



Museums as heritage sites: The effect of modernization on the visit intentions of the younger generation

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Abstract

Museums, as the “home” of cultural and historical heritage, have experienced a decline in popularity amid increasing competition from modern tourist destinations. The younger generation tends to prefer destinations that prioritize visual aesthetics and engaging entertainment, which may contribute to the declining popularity of museums. The lack of interest among younger people in visiting museums as tourist destinations motivated this study, which employed a causal research design and quantitative methods using a correlational approach. The study population consisted of respondents aged at least 20 years who enjoyed traveling, with the additional criterion that they took vacations at least once a year. Respondents were selected using a non-probability sampling method, resulting in a sample of 347 participants. The data were analyzed using SmartPLS 3. The results indicate that perceived aesthetic value directly influences visit intention and indirectly influences it through attitudes. In contrast, entertainment influences visit intention indirectly through attitudes but has no direct influence on visit intention. Based on these findings, reviving the popularity of museums in Indonesia requires greater attention to aesthetic values that can capture the interest and attention of the younger generation. In addition, entertainment features should be further developed to overcome the perception that museums are boring.

Keywords: *cultural tourism, aesthetic, young generation, tourism, heritage*

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1. Introduction

Tourism plays an important role in the development of the Indonesian economy. The diversity of natural, cultural, historical, and culinary tourism enhances Indonesia's potential to utilize the tourism sector as one of the main drivers of economic growth. Indonesian tourism not only contributes to state revenue through tourism taxes and levies but also has a positive impact on the growth of other sectors (Santo, 2024). Indonesia's tourism sector was able to become a main driver of growth in 2024 by creating nearly 25 million jobs and contributing foreign exchange of USD 16.7 billion (Ministry of Finance, 2025). The tourism sector also contributed 3.96% to national GDP in the first quarter of 2025 and absorbed more than 25.88 million workers in various regions (Ministry of Tourism, 2025).

Museums, as an important component of Indonesia's tourism sector, continue to face challenges in attracting and engaging younger visitors. Changes in young consumers' leisure preferences have increased the importance of aesthetic, interactive, and entertaining experiences in museum management (Proietti & Addis, 2022). Younger visitors tend to evaluate museums not only according to the educational value of their collections but also through the attractiveness of the exhibition environment and the emotional enjoyment generated during the visit (Huo et al., 2024; Ceccarelli et al., 2024). Hyun et al. (2018) demonstrated that museum aesthetics and ambience play important roles in shaping millennials' evaluations of art museum experiences. Similarly, Vesci et al. (2020) showed that aesthetics, escapism, and the integration of education and emotion contribute to visitor satisfaction and subsequent behavioural responses. Hence, the perceived aesthetic value and entertainment are essential elements in repositioning museums as attractive cultural-tourism destinations for younger audiences.

Indonesia's variety of tourism, including nature, culture, education, history, and culinary tourism, has its own popularity and attraction among tourists (Purwanto et al., 2026). Moreover, its plural culture and history are able to create an interesting combination of tourism and education. In this case, museums are one of the options that tourists can consider. Government Regulation of the Republic of Indonesia No. 66 of 2015 concerning Museums explains that museums are institutions that function to protect, develop, utilize collections, and communicate them to the public. Museums are tourist destinations and "homes" for valuable objects, both in real and unreal forms. In this era, museums are no longer in their heyday, as clearly illustrated by the decline in the number of tourists visiting museums (Al Khalifa &

Jiwane, 2025; Gawel, 2023). In 2023, 82,326 tourists visited museums, followed by a sharp decline in 2025, when only 59,303 tourists visited, showing a decrease of 23,000 visitors in just one year (Aminah, 2025). Indonesia is recorded to have 442 museums spread across 33 provinces throughout the archipelago (Djanes, 2025), but this number is significantly lower than the number of other modern tourism, entertainment, and educational venues, such as theater performances, cinemas, and amusement parks (Amelia, 2020).

