

Dorottya Szilvia Bodnár

VISITOR EXPERIENCE IN MUSEUMS

**Analysis of escapism as an experience dimension in the context of
museum visits**

Corvinus University of Budapest

Institute of Marketing and Media
Department of Tourism

Thesis advisors:
Melinda Jászberényi, PhD
associate professor

Melanie Smith PhD
associate professor

Corvinus University of Budapest

Doctoral School of Business and Management

VISITOR EXPERIENCE IN MUSEUMS

**Analysis of escapism as an experience dimension in the context of museum
visits**

Doctoral dissertation

Dorottya Szilvia Bodnár

2019, Budapest

TABLE OF CONTENTS

1	INTRODUCTION - SUMMARY OF THE THESIS	10
2	NEW MUSEOLOGY	12
2.1	Changing environment	13
2.1.1	Change of elitist attitudes	13
2.1.2	Focus on people.....	13
2.1.3	Social context	14
2.1.4	Changing functions	15
2.2	Methods to support museum interpretation as influencing factors of visitor experience	17
2.2.1	Interactivity	19
2.2.2	Edutainment	21
2.2.3	Co-creation	23
2.2.4	Authenticity	25
2.2.5	Infocommunication technologies	27
2.2.6	Multisensory experience	28
3	VISITOR EXPERIENCE	32
3.1	Evolution of experience approach	32
3.1.1	Forms of experience creation	34
3.1.2	Eudaimonism in tourism experience	35
3.1.3	Role of museums in cultural tourism	37
3.2	Definition of visitor experience	40
3.3	Experience approach in museum sphere	43
3.3.1	Museum marketing strategy	43
3.3.2	Museum visitor experience	45
3.3.3	Museum experience models	48

3.3.4	Ten-faceted model of visitor experience, Packer and Ballantyne (2016)	52
3.4	The four dimension visitor experience model of Pine and Gilmore (1998)	54
3.4.1	Bibliometric analysis of the significance of the four-dimension model of Pine and Gilmore	63
3.4.2	Sweet spot as part of the 4E model	64
3.4.3	Application of the 4E model in a museum context	65
3.5	Applying the 4E model to measure visitor experience	69
4	ESCAPISM AS A DIMENSION OF THE 4E MODEL	71
4.1	Critical approach to escapism in the museum environment	71
4.2	Construct of escapism in different measurement scales	73
4.3	Escapism as a general motivation for tourism	75
4.4	Escapism in a museum context – systematic literature review	78
5	INTRODUCTION OF THE PRIMARY RESEARCH	88
5.1	Qualitative research	94
5.1.1	Presentation of the qualitative research and its methodological background	94
5.1.2	Results of the qualitative interviews	101
5.2	Quantitative research	123
5.2.1	Introduction of the quantitative research and its methodological background	123
5.2.2	Results of the quantitative research	128
6	SUMMARY	147
6.1	Summary of the results based on the three research methods according to the research questions	147
6.2	Conclusion	150
6.3	Limitations of the research and potential future research directions	152
7	References	154
8	Appendices	165

TABLE OF TABLES

1. Table Items defining the construct of escapism in the different measurement scales	73
2. Table List and comparison of the involved interviewees.....	97
3. Table Summary of the concepts and scales used in the questionnaire.....	135
4. Table Measurement and reliability of model constructions	137
5. Table Convergence and discriminant validity of the measured concepts (AVE, Fornell-Larcker criterion).....	139
6. Table Descriptive statistics of the database.....	140
7. Table Direct impacts between concepts of structural model no. 1.....	143
8. Table Direct effects between components of structural model no. 2	145

TABLE OF FIGURES

1. Figure Way from Old to New museology	12
2. Figure Conceptual outline of key factors that can be linked to visitor experience	42
3. Figure Marketing-oriented institutional goal system	43
4. Figure Ten-faceted model of visitor experience.....	53
5. Figure Four dimensions of experience	55
6. Figure Two types of edutainment in the 4E model of Pine and Gilmore.....	58
7. Figure Four dimension experience model along family preferences	65
8. Figure Interpretation of escapism by Oh and others (2007) in the 4E model	77
9. Figure Distribution of topics based on the initial systematic literature review.....	79
10. Figure Distribution of articles by topic based on the final filtration.....	81
11. Figure Summary of the theoretical problems and recommendations of the thesis	88
12. Figure Locating interpretation methods in the 4E model.....	92
13. Figure The way leading to the most memorable experience (based on in-depth interviews)	121
14. Figure Conceptual framework of the research	129
15. Figure Structural model no.1. (4E model) and its results.....	143
16. Figure Structural model no. 2. (factors influencing active involvement) and its results .	145
17. Figure Distribution of articles based on 2017 SJR data	165

18. Figure Distribution of articles based on the country of first author's university/institution	165
19. Figure Distribution of articles based on year of publication	166
20. Figure Distribution of articles based on type of research.....	166
21. Figure Distribution of empirical research articles based on type of research	166

TABLE OF ILLUSTRATIONS

1. Illustration Installation of the multisensory SoundWeaving exhibition.....	29
2. Illustration Possibility of visitor experience at the National Gallery of Denmark.....	68
3. Illustration Gyula Almásy Castle Visitor Centre	125
4. Illustration Permanent exhibition of the Almásy Castle Visitor Centre in Gyula.....	126

ACKNOWLEDGMENTS

Hereby, I would like to express my gratitude to the people who have helped me in various ways in completing my doctoral studies and my thesis.

First of all, I would like to thank Dr. Melanie Kay Smith for her many hours of work, spent with joint consultation, review of materials, and framing of recommendations during the various stages of research preparation and writing of the thesis. I would like to thank Dr. Melinda Jászberényi for her support from the very beginning, for managing me during the whole doctoral program and especially for her help and advice during the organization of my research. Hereby I express my gratitude to Dr. Ariel Mitev, who supported me in the preparation and analysis of my quantitative research.

I would like to thank my colleagues and leaders, who made it possible during several years to fulfil my university obligations, especially during the last two years of intensive research.

I am grateful to my friends who, over the years, have listened to the reports about my doubts and successes related to my work, and have helped me in various ways, such as proof-reading articles, checking linguistics, conducting questionnaire research, recording questionnaires and interviews.

I owe my family my immense gratitude, who for years encouraged me, and never let me give up, who constantly read my publications, listened to my lectures, and who pulled me over the dead-locks.

Last but not least, I would like to thank my fiancé - who, even waking up from his sleep, knows what escapism is - for enduring these years. He supported me in my freak-outs, was happy for my successes, and helped me with everything he could, including checking the list of references, conducting research and other organizational work.

1 INTRODUCTION - SUMMARY OF THE THESIS

The dissertation focuses on the field of museum visitor experience and examines one section of it in detail. It approaches the central topic from multiple angles, reviewing the literature on new museology and visitor experience, and then linking them to an overview of the museum visitor experience. Museums as attractions are placed in the framework of cultural tourism, and in the context of city tourism and heritage tourism.

The transformation in museums proceeds slowly, which is tackled by the paradigm of new museology, in the frame of which the focus is shifting from objects to people, the audience broadens, the range of topics covered by exhibitions expands and the function of institutions changes. Expanding the target audience, introducing the entertainment and leisure function, and striving to increase visitor numbers encourage museum professionals to try to meet visitors' needs as closely as possible in order to eliminate difficulties of financial sustainability. These needs can be partly addressed using the framework of experience economy, which results in people gaining a memorable experience during their visit to the museum. Memorable experience has an impact on visitors' behavioural intention (word of mouth, willingness to return), therefore is important from a management point of view as well. Visitor experience has been examined by a number of researchers, defining the various factors and dimensions that influence it during each phase of a museum visit.

The dissertation focuses primarily on the experience provided by exhibitions, which have been influenced by methods of interpretation such as interactivity, multisensory devices or co-creation. Such interpretation methods appear in the literature, but overall, they are not explicitly connected to a concrete experience dimension, a gap which is addressed in the present work. Among the methods, the author emphasizes the concept of edutainment, which also places some types in the selected model.

In the analysis, the author focuses on an experience model of her choice, which she applies and develops for museums. The four-dimension experience model of B. Joseph Pine II and James H. Gilmore, published in 1998, is still popular, and in many cases is used in research about tourism. The dissertation analyses one of the dimensions of this model, escapism in detail, which is strongly influenced by the methods of interpretation presented in connection with new museology. The dimension and its diverse meaning are explored through narrative and systematic literature review, revealing the inherent contradictions and important

interpretations in the museum context. A review of the concept of escapism and the definition of the concept of active involvement introduced by the author will contribute to the literature on the museum visitor experience, to a better understanding of the concept of museum experience, and to its more effective measurement. By refining the fourth dimension of the chosen model, the usability of the model as a whole is advanced, a type of experience that is poorly explained in the literature and is often attributed to its general meaning thus becomes more identifiable.

The author examines the refined model first through qualitative research, via in-depth expert interviews. Interviews are conducted with museum leaders in institutions throughout the country with diverse backgrounds and characteristics. The research is exploratory and its aim is to examine the relationships established from the literature analysis from practical aspects. Important conclusions can be drawn from the interviews, which also shade the advanced model. Subsequently, the author conducts a quantitative survey at a rural exhibition site in the form of a visitor questionnaire, which tests the established hypotheses and tests the validity of the model.

The aim of this dissertation is the refinement of the 4E model of Pine and Gilmore (1998) in a museum context. A better understanding of museum visitor experiences supports the decision of museum leaders to ideally allocate resources and develop appropriate marketing and promotion strategies. This will give them a better overview of the required services and exhibitions, which will lead to memorable experiences. Proper measurement of the experience is essential to identify aspects that are important to visitors, and therefore the development of measurement tools is also a priority objective of the work.

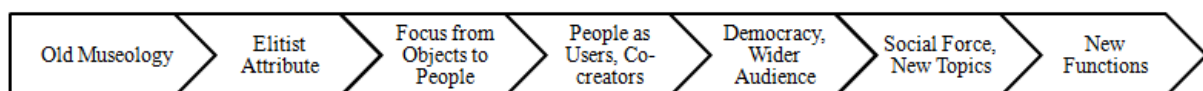
2 NEW MUSEOLOGY

The first part of the dissertation reviews the processes from the 1970s to the present, which have led to a new and widespread approach in the field of museums, the new museology. As part of this, the focus shifts from objects to people, the audience broadens, the scope of the exhibitions expands and the function of the institutional changes. To eliminate sustaining problems, expanding the target audience, the appearance of the functions of entertainment and leisure and the ambition to increase visitor numbers encourage professionals to meet visitor demands as much as possible. The visitor experience of museums is influenced by a number of factors, which are detailed in each subsection.

In the last decades of the 20th century, museums were faced with changing environmental conditions, and the fact, that the needs of today's visitors differ from those of previous generations. The museum profession perceived such expectations and trends which in many cases differed from their own image of their tasks, functions and form of operation. Difficulties in their operation have also highlighted the need of change. Recognition of these processes and their adaptation have taken place over a long period of time, and in the majority of institutions they are still ongoing.

Museology denotes the completeness of theoretical and critical thinking within museums (Mairesse & Desvallées, 2010). New museology has evolved to overcome the shortcomings of traditional museology, the idea itself is based on the changing role of museums in society (McCall & Gray, 2014). Figure 1. illustrates the path from the old to the new museology, the stages of which are illustrated in the following subsections.

1. Figure Way from Old to New museology



Source: Bodnár et al. (2017)

2.1 Changing environment

2.1.1 Change of elitist attitudes

In the 1970s, museums in Britain were seen as the symbols of “national decline” (Hewison, 1987). In 1971, it was claimed that museums were isolated from the modern world, they were considered as elitist, obsolete institutions and a waste of public money (Hudson, 1977). The cultural legitimacy theory (Bourdieu, 1979) reinforces the elitist attributes of museums, since the consumption of culture is perceived as a need to strengthen the individual’s social status.

Being elitist meant also that museums were ‘cultural authorities’ upholding and communicating the truth (Harrison, 1993), the only truth that could exist. The role of museums was determined solely by the needs of a small social group (Hooper-Greenhill, 2000). According to this point of view, the main task of museums is to “civilize” and “discipline” the masses and to determine their social position (Bennett, 1995), and to distinguish between a “high” or “elitist” culture worth preserving and a “mass” or “low” culture to be rejected. For this reason, many sensitive or less important topics have remained outside the walls of museums.

By the end of the 20th century, management and curators were forced to change their attitudes and conceptions of quality because of the perception of museums. These institutions found it difficult to compete with other tourism attractions, their image (being boring and dusty places) (Kirshenblatt-Gimblett, 1998) had to be changed. “Dead” displays, static exhibitions had to be revitalized to become “living” ones (Urry, 1990).

2.1.2 Focus on people

Museums had to change their focus, according to the interest of visitors, the needs of the contemporary society and therefore focus more on the people themselves, than on artifacts as part of collections (Simpson, 1996; Hudson, 1998). “In a museum display, the object itself is without meaning. Its meaning is conferred by the ‘writer’, that is, the curator, the archaeologist, the historian, or the visitor who possesses the ‘cultural competence’ to recognize the conferred meaning given by the ‘expert’” (Walsh, 1992, p. 32). Meaning-making is the key of modern museums, heritage cannot be defined as important or less important. Therefore, interpretation of a given object is becoming more and more important; it can be even more interesting than the object itself. “The question is not whether an object is of visual interest, but rather how interest of any kind is created” (Smith, 2003, p. 87). People

in contemporary society are users of objects and sometimes even creators of artifacts within the museums (Simpson, 1996). Visitors play an active role, they are directors and curators at the same time at exhibitions (Black, 2005, Kreps, 2009). Raising visitor interest requires catchy topics that inspire creativity and encourage engagement. Co-creation is an activity with an interesting final result, it regards the involvement of visitors in the artistic or creative process. It is essential that art, history, and other topics should not be interpreted in a one-dimensional way, visitors should be encouraged to debate and get involved in interpretation, giving them an active role in place of traditional contemplative behaviour. The various forms of interpretation should be accommodated in museums, failing to do so will lead to a homogenized monopoly which in itself is an attack on democracy (Walsh, 1992). Vergo (1989) states that new museology promotes the creation of an institution open to the community that provides an opportunity for active participation of the visitors and a space even for social changes. At the same time, the new role of museums is questionable if we take into account the classical values and the profound expertise of the curators. If a museum puts people's supposed expectations ahead of the collection, the exhibits lose their value and significance (Appleton, 2006). Together with the change of attitude, the roles within museum organizations have been modified as well. As with other service providers offering a complex tourist experience, managerial functions have come to the forefront here, too. "Curatorial roles had been pushed down the hierarchy and more managerial layers had often been placed between curators and high-level decision makers" (McCall & Gray, 2014, p. 8). On the other hand, professional, scientific background contributes to the respect of these institutions, this, however, needs to be taken into account in the light of past developments, along with a number of other factors of equal significance.

2.1.3 Social context

The inclusion of social issues in exhibition themes broadens the audience of museums, thereby reducing the elitist nature of these institutions, in opposition with the past operation that was defined by a narrow group of society. Museums have become the engines of "cultural democracy" (DCMS, 2006). Nowadays museums are more accessible and have a higher degree of community involvement (Stam, 1993, Ross, 2004), to diversify their target audience like other service providers to respond more effectively to social needs (Smith, 2003). People demand a clearer communication style that bridges topics and interests in an interdisciplinary way (Vergo, 1989). Museums seek to involve previously underrepresented

groups in their audience development strategies (Black, 2005). Compared to classical museums, where collections are the centre of interest, this attitude requires a change of approach along with its new styles of expression and communication (Mairesse & Desvallées, 2010).

Archer et al. (2016) show that first time visitors to museums often feel disorientated, overwhelmed, confused and can struggle with the organization and ‘habitus’ of a museum (i.e. they are not sure how to behave or what to do or what not to do). They may think that ‘there would be no-one like them there’ (a “mismatch of habitus”, Dawson, 2014, p. 989) and that they would not be made to feel welcome (Dawson, 2014). There can be linguistic and educational barriers too.

As museums take into consideration a wider social group as their audience, they might overcome their previous intention of focusing on ‘soft’ history, and not tackling controversial or conflicting topics (Swarbrooke, 2000), so that they might initiate discussions about discrimination and inequality within society (Sandell, 2007) as well. Dialogue is extremely important in modern society, as a result of the multicultural environment (Vergo, 1989) it is an important part of image of the 21st century. In addition, emotions play an equally important role, given that a visit to a museum can only be achieved if the exhibition evokes feelings and not merely contemplation. The targeting of the above-mentioned underrepresented groups and the creation of a liberal museum environment that encourages visitors to form their opinions has become a requirement, cultural reinforcement becomes a cornerstone (Harrison, 1993), too. Museums are kind of public universities and they having a possible positive, democratic social force (Merriman, 1991).

2.1.4 Changing functions

Researchers have proved that leisure and entertainment are strong motivations to visit museums (Moore, 1997, Packer & Ballantyne, 2002), whereas learning, as a motivation turned out to be secondary. The focus and the general function of museums need to be corrected, they need to be turned into recreational institutions that focus on the public and their needs (Vergo, 1989). “The museum is nowadays influenced by the consumption society and the entertainment era aiming to transform art and culture in a spectacular performance” (Vergo, 1989).

The International Council of Museums (ICOM) in 2007 defined a museum as follows “A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”. Edutainment is a central focus, as a successful method of information transmission. According to Alexander and others (2008) museums are public spaces containing collections of art pieces which have artistic, historical and cultural value. Museums offer a multi-level journey that has proprioceptive, sensory, intellectual, esthetic and community characteristics (Levent & Pascual-Leone, 2014).

According to the Hungarian legal regulation, the museum is an institution consisting of scientifically organized collections of cultural goods, which for scientific, heritage protection, educational and knowledge transfer purposes, preserves, registers, restores, scientifically processes and publishes, exhibits and transmits in other ways to promote lifelong learning and sustainable development. It has the necessary material and objective resources and qualified human resources (Law 1997/CXL). It can be seen that in this legislation, entertainment does not yet appear in the mode of transmission, as in the ICOM definition.

Museums are responsible for creating an environment which serves the visitor-friendly reception of information about objects and art pieces. They must be able to show the connection between pieces that did not occur side by side in time or space. Without the expertise of the curators, these potential relationships may remain unexplored. For this reason, interpretation of the collection is crucial (Kirschenblatt-Gimlett, 1998).

According to Thyne, museums function at the same time as social spaces, providing opportunities for family time and meetings between friends. These institutions play a crucial role in promoting social well-being (Chatterjee & Noble, 2013).

The Cleveland Museum of Art organizes each year a chalk competition on the sidewalks surrounding the museum building, where younger and older participants are encouraged to express their creativity by chalking up the sidewalks and, in the process, they feel more at home at the museum. (Kotler & Kotler, 2000)

In their research, Sheng and Cheng (2012) categorized the requirements for museum visits, first by analysing the content of a visit diary kept by frequent museum visitors and then using questionnaires constructed from them. The authors identified five different types of visitor expectations based on the factor-analysis of a 425-person sample collected during a survey of

visitors to four Taiwanese museums: ease and fun; cultural entertainment; self-determination; historical remembrance and escapism. The analysis showed that most visitors arrive at museums with the expectation of ease and fun.

The function of entertainment is supported by many professionals, however several researchers express doubts regarding this issue, urging consideration and balance. According to Kotler and Kotler (2000), museums could only compete with the mass media and entertainment opportunities by a huge investment and by forgetting their strengths; this competition may not be considered as a primary goal.

At the same time, representatives of slow tourism point out that more time is needed to spend on leisure, hospitality, living experiences and experiencing the potential given by the places, as opposed to mass tourism behavioural models (Woehler 2004). Tourists often run around exhibitions to get the most out of a long weekend city break. It would be an important goal to get people to consume/use services as slowly as possible, such as enjoying the duration of guided tours or museum visits. It can also be an appealing message from museum marketing to illustrate the new functions of institutions.

2.2 Methods to support museum interpretation as influencing factors of visitor experience

This chapter introduces methods to support museum interpretation that help the fulfilment of museum functions and objectives. These include interactive devices, hands-on objects, information technology devices, and interactive edutainment techniques. The multisensory experience elements together with the possibility of co-creation should be emphasized as well as the means of reinforcement of different forms of authenticity. The purpose of museum interpretation is always to translate the message of an exhibition to the visitors and to help them understand it with the support of adequate tools, and to achieve physical, mental and/or emotional involvement of visitors to the exhibition.

Involvement with a leisure activity represents the state and the perceptions of an individual which develops in the case of a close connection or commitment to the given activity (Beaton et al., 2009). Houston and Rothschild (1978) classified the types of involvement into three categories:

- It can be described as an enduring involvement if the individual pays attention to a particular situation, object, thing, and deals with it for a relatively long period of time

(Huang et al., 2010). According to McIntyre (1989) it refers to a person's constant preoccupation with an activity, which has a special significance for him/her.

- Houston and Rothschild (1978) call situational involvement the short-term vigorous interest associated with a particular event, such as a buying decision. This is the opposite of enduring involvement.
- Response involvement is the type of behaviour when it comes to gathering information and making decisions (Leavitt et al., 1981). This is thus seen as behaviour and not as a factor influencing behaviour (Laaksonen, 1994).

Forgas-Coll (2017) tested for the first time the relationship between involvement and behavioural intentions in a museum context. Research involving 1091 visitors was executed in the Picasso Museum and at the Miró Foundation in Barcelona. The author concluded that the stronger the visitor's personal involvement in art, the higher his/her satisfaction and the more positive his/her behavioural intentions are. The study also confirmed that, in case of tourists with a primarily cultural motivation, the greater their personal involvement is, they may be less influenced by their pre-visit expectations and the level of service they experience. However, this is not the case for visitors for whom visiting a cultural attraction is only an additional leisure activity, not a primary motivation, so quality services and an enjoyable exhibition are important to them. Forgas-Coll (2017) uses the concept of enduring involvement, which McIntyre (1989) describes in three dimensions:

- The dimension of attraction refers to the importance of enjoyment and satisfaction that an individual experiences during an activity.
- The dimension of self-expression refers to the factors related to the development of individual and social identity that occur in a given activity.
- The dimension of centrality expresses how important a given activity is in the individual's life.

Hou and others (2005) have also discovered a positive relationship between enduring involvement and the appeal of the destination in the case of cultural tourism destinations. Several researchers also showed a positive relationship between involvement and satisfaction e.g. Lu et al. (2015) about visitors in a historic district in China; and Kim et al. (2015) about travel experience satisfaction; or Lee and Chang (2012) researching wine tourists' satisfaction and loyalty.

Involvement can be facilitated by the methods discussed in the following subchapters, also indirectly affecting visitor satisfaction and future behavioural intentions, as may be assumed from the research cited above. From a service provider perspective, it is important to monitor visitor attitudes, psychographic features, which determine how much the visitor is open for being involved or prefers to participate in a passive museum experience. The dissolution to this question lies in creating the right environment for the visitor that one can use according to his/her preferences.

2.2.1 Interactivity

The meaning of the term “interactive” is originated from the composition of the Latin inter (between) + activus (active) words: based on mutual connection, requiring the active participation of the viewer/user/visitor. Thus, the act can take place between two factors, human-human, human-device, device-device. The same act can be repeated, but it may change based on the answers given. There are different levels of interactivity (Sims, 1994), as follows, illustrated with examples of human-human/device interaction:

1. Passive interactivity – e.g. pressing a button – an individual goes on a definite path
2. Hierarchal interactivity – e.g. an interactive board with information behind its “windows” which at the end is a passive interactivity as well
3. Update interactivity – e.g. an immediate answer based on a particular choice, as in a quiz
4. Construct interactivity – e.g. a treasure hunting game or puzzle completed by the visitor that gets its results at the very end (one has to make many decisions from between good and bad answers in every case)
5. Simulation interactivity - similar to the previous level except that there are more good and more bad answers - e.g. simulation of a battle on a plotting board
6. Free interactivity - the number of options and paths is extremely high, the developers define all possible paths e.g. exploration game in a hedge maze
7. Situate interactivity - e.g. virtual reality games (e.g. Sims, World of Warcraft) where the player her/himself is completely free to move around

Burcaw (1997) defined three types of museums, including museums that collect and exhibit works of art; museums that collect memories of human history, and museums of science and

technology. Interactivity and other possibilities of interpretation appear in different forms in each type of museum.

The first interactive devices appeared in the beginning of the 20th century in the Deutsches Museum in Munich. The primary purpose of museums of science history (today so called *science centres*) was from the outset the interpretation and explanation of certain scientific phenomena, so the presence of interactive devices was widespread in them.

The purpose of interactive devices is therefore not necessarily to entertain, as in the edutainment discussed later, but to improve comprehension, demonstration, and deepening of what has been learned by a specific activity.

In museums, visitors have been exposed to a number of dynamic devices over the last few decades (e.g. audio-video or touch-based devices, interactive maps) that complement or replace traditional static tools (scale-models, photos, descriptions). However, Bradburne (2012) emphasizes that interactivity is not enough on its own; hands-on, minds-on, and hearts-on attributes are extremely significant, so touching objects by hands, spiritually engaging themes, and impact on emotions are all important to an exhibition.

Based on the research made in the Powerhouse Museum in Australia and the Scitech Discovery Centre, Falk and others (2004) present the visitors' experience that interactive experiences lead to effective learning, concerning that

- they encourage conversation, communication and co-creation,
- provide personal feedback,
- promote learning by doing.

During their research, they investigated how interactive devices influence each learning dimension. The examination was carried out immediately after the exhibition and 4-8 months later for the purpose of examining the changes. They separate four learning dimensions that can be discovered during a museum visit (Falk et al., 2004; Luke et al., 2001; Luke et al., 2002), thus, the following (illustrated by examples from the research of Falk et al., 2004):

- knowledge and skills (e.g. "the longer I did the better it went"; „improved my critical thinking skills")
- change of perspective and awareness (e.g. "it opened my eyes, I thought we were doing well so far, but I realized that there was much more we could do")
- motivation and interest (e.g. "I started thinking about how fireworks are made")

- social learning (“my child did not feel the difference in speed until I asked him to close his eyes; we were learning from each other and I would like to continue the conversation with him in the future”).

The results of the research show that people expect science centres to use interactive devices more than museums. Following the use of museum interactive devices, people’s attitudes towards these institutions have changed significantly in the short and long term. This suggests that the “old” and “dusty” attributes used for museums can be changed using these methods. The research shows that all interactive devices involved more than one learning dimension. Visitors come to museums with prior knowledge, experience, expectations, motivation, interest, and social/cultural relationships that seriously influence museum learning. Another important consequence of the research is that the learning dimensions involved are different in the short and long term. In most cases, visitors reported improvements in the learning dimension of “knowledge and skills” in the short term (immediately after the exhibition). However, in the long run (4-8 months after the visit), the dimension of “change of perspective and awareness” was most often mentioned, which meant a changed viewpoint and more conscious behaviour in their daily lives. The second most frequently mentioned dimension is ‘social learning’, which takes the form of a shared learning experience with family members, a discussion between family members on the topic or learning about each other. Although the development of “knowledge and skills” seems to be the most important goal for museum professionals, it is important to see that, in the long run, it is not necessarily these that appear first and foremost in visitors’ memories. However, the research did not address whether the knowledge acquired was forgotten by interviewees or only became secondary to other dimensions.

2.2.2 Edutainment¹

“Learning is a natural and lifelong process, the most basic outcome of which is personal meaning” (Hooper and Greenhill, 2007, p. 45). Learning according to Hooper-Greenhill (1999) is the most effective if it happens in entertaining circumstances. This reflects the constructivist educational theory that people build their own knowledge and understanding of the things around them based on their experience (Piaget, 1955; Bruner et al., 1976; Vygotsky, 1978). Accordingly, learning means a process (gaining experience) rather than a result.

¹ Due to its widespread use, the term edutainment is used in its original form throughout the dissertation.

Edutainment is the mix of entertainment and education, which is created to provide a successful and inspiring environment for learning (Jegers & Wiberg, 2003) as referred to in the definition of museum by ICOM from 2007. In industrial society, leisure time was perceived as the remuneration for hard work and was equal to rest. Nowadays people prefer to use their free time for self-development (White et al. 2004). The above statement by White and his associates is true for a significant section of the society, but generalization is not possible given the range of other popular leisure activities available (e.g. shopping malls, television shows, social media opportunities).

White and others (2004) suggest that edutainment can be an event or a program, where aspects of entertainment are primary, and education is a secondary product. It is hard to find the balance between the two extremes, therefore several researchers are against the concept of edutainment, taking into consideration its risks. In museums, aspects of entertainment might hinder the educational goals (Goodlad & McIvor, 1998) and it can also happen that after a while, people would not be willing to learn without any kind of entertaining activity (Bloom & Hanych, 2002). This can lead to a situation where the audience would not consider learning as a goal, but as an obstacle, which keeps them away from entertainment. Principles of constructivist learning cannot be realized if the consumer does not think over the received information and does not build in his/her mind (Salomon, 1983).

At the same time, many professionals, based on the constructivist learning principles, support interactive devices as an important component of edutainment, as these tools can not only foster learning but can make the audience much more active during the visit (Falk et al., 2004). As a result of qualitative interviews with museum professionals from different countries, Balloffet and others stated that while respondents were concerned about learning to entertain, they did use the method because of its significant benefits (some with reluctant acceptance, others with a positive attitude). They propose to ensure harmony between the exhibition and the art pieces, and to “beware of the commodification of cultural goods and to avoid excessive attractions, especially when the sole purpose is to increase their attendance” (Balloffet et al., 2014, pp.13).

White et al. (2004) define the three types of edutainment practice:

- interactive and participatory,
- non-interactive (e.g. a film or a theatre play),
- combination of the two.

Many researchers connect edutainment practice with modern technology and digital devices and even base it on these (Adams et al., 1996; Salomon & Almog, 1998; Addis, 2005). According to Addis (2005), edutainment based on new technologies enriches and transforms the experience, as these tools offer flexibility, interactivity and previously unexplored capabilities.

However, it is important to be aware that edutainment can be accomplished without digital tools, as listed in White et al. (2004) - using tools in activities, solving brain-teasers, or through storytelling. According to Buckingham and Scanlon (2000), edutainment is a hybrid genre that relies heavily on visual or playful elements, narrative, and informal, less didactic presentation.

Addis (2005) suggests that the effectiveness of learning depends highly on the person or museum visitor, who is reached by the message, as he/she decides whether to absorb and how to use the new information. Therefore, the visitor is responsible for what he/she can learn from a visit. According to this, the consumer views edutainment as any other learning opportunity in adulthood, where one has to carry out the process alone (Merriam & Caffarella, 1992).

2.2.3 Co-creation

Decades ago, the focus of the economy and marketing was on tangible, quantifiable, measurable products, with the so-called product-dominant logic at the heart of the economy and research. This has been replaced by a new paradigm, service-dominant logic, as Vargo and Lusch (2004) call it. It is based on the fact that the economy is no longer based primarily on elements consisting of static, discrete units, but on services that are intangible. In parallel, knowledge, information, skills, interactivity and consumer relationships got into focus. The ability to apply the right competencies and the specialized human knowledge to the benefit of the customer are values that determine the marketability of the workforce. At the same time, value creation is no longer confined to the company, as more common communication between consumers (e.g. forums, social media) has increased people's needs and wants to influence business processes more and more (Prahalad & Ramaswamy, 2004). Traditional market used to be company-centred, with consumers buying what companies have made available based on detailed market surveys. However, the focus has shifted towards consumers, enabling them to engage with companies in creating a shared value that brings positive benefits to both parties. Since then, companies do not have a monopoly over the

process of defining, creating and delivering value (Denegri-Knott et al., 2006). The essence of this system is the dialogue, the exploration of the problems and needs together and the joint co-construction of personalized experiences.

The shifts of the focus above seems to be really similar to those regarding the new museology described earlier, such as focus on people instead of objects, or joint value definition with the visitors instead of museums' privilege of defining value and heritage. Co-creation in a museum context is an important method (Prentice, 2001, Counts, 2009), which allows the involvement of visitors and value co-creation (Thyne & Hede, 2016). According to Goulding (2000) in the frame of an ideal museum visitor experience, visitors are active agents, who consciously participate in the process. Museum managers who are involved in designing an interactive relationship with visitors, and the narrative itself that determines visitor engagement, have therefore become key players (Prentice, 2001).

In this case, the exploration of common needs means getting to know the visitor's needs and adapting them to the museum's services and offer. Prior knowledge, e.g. the level of knowledge and interest and the resulting needs vary from visitor to visitor, so for the ideal experience, it is best for the visitor to reach the adequate services through personal communication or a series of options. For example, the choice of guiding mode (guided tour, audio / visual guide, museum education program, printed catalogue, or individual discovery) can also be a key consideration.

Co-creation in a museum environment can mean creating a shared experience between two visitors or one visitor and one museum guide/animator. The most obvious forms are museum education (for any age group), but the methods used can go well beyond this type of program. Otherwise, it may be collaboration between the museum and the surrounding community, resulting in a temporary exhibition. Collaboration can be physical or mental, depending on the outcome of the interaction.

In Northern Norway, Prebensen and others (2015) highlighted in a study of participation in winter attractions (e.g. dog sledding, ice hotel visits) that co-creation (physical or mental) with the consumer strongly influences the relation between perceived experience value and consumer satisfaction. Consumers who were more mentally and physically involved in the experience showed greater satisfaction with the program. In their research, Prebensen and others (2015) describe co-creation with two concepts, physical participation and mental participation, which is identified as interest.

Thyne and Hede (2016) conducted research in two literary museums in New Zealand that examined the impact of co-creation and authenticity on visitor experience. In Janet Frame's, a 20th century writer's house, visitors can explore the life of the writer with contemporary equipment and replica objects, so that they can grab and try almost any object. The lack of original objects is compensated by the authentic atmosphere and the detailed information provided by the tour guides. Without cordons, showcases, gloves, many visitors initially find it difficult to pass through the house, but with the help of tour guides, who spectacularly sit on the bed, take a book in their hands and turn on the radio, they soon become comfortable in this space. Visitors and guides participate in the co-creation of experience together. Thyne and Hede (2016) also thought of discovering the mental form of co-creation at another museum (Katherine Mansfield's birthplace), where a classic museum environment awaits visitors with almost nothing to touch. In this case, the authors interpret co-creation through visitors' abilities, knowledge, past experiences, and a sense of nostalgia, where people often recalled their childhood, the home of their grandparents, and therefore felt peace and tranquillity during their visit.

2.2.4 Authenticity

In the case of museums, authentic character and authenticity are fundamental values (Counts, 2009). Many types of authenticity have been defined, including indexed and iconic authenticity (Peirce, 1998), staged authenticity (MacCannell, 1973), and existential and constructive authenticity (Wang, 1999). In a museum environment, the concept of authenticity means that an object or art pieces are created in accordance with the traditions or customs of the culture or artist from which it is derived (Wang, 1999, in Thyne & Hede, 2016, p. 1481). This is a hallmark of museums, and although these institutions are often judged on the objects exhibited within their walls (Trilling, 1978), yet museums, for various reasons, do not display original pieces, but dioramas, replicas, simulations, models, or even inspirational works of other artists based on the original one (Thynea & Hede, 2016). Reasons include inaccessibility of art pieces (e.g. lost, exhibited elsewhere, expensive to purchase), poor condition of works making it impossible for permanent or even occasional exhibitions, lack of alternative concept for presentation of works of art, lack of availability of sufficient protective environment. In the definitions of Peirce (1998) and Grayson and Martinec (2004), indexed authenticity means that an object or environment is original, not a copy or imitation, which is made clear in a

museum by a description or mark; while iconic authenticity is a non-original representation of something, someone or some place.

However, new museology also emphasizes that the museum visitor experience is not only determined by the exhibits, but that people are now more actively and physically involved in the process of visiting than being just observers (Hume, 2015). Accordingly, a museum cannot be judged solely on its authenticity. Wang (1999) does not support an authenticity-based approach, but rather the expansion of it with the focus on perceived authenticity, which can be influenced by active participation in certain activities. Leigh and others (2006) attribute the importance of the visitor experience to perceived authenticity based on research on the demonstrational play of the American Civil War. Baron and others (2001), based on their research at the Jorvik Viking Museum in York, claim that the non-tangible elements of the visitor experience, such as sight, sounds, smells trigger the most important emotional reactions, and they will be the most memorable part of the visit, this line of thought has already crossed over into the subject of multisensory experiences. In both of these studies (Leigh et al., 2006; Baron et al., 2001), the senses and imagination of visitors played an important role and allowed them to participate in the joint creation of the experience alongside the museum. The perceived authenticity can thus be enhanced by the physical/mental/emotional involvement of the visitors, which in turn supports the co-creation of the experience. According to Counts (2009), in the case of iconic authentic exhibitions, where replicas also play a role, there are many possibilities for involving the visitor, handing over replica objects, and interactive activities that allow for joint creation. For this reason, it is important to use both indexical and iconic authentication elements when designing the attraction to ensure the active participation of visitors and thus enhance the museum experience.

In the study of Thyne and Hede (2016), research participants recognized and admitted the importance of the added value of their tour guides during the visit, and were able to identify the many positive benefits of co-work. They concluded that both indexical and iconic authenticity could be a driver of value co-creation. In addition to iconic authenticity, the role of management was to encourage visitors to participate actively in creating their own experiences, in which case the indexical authenticity was guaranteed by the curators, guides, and the provided information. In case of indexical authenticity, the role of management is to control the visitor experience. In both cases, however, the opportunity to co-creation must be given.

Although the methods of interpretation listed in this chapter may influence the co-creation by a number of other factors, as well as the sense of perceived authenticity, the above research draws valuable consequences from the relationship between the two concepts.

2.2.5 Infocommunication technologies

Infocommunication technological (ICT) devices and digital content such as multimedia installation, mobile application and virtual reconstruction serve to fulfil a part of the demand of experience-focused visitors. They complete the hands-on attractions, but can also allow invisible or intangible attractions to become visible (such as a virtual tour in a ruined buildings' reconstruction like at the Virtual Archaeological Museum of Herculaneum). These technological solutions can help increase the interest in classic cultural attractions, while improving multilevel interpretation. In special cases, devices may even be of interest by themselves, such as the Image and Inability exhibition at the Robert Capa Contemporary Photography Centre in Budapest in 2014 which focused on visual technologies, and tools like Google Glass, Oculus Rift, Xbox Kinect, AR applications were available to try. Technological development has an innovation-stimulating feature that extends to the museum sphere, broadening the range of possibilities. To protect art collections in museums and present the valuable art pieces in an experiential way, in many cases, digital content is a cross-section that can be easily accepted by museum professionals and can be enjoyable to visitors in order to protect museums' art collections. Museums use these kinds of devices in more and more cases due to the fact that ICT strengthens attractiveness, improve distinctness, availability and accessibility (Hjalager, 2010). Digital media has been proven to improve communication between the museum and the visitor, and can provide many forms of communication or interaction (Tomiuc, 2014). The question is not any more whether to use these devices during museum developments or not, but rather which ones to use, in order to be the most efficient in visitor experience creation, resulting in deeper, richer understanding and stronger involvement (Tomiuc, 2014).

At the same time, it is important to emphasize that the most common information transferred by touch screens often fail to satisfy the need for interactivity (hierarchical interactivity - Sims, 1994) and, depending on their content, can become static and non-target-group focused devices as a simple information-board.

Emerging technologies (the wireless web, virtual worlds, augmented realities overlaid on physical ones, advanced simulations and networked knowledge) have transformed everything that constitutes our notion of “reality” – our ability to sense our surroundings, our capacity to reason, our perception of the world (Stogner, 2009). This not only provides museums with an opportunity, but also requires them to lay the basics for a visitor experience that rivals this level.

Raising the interest of technology-oriented 21st century visitors is a major challenge for museums. Today’s visitors are overloaded with non-stop information, exposed to audio-visual effects and are reached by different offers almost every minute of the day, while their smart devices are in constant proximity. In fact, there is a constant struggle for the interest of the visitor entering the museum, in which case the competitor of the exhibition is in the visitor’s pocket, which can be taken out at any moment (Bodnár, 2015). Therefore, the smart device can be considered as a cooperating partner (e.g. downloadable mobile application) as well as a competitor (e.g. news, social media, communication).

Keeping pace with technological developments would be really expensive for institutions that usually have a tight financial background. For this reason, in many cases, they apply serious ICT devices only in temporary exhibitions, however it would be really vital to provide a strong, attractive permanent exhibition as well, fulfilling the demands of today’s visitors and their expectations.

2.2.6 Multisensory experience

Hands-on objects, sounds, scents, interactive elements (such as roleplaying situations) and dynamic device supplementing exhibited objects have a significant, often flow-like (Csíkszentmihályi, 1990) impact on the museum visitor experience (Harvey et al., 1998). In Jorvik Viking Museum (Vi et al., 2017) in York visitors can enjoy multisensory experiences, by touching objects from the Viking Age, tasting the traditional dried fish, smelling odours, walking around the people and animals living in the Viking centre, and listening to Viking sagas.

SoundWeaving, a refurbished, multi-stage traveling exhibition that remains loyal to its core idea, is a Hungarian project that moves several senses at the same time, combining the boundaries of folk art, design and music (Illustration 1.). The lace hanging from the ceiling is not only spectacular, but the curved pattern also

represents a melody that the visitor can listen to on the spot. Embroidery turns into laser-cut textiles and cross stitch patterns turn into melodies.



1. Illustration Installation of the multisensory SoundWeaving exhibition

Multisensory design enriches the exhibition, ensures the memorability of visitor experience (Eardley et al.), as in everyday life people are influenced by the same kind of impacts.

Many research studies have been undertaken in a museum context, analysing the application of multisensory devices and their effect on visitor experience

- Lai (2015) examined the effect of the release of five types of scents (grass, baby powder, whiskey + tobacco, dark chocolate and skin) on visitors;
- The Victoria and Albert Museum (VAM, 2017) in London added touchable art pieces and replicas to the visitor experience;
- Ciolfi and Bannon (2002) set up an archaeological sandbox during a workshop where children could experience the joy of research;
- Harley et al. (2016) exhibited 3D printed prototypes of early sixteenth-century boxwood prayer-nuts that emitted sound and fragrance to further communicate information about the original artwork.

The importance of multiple sensory effects is also emphasized by Dolcos and Cabeza (2002), who believe that sensory experiences can enhance memory, as events with such effects tend to become more embedded in people's memory.

Some research (Agárdi, 2019) points out that people have different tactile (haptic) preferences, such as autotelic (experiential) and functional touch, which influence consumer

behaviour and may influence museum visiting behaviour as some visitors can enjoy touching objects more than others.

Forward-thinking museums can also provide an important space for testing Human Computer Interaction (HCI), which has recently been dominated by audio-visual capabilities. They are constantly being supplemented by technological advances, such as haptic (touch-based) devices like gloves in which the visitor can touch a virtual copy of a real art object, or in a “mid-air haptic technology” touchless experiment by Vi and others (2017) that strongly influenced the visitor experience.

Physical and social accessibility

An exhibition enriched by multisensory elements provides an important basis for the memorable visitor experience, but also allows disabled people to have an enjoyable visit in the exhibition. Access to cultural sites is a universal right, regardless of cognitive, sensory or physical capabilities, as set out in the Universal Declaration of Human Rights (1948, Art. 27), which is also laid down in the European Union Disability Strategy 2010-2020.

Multilevel information transfer – either a well-structured text or the same information transmitted by using multiple devices - provides positive benefits to visitors in many ways. According to Hooper-Greenhill (1999) museums and galleries may be the only institutes in the society, which have the possibility to serve the demand of visitors, willing to learn but arriving with a different level of knowledge. An exhibition may be understandable to more target groups, if the institutes pay attention to the principles of easy to read and easy to understand:

- different age groups of children,
- people with different knowledge and from different backgrounds,
- people who have a limited time frame for their visit (e.g. group visits),
- people with different levels of interest,
- people with intellectual disabilities.

Multilevel information transfer is supported by well-structured digital tools that can handle even larger databases, as well as interpretive tools using understanding methods that are tailored to target groups. In addition to physical accessibility, the above mentioned methods also allow social accessibility, the real problem of which was studied by Dawson (2014) and Archer and others (2016).

Summary

Numerous studies have been conducted to analyse the role of the interpretation methods presented in this chapter, which are an integral part of the experience. Some of these have shown that each method has a direct impact on visitor experience, such as interactivity and entertainment in the learning experience (Falk et al., 2004), or multisensory exhibitions in general on the perceived experience (Lai, 2015), or authenticity on co-produced visitor experiences (Thyne & Hede, 2016). In some cases, they directly influence the visitors' behavioural intentions, such as involvement (Forgas-Coll, 2017). In the later part of the author's research, the reviewed relationships will be used as background for the conceptual model she has developed and they support the hypothesis creation of the primary research.

