

ESCAPISM OR ACTIVE INVOLVEMENT?

A DIMENSION OF MUSEUM VISITOR EXPERIENCE

ESZKÉPIZMUS VAGY AKTÍV BEVONÓDÁS?

A MÚZEUMI LÁTOGATÓI ÉLMÉNY EGY DIMENZIÓJA

Visitor experience is a highly important concept in the tourism industry, which has to be taken into consideration by museums as well, to awaken the interest of their new target groups. The functions and audience of these institutions are becoming much wider than they were earlier. Among other external and internal factors, selected exhibition topics, services, applied interpretation methods and the installation design impact the opportunity of visitors to collect memorable experiences.

The present article provides a detailed narrative literature review regarding museum visitor experience. The author presents the results of a systematic literature review on „escapism” as an experience dimension of Pine and Gilmore’s 4E model (1998).

The author’s aim is to provide an overview of the new museology paradigm and the significant trends affecting visitors’ attitudes and finally to insert them into a refined experience model, focusing on its escapism dimension.

Keywords: new museology, museum, visitor experience, escapism, Pine and Gilmore, active involvement

A látogatói élmény fogalma a turizmus iparágában megkerülhetetlen fontosságú, amelyet a múzeumok, mint bővülő funkcióval rendelkező intézményeknek is egyre inkább figyelembe kell venni közönségük érdeklődésének felkeltése érdekében. A múzeumok által választott kiállítási témák, a kialakított szolgáltatások, az alkalmazott interpretációs módok, illetve az installációs környezet erőteljesen befolyásolja a látogatók lehetőségeit az emlékezetes élmények gyűjtésére vonatkozóan. Jelen cikk részletes narratív szakirodalmi áttekintést nyújt a múzeumi látogatói élményről, valamint a témában megvalósítandó primer kutatáshoz is előkészítésként szolgál. A szerző bemutatja az általa elvégzett szisztematikus szakirodalmi áttekintést, amely Pine és Gilmore (1998) 4E modelljének eszképiizmus dimenziójára fókuszál. A cikk célja az új muzeológia paradigmájának, valamint a látogatói attitűdöt meghatározó trendek áttekintése, és ezek rendszerszintű beillesztése egy továbbfejlesztett élménymodellbe, kiemelve annak eszképiizmus dimenzióját.

Kulcsszavak: új muzeológia, múzeum, látogatói élmény, eszképiizmus, Pine és Gilmore, aktív bevonódás

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The experience economy influences the museum world, just as other sectors of the economy, urging professionals to focus more on visitors' changing demand, providing suitable circumstances for reaching holistic and memorable experiences. Participating, learning and experiencing the museum became much more important for visitors than simply being there and observing an exhibition (Trinh & Ryan, 2013). There was a shift in museology as well, from a cultural transmission paradigm to a visitor meaning making paradigm (Rounds, 1999), which means that instead of enjoying the passively received content of an exhibit, visitors seek for personal meanings, trying to fulfil several human needs (Rounds, 1999; Silverman, 1995). According to Masberg and Silverman (1996), a museum visitor experience is a really complex and multidimensional phenomenon, which has a much wider meaning than learning itself. Packer & Ballantyne (2016) state that however many research studies have been conducted on visitor experience, most of them focused exclusively on learning as an outcome, which, according to Silverman (1995) might have hindered the other types of contribution that museums could provide. However, some models identify other dimensions of museum visitor experience as well (Masberg & Silverman, 1996; Pine & Gilmore, 1998; Doering, 1999; Pekarik, Doering & Karns, 1999; Jarrier & Bourgeon-Renault, 2012; Packer & Ballantyne, 2016).

Understanding better museum visitor experience supports museum managers' decisions of allocating their resources, designing appropriate marketing and promotional strategies. They might gain a better overview of demanded services and exhibitions that enhance memorable experience. Measuring properly visitor experience is crucial for identifying the aspects that are important to visitors, therefore improvement of measurement tools is significant as well.

Methodology

A narrative review was conducted in the first part of the article followed by a systematic literature review in the second part. Narrative review involved the literature of new museology, museum/visitor experience and several interpretation methods (such as interactivity, multisensory devices and co-creation) that influence visitor experience. The author analyses the experience model of Pine and Gilmore (1998), focusing on its escapism dimension, which is frequently interpreted in a different way than its original meaning. The author points out that escapism itself is a general tourism motivation, which appears several times in measurement scales as well, as an experience dimension.

Use of narrative review is general in management research where "level of formality and standardisation in designing/adopting protocol is usually low" (Tranfield et al., 2003, p. 213). To identify a field/sub-fields of a study, this kind of research uses informal consultation. An implicit idiosyncratic method of data collection is applied (Tranfield et al., 2003). 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". The analysis of the literature is interpretive and non-standardized. Narrative reviews are a discussion of important topics from a theoretical point of view. They 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, Nobre & Jatene, 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, Mulrow & Haynes, 1997, in: Tranfield et al., 2003, p. 209). which "identifies key scientific contributions to a field of question" (Tranfield et al., 2003, p. 209).

Within the frame of the present systematic literature review the author conducted an initial filtration of EBSCO database with different keywords, which did not directly fulfil the aims of the research (explained later). Following that, a second filtration was conducted, the results of which are analysed later on in the present article. The method of the second filtration was refined in order to focus on the studies which use the interpretation of escapism from the model of Pine and Gilmore, and on those studies, which examine the museum experience, considering not only the primary sections of the articles in the database (authors, topic, keywords, title, abstract) but the whole text. The basis of the second filtration, which served as the main research were studies, which were published in academic journals between 2008 and 2018 and their text included all of the following four words at least once: Experience, Escapism, Pine, Museum. The filtration resulted in 44 articles, all of which were systematically analysed.¹

In Budapest Management Review, several studies have already been published with a similar methodology. Kremes (2018) focused on HR analytics and its moderating factors in a theoretical paper, which was completed with a systematic review of 39 articles of international literature. Ócsai (2018) studied ecological consciousness of companies starting with a detailed narrative review that continues with the short systematic review of the 5 relevant articles published in Budapest Management Review.

