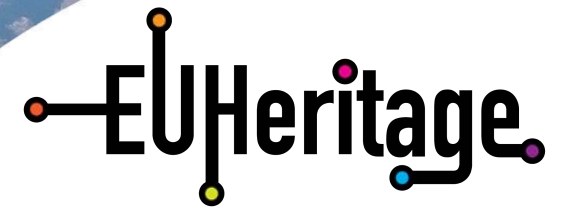


# MODULE 2

## S.U.2.4.3. – Audience development tools to engage and enhance the visitors' experiences



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## Aim & Objectives

An understanding of the Engagement Mix is important as a tool to engage and enhance the visitor's experience.

- In this sub-unit, participants will be introduced to the four realms of the Experience Model and the Thematic Approach which can be applied to the experience design.
- Case studies will be provided for participants to enhance their knowledge as to the application of such processes and how these were applied by various cultural heritage managers to engage and enhance the visitor experience.



## Terms and keywords

- Engage
- Enhance
- Engagement Mix
- Experience Model
- Five Sense Engagement
- Pine And Gilmore
- THEME Framework
- Visitor Experiences

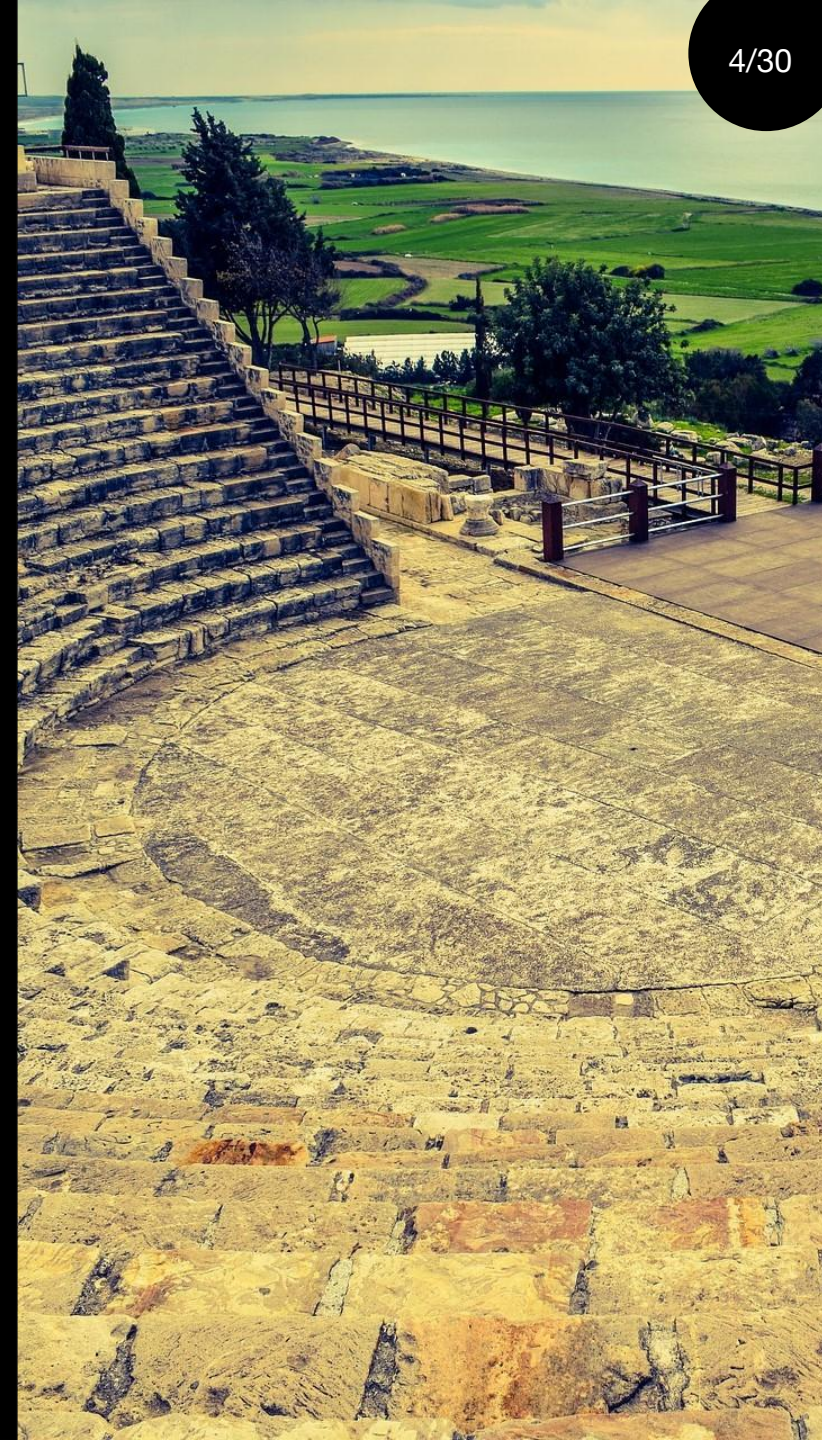
# Visitor offer

- Experiences are at the heart of the tourism economy and can take place at events, visitor attractions and during hospitality.
- Seeking to attract high quality visitors entails offering a high quality experience where all stakeholders contribute to formulating an innovative, yet sustainable visitor offering.



