels their learning. Thus, it is important for a museum to be concerned about visitors' needs in order to acquire a good visitor experience.

Table 5.7: Excerpt of RDs 8.

RDs 8

Iban Long House

P8 (Female 1), P9 (Male 1), P10 (Male 2) and Staff 1

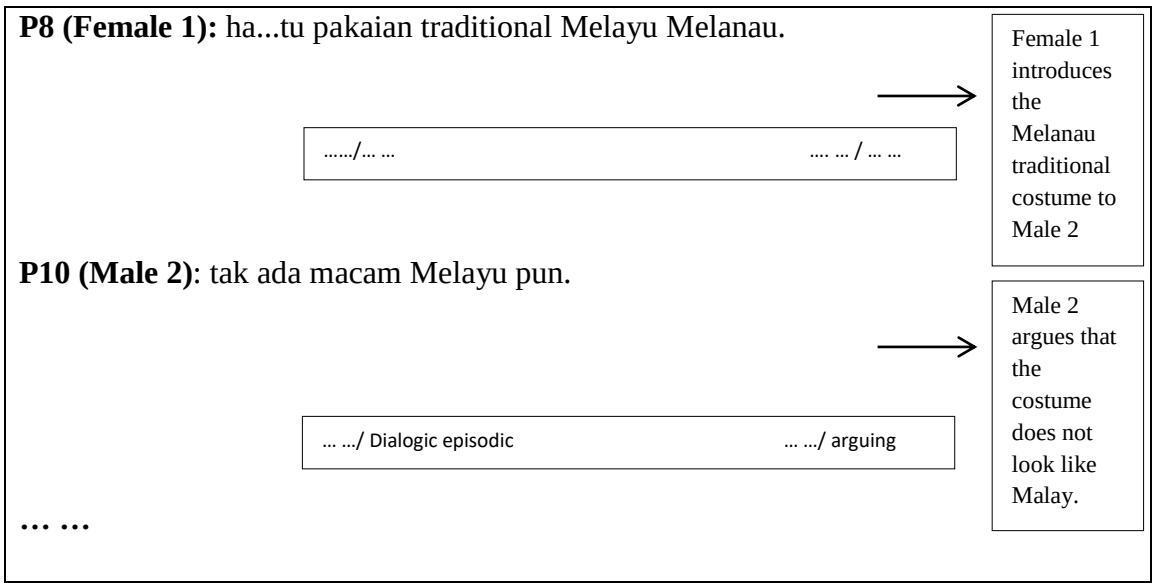
Utterance	Interaction behaviour	Meta comment
Iban Long House		
… …	→	Male 2 asks about the duration to finish a weave.
P10 (Male 2): selalu berapa lama siap?		
	Dialogic episodic asking	
… …		Male 2 asks about the weave fabric price per meter.
	→	
P10 (Male 2): selalu jual satu meter berapa?		
	Dialogic episodic asking	
… …		

Next, *arguing* is the seventh dialogic episodic behaviour that visitors used in their conversations at SCV. *Arguing* is the visitors' action when there were two or more visitors having different opinions about the exhibitions at SCV. Various opinions and interpretations about an object will be formed when visiting museums in a group that consists of members with different backgrounds and experiences, (Alelis, Bobrowicz & Ang, 2013). One of the group members would initiate a conversation about an object according to his or her prior knowledge and experiences, then other members in the group who had a different understanding would state their own opinions. For example, in the excerpt of RDs 5 in Table 5.8, Female 1 introduced the Melanau traditional costume and said that it was the Melayu Melanau, but Male 2 said it did not look like Melayu. Although, Female 1 studied in Sarawak for three years and acquired knowledge about Sarawak ethnic groups, Male 2 who had never been to Sarawak was more aware about the Melayu culture. In this study, *arguing* only emerged once in Group 3 conversations. This might be because most of the other groups of visitors focused on listening to the explanation and interpretation of the exhibitions. They would use every opportunity to get as much input as possible from each of the exhibitions in the museum. As claimed by Sparacino (2002), a type of visitors who came to museum and always wants to know and see as much as possible is known as greedy visitors.

Table 5.8: Excerpt of RDs 5.

RDs 5		
On the way to Rumah Melanau		
P8 (Female 1), P9 (Male 1), P10 (Male 2), Staff 1		
Utterance	Interaction behaviour	Meta comment
On the way Rumah Melanau		

Table 5.8 continued



The last two interaction behaviours found in this study are *naming* and *answering. Naming* is the spoken action that exists when a visitor introduces certain exhibitions whilst *answering* is the action of responding to questions by giving specific details about the exhibitions to help the visitors' companions gain a better understanding. The excerpt from RDs 7 in Table 5.9 shows the example of *naming*, while the excerpt from RDs 9 in Table 5.10 shows the example of *answering*. An advantage of visiting a living museum in a group is that visitors have companions that can be their guide, especially when the companions get information about the exhibitions. Falk (2009) claimed that any visitor could become a facilitator to their visiting group, where this kind of visitor is socially motivated and focused on primarily enabling the experience and learning of the others in their accompanying group. This can be seen the excerpt of RDs 7 in Table 5.9 whereby Male 1 assisted his companions by introducing then inviting them to try the blowpipe at the Penan hut.

Table 5.9: Excerpt of RDs 7.

RDs 7

Penan Hut

P8 (Female 1), P9 (Male 1) and P10 (Male 2)

Utterance	Interaction behaviour	Meta comment
Penan Hut		
P8 (Female 1): nak try? (Blowpipe)	→	Female 1 introduces blowpipe to Male 2.
P10 (Male 2): apa ni?		Male 2 responds by asking "what is it?"
	… …/…. … … …/ … …	
P9 (Male 1): sumpit. Rm1. Nak?	→	Male 1 answers Male 2 question.
	… … Dialogic episodic … …/ naming	Male 1 invites his friend to try the "blowpipe"
… …		

Table 5.10: Excerpt of RDs 9.

RDs 9

Bidayuh traditional *baruk*

P9 (Male 1), P8 (Female 1) and Staff 1

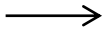
Utterance	Interaction behaviour	Meta comment
At the wood handcrafts exhibition		

Table 5.10 continued

… …

P9 (Male 1): sik cun, nya cepat patah. Kat rumah ada?

P8 (Female 1): ada. Plastic punya.



Female 1 mentions about the plastic spoon at her house.

Dialogic episodic … …/ answering

… ….

5.2 Visitor Experience

One of the objectives of this study is to identify the types of experiences that visitor's gained from their visit to SCV. Visitor experience is the benefit the visitors get after visiting the living museum. The discussion focuses on the four components that has been identified in this study. The four components of visitor experience are social interaction, learning experience, object experience, and introspective experience which resulted from the analysis of the voice recording transcripts, interview transcripts and photovoice of the visitors at the living museum.

5.2.1 Social Experience

The result of the study shows that social experience is the main experience visitors gained when they visited the living museum in a group. Group visiting can enhance visitors' interaction behaviors between group members, thus socially connecting each other. This finding supports the previous studies (for example, Pekarik et al., 1999; Briseno-Garz'on, 2007; De Rojas & Camarero, 2008; Costa, Perestrelo & Teixeira, 2014, Wu & wall, 2016)

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 (2016) clearly described that social interaction is one of the reason for visitors to visit a museum, in which they want to spend their time together and build their relationship. There are four factors that were uncovered which are involvement, sharing knowledge, social relationship, and emotion that can enhance the visitor's interaction at SCV.

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. The activities indirectly gave the visitors a new topic to discuss and build their relationship. This result supports Goulding's (2000) view on visitor experience, where exhibition can become a stimulus that could mediate visitor's social experience at the museum. The second factor is sharing knowledge. Visiting SCV in a group gave an opportunity to visitors to share their knowledge with each other. The study outcome shows that some of the visitors were voluntarily sharing their knowledge about Sarawak and the exhibitions they saw at SCV with their companions. This helped the companions to gain more information and enhance their understanding about the exhibitions as illustrated in previous studies such as Wu & Wall (2016) and Briseño-Garzón (2013). As mentioned by Falk (2009), visitors became facilitators in a museum visit when they were focused on primarily enabling the experiences and learning of the others in their accompanying social group.

Social relationship and emotion are two other factors that influence the social interaction experiences at SCV. Social relationship is about the relation between the visitors and their members in a visiting group. These two factors are closely related because emotion is about the visitors' feelings when they are visiting the SCV with their group members. Emotion also contributes to social interaction experiences when visitors feel delighted when exploring and spending time together with their group members. The majority of visitors who participated in this study emphasised that they were happy and enjoyed visiting the SCV in a group. For example, a participant from Group 1 said that she was really happy bringing her family and friends to visit SCV, walking around, learning and experiencing Sarawak culture together. Another Group 1 participant said that she would like to bring her mother and father to SCV in the future. These statements support Falk's (2009) research finding that the reason why people visit museum is to become a facilitator for their companions. In addition, other visitor groups stated similar emotions (refer to participants' response in Table 5.11 and Table 5.12).

Table 5.11: Excerpt Group 2 interview transcript.

"*For me exploring with friends is better. For example, if we do not understand something, because my friend is Sarawakian, then he knows and explained to us. He told us what is that, what is this and what are the function and everything…*"

Table 5.12: Excerpt Group 3 interview transcript.

"*Feeling happy because we can learn about Sarawak together. They can share their knowledge with me. If coming here and walking around alone is not best. They help me to enhance my experience here. Because they got the information. So they can explain to me and it really helps me.*"

The statements above from the visitors clearly showed that they preferred the visit to the living museum in a group or with companions. In addition, they also admitted that a group visit could improve their visiting experiences at SCV. As stated in Lehn's (2006) study, people explore museum and examine exhibits with companions while others act and interact in the same local. Lehn (2006) further stated that visitors share experiences through verbal and bodily action interaction. It can be concluded that visitors' companions facilitate the process of exploring and examining museum exhibits, thus it would indirectly enhance their learning experiences.

Likewise, entertainment and traditional dance are also important for visitors to gain social experience. At SCV, visitors were entertained with the traditional dance performances. These performances showcase the traditional dances of the various Sarawak ethnic groups. The visitors in this study stated that even though they were late for the performance, they really enjoyed it and some of them eagerly joined the dancers on the stage at the end of the performance. This attests that visitors had a great experience with the authenticity of the traditional dances performance. Similarly, Othman, (2012) described the feeling of enjoying the exhibitions at museums as an engagement factor. Likewise, Costa, Perestrelo and Teixeira (2014) argued that gaining fun and entertainment during the visitors' visit is a recreational experience for them.

5.2.2 Learning Experience

Learning and discovering new knowledge or enhancing prior knowledge is one of the advantages of visiting a living museum. This study also found that learning is one of the main experience visitors obtained after they finished their visit. Some of the visitors said that they were happy because they learned and discovered a lot about Sarawak cultures,

foods, lifestyles and traditions that they never knew before visiting SCV. On the other hand, some of the visitors said that visiting SCV was a good opportunity for them to enhance their prior knowledge about Sarawak since they had learned about it from books, television, the internet and friends. There has been various studies that highlighted learning as an experience that visitors get after visiting a museum which researchers describe 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, 2011), 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 respond to museum visits as an opportunity for them to learn, where they are either learning new information during the visit or viewing an exhibition that make them think. Furthermore, a different study about leisure space experience classifies the learning experience into three types, which are cognitive learning experience, social learning experience and affective learning experience (Briseno-Garzon et al., 2007). On the other hand, this study at SCV found that learning experience consists of a few subthemes such as new experience, meaningful information, explorer/discovery, curiosity, enhance knowledge, enhance understanding, and cultural identification.

A first-time visitor to SCV will gain a new experience in their visit. In this study, new experience is classified under the learning experience. These visitors mentioned that they felt excited and surprised about their visit to the SCV because they saw and experienced many new things in their visit. For example, some of them tried *sumpit* and *alu-alu,* walked on the bamboo bridge, ate local traditional foods and saw a variety of cultures for the first time. In addition, these visitors were surprised seeing and experiencing the

traditional houses because they did not expect that they could have the authentic experience at SCV. A study by Alelis, Bobrowicz and Ang (2013) mentioned that new experience is one of the ways how an artefact can affect the visitors' emotions. They said it could describe the different ways visitor could experience something new in the museum. The visitor could have had no prior knowledge or experience with the artefact, therefore they might see the artefacts as unexpected, or they could have had a vicarious experience.

Meaningful information is also important for learning experience at SCV. It means that visitors have a good understanding about the information that SCV provides such as the signages, labels, and audio information. For example, the excerpts in Table 5.13, Table 5.14 and Table 5.15 clearly indicate that visitors are quite satisfied and understood the information in those mediums.

Table 5.13: Excerpt Group 2 interview transcript.

"Hmm... semua sign board ok. Kita boleh faham lah apa dia cakap. Contohnya sign board untuk tanda rumah-rumah tu, fungsi barang kat sana macam kat rumah Penan tu."(G2c)

Table 5.14: Excerpt Group 3 interview transcript.

"Sign board semua membantu memudahkan lawatan di sini. Macam signboard kat rumah cina tu dia terus tulis apa yang ada dalam tu. Contohnya buat lada hitam, bird nest. Semua benda description tu masuk. So kita akan dapat overview apa yang ada dalam rumah tu. That membantu." (G3j)

Table 5.15: Excerpt Group 3 interview transcript.

"Kalau datang Sarawak tak datang sini rugi. Sebab Sarawak kan besar kalau nak pergi setiap tempat tengok culture kan susah. So kita datang sini untuk tengok. So sini senang terus tau semua kan. Masa dia buat persembahan pun dia cakap. Iban paling ramai dekat Sarawak. So, 1/3 daripada Sarawak Iban. Dia macam beri tahu semua population... so banyak dapat fahaman lah. "(G3p)

This result is paralleled to the Museum Experience Scale (MES) developed by Othman (2012) where it is mentioned that a dimension in knowledge/learning experience at a museum is that the information provided about the exhibition should be clear. The visitor should feel that their visit to the museum has discovered or enriched their knowledge and understanding about specific exhibitions. In another study, Anton and Camarero (2011) pointed out that the education experience is related to the information provided, for example the museum offers recreation, art exhibits, guided tours and audio guides that interpret what the museum has to offer.

Next, curiosity made the visitors explore and discover something interesting at SCV. According to the visitors' statement in Table 5.16, she mentioned that her curiosity about Sarawak made her very excited to explore SCV together with her group members and they obviously had discovered new knowledge and very different experiences.

Table 5.16: Excerpt Group 3 interview transcript.

Maybe I feel excited because finally I can come here and see the uniqueness of Sarawak culture. Because my friends whose study in UNIMAS always mention about Kuching Sarawak. Sarawak is best, good and they show the picture to me... Then I feel excited and

Table 5.16 continued

curious. Tapi datang sini memang satu experience yang baru lah bagi saya. (G3t)

A study by Falk (2009) stated that people visit museum as explorers, where they are curiosity-driven with generic interest on the contents of the museum. This type of visitors really expects to find something that will seize their attention and fuel their learning. Furthermore, if visitors learn new information or view an object that make them think during their visit, these attitude is considered as a learning opportunity to the visitors (Alelis, Bobrowicz & Ang, 2013).

5.2.3 Object Experience

Visiting a living museum gave an opportunity to the visitors to explore and experience many old, rare and real things. The visitors mentioned that they had such a great experience at SCV because they saw many old, antique, rare and unique exhibits at SCV, and most of them stated that it was the first time they had seen those kinds of interesting and engaging exhibits. For example, the pepper process machine, the old baby cradle, the unique wood handcrafts, the bird nest process, the old radio, the traditional sugar cane machine, the traditional farmer and carpenter tools, the traditional artworks, the antique vases, the traditional house structures and the traditional costumes. Visitors were also interested in the dancers' traditional costumes. The visitors said that it would be really good if they could try the traditional costumes. This feeling was mentioned as object experience by Pekarik et al. (1999) in their study, where the visitor is thinking about owning the exhibition. In addition, some of the participants stated that they really wanted to own a house like one of the traditional houses at SCV (refer to excerpt in Table 5.17).

Pekarik's study on visitors' satisfaction experience found that object experience is one of the experiences that visitors can acquire after visiting a museum (Pekarik et al., 1999). This object experience clearly supports the visitors' statement about SCV in Table 5.17.

Table 5.17: Excerpt Group 2 interview transcript.

Saya sangat suka dengan rumah kayu kat sini. Dia Nampak traditional sangat. Seronok lah kalau ada rumah macam tu. (G2m)

Authenticity is another element of object experience found in this study. It is one of the advantages that SCV can offer and visitors can gain from their visit. Two valuable authentic experiences found in this study were the traditional food and dances of Sarawak ethnic groups. The result of the data analysis revealed that visitors were really interested to know about Sarawak traditional food. They listened to the explanation of the food making process while observing the museum staff prepare the food, especially the Melanau traditional food. The visitors also enjoyed trying the traditional food sold at SCV. A prior study by Devesa et al. (2010) supported this finding which stated that one of the reasons for visitors coming to museums was the proximity to gastronomy and nature

5.2.4 Introspective Experience

For most of the visitors who participated in this study, visiting SCV made them reminisce about their prior experience at other places and also their childhood experience. Thus, reminiscence memory is an interesting finding in this study because some of the visitors were feeling nostalgic while they were walking around SCV. This living museum scenario made them recall the time when they were at other places such as their grandmother's 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 houses were similar. Likewise, another visitor said that the exhibitions such as the old radio, the rattan chair and plates set reminded her of her village or hometown.

Similarly, some visitors mentioned that the traditional food at SCV made them remember their valuable childhood memories. For example from Group 3 interview in Table 5.18, in, the visitors said that the making of *kuih kapit* at the Malay house reminded them of their memory celebrating Eid at their village when they were children.

Table 5.18: Excerpt Group 3 interview transcript.

