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A Tripartite Model of Tourist Experience

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This paper responds to the call for more structured discussion of the experience phenomena in tourism. Different approaches on experiences were interlinked to provide a novel multi-perspective conceptual model. *The Conceptual Model for Experiences* explored advances the current discussion of the nature of the tourist experience concept by reconciling some of the most distinct line of reasoning identified in tourism literature. The process of experiencing is decomposed and the three constituents, context, process and outcome, are discussed in detail. A tentative definition of the tourist experience concept is presented as a platform for further discussion, and the lens of the tripartite model can be used by marketing people to understand process of staging in different settings.

The tripartite model of tourist experience advocated for in this article reconciles current discussion of how the experience concept can be approached. The model, which separates experience as accumulated knowledge from experience as a contextually and individually perceived outcome is not claimed to be exclusive or exhaustive. The research area is much too fragmented for that and developing. This paper does, however, make a contribution by responding to those who call for a more structured discussion of the experience phenomena in tourism (Oh, Fiore & Jeoung 2007; Urieli 2005). The aim of this paper is to bring together different approaches on experiences presented in earlier studies (see for example, Larsen, 2007; Selstad 2007 and others), and to present a model that overcome the fragmented state of knowledge.

Experience-based tourism is a vital sector of the gradually emerging, but not a new, experience industry (Pine & Gilmore 1999; 1998). This experience-based tourism which emphasizes participation, co-creation, emotions and staging is different to traditional service-based tourism (Prahalad & Ramaswamy 2004). The advent of the modern experience industry can be traced back to the Walt Disney era, and the construction of the Disney World, which has today been emerged as a substantial representation of the modern society (Bryman 2004). The author argues that themed locations (environment) become increasingly important in contexts such as restau-

rants, where a combination of different types of consumption occur during social processes such as eating, talking, dancing (Bryman 2004). Within this, the performances of the service personnel have to demonstrate some emotions as is in the case of actors in a theatrical scene. The metaphor of theatre was introduced by Deighton (1992) to the field of marketing theory, a metaphor that points out how performances of different actors on “the stage” are transformed into experiences. This staging process, including operant and operand resources (Vargo & Lusch 2006), is defined by Berry, Carbone and Haeckel (2002) as the *servicesscape* (a place where service is produced) and by Mossberg (2007) as the *experiencescape* (experience place).

The experience concept has attracted researchers from different disciplines, as well as, practitioners. These, and the notion that tourism experience is a fast evolving research area, are arguable reasons for the many studies and distinguished approaches of the experience concept. Perspectives are many; however, the experience concept has been unconnectedly defined. For instance, the Canadian Tourism Commission describes how tourism companies are experience providers packaging experiences. Theoretically speaking, Tzortzaki, Voulgaris and Agiomirgianakis (2007, p. 3) state that “experiences are created for customers”, and Sternberg (1997) that “tourism primarily sells a ‘staged’ experience”. This perspective, which stresses how experiences are *created for* the tourists, is in sharp contrast to a more tourist, consumer oriented perspective, a perspective which holds concepts, such as, immersion (Arnould & Price 1993), co-creation (Flint 2006), value-in-use (Ballantyne & Varey 2006), and individual experience (Räikkönen 2007) in high esteem.

This article uses existing conceptualizations of the experience concept, which are many and often reflect the scientific domicile of the researcher. Thus, Larsen (2007) approached the experience concept out of a psychological perspective, Selstad (2007) stresses the social-cultural aspects, and Mossberg (2007) applied a marketing approach. These distinct lines of reasoning are reconciled and a new model of how the tourist experience concept can be approached and explored is set out.

This conceptual paper adds to an ongoing discussion of tourist experience, by modeling and decomposing the most essential dimensions of experiencing. Additionally, it selectively partakes of different contributors to challenge their perspectives in order to advance the discussion on experiences (for example: Pine & Gilmore 1998; Pine & Gilmore 1999; Schmidt 1999; Schmidt, Rogers & Vrotsos 2003). The new tripartite model, presented in chapter two, emanates from the experience literature revisited. The process of experiencing as a frame for the ongoing discussion is presented at first. The model is then decomposed and the different components are discussed in detail. The concluding section presents selected options for future studies based on the definition presented, a definition that summarizes the current discussion.