Visitor orientation has become an essential strategy for museums seeking to remain relevant and encourage public visitation (Vesci et al., 2020). Younger consumers tend to value museum and tourism experiences that are visually appealing, enjoyable, and emotionally engaging (Hyun et al., 2018; Genc et al., 2023; Robaina-Calderin et al., 2023). Previous studies have examined several aspects of these expectations. For example, Hyun et al. (2018) investigated the role of museum ambience and aesthetics in shaping millennials' visiting behaviour, while Vesci et al. (2020) focused on museum experience, visitor satisfaction, and word-of-mouth intentions. More recent studies have predominantly examined technology-based modernization, including virtual reality experiences among Generation Z and millennials (Robaina-Calderin et al., 2023) and augmented-reality museum experiences among Generation Z (Genc et al., 2023).

This study aims to further examine the role of perceived aesthetic value and entertainment in shaping attitudes among the younger generation to increase young consumers' intention to visit museums. Based on these differences, comparatively limited attention has been paid to the simultaneous effects of entertainment and perceived aesthetic value on young consumers' museum visit intention, particularly by distinguishing their direct effects from their indirect effects through attitudes. Therefore, this study examines whether entertainment and perceived aesthetic value directly influence visit intention and whether these relationships are mediated by young consumers' attitudes toward museums in Indonesia.

2. Literature Review

2.1. Theory of Planned Behavior

The theory of planned behavior (TPB) is a classical analytical framework that explores individual behavioral decision-making (Liu, Xu et al. 2025; Akkaya & Kurnaz, 2025). The conceptual framework in this theory proposes three main components: attitudes, subjective norms, and perceived behavioral control (Wang, Yeh, 2022; Wu & Chiang, 2023; Esfandiar &

Hadinejad, 2025). TPB has been widely applied to explain behavioral intentions in tourism and museum contexts. For example, Han and Hyun (2017) employed TPB to explain visitors' decisions to visit an environmentally responsible museum, which revealed the relevance of attitudinal evaluation in museum-related decision-making. In the present study, the attitudinal pathway of TPB is adopted to explain young consumers' intentions to visit museums.

Entertainment and perceived aesthetic value are positioned as museum-related experiential attributes that may shape visitors' evaluations of museums (Kelly, 2007; Annechini et al., 2020). When young consumers perceive a museum as visually attractive and entertaining, they may develop a more favorable attitude toward visiting it (Perez-Villarreal et al., 2026). This positive attitude may subsequently strengthen their visit intention. Accordingly, attitude functions as the central psychological mechanism connecting visitors' evaluations of museum experiences with their intention to visit.

2.2. Research Question and Hypothesis Development

Perceived aesthetic value. The perceived aesthetic value of a museum reflects the visual beauty, spatial layout, atmosphere, and sensory experience that the museum offers (Balaskas et al., 2025; Han, 2025). Cultural artifacts, historical heritage, and symbols of local wisdom are also part of aesthetic value (Liang, 2022), so that aesthetic value is not only visual, but also full of symbolic meaning and cultural identity (Nowak-Olejniki et al., 2022; Waechter et al., 2024; Han, 2025). Perceived aesthetic value will trigger a positive affective response (Feng & Zhao, 2024) in the form of feelings of awe and pride that create emotional attachment (Dou et al., 2025; Mikalonyte, 2025; Stavradi et al., 2025) where emotional responses play an important role in shaping tourists' overall evaluation of museums (Lin et al., 2026; Badurina, 2025). Recent research provides evidence that visually rich and immersive museum experiences can strengthen young visitors' psychological and behavioral responses. For instance, Robaina-Calderín et al. (2023) found that higher levels of museum-experience immersion were associated with stronger affective and conative responses among Generation Z and Millennial participants, including a greater intention to visit the physical museum. Aesthetically designed museum spaces can generate affective responses by creating atmospheres and moods that are experienced by visitors (Biehl-Missal & Vom Lehn, 2015).

The relationship between perceived aesthetic value and attitude becomes relevant (Liu, Li et al., 2025) in the context of museums in Indonesia because of the challenges that museums

must face due to the low interest in visits, especially by the younger generation (Robaina-Calderin et al., 2023; Calvi & Vermeeren, 2024). Museums that are able to present a modern aesthetic without eliminating the historical side tend to be perceived as more interesting and relevant (Yang et al., 2022; Cao et al., 2024). High aesthetic perception plays an important role in shaping a positive evaluation of museums as valuable cultural destinations (Li & Li, 2022; Badurina et al., 2025; Yi et al., 2025). Therefore, it is theoretically hypothesized as follows:

H1: Perceived aesthetic value is positively related to attitude.