3 VISITOR EXPERIENCE

The following part of the dissertation focuses on visitor experience. Why is it at all important for any service provider, including museums, to take into account the creation of visitor experience and the factors that determine it? How can an experience approach that was used a long time ago in other areas of the economy be incorporated into the world of museums? The author introduces various models that allow visitor experience to be measured. Pine and Gilmore's 1998 four-dimensional experience model is reviewed in detail, illustrating its significance and its impact on the literature.

3.1 Evolution of experience approach

“The concept of experience economy is a phenomenon that emerged at the end of the 20th century and focuses on finding and providing experience: on the demand side, the experience gained through consumer choice is the decisive factor of consumer's behaviour, and on the supply side, the only significant competitive advantage comes from the intensity of the experience a company can provide to the buyer and consumer of its product or service.” (Michalkó & Rátz, 2005, p. 2) The impact of experience economy has spilled over into all sectors, not only in the tourism industry, but also in everyday services. The service providers pay special attention to emphasize the characteristics that make the use of even multimedia devices and vehicles enjoyable. Emotions, a pleasant atmosphere, child-friendly accessories, spectacular or just relaxing environment are focused on when consumers visit cinemas, restaurants, or even simple bank services or shopping centres. This phenomenon is the result of a long evolution.

According to Pine and Gilmore (1998) the history of economic processes could be illustrated as the four-stage evolution of a birthday cake. “Once the majority of mothers used to bake cakes using the ingredients they had grown in their field or bought on the local market, later, as the product-based (goods-based) industrial economics had developed, cakes started being prepared from pre-mixed cake ingredients which were available at the shops. Afterwards, as service-based economics developed, busy parents started ordering cakes from confectioneries, which cost approximately ten times more than the ingredients would have cost. Nowadays parents do not bake cakes and do not organize birthday parties, they rather hire a party service, which costs approximately ten times more than the cake ordered from the

confectionery, that enriches the celebrated one with an unforgettable memory, and often throws in the cake for free. This is experience economy.” (Pine & Gilmore, 1998, p.97) “An experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event. Commodities are fungible, goods tangible, services intangible, and experiences memorable.” (Pine & Gilmore, 1998, p.98) “The first three economic offerings are external to the buyer, experiences are inherently personal, existing only in the mind of an individual who has been engaged on an emotional, physical, intellectual, or even spiritual level.” (Pine & Gilmore, 1998, p.99)

One of Pine and Gilmore’s key messages about the experience economy is that services are increasingly becoming simple commodities, but in order to gain a competitive edge and customer satisfaction, companies need to offer memorable experiences instead. Consequently, instead of services, experiences need to be marketed, and that every element of the market supply is actually part of the theatrical performance that brings these experiences to life, in this way every step of an organization contributes in some way to this performance. Pine and Gilmore define the six key steps needed for “staging experience” as a marketing strategy that Petkus Jr. (2004) applies to artistic experiences:

- developing a comprehensive, unifying theme - defining a theme/message in internal and external communication that makes the site unique; although this may seem problematic in relation to artistic experiences, considering the broader diversity and presentation, Petkus Jr. (2004) nevertheless suggests the use of a unifying theme
- creating adequate impression – in the context of experience marketing, impression creation refers to memorable sensory effect: what we would like the visitors to take with them (psychologically, emotionally), how we would like them to describe the given experience; Schmitt and Simonson (1997) examine impressions in six dimensions, regarding which they suggest balance among all and within each dimension:
 - time (related to past, present, future dimension)
 - space (geographically or locally, e.g.: indoor / outdoor)
 - technology (natural, man-made, handmade or made on production line)
 - authentic characteristic (original or imitation; presentation)
 - the sophisticated nature of the content (popular, attractive to appeal to a broader/narrower audience)

- size (duration, geographical extent, large scale)
- eliminating diversionary, confusing factors – once the topic and the main focus have been defined, this way it is forbidden to differ from it, it is valid for the staff, the information boards and even for informational materials (e.g.: elimination of “Do not step on grass” – restrictions in text)
- providing a tangible remembrance - Impressions are intangible, memories/souvenirs are tangible, let it be as much as possible a unique item (it might be a creative thing related to the exhibition or purchased in a gift shop) that enhances emotional attachment
- making sure that all senses are involved – according to Pine & Gilmore, the more senses are affected by an experience, the more memorable it will be; the creativity of the management is highly important in this field (including scents, sounds, tastes, visual sights, tactile elements).
- collecting feedback for continuous improvement - Feedback can not only be received through post-visit questionnaires, but if a visitor is involved in the creation process, it will provide immediate feedback and even influence the final outcome of the artwork, which may result in an even more stronger involvement and loyalty (co-creation).

3.1.1 Forms of experience creation

Caru and Cova (2007) created a model about the continuum of consumer experiences which outlines the circumstances of the creation of consumer experiences and the involvement of consumers and service providers. At one end of the model individually created experiences are placed. In this case the level of the experience is not affected by the service provider companies. At the other end of the model there is staged experience creation, in which the service provider strictly controls all circumstances for a perfectly enjoyable final result. Between the two types Prahalad and Ramaswamy's (2004) value co-creation type of experience stands, in which the service provider ensures the appropriate circumstances or even interpreters who partly control the events, but offers a relatively large space for the consumer to shape the experience.

Tourism is one of the main sectors of experience economy, according to Sternberg (1997, p. 954, In: Zatori (2014b)) “tourism's central productive activity is the creation of the touristic experience.” The concept of experience has become synonymous with traveling, visiting, or

the attraction itself over the years (Volo, 2009). According to Larsen (2007), experience is a personal event, related to a trip of the past that is strong enough to be stored in long-term memory. In her dissertation, Zátori (2014) interprets the tourist experience as follows:

- personal, searched for by the tourist,
- constantly appearing, relived again and again (for example, relived during reminiscence),
- comes into existence only if the tourist is willing to and able to immerse him/herself in the experience.

Many researchers deal with two dimensions of consumer experience, including emotional and cognitive information procession (Holbrook & Hirschmann, 1982), perception and understanding (Volo, 2009), the phenomenological level (which the consumer is fully aware of), and the cognitive level, where transformation and learning take place (Tsai, 2005). According to McIntosh and Siggs (2005) tourist experiences have a higher level of personal value and emotional content than general consumer experiences and more often lead to a flow-like experience (Csíkszentmihályi, 1990) in consequence of their elevated characteristic.

Pine and Gilmore predict that today, for previously free experiences companies will charge a fee, which consumers will certainly pay for, hoping for a memorable experience (e.g. admission fee to themed shopping malls). However, artistic attractions were available typically for an admission fee earlier as well, but opportunities for development can be defined in the field of complex and unique experiences. Kotler and Schell (1997) consider it important that artistic institutions unlike earlier get more open for marketing principles stimulating the sustainability and the coherent development of their offer.

3.1.2 Eudaimonism in tourism experience

There is a growing body of research on the relationship of eudaimonism and hedonism with well-being, which has been followed by examining their relationship with tourist experiences in the recent years. Eudaimonism comes from the Greek word ‘eudaimonia’, which means ‘happiness’. Hedonism involves joy, the enjoyment of the moment, and exclusively the positive experience, while eudaimonism is attached to psychological well-being. Eudaimonic well-being can be reached if somebody carries valuable and meaningful activities; if it inspires, enriches the person and helps to achieve a higher level of broader operation; if one experiences awe and wonder. This feeling is also reinforced by an improvement in the

connection, harmony and awareness of oneself or one's activities; feeling of liveliness and presence; a sense of fulfilment, completeness, and a sense of aptitude and skill in important areas of life (Huta, 2013). Another important difference between hedonism and eudaimonism is that the former makes the person feel good during the experience, while the latter may have caused a negative feeling (e.g. excitement, worry about the challenge), but later it ends with a positive feeling in the long run. This feeling can be the improvement of skills, the achievement of goals (Huta & Ryan, 2010) or the personal improvement (Waterman, 1993). In the research fields of positive psychology the importance of happy and significant experiences has been proven (Huta, 2013; Huta & Ryan, 2010) and the relationship between eudaimonism and tourist experiences has also become clear (Filep & Pearce, 2013).

Knobloch and others (2017) in the frame of their research conducted 21 in-depth interviews with non-routine experiences such as parachuting, rafting and whale watching, and they concluded that everyone experiences these experiences differently. An activity is not exclusively hedonistic or eudaimonic, but it can be anything depending on the person. The immersion in the activity, their motivation, the meaning and the significance that the person attaches to the event determine the final feeling. Respondents often referred to the sense of awe and a feeling of good performance in overcoming their fear or accomplishing a challenge, which is likely to produce a longer-lasting impression that goes deeper than hedonistic enjoyment. Tourist experiences are thus not only about instantaneous hedonistic enjoyment, they also contribute to the well-being of tourists and can have a more profound impact on their lives beyond specific activities and travel, contributing to a deeper understanding of themselves (Andrews, 2009). This research also confirms that the concept of eudaimonism should be included in tourist experience approach.

During their research in the field of cultural tourism, Matteucci and Filep (2017) investigated the appearance of eudaimonism in tourist experience. They undertook in-depth interviews with 20 tourists who participated in flamenco classes in Seville. In the frame of the research they proved that the experience adds a lot in the matter of self-realization and fulfilment for the tourists immersed in it, this way flamenco learning as a tourist experience has an eudaimonic character.

3.1.3 Role of museums in cultural tourism

But how do museums relate to tourism? Present subchapter examines this issue in order to establish the integration of tourism-related research into the museum sphere.

Museums play an important role in *cultural tourism*, particularly in heritage tourism, and in urban tourism that can also be linked to it. Although considered to be the driving forces behind travel, they have been of varying importance throughout the ages, but have always been regarded as essential motivations. Schultz (2018) analyses in detail the relationship between museums and cultural tourism, reviewing many definitions of cultural tourism and the place of museums within the system of tourism. There is no uniform definition for cultural tourism, definitions can be divided into two groups, motivation- and product-centred approaches.

The role of museums in cultural tourism has changed somewhat over the past two or more decades. Richards (1996) defined cultural tourism as “all movements of persons to specific cultural attractions, such as museums, heritage sites, artistic performances and festivals outside their normal place of residence” (p. 24). It can be seen that museums are cited first in this definition. This definition was used in ATLAS Cultural Tourism surveys spanning several years (1991-2008) and across many countries (Tram, 2009). These surveys showed that during that time, museums were the most important attractions for cultural tourists. McKercher and others surveyed cultural attractions in five countries and found that museums were the most popular attraction, usually followed by art galleries and monuments. However, definitions of cultural tourism have changed and broadened. The operational definition of cultural tourism adopted by UNWTO (2017) was as follows: “Cultural tourism is a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination.”

Given the diverse nature of culture and its dynamically changing composition, all branches of tourism can be linked to it in some way (Horváth, 1999). In line with this, Sulyok (2005) refers to the interpretation of culture by tourists in the 2004 ETC Survey, which identifies the inner and outer circles of culture, the former belonging to the cultural heritage and the arts, the latter to the lifestyle and creative industries. The above definition, as highlighted by Richards (2018), reinforces a broader interpretation of cultural tourism as not only a visit to heritage sites and museums, but also to the enjoyment of everyday culture, lifestyle and creativity.

Graburn (1977, p. 2) considered museums to be “inextricably related to that phenomenon known as ‘tourism,’” as both started as the province of the rich and powerful, developed into institutions for the ordinary citizen, take place away from home, and “involve the magic of a ‘trip,’ an out-of-the-ordinary experience”” (In: Packer & Ballantyne, 2016, p. 129-130).

Considering the heritage conservation, preservation and demonstration functions of museums, museum visits are also highlighted activities of *heritage tourism*. According to Puczkó and Rátz (2011), the economic importance of heritage in addition to its social significance is demonstrated by the ever evolving heritage sector, which is exemplified by the increasingly popular heritage centres using modern attractions management devices that interactively present heritage. According to Babic (2016) museums are unquestionably and tightly linked to the (cultural) heritage. Heritage, as an independent field of research and its many phenomena were identified only in the last two decades, before they were studied within museum studies. For this reason, similar models of visitor experience (as can be found in the review of the models) can be applied to cultural heritage attractions and museums as well, and the same experience influencing factors can be discovered in both areas, moreover changes in visitor needs affect both areas.

The broadest possible supply elements of cultural tourism are concentrated in the cities, given that they have historically concentrated a significant part of the cultural resources of a larger region (Schultz, 2018), thus, mentioning *urban tourism* is also essential in this context. The main attractions of cities are built heritage, cultural program offer and the unique milieu (Michalkó, 1999). Cities can be classified according to their cultural characteristics in respect of several criteria, e.g. based on their attractiveness beyond heritage (UNWTO-ETC) or their cultural tourism strategy (Zátori, 2014a).

Various methods of classifying *cultural attractions* can be found widely also in the literature, based on e.g. materialization (Jászberényi, 2014), motivation (Tasnádi, 2002; Glöckner, 2009), location (Glöckner, 2009; Ásványi, 2014); attraction (Schultz, 2018 based on Glöckner, 2009; Ásványi, 2014); or their ownership background (Tóth, 2013). In addition, Ásványi (2014) defines additional categories based on the attractions’ integrity, function, attachment to reality, and their operational purpose.

The definition of a *cultural tourist* can also be varied, but the standardization used by UNWTO-ETC is widespread, so that an individual can be a so-called purposeful, sightseeing, serendipitous, casual, or incidental cultural tourist. Du Cros and McKercher (2015) suggest that different types of cultural tourists can be found in a destination at the same time with

variations in the segments depending on the type of location. However, the market is dominated by casual and incidental cultural tourists, whereas the purposeful segment (where cultural activities are a primary motivation) is the smallest. Richards and Van der Ark (2013) showed that holiday type and attraction setting have a strong influence on the type of culture consumed. Their earlier study based on research in 19 European cities revealed three categories of visitors: specific cultural tourists, general cultural tourists and infrequent visitors with a preference for popular culture and entertainment (Van der Ark and Richards, 2006). Peterson (1992) described the typical cultural tourist's tendency to undertake many different activities in a destination as 'omnivorousness'. Van der Ark and Richards (2006) described 'omnivorousness' as being especially prevalent in urban environments during city breaks. This means that many museum visitors may be general or incidental cultural tourists who are also undertaking multiple activities on holiday (e.g. shopping, nightlife) in addition to visiting heritage sites, museums or arts venues.

Hughes (2000) suggested that the division that has often been made between 'heritage' and 'arts' tourists was based on the fact that museums and monuments tended to be more 'high brow' and arts events or performances, which were more accessible. Richards and Van der Ark (2013) note that art galleries tend to fall somewhere in the middle.

Stylianou-Lambert (2011) suggests that cultural tourists are very heterogeneous and have different needs and interests. Stylianou-Lambert (2011) also agrees with Nash (2011) that there can be a strong connection or spill-over between cultural activities that are undertaken at home and those which people undertake on holiday. She also observed that people, who would not normally visit art museums when at home, will most probably not do so just because they are on vacation at a foreign destination. On the other hand, people who would normally visit art museums at home, will probably also do so when away from home.

It can thus be stated that museums are closely linked to cultural tourism, including heritage tourism and urban tourism. Although visitors to these institutions may include other target groups than tourists (locals, day trippers), they can be examined within the same framework. After placing museums within the cultural tourism system, and following the evolution of the experience approach and the trends that define it, the analysis is narrowed down to the themes of visitor experience and museum experience. The definition and the models describing them are presented below. Following the placement of museums in the system of tourism, and the introduction of evolution of the experience approach and the trends that define it, the analysis

is narrowed down to the topic of visitor experience and the museum experience. These are defined and the models describing them are presented below.

3.2 Definition of visitor experience

In this paper the author wishes to use a definition of visitor experience that was developed by Packer and Ballantyne (2016) as a result of a detailed research and analysis. The authors examine the evolution of the definition of visitor experience in the case of museums and other attractions, and the models that describe its features and environment in an outstanding, comprehensive study. The aim of this study is to unify the interpretive framework of researchers working in this field, to find clear answers to certain questions, and to develop a model that broadly describes and measures visitor experience, based on previously developed models where previously recognized conditions appear. The authors collectively compile the 16 definitions and the 18 models. These include the four-dimensional experience model of Pine and Gilmore (1999), which later becomes the focus of the present work.

Packer and Ballantyne (2016) classify visitor experience definitions into four categories, depending on whether the experience as

- a) flow of consciousness,
- b) a subjective response to an event or stimulus,
- c) a memorable impression, or
- d) a designed or staged offering

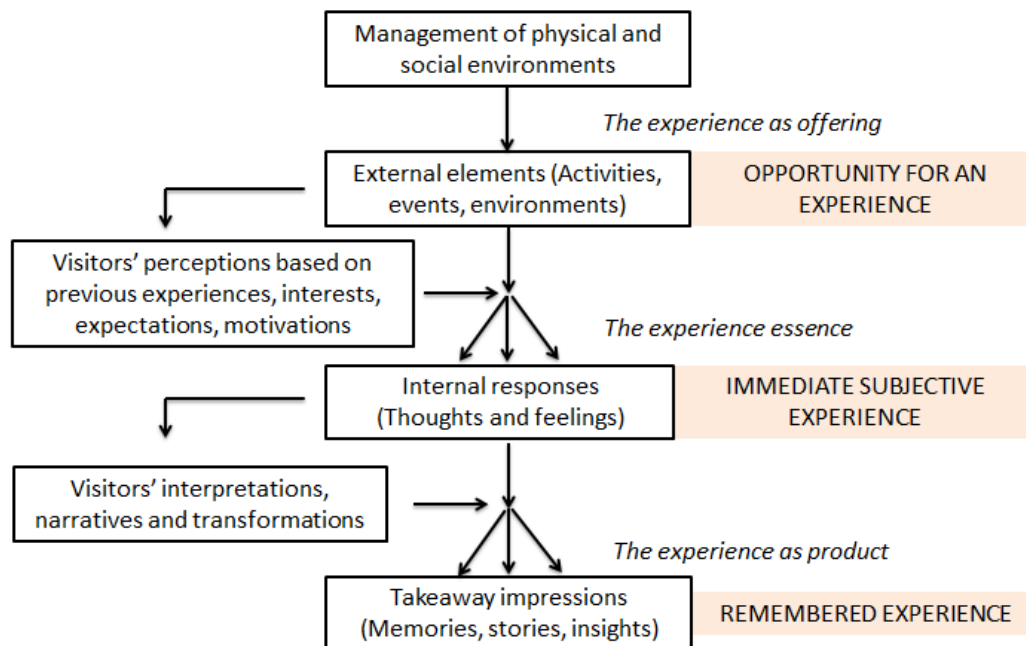
would be expressed. Three issues are examined to evaluate the definitions. As a result of the study, it can be determined that experience is a subjective thing that takes place in the visitor, based on the events he or she experiences and the environment. Service provider cannot provide an artificially organized experience, but by providing the right environment they can only provide the opportunity to experience it (Walls et al., 2011; Schmitt, 1999), from which the visitor selects the most important elements. According to Hennes (2010) the exhibition is not the experience itself, but the platform of the experience. Some researchers consider experience as a single moment, others as a process. Based on the principle of continuity by Dewey (1938/1963), every experience changes the person who lives it and consequently influences the future experience, too. Weaver (2007) also advocates the holistic approach of visitor experience, from the moment of the invitation (from the advertisement reaching the potential visitor and the influences one has in the parking lot) to the finale (the impressions

one brings with him/herself). For this reason, Packer and Ballantyne (2016) emphasize the need to clarify in any context whether the experience relates to the whole process (planning, realization, remembering) or to a particular moment or event. However, by their interpretation, experience can be clearly distinguished from everyday processes, either because of its emotional intensity or because of its temporal or spatial uniqueness (not a mundane or commonplace event, as Walls et al. (2011) define one extremity). Packer and Ballantyne (2016) state, that not every museum visit will achieve an outstanding, transformative experience, but by talking about it, showing the photos or uploading them on social media, the event becomes a memorable experience for the visitor. McIntosh and Siggs (2005), on the other hand, attribute a higher value to tourist experience than general consumer experience.

In the context of this work the author interprets the definition of visitor experience based on the definition of Packer and Ballantyne (2016): *“an individual’s immediate or ongoing, subjective and personal response to an activity, setting or event outside of their usual environment”, completing it with the importance of the phenomena for the visitor him/herself.*

The definition of visitor experience is illustrated with a conceptual outline in Figure 2.

2. Figure Conceptual outline of key factors that can be linked to visitor experience



Source: Packer & Ballantyne, 2016

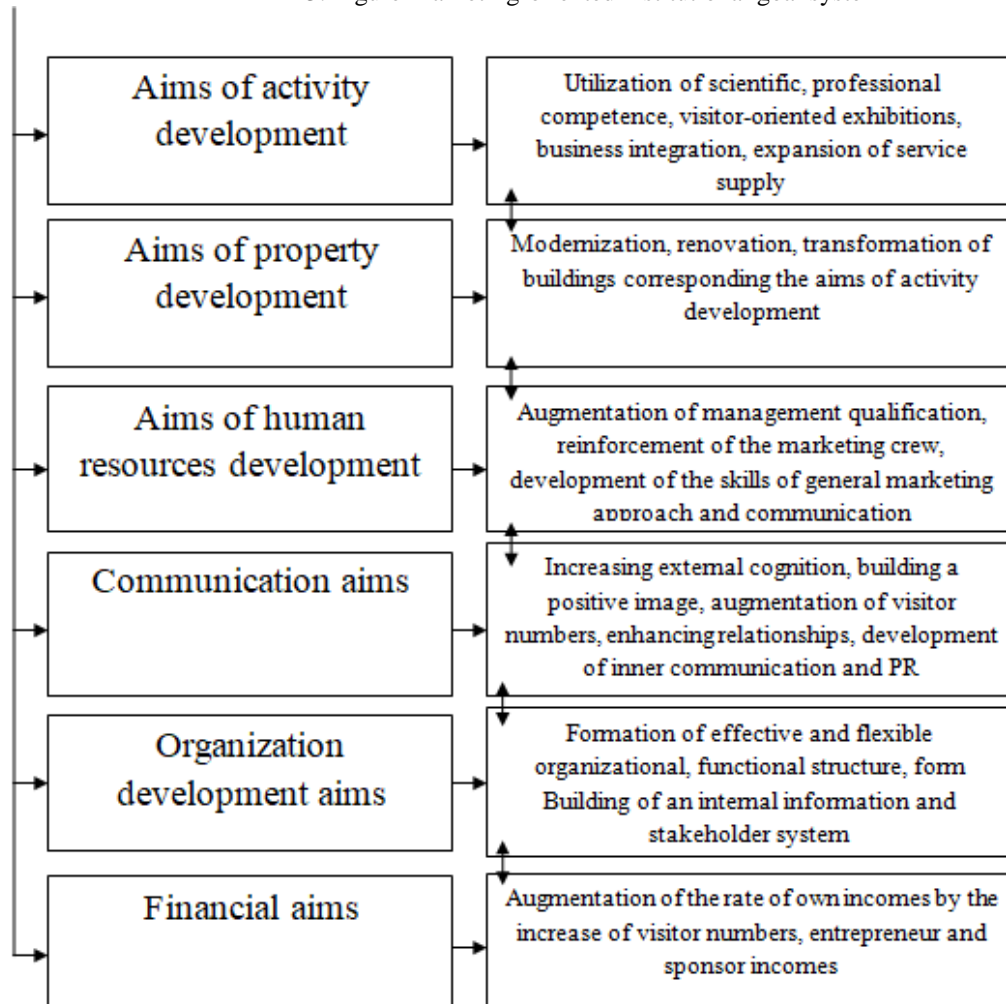
The conceptual outline above shows the relationship of key factors connected to visitor experience. External factors, such as the environment, an event, an activity and their characteristics determine the experience as a service offered to the visitors by a service provider, thus creating the opportunity for the experience. The external factors are perceived by the visitor, sometimes in a different way from the intention of the service provider, as he adopts the possibility of the experience through the filter of his past experiences, expectations and motivations. The essence of the experience is the immediate, subjective experience that the consumer responds to when perceived (thoughts, reactions). These are later interpreted to friends, family e.g. in the form of storytelling, sharing of photos, which results in a slight transformation of the experience. The final result is the experience as a product that remains memorable and can be a change of mood, stories that can be retold, new insights, new skills or aspirations, psychological or social well-being, restoration of mental capacity (Packer, 2008; Perry 2012; Prentice et al., 1998; Selstad, 2007). The conceptual outline also includes management aspects, such as the creation and marketing of the experience as a supply (external factors), and a transformation element that represents the perception filtered through visitor interpretation.

3.3 Experience approach in museum sphere

3.3.1 Museum marketing strategy

The aims of museums as institutions are extremely broad, they are surrounded by a number of stakeholders with whom they are interdependent and with whom they must coordinate their goals. When defining their strategic goals, it is necessary to prioritize their goals in order to define their identity precisely. Figure 3 summarizes the target system of a marketing-oriented museum (Piskóti & Nagy, 2003).

3. Figure Marketing-oriented institutional goal system



Source: Piskóti & Nagy (2003)

The experience approach affects many parts of the goal system, such as activity development in connection with the visitor-friendly exhibition and services, and as a result of these, real

estate development by choosing the appropriate exhibition spaces, installations and tools. The development of human resources based on a marketing approach and the introduction of novel interpretation methods are of utmost importance. The encouraging role of management towards curators and guides is also emphasized by Kotler and Kotler (2000). Internal communication goals as well as organizational development goals mean united action by professionals, adoption and pursuit of a common strategy. External communication and the established scope of services support the achievement of financial goals, including the involvement of supporting and partner organizations (e.g. sponsors), the increase of the number of visitors and the broadening of the target audience reached.

Kotler and Kotler (2000) also encourage museums to decide on the strategy they intend to follow. The authors suggest the following three strategies, based on the targets of the museum:

- enhancing museum visitor experience: in this case the museum puts the exhibition at the centre of its strategy and shares its resources between the exhibition and the services to improve the visitor experience,
- community service (supporters, community activation),
- repositioning towards the market of entertainment: opening up to a whole new audience is a way for the museum to compete with other leisure providers by increasing its popularity.

Kotler and Kotler (2000) seek an answer to the question of whether museums can provide the maximum for everyone, as their basic goal is to reach the largest possible audience. The suggested answer is that museums, like other organizations, need to be aware of their strengths and weaknesses, to make the most of their core competences (collections, staff expertise, personal dedication) and not to compete with other organizations in their weaker features (less resources available than entertainment industry players have). Museum management has an important role in helping its staff learn how to interpret properly, encouraging them, supporting them to overcome their fears, and assuring them that the wider audience will not risk quality, integrity and well-established standards. They can choose to leave their visitors alone with a large number of masterpieces and information, or provide a proper amount of structured information, with enthusiastic museum staff and experience-oriented exhibition design (since it is not possible to personally guide each visitor by an enthusiastic curator). They need to know and prioritize their target audience, focus on the target group that they could best serve, and put their programs and professionals at the service

of their needs. They see the key to success in expanding the audience, building a returning visitor base, and at the same time improving the museum visitor experience.

3.3.2 Museum visitor experience

In this chapter, following the definition of visitor experience, the author deals with the museum visitor experience. According to Masberg and Silverman (1996), the museum visitor experience is a very complex and multidimensional concept that by itself has a wider meaning than learning. This is in line with the change in museology identified by Rounds (1999): there has been a shift from the paradigm of culture-transferring by museums towards the paradigm of meaning-making by the visitors.

Supporters of the latter theory suggest that people use museum visits to achieve their personal inner goals, to satisfy some of their many human needs, and to improve their self-knowledge rather than absorbing the simple content offered by a particular exhibition (Rounds, 1999; Silverman, 1995). Silverman (1995) also argues that the educational objective of an almost exclusively historical focus in a history museum has actually put back the development of other possible additional values that museums could have provided to meet visitor needs.

Worldwide, museums are shrinking in their audience, because consumers have less and less free time for leisure, but the range of recreational opportunities are rising (Kelly, 2005). Although Kelly's statement seems to be of general application, it is worth noting that the decline in visitor numbers has primarily affected smaller museums, but not the world's leading institutions, except for some particular (sometimes tragic) event. Furthermore, in the context of declining leisure time, it is necessary to indicate that the opposite is the case for pensioners, who are a significant target group among museum visitors. At the same time, many museums are experiencing ever-increasing financial pressures, so that they need to strive towards meeting visitor needs, increasing visitor satisfaction and meriting positive word of mouth. One way to achieve these is to provide the experiences that visitors desire and provide them with the adequate conditions. As Pine and Gilmore express it, the secret to success is staging memorable experiences.

Regarding the marketing activities of non-profit organizations, including museums, Sargeant (1999) emphasizes that in their case, profit-orientation and development of a competitive advantage are less important than meeting social needs and serving customers. At the same time, Kotler and Kotler (2000) underlines that museums are in a competitive environment

where the setting of marketing objectives must reflect the strengths, weaknesses and targeted visitors of the museum, as well as the competitive environment itself. In the latter case, it must be possible to identify the niche market in which it can prevail. Providing the right kind of supply and thus meeting the needs of visitors is possible if not only their demographic but also psychographic characteristics are well-known (Thyne, 2001). The latter can be considered as describing lifestyle in numerical terms, which might give a more realistic picture of a consumer group than segmentation by demographic characteristics (Lawson et al., 1999). An important part of the psychographic characteristics and lifestyle are the values that museum visitation has created for people, which ultimately influence their experience as well. Marketing professionals have found that values play a central role in motivation and explain consumption patterns (Todd & Lawson, 1999).

Thyne (2001) examined in 12 interviews the motivations of visitors to visit the Otago Museum (Dunedin, New Zealand) and the values that a museum visit created for them. Values used in the LOV (List of values) scale presented by Kahle and Kennedy (1988) applied in the research include respect (esteem by others); self-fulfilment (personal satisfaction); enjoyment and fun in life (enjoy life, leisure); feeling of belonging somewhere (others care about me); close relationships (true friendships, family ties). Different consumers have different motivations for consuming a product (Holt, 1997), and Thyne's (2001) research has shown that museum visitors cannot be considered as one target group with the same characteristics. As a result of the qualitative study, the realization of the learning and educational goals emphasized in the previous research studies has emerged as an important role of museums, but previously less prominent community-like values have been explored too, such as entertainment and cultivation of close relationships (family, friends). Edutainment, as a combination of learning and entertainment, also got a significant role. Thyne (2001) emphasizes that previous research has typically focused on individual values (learning), but less on social values (spending time together), although many visitors come to museums primarily for this purpose.

The above mentioned statements also have implications for marketing and management processes. According to Kotler and Kotler (2000), museums should not only seek to attract a larger audience and reach new target groups, but they also need to consider in museum-going experience design (experiences, exhibitions, services) those aspects that help them to achieve visitor satisfaction. Based on Thyne's (2001) suggestion, it is worth creating a diverse offer that suits different target groups and to shift the focus of the marketing communication from a

product (exhibition material) to the offered service (a venue for the community). Petkus Jr. (2004) suggests that besides traditional demographic and psychographic characteristics, institutions should include the demanded types of visitor experiences into target group creation in case of the marketing of artistic experiences.

Radder and Han (2015) review the important information a heritage museum can provide to a foreign tourist interested in the traditions of a given community. However, they also indicate what visitors are looking for in terms of added value other than simply collecting information. According to the authors, the cultural habits of a community, people remain incomprehensible and invaluable to a tourist until they have no knowledge of them. In such a case, a heritage museum is able to create value through its service, as it purposefully collects and exhibits symbols of a given culture and its objects. Museums, in their traditional role, are preservers of heritage and culture, disseminators of heritage knowledge (Trinh & Ryan, 2013), sources of information and research sites. However, consumers are increasingly demanding products and services that enrich them with learning, sensation, being, and active participation (Mehmetoglu & Engen, 2011) and instead of simply “being there” they would like to participate in something, learn something and experience something (Trinh & Ryan, 2013). For this reason, it is a reasonable expectation for museums to move beyond the function of collecting, researching, exhibiting and to use the tools of experience marketing. So museums should also offer experiences, considering the changed environment of experience economy. (Pine & Gilmore, 1998).

Kotler and Kotler (2000) note also that the museum visitor experience goes beyond objects and collections, as well as beyond information and learning. The experience includes activities that the visitor can specifically engage in; sensory perceptions that are a combination of sight, sound and movement; an environment where visitors can immerse themselves instead of just watching; as well as extraordinary stimuli and influences that make museum visits unique and memorable. Kotler and Kotler note that, naturally not all museum elements need to be intense and immersive; important is to have a diverse but balanced offering where every visitor will find an opportunity that suits his or her interest or value (Thyne, 2001). In his research, Hood (1983) identified six different types of benefits and values associated with leisure activities, including museum visits:

- 1) be together with others, enjoy social interaction,
- 2) do something meaningful,
- 3) enjoy the environment,

- 4) enjoy the challenge of new, extraordinary experiences,
- 5) get a learning opportunity,
- 6) active participation in something.

According to Hood (1983), learning, enjoying the challenge of a new experience, and engaging in meaningful activity were more important for regular museum visitors than for occasional visitors. Kotler and Kotler (2000) analyse in detail the practices of different museums regarding visitor management and services, which are prerequisites for a good experience.

3.3.3 Museum experience models

Several studies attempt to measure and define museum experience and to use empirical research to examine the validity of them. The components of the experience are illustrated in the form of models. In this chapter, a number of models have been collected to illustrate the diversity of the museum visitor experience. The basis of the models' construction is different as well, as some authors analyse the factors influencing the experience, others the temporary identities taken during the visit or the type of the experience. One can discover overlapping models, as several dimensions appear in many schemes. The research eventually focused on Pine and Gilmore's experience model, but many other models formed the basis for both the theoretical and empirical research.

More than three decades ago, Graburn (1977) recognized that museums offer spiritual, social and educational experiences. Graburn categorized the museum experience as follows:

- reverential (a more valuable, sacred, extraordinary experience; contemplation, meditation, relaxation, peace, fantasy);
- associational (community experience shared with others; the museum as a tourist attraction);
- educational (learning, spending meaningful time, discovering meaning).

Doering (1999) studied visitors of the Smithsonian Institute for years and found that people arrive with their own visitation schedule and time perception; they visit the exhibitions and programs whose viewpoint they are presumably in agreement with; and they will to respond to museum activities that they have a personal relationship with or are easily identified with.

Most visitors get four experiences:

- social experience;
- cognitive experience (information gathering, interpretation);
- object experience (viewing rare, beautiful, valuable items);
- introspective experience (the environment moves memory, inspires association, or creates a sense of spiritual connection or connection to culture and community).

It seems that the experience of the object is considered primarily esthetic; cognitive experience is more closely linked to learning and education; the introspective experience may be similar to the escapist experience; while the social experience is more interactive and related to collective entertainment.

According to Doering (1999, p.83), “visitors differ in their interests and seek different experiences in museums. And, if museums want to be truly accountable to their clients, they should equally respect and consider as valid each of the (above mentioned) four major types of museum experience.” In fact, museums should respect and accept different interests and levels of knowledge, and offer opportunities for all types of visitors.

According to Masberg and Silverman (1996) and Packer (2008), learning is only one of the elements that a person can experience in a museum. Masberg and Silverman (1996) documented a number of personal and emotional experiences of visitors to heritage tourism attractions:

- knowledge;
- highly personalized learning (feedback-based; giving recognition, pride);
- social interactions with companions;
- esthetic experience.

Subsequent studies, like the work by Pekarik et al. (1999) coined the concept of a “satisfying experience” based on many years of study of visitors of the Smithsonian Institute. Their goal was to identify experiences that museum visitors had anticipated and found satisfactory:

- material experience (seeing real objects, seeing rare things, captivating beauty);
- cognitive experience (gathering information and knowledge; enriching understanding);
- self-analyzing experience (imagining another place and time dimension; reflecting on meaning; recalling other experiences; feeling of spiritual connection; feeling of belonging and being connected);
- social experience (spending time with friends or family; seeing kids learn something new).

This work is somewhat similar to Doering's (1999) notion, as material or object-based experience is related to esthetics; cognitive experience is primarily about education and learning; the self-analyzing experience (such as Doering's introspective experience) is partly about escapism and spirituality. The social experience is related to collective entertainment and education.

According to Goulding (2000), the quality of visitor experience is influenced by socio-cultural, cognitive, psychological orientation, physical and environmental factors. Some of these elements include aspects that are related to Pine and Gilmore's experience model, such as physical and environmental factors that may be related to esthetics; the cognitive dimensions can be directed to education or entertainment, or both (edutainment); socio-cultural contexts may encourage escapism, depending on how it is treated. However, some psychological dimensions may precede in situ experiences, such as searching for information, getting to the museum, and orientation.

According to Arnould et al. (2002), a museum visit, like any other consumer experience, consists of four stages: waiting, shopping, actual experience, recall (recall, memories). It is important to pay attention to all four stages in order to have a complex experience. Pine and Gilmore's model focuses primarily on in situ experiences, but it is also important to consider the broader context. This is because museums compete with many other leisure and tourist activities, as well as with other museums for the time of potential visitors. Memorable experiences are also essential to encourage repeated visits.

At the same time, a museum visit is an option where visitors can pick up different temporary personality features, which can vary from one visit to another. According to Falk (2009), these pickable personalities can be explorer, adventurer, guide, fan, and reborn visitors. Pine and Gilmore's escapism category partly takes into account the idea that visitors play different roles. In order to improve the experience they have, museums can identify visitors (this may be an automatic categorization where, for example, individuals choose from the proposed visitor itineraries) and offer a selection that is tailored to the personality type. Such theories paved the way for the concept of "co-creation", which has become an important topic in visitor experience design.

The dimensions of visitor experience according to Jarrier and Bourgeon-Renault (2012) are:

- emotional dimension, which is defined by perception, feelings and fun;

- rhetorical dimension that includes the ability of meaning-making and self-understanding, as well as discovering connections between content and today's world;
- cognitive dimension, which refers to the selection of learning and information;
- praxeological dimension, which refers to behaviour, space use, and personal and virtual human relationships;
- time dimension, which includes the perceived and real duration of the visit, the time spent in each part of the museum.

These authors point out, that devices can promote learning and education, but can hinder the appreciation of esthetics and social interaction. It has been found that entertainment or escapist experiences vary depending on the individual experiencing it and the type of device is used. However, the entertainment dimension of the devices seems to be one of the main reasons why visitors go to certain museums.

Pekarik et al. (2014) continued their previous research and found that visitors to museum exhibitions look for very different experiences, some of which may be based on objects and esthetics, others on people and emotions, some on thoughts and learning. Their model also contains a physical dimension that refers to people's somatic feelings, such as movement, touch, sound, taste, light and smell. In summary, the main dimensions identified and researched in their case were:

- ideas (theories, abstraction, linear thinking, facts, reasons);
- people (human relationships, emotional experiences, stories, social relationships);
- objects (things, esthetics, crafts, ownership, visual language);
- physical (sense organs - movement, touch, sound, light, smell).

In the framework of their research, Packer and Ballantyne (2016) collect the visitor experience models listed here, specifically for the museum sphere, which will be synthesized in the ten-faceted model presented in the next section.

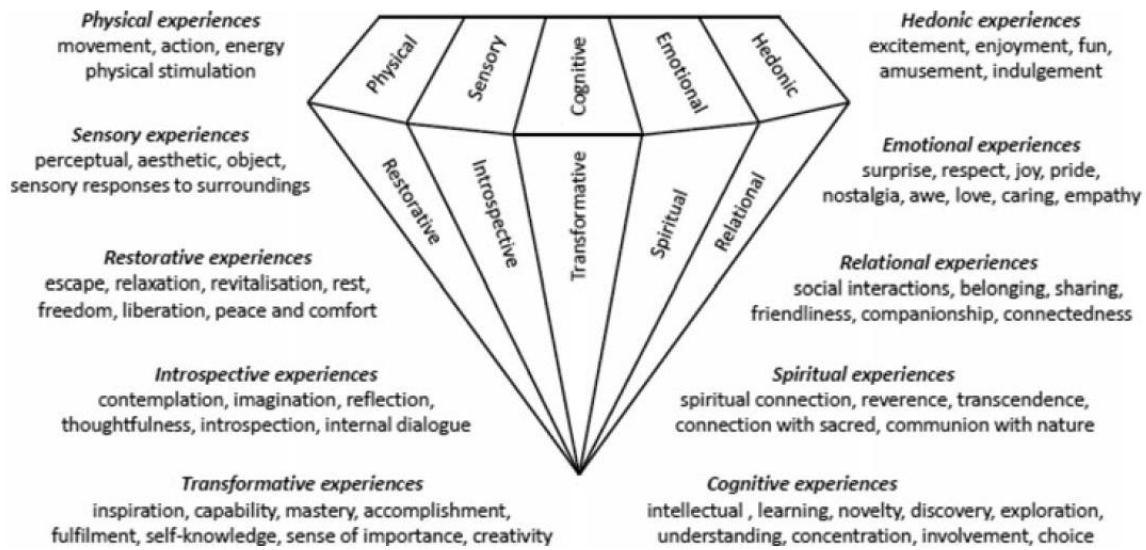
These authors emphasize that while learning or teaching is important in a museum, most models go far beyond this. The studies quoted so far in this chapter show that esthetics, entertainment, social interaction, role playing and other escapist activities are also important.

3.3.4 Ten-faceted model of visitor experience, Packer and Ballantyne (2016)

The framework of Packer and Ballantyne (2016) is considered to be outstanding because it synthesizes many models used in the literature, several of which have been discussed in the sections above. Not only do they define experience very clearly, but they also incorporate multiple dimensions of experience. For this reason, the author considers it worthwhile to present the framework in detail in this thesis. However, at the time of handing in this paper, the author does not know whether there is any empirical research on the validity of the model, which she identifies as a possible future research direction.

Packer and Ballantyne (2016), compiling the visitor experience models developed in previous years, created their own ten-faceted model that corresponds to the definition they used: “an individual's immediate or ongoing, subjective and personal response to an activity, setting, or event outside of their usual environment”, and of particular interest to the visitor. Many of the models collected are focused on one type of experience only, e.g. esthetic (Csíkszentmihályi & Robinson, 1990), pleasure experience (Dube & Le Bel, 2003), insightful experience (McIntosh, 1999), and many not on the subjective response of the individual, but rather on the environment (Chang & Horng, 2010) or the consequences of experience (Aho, 2001). However, the ten-faceted model used the dimensions and components of the analysed concepts in order to create – if possible – a full model so that the experience of museum visits and other leisure activities can be compared. The model is depicted in Figure 4, with the following components constituting the experience: physical, sensory, restorative, introspective, transformative, hedonic, emotional, relational, spiritual, cognitive. It can be seen that they integrate many of the dimensions that had been identified in previous studies (e.g. cognitive, physical and sensory, introspective, hedonic or entertaining, social and spiritual), but they also include more emotional and transformative experiences too, such as self-recognition, pride or nostalgia.

4. Figure Ten-faceted model of visitor experience



Source: Packer & Ballantyne, 2016

Opinions about the feature of visitor experience are different, during the programs offered by the tourist attractions and in museums it is possible to experience positive and negative experiences according to the nature and the theme of the program and the intentions of the curators. Packer and Ballantyne use visitor experience as a positive and joyful concept in their ten-faceted model. According to Hosany and Gilbert (2010) research on hedonistic destinations, visitors generally describe their tourism and leisure experiences in a positive context. According to Lee et al. (1994), one dimension of the nature of leisure experiences are negative responses, such as. fatigue, restlessness, nervousness, disappointment, frustration. During museum visits, visitors may often encounter interpretations of negative or even shocking events (e.g. exhibition about slavery, Holocaust memorial, Trianon Museum in Hungary) that are not addressed in this work due to their particular characteristics. Museums may also have physical or mental challenges (such as skill tests, experiments in science exhibitions) beyond purely positive experiences. The present work also focuses on experiences leading to eudaimonic well-being, which include experiences that sometimes evoke negative feelings at the moment of experiencing (e.g. fear-based devotion, excitement, worry about a challenge), but are ultimately positive. Positive returns in this case can be the improvement of skills, achievement of goals (Huta & Ryan, 2010) or personal improvement (Waterman, 1993). Packer and Ballantyne (2016) also make an important connection between the individual experience, experience creation by the supplier and the marketing of that

experience. Kotler and Kotler (2000) had questioned how museums can cater for multiple user groups at the same time. In many ways, Packer and Ballantyne (2016) go part of the way to explaining how this may be done by improving the museum going experience in a target-group specific approach.

