

The Importance and Performance of Different Dimensions of the Experience Based Model within Cultural Institutions

*By Ezeni Brzovska**

Research interest in cultural marketing has increased significantly in recent years, due to numerous changes in the environment. The experience economy as an emerging concept is employed across a wide range of industries, which indicates the need to implement the model in different consumption situations. The goal of this paper is to evaluate the importance and performance of different activities within the experience economy utilized to create and deliver visitors' experiences in cultural institutions. The paper analyzes whether the pertinent activities of the experience economy model are of equal importance for different audiences. The Kruskal – Wallis test was employed to reveal the statistically significant differences between certain dimensions of the experience-based model regarding gender, age, education and income of the respondents. The research results will provide interesting and important insights for arts managers and marketers to improve the effectiveness and efficiency in enticing and retaining audiences by employing the experience economy and increase customer value for specific target groups.

Keywords: *cultural institution, demographic characteristics, experience economy.*

Introduction

The experience economy has recently emerged as a relevant framework for understanding how to improve consumers' experiences across different industries. Cultural institutions are facing new challenges where tourists are in search of exciting, unique and memorable experiences. Cultural institutions thus should search for new opportunities in the marketplace, identify changes in consumer behavior and attitudes, and develop innovative strategies that will keep the organization and its offerings relevant for its current and potential audiences over time (Bernstein 2014). They must seek to expand and shift current offers to be more holistic-experience oriented. Therefore, cultural institutions should strive to develop and offer a distinct, engaging and unique opportunity in order to improve the present offers and to maintain the competitiveness on the market. In order to understand why people visit certain cultural institutions, it is important to determine the key experiential activities.

Many studies have demonstrated the multidimensional construct of visitors' experiences and emphasize the need for reinvigoration to present cultural offers with additional experiential values (Packer and Ballantyne 2016, Masberg and Silverman 1996, Cameron and Gatewood 2003, Falk and Dierking 2016). However, little progress has been made regarding the implementation of the experience economy model within cultural institutions. Brzovska and Debarliev

*Assistant Professor, Ss. Cyril and Methodius University in Skopje, FYROM.

(2018) employ the theoretical framework proposed by Pine and Gilmore (1999) to define pertinent activities within the experience economy model to explain the experiential nature of main cultural institutions. The authors proposed different activities within the experience economy framework as a foundation for augmenting cultural experiences with authentic experiences.

While most current studies focus on the general visitor's experience, this study takes a more segmented approach by examining different demographic profiles of experience seeking visitors. Wong and Wu (2013) suggest that although customers are looking for a variety of experiences in certain industries, they differ in terms of their demographic characteristics. Their study explores the differences in consumer characteristics in regard to a casino experience.

From a holistic perspective, this research focuses on the visitors' experience in relation to activities within cultural institutions. The research question is as follows: What are the experiential activities of greater importance among visitors' with different demographic profile? The study investigates the relationship between respondents' characteristics (e.g., gender, age, income and education) as independent variables and the 20 experiential attributes as dependent variables. The main research focus was to reveal whether additional experiential activities equally contribute among respondents with different demographic characteristic.

Literature Review

The relevance to cultural institutions increases due to visitors' emerging needs for new, authentic and memorable experiences. The content of the activities of the cultural institutions plays a key role in social cohesion and in building trust for a better society. Therefore, cultural institutions should develop innovative approaches and extend the main repertoire in order to elicit the interest of new audiences. The use of new technologies and non-formal educational activities may help to address and engage younger audiences. A wide range of activities within cultural institutions should be integrated and interconnected with the intention of creating a holistic approach for experience seeking visitors. Consequently, cultural institutions should interact and be open to audiences' needs and interests (European Union 2014). Due to an increased tendency for tourists to seek experiences that are subjective and meaningful, cultural institutions should strive to promote different types of entertaining and educational activities (Lord 2002).

The cultural institutions are facing great competitive challenges where formal and basic cultural products are now extended and transformed into authentic experiences. Prentice (2001: 10) confirms that "experiential cultural tourism is therefore diverse in forms but singular in purpose: namely, sampling what is imagined to be personal and authentic experience."