The conceptual model of experiences

The structure of the model

The nature of tourist experience has, during the last decade, been discussed in relation to the society and the everyday life, and it has been demonstrated how the nature of experience is changing in reflection to the trans-modern values and life-styles (Räikk-

könen 2007; Quan & Wang 2003; Uriely 2005). Tourist experiences are also shaped by the sense of presence, on stages and in service encounters where actors perform. These stages have been described by Pine and Gilmore (1999) in terms of four realms based on two dimensions (the extent of participation and the emotional mode, and extent of involvement). The memorable, personal experience is here positioned as an outcome, a notion Haahti (2003) pinpoints by referring to the translations issues of the experience concept.

German, Swedish and Finnish languages are, for example, more nuanced than the English one when it comes to the concept of experience. An analysis of the experience concept by using the concepts “Erfahrung/Erlebnins”, “Erfarenhet/Upplvelser”, and “Kokemus/Elämys” does elucidate two central dimensions of the experience concept, i.e. time and the cognitive/affective dimensions.

A memorable and meaningful experience or “Erfahrung” has to do with the accumulations of all experiences and interactions that the individual has with his/her environment and others (Dewey 1938). In other words, it can likely refer to what the individual undergoes through life-time (Larsen 2007), and is a distinct part of everyone’s information and decision making processes (Blackwell, Miniard & Engel 2001). Experience, as “Erfahrung”, occurs in a process form, stored as memory-traces, and is the knowledge that individual tourists’ need, in a context, to allow him/her to interact with his/her environment, participants, and service personnel within a particular situation.

Experience in terms of “Erlebnis” in comparison to “Erfahrung” is more affective prone and encounter related. Experience as “Erlebnis” refers to the individual inner processes that are mainly related to the persons’ mental and emotional processes activated during interactions on stage. This type of experience is to be understood as the outcome of an experience process, a memorable experience. We propose, further, a third type of explanation to the term experience, i.e. experiencing, the bridge that links experience as “Erfahrung” to experience as “Erlebnis”. We assume that momentarily all type of tourist experiences occur simultaneously in series of moment due to the fact that tourist creates his own uniqueness in the experience (Figure 1).

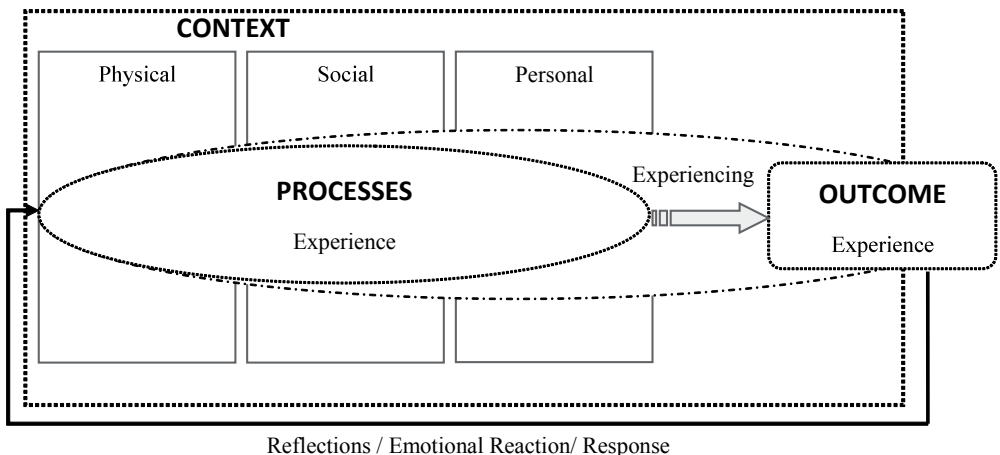


Figure 1: Contextual Model of Experiences

The *Conceptual Model of Experiences* (Figure 1) illustrates the processes by which tourist experiences are created. It goes further than drawing on the context and processes but also presenting the outcome of experiencing. The experience outcome is achieved through a flow 'self-rewarding', which is individual and takes a place in the inner world of a person. Hence, the model represents three distinguished components: context, processes and outcome. These components put up a frame of the experience concept.