3.4 The four dimension visitor experience model of Pine and Gilmore (1998)

The focus of the author's doctoral research is the four dimension visitor experience model (4E model) introduced below and its refinement. In 1998, B. Joseph Pine II and James H. Gilmore published their study, "Welcome to the experience economy" in Harvard Business Review. The study had a significant impact on the development of consumer experience literature, the pioneer role of which was examined by Ferreira and Teixeira (2013) in the frame of a bibliometric analysis.

According to the model of Pine and Gilmore, the experience should be standardized on the basis of two attributes: the type of participation (active, passive) and the type of relationship connecting the person with an event or attraction (absorption, immersion). Passive participation is when the consumer has no influence at all on the event, such as spectators of a theatre performance; active participation, where the individual plays an important role in the process, for example, a skier doing ski sport, who is just developing his or her own experience. One extreme of the second characteristic is absorption, when the individual is mentally involved, engaged in the experience, such as watching TV, listening to a concert or participating in a lesson. The opposite of this is immersion, when the individual is physically or virtually involved, the experience absorbs the individual, such as during a 3D cinema experience, playing a musical instrument or being in a laboratory experiment.

Absorption	Immersion
The individual absorbs the experience.	The experience absorbs the individual. (immersed in)
mentally immersed	the individual becomes physically (virtually) part of the experience; physically immersed

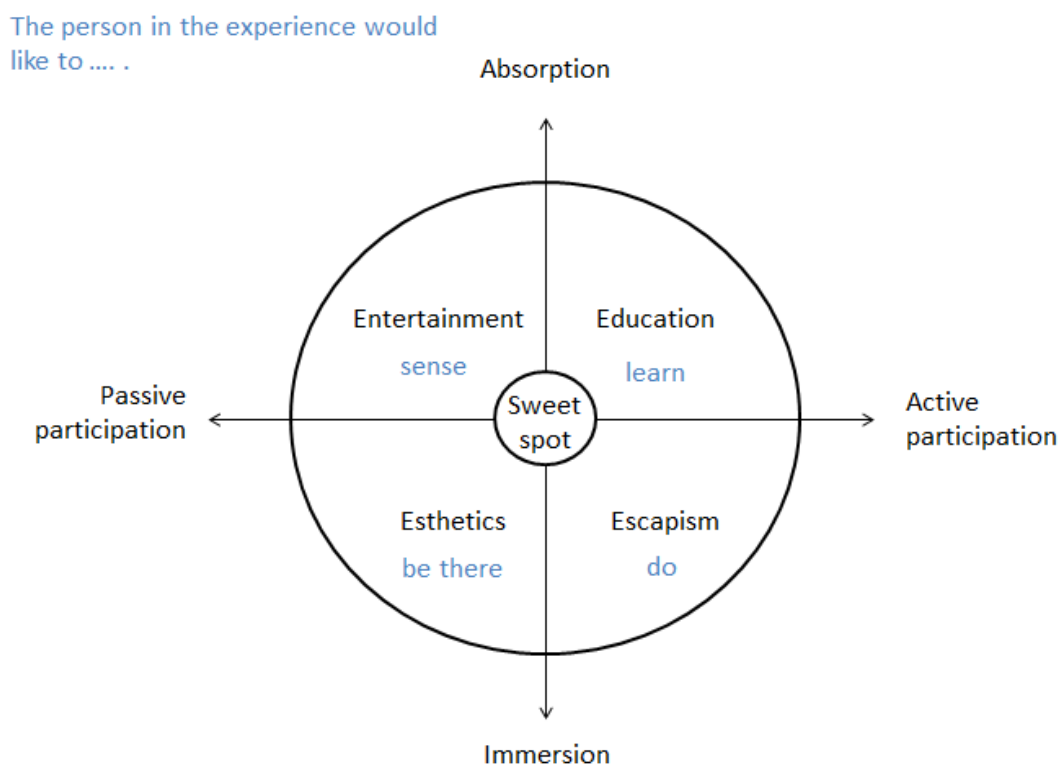
The abstract name of the attributes on the second axis (absorption, immersion) sometimes causes difficulties by placing the different types of experiences in the model. The author would suggest in order to enhance understanding to use the phrase "mental immersion" instead of absorption and "physical/virtual immersion" instead of immersion. These labels would not

change the original intentions, but would simplify the idea of whether “the experience goes into the guest [...] or the guest goes into the experience” (Pine & Gilmore, 1999, p. 31)

Being active and physical “work” (activity) are not considered the same in this context, as an active mental “work” means education in the model. Similarly passivity and mental “work” are not the same, passive physical “work” means the simple presence, thus the esthetic experience.

Along these two features, Pine and Gilmore set up a four-dimensional model, where each segment displays one type of experience - entertainment, learning, esthetics, escapism - as shown in Figure 5.

5. Figure Four dimensions of experience



Source: own compilation based on Pine and Gilmore (1998)

The four experience dimensions are explained in detail below, with examples supporting the comprehension of it. The boundary between dimensions is often blurred, and certain dimensions are mutually compatible, often intermingled, or overlapping, creating a completely unique experience for the individual.

Entertainment dimension

The dimension of *entertainment* is characterized by passive absorption; the experience flows through the senses of the visitor in such a way that he/she is only an outsider, and does not influence the outcome of things. According to the Hungarian Interpretive Handbook, a person is entertained by “relaxing his/her tired mind when dealing with amusing things. He/she feels good because he/she is having a good time.” In other words, it is a pleasant experience that is not overwhelming mentally, such as a talent show, a circus performance or a concert. Entertainment is one of the oldest forms of experience in the world, which is still very common, widespread and developing unstoppable. As experience economy accelerates, consumers are trying to discover new, unusual forms of entertainment that still have a few moments of smiles, laughter and pleasure.

Watching a contemporary adaptation of Shakespeare's Othello play is as much fun as listening to a symphony, even though these performances would not be easy entertainment for everyone. The realization of the experience depends on the prior experience, so for example, if one does not watch or read Shakespeare dramas or watch more serious theatrical pieces, this type of entertainment will not be an experience.

Service providers can always combine entertainment with another dimension, such as aesthetics, escapism or learning.

The figure above illustrates what the participant would desire in each case, based on an illustrative set of ideas: to sense, to learn, to be there, to do.

During the entertainment experience, the individual wants to *sense* according to Pine and Gilmore (1999). The author suggests that consideration should be given to whether the individual would rather not just *see/hear* the event and their surroundings during a fun, passive performance. As further senses become involved (a multisensory experience begins to emerge), physical involvement, immersion becomes more and more significant, so we are moving towards the escapist dimension. Following this logic, sense might be already the attribute of the escapism realm.

Learning dimension

There is always a need for an active participant in the *learning* dimension in order to have a real experience. The educational event must seize, engage the 'learner'. Physical activity is required for sports training, and mental activity for acquiring theoretical knowledge. Learning does not have to be purposefully wanted by the individual, but he or she must be open to the acquisition of knowledge, as one often unconsciously absorbs some knowledge or skill. It happens that someone unconsciously gets a learning experience and only later finds that his/her knowledge has increased. During learning, the 'learner' is mentally involved and wants to *learn*, and the experience comes from success, from having new knowledge.

Although education is serious, it does not mean that it cannot be fun, as the above described edutainment practice demonstrates. Pine and Gilmore refer to a nearly 2,600m² playhouse in Bamboola, San Jose, California, featuring an orienteering labyrinth, a water plotting board that allows the person to understand basic laws of physics, an archaeological sandpit with a dinosaur skeleton, a kitchen with real cooking possibility and other facilities for children so besides having fun they can develop their knowledge and skills.

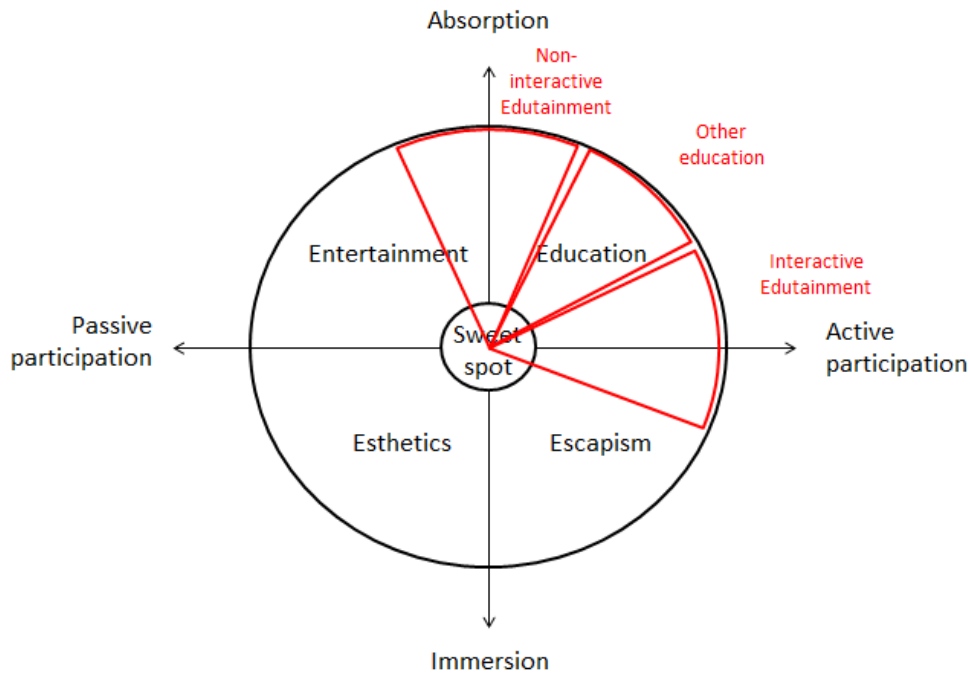
However, the question arises where edutainment is located in the 4E model. According to Radder and Han (2015), this is clearly an intersection of entertainment and learning dimensions, interpreting them as one dimension.

Nonetheless, this does not seem to be fully justified when examining each dimension. In education, the 'learner' is mentally involved, as defined by absorption. However, they are physically involved in physical education and training, but according to Pine and Gilmore (1998, p. 102), athletes, thus "students are still more outside the event than immersed in it", maybe because of awareness, focus. In contrast, however, many associate training (education, fitness or running) with the meaning of escapism as discussed here, so e.g. they completely forget about themselves. Thus, there is a possibility that certain forms of education appear in the dimension of escapism. The relevance of this proposition is also supported by the fact that according to White and others (2004), there are three types of edutainment:

- 1) interactive and participatory,
- 2) non-interactive (e.g. a movie or theatre play),
- 3) combination of the two.

Based on this, you can distinguish between different types of learning experiences, as shown in Figure 6.

6. Figure Two types of edutainment in the 4E model of Pine and Gilmore



Source: own compilation

Category 1, the interactive, participatory based edutainment (e.g. drama play), can thus be described as a learning experience with physical immersion that can be placed at the intersection of escapism and learning.

Category 2, the non-interactive edutainment events (e.g. watching a movie or play), can be placed at the intersection of fun and learning. These experiences are based on mental involvement.

The combined 3rd category of White and others can be experienced with a complex program where both interactive and non-interactive elements can be found. This might happen when presenting a particular theme in two separate rooms of a museum, or in the same space using multiple means: e.g. reading fun text and then trying an interactive device.

The "other learning" category shown in the figure symbolizes a non-edutainment learning experience, it remains entirely within the learning dimension.

It is important that the distinction based on the interactive nature of edutainment is recorded, and that the interactive edutainment segment of escapism, which is of central importance to the dissertation, is placed in the model as shown in the figure.

Physical involvement, thus learning by doing, above mentioned as interactive edutainment, provides in most cases better understanding than mental involvement. Pine and Gilmore (1999) state that a laboratory experiment is equivalent to immersion, while a school lecture is equivalent to learning. The difference may be that during the escapist experience, the person does not concentrate but releases, unconsciously immerse oneself in the event, meanwhile the student exercises self-control even when he/she is physically exercising.

Escapist dimension

Escapism is much more immersive than entertainment or education, the person can immerse him/herself totally in the experience, being an active participant in it. Escapism derives from the word “escape”, by which Pine and Gilmore allude to escaping from the real world or everyday life through the help of the experience. People, instead of sitting at home and watching how others participate in an activity, become parts or actors of the events. According to Pine and Gilmore (1998) typical spaces for an escapist experience are theme parks, chat rooms, virtual headsets, casinos, or even a forest in the neighbourhood while playing paintball. Earlier, the huge attraction was watching the story of a book in the cinema with increasingly bigger screens, better sound effects or from more comfortable seats. Nowadays, 4D cinemas attract the audience where people can be part of the movie, step into another world, their seat moves together with the story, and they are surrounded by sound and other effects (e.g. water drops, cold/warm breeze). High-tech cinemas were followed by motion simulator rides, which were generally based on popular adventure movies or sci-fi-s (such as Star Wars, The Magic Carpets of Aladdin, Back to the Future) and by other experiences in the virtual reality. In contrast with the phrase, people do not only escape from somewhere, but they also arrive in another world, where enjoyable experiences await them, however getting away from their own world is a really important part of the experience itself. Pine and Gilmore consider part of the category those who try extreme sports, who do not just lie on the beach during their holiday but also try windsurfing, climbing mountains, do rafting, etc. They consider casinos as outstanding spaces of escapism, where gamers lose their barriers and risk their money with excitement in a world far away from the everyday.

Pine and Gilmore put particular emphasis on cyberspace experiences, as introduced above: 4D movies, virtual rides in various theme parks. In addition, they mention chat rooms where celebrities can “become” ordinary people, where some people can have up to 5-6 different profiles, where they can talk to friends who are far away, meet new people, or simply feel part of a community. In addition to work and home, they seek a "third place" where they can escape from the hustle and bustle of everyday life. Many people do not find this place via the Internet, but in a nearby cafe, cigar bar, or bookstore, some in a theme park where they can meet larger crowds with similar interests. Continuing the thoughts of Pine and Gilmore (1998), within the framework of the experience of escapism, the individual wants to *do* something, to be physically (virtually) active in an event.

Esthetic dimension

The fourth dimension of Pine and Gilmore's model of experience is *esthetics*, in which the individual is a passive participant of the experience but, like escapism, becomes physically (virtually) part of it. In contrast with the latter, the person is a passive outsider, who leaves the environment untouched, but not him/herself, as the spirit is engaged by the esthetic experience, therefore mental involvement can happen in some cases. As the person has no influence on the environment, therefore one does not influence the outcome of the events. This kind of experience can be experienced by walking in a national park or an art gallery, visiting a museum, or even in shops that have special decoration, such as the example of Pine and Gilmore, a hunting and fishing shop in Minnesota called Cabela, that was built around a diorama of over a hundred stuffed animals. While standing on the edge of the Grand Canyon and looking into the distance, the same type of experience applies to the individual.

Natural and artificial environments can provide the same outstanding experience for people who are open to it. According to Pine and Gilmore, there is no artificial experience, since every experience is real, the individual's real feeling, regardless of whether the stimulus that triggers is natural or artificial. There are many contradictory opinions about the enjoyable environments that are created for visitors, the subject of the contest is often the authenticity or falseness of them. After analysing it, Pine and Gilmore conclude that Disneyland is an artificial environment, but not a false one. It does not want to be anything other than what it really is, a fully immersive experience environment where you never see behind the scenes and is perfect in visual terms. When it comes to the esthetic experience, two things are sure: it must remain true to itself and real to the visitor. In the esthetic dimension, the individual

simply wants *to be there* in the given environment, where the experience derives from its harmonious nature.

The following two examples of skiing and a gastronomic experience illustrate the permeability of boundaries between dimensions, and the occasional uncertainty of categorization:

- Entertainment: Watching a ski race on TV, cheering for skiing races from distance
- Learning: participating in ski education
- Escapism: skiing, cheering in skiing races in the front row immersed in the atmosphere
- Esthetics: watching snow-capped peaks from the hut, enjoying the harmonious movement of skiers

For example, the classification of a gastronomic experience also depends on several factors. Is the consumer considered as active or passive? The consumer typically has no influence on the event and one absorbs the experience, thus the consumer is experiencing the entertainment. However, the serving in a gourmet restaurant can be esthetically pleasing, and if one goes to a medieval restaurant, the visuals around will be an esthetic experience as well. If one eats by hands or take the food off the conveyor belt at a running sushi restaurant, one is already an active part of the experience. These latter cases are already in the dimension of escapism. Each meal can be an experience and its nature depends on the circumstances.

A visitor of an attraction can choose only one experience out of four, or combine more, one after the other, or in parallel. The service provider is able to create an environment of possible experiences (Walls et al., 2011), thus encouraging the visitor to create his or her own experience by selecting relevant and interesting elements. It depends on the previous experiences, motivations, etc. which elements capture one (Packer & Ballantyne, 2016), so the possibility of experience develops into an immediate subjective experience. In other words, it is up to the individual what he/she takes out from the possibilities that the four dimensions represent. If one has the possibility to measure the energy produced by human motion in a science museum, it is up to the individual to just look at others, or sit on the top of the bicycle, and turn on a machine by riding.

Zátori (2014b) introduces Pine and Gilmore's 4E model as an example of a model of staged experience, referring to the authors' principles of - applying a dramatic approach - using the

services of the company purposefully as a stage and using its products as stage accessories for a memorable experience. Why does the 4E still work well in the environment of modern experiences that offers the opportunity for co-creation? It should be reconsidered which dimensions of the 4E model are really suitable for staged experiences and whether the entire model can be interpreted in the framework of individual and co-created experiences. Creating the optimal environment is the responsibility of the service provider. This is also the essence of experience co-creation, whereby with the support of the service provider (optimal experience environment) the consumers can create their own experiences. Staged and co-created experiences can occur as follows in case of the four dimensions:

- The entertainment dimension is a typical example of staged experiences, where the performance can be even performed on a real stage in front of the eyes of the consumers.
- The esthetic dimension can be interpreted as an individual as well as an staged experience, such as watching sunset on the beach or dining in a theme restaurant in a carefully furnished environment.
- The learning dimension can be individual (e.g. reading the contents of an information board), staged (e.g. viewing a chemical experiment in the CsoPa Science Centre in Budapest), or co-created experience (e.g. talking with a tour guide about the age of the dinosaurs).
- In the escapist dimension experience might be individual (e.g. family running a spontaneous race in the Pompeii amphitheatre), can be staged (e.g. a ride to a fairy tale or virtual world in Disneyland) or co-created (e.g. folding an origami with the support of an animator).

Sweet spot – The richest experience

The ideal environment allows you to experience all four types of experiences. Pine and Gilmore (1998) placed the sweet spot as the richest experience – such as Disney World or gambling at a Las Vegas casino - in the intersection of the four dimensions of their model.

“Generally, we find that the richest experiences—just as going to Disney World or gambling in a Las Vegas casino—encompass aspects of all four realms, forming a ‘sweet spot’ around the area where the spectament’ (Pine & Gilmore, 1998, p. 102)”

So Disney World can be a beautiful, harmonious environment with an exciting spectacular view of every corner where you can watch shows (e.g. soundtrack concerts) or even drop into a little fairy tale world, e.g. in a Harry Potter scene where there are dressed up characters and visitors can try the spells themselves or develop their physical and mental skills through games or treasure hunting.

3.4.1 Bibliometric analysis of the significance of the four-dimension model of Pine and Gilmore

The significance of the 4E model, as the focus of the present research is illustrated by the following study.

The study of “Welcome to the experience economy” by Pine and Gilmore published in 1998, in Harvard Business Review had a significant impact on the development of consumer experience literature, the pioneer role of which was examined by Ferreira and Teixeira (2013) in the frame of a bibliometric² analysis. Pine and Gilmore introduced the 4E model in this article, which was later applied in many cases in various fields to measure experience. In the field of consumer experience, publishing activity is high: with reference to the work of Pine and Gilmore in 1998, 286 articles were published by 2012. Ferreira and Teixeira analysed them and from these 222 were published in scientific journals, 53% of them in top-ranked journals. The authors of these publications have a very diverse and extensive geographic location, representing worldwide interest in the topic. The most important areas affected by the publications are management and business sciences, but they’re significant also in the fields of tourism, sports and leisure, accommodation and hospitality. In terms of its impact, the article “behaved as Sleeping Beauty” for a while, as most of the references came almost 10 years later, between 2009 and 2011. Most of the articles focused on the consumer experience itself, its design and management, with 6.1% focusing solely on innovation and 12.2% on measuring the experience. In 66.2% of the studies, the authors conducted empirical research, of which 54.5% was qualitative, 31.9% quantitative, and the remainder was mixed. Nearly half of the empirical research comes from the United States, the United Kingdom, Taiwan and China.

The four dimension model of Pine and Gilmore is still used by researchers in the field of tourism, like Sipe and Testa (2018), who examine the consumer experience in four areas,

² bibliometrics: field of science studying the quantity of publications

including accommodation, restaurants, events and attractions. Suntikul and Jachna (2016) also surveyed the experiences of 700 visitors in the historic downtown of Macau, China.

3.4.2 Sweet spot as part of the 4E model

As mentioned above, Pine and Gilmore claim that, from a consumer perspective, the sweet spot is centred on the intersection of the four dimensions. However, the question arises whether the "sweet spot" can be found in the same place for all individuals, or it varies from person to person given that there is someone who is reluctant to play role-playing, or other case when someone is more than happy to enjoy a work of art for long minutes, and some who, at heart, would step out of the real world and entertain in a virtual world that would terrify others. In this case, the sweet spot may be in one of the four dimensions for each individual, but the most successful attraction might be the one, that provides opportunities in all of them. Thus, from a supply point of view, the sweet spot is at the centre of the model, and from a demand point of view in one of the four dimensions, depending on the visitor.

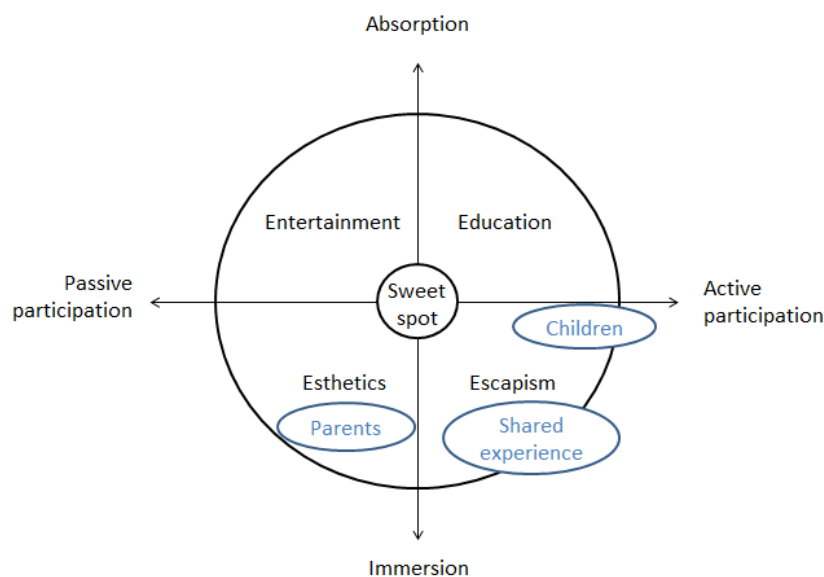
Demand-side approach of Pine and Gilmore's "sweet spot" concept

Radder and Han (2015) test the 4E model in a museum context to examine how each experience dimension is influenced by the visitor's travel conditions and demographic characteristics. In their research, they came to the conclusion that a 3E model (edutainment, escapism, esthetics) can be used in a museum context. The edutainment dimension has proven to be the most important factor in terms of visitor satisfaction, willingness to return, and word of mouth. Furthermore, it is important to note that the values of all three experience dimensions differ significantly according to age groups, while the values of edutainment and esthetics differ by place of residence. Other demographic features showed no difference between the values of each dimension (gender, education, income, traveling partner).

Wang and others (2013) investigated the relationship between four dimensions of tourism experience and six demographic factors (gender, age, occupation, education, place of residence, income) at a casino hotel. The results showed that the value of the learning experience by the place of residence significantly differed for each visitor; the entertainment experience changed significantly by gender, occupation and place of residence; the esthetic experience was influenced by the occupation; and the experience of escapism was not influenced by any demographic factor.

“Gram (2005) examined interviews with German and Danish families and identified the best experiences and memories for children, parents, and all members of the family along the 4E model, finding that while esthetic experiences are most memorable for parents, in the meantime, for children, escapism is the most important element, and at the end during shared experiences escapism seems to be the most important element” (Ásványi et al., 2018, p. 293). The above described phenomenon, thus target group dependent sweet spot is illustrated in Figure 7.

7. Figure Four dimension experience model along family preferences



Source: Ásványi et al., 2018

A possible future research direction is to investigate the factors that determine in which dimension sweet spot is located for different individuals in the 4E model. It should also be examined whether there is any hierarchical order between the dimensions, or if it varies from person to person, like in the demand-side approach of sweet spot.

3.4.3 Application of the 4E model in a museum context

Radder and Han (2015) investigated each dimension of the Pine and Gilmore model in a museum context during their empirical research at three South African heritage museums.

Learning

The most natural function of museums, irrespective of the type of their collection, is to provide opportunities for raising awareness and learning through a variety of tools, including: 'replaying history', art exhibitions, guided tours and audio guides interpreting the content (Raajpoot et al., 2010). According to Boswijk and others (2012), learning leads to a meaningful experience. However, these experiences may vary depending on the visitor's needs and interests (Packer & Ballantyne, 2002).

Entertainment

The entertainment experience is usually experienced when one is a passive observer of the activities and performances of others (Manthiou et al., 2014). Thyne (2001) and Scott (2007) find that museums are often regarded as interesting places full of entertainment, although there is often an overlap between the informative, entertainment and social aspects of museum visitation, which are situated between the learning and entertainment dimensions.

Escapism

Studies by Mannell and Iso-Ahola (1987) and Slater (2007) have shown that escapism is an important motivator for museum visits, which is followed by learning and social/family interactions. According to Chauhan (2006) and Timothy and Nyaupane (2009), people go to museums to break away from work, from home and experience gets them elsewhere, to another age and another place. According to Crozier (2012), the purpose of devices and activities is to actively participate in an escapist experience so that, through proper interpretation, visitors can immerse themselves in it and, through physical, mental and sensory influences, the museum can influence their perception and experience.

Esthetics

Esthetic experience refers to the general atmosphere and the mood of the physical environment according to Pine and Gilmore (1999). According to Crozier (2012), in a

heritage environment, esthetics derive from heritage infrastructure, location, and elusive factors that capture the visitor's imagination through sensory impressions. These factors may include the physical space, the colour scheme, the light design of the museum, the visitor orientation and other methods that attract interest (Rentschler & Gilmore, 2002). Many institutions have embarked on renovations to promote their struggle for the public's time and money, knowing how much the physical environment matters in terms of visitor attitudes, future support, and recommendation to friends (Bonn et al., 2007).

As a result of their research and applied exploratory/confirmatory factor analysis, Radder and Han (2015) found that a three-dimensional model can be used in a museum environment, with elements of edutainment, escapism and esthetics. In their research, the edutainment dimension has proven to be the most important factor in terms of visitor satisfaction, willingness to return, and word of mouth. Given that 77% of visitors come to the museum via word of mouth (WOM), it is worthwhile to group resources from a service provider point of view that influence WOM advertising through a good visitor experience. At the same time, when designing marketing expenses or messages, it is worth keeping in mind that besides the collection and services, the experiential visit as part of the offering should also appear.

Ásványi and others (2018) applied the 4E model for the first time in Hungary when examining museum experiences. The authors analysed Tripadvisor reviews written by foreign tourists for the National Gallery in Budapest using the 4E model. As a result of the research, it was found that the foreign tourists mainly had esthetic and learning experience, the entertainment element was rarely mentioned, and the experience of escapism was not mentioned at all. The authors draw attention to the limitations inherent in the nature of the gallery, since in the case of fine art exhibitions only individually developed interpretation methods are appropriate to tackle the dimension defined by active involvement and physical participation,.

In a gallery, by its very nature, it is difficult to give an experience of escapism, but the following examples illustrate that it is not impossible:

*In the Danish National Gallery (Statens Museum for Kunst), in the space in front of the painting *A Roman Oyster* by Carl Heinrich Bloch (1866), the gallery placed a set that reconstructs the equipment in the picture as well as the characters' clothing and accessories (Illustration 2.). Visitors can sit in the scenery, put on the clothes and take a*

photo as if they were bringing to life the painting. This way, they will study the details of the picture or have a more memorable experience.



2. Illustration Possibility of visitor experience at the National Gallery of Denmark

This environment and the facilities on offer provide visitors with a unique experience (Packer & Ballantyne, 2016), who – depending on their motivation, interest, personality – take advantage of them or not.

The Rijks Museum in Amsterdam provides an opportunity for adventurous groups to depict some selected works standing around each artwork, led by a museum professional. This opportunity will also help to get closer to the art pieces, and may even encourage the return of local residents interested in art to museums.

At the same time, Ásványi and others (2017) emphasize that most programs that provide opportunities for escapism (e.g. family days, retirement sessions where painting techniques can be tried) are only available in Hungarian, so they do not appear in foreign reviews. As a practical suggestion, the authors say it would increase the chances of escapist experience if the gallery had "tangible objects, devices, film screenings related to the art pieces, mobile applications for exhibitions, social or individual games in the museum building, dressing up

opportunities related to the specific era represented by different paintings or touch-screens" (Ásványi et. al, 2018, p. 11).

3.5 Applying the 4E model to measure visitor experience

The 4E model was tested in the field of tourism for the first time by Oh and others (2007), who had not found an earlier valid measurement scale regarding the model.

This model as a measurement method has been used in many researches in different areas of tourism, such as:

- Suntikul and Jachna at the Macao Historic Centre (2016),
- rating and comparing the experience value of different accommodations in the Midwest USA (Oh et al., 2007),
- determining the experience value of different natural and cultural tourism activities in Arizona, USA (Jurowski, 2009),
- how the experience of cruise ship regulars relate to their satisfaction with the journey and understanding of its components (Hosany & Witham, 2010),
- examination of the value experience for Korean Film Festival visitors (Park et al., 2010)
- investigating which experience dimensions play a key role in the satisfaction of visitors in two Norwegian attractions (Mehmetoglu & Engen, 2011)
- defining the nature of the tourist experience on the battlefield as a heritage tourist attraction in Scotland (Willard et al., 2012).
- in wine tourism (Quadri-Felitti & Fiora, 2012)
- in casino hotels (Wang et al., 2013)
- during hunting experiences (Radder et al., 2000)
- examining the relationship between expectations, visitor experience, and future intentions in three South African heritage museums (Radder & Han, 2015)
- museum experience in the National Gallery of Budapest based on Tripadvisor reviews (Ásványi et al., 2017)

Summary

Literature of the visitor experience is widespread, which was overviewed by the author in the chapter above with the method of narrative literature review. Museum experience has been located in the system of cultural tourism, and also the comparative analysis of museum visitor experience models is conducted. The author introduces the 4 dimensions experience model of Pine and Gilmore (1998), in which she locates the concept of edutainment and its types, after a detailed analysis and using a novel point of view. The wide use of the 4E model in experience measurement on several fields of tourism is confirmed, on the other hand the author separates the concept of sweet spot from demand and supply side. The aim of the chapter is to overview the studies regarding visitor experience and its dimensions used in different models, which provides an opportunity for comparison of academic and practical views during the analysis of qualitative research. The second important aim of the chapter is to base the conceptual framework of the author regarding the applied 4E model, thus the introduced interpretation methods can be later fitted to each experience dimensions.

4 ESCAPISM AS A DIMENSION OF THE 4E MODEL

The purpose of the author with this chapter is to review her ideas on the dimension of escapism, which she uses primarily in museum context in this work. She attaches particular importance to this specific dimension in these institutions, as the methods of interpretation presented in Chapter 2 are closely linked to this part of the model. The concept of escapism is also explained here, showing how widely it is referred to as a general tourist motivation. Research using the 4E model and other experience models also uses this interpretation, not considering the other factors that are so important to museums. The purpose of this chapter is, therefore, to confirm that the methods of interpretation that fit the original definition of Pine and Gilmore do not appear in most research, but are clearly dominated by a general interpretation of escapism.

4.1 Critical approach to escapism in the museum environment

Concerns about the dimension of escapism

Interpretation of the model may vary within each discipline. Pine and Gilmore (1999) interpret the dimension of escapism in a much more limited way than the significance this segment may have for a tourist experience. This segment involves highly important methodological principles related to museum visitor experience. Although it does not only focus on museum experience environment, but may also involve: a dinner in a medieval restaurant, such as the Renaissance Restaurant in the Hungarian Visegrád, where guests can eat by hands, dressed-up as medieval knights; or a visit in a petting zoo; or the experience of baking bread in rural tourism. There are numerous real-world experiences, attractions, programs that have tangible elements that define escapism as one of an important element of the four experience dimensions in the field of tourism.

Pine and Gilmore are mostly focused on the virtual world in their presentation of escapism, mentioning a number of online interfaces with chat rooms, virtual games, with or without headset: theme parks where you can try different rides, 4D cinemas, etc. In addition, they underline the importance of casinos, as a world where people can forget their life for a few hours and risk their money in order to win. They also mention extreme sports (such as windsurfing) and more casual activities such as paintball in the surrounding woods. Further examples may mainly mean an escape to the 'island of tranquillity' for the consumers, like

cafes, cigar bars, visiting them alone or with a long-lost friend. In terms of the consumer experience, it can be stated that the authors dedicate the most important role to virtual experiences. This is somewhat contradicted by the imaginative line of thought that the person who experiences escapism wants *to do*, but this way he can only do something virtually, not in the real world.

At the same time, it is important to look at the depth of Pine and Gilmore's article (1998), determining how future researchers – reading the article instead of the original book – encounter the model, with the aim of using it in the field of tourism.

“Escapist experiences can teach just as well as educational events can, or amuse just as well as entertainment, but they involve greater customer immersion. Acting in a play, playing in an orchestra, or descending the Grand Canyon involve both active participation and immersion in the experience” (Pine & Gilmore, 1998, p. 102.).

The description above does not focus at all on the virtual world, but does not provide a more detailed explanation of the dimension either. The actor who plays the play or the musician who plays in the band is far from the everyday consumer experience. However, the term "escapist" is extremely talkative (originally it meant an escape to the virtual world, to a "third place" for Pine and Gilmore), so it is obvious that most authors who later work on the model will start from this point, interpreting as getting away from everyday life. As the article published in the Harvard Business Review (1998) by Pine and Gilmore, does not emphasize virtual reality - unlike the book (1999), the later Pine and Gilmore-based works do not focus on it either, but more the latter meaning.

Petkus Jr. (2004) examines the enjoyment of artistic activity, based on Pine and Gilmore's model, in the context of the Blackfriars Playhouse (Shakespeare's era theatre setting) in Virginia. He defines the dimension of escapism by the fact that participants want to be actively involved, for example art museums often organize various exhibition-related activities for children. This allows the visitor to feel like an artist for a short period of time. There is also the possibility of joining artistic organizations, where members create a new reality or a new role for themselves. However, in the case of Shakespeare's theatrical performance, in his opinion, escapism is only provided by the possibility of escape from the current time dimension due to the environment and performance.

However, the obvious conclusion from the denomination in the field of tourism can be misleading, given that it introduces a basic motivation for travel into a segment of the

experience model. A motivation that characterizes the activity as a whole, whether it be the result of an esthetic, entertainment, learning or escapist experience.

Oh and others (2007) also note that escapist experience is not properly defined and measured, despite the fact that it is an often used, important factor in a destination in the field of tourism research.

4.2 Construct of escapism in different measurement scales

The construct of escapism or other phrases, which can be identified with it (such as playfulness, evasion) are used in several measurement scales, in which the wording of items are diverse. The scales used for escapism are shown in Table 1.

1. Table Items defining the construct of escapism in the different measurement scales

Items defining the construct of escapism in the different measurement scales			
	Items	Reference	Field
1.	ESC 1.: I completely escaped from my daily routine ESC 2.: The experience let me escape in some way ESC 3.: I felt immersed in a different reality	Sipe & Testa (2018)	Hospitality
2.	ESC 1.: Attending the festival makes me feel like I am in another world ESC 2.: Visiting Aruba' gets me away from it all ESC 3.: I was so involved in my vacation experience I forgot everything else	Semrad & Rivera (2016)	Festival
3.	ESC 1.: I forgot all about time ESC 2.: I got carried away by the different events	Mehmetoglu & Engen (2011)	Festival and museum
4.	ESC 1.: 'Ability to 'participate' in the site, not just visit it'	Suntikul & Jachna (2016)	Heritage attraction
5.	Evasion = Escape EVA 1.: I got away from it all. EVA 2.: It has been emotional because I felt like I was in another world.	Kang & Gretzel (2012)	Museum
6.	Playfulness - (an intrinsic value based on the experienced enjoyment and escapism) PLAY 1.: Visiting the Love Story Building gets me away from the vexations and pressure of real life. PLAY 2.: Visiting the Love Story Building makes me feel like I am in another world. PLAY 3.: Visiting the Love Story Building gives me leisure and enjoyment	Shih (2015)	Museum

7.	ESC 1.: I felt I played a different character here ESC 2.: I felt like I was living in a different time or place ESC 3.: The experience here let me imagine being someone else ESC 4.: I completely escaped from reality Got out of the model: I totally forgot about my daily routine I felt I was in a different world	Oh et al. (2007)	B&B
8.	ESC 1.: You want your guests to completely forget their daily routine while staying at your property. ESC 2.: You strive to make your B&B experience a complete escape for your guests. ESC 3.: Your B&B experience allows your guests to really feel as if they are completely immersed in a different time and place. ESC 4.: You want your guests to actively engage in different reality through the setting you created. ESC 5.: Your B&B allows your guests to actively participate in exciting activities.	Oh et al. (2007)	B&B
9.	ESC 1.: Avoid interactions with others ESC 2.: Escape from reality ESC 3.: Imagine living in a different time and place ESC 4.: Be someone else while in the museum ESC 5.: Get away from crowds of people Got out of the model: Get away from a stressful social environment	Radder & Han (2015)	Museum

Source: own compilation

The construct of escapism is composed usually of the following items in the different scales:

- to completely escape from one's daily routine,
- to feel immersed in a different reality,
- to feel like in another world,
- to get away from it all,
- to forget all about time,
- to forget everything else,
- to feel like living in a different time or place.

The statements above also confirm that the dimension of escapism, apart from some exceptions, is usually not described by the authors with the originally defined items, focusing on physical/virtual active participation. At the same time it has to be considered, that based on the introduced scales authors use the utility or the result of the experience, instead of the root cause, such as a kind of activity.

4.3 Escapism as a general motivation for tourism

The construct of escapism also appears in other experience models as an independent dimension or as part of a dimension.

The appearance of escapism in different experience models

Cohen (1979) and Smith (1978) categorize tourists based on the type of experience they are seeking. Cohen's typology (recreational, entertaining, experiential, sensory, existential) includes, among other things, getting out of boredom, pursuing an alternative lifestyle, and seeking to restore personal well-being (Prentice et al., 1998).

Lee and others (1994) also mention escaping among the dimensions of leisure experience.

Otto and Ritchie (1996) tried to explore the emotional side of the tourist service experience, including the factors of hedonism, peace of mind, involvement and recognition. According to Otto and Ritchie (1996), besides escaping, the hedonist dimension consists of excitement, enjoyment, memorability, imagination, and challenge.

According to Pearce (2011), the behavioural component, which includes movement in space and time, contributes to the experiential world of tourists. Based on the categorization of Sheng and Cheng (2012) escapism is one of the five different types of experience. Kim and Ritchie (2014) identify and measure elements of a memorable tourist experience. One element of the model is refreshment, which is characterized by freedom, liberation and revitalization, which are often the result of escape. Packer and Ballantyne (2016) mention escape, relaxation, revitalization, rest, freedom, liberation, peace, and comfort as an element of the restorative experience in their ten-faceted model.

Escapism as a general tourism motivation based on Oh and others (2007)

Escapism, meaning getting/running away, stepping out of somewhere can be identified with one of the most general and cited motivations for tourism and travelling, as Oh and others (2007) also confirm it referring to the mass tourism paradigm of Prentice and others (2004). Stamboulis and Skayannis (2003) suggest that tourism is mainly about experience, which is enjoyed during cognition, visiting, observation of other, unknown forms of lives. According to Cohen (1979) one of the most vital motivations of traveling is searching for meaningful life and/or for the “self-centre” elsewhere away from daily life. Gross (1961) and other positive

functionalist researchers consider the escape of tourists as a leisure activity, that is crucial to the healthy operation of life and society. In contrast, Boorstin (1964) and MacCannell (1973) state that people live false and alienated lives, and sometimes run away from this unhappy world to other cultures and countries to search for a more authentic and satisfying life. Tourists may want to get rid of the norms and values that restrict their everyday life when they step out of their usual environment or maybe they want to take a look at their own lives and societies from different perspectives.

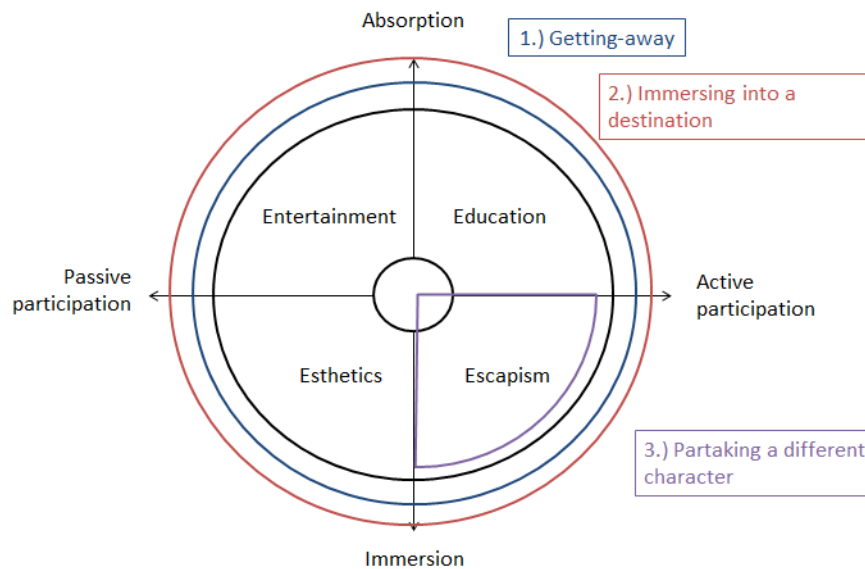
Alsawafi (2017) examined the motivation of 166 Omani tourists when traveling to a sporting event. Leisure without worrying about learning/working, leaving the daily routine and home environment have become important motivations.

Oh and others identify at least three components of the escapism phenomenon:

- 1) The first is the *getting-away* that people simply want to stay away from their daily routine, no matter where they go, what they do or what their daily routine consists of. This type of escape is motivated by the break and the refreshment of the person to return to normal life.
- 2) The second type of escape is the *immersing into a destination*, the "pull", the attraction when a particular location attracts the tourist, which is not necessarily related to the feeling of escaping from everyday life.
- 3) The third component of escape is *partaking a different character*, when the tourist is actively involved in activities specific to a particular destination. In this case, the visitor is motivated by the possibility to partake another character, identity, through the participation in the activity, and the visitor is less motivated by escape from everyday life or by choosing a destination.

According to Oh and others, all three components are necessary to approach the Pine and Gilmore dimensions of escapism. It is important though to observe in the 4E model, where the above mentioned 3 components are located, which is illustrated by Figure 8. Considering, that the 1st and 2nd components may tackle all the dimensions, therefore it's questionable whether all the three of them are necessary for understating escapism dimension.

8. Figure Interpretation of escapism by Oh and others (2007) in the 4E model



Source: own compilation based on Oh and others (2007)

The authors suggest further research directions to explore the dimension of escapism. In the long run, it would be worth dividing each experience dimension into subdimensions that constitute each of them. They consider escapism as the most important dimension to be explored, which, despite being a key motivator for tourists and has been investigated many times in tourism research, is not fully understood. Oh and colleagues suggest that it would be worthwhile to develop an appropriate measurement method for each sub-dimension.

Considering therefore which meanings relate to the dimension based on active participation and resulting in physical/virtual immersion, the following can be stated about the components defined by Oh and others (2007):

- According to the author, the components which tackle all the four experience dimensions are:
 - Getting away – 1st meaning – Getting away from everyday life and problems (regardless where to, how – independent from the specific experience)
 - Immersing into the destination, an attraction – getting away is not especially important in this case, but it might be true for all 4 types of experience
- According to the author, the components which tackle the dimension based on active participation and resulting in physical/virtual immersion:
 - Getting away – 2nd meaning – traveling in time or to another world/reality

- Partaking a different character – through active immersion in the target activities at the destination
 - real, physical activity (“do”) – more significant
 - virtual activity (“do”)

The above assumptions provide basis for the conceptual framework of the present research, according to which two types of meaning should be differentiated during the application of the model.