Entertainment. Entertainment in the museum context refers to the extent to which a museum experience provides enjoyment, pleasure, and emotional stimulation through interactive exhibitions, digital installations, storytelling, games, and other participatory activities (Florido-Benitez, 2024; Liu & Sutunarak, 2024; Florido-Benitez, 2025). Museums of this era are perceived as less attractive formal spaces (Lucy & Anderson, 2025). Entertainment is a strategy to improve the visitor experience without losing educational and historical value (Yang et al., 2022; Wang et al., 2024; Berta et al., 2025). Modern entertainment elements such as interactive technology, visual storytelling, immersive digital installations can create a sense of joy in tourists because there is an experience that feels more alive and real (Juliana et al., 2025; Bagheri et al., 2024; Yuan & Marzuki, 2024). This pleasant experience then triggers the formation of positive attitudes in individuals.

The relationship between entertainment and attitude is considered important in the context of museums in Indonesia, especially for the younger generation (Aytas & Topatan, 2024; Borja et al., 2025). This is driven by the expectation factor for an engaging and participatory recreational experience (Ortiz et al., 2024; Sae-Tae et al., 2024; Wang et al., 2025), so it is important to let go of the feeling of rigidity and boredom while creating an experience that is inclusive and relevant to the more modern era (Yang et al., 2022; Luo et al., 2024). However, museums with excessive entertainment have the potential to lose the main value of the museum itself (Dragija & Jelincic, 2022), so it is necessary to integrate entertainment contextually with the basis of cultural and historical narratives to remain authentic and engaging (Rasoolimanesh et al., 2021; Rahmanto & Fariza, 2025; Zhang, Wong et al., 2025). Tourists when experiencing quality entertainment tend to develop a positive attitude, so it is hypothesized as follows:

H2: Entertainment is positively related to attitude.

Attitude. Attitude is defined as individual sentiments related to the consequences of a behavior (Soliman, 2021). Attitudes refer to prominent beliefs as a result of observation, information, or inferential processes (Sharma et al., 2021; Lee & Albarracin, 2026). This context explains the role of beliefs in shaping favorable or unfavorable attitudes that then affect intentions (Hasan et al., 2023; Etim et al., 2025). Based on TPB, attitudes towards a behavior are defined as the extent to which a person has a positive or negative evaluation of the behavior in question (Li, Lin et al., 2024a). Tourists with a positive evaluation of museum visitation are more likely to develop a stronger intention to visit museums (Zhou et al., 2023; Chen, 2024; Sabiote-Ortiz et al., 2024; Li & Jiang, 2025).

Empirical evidence from the museum context generally supports this relationship. Pramanik et al. (2020) found that visitors' attitudes strongly and significantly influenced their intention to visit museums and cultural heritage destinations. Han and Hyun (2017) similarly identified attitude as an important factor in generating visitors' intentions toward environmentally responsible museums. Nevertheless, their model incorporated personal norms, subjective norms, perceived behavioral control, and environmental considerations. Thus, the attitude examined in their research was connected primarily to evaluations of environmentally responsible visitation rather than to the broader attractiveness of museums as cultural and recreational destinations (Han & Hyun, 2017). Tourist attitudes refer to tourists' feelings towards a tourist destination (Alyahya & McLean, 2022; Hadinejad et al., 2024; Li, Chen et al., 2025), which in this study is a museum. Attitudes are divided into three main dimensions, namely cognitive, affective, and behavioral components (Zhang et al., 2022; Wisniewska et al., 2025; Suherlan & Hidayah, 2025). Hadinejad et al. (2024) and Aboalghanam et al. (2025) found that tourists' attitudes towards a destination have a strong impact on the intention to visit that destination. Similarly, Jiang et al. (2022), Fauzi et al. (2024), Abidin et al. (2022) and Nadee et al. (2024) also found that attitude is strongly related to the intention to visit, where intention is related to how willing an individual is to try and try to do a certain behavior (Conner & Norman, 2022).