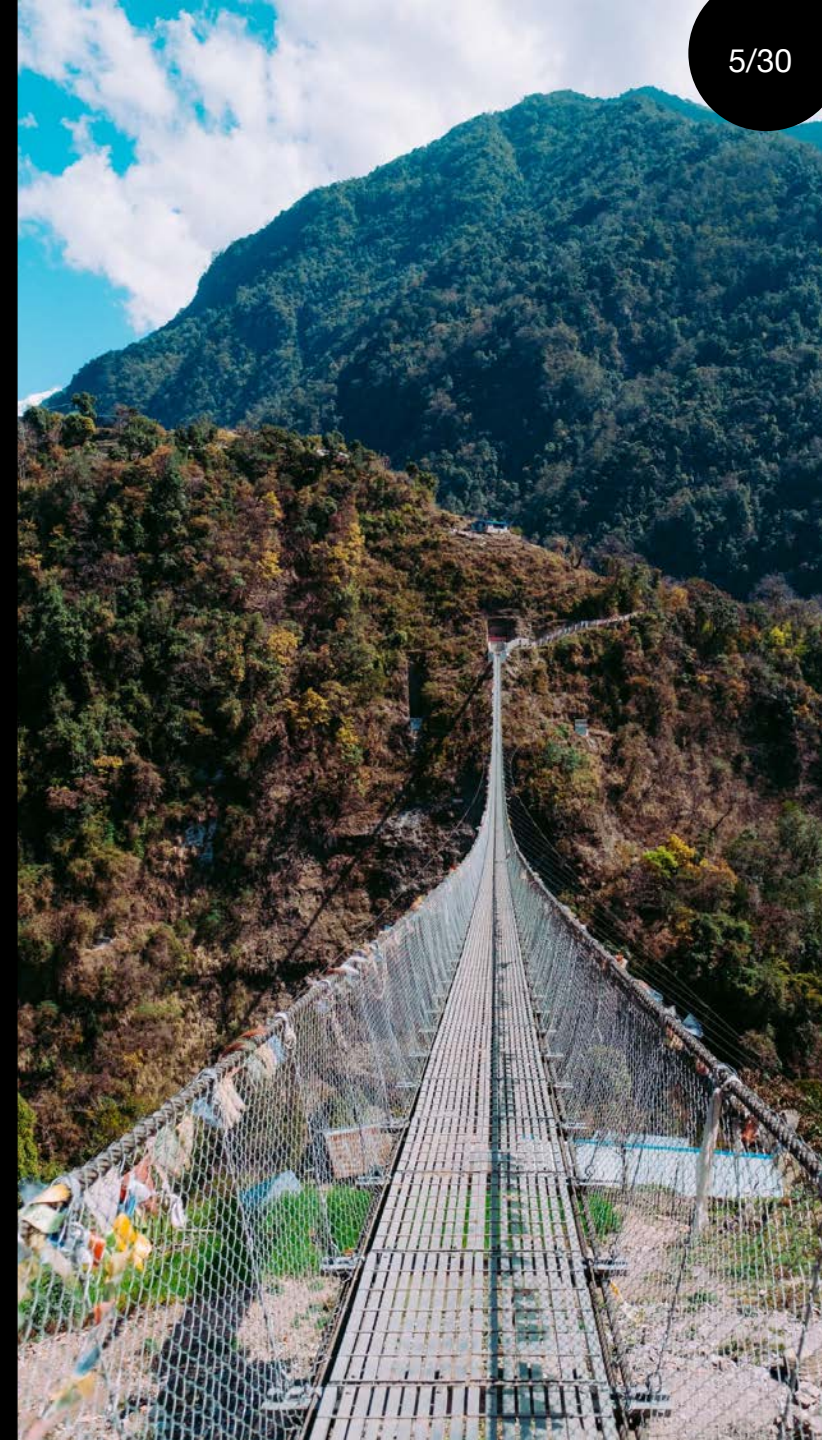
# Visitor Experience as a Journey

- The experience commences before the event and continues even afterwards. It can be perceived as a journey.
- The cultural manager needs to highlight and create memorable experiences along the journey by using the tools we are providing you in this unit.



## Role as Cultural Broker

- The tourism experience takes place at the moment when tourism consumption and tourism production meet (Andersson, 2007) and therefore cultural heritage managers should be aware not just of the role of the consumer, but also of the stakeholders (such as governments, service providers) in the experience economy (Pine and Gilmore, 2011, 2016).
- The Role of the Cultural manager must be that of the Cultural Broker, the mediator between the Supply (cultural heritage product), the Demand (visitors) and the other Stakeholders (Avellino, 2016).