For the purpose and meaning, the individual tourist interacts and establishes relationships within a specific *context* where experiences are created (Mossberg 2007; Urry 1990a, 1990b; McCannel 1976; Graefe & Vaske 1987; Selstad 2007, O'Dell 2007 and others). Especially the physical, social and personal dimensions are directly influencing the individual's inner processes (Dewey 1938; Arnould & Price 1993; Prahalad & Ramaswamy 2003; Mossberg 2007). These dimensions of the context are not separated rather they are interlinked by processes to comprise a context. The second component is *processes*, meaning that experiences are processes (see for example Larsen 2007; Mossberg 2007; Jackson, White & Schmierer 1996), and it refers, in this model, to the cognitive and emotional processes that deal with the conscious tourist inner ongoing information processing. Furthermore, the processes component is understood to be the 'backbone' of the context dimensions due to the undergoing information processing along with the experience processes i.e. experiencing. Within this, Csikszentmihalyi (1990) has studied the concept of 'Flow', the optimal experience, which is characterized by a feeling of playfulness and a conscious control of the situation. Furthermore, he adds that flow requires utter focus, enjoyment and happiness in fulfilling a certain activity, and fascination to positively reach the objective. In other words, Csikszentmihalyi (1990) argues that the optimal experience requires an extreme concentration. The third component is the *outcome* of experiences referring to memories, stories and emotional reactions (Selstad 2007). Figure 1 shows that processes link the dimensions and are together included in the context component. Also, these processes are influenced by the context. The outcome component is partly included in the context and partly excluded to reflect the momentary nature of perceived experiences. The outcome of an experience is influenced by both context and the undergoing processes across the physical, social and personal dimensions. This is due to the fact that tourists usually respond, during time, on their experiences. Those responses can in return influence tourists' interpretations of new experiences and in some extent select the future behavior.

Context

In tourist experience context, tourist is an active actor; co-creator and a co-producer of an experience space that is partly constructed by service providers such as designers, architectures, entertainers and organizers (Pralhad & Ramaswamy 2003; Mossberg 2007). Such a 'together' constructive experience space (i.e. experiencescape) refers to a context that consists of tangible/functional and intangible/invisible elements. In fact, an interaction with these operant and operand resources (Vargo & Lusch 2006) in a specific context such as in a restaurant, museum, stores and cities (O'Dell 2005) always occurs during a travel journey (Mossberg 2007). Bitner (1992) discusses ser-

vicescape, while Mossberg (2003) has built upon this and refers to the experience room, where service is produced, delivered and consumed (Bitner 1992; Mossberg 2003). Yet, tourist may respond cognitively, emotionally and physiologically to the context and its constituent dimensions (Bitner 1992).

Tourist experience is not limited to one particular place (O'Dell 2005, p. 15), but it often happens in a specific space (i.e. surrounding), and this surrounding has an influence on the tourist's thinking of the experience circumstances (Mossberg 2007). For instance, the physical context of a cultural site which is formally designated space - a museum includes elements such as the propriety space element, effects, lighting, music and color, wall decoration, layout, climate and so on. Additionally, expositions and related services such as service encounters and visitor-personnel interactions are also included in the physical context. All these experiential components (Quan & Wang 2003) together with tourist involvement produce an atmospheric experience space, which is crucial for a positive tourist experience (Hiede & Gronhaug 2006; Hanefors & Mossberg 2003; Bitner 1992).