H3: Attitude is positively related to visit intention.

Perceived aesthetic value. Perceived aesthetic value refers to visitors' subjective assessment of the quality of visual beauty, spatial atmosphere, and design harmony in the presentation of museum collections (Tulasi et al., 2024; Wu et al., 2025; Hao et al., 2025;

Zhang, Jiang et al., 2025). Aesthetic value in the context of museums in Indonesia comes with a wider dimension because it is not only from physical beauty but also represents cultural identity, history, and symbols of local wisdom (Yang et al., 2022; Han, 2025; Dong & Li, 2025). The aesthetic perception of a museum for tourists is when a museum is able to present an attractive and authentic look (Genc & Genc, 2023; Warcholik, 2023; Tulasi et al., 2024), thus providing a memorable visual experience that creates emotional attachment (Ahmed et al., 2024; Zhang et al., 2024; Chang et al., 2025). Previous research provides relevant but predominantly indirect evidence regarding the relationship between museum aesthetics and visit intention. For instance, Dalle Nogare and Murzyn-Kupisz (2024) argued that aesthetic experiences can play an instrumental role in shaping visitors' perceptions of museums and communicating identity and uniqueness.

The role of aesthetic values is becoming increasingly important in the context of museums in Indonesia due to the increasingly diverse and visually oriented competition of tourist destinations (Vesci et al., 2020; Rhama et al., 2025; Atmadiredja et al., 2025). Aesthetics in the context of museums in Indonesia intersect with the beauty of artifacts, display arrangements, and the atmosphere of museum spaces (Dong, 2024) so that it can become a symbolic medium that helps tourists experience the past again (Wang & Meng, 2024; Pietroni, 2025). When aesthetics is considered aligned, authentic, and meaningful, tourists not only feel visually satisfied, but also emotionally and reflectively engaged (Li, Chen et al., 2025; Rhama et al., 2025; Balaskas et al., 2025; Manojlovic, 2025). From this point of view, perceived aesthetic value plays an early trigger in encouraging the intention to visit museums (Li & Li, 2022; Meng & Dolah, 2025; Nath et al., 2025).

H4: Perceived aesthetic value is positively related to visit intention.

Entertainment. Entertainment in the context of a museum refers to the extent to which the experience offered will be able to provide fun, interest, and emotional engagement for potential tourists (Robaina-Calderin et al., 2023; Li, Sun et al., 2024; Dragija et al., 2025). The entertainment element is an important aspect for museums in Indonesia because tourists tend to be less interested in visiting museums due to the perception that museums are boring and irrelevant to people's recreational preferences (Liu & Sutunyarak, 2024; Huo et al., 2024). When interactive elements are able to be presented in museums, tourists will tend to perceive museums as interesting destinations (Ahmady et al., 2023; Li, Lin et al., 2024; Berta et al.,

2025) because it not only refers to educational destinations and spaces, but also recreational destinations that are able to provide valuable experiences (Huo et al., 2024; Nath et al., 2025; Badurina et al., 2025).

Entertainment can be seen as a medium that is able to reduce the psychological barriers of potential tourists, such as presumptions of museums that are exclusive, rigid, or less relevant (Sustacha et al., 2023; Yang et al., 2022; Liu & Sutunyarak, 2024). When museums are able to present entertainment while still communicating cultural and historical elements, museums will provide an inclusive and more meaningful impression (Robaina-Calderin, 2023; Wang & Meng, 2024; Deng et al., 2023; Liu & Sutunyarak, 2024). In this condition, entertainment no longer leaves an impression that increases momentary interest, but is able to build a stronger intention to visit on a more rational basis (Wang, Yu, et al., 2022; Liu et al., 2023). Therefore, when the museum is able to present the entertainment that prospective visitors expect, it will further increase the intention to visit for tourists.

H5: Entertainment is positively related to visit intention.

3. Methodology

3.1. Research Design

This study employs a quantitative approach with an explanatory research design to examine the relationships among entertainment, perceived aesthetic value, attitude, and visit intention among young museums visitors in Indonesia. A cross-sectional survey method was adopted because the data were collected from respondents from February 4, 2026 to February 18, 2026.