Pine and Gilmore (2000) describe and explain the progression of economic value and define the experience as a distinct economic offer built on top of services, goods, and commodities. The present study utilizes pertinent constructs of the experience economy model to explore the importance of different items

for visiting cultural institutions. Pine and Gilmore (1998) identify four dimensions of consumer experiences divided by the degree of customer participation and connection within the performance. The four types of experiences are entertainment, educational, escapist and esthetic. Educational and escapist dimensions reflect active participation, whereas entertainment and esthetic dimensions are characterized by the passive participation of the customer.

Consequently, during the educational and escapist experience, the visitor will directly affect or influence the performance of the specific cultural institutions. On the other hand, visitors are immersed in the esthetic or escapist experiences; being part of the winescape environment.

Entertaining and educational offerings comprise of absorption experiences where visitors absorb activities or performances within cultural institutions. Each dimension in the experience economy framework engages individual customers in a way that creates a memorable and perception-changing experience. The esthetic dimension occurs when visitors are immersed passively in the experience, specifically when they indulge in sensorial environments. The esthetic dimension refers to visitors' interpretation of the physical environment around them. Educational experiences engage the mind of the consumers and play a vital role in co-determining their experience. Visitors strive to enhance their knowledge during the escapism experience, which occurs when visitors are actively immersed in the experience, and it requires their participation.

Most scholars examined the experience economy framework within wine tourism (e.g., Ali-Knight and Carlsen 2003, Pikkemaat et al. 2009, Quadri-Felitti and Fiore 2012, Quadri-Felitti and Fiore 2013, Brzovska 2017, Brzovska Ozretic-Dosen and Simjanovska 2017). Ali-Knight and Carlsen (2003) emphasize the need for creating a memorable and compelling experience in the wine industry. Therefore, a winery operator must provide a memorable and sensory experience, which will have enduring novelty, and a visitor will be engaged and entertained through different targeted events and will be offered unrivaled sampling opportunities. The article was criticized due to a lack of aligning the suggested activities within the 4Es framework (Quadri-Felitti and Fiore 2012). Pikkemaat et al. (2009) applied the experience setting model to measure the potential of experience-orientation of South Tyrolean wine routes. They emphasize the necessity of creating multi-optional attractions and staging experiences for wine tourists. The four dimensions of the experience realm of Pine and Gilmore were employed for analyzing the expectations and the degree of visitors' satisfaction. Results have indicated that esthetic dimensions, such as landscape and information about wine, are the most significant regarding visitors' expectations and satisfaction. In terms of expectation, education was noted as the least important dimension, while escape was ranked as the lowest concerning visitors' satisfaction. Each dimension of the 4Es was comprised of three items, which did not fully capture the constructs. The authors excluded outdoor architecture from measuring the esthetic dimension and did not provide clear distinction between all the items (Quadri-Felitti and Fiore 2012). Brzovska (2017) emphasized the need for extending the basic wine offers with personalized activities and additional services in order to improve the current

wine offers. Therefore, wineries should broaden their offerings by including diverse appeals to esthetic, educational, entertaining and escapist experiences, and thereby gain lasting competitive advantage (Brzovska et al. 2017).

Very few studies empirically tested the 4Es and expanded our understanding of the experience economy by examining how tourists' memories operate together with the 4Es and whether satisfaction has any influence on their destination loyalty in different tourism settings (Quadri-Felitti and Fiore 2013, Hosany and Witham 2010, Oh et al. 2007). Four realms of experience offer not only a conceptual, but also a practical, measurement framework for analyzing the tourist experience. Quadri-Felitti and Fiore (2013) measured the experience economy's 4Es by adapting Oh et al.'s (2007) validated 16-item scale and structural equation modeling. The results demonstrate the supremacy of the esthetic experience in predicting positive memories and destination loyalty in the wine tourism context. Hosany and Witham (2010) employed the four dimensions for understanding cruisers' onboard experiences. Esthetics again appeared to be a dominant determinant in predicting satisfaction and intention to recommend. Oh et al. (2007) constructed a measurement scale and they empirically tested the experience economy conceptual model using customers' lodging experiences with bed-and-breakfasts. The results proved that the esthetic dimension was of high importance for experiential outcomes.

