

Towards an understanding of experience production

Hans Gelter, Luleå University of technology

Hans.Gelter@ltu.se

Background:

The Swedish concept of “*experience industry*” was introduced in 1999 to define the contemporary experience society (Caves 2000; Davenport & Beck 2002; Florida 2002; 2005, Jensen 1999; Kelly 1998; Pine & Gilmore 1999) also called dream society, cultural industry, creative industry or entertainment industry. In Sweden the conceptualization of *experience industry* has been defined as including creative areas such as architecture, design, film/photo, literature, art, media, fashion, music, gastronomy, market communication, performance art, tourism, and experience based learning (KK-stiftelsen 1999; 2001; 2002; 2003; Wahlström 2002) but also sport events and health business (AMS 2001). Understanding this wide area of different creative businesses, their special management and product development, the new experience based marketing, the emergence of a new creative class and the general increased experience consumption within the experience economy has resulted in a new academic discipline with education and research about and for this new cultural era called experience economy.

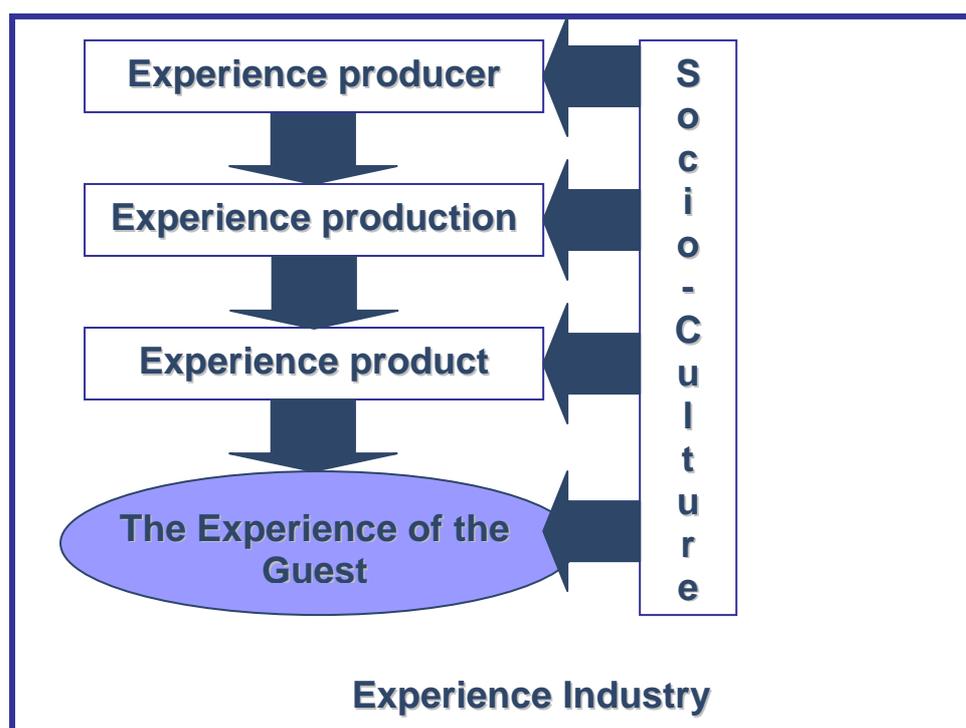


Figure 1: The five areas of academic interest in Experience Production.

This new academic area which at Luleå University of Technology has been given the name of “*experience production*” (www.upplevelseproduktion.com) can be divided into five sub areas of academic interest (Figure 1), the experience industry (economics, socio-culture, cultural geography, development and trends, etc.), the experience producer (competence areas, entrepreneurship, creativity management etc.), the experience production (production process, staging experiences, product development, process management, quality management etc.), the experience product (marketing, pricing, selling, bench-marking, quality assessment, etc.)

and the consumers experience of the product (material and immaterial aspects of the experience phenomenology, qualities and categories of experiences etc.). These five areas have to be understood in a human socio-cultural context as social and cultural trends strongly influences the every-day life of consumers and their desire to enrich their lives with experiences. Within each of these five areas of interest there has to develop theories and models that can contribute to our understanding of the experience industry and experience production.

The experience industry

Our human culture has evolved through transformations from a hunting/gathering society through the agricultural and industrial society to present post-modern society. This cultural evolution involves increase in complexity manifested in the many different labels of our contemporary society such as the information-, communication-, knowledge- technology-, dream- , post-modern-, post-industrial- and experience society. The evolutionary pace of this cultural transformation has increased with time and yesterdays “new economy” from the information era has become today’s “experience economy” (Pine & Gilmore 1999). Here the major economic offerings are not commodities (as in the agrarian economy), goods (as the in industrial economy) or services (as in the service economy) but experiences, personal memorable sensations staged by a company such as in edutainment, eatertainment, shoppertainment etc. But already a new “transformational economy” is evolving where changing and “fixing” individuals for new appearance or life styles is the new offering (Pine & Gilmore 1999). The emergence of the post-modern society with its never ending search for consuming experiences including experience loaded goods and quick fixes has fundamental implications to our contemporary relation to consumption and the production of offerings for the experience economy.