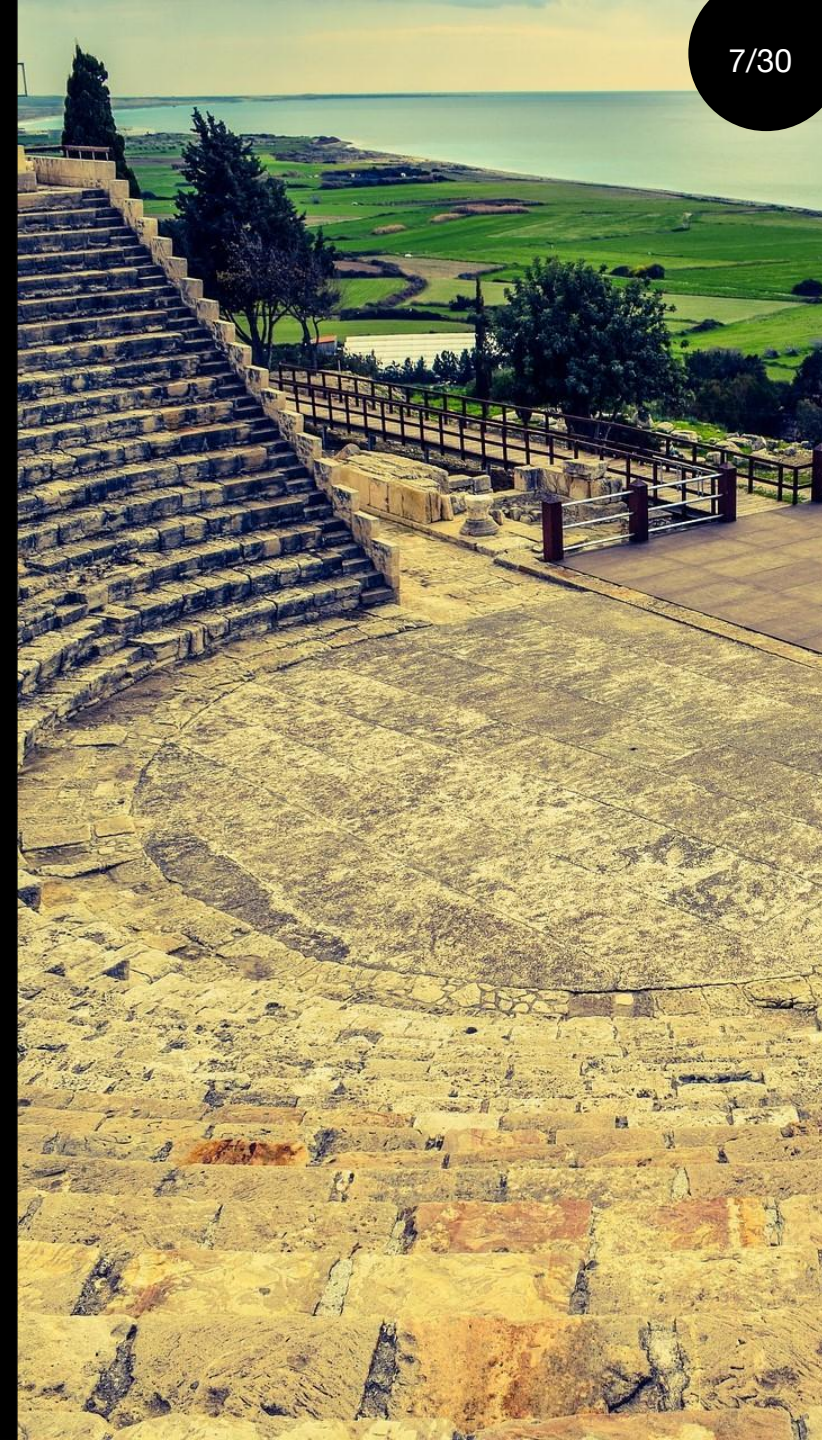
## Sustainable offering

- How stakeholders act, independently or collaboratively to develop and maintain an innovative, yet sustainable visitor offering mix so as to maximize **social, economic and environmental** benefits within a strategic framework forms an integral part of this unit.



# Experience economy

- Currently one of the most important global trends
- Extends into the Tourism and Cultural Industries



# The experience

- In 1998, Pine and Gilmore published an article in the Harvard Business Review whereby they predicted that as goods and services become more commoditised, the thing which will matter most, will be the experience that is created by companies.
- They maintain that experiences are a distinct economic offering from services, as different from services as goods are.



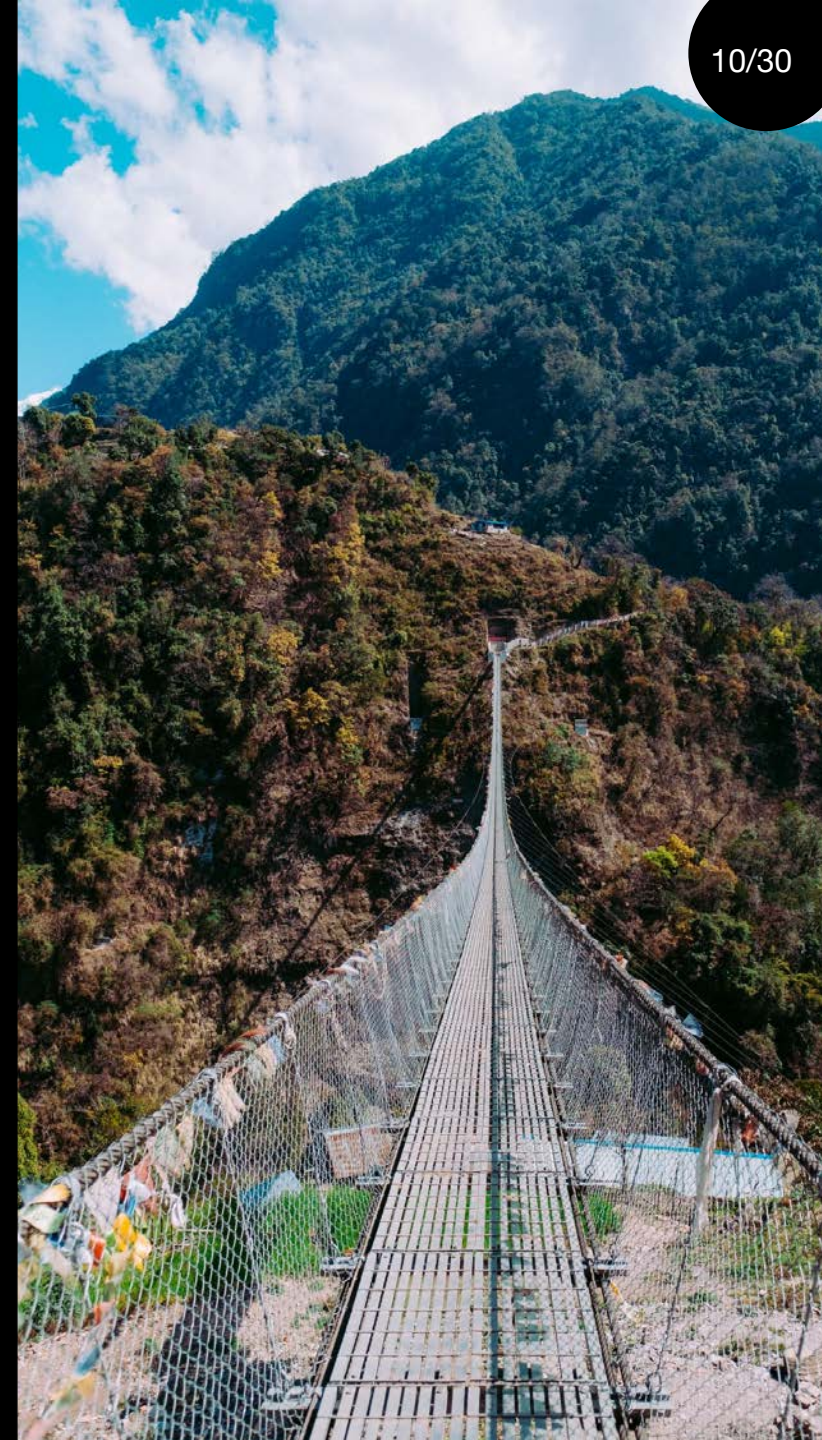


# Progression of economic value

- They suggest the characteristics of the experience economy and present the kinds of changes this 'new' economy will force companies to make.
- First there was agriculture, then manufactured goods and eventually services.
- Each step represented a step-up in economic value- a way for producers to distinguish their products from increasingly undifferentiated competitive offerings. Now these services are in their turn becoming commoditised, as companies are looking for the next higher value in an economic offering.