At the end of the present article, after systematically reviewing the literature, the author concludes the findings with a refined experience model.

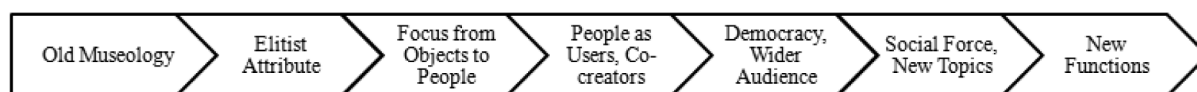
Results

New museology

Museology is the critical and theoretical examination of the museal field (Mairesse & Desvallées, 2010, p.19.). McCall & Gray (2014, p. 21) defines new museology as "a specific ideology and discourse that has affected expectations around the purpose of museums", that was based

on the idea that the role of museums in society needed to change. In the frame of the discourse new museology encourages different communication and styles of expression in contrast to classic, collections-centred museum models (Mairesse & Desvallées 2010). Papadimitriou et al. (2017, p. 272) described how “as we approached the new millennium, museums became more self-reflecting and socially conscious, focusing on questions of wider public participation and interaction”. Following criticisms of curatorial practices which were legacies of colonialism and nationalism, new museological practices have focused on being more inclusive, participatory and democratic, especially for ‘non-privileged’ groups. However, this diversity has proved to be challenging for museums and many barriers still exist. Realizing the processes and adapting optimal solutions has taken a long time, and many institutes not yet completed this process. Figure 1 illustrates the shift from Old to New Museology:

Figure 1. Way from Old to New Museology



Source: Bodnár et al. (2017)

facts as part of collections (Simpson, 1996; Hudson, 1998). Meaning-making is the key of modern museums. Therefore, interpretation of a given object is becoming more and more important; it can be even more interesting than the object itself. People in contemporary society are users of objects and sometimes even creators of artifacts within the museums (Simpson, 1996). An important focus is that art, history and other topics should not be interpreted only in one way, there should be more discussion, more involvement of visitors, who would not just be simply observers, but active participants.

On the other hand, professional, scientific background is very much needed for the accurate representation of these institutions, which might become overshadowed as a result of the previous changes.

Social context

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. On the other hand, emotions are just as important, considering, that during a museum visit, engagement of the visitor might be reached only if she/he is not only an observer, but also the exhibition provokes some kind of feelings.

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”, pp.989) and that they would not be made to feel welcome (Dawson, 2014). There can be linguistic and educational barriers too.

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). Being elitist meant also that museums were ‘cultural authorities’ upholding and communicating the truth (Harrison, 1993), the only truth that could exist. Museums found it difficult to compete with other tourism attractions, their image of 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).

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 arti-

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 (Tomiuc, 2014).

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. Museums have the responsibility of facilitating the interpretation of objects, and artifacts by visitors.

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 wellbeing (Chatterjee & Noble, 2013).

The function of entertainment is supported by many professionals, however several researchers express doubts regarding this issue, urging consideration and balance (Kotler & Kotler, 2000).

Museum visitor experience

The concept of experience economy describes a phenomenon which evolved at the end of the 20th century, the focus of which is searching and providing experiences. On the demand side the significant element in consumer behaviour is the experience, which can be gained from the consumer’s decision; on the supply side the only important competitive edge derives from the intensity of experience

that can be provided by a company to the consumers of its products or services (Michalkó & Rátz, 2005). According to Pine and Gilmore (1999) experience is the last stage in the economic progression of commodities, goods and services. Organizations are required to add value to their products and services which result in memorable and satisfactory experience, engaging consumers on an emotional, physical, intellectual or even on spiritual level (Pine & Gilmore, 1998). The effect of the experience economy influences all the different sectors including the tourism and museum fields as well.

Defining visitor experience

There are different approaches regarding the identification of experience itself. Based on Packer and Ballantyne (2016), approaches can be categorized into four groups whether they concern experience as a flow of consciousness, as a subjective response to an event or stimulus, as a memorable impression or as a designed or staged offering.

Consumer experience is influenced by many factors, it cannot be considered as a vacuum-like phenomenon, without all the potential external and internal effects, although it is unique for every person (Zátori, 2014b). Walls and others (2011) suggest that consumer experience is influenced by individual characteristics, situational factors, physical experience elements, and human interaction elements. The same factors can be detected while analysing the visitor experience at a tourism attraction or in a museum.