3.2. Participants

Primary data were obtained through a structured questionnaire containing measurement items for each construct in the proposed research model. The questionnaire used in this study was adapted from previously conducted studies. Specifically, the statements measuring the PAV variable were adapted from Huang et al. (2025), while the statements measuring the ENT, ATT, and VI variables were adapted from Deng et al. (2023). Respondents evaluated each statement using a Likert scale ranging from strongly disagree (1) to strongly agree (5).

The questionnaire was distributed via Google Forms through various social media platforms and received 347 responses. During the screening process, 47 responses were

excluded because they did not meet the inclusion criteria. Thus, the final research sample consisted of 300 respondents. The sample size was determined based on the criteria proposed by Hair et al. (2017).

Table 1

Demographic profile

Demographic characteristics	Frequency	(%)
Gender		
Male	123	41%
Female	177	59%
Age		
20-25	123	41%
26-30	107	36%
> 30	70	23%
Income per Month		
Rp 3.000.000 – Rp 5.000.000	162	54%
Rp 5.000.000 – Rp 7.000.000	88	29%
Rp 7.000.000 – Rp 9.000.000	47	16%
> Rp 9.000.000	3	1%
Holiday Frequency a Year		
1 to 2 times a year	237	79%
3 to 4 times a year	57	19%
More than 4 times a year	6	2%

The demographic profile presents the respondents' characteristics in terms of gender, age, monthly income, and vacation frequency per year. According to Table 1, the majority of respondents were female (59%), while the remaining 41% were male. In terms of age, most respondents were between 20 and 25 years old (41%), followed by those aged 26 to 30 years (36%) and those over 30 years old (23%). Regarding monthly income, 54% of the respondents earned between IDR 3,000,000 and IDR 5,000,000 per month, while 29% earned between IDR 5,000,000 and IDR 7,000,000. Meanwhile, 16% reported a monthly income ranging from IDR 7,000,000 to IDR 9,000,000, and the remaining 1% earned more than IDR 9,000,000 per month. In terms of vacation frequency, the majority of respondents (79%) went on vacation one to two times per year, followed by 19% who traveled three to four times per year. The remaining 2% reported going on vacation more than four times a year.

3.3. Data Analysis

The collected data were analyzed using Partial Least Squares Structural Equation Modeling (PLS-SEM) with SmartPLS 3.0. PLS-SEM was selected because it is suitable for

examining complex relationships among latent constructs, estimating direct and indirect effects, and assessing the predictive capability of the proposed research model.

3.4. Research Ethics

This study adhered to the principles of informed consent, voluntary participation, anonymity, and confidentiality. Before completing the questionnaire, respondents received information concerning the study's purpose, data-collection procedures, and use of the findings. Participation was voluntary, and respondents could withdraw at any time without consequences. No personally identifiable information was collected, and all responses were analyzed in aggregate form. The collected data were securely stored, accessed only by the research team, and used exclusively for academic purposes.

4. Findings

As shown in Table 2, all the examined constructs met the recommended criterion of $CR > 0.7$ (Hair et al., 2017). All the constructs are reliable and valid.

Table 2

Loading factors for each in the measurement model

Construct	Item	Factor Loading
Perceived Aesthetic Value	Museum was visually appealing	0.850
	Museum matches my personal aesthetic preferences	0.883
	Museum can be trendy and well-designed	0.875
	Museum was amusing	0.847
Entertainment	Museum was captivating	0.837
	Museum was entertaining	0.815
	Museum was fun	0.773
	Go to museum is good	0.820
Attitude	Go to museum Is pleasant	0.812
	Go to museum is clever	0.853
	Go to museum is desirable	0.839
	Willing to choose museum as destination when travelling	0.870
Visit Intention	Planning to go to museum when travelling	0.888
	Willing to make effort to go to museum when travelling	0.888

Source: Authors' own construction.

Table 3*Construct reliability and validity*

Construct Name	Construct Code	Composite Reliability	AVE
Attitude	ATT	0.899	0.691
Entertainment	ENT	0.890	0.670
Perceived Aesthetic Value	PAV	0.903	0.756
Visit Intention	VI	0.913	0.778

Source: Authors' own construction.