Dia ada kuih kapit. Yang masuk-masuk kapit. Kuih kapit is kuih yang gulung-gulung tu. Bahulu pun sama. Sebab kuih tu semua waktu raya memang famous kat kampung lah. Zaman-zaman dulu-dulu lah. Sekarang punya kuih-kuih moden ja... So dia ada mengibau lah... (G3f)

This result is paralleled with the findings from other previous studies though it was conducted in different research settings such as an art museum and a national gallery. For example, a finding from a study at nine Smithsoniam museums classified recalling travelling and childhood memory as *introspective experience* (Pekarik et al., 1999). On the other hand, in another museum experience study, the ability to reminisce about the past was classified under the category of emotional connection (Othman, 2012). Even though the studies were conducted in different museum settings, the finding still mentioned that visitors did reminisce about their previous life experiences. This might be because the museums have successfully achieved their mission to preserve the human culture and lifestyle.

CHAPTER 6

CONCLUSION AND RECOMMENDATIONS

Social interaction is something that happens in an individual's daily life regardless of age, gender, place or time. It can occur between two or more people at one time and this social interaction is actually very important for an individual because a good interaction has many benefits. One of the obvious advantages of a good social interaction is the visitor experience at a living museum. Spending time to visit a living museum together with family, friends or colleagues will give some space for social interactions to occur and generate the formation of better visitor experience. Many studies have found that social interaction is one of the types of experience that visitors can gain from their visit, but only few viewed it as the x-factor that can affect the formation of visitor experiences. To understand this matter requires an understanding on social interaction and visitor experience at a living museum.

Generally, this study aimed to evaluate the social interaction between visitors and its effect on the formation of visitor experience at the living museum. It explored the social interactions that existed between visitors in groups and identified new features of experiences that visitors gained from their visit at the living museum.

This chapter summarizes the study as a whole and reviews the important findings.

This study was conducted at a living museum known as Sarawak Cultural Village (SCV) using three different data collection techniques: voice recording technique, interview technique and photovoice. Throughout this study, interesting results were discovered that

helped in gaining a better understanding about the topic of study that is social interaction and visitor experience in group visits at a living museum.

First, the researcher focused on the visitors who came to SCV in groups of 3 to 5 persons to study about the social interaction. For the data collection, the researcher employed the voice recording method to identify the social interactions that existed within visitor groups. These conversation recordings were transcribed and analysed using RDs. Furthermore, a semi-structured interview was conducted at the end of the visit to identify the visitor experience. In addition, the photovoice technique was also used to identify the visitor experience during the visit. The interview transcripts and photovoice data were analysed using thematic analysis. Besides, the conversation transcripts were also analysed for the second time using thematic analysis to identify the participants' experiences through their conversations during their visit.

Based on the thematic analysis, 29 subthemes were identified from the key points inside participants' conversations and responses during the interview session. Next, these subthemes were classified into four types of visitor experience at museum by Pekarik et. al. (1999) which are social experience, cognitive experience, object experience and introspective experience. In summation, three different methods were used to identify and classify the types of visitor experience at the living museum based on the four main categories derived from the previous study.

6.1 Research Questions

The following research questions were asked at the beginning of this study.

6.1.1 Research Question 1.

What kinds of interaction behaviour exist within a group of visitors during a visit at the SCV?

The study has successfully identified nine interaction behaviours that were often used in visitors' conversations at SCV. These behaviours indicated that there were active interactions between visitors in groups. The interactions helped the visitors to gain input from their visit in groups and were linked to the experiences that they gained. Table 6.1 shows the interaction behaviours that were found in this study and their frequency in the visitors' conversations.

Table 6.1: Interaction behavior that found at SCV.

Interaction behavior - Inquiry skill (IS)/ Deliverative action (DA)		**RDs 1**	**RDs 2**	**RDs 3**	**RDs 4**	**RDs 5**	**RDs 6**	**RDs 7**	**RDs 8**	**RDs 9**	**RDs 10**	**Total frequency**	**Percentage frequency (%)**
IS	Questioning	2	1			2			1	1		7	7.45
	Interpreting	1			1	1	3			2		8	8.51
	Observing		2	7	4	3	6	3	9		1	35	37.23
	Comparing				2			1				3	3.19
DA	Asking	1		1	2			2	2	1		9	9.57
	Explaining	3	1	5		3	2	6	9			29	30.85
	Arguing					1						1	1.06
	Naming							1				1	1.06
	Answering									1		1	1.06

6.1.2 Research Question 2.

What kind of experiences a visitor gained after visiting SCV in a group?

This study also successfully identified the types of visitor experience after visiting SCV in a group. The visitor experience was identified and classified according to the four types of visitor experience developed by Pekarik et. al., (1999) but with different dimensions. The final features of visitor experience at SCV are represented below.

- ***Social experience*** the kinds of interaction that occur within visitor groups.
- ***Learning experience*** gained new knowledge/information or enhanced understanding from the visit.
- ***Object experience*** enjoying the aesthetic, seeing something unique, old, rare, real and feeling wanting to own it.
- ***Introspective experience*** reminiscence of childhood memories or/and previous experiences and thinking of other places or time while visiting SCV.

Table 6.2: The dimension of visitor experience at living museum.

Visitor experience	**Example of activities contributed to the visitor experience at SCV.**
Social experience	My friends explained a lot about SCV to me. I like spending time together with my friends at SCV. I felt happy sharing my knowledge and experiences about SCV with my friends. We enjoyed participating in the activities provided.

Table 6.2 continued

Learning experience	I felt satisfied with the provided information. I could understand every signboard and label of the exhibition. This was my first time trying the *sumpit* and *alu-alu.*
Object experience	I saw the traditional pepper blowing machine for the first time. I liked the antique and old objects exhibited here. Some of the objects exhibited here are very hard to find nowadays. The traditional dance performance was really good and amazing. I enjoyed the traditional food here. I liked to visit here because I could see the originality of the local culture.
Introspective experience	Some exhibitions at SCV reminded me of my childhood memories. The exhibition, place and scenario at SCV reminded me of my previous experiences.

Table 6.2 shows the dimensions of the final features of visitor experience at SCV. These dimensions can be referred to and used as a guide to identify the types of visitor experience at other living museums.

6.1.3 Research Question 3.

What are the main features of visitor experience within a group of visitors at SCV using the three different methods?

The third research question was answered successfully. Figure 6.1 illustrates the main visitor experiences within groups of visitors at SCV using the three different methods.

Each colour represents a different method: red for photovoice, blue for interview and green for voice recording.

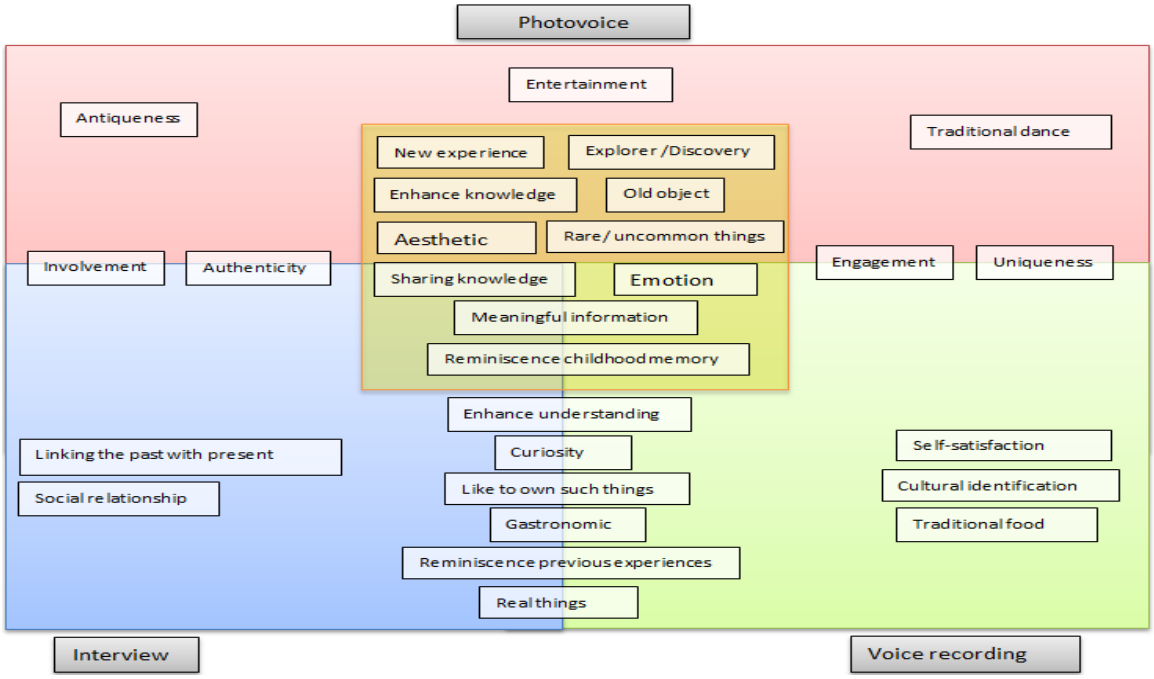


Figure 6.1: Result of the subthemes that emerged from the three data collection techniques

In conclusion, this study has successfully achieved the listed objective. It has also answered all the research questions mentioned at the beginning of this study. However, this study still requires some improvements since it was conducted at only one living museum (SCV) and the participants were only Malaysian visitors. Thus, it is recommended that future researchers conduct a similar study but in other living museums and include foreign visitors as well. In addition, the diversity of the participants should be taken into consideration too by incorporating participants from different group segments such as parents with children (family), teachers and students (school trips) as well as different types of group compositions such as all males or all females in a group.

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APPENDICES

Analysis of voice recording using RDs

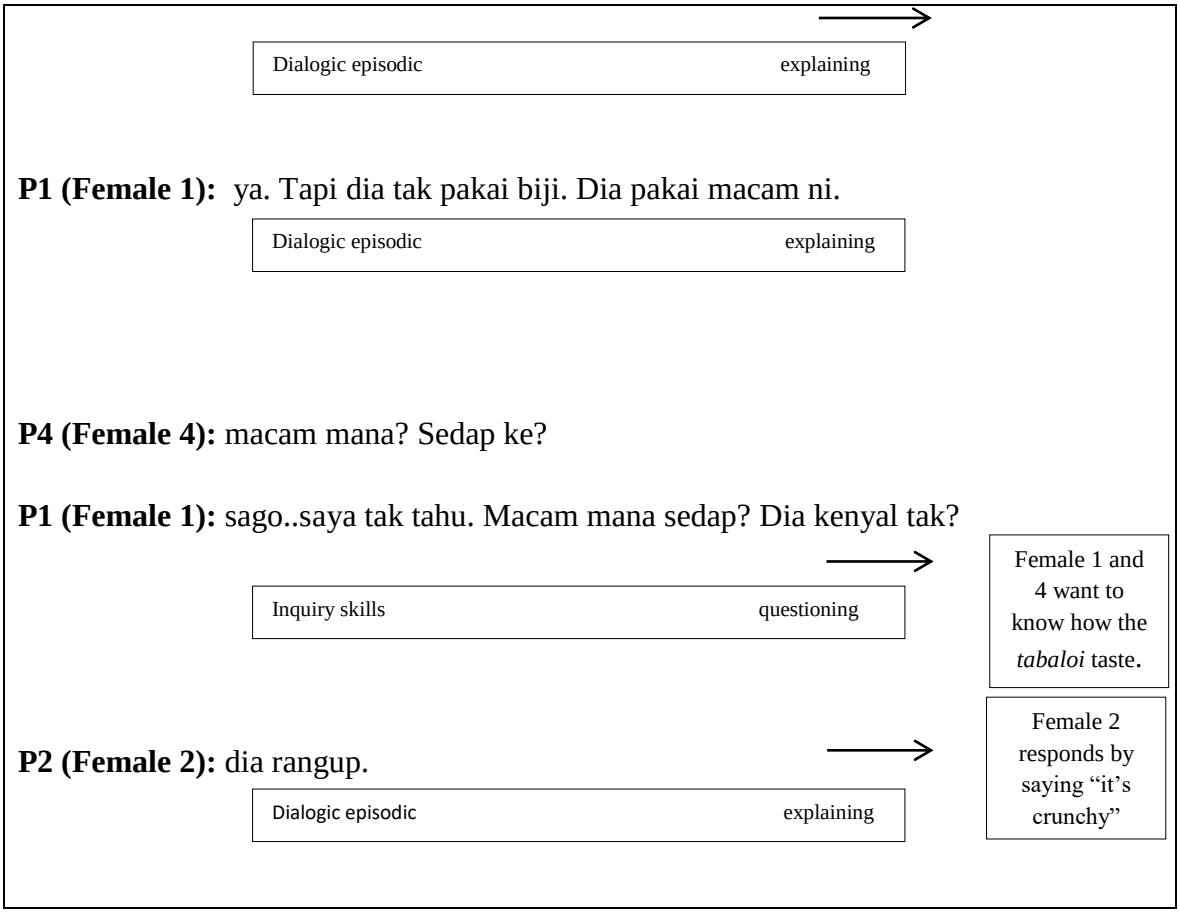
RDs 1 analysis:

RDs 1

Sago hut

P1 (Female 1), P2 (Female 2), P3 (Female 3), P4 (Female 4)

Utterance	Interactionbehavior	Meta comment
Sago hut		
P2 (Female 2): rasa apa? Lempeng? (asking about the *tebaloi*)	→	Female 2 asks whether the *tebaloi* taste is similar to pancake.
	Inquiry skills — questioning	
P1 (Female 1): rasa kelapa. Tapi sedap lah. Saya suka bau dia. Mak cik nak lempeng?	→	Female 1 responds to female 2.
	Dialogic episodic — interpreting/asking	
P3 (Female 3): tak nak. Tadi pun dah rasa yang adik punya. Itu sago kan?		Female 3 refuses the offer



RDs 2 analysis:

RDs 2

Penan Hut

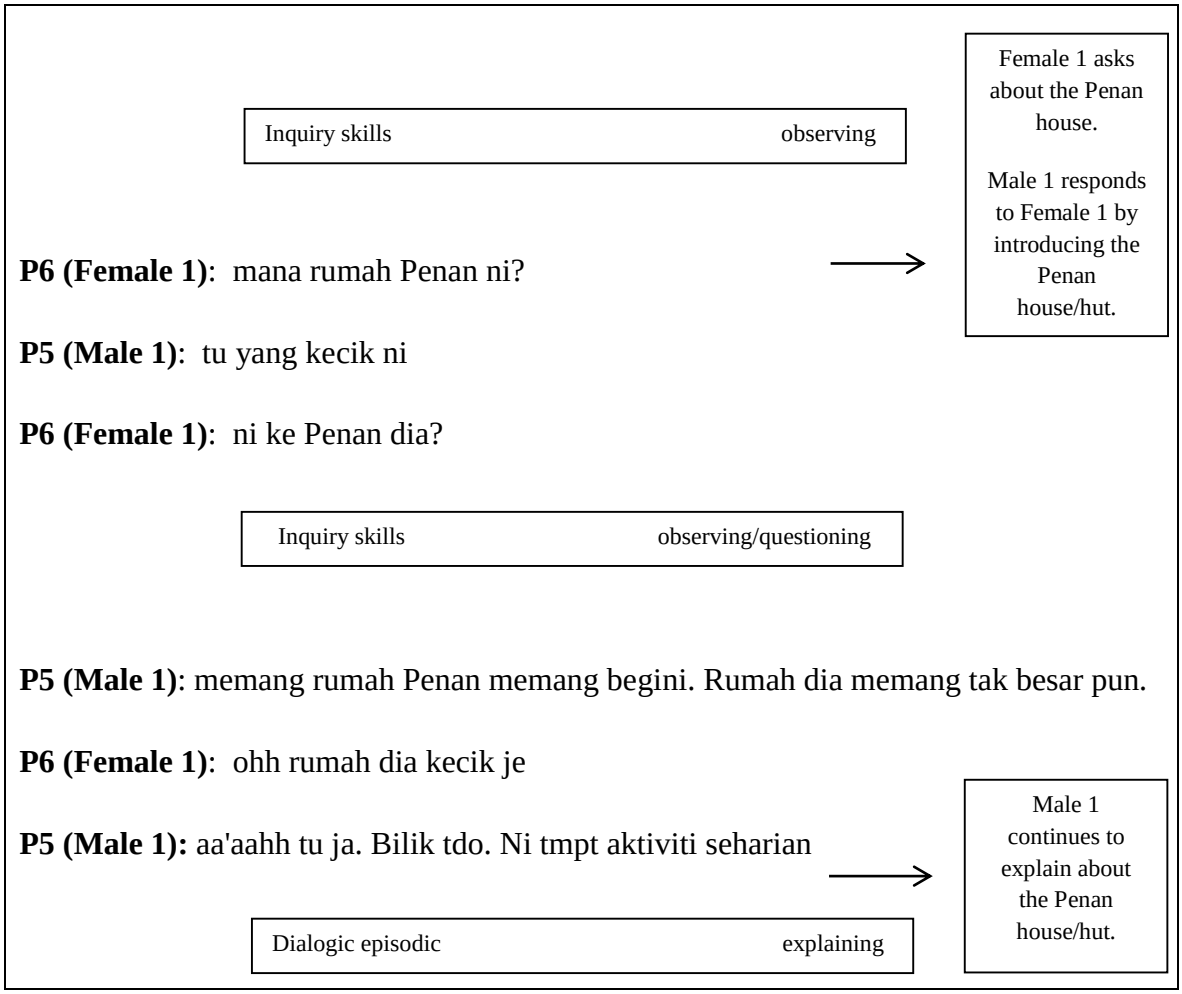
P5 (Male 1), P6 (Female 1)

Utterance	Interaction behavior	Meta comment

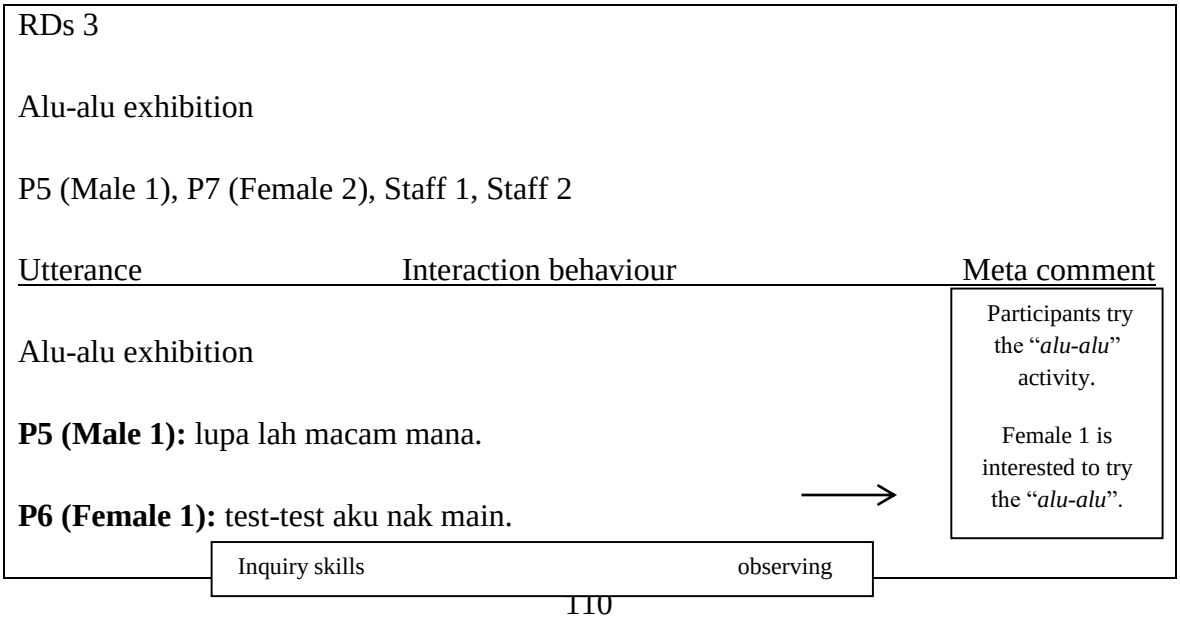
At Penan Hut

P5 (Male 1): ada tempat menyumpit satu sini. Tunggu-tunggu. Pusing a pusing. Dia pusing. Biasa nya tempat ni diaorang ada jual. Ada tak? Aaa ni tempat menyumpit. Tapi orang dia takde. Dah tutup kot. Tempat menyumpit ni.