# Progression of value



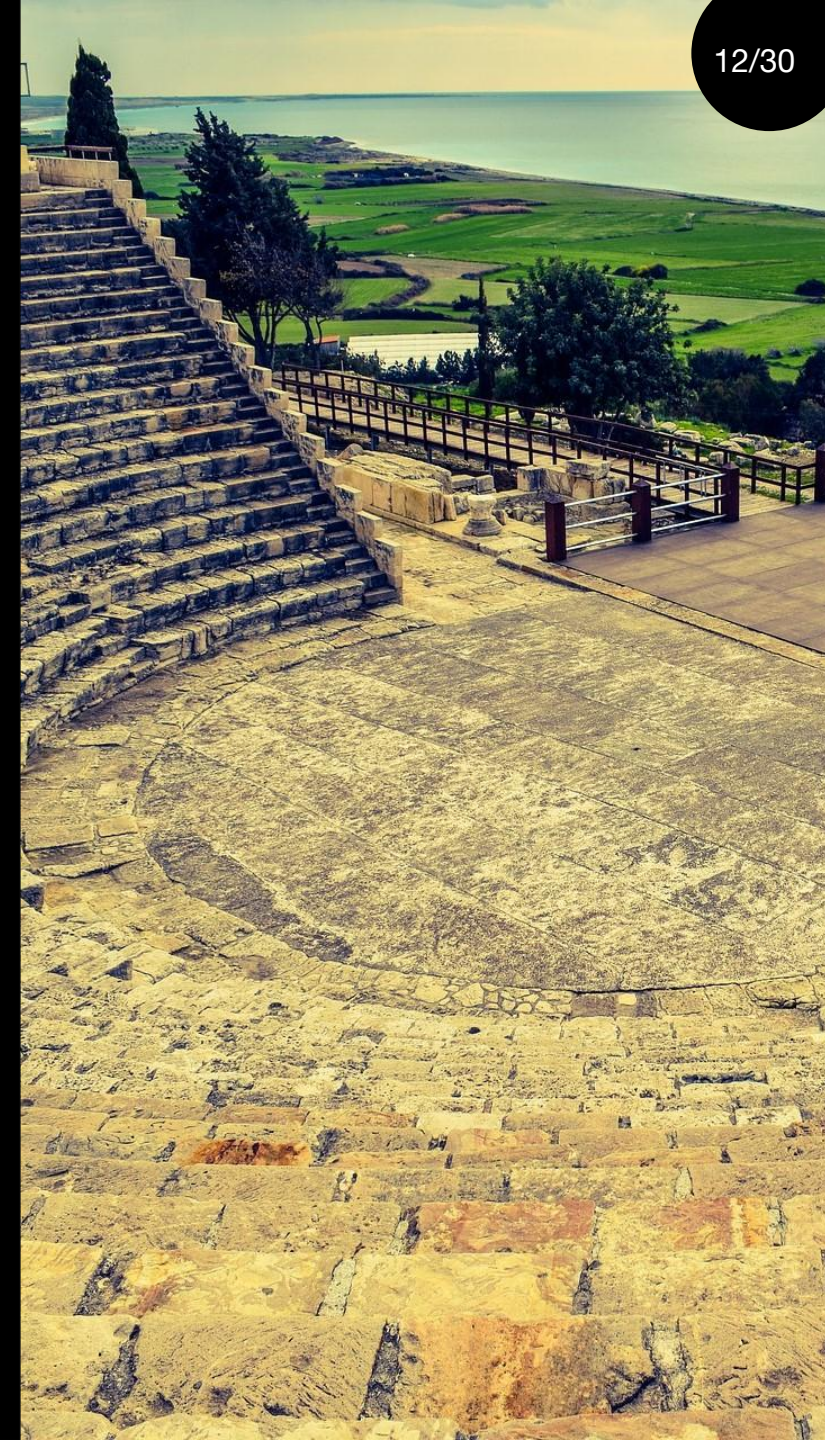
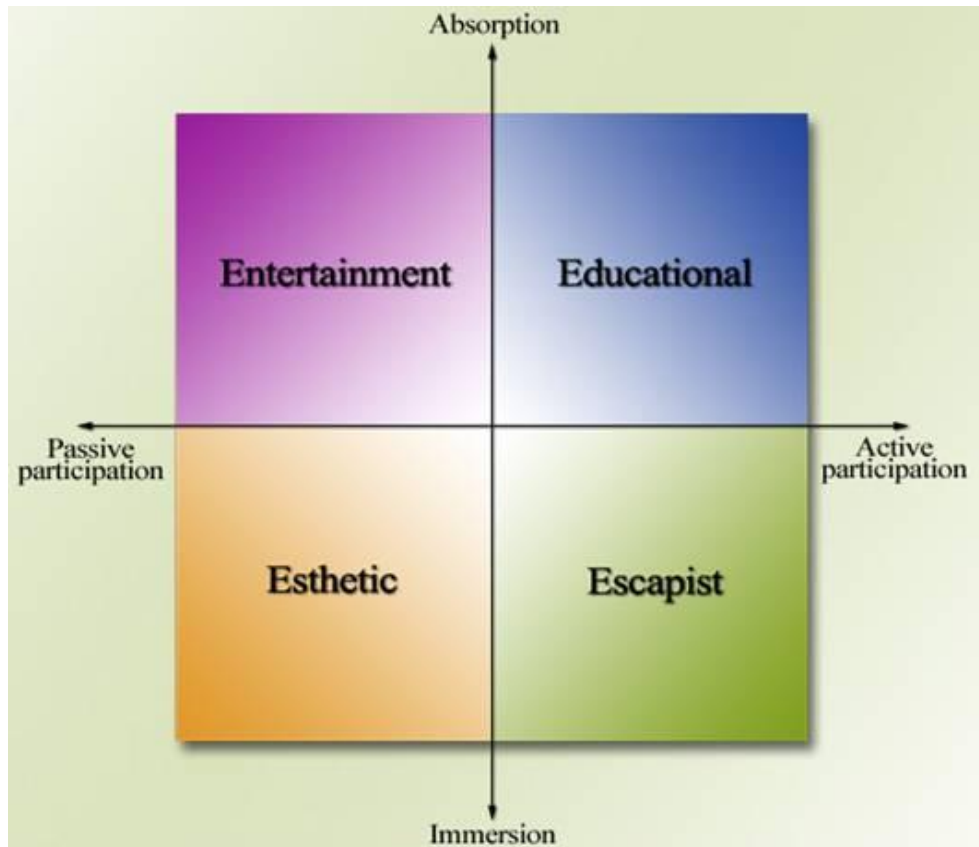
## Four realms

Pine and Gilmore (1998) suggest that there are four types of experiences:

- entertainment (passive/absorption);
- educational (active/absorption);
- escapist (active/immersion); and
- esthetic (passive/immersion).