A cultural context can, in the same way as ceremonial ritual event, be characterized as a temporary mental 'voyage' between the ordinary to extraordinary, referring to the shift from 'everyday life' context to ceremonial milieu context - a ritual process (Graburn 1983; Mannell & Iso-Ahola 1987; Selstad 2007; Dann & Cohen 1991; Smith 1989). This kind of journey can have an influence on tourist experiences; and perhaps gives a new meaning to this cultural site after the ritual event has taken place (Selstad 2007; Mossberg 2007). Another perspective is a city/destination experience space. Tourist destinations nowadays try to stage experiences through distinguishing activities from tourist's everyday life. Tourist experiences, in other words, should be different from tourist's everyday experiences, which, in turn, can have an influence on the experience processes (Ooi 2002; Quan & Wang 2003; Urry 1990b). Additionally, service design, to which the physical dimension is linked, has emerged as a vital approach to enhance the level of customer immersion. Peak experiences and supporting experiences, i.e. experiential components, are staged activities in the process of serving tourists through interactions between service encounters and tourist; between tourist and tourist(s). Furthermore, physical dimensions can have a functional role in creating competitive advantages through the creation of opportunities for tourists to consume their own unique values (Zeithaml & Bitner 2003; Mossberg 2007).

Social dimension is embedded in tourist activities. The individual tourist excitedly interacts with others and establishes contacts within the participant group as well as the service encounters. Such active and excited tourists together with different stimuli from the environment enhance their individual experiences (Lovelock 1996; Mossberg 2007). For instance, it has been argued that through active socializing with other tourists and the desire to co-produce (Gummesson 1993; Mossberg 2007) can lead to a convenient experience atmosphere and satisfaction in various hospitality contexts (Gustafsson, Öström, Johansson & Mossberg 2006). Hence, the tourists' social roles in this complexity are important, especially during the service consumption where interaction between service encounters and tourists is considered socially relevant for the tourist experiences (Mossberg 2003; Bitner 1992). Mossberg (2007) argues that when tourists consume a service, they should be acknowledged as a co-

producer due to their roles in both performance and production processes. Subsequently, the participation and involvement of tourists in a social context serve both them as well as the atmosphere of the experience space, which is regularly characterized by enjoyment and entertainment.

Tourist experience, as “Erfahrung” and “Erlebnis”, are most highly personal. Thus, experience resides in the inner processes of the tourist. Knowledge, skill and memories are dimensions of the heritage the tourist carries with him/her into an experience space. His/her knowledge on the coming experiences is often limited (Selstad 2007), and linked to his/her expectations (Larsen 2007). Hence, his/her spontaneity and curiosity to search for meaningful moments take place (Wang 2000). In addition, through physical, mental and emotional involvements in a series of moments, tourists create on their own uniqueness in the experience. The experience is then considered to be a mixture of integrated elements involving physical, mental and emotional elements. The tourist is, therefore, physically active and, mentally and emotionally interactive person. His/her mental interaction emerges especially from the social setting and contacts with service encounters within the current experience frame, as well as from individual perceptions grounded in the personal background and previous experiences. For instance, Mossberg (1995) argues, on the importance of tour guide during charter tours, that performances of service personnel influence tourist satisfaction. She continues that the importance or “the purpose of traveling” for the tourists can essentially be influenced by service encounters (Mossberg 1995; 2003; Bitner 1992).

Due to the role of perception of a context, it is important to draw a light on the perception process. Many studies have shown that the essence of any experience is perception and meaning perception of the context that are influenced by expectations, interactions, stories, memories and preferences (Larsen 2007; Selstad 2007; Mossberg 2007). Following Berkman and Gibson (1986) perception has two clusters of factors (stimulus and personal response) that influence the individual perception. *Stimulus* factors are essentially characteristics perceived from an object (context/event) (e.g. color, shape or texture) and are considered to be outer-directed. *Personal response* factors are internal directed and normally influenced by the individual interests, needs and motives, expectations, personality and social position. Within this, personal response factors can be hard to scientifically measure in comparison with stimulus factors (Mayo & Jarvis 1981). This is due to the fact that both experiences *in* processes and *in* outcome are associated with emotions (Arnould & Price 1993, p.41-42), and these emotions are usually stored in the form of stories and memories (Selstad 2007, Mossberg 2007). However, Geertz (1986) states that experience is a type of behavior that is fundamentally hermeneutic. Furthermore, experience deals primarily with self interpretations of the stored meanings and ones perception that is often needed in a social life (Selstad 2007). Within this subjective paradigm where the meaning is inter-subjectively created, individual interpretation and perception of tourist experiences are possibly obtainable.