The emergence of the experience economy can be seen as a consequence of the people in the developed countries have reached the top of Maslows hierarchy of needs to the level of self-actualization (Maslow 1968; 1971) characterized by the post-modern individualized life style. Kairos Future (2004) has developed the term “Generation C” (Content) for the present generation where the values are individualism, freedom for own choices, experiences are valued more than materialism, time not money is limiting, and the strong need to be accessible through the new communication media (Fernström 2005). Another denotation of our contemporary generation is “Generation I” for individuality, informed, informal and international which constitute a better informed and more demanding and less loyal category of customers. Richard Florida (2002; 2005) has characterized a new work force as “the creative class” having new demand on work and leisure time and new values and goals in life. Davenport and Beck (2002) has suggested the term “The Attention Economy” to describe this individualization and the need for people to be seen and confirmed, especially in traditional media and in the new communications media such as internet communities, blogs, personal home pages etc. It’s important to be seen in the right pace, with the right people at the right time, to do the right things and have experienced the right experiences, as a consequence of contemporary hedonic trend. “Been there, done it, seen it” – consumption is the new trend with strong implications for the experience industry. Youth today see everything in short time perspective – am “I want it now culture”. Trend analysis thus has become a key factor to be an actor within the experience economy. Recent mega-trends of the experience society has been identified as time deficiency, health issues, trust and emotions changing the contemporary market in all business (Fernström 2005).

Within experience production we prefer to address the consumer of experience products as a *guest* rather than as customer, consumer, client or spectator, to differentiate the experience industry from traditional service industry (Pine and Gilmore 1999). This concept was introduced by Walt Disney in his theme park to honour the individualised qualities of the experiences (Pine & Gilmore 1999; Thomas 1994). A guest is invited to an experience on a personal basis, while a customer or spectator is one among many in a mass-produced offering, and the guest concept is strongly promoted through the Swedish agency of “The Good Hostmanship” [Det Goda Värdskapet] (Gunnarsson & Blohm 2002).

The experience of the consumer/Guest

A fundamental requisition to be an actor in the experience industry is to have a basic understanding of the concept of “experience” as it is the basis for the offering on the market. Too many both academics and professionals in the experience industry use fuzzy imprecise expressions that can be characterized as trendy buzz words and corporate bullshit (Beckwith 2006; Frankfurt 2005). Empty buzz words such as extraordinary experience, memorable experience, total experience, long-lasting experiences, powerful experiences, extreme experiences, strong emotional experiences, special experiences, authentic experiences etc. are used to describe offerings but such superlative vocabulary is both confusing and has the risk of the concept losing its power. Even Pine & Gilmore (1999, p. 12) defined experiences vaguely as “memorable, rich in sensations created within the customer who have been engaged on emotional, physical, intellectual or even spiritual level”. Lapland Centre of Expertise for the Experience Industry defines experience as “a multisensoral, memorable, positive and comprehensive emotional experience that can lead to personal change of a subject person” (Tarssanen & Kylänen 2005; Kylänen 2006). What does it mean to have an extraordinary or memorable experience? When does an experience become extraordinary? Can the same experience be extraordinary twice? We need clearly some better clarifications.

A lexical analysis show that the Latin word *experientia* meaning "knowledge gained by repeated trials," related to *experiri* "to try, test", has obtained a dual conceptualization in the English language while many other languages have two different words. The first is the noun experience as *erfarung* [Swedish *erfarenhet*, Finnish *kokemus*] – the skills, practices, understandings, familiarity, know-how, etc. assimilated knowledge and wisdom that make up a human being and that can be communicated. The second conceptualization of experience, *erlebung* [Swedish *upplevelse*, Finnish *elämys*] is both a noun as an incident, encounter, event, happening etc. - what occurs in the human mind and at the same time a verb as a feeling, emotions, going through, what we come into contact with, face, live through, suffer, undergo, be subject to, come across etc., qualities that are difficult to reach. Interestingly these two sides of our experience of the world, as interconnected and interrelated they are, they seem to signify the two ways our brain relates to the world through the right brain hemisphere of phenomenological comprehension (*erlebung*) and left hemisphere of analytical apprehension (*erfarung*) (Kolb 1984; Edwards 1979; Damasio 1994). Thus we can both at the same time experience (*erleben*) a computer game through its stimulus of our senses and comprehended into feelings and modes and through our previous and at the moment acquired skills obtain experiences (*erfarung*) that guide us in future encounters (experiences) with the game. The former we have difficult to communicate while the later, bases on our time-content analytical apprehension we can tell or write down, especially if reflected on such as in experiential learning (Kolb 1984).