In the frame of the following chapter, the author further analyses the interpretation of escapism in the literature, in order to better understand its concept.

4.4 Escapism in a museum context – systematic literature review

Methodology

A narrative review was conducted in the first part of the thesis, introduced above, which is widespread in management research where “level of formality and standardisation in designing/ adopting protocol is usually low” (Tranfield et al., 2003, p. 213). According to Tranfield and others (2003, p. 213) in the case of narrative reviews it is “unacceptable to ‘tightly’ plan a literature review, as this may inhibit the researchers’ capacity to explore, discover and develop ideas”. Narrative reviews also take a less formal approach as they do not require the reporting of methodology, search terms, databases used, and inclusion and exclusion criteria in such a rigorous manner as systematic reviews (Bernardo et al., 2004).

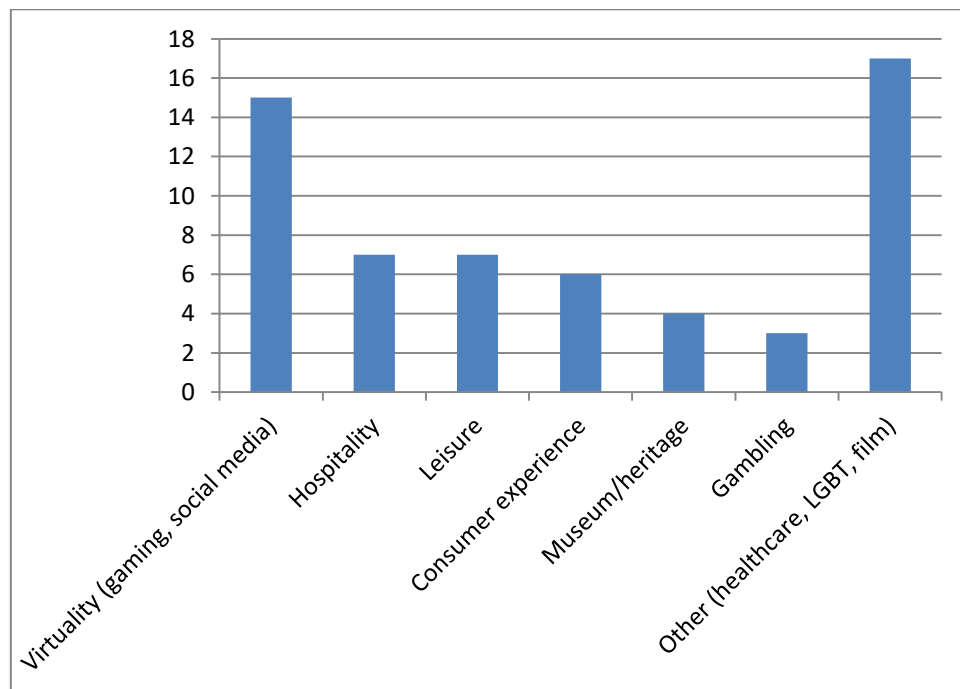
During the analysis of an important sub-field namely the appearance of escapism in the literature, the author used a systematic literature review. A systematic literature review is a transparent, and reproducible process, or “a detailed technology, that aims to minimize bias through exhaustive literature searches of published and unpublished studies and by providing an audit trail of the reviewers’ decisions, procedures and conclusions” (Cook et al., 1997, in: Tranfield et al., 2003, p. 209). The analysis “identifies key scientific contributions to a field of question” (Tranfield et al., 2003, p. 209).

In order to discover the different meanings of escapism, a systematic literature review was conducted examining studies published between 2008 and 2018. Escapism in the present work is identified with the meaning of quitting, getting/running away.

Initial research (1st filtration, 11.07.2018)

During the refinement of the research process and criteria, the first filtration of the literature review was executed. Studies were filtered from EBSCO database based on the following criteria: published in academic journals, between 2008 and 2018, including phrases of Experience and Escapism in any of the primary sections. In the initial review the automatic filtration of EBSCO database resulted in 59 articles, which suited the above listed criteria. Distribution of the studies based on topics is illustrated on Figure 9. below.

9. Figure Distribution of topics based on the initial systematic literature review



Source: own compilation

It is important to recall that in the original interpretation of escapism in Pine and Gilmore's model (1999) they focus on experiences, which can be enjoyed in casinos (gambling) and virtual worlds (computer games, social network, etc.). This also enhances the idea that in the literature the phrase of escapism is often identified with the virtual world and gambling-focused fourth dimension of Pine and Gilmore.

The filtering method has been modified to narrow down the search to the results of the interpretation of escapism by Pine and Gilmore's model, as well as research on museum experience, and to examine the content of the full text. The articles that formed the basis of

the final analysis, published between 2008 and 2018, were filtered from the EBSCO database (on 18.07.2018), each published in an academic journal and containing at least once all of the following four terms in its full text: Experience, Escapism, Pine, Museum. As a result of the screening, 44 articles were selected from the database, the analysis of which is presented below.³

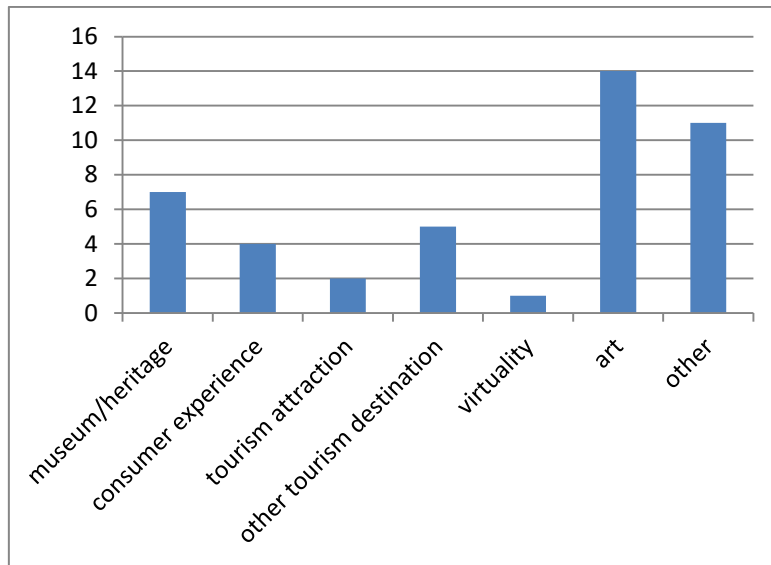
Features of articles included in the analyses

The evaluation of the research is based on the review of Soós (2017) using journal metrics, which have been used in recent decades by the Journal Impact Factor, which has been regularly published by Journal Citation Reports. The articles are ranked in four specialty sized categories based on their rankings within the specialty category (quartile rank: Q1: best 25%; Q2: 25-50%; Q3: 50-75%; Q4: 75-100%). "This allows, at least in principle, that journals and articles in different disciplines (based on their position in their respective fields) are directly comparable." (Soós, 2017, p. 583) Within the framework of this review, publications were sampled based on the 2017 SJR measure, as shown on the figure in Appendix no. 1. (Figure no. 17). The analysed database contains 19 Q1, 8 Q2 and 7 Q3 periodical articles. The distribution of the articles for the first authors by country or university is shown in Appendix no. 1. (Figure no. 18). Most articles come from the United States and the United Kingdom, with 23 items written in Europe. The distribution of articles by year of publication is shown in Appendix no. 1. (Figure no. 19). Most of them were published in 2012-2013, the least in 2010, but their distribution is evenly distributed between 2008-2018.

The distribution of articles by topic is shown in the diagram below (Figure 10.). 7 of them were about museum and heritage tourism however, all of the studies in the database included the word museum. 11 other articles concerned the tourism industry (consumer experience, tourism attraction, other tourism destinations). 14 articles were art-related (visual art, theatre, literature, film, etc.), 11 articles tackled other topics, such as history or health-care, and 1 piece was written about virtuality.

³ By extending the filtration to the time scale of 2000-2018, only one more study was found, which was relevant to the central topic of the present work.

10. Figure Distribution of articles by topic based on the final filtration



Source: own compilation

It could be said about the type of the research that 24 studies involved theoretical research, 17 pieces empirical research (Appendix no. 1., Figure no. 20). From the empirical researches there are 10 quantitative, 8 qualitative and 1 piece was conducted with mixed research methods, as shown in Appendix no. 1. (Figure no. 21).

The articles studied in the framework of the analysis used escapism as an experience dimension in different forms. The aim of the review was to discover in what kind of context escapism as an experience dimension was used in the last 10 years, in what kind of models was it applied and how many researchers focused on it. Articles that did not use the concept as an experiential dimension, but were interpreted in other dimensions, have been interpreted separately.

Results show that the interpretation of the author (active involvement), not focusing on “getting away”, “escaping from the everyday”, “running away from problems” does not appear at all in the studies.

At the same time, it is confirmed that the phrase escapism is usually used for the above listed meanings, whether it is part of an experience dimension or an element of it or a totally independent context from that. In several cases, escapism is not even defined, therefore its general meaning can be applied, deriving from the Oxford English Dictionary “The tendency to seek distraction and relief from unpleasant realities, especially by seeking entertainment or engaging in fantasy.”

5 articles applied in the frame of their research the measurement of perceived experience based on the 4E model. 8 other articles considered important the measurement of experience, but applied different experience models, out of which 5 studies attempted development of measurement scales or intended to improve an existing model in a specific field of research.

19 articles used the word escapism according to the same interpretation as in Pine and Gilmore's 4E model (1998), all the other articles used a different meaning, several times identifying with its general meaning (i.e. as defined by the dictionary).

Out of the 44 examined papers, 10 articles turned out to be directly relevant to the present research focusing on the 4E model, adding important information to the general literature review. These 10 articles either used the 4E model to measure the experience in the context of tourism, applied a different experience model while referring to Pine & Gilmore as well or added important information about the concept of escapism but without measuring experience. As a summary, the chart in Appendix no. 2 includes the 10 articles which were directly relevant to the main focus of the research, as well as 6 of those that were not directly relevant, but helped to clarify the concept of escapism.

34 articles derived from field of studies other than tourism, and were not relevant to the central topic of the present research. These articles used the phrase escapism with its general meaning and mentioned the words "Pine" and "museum" in their references or an example in the main text.

The appearance of escapism as an experience dimension in articles examined in the framework of systematic literature review

Ásványi and others (2017) applied the concept of escapism in the interpretation of the 4E model. As a result of their research at the National Gallery in Budapest, it was found that the foreign tourists had mostly esthetic and learning experiences, the entertainment element was rarely mentioned, and the escapist experience at all, which, according to the authors, was probably due to the nature of the gallery.

Forgas-Coll and others (2017) tested museum experience and its effects in a museum context in the Picasso Museum and at the Míró Foundation in Barcelona. In their study, Kang and Gretzel (2012) used the model tested in the Texas National Park, according to which the tourist experience consists of three dimensions: learning, enjoyment and escape. The dimension of escape is identified by moving away from everyday life according to Pearce

(2005), and in their research they use the term "evasion" as a departure from everyday life. The results confirmed the model, although the hypotheses did not directly relate to the experience dimensions.

Shih (2015) combined two experience models to examine branding museums designed by different companies that showcase their products. They combined the model of Pine and Gilmore with the one of Mathwick and others (2001, 2002), and a result identified 5 experience dimensions: return on consumer investment; service excellence; esthetics, playfulness and learning. Playfulness is an intrinsic value that is based on the experienced enjoyment and escapism, and derives from immersion in the activity. Although playfulness has emerged as a factor that plays a key role in consumer loyalty in many cases during the research, return on investment and service excellence have proven to be more important in the overall value of the experience.

The research of Suntikul and Jachna (2016) is considered to be unique as it not only measures the overall perceived experience of the entire destination or a subsector of it, but also individually examines the individual attractions that form part of the destination, making them comparable with the cumulative value. The empirical survey of 31 sites at the Macao Historic Centre aims to reveal visitor profiles along the experience dimensions regarding each attraction as well as the entire complex. The research identifies the dimension of escapism with an actively engaging experience in which the participant can immerse in. During the research, the authors identified 4 experience profiles, to which all 31 sites could be fitted and which were created based on the relative order of the 4E dimensions. 80% of the studied attractions, 26 locations followed the same pattern (EST>ESC>EDU>ENT) according to which esthetic experience was highest, followed by escapism, education and entertainment. There was a much smaller correlation between visitor attraction of the top 3 out of 31 (TOP3) and the average perceived experience, than the TOP3 location and visitor numbers. From this, the authors concluded that the variables measuring the two levels of experience (TOP3, average perceived experience) incorporate different aspects of the respondents. They consider as important the research direction of exploring whether a generally applicable experience profile exist to heritage tourism attractions (or other sectors), defined by the relative order of dimensions. As a result of the research it can also be stated that regarding the Macao Historic Centre, as a complex attraction, passive experience dimensions (esthetics, entertainment) were the most significant.

Capitello and others (2017) conducted a questionnaire survey on the image of the city of Verona among German tourists, who are the most important tourists in the city based on the number of overnight stay. The authors used the 4E model to classify the experience types. 34.9% of respondents have already visited the town earlier. The questionnaire was compiled by the method of discreet choice, the respondents had to choose from pairs of travel packages. According to the results, the attractiveness of a package is primarily determined by its "tangible" features, thus 72% determined by its price and activity offered, followed by the importance of the sites visited with 18% explanatory value. Intangible features such as the type of experience offered and the atmosphere are of little importance for the evaluation of the travel packages. Of the types of experience, entertainment have the most positive impact on the valuation of the packages, followed by the esthetic experience, followed by the escapist and then the learning experience, in conclusion the passive reception of stimuli is the most popular among German tourists surveyed. This result is supported by a research of Osmond and others (2015) and Trinh and Ryan (2016), who suggest that the cultural and heritage sites are influenced by the personal and esthetic context of the experience. Tourists who have never been to Verona prefer the entertainment experience, instead of intellectual learning experiences or immersive experiences such as escapism or esthetics.

Huang and others (2012) investigated the effect of mood on satisfaction in Guilin, China, where they conducted empirical research involving viewers of the iconic and captivating lecture Impression of Liusanjie. In the review of the literature, the authors do not formulate the four dimensions of Pine and Gilmore's model in the usual way, but instead of escapism they refer to the new kind of impressions experienced by the spectators. This emerges from the typologies of experience listed by Ritchie and Brent (2009) in the context of other authors' work: Holbrook and Hirschman (1982) and Bello and Etzel (1985), together with other researchers, define the 6 fundamental dimensions of experience, such as hedonic; interactive or social; novelty seeker or escapist; comfort; safety; stimulating or challenging dimensions. According to the results, mood and experience have a positive effect on satisfaction and future behavioural intentions, e.g. WOM. The research proved that the evaluation of perceived experience had a stronger effect on the satisfaction variable than the evaluation of the physical characteristics of the performance. Among the dimensions of experience, the average value of escapism and learning was the lowest, which is understandable for theatrical performances, as there is no possibility for the viewer to participate actively.

Leask and others (2014) conducted a comprehensive literature review on the consumer experience of generation Y (young people born in the 1980s and 1990s) and the importance of ICT and social media while visiting tourist attractions. They came to a conclusion that also supports the interpretation of the sweet spot on the demand side. The authors emphasized that based on previous research (Benckendorff & Moscardo, 2010), the generation Y is looking for mainly experimental consumer experiences, more activity-related visits to tourist attractions, instead of only passive "listening". At the same time, they are less interested in the learning and interpretation aspect of the visit, but more in physical involvement and co-creation (Morgan et al., 2009). The escapist dimension of Pine and Gilmore's 4E model is characterized by physical immersion in the experience and active participation. Thus, according to Leask and others (2014), this may be an important feature of the "experience-seeking" generation Y, compared to the less important dimension of learning. According to Pine and Gilmore, learning is also characterized by active participation, however, by the absorption of knowledge, not by physical involvement. The 'learning by doing' approach also emphasizes that physical involvement, real activity and participation facilitate learning, which in this case is not as articulate as in more formal cases requiring attention/listening. Although they stated that members of this generation are looking for an entertainment-based experience, but not in the way as Pine and Gilmore interpret it.

Hawkins and Davis (2012) criticize Pine and Gilmore's view of experience economy, which says that after raw materials, products and services the experience would develop into a quaternary economic sector (the new industrial paradigm). Several researchers warn that the post-industrial hypothesis is also questionable, given that the services of the tertiary sector are inextricably linked to both the primary and secondary sectors (Cohen & Zysman, 1987; David & Wright, 1997; Tassey, 2004; Wright, 1990). Therefore, instead of the nomination of the fourth sector, Hawkins and Davis (2012) see a higher probability of the hypothesis that the characteristics of products and services that evoke subjective responses and feelings (experiences) of the consumer, may become prominent (structural) factors in the innovation processes.

Other interpretations of escapism

In the reviewed articles, the term escapism is used in a similar sense, though in different contexts. It also shows in what context and interpretation Pine and Gilmore's escapism

dimension appear in the international literature. This summary also illustrates how, in the absence of a precise definition, the concept can be interpreted in a straightforward manner.

Hamilton and Wagner (2011), for example, describes the proliferation of musical films during World War II as satisfying the audience's need for escape from the hardships of everyday life.

Derbaix and Gombault (2016), after a visit to the Cézanne studio in Aix-en-Provence, tested the impact of the intangible and material dimensions on the authentic experience through in-depth interviews. A group of visitors will find the authentic experience through escapism in the form of daydreaming and imagination. For them, imagination is a source of escape, greatly influenced by the atmosphere and the possibility of creating one's own experience.

Taheri and others (2016) mention the phenomenon of escapism in the context of nightclubbing, which is an important motivation for the central theme of their research. Consumers escape the reality of everyday life and play an active role in consuming experiences. The authors declare that Pine and Gilmore's concept of experience economy includes many escapist venues such as nightclubs, casinos and theme parks. The relationship between experience consumption and escapism has been demonstrated in many other areas as well (Jafari et al., 2013; Lee et al., 2006; Slater & Armstrong, 2010). The motivation for escape concerns places that are free from the structural and symbolic rules of ordinary society.

Popovici (2010) also associates the concept of escapism with a characteristic of the Y generation, as it is the desire for escaping from reality and approaching the virtual world.

Escapism also appears in music (Adlard, 2013), movies (Wilson, 2009), visual arts (Fox, 2013), or even recreational marijuana use (Osborne & Fogel, 2008) as an escape or run away from one world to another.

Summary

In the most cited book (1998) and article (1999) about the 4E model of Pine and Gilmore, instead of the original meaning of the dimension of escapism, categorized by active physical/virtual immersion in experience, they emphasize other meanings, in particular the transition to virtual reality (or abandoning reality through gambling) or escaping from everyday problems. In addition to the brief explanations, the denomination of the dimension also refers to this: the individual quits, escapes from somewhere, often no matter where. Analysing the applied scales of escapism and other almost equivalent experience dimensions

it can be stated, that they are described by items such as: “escaping from everyday routine”, “immersing ourselves in another reality”. The concept also appears in other experience models in which the author did not find scale development, but the explanation of the dimensions or components refers to the same meaning (e.g.: “quitting boredom”, “feeling of liberation caused by escape”). The author reviews the emergence of escapism as a general travel motivation in the literature, according to which from time to time people need to move away from their own environment, to leave their sometimes unhappy lives, and to leave anxiety related to work/study, in which a trip can provide perfect help. In addition to the above, the study of the concept is closed by a systematic literature review of 44 studies, which confirms the concerns above. In summary, three applied meanings of escapism emerge from the analysed literature:

- 1. active physical immersion according to the original categorization of the 4E model*
- 2. escaping to the virtual world (Pine and Gilmore, 1999)*
- 3. escaping from everyday problems (Pine and Gilmore, 1998; general travel motivation)*

According to the author’s suggestion, the most important criterion for interpreting escapism intended to apply in museums is that: the visitor should not expect only to escape from somewhere, but also to arrive somewhere (e.g. another era, another world). And this is definitely complemented by active physical/virtual participation activities.

5 INTRODUCTION OF THE PRIMARY RESEARCH

The first section of this chapter summarizes the central ideas of the dissertation, then the research methods that were used to study the above concepts will be presented. In the frame of the qualitative research in-depth interviews were conducted with museum professionals, the methodology and results of which are introduced below. The overview of the quantitative research will be started by the presentation of the model to be tested and the hypotheses to be investigated, which is followed by the methodological background and the summary of the results.

Summary of the central ideas of the dissertation

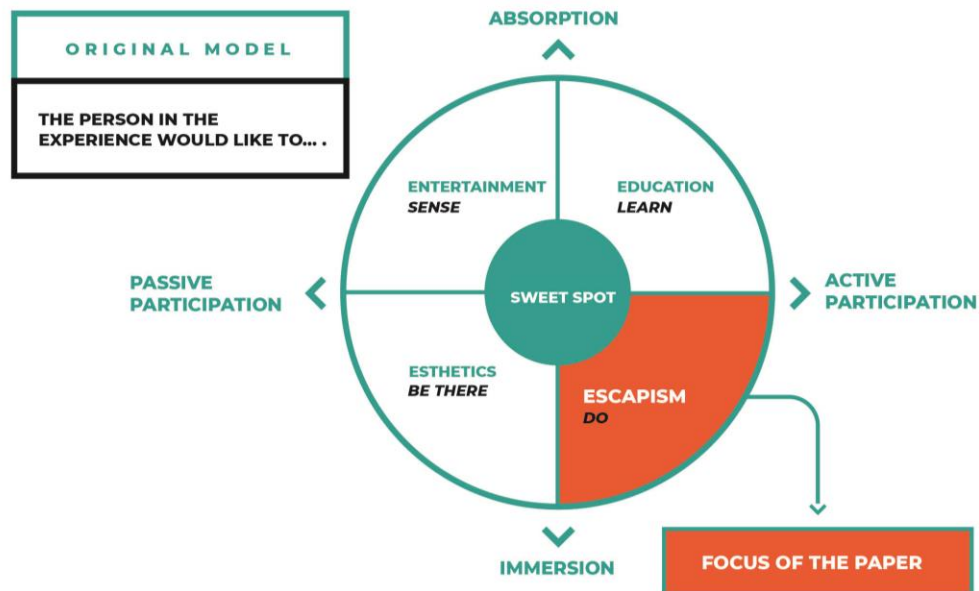
Thus, in this work the author proposes to refine the 4E model in a museum context by considering escapism as a previous experience dimension (with central meaning of escaping from everyday problems in tourism literature) to become a comprehensive factor of the four dimensions; and the 4th dimension is renamed as “active involvement” (with the meaning of active physical/virtual immersion in the experience).

The abstract denomination of the two extremes of the vertical dimension of the model often makes it difficult to interpret parts of the model and also makes the placement of each type of experience problematic. For the sake of better understanding, the author suggests using mental immersion instead of absorption, and physical/virtual immersion instead of immersion. They accurately reflect the original thought, but instead of “absorbing the experience into the individual” and “immersing the individual in the experience”, they simplify the two extremes.

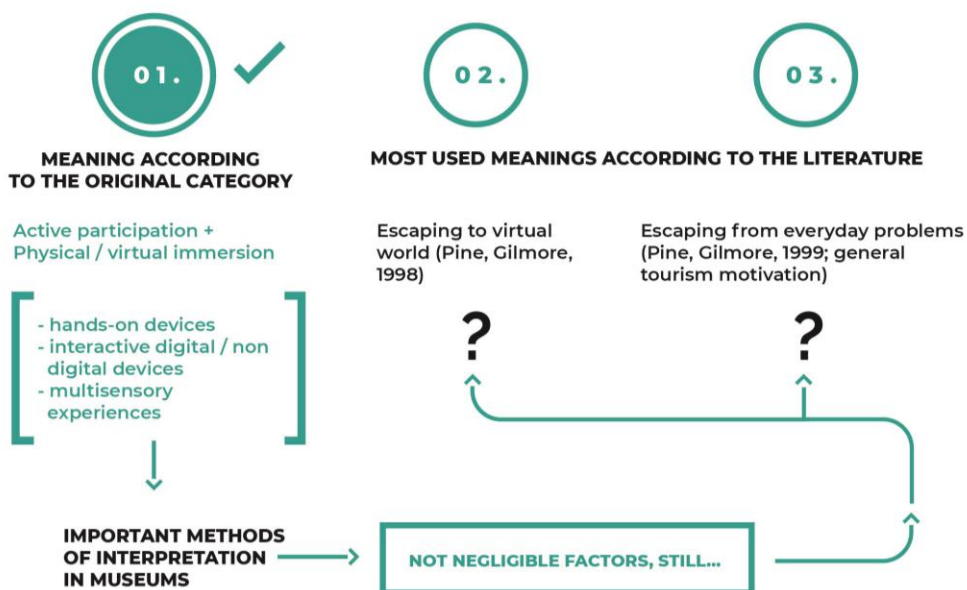
The summary of the theoretical problems and suggestions of the dissertation is shown in the info graphic in Figure 11.

11. Figure Summary of the theoretical problems and recommendations of the thesis

Summary of the theoretical problem

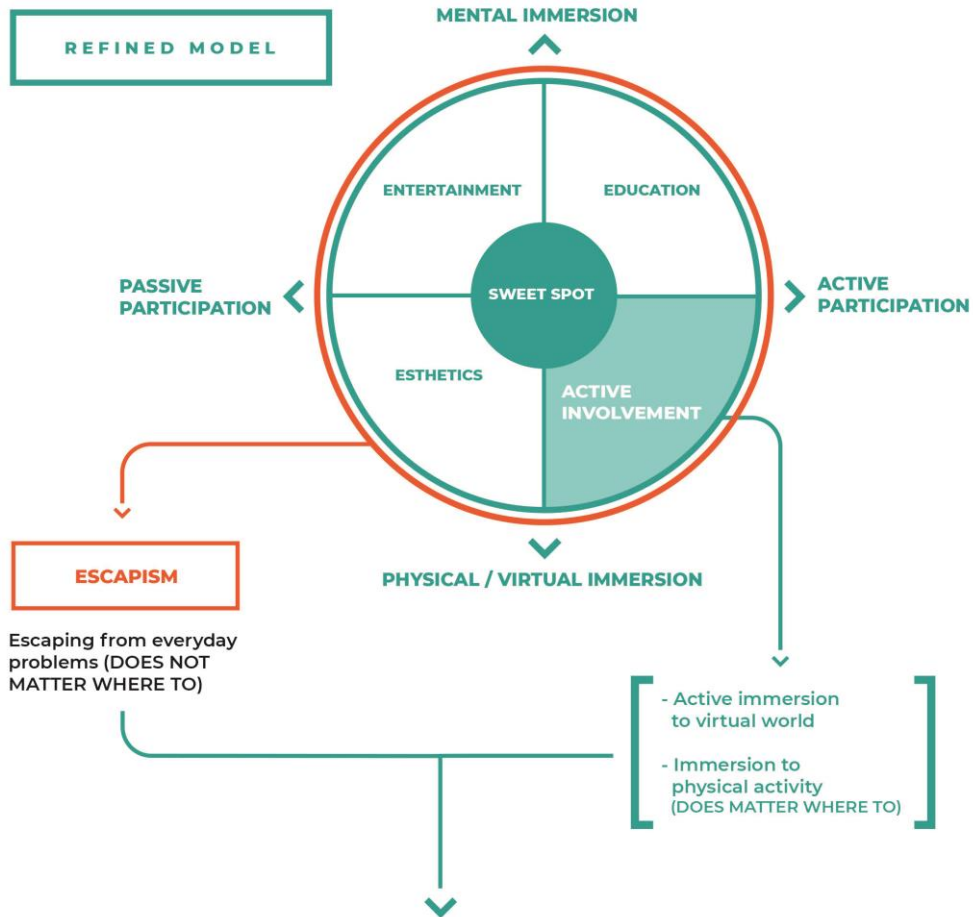


Theoretical problem



Suggested solution

SEPARATION OF THE
DIFFERENT MEANINGS



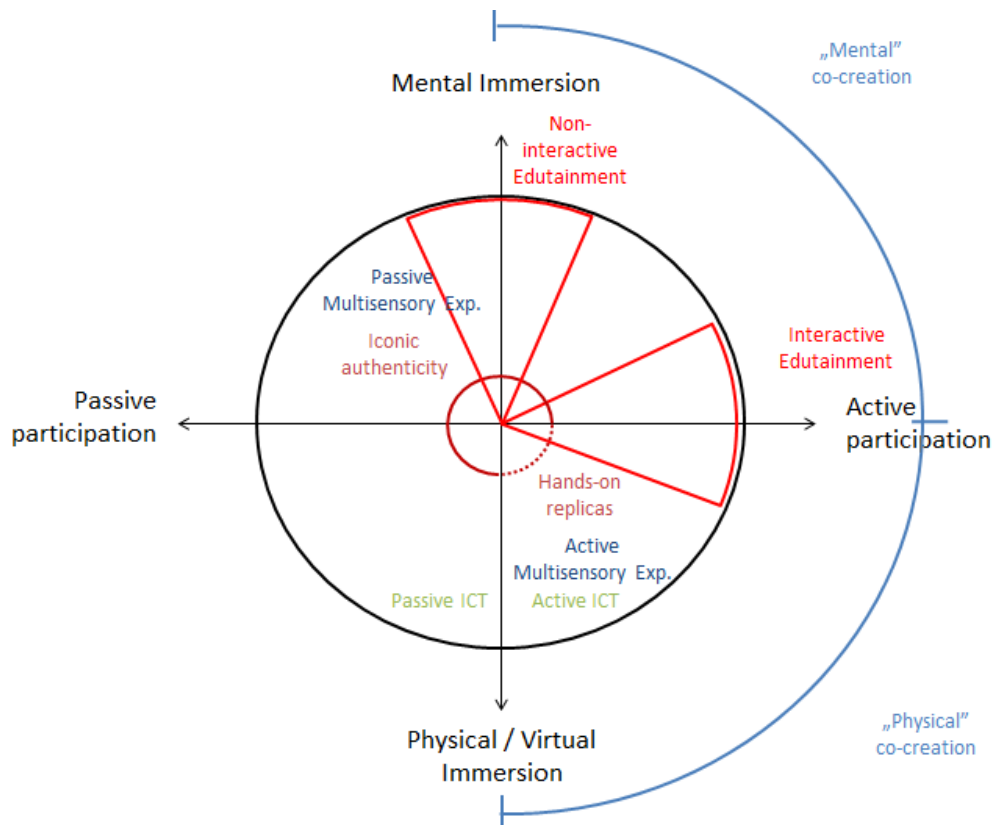
**Testing the model in the
frame of primary research**

Source: Own compilation, with graphical support

According to the author, active involvement can be both physical and virtual, but she emphasizes the potential of physical involvement, especially in the museum context, unlike the virtual focus approach of the original model. The author assumes that this dimension is enhanced by specific type of the interpretation methods analysed above, which is illustrated by Figure 12.:

- Interactive edutainment – located in the intersection of education and active involvement,
- Physical co-creation – covering the dimension of active involvement (mental co-creation is located in the dimension of education),
- Active infocommunication technologies (interactive virtual guides, information interfaces, social media) – covering active involvement regarding virtual immersion (passive infocommunication technologies can be found on the passive participatory side of virtual immersion),
- Iconic authenticity – replica objects that are authenticated by their information content and environment – hands-on objects are located in the active involvement dimension (other forms of iconic authenticity may tackle the other three dimensions as well),
- Active multisensory experience – located in the active involvement dimension (passive multisensory experience may enhance mental involvement with passive participation, therefore it can be found in entertainment dimension, as Pine and Gilmore explains it: the visitor would like to *sense* in this dimension).

12. Figure Locating interpretation methods in the 4E model



Source: Own compilation

It can be seen, that the interpretation methods may relate to more than one dimension, taking into consideration their active, passive, mental and physical forms. It is also clear by what methods could museums enhance efficiently the dimension of active involvement.

In the model, escapism, as an escape from everyday problems as one of the most frequently mentioned motivations for tourism (Oh et al., 2007), appears as a comprehensive, general factor, not limited to one dimension, but affects every experience dimension and can be found in any experience of the visitor (Figure 11., refined model). As Oh and others (2007) remarked, "no matter where a tourist goes, what he/she does," moving away from everyday worries is always present in the person's motivation, so the experience itself is not at all central. Based on this, it is not advisable to rely on this factor when measuring experience. The denomination of escapism refers to the same phenomena as well, therefore it is not recommended to use as the name of a specific dimension. For this reason the author suggests a new name for this dimension.

Research objectives and questions

Following the comprehensive literature analysis, qualitative and quantitative primary researches are carried out in the study. The author examines the validity of a refined version of Pine and Gilmore's 4E model based on the theoretical chapters above, as well as the components of the escapist dimension that she identifies in a museum context. The research focuses on the demand/visitor side rather than the provider side, the latter will benefit from the results.

Research objectives:

- Understanding the concepts of escapism and active involvement in the context of domestic museums
- Testing the validity of the refined 4E model

Research questions:

1. What does escapism mean in the context of domestic museums?
 - a. What are the components of escapism?
 - b. How is escapism related to the experience dimension of the refined 4E model?
2. What does the dimension of active involvement mean in the context of domestic museums?
 - a. What are the components of an active involvement experience?
 - b. What promotes/weakens the experience of active involvement?
 - c. How does active involvement relate to the other three experience dimensions and the visitors' behavioural intentions?
3. In what context are the four experience dimensions of the advanced 4E model interrelated, can any hierarchical relationship be found among them in the context of domestic museums?
4. How do the four experience dimensions of the advanced 4E model relate to the memorable experience and visitors' behavioural intentions in the context of domestic museums?

Research methodology

Based on the literature and the researcher's anticipations, relationships and concepts have been identified, that were proposed to be mapped in this work.

From the point of view of methodological paradigms, the research is essentially positivist: it serves the purpose of exploration, it seeks to get to know a slice of reality. According to the author's point of view, the world is knowable. The researcher works as a neutral observer, using rational, scientific methods to examine the data. In her work she uses statistical models, quantitative analyses, in which she accepts or rejects the established hypotheses (Walliman, 2011).

The exploratory qualitative research involves in-depth interviews with museum professionals. Based on the results of the interviews, the concepts to be measured in quantitative research (as well as the variables that make up their components) and the relationships were compiled and verified in a professional consultation. During the consultation, experts from similar research fields were involved, such as Dr. Melinda Jászberényi (Corvinus University of Budapest), Dr. Melanie Kay Smith (Budapest Metropolitan University) and Dr. Ariel Mitev (Corvinus University of Budapest), after which their opinions and feedbacks were incorporated into the author's work. The examination of the validity of the refined model took place at a selected exhibition site, the Gyula Almásy Castle Visitor Centre, in the form of a questionnaire research. The questionnaire takes the form of an Importance-Performance Analysis (IPA) to provide useful feedback to the institute participating in the survey.

During the selection of the proposed research methods, the topic, the research questions to be examined and the available financial and temporal opportunities were considered.

5.1 Qualitative research

5.1.1 Presentation of the qualitative research and its methodological background

The qualitative method is primarily used for exploratory, theoretical research (Deshpande, 1983), which helps to formulate the problem and its possible approaches. At the same time, qualitative research also helps in exploring the variables of research and in defining hypotheses (Malhotra, 2002, Gyulavári et al., 2012). Besides the examination and analysis of a smaller sample, it allows deeper investigation. In the qualitative research, a direct, open method was used, where the respondents knew the purpose of the research. In the framework of the qualitative research, a non-representative survey was conducted. The research is suitable for combination with quantitative data collection, which was realized in the second half of the research.

- Sampling: Expert (or judgemental) sampling, respondents who are experts in the surveyed population or in the researched topic, were picked from a larger population (Majoros, 2010). As part of the expert sampling, the opportunity to participate in the research was sent to the 11 experts listed below. Based on the feedback and availability, 8 people were selected.
- Data recording: Based on agreements, the in-depth interviews were conducted in a face-to-face method, using a dictaphone at a quiet location designated by the interviewee or suggested by the author. After the first in-depth interview (Ernő Szájbely - Zwack Museum and Visitor Centre), the interview guideline was modified, primarily the order of the questions for the sake of clarity. Additional interview questions (Malhotra & Simon, 2009, Kvale, 2005), which are also incorporated in case they are needed during an interview, may help in the success and exploratory nature of the interview. The interview was always conducted by the author, thus ensuring the reliability of the research.

Identification of interviewees

The interviewees were selected from the museum profession. The requests were scheduled, taking into account the results during the previous interviews. Several researchers recommend that the research plan be developed during the process, without predetermining the number of interviews. In their view, new perspectives emerging from each interview induce the involvement of new participants in the research (Lincoln & Guba, 1985; Rubin & Rubin, 1995).

Seidman (2002) proposes a set of criteria for determining the sufficient number of participants in a study. One criterion is fulfilled if “the range of participants and sites reflect the whole population, so that others outside the sample might have a chance to connect to the experiences of those in it” (Seidman, 2002, p. 88.). This is ensured by the diversity of the sample elements provided by different characteristics. Seidman (2002) defines another criterion mentioned by several other authors (Douglas, 1976; Glaser & Strauss, 1967; Lincoln & Guba, 1985; Rubin & Rubin, 1995), the level of saturation of information when the interviewer already hears the same over and over again, so he/she does not get new information. Although there are authors who estimate this number (Douglas, 1985), but Seidman (2002) does not support it as he believes that this is different for every researcher

and research, and is influenced by the time, money and other resources available. However, interpreting the data can be difficult if the researcher stops interviewing too early.

Comparison of the involved museums in different ways illustrates the diversity of institutions. The most fundamental aspects of the selection were the professional work applying the visitor-centred approach, the richness of the different interpretation methods of the exhibitions, the accessibility and availability. A list of the interviewees involved and their comparison is presented in Table 2. The interviewees listed were contacted, 3 of 11 people were unable to participate in the research due to other occupations, and 8 interviews took place between January 14, 2019 and April 26, 2019. The sample of 8 persons proved to be sufficient according to the principle of saturation of information (Seidman, 2002).

2. Table List and comparison of the involved interviewees

	Museum (abbreviation used in the analysis)	Town	Date of the interview	Interviewee	Position	Classification ⁴	Museum of the Year Award	Tripadvisor	Number of visitors (2017), EMMI ⁵ statistics	Maintainer (state/ municipal/ foundation/ private/ other)	Type of museum ⁶
1.	Skanzen, Open-Air Ethnographic Museum - SK	Szentendre	02.28.2019	Zsolt Sári	vice-director	OAM	Museum of the Year, 2001	#4 of 24 things to do in Szentendre	189 210	state	human history
2.	Gyulai Almásy Caste Visitor Center (GYAL)	Gyula	01.23.2019	Ildikó Dombi	managing director (Erkel Ferenc Cultural Centre and Museum Nonprofit Ltd.)	other		#1 of 28 things to do in Gyula	86 000 (2018)	municipal (non-profit ltd.)	human history
3.	Otto Herman Museum (HOM)	Miskolc	01.25.2019	Arnold Tóth	museum director	OAM	Museum of the Year, 2000	-	36 121	municipal	mixed
4.	Reptár Szolnok Military Aircraft Museum (SZR)	Szolnok	01.29.2019	Ákos Kovács	director	other	<i>Tourist Attraction of the Year 2016, 2018</i>	#1 of 9 things to do in Szolnok	74 000 (2018)	municipal	science and technology
5.	Hungarian Museum of Trade and Tourism (MKVM)	Budapest	02.04.2019	Imre Kiss	director	OAM	Museum of the Year, 2015; Museum of the Year - Special Award, 2010	#136.	12 602	state	human history
6.	Óbuda Museum (ÓM)	Budapest	01.21.2019	Noémi Népessy	museum director	OAM	Museum of the Year, 2014	#331.	11 482	municipal	human history
7.	Zwack Museum and Visitor Center (ZW)	Budapest	01.14.2019	Ernő Szájbely	museum manager	other		#18.	17 000 (2018)	private	human history

⁴ Officially accredited museum (OAM) or other⁵ EMMI: Ministry of Human Capacities in Hungary⁶ Burcaw, 1997 - Museums related to artistic work / human history / science and technology

8.	Petőfi Literary Museum – Central Exhibition Space (PIM)	Budapest	04.26.2019	János Erlitz	cultural and marketing deputy-manager	OAM	Museum of the Year, 2009	#221.	76 629	state	artistic works
The following interviewees were contacted, but no interviews were conducted.											
9.	Hungarian National Museum	Budapest	-	Benedek Varga	director general	OAM		#69.	227 164	state	human history
10.	Hungarian Natural History Museum	Budapest	-	Zoltán Korsós	director general	OAM	Museum of the Year, 2012	#188.	140 396	state	science and technology
11.	Danube Museum Esztergom	Esztergom	-	Tímea Szalkai	museum director	OAM	Museum of the Year, 2002	#5 of 20 things to do in Esztergom	17 126	state	human history

Source: own compilation

Applied technique for in-depth interviews

In Seidman's book, *Interviewing as Qualitative Research Method* (2002) describes the methodology of in-depth interviews in detail, which the author followed throughout the research.

An important moment in conducting in-depth interviews is to establish relationships with interviewees. Invitations to participate in the research were sent by email to the museum professionals concerned. Some of the emails were forwarded by the author's supervisor during the first contact, referring to previous collaborations. After the first contact, all communication was made by the author via email or telephone.

According to Seidman (2002), the attitude of the researcher must be characterized by attention and listening. During the interviews, the author asked some questions about the structure of the museum, the number of visitors in the past years, its composition, which helped to dissolve the situation, and then turned to the central topic. During the interview, she actively paid attention to the interviewee's communication style, supported the interview with helpful questions when needed, and made notes, signing especially when a subject was mentioned by the interviewee by him/herself. She monitored the time available and its passing, speeded up the conversation if needed, or devoted more time to detailed questions, if possible. At the same time, the author suppressed her normal desire to speak, or her interest in sub-topics that were not specifically related to the topic of the research, and tried to give the subject as little feedback (approval/dissent) as possible not to affect his/her line of thought. "But interviewers who reinforce what they are hearing run the risk of distorting how the participant responds" (Richardson et al., 1965, In: Seidman, 2002, p. 128.).

The author prepared an audio recording of each interview, on which also the interviewees' agreement with it was recorded.

Testing and modifying the interview draft

The first subject of the qualitative research was Ernő Szájbely, the head of the Zwack Museum and Visitor Centre. Based on the experience of the interview, the author modified the questions of the preliminary interview draft according to the following aspects:

- After changing the order of the questions, they followed each other in a more logical way, providing a more fluid conversation.

- The individual questions had to be explained often, so their wording has been modified in some cases. In addition, the author has formulated helping/leading questions that may help the interviewee, where needed.
- There are two questions helping to finish the interview, the theme of which has a closing tone.

With the exception of the first interview, the modified interview draft was used throughout the interviews. The interview draft reported in Appendix no. 3 presents the connections of the individual questions with the examined model in a form of a summary table, thus giving an overview of the structure and logical form of the interview.

Evaluation of in-depth interviews

The author, with the involvement of volunteers, prepared a verbatim transcript of the in-depth interviews based on the audio recordings. The literature (Seidman, 2002) does not recommend preparing the transcripts of only some details of the interview, as this would start the selection of important information one step earlier. According to Briggs (1986), it is important for the researcher to see all of the material as a whole and then start the highlighting/removal.

Considering the large amount of text the research produces, it is necessary to reduce it according to what is interesting and what is the most important (McCracken, 1988; Miles & Huberman, 1984; Wolcott, 1990). The most important recommendation is that the researcher should decrease the text inductively and not to address the material with a set of hypotheses to test, but with an open attitude, seeking what emerges as interesting and important (Glaser & Strauss, 1967, Seidman, 2002). The purpose of reducing the text is to present the material in a publishable, presentable format (Miles & Huberman, 1984).

One possible method of interpretation is to identify important paragraphs, categorize them and then study these categories by thematic relationship (Seidman, 2002). “The process of noting what is interesting, labeling it, and putting it into appropriate files is called “classifying” or, in some sources, “coding” data” (Seidman, 2002, p. 177.). Computer programs are often used in qualitative data analysis, but these were not applied by the author in this study. The categorization was made by the author using a combination of paper and computer as recommended by Seidman (2002). She also considered the categories to be temporary in the initial stages of reading/evaluation, considering that they could change and blur. The highlighted paragraphs have been systematized by the author for later identification

(indicated by the abbreviation of the interviewee), although this should not be a problem with the search engines used in the word processor.

5.1.2 Results of the qualitative interviews

Results of the in-depth interviews are presented in the chapter below. The summary follows the logic and the train of thoughts of the interview draft, however some deviations might occur. The analysis starts with the comprehensive questions (such as museum visiting motivation, functions and competitors of museums) and it ends with the specific visitor experiences, experience dimensions and the interpretations methods used in the museums, known by the interviewee. Questions were worded in every case, to ask the expert about his/her ideas related to the specific museum or in general to the museum field. Quoted or referred interviewees can be identified based on the abbreviations introduced in Table 2.