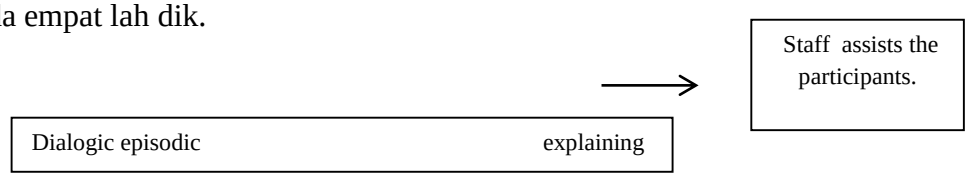
Male 1 introduces Penan Hut to his companions.



RDs 3 analysis:

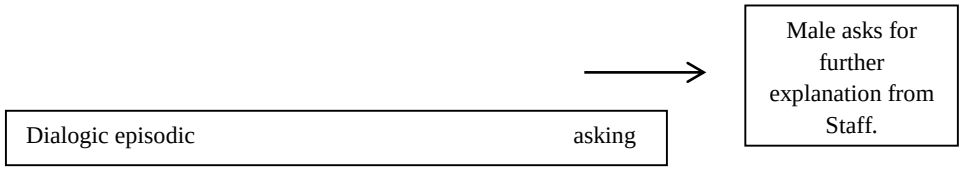


Staff 1: dia ada empat lah dik.

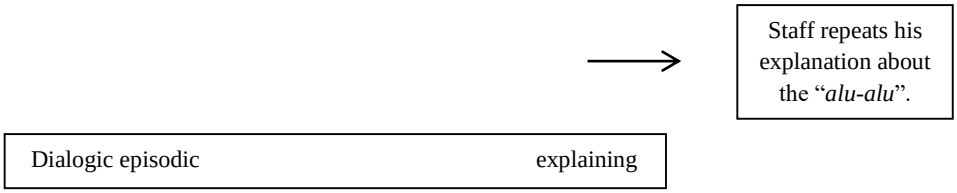


P6 (Female 1): seronok pulak.

P5 (Male 1): macam mana? Macam tu ...1...2...3...4.



Staff 1: hentak dulu ha...lepas tu seret, 2 kali.

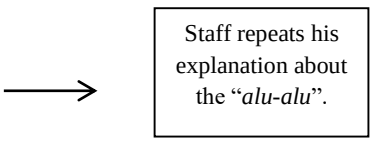


P5 (Male 1): owh…ok.

Staff 1: betul-betul lah...

P7 (Female 2): hahaha…

Staff 1: macam ni, kitak masuk kaki sia...masuk.



Inquiry skill/Dialogic episodic	observing/explaining

P6 (Female 1): haha…kaki tersepit. → Female 1 makes fun of her friend.

Inquiry skill	observing

Staff 1: dia main dia macam ni. 1,2 kaki masuk dalam 3,4 sini. (Demonstrate the alu-alu)

P5 (Male 1): owhh…kena laju lah.

Staff 1: 1,2,3,4…1,2,3,4…1,2,3,4… (Demonstrate the alu-alu)

P5 (Male 1): owh…dia kena lompat pakai sebelah kaki. → Staff continues his explanation about the "*alu-alu*". Male tries to understand the "*alu-alu*" steps.

Dialogic episodic/ inquiry skill	explaining/observing

Staff 1: ok…cuba tengok korang main.

P6 (Female 1): haha…

Staff 2: memang macam tu, dia 1,2 kaki masuk dalam. → Staff asks participants to try "*alu-alu*". Staff repeats his explanation about the "*alu-alu*".

Dialogic episodic/ inquiry skill	explaining/observing

P6 (Female 1): semah nak cuba?

P7 (Female 2): tak. Takut tersepit. → Female 1 invites Female 2 to try "*alu-alu*", but she refuses.

Inquiry skill	observing

RDs 4 analysis:

RDs 4

Chinese farm house

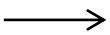
P8 (Female1), P9 (Male 1), P10 (Male 2)

Staff

Utterance	Interaction behavior	Meta comment

Chinese farm house

P8 (Female 1): ni tengok ni...orang dulu punya ni. Tempat letak baby. Ni tak da lagi ni...macam mana tau...macam bakul bawa pegi beli-beli barang. Cantik ni. Jarang nampak benda ni. Baby besar ni...kalau baby macam besar lagi...



Compares the baby cradle with shopping basket.

Dialogic episodic	comparing

P9 (Male 1): besar lah ni...

P8 (Female 1): owhh...dia just goyang je lah sebab kalau macam la ni kan dia macam henjut-henjut. Ni just goyang-goyang la kan supaya baby macam rasa nak tidur. Rumah aku ada lagi benda ni tapi dah patah semua la...

→ Female 1 participant remembers a similar baby cradle at her house.

Inquiry skills/ Dialogic episodic observing/comparing

P9 (Male 1): jom pegi jalan

P8 (Female 1): ni apa ni? Papper blower.

→ Female 1 is attracted to the blower pepper and reads the label.

Dialogoc episodic/Inquiry skills asking/ observing

P10 (Male 2): apa tu Nabilah?

P8 (Female 1): apa ni? Lada.

P9 (Male 1): apa dia?

P8 (Female 1): lada. Lada.

P9 (Male 1): owh... Papper blower.

→ Male 1 and Male 2 are also attracted to the pepper blower.

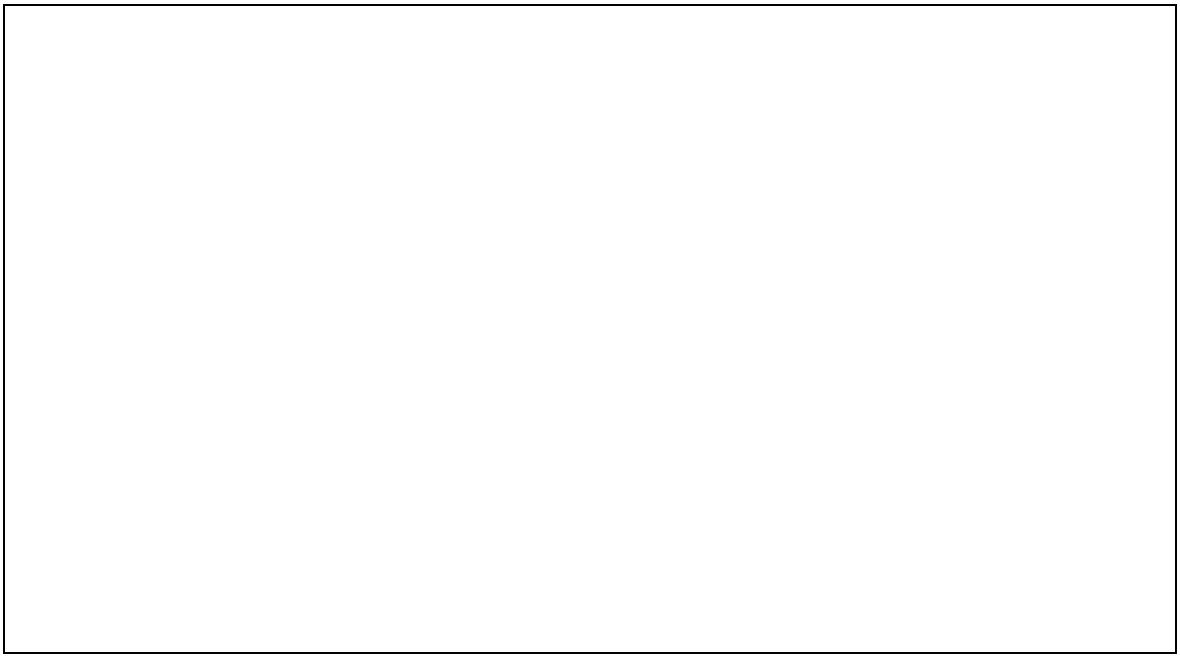
Dialogic episodic/ Inquiry skills asking/ observing

P10 (Male 2): masuk kat mana?

P8 (Female 1): ni dari atas. Keluar habuk...tengok macam ni dia buat... Ni traditional punya way lahkan. Tak tahu tengok ni.

→ Female1 explains about the pepper blower and tells Male 2 to read the label for better understanding

Inquiry skills/Dialogic episodic observing/ interpreting



RDs 5 analysis:

RDs 5

On the way to Rumah Melanau

P9 (Female 1), P9 (Male 1), P10 (Male 2), Staff 1

Utterance	Interaction behavior	Meta comment
On the way Rumah Melanau		
P8 (Female 1): ha...tu pakaian traditional Melayu Melanau.	→	Female 1 introduces the Melanau traditional costume to Male 2

Inquiry skills/ Dialogic episodic observing/ explaining

P10 (Male 2): tak ada macam Melayu pun.

→ Male 2 argues that the costume does not like Malay.

Inquiry skills/ Dialogic episodic observing/ arguing

P8 (Female 1): orang Melanau.

P10 (Male 2): orang Melanau?

Inquiry skills/ Dialogic episodic observing/ explaining

P8 (Female 1): Melanau is Melayu Sarawak. Melanau lah dipanggil.

Eh...Melanau is Melanau, Melayu Sarawak is Melayu Sarawak. Melanau banyak Islam. Kan **Fikri** kan?

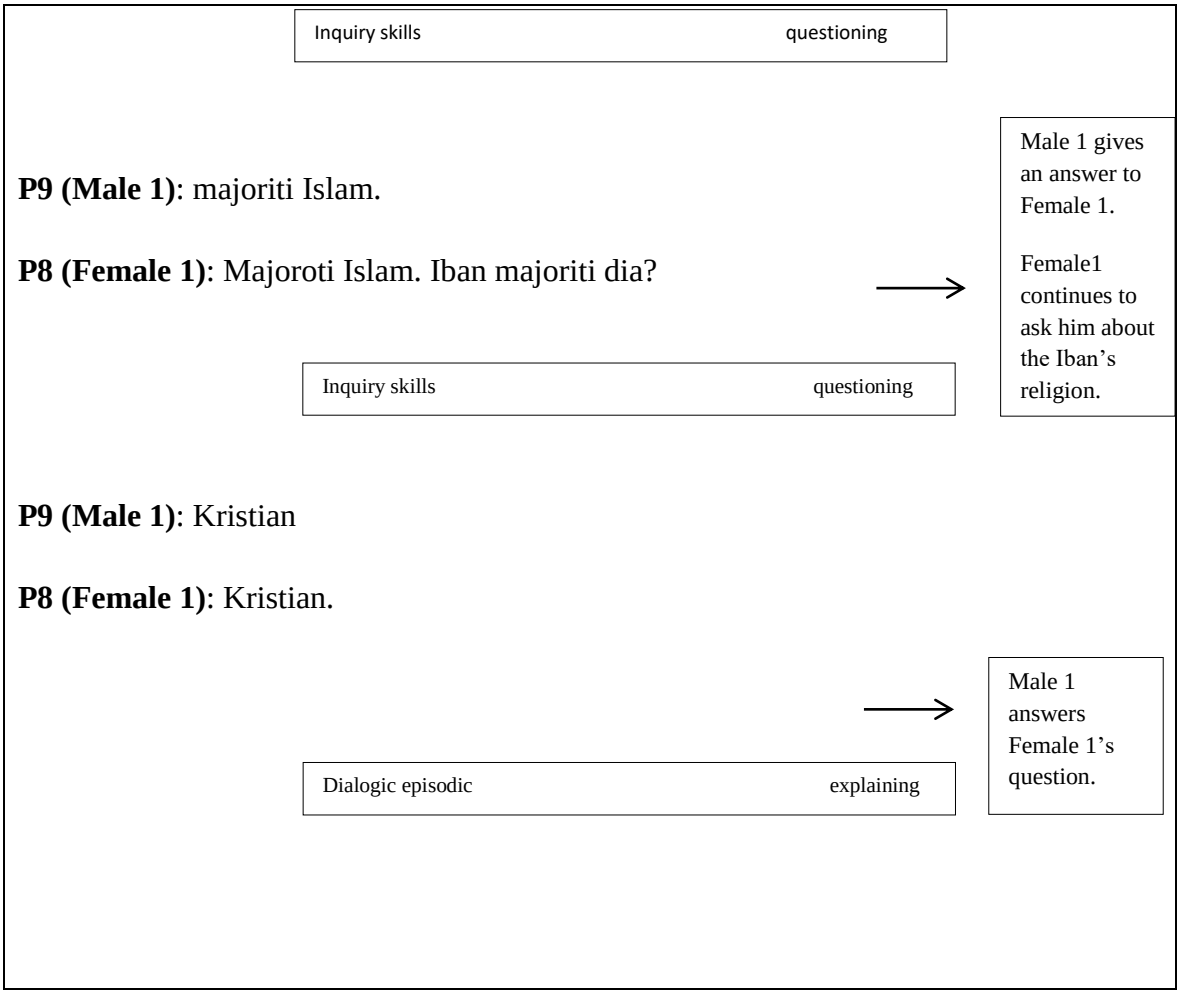
→ Female 1 gives wrong information about Melanau and Malay to Male 2, but corrects it immediately. Then she asks an opinion from Male 1.

Dialogic episodic interpreting

P9 (Male 1): em?

P8 (Female 1): Melanau banyak Islam kan? K memang majoriti Islam?

→ Male 1 was not engage with Female 1 and Male 1 conversation. Female 1 repeats her question to Male 1.



P9 (Male 1): majoriti Islam.

P8 (Female 1): Majoroti Islam. Iban majoriti dia?

P9 (Male 1): Kristian

P8 (Female 1): Kristian.

RDs 6 analysis:

RDs 6

Rumah Melanau

P8 (Female 1) and P10 (Male 2)

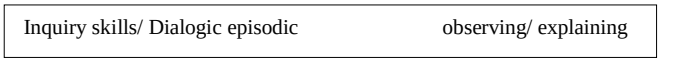
Utterance	Interaction behavior	Meta comment

Rumah Melanau

P10 (Male 2): besar lagi... (Melanau house)

P8 (Female 1): memang.. It's not like satu rumah dia whole satu family duduk. Banyak

family duduk satu rumah.



Female 1 explains about Melanau house to Male 2.

P10 (Male 2): ya lah...sebab banyak bilik kan.

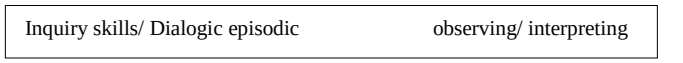
P8 (Female 1): satu kampung nak duduk kat sini.

P10 (Male 2): wow...

P10 (Male 2): sebab ni ada angin masuk... Jadi kurang panas.

P8 (Female 1): ha...ah... Sebab dia tinggi.

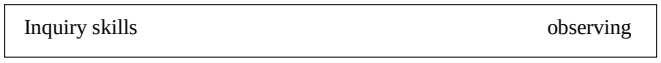
Bukan...ni boleh pijak ni. Ni cantik. Ni diperbuat daripada apa. Daun apa?



Male 2 mentions that the house is not too hot. Female 1 agrees with him but then changes their topic when seeing some leaves.

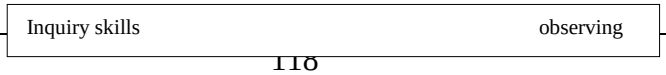
P10 (Male 2): macam daun ketupat lah...

P8 (Female 1): tu daun tu...



P10 (Male 2): healing hall.... tempat berubat.

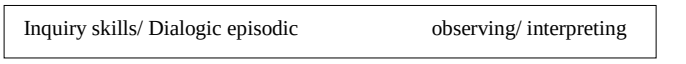
Male 2 reads the labels.



P8 (Female 1): Naik atas jom...lagi ramai orang. Eeiii....aku takut naik benda ni.

Ok...tak berani lagi aku nak naik atas. Atas tu aku tak boleh nak naik. Hampa naik lah... This means ni satu family satu room... That why tall... Satu family satu room... Ni depa letak lah kan. Ish...sana. Atas ada lagi wei... Nak pergi tengok pergi naik. Akau tak berani nak atas.