# Four experiences based on level and form of customers' involvement



# From consumers to prosumers

- Customers can also co-create their own unique experience (Prahalad and Ramaswamy, 2004) in which the company provide artefacts and contexts to enable the consumer to shape his/her own experience (Carù and Cova, 2003).
- Visitors as consumers want to be involved in the co-creation of the tourist experience. They become 'prosumers': a consumer and a producer at the same time (Avellino and Avellino, 2015).



# Five dimensions

Schmitt (1999) suggests that customer experience can be defined in terms of five dimensions:

1. Sensory experiences (sense);
2. Affective experiences (feel);
3. Creative cognitive experiences (think);
4. Physical experiences, behaviours and lifestyles (act); and
5. Social-identity experiences (relate).

In their conceptualisation, Gentile et al., (2007) add a further component,

- Pragmatic (practical act of doing something).

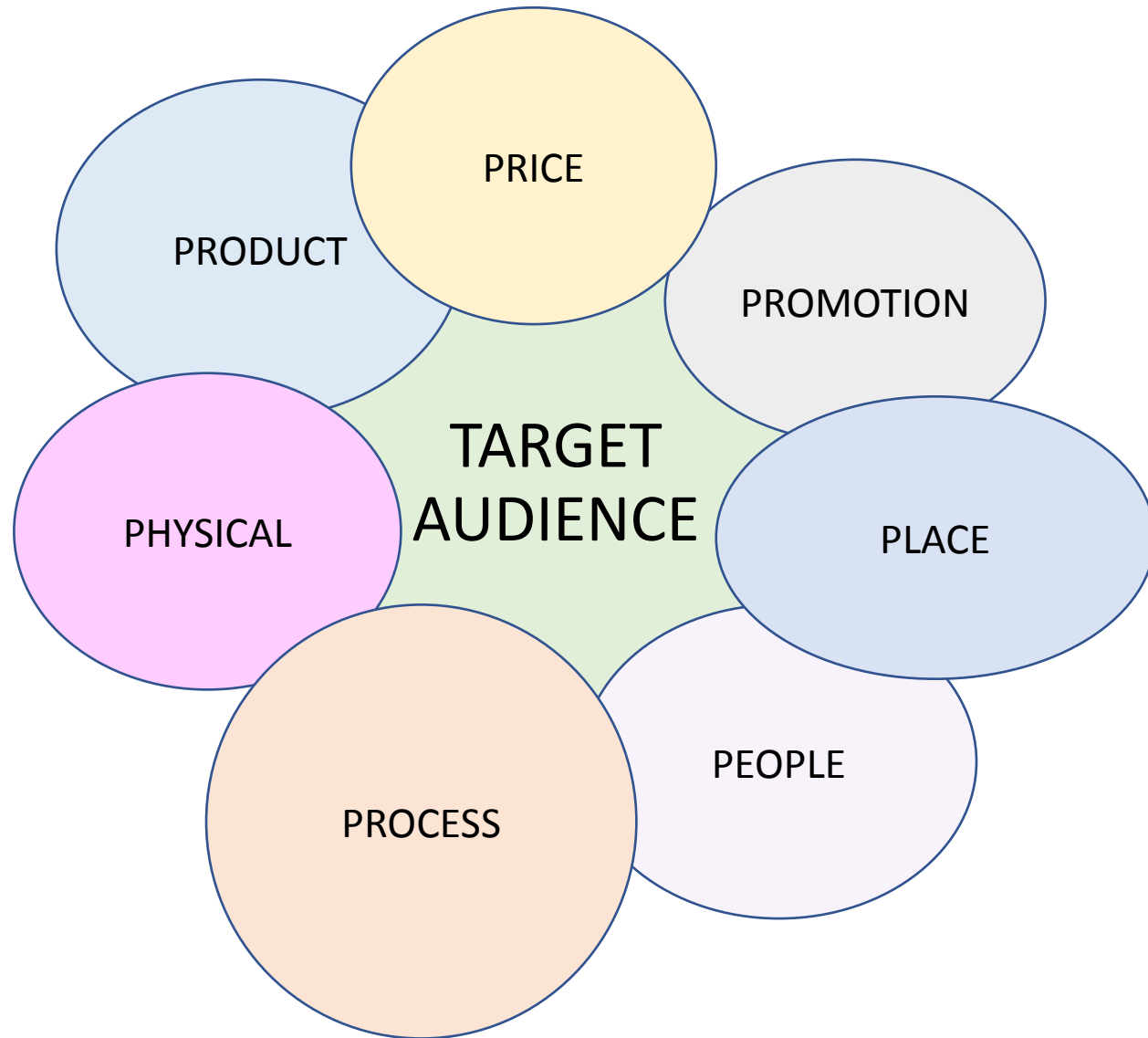


# Engagement mix

- These dimensions and types of experiences can serve managers to provide a bespoke experience for their visitors.
- To this successfully they need to identify their market audience and then build a programme based on various elements which are called the Engagement Mix. This mix is built on what is known in Marketing as the Marketing Mix or the 7Ps, but the engagement with the audience, and therefore the end user is given priority.