All the studies demonstrate the need of implementing the experience economy framework as the consumers across wide industries seek diversity of activities and unique experiences. The measurement model of the experience economy waits for further validation across different consumption situations (Oh et al. 2007). Previous studies employ the experience economy construct in diverse industries. Brzovska and Debarliev (2018) proposed different activities within the experience economy model and suggest the need for a more encompassing view of the experiential nature of visiting cultural institutions. The proposed activities within the experience economy model should increase the degree of awareness of cultural institutions among potential audiences. Experiential cultural tourism is about the search for authentic experience and therefore should be embraced (Prentice 2001).

Although the experience economy model is employed in different consumption situations, there is limited literature about applying this framework within cultural institutions.

While the number of people who visit cultural institutions is decreasing, the meaning of and need for a more holistic approach to designing offers is increasing. Visitor experience has proved to be a complex and multidimensional construct to both define and measure (Packer and Ballantyne 2016). Masberg and Silverman (1996) emphasize the value of different types of experiences for heritage site visitors, which comprise social, entertainment and aesthetic dimensions. Visitors seek information, pleasure and personal experience from their visits to historical sites (Cameron and Gatewood 2003). Falk and Dierking (2013) conceptualized the museum experience as an interaction between personal, physical and sociocultural contexts. The survey suggests institutions to create visitors' experience in a way

that fully embraces the visitors preferred model of learning, social interaction factors and architectural and design features.

Many studies emphasize the need to provide an experiential environment that elicits, stimulates and provokes visitors' personal responses (Walls et al. 2011, Schmitt 2000, Hennes 2010). Cultural institutions operate with incomplete features of experience and a holistic view of the visitor experience is definitely important in the context of crafting cultural offers.

The survey's main research focus was to assess the importance of pertinent activities among visitors of cultural institution in terms of their age, gender, income and education. To address this problem and provide a foundation for future research focusing on the visitor experience, this survey explores whether experiential activities have equal levels of significance among visitors with different demographic profiles. Beside the increased interest in exploring the experience economy model, there has been little scholarly research that has examined the demographic variables. The paper attempts to fulfill the gap by examining the visitors' evaluation and satisfaction of different activities within pertinent experiential realms in cultural institutions. This study is the first to evaluate different activities part of 4E within cultural institutions among experience seeking visitors' with different demographic characteristics.

Considering the experiential nature of cultural institutions, the experience economy model is adequate for defining pertinent activities within cultural institutions. The relationships between visitors' demographic characteristics and the activities within experience economy framework were investigated in order to reveal whether there are statistically significant differences.

Methodology

The empirical data of this study was collected by employing a structured questionnaire, consisting of three sections: demographic questions (gender, education, income and age); statements assessing visitors' perceptions regarding the importance of pertinent realms of the experience economy and statements related to evaluation of visitors' holistic experience. Participants were recruited from three recently restored cultural institutions (national theater, opera and ballet and philharmony), which were chosen based on the frequency of visits. Hence, as a precondition they should have visited at least two cultural institutions or performances in the last two months.

The goal of this study was to explore and identify the most appealing experiential dimension within cultural institutions. Visitors were asked to express their level of agreement related to the provided statements on a seven-point Likert scale (1=strongly disagree, and 7= strongly agree). An exploratory research was conducted among visitors who were recently immersed in experiences in the most renowned and recently renovated cultural institutions in FYROM. The statements assessing visitors' perceptions were taken from Brzovska and Debarliev (2018), and statements regarding the visitors' evaluation were adapted from the Oh (2007) measurement model. The evaluation section was comprised of

20 activities within the 4E model of the experience economy: great and outstanding performance, special effects during the performance, organized activities for children, possibilities for engagement with audience, specialized shops within cultural institutions, a possibility to have a bar or restaurant within a cultural institution, having a possibility to be photographed with the main characters (part of the entertaining construct).

The educational construct was comprised of the following activities: an extensive variety of frequent tours, events and exhibitions, organized different thematic events, educational manuals, brochures and print materials, employing interactive mediums for content announcements.