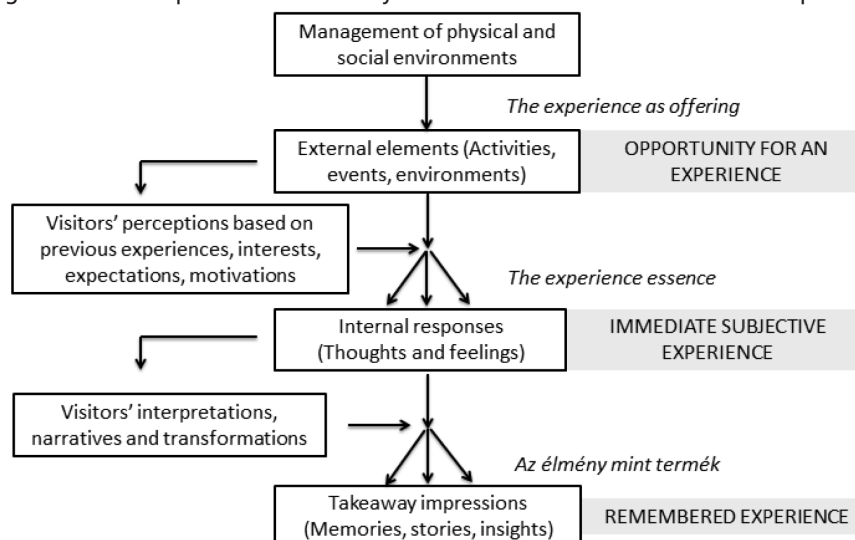
For the purposes of this study, the author applies the final definition of visitor experience developed by Packer and Ballantyne (2016) as the result of a work collecting and analysing 16 definitions and 18 models. The researchers suggested that experience is something subjective, which happens inside the visitor, based on the events and environment. The service provider cannot offer an artificially organized experience, but can only ensure the proper environment, providing the opportunity to live the experience (Walls, Okumus, Wang & Kwun, 2011; Schmitt, 1999), from which the visitors can chose the

most important elements for themselves. This also corresponds with the concept of value co-creation by Prahalad and Ramaswamy (2004). Hennes (2010) suggests that the exhibition is not the experience itself, but provides a platform for that. Some researchers consider experience as one moment, others as a procedure. Based on the principle of continuity, Dewey (1938/1963) suggests, that every little experience changes the person, and for this reason has an impact on his/her subsequent experiences. Weaver (2007) supports the holistic view of visitor experience, from the moment of inviting (from the advertisement reaching the potential visitor or the impressions in the parking area) to the final moment (impressions taken home). Packer and Ballantyne (2016) underline therefore, that in any context the author has to clarify whether he/she defines the experience as a whole procedure (planning, participating, remembering) or just one moment or event. According to their ideas, an experience can be separated from everyday events because of its emotional intensity or its temporal and spatial uniqueness, therefore it is not a commonplace event, as Walls and others (2011) mention as one extremity. Packer and Ballantyne (2016) suggest that not all museum visits provide a transformative experience, but while the visitor recalls his/her experience, shows photos to others or appears in the social media in the museum, it becomes a memorable experience. However Mcintosh and Siggs (2005) attribute a higher level of value to the touristic experience, than to the general consumer experience.

As stated earlier, the author uses the definition of Packer and Ballantyne (2016, p. 133), completing it with the importance of the visitor experience, such as the following: “an individual’s immediate or ongoing, subjective and personal response to an activity, setting, or event outside of their usual environment” which possesses a higher level of value for the visitor.

Definition of the visitor experience is illustrated in the conceptual framework of Figure 2, showing the key factors associated with the visitor experience and their relationships.

Figure 2. A conceptual scheme of key factors associated with the visitor experience



Source: Packer & Ballantyne (2016)

The size of museum audiences is endangered worldwide as the free-time of consumers decreases, and at the same time, the number of leisure opportunities continuously increases (Kelly, 2005). Several museums suffer from financial problems, which urge them to satisfy better visitors' needs, and to reach higher visitor satisfaction, moreover positive word of mouth. To reach their goals it is important to provide experiences which fulfil visitor's expectations and to create a suitable environment for them.

People consume the same product with different motivations (Holt, 1997). Thyne (2001) proved that museum visitors cannot be considered as a heterogenic target group with the same attributes. In his qualitative research, educational learning objectives appeared as well, although less significantly than in earlier studies. On the other hand, social experience, such as entertainment and the relationship with friends and relatives turned out to be much more important than before. Edutainment was proved to be significant as well. Thyne (2001) underlines that earlier research studies focused on the individual values (e.g. learning), and less on social values (e.g. time spent together), however several visitors arrive principally with this motivation to museums.

Methods of museum interpretation

In the following sections, certain methods will be presented, which help successful museum interpretation, and at the same time support fulfilling museum functions and aims. Among others, interactive devices, hands-on objects, information technology devices and interactive edutainment will be introduced. Multisensory experience, co-creation and methods enforcing different forms of authenticity can also be mentioned. The aim of museum interpretation is to help translating the messages of each exhibition, and to support its understanding with the help of suitable devices.

Interactivity

The phrase of „interactive” derives from the Latin *inter* + *agere* words and originally means activity between each other, whether it be two people, two devices or a person and a device. The same activity can be repeated, or depending on the response given to the first one, the second activity can be changed. The aim of interactive devices is not always entertainment, as in the case of edutainment (as discussed below), but attempting to create better understanding, demonstration and depth of new information.

In the last decades, visitors could encounter several dynamic instruments in museums (such as audio-video, hands-on or mechanical devices), which can supplement or replace traditional static ones (e.g. scale-models, photos, descriptions). According to Bradburne (2012) interactivity is not enough on its own, an exhibition has to possess hands-on, minds-on and hearts-on attributes, so that it has touchable objects, intellectually and emotionally engaging topics.

Falk and others (2004) undertook research in the Australian Powerhouse Museum and the Scitech Discovery Centre, in which visitors reported that interactive experiences led to effective learning such as

- they inspire dialogue, communication and co-creation,
- they provide personal feedback,
- they promote learning by doing.

Authors also suggest that if people find interactive exhibits in museums, then the attitude of people towards these institutes (‘‘old”, ‘‘dusty’’) can be changed significantly both in the short and long terms.