There are some theoretically defined experience concepts such as Maslow's *peak experience* (Maslow 1962, 1964) and *flow experience* and *autotelic experience* of Csikszentmihalyi (1990), as well as some common sense categories such as *wow-experiences*, *panic experiences* etc. that may function as an embryo to a nomenclature of different experiences.

To understand qualities of experiences we can from phenomenology learn that experience can be described as *Life world* composed of lived space, lived time, lived body and lived human relations (van Manen 1990). From the science of hermeneutical phenomenology we can learn that experiences that matter anything to us must have significance and meaning: "Lived experience is the breath of meaning" (van Manen 1990, p. 36). Only the person living the experience can define its meaning and significance. Any producer, may it be media producer, music/film producer or experience producer can only stage the setting and conditions for the experience in the same manner that a teacher only can stage the learning environment and learning conditions, but never create the learning of the student.

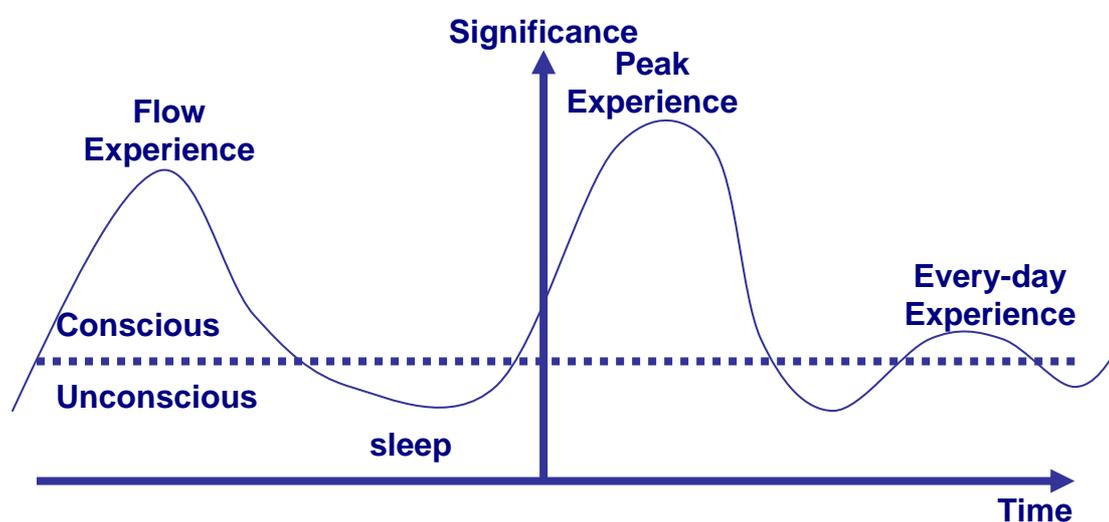


Figure 2. Experiences plotted as their significance against time as a continuum with occasional pitches of high significance and period of low unconscious experiences, as in sleep.

Experiences cannot be seen as isolated "events" as expressed in most business literature, but rather as (Dewey 1938; 1958) suggested as an interconnected sequence of experiences (Figure 2). This is supported by cognitive and neurobiology (Damasio 1994; Hawkins 2004; Nørretranders. 1996) showing that we are constantly experiencing from the moment our developing brain is starting to take in sensations from our senses until the brain stops functioning. We can actually talk about a conscious and an unconscious experiencing where the conscious experiences are those that are made "knowable" by our conscious attention (Kaplan 1995; Kaplan & Kaplan 1989) and thus can be reflected on. James (1890) proposed that there are two types of attention, a direct or voluntary attention and an involuntary attention. The directed attention, working as a flashlight attracted by that which is most relevant at the moment, is our capacity to focus or concentrate and requires effort to inhibit the urge to respond to distractions around us and to focus on the task at hand. The involuntary attention is spontaneous and called fascination. It evokes by an interesting surrounding and does not demand any concentration. In evolutionary terms this can be interpreted as a "stand-by

scanning” of the environment like a broad-spectra radar while the directed attention is more of an “alert” attention like a flashlight searching for potential danger in our environment (Gelter 2003). Both are essential for our experience of the external world, our internal physical world of our body and our internal mental world of thoughts, dreams etc.