Superb acoustic qualities, great costumes and scenic construction, beautiful interiors, well-organized parking lots, graphic design of tickets, modern outdoor design were the most important esthetic experience, whereas the escapist construct involves: being part of performance rehearsals, possibility to have a glimpse behind the scene, possibility to explore various collections. A non-probability sampling method was used, conventionally distributing the questionnaire to 400 respondents. After conducting the data screening procedure, 261 valid responses remained (70.2% response rate).

Most of the respondents are female (67.8%). Regarding the level of education, most of them have university degrees (64.4%), some had only high school diplomas (17.2%), with slightly fewer having masters degrees (16.1%) and only 2.3% having doctoral degrees. Concerning income levels, 40.2% belong to the category 18,001-28,000 denars, i.e. the average wage in FYROM. More than a third of respondents (40.2%) were between 25 and 34 years old.

The obtained data were further analyzed in SPSS v20. Besides the descriptive statistics, a Kruskal Wallis test was used in order to explore the differences in visitors' evaluations related to the pertinent 4E activities as related to age, gender, education and income level.

Results and Discussions

Respondents evaluated the level of importance for twenty activities within the experience economy framework; the results are presented in Table 1. Regarding average scores, the highest level of importance (6.39) was ascribed to great and outstanding performances, followed by superb acoustic qualities (6.25) and employing interactive mediums for content announcement (6.08). The visitors rank the implementation of digital media among the top three activities as most important when visiting cultural institutions. The finding is consistent with the respondents' behaviors, as most of the visitors (76.6%) declared that they use digital media as a primary source of information and education concerning cultural events.

Table 1. Evaluation of Pertinent Activities within Experience Economy Model

	Mean	Std. Deviation
Great and outstanding performance	6.39	1.000
Special effect during the performance	5.75	1.386
Organized activities for children	3.94	2.046
Possibility for engagement with audience	4.29	1.945
Specialized shops within cultural institution	3.43	2.092
Possibility to have bar or restaurant within cultural institution	4.07	2.031
Having possibility to be photographed with the main characters	3.69	2.118
Extensive variety of frequent tours, event and exhibition	4.33	2.002
Organized different thematic events	4.70	1.898
Educational manual, brochures and print materials	5.67	1.669
Employing interactive mediums for content announcement	6.08	1.149
Superb acoustic qualities	6.25	1.159
Great costume and scenic construction	6.08	1.198
Beautiful interiors	5.52	1.464
A well organized parking lot	5.41	1.876
Graphic design of tickets	3.86	1.849
Modern outdoor design	4.24	1.848
Being part of performance rehearsals	3.13	1.974
Possibility to have a glimpse behind the scene	3.61	2.085
Possibility to explore various collections	4.32	2.041

Note: Sample Size 261. Source: Author.

In order to conduct more in-depth analyses regarding the importance of pertinent activities within the experience economy model, a Kruskal Wallis test was performed to test the differences between males' and females' assessments of different activities (Table 2).

The level of significance is $p < 0.05$ for the differences between males' and females' evaluations related to the importance of different activities within experience economy model. Statistically significant differences were found for special effects during the performance, educational manuals, brochures and print materials, use of digital media, superb costumes, scenes and beautiful interiors. Namely, males lend a greater level of importance to the need for implementing special effects during a performance (144.66) when compared to females, whose mean rank is 124.52. For all the other factors, as previously stated, female respondents demonstrate higher levels of importance.

Table 2. Gender Differences in Evaluation of Pertinent Activities within Experience Economy Model

	Chi-Square	df	Asymp.Sig
Great and outstanding performance	1.774	1	.183
Special effect during the performance	4.426	1	.035
Organized activities for children	.021	1	.885
Possibility for engagement with audience	2.666	1	.102
Specialized shops within cultural institution	1.586	1	.208
Possibility to have bar or restaurant within cultural institution	1.343	1	.246
Having possibility to be photographed with the main characters	2.626	1	.105
Extensive variety of frequent tours, event and exhibition	1.882	1	.170
Organized different thematic events	2.039	1	.153
Educational manual, brochures and print materials	5.777	1	0.16
Employing interactive mediums for content announcement	11.459	1	.001
Superb acoustic qualities	.334	1	.564
Great costume and scenic construction	13.020	1	.000
Beautiful interiors	4.322	1	.038
A well organized parking lot	1.828	1	.176
Graphic design of tickets	.001	1	.981
Modern outdoor design	.431	1	.511
Being part of performance rehearsals	.000	1	.987
Possibility to have a glimpse behind the scene	1.154	1	.283
Possibility to explore various collections	3.011	1	0.083