Involvement

Involvement with a leisure activity represents the perceptions that an individual has of the level of commitment to such activity (Beaton, Funk & Alexandris, 2009). Houston and Rothschild (1978) calls the process ‘‘enduring involvement” which encompasses people engaging in and paying attention to a specific situation, object or thing for a relatively long period of time. It refers to a person's constant preoccupation with an activity, which has a special meaning for him/her (McIntyre, 1989).

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.

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 tourism involvement and satisfaction (Lu, Chiu & Liu, 2015; Kim, Woo & Uysal, 2015; Lee & Chang, 2012).

Edutainment

‘‘Learning is a natural and lifelong process, the most basic outcome of which is personal meaning” (Hooper-Greenhill, 2007, p.45). Learning according to Hooper-Greenhill (1999) is the most effective if it happens in entertaining circumstances.

Edutainment is the mix of entertainment and education, which is created to provide a successful and inspiring environment for learning (Jegers & Wiberg, 2003). 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, Hayward & Chartier, 2004).

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 extremities, 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 au-

dience 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, Scott, Dierking, Rennie & Jones, 2004). Balloffet and others (2014) as a result of qualitative interviews with museum professionals in different countries state that although respondents share worries regarding edutainment, they use the method because of its significant advantages (some of them with grudging acceptance, others with a positive attitude). They suggest ensuring harmony between the display and the artefact itself, moreover “guarding against the commodification of culture and avoiding excessive spectacularization, especially where the sole aim is to boost attendance” (Balloffet, Courvoisier & Lagier, 2014, p.13.).

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.

Co-creation

Economic processes are characterized by the service-dominant logic in the last decades (Vargo & Lusch, 2004). The central idea turned out to be dialogue and joint exploration of problems, demand, moreover of finding personalized solutions and co-creating experience. According to Prahalad and Ramaswamy (2004, p. 8.) “co-creation is about joint creation of value by the company and the customer.” It is a co-construction of personalized experiences, which means a permanent dialogue about the service, where both the service provider and the consumer work together to co-produce a satisfying result.

Transformation of the focus above seems to be really similar to those regarding the new museology described earlier, such as people at the centre 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. Co-creation in a museum context might mean joint experience creation of two visitors or a visitor and a guide/animatör. Otherwise it might attribute the collaboration of the museum and a surrounding community, which results in a temporary exhibition. Co-creation can be physical or mental depending on the result of the interaction. Co-creation proves to be an essential element of the visitor experience (Thyne & Hede, 2016), it has also a strong impact on the relationship of perceived value of experience and consumer satisfaction (Prebensen, Kim & Uysal 2015).

Authenticity

Thyne & Hede (2016, p. 1481) refer to the work of Wang (1999) and state that “in the museum sector, notions of authenticity have traditionally focused on whether the objects, or artefacts, were made within the traditions and customs of the culture from which the object originated or by the artist claimed”. Museums are often judged by the objects exhibited within their walls (Trilling, 1978), however, instead of the original art pieces, they exhibit for different reasons dioramas, replicas, simulations, models or even inspirational works of other artists based on the original one (Thyne & Hede, 2016).

The new museology suggests that exhibited objects do not exclusively have an effect on museum visitor experience, nowadays people participate much more actively and physically in the visit, instead of being only observers (Hume, 2015). Based on this fact, museums cannot be appreciated only for their authenticity. Wang (1999) does not support the object-based definition of authenticity, but he extends it, focusing on perceived authenticity, which can be influenced by the active participation in different activities. Thyne and Hede (2016, p. 1488) suggest, that “both indexical authenticity and iconic authenticity have potential to be the impetus for co-productive visitor experiences in museums, regardless of the type of authenticity that is most prevalent in the museum”. Leigh and others (2006) researching the re-enactment of the American civil war, found that the experience of consumption has an important role in creating perceptions of authenticity. Baron and others (2001) conducted their research in Jorvik Viking Museum, finding that the intangible elements of visitor experience, such as scenery, sounds and scents trigger the most important emotional reactions, and these turn out to be the most memorable parts of a visit. In both of the above-mentioned studies (Leigh, Peters & Shelton, 2006; Baron, Harris & Harris, 2001) the fantasy and the senses of visitors played an important role, and allowed them to participate in joint experience creation with the museum. Counts (2009) suggested that in the so-called iconic authentic exhibitions (Peirce, 1998), where replicas play a role as well, there are many possibilities to involve the visitor, to take replicas in one’s hands, and provide interactive opportunities, which allows co-creation. A collection of demonstrational objects (less worthy original pieces) are also available in several museums, enhancing interpretation. Therefore, it is of high importance to design the attraction using original and replicas as well regarding objects, exhibition installation, and environment, in order to ensure visitors’ active participation and to intensify visitor experience.

Infocommunication technologies

Infocommunication technologies (ICT), devices and digital content such as multimedia installation, mobile application, augmented reality, 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 building’s reconstruction).

Museums use these kinds of devices in more and more cases due to the fact that ICT strengthens attractiveness, improves distinctness, availability and accessibility (Hjalager, 2010). 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).

Keeping pace with technological developments would be really expensive for institutes 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.

Multisensory experience

Hands-on objects, sounds, scents, interactive attractions (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, Loomis, Bell & Marino, 1998). In Jorvik Viking Museum (Vi, Ablart, Gatti, Velasco & Obrist, 2017) 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.

Multisensory design enriches the exhibition, ensures the memorability of visitor experience (Eardley, Mineiro, Neves & Ride, 2016, Dolcos & Cabeza, 2002), as in everyday life people are influenced by the same kind of impacts, and because events supported by these factors may be able to engrave better upon one's memory.

Many research studies have been undertaken in a museum context, analysing the application of multisensory devices and their effect on visitor experience (Lai, 2015; Ciolfi & Bannon, 2002; Harley et al., 2016).