These internal and external sensations make up a continuous stream of experiences, our “film of our life” where some parts have higher pitch and intensity and are remembered and other are regular everyday experiences forgotten as soon they have passed to history (figure 2). Our experiences are filtered both through our earlier experiences remembered in the memory of body and soul as well as through our emotions that function as a value-detector of relevance in this stream of experiences (Damasio 1994), where most experiences (such as you unconsciously experiencing your trousers or dress) are of no significance and immediately forgotten. Only meaningful and for your life significant experiences are made conscious and if really significant memorized. To clearly define an offering as an experience product it is therefore important to clarify the start and stop to distinguish it from other experiences and trivial every-day experiences, denoted as *contrasting* (Pine & Gilmore 1999). Most commercial experiences have a clear start and stop in the form of a ritual (entering the movie saloon, putting on the computer etc.), and designing such start and stop rituals are an important part of experience production.

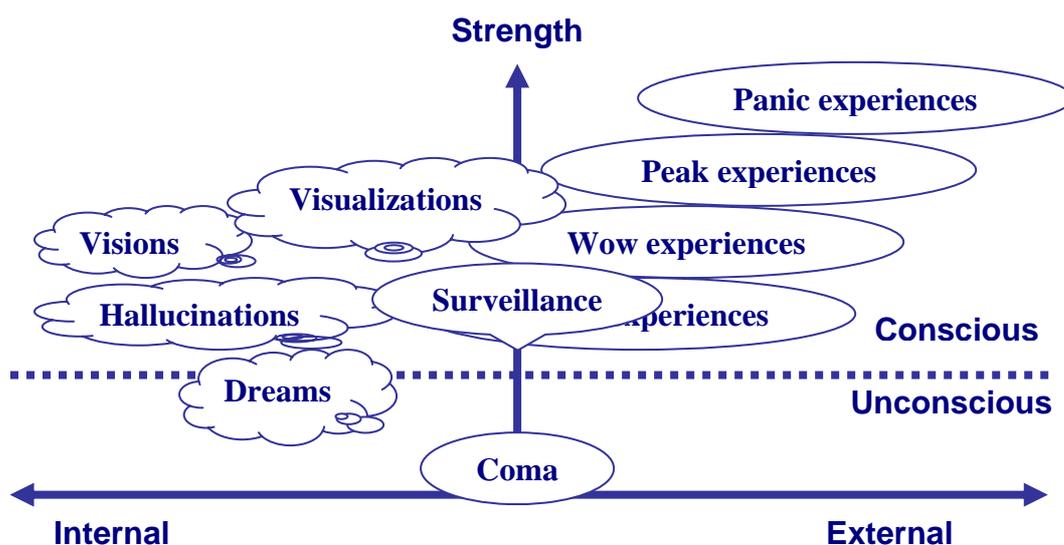


Figure 3. A preliminary taxonomy of experiences plotted as their strength against their internal or external origin.

Another way of clarifying different type of experiences is to analyse their origin and strength in terms of physiological, emotional or mental (brain wave) response (Figure 3). Many experiences have either an internal – mental or an external origin or a combination of both. Again some may be unconscious, other are we consciously aware of. Through defining different dimensions of experiences such as strength (measured in physiological response, stress, emotional components etc.), perceived significance, learning, physical activity, social activity, duration, complexity, etc. we may find a taxonomy and nomenclature to label different experience in a manner to avoid buzz words. This is a delicate task for future research even though many may object stating the impossibility of analysing personalised experiences and that one and the same experience production may elicit different experiences among different guests. Here lies a truly future research challenge.

The experience producer

In the light of the personalized nature of experiences, many have problems with the concept of an experience producer, perceiving it as a paradox to produce someone else's experiences. This is however not as strange as it first sounds if we compare to music and film producers who are staging the settings for your subjective music and film experience. In the same way a staged game experience, homepage experiences or dinner experience can be produced by an "experience producer". An experience producer can as an metaphor been conceptualized as working with mixing consol (figure 4) where each regulator and knob is one parameter of the experience such as light, sound quality, emotions, intensity, sociality, expectations, duration, marketing aids, story pitch, anticipation etc. making it possible to design every little detail in the staging and design of the experience qualities, both material and immaterial. As with the music producer a skilful experience producer has a large mixer board with many parameters to regulate, while a less experienced and less skilled experience producer has only a few qualities of the experience design to work with (figure 4).