Female1 invites her companion to go upstairs, but then she feels afraid of the height and decides not to. She also explains that one room for one family in that house.



P10 (Male 2): what do you means satu family satu room?

Male 2 demands for further explanation from Female1

P8 (Female 1): memang. Kan betul kan ? Ini kan replika, sepatutnya lagi besar. It's like one kampung...

P10 (Male 2): owh...

Male 2 responds to Female 1 by saying "owh.."

P10 (Male 2): guna kayu bina rumah.

Female1 and Male 2 argue about the house material

P8 (Female 1): kayu buluh ni...

P10 (Male 2): ni bukan kayu ni kan...

P8 (Female 1): buluh ni kan. Sebab buluh yang ada ni. Takat takat takat takat macam ni...

Inquiry skills	observing

RDs 7 analysis:

RDs 7

Penan Hut

P8 (Female 1), P9 (Male 1)and P10 (Male 2)

Utterance	Interaction behaviour	Meta comment

Penan Hut

P8 (Female 1): nak try? (Blowpipe)

P10 (Male 2): apa ni?

Inquiry skills/Dialogic episodic	observing/ asking

Female 1 introduces blowpipe to Male 2.

Male 2 responds by asking "what is it?"

P9 (Male 1): sumpit. Rm1. Nak?

Male 1 answers Male 2 and, invites his friend trying the "blowpipe"

Inquiry skills/ Dialogic episodic	observing/ naming

P10 (Male 2): nak...

Nak tiup macam mana? →

Male 2 is interested to try the *blowpipe* and asks how to blow it.

Inquiry skills/ Dialogic episodic	observing/ asking

P8 (Female 1): pegang lah... Tiup.. hehe... →

Female 1explainsto Male 2 how to blow the *blowpipe*

Dialogic episodic	explaining

P9 (Male 1): target the tin lah...

P8 (Female 1): target lah...orang dah buat tu target lah.

Kena k?

P9 (Male 1): no... hahaha...

Dialogic episodic	explaining

P10 (Male 2): this thing...sumpit thing ni macam best. →

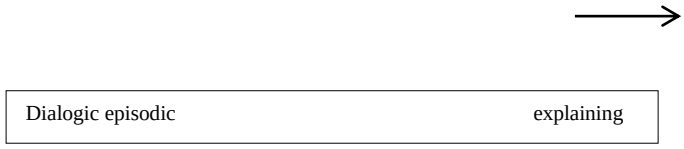
Male 2 mentionstha t he likes the *blowpipe* activity

P9 (Male 1): ok lah...

Dialogic episodic	explaining

P8 (Female 1): sebab dia guna tu kot... Dia guna tenaga kot. Aa... Dia kena guna tenaga baru kuat.

Female 1explains that they need to use energy when using the blowpipe



P10 (Male 2): for me...my performance is not so bad... yours are so bad because you are come here… like second time.

Male 2 compares his friends' performance with his performance.

P8 (Female 1): aku tak pernah try...ni first time.

Female 1 defends herself and explains it is her first time using the *blowpipe.*

P10 (Male 2): i'm excellent... This is my first time ok.

P9 (Male 1): eleh...

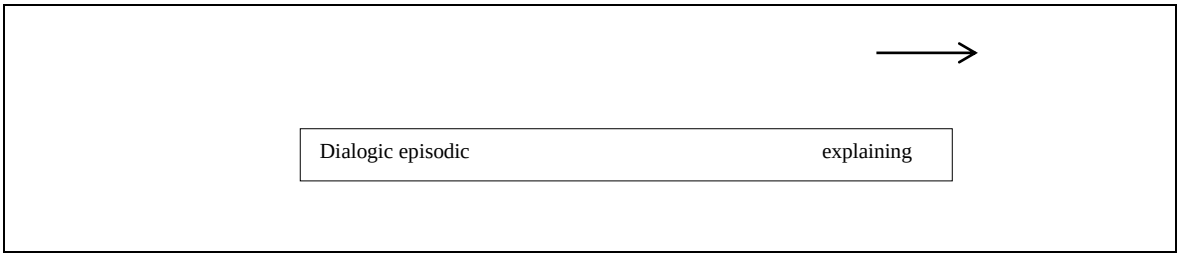
P8 (Female 1): first time... Kami memang tak pernah try.

Male 2 continuest o mention that he is the best.

Female 1 stands by her point that it is her first try.

P10 (Male 2): best...best. Sumpit best. Sumpit is a new things and i love it.

Male 2 is still excited about the blowpipe and really enjoys it.



RDs 8 analysis:

RDs 8

Iban Long House

P8 (Female 1), P9 (Male 1), P10 (Male 2) and Staff 1

Utterance	Interaction behaviour	Meta comment

Iban Long House

P8 (Female 1): menenun.

Inquiry skills — observing

P10 (Male 2): selalu berapa lama siap? →

Dialogic episodic — asking

Male 2 asks about the duration to finish a weave.

Staff 1: 3 hinga 4 bulan. Bergantung pada size. →

Dialogic episodic — explaining

Staff 1 responds to Male 2 question

P10 9Male 2): ni berapa meter?

Staff 1: 2 meter lebih.

Staff 1 responds to Male 2 question

P8 (Female 1): 3 bulan, 4 bulan.

Inquiry skills/ Dialogic episodic	observing/ explaining

P9 (Male 1): ini senanam juga tau.

P8 (Female 1): one by one oo...

P10 (Male 2): detail oo... Hebat.

Rumit kan.

Participants observes the weave process and gives their personal opinion.

P8 (Female 1): tengok. Line mana dia nak angkat. Dia nak buat corak tu.

Inquiry skills/ Dialogic episodic	observing/ explaining

P10 (Male 2): selalu jual satu meter berapa?

Dialogic episodic	asking

Male 2 asking about the weave fabric price per meter.

Staff 1: dia ikut size juga lah. Ada RM 200 RM 300 macam tu.

P9 (Male 1): padan lah dengan nak buat susah lah.

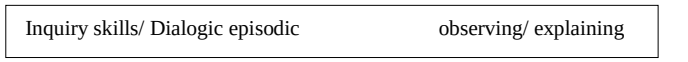
Dialogic episodic	explaining

Staff 1 responds to Male 2.

Male 2 mentions that they deserve that price since it is a very difficult

P8 (Female 1): hang dah faham tak Fikri? Tengok nak buat corak-corak tu. That why

dia turun kan… Yang ni ha.



Female 1 tries to explain the weaving process to her companion

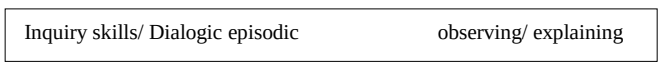
Staff: ini kena ingat dik.

P8 (Female 1): owh...kena ingat. Nampak tak, ada yang bawah ada yang atas.

P9 (Male 1): owh...

Staff explains the weaving process. Female 1 continues to give explanation to her companion

P8 (Female 1): so...nanti kan ada kita buat tu dulu-dulu, yang buat guna kertas tu dulu. Naik turun, naik turun naik turun…



Female 1 keeps talking about the weave and tries to give an overview to her companion by reminding them about their childhood memory.

P9 (Male 1): tak faham macam mana dia boleh masuk benang tu.

Male 2 still does not understand the weave process.

Female 1 tries to help Male

P8 (Female 1): benang mana? Fungsi k apa? →

P9 (Male 1): macam mana dia masuk?

Inquiry skills	observing/ questioning

Staff 1: kena kira benang dulu. Yang penting ni lah. →

Staff 1 gives more details about the weave process.

Inquiry skills/ Dialogic episodic	observing/ explaining

P8 (Female 1): macam mana nak kira benang ni semua. Tapi dia letak semua lah supaya merah, tempat dia masuk semua.

P9 (Male 1): hehe...tak faham.

P8 (Female 1): ha...ni merah semua kan. Sebab the whole dia nak buat line merah semua kan. So, yang mas ni semua nak kira lah. Nanti dia akan masuk ikut yang tu je lah.

→

Female 1 trieshard to make her companion understand about the weave process but her companion does not get the idea.

Inquiry skills/ Dialogic episodic	observing/ explaining

RDs 9 analysis:

RDs 9

Bidayuh traditional *baruk*

P11 (Male 1), P12 (Female 1) and Staff 1

Utterance Interaction behavior Meta comment

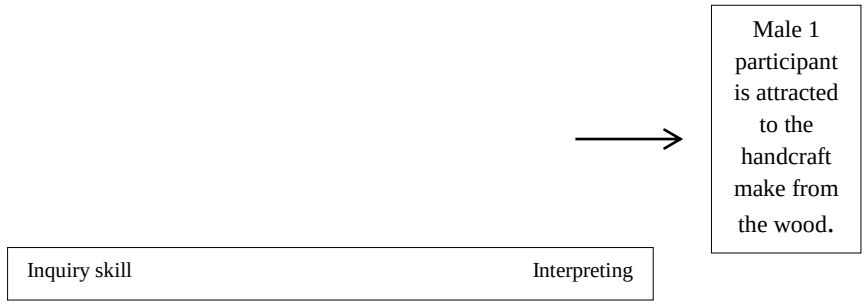
At the wood handcrafts exhibition

P11 (Male 1): senduk ada juak molah oh

Staff 1: ada. Polah pakai kayu belian.

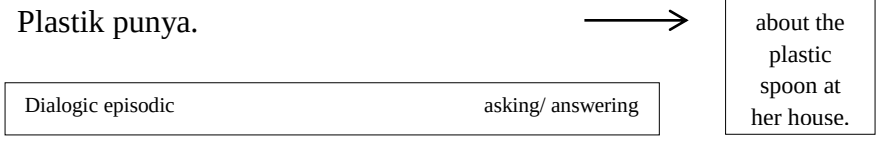
P11 (Male 1): kayu belian juak.

Staff 1: aok. Nya da tebal sikit. Tebal tok kuat. Ada nipis ya maok nya sorong-sorong nya patah.



P11 (Male 1): sik cun, nya cepat patah. Kat rumah ada?

P12 (Female 1): ada. Plastik punya.



Staff 1: plastik senang pakey. Plastik bagus pakey tapi kelak lama-lama lembut.

P12 (Female 1): ya lah. nya lembut pas ya patah.

P11 (Male 1): kayu tok tahan sikit.

Staff 1: ada juak bau nya mun nya dah lama. Macam tok sik sebaba nya nang kayu original.

Staff 1 mentions that wooden spoon is better than plastic

Inquiry skills	Interpreting/ Questioning

RDs 10 analysis:

RDs 10

At Chinese farm house

Male 1and Female2

Utterance	Interaction behavior	Meta comment

At Chinese farm house

P12 (Female 1): macam tok la tdo. Tdo ngn nenek

P11 (Male 1): camtok ka?

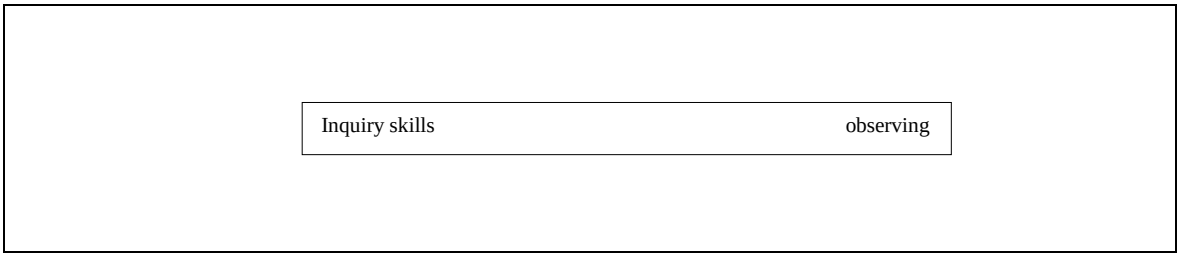
P12 (Female 1): aok. Tp tdo lantai la. Tp nya ikat kdak ya. Tok baby tdo punya. Kerusi ya best. Dlok rumah chai ada kerusi

P11 (Male 1): yahhh. Ada rumah kmek org dlok. Neyda g dirumah

P12 (Female 1): rumah Chai dulok ada.

Female 1 remembers the sleeping place she sleeps with her grandmother. Then the topic changes when they see the old chair.

Both participants remember their experience about that old chair.



Thematic analysis for voice recording.

Dialog segments that show the cognitive experiences.

COGNITIVE EXPERIENCES			
Code	**Dialogue**	**Descriptions**	**Subtheme**
L1	**Staff 1:** penyaram. Di buat daripada gula apong ni.	Staff 1 was introducing the penyaram (a traditional cake) to the participants. She also mentioned the main ingredient of that	Enhance knowledge

		traditional cake.	
L2	**Staff 1:** selamat dating. Proses sago. Dari pokok depan tu kita tebang. **P1 (Female 1):** yang sebatang ni? **Staff 1:** ya. Pokok rumbia. Tebang, kupaskan kulit dia dan perah. Lepas perah dia jadi macam ni, dia mendap dan menjadi tepung. Nak masak dia letakkan di dalam kuali dan bulatkan. **P1 (Female 1):** owh...bukan yang cetak punya eh? **Staff 1:** bukan. **P1 (Female 1):** tapi saiznya sama je. **Staff 1:** tidak. Sebab kita filter dia dan naik dan lepas tu kita bakar dia dalam setangah jam. Sampai dia warna macam nilahkita boleh makan. Ni dia sago dalat, tebaloi dan lempeng sago.	Staff 1 welcomed the participants to the sago hut where the sago hut. She directly introduced the sago tree and explained briefly about the making process of sago. In this conversation Female 1 showed a deep interest in the explanation.	Meaningful information

L3	**P5 (Male 1):** ha...ah. Itu rumah bidayuh. Yang bawah ini *baruk*, aaa yang tinggi tu *baruk* baru. Memang tinggi lah. Kat sini kat kampung budaya ni ada orang main *sape.* **P7 (Female 2):** *sape?* **P5 (Male 1):** *sape* dia macam guitar.	Male 1 was introducing the old *baruk* and the new *baruk* to his companion. Then he mentioned the Sarawak traditional music instrument (*sape*) which resembled a guitar.	Curiosity
L4	**P6 (Female 1):** ohh rumah dia kecik je (Penan hut)	Female 1 just realized that the Penan lived in a small house call the Penan hut.	Explorer/ Discovery
L5	**Staff 1:** ini tradisional punya bilik tidur, lantainya tanah, traditional rumah dindingnya pakai Kayu.	The scene of the conversation was at the Chinese Farm House. The staff explained that the floor of the Chinese's traditional bedroom was the ground with woods for the wall.	Meaningful information
L6	**P6 (Female 1):** ni dari atas. Keluar habuk… macam ni dia buat... Ni traditional punya way lahkan. Tak tahu tengok ni.	Female 1 was trying to help her companions understand how the traditional pepper blower work.	Meaningful information

L7	**Staff 1:** ni bakul untuk angkat sayur ke market. Ni dacing, dacing kayu untuk menimbang	Staff 1 gave the information about some of the artifacts at the Chinese Farm House. She was introducing and explaining the functions of the basket and scales to the participants.	Meaningful information
L8	**P8 (Female 1):** owh… Ni untuk nak mengangkat sayur. Tu tumbuk apa? **Staff 1:** lesung untuk tumbuk padi... **P8 (Female 1):** ha... untuk padi.	This showed that Female 1 learned something about the function of the basket. Then she was curious about the functions of a mortar. Staff told Female 1 that it was for the paddy.	Meaningful information
L9	**Staff 1:** yang ni lada Sarawak hitam dan putih dari satu pokok. Process yang buat hitam ataupun putih. **P8 (Female 1):** owh...process yang membuat dia hitam atau putih.	Staff 1 shared an interesting information about the white and black pepper, and Female 1 learnt that white pepper and black pepper actually came from the same tree but went through different processes	Meaningful information Enhance knowledge

L10	**Staff 1:** kalau dia sudah masak dipetik dan diasingkan biji lada dari tangkainya. Keringkan nya, dia akan jadi hitam, kalau nak yang putih masuk ke dalam guni dan direndam di dalam air selama 2 minggu. Cucikan kulit dan keluar dia akan jadi putih. Angakat dari air dijemur kering. Itulah process lada hitam dan puith. Tak ada pokok putih atau hitam.	Staff 1 gave further explanations about the process of making white pepper and black pepper.	Meaningful information
L11	**P9 (Male 1)**: ni bird nest... **P8 (Female1):** bird nest. **P10 (Male 2)**: sarang burung ke? **P8 (Female1):** bird nest memang dia birung punya sarang... Sarang burung lah...burung layang-layang.	Participants were attracted to the bird nest.	New experience
L12	**P8 (Female 1):** owh...sebenarnya lada putih dengan lada hitam sebenarnya daripada pokok yang sama. Process yang menjadikannya putih atau pun lada hitam. **P10 (Male 2):** ya... Sebab tu lada putih lagi mahal k an **P9 (Male 1):** baru aku tahu..la ni..	Three of the participants were still talking about the white and black pepper that were distinguished only through their manufacturing processes.	Enhance knowledge Enhance understanding
L13	**P10 (Male 2):** gula apong ni macam	Male 2 showed his	Curiosity

	gula merah eh...? **P8 (Female1):** aa... Em...em… **Staff 1 :** ni dibuat dari nibong	curiosity about the two types of sugar, and the Staff clarified that "*gula apong*" was made of *nibong*tree.	Meaningful information
L14	**Staff 1:** ini tempat memproses rumbia. Yang tu pokok nya kita tebang, lepas ditebang kupaskan kulit dia dan diparut. Lepas diparut tu lita perah dapat pati dia biar dia mendap. Macam ni a… Dah mendap ni kita letak di dalam bakul macam ni dia akan bulat sendiri. **P9 (Male 1)**: owh... **Staff 1:** lepas dibulat ni kita bakar dia di atas dapur situ setengah jam sampai dia warna perang Macam ni. Macam ni dah boleh makan.. Ha.. Ni kuih tebalaoi, sago dan lempeng sago.	Staff 1 was introducing the *sago* tree and explained the process of making *sago.* Staff also introduced a few products made from *sago* tree.	Meaningful information Enhance knowledge
L15	**P8 (Female 1):** memang… It's not like satu rumah dia whole satu family duduk. Banyak family duduk satu rumah.	Female 1was talking about the Melanau Tall house. She told her companions that one house was actually not only for one family. Many families stayed in one house.	Meaningful information