Note: a. Kruskal Wallis Test. b. Grouping variable: Gender

The differences between age groups (Table 3) when ranking the experiential activities are observed to be significant ($p < 0.05$) for the following aspects: having special effects during the performance, organized activities for children, possibility for interactivity, possibility to have bar or restaurant within cultural institution, educational materials, employing digital media, superb acoustic qualities, great costumes and scenic construction, beautiful interiors, a well-organized parking lot and modern outdoor design. Precisely, having special effects during the events and a possibility for interactivity were assessed as most important among visitors between 25 and 34 years old, while organized activities for children and the need for implementing digital media among respondent between 45 and 54 years. All the activities within the esthetic dimension: superb acoustic qualities, great costume and scenic construction, beautiful interiors and modern outdoor design have the highest level of importance among respondents' between 45 and 54 years. The possibility of having a bar or restaurant within the cultural institution, educational materials and a well-organized parking lot were stated as most

important among respondents' between 35 and 44 years old. A Kruskal Wallis test was performed for testing differences evaluation of pertinent activities within experience economy model, regarding education level (Table 4).

Table 3. *Age Differences in Evaluation of Pertinent Activities within Experience Economy Model*

	Chi-Square	df	Asymp.Sig
Great and outstanding performance	7.583	4	.108
Special effect during the performance	15.099	4	.005
Organized activities for children	13.989	4	.007
Possibility for engagement with audience	17.086	4	.002
Specialized shops within cultural institution	9.066	4	.059
Possibility to have bar or restaurant within cultural institution	25.550	4	.000
Having possibility to be photographed with the main characters	3.538	4	.472
Extensive variety of frequent tours, event and exhibision	6.544	4	.162
Organized different thematic events	3.568	4	.468
Educational manual, brochures and print materials	11.519	4	.021
Employing interactive mediums for content announcement	18.506	4	.001
Superb acoustic qualities	38.199	4	.000
Great costume and scenic construction	17.956	4	.001
Beautiful interiors	19.000	4	.001
A well organized parking lot	16.979	4	.002
Graphic design of tickets	2.155	4	.707
Modern outdoor design	13.669	4	.008
Being part of performance rehearsals	1.498	4	.827
Possibiity to have a glimpse behind the scene	2.795	4	.593
Possibilty to explore various collections	4.443	4	.349

Note: a. Kruskal Wallis Test. b. Grouping variable: Age.

Table 4. *Visitors' Differences in Evaluation of Pertinent Activities within Experience Economy Model, Regarding Education Level*

	Chi-Square	df	Asymp.Sig
Great and outstanding performance	29.692	3	.000
Special effect during the performance	29.044	3	.000
Organized activities for children	17.028	3	0.001
Possibility for engagement with audience	8.152	3	.043
Specialized shops within cultural institution	6.118	3	.106
Possibility to have bar or restaurant within cultural institution	4.368	3	.224
Having possibility to be photographed with the main characters	7.775	3	.051
Extensive variety of frequent tours, event and exhibition	12.809	3	.005
Organized different thematic events	4.313	3	.230
Educational manual, brochures and print materials	6.141	3	.105
Employing interactive mediums for content announcement	1.364	3	.714
Superb acoustic qualities	8.763	3	.033
Great costume and scenic construction	6.809	3	.078
Beautiful interiors	9.972	3	.019
A well organized parking lot	2.238	3	.525
Graphic design of tickets	7.694	3	.053
Modern outdoor design	2.605	3	.457
Being part of performance rehearsals	2.405	3	.493
Possibility to have a glimpse behind the scene	8.649	3	.034
Possibility to explore various collections	1.415	3	.702

Note: a. Kruskal Wallis Test. b. Grouping variable: Education

Respondents who hold masters or doctoral degrees have assessed great and outstanding performance, special effect during the performance, organized activities for children, superb acoustic qualities and beautiful interiors as activities of greatest importance when visiting certain cultural institutions. The possibility of engagement with the audience, having possibility to be photographed with the main characters, extensive variety of frequent tours, event and exhibition, graphic design of tickets, the possibility of having a glimpse behind the scenes were evaluated as most significant from respondents with university degrees.