# Marketing mix





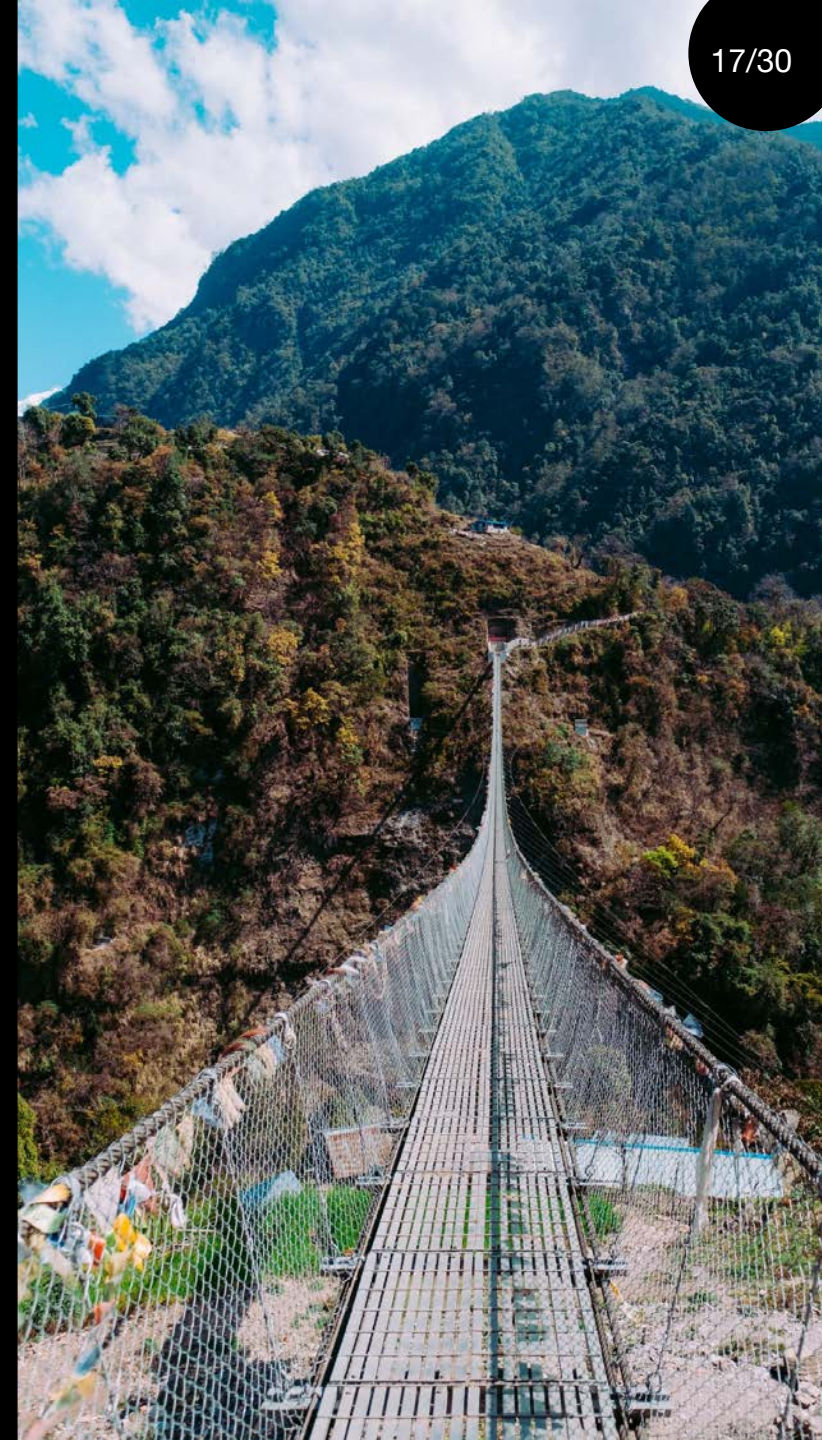
# Place

- The means by which products and services get from producer to consumer and where they can be accessed by the consumer
  - *The more places to buy the product and the easier it is made to buy it, the better for the business (and the consumer?)*

Source: [bized.co.uk](http://bized.co.uk)

Heritage cultural sites are generally FIXED and therefore this is one of the Ps which cannot be changed/manipulated.

The Artefacts, events, etc and location in which they are placed/take place, etc. can be changed and in this case there is always an opportunity for making changes.



# Price

## Pricing Strategy

- Skimming
- Penetration
- Psychological
- Cost+
- Loss leader

## Importance of:

- knowing the market
- elasticity
- keeping an eye on rivals

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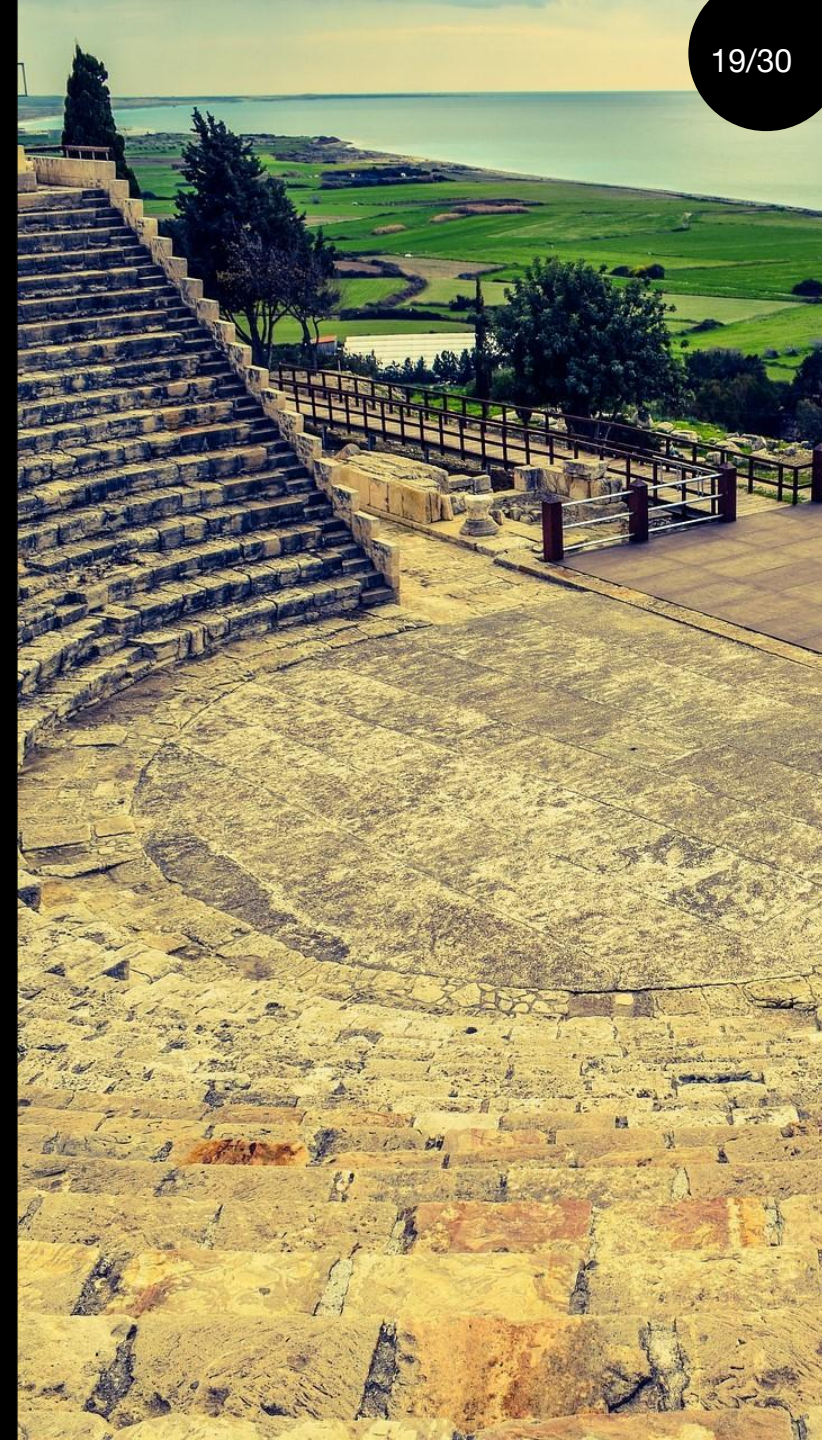
# Promotion