Museum visit motivation, habits

There are mixed opinions about the motivation for visiting museums. Two of the key topics, knowledge acquisition and relaxation, emerged in many contexts in almost all interviews, and in many cases were closely linked.

Acquiring knowledge and learning is considered by some to be the main motivation for visiting museums (e.g. ÓM, ZW), but others are explicitly linked to entertainment (GYAL, PIM), whereby visitors come to the exhibition and it is the task of the museologist to make the visitor want to get to know more (GYAL, PIM). Moore (1997), Packer and Ballantyne (2002), and Sheng and Cheng (2012) state as well that people are motivated by leisure and entertainment for visiting museums, which is followed by learning as secondary. In many cases the given exhibition theme is the motivation, especially if there is a highly attractive theme (e.g. Magda Szabó exhibition - PIM), in connection with which the other exhibitions are viewed by the visitors as well. Current issues (MKVM) or the raising of historical issues are of interest to many visitors, and the information acquired can enrich general knowledge, which can later be used well in social events (PIM).

However, there are exhibitions that offer special themes and experiences that also attract occasional museum visitors, “which [...] crosses the stimulus threshold, which amazes and arouses interest. Otherwise, [they] don't go to a museum” (e.g. Seuso, That’s Beer!, Once upon a time there was a stadium - HOM). One of the most important places for extracurricular

learning is the museum (MKVM), but learning can also focus on a variety of topics that are not related to the central theme (e.g. environmental awareness, healthy eating, household practices - SK), often associated with a sense of nostalgia, knowing that they describe the habits and lifestyles of our ancestors (grandparents).

By many people, visiting a museum is considered to be inseparable *from entertainment and recreation*, often associated with acquiring knowledge: “people mainly go to museums also to make themselves feel good, so getting information should be an experience as well” (PIM). Some are looking for a 21st century interactive exhibition (GYAL). In many cases, visitors do not come for the basic function, but to be in the green, to eat well (SK), to use the additional services provided, e.g. lunch-time ticket, adventure / game items (SZR). Locals, especially older people, often develop a group of frequenters, who consider the museum as an alternative place for culture and education (HOM). Kotler and Kotler (2000) consider widening the group of frequenters an important key to success, which is also mentioned in several discussions (HOM, ÓM, SZR, PIM).

Events and programs play a key role in the utilization of exhibition and other spaces. Thematic guides (PIM, ZW, ÓM), festival-like events such as Museum Night (HOM), museum education programs have been highlighted in almost every conversation. In the latter case, the motivation of the visit can be traced back to the teacher who "takes" the children to the museum (HOM, GYAL). Unfortunately, these school visits are often linked to EU or other tenders, and after the obligations are completed, they come to an end (SZR, HOM). Family programs and children's activities are very motivating for individual visitors (ÓM, SZR), as well as interesting programs for regular guests at some places, e.g. salons (HOM).

Although smaller in number, but there are visitors who are *conscious museum visitors* (GYAL), who, as tourists – if they have the time – include visiting local museums (HOM), and whose lifestyle, way of life and cultural attitudes involve museum visits (SK).

The visit is often encouraged by *gaining experiences together, and the need of being together with family and friends* (PIM, HOM, ÓM, SK), and the intergenerational model (SK) ensures that families do not have to be separated but enjoy the visit together. If the child feels comfortable in a museum, so does the parent (SK). In some cases, it is a social event these days to visit an exhibition, which is considered among other program points to be part of a friendly meeting (PIM), and if it is possible (restaurant, cafe, shop), more services are used. Many people might bring this attitude and demands with them from Western Europe, some of

them have their very first visit in a museum abroad, and after that their interest might be attracted also at home (PIM). There is a growing selection of exhibitions (ZW), more and more people from the 25-40 age group go to exhibitions or museum programs (ÓM). But in many conversation it has turned out that *visiting certain “blockbuster exhibitions today is chic and trendy”* (SK, HOM, PIM, MKVM), which in some cases may even be referred to as hypocrisy in a negative context (MKVM).

Other motivations included escaping from everyday life (ÓM), experiencing the brand (ZW), “experiencing the authentic artwork and its atmosphere” (HOM), and “ticking off” the exhibition, for those visitors who walk through the whole building in 20 minutes (GYAL).

An important change in *visitor habits* is the need for interactivity, a strong interest in digital content (ZW), and even one of the biggest changes in recent decades is that all visitors come with smartphone (SK). Bodnár (2015) also emphasizes that there is a continuous struggle for the attention of visitors, and in this fight an important competitor is the smartphone in the pocket of visitors, which could be turned into a cooperative partner as well (such as a tour guide application).

At the same time, each visitor group “must be given the opportunity to find their own needs in our museum exhibit and program” (SK). This reconfirm the statement that a service provide cannot force the visitor having an experience, but can only provide a proper environment, that offers opportunities for that (Schmitt, 1999; Hennes, 2010; Walls et al., 2011; Packer & Ballantyne, 2016).

Summary of motivation of museum visits				
acquiring knowledge, learning	entertainment, recreation	events, programmes	conscious museum visit	
gaining experience together (being together)	trend	other		

How do museum leaders view the function of museums? How do visitor reception and classical museum tasks relate to each other?

In connection with the functions of museums, classical tasks such as "preserving the cultural heritage of objects" (ÓM), *collecting, preserving, processing, researching, inventing and publishing art pieces* were generally mentioned. *Archeology and restoration* have also emerged as a mandatory or voluntary task in some museums (HOM, SZR). Publication,

interpretation by appropriate methods, *and communication to the public* are nowadays as important tasks as the above functions (ÓM), related to which the edutainment (SK) and the transmission of experiences (SZR) are mentioned also as tasks. At the same time, it is a question: what kind of interpretation should be used to pack the message to make it interesting for the visitor (ÓM). It is required to exhibit exciting things for the world, not just for a narrow segment (SZR). This confirms the views of Simpson (1996) and Hudson (1998) that focus is moved from objects to people, and leads towards the idea of Smith (2003) stating, that interpretation is sometimes considered even more important than the exhibited object itself.

Volunteer training organized yearly by HOM is a special example of lifelong learning, which in fact provides education in several museum fields to older people, who are later employed as volunteers at events and other occasions.

Publication is a requirement not only for the lay public, but also for the scientific world, so *publishing research results* is also a task for the museums – that is often criticised, given that new results are difficult to "sell" (ÓM). However, the two target groups and the two types of publication should not be confused with each other; as HOM leader states "an exhibition is not a scientific publication" scientific texts should stay on the pages of articles, brochures and books. Publishing of books, research labs, operation of a digital database, and the provision of services to researchers may also be tasks of museums.

The general expectation for museums is that, whatever their activities, they should always be *authentic*: "We have to tell the audience what is obviously true, backed up by facts, works of art, artifacts" (HOM). "What is unique in a museum and cannot be compared to anything else is the availability of real objects, artworks, unique objects and ensembles of art pieces" and also the "accumulated knowledge". The conclusion of several conversations (SK, ÓM, HOM) is that what makes the museum unique among other cultural actors is the presentation of the original art pieces, and it would be important to build its marketing activities on this in the future as well. At the same time, the task of museums is to represent order and beauty at a high level: "It is our duty to somehow try to bring esthetic quality to a museum and show it" (HOM, PIM).

With regard to good examples from abroad, the organization of the exhibition (spectacle, devices used, involvement in the story) is a question of money but also a matter of difference in approach (ÓM). Important is "serving visitors, being for the community and the museum

visitors, [...] not researching only for ourselves", "not collecting things for ourselves, but for shared memory" (ÓM). "So, how we relate to visitors, where to place the visitor in the functions of the museum, I think that is a fundamental difference" (ÓM). "An institution works well and fulfils its function and role if it serves the needs of visitors" (ZW).

By a huge difference, the head of HOM points out that for some facilities (contemporary art gallery, visitor centre, historical memorials) the *visitor reception function* is a priority and is not complicated by other tasks that are mandatory for museums. The "structure of the staff is such that there are no scientists, no collections, no archaeological task, no restoration task, there is only one task: Welcome the audience. And to communicate, to do marketing and they are much better at it. [...] They are far better equipped for welcoming visitors." (HOM)

It is a conclusion worth to emphasize, that in order to attract visitors to institutions with classical museum functions, it is important to have a sufficient number of staff and separate the tasks of the colleagues in the field of science and public relations; otherwise, the institutional structure may hinder the accomplishment of tasks.

There is a general consensus among interviewees that the task of organizing *events and programs* is outstanding in the life of museums, since the museum should not be a dead place, as Kirschenblatt-Gimblett (1998) and Urry (1990) referred to it, but a fun, leisure place (PIM) where something is always happening. Events can take many forms, on the one hand, programs that are strictly thematic (thematic guided tours, talkative evenings, museum education programs, etc.), providing venue for private events (family, friends, e.g. birthdays), or organizing or hosting events that are almost entirely different from these (e.g. concerts, wine-tasting evenings). There is a professional debate about the level of which events can be admitted to the museum, despite the significant benefits in terms of number of visitors, the frequenters and the income. Due to the wide range of cultural programs, the museum break away from its original function; it has little to do with the art pieces, the accumulated knowledge (ÓM). Those who oppose a wide range of events insist on the exclusivity of programs closely linked to the exhibition theme. In many cases, institutions are forced to expand the spectrum of their programs because of revenue pressures (ÓM). However, some other believe that they can show themselves to the public especially through the events (SZR, MKVM). Many who would not visit the museum anyway come to the event where the museum "touches" them and later they might return with their families (SZR). At the same time, an entrepreneurial mind-set drives several institutional leaders (SZR, MKVM), who believe that the income of certain popular events (e.g. Star Wars exhibition, SZR) can be used

to finance the preservation of heritage values. There are also venues, which strive a lot to find and communicate theme-related connections to every organized event, such as to an Advent Fair (GYAL).

The wide variety of programs also guarantees that the local community uses the institution consciously and frequently, often attends an event and maybe it come to their mind in case of a proposal or a wedding anniversary (GYAL). It is important to “be open to the public, so social museology is a valid approach today” (HOM). A museum can function as a *community space* or even a meeting point if it is possible to enter freely, for example sit in a lounge or cafe, sit at comfortable tables, or even find something to read (HOM). Thyne (2001) and Chatterjee and Noble (2013) emphasize as well the role of museums in enhancing social well-being. It also reinforces this function (ÓM, PIM) “if we can provide [visitors] with a museum where conversations, encounters happen, so if the museum can function a bit as a public space, then it will be secondary what the current exhibitions and offerings are... it is secondary in comparison with the kind of intellectual experience what people might have” (HOM).

Visitor services (café, resting area, shop) are of utmost importance in all locations and are part of the basic offer. As a profit-oriented marketer, you need to have a coherent and reasonable offering, building an interesting exhibit for a given collection, then communicating and selling it appropriately at multiple points, developing products and services (ÓM).

A museum can also easily fulfil the *function of tourism-, city marketing*, as its offer, collection, programs are attractive to tourists as well. It may be even a requirement of the city administration to arrange mini-blockbusters (exhibitions with high number of visitors) on an annual basis, which, however, is difficult to accomplish in a professional manner due to infrastructure and human constraints (HOM).

The mission of museums is to become an *institution of social benefit* (SK). In a digitalized world, there may be a very good “counterpoint” for a balance - the world is moving towards digitalization, it cannot be stopped, but the offline potential of a museum, its slowness, real community experiences, and its cultural values can be captured (PIM). “Museum institutions carry a segment of culture, [...] that help people calm down and re-evaluate things” (PIM). Wohler (2004) also states that people should expend more time on living experiences and the opportunities given by the exhibition spaces, as highlighted by supporters of slow tourism. It may also help young people who don’t get deeply involved in anything these days, to

transform a bit, which may affect their psyche, or even their interpersonal relationships. A museum can have a cohesive power for the community and can enhance local patriotism and even national/European identity.

Reflecting today is not only an interesting and exciting topic, but also an important task for the institutions. The “Museum of Everyday Life” (MKVM) considers it important to teach people that “Life is business”. Museums “carry a piece of culture that is although rooted in the past, but leads absolutely into the contemporary world, [...] reflecting on today, or transferring knowledge, acquaintance that might still be applicable in today’s world” (PIM). “It indicates a good way of thinking, in terms of experience and involvement, if we can relate museum contents and messages to the visitors' everyday experience” (e.g. C&A-like changing room for folk costumes, “anti-gallery” about the world of art forgery – HOM).

Summary of museum functions				
collection, preservation, processing, research, inventory, publication of art pieces, archeology, restoration	interpretation and communication to the public	visitor reception	to be authentic	
organization of events and programs	publishing results	public space	visitor services	
tourist, city marketing function	institution with social benefits	to reflect on today		

Competitors of museums

Museum and exhibition managers have similar opinions on the identity of competitors. *Strictly speaking, the museums presenting the same theme, or even all museums, but in a broader sense, all those leisure providers* “who steal the time of our audience” (HOM), or “who have a counter-offer for the weekend leisure time” (ÓM).

In the eyes of many, other attractions (such as other museums, visitor centres, leisure venues) are rather cooperative partners, however, there are some who see them as a serious competitor, as visitor centres are “quasi museums in the eyes of the public” (HOM), so they meet the need of cultural entertainment. The geographical location is also important here, as only service providers in the same region compete with each other. At the same time, museums also have a competitive advantage in some respects as they can meet young people through the education system without marketing activities (PIM). It is also important to emphasize that the uniqueness of the museum, which may be called one of the potential,

perhaps the most significant resources of competitiveness, is the experience based on the collection, the excitement of the original object and the physical contact with the past (SK). However, this requires proper interpretation as well as openness and visitor motivation, as “a museum exhibition is not the space for passive reception [...] in order to have the experience, I either have to use devices or use my brain to understand something” (GYAL), so passive entertainment (e.g. visiting a bath, using a sightseeing train) will still be a priority for passivity seekers.

The role of escapism as a detachment from everyday problems during a museum visit

Museum visits are described as festive occasions by many experts compared to weekdays (PIM, HOM, ZW, MKVM). Exhibitions are still sanctuary sites because of the exhibited objects and themes, despite the loosening of museum visitation rules, at least for Generation Y and older (PIM).

According to the majority, an exhibition visit is a recreation (SZR), which breaks away from everyday reality (ZW), which means a time travel (ÓM) / moving to another dimension (GYAL). It is completely different from the home world, but the degree of relaxation also depends on being able to get out of one's everyday life, and being able to relax, moreover it is also necessary to have the basic knowledge to enjoy the visit (ÓM). Exhibition arrangements, lights, installations help to exclude the outside world and make people forget about the passing of time (PIM). On the other hand, another opinion also appears, saying that everyday problems are carried by all visitors, and the museum should reflect on them by initiating a dialogue (SK). Talking about social issues and problems in parallel with widening of the audience is considered important also by Vergo (1989), Harrison (1993), Swarbrooke (2000) and Sandell (2007).

The role of the environment and services in shaping the experience

Interviewees are fully aware that the visitor experience is strongly influenced by all the *infrastructure/service factors* even before the visitor enters the exhibition. This includes the approach to the venue, parking, reception staff, basic services, etc. If the visitor is confronted with a problem or discomfort, it can affect or impair his/her entire experience, regardless of any subsequent experience. “A little bit like a sanctuary, a museum is still considered, so as a temple of knowledge, [...] but there is also the fact that it is still a service I pay for, so be here

what I want.” (PIM). The staff, front office staff, as well as the colleagues working at the exhibition (e.g. animator, guide, caretaker) have a key role to play: “50% is the content itself, and 50% is what kind of people, what kind of colleagues work here, [...] and what they add to the experience” (SZR).

The SZR takes a *special approach* by identifying *56 experience points* within the attraction, which include restrooms, queuing in front of the cash desk as well as individual attractions (e.g. airplane simulators). Experience points are not only determined by their attractiveness, but also by the physical conditions that surround them, such as provide seamless, comfortable entertainment/immersion. However, they also include non-tangible characteristics such as: how many minutes it takes for a game to get appropriate value for money and enjoyment for the average visitor. This approach is similar to the work of Petkus Jr. (2004) who based on Pine and Gilmore (1998) the key steps reflecting a complex mentality, part of which is to filter and exclude every factor, which would be annoying or deviant from the central concept.

The role of the visitor experience

The majority of interviewees have an enlightened view on the variety of exhibition devices, the themes that encourage dialogue, the short and comprehensible nature of texts and the extension of museum functions.

The head of a museum with several exhibition spaces (so-called temple, agora and scientific playhouse type of exhibitions) emphasizes the need to serve visitors who seek classical values, too (HOM). There are those who are not open to interactivity, there are situations and types of exhibitions where they tend to refrain from these tools (e.g. art gallery), here, according to their observations, visitors prefer to watch and immerse into silence. On the other hand, it can also happen that they design the wrong device, in the wrong environment, or for the wrong target group, which will be clarified during operation. This is why it might be important to have a trial period where all the devices and the entire exhibit are tested on the first groups of visitor and then the necessary details are modified according to experience.

Everyone attaches importance to the role of the museum in the experience it wants to achieve, including generating the supply side of the experience and creating the right environment (as suggested by the author by the concept of supply-side sweet spot). “So I have to create an exhibition that has elements, devices that are funny. If the visitor is receptive to it, they understand that they are put there in a funny way and they really put something together or

disassemble it and I make them amazed that ‘this is how it works, I see!’” (ÓM). Bringing together staff of public relations and collection is often difficult when planning an exhibition, and when it does work fluently eventually, the result is excellent (for example, they win the exhibition of the year award - HOM). Creativity also plays an important role in attractiveness and communication in the operation of an institution (such as taking advantage of a handicap like a steep-pitched spotter tower or machine cleaning event involving visitors as exclusive experience – SZR; or organizing city walks that several for-profit companies would buy – ÓM).

The dynamism of the exhibition, the visitor's distraction and the possibility of relaxation are also important aspects of planning (MKVM), “today an exhibition should be built up with [the help of] a psychologist or another professional who can deal with how an exhibition will have a good rhythm and where the resting places are” (PIM).

Undoubtedly, the 4E dimensions refined by the author (esthetics, education, entertainment, active involvement), which were typically encountered in conversations prior to specific questions, are considered essential by interviewees.

In addition to the above mentioned dimensions, there are many aspects of a comprehensive insight, such as the fact that visitors expect to keep them in a *constantly excited state* and held in this state, and have a very high threshold (older people as well), expect the most advanced high-tech devices, they notice anything when it's flickering or something happens, and then maybe they take a look at the content (GYAL, MKVM).

On the other hand, they also look for *mental experiences* that are difficult to categorize into any of the aforementioned dimensions, appearing more comprehensively or as a result of the visit. For example, achieving a state of so-called *well-being* might be a goal, through appropriate infrastructure, entertainment, learning, community experience (SK). Such mental experiences is the “aha-experience” (SK, MKVM), the feeling of curiosity followed by discovery (HOM, ÓM), the nostalgia (OM, SK, MKVM) associated with the visitors (themselves, their ancestors or their physical environment), it means wondering about something, recognizing it, recalling memories, and creating a special emotional state. Thyne and Hede (2016) found in their research, that experience co-creation can be understood many times through nostalgia, if the visitor is in an environment that evokes e.g. his/her childhood, the house of one's grandparents, and which creates a calm environment. In Packer and Ballantyne's (2016) emotional dimension nostalgia is also highlighted as a component. In the

end, any kind of *emotion* evokes attachment to the given museum (ZW, HOM). The topics presented must be “something *personal*, to get [the visitors] to go deeper” (GYAL).

Based on human curiosity, telling *legends and stories* (GYAL, ÓM, SZR), using a “bait” (MKVM) can trigger more interest, intellectual involvement, deepening, and even better understanding (a visitor can connect to something). There is also a strong attachment if we can personally engage the visitor with a story (HOM) by some tools (e.g. Titanic Exhibition - a ticket that acts as a boarding pass determining also whether a person has “survived” the disaster at the end of the exhibition). It is also important that the visitor is encouraged to (inter)act (PIM, HOM, SK) by not only just stating things, but asking questions. The revelatory role of curator must be abandoned (SK), as connecting to nowadays, but also to discussing historical issues, are increasingly important. This statement harmonizes with the one of Harrison (1993) saying, that elitist attitude also meant, that institutions earlier behaved as cultural authorities, owning the only truth. Enhancing dialogue also fits to the change of paradigm mentioned by Rounds (1999): from culture transmission things go towards meaning-making paradigm. *Guided tours*, which are particularly popular with visitors in many places (GYAL, SZR - veteran soldiers, pilots who have personalized tour-guiding), can also help with this, and in which a personal relationship can be established and the visitor can better receive the information (ÓM). “A good guide can bring experiences to a more static exhibition that can be attractive to visitors, and I even dare to say that these are human relationships and communication are slowly getting more important than the technical devices, because the younger generation receive and use it intensively, but it is less common for someone to be there and to ask and answer” (can influence a visitor with his or her personality) (GYAL).

What types of experiences do visitors seek, and how can museums serve this? (refined 4E experience dimensions)

Esthetic experience

In the majority's view, the esthetic experience within a museum is determining, they should provide a high quality throughout the whole institution (cleanliness, order, harmony, elegance), as well as within exhibitions, which is completed by the conformity to a uniform image (SZR). Representing the esthetic standard is a serious task for a museum (HOM, PIM). The beauty of the works of art, the elaboration of old objects (ÓM, HOM, SK), a restored old

building (ZW - old distillery) can by itself mean an esthetic experience, although it is subjective (MKVM).

Learning experience

Although many interviewees believe that learning and acquiring knowledge are important motivations, when asked about this experience dimension, they develop mixed perspectives. There are some who say that "still" few come for gathering specific knowledge (GYAL), and for many it is secondary (HOM). Considering the many impulses that people are exposed to on a day-to-day basis, everyone is very selective regarding the information they store, and even since almost all the information can be found on the Internet at any time, the need for factual knowledge has changed in recent decades (GYAL). In fact, no one specifically mentions learning, almost all museum leaders refer to the acquisition of knowledge, non-frontal / extraordinary learning (SK, MKVM), which visitors do not notice, do not even phrase to themselves that they are learning, they should not even becoming aware of that (GYAL). Stories, "baits" are used to arouse visitors' interest, and it is the task of the institution to present the topic in such a way that they want to know more (ÓM, MKVM, GYAL, SZR). When transferring information (e.g. writing texts), it is also important that visitors do not feel themselves dull (PIM), as this will spoil their overall experience and may discourage them from visiting museums. There are managers who emphasize that for the institution the experience is important, it depends on the visitor how much he/she learns (SZR), which confirms the statement of Addis (2005), as the person is responsible for what he/she learns from a visit. If someone is open to it and curious, one might really gain new knowledge in an exhibition (MKVM). People sometimes just walk between the art pieces, sit in front of them, think or talk about them, getting factual information is not their aim, it is rather the goal for visitors of cultural history lectures (HOM). The results of learning are also viewed differently by interviewees; some means specific information acquisition (HOM), some reflects it as new knowledge (e.g. home practices, SK), or a longer-term knowledge that encourages further reading/rethinking after the visit (ÓM), but there is also someone who mentions social learning as an ancient game that can work in a museum. "Generations within the family work together in a way that [...] obviously the elderly are the wiser, just because of their age, and an exhibition can help them get the information so that this wisdom comes out," so that the result will be awe-inspiring (PIM).

Entertaining experience

Visitors want to have a high standard of entertainment and enjoyment when they come to the exhibition (GYAL), and many are looking for a more relaxed, informal intellectual adventure (e.g. HOM – at a contemporary exhibition). This type of experience itself arises in every conversation, however, some interviewees may find it difficult to interpret the entertainment within a museum (e.g. compared to an event of going to cinema or drinking a beer with friends - HOM), sometimes they distinguish this dimension, or perhaps they refer to it in conjunction with other dimensions (MKVM). “The experience and the entertainment, I think, are quite closely linked” (GYAL). Connecting multiple artistic disciplines, such as literature, music, film, fine arts can be exciting (MKVM, PIM), it would be softer entertainment (PIM), but e.g. entertainment itself is difficult to achieve in a literary topic (PIM). Entertainment is highlighted by many researchers in international literature as well, (Hooper-Greenhill, 1999; Jegers & Wiberg, 2003).

Active involvement experience

The active involvement dimension can be divided into two major parts, such as active physical involvement and virtual involvement. The use and the inevitability of interactivity and digital devices, and the need for active physical participation have all been mentioned individually in almost every interview (ÓM, SZR, SK, MKVM, GYAL).

Analogically interactive exhibit, the possibility for the visitor to try something, climb on something, touch, grab, wrap the objects is very decisive for the experience (SZR, HOM, PIM), that one needs to go there, to blow something, to change the posture. These are used to transform the exhibition into a kind of playground regardless to age (PIM). “Enhancing participation is extremely important [...] to participate physically, so to be physically active” (SK). “If we want to grab a visitor and we want to not only... so that we would reach also his/her soul, then [...] this is a very important aspect to be able to sit in a device, ride the bike pedal, physically to be touched as well and get involved in this way” (HOM).

Visitors automatically try to move things, those things as well that otherwise would not be allowed to (e.g. knitting machine – GYAL). If it can be done, “they might be paying attention to the content and read why this machine is there” (GYAL). Through active involvement, the visitor understands the message more, it helps integrate the information (ÓM, GYAL). Several previous research studies have already confirmed that different devices help understanding (Falk et al., 2004; Hjalager, 2010). At the same time, many people stress that

these tools should always help understanding, not be self-serving (ÓM, PIM). Take-home tiny things connected to the active involvement (useful objects, souvenirs) come up as an important element as well (SK).

The possibility of a *live interpretation* that supports the involvement has arisen at several locations (SK, MKVM, ZW), especially where there is the occasion with the presence of a dressed tour guide or in the frame of live history programs. In these cases, the animator/guide/actor also tries to connect through the physical involvement of the visitors, to generate an additional experience (e.g. in a live history program, asks a visitor to go to a nearby chandlery and bring something – SK). Live interpretation is always present in certain places (SK) (the function of room caretakers has been changed to “animator”), with the aim of “conveying a message for the visitor, that one would understand, learn, entertain, have more fun” (SK). Renewal of open-air exhibitions not only in our country, but throughout Europe and throughout the world shows that the living interpretation is the kindest and most loved by the visitor.” (SK). Some people emphasize that this type of involvement of the visitor does not necessarily have to be “over-thought”, but can be achieved by very simple methods (e.g. we give the poppy grinder to the elderly and ask what memories come to their mind – MKVM). In many cases, institutional interpretation is linked to museum education programs by living interpretation.

Active *virtual involvement*, like its physical counterpart, “on the one hand, is a good experience and, on the other hand, also helps understanding to capture that knowledge” (ÓM). These often raise the issue of lack of resources, limiting the acquisition of equipment that results island-like experimentation at a single location (HOM), however, practical aspects encourage their application (e.g. conservation, publishing, multiple zooming, uploading previously unavailable material – PIM, ZW). Although often associated with the younger generation (e.g. school groups run through the temporary exhibition and the first place in the third room where they stop is a holographic projection - GYAL), many emphasize that the older generation is also open to digital devices.

Interpretation methods that enhance experience

Interviewees undoubtedly consider the 4E dimensions (esthetics, education, entertainment, active involvement), as well as most of the methods used to assist interpretation, as fundamental.

“Some kind of interpretive help is needed, if there is no guided tour... it is the use of the interpretive tools themselves that can help. Whether it is a hands-on device or multimedia or anything that aids processing, understanding.” (ÓM). There are also institutions where, because of the changing knowledge of the visitors' over the decades, interpretations have become unavoidable, because they have not recognized the art pieces and could not relate to anything, so it was important to improve the comprehensibility of the existing elements (SK).

Tools assisting virtual involvement

Multimedia devices, digital content... today's young people are growing up using these tools, so if we would like to transfer knowledge, we need to use them (SZR). They use devices that address people, "when you put a tablet in, a visitor goes there" (PIM), because the kids keep on using the devices, the museum wants that at least they do it with the content of the exhibition (MKVM). It is also important for digital devices to be up-to-date if it is possible (SZR - entrepreneurial approach: financing the investment itself from the income of other popular programs). Thus, the need for virtual involvement appears in certain generations, but only in a professional design, if the device is slow, is it more annoying and does not bind the visitor (SK). Applied devices, including tour guide applications, game points, multimedia devices (SK), virtual glasses (SZR), led displays (Museum of Fine Arts), holographic projection (GYAL), 4D cinema (SZR), creative applications (e.g. dandelion game - word blasting projected on the wall; mixing of words in a cooking pot, consisting of lines of verses, PIM). Creative devices are important, as some are so widespread that visitors are almost fed up with them, for example with touch screens (MKVM). However, digital devices also have many other options, such as information layering (structured by target groups), plus content, and the ability for the visitor to bring home something (PIM). In addition to the use of virtual devices, the institution's specific priority is often the involvement of institutions in analogue activities (SK).

Physical involvement devices

“The visitor wants to try everything [...] it is very easy I do not over-certify it”, or we want to them to try because it's something special (e.g. today's visitor does not experience it, like milking cows) (SK). And trying it stimulates learning (ZW). "Visitors are sure to take advantage of the things that can be moved" (GYAL). Offline, tactile, simple crafting (PIM)

works very well as well. "Dad is deeply touched in the showroom [...] by the sewers, the machine gun, the rocket, while the kid is on the playground, his mother and his eldest son play at the photo wall, or they prepare a pilot' licence or dogtag for themselves" (SZR). An interesting question, however, is how much involvement the visitor can have, e.g. in the exhibition about cafés, where the nightlife is displayed, whether he/she would sing with the help of a volunteer (MKVM). For example, with a dressing facility, the visitor integrates differently with the venue, taking photos, laughing, striking a parade that brings out a bit of infantilism (GYAL). It is about moving to another dimension here (GYAL).

Edutainment

Edutainment was told by many professionals without questioning (PIM, SK), a method used to gain knowledge during play/entertainment. In this case, "gaining knowledge is gaining experience" in one (SZR) when the museum invents a game for a given topic. "It is a much bigger experience, much more impulsive, much more intense than reading or listening" (SZR). An important tool for unobtrusive knowledge transfer (HOM), as "one of the most important demands of a 21st century museum visitor is to have fun, entertain meanwhile accessing information, so to learn something" (SK). Edutainment, interactive edutainment and the interactive experience environment enhance gaining knowledge, understanding and involvement by all means, as it was confirmed in many researches (Hooper-Greenhill, 1999; Crozier, 2012; Zátori, 2013).

Multisensory experience

"Make them smell, feel, hear, these are essential nowadays" (ÓM), the multisensory exhibition is mentioned individually by several interviewees (SK, MKVM, ZW), and its importance is acknowledged by all museum managers. The more senses an exhibition is exposed to, the less tired the visitor is, the better the message is shaded (PIM), the more it gets built in the memory (HOM), the greater and more diverse the overall experience is (SZR, GYAL). The techniques used at each location include, besides the experience of touching, hearing, seeing, perfume smell (GYAL), sniffing in the chamber, tasting soda at a themed exhibition (MKVM), craft beer tasting at the exhibition titled 'That's beer!' (HOM), tasting from a barrel, touching or smelling herbs (ZW, ÓM). "What they really like [...] is the ease of

touching of machines." (SZR – a risk had arose, that this could potentially lead to vandalism, but so far, about 50,000 HUF has to be spent within 1-2 years).

The first level is the effect on multiple senses, and the second is to become a part of the story entirely (SK, HOM). It would be important to apply it even more, including for people with disabilities (GYAL). However, for many people it is still a matter of money to actively use these methods, but it is worth considering these, based on the simple solutions found elsewhere.

Replica object

According to the managers of the institutions, the original object has a special charm (especially if it is a legendary object - GYAL), although there is a long discussion about the difference between the original and its digital appearance for today's visitors (whether the personal presence is important or not). In some cases, the importance of replica objects raises a similar dilemma, since – of course, if the use of replica objects is not directly connected to heritage preservation or accessibility – interviewees can interpret the issue according to the nature of the institution represented. Many museums works on a collection of demonstration items (HOM, SK, MKVM), which are actually original objects, but with which the visitors can come into physical contact and use them according to their original purpose, given the large amount available. Displaying original objects is also considered to be a major competitive advantage over many competing institutions, as highlighted by Kotler and Kotler (2000) as well. For others, it feels a little ambivalent, since a replica object carries a little lie that, of course, should not be exhibited without real information, but if its purpose is to be touched by the visitor, it will have a different perspective (ÓM). This way they can touch it, feel the texture, and gain extra information (ÓM). This confirms the research of Harley and others (2016) kutatását, who used 3D printed prayer nuts to transfer information about the original art pieces as well (through smells and sounds). A replica environment is also best for authentic replicas (contemporary materials, construction methods), but it's also true that a gothic gate made of styrofoam can be a great experience for visitors, as they can better imagine, will give them a more complex experience (ÓM). During museum education programs many uses already replica objects (MKVM), but PIM also plans to make museums' social engagement more visible, in an experiment starting in 2020, when replicas are handed

over to explain why the original chair of a writer is important, why the museum collects it, and why the work of the museum is important overall.

Interactivity

Using interactivity means involving a visitor in an active exhibition visit (GYAL), static exhibitions are no longer sufficient (SZR, ÓM), especially in permanent exhibitions should not be saved on this (ÓM). It is important that the interactive device is not self-serving, if it is there only for itself, it will often be overlooked by the visitor, but if it gives you additional interpretation it works well (e.g. Arany exhibition – emoticon application – PIM). Such devices "bring the experience a little closer to the visitors and make it even more liveable" (ZW), the visitor gets more impulses, more experience, and one should definitely not consider only digital devices (SZR).

Co-creation

Co-creation is difficult to understand for most people, mainly thinking about museum education (with a few exceptions: ÓM, HOM, PIM). Each project has already been implemented in Hungary according to the methodology of the community museum, "there are stages and states of how to get or persuade visitors to a common/joint exhibition, a common/joint event, a co-created experience" (ÓM). Mentioned projects are diverse, such as: exhibitions implemented by the community (MKVM), exhibitions on objects/stories collected by the community (PIM) or program (Museum of Ethnography), a film pilot project involving local people, and a future exhibition (ÓM), installation prepared with the participation of visitors (HOM).

Joint creative activities can be considered successful in the case of popular museum education activities, aiming at a more complex (GYAL), good and memorable experience, longer stay, positive word of mouth (ÓM). Similar connections appear in the research of Prebensen and others (2015) as a moderating factor of perceived experience and consumer satisfaction. As with the aforementioned events, opinions differ regarding how closely related topic is needed, ideally "if it is related to the exhibition, it is obviously some kind of knowledge enhancement, learning by experience" (ÓM). Small group activities "bring people closer to each other and to the experience and the product (theme) as well (ZW). However, co-creation of experiences appear in exhibitions on several occasions, e.g. during "preparing a dogtag or making a pilot's

license”, taking photos (SZR), buffonery while dressing-up (GYAL), a social experience at an exhibition, putting things together, teasing and laughing with each other, laughing together about who succeeds, who does not while playing a game (ÓM).

Exhibition Text

The text of the exhibition should not contain much foreign words (ÓM, PIM, MKVM), should not be written in a very scientific way, it should be rather informative (ÓM, PIM, MKVM), and it is ideal to use simple, short (ÓM, PIM, GYAL, SK) and easy to digest (SK, MKVM). The exhibition is not a scientific publication, people do not like to read while standing, for that reason publications remain for this goal (HOM). All this is not to subvert the text, just to describe the information clearly (SK), not because people are dull, but because they want to get information meanwhile having fun (PIM). According to Hooper-Greenhill (1999) museums are maybe the only institutions that have the opportunity to serve visitors with different level of knowledge at the same time. “I’ve read somewhere a research that interpretation skill of an average Hungarian person is on the level of a 14-year-old child. If it’s true, then I have to write texts considering this fact to prepare an understandable exhibition” (SK). In order to achieve good exhibition text, the quoted exhibition curator gave the raw material to 14-year-old students and asked them to cancel everything they did not understand, in another case he rewrote his exhibition text with a publicity writer (SK). Preparation of texts based on these principles enhance social accessibility of museums, which also corresponds several, earlier mentioned international guidelines about the general accessibility to cultural spaces.

There was also an opinion that was partly different from the above mentioned, stating that (contrary to its original idea) the text may be plentiful or even more difficult, which, however, cannot be scientifically bound, given that “these captions are only read by those [...], who are really interested,” others try experience points, enjoy sight, or guided tours (SZR). So, if the curator’s aim is that more people read the exhibit texts with pleasure, then the earlier principles should be kept in mind. A good text is layered, well structured (SK, GYAL) and consequently can serve more than one target group at the same time. From the point of view of esthetics and practicality, the colour, illumination, size, style (ÓM, PIM, SZR), typography of the text (especially in the case of a literary exhibition, because it can carry additional information - PIM) are important.

The most memorable experience

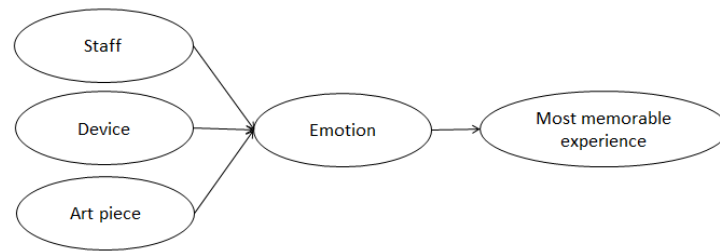
The most memorable experience is hard to determine, there is no recipe for it, and it is different for everyone. It is generally believed that it can be triggered by emotions. This may include a personal connection to something (HOM), so e.g. the aforementioned nostalgia (connection to memories) (SK) or recalling personal experience, realizing a “shared knowledge” (e.g. interpreting a work that everyone knows or reflecting on today) (PIM). At the same time, emotions may be related to the subject in other ways, without personal connection, but eventually terrifying, e.g. an emotional cold shower (ÓM, ZW, HOM). However, there may be a culmination of a sense of pride when a parent passes on his/her knowledge to a child at an exhibition (SK), or when a visitor feels that his/her level of knowledge in the museum has increased (PIM). Emotions appear in different experience models as separate dimension, such as in the studies of Harrison and Shaw (2004), Dirsehan (2012), Jarrier and Bourgeon-Renault (2012) or Packer and Ballantyne’s (2016) emotional or Doering’s (1999) introspective dimension. Bradburne (2012) also emphasizes that besides hands-on, minds-on themes hearts-on feature is also important.

In connection with the highlight experience there are who “wants to think that it is related to the art pieces” (SK), as a unique feature of museums, but still sees the experiential interpretation as important. Occasionally, outstanding artworks, spaces are also visually significant (e.g. aircraft – SZR, original distillery, cellar system – ZW), and even complex space/visual effects are mentioned (GYAL) based on international good examples as the source of the most memorable experience.

In addition to the artworks and spaces, the role of the staff is also highlighted (GYAL), who can help the visitor to reach the right emotional state, “when one really gets legends from a good-looking old soldier who speaks well” SZR. Like the staff, the individual devices help the visitor to experience a highlight, “by themselves devices rarely represent a quasi-highlight experience in an exhibition, but lead to it, lead to it more easily” (ÓM).

Summary of the most memorable experience, and the way leading to it can be seen on Figure 13., based on the above mentioned experts’ opinion.

13. Figure The way leading to the most memorable experience (based on in-depth interviews)



Source: own compilation

Summary

In the framework of the qualitative research, 8 in-depth interviews were conducted with museum professionals. The interviewees proved to have enlightened, up-to-date views among others on the variety of exhibition devices, the themes that stimulate dialogue, the short and comprehensible nature of the texts, and the extension of museum functions.

Among the primary functions of the museums, different tasks were mentioned, such as classical functions (collection, preservation, processing, publishing of art pieces) and the interpretation that awakens interest. So the presentation of the collection and the exciting transfer of information are considered as important as the collection itself (ÓM, SZR, SK). This corresponds with the views of Simpson (1996) and Hudson (1998), stating that focus moves from the objects towards people, and heads towards the idea of Smith (2003), who considers interpretation more important than the exhibited object itself. The functions also include the visitor reception, the creation of a community space, event organization and city marketing, for example, Chatterjee and Noble (2013) emphasize museums having an important role in promoting social well-being. Museums are not dead places as Kirschenblatt-Gimblett (1998) and Urry (1990) state, but have to be entertaining leisure places (PIM). One of the main goals of museums is remaining authentic and reflecting forward to the present in the frame of their exhibitions, so that art pieces and heritage can become somehow related to the world and real environment of visitors (MKVM, PIM, HOM, SK).

The interviewees describe the museum visit as a festive occasion compared to everyday life. Experts say that visiting an exhibition provides recreation that moves away from everyday reality and provides an opportunity for a small "journey" (in time/dimensions), which can also

be facilitated by the installation, or the captivating nature of design. Based on the previous views, the concept of escapism raised by the author has been confirmed.

The interviewees undoubtedly consider the experience dimensions of the refined 4E model and most of the methods of interpretation to be fundamental. Many people emphasize live interpretation (SK, MKVM), and they also note that a museum must be able to meet the changing needs of visitors, including those who are not open to interaction and those who are enchanted by these opportunities (HOM). When it comes to learning, many people highlight that the museum's mission is to attract visitors' attention invisibly, in many cases visitors are unaware that they are actually being enriched with new information that they may be able to use elsewhere (ÓM, GYAL, PIM). Entertainment that is in the focus of many studies (Hooper-Greenhill, 1999; Jegers & Wiberg, 2003) seems to be essential for the majority, which is sometimes confused with the concept of experience. Esthetics is likewise fundamental, with the fact that they can be attributed from the peculiarity of art pieces as well as to the design of the exhibition or the structured environment. Pine and Gilmore (1998) and Crozier (2012) consider this dimension as well. Active involvement, both physical and virtual, seems natural to interviewees. Increasing clarity (investigated also by Falk et al., 2004; and Hjalager, 2010), enhancing the experience and participation are indispensable, and mostly desired by visitors, emphasising the importance of active involvement dimension of experience.

During the interviews, most of the methods of interpretation were mentioned by the interviewees without question. These methods and devices are nowadays considered an essential part of an exhibition, and mainly in the case of permanent exhibitions they have a fundamental role which affects the experience. Talking about devices, they attach importance to the connection to the theme so that they are not self-serving (ÓM). In the case of virtual devices they consider that obsolete devices can damage the experience itself, so it is pointless to use them (SZR). Edutainment, interactive edutainment and interactive environment definitely help to gain knowledge, understanding and support involvement as verified in other studies as well (Hooper-Greenhill, 1999; Crozier, 2012; Zátori, 2013). “The visitor wants to try everything, it is very simple [...] or we want the visitor to try it because it is something special” (SK). Multisensory effect shapes the message, makes the experience more varied and enhances memorability, reflecting the findings of Crozier (2012), Dirsehan (2012) and Lai (2015) regarding multisensory experience. Demonstration objects are of particular importance in addition to the hands-on objects and several museums have already created a separate

collection of them (HOM, SK). Co-creation was interpreted by the interviewees primarily in connection with the museum education programs, but many people can recall a domestic project or their own plan on this topic.

At the same time, many professionals concluded (ÓM, ZW, HOM, PIM, SK), that the most memorable experience is derived from a kind of emotion, whether it is nostalgia, pride, a thrilling or other experience. Emotions can be triggered by a personal interaction (e.g. with a guide), a special work of art or an interesting device. Emotive dimensions of experience have been investigated by several authors, such as Harrison and Shaw (2004), Dirsehan (2012), Jarrier and Bourgeon-Renault (2012), Bradburne (2012) Packer and Ballantyne (2016), which turned out to be an important factor also in this research.

5.2 Quantitative research

5.2.1 Introduction of the quantitative research and its methodological background

The quantitative methodology is descriptive, it tests, verifies and confirms the revealed construct (Deshpande, 1983). The aim of the descriptive research is to get to know the characteristics of the consumers from the point of view of a given research problem (Gyulavári et al., 2012), in this case the dimensions and components of the visitor experience. The quantitative research was conducted in the form of a paper-based questionnaire, with a pre-structured questionnaire containing structured questions. The standardization of the questionnaire research is very high due to its formalized nature and boundaries, therefore, the application of this research method can be said to be simple and the results can be easily evaluated. The disadvantage of the standardized research is that it cannot receive or record information outside of the pre-defined frameworks, so it is worth using it in combination with other research methods, as in the present case.