L16	**P8 (Female 1):** …this means ni satu family satu room... That why tall... Satu family satu room… ….	Female 1 continued telling that one room in the house was for one family and that was why the house was big and tall.	Meaningful information
L17	**P8 (Female 1):** kenapa rumah tinggi sangat kan dia tanya. Tak ada orang jawab kan...orang kata takut banjir apa semua. Bukan...buat tinggi supaya musuh tak mai. Ataupun supaya musuh tak boleh nak attack. Depa boleh attack dari atas.	Female 1told his friends that the reason behind the high house was not to avoid the floods, instead it was for defense purposes during the war.	Meaningful information
L18	**P10 (Male 2):** suku apa yang paling kat sini? **P8 (Female 1):** Iban. Majoriti iban.	Male 2 was asking about which ethnic was the majority in Sarawak. Female responded to him that the Iban was the majority.	Curiosity
L19	**P8 (Female 1):** ni Penan… Penan tu yang rambut gunting separuh. **P10 (Male 2):** owh…ok. Hehe...	Female 1 introduced the Penan hut and described about their look to Male 2.	Enhance knowledge Cultural identification
L20	**P8 (Female 1):** aku tak pernah try…ni first time. **P10 (Male 2):** i'm excellent... This is my first time ok.	Participants were enjoying playing blowpipe for the first time. Male 2 was very happy and said that it	New experience

	P9 (Male 1): eleh... **P8 (Female 1):** first time… Kami memang tak pernah try. **P10 (Male 2):** best...best. Sumpit best. Sumpit is a new things and i love it.	was his first time trying the blowpipe.	
L21	**P8 (Female 1):** nak tanya yang ni kan. Apa ni? Ni hiasan ke apa? **Staff 1:** owh…untuk hiasan **P8** (**Female 1):** untuk hiasan je lah ni semua. **Staff 1:** aa. **P8 (Female 1):** owh.... Aa...lah hiasa. **P9 (Male 2):** see… Hiasan menggunakan kayu. Amazing.	Female 1 was very curious about the real function of the wood strands which could be seen around the SCV. They asked the Staff about their function and she explained it were just for decoration.	Curiosity Enhance knowledge

L22	**P9 (Male 1):** ini kayu ni buat apa? (bark) **Staff 1:** untuk buat ikat padi. Sekarang buat dia banyak macam ni. **P10 (Male 2):** tu ketuk-ketuk? **Staff 1:** ya...ketuk-ketuk. Ni kulit dalam dia yang diambil. Dia jadi tali ikat sini… Dia boleh jadi Macam ni.	Male 1 was asking the Staff about the function of a bark. The Staff explained that the bark would be used to make straps for paddy binding purposes. The Staff also explained to them the ways to transform the barks into straps.	Meaningful information
L23	**Staff:** ini rumah panjang untuk orang bidayuh. Yang tu baruk. Dia macam dewan untuk kita punya pahlawan jaga kampung. Tapi yang ni belum siap lagi. **P9 (Male 1):** tapi memang tinggi lah. **Staff:** ini ketinggian dia kalau di kampung kita ikut kepala. Kita tidak sukat berapa kaki berapa meter. Kita pakai ketinggian orang. Female: owh... Berapa orang? **Staff:** dia pakai lelaki yang 6 kaki. 3 kali ketinggian lelaki. Female: owh... Nak jaga semua. **Staff:** elakkan daripada binatang	The Staff introduced the Bidayuh traditional long house and their traditional warrior hall called *baruk*. The Staff also described the details of the *baruk* structure and the origin of the Bidayuh ethnic in Sarawak. All the participants listened to explanations from Staff with great interest.	Meaningful information Enhance knowledge

	masuk, dan juga di tanah tempat yang tinggi. **P8 (Female 1):** owh…di tempat yang bukit-bukit lah. **Staff:** sebab tu orang bidayuh memang di tanah yang bukit. Di tanah tinggi, di bukit-bukit, gunung tapi tidak di puncak gunung. Di kampung orang bidayuh, asal orang Bidayuh dulu di Borneo atapun di Sarawak, cuma ada di bahagian pertama Sarawak. Bahagian pertana Sarawak ialah di Kuching dalam empat daerah. Daerah Lundu, Bau Kuching dan Serian.		
L24	**P8 (Female 1):** bidayuh punya tempat lah..? **Staff:** itu tempat bidayuh dulu. Moyang-moyang kita lah. **P10 (Male 2):** sekarang ada lagi? **Staff:** sekarang pun masih. Tapi banyak juga di mana-mana tempat sebab sudah ada kahwin, Kahwin sudah boleh campur. Dulu belum ada campur sapa-sapa. **P8 (Female 1):** ya...bidayuh sama bidayuh.	The Staff continued to give more information about their ancestors and also the history of the headhunters and Bidayuh's warriors.	Meaningful information

	Staff: itu sebab kita ada head hunters. Jadi dulu head hunters lawan head hunters macam rumah ini. Kalau kampung bidayuh yang ada rumah macam ini di kampung. Kampung yang selalu diserang oleh head hunters daripada kampung lain kawasan lain. Itu dia buat rumah ini tempat jaga kampung. Jadi kalau kita punya pahlawan. Pahlawan dulu semua bujang berani, yang pengecut tidak boleh walaupun dia lelaki bujang. Kalau dia bunuh dia punya musuh dia mesti penggal kepala bawa balik. Tidak ada kepala tidak ada bukti dia bunuh musuh. Jadi kepala itu sudah jadi tengkorak, jadi semua tengkorak kita simpan di rumah ni tidak boleh simpan tempat lain. Gantung di tengah-tengah. Kita bagi dia macam ni untuk kita tenangkan dia roh. Supaya tidak mengganggu.		
L25	**P8 (Female 1):** head hunter. Owh...depa macam tu sebab depa macam anti each other lah.	Female 1 understood about the head hunters after ahe heard the explanation from the Staff.	Enhance understanding
L26	**Staff:** …. Dia lama-lama dia jadi lembut lah. Mula-mula dia ada keras	The Staff explained the making process of the	Meaningful information

	sikit, sudah lama dia lembut. (costume making process)	Bidayuh traditional costume made from barks.	
L27	**P9 (Male 1):** ini color macam mana? **Staff:** ini kita rebus dia. More than 20 minutes lah. Sebab kalau kita rendam dia guna air sejuk Dia tidak akan melekat. Kalau dia basah dia lari. Sebab kita kena rebus dia dulu.	Male 1 was interested to know about the traditional colouring process. The Staff explained that the wooden fabric should be soaked for 20 minutes to facilitate diffusing the colour.	Curiosity Meaningful information
L28	**P8 (Female 1):** buat satu beg berapa aunti? Berapa lama kena buat? **Staff:** yang kecil punya tidak lama lah. Tapi kalau yang besar punya lama sikit sebab dekat sini kita tidak buat barang yang buat saja. Kita kena communicate dengan kita punya guest, bercakap, menjawab soalan.	Female 1 asked about how long to finish one such bag. The Staff answered Female 1 by telling her it would depend on the size of the bag and the visitors because she would entertain the visitors.	Curiosity Meaningful information
L29	**Staff:** tengok cara kita buat lah. Kita nak lekat gam, kita nak letak ini sebab kita nak dalam dia waterproof. Ini kalau dia basah dalam tidak basah lah. Walaupun dia kecil. Dia basah atas dalam tidak basah.	The Staff explained again that the making technique also affected the time frame for finishing a bag. To make a waterproof bag would need to glue and a waterproof layer	Meaningful information

		inside the bag.	
L30	**P11 (Male 1):** ngambi masa berapa lama molah tok? (wooden spoon) **Staff:** nya…masa melayan orang datang kamek si polah. **P11 (Male 1):** sik. Biasanya lah? **Staff:** biasanya 2 3 4 5 hari macam nya lah.	Male 1 was interested to know about how much time needed to make a wooden spoon. The Staff explained that the time taken to make a wooden spoon depended on the number of visitors because he would not make it when there was no visitor.	Enhance understanding
L31	**Staff:** tok orang panggil balai "baruk". Dewan "baruk". Yang lama ini diguna tapi tu dibuat baru. **P11 (Male 1)**: ohh... Depan ya.	The Staff introduced the old and the new *baruk.*	Meaningful information
L32	**P11 (Male1)**: pepper blower **P13 (Female 2):** pepper blower? Kertas punya haa? **Staff:** bukan untuk kertas, untuk lada. Bakul utk angkat sayur ke market, geraji utk geraji kayu.	Male 1 read the pepper blower sign but Female 2 misunderstood him and asked whether it was for paper. The Staff clarified that it was for pepper and not paper. The Staff introduced the other exhibitions such as the old basket and wood saws.	Enhance understanding Curiosity

L33	**Staff :** dacing utk menimbang brg	The Staff introduced the old scales and its function.	Enhance knowledge

Dialog segments that show the object experiences.

Objects experiences			
Code	**Dialogue**	**Descriptions**	**Subtheme**
O1	**P2 (Female 2):** ni apa ni? **Staff:** tabung. Tapi belum siap.	Female 2 was curious about an exhibited object. She asked about it and the Staff answered that it was an incomplete bamboo bank.	Real things
O2	**P2 (Female 2):** kuih apa tu? **Staff:** jintan pulut. Dari tepung pulut.	Female 2 was interested to know about a traditional cake she saw at one of the houses at SCV.	Traditional food
O3	**P4 (Female 4):** linda!! Linda nak beli barang dulu. Kita turun dulu. **P1 (Female 1):** rumah tu dulu. Owh… sempat menyempat dia membeli. **P2 (Female 2):** gelang. **P1 (Female 1)**: gelang. Gelang manik-manik tu.	One of the participants in this group bought the handmade beads bracelet.	Like to own such thing Aesthetic

O4	**P1 (Female 1):** …… rasa dulu takut tak kena dengan selera. Manis sangat ke?	Participants asked one of her companions to try the traditional cake.	Gastronomic
O5	**P1 (Female 1):** kak linda tak nak? Dia macam tepung letak telur lepas tu letak gula.	Female 1 offered the traditional cake to her companion and tried to guess its ingredients.	Gastronomic
O6	**P1 (Female 1):** berminyak lah. Tak berapa minat sangat. Ira... Ira kan orang kelantan suka manis-manis. Nah habiskan. Rasanya sebelah sana ada makanan juga lah. Sago making hut. Jom.	Female 1 stated that the cake was too oily and she did not like it. She offered the cake to her companion.	Gastronomic
O7	**P4 (Female 4):** nak rasa tak? **P1 (Female 1):** lempeng dan tebaloi. **Staff:** tu lempeng rm4 sekeping. Kalau nak kita boleh buat dia panas-panas. **P1 (Female 1):** macam mana? Nak cuba? **P4 (Female 4):** nak. **P1 (Female 1):** saya nak satu lempeng.	Female 4 asked her companions whether they wanted to try the Melanau's traditional snacks. Then, the Staff offered them with fresh snacks that she just made. The participants agreed to try the snacks.	Traditional food
O8	**P4 (Female 4):** ni yang lemak-lemak tu.	Female 4 and 2 were trying to guess the snack that they were trying.	Traditional food

	P2 (Female 2): ni tebaloi ke? **P4 (Female 4):** tebaloi lah tu.		Gastronomic
O9	**P2 (Female 2):** rasa apa? Lempeng? (asking about the *tebaloi*) **P1 (Female 1)**: rasa kelapa. Tapi sedap lah. Saya suka bau dia. …	Female 2 asked about the taste of the Melanau's traditional snacks.	Traditional food Gastronomic
O10	**P7 (Female 2):** rumah papan macam ni aku teringin tau tak.	Female 1 expressed her wish to own a wooden house as found in SCV	Like to own such things
O11	**P8 (Female1):** ni tengok ni… orang dulu punya ni. Tempat letak baby. Ni tak da lagi ni… macam mana tau… macam bakul bawa pergi beli-beli barang.	Female 1 was very excited to invite her companions to see the old baby cradle. She said it looked just like the basket used to buy vegetables at the market.	Old object Real thing
O12	**P8 (Female 1):** ni apa ni? Papper blower. **P10 (Male 2):** apa tu nabilah? **P8 (Female 1):** apa ni? Lada. **P9 (Male 1):** apa dia? **P8 (Female 1):** lada. Lada. **P9 (Male 1):** owh... Papper blower.	The participants looked at the pepper blower and was curious about what it was.	Real thing

O13	**P8 (Female 1):** … … tu tumbuk apa? **Staff:** lesung untuk tumbuk padi…	Female 1 was curious about an object that did not look familiar. The Staff told her that it was a mortar to pound the paddy.	Real thing
O14	**P9 (Male 1):** ni bird nest… **P8 (Female 1):** bird nest.	Male 1 and Female 1 looked at a bird nest exhibition.	Real thing
O15	**Staff:** tu pengisar beras. **P8 (Female 1):** owh… beras.	The Staff introduced an old rice grinder to the participants.	Real thing Old object
O16	**P8 (Female 1):** … … tu gergaji besar… dia orang nak… pakai 2 orang tu.	Female 1 was looking at the old big saw and mentioned that the saw needed one to two persons to use it.	Real thing Old object
O17	**P10 (Male 2):** ni buaian… **P8 (Female 1):** buaian…	Male 2 and Female was looking at a cradle.	Real thing
O18	**P8 (Female 1):** kuih kapit. **P9 (Male 1):** yes. Kuih kapit. **P8 (Female 1):** ni kuih bahulu...	Female 1 and Male 1 identified the traditional cakes at the Malay house.	Gastronomic
O19	**P10 (Male 2):** macam daun ketupat lah…	Male 2 was looking at some leaves that looked familiar and resembled the *ketupat*leaf.	Rare/uncommo n thing

O20	**P9 (Male 1):** ini belangkas ke? **P8 (Female 1):** belangkas? Apatu? Oo...lah...belangkas. **P10 (Male 2):** belangkas ni hidup ka? **Staff:** tak. **P10 (Male2):** besi punya kah buat? **Staff:** tak tu dia punya cengkerang. **P8 (Female 1):** apa? **P10 (Male 2)**: mati dah **P9 (Male 1):** yang belangkas original punya cengkerang... **P8 (Female 1):** ha... Lah dia punya... (original belangkas)	The participants were excited to see the actual horseshoe crab shells.	Real thing
O21	**P8 (Female 1):** … … ni…ni apa benda ni? Cantiknya...apa fungsi. Yang ni dia parut tau... Dia parut-parut … parut dia akan jadi curle… **P8 (Male 1):** berambang-rambang… **P8 (Female 1):** tanya sat yang tu untuk apa? Ha...ni dia buat macam ni kat sini. Dia parut yang tu. **P10 (Male 2):** mana-mana?	Female 1 was very interested to know about the real function of the woods strands.	Uniqueness Rare/uncommon thing Real thing

	P8 (Female 1): ni yang ni. Apa fungsi dia a? Tanya dia		
O22	**P8 (Female 1):** nak try? (blowpipe) **P10 (Male 2):** apa ni? **P9 (Male 1):** sumpit. Rm1. Nak? **P10 (Male 2):** nak…nak tiup macam mana? **P8 (Female 1):** pegang lah… tiup… **P10 (Male 2):** hehe… **P9 (Male 1)**: target the tin lah... **P8 (Female 1):** target lah… orang dah buat tu target lah… kena ke? **P9 (Male 1)**: no... Hahaha… **P10 (Male2):** this thing…sumpit thing ni macam best. **P9 (Male 1):** ok lah...	The participants were very excited to try the blowpipe activity at the Penan hut. They immersed themselves into that activity. introduced another wood handcraft product he made.	Real thing
O23	**P9 (Male 1):** ni kayu ni buat apa?	Male 1 was attracted to some kind of wood at the Bidayuh Longhouse.	Real thing
O24	**P8 (Female 1):** fikri, izwan tengok baju. Buat baju. Ni baju daripada	The participants were shocked and excited to	Real thing Rare/uncommo

	kulit kayu. **P9 (Male 1):** nak beli gelang. Gelang hilang dah **P10 (Male 2):** ini kulit kayu kan? (costume) **Staff :** ya.	see the Bidayuh's traditional costumes made from some kind of bark.	n thing
O25	**P9 (Male 1):** nak beli ni, beli gelang.	Male 1 wanted to buy a bracelet.	Like to own such thing
O26	**P11 (Male 1):** tok kayu nak? **Staff:** aa. Kayu. **P11 (Male 1):** di ukir balit. **Staff:** aa. Tu kayu lembut, kayu pelaik. **P11 (Male1):** tok ringan rasa. **Staff:** aa…ringan. Tok belian, berat. Macam mau buat senduk tok pakai belian.	Male 1 was interested to know more about the woods handcraft exhibited at the Bidayuh's Old *Baruk*. The Staff gave some information about the handcraft and the type of woods used to make it.	Real thing
O27	**Staff:** tok barang tiup tok. Buluh. Kayu buluh. **P11 (Male 1):** nya macam apa? Bunyi apa? **Staff:** macam burung… **Staff:** ya belum buat lagi. Leju saya. Buat pakai buluh.	The Staff at the Bidayuh's Old *Baruk*	Real thing

O28	**P11 (Male 1):** senduk ada juak molah oh **Staff:** ada. Polah pakai kayu belian. **P11 (Male 1):** kayu belian juak. **Staff:** aok. Nya da tebal sikit. Tebal tok kuat. Ada nipis ya maok nya sorong-sorong nya patah. **P11 (Male1):** sik cun, nya cepat patah. Kat rumah ada? **P12 (Female 1):** ada. Plastic punya. **Staff:** plastic senang pakey. Plastic bagus pakey tapi kelak lama-lama lembut. **P12 (Female 1):** ya lah. Nya lembut pas ya patah. **P11 (Male1):** kayu tok tahan sikit. **Staff:** ada juak bau nya mun nya dah laam. Macam tok sik sebaba nya nang kayu original.	The Staff explained to the participants about the wooden spoon he made. The Staff talked about the types of wood he used and the advantage of that wooden spoon compared to the plastic spoon.	Real thing
O29	**P12 (Female 1):** macam pinggan mangkuk yang dulu-dulu jak saya tengok.	Female 1 mentioned that the exhibited set of dishes looeds ancient.	Old object Real thing