Strategies to make the consumer aware of the existence of a product or service

NOT just advertising

Includes

- Special Offers
- Endorsements
- Product Placement
- Competitions
- Gifts
- Public Relations
- Sponsorship



# Product

Methods used to improve/differentiate the product and increase sales or target sales more effectively to gain a competitive advantage e.g.

- Extension strategies
- Specialised versions
- New editions
- Improvements – real or otherwise!
- Changed packaging
- Technology, etc.

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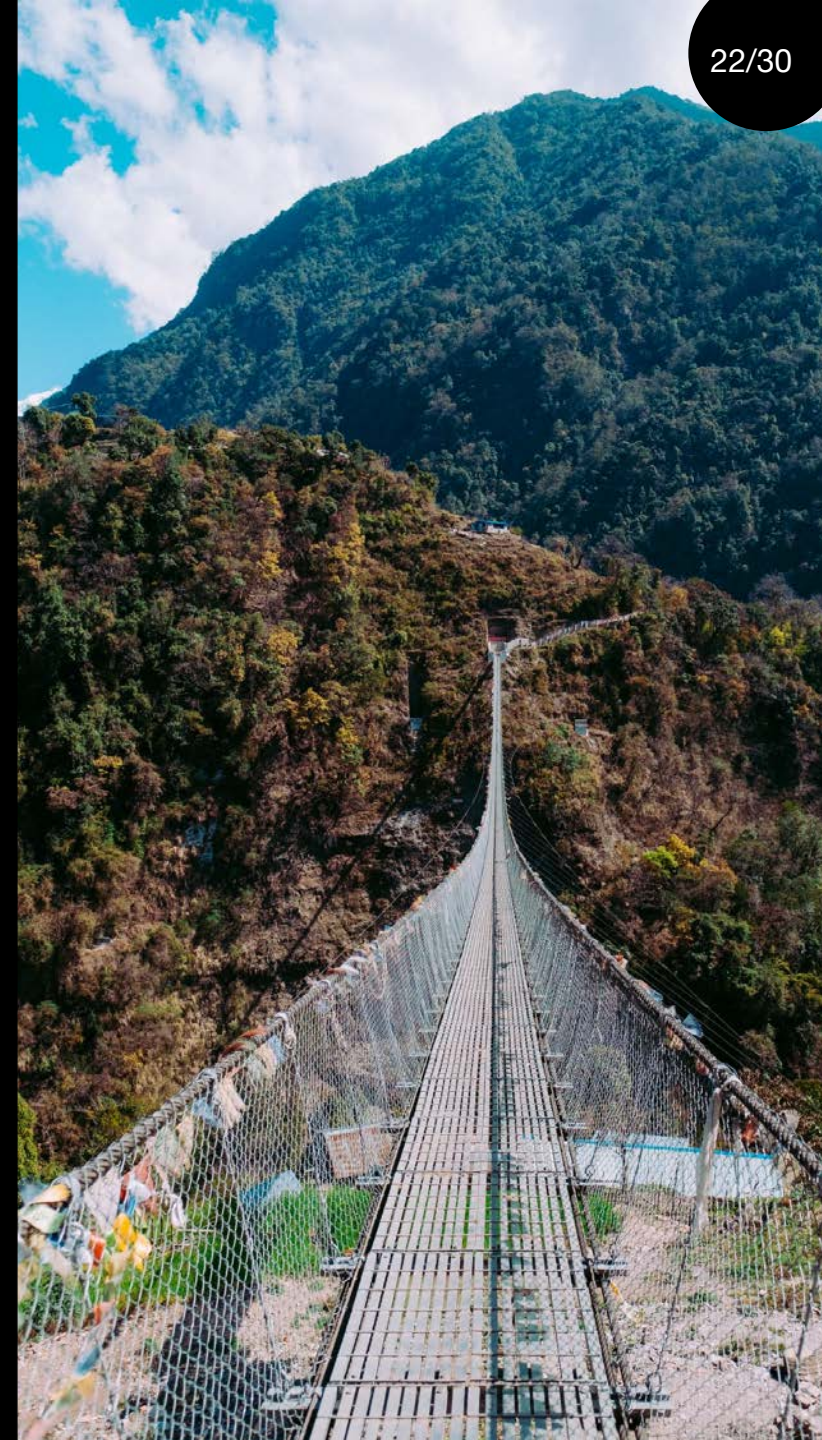
# People

- Employees
- Management
- Organisational Culture
- Customer
- People represent the business
  - *The image they present can be important*
  - *First contact often human – what is the lasting image they provide to the customer?*
  - *Extent of training and knowledge of the product/service concerned*
  - *Mission statement – how relevant?*
  - *Do staff represent the desired culture of the business?*
- Source: bized.co.uk



# Process

- How does the target market consume services provided by the cultural enterprise?
- What processes do they have to go through to acquire the services?
- Where do they find the availability of the service?
  - Contact
  - Reminders
  - Registration
  - Subscription
  - Form filling
  - Degree of technology



# Physical environment

- The ambience, mood or physical presentation of the environment
  - Smart/shabby?
  - Trendy/retro/modern/old fashioned?
  - Light/dark/bright/subdued?
  - Romantic/chic/loud?
  - Clean/dirty/unkept/neat?
  - Music?
  - Smell?