One can assume, building upon constructivist theories of experiences, that the influences of prior knowledge and experiences (Falk and Dierking 1999; Falk and Delman 2000, 2003), are considered to be socially constructed through meanings

presented by marketers to tourists. Hence, the value creation through service encounters together with the involvement of tourist can be extremely effective in enhancing the process of tourist experiences. Furthermore, the tourist's knowledge is built upon, a process manner (Kassarjian & Robertson 1968) and is not in a standardized fashion (Selstad 2007). Moreover, the time dimension is another important factor in this understanding. It illustrates that the individual often gains knowledge during life time. Additionally, the continuity to be 'wiser' does not stop at the end of the tourist's experience journey. Consequently, the context component in the model influences the tourists psychological processes, which the following section aims to address. Perception as a decisive aspect of experiencing is further elaborated in the next chapter.

The process of experiencing

Jackson, White and Schmierer (1996) state that tourist experience processes (i.e. experiencing) are conditioned by an interaction of three sub-processes. First, the subconscious processes referring to the immediate participation of a tourist or spontaneous behavior. Second, the emotional process indicating the feelings and emotions of the individual. Third, the cognitive process referring to the planning process and rational behavior. Especially the relevance of cognitive processes has been commented on by Larsen (2007).

Drawing from cognitive science (Johnson-Laird 1983), cognitive can be defined as a process of information processing. Individuals perceive, interpret, and act upon by responding to stimulations (their contextual information), by selecting and organizing external stimuli (environment/contexts - events such as social/personal) into internal graphic (symbolic/map) representations or mental models. These stimulus as experiential components become knowledge and meanings that serve a tourist to learn about an experience space as well as to act on a stage. Furthermore, the constant flow of experiencing influences the future experiences. The mental capacity of the tourist, his/her emotional readiness, and perception are decisive for experiencing.

Perception is considered to be at the heart of all experiences. Larsen (2007) argues that tourist experiences are mental processes where perception is found to be crucial. Especially from a marketing stand, perception is relevant in explaining tourist experiences (Mossberg 2007), because it can mediate experiences through interpretation (Selstad 2007). In other words, interpretation of an experience is embedded in the tourist perception of his/her particular experience. Generally speaking, perception is defined as processes by which individuals select, organize, and interpret stimuli from the external world into meaningful and coherent picture (Lam, Hair & McDaniel 2005; Larsen 2007). Moreover, a perception is a cognitive stage produced by casual relationships between senses and 'object' (event). Perception serves, therefore, to making meanings of the registered senses. These meanings are influenced by the temporary environment (stimulus situation) as well as by the mental (model) structure that processes the information (Larsen 2007; Lundh, Montgomery & Waern 1992; Shore 1996).

The process of perception involves phases that the individual undergoes through interpreting stimulus registered by the senses to creating meaning. Building upon constructivist thinking, the individual constructs his perception based on prior experi-

ences and knowledge (Dierking & Pollock 1998; Falk & Delman 2000; 2003; Matlin 2004; Larsen 2007) prior interests (Falk & Delman 2003), skill and competences (Falk & Dierking 1999; Larsen 2007), and expectations (Larsen 2007). Additionally, perception is restricted (conditioned) by the individuals' personal values, opinions, worldviews – including attitudes and self perceptions (see for example Baumeister 1995; Baumeister, Campbell, Kruger & Vohs 2003; Prebensen, Larsen & Abelsen 2003; Larsen 2007).