O30	**P13 (Female 2):** … … tadi dia da pakai ini kan? Ney itu barang untuk apa tu? Menari tu kan?	Female 2 was attracted to a mortar. It made her remember about a group of traditional dancers that used mortars in their dance.	Real thing
O32	**P11 (Male1):** nak tengok aaa. Ohh ni perak **Staff**: aa…perak. **P12 (Female 1):** duit benar? **P11 (Male1):** duit benar tapi nya perak	Male 1 and Female 1 were examining real silver coins that the Staff used to make the Bidayuh traditional costumes.	Real thing
O33	**P12 (Female 1):** ni clock tic tac clock	Female 1 was attracted to an old clock.	Old object
O34	**P12 (Female 1):** tu basikal lama nya **P11 (Male1):** klasik juak bah. Neyda nemu g tok	Female 1 mentioned an old bicycle and Male 1 responded to her that it could not be found nowadays.	Old object
O35	**P13 (Female 2):** tu tengok nasib punya kertas.	Female 2 was introducing a fortune paper to her companions.	Real thing Rare/ uncommon thing
O36	**P11 (Male1):** pepper blower.	Male 1 mentioned the pepper blower.	Real thing

			Old object
O37	**P11 (Male1):** sikda g nemu lock cmtok	Male1 mentioned thatit was hard to find that kind of lock (old lock) nowadays.	Old object Antiqueness
038	**P11 (Male1):** lampu gas tok. Lampu pam **P13 (Female 2):** aok lampu di pam	Male 1 and Female 2 were interested in an old gas lamp.	Old object Antiqueness
039	**P11 (Male1):** tok pelamin tok nak kan? Aok pelamin. Kacak pelamin ya pakai nikah	Male 1 was looking at the wedding bed exhibited at the Malay house.	Real thing

***Dialog segments that show the social experiences*.**

Social experiences			
Code	**Dialogue**	**Descriptions**	**Subtheme**
S1	**P1 (Female 1):** ni tempat bagi talk je... Tapi dalam dia kosong. **P1 (Female 1):** rumah penan ni dah kena roboh. Tutup kot. Tinggal tiang je. Kita nak masuk rumah panjang orang ulu pulak. Tadi orang iban punya.	Female 1 explained to her companions about the building at SCV.	Sharing knowledge
S2	**P1 (Female 1):** apa dia tulis?	Female 1 and Female 2 were talking about the	Sharing

	P2 (Female 2): penyaram making. **P1 (Female 1):** apa dia? Penya...penyara? **P2 (Female 2):** penyaram. Penyaram making.	making of *penyaram* (a traditional cake)	knowledge
S3	**P7 (Female 2):** yang tu apa? **P5 (Male1):** yang ni pawagam, dia punya performance. Dia punya pentas. Nampak macam kecik kan. Msuk dlm tu besar.	Female 2 was questioning about the building in front of them. Then, Male 1 was responding to her by mentioning that it was the museum theater with a big hall.	Sharing knowledge
S4	**P6 (Female 1):** mana rumah penan ni? **P5 (Male1):** tu yang kecik ni **P6 (Female 1):** ni ke penan dia? **P5 (Male1):** memang rumah penan mmg begini. Rumah dia memang tak besar pun. **P6 (Female 1):** ohh…rumah dia kecik je **P5 (Male1):** aa'aahh tu ja. Bilik tdo. Ni tmpt aktiviti seharian	Female 1 could not identify the Penan Hut and asked Male 1 which one was the Penan Hut. Male 1 answered Female 1 question by telling her that the small hut was the Penan traditional house or known as the Penan Hut at SCV.	Sharing knowledge

S5	**P5 (Male 1):** aaaa…ni dia. Ni melanau punya. **P7 (Female 2):** owh…tu yang tangga yang tinggi. **P5 (Male1):** aaa tu yang tangga dia tinggi. Dia ada satu lagi sampai atas. Kami dah naik sampai atas.	Male 1 was introducing the Melanau traditional house to his companions and Female 2 was asking for certainty on the house with high stairs. Male 1reacted to Female 2 by saying "Yes. It is" and then he mentioned that he had made it to the top of the house.	Sharing knowledge
S5	**P6 (Female 1):** test-test aku nak main. **Staff:** dia ada empat lah dik. **P6 (Female 1):** seronok pulak. **P5 (Male1):** macam mana? Macam tu …1..2..3..4. **Staff:** hentak dulu ha...lepas tu seret, 2 kali. **P5 (Male1):** owh…ok. **Staff:** betul-betul lah… **P7 (Female2):** hahaha… **Staff:** macam ni, kitak masuk kaki sia… masuk. **P6 (Female 1):** haha…kaki tersepit. **Staff:** dia main dia macam ni. 1,2	Participants were enjoying trying the *alu-alu*dance with the help of the Staff.	Involvement Emotion

	kaki masuk dalam 3,4 sini. (demonstrate the alu-alu) **P5 (Male 1):** owhh…kena laju lah. **Staff :** 1, 2, 3, 4… 1, 2, 3, 4...1, 2, 3, 4. (demonstrate the alu-alu) **P5 (Male1)**: owh…dia kena lompat pakai sebelah kaki. **Staff:** ok...cuba tengok korang main. **P6 (Female 1):** haha… **Staff 2:** memang macam tu, dia 1,2 kaki masuk dalam. **P6 (Female 1):** semah nak cuba? **P7 (Female 2):** tak. Takut tersepit.		

S6	**P8 (Female1):** ni tengok ni...orang dulu punya ni. Tempat letak baby. Ni tak da lagi ni… macam mana Tau... Macam bakul bawa pegi beli-beli barang. Cantik ni. Jarang nampak benda ni. Baby besar ni... Kalau baby macam besar lagi... **P9 (Male 1):** besar lah ni… **P8 (Female1):** owhh… dia just goyang je lah sebab kalau macam la ni kan dia macam henjut-henjut. Ni Just goyang-goyang la kan supaya baby macam rasa nak tidur. Rumah aku ada lagi benda ni tapi dah patah semua la..	Female 1 and Male 1 were attracted to the old baby cradle hanging in the middle of the Chinese Farm house. Female was introducing the old baby cradle to her companions and telling them that it was hard to find that kind of baby cradle nowadays. Male 1 then commented that the size of the baby cradle was just nice. Female 1 was adding some opinion by talking about the differences between the way people rocked the old and new baby cradles.	Engagement
S7	**P8 (Female1):** bird nest memang dia birung punya sarang... Sarang burung lah… burung layang-layang.	Female1 was telling her companions about the bird nest exhibition.	Sharing knowledge

S8	**Staff:** ha…tu handle dia **P8 (Female1):** handle ni… **Staff:** yang panjang tu dah patah… **P8 (Female1):** owh... Ada yang panjang ni... Sebab dia kan nak kena tolak. **Staff:** eemm... Tolak sahaja... Suruh nya berpusing… **P8 (Female1):** sebab yang ni kan tu... Kalau dah letak beras susah nak tolak. **Staff:** lubang itu untuk letak beras… lepas tu letak sikit air. **P8 (Female1):** dulu rumah aku ada... Masa kecik dulu ada. Letak air letak dari situ tak lama dia keluar Lah..	Staff and Female 1 exchange their knowledge and experience about the exhibiton object.	Sharing knowledge
S9	**P8 (Female1):** ha...tu pakaian traditional Melayu Melanau. **P10 (Male 2):** tak ada macam Melayu pun.	Female 1 and Male 2 exchanged opinions about the Melanau traditional costume. The participants	Sharing knowledge

	P8 (Female1): orang Melanau. **P10 (Male 2):** orang Melanau? **P8 (Female1):** Melanau is Melayu Sarawak. Melanau lah dipanggil. Eh… Melanau is Melanau, Melayu Sarawak is Melayu Marawak. Melanau banyak Islam. Kan Fikri kan? **P9 (Male 1):** em? **P8 (Female1):** Melanau banyak Islam kan? Ke memang majoriti Islam? **P9 (Male 1):** majoriti Islam. **P8 (Female10:** majoroti islam. Iban majoriti dia? **P9 (Male 1):** Kristian **P8 (Female1):** Kristian.	were also talking about the religion of the Melanau people.	
S10	**P10 (Male 2)**: besar lagi... (Melanau house) **P8 (Female1):** memang... It's not like satu rumah dia whole satu family duduk. Banyak family duduk satu rumah . **P10 (Male 2):** ya lah… sebab banyak bilik kan.	Male 2 was amazed by the size of the Melanau traditional house. Female 1 then shared her knowledge about the reason behind that big house.	Sharing knowledge

	P8 (Female1): satu kampung nak duduk kat sini. **P10 (Male 2):** wow…		

S11	**P8 (Female1):** …. Bukan… ni boleh pijak ni. Ni cantik. Ni diperbuat daripada apa. Daun apa? **P10 (Male 2):** macam daun ketupat lah... **P8 (Female1):** tu daun tu... **P10 (Male 2):** healing hall... Tempat berubat. **P8 (Female1):** naik atas jom...lagi ramai orang. Eeiii....aku takut naik benda ni. Ok...tak berani lagi aku nak naik atas. Atas tu aku tak boleh nak naik. Hampa naik lah... This means ni satu family satu room... That why tall... Satu family satu room... Ni depa letak lah kan. Ish...sana. Atas ada lagi wei... Nak pergi tengok pergi naik. Akau tak berani nak atas. **P10 (Male 2):** what do you means satu family satu room? **P8 (Female1):** memang. Kan betul kan fikri? Ini kan replika, sepatutnya lagi besar. It's like one Kampung... **P10 (Male 2):** owh...	Female1 and Male 2 were talking about the healing hall and continued to explore the Melanau Tall house. At the same time, Female 1 was given a brief explanation about that house.	Sharing knowledge

S12	**P8 (Female1):** kenapa rumah tinggi sangat kan dia tanya. Tak ada orang jawab kan…. Orang kata takut Banjir apa semua. Bukan...buat tinggi supaya musuh tak mai. Ataupun supaya musuh tak boleh nak attack. Depa boleh attack dari atas. **P10 (Male 2):** ni guna pokok yang tinggi ni… **P8 (Female1):** ha... Pokok dia lagi tinggi ni. Ni pun tengok mana ada simen... Orang dulu mana ada..	Female 1 continued explaining t the reason behind the tall structure of the traditional Melanau's house. Both Male 2 and Female 1 were amazed by the tree used to build the house.	Sharing knowledge
S13	**P9 (Male 1):**Melanau is Melayu Sarawak **P8 (Female1):** Melanau is Melanau, Melayu Sarawak is Melayu Sarawak. **P9 (Male 1):** you said that...tadi. **P8 (Female1):** tak…aku tadi dah betulkan Melanau is Melanau, Melayu Sarawak is Melayu Sarawak Kan...	Male 1 and Female 1 argued about the differences between the Melanau and Melayu of Sarawak.	Sharing knowledge

S14	**P10 (Male 2):** ada ka Iban long house? **P8 (Female1):** ya lah. Iban duduk dalam long house. Eh...penan dia punya rumah kecil je kan, macam tu je..	Male 2 was asking about the Iban longhouse. Female1 explained that the Iban also stayed in a longhouse and mentioned about the Penan hut.	Sharing knowledge
S15	**P8 (Female1):** ni rumah panjang… rumah panjang ramai duduk. Iban dia punya baju cantik. Amboi…yang ni naik tangga macam naik tangga biasa je lah... **P8 (Female1):** ha...ni corak ni cantik. Nampak ni corak iban. Ni corak iban Izwan. **P10 (Male 2):** mana? **P8 (Female1):** bawah. Nampak kain depa. Tu kain depa corak iban.	Female 1 introduced the Iban Longhouse to her companions. She also shared her knowledge about the signature pattern of Iban's art.	Sharing knowledge
S16	**P8 (Female1):** hang dah faham tak fikri? Tengok nak buat corak-corak tu. That why dia turun kan yang ni ha. **Staff:** ini kena ingat dik. **P8 (Female1):** owh...kena ingat. Nampak tak, ada yang bawah ada yang atas. **P9 (Male 1):** owh...	The participants spent some time at the weaving exhibition. From the Staff explanation, Female 1 tried hard to help her companions especially Male 1 to understand the concept of the weaving process.	Engagement

	P8 (Female1): so...nanti kan ada kita buat tu dulu-dulu, yang buat guna kertas tu dulu. Naik turun naik turun naik turun. **P9 (Male 1):** tak faham macam mana dia boleh masuk benang tu. **P8 (Female1):** benang mana? Fungsi ke apa? **P9 (Male 1):** macam mana dia masuk? **Staff:** kena kira benang dulu. Yang penting ni lah. **P8 (Female1):** macam mana nak kira benang ni semua. Tapi dia letak semua lah supaya merah tempat dia masuk semua. **P9 (Male 10:** hehe...tak faham. **P8 (Female1):** ha...ni merah semua kan. Sebab the whole dia nak buat line merah semua kan. So, yang mas ni semua nak kira lah. Nanti dia akan masuk ikut yang tu je lah.		
S17	**P13 (Female 2):** ini rumah iban ha? **P11 (Male 1):** hmm... Rumah iban.	Female 2 was asking her companions about the house they were i., Male 1 responded by telling her it	Sharing knowledge

		was the Iban traditional house.	
S18	**P12 (Female 1):** ….. Tok baby tdo punya ….(baby cradle)	Female 1 told her companions about the baby cradle.	Sharing knowleddge
S19	**P13 (Female 2):** tu tengok nasib punya tu kertas **P11 (Male1):** nasib? **P12 (Female 1):** camya rupa di pilih aaa. Tu pun ya` **P11 (Male1):** nak ney? **P12 (Female 1):** lepas ya kuar no ya dapat pegi sia. Pilih no ya.	Female 2 showed the fortune paper to her companions and shared some of her knowledge about it.	Sharing knowledge
S20	**P11 (Male 10:** ada sik nak tadi ya, nak blower tadi, blower papper. Tauk sik Ya pakey org ngncurkan papper.	Male 1 told his companions about the function of the pepper blower.	Sharing knowledge
S21	**P11 (Male10:** tok rumah nak ya tok rumah lama, rumah panggung org dlok. Lengkuas tauk sik lengkuas? Tok lengkuas. **P12 (Female 1):** apa ya? **P11 (Male 1):** pakey masak	Male 1 was introducing the traditional Malay house to his companions. Then they talked about galangal.	Sharing knowledge

S22	**P11 (Male1):** tok tunjuk langit. Pakai orang molah nya mpun tok. Frame tok. Tinggi bah. Sejok tok bah. Mauk nangga tok lam empun.	Male 1 shared his knowledge about some of the structures of the traditional Malay house with his companions.	Sharing knowleddge
S23	**P12 (Female 1):** kedak rumah Melayu juak Melanau **P11 (Male1):** nya Melayu tapi adat, perkauman nya lain **P13 (Female 2):** ohh lain ohh	Female 1 and Male 1 were talking about the differences between the Melayu and Melanau of Sarawak.	Sharing knowledge
S24	**P11 (Male1):** apa dalam ya? Apa sia? (tempat buat sago) **P12 (Female 1):** tempat molah sagu **P11 (Male 1) :** ohh sagu **Staff :** ada molah tumpi, tebaloi, biskut sagu.	Female 1 telling Male 1 about the *sago* processing place.	Sharing knowledge
S25	**P11 (Male 1):** rumah tu nya tinggi sebab apa? **P12 (Female 1):** sebab apa? **P11 (Male 1):** untuk mengelakkan orang ... Peperangan aa. Sebab nya nampak nya besar tapi kita tak dapat melompatnya… Kan kita nengok dari luar tadi.	Male 1 shared his knowledge with his companion about the reason behind the traditional Melanau Tall House.	Sharing knowledge

***Dialog segments that show the introspective experiences*.**

Introspective experiences			
Code	**Dialogue**	**Descriptions**	**Subthheme**
I1	**P2 (Female 2):** ni lah tempat kita kumpul hari tu.	Female 2 was remembering about her previous experience where she gathered at the same place she was currently visiting.	Reminiscence previous experience
I2	**P8 (Female1):** dulu rumah aku ada... Masa kecik dulu ada. Letak air letak dari situ tak lama dia keluar lah...	Female 1mentioned that when she was a child, she had the similar exhibition object that she saw at SCV.	Reminiscence previous experience
I3	**P8 (Female1):** oi...ingat lagi oi kat sini. Bergambar. Buat macam acah-acah family kat sini	Female1 was reminiscing about her previous visiting experience at SCV. She looked at the place where she used to take pictures with her friends.	Reminiscence previous experience
I4	**P8 (Female1):** haha...best lah… dulu kami turun undur…	Female1 laughed when she remembered about her Previous visiting experience where she went backwards down the traditional stair.	Reminiscence previous experience

I5	**P8 (Female1):** so...nanti kan ada kita buat tu dulu-dulu, yang buat guna kertas tu dulu. Naik turun, naik turun, naik turun	Female1 tried to help her companionsunderstand the process of weaving by bringing back their childhood memories about weaving papers which used the same concept.	Reminiscence childhood experience
I6	**P12 (Female 1):** macam pinggan mangkuk yang dulu-dulu jak saya tengok.	Female 1 found the exhibited plates that made her think about old plates set.	Reminiscence previous experience
I7	**P12 (Female 1):** macam tok la tidor. Tidor ngan nenek **P11 (Male1):** camtok ka? **P12 (Female 1):** aok. Tapi tdo lantai la. Tapi nya ikat kdak ya. Tok baby tidur punya . Kerusi ya best. Dolok rumah chai ada kerusi **P11 (Male 1):** yahhh. Ada rumah kmek org dolok. Neyda g dirumah **P12 (Female 1):** rumah chai dulok ada.	While visiting one of the traditional houses at SCV, Female1 saw a traditional bedroom that reminded her about the way she slept at her grandmother's house when she was a child. Then, they moved their attention to the old chair and Male 1 mentioned that he once had a similar chair while Female 1 remembered a similar chair at her friend's house a long time ago.	Reminiscence previous experience