Thus a professional experience producer needs several advanced skills such as practical design skills of the "stage" of the experiences, such as lightning, sound, colour design, decoration, equipment, technological aids etc. constituting the material aspects of the experience production. In addition the experience producer, as experiences are personalized internal phenomenon among the guests, need to have good guest knowledge regarding their previous experiences, expectations, moods and feelings, visualisations of the coming experience based on advertising and other pre-information about the offering etc. constituting the immaterial aspects of the experience production. Understanding the psychological, cognitive, neurobiological as well as sociological dimensions of the experience phenomenon are necessary to harmonize material and immaterial aspects of the experience setting. To concretize these different dimension the experience producer need a toolbox of procedures and methods such as story telling, dramaturgies, theatre settings, rituals, symbols etc. Finally the experience producer needs practical production skills such as action plan, budget and financial plans, time tables, work sheets, staff management, project management, leadership, etc. not concerned with here.



Figure 4. The mixing console as a metaphor for the experience producer where the more experienced and skilful producer has more dimensions of the experience to regulate.

The process of experience production

There have been several proposals of methodology of experience production mostly coming from tourism (Cohen 1979; Maher 2005) and consumer behaviour (Arnould et al. 2002; Arussy 2002; Fitzsimmons & Fitzsimmons 2000; Fernström 2005) most recognising the importance of the senses and emotions in experience production, but rarely specifying how. Also the interaction of the guest with the “experience” has been suggested as essential in experience production (Arussy 2002).

The theory of experience production was boosted by Pine & Gilmore’s theory of the *experience realms* (Pine & Gilmore 1999) and staging experiences as a homology to theatre staging. According to Pine and Gilmore staging experiences is not about entertaining guests, but rather about engaging them. Thus a primary dimension in experience production is that of guest engagement in the experience. The second dimension in Pine and Gilmore’s experience realms describes the connecting or environmental dimension of the experience that unites the guest with the event or performance of the experience either through absorption or immersion. When combining these two dimensions Pine and Gilmore defines four “realms” of experiences; entertainment, educational, escapist and esthetic that can come together in different combinations to form unique personal encounters with the events in the experience. They also proposed five steps for staging the experience; theme the experience, harmonize impressions, eliminate negative clues, mix in memorials and engage the five senses. By recognizing that each customer is unique, Pine and Gilmore (1999) develop the customization of mass production to the experience production by staging customer surprise through applying the theatre as a model. They suggest the incorporation in business the concepts of drama (strategy), script (processes), theatre (work place) and performance (offering) where employees are the performers and actors and customers the audience. Much of the theory of Pine and Gilmore is adapted from Walt Disney’s concept of “*total guest experience*” (Fernström 2005) as a way of “*total quality management*” for experience production where thematization of the experience is central. Mossberg (2004) adapted the model of “*servuntion system*” (Eiglier & Langeard 1987; Bateson 1995) based on the interaction between the physical environment, personnel and guests. This is an analogue to Pine and Gilmore’s (1999) theatrical setting with a “back stage” of administration, maintenance, logistics etc., the “front stage” of the scene and performance, by Mossberg called the “*experience room*” based on Bitner’s (1992) “*servicescape*” including the physical settings as the “scene”, personnel as the “actors” and customers as “audience”. The front stage” is the visual part of the experience production and the “backstage” the invisible part. Experience production according to this model is the management of front and backstage according to a theme, the dramaturgy of the experience. Here the activities during the experience are not explicitly addressed, but rather mentioned as “interactions” or performance of the actors. Thus the design and management of the actions and type of engagement and their influence on the experience of has to be explored to fully understand the experiences of the guest’s and the process of experience production.

In a similar way Lindquist (2002) has adapted Burke’s “pentad of grammar of motives” as a grammar for experience production. Burke (1969) proposed that to discuss experiences, we need to have some words that name the *act* (names what took place in thought or deed), another that names the *scene* (the background of the act, the situation in which it occurred), we must indicate what person or what kind of person, the *agent*, performed the act, what means or instruments he used, the *agency*, and the *purpose* of the act. By answering the question what was done (*act*), when and where was it done (*scene*), who did it (*agent*), how he did it (*agency*) and why (*purpose*) we can analyse any experience production or personal

experience but also have this “experience grammar” or “Burke’s pentad” as guidelines in the experience production. These basic questioning of *what, who, when, where, how* and *why*, the “*six sisters of knowledge*” are fundamental in all analysis and a basic platform for all type of productions. We can thus so far see that most theories of experience production are based on the analogy of theatre production, including some theme, dramaturgy, scene, actors and performance.

Tarssanen and Kylänen (2005) have developed a model of product-related experience production for the experience tourism, which they call the **experience triangle**, representing a “perfect experience product”. It’s an explicit tool for finding critical points or deficiencies in the product, a framework for “experientialisation” of products. It is based on a model with two perspectives, one dimension of the client’s own experience and one dimension of specific elements of the product. Influential factors on the client’s experience are individuality, authenticity, story, multi-sensory character, contrast and interaction to offer guests something memorable and unique. Attaching these critical elements into a product it is the case of **experientialisation**. They emphasises that it is important that the six themes are presented at all stages of the product – from marketing to going-it-through and post-marketing as well, and that the experience producer has to take into account both the conscious and unconscious levels of the customer. The second dimension consists of levels of the experience proposed to be the motivational, physical, rational, emotional and mental level which has to be understood in the experience production.