Since tourists make decisions in agreement with their own view of reality, their experiences follow from this view (Kassarjian & Robertson 1968). Perception therefore, concerns the individual's past knowledge and experiences gathered during the time, and interpretation of the registered stimuli by his/her senses in relation to a context (Matlin 2004; Larsen 2007). For instance, marketing people often uses 'psychological creative slogans' under thematized experiences in the media literacy to connect with the individual perception. Such a connection, according to Mazanec et al. (2001), is an essential portion of tourist experiences, because it activates the individual senses (e.g. feeling, thinking, hearing, seeing etc.). Carlson (1997) argues that a tourist is constantly in touch with his/her thoughts and feelings. Thus, tourists are, consciously and emotionally, seeking benefits (advantages) in their trips in order to gain memorable experiences (Csikszentmihályi 1990; Weiermair 2002; Mossberg 2008). In fact, tourists are, all the time during travel, involved to achieving experiences (Mossberg 2007).

Outcome

One can conclude that experiences, as outcomes ("Erlebnis"), are subjective memories, and affective prone reactions, and reflections (McCannell 1976; Wearing and Wearing 1996; Larsen 2007, Mossberg 2007; Greafe and Vaske 1987; Geertz 1986; Larsen 2007; Haahti 2003). According to Selstad (2007), all experiences generate meanings, and the meanings of experiences can only be interpreted by individual (Geertz 1986, p. 379). This interpretative paradigm where the importance is on the meaning of the individual tourist allows the changes in the meaning to occur dependent on a range of elements related to the context and tourist's inner processes.

Geertz (1986) argues that the meanings of experiences have dimensions to be tolled in a narrative (description/story) presentations, which composes of a unique sequence of events, mental states, happenings, and an involved tourist as an actor (Larsen 2007; Mossberg 2008). These dimensions are its representation parts. But these parts do not have a meaning of their own, rather they are connected together to make the point or meaning (Mossberg 2008). Their meaning is given by their context in relationship with the inner processes. Description of a dual task where the tourist grasps the features of an experienced event with a purpose to achieve a goal state (benefit). This can be done through selecting, organizing, interpreting and transforming information into an exciting story, commencing from a context situation and inner processes (Lam et al. 2005, Larsen 2007; Selstad 2007; Mossberg 2008). Hence, in order to make a meaning (sense or point) of experiences, a story an important is factor to be considered when discussing the outcome of tourist experiences. In other words, stories activate the stored features of an experience in the memory

by which the individual may need to narrate, in a social setting, after the experiences (Selstad 2007).

Following Selstad (2007), the consequences of experiences are stored in the form of memories. Larsen (2007) stresses that experiences are memories. Hence, the outcome of experiencing is memories. There are many views about the underlying process by which memories are associated with the outcome of experiences. Differing perspectives emphasize the processing of associations among distinctive elements of an experience. Selstad (2007), for instance, highlights that memories have two views, a passive and an active one. According to the passive view is when memories are used to store experiences, and they can be applied in a performing situation as well as in a supervision tasks and it refers to active view. Another view expressed by Larsen (2007), is when he argues that memories are produced in a constructive or re-constructive manner to influence the internal processes of the individual tourist. In other words, the construction of reality within consciousness of a tourist is important, but knowledge, personal experiences, self perception, interest and so on are also important when discussing discuss an outcome of experiences that are individual. Such an individual experience outcome located in the memory of a person creates another types of stories related to individual psychological and social aspects.

Larsen (2007, p. 15) distinguishes between two types of memories. First type is *semantic memory*, and it emphasizes general facts, prior knowledge and personal experiences. The second type is *episodic memory*, namely specific experienced event (e.g. specific service encounter) (see for example Solomon, Bamossy, Akegaard & Hogg 2006). Each event within this episodic memory includes a combination of features: tourist self, the service personnel, the conversation, the situation, the atmosphere etc. (e.g. at a restaurant), i.e. a tripartite view advocated for in this paper. Moreover, a vivid episodic representation for the service encounter is staged according to sequence of events; it unfolds a mental response of the service encounter extended over time (Tulving 2002). Thus, these specific events, especially the vivid once (strongest – a visitor's happy birthday song during his visit at a restaurant) are supposed to stay for longtime in the memory of an individual (Myers 2003; Larsen 2007; Tulving 2002). Based on these vivid experienced happenings, Wirtz, Kruger, Scollon and Diener (2003) report that the most remembered experienced happenings from a journey can significantly predict the desire and wishes to repeat that particular events or perhaps the journey itself. Thus, episodic memory can be useful if it is deconstructed into a series of associative representations, wherein each discrete activity takes account of elements, in the case of experience context, such as the service design, tourist value creation, actual situation, the conversation, the atmosphere, and the design and architecture of the space. Such representations can be carefully staged in a sequence fashion to compose flow of activities in unique experiential context in order to facilitate, for instance, the immersion of tourists.