Source: [bized.co.uk](http://bized.co.uk)



# THEME framework for a cohesive experience

Framework using a memory aid for the five design principles:

- Theme the experience (see Slide 26)
- Harmonize impressions with positive cues
- Eliminate negative cues (See Slide 23)
- Mix in memorabilia (See Slide 21 & 22)
- Engage all five senses (see Slide 16)

*Pine and Gilmore, 2011*

The THEME framework puts into the design all the elements and tools we have covered in this sub unit.



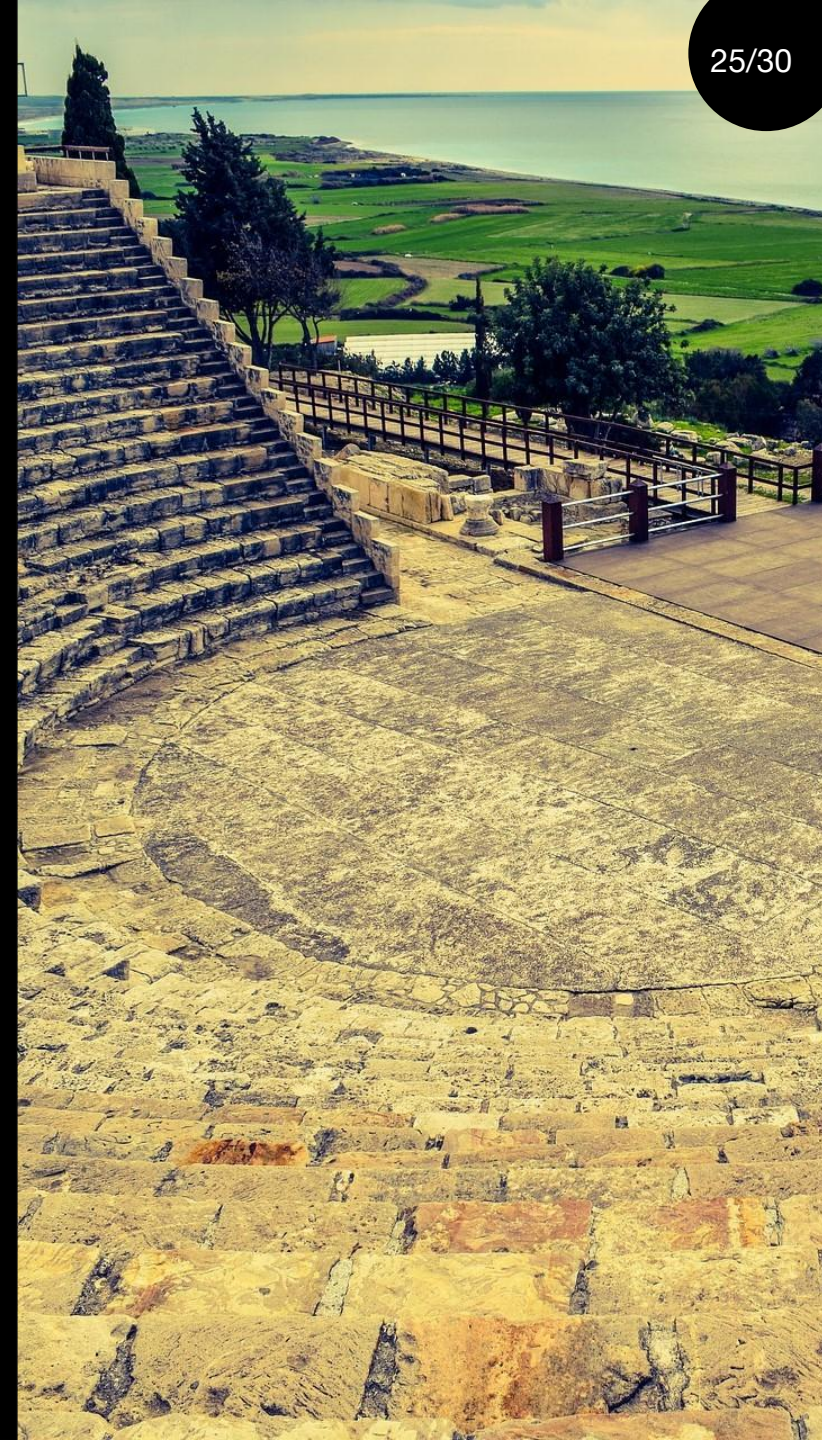


# Case study

## The Disney Experience

*You can dream, create, and build the most wonderful place on earth, but it takes people to make that dream a reality*

Walt Disney here acknowledges the different elements of the Marketing/Engagement Mix



# Theme the experience - Disney

The approach for themed attractions, probably started with the 'Bakken', north of Copenhagen, in 1583 and was then given modern form by Disney at Anaheim, California in 1955. Pine and Gilmore brought it to the attention once again in the 90s and it has become a significant trend in the cultural and entertainment industries throughout the world

- Delivering a unique visitor experience is central to the concept of Disney theme parks. Visitors to the park were not mere spectators – they were recognized as participants in the Disney experience. The company viewed the visitor experience as a play – visitors, staff and attractions were essential elements in this play and it was to be performed flawlessly every day.
- As a company, Disney was obsessively focused on the management of operational details and the integration of all relevant areas of activity to ensure a high quality customer experience.

High tech and challenging games – simulacra, hyper reality are in demand by modern leisure tourists and visitors.



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A photograph of a desk with a laptop, a colorful mug, and a notebook. The laptop screen is blank. A hand is visible typing on the keyboard. The mug has a colorful grid pattern. The notebook is brown. There are some fruits and a glass of juice in the background.

## Author's & Credits

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Dr Marie Avellino is the Director of the Institute for Tourism, Travel and Culture at the University of Malta. Her research interests include social anthropology, cultural heritage research, tourism and Older Adults and Seniors, Cultural Identities, Intercultural Competencies for Management and Visitor Experience Management.



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