There are many aspects of experience production that have to be further investigated and better analysed. One is the temporal dimension. Although an experience is usually temporal well defined with a clear start and stop signal, such as listening to music, watching a movie or going on a vacation trip, we have to consider an commercial experience product from the first encounter of the guest with the idea, desire, advertisement etc. of the experience product. Such pre-experience management as well as post-experience management adapted from service management (Lovelock et al. 1999) is central for the total experience of the offering.

Also the internal temporality dimension of an experience such as the sequence of impression – assimilation – expression – imprint has to be considered in experience production. How is the staged experience to be internalized as an impression through our senses? There is a buzz mantra of “including all senses” in a “total experience” – but rarely addressed how? Blasting all senses at the same time will only result in over stimulation and confusion. Sometimes using only one sense may give a larger experience than “diluting” it with multiple sensations. Using our senses has to be carefully designed and scripted in the “*dramaturgy of the senses*” by timing and pitching different senses, letting them co-work, substitute, compliment or interfere in a “*symphony of our senses*”. In similar way has the assimilation, the internalisation of the staged settings, the drama, the theme, the acts, actors etc. to be carefully designed and managed so we don’t “overdo” or overproduce experiences where only parts can be assimilated. An important part of consuming experiences is to express them, by telling your story, taking memorable pictures, writing diary or reports etc. Thus debriefing, reflecting on the experience, and other post-experience expressions of what has been experienced can be important aspects of the total experience management. In communication previous experiences, the boasting value of the experience, its status in the hedonistic society through its image and capacity to build esteem in the “attention society” is an important aspect of the experience. Thus creating trust and value loading of the business image is as important then the actual physical staging, as it involves a kind of mental staging of the experience. Finally

we want to produce an imprint in our guest's so they will remember and promote the experience product. Physical memorabilia such as souvenirs are as important as pure memories as they support and re-emerge fading memories of the experience.

Another area to explore further is how to make a designed and staged experience with a clear theme and story comprehensible. To "make sense" the experience must elicit a "sense of coherence" (Antonovsky 1987) based on a trust that stimuli from our external and internal world are structured, predictable and comprehensible. There are three components in the sense of coherence, comprehensibility (the stimuli are experiences as structured, un-chaotic and explanatory), manageability (to have resources to meet the challenges under control and a feeling to managing risks) and meaningfulness (to be motivated, the emotional meaningfulness of the happenings to invest energy and engagement). This "making sense" is the central parameter in the significance of an experience and must be carefully designed and managed.

An additional area to investigate is the habituation to experiences. Superficial experiences such as a bad movie or ill-staged tourist experience, sloppy exhibitions or bad dinner will prevent us from re-buying the experience. Also experiences without deep and complexity, levels of meaning and ability to learn something new at each encounter will not trigger returning to the experience. One way to conceptualise this is to make a metaphor of a good experience as an onion where in each new encounter you may find a new level inside the previous consumed experience (figure 5). A "deep" and engaging movie you can see over and over again. Repetition does not necessarily mean a fading of the experience as long as you discover new aspects within the experience. This is the greatest challenge of experience production - to get the guests come back over and over again. Here guest knowledge is essential. Although hedonic seeking of novelty, uniqueness and adventure are the characteristics of the experience culture (Gabriel & Lang 1995) offering superficial experiences that need a constant flow of new guests may be a less profit business than well designed experience production where you have faithfully returning guests who are your best ambassadors and promoters.

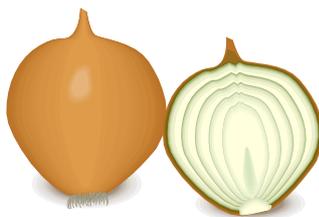


Figure 5. The onion metaphor for the experience production with deep and multi-layered experiences.

To summarize, if adapting TQM – total quality management, and TGE – Total Guest Experience, I would like to introduce **TEM – total experience management**. In this concept of experience production I would propose to include:

- TQM – quality management in every detail – harmonizing to total experience with no disturbing negative quality impressions
- Sensation management – the design and dramaturgy of the guest's senses experiences, to avoid over or under stimulation of the senses, to create harmonized and thematized sensations, etc.