Some research (Agárdi, 2019) points out, that people have different touching (haptic) preferences, such as autotelic (experience-seeking) and functional touching, which influences consumer behaviour and might have an impact on museum visiting behaviour as well, as some visitors might enjoy touching objects more, than others.

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. The multi-level information transmission also provides a wide range of opportunities for the different visitor groups. 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 (age groups, level of interest, tight timetable), if the institutes pay attention to the principles of "easy to read" and "easy to understand".

Several research studies have been conducted, analysing the role of the above presented interpretation methods, which are an integral part of experience. Some of them proved to have a direct impact on visitor experience, such as interactivity and edutainment on learning experience (Falk et. al, 2004), or multisensory exhibitions on experience in general (Lai, 2015) or authenticity on co-productive visitor experience (Thyne & Hede, 2016). In some cases they influence directly the visitors' behavioural intentions, such as involvement (Forgas-Coll, 2017). The author's aim is to place these concepts in the experience model of Pine and Gilmore (1998) presented below.

Measuring visitor experience

Several studies attempt to measure and define museum experience and to use empirical research to examine the validity of them. It is important to measure the visitor experience, which is a central concept of new museology, focusing on people and taking into consideration the diverse experience deriving from the different functions of the institutes.

The models examine the factors of museum visitor experience and the external elements which have an effect on it. The basis of the models' construction can be 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.

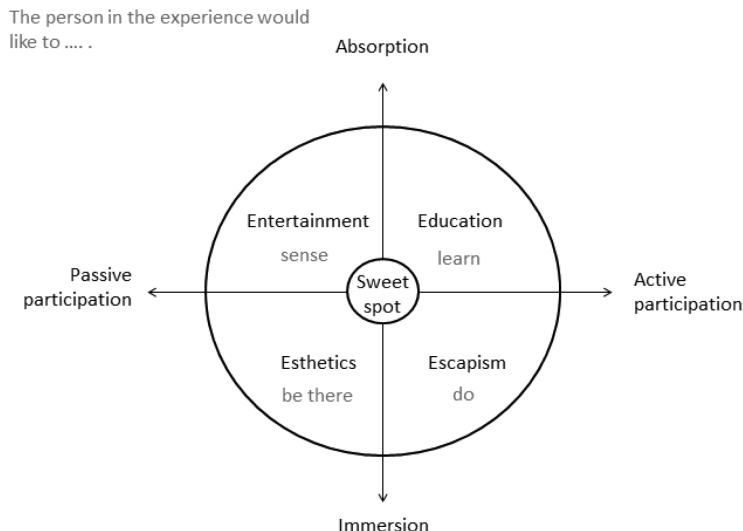
The author intended to find a place in the models for those interpretation methods, which turned out to be important regarding the perceived experience of visitors. Pine and Gilmore's (1998) experience model was used several times in the context of museums and therefore provided an opportunity for illustrating the significance of the above mentioned interpretation methods, by placing them in one of its dimensions.

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

The focus of the author's doctoral research is the refinement of the four dimension visitor experience model (4E model) introduced below. 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 (absorption, immersion). Based on these two axes, the authors set up a four dimension model, in all realms of which one type of the experience can be found, such as entertainment, education, esthetics, escapism, as shown in Figure 3. In the middle of the 4 realms the sweet spot can be found, which is considered to be the richest experience.

Figure 3. Four dimensions of experience



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

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. In order to enhance understanding the author would suggest 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)

Entertainment

The realm of entertainment is characterized by the absorption or mental immersion, in which the experience “goes into” the person through his/her senses. The person in this case is an outsider, who cannot influence the outcome of the event. Entertainment is for example watching the 3D movie in the village of Edelény about the history of the L’Huillier-Coburg Palace and the largest rococo mural of Hungary.

An expressive train of thoughts is illustrated in Figure 3., such as what the person participating in the experience would like to do in the different realms: sense, learn, be there, do.

During entertainment experience, the person would like to sense (Pine & Gilmore, 1999), however the author would question whether during an entertaining, but passively enjoyed performance, the person would only like to listen to/look at the event and the environment. As soon as the other senses become involved (a multisensory experience is formed), then physical immersion starts to happen, therefore the person is getting closer to escapist experience. Following this logic, sensing might be already the attribute of the escapism realm.

Educational experience - Edutainment

In the realm of education, an active participant is needed, so that the result is a real experience. The educational event has to engage the learner. Learning is not necessari-

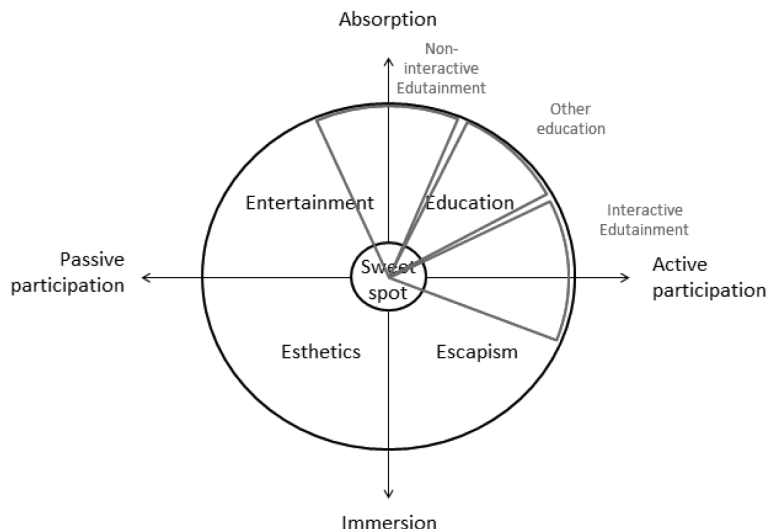
ly desired by the person, but he/she has to be open towards the new information, as knowledge or skills often absorb the person unwittingly. During this kind of experience, the learner is immersed mentally, would like to learn, and experience derives from the success and the new knowledge.