Based on the above, a model built on theoretical context and construction was investigated in the framework of the research. The scales used in the literature, their improved versions, and scales of own development enabled modeling. Structural Equation Modeling (SEM), which can be used for this purpose, is widely used in both international and Hungarian research (Simon, 2016). The conclusions of the literature analysis and the researchers' assumptions were shaped by the findings of the qualitative research, which resulted in the finalization of the conceptual framework of the research as an initial theoretical model. The theoretical model is the system of relations that expresses the cause-effect relationship

among the variables considered important in the context of the study (measurable, that is, manifest, and not directly measurable, or latent) (Münnich & Hidegkuti, 2012). A path diagram has been drawn to illustrate the relationships. “The SEM method can be considered as an extension of general linear models, which can test several regressions in parallel, thus it can be used to model a more complex relationship among the examined variables” (Simon, 2016, p. 57). The SEM method can be used for both confirmatory and exploratory purposes. In the present case, a model conceived on the basis of preliminary assumptions was examined, in the framework of which the matching of the connection system outlined and the data collected during the survey to the model was checked.

Narrowing the context of quantitative research, aspects of site selection

Factors that limited the scope of quantitative research were identified in the literature analysis:

- Museum type: Based on Burcaw’s (1997) standardization, the author intends to exclude museums that collect and display fine-art works, such as galleries, given the extremely low rate of application of methods concerning the active involvement dimension, which would make the interpretation of the research difficult. The types of museum proposed to be included in this research are museums that collect memories of human history or museums of science and technology.
- Type of exhibition, program: During the research, the author aims to examine the exhibition as a basic service within the selected museum. Additional programs like the inclusion of a museum education program in this research was not an objective, given that the methods and devices affecting the active involvement dimension are much more widespread. However, the author specifically focused on examining the visitor experiences that can be enjoyed within the basic museum service.
- Nature of the experience: The focus of the study is on positive experiences, which may also be eudaimonic experiences, which do not only provide instant (hedonistic) enjoyment. It is important, however, that the present research does not deal with exhibitions that create negative feelings, e.g. elements of dark tourism, or forms of escapism related to passions, compulsive consumption (e.g. gambling, virtual addictions).

- Type of visit: Using questionnaires in the framework of guided tour visits was not planned because in that case other factors influence the visitor's experience and because of the time constraints, there are fewer opportunities to use interactive devices. In contrast, visitors coming with groups are not excluded from the research as they can be considered as individual visitors if they view the exhibition (also) individually.
- In terms of the temporality of the experience - as Packer and Ballantyne (2016) draw attention to its definition - the author does not consider it as a moment, but as a process.

Presentation of the research site

The author identified a research site, the Almásy Castle Visitor Centre in Gyula (Illustration 3.), which was justified by several considerations. The research is case-study-based and its primary purpose is to test the refined model, so that it does not explicitly draw conclusions about the institution or the target groups involved in the research. The research also had cost and time constraints, which the researcher was forced to consider, and besides she was more effective in ensuring validity and continuous monitoring. The above considerations justified the single site research.



3. Illustration Gyula Almásy Castle Visitor Centre

The renovation and the permanent exhibition of the castle were completed in 2016 as part of a European Union project. The exhibition “Ordinary days and Feasts in the Castles of the Great Hungarian Plain – Centuries of the Almásy Castle in Gyula” explores historical themes in a modern installation environment and partly in contemporary interiors (Illustration 4.). The exhibition presents the lifestyle of the aristocratic family and its staff on two floors, as well as the history of the castle. The building also has temporary exhibition spaces and visitor service functions (café, gift shop). The exhibitions help to provide information and entertain visitors with a variety of interpretative devices to match new trends in museology. The exhibition can be visited mainly individually, but audio guides or guided tours in Hungarian or foreign languages are also available upon request. In October 2019, since the opening 300,000 people attended the permanent exhibition⁷. The castle is operated by a wholly municipal owned company, the Ferenc Erkel Cultural Center and Museum Nonprofit Ltd.



4. Illustration Permanent exhibition of the Almásy Castle Visitor Centre in Gyula

⁷ Source: Almásy Castle Visitor Centre, Gyula

Performing quantitative research

The survey was conducted at the selected exhibit space, partly in the form of filling in by tablet (CAPI), but in most cases in the classic paper-based (PAPI) format in order to ensure the possibility of participation for more visitors at the same time. Respondents received a small gift in exchange for their time and also had the opportunity to participate in a prize draw with the following prizes: two tickets for the Castle Music Days event and a gift pack about Gyula.

The role of the interviewer in this case is limited to providing assistance and orientation. According to the person completing the questionnaire, self-completed questionnaires, so questionnaires to be filled in by the respondent, were distributed. The analysis was a one-time, non-regular survey, although the last point of the questionnaire included consent to a repeated inquiry a few months later, which also includes the potential of a future research.

- Date: The date of sampling was determined based on the researcher's considerations. An important consideration was that the questionnaire should be completed before August 20, and that it should take place over the weekend, given the castle is closed on Monday, and there is larger number of visitors on weekends. The data collection started at the opening time, when, however no visitors left the exhibition for 30-60 minutes, after which the number increased sharply around noon and then decreased again. It is likely that after lunch time, a new larger flow of visitors emerged, which significantly decreased after 4 pm. Following the experiences of the first day, days 2 and 3 were designed to respond to this dynamic. Due to a sufficient number of questionnaires collected by noon on Day 3, the data collection was completed. The dates of the survey are thus:
 - o August 2, 2019 (Friday) 10 am – 6 pm
 - o August 3, 2019 (Saturday) 10 am – 4 pm
 - o August 4, 2019 (Sunday) 10 am – 12 pm
- Method of sampling: All visitors over the age of 18 who leave the exhibition at the café have been offered the opportunity to participate in the research, in case if that they have visited (also) independently the permanent exhibition. On the third day, based on the number of interviewers, it was possible also for visitors leaving the exhibition in the direction of the reception desk to fill in the questionnaire. On the previous two days, visitors who later on entered the café or gift shop were eligible for the sample.

- Data collection: The completion of the questionnaires was helped by trained interviewers who volunteered for the research.
- Sample size: 195 people

When designing the questionnaire, it was important to ensure that the questions were clear and that their wording was simple. Testing the questionnaire was used to check the clarity, after which it was possible to modify the texts. The nature of the questions and the clarification that the completed questionnaires were not made public also guaranteed the perceived anonymity of the respondents. The higher the perceived anonymity, the less characteristic it is that the respondents answer the questions according to social expectations (conformity) (Gyulavári et al., 2012, p. 163).

Testing the questionnaire

The questionnaire was tested on July 28, 2019, prior to the research, and the first version was semantically verified by 7 visitors to the selected exhibition site. The interviews were conducted verbally, face-to-face, so the author continuously monitored the respondents' reactions to each question. Based on the feedback, the wording of the statements that were not completely clear was modified to improve the validity of the final questionnaire.

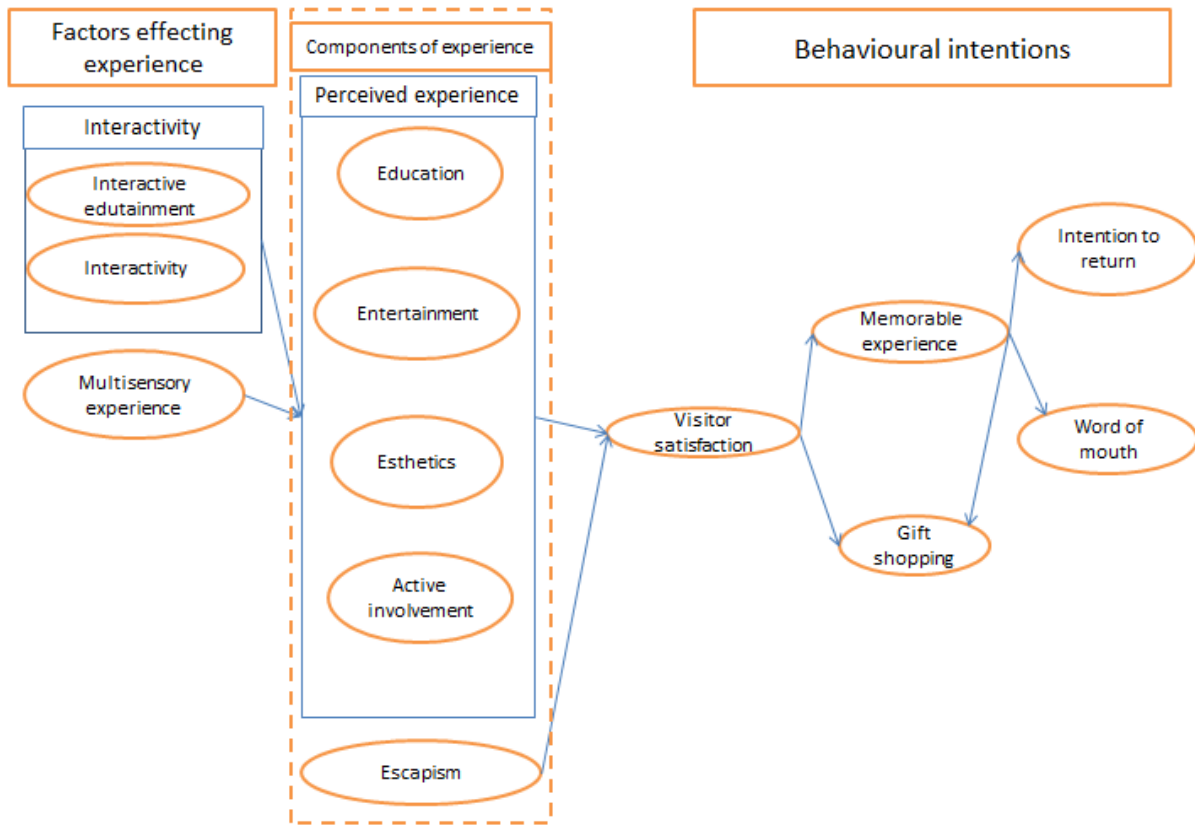
5.2.2 Results of the quantitative research

The aim of the research is to understand the concepts of escapism and active involvement in a museum context.

Hypothesis creation

Summary of the preliminary assumed relationships (based on literature and researcher's perception): In museums, the experience dimension of active involvement is influenced by factors of multisensory experience, interactivity, and interactive edutainment. The perceived experience consists of 4 components (learning, active involvement, entertainment, esthetics) which in turn influence visitor behaviour (word of mouth, satisfaction, memorable experience, loyalty – intention to return). The experience of escapism (a break from everyday life) can be a potential output of all 4 types of experiences. The relationships are illustrated in the conceptual framework shown in Figure 14.

14. Figure Conceptual framework of the research



Source: own compilation

The model with the recommended conceptual framework designed by the author makes a contribution to the literature and represents the novelty of the work. However, several relationships between constructs have already been investigated by other authors as well, some of which became part of the hypotheses of the present quantitative research. The conceptual framework does not involve all the potential factors that might influence experience, but the most important ones regarding the focus of the dissertation are represented. The sample size of the research did not allow testing of the whole model, therefore it had to be narrowed. For this reason, the author separated it into two structural models, in each of them analysing the relationships between 6 constructs.

The following subchapters introduce the hypotheses wished to be examined during the research. An important basis for the formulation of the hypotheses is the narrative literature analysis presented at the beginning of the thesis, as well as the results of the qualitative research, from both of which results on relations have been briefly highlighted.

Hypotheses of structural model no. 1. (4E model)

The 1st structural model focuses on the refined 4E model, especially the relationship between the experience dimensions and factors of memorable experience and the willingness to return. According to the suggestions of the author the experience dimensions support each other. Although the connections between concepts were not clear from the literature and previous research, but the following statements might be applied to the relationships between the concepts.

According to Crozier (2012), in a heritage environment, esthetics derives from heritage infrastructure, location, and elusive factors that capture the visitor's imagination through sensory impressions. Sensory impressions (based on the author's positioning of passive multisensory experiences – Figure 12 and the explanation of Pine and Gilmore's 4E model) are located in the entertainment experience dimension, where the visitor wants to "sense".

Hypothesis H1: The esthetic experience has a positive effect on the entertainment experience.

The most fundamental message of the concept of edutainment is that learning is most effective when it is enjoyed (Hooper-Greenhill, 1999), so edutainment creates a successful and stimulating environment for learning (Jegers & Wiberg, 2003). Although edutainment is at the border of several experience dimensions, it is assumed that the entertainment experience is positively related to learning.

Hypothesis H2: The entertainment experience has a positive effect on the learning experience.

A significant part of the museum profession supports interactive devices (such as interpretation methods that are part of the experiential dimension of active involvement) that promote different types of learning (Falk et al., 2004). Museums are increasingly using ICT-based devices (active virtual involvement) to improve the comprehensibility of a given topic and in addition, increase its attractiveness and accessibility (Hjalager, 2010).

Hypothesis H3: The experience of active involvement has a positive effect on learning experience.

The interactive experience environment contributes to the involvement, and the involvement experience has a positive effect on memorability, according to Zátóri's (2013) survey of alternative city tour operators. The importance of multiple sensory effects is also emphasized by Dolcos and Cabeza (2002), who suggest that sensory experiences can enhance memory, as events with such effects tend to be more embedded in people's memory. The same conclusion was reached by Eardley and others (2016), who found evidence of a positive relationship between multisensory design and the memorability of visitor experience. Given that the active involvement experience dimension first appears in the author's current work, it is understandable that no previous research results are available on its impact on memorable experience, but the relationship between them can be inferred from the components of the experience dimension.

Hypothesis H4: The experience of active involvement has a positive effect on the memorable experience.

Museum consumer experience has a positive impact on the intention to return, according to a study by Dirsehan (2012) in a sample of 460 people in the museums in Istanbul. Pine and Gilmore (1999) also highlighted that service providers need to strive to provide a memorable experience in light of previous research findings that have shown that consumers' past memories and experiences are in connection with positive feedback and re-visit (Tung & Ritchie, 2011; Manthiou et al., 2014).

Hypothesis H5: Memorable experience positively influences intention to return.

Hypotheses of structural model no. 2. (Factors affecting active involvement)

Structural model no. 2. analyses the methods of interpretation that influence the dimensions of active involvement and entertainment, which it examines in relation to the intention to return.

Dirsehan (2012), with his survey in museums (with SEM modelling) demonstrated the positive effect of multisensory experiences affecting the so-called sensory experience dimension. This type of experience has a positive effect on active involvement, according to the author's reasoning based on the literature, and the placement of the active multisensory experience in a 4E model (Figure 12.).

Lai (2015) examined the emotions and influenced experiences caused by smells and scents. Analysing the effects of the release of five types of scents (grass, baby powder, whiskey + tobacco, black chocolate and leather) on visitor experience, he found that the relationship between the two was positive. According to Crozier (2012), the purpose of devices and activities is to actively participate in an escapist experience, so that through proper interpretation, visitors can immerse themselves in it, and through physical, mental and sensory effects, the museum can influence their perception and perceived experience. This interpretation of escapism is identical to the definition of the author in the present work and thus supports the following hypothesis.

H6: Multisensory experience has a positive effect on active involvement.

White and others (2004) define three types of edutainment practice. According to the author's detailed presentation in the previous chapters, interactive-type edutainment is part of active involvement, which she intends to prove by examining the following hypothesis. The above statement by Crozier (2012) is also relevant in this case, according to which devices and physical influences can have an impact on active participation as well as perceived experience. Zátori (2013) demonstrated a positive relationship between the interactive experience environment and the involvement with the experience.

H7: Interactive edutainment has a positive effect on active involvement.

According to Dirsehan's (2012) survey in museums (with SEM modelling), the positive effect of multisensory experiences affecting the so-called sensory experience dimension was demonstrated. Given that the entertainment dimension explained in the 1998 Pine and Gilmore model that the visitor wants to "sense", this can be a passive, multisensory experience.

H8: Multisensory experience has a positive effect on entertainment.

Although Dirsehan's (2012) research in the museums in Istanbul on a sample of 460 people did not examine the relationship of each dimension to future behavioural intention, it did confirm a four-dimensional (sensory, affective, creative cognitive, behavioural) museum

consumer experience model in the form of confirmative factor analysis. He also concluded that the perceived experience had a positive effect on the intention to return.

Forgas-Coll and others (2017), based on a study of 1097 people in two museums in Barcelona, concluded that the perceived experience had a positive effect on future behavioural intention (intention to return, word of mouth).

Radder and Han (2015), based on a study of 267 people in two South African museums, show that the edutainment experience dimension created by their combined learning and entertainment dimensions is the most decisive (followed by esthetics and escapism, respectively) for future behavioural intentions (intention to return, word of mouth).

Harrison and Shaw's (2004) study of 184 Australian museum visitors and their analysis by SEM modelling focused on the study of experience, services, and facilities in terms of satisfaction, word of mouth, and willingness to return. The results showed that experience had a stronger positive effect on intention to return than on satisfaction.

H9: Entertainment has a positive effect on intention to return

Based on the literature related to the previous hypothesis, it can be assumed that other experience dimensions are also positively related to intention to return, but this is also confirmed by further research on the active involvement dimension.

According to Radder and Han (2015), the experience dimension of edutainment is the most decisive (followed by esthetics and escapism, respectively) in terms of future behavioural intentions (satisfaction, intention to return, word of mouth). Given that, according to the author's analysis, edutainment appears prominently in the active involvement dimension (interactive edutainment), so assuming that the active involvement experience dimension has a positive effect on the intention to return.

According to Lee and Chang's (2012) survey of wine tourists, involvement has a positive effect on loyalty, a concept closely related to intention to return in the literature.

A study by Forgas-Coll and others (2017) in Barcelona concluded that involvement has a positive effect on both visitor satisfaction and future behavioural intentions.

H10: Active involvement has a positive effect on intention to return.

Summarizing the two models, the following hypotheses have been set up:

- H1: The esthetic experience has a positive effect on the entertainment experience.
- H2: The entertainment experience has a positive effect on the learning experience.
- H3: The experience of active involvement has a positive impact on the learning experience.
- H4: The experience of active involvement has a positive effect on the memorable experience.
- H5: The memorable experience positively influences the intention to return.
- H6: Multisensory experience has a positive effect on active involvement.
- H7: Interactive edutainment has a positive effect on active involvement.
- H8: Multisensory experience has a positive effect on entertainment.
- H9: Entertainment has a positive effect on the intention to return.
- H10: Active involvement has a positive effect on intention to return.

Quality criteria for measuring instruments and the measurement model

The value of each concept is determined by the average value of the statements that represent the concepts. Most of the variables were rated by the respondents on a 7-point Likert scale, in addition to demographic questions and some museum/exhibition visitation questions. The applicability of the Likert scale is supported by several researchers in the context of factor analysis, and many people debate it:

- The author uses the 7-point Likert scale as metric and non-metric variable in each measurement according to the literature
 - o “Likert scales, which are frequently used, should much more be classified here [ordinal scales] than to metric variables” (Sajtos & Mitev, 2007, p. 239).
 - o “the ‘domestic’ indicator, a (metric) variable was measured on a 7-point Likert scale” (Sajtos & Mitev, 2007, p. 286)
- In addition Fábíán (2014) states that variables measured on the Likert scale are suitable for factor analysis, because if the scale measures burnout properly, then the individual variables have to “fit into” the individual factors. If we find “outliers” in such cases, we need to decide whether to leave them out in the final study or to try to rephrase the original statement to measure the phenomenon we want to investigate more accurately.

- According to Zerényi (2016), Likert scales are also suitable for statistics using interval-scales with the help of the methods of modern test theory, furthermore for handling data derived from such questions, among others Winstep and ConQuest programs are suitable.

To test the model, one of the types of the variance-based structural equation model, PLS-SEM was used and the analysis was performed using SPSS and Adanco software (Dijkstra & Henseler, 2015).

Characterization of scales

Some of the measured concepts have been taken from international scales, however, for concepts that did not appear in the international literature in the frame of scales, scales of own development were used in the research. The basis of the scale development are the literature analysis and the information obtained from the author's in-depth interviews.

Table 3. gives an overview of the concepts measured in the research, the origin of the measurement scales, and the place and number of statements in the questionnaire.

3. Table Summary of the concepts and scales used in the questionnaire

Construct	Origin of scale	Number of statements (place in the questionnaire)
Visiting motivation (inner)	Puczkó, 2008 (Q1_1,2,6); own compilation	Q1_1 - Q1_8
The 4E dimensions of the experience	Ásványi et al., 2019, based on Semrad & Rivera (2015); Radder & Han, 2015; own compilation	Q2 - Q5
Education	Ásványi et al., 2019; own compilation (Q2_1)	Q2_1 - Q2_3
Active involvement	Radder & Han, 2015 (Q3_1,2);	Q3_1 - Q3_2
Entertainment	Ásványi et al., 2019;	Q4_1 - Q4_3
Esthetics	Ásványi et al., 2019;	Q5_1 - Q5_3
Factors of active involvement	own compilation	Q6 - Q8
Multisensory experience	own compilation	Q6_1 - Q6_2
Interactive edutainment	own compilation	Q8_1 - Q8_2
Future behavioural intention	Dirsehan, 2012; Bonn et al., 2007; own compilation; Ásványi et al., 2019;	Q10 -Q13
Word of mouth (recommendation)	Ásványi et al., 2019;	Q10_1 - Q10_3
Satisfaction	Dirsehan, 2012 (Q11_1); own compilation	Q11_1 - Q11_2
Memorable experience	Ásványi et al., 2019;	Q12_1 - Q12_3
Intention to return (Loyalty)	Bonn et al., 2007; Ásványi et al., 2019 (Q13_1)	Q13_1 - Q13_3

Source: own compilation

Multisensory experience is a two-item scale of own development, that measures how much it means to a visitor trying out multiple sensory devices in the exhibition. The reliability of the scale is good (Cronbach $\alpha = 0.804$).

Interactive edutainment is a two-item scale of own development that measures the value to the visitor of learning through devices which can be tried. The reliability of the scale is good (Cronbach $\alpha = 0.833$).

Entertainment is a three-item scale adapted by Ásványi and others (2019) from the definition of Semrad and Rivera (2016) that measures how significant the entertainment experience was for the visitor while visiting the exhibition (leisure and relaxing experience). The reliability of the scale is good (Cronbach $\alpha = 0.825$).

Active involvement is a two-item scale based on Radder & Han (2015) (further statements about escapism have been cleared of it) that measure the visitor experience of active physical/virtual involvement during the visit to the exhibition (physical or virtual participatory activity). The reliability of the scale is good (Cronbach $\alpha = 0.798$).

Esthetic experience is a three-item scale adapted by Ásványi and others (2019) from the definition of Semrad and Rivera (2016) that measures how significant the esthetic experience was for the visitor while visiting the exhibition (how much the visitor's experience was influenced by the sight and visual features of the environment and the exhibition). The reliability of the scale is good (Cronbach $\alpha = 0.852$).

Education is a three-item scale adapted by Ásványi and others (2019) from the definition of Semrad and Rivera (2016) that measures how significant the education experience was for the visitor while visiting the exhibition (gaining interesting, new knowledge). The reliability of the scale is good (Cronbach $\alpha = 0.754$).

The most memorable experience is a three-item scale adapted by Ásványi and others (2019) from the definition of Semrad and Rivera (2016) that measures how much the visit of the exhibition will be memorable for the visitor. The reliability of the scale is good (Cronbach $\alpha = 0.895$).

Satisfaction is a two-item scale based on Dirsehan (2012) and own development, which measures how the visitor was satisfied in total with visiting the exhibition. The reliability of the scale is good (Cronbach $\alpha = 0.856$).

Intention to return is a three-item scale adapted by Ásványi and others (2019) from the definition of Semrad and Rivera (2016) and Bonn and others (2007) that measures whether the visitor would return to the exhibition space/museum in the future. The reliability of the scale is good (Cronbach $\alpha = 0.933$).

Quality criteria

The convergence validity can be checked using standardized factor weights, which must be greater than 0.5 (0.4 for exploratory research), but better if greater than 0.7 (Hair et al. 2012). Table 4. also shows Cronbach's alpha values for concepts, which is well above 0.7 (Hair et al. 2012).

4. Table Measurement and reliability of model constructions

Construction (Cronbach-alpha)	Statement	Average	Standard deviation	Standard factor weight
Learning ($\alpha = 0,754$)	Some parts of the exhibition have stimulated my curiosity, therefore I read a lot of information.	6,00	1,121	0,673
	In this exhibition I have got to know more about the world.	5,94	1,150	0,756
	In this exhibition one can learn a lot.	6,12	1,018	0,718
Active involvement ($\alpha = 0,798$)	I felt I was someone else for a while in the exhibition.	5,14	1,690	0,839
	I could imagine living in a different time and place.	5,83	1,454	0,8
Entertainment ($\alpha = 0,825$)	The enthusiasm of the exhibition is catchy, it picks me up.	6,10	1,096	0,769
	One can spend a good time in this exhibition.	6,33	0,929	0,826
	They make an effort in this exhibition to entertain us.	6,26	1,013	0,76
Esthetics ($\alpha = 0,852$)	Overall, this place is an attractive destination.	6,47	0,851	0,768
	The exhibition is esthetically appealing.	6,32	1,041	0,824
	The exhibition setting provided pleasure to my senses	6,44	0,914	0,857
Multisensory experience ($\alpha = 0,804$)	This experience has stimulated more than 2 senses of mine. (e.g. smelling, hearing, seeing, touching).	6,07	1,101	0,824

	I liked the experience of touching/ smelling/ hearing things.	6,23	1,027	0,818
Interactive edutainment ($\alpha = 0,833$)	I could understand/learn more things through doing activities, than just viewing the exhibits.	5,93	1,206	0,856
	I had a kind of WOW experience (that surprised and amazed me), while interacting with the exhibits.	5,75	1,340	0,837
Satisfaction ($\alpha = 0,856$)	I'm sure, it was the right decision to visit this exhibition.	6,63	0,765	0,831
	It was not a waste of time to visit this exhibition.	6,50	0,887	0,91
Memorable experience ($\alpha = 0,895$)	I think I will not forget my experiences in the exhibition.	6,35	0,990	0,813
	I will remember many good things about this exhibition.	6,36	0,966	0,867
	I will have wonderful memories about this exhibition.	6,01	1,195	0,917
Intention to return ($\alpha = 0,933$)	I would revisit this exhibition in the future.	5,93	1,318	0,921
	If given the opportunity, I would return to this exhibition.	6,01	1,218	0,949
	I would like to return in the future to this exhibition space.	5,89	1,310	0,95

Source: own compilation based on SPSS and Adanco softwares

Note: All items were measured on a 7-point Likert scale where 1 = strongly disagree and 7 = strongly agree.

Table 5. presents the convergence and discriminant validity of the measured concepts in relation to structural models no. 1 and no. 2 presented in the analysis. The convergence validation indicator is the AVE (average variance extracted), where the value of 0.5 must be exceeded for each concept (Hair et al. 2012). AVE is also in the diagonal in 1st and 2nd parts of the table, showing that the data meets the required criteria. The discriminant validity, that is, whether two concepts differ sufficiently from each other, was measured by the test of Fornell and Larcker (1981), according to which the AVE index must always be greater than the square of the correlation between the concepts. 1st and 2nd parts of the table show that this criterion is also obtained. Overall, there is sufficient statistical evidence for the existence of the concepts in both models and that the variables measured are appropriate indicators of their respective factors.

5. Table Convergence and discriminant validity of the measured concepts (AVE, Fornell-Larcker criterion)

Structural model no.1.						
Construct	Entertainment	Active involvement	Esthetics	Education	Memorable experience	Intention to return
Entertainment	0,6184					
Active involvement	0,2844	0,8355				
Esthetics	0,5925	0,1886	0,7766			
Education	0,4940	0,1937	0,3242	0,6743		
Memorable experience	0,5722	0,2329	0,5181	0,3418	0,8329	
Intention to return	0,4565	0,2607	0,3393	0,3435	0,4989	0,8840
Structural model no.2.						
Construct	Multisensory experience	Interactive edutainment	Entertainment	Active involvement	Intention to return	
Multisensory experience	0,6739					
Interactive edutainment	0,4356	0,8586				
Entertainment	0,4609	0,3292	0,7438			
Active involvement	0,3035	0,2713	0,2391	0,8354		
Intention to return	0,3561	0,3300	0,3832	0,2611	0,8840	

Source: own compilation, based on Adanco software

Note: In diagonal AVE values, below diagonal square of the correlations between the concepts can be seen

Analysis of the quantitative research

Descriptive statistics

Based on the analysis of the database, it can be seen that in the sample consisted of 195 people 77 male (39,5%) and 118 female (60,5%) filled in the questionnaire (sex: negative skew, low kurtosis). 56,9% of them are married, 22,1% are in a relationship (family status: positive skew, high kurtosis). 61,1% of the visitors arrived with family (relatives, children), and 34,4% arrived with spouse, partner or friend and 45,2 % have secondary educational and 49,2 % have higher educational background (education: negative skew, high kurtosis). 85,1% of the sample were visiting the exhibition space for the first time, and 94,9% of them were from Hungary, other visitors arrived from Romania, Slovakia, Poland and UK.

Table 6. gives an overview about the descriptive statistical features of the database.

6. Table Descriptive statistics of the database

Variable	Sample size	195 people
Sex	Male	39,50%
	Female	60,50%
Family status	Married	56,92%
	In relationship	22,05%
	Single	13,85%
	Divorced/widowed	7,18%
Arriving from	Hungary	94,87%
	Romania	1,54%
	Slovakia	1,03%
	Poland	1,03%
	UK	1,54%
Arriving with	Alone	1,03%
	With spouse, partner or friend	34,36%
	With a group (3 or more)	3,59%
	With family (relatives, children	61,03%
First visit	First visit in the exhibition space	85,13%
	Already visited the exhibition space	14,87%
Education background	Elementary education or lower	5,64%
	Secondary education	45,13%
	Higher education or higher	49,23%
Age	Average	51
	Median	41
	48 years or older	25%
	41-48 years old	25%
	31-41 years old	25%
	18-31 years old	25%
How long did you travel today to the exhibition space (minutes)?	Average	74 mins
	Median	20 mins
How long time did you spend in the exhibition space? (hours)	Average	1,78 hours
	Median	2 hours
With how many children (under the age of 14) did you arrive?	0	47,2%
	1	24,6%
	2	14,4%
	3	7,7%
	other	6,2%
During the last year how many times did you visit a museum or exhibition?	Average	4,96
	Median	3,00
	Standard deviation	6,58

Source: own compilation

Structural model no. 1. (4E model)

Only one model fit criterion, the standardized root mean square residual (SRMR) is applied in PLS modelling, its cut-off value is 0.08 (Hu & Bentler 1999). The model delineated in this study has an appropriate model fit, because $SRMR = 0.051$. The results demonstrate that most of the hypotheses can be accepted, more precisely cannot be rejected.

The esthetic experience has a positive impact on the entertainment experience dimension ($\beta = 0,66$), therefore the more harmonious and well-kept the environment, the stronger entertainment can be experienced (H1 accepted), which confirms Crozier's (2012) statements. The esthetic experience may mean the tidiness, well-kept inside and outside environment, harmonious interior design or exhibition installation as well as the beauty and uniqueness of the exhibited works of art. Entertainment can also derive from uncomplicated entertainment, which is not annoyed by anything from the point of view of esthetics. Based on the examples mentioned in the interviews, it can mean perfect installation, where attention is paid to the smallest detail as well (HOM), or the approach of the experience spots, which considers the visually undisturbed environment an important factor as well (SZR).

The experience of active involvement has significant positive impact on entertainment as well ($\beta = 0,25$), meaning that strengthening those elements which provide active physical/virtual participation will probably result in better entertainment of the visitors.

Entertainment has a positive impact on education ($\beta = 0,61$), meaning the more entertaining the interpretation of a topic is, the more effective the educational experience (H2 accepted). It also confirms the concept of edutainment (Hooper-Greenhill, 1999; Jegers & Wiberg, 2003) and supports placing devices and using methods in an exhibition that are entertaining and at the same time help reach the educational goals of the museums.

In opposition to the suggestions of the author based on the literature, active involvement does not have a direct impact on education (H3 rejected), however, through entertainment it has a significant total impact ($\beta = 0,24$; $t = 2,66$; $p = 0,004$). Therefore in the frame of the research it is proved that if visitors are involved in the exhibition with the help of active physical/virtual participation or in some activities, at the end it will lead easier to an educational experience through edutainment.

In addition, in contrast to the author's assumption, the results show that active involvement does not have a direct positive impact on memorable experience (H4 rejected), although through entertainment its total impact is significant and positive ($\beta = 0,21$, $t = 3,44$; $p = 0,00$).

Activities and exhibition design fostering active involvement lead to entertainment – as explained above – which result in memorable experience.

It is important to mention that among the 4 experience dimensions, esthetics ($\beta = 0,33$) and entertainment ($\beta = 0,40$) have direct positive impact on memorable experience, the other two (education and escapism) do not. Active involvement, on the other hand, has an indirect impact through experience on memorable experience; education does not affect either directly, nor indirectly.

Memorable experience has a significant positive impact on intention to return ($\beta = 0,41$; H5 accepted), which confirms the research of Tung and Ritchie (2011) and Manthiou and others (2014). The more memorable a visit is, the more chance is given that the visitor would return to the institute in the future. Intention to return is directly affected only by the active involvement dimension ($\beta = 0,15$) among the 4 experience dimensions. Entertainment ($\beta = 0,46$; $t = 3,44$; $p = 0,00$) and esthetics ($\beta = 0,59$, $t = 8,73$; $p = 0,00$) have an indirect impact on intention to return through memorable experience, but education ($\beta = 0,19$; $t = 1,54$; $p = 0,06$) does not have a significant impact. This also reflects the research of Dirsehan (2012), who found that museum learning does not have a significant impact on willingness to return.

The 1st model proves that educational experience is strengthened indirectly by active involvement and esthetic ($\beta = 0,57$; $t = 8,66$; $p = 0,00$) experience. *It can be stated that the other 3 dimensions have an impact on gaining knowledge, but it is not education that affects the behavioural intentions of visitors.* This is confirmed by some of the in-depth interviews as well, in which experts stated that learning is an indirect objective of visitors and people decide themselves how much new information they would like to collect (GYAL, PIM, SZR). Many visitors attend an exhibition only for recreational reasons and are not aware of learning anything in the meantime. Exhibitions and curators have the challenging task of invisibly piquing interest in a topic.

At the same time a significant number of experts (ÓM, ZW, HOM, PIM, SK) concluded that the most memorable experience will derive from some kind of emotions, let it be nostalgia, pride, a thrilling or other experience. Emotion can be fostered the most through personal interaction (e.g. with a tour guide), an art piece or a kind of device. It offers future research opportunities, which emotions are most often awakened by an exhibition/museum, and by which methods each types of emotions are triggered the easiest way.

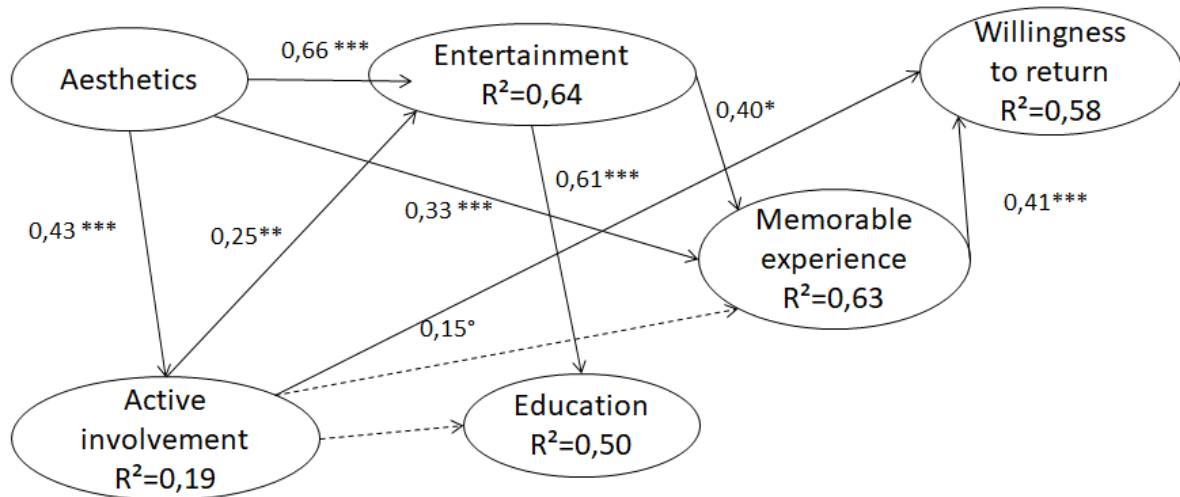
The results of the model are illustrated by Table 7. and Figure 15.

7. Table Direct impacts between concepts of structural model no. 1

Direct impact	β	t-value	p-value
Entertainment -> Education (H2+)	0,6058	4,0950	0,0000
Entertainment -> Memorable experience	0,4030	2,3376	0,0098
Entertainment -> Intention to return	0,1779	0,9106	0,1814
Active involvement -> Entertainment	0,2454	2,9535	0,0016
Active involvement -> Education (H3+)	0,0891	1,1161	0,1323
Active involvement -> Memorable experience (H4+)	0,0930	1,3254	0,0927
Active involvement -> Intention to return	0,1503	1,7486	0,0403
Esthetics -> Entertainment (H1+)	0,6632	9,9057	0,0000
Esthetics -> Active involvement	0,4342	5,8988	0,0000
Esthetics -> Education	0,0644	0,4257	0,3352
Esthetics -> Memorable experience	0,3269	2,7598	0,0029
Esthetics -> Intention to return	-0,0050	-0,0461	0,4816
Education -> Memorable experience	0,0744	0,7309	0,2325
Education -> Intention to return	0,1576	1,3194	0,0937
Memorable experience -> Intention to return (H5+)	0,4107	3,7943	0,0001

Source: Own compilation, based on Adanco software

15. Figure Structural model no.1. (4E model) and its results⁸



Source: Own compilation, based on Adanco software

⁸ Broken line represents not significant, continuous line represents significant impacts.

Structural model no. 2. (Factors effecting active involvement)

SRMR model-fit criterion was also calculated regarding the 2nd structural model, based it can be stated, that the 2nd model delineated in this study has an appropriate model fit, because $SRMR = 0.068$. The results demonstrate that most of the hypotheses can be accepted, more precisely cannot be rejected.

Multisensory experience has a positive impact on interactive edutainment ($\beta = 0,66$), which means that the more senses one exhibition element tackles, the more a visitor perceives to have learnt something through activity and entertainment.

Multisensory experience has a significant impact on two experience dimensions – entertainment ($\beta = 0,49$) and active involvement ($\beta = 0,37$), which confirms and specifies the research results of Dirsehan (2012), Crozier (2012) and Lai (2015). Therefore, it can be stated that an exhibition that has more multisensory elements, has a greater chance of entertaining the visitor or involving the person actively physically or virtually (H6, H8 accepted). In conclusion, it is a fundamental recommendation during the management and development of exhibitions to apply more and more elements, which engage the senses of seeing, listening, smelling, touching and tasting.

Interactive edutainment positively affects active involvement ($\beta = 0,28$). For this reason, if an exhibition possesses many devices that allow visitors to try them out creating edutainment, then visitors have a greater chance of feeling actively involved in the experience through physical / virtual participation (H7 accepted), which also reflects the statements of Crozier (2012) and Zátori (2013). The research of Falk and others (2004) should be recalled as well, according to which visitors mostly do not expect the use of interactivity in museums, although if they encounter it, their perceptions of these institutes (“dusty”, “old”) can change in the long term.

Both entertainment ($\beta = 0,49$) and active involvement ($\beta = 0,27$) have a significant and direct influence on visitors’ intention to return (H9, H10 accepted), similar relations to which were investigated by Harrison-Shaw (2004), Dirsehan (2012), Lee and Chang (2012), Radder-Han (2015) and Forgas-Coll (2017). This means that devices and methods which foster either of the two types of experience affect the visitors’ intention to return to the institute in a positive way.

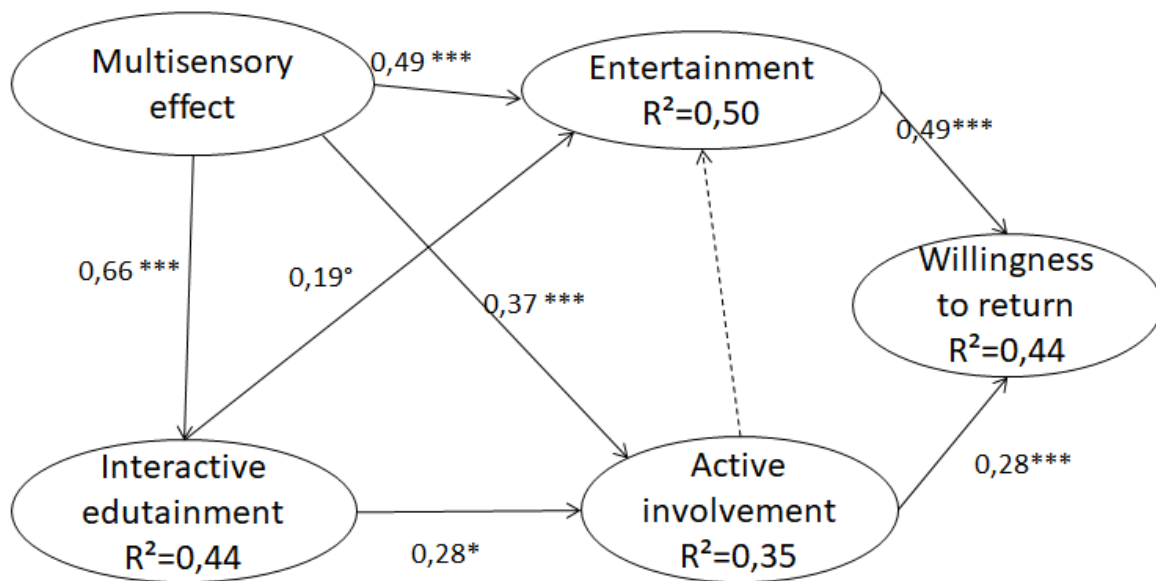
The detailed results are illustrated by Table 8. and Figure 16.

8. Table Direct effects between components of structural model no. 2

Direct effect	β	t-value	p-value
Multisensory experience -> Interactive edutainment	0,6600	8,9291	0,0000
Multisensory experience -> Entertainment (H8+)	0,4868	3,8282	0,0001
Multisensory experience -> Active involvement (H6+)	0,3670	3,3412	0,0004
Interactive edutainment -> Entertainment	0,1886	1,6946	0,0452
Interactive edutainment -> Active involvement (H7+)	0,2786	2,3986	0,0083
Entertainment -> Intention to return (H9+)	0,4851	6,8838	0,0000
Active involvement -> Entertainment	0,1226	1,4436	0,0746
Active involvement -> Intention to return (H10+)	0,2738	3,8030	0,0001

Source: Own compilation, based on Adanco software

16. Figure Structural model no. 2. (factors influencing active involvement) and its results⁹



Source: Own compilation, based on Adanco software

⁹ Broken line represents not significant, continuous line represents significant impacts.

Summary

As a result of quantitative research, the author was able to set up two valid models.

The first model explored the experience dimensions of the enhanced 4E model, their interrelationships, and their impact on memorable experience and intention to return. No hierarchical relationship between the experience dimensions can be observed, but it can be stated that both the experience of esthetics and active involvement have a positive effect on entertainment, however they only indirectly affect the learning dimension through the experience of entertainment. Intention to return is directly influenced by active involvement and a memorable experience. Moreover, indirectly through memorable experience also esthetic and entertainment dimensions influence positively intention to return, but not learning.

The second model examined the components of the active involvement, incorporating the entertainment and the effect of these two selected experience dimensions on intention to return. According to the most important results, the multisensory experience has a positive effect on the experience dimension of both active involvement and entertainment, and on another component of active involvement, interactive edutainment. Interactive edutainment has a positive effect on the experience dimension of active involvement. Interactivity as a scale of an independent concept was not valid and could not be examined further. Both the experience dimensions of active involvement and entertainment have a positive effect on the intention to return.

The scale of escapism was not valid and could not be investigated further.

Among the hypotheses tested in the quantitative research, H3 and H4 were rejected, but the others were confirmed (H1, H2, H5, H6, H7, H8, H9, H10).

6 SUMMARY

6.1 Summary of the results based on the three research methods according to the research questions

Escapism as a general tourist motivation

According to the author's assumptions and the supporting literature, the variables used in the 4E model for the escapism dimension ("helps break away from everyday life"; "so captivating that we can forget everything else") refer to the experience as a whole, in fact to the overall tourism motivation and does not refer to the active physical/virtual participatory dimension of the experience. This factor is referred to as the encompassing element of the four dimensions in the refined 4E model, denominated as escapism. Therefore, the relationship between the concept of escapism and the four dimensions of experience, moreover the perceived experience as a whole should be examined.