Table 5. *Visitors' Differences in Evaluation of Pertinent Activities within Experience Economy Model, Regarding Income Level*

	Chi-Square	df	Asymp.Sig
Great and outstanding performance	20.673	5	.001
Special effect during the performance	16.620	5	.005
Organized activities for children	14.239	5	.014
Possibility for engagement with audience	17.507	5	.004
Specialized shops within cultural institution	17.912	5	.003
Possibility to have bar or restaurant within cultural institution	28.478	5	.000
Having possibility to be photographed with the main characters	5.595	5	.348
Extensive variety of frequent tours, event and exhibition	19.598	5	.001
Organized different thematic events	9.051	5	.107
Educational manual, brochures and print materials	21.421	5	.001
Employing interactive mediums for content announcement	22.850	5	.000
Superb acoustic qualities	17.036	5	.004
Great costume and scenic construction	21.074	5	.001
Beautiful interiors	25.579	5	.000
A well organized parking lot	20.958	5	.001
Graphic design of tickets	15.204	5	.010
Modern outdoor design	5.723	5	.334
Being part of performance rehearsals	15.487	5	.008
Possibility to have a glimpse behind the scene	14.198	5	.014
Possibility to explore various collections	3.094	5	.685

Note: a. Kruskal Wallis Test. b. Grouping variable: Income. Source: Authors' calculations

The results between respondents with different income levels when ranking the experiential activities are observed to be significant ($p < 0.05$) for most of the activities (Table 5). Respondents with a higher level of income (above 39.000 den.) have assessed great and outstanding performance, special effect during the performance, organized activities for children, possibility to have bar or restaurant within cultural institution, educational manual, brochures and print materials, superb acoustic qualities, great costume and scenic construction, beautiful interiors, well-organized parking lots, graphic design of tickets, and being part of performance rehearsals as activities of great importance.

Possibilities for engagement with the audience, specialized shops within cultural institution, extensive variety of frequent tours, event and exhibition, employing interactive mediums for content announcement, possibility to have a glimpse behind the scene were most significant activities among respondents with lower incomes.

The findings reveal that visitors seek and expect different experiential activities within cultural institutions and by integrating these holistic experiences, institutions can generate positive memories.

Table 6. *Post-Visit Evaluation of Educational, Esthetic, Entertaining and Escapist Dimension*

	Mean	Std. Deviation
Visiting the performance made me more knowledgeable	5.15	1.722
The setting of cultural institution was pleasant	5.71	1.252
I really enjoyed the performance within the cultural institution	6.20	1.040
I felt like I was living in a different time or place	5.40	1.538

Note: Sample Size 261. Source: Author.

Post-visit statements were adapted from Oh et al. (2007), and the 4Es measurement scale was on a 7-point Likert scale ranging from strongly disagree (1) to strongly agree (7). Respondents evaluated each dimension according to their personal experiences during the performance. The entertainment dimension from the experience economy model was assessed as most satisfactory (6.20) regarding the performance within a certain cultural institution (table 6). The educational and escapist dimensions were of least importance. Visitors were inclined toward the present activities, which are already implemented within cultural institutions. The results indicate the need for developing cultural offers comprised of educational and escapist components. All the dimensions within the experience economy model should be entwined together creating satisfactory experience for visitors. Thematic educational and escapist opportunities will provide memorable experience to visitors, simultaneously enhancing their knowledge and memory. Art managers can utilize this finding as a guideline for how to create memorable experiences that visitors prefer.

Conclusion

Cultural institutions are increasingly compelled to create a unique and satisfactory experience with the intention of remaining relevant and innovative among experience seeking visitors. Consequently, improved wine offerings can be created by employing educational, entertainment, esthetic and escapist experiences within cultural institutions.