- Activity management – design and dramaturgy of the involvement of the guest's with pitches of high and low activity, of absorption and immersion in the experience etc.
- Interaction management – the design and dramaturgy of the interaction of the guest's with the different material and immaterial dimensions of the experience.
- Learning management - the design and dramaturgy of the learning aspects of the experience – what skills are learned, what new knowledge and wisdom are obtained, what new values are created, what to memorize from the experience, etc.
- Entertainment management - design and dramaturgy of the joy and fun of the experience
- Guest hostmanship management – the care, respect and valuing of the guest from the first moment of contact (through advertisement, word-of-mouth etc.).
- Risk management – what risks both physical and mental during and after the experience may emerge for the guest's?
- Temporal management – the design and dramaturgy of the pre- and post experience in addition to the experience pitch.
- Ethical management – what is ethically right to produce as experiences? At what environmental, resource, human costs? When becomes a staged experience unethical? How should and should not employees act towards guests and others?
- Stage management – what is backstage – frontstage, who is where, doing what acting?
- Information/guide management – what information and through what or from whom is the guest obtaining information before, during and after the experience? How is the guest guided through the experience?
- Theme management – design and dramaturgy of theme, story telling, interpretations, values, learning goals etc.
- Creativity management – how can we develop, reshape, customize, evolve, bordercross, evolve new experiences?

There are of course many more aspects of TEM to be explored and included in the concept. This is only a first attempt to establish holistic approach to experience production. If we develop the TEM concept further within the experience industry as well as the understanding of the different components of experience production as shown in figure 1 we will be able to be more explicit and precise in our communication of the experience production process, the experience products and the experiences consumed by the guests. This will gain not only the academic analysis of experience production, but also the experience producers within the experience industry and in the end the consumer of experience offerings.

References

- AMS**, 2001. Arbete för nöjes skull – var finns de nya jobben inom upplevelsenäringen? [Work for pleasure – Where do we find the new work places in the experience economy?]. Arbetsmarknadsstyrelsen. Ura 2001:3
- Antonovsky**, A. 1987. Unravelling the mystery of health. San Francisco: Jossey-Bass Publishers.
- Arnould**, E. J., **Price**, L. L. and **Zinkhan**, G. 2002. Consumers. New York: McGraw-Hill
- Arussy**, L. 2002. The Experience! How to wow your customers and create a passionate workplace. CMP Books, San Francisco
- Bateson**, J. 1995. Managing Service Marketing. Orlando, FL: Dryden Press
- Beckwith**, L. 2006. The Dictionary of Corporate Bullshit: An A to Z Lexicon of Empty, Enraging, and Just Plain Stupid Office Talk. Broadway Books

Gelter, H. 2006. Towards an understanding of experience production. In Kylämä, Mika (ed.): Articles on Experiences 4 - Digital Media & Games. Lapland Center of Expertise for the Experience Industry. Rovaniemi, pp. 28-50

- Bitner, M. J.** 1992. Serviscapes: The impact of physical surroundings on customers and employees. *Journal of Marketing* 56(2), pp. 57-71
- Burke, K.** 1969 (1945). *A grammar of Motives*. Berkeley: University of California Press.
- Caves, R. E.** 2000. *Creative industries. Contracts between art and commerce*. Cambridge: Harvard University Press
- Cohen, E.** 1979. A phenomenology of tourism experiences. *Sociology* 13, 179-201.
- Csikszentmihalyi, M.** 1990. *Flow: The Psychology of Optimal Experience*, New York, Harper Perennial
- Damasio, A. R.** 1994. *Descartes error. Emotion, reason and the human brain*. Töregård Agency.
- Davenport, T. H. & Beck, J.C.** 2002. *The Attention Economy: Understanding the new currency of business*. Harvard Business Press
- Dewey, J.** 1938. *Experience in education*. Collier Books. New York.
- Dewey, J.** 1958. *Experience and nature*. New York. Dover Publications, Inc.
- Edwards, B.** 1979. *Drawing on the Right Side of the Brain*. Los Angeles: J.P. Tarcher
- Eiglier, P. and Langeard, E.** 1987. *Servuction*. Paris: McGraw-Hill
- Fernström, G.** 2005. *Upplevelser är vägen till framtiden i rese- och turismindustrin*. [Experiences are the way to the future travel and tourist industry]. Stockholm: Fernia Consulting AB
- Fitzsimmons, J and Fitzsimmons, M.** 2000. *New Service development: Creating memorable experiences*. Thousand Oaks, CA. Sage.
- Florida, R.** 2002. *The rise of the creative class*. New York: Basic Books
- Florida, R.** 2005. *The flight of the creative class*. New York: Harper Collins.
- Frankfurt, H. G.** 2005. *On Bullshit*. University Press of California, Columbia and Princeton, New Jersey
- Gabriel, Y. & Lang, T.** 1995. *The unmanageable consumer. Contemporary consumption and its fragmentation*. London: Sage
- Gelter, H.** 2003. Why is reflective thinking uncommon? *Reflective Practice* vol. 4(3), pp. 337-344.
- Gunnarsson, J. & Blohm, O.** 2002. *Det Goda Värdskapet*. [The good hostmanship]. Dialogos Förlag.
- Hawkins, J.** 2004. *On intelligence*. New York: Owl books
- James, W.** 1890. *The principles of psychology*. New York: Henry Holt
- Jensen, R.** 1999. *The Dream Society*. New York: McGraw-Hill
- Kairos Future**, 2004. *Nordic Youth*.
- Kaplan, R. and Kaplan, S.** 1989. *The experience of nature: A psychological perspective*. New York: Cambridge University Press
- Kaplan, S.** 1995. The restorative benefits of nature: Toward an integrative framework. *Journal of Environmental Psychology* 15, pp 169-182.
- Kelly, K.** 1998. *New rules for the new economy. 10 ways the network economy is changing everything*. London: Fourth Estate.
- KK-stiftelsen** 1999. *Blandade upplevelse* [Mixed experiences]. Stockholm: Stiftelsen för kunskaps- och kompetensutveckling
- KK-stiftelsen** 2001. *AHA-Sweden: Om Svensk upplevelseindustri och början på något nytt*. [About the Swedish experience industry and the beginning of something new]. Stockholm: Stiftelsen för kunskaps- och kompetensutveckling
- KK-stiftelsen** 2002. *Upplevelseindustrin i Sverige 2002. Näringsliv och utbildningar*. [The experience industry in Sweden 2002. Business and Education]. Stockholm: Stiftelsen för kunskaps- och kompetensutveckling