Learning is a serious procedure, though that does not mean that it cannot be entertaining, which is illustrated by the concept of edutainment, introduced above. Where would edutainment be placed within the 4E model? Radder and Han (2015) suggest, that it is the mix of the education and the entertainment realms, which can be considered as only one dimension in this case. The author would argue that, analysing the different dimensions. During educational experience the learner is immersed mentally, however during physical education, such as a sport training, the person is immersed physically, but Pine and Gilmore (1998, p. 102) suggest that “students are still more outside the event than immersed in it”, maybe because it is a conscious, concentrated activity. On the other hand, many people consider training (whether it is educational or just fitness, jogging) as something like an escapist activity, when people totally forget about themselves. Therefore, it is possible that some forms of educational experience might appear in the realm of escapism. The idea is also confirmed by White and others (2004), who consider three types of edutainment:

1. interactive, participative (e.g. living history program as a participatory theatre in the Hungarian Open Air Museum of Szentendre),
2. non-interactive (e.g. watching a film about the excavations of the ruined area in Pompeii),
3. combination of the two types (e.g. reading the story about the horse which fell in one of the canals of Amsterdam in the 19th century, after which the visitors can pull the scale-model of the horse out of the water by an elevating machine, Amsterdam Museum).

Based on the previous train of thoughts the different types of educational experience can be separated as illustrated in Figure 4.

Figure 4. Representation of edutainment and education in the experience model of Pine and Gilmore



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

Type no. 1., interactive, participative edutainment means an educational experience which is characterized by physical immersion, which can be placed in the intersection of escapism and education.

Type no. 2., non-interactive edutainment which can be placed in the intersection of entertainment and education. These experiences build on mental immersion.

Type no. 3., the combination of the two types can be achieved during a complex program, where both interactive and non-interactive elements can be enjoyed.

“Other education” category on Figure 4 is not part of edutainment, it is only learning without an entertaining attribute, which remains fully in the education realm.

Physical involvement, the above defined interactive edutainment is the same concept as the so-called learning by doing, which usually ensures better understanding than mental involvement. Pine and Gilmore (1999) also state that a laboratory experiment can already be considered as immersion, while a school seminar means only education. Difference can derive from the following: during an escapist experience people do not concentrate but release themselves, let themselves unconsciously become immersed in the event, on the other hand a learner practises self-control even while doing a physical training.

Escapist experience

Escapism is much more immersive than entertainment or education, the person can immerse him or herself totally in the experience, being an active participant in it. A good example for this dimension might be the dressing up in costumes in Blair Castle of Scotland or the experience of virtually conducting the Vienna Philharmonic Orchestra in the House of Music in Vienna, where the musicians react in real time to the good or false performance of the visitor.

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 par-

ticipate 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. Once a huge attraction was seeing 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 (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.

Following the logic of Pine and Gilmore (1998) in the frame of the escapist experience people would like to do something, be a physically (virtually) active part of an event.

Esthetic experience

The fourth realm of the 4E model is esthetic experience, in which the individual is a passive participant of the experience, but becomes physically (or virtually) immersed similarly to escapism. In contrast with the latter, the person is a passive outsider, who leaves the environment untouched, but not him/herself, as the spirit is en-

gaged by the esthetic experience, therefore mental involvement can happen in some cases. As the person does not have an effect on the environment, therefore he or she does not influence the outcome of the events. Esthetic experience is walking in the beautiful botanical garden of Szarvas or visiting the renovated, amazing Roman Hall of the Museum of Fine Arts in Budapest. In the esthetic realm, the person would like to simply be there in the environment, the harmonious attribute of which creates the experience.

The visitor of an attraction can choose one of the four realms, but can also combine one after another or in parallel. The service provider has the opportunity to build up the surroundings of the experience (Walls et al., 2011) inspiring the visitors to choose the most relevant and interesting elements and create their own, unique experience. It depends on the visitors' previous experiences and motivation which elements they would select from the offer (Packer & Ballantyne, 2016) to create their immediate and subjective experience. It is up to the person what he/she chooses from the wide range of opportunities. If in a science centre people can measure the energy produced by the movement of a person, then it would depend on the individual whether he/she would get on the bicycle and operate the machine or just watch other people doing so.

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. Since then, measurement methods based on the 4E model were used several times in the different fields of tourism (Oh, Fiore & Jeoung, 2007; Jurowski, 2009; Mehmetoglu & Engen, 2011; Willard, Frost & Lade, 2012; Radder & Han, 2015; Suntikul & Jachna, 2016; Ásványi, Jászberényi & Bodnár, 2017; Ásványi, Mitev & Jászberényi, 2018).

Analysis of the escapism realm of the 4E model

Application of the model in different fields of studies might be diverse. Escapism has three main meanings in the analysed literature:

1. active immersion itself, based on the original categorization of the 4E model,
2. escaping into the virtual world,
3. escaping from the everyday problems.

Interpretation of escapism in the 4E model is much more restricted than the potential significance of this dimension regarding a tourism experience. This segment (*active immersion*) integrates the most important methodological principles which were collected in connection with museum visitor experience, such as interactivity, involvement, multisensory experience, interactive edutainment.