Cultural institutions should augment their offerings by including a diverse offering of appealing esthetic, educational, entertaining and escapist experiences, and gain lasting competitive advantage. Employing Pine and Gilmore (2011) experience economy model, the present study validates the level of importance of 4E activities within cultural institutions.

The differences between female and male respondents when ranking the experiential activities are observed to be significant on the following aspects: having special effects during the performance, educational manuals, brochures and print materials, employing interactive mediums for content announcement, great

costume and scenic construction and beautiful interiors. Female visitors' evaluate experiential activities from educational and esthetic characters as more valuable compared to male respondents.

Regarding the age group, younger visitors, 25-34, demonstrated a need for special effects during the performance and possibilities for engagement with audience. Entertainment dimensions from the experience economy model have proven to be of greater importance among younger visitors. Visitors between 45 and 55 were more interested in organized activities for children and employing interactive mediums for content announcement. Cultural institutions should wisely leverage digital technology as a new source of competitive advantage (Pine and Gilmore 2014). Respondents who hold masters or doctoral degrees have assessed educational and esthetic activities as more important, compared to visitors with university degrees that rank entertainment and the possibility to behind-the-scenes access, which is part of the escapist dimension, as activities of greatest significance. Respondents with higher levels of income assessed activities from each of the 4E construct of greatest importance.

Activities within the escapist dimension should not be neglected, although they were not pointed as visitors' most important reason for visiting specific cultural institution. As escapist experiences require the customer to be actively involved, art managers should craft specific activities where visitors will have an opportunity to escape from reality. Esthetic experiences within cultural institution should provide rich multi-sensory settings, while educational experiences should enrich the visitors' knowledge. Each of the 4Es is likely to arouse emotions within experience-seeking visitors. A desirable experiential offering is an essential source of competitive advantage within cultural institutions. Cultural institutions should not just adopt, but also emphasize the presence of relevant activities (Pizam 2010).

Cultural institutions should design activities in the four experience realms based on the preferences of specific target groups, as optimal experience leads to visitors' loyalty (Manthiou et al. 2014). Managing customer experience can be particularly challenging, as there is no existing framework that can offer managers the exact experiential attributes customers are looking for (Wong and Wu 2013).

Our findings provide managers with a better understanding of which visitors' enjoy receiving additional experiential value. Managers can utilize our findings as a guideline for how to improve a memorable experience that their target customers prefer. Cultural institutions can utilize this study to prioritize the experiential elements that customers demand the most.

The findings in this study have academic and managerial relevance. The survey examining the relationship between demographic determinants and pertinent activities within the experience economy framework will be useful for art managers in making appropriate targeting and positioning decisions. Utilizing the experience economy framework to understand the visitors' perceptions of different activities will lead to improved and innovative cultural offers.

Findings in this survey reveal the multidimensional aspect of visitors' experiences as a mosaic of different activities comprise entertainment, educational, esthetic and escapist dimensions.

Understanding the experience from the visitors' perspective and considering the various contexts that shaped visitors experience will contribute to useful understanding of differences, as well as how to develop more effective and meaningful cultural offers.

The rapid advancements in digital technology mean that arts organizations must keep up with new trends and consumer expectations to elicit different target group and maximize their ticket revenue. Cultural institutions should strive to create interactive experiences and empower audience engagement, instead of expecting their visitors to passively consume the performance. Cultural institutions should increasingly take advantage of implementing the latest technology and engagement strategies to indulge the modern lifestyles of younger audiences.

The more comprehensive structural measurement model should be implemented in future studies where potential consequences (i.e. arousal, memory, quality, and customer satisfaction) of the experience economy will be included in the existing model. Future research should examine whether defined experiences play an important role in the creation of visitors' memories, satisfaction and loyalty. Testing the experience economy model with an already proven quantitative scale will contribute to a more accurate body of knowledge. The emerging interest and relevance of the experience economy model urge the need for its employment and research in different industries and in a multicultural context. The study faces limitations in the manner of its sample, which is small and may affect the generalizability of the findings.

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