Gelter, H. 2006. Towards an understanding of experience production. In Kylämä, Mika (ed.): Articles on Experiences 4 - Digital Media & Games. Lapland Center of Expertise for the Experience Industry. Rovaniemi, pp. 28-50

KK-stiftelsen 2003. Upplevelseindustrin i Sverige 2003: Statistik och jämförelser [The experience industry in Sweden 2003. Statistics and comparisons]. Stockholm: Stiftelsen för kunskaps- och kompetensutveckling

Kolb, D.A. 1984. *Experiential Learning, Experience as the source of Learning and Development*. Englewood Cliffs, NJ: Prentice-Hall, Inc.

Kylänen, M. 2006. Enlightening Christmas Experience - Reflections on the Experience Triangle. In Kylänen, Mika (ed.): Articles on Experiences 3. Lapland Centre of Expertise for the Experience Industry. Rovaniemi, 110-134.

Lindquist, H. 2002. Skiss till en upplevelsegrammatik [Outline for an experience grammar]. In O.Dell, T. (Ed.) *Uppelevsens materialitet*. Lund: Studentlitteratur

Lovelock, C., Vandermere, S. and Lewins, B. 1999. *Services Marketing: European perspective*. New Jersey: Prentice Hall

Maher, P. T. 2005. The nature of the sea: A framework for exploring visitor experiences in the Ross Sea region, Antarctica. In Kylänen, M. (Ed.): Articles on Experiences 2. Lapland Centre for Expertise for the Experience Industry. Rovaniemi, pp. 54-79.

Maslow, A. 1964. *Religions, Values and Peak Experiences*. Ohio State University Press.

Maslow, A. 1962. Lessons from the Peak-experiences. *Journal of Humanistic Psychology*, 2(1), 9-18.

Maslow, A. 1968. *Toward a Psychology of Being* (2nd ed.) NY: Harper & Row.

Maslow, A. 1971. *Farther Reaches of Human Nature*. NY: Viking.

Mossberg, L. 2004. att skapa upplevelser. [To create experiences]. Lund: Studentlitteratur

Nørretranders, T. 1996. *Märk Världen, En bok om Vetenskap och Intuition*. [Mark the world, A book about Science and Intuition]. Bonnier Alba

Pine, B. J. II and Gilmore, J. H. 1999. *The Experience Economy*. Boston: Harvard Business School Press

Tarssanen, S. and Kylänen, M. 2005. A theoretical model for producing experience – a touristic Perspective. In Kylänen, M. (Ed.): Articles on Experiences 2. Lapland Centre for Expertise for the Experience Industry. Rovaniemi, pp. 130-149.

Thomas, B. 1994. *Walt Disney: An American Original*. New York: Hyperion

Wahlström, B. 2002. *Guide till Uppelevsesamhället* [Guide to the Experience society]. Stockholm: SNS Förlag AB

van Mannen, M. 1990. *Researching lived Experience*. Albany, NY: State University of New York Press