I8	**P12 (Female 1):** eeee macam tok lah dulu rumah auntie melayu mek orang, rumah tinggi.	Female 1 was excited to see one of the traditional houses that looked similar to her aunty's house.	Reminiscence previous experience

Thematic analysis for interview data

Interview transcript analysis for Group 1

Code	Statements	Subtheme
G1a (Q1)	*Berasa sangat seronok lah. Sebab lepas datang sini boleh tahu banyak benda pasal Sarawak. Kami pun dapat belajar banyak perkara tentang Sarawak lah juga kat sini. Semua yang ada dekat sini pun diluar jangkaan. Sebab ada orang cakap orang Sarawak pakai cawat kan, tapi lepas datang sini kita tahu lah tu semua tak betul pun.*	Enhance knowledge Explorer/ Discovery
G1b (Q1)	*Aa... Banyak tahu pasal makanan, kami seronok dapat cuba banyak makanan traditional orang Sarawak.*	Gastronomic
G1c (Q1)	*Ini adalah kali pertama saya datang kesini, saya belajar banyak pasal Sarawak kat sini. Macam budaya, rumah, baju, terutama makanan, sago, tabaloi banyak lah…*	New experience Enhance knowledge
G1e (Q2)	*Kalau dia punya pameram semua rasa macam ok je. Kita boleh tengok cara hidup orang Sarawak juga. Sebab kan banyak orang cakap orang Sarawak ni pakai cawat, tapi sebenarnya tak ada pun kan.*	Enhance knowledge
G1f (Q2)	*Aa...rasa seronok lah dapat menari bersama penari-penari traditional tu. Nak jugak suruh penari tu beratur supaya dapat bergambar bersama-sama visitor, sebab baju mereka semua tu cantik-cantk.* (pg1f)	Emotion Involvement Aesthetic

G1g (Q3)	*Ada lah sikit sebab sebelum ni dengar daripada orang macam mana budaya Sarawk, tengok kat tv je. Tapi lepas datang sini memang berbeza lah daripada kat semenanjung sebab kat sini memang banyak bangsa dengan budaya yang berbeza, so seronok lah dapat belajar dan tengok secara rela macam mana kan.*	Enhance understanding New experience
G1h (Q3)	*Dekat sini pun masih mengekalkan tradisi mereka macam bagus lah untk orang baru tengok.*	Meaningful information
G1i (Q4)	*Rasa seronok lah dapat ajak mereka jalan-jalan sini belajar tentang budya Sarawak, sebab kita dengar daripada orang lain kan. Tak macam kita pergi tengok sendiri. Sebab saya selalu juga masuk sini.*	Social relationship
G1j (Q4)	*Ya lah… Macam kami first time datang sini jadi selama ni tak tahu sanagt tentang budaya Sarawak tengok-tengok kat tv tu dia lain rasa lah. Kalau sendiri masuk sini dia rasa memang real lah.*	Enhance understanding
G1k (Q4)	*Rasa seronok lah datnag sama-sama. Nanti kalau ada masa rasa nak datng lagi nak datang lagi ajak mak abah pulak lah.*	Emotion Social relationship
G1l (Q4)	*Kita belajar banyak pasal Sarawak bila melawat kat sini. Dia nak try umai. Ni first time dia datang kat Sarawak.*	Authenticity New experience

G1m (Q5)	*Kalau jalan-jalan kat sini memang semua tak pernah tengok lah. Kecuali kat rumah melayu tu tadi ada lah.*	Uncommon things
G1o (Q5)	*Saya rasa sangat teruja lah dengan kepelbagaian etnik dia lah. Sebab kat sini banyak kaum kan. Banyak dia punya bahasa.*	Enhance knowledge New experience
G1p (Q5)	*Rumah kat sini sangat unique, macam sangat menarik lah setiap etnik tu ada dia punya rumah tradisi sendiri kan. Saya rasa tu sangat bagus lah…*	Authenticity

Interview transcript analysis for Group 2

Code	**Statements**	**Subtheme**
G2a (Q1)	*Disebabkan first time tengok pasal rumah-rumah, rumah kampung yang kat Sarawak ni kan, pas tu ohh macam ni rupanya rumah nya. Dapat la 1 knowledge baru bahawa rumah dia macam mana* *Rumah tu semua pun sangat uniq dan berbeza antara satu sama lain.*	Enhance knowledge Authenticity
G2b (Q1)	*Kamek 3 kali pegi sitok, tapi 3 kali tu lama la. Dalam 2 tahun lepas la. 3 kali dah pergi sini tapi dia punya culture masih sma. Takda perubahan. Masih kekalkan original dia*	Authenticity
G2c (Q2)	*Hmm...semua signboard ok. Kita boleh faham lah apa dia cakap. Contohnya sign board untuk tanda rumah-rumah tu, fungsi barang kat sana macam kat rumah Penan tu.*	Meaningful information

G2e (Q2)	*Kami ada try main juga tadi kat rumah Melanau tu. Main alu-alu.*	Involvement
G2f (Q3)	*Memang tak sangka lah dia macam ni sebenarnya. Sebab tak pernah datang.* *Ingatkan dia rumah biasa-biasa je tunjuk budaya-budaya kat Sarawak ni.*	New knowledge New experience
G2g (Q3)	*Aa… Macam mungkin dia bukan rumah traditional lah. Tapi dia semua rumah traditional. Seronok lah dapat tahu banyak rumah lepas masuk sini.*	New knowledge
G2i (Q4)	*Bagi saya la, explore dengan kawan-kawan lagi ok. Kira macam kita tak tau apa benda tu sebab macam dia, dia* *Orang Sarawak so dia tau la apa benda. Dia terangkan dengan kita orang, ni untuk apa-apa.*	Social relationship
G2j (Q4)	*Sebelum ni saya datang dengan kawan-kawan Sarawak. Datang dengan kawan-kawan Sarawak memang dia orang tau. Bila datang sini kita rasa kita bawak budak-budak yang tak tau yang baru first time, kita rasa macam nak bgtau mereka. Macam nak guide dia orang jga la.*	Social relationship
G2k (Q5)	*Miss, pada saya semua benda pelik-pelik kat dalam tu saya tak pernak tengok. Ini first time saya datang sini. Memang tak sangka lah. Sebab budaya kat sini sangat lain lah daripada kat semenanjung.*	Rare/Uncommon things
G2l (Q5)	*Semuanya lain kat sini. Kalau kat semenanjung kita ada Melayu, Cina, India tapi semua dah hidup moden. Sini ada pelbagai etnik dan bangsa. Mereka pun ada banyak baju tradisi yang cantik dan tinggal dalam rumah yang uniq.*	Authenticity New experience Aesthetic

G2m (Q5)	*Saya sangat suka dengan rumah kayu kat sini. Dia Nampak traditional sangat. Seronok lah kalau ada rumah macam tu.*	Like to own such things
G2n (Q6)	*Saya rasa semuanya ok je. Puas hati lah, benda macam ni pun penting untuk generasi yang akan datang.*	Self-satisfaction
G2o (Q6)	*Walaupun kami lambat masuk tengok persembahan tu, tapi rasa enjoy seronok sangat lah. Saya pun ikut penari-penari tu atas pentas masa last tu.*	Involvement Emotion

Interview transcript analysis for Group 3

Code	**Statements**	**Subtheme**
G3a (Q1)	*Amazing. Mengagumkan. Sebab saya rasa di Sarawak saja kita boleh nampak the blend of the culture. Kalau dekat semenanjung kurang nampak kot. Dekat sini saya boleh Nampak macam culture.* *One more thing, rasa happy and teruja waktu main sumpit. Kind of new experience for me. Rasa seronok lah.*	Authenticity Involvement Emotion New experience
G3b (Q1)	*Happy. Sebab pernah datang dengan perents tapi tak main. Sebab kan dah tua tak larat nak jalan banyak kan. So, ni pun first time tengok performance tu. Dulu tak masuk sebab tak sempat. Best. Rasa macam wow. Hebatnya...*	Emotion
G3c (Q1)	*Sebab dah datang. So teringat lah tangkap gambar semua. Pernah datang dengan kawan-kawan yang dulu kan masa kita tengah study. So ingat lah dekat sini tangkap gambar*	Reminiscence previous memory

	ni.	
G3d (Q1)	*Tempat ni pun dah rasa macam kampung.*	Emotion
G3e (Q1)	*Kampung dia feeling memang ada lah. Orang lama-lama punya barang, rumah...kokok nyok. Sebab ada rumah melayu kan, so macam ada juga barang lama susah jumpa. Macam kokok nyok... Nyok is kelapa. So dia ada tu kat rumah Melayu…*	Emotion
G3f (Q1)	*Dia ada kuih kapit. Yang masuk-masuk kapit. Kuih kapit is kuih yang gulung-gulung tu. Bahulu pun sama. Sebab kuih tu semua waktu raya memang famous kat kampung lah. Zaman-zaman dulu-dulu lah. Sekarang punya kuih-kuih moden ja... So dia ada mengibau lah...*	Reminiscence childhood memory
G3g (Q2)	*Ok. For me puas hati lah. Terutama nya untuk buat tenun, ketuk-ketuk kayu tu. Saya rasa benda tu susah untuk buat. So..very worth for them kalau nak jual dengan harga yang mahal. (pg3b)*	Self-satisfaction
G3h (Q2)	*Daripada kayu nak buat kain. Kat rumah bidayuh...they are very creative and amazing.* *Saya ada beli ni beg daripada kayu, rm10.* *(pg3c)*	Like to own such things
G3i (Q2)	*Kat sini pun mereka bakar bahulu guna arang kan. Cara lama, so...lagi sedap lah. Sebab orang sekarang banyak yang guna arang kan.*	Linking the past with present

G3j (Q2)	*Sign board semua membantu memudahkan lawatan di sini. Macam signboard kat rumah Cina tu dia terus tulis apa yang ada dalam tu. Contohnya buat lada hitam, bird nest. Semua benda description tu masuk. So kita akan dapat overview apa yang ada dalam rumah tu. That membantu.*	Meaningful information
G3k (Q3)	*Idea tu ada lah. Sebab tengok dalam buku macam buku sejarah. Kaum penan macam mana. Dia macam dah tengok lah. Dulu kat buku je kan. Bila tengok orang penan tau kan macam mana cara hidup mereka sebenarnya.*	Enhance knowledge
G3l (Q3)	*Lagipun kawan-kawan kan selalu cerita tentang Sarawak, tentang unimas. So mereka selalu open the video. Jadi selalu tengo lah. So ada lah overview tentang Sarawak.*	Sharing knowledge
G3m (Q3)	*Knowledge, experience semua tu lah improve lah. Sebab kita dah rasa semua benda tu sendiri. Kita pergi rumah tu kita rasa benda tu sendiri.*	Enhance knowledge
G3n (Q3)	*Kita tengok betul-betul dia punya cara buat tu, cara buat ni. Kalau tak just macam cikgu ajar kan, buku baca tak faham. Tambah juga kalau baca dalam buku macam boring. Tapi kat sini kita alami, belajar dan dapat fahami secara real. Contohnnya sumpit. Kita tak pernah nak cuba sumpit sebelum ni. Tapi datanng sini dapat rasa semua tu. So satu pengalaman baru lah.*	New experience
G3o (Q4)	*I can find truly malaysia here. Selalu tengok dalam tv saja kan macam mana orang Sarawak menari tu. Tapi yang kat sini lagi real lah banding dengan kat tv tu. Lepas tu main sumpit tu bestnya. Rasa seronok lah. Best.*	Explorer/ Discovery Authenticity

G3p (Q4)	*Kalau datang Sarawak tak datang sini rugi. Sebab Sarawak kan besar kalau nak pergi setiap tempat tengok culture kan susah. So kita datang sini untuk tengok. So sini senang terus tau semua kan. Masa dia buat persembahan pun dia cakap. Iban paling ramai dekat Sarawak. So, 1/3 daripada Sarawak Iban. Dia macam beri tahu semua population... so banyak dapat fahaman lah.*	Meaningful information
G3q (Q4)	*Rasa seronok sebab kami boleh belajar tentang Sarawak bersama. They can share their knowledge with me. If coming here and walking around here alone is not best. They help me to enhance my experience here. Because they got the information. So they can explain to me. So dia ni membantu lah nak bagitahu ni apa, ni apa.*	Emotion New knowledge Social interaction
G3r (Q5)	*Semua rare. Sebab kat semenanjung tak ada. Kecuali rumah melayu dan cina yang ada pernah tengok. Yang lain semua rare. Sebab kat sini still kaya dengan culture. Kalau kat semenanjung walaupun tau ini melayu, cina, india kan tapi semua macam dah blend dah moden, so dia tak ikut sangat traditional.*	Rare objects Authenticity
G3s (Q5)	*Kalau kat semenanjung kita ada Siam, Bajau, Jawa but new generation is all looks same, we can't see it anymore. They can't even speak the language. Macam jawa dah tak boleh cakap jawa.*	New experience
G3t (Q5)	*Maybe I feel excited because finally I can come here and see the uniqueness of Sarawak culture. Because my friends whose study in UNIMAS always mention about Kuching Sarawak. Sarawak is best, good and they show the picture to me... Then I feel excited and curious. Tapi datang sini memang satu experience yang baru lah bagi saya.*	Curiosity Explore/ Discover

Interview transcript analysis for Group 4

Code	**Statements**	**Subtheme**
G4a (Q1)	*Perasaan? Macam sakai ja ku masuk dalam tok. Semua benda sik tauk bah.*	New experience
G4b (Q1)	*Begitu gembira. Happy. Banyak barang yang tak penah lihat. Dapat mengambil pengalamn dari situ. Pengalaman tengok barang- barang antik.*	Emotion New experience
G4c (Q1)	*Saya teringat rumah nenek saya dekat kampung punya dekat itu Singai. Dekat rumah Melayu tu ada kuih yang bulat-bulat macam kuih sepit. Dulu mak saya pun* *Ada buat msa Chinese New Year.*	Emotion Reminisce about past
G4d (Q1)	*Saya teringat buaian kat bawah rumah Melayu tu, dulu kecik-kecik ada selalu main. Bangku rotan yang kat rumah Cina pun sama.* *(PG4n)*	Reminiscence childhood memory
G4e (Q1)	*Kat rumah Cina tu penah tengok gergaji panjang tu dulu-dulu penah tengok. Tu untuk orang potong kayu yang besar. (pg4p)*	Reminisce about past
G4f (Q2)	*Belum puas gik jalan. Belum cukup barang yang belum ditemui. Puas. Mereka banyak membantu juga lah. Tolong terangkan banyak benda yang kami tidak faham. Boleh lah...*	Self- satisfaction

G4g (Q3)	*Saya ingat tu biasa saja macam hotel. Saya ingat dia ada aircond tapi dia ckap rumah bidayuh tu biasa saja. Saya ingat tak ada orang tinggal, kosong saja. Tapi dlm sana ada orang macam betul masak sana la buat barang dekat sana. Macam kamu pergi rumah Melayu mmg ada orang sana. Mauk ucap lagi masuk kan?*	New experience
G4h (Q3)	*First saya datang la macam saya tgok satu barang yang sangat special iaitu rumah bidayuh. Dia mmg* *Tradisional. Yang moden ada kipas.*	Authenticity
G4i (Q4)	*Sangat-sangat seronok. Lepas tu saya belum penah datang. Saya rasa happy boleh tgok bnyk barang. Kami* *semua lain bangsa. Dia (s1) banyak tolong explain, tanya itu tanya ini. Dia banyak tolong kami dia fahamkan semua benda lah, yang sebelum ni kami banyak tidak faham lah.* *Macam ukiran kayu bnda dia buat dari kayu mana. Macam kayu ringan, kayu belian, kayu jati apa semua dan sebagainya la. Macam mana nya di ukir sampi nya jadi corak patung.* *Kami 3 sabar jalan-jalan sampi habis rumah. Tidak putus asa biar pun panas hari. Aik pun nak habis tadi tapi kami pun sama jalan sampi habis. Tapi mau tengok maa... Tapi boleh la kmi 3 jalan macam ni. Best lah. Tidak rugi la*	Sharing knowledge
G4k (Q4)	*Enjoy. Saya rasa seronok dapat share pengetahuan dengan mereka dua ni lah. Saya pun banyak tolong beritahu mereka banyak benda kat dalam sini.*	Sharing knowledge
G4l (Q5)	*Rumah-rumah ya la semua jarang tengok.*	Rare/uncommon things

G4m (Q5)	*Decoration dia. Macam tangga dia buat macam tu macam tangga, rumah nya berbeza daripada rumah sekarang. Susah nak dijumpa.*	Real object
G4n (Q5)	*Banyak barang tengok kat tv tapi sini tengok real. Contoh, rumah Chinese dia ada macam itu kerusi macam rotan punya. Macam baby dia punya tu ayun. Blower itu saya tak pernah tengok. Memang saya first tengok. Blower papper.*	Real object
G4o (Q5)	*Macam ada satu fotostat mesin, dengan satu polah kertas. Sekarang baru tahu macam mana rupa benda tu* *semua lah. Sebelum ni memang tidak pernah tengok lah semua tu. Yang paling susah nak di cari, radio lamak.*	Reminisce the past
G4p (Q6)	*Mesti datang la. Sini seronok dapat belajar banyak benda tentang Sarawak.*	Emotion