- The literature confirms that this is a general motivation for tourism, which can also be the result of a visit (longing for oblivion, liberation).
- Escapism appears as a motivation in in-depth interviews (ÓM - escape from everyday life), but the term "recreation" has also been used by many, some of them used it with the same meaning as entertainment, but some mean disengagement from everyday mode. In addition to motivation, escapism also appears as a result of the visit (exhibition arrangements, lights, installations, etc. help to exclude the outside world - PIM). There are also professionals who believe that this disconnection may not be fully realized, either because the visitor brings with them everyday problems that the museum has to reflect on (SK) or because they do not have the appropriate basic knowledge to enjoy the exhibition (ÓM), so it can also be considered a potential result.
- As a result of the quantitative research, escapism as a motivation on the 7-point Likert scale proved to be the 5th most important out of 8 factors with a mean of 5.61 and a standard deviation of 1.49. However, the scale used as a result according to Ásványi et al. (2019) was not valid, and therefore its relationship with the refined 4E dimension or the output factors that reflect behavioural intention cannot be examined in the present study.

Literature	In-depth interviews	Questionnaire
Escapism is a general tourist motivation, which can also be the result of the visit.	Confirmed: referred to as both a motivation and an outcome by the interviewees. However, it may not necessarily be realized.	5th most important motivation (out of 8). However, the scale is not valid and further analysis is not possible in the present study.

Components of active involvement, as the fourth experience dimension (factors affecting experience)

- The interpretation methods examined appear in the literature in connection with the visitor experience and some dimensions of it (e.g. learning, entertainment), or occasionally with behavioural intentions (Falk et al., 2004; Dirsehan, 2012; Zátori, 2013; Lai, 2015;), but overall, they are not explicitly assigned to a concrete experience dimension. The author categorised them according to the relevant experience dimensions, based on Pine and Gilmore's model (1998).
- As a result of the in-depth interviews, replica objects (iconic authenticity) and co-creation were excluded from the originally collected interpretation methods, given that replica objects clearly belong to the multisensory experience and the interactive edutainment category (learning-by-doing), and the co-creation was difficult for museum leaders to interpret apart from museum education classes or other specific programs. Information technology devices on their own have also been excluded and integrated into the concept of interactivity. As a result of the modifications, three constructs were introduced into the model to be examined:
 - Multisensory experiences
 - Interactivity
 - Interactive edutainment
- As a result of the questionnaire, the self-developed scale defining the concept of interactivity turned out to be invalid, so its relationship with the other concepts cannot be examined in this study. The other two concepts (multisensory experience, interactive edutainment), in the form of self-developed scales, became elements of the structural model and showed significant relationships in several aspects. Multisensory effects have a positive relationship with both active involvement and entertainment; on the other hand, interactive edutainment has a positive relationship with active involvement.

Literature	In-depth interviews	Questionnaire
<p>Identification of the interpretation methods included in the study:</p> <ul style="list-style-type: none"> ▪ Interactive edutainment ▪ Interactivity ▪ Co-creation ▪ ICT ▪ Replica objects ▪ Multisensory experiences <p>They have appeared in various studies in connection with the behavioural intention and the perceived experience as a whole.</p>	<p>Reduction of interpretation methods to:</p> <ul style="list-style-type: none"> ▪ Multisensory experience ▪ Interactivity ▪ Interactive edutainment 	<p>Scale proved to be invalid:</p> <ul style="list-style-type: none"> ▪ Interactivity <p>Significant effect:</p> <ul style="list-style-type: none"> ▪ Multisensory experiences have a positive impact on active involvement and entertainment dimensions. ▪ Interactive edutainment has a positive effect on active involvement.

Validity of the advanced 4E model

The aim is testing the validity of the refined 4E model, taking into account active involvement as a modified fourth dimension. The other goal was analysing the relationships between the dimensions and the output variables describing behavioural intentions (visitor satisfaction, memorable experience, willingness to return and word of mouth).

- The literature supported the 4E model, which has been applied several times in different research, compared to which the author partially modified one dimension with elements that have also been investigated in several cases.
- Throughout in-depth interviews, the dimensions of the advanced 4E model have repeatedly appeared as standalone mentions and in response to direct questions and have proven to be supported by museum professionals.
- Although as a result of the questionnaire research all four experience dimensions appeared in a valid scale (based on Cronbach's alpha values, 2 variables out of 4 were excluded in the case of active involvement) and were included in a valid model. The correlations shaped the author's original assumptions. From the statistical point of view, the best-supported result was the model in relation to the memorable experience, which illustrates the relationship between the four experience dimensions and their effect on memorable experience and on willingness to return. The results did not show a clear hierarchy between the dimensions.

Literature	In-depth interviews	Questionnaire
The 4E model has been used in the literature on several occasions, however, the author suggested a slight change in the meaning and scale of one dimension (escapism - active involvement).	The dimensions of the advanced 4E model repeatedly appeared as standalone mentions and in response to direct questions.	They proved to be existent concepts with a valid scale (refined 4E, memorable experience, willingness to return), resulting in a statistically correct model. There is no clear hierarchy between the four dimensions.

6.2 Conclusion

In the framework of the qualitative research, a significant number of experts concluded that if the exhibition succeeds in evoking some kind of emotion in the visitor (e.g. nostalgia, pride, personal connection, a thrilling or other experience,), then the most memorable experience will derive from that moment. Emotion can be fostered the most through an art piece, a device, or a personal relationship with a museum employee. Memorable experience is the cornerstone of the experience economy and the product (Pine & Gilmore, 1998; Packer & Ballantyne, 2016) that subsequently influences the visitor's future behavioural intentions (e.g. sharing experiences, returning). The quantitative research also confirmed that memorable experiences have a significant positive effect on willingness to return. These two factors are directly or indirectly influenced by the esthetics, entertainment and active involvement of the 4 experience dimensions, but education does not influence any of them.

It is therefore an important mission of curators, museum leaders and exhibition designers to evoke emotions in visitors. For this reason, they need to connect with today and their past that tell stories that touch the soul (see the heart-touching, so-called “hearts-on” exhibition design by Bradburne, 2012), employ such devices that can convey these thoughts efficiently and impress the visitors visually or evoke an “aha-experience”.

During the quantitative research, it was also confirmed that multisensory devices as well as interactive edutainment methods have a positive effect on some dimensions of the visitor experience, which thus facilitates the above mentioned process with its indirect effect through other factors. The results of the questionnaire research also proved that all three other types of experiences (esthetics, entertainment, active involvement) contribute directly or indirectly to the realization of the goal of learning, knowledge transfer, but education itself is not a factor that influences visitors' future behavioural intention.

Results from literature, qualitative and quantitative research have answered the research questions phrased by the author. The results also helped to achieve the research goals set, thus understanding the concept of escapism and active involvement in the context of domestic museums and testing the refined model.

Academic and management benefits of the research

The results of the research can be utilized in many areas in the future, including theoretical examination of the museum visitor experience, and by practitioners working at different levels of the museum sphere, such as management level, but also in the field of marketing and publicity, and during exhibition development (by designers, curators) works as well.

The theoretical contribution of the museum visitor experience to the literature is manifested in a better understanding of the concepts of escapism, active involvement, and the outline of a possible measurement model, moreover the clarification of the relationships analysed in the model. In the present research, identifying the experience dimension of active involvement contributes to a better understanding of visitor experiences. The clarification of the dimension of escapism of Pine and Gilmore (1998) and the exploration of the framework of its interpretation also emerged as a demand in the literature (Oh et al., 2007). The separated meanings improve the accuracy of measurements of potential future research based on the 4E model and also allows the appropriate placement of each type of experience. The original aim of the dissertation and its achievement was to draw attention to the methods of interpretation in the dimension of active involvement. Although the effect of interpretation methods on experiences have been measured by several researchers (Falk et al., 2004; Forgas-Coll, 2017; Prebensen et al., 2015; Thyne & Hede, 2016; Leigh et al., 2006; Hjalager, 2010), these have not yet been included in a complex visitor experience model. The model tested and the scales confirmed or refuted as a result of quantitative research can provide the basis for future research, with a potential for further development.

The contribution of the research to the sphere of museum, exhibition and other professionals is, among others, to serve better the needs of museum visitors by applying appropriate interpretation methods and providing ideal physical conditions. This can help expand the audience, improve their willingness to return, optimize the use of resources, and thus enhance the competitiveness of museums. Besides serving the purpose of learning and transferring knowledge, the esthetic, entertainment and active involvement experience dimensions directly or indirectly affect the memorable experience and the willingness to return. The use of multisensory devices and the application of the method of interactive edutainment have a positive effect on several experience dimensions. Therefore, using these types of methods and strengthening the mentioned experience dimensions influence also the management processes in a positive way. The findings of the in-depth interviews on other topics, including those

related to events, visitor infrastructure, and guidelines for exhibition texts, also support the promotion of successful operation.

6.3 Limitations of the research and potential future research directions

The present research was limited by the time and financial possibilities mentioned earlier in the thesis. These prevented the author from carrying out, among other things, a quantitative research on a larger number of samples, which would have allowed the construction of a more complex structural model, which could have expanded to the exploration of the relationship of several other concepts as well.

Although the purpose of the work was to test the refined model, which has been realized, its use in other locations would have broadened the scope for interpretation. However, the limitations of the research provide opportunities for further research.

In the future, it might be worthwhile adding ethnographic research to this work, such as personal observation in exhibitions, or netnographic research, which could broaden the results by reviewing feedbacks published on social media and other online platforms.

A more detailed analysis of the other three dimensions of the 4E model can confirm their current position in the model, thus contributing to its refinement. A systematic literature analysis similar to that of the author in relation to escapism may better reveal the concept of active involvement in the literature. A systematic analysis of visitor models that focus on active involvement may also reveal the dimensions and concepts in which this meaning appears.

At the time of writing this article, the author does not know about any empirical research on the validity of Packer and Ballantyne's (2016) ten-faceted experience model that she defines as a possible future research direction.

Pine and Gilmore (1998) considered the richest experience to be the sweet spot at the intersection of the four dimensions of their model. According to the author, this seems appropriate from the supply side, but probably on the demand side, its place is always dependent on the consumer. Gram (2005) refers to this in connection with the family festival experience, and Zátori (2014a), who argued that the output of the experience does not require all four dimensions; which was summarized in a qualitative empirical study with tour

operators in Budapest (Zátori, 2014c). A further research topic, therefore, is to investigate the factors that determine the dimension of the richest experience for individuals.

Although the present work on the relationship among the experience dimensions has produced important findings, it has not supported the author's hypothesis of a possible existing hierarchy, which has already been examined also by Suntikul and Jachna (2016). It may be worth investigating further whether this sort of sequence exists, depending on the target group or type of attraction one is visiting. Is the esthetic dimension a basic requirement as a dissonant environment can ruin the whole experience? Would this be followed by the entertainment dimension (with friends/relatives or alone), which also seems to be an essential requirement for visitors? Is the learning experience the next step that will bring the person satisfactory results during the visit, whether it is new information or better self-knowledge skills? Is active involvement, physical/virtual participation the highest level of experience, or is it "only" an experience dimension pointing to the direction of learning, that reinforces the former one?

In the framework of this work, quantitative research was carried out in one place, given the nature of the case study, which aimed to test the refined model. An additional opportunity for research is the testing of the model, modified on the basis of present experiences as needed, in other domestic locations, taking into account the different characteristics of each institution.

It also offers future research opportunities on which emotions are most often awakened by an exhibition/museum, and by which methods each types of emotions are triggered the easiest way. The importance of emotions has been highlighted in this work in many cases, so it is worth moving in this direction as well.

7 REFERENCES

- Adams, E. S., Carswell, L., Ellis, A., Hall, P., Kumar, A., Meyer, J., Motil, J. (1996): Interactive multimedia pedagogies: report of the working group on interactive multimedia pedagogy. *Sigcue Outlook*, 24. 1,2 and 3. pp. 182-191. <https://doi.org/10.1145/237466.237646>
- Addis, M. (2005): New technologies and cultural consumption - Edutainment is born! *European Journal of Marketing*, 39. 7-8. pp. 729-736. <https://doi.org/10.1108/03090560510601734>
- Adlard, E. (2013): Interior time: Debussy, Fêtes galantes, and the Salon of Marguerite de Saint-Marceaux. *Musical Quarterly*, 96. 2. pp. 178-218. <https://dx.doi.org/10.1093/musqtl/gdt016>
- Agárdi, I. (2019): A tapintás iránti preferencia mediáló hatása a fogyasztó neme, a termék típusa és a csatornaválasztás kapcsolatában. *Vezetéstudomány - Budapest Management Review*, 50. 1. pp. 70-79. <https://doi.org/10.14267/VEZTUD.2019.01.07>
- Aho, S. K. (2001). Towards a general theory of touristic experiences: Modelling experience process in tourism. *Tourism Review*, 56. 3/4 pp. 33–37. <https://doi.org/10.1108/eb058368>
- Alexander, E.P., Alexander, M., Decker, J. (2008): *Museums in motion: An introduction to the history and functions of museums*. AltaMira Press, London
- Alsawafi, A. M. (2017): Sport tourism: an exploration of the travel motivations and constraints of Omani tourists, *Anatolia*, 28.2. pp. 239-249. <https://doi.org/10.1080/13032917.2017.1308388>
- Andrews, H. (2009): Tourism as a „moment of being”. *Suomen Antropologi: Journal of the Finnish Anthropological Society*, 34. 2. pp. 5–21.
- Appleton, J. (2006): UK museum policy and interpretation: implications for cultural tourism. In: Smith, M. K., Robinson, M. (Eds.) *Cultural tourism in a changing world: politics, participation and (re)presentation*. Channel View Publications, Clevedon
- Archer, L., Dawson, E., Seakins, A. (2016): Disorientating, fun or meaningful? Disadvantaged families' experiences of a science museum visit. *Cultural Studies of Science Education*, 11. 4. pp. 917–939. <https://doi.org/10.1007/s11422-015-9667-7>.
- Arnould, E. J., Price, L., Zinkhan, G. (2002): *Consumers*. McGraw-Hill, New York
- ATLAS (2007): ATLAS Cultural Tourism Research Project, Tram Research, <http://www.tram-research.com/atlas/aboutproject.htm> (letöltve 2019.11.15).
- Ásványi, K. (2014): Kulturális turisztikai termékek, turisztikai attrakciók. In: Jászberényi, M. (szerk.): *A kulturális turizmus sokszínűsége*. pp. 23-33., Akadémiai Kiadó, Budapest
- Ásványi, K., Jászberényi, M., Bodnár, D. (2017): Egy budapesti múzeum az élményvágyó kulturális turista szemében. In: Bánya, E., Lányi, B., Töröcsik, M. (szerk.): *Tükröződés, társtudományok, trendek, fogyasztás*. (pp. 5–13.) Pécsi Tudományegyetem, Közgazdaságtudományi Kar, Pécs.
- Ásványi, K., Mitev, A., Jászberényi, M. (2018): Családbarát fesztivál, avagy a családok fesztiválélménye. In: Józsa, L., Korcsmáros, E., Seres Huszárik E. (szerk.): *A hatékony marketing*. EMOK 2018 Nemzetközi Tudományos Konferencia konferenciakötete. (pp. 289-300.) Selye János Egyetem, Komarno
- Ásványi, K., Mitev, A., Jászberényi, M., Mert, M. (2019): Családok fesztiválélménye - két családbarát fesztivál elemzése. *Turizmus Bulletin*, 19. 3. pp. 30-37.
- Babic, D. (2016): Bridging the boundaries between museum and heritage studies. *Museum International, Special Issue: Museums, Heritage and Capacity Building*, 68. 1-2. pp. 15-28. <https://doi.org/10.1111/muse.12100>
- Balloffet, P., Courvoisier, F. H., Lagier, J. (2014): From museum to amusement park: The opportunities and risks of edutainment. *International Journal of Arts Management*, 16. 2. pp. 4-18.
- Baron, S., Harris, K., Harris, R. (2001): Retail theater: The “Intended Effect” of the performance. *Journal of Service Research*, 4. 2. pp. 102–117. <https://doi.org/10.1177/109467050142003>
- Beaton, A. A., Funk, D. C., Alexandris K. (2009): Operationalizing a theory of participation in physically active leisure. *Journal of Leisure Research*, 41. 2. pp. 177–203. <https://doi.org/10.1080/00222216.2009.11950165>
- Bello, D. C., Etzel, M. J. (1985): The role of novelty in the pleasure travel experience. *Journal of Travel Research*, 24. 1. pp. 20-26. <https://doi.org/10.1177/004728758502400104>
- Benckendorff, P., Moscardo, G. (2010): Understanding generation-Y tourists: managing the risk and change associated with a new emerging market. In Benckendorff P, Moscardo G, Pendergast D (eds): *Tourism and Generation Y*. (pp. 38–46) CAB International, Cambridge
- Bennett, T. (1995): *The birth of the museum: History, theory, politics*. Routledge, London
- Bernardo W. M., Nobre M. R., Jatene F. B. (2004): Evidence based clinical practice. Part II – searching evidence databases. *Revista da Associação Médica Brasileira*, 50. 1. pp. 104-108. <https://doi.org/10.1590/S0104-42302004000100045>
- Black, G. (2005): *The engaging museum: Developing museums for visitor involvement*. Routledge, Abingdon
- Bloom, M. V., Hanych, D. A. (2002): Skeptics and true believers hash it out *Community College Week* 4, 14

- Bodnár, D. (2015): Place of modern devices in museums, through the case study of the Virtual Archaeological Museum of Herculaneum. In: Regional Studies Association, Tourism Research Network Workshop: Metropolitan Tourism Experience Development. (pp. 178-188.) Corvinus University of Budapest, Budapest
- Bonn, M. A., Joseph-Mathews, S. M., Dai, M., Hayes, S., Cave, J. (2007): Heritage/culture attraction atmospherics: Creating the right environment for the heritage/cultural visitor. *Journal of Travel Research*, 45. 3. pp. 345-354. <https://doi.org/10.1177/0047287506295947>
- Boorstin, D. (1964): *The Image: A Guide to Pseudo-Events in America*. Harper, New York
- Boswijk, A., Peelen, E., Olthof, S. (2012): *Economy of experiences* 3rd ed. The European centre for the experience and transformation economy. Pearson, Amsterdam
- Bourdieu, P. (1979): *La distinction. Critique sociale du jugement*. Editions de Minuit, Paris
- Bradburne, J. M. (2002): Museums and their languages: Is interactivity different for fine art as opposed to design? paper presented on Interactive Learning in Museums of Art and Design. 17–18 May 2002, London Available via: http://media.vam.ac.uk/media/documents/legacy_documents/file_upload/5758_file.pdf
- Briggs, C. L. (1986): *Learning how to ask: A sociolinguistic appraisal of the role of the interview in the social science research*. Cambridge University Press: Cambridge
- Bruner, J. S., Jolly, A., Sylva, K. (1976): *Play: its role in development and evolution*. Basic Books, New York
- Buckingham, D., Scanlon, M. (2000): That is edutainment: media, pedagogy and the market place. Paper presented to the International Forum of Researchers on Young People and the Media, Sydney
- Burcaw, G. E. (1997): *Introduction to museum work*. AltaMira Press, London
- Capitello, R., Agnoli, L., Charters, S., Begalli, D. (2017): Exploring place image from visitors' expected and lived experiences: A discrete choice approach. *Journal of Customer Behaviour*, 16. 1. pp. 19-34.
- Caru, A., Cova, B. (2007): *Consumption Experience*. Routledge, London
- Chang S, Gibson H. J. (2015): The relationships between four concepts (involvement, commitment, loyalty, and habit) and consistency in behavior across leisure and tourism. *Tourism Management Perspectives*, 13. pp. 41–50. <https://doi.org/10.1016/j.tmp.2014.11.003>
- Chang, T. Y., Horng, S. C. (2010): Conceptualizing and measuring experience quality: The customer's perspective. *The Service Industries Journal*, 30. 14. pp. 2401–2419. <https://doi.org/10.1080/02642060802629919>
- Chatterjee, H. J., Noble, G. (2013): *Museums, health and wellbeing*. Ashgate Publishing Ltd., Farnham
- Chauhan, R. (2006): *Heritage and cultural tourism*. Vista. Delhi
- Chauhan, V., Manhas, D. (2014): Dimensional analysis of customer experience in civil aviation sector. *Journal of Services Research*, 14. 1. pp. 75-98.
- Ciolfi, L., Bannon, L. J. (2002): Designing interactive museum exhibits: enhancing visitor curiosity through augmented artefacts. In: *Proceedings of European Conference on Cognitive Ergonomics*. Catania, Italy
- Cohen, E. (1979): A phenomenology of tourism experiences. *Sociology*, 13. 2. pp. 179-201. <https://doi.org/10.1177/003803857901300203>
- Cohen, S., Zysman, J. (1987): *Manufacturing matters: The myth of the post-industrial economy*. Basic Books, New York
- Cook, D. J., Mulrow, C. D., Haynes R. B. (1997): Systematic reviews: Synthesis of best evidence for clinical decisions. *Annals of Internal Medicine*, 126. 5. pp. 376–380. <https://doi.org/10.7326/0003-4819-126-5-199703010-00006>
- Counts, C. M. (2009): Spectacular design in museum exhibitions. *Curator: The Museum Journal*, 52. 3. pp. 273–288. <https://doi.org/10.1111/j.2151-6952.2009.tb00351.x>
- Crozier J. M. (2012) *Innovation at heritage tourist attractions*. Unpublished PhD thesis. Tasmania: University of Tasmania. Available via: <https://eprints.utas.edu.au/14750/>
- Csikszentmihályi, M. (1990): *Flow: The psychology of optimal experience - steps toward enhancing the quality of life*. Harper Collins Publisher, New York
- Csikszentmihályi, M., Robinson, R. E. (1990): *The art of seeing: An interpretation of the aesthetic encounter*. J.P. Getty Museum, Los Angeles
- David, P., Wright, G. (1997): Increasing returns and the genesis of American resource abundance. *Industrial and Corporate Change*, 6, 2, pp. 203–245.
- Dawson, E. (2014): “Not Designed for Us”: How Science Museums and Science Centers Socially Exclude Low-Income, Minority Ethnic Groups. *Science Education*, 98. 6. pp. 981–1008. <https://doi.org/10.1002/sce.21133>
- DCMS (Department of Culture, Media and Sport). 2006. *Understanding the Future: Priorities for England's Museums*. DCMS, London
- Denegri-Knott, J., Zwick, D., Schroeder, J. E. (2006): Mapping consumer power: An integrative framework for marketing and consumer research. *European Journal of Marketing*, 40. 9/10. pp. 950–971. <https://doi.org/10.1108/03090560610680952>

- Derbaix, M., Gombault, A. (2016): Selling the invisible to create an authentic experience: imagination at work at Cézanne's studio. *Journal of Marketing Management*, 32. 15-16. pp. 1458-1477. <https://doi.org/10.1080/0267257X.2016.1199588>
- Deshpandé, R. (1983): „Paradigms lost”: On theory and method in research in marketing. *Journal of Marketing*, 47. 4. pp. 101-110. <http://dx.doi.org/10.2307/1251403>
- Dewey, J. (1938/Reprinted 1963): *Experience and education*. Collier-Macmillan, London
- Dijkstra, T. K., Henseler, J. (2015): Consistent partial least squares path modeling. *MIS Quarterly*, 39. 2. pp. 297-316.
- Dirsehan, T. (2012): Analyzing museum visitor experiences and post experience dimensions using SEM. *Bogazici Journal: Review of Social, Economic & Administrative Studies*, 26. 1. pp. 103-125. <https://doi.org/10.21773/boun.26.1.6>
- Doering, Z. D. (1999): Strangers, guests or clients? Visitor experiences in museums. *Curator: The Museum Journal*, 42. 2. pp. 77-87. <https://doi.org/10.1111/j.2151-6952.1999.tb01132.x>
- Dolcos, F., Cabeza, R. (2002): Event-related potentials of emotional memory: Encoding pleasant, unpleasant, and neutral pictures, cognitive. *Affective & Behavioral Neuroscience*, 2. 3. pp. 252-263. <https://doi.org/10.3758/CABN.2.3.252>
- Dong, B., Evans, K. R., Zou, S. (2008): The effects of customer participation in cocreated service recovery. *Journal of the Academy of Marketing Science*, 36. 1. pp. 123-137. <https://doi.org/10.1007/s11747-007-0059-8>
- Douglas, J. (1976): *Investigative social research: Individual and team field research*. Sage, Beverly Hills, CA
- Douglas, J. (1985): *Creative interviewing*. Sage, Beverly Hills, CA
- Dube, L., Le Bel, J. (2003): The content and structure of laypeople's concept of pleasure. *Cognition & Emotion*, 17. 2. pp. 263-295. <https://doi.org/10.1080/02699930302295>
- Du Cros, H., McKercher, B. (2015): *Cultural Tourism*. Routledge, London
- Eardley, A. F., Mineiro, C., Neves, J., Ride, P. (2016): Redefining access: Embracing multimodality, memorability and shared experience in Museums. *Curator: The Museum Journal*, 59. 3. pp. 263-286. <https://doi.org/10.1111/cura.12163>
- Falk, J. H. (2009): *Identity and the museum visitor experience*. Left Coast Press, Walnut Creek
- Falk, J. H., Dierking, L. D. (1992): *The museum experience*. Whalesback Books, Washington, D.C.
- Falk, J. H., Scott, C., Dierking, L., Rennie, L., Jones, M. C. (2004): Interactives and visitor learning. *Curator: The Museum Journal*, 47. 2. pp. 171-198. <https://doi.org/10.1111/j.2151-6952.2004.tb00116.x>
- Fábián, G. (2014): *Alkalmazott kutatás módszertan*. Debreceni Egyetem Egészségügyi Kar, Debrecen
- Ferreira, H., Teixeira, A. A. C. (2013): „Welcome to the experience economy”: assessing the influence of customer experience literature through bibliometric analysis. FEP Working Papers 481, Universidade do Porto, Faculdade de Economia do Porto. Available via: <http://wps.fep.up.pt/wps/wp481.pdf>
- Filep, S., Pearce, P. (2013): *Tourist experience and fulfilment—Insights from positive psychology*. Routledge, London
- Forgas-Coll, S., Palau-Saumell, R., Matute, J., Tárrega, S. (2017): How do service quality, experiences and enduring involvement influence tourists' behavior? An empirical study in the Picasso and Miró museums in Barcelona. *International Journal of Tourism Research*, 19. 2. pp. 246-256. <https://doi.org/10.1002/jtr.2107>
- Fornell, C., Larcker, D. F. (1981): Evaluating Structural Equation Models with unobservable variables and measurement error. *Journal of Marketing Research*, 18. 1. pp. 39-50.
- Fox, J. (2013): Conflict and consolation: British art and the first World War, 1914-1919. *Art History*, 36. 4. pp. 810-833. <https://doi.org/10.1111/1467-8365.12033>
- Glaser, B. G., Strauss, A. S. (1967): *The discovery of grounded theory, Strategies for qualitative research*. Aldine De Gruyter, New York
- Glöckner, D. (2009): *Industrie Tourismus in Praxis. Ausbaupotenzial von Besucherzahlen touristischer Einrichtungen*. AMV Verlag, München
- Goodland, S., McIvor, S. (1998): *Museum volunteers: Good practice in the management of volunteers*. Routledge, London
- Goulding, Ch. (2000): The museum environment and the visitor experience. *European Journal of Marketing*, 34. 3-4. pp. 261-278. <https://doi.org/10.1108/03090560010311849>
- Graburn, N. (1977): The museum and the visitor experience. *Roundtable Reports*, 1-5.
- Gram, M. (2005): Family holidays. A qualitative analysis of family holiday experiences. *Scandinavian Journal of Hospitality and Tourism*, 5. 1. pp. 2-22. <https://doi.org/10.1080/15022250510014255>
- Grayson, K., Martinec, R. (2004): Consumer perceptions of iconicity and indexicality and their influence on assessments of authentic market offerings. *Journal of Consumer Research*, 31. 2. pp. 296-312. <https://doi.org/10.1086/422109>
- Gross, E. (1961): A functional approach to leisure analysis. *Social Problems*, 9. 1. pp. 2-8.

- Gyulavári, T., Mitev, A., Neulinger, Á., Neumann-Bódi, E., Simon, J., Szűcs, K. (2012): A marketingkutatás alapjai. Aula Kiadó, Budapest
- Hair, J. F., Sarstedt, M., Ringle, C. M., Mena, J. A. (2012): An assessment of the use of partial least squares structural equation modeling in marketing research. *Journal of the Academy of Marketing Science*, 40. 3. pp. 414–433.
- Haiyan, H. U., Jasper, C. R. (2018): Understanding the shopping experience and its implications for malls as marketing media: Attracting and retaining customers through fashion, service, and improved food options. *Journal of Advertising Research*, 58. 2. pp. 151–164. <https://doi.org/10.2501/JAR-2018-024>
- Hamilton, K., Wagner, B. (2011): An exploration of spectacular consumption at the movies: *Mamma Mia!* *Journal of Customer Behaviour*, 10. 4. pp. 375–390. <https://doi.org/10.1362/147539211X13210329822626>
- Harley, D., McBride, M., Chu, J. H., Kwan, J., Nolan, J., Mazalek, A. (2016): Sensing context: Reflexive design principles for intersensory museum interactions. *MW2016: Museums and the Web*. Los Angeles, USA
- Harrison, J. D. (1993): Ideas of museums in the 1990s. *Museum Management and Curatorship*, 13. 2. pp. 160–176. <https://doi.org/10.1080/09647779409515396>
- Harrison, P., Shaw, R. (2004): Consumer satisfaction and post-purchase intentions: an exploratory study of museum visitors. *International Journal of Arts Management*, 6. 2. pp. 23–32.
- Harvey, M. L., Loomis, R. J., Bell, P. A., Marino, M. (1998): The influence of museum exhibit design on immersion and psychological flow. *Environment and Behavior*, 30. 5. pp. 601–627. <https://doi.org/10.1177/001391659803000502>
- Havitz, M. E., Mannell, R. C. (2005): Enduring involvement, situational involvement, and flow in leisure and non-leisure activities. *Journal of Leisure Research*, 37. 2. pp. 152–177. <https://doi.org/10.1080/00222216.2005.11950048>
- Hawkins, R., Davis, C. H. (2012): Innovation and experience goods: a critical appraisal of a missing dimension in innovation theory. *Prometheus*, 30. 3. pp. 235–259.
- Hennes, T. (2010): Exhibitions: From a perspective of encounter. *Curator: The Museum Journal*, 53. 1. pp. 21–33. <https://doi.org/10.1111/j.2151-6952.2009.00005.x>
- Hewison, R. (1987): *The heritage industry – Britain in a climate of decline*. Methuen, London
- Hjalager, A. M. (2010): A review of innovation research in tourism. *Tourism Management*, 31. 1. pp. 1–12. <https://doi.org/10.1016/j.tourman.2009.08.012>
- Holbrook, M. B., Hirschman, E. C. (1982): The experiential aspects of consumption: consumer fantasies, feelings, and fun. *Journal of Consumer Research*, 9. 2. pp. 132–140. <https://doi.org/10.1086/208906>
- Holt, D. (1997): Poststructuralist lifestyle analysis: Conceptualizing the social patterning of consumption in postmodernity. *Journal of Consumer Research*, 23. 4. pp. 326–350.
- Hooper-Greenhill, E. (1999): *Museums: ideal learning environment*. Museums and their visitors. Routledge, London
- Hooper-Greenhill, E. (2000): *Museums and education: purpose, pedagogy, performance*. Routledge, Abingdon
- Hooper-Greenhill, E. (2007): *Museums and education: Purpose, pedagogy, performance*. Routledge, London
- Horváth, A. (1999): *Turizmus a kultúrában*. Kultúra a turizmusban. Magyar Művelődési Intézet, Budapest
- Hosany, S., Gilbert, D. (2010): Measuring tourists' emotional experiences toward hedonic holiday destinations. *Journal of Travel Research*, 49. 4. pp. 513–526. <https://doi.org/10.1177/0047287509349267>
- Hosany, S., Witham, M. (2010): Dimensions of cruisers' experiences, satisfaction and intention to recommend. *Journal of Travel Research*, 49. 3. pp. 351–364. <https://doi.org/10.1177/0047287509346859>
- Hou, J. S., Lin, C. H., Morais, D. B. (2005): Antecedents of attachment to a cultural tourism destination: The case of Hakka and NonHakka Taiwanese visitors to Pei-Pu, Taiwan. *Journal of Travel Research*, 44. 2. pp. 221–233.
- Housen, A. (1987): Three methods for understanding museum audiences. *Museum Studies Journal*, 2. 4. pp. 41–49.
- Houston, M. J., Rothschild, M. L. (1978): Conceptual and methodological perspectives in involvement. In: Jain, S. C. (ed). *Research Frontiers in Marketing: Dialogues and Directions*. (pp. 184–187.) American Marketing Association: Chicago
- Hu, L. T., Bentler, P. M. (1999): Cutoff criteria for fit indexes in covariance structure analysis: Conventional criteria versus new alternatives. *Structural Equation Modeling*, 6. 1. pp. 1–55.
- Huang, C. Y., Chou, C. J., Lin, P. C. (2010): Involvement theory in constructing bloggers' intention to purchase travel products. *Tourism Management*, 31. 4. pp. 513–526. <https://doi.org/10.1016/j.tourman.2009.06.003>
- Huang, Y., Scott, N., Ding, P., Cheng, D. (2012): Impression of Liusanjie: Effect of mood on experience and satisfaction. *International Journal of Tourism Research*, 14. 1. pp. 91–102.
- Hudson, K. (1977): *Museums for the 1980s: A survey of world trends*. UNESCO/Macmillan, Paris and London
- Hudson, K. (1998): The museum refuses to stand still. *Museum International*, 50. 1. pp. 43–50. <https://doi.org/10.1111/1468-0033.00135>
- Hughes, H. L. (2000): *Arts, Entertainment and Tourism*. Butterworth Heinemann, Oxford

- Hume, M. (2015): To technovate or not to technovate? Examining the inter-relationship of consumer technology, museum service quality, museum value, and repurchase intent. *Journal of Nonprofit & Public Sector Marketing*, 27. 2. pp. 155–182. <https://doi.org/10.1080/10495142.2014.965081>
- Huta, V. (2013): Eudaimonia. In: David, S., Boniwell, I., Ayers, A. C. (eds): *Oxford Handbook of Happiness*. (pp. 201–13.) Oxford University Press, Oxford
- Huta, V., Ryan, R. (2010): Pursuing pleasure or virtue: The differential and overlapping well-being benefits of hedonic and eudaimonic motives. *Journal of Happiness Studies*, 11. 6. pp. 735–762. <https://doi.org/10.1007/s10902-009-9171-4>
- Jafari, A., Taheri, B., Vom Lehn, D. (2013): Cultural consumption, interactive sociality, and the museum. *Journal of Marketing Management*, 29. 15-16. pp. 1729–1752. <https://doi.org/10.1080/0267257X.2013.811095>
- Jarrier, E., Bourgeon-Renault, D. (2012): Impact of mediation devices on the museum visit experience and on visitors' behavioural intentions. *International Journal of Arts Management*, 15. 1. pp. 18-29.
- Jászberényi, M. (2014): A kulturális turizmus elméleti háttére. In: Jászberényi, M. (szerk.): *A kulturális turizmus sokszínűsége*. pp. 11-22., Akadémiai Kiadó, Budapest
- Jegers, K., Wiberg, C. (2003): FunTain: Design implications for edutainment games. In proceedings of ED-MEDIA 2003, Association for the Advancement of Computing in Education, Charlottesville. Available via: <http://www8.informatik.umu.se/~colsson/shortjegwib.doc.pdf>
- Journal of Hospitality and Tourism*, 7. 1. pp. 19–33. <https://doi.org/10.1080/15022250701256771>
- Jurowski, C. (2009): An examination of the four realms of tourism experience theory. In: International CHRIE Conference, University of Massachusetts. Available via: <https://scholarworks.umass.edu/cgi/viewcontent.cgi?referer=https://www.google.hu/&httpsredir=1&article=1054&context=refereed>
- Kahle, L., Kennedy, P. (1988): Using the List of Values (LOV) to understand consumers. *The Journal of Services Marketing*, 2. 4. pp. 49–56.
- Kang, M., Gretzel, U. (2012): Effects of podcast tours on tourist experiences in a national park. *Tourism Management*, 33. 2. pp. 440–455. <https://doi.org/10.1016/j.tourman.2011.05.005>
- Kelly, L. (2005): Evaluation, research and communities of practice: Program evaluation in museums. *Archival Science*, 4. 1–2. pp. 45–69. <https://doi.org/10.1007/s10502-005-6990-x>
- Kim, H., Woo, E., Uysal, M. (2015): Tourism experience and quality of life among elderly tourists. *Tourism Management*, 46. (Feb.) pp. 465–476. <https://doi.org/10.1016/j.tourman.2014.08.002>
- Kim, J. H., Ritchie, J. R. B. (2014): Cross-cultural validation of a Memorable Tourism Experience Scale (MTES). *Journal of Travel Research*, 53. 3. pp. 323–335. <https://doi.org/10.1177/0047287513496468>
- Kirshenblatt-Gimblett, B. (1998): *Destination culture. Tourism, museums, and heritage*. University of California Press, Berkeley
- Knobloch, U., Robertson, K., Aitken, R. (2017): Experience, emotion, and eudaimonia: A consideration of tourist experiences and well-being. *Journal of Travel Research*, 56. 5. pp. 651–662. <https://doi.org/10.1177/0047287516650937>
- Kotler, N., Kotler, P. (2000): Can museums be all things to all people? Missions, goals, and marketing's role. *Museum Management and Curatorship*, 18. 3. pp. 271-287. <https://doi.org/10.1080/09647770000301803>
- Kotler, P., Scheff, J. (1997): *Standing room only: Strategies for marketing the performing arts*. Harvard Business School Press, Boston
- Kreps, C. (2009): Indigenous curation, museums, and intangible cultural heritage. In: Smith, L., Akagawa, N. (eds): *Intangible heritage*. (pp. 193–208.) Routledge, Abingdon
- Kvale, S. (2005): *Az interjú. Bevezetés a kvalitatív kutatás interjútechnikáiba*. József Péter műhely, Budapest
- Laaksonen, P. (1994): *Consumer involvement: Concepts and research*. Routledge, London
- Lai, M. K. (2015): Universal scent blackbox: engaging visitors communication through creating olfactory experience at art museum. In: Proceedings of the 33rd Annual International Conference on the Design of Communication. Limerick, Ireland. ACM, pp. 1–6.
- Larsen, S. (2007): Aspects of a psychology of the tourist experience. *Scandinavian Journal of Hospitality and Tourism*. 7. 1. pp. 7–18. <https://doi.org/10.1080/15022250701226014>
- Lawson, R., Tidwell, P., Rainbird, P., Loudon, D., Della Bitta, A. (1999): *Consumer behaviour in Australia and New Zealand*. McGraw-Hill Inc., Sydney
- Leask, A., Fyall, A., Barron, P. (2014): Generation Y: An agenda for future visitor attraction research. *International Journal of Tourism Research*, 16. 5. pp. 462-471. <https://doi.org/10.1002/jtr.1940>
- Leavitt, C., Greenwald, A. G., Obermiller, C. (1981): What is low involvement low in? In: Monroe, K. B. (Ed.), *Advances in Consumer Research* 8, Provo UT: Association for Consumer Research, pp.15-19.
- Lee, C. K., Lee, Y. K., Bernhard, B. J., Yoon, Y. S. (2006): Segmenting casino gamblers by motivation: A cluster analysis of Korean gamblers. *Tourism Management*, 27. 5. pp. 856–866. <https://doi.org/10.1016/j.tourman.2005.05.009>

- Lee, T. H., Chang, Y. S. (2012): The influence of experiential marketing and activity involvement on the loyalty intentions of wine tourists in Taiwan. *Leisure Studies*, 31. 1. pp. 103–121. <https://doi.org/10.1080/02614367.2011.568067>
- Lee, Y., Dattilo, J., Howard, D. (1994): The complex and dynamic nature of the leisure experience. *Journal of Leisure Research*, 26. 3. pp. 195–211. <https://doi.org/10.1080/00222216.1994.11969956>
- Leigh, T., Peters, C., Shelton, J. (2006): The consumer quest for authenticity: The multiplicity of meanings within the MG subculture of consumption. *Journal of the Academy of Marketing Science*, 34. 4. pp. 481–493. <https://doi.org/10.1177/0092070306288403>
- Levent, N., Pascual-Leone, A., (2014): *The multisensory museum: Cross-disciplinary perspectives on touch, sound, smell, memory, and space*. Rowman & Littlefield Publishers, Lanham
- Lincoln, Y. S., Guba, E. G. (1985): *Naturalistic inquiry*. Sage, Beverly Hills, CA
- Lu, L., Chiu, C. G., Liu, Y. (2015): Authenticity, involvement, and image: Evaluating tourist experiences at historic districts. *Tourism Management*, 50. (Oct.) pp. 85–96. <https://doi.org/10.1016/j.tourman.2015.01.026>
- Luke, J. L., Dierking, L.D., Falk, J. H. (2001): *The children's museum of Indianapolis family learning initiative: Phase I baseline report*. Technical report. Annapolis, MD: Institute for Learning Innovation.
- Luke, J. L., L. Dierking, M. Cohen Jones, and M. Wadman. 2002. *The children's museum of Indianapolis family learning initiative: Phase II report*. Technical report. Annapolis, MD: Institute for Learning Innovation.
- MacCannell, D. (1973): Staged authenticity: Arrangements of social space in tourist settings. *American Journal of Sociology*, 79. 3. pp. 589–603.
- Mairesse, F., Desvallées, A. (2010): *Key concepts of museology*. International Council of Museums. Armand Colin, Paris
- Majoros, P. (2010): *A kutatásmódszertan alapjai: tanácsok, tippek, trükkök, nem csak szakdolgozat-íróknak*. Perfekt, Budapest
- Malhotra, N. K. (2002): *Marketingkutató*. KJK-Kerszöv Jogi és Üzleti Kiadó Kft., Budapest
- Malhotra, N. K., Simon, J. (2009): *Marketingkutató*. Akadémiai Kiadó, Budapest
- Mannell, R. C., Iso-Ahola, S. E. (1987): Psychological nature of leisure and tourism experience. *Annals of Tourism Research*, 14. 3. pp. 314–331. [https://doi.org/10.1016/0160-7383\(87\)90105-8](https://doi.org/10.1016/0160-7383(87)90105-8)
- Manthiou, A., Lee, S. A., Tang, L. R., Chiang, L. (2014): The experience economy approach to festival marketing: vivid memory and attendee loyalty. *Journal of Services Marketing*, 28. 1. pp. 22–35. <https://doi.org/10.1108/JSM-06-2012-0105>
- Masberg, B. A., Silverman, L. H. (1996): Visitor experiences at heritage sites: A phenomenological approach. *Journal of Travel Research*, 34. 4. pp. 20–25. <https://doi.org/10.1177/004728759603400403>
- Mathwick, C., Malhotra, N. K., Rigdon, E. (2001): Experiential value: Conceptualization, measurement and application in the catalog and internet shopping environment. *Journal of Retailing*, 77. 1. pp. 39–56. [http://dx.doi.org/10.1016/S0022-4359\(00\)00045-2](http://dx.doi.org/10.1016/S0022-4359(00)00045-2)
- Mathwick, C., Malhotra, N. K., Rigdon, E. (2002): The effect of dynamic retail experiences on experiential perceptions of value: An internet and catalog comparison. *Journal of Retailing*, 78. 1. pp. 51–60. [https://doi.org/10.1016/S0022-4359\(01\)00066-5](https://doi.org/10.1016/S0022-4359(01)00066-5)
- Matteucci, X., Filep, S. (2017): Eudaimonic tourist experiences: the case of flamenco. *Leisure Studies*, 36. 1. pp. 39–52. <https://doi.org/10.1080/02614367.2015.1085590>
- McCall, V., Gray, C. (2014): Museums and the 'new museology': Theory, practice and organisational change. *Museum Management and Curatorship*, 29. 1. pp. 19–35. <http://dx.doi.org/10.1080/09647775.2013.869852>
- McCracken, G. (1988): *The long interview*. Sage, Beverly Hills, CA
- McIntosh, A. J. (1999): Into the tourist's mind: Understanding the value of the heritage experience. *Journal of Travel and Tourism Marketing*, 8. 1. pp. 41–64. https://doi.org/10.1300/J073v08n01_03
- McIntosh, A. J., Siggs, A. (2005): An exploration of the experiential nature of boutique accommodation. *Journal of Travel Research*, 44. 1. pp. 74–81. <https://doi.org/10.1177/0047287505276593>
- McIntyre, N. (1989): The personal meaning of participation: Enduring involvement. *Journal of Leisure Research*, 21. 2. pp. 167–179. <https://doi.org/10.1080/00222216.1989.11969797>
- McKercher B., du Cros, H., Ho, S. Y. (2004): Attributes of popular cultural tourism attractions. *Annals of Tourism Research*, 31. 2. pp. 393–407.
- Mehmetoglu, M., Engen, M. (2011): Pine and Gilmore's concept of experience economy and its dimensions: An empirical examination in tourism. *Journal of Quality Assurance in Hospitality & Tourism*, 12. 4. pp. 237–255. <https://doi.org/10.1080/1528008X.2011.541847>
- Merriam, S. B., Caffarella, R. S. (1992): *Learning in adulthood*. Adult Education Quarterly, 42. 3. pp. 198–199. <https://doi.org/10.1177/074171369204200310>
- Merriman, N. (1991): *Beyond the glass case: The past, the heritage and the public in Britain*. Leicester University Press, Leicester
- Michalkó, G. (1999): *A városi turizmus elmélet és gyakorlata*. MTA Földrajztudományi Kutató Intézet, Budapest