Based on the literature, Pine and Gilmore seem to consider *virtual experiences* the most relevant regarding consumer experience, which is misunderstood by many researchers. However the authors even stated later, in 2013 that a "mistaken interpretation: assuming that all experiences must necessarily trend toward the inauthentic or the

virtual" (Pine & Gilmore, 2013, p. 32). It is even contradictory to their train of thoughts, according to which during an escapist experience the participant would like to "do" something. In this case, he/she can only do something virtually, not in the real world. In the study published in Harvard Business Review (1998) by Pine and Gilmore, the virtual world does not appear to be really relevant in contrast with the book (1999), therefore in another part of the later research studies based on Pine and Gilmore virtuality was overlooked as well.

The phrase "escapist" is really evocative, meaning *getting/running away* (originally it meant escaping to a "third world" for Pine and Gilmore), therefore it is logical, that most of the researchers who worked with the model later derived the interpretation from this meaning. However, meaning itself can be misleading in the field of tourism. Escapism as one of the basic motivations of traveling is involved in one of the segments of the experience model. Although escapism is a kind of motivation, which attributes the activity as a whole, independent from whether it has a result of esthetic, entertaining, educational or escapist experience.

Escapism as a general tourism motivation

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. Kulcsár (2015) also states that every tourism activity partly involves the feeling of getting away from the regular way of life, during which the traveller wishes to participate in an intensive and positive experience, which he/she can recall later, back in the everyday.

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 definition of concepts are diverse (Oh et al., 2007; Mehmetoglu & Engen, 2011; Kang & Gretzel, 2012; Shih, 2015; Radder & Han, 2015; Semrad & Rivera, 2016; Suntikul & Jachna,

2016; Sipe & Testa, 2018). The construct of escapism is composed usually of the following concepts 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 concepts, focusing on physical/virtual active participation.

Escapism in a museum context – systematic literature review

In order to discover the different meanings of escapism, a systematic literature review was conducted examining studies published between 2008 and 2018.

Initial research (1. filtration)

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 sectionsⁱⁱ. 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 in Figure 5.

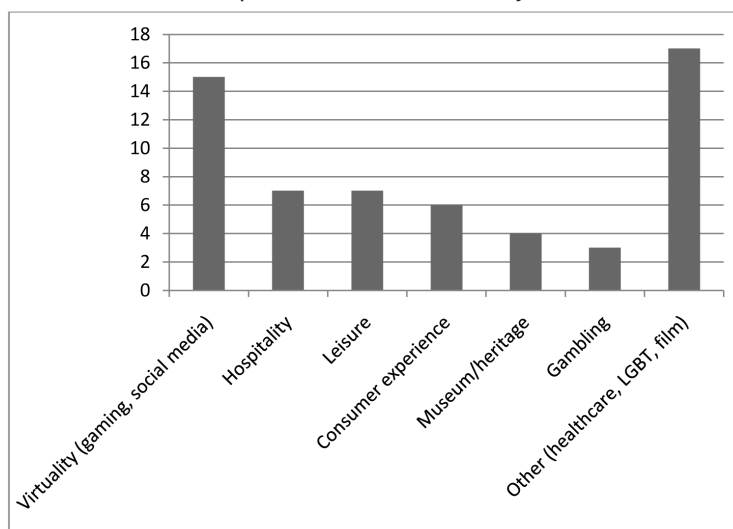
It is important to recall that in the original interpretation of escapism in Pine and Gilmore's model (1999) they focus on experiences, which can be enjoyed in casinos (gambling) and virtual worlds (computer games, social network, etc.). This also enhances the idea that in the literature the phrase of escapism is often identified with the virtual world and gambling-focused fourth dimension of Pine and Gilmore. However the filtration needed to be refined as only 4 articles related to museums and heritage, therefore the author decided to modify the search criteria.

Main research (2. filtration)

The main filtration involved academic journals, published between 2008 and 2018, including all of the following four words at least once: Experience, Escapism, Pine, Museum. The filtration resulted in 44 articles, the analysis of which is summarized below.

The articles were ranked based on their SciMago Journal Rank (SJR) values, which has become widely used in the last few years. The analysed database included 19 articles ranked Q1, 8 articles ranked Q2, and 7 articles ranked Q3, based on their SJR values of 2017. According to the country of the first author's university or institute most of the articles originate in the United States of America (10) and the United Kingdom (13), among the studies 23 articles derived from Europe. Regarding the year of publication, most of them were published in 2012-2013 (6-6), in 2010 only one, but in total their distribution between 2008 and 2018 was balanced. The topic of the articles was diverse, 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

Figure 5. Distribution of topics based on the initial systematic literature review



Source: own compilation

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. 24 studies involved theoretical research, 17 pieces empirical research, of which 10 were quantitative, 8 qualitative and 1 piece was conducted with mixed research methods.

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

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 above. 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, Figure 6. 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.

Figure 6. 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 aesthetic 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' behaviour	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: aesthetic 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.	Taberi, 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 communities, 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.

34 articles from other fields of studies were irrelevant from the point of view of the present research, mentioning escapism only in its general meaning, containing the words “Pine” and “museum” only in reference or as an example.