Thematic analysis for photovoice data

Photovoice analysis for Group 1

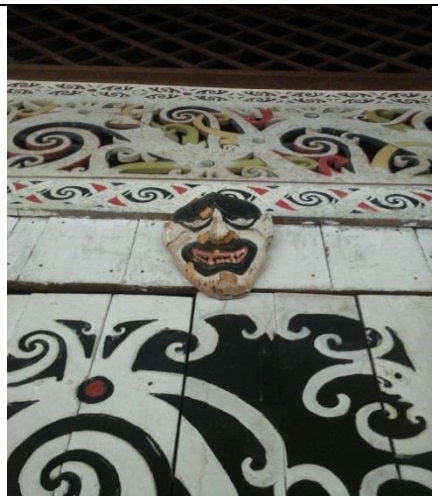
Pictures	**Comments**	**Subtheme**
 PG1a	**Photo 1:** *Yang ni suka tengok dia punya corak lah. Macam mana dia susun manik-manik tu. Menarik dan sangat teliti.*	Aesthetic
 PG1b	**Photo 2:** *yang baju mereka cantik. Kalau boleh nak cuba mereka punya baju tu. Mereka menari pun seronok tengok.*	Traditional dance Entertainment Aesthetic
 PG1c	**Photo 3:** *yang rumah ni sangat unik. Sebab dia bulat kan. Biasa kalau macam rumah panjang. Dia rumah bentuk macam biasa dan panjang. Tapi yang ni dia bulat...*	Uniqueness

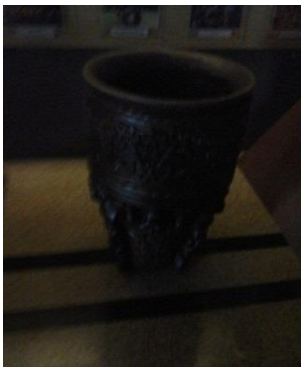
 PG1d	**Photo 4:** *yang ni Gunung Santubung kan. Dia cantik lah, alam semulajadi dia cantik. Sebab selalu cakap gunung santubung kan... so ni lah dia gambar Gunung Santbung.*	Explorer/ Discovery
 PG1e	**Photo 5:** *yang ni ambik sebab tak pernah naik selama ni. Jadi ni bukti kami dah naik lah. Rasa seronok ada takut juga lah masa naik ni.*	New experience
 PG1f	**Photo 6:** *Ni sebab mereka cantik, baju mereka cantik dan pandai menari juga. Kalau boleh nak bergambar bersama semua penari-pnari tu semua. Kalau boleh suruh mereka semua bsusun lah, sebab beri peluang pelawat bergambar bersama kan.*	Aesthetic

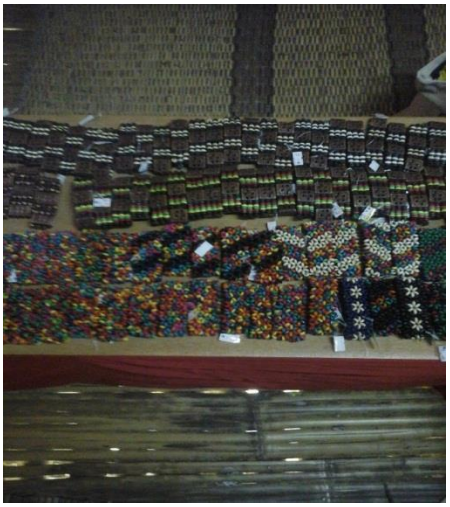
 PG1g	**Photo 7:** *yang ni kat rmah tinggi-tinggi tu. Rasa dia unik dan tak pernah tengok sblum ni.*	Uniqueness New experience
 PG1h	**Photo 8:** *gambar ni saya rasa dia sangat menarik. Orang yang buat pun kreatif. Dia boleh buat gong banyak jadi macam seekor kucing.*	Aesthetic Uniqueness

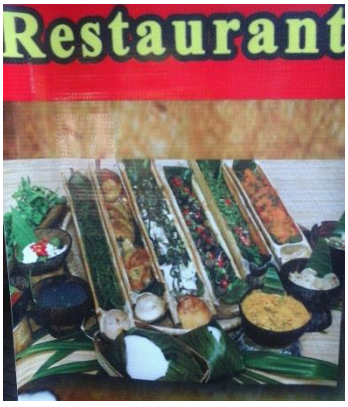
Photovoice analysis for Group 2

Pictures	**Comments**	**Subtheme**
	Photo 1: *rare lepas tu dengan seni nya yang sendiri terutamanya macam ukiran pada dinding dan tiang. Macam kat rumah Ulu tu kan.*	Rare/ uncommon thing Aesthetic

 PG2a		
 PG2c	*Memang menarik lah dia punya seni. macam ukiran **sape** tu pun sama. sebab kita tak penah jumpa benda tu, so macam menarik dia punya seni dia tu*	Aesthetic Rare/uncommon things

 PG2d	***Photo 2****: sebab tgok dia pnya sight dia dengan pemandangan di kaki gunung. (gambar gunung). Permandangan yang cantik lah dengan alam semulajadi dia.*	Explorer/ Discovery
 PG2e PG2f	**Photo 3:** *sebab dia ada corak naga, macam mna dorg boleh buat tembikar pasu tu. Yang boleh timbulkan dengan corak dia la. Menarik la menarik*	Aesthetic

 PG2h PG2i	**Photo 5:** *Macam yang manik-manik ni. Saya rasa dia memang cantik, unik dan kreatif. Fikir juga macam mana dia boleh buat corak guna manik tu.*	Uniqueness Authenticity

 PG2j	**Photo 6:** *yang ni sebab memang tak pernah tengok sebelum ni. Ni kat rumah bidayuh kan. Sangat menarik lah dia boleh buat baju daripada kulit kayu macam ni.*	Rare/uncommon things New experience
 PG2k	**Photo 7:** *ni yang pemerah tebu ni memang tak pernah tengok selama ni.*	Rare/uncommon things
 PG2	**Photo 8:** *ni gambar makanan traditional Sarawak yang ada dijual di restoran sana. Saya rasa ni bagus lah sebab mereka buat banner untuk beri information pada orang yang datang makanan traditional Sarawak. Orang pun mesti tertarik nak cuba tengok gambar ni dengan hidangan yang unik.*	Authenticity Meaningful information

 PG2m PG2n	**Photo 9:** *saya sangat suka dengan rumah ni. Dia sangat unik sebab satu-satunya rumah traditional yang bulat dan ia mengunakan atap daun. Kalau tengok pemandangan dia dari jauh, sangat cantik dengan pokok disekeliling. Rasa tenang jak…*	Uniqueness Authenticity Explorer/ Discovery
 PG2o	**Photo 10:** *yang ni sebab kami rasa curious tentang fungsi benda ni. Nak tahu lah sebab apa mereka buat macam tu dan letak pasu kat tengah-tengah tu.*	New experience Rare/ Uncommon things

Photovoice analysis for Group 3.

Pictures	Comments	Subtheme
 PG3a	**Photo 1:** *because it unique and special. We also want to it function. Nampak dia sangt cantik lh. Ramba-ramba mcam ni. Tengok bnyak gantung-gantung kat sini kan. Jadi kita nak tahu dia punya function juga. So, tdi adalah tanya staff kat sana mreka cakap untuk hiasan je.*	Uniqueness Authenticity
 PG3b	**Photo 2:** *ni baju yang tenun n sangat susah buat. Kami sangat berminat nak tengok. Kami duduk lama tengok cara dia buat. 3 months for 2 meters. Dia pun explained macam mana proses dan tempoh buat semua tu.* **(G3g)**	Aestheticity
 PG3c	**Phtoto 3:** *yang ni aunti tu dia explain macam mana nak dye color (gambar masa buat baju kulit kayu). Ni lah yang dia ketuk-ketuk. Suami dia ketuk dia jahit. Yang ni sangat unik dan rare sebab dia boleh buat baju daripada kayu kan.* **(G3h)**	Uniqueness Rare/uncommon things Enhance knowledge

 PG3d	**Photo 4:** *Ni yang chinese punya tempat letak baby tu. Benda tu very heritage. Sekarang mana ada dah. Dia antik lah.*	Old object
 PG3e	**Photo 5:** *ni cara buat lada. Memang tak pernah tengok lah, sebelum ni tak tahu pun orang proses lada tu macam mana.*	Enhance knowledge New experience
 PG3f	**Photo 6:** *ni mak cik-mak cik menyeyi kat rumah Melayu. Berasa sangat seronok dan teruja tengok dia mereka menayayi.*	Entertainment Engagement

 PG3g	**Photo 7:** *ini sebab dia macam Chinese style naga-naga. Cantik. Saya rasa dia sangat menarik dan klasik. Sebab barang original macam ni memang susah nak cari sekarang kan.*	Old objects Aesthetic
 PG3h	**Photo 8:** *ni dia main tu. Seronok sangat lah tengok mereka main. Rasa nak cuba tapi takut. Kami naik rumah Melanau yang tinggi tu sampai tingkat 3.*	Engagement
 PG3i	**Photo 9:** *Yang ni sebab dia cantik. Baju dia pun cantik, tambah lagi dengan ukiran dinding kat belakang dia tu. Sangat menarik dan saya rasa dia asli.*	Authenticity Aesthetic

 PG3j	**Photo 10:** *gambar mereka ni sebab suka sangat tengok mereka menari tarin traditional orang Sarawak. Rasa seronok sangat. Lepas tu saya sangat tetarik dengan mereka punya baju. Setiap kaum ada baju traditional yang cantik.*	Entertainment Traditional dance Authenticity

Photovoice analysis for Group 4

Pictures	**Comments**	**Subtheme**
   PG4a	**Photo 1***: Saya ambik gambar ini sebab dulu nenek saya kat kampung ada pakai pinggan tu la. Sekarang tiada lagi. Sekarang tukar sudah. Saya lebih suka latengok itu barang Iban dan Melayu. Kinek susah nak di cari lagipun nya antik.*	Antiqueness Reminiscence previous experience

 PG4b PG4c PG4d	***Photo 2:*** *sebab nya menarik perhatian. Pakaian mereka pun cantik-cantik dan unik. Mereka pun pandai menari tarian traditional orang Sarawak. Seronok lah tengok mereka menari.*	Uniqueness Aesthetic Entertainment Traditional dance

   PG4e	***Photo 3:*** *Pasu ia antik. Susah nak ditemui macam mangkuk, talam. Ada pernah tengok sebelum ni tapi susah nak jumpa.*	Old object
 PG4f	***Photo 4:*** *Yang ni betul-betul saya tak pernah tengok untuk tumbuk beras.*	Rare/uncommon things New experience

 PG4g PG4h Pelamin melanau	***Photo 5:*** *Macam pelamin tok, adat Melayu lama susah. Lain macam nya tertarik gik pada yang lma sebab pelamin kinek tok dengan dolok lain. Lepas tu dapat juga tengok pelamin melanau macam mana.*	Old object
 PG4i	***Photo 6:*** *Ada banyak benda and barang-barang yang tak pernah saya nampak mereka letak kat sana. Lepas tu ada kulit binatang dekat dinding tu, saya rasa macam dekat kampung nenek saya sebab ada satu rumah dekat kampung nenek saya pun ada banyak kulit binatang.*	Rare/uncommon things Reminiscence previous experience
	Photo 7: *Congkak ni sebab saya sangat suka. Sya suka main congkak, dulu kat kampung selalu main.*	Reminiscence previous experience

 PG4j		
 PG4k	***Photo 8:*** *macam tangga ni lah dekat luar memang susah cari punya, tapi saya ada pernah tengok lah dekat kampung kawan saya ulu-ulu sana. Tadi saya ada cuba naik jalan slow-slow tak pandai saya.*	Rare/uncommon things Reminiscence previous experience
 PG4l	***Photo 9:*** *saya pun sangat suka tengok tingkap rumah yang traditional ni. Sya rasa dia sangat cantik dan menarik perhatian. Sya pun suka keadaan ruang tamu yang traditional, rumah traditional kampung ni baguslah.*	Engagement

 PG4m	**Photo 10:** *Macam radio lama ni, sangat antic saya rasa. Sebab sekarang taka da lagi jual dan memang susah nak jumpa. Radio ni ingatkan saya pada rumah nenek saya dan kenangan masa saya kecil dulu.*	Old object Reminiscence childhood memory
 PG4n	**Photo 11:** *Saya suka ruang ni. Memang saya teringat rumah nenek saya masa saya kecil dulu. Ada bangku rotan, buaian baby macam ni orang tak ada lagi pakai sekarang.* (G4d)	Reminiscence childhood memory
 PG4o	**Photo 12:** *Ni dia cakap pepper blower. Untuk orang proses lada. Sebelum ni memang tak pernah tengok benda ni. Baru sekarang tahu macam mana rupa mesin proses lada.*	Enhance knowledge

 PG4p	**Photo 13:** *gergaji besar macam ni dulu-dulu saya pernah tengok. Ni orang pakai untuk tebang pokok besar. Tapi sekarang sikda gik, orang dah pakai sensaw.* (G4e)	Sharing knowledge

Interview Questions

1. Please describe your feeling after visiting Sarawak Cultural Village (SCV)?

   Sila terangkan bagaimana perasaan anda selepas melawat Kampung Budaya Sarawak (KBS) ini?

2. How satisfied were you with SCV facilities and exhibition? What else does make you think of?

   Jelaskan bagaimana tahap kepuasan anda dengan kemudahan dan pameran yang pihak KBS sediakan. Apa lagi yang mendorong anda berpendapat sedemikian?

3. Before visiting SCV did you have any idea about how it looks like?

   Adakah anda mempunyai sebarang gambaran tentang KBS sebelum melawat ke sini?

   No. So, I guess you have learned new things here? What are the new things that you had learned here?

   Yes. So, I guess you have improved your understanding about Sarawak Cultural. In what point of view does your understanding improved?

4. How did it come that you decide to take this photo? Please tell me why did you interested on this object or exhibition?

   Bagaimana anda boleh tertarik untuk mengambil gambar ini? Sila beritahu saya mengapa anda boleh berminat pada objek ataupun pameran ini?

5. Please tell me a little bit about your experience visiting SCV with your visiting group.

Sila jelaskan serba sedikit pengalaman tentang pangalaman anda melawat ke KBS bersama-sama kumpulan lawatan anda.

6. What kind of experiences that did you get after visit SCV?

   Apakah pengalaman yang anda perolehi setelah melawat KBS?

7. Did you see any uncommon thing here? What it is? What do think about it?

   Adakah anda melihat sebarang objek luar biasa di sini? Apakah itu? Apa pendapat anda tentang objek tersebut?

8. Is there anything you did not have chance to talk about, but which is important to you?

   Adakah terdapat perkara-perkara lain yang anda rasakan amat penting tetapi belum sempat dinyatakan lagi?

Statement of Informed Consent

Thank you for agreeing to take part in our study.

We are conducting a study to look into social interaction between members of group regardless of its composition, for example a group of family, friends etc.

As a participant of this study, we would like you to read the instruction carefully before you begin.

1. Your group will be loaned a tablet to be use throughtout your visit.
2. Your group is required to take any photos of your group interest during the visit. You can take many photos as you like.
3. In addition, your conversation during the visit will be recorded too using the same device.
4. At the end of the study, a follow up interview will be carried out to discuss about your photos and your experiences at SCV.

All information gathered through this study will be kept confidential.

Please consult one of the research team if you have any issues or problem during the process.

Consent Form

Please read and sign this form.

In this study:

- You will be asked to perform photovoice activity. You will bring the smartphone during your visit at Sarawak Cultural Village and asked to take any exhibition photo according to your own interest.
- We will also conduct interview with you.
- You will be asked to give comment towards the photo that you have taken.
- You will be asked to record all your conversation within the group during your visit using smartphone recording function provided by researcher.

Participation in this study is voluntary. All information will remain strictly confidential. You have right to withdraw your consent to the expereiment and stop participation at any time.

I have read and understood the information on this form,

Subject's signature,

_____ Date:_____

Research instructor,

_____ Date:_____

Penyata Makluman Keizinan

Terima kasih kerana bersetuju untuk mengambil bahagian dalam kajian ini.

Kami menjalankan kajian untuk melihat interaksi social antara ahli kumpulan tanpa menghiraukan komposisi kumpulan, contohnya sekumpulan keluarga, kawan-kawan dan sebagainya.

Sebagai peserta kajian ini, kami memohon agar anda membaca arahan dengan teliti sebelum bermula.

1. Kumpulan anda akan dipinjamkan satu tablet untuk digunakan sepanjang lawatan di kampung budaya.

2. Kumpulan anda dikehendaki untuk mengambil gambar mana-mana pameran yang menarik minat ahli kumpulan anda. Anda boleh mengambil seberapa banyak gambar yang anda suka.

3. Di samping itu, segala perbualan anda sepanjang lawatan hendaklah juga direkodkan dengan menggunakan alat peranti yang sama.

4. Di penghujung kajian, satu temubual akan dijalankan untuk membincangkan tentang gambar yang telah diambil pengalaman anda di Kampung Budaya Sarawak.

Segala maklumat yang telah dikumpul melalui kajian ini adalah sulit.

Sila rujuk atau berjumpa dengan mana-mana pengkaji jika anda mempunyai sebarang isu atau masalah semasa proses kajian dijalankan.

Borang Keizinan

Sila baca dan tandatangan borong ini.

Dalam kajian ini:

- Anda akan diminta untuk menjalankan aktiviti photovoice. Anda akan membawa telefon pintar bersama sepanjang lawatan anda di Kampung Budaya Sarawak dan anda harus mengambil mana-mana gambar pameran yang menarik minat anda dan ahli kumpulan lawatan.
- Kami juga akan menjalankan soal selidik bersama anda dan ahli kumpulan.
- Anda akan diminta untuk memberikan komen berdasarkan gambar yang anda telah ambil.
- Anda akan diminta untuk merakamkan segala perbualn dalam kalangan ahli kumpulan semasa lawatan dengan menggunakan fungsi rakaman suara pada telefon pintar yang telah disediakan oleh pengkaji.

Penglibatan anda di dalam kajian ini adalah secara sukarela. Segala maklumat yang diperoleh adalah sulit. Anda juga berhak untuk menarik diri daripada kajain ini pada bila-bila masa sahaja.

Saya telah membaca dan memahami segala maklumat yang terdapat di dalam boring ini,

Tandatangan peserta,

_____ Tarikh: _____

Pengkaji,

_____ Tarikh: _____