- Michalkó, G., Rátz, T. (2005): A kulturális turizmus élmény-gazdaságtani szempontjai. In: Enyedi, Gy., Keresztély, K. (szerk.): A magyar városok kulturális gazdasága. Magyarország az ezredfordulón. Stratégiai kutatások. MTA, Budapest
- Miles, M. B., Huberman, A. M. (1984): Qualitative data analysis: A sourcebook of new methods. Sage, Beverly Hills, CA
- Moore, K. (1997): Museums and popular culture. Cassell, London
- Morgan, M., Elbe, J., de Estaban Curiel, J. (2009): Has the experience economy arrived yet? The views of destination managers. *International Journal of Tourism Research*, 11. pp. 201–216. <https://doi.org/10.1002/jtr.719>
- Mostyn, B. (1985): The content analysis of qualitative research data: A dynamic approach. In: Brenner, M., Brown, J., Canter, D. (eds.): *The research interview: Use and approaches* (115-145). Academic Press, London
- Münnich, Á., Hidegkuti, I. (2012): Strukturális egyenletek modelljei: oksági viszonyok és komplex elméletek vizsgálata a pszichológiai kutatásokban. *Alkalmazott pszichológia*, 1. pp. 77–102.
- Nash, D. (2001): *Anthropology of tourism*. Elsevier, Oxford
- Oh, H., Fiore, A. M., Jeoung, M. (2007): Measuring experience economy concepts: Tourism applications. *Journal of Travel Research*, 46. 2. pp. 119-132. <https://doi.org/10.1177/0047287507304039>
- Osborne, G. B., Fogel, C. (2008): Understanding the motivations for recreational marijuana use among adult Canadians. *Substance Use & Misuse*, 43. 3-4. pp. 539-572. <https://doi.org/10.1080/10826080701884911>
- Osmond, A. M., Chen, T., Pearce, P. L. (2015): Examining experience economy approaches to tourists' anticipated experiences: Mainland Chinese travellers consider Australia. *European Journal of Tourism Research*, 10. pp. 95-108.
- Otto, J. E., Ritchie, J. R. B. (1996): The service experience in tourism. *Tourism Management*, 17. 3. pp. 165–174. [https://doi.org/10.1016/0261-5177\(96\)00003-9](https://doi.org/10.1016/0261-5177(96)00003-9)
- Packer, J., Ballantyne, R. (2016): Conceptualizing the visitor experience: A review of literature and development of a multifaceted model. *Visitor Studies*, 19. 2. pp. 128-143. <https://doi.org/10.1080/10645578.2016.1144023>
- Packer, J., Ballantyne, R. (2002): Motivational factors and the visitor experience: A comparison of three sites. *Curator: The Museum Journal*, 45. 3. pp. 183-198. <https://doi.org/10.1111/j.2151-6952.2002.tb00055.x>
- Papadimitriou, N., Plati, M., Markou, E., Catapoti, D. (2017): Identifying Accessibility Barriers in Heritage Museums: Conceptual Challenges in a Period of Change. *Museum International, ICOM*, 68. pp. 271-272.
- Park, M., Oh, H., Park, J. (2010): Measuring the Experience Economy of Film Festival Participants. *International Journal of Tourism Science*. 10. 2. pp. 35–54. <https://doi.org/10.1080/15980634.2010.11434625>
- Pearce, P. L. (2004): Theoretical innovation in Asia Pacific tourism research. *Asia Pacific Journal of Tourism Research*, 9. 1. pp. 57–70. <https://doi.org/10.1080/1094166042000199639>
- Pearce, P. L. (2011): *Tourist behaviour and the contemporary world*. Channel View, Bristol
- Peirce, C. S. (1998): *Collected papers of Charles Saunders Peirce*. Thoemmes, Bristol
- Pekarik, A. J., Doering, Z. D., Karns, D. A. (1999): Exploring satisfying experiences in museums. *Curator: The Museum Journal*, 42. 2. pp. 152–175. <https://doi.org/10.1111/j.2151-6952.1999.tb01137.x>
- Pekarik, A. J., Schreiber, J. B., Hanemann, N., Richmond, K., Mogel, B. (2014): IPOP: A theory of experience preference. *Curator: The Museum Journal*, 57. 1. pp. 5-27. <https://doi.org/10.1111/cura.12048>
- Perry, D. L. (2012): *What makes learning fun? Principles for the design of intrinsically motivating museum exhibits*. AltaMira Press, Lanham
- Peterson, R. A. (1992): Understanding audience segmentation from elite and mass to omnivore and univore, *Poetics*, 21. 4., pp. 243-258.
- Petkus, Jr. E. (2004): Enhancing the application of experiential marketing in the arts. *International Journal of Nonprofit and Voluntary Sector Marketing*, 9. 1. pp. 49–56.
- Piaget, J. (1995): Commentary on Vygotsky's criticisms of language and thought of the child and judgment and reasoning in the child. *New Ideas in Psychology*, 13. 3. pp. 325-340. [https://doi.org/10.1016/0732-118X\(95\)00010-E](https://doi.org/10.1016/0732-118X(95)00010-E)
- Pine, B. J. II., Gilmore, J. H. (1998): Welcome to the experience economy. *Harvard Business Review*, 76. 4. pp. 97-105.
- Pine, B., J. II., Gilmore, J. H. (1999): *The experience economy: Work is Theatre & Every Business a Stage*. Harvard Business Press, Boston
- Piskóti, I., Nagy, Zs. (2003): Múzeumi marketing - a múzeumok integrálása a turizmus rendszerébe. *Magyar múzeumok*, 9. 3. pp. 33-36.
- Popovici, G. (2010): The mountainous Banat – Tourism, people, and experiences. *Annals of Eftimie Murgu University Resita, Fascicle II, Economic Studies*, pp. 280-290.

- Prahalad, C. K., Ramaswamy, V. (2004): Co-creation experiences: The next practice in value creation. *Journal of Interactive Marketing*, 18. 3. pp. 5-14. <http://dx.doi.org/10.1002/dir.20015>
- Prebensen, N. K., Kim, H., Uysal, M. (2015) Cocreation as moderator between the experience value and satisfaction relationship. *Journal of Travel Research*, 55. 7. pp. 934-945 <https://doi.org/10.1177/00472875155583359>
- Prentice, R. (2001): Experiential cultural tourism: Museums & the marketing of the new romanticism of evoked authenticity. *Museum Management and Curatorship*, 19. 1. pp. 5-26. <https://doi.org/10.1080/09647770100201901>
- Prentice, R. C. (2004): Tourist motivation and typologies. In: Lew, A., Hall, M., Williams., A. M. (eds.) *A companion to tourism*. (pp. 261–79.) Pergamon, Oxford <https://doi.org/10.1002/9780470752272.ch21>
- Prentice, R. C., Witt, S. F., Hamer, C. (1998): Tourism as experience: The case of heritage parks. *Annals of Tourism Research*, 25. 1. pp. 1–24. [https://doi.org/10.1016/S0160-7383\(98\)00084-X](https://doi.org/10.1016/S0160-7383(98)00084-X)
- Puczkó, L., Rátz, T. (2011): Az attrakciótól az élményig. Akadémiai Kiadó, 3. kiadás, Budapest
- Puczkó, L., Rátz, T., Smith, M. K. (2007): Old city, new image: Perception, positioning and promotion of Budapest. *Journal of Travel and Tourism Marketing*, 22. 3-4. pp. 21-34.
- Quadri-Felitti, D., Fiore, A. M. (2012): Experience economy constructs as a framework for understanding wine tourism. *Journal of Vacation Marketing*, 18. 1. pp. 3-15. <https://doi.org/10.1177/1356766711432222>
- Raajpoot, N., Koh, K., Jackson, A. (2010): Developing a scale to measure service quality: An exploratory study. *International Journal of Arts Management*, 12. 3. pp. 54-69.
- Radder, L., Han, X. (2015): An examination of the museum experience based on Pine and Gilmore's experience economy realms. *Journal of Applied Business Research*, 31. 2. pp. 455-470. <https://doi.org/10.19030/jabr.v31i2.9129>
- Radder, L., Van Niekerk, P. du P., Nagel, A. (2000): Staging experiences to satisfy needs: A game-hunting example. *Academy of Marketing Studies Journal*, 4. 1. pp. 23-30.
- Rentschler, R., Gilmore, A. (2002): Museums: Discovering services marketing. *International Journal of Arts Management*, 5. 1. pp. 62-72.
- Richards, G. (1996): *Cultural tourism in Europe*, CABI, Wallingford, UK
- Richards, G. (2018): Cultural tourism: A review of recent research and trends. *Journal of Hospitality and Tourism Management*, 36. pp. 12-21.
- Richards, G., Van der Ark, L. A. (2013): Dimensions of cultural consumption among tourists: Multiple correspondence analysis. *Tourism Management*, 37. pp. 71-76.
- Richardson, S. A., Dohrenwend, B. S., Klein, D. (1965): *Interviewing: its forms and functions*. Basic Books: New York
- Ritchie, J. R. B., Hudson, S. (2009): Understanding and meeting the challenges of consumer/tourist experience research. *International Journal of Tourism Research*. 11. 2. pp. 111-126. <https://doi.org/10.1002/jtr.721>
- Ross, M. (2004): Interpreting the 'New Museology'. *Museum and Society*, 2. 2. pp. 84–103.
- Rounds, J. (1999): Meaning making: A new paradigm for museum exhibits? *Exhibitionist*, 18. 2. pp. 5–8.
- Rowan, J. (1981): A dialectical paradigm for research. In: Reason, P., Rowan, J. (eds.): *Human inquiry* (93-112): Wiley, New York
- Rubin, H. J., Rubin, I. S. (1995): *Qualitative interviewing: The art of hearing*. Sage, Thousand Oaks, CA
- Sajtos, L., Mitev, A. (2007): *SPSS Kutatási és Adatalemzési Kézikönyv*. Alinea, Budapest
- Salomon, G. (1983): The differential investment of mental effort in learning from different sources. *Educational Psychologist*, 18.1. pp. 42-50. <https://doi.org/10.1080/00461528309529260>
- Salomon, G., Almog, T. (1998): Educational Psychology and Technology: A Matter of Reciprocal Relations. *Teachers College Record*, 100. 2. pp. 222-241
- Sandell, R. (2007): *Museums, prejudice and the reframing of difference*. Routledge, Oxon
- Sargeant, A. (1999): *Marketing management for nonprofit organisations*. Oxford University Press, Oxford
- Schmitt, B. H. (1999): *Experiential marketing: How to get customers to sense, feel, think, act, relate to your company and brands*. The Free Press, New York
- Schmitt, B. H., Simonson, A. (1997): *Marketing aesthetics: The strategic management of brands, identity, and image*. The Free Press, New York
- Schultz, É. (2018): A múzeumok szerepe Budapest turizmusában. Diplomamunka, Pécs
- Scott, C. (2007): Branding museums. In: Rentschler, R., Hede, A. (Eds.): *Museum marketing: Competing in the global marketplace*. (pp. 169-185). Butterworth-Heinemann, Oxford
- Selstad, L. (2007): The social anthropology of the tourist experience. Exploring the “middle role”. *Scandinavian Semrad*, K. J., Rivera, M. (2016): Advancing the 5E's in festival experience for the Gen Y framework in the context of eWOM. *Journal of Destination Marketing & Management*, 7. pp. 58-67. <https://doi.org/10.1016/j.jdmm.2016.08.003>
- Sheng, C. W., Cheng M. C. (2012): A study of experience expectations of museum visitors. *Tourism Management*, 33. 1. pp. 53-60. <https://doi.org/10.1016/j.tourman.2011.01.023>

- Shih, T. Y. (2015): Attribute design and marketing strategy of branding experience museums. *International Journal of Electronic Business Management*. 13. pp. 85-96.
- Silverman, L. (1995): Visitor meaning-making in museums for a new age. *Curator: The Museum Journal*. 38. 3. pp. 161–170. <https://doi.org/10.1111/j.2151-6952.1995.tb01052.x>
- Simon, J. (2016) Kutatás-módszertani trendek a marketingben. *Vezetéstudomány, Marketingtudományi Különszám*, 47. 4. pp. 54-62.
- Simpson, M. (1996): *Making representations: Museums in the post-colonial era*. Routledge, London
- Sims, R. C. H. (1994): Creative multimedia design: Virtual learning environments for multiplatform applications. In C. McBeath and R. Atkinson (Eds), *Proceedings of the Second International Interactive Multimedia Symposium*, pp. 504-509. Perth, Western Australia, 23-28 January. Promaco Conventions. <http://www.aset.org.au/confs/iims/1994/qz/sims.html>
- Sipe, L. J., Testa, M. R. (2018): From satisfied to memorable: An empirical study of service and experience dimensions on guest outcomes in the hospitality industry. *Journal of Hospitality Marketing & Management*, 27. 2. pp. 178-195. <https://doi.org/10.1080/19368623.2017.1306820>
- Slater, A. (2007): „Escaping to the gallery”: understanding the motivations of visitors to galleries. *International Journal of Nonprofit and Voluntary Sector Marketing*, Special Issue: Arts Marketing 12. 2. pp. 149-162. <https://doi.org/10.1002/nvsm.282>
- Slater, A., Armstrong, K. (2010): Involvement, Tate, and me. *Journal of Marketing Management*, 26. 7-8. pp. 727–748. <https://doi.org/10.1080/0267257X.2010.481868>
- Smith, M. K. (2003): *Issues in Cultural Tourism Studies*. 2nd edition. Routledge, London
- Smith, M. K., Pinke-Sziva, I. (2019): *Cultural Tourism in Budapest*. Unpublished Report.
- Smith, V. L. (ed.) (1978): *Hosts and guests: the anthropology of tourism*. Basil Blackwell, Oxford
- Soós, S. (2017): Az impaktfaktor után – mi történik a hazai tudományos kibocsátással a Scimago Journal Rank bevezetésével? Hatások az „impaktfaktoros” publikációk körében. *Magyar Tudomány*, 178. 5. pp. 583-593.
- Stam, D. (1993): The informed Muse: The implications of ‘The New Museology’ for museum practice. *Museum Management and Curatorship*, 12. 3. 267–283. <https://doi.org/10.1080/0964779309515365>
- Stamboulis, Y., Skayannis, P. (2003): Innovation strategies and technology for experience-based tourism. *Tourism Management*, 24. 1. pp. 35-43. [https://doi.org/10.1016/S0261-5177\(02\)00047-X](https://doi.org/10.1016/S0261-5177(02)00047-X)
- Sternberg, E. (1997): The iconography of the tourism experience. *Annals of Tourism Research*, 24. 4. pp. 951–969.
- Stogner, M. B. (2009): The media enhanced museum experience: debating the use of media technology in cultural exhibitions. *Media in Transition 6 (MiT6)*.
- Stylianou-Lambert, T. (2011): Gazing from home: cultural tourism and art museums. *Annals of Tourism Research*, 38. 2. pp. 403-421.
- Sulyok, J. (2005): Kulturális turizmus az európai városokban. *Turizmus Bulletin*, 9. 3. pp. 18-29.
- Suntikul, W., Jachna, T. (2016): Profiling the heritage experience in Macao's historic center. *International Journal of Tourism Research*, 18. 4. pp. 308-318. <https://doi.org/10.1002/jtr.2050>
- Swarbrooke, J. (2000): Museums: theme parks of the third Millennium? In: Robinson, M. et al. (eds): *Tourism and heritage relationships: Global, national and local perspectives*. (pp. 417-431.) Business Education Publisher, Sunderland
- Szüle, B. (2016): *Introduction to data analysis*. Corvinus University of Budapest, Faculty of Economics, Budapest
- Tagg, S. K. (1985): Life story interviews and their interpretations. In: Benner, M., Brown, J., Canter, D. (eds.): *The research interview: uses and approaches* (163-199). Academic Press, London
- Taheri, B., Gori, K., O’Gorman, K., Hogg, G., Farrington, T. (2016): Experiential liminoid consumption: the case of nightclubbing. *Journal of Marketing Management*, 32. 1-2. pp. 19-43. <https://doi.org/10.1080/0267257X.2015.1089309>
- Tasnádi, J. (2002): *A turizmus rendszere*. Aula Kiadó, Budapest
- Tassey, G. (2004): Policy issues for R&D investment in a knowledge-based economy. *Journal of Technology Transfer*, 29. 2. pp. 153–185. <https://doi.org/10.1023/B:JOTT.0000019536.59816.ae>
- Tóth, Á. (2013): *Kultúrafinanszírozás az Európai Unió tagállamaiban és Magyarországon*. Akadémiai Kiadó, Budapest
- Thyne, M. (2001): The importance of values research for nonprofit organisations: The motivation-based values of museum visitors. *International Journal of Nonprofit and Voluntary Sector Marketing*, 6. 2. pp. 116-130. <https://doi.org/10.1002/nvsm.140>
- Thynea, M., Hede, A. M. (2016): Approaches to managing co-production for the co-creation of value in a museum setting: when authenticity matters. *Journal of Marketing Management*, 32. 15–16. pp. 1478–1493. <https://doi.org/10.1080/0267257X.2016.1198824>
- Timothy, D. J., Nyaupane, G. P. (2009): *Cultural heritage and tourism in the developing world: A regional perspective*. Routledge, Abingdon

- Todd, S., Lawson, R. (1999): Towards a better understanding of the financial donor: An examination of donor behaviour in terms of value structure and demographics. *International Journal of Nonprofit and Voluntary Sector Marketing*, 4. 3. pp. 235-244.
- Tomiuc, A. (2014): Navigating culture. Enhancing visitor museum experience through mobile technologies. From Smartphone to Google Glass. *Journal of Media Research*, 7. 3. pp. 33-47.
- Tram (2009) ATLAS Cultural Tourism Surveys, www.tram-research.com/atlas/surveytools.htm
- Tranfield, D., Denyer, D., Smart, P. (2003): Towards a methodology for developing evidence-informed management knowledge by means of systematic review. *British Journal of Management*, 14. 3. pp. 207–222. <https://doi.org/10.1111/1467-8551.00375>
- Trilling, L. (1978): *Sincerity and authenticity*. Oxford University Press, London
- Trinh, T. T., Ryan, C. (2013): Museums, exhibits and visitor satisfaction: A study of the Cham Museum, Danang, Vietnam. *Journal of Tourism and Cultural Change*, 11. 4. pp. 239-263. <https://doi.org/10.1080/14766825.2013.829481>
- Tsai, S. (2005): Integrated marketing as management of holistic consumer experience. *Business Horizons*, 48. 5. pp. 431–441. <https://doi.org/10.1016/j.bushor.2005.02.005>
- Tung, V. S., Ritchie, J. B. (2011): Investigating the memorable experiences of the senior travel market: an examination of the reminiscence bump. *Journal of Travel and Tourism Marketing*, 28. 3. pp. 331-343.
- Urry, J. (1990): *The tourist gaze: Leisure and travel in contemporary societies*. SAGE Publications, London
- Van der Ark, L. A., Richards, G. (2006): Attractiveness of the cultural activities in European cities: A latent class approach. *Tourism Management*, 27. pp. 1408-1413.
- Vargo, S. L., Lusch, R. F. (2004): Evolving to a new dominant logic for marketing. *Journal of Marketing*, 68. 1. pp. 1-17. <https://doi.org/10.1509/jmkg.68.1.1.24036>
- Vergo, P. (1989): *The New Museology*. Reaktion Books, London
- Vi, C. T., Ablart, D., Gatti, E., Velasco, C., Obrist, M. (2017): Not just seeing, but also feeling art: Mid-air haptic experiences integrated in a multisensory art exhibition. *International Journal of Human-Computer Studies*, 108. Dec. pp. 1-14. <https://doi.org/10.1016/j.ijhcs.2017.06.004>
- Volo, S. (2009): Conceptualizing experience: A tourist based approach. *Journal of Hospitality Marketing & Management*, 18. 2/3. pp. 111–126. <https://doi.org/10.1080/19368620802590134>
- Vygotsky, L. S. (1978): Interaction between learning and development. In: Cole, M., John-Steiner, V., Scribner, S., Souberman, E. (Eds.): *Mind and Society: The Development of Higher Psychological Processes*. Harvard University Press, Cambridge
- Walliman, N. (2011): *Research methods: The Basics*. Routledge, London
- Walls, A. R., Okumus, F., Wang, Y., Kwun, D. J. W. (2011): An epistemological view of consumer experiences. *International Journal of Hospitality Management*, 30. 1. pp. 10–21. <https://doi.org/10.1016/j.ijhm.2010.03.008>
- Walmsley, B. (2011): Why people go to the theatre: A qualitative study of audience motivation. *Journal of Customer Behaviour*, 10. 4. pp. 335-351. <https://doi.org/10.1362/147539211X13210329822545>
- Walsh, K. (1992): *The representation of the past: museums and heritage in the post-modern world*. Routledge, London
- Wang, N. (1999): Rethinking authenticity in tourism experience. *Annals of Tourism Research*, 26. 2. pp. 349–370. [https://doi.org/10.1016/S0160-7383\(98\)00103-0](https://doi.org/10.1016/S0160-7383(98)00103-0)
- Wang, Y., Feng, Y., Feng, B. (2013): The study on the significance of difference between demographics and tourist experiences in Macau Casino hotels. *Proceedings of 2013 International Symposium – International Marketing Science and Information Technology*.
- Waterman, A. (1993): Two conceptions of happiness: Contrasts of personal expressiveness (eudaimonia) and hedonic enjoyment. *Journal of Personality and Social Psychology*, 64. 4. pp. 678–691. <http://dx.doi.org/10.1037/0022-3514.64.4.678>
- Weaver, S. (2007): *Creating great visitor experiences: A guide for museums, parks, zoos, gardens, and libraries*. Left Coast Press, Walnut Creek
- White, R., Hayward, M., Chartier, P. (2004): *Edutainment: The next big thing*. Presented at IAAPA 2004 Orlando Convencion. Orlando, USA, Available via: <https://www.whitehutchinson.com/news/downloads/IAAPAEdutainmentSeminar.pdf>
- Willard, P., Frost, W., Lade, C. (2012): Battlefield tourism and the tourism experience: the case of Culloden. In: Cauthe 2012: *The new golden age of tourism and hospitality*. Book 2. *Proceedings of the 22nd Annual Conference*. (pp. 665-670.) La Trobe University, Melbourne
- Wilson, E. G. (2009): The most dangerous hobby in the world - Film collecting in the digital age. *Virginia Quarterly Review*, 85. 2. pp. 150-159.
- Woehler, K. (2004): The rediscovery of slowness, or leisure time as one's own and as self-aggrandizement? In: Weiermair, K., Mathies, C. (eds.): *The tourism and leisure industry: Shaping the future*. (pp 83 – 92.) The Haworth Hospitality Press, New York

- Wolcott, H. F. (1990): Writing up qualitative research. Sage, Newbury Park, CA
- Wright, G. (1990): The origins of American industrial success, 1879–1940. *American Economic Review*, 80. 4. pp. 651–668.
- Zátori, A. (2013): A turisztikai élményteremtés vizsgálata szolgáltatói szemszögből. PhD értekezés, Budapest
- Zátori Anita (2014a): Városi turizmus és kultúra. In: Jászberényi M. (szerk.): A kulturális turizmus sokszínűsége. Budapest: Nemzeti Közszerológati és Tankönyv Kiadó, 93-113. o.
- Zátori, A. (2014b): Élményszemlélet a turizmusban - A turisztikai élményteremtés koncepciói. *Turizmus Bulletin*, 16. 2. pp. 51-60.
- Zátori, A. (2014c): A turisztikai élményteremtés koncepciói a gyakorlatban. *Turizmus bulletin*, 16. 3-4. pp. 49-58.
- Zátori, A. (2014d): Az élménymenedzsment koncepcionális alapjai. (The conceptualization of experience management). *Vezetéstudomány - Budapest Management Review*, 45. 9. pp. 57-66.
- Zerényi, K. (2016): A Likert-skála adta lehetőségek és korlátok. *Opus et education*, 3. 4. pp. 470-478.
- http://nemzetkozi-gazdalkodas.hu/files/952/9_MM_faktor.pdf

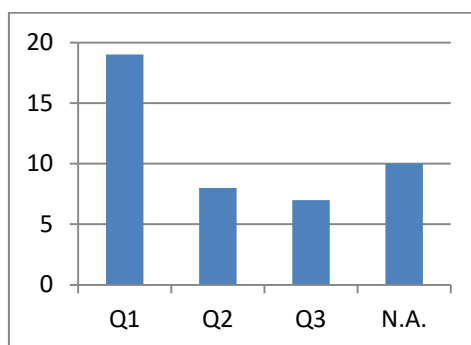
Other sources

- 1997/CXL. törvény a muzeális intézményekről, a nyilvános könyvtári ellátásról és a közművelődésről. Magyar Közlöny Országgyűlési Jogtára, Letöltve: 2019. 11. 15.
- <https://mkogy.jogtar.hu/jogszabaly?docid=99700140.TV>
- Jorvik. Jorvik. Viking Centre. Available via <https://www.jorvikvikingcentre.co.uk/> (Letöltve: 2017.05.18)
- VAM. Victoria and Albert Museum. Available via <http://www.vam.ac.uk/blog/creating-new-europe-1600-1800-galleries/please-touch> (Letöltve: 2017.05.18)

8 APPENDICES

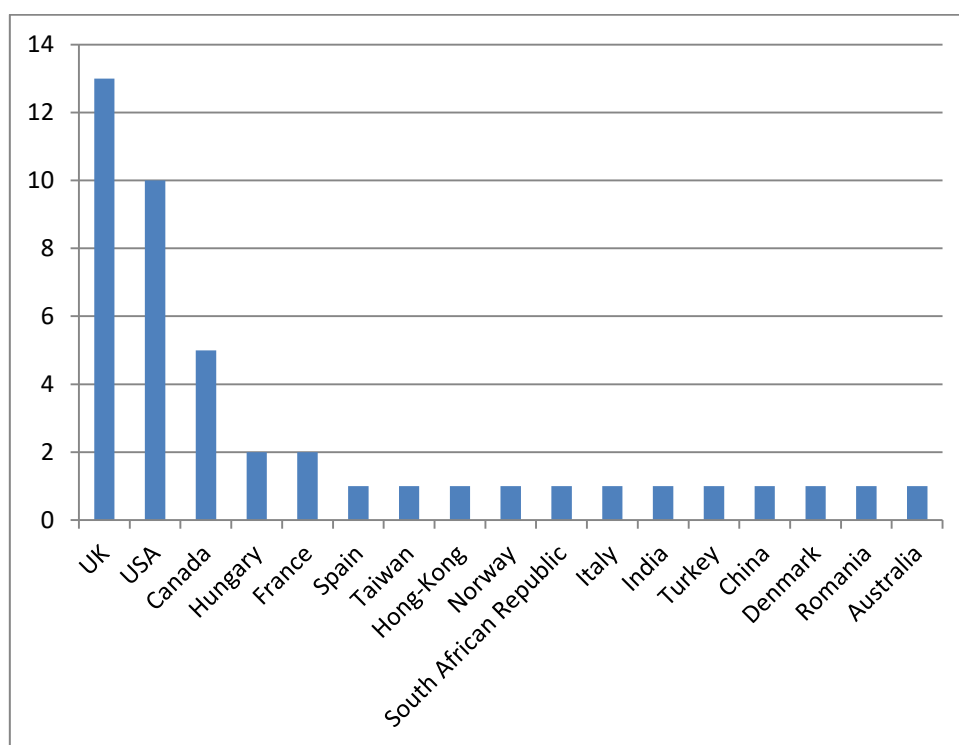
1. Appendix – Figures illustrating the systematic literature review

17. Figure Distribution of articles based on 2017 SJR data



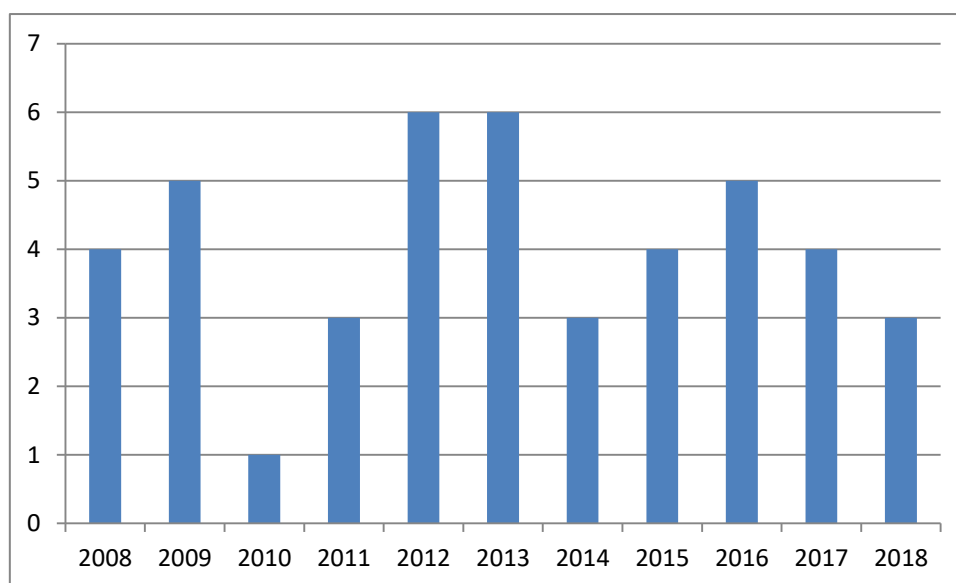
Source: own compilation

18. Figure Distribution of articles based on the country of first author's university/institution



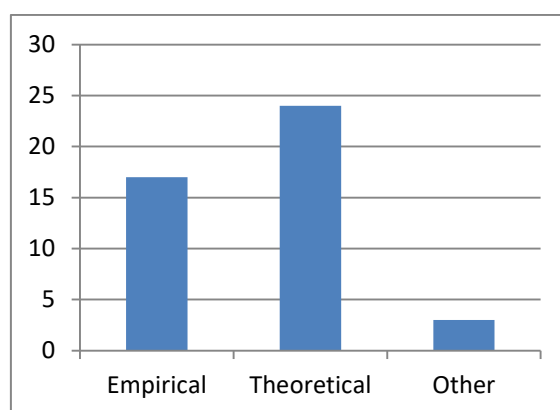
Source: own compilation

19. Figure Distribution of articles based on year of publication



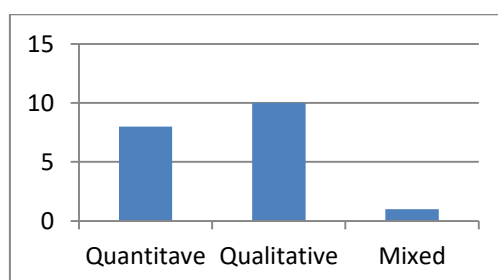
Source: own compilation

20. Figure Distribution of articles based on type of research



Source: own compilation

21. Figure Distribution of empirical research articles based on type of research



Source: own compilation

2. Appendix: Summary of articles focusing on measuring experience in the systematic literature review

	Reference	Field	Relevance of article to the main focus of the study	Research topic	Research type: Empirical (Qualitative, Quantitative, Mixed) or Theoretical	Experience measurement using 4E model or another model	The paper used the phenomenon of escapism according to its meaning in the 4E model (4E) or different (other).	Research result
1.	Jászberényi, Ásványi & Bodnár, 2018	museum/heritage	Relevant	to study what types of consumer experiences foreign tourists gain in a museum based on tripadvisor feedbacks	qualitative	Measuring using 4E model	4E	In the Hungarian National Gallery the consumer experience is mostly characterized by educational and esthetic experience, which is complemented by the entertainment experience, but the escapist one is completely absent.
2.	Haiyan & Jasper, 2018	consumer experience	Not relevant	scale development to measure mallshopping experience	mixed	Scale development based on various models	4E	The authors established reliability and validity of the scale and found support for the effects of shopping experience on mall patronage.
3.	Forgas-Coll, Palau-Saumell, Matute & Tárrega, 2017	museum/heritage	Relevant	to develop an integrated model that examines how service quality, perceived experiences and enduring involvement determine tourists' behavior.	quantitative	Model development using Kang & Gretzel (2012): learning, enjoyment, escape (evasion)	4E	The results suggest that visit experience, service quality and involvement are drivers of satisfaction. Visitors' level of art involvement negatively moderates the influence of perceived quality and experience on tourists' satisfaction.

4.	Shih, 2015	museum/heritage	Relevant	to perform the comparative analysis of the consumer perceptions on experiential marketing, experience values and attribute design toward three targeted branding experience museums in Taiwan	quantitative	Integration of 4E and Mathwick, C., Malhotra, N. K. & Rigdon, E. (2001, 2002). - Playfulness (escapism, enjoyment)	4E	The results proved that action experiential marketing, consumer return on investment, service excellence and location convenience of branding experience museums are helpful for consumer loyalty intention.
5.	Suntikul & Jachna, 2016	museum/heritage	Relevant	to study the experience profile of visitors in individual attractions and complex historic centre	quantitative	Measuring using 4E model	4E	Reveals distinctions between the experience values of members of a subset of the tourism amenities of a destination (in this case, the heritage properties of Macao's Historic Center) and provides insights into personal attitudes towards the place.
6.	Derbaix & Gombault, 2016	museum/heritage	Not relevant	to study how visiting a particular heritage-based attraction becomes an authentic experience through consumer's imaginative processes	qualitative	Model development based on literature and deep interviews	other: esthetic consumers search for authenticity by escapism through imaginative daydreaming	Results show that material dimensions (e.g. the studio setting, familiar objects, and guides) mixed with immaterial dimensions (e.g. Cézanne's aura, stories, and atmosphere) facilitate consumers' imagination through immersion, embodiment, and narrative transportation, creating an authentic experience.
7.	Mehmetoglu & Engen, 2011	museum/heritage	Relevant	to empirically examine the applicability of the 4E model in two tourism contexts (museum, festival)	quantitative	Measuring using 4E model	4E	The findings show that different experiential dimensions influence the visitors' overall satisfaction in different contexts.

8.	Taheri, Gori, O’Gorman, Hogg & Farrington, 2016	other tourism destination	Not relevant	to develop and empirically test a conceptual model that investigates the process of experiential consumption (creating an Experiential Liminoid Consumption (ELC))	quantitative	Use of Experiential Liminoid Consumption (ELC) model	4E and other	The creation of a space by nightclub managers and marketers that encourages an experience characterised by aspects of the liminoid, such as feelings of social subversion, the spark and energy of spontaneous communitas, and the feeling of freedom of choice (optionality), will lead to heightened pleasure and arousal, and to repeat business.
9.	Capitello, Agnoli, Charters & Begalli, 2017	other tourism destination	Relevant	to analyse the city image as perceived by tourists by exploring the sources of experienced or expected utility.	quantitative	Measuring using 4E model	4E	German visitors' favourite experiences mainly include the most attractive tourist sites of Verona and its typical food and wine production. However, current and potential visitors attached different importance to these experiences and showed a varying willingness to pay. The study discusses the role of tangible and intangible components acting as pull factors for new visitors and those favouring visitor loyalty.
10.	Manthiou, Kang, Sumarjan & Tang, 2016	other tourism destination	Not relevant	to investigate the relationship between hotel guests’ brand experience, knowledge and loyalty to name-brand hotels	quantitative	Model development based on Brakus, Schmitt & Zarantonell (2009)	4E	Brand experience was represented as a holistic concept with sensory, affective, behavioral and intellectual aspects. While brand experience influences brand loyalty, its impact is partially mediated by brand knowledge.
11.	Walmsley, 2011	art	Not relevant	to explore the fundamental drivers behind theatregoing and to fill a gap in the literature on audience motivation	qualitative	Model development based on Morris Hargreaves McIntyre (2007)	4E	The research finds that the key motivating factor for participants was the pursuit of emotional experiences and impact.

12.	Chauhan & Manhas, 2014	consumer experience	Not relevant	to examine the nature and extent of customer experience in civil aviation sector.	quantitative	Model development based on various models	other, but 4E is important part of analysis	Customer experience is a multidimensional construct. It further suggests that there is a significant impact of experiential dimensions on overall customer experience and there exists a significant difference on the basis of airlines regarding customer experience.
13.	Hawkins & Davis, 2012	consumer experience	Relevant	to discuss how the concept of experience goods could be integrated conceptually into innovation studies.	theoretical	Did not measure experience	4E	Drawing on the literature of marketing, consumer research, and cultural economics, various dimensions of experience as a factor in innovation are mapped onto Schumpeter's innovation typology.
14.	Ritchie & Hudson, 2009	consumer experience	Relevant	to provide a framework for better understanding and identifying the major challenges we face in consumer/tourist experience research	theoretical	Did not measure experience	4E	The paper categorised extant knowledge into six main streams of theoretical thinking and empirical research.
15.	Huang, Scott, Ding & Cheng, 2012	art	Relevant	to examine the effect of mood on satisfaction derived from experiencing an iconic and immersive cultural performance	quantitative	Measuring using 4E model	4E	Mood, together with visitor expectations and performance evaluations, was found to be significantly related to satisfaction and future intentions to recommend the show to others.

16.	Leask, Fyall & Barron, 2014	visitor attraction	Relevant	to analyse the profile and patterns of consumption of Generation Y, their consumption experiences and the role of information communication technologies and social media in determining their emerging patterns of behaviour at visitor attractions	theoretical	Did not measure experience	other	Paper identifies core generational traits, patterns of consumption, attributes of consumer experience, ICT and social media use of Generation Y. it suggests to revitalize research in the broader domain of attractions and the means by which different generational cohorts generally, and Gen Y in particular, are likely to shape and influence their modus operandi in the future.
-----	-----------------------------	--------------------	----------	--	-------------	----------------------------	-------	--

3. Appendix: Interview draft for museum professionals and its connection to the refined model

Interview draft for museum professionals and its connection to the refined model		
	Questions	Fitting to refined model
1.	What do you think people go to museums?	Motivation – introductory question
	o You have mentioned... Do you think there is any kind of other motivation that attract people to museums?	
	o What people like to experience in museums?	
	o What differentiates museums from other attractions, leisure activities?	
2.	What kind of experience do you think people search for / can find in a museum?	Types of visitor experience – comprehensive question
3.	In what terms do you think is different a day spent in a museum to a weekday for visitors? What kind of significance do you think escaping everyday problems have during a museum visit?	Escapism – comprehensive dimension
4.	Have museum visiting habits of people changed recently?	Museum visiting habits – Explaining factor
	o e.g. frequency, age group, that is interested, motivation, company	
5.	What kind of functions museums have these days?	Functions of museums - introductory question
	o What are museums tasks? Aims?	
	o To what kind of events, opportunities does it provide spaces and by that what kind of functions does it fulfil?	
	o Do you think the most popular/successful museums among visitors are different from this point of view? Do they have the same aims, functions?	
6.	Who do you think museums' / your institution's competitors are?	Competitors of museums – introductory question
7.	What do you think visitor experience is influenced by? What strengthens good experience / results bad experience?	Factors influencing visitor experience – revealing question
8.	How important are during the museum visit the following?	Types of visitor experience – focusing question
	o education	
	o esthetic experience	
	o entertainment	
	o physical involvement and active participation in an activity	

	o virtual involvement and active participation in an activity	
9.	How, by what devices/methods museums can enhance this physical/virtual involvement and active participation (in the frame of their basic service, so not during special programs, e.g. museum education)	Factors influencing active involvement – revealing question
10.	How important do you think that the following activities appear in an exhibition? How important do you think it is for visitors to encounter the following experience during their visit?	Components of active involvement – focusing question
	o Edutainment	
	§ Interactive edutainment	
	o Interactivity	
	o Co-creation	
	o Infocommunication technologies (virtuality, information, social media)	
	o Iconic authenticity – replica objects that are authenticated by their information content and environment	Exhibition text
	o Multisensory experience	
11.	What do you think features good exhibition text?	Exhibition text
	o How important do you think it is for visitors to encounter simple, easily understandable texts during the exhibition?	
12.	What do you think defines the most memorable experience during a museum visit?	Demand side sweet spot
13.	What do you think in summary what kind of supply a museum has to possess for being successful?	Supply side sweet spot

4. Appendix: Publications of the author related to the topic

- Ásványi, K., Jászberényi, M., **Bodnár, D.** (2017): Egy budapesti múzeum az élményvágyó kulturális turista szemében [A museum of Budapest in the eyes of the experience-desired cultural tourist]. In: Bányai, E., Lányi, B., Töröcsik, M. (szerk.) Tükröződés, társtudományok, trendek, fogyasztás: Egyesület a Marketing Oktatásért és kutatásért (EMOK) XXIII. országos konferencia: Tanulmánykötet. (pp. 5-13.) Pécsi Tudományegyetem Közgazdaságtudományi Kar (PTE KTK), Pécs (2017. augusztus.28., Pécs)
- Bodnár, D.** (2014). Turisztikai attrakciók megjelenítése – mobil applikációk, digitális eszközök [Interpretation in tourism attractions – mobile applications, digital devices]. In: M. Jászberényi (szerk.) A kulturális turizmus sokszínűsége. (pp. 129-142.) Nemzeti Közszerológiai és Tankönyv Kiadó, Budapest.
- Bodnár, D.** (2015). Place of modern interpretation in heritage attractions, through the case study of virtual museum of Herculaneum. In: RSA Conference Studies, 2015. Budapest
- Bodnár, D.,** Jászberényi, M., Ásványi, K. (2017): Az új muzeológia megjelenése a budapesti múzeumokban [New museology in the museums of Budapest]. Turizmus Bulletin, 17. 1-2. pp. 45-55.
- Bodnár, D.** (2018): Látogatói élmény a múzeumokban - az eszképiizmus dimenziójának kritikai elemzése [Visitor experience in museums – critical analysis of the escapism dimension]. IX. Országos Turizmus Konferencia – Autentikus Turizmus c. konferencia. Konferenciaelőadás (2018. október 12., Pécs)
- Bodnár, D.,** Jászberényi, M. (2018): Felfedezésre váró "gyöngyszemek", kastélyok és várak iránti attitűd vizsgálata feltáró kutatás keretében ["Pearls", analysing the attitude towards palaces and castles in the frame of an exploratory research]. In: Csapó, J., Gerdesics, V., Töröcsik, M. (szerk.): Generációk a turizmusban. I. Nemzetközi Turizmusmarketing Konferencia: Tanulmánykötet. (pp. 332-341.) Pécsi Tudományegyetem Közgazdaságtudományi Kar (PTE KTK), Pécs (2018. március 23, Pécs)
- Bodnár, D.** (2019): Múzeumi látogatói élmény [Museum visitor experience]. Turizmus Bulletin, 19. 3. pp. 38-51.
- Bodnár, D.** (2019): Escapism or active involvement: A dimension of museum visitor experience. Vezetéstudomány / Budapest Management Review, 5. 11. pp.
- Jászberényi, M., Ásványi, K., **Bodnár, D.** (2018): New Museology and Tourist Experience in Cultural Tourism - The Case Study of a Museum in Budapest. Virgil Madgearu Review Of Economic Studies And Research 1. 2. pp. 41-53.
- Jászberényi, M., Ásványi, K., **Bodnár, D.** (2017): Kulturális turizmus és az új muzeológia kapcsolódása budapesti múzeumok példáján keresztül [Relationship of cultural tourism and new museology through the example of museum in Budapest]. Sport – Gazdaság – Turizmus c. konferencia. Konferenciaelőadás, Győr, 2017. június 8.