As reflected in Table 3, the AVE of each construct was similar or higher than its squared correlation with any other construct, based on the Fornell–Larcker criterion for discriminant validity. Discriminant validity met the requirement of HTMT (Henseler et al., 2015).

Table 4*Hypothesis tests*

Variables	Original Sample	T-statistics	P-value	Information
<i>Direct Effect</i>				
ATT → VI	0.465	5.658	0.000	Accepted
ENT → ATT	0.450	7.789	0.000	Accepted
ENT → VI	0.085	0.955	0.340	Rejected
PAV → ATT	0.449	7.244	0.000	Accepted
PAV → VI	0.312	3.617	0.000	Accepted
<i>Indirect Effect</i>				
ENT → ATT → VI	0.209	4.225	0.000	Accepted
PAV → ATT → VI	0.209	4.723	0.000	Accepted

Source: Authors' own construction.

As shown in Table 4, perceived aesthetic value (PAV) had a significant direct effect on attitude (ATT), with a coefficient of 0.449 ($t = 7.244$; $p = 0.000$), and on visit intention (VI), with a coefficient of 0.312 ($t = 3.617$; $p = 0.000$). PAV also had a significant indirect effect on VI through ATT, with a coefficient of 0.209 ($t = 4.723$; $p = 0.000$). Therefore, the mediating

effect of ATT on the relationship between PAV and VI was supported, indicating partial mediation. The higher perceived aesthetic value significantly increases both respondents' attitudes and their intention to visit. Thus, the corresponding hypotheses were accepted.

Entertainment (ENT) also had a significant direct effect on ATT, with a coefficient of 0.450 ($t = 7.789$; $p = 0.000$). However, ENT did not have a significant direct effect on VI, with a coefficient of 0.085 ($t = 0.955$; $p = 0.340$). Nevertheless, ENT had a significant indirect effect on VI through ATT, with a coefficient of 0.209 ($t = 4.225$; $p = 0.000$). Therefore, the mediating effect of ATT on the relationship between ENT and VI was supported, indicating full mediation.

Table 5

Model fit

	Saturated Model	Estimated Model
SRMR	0.061	0.061
d_ULS	0.389	0.389
d_G	0.263	0.263
Chi-Square	463.795	463.795
NFI	0.842	0.842

Source: Authors' own construction.

Based on the model feasibility testing results, the overall research model was considered suitable for further analysis, although it was not statistically optimal. The SRMR and NFI were the primary criteria used to assess the model's feasibility. The SRMR value fell within the acceptable fit range of >0.05 to <0.08 , while the NFI value was within the range of 0 to 1. Therefore, based on these criteria, the research model was considered to have an acceptable level of fit and was deemed suitable for the study.

5. Discussion

Tourists may develop a more positive attitude toward museums based on perceived aesthetic value, as aesthetics affirm the importance of visual beauty in shaping visitors' first impressions. Aesthetic value in museums is reflected in the beauty of the building, interior design, spatial layout, lighting, collections, and overall atmosphere, all of which can provide

visitors with visual comfort. In the era of social media, aesthetic appeal has also become an important attraction for museums, extending beyond their historical and educational value. Visitors tend to be more interested in museums with attractive designs and photogenic exhibition spaces because these experiences can be shared through various digital platforms. Thus, the influence of perceived aesthetic value on visit intention underlines the importance of visual appeal in stimulating visitors' motivation to visit, even before a comprehensive attitude toward the museum is formed.

Furthermore, the findings indicate that perceived aesthetic value has a positive effect on both attitude and visit intention. These findings are consistent with Julita et al. (2024), who examined museums in DKI Jakarta and found that museumscape elements, including the aesthetics of exhibition spaces, positively influence visitors' attitudes and intentions to visit. However, the finding regarding the influence of perceived aesthetic value on attitude contradicts Pramanik et al. (2020), who found that aesthetic value was not a significant antecedent of museum visitors' attitudes. This discrepancy suggests that the role of aesthetics may vary depending on museum characteristics, the quality of collection presentation, and visitor preferences. The results also demonstrate that attitude has a positive effect on visit intention, consistent with Pramanik et al. (2020), who found that visitors' attitudes strongly influence their intentions to visit museums.