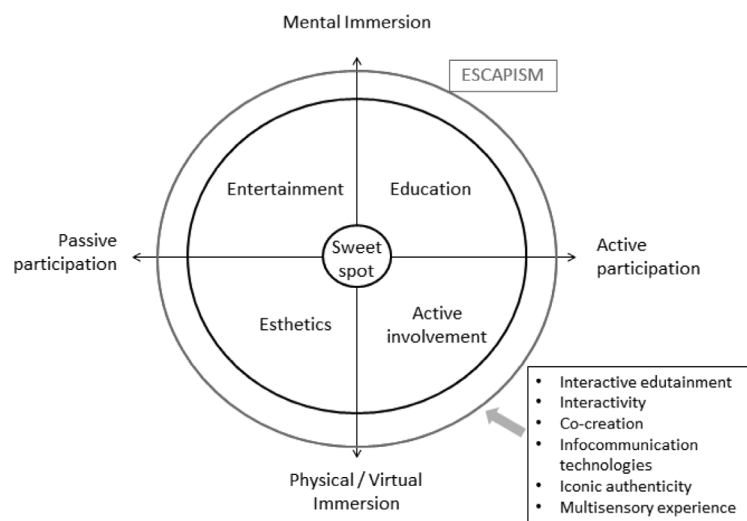
Refined concept of the 4E model

In the frame of the present work, the author suggests the refinement of Pine and Gilmore’s 4E model, therefore escapism is considered as a factor that encompasses all the four dimensions and the fourth dimension is suggested to be renamed, using the phrase, “Active involvement” instead of escapism. As suggested earlier, instead of the phrases absorption and immersion the author would use mental immersion and physical/virtual immersion. The conceptual scheme is illustrated by Figure 7.

The author states that active involvement might be both physical and virtual, considering the opportunities crucial for physical involvement, mainly in a museum context, in contrast with the virtual-focused aspect of the original model. The author also suggests that this dimension is enhanced by the different methods of interpretation introduced above:

- Interactive edutainment (Learning by doing),
- Interactivity,
- Co-creation,
- Infocommunication technologies,
- Iconic authenticity – replicas,
- Multisensory experience.

Figure 7. Refined conceptual scheme of Pine and Gilmore 4E model



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

Escapism is used in the refined model as one of the most significant tourism motivations (Oh et al., 2007), such as getting away from the hustle and bustle of everyday life. It is an encompassing factor, not limited to one dimension, which relates to all the realms, therefore can be detected in the visitor enjoying any kind of experience. As Oh and others (2007) mentioned, it does not matter where the tourist goes or what he/she does, getting away from everyday problems is part of his/her motivation, therefore the experience itself is not significant at all. In conclusion, it would not be appropriate to build on this factor while measuring experiences.

Conclusion

From the 1970s until nowadays in the field of museum studies a change of paradigm could be observed, which led to the new museology. Professionals have faced financial problems of sustainability, therefore focused on enlargement of the audience, new functions of leisure and entertainment, moreover the possibilities of increasing visitor numbers. These processes urged them to develop an experience design, which fulfils the demand of visitors.

The author concentrates on the model of Pine and Gilmore (1998), based on which several measurement scales were

developed to measure experience. The concept of edutainment is placed in the model, which may appear in three experience realms depending on its attributes. The literature was analysed about the dimension of escapism and its three different meanings (active involvement, escaping into the virtual world, escaping from everyday problems), concluding that in a museum context the most significant meaning is active involvement. This is enhanced by the different methods of interpretation, such as interactive edutainment, multisensory experiences, co-creation, etc., which have a strong impact on perceived visitor experience and the behavioural intentions. The systematic literature review also confirms that the other two meanings of escapism (escaping into the virtual world, escaping from the everyday problems) appear the most in the literature. The author refined the 4E model by replacing escapism (as a general tourism motivation) to be an encompassing factor, not limited to one dimension, relating to all the realms. The fourth dimension of the model would be labelled by the phrase active involvement (physical and virtual as well).

The theoretical contribution to the literature of museum visitor experience is that escapism appears in all the dimensions of experience as a general tourism motivation. A better understanding of visitor experience might be reached

through identification of an active involvement dimension. However, there was some measurement of the impact of the interpretation methods onto experience (Falk et al., 2004; Forgas-Coll, 2017; Prebensen et al., 2015; Thyne & Hede, 2016; Leigh et al., 2006; Hjalager, 2010), but they were not included in the complex visitor experience model. Locating precisely edutainment in the 4E model also improves the measurement of visitor experience in a museum context. Managerial contribution of the research might be that using suitable interpretation methods and by that providing ideal circumstances for the desired experiences, serve better the needs of the museum visitors. This might broaden the audience base, optimize the use of resources and therefore enhance museums' competitiveness.

The limitations of the study create opportunities for further research. The validity of the refined 4E model of Pine and Gilmore will be empirically tested.

A more detailed analysis of the other three dimensions of the 4E model might confirm their current place in the model and therefore support better the refinement of the model. A similar structured review of the literature as it was done for escapism might reveal better how the concept of active involvement appears in the literature. Systematic analysis of visitor experience models focusing on active involvement might reveal in which dimensions and concepts the phenomenon appears.

Pine and Gilmore (1998) placed the sweet spot as the richest experience in the intersection of the four dimensions of their model. The author suggested that it is true from the supply side, but probably regarding the demand side, the place of the sweet spot is always depending on the consumer. This is also pointed out by Zátóri (2014a), who suggested, that not all the four dimensions are needed for the output of the experience, which was also concluded in a qualitative empirical research with guided tour service-providers in Budapest (Zátóri, 2014c). It is also worth considering whether there is a hierarchy among the dimensions, or maybe one could also develop a kind of Maslow-pyramid of the experience. For example, is the esthetic dimension a basic requirement, as a disharmonic environment might destroy the whole experience? Would it be followed by the entertainment dimension (with friends/relatives or alone), which also seems to be a vital expectation of visitors? Is the learning experience the next step, which results in a satisfying outcome of the visit, whether it is new information, skills of better self-recognition? Is active involvement, physical/ virtual participation the highest level of experience? A potential future research study is suggested to investigate these questions.

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Endnotes

ⁱ The research was expanded to the time period of 2000-2018 as well, in order to control the results, and only one additional relevant article was found regarding the topic of the article.

ⁱⁱ authors, topic, keywords, title, abstract – if there is no abstract, then the first 1500 characters of the article