Conclusion

Tourists of today are connected, informed, and active (Pralhad & Ramaswamy 2003). Larsen (2007) proclaims that tourist experiences reside in the inner proces-

ses of individuals. This approach is in contrast to those who claim that experiences are produced by the tourism industry, features offered on a destination, in service encounters, i.e. are experiential components (Quan & Wang 2003). The *Contextual Model of Experiences* presented in this paper reconciles some of the many approaches applied on the tourist experience concept.

The tripartite model illustrates how the process of experiences is two-dimensional. The inner processes of experience as “Erfahrung” are in a constant interplay with experience as an outcome, i.e. as “Erlebnis”. The inner processes are contextually embedded, as discussed in terms of physical, social and personal context. The theatre metaphor (Haahti & Komppula 2008), servicescape (Bitner 1992), or experiencescape (Mossberg 2007) explain how different types of actors in encounters, on destinations, during journeys influence and facilitate tourist experiences. This style of experiential components is meant to support the outcome of experiences. To fulfill an unforgettable experience value, the experience should be narrated in the form of a story. Such a story is useful especially in relation to worth-of-month marketing technique (Mossberg 2003).

The *Conceptual Model of Experiences* can also be translated into a tentative definition of tourist experience; tourist experience can be defined as processes (Larsen 2007) that consist of sequences of activities (thinking, desire, feeling, doing/performing) (Csikszentmihalyi 1997; Carù & Cova 2007), which take place in a context (physical, social and personal) (Dewey 1938; Arnould & Price 1993; Prahalad & Ramaswamy 2003) during an interaction and collaboration (Grönroos 2006, 2008; Gummesson 2002; Pine & Gilmore 1999, 1998) between tourist and participants, physical resources, service (experience) provider and involving other tourists which facilitate individual tourist to actively achieves memorable experiences (beneficial experiences) (Arnould et al. 2005; Arnould et al. 2002; Pine & Gilmore 1999, 1998).

This definition is based on how tourist experience can be approached through the lenses of the Conceptual Model of Experiences, i.e. based on series of activities related to the individual inner processes, where individual tourist creates his/her own experience values through active participation and involvement within a context. The definition also highlights that tourist experience is a special phenomenon in its nature, subjective, occurs in a context, and takes place in the inner processes. Furthermore, interactions and the dynamic nature of relationships and encounters existing within a context are addressed. Marketing people should recognize their experience facilitation role on the stage for service production and consumption, as one central actor among other in a system of interplay.

Larsen (2007) points out how theories within tourism study field should be improved and reconstructed. He continues by suggesting that the relationships between theoretical construct and the field of tourism studies should be further investigated. With regards to experience, Ek, Larsen, Hornskov and Mansfeldt, (2008) argue that marketing literatures on tourist experiences become the source of study experiences that take tourist as a departure point in the study. Moreover, Carù and Cova (2003) argued that the concept of experience is rather weakly defined in the context of con-

sumer (i.e. tourist) research studies and marketing. Thus further research within the area is needed.

Continuously, tourist interacts with several experiential components. Additionally, an experience requires process design that facilitates the experiencing. Hence, researchers, service providers and experience designers should examine the tourist's cognitive and affective processes more thoroughly to contribute accurate information to the tourist experience literatures. The assessment of a tourist experience can be distinctive. However, understanding the individual tourist cognitive and emotional effects of the experiential components in the experiencing stage can help experience providers and designers to create memorable and valuable experiences. The intention advanced here and the resulting assumptions are open for empirical testing in the next phase.

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