The increase in tourists' visit intentions associated with perceived aesthetic value can be linked to contemporary visual culture, in which visitation decisions are often influenced by strong visual impressions (Benenti & Giombini, 2020). In this context, perceived aesthetic value not only shapes visitors' perceptions but also functions as an effective form of nonverbal persuasion. The partial mediation of attitude in the relationship between perceived aesthetic value and visit intention further demonstrates the layered role of visual appeal. A high-quality visual experience can generate initial interest while simultaneously reinforcing visitors' beliefs that a museum visit will provide a valuable and enjoyable experience, thereby strengthening their intention to visit (Volkmer & Meibner, 2025). Aesthetic appeal is therefore an important component of the multisensory museum experience that influences visitors' evaluations of the overall quality of the museum.

The significant influence of entertainment on attitude also indicates a shift in how tourists perceive museums. Rather than viewing museums solely as formal educational spaces, tourists may increasingly perceive them as places for leisure, reflection, and experiential

learning. Entertainment can contribute to the formation of positive perceptions of museums. However, entertainment should be integrated with the museum's original educational and cultural values so that it enriches the visitor experience rather than functioning merely as an attraction. In contrast to perceived aesthetic value, entertainment was found to have no significant direct effect on visit intention. This finding differs from Putra et al. (2026), who reported that TikTok-driven perceived entertainment significantly influenced visit intention toward the Pacu Jalur Festival, both directly and indirectly through destination image. It also differs from Robaina-Calderín et al. (2023), who found that immersive museum experiences increased visitors' tendency to make actual visits. These differences suggest that although entertaining experiences can contribute to positive evaluations of museums, they may not be sufficiently influential to directly generate visit intentions in the context of the museums examined in this study.

The contribution of this study lies in identifying the differing effects of entertainment and perceived aesthetic value on visitors' attitudes and visit intentions. Entertainment influences attitude but does not directly influence visit intention, whereas perceived aesthetic value significantly influences both attitude and visit intention. These findings extend previous research by demonstrating that, in the museums examined in this study, aesthetic appeal has a stronger behavioral influence than entertainment. Meanwhile, entertainment appears to function primarily as a factor that enhances visitors' positive evaluations of museums rather than as a direct driver of their intention to visit.

6. Conclusion

Perceived aesthetic value influences attitudes and visit intentions in the context of museums in Indonesia. Perceived aesthetic value is important in shaping visit intention, both directly and indirectly through attitude, because visual appearance serves as an initial impression that influences visitors' perceptions of a museum. Entertainment was found to have a direct effect on attitude but not on visit intention. The entertainment and attractions offered by museums need to be internally processed and evaluated by tourists before they ultimately develop an intention to visit. Attitude played an important mediating role in this study, serving as a partial mediator between perceived aesthetic value and visit intention and as a full mediator between entertainment and visit intention. Therefore, tourists' attitudes is important in translating museum attributes into intentions to visit.

This study makes theoretically and empirically relevant contributions; however, several limitations should be acknowledged. First, the study focused primarily on aesthetic and entertainment-related factors and did not consider other potentially influential factors, such as historical significance, cultural values, patriotism, and educational values. Future studies could examine these additional variables to provide a more comprehensive understanding of the factors influencing museum visit intentions. Second, the conceptual framework did not incorporate moderating variables. Future research could introduce moderators or control variables, such as age, location, and other relevant demographic or contextual characteristics, to examine whether these factors alter the relationships among the study variables. Finally, this study employed a quantitative approach using structured questions, which limited the opportunity to explore visitors' experiences and perceptions in greater depth. Future research could therefore employ qualitative or mixed-method approaches to obtain deeper insights and develop a more comprehensive explanation of the factors that influence tourists' intentions to visit museums.

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AI Declaration

The author declares the use of Artificial Intelligence (AI) in writing this paper. In particular, the author used ChatGPT in summarizing key points. The author takes full responsibility in ensuring proper review and editing of contents generated using AI.

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