Chapter 4

Building the orchestra model of tourist experience, integration, and examples

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Introduction

The purpose of this chapter is to present and provide examples of the orchestra model of the tourist experience. It will be suggested that the orchestra model is both connected to philosophical traditions about understanding human existence or being (Peterson, 2019: xxi) as well as somewhat aligned with key ideas that are stressed in cognitive psychology and neuroscience (Sacks, 2017: 99). The specification of the metaphorical properties and the potential of the model will be outlined. Key (published) applications of the orchestra model will include studies of tourists experiencing Italian cathedrals in Florence and Milan, an assessment of paranormal tourist experiences in South East Asia, understanding children's travel stories in Iran, and appraising a humour-oriented tour in central Australia. Recently completed work using auto-ethnography in Europe will also be considered, together with the use of the ideas for teaching experience design. A succinct evaluation of the approach will be offered as a conclusion to the chapter.

Tourism researchers have made the study of tourists' experiences a pivotal topic area in the twenty first century. The flourishing of this interest area is built on turn-of-the-century writing about the experience economy (Pine & Gilmore, 1999; Schmitt, 2003) which, in turn, can be linked to similar contributions in tourism (Krippendorf, 1987; Pearce, 1988; Ryan, 1997). This contemporary emphasis on experience is closely tied to the widespread adoption of the term in tourism marketing. Companies and travel bodies frequently espouse the strengths of their operations by emphasizing the way they provide access to experiences. For example, Experience Africa claims it offers 'personalised holidays which are put together with creativity and heart so that all our visitors get to truly enjoy the authentic African experience!' (Experience Africa, n.d.). Visit the USA, the official travel site for the country, uses the concept of experience days. Statements on the site advise tourists planning a trip to America to invest

some time in local experiences: ‘Experience days in the USA are a great way to understand the culture and history of the places you're visiting’ (Local Experiences, n.d.). The term experience is employed not just at the national level but is also used to promise a rich and involving time for tourists at diverse sites. A succinct listing includes the polar bear experience in Canada (Canadian Polar Bear Experience, n.d.), the sunrise experience at Borobudur, Indonesia (Diaz, 2012), the best street food experiences in Bangkok Thailand (Whittington, 2017) and insights into the world of theatre through the Shakespeare experience in Stratford, England (The Shakespeare Experience, n.d.).

In considering these experience labels and in common with other frequently used tourist marketing expressions and descriptions, such as authenticity, it might be argued that the term experience no longer has a very specific meaning. It is perhaps simply a synonym for a visit, trip or tour. This apparent deterioration in the specificity of tourist language has been observed by Dann (1996, 2002), amongst others, and follows much work in the wider sphere of the changes in English language use reported in popular and contemporary culture studies (Aitchison, 2001; Bryson, 1990). The challenge for social science researchers, as Harré, Clarke and de Carlo (1985) pointed out, is to continue to use everyday terms in precise ways. Unless a strong connecting link between the public and the academic use of the terms prevails, the social science research drifts into an arcane corner where the efforts are neglected because of a lack of community understanding. Building on this argument, the development of the orchestra model of experience seeks to be precise in the way the term experience is employed; there is an explicit attempt to be accessible and understandable both to the academic community and the wider interests of tourism businesses and promoters.

Models, connections and context

There is substantial support from philosophers of science for the use of models built on metaphors and analogies (Giles, 2017). As an example, López (2006: 61) asserts: ‘By linking different domains (e.g. the eye is a camera, DNA is a code), metaphorical and analogic processes are particularly useful instruments to probe the new or not yet understood’. Bridgeman (2006) specifically notes the value of models for social science research. He argues that the use of models as heuristic tools helps stimulate creative thinking and conceptual innovation. There are many precedents in tourism research for the use of metaphors in describing key processes and phenomena. Some examples include: leaving home as crossing a liminal threshold (McKercher & Lui, 2014); referring to tourist attractions as magnets for

visitors (Fyall, Garrod, Leask & Wanhill, 2008); and, in chaos theory, characterizing local changes due to distant actions as butterfly effects (Wattanacharaoensil & Stettler, 2020).

Metaphors can, however, both lead and mislead researchers. For example, Mulder, McElreath and Schroeder (2006) describe analogies as powerful but dangerous, whilst more specifically, Speakman (2017), commenting on the chaos theory and butterfly effects, suggests that these ideas may once have had the potential to be a key paradigm for understanding new developments and change in tourism. Nevertheless, calls for the application of this approach have been ongoing for over 20 years (Faulkner & Russell, 1997; McKercher, 1999). Arguably, the promise has not been fulfilled and the effort expended has been unproductive. As another example of the complexity of employing a metaphor as the basis for a model, Ryan (1998) criticised Pearce's travel career ladder approach to motivation (Pearce, 1988). In replying to the commentary and indeed building a more sophisticated version of the approach, Pearce and Lee (2005) and Pearce (2011a, b) noted how the analogy of a ladder had caused interpretive problems for researchers. Often the readers of the work had assumed that earlier steps in the process were left behind as tourists travelled more frequently; that was not the intended meaning. The intent was to see the lower ladder steps as still in place as the higher order motives played a bigger role, a building on the basic steps rather than abandoning them.

These concerns about the astute use of analogies in models in tourism research direct attention to four kinds of rhetorical flourishes (Lodge, 2017). Similes refer to comparisons, such that one phenomenon is seen as like or similar to another. A metaphor goes further. It suggests that a first phenomenon is structurally matched to or is in fact equivalent to the second entity in its form. Yet again, a synecdoche considers one aspect of a phenomenon or topic and uses that to represent the whole. An example is 'the gloves were flying' to report the action of a boxing match. Additionally, metonymy uses one concept to represent another that is closely related to it. Here an example would be 'the journal accepted my paper' (Forsyth, 2013). This example also doubles as an illustration of personification. In this array of terms, the need to be precise in the formulation of the rhetorical link may not be immediately apparent. The consequences can be spelled out as follows. When a simile is employed, it is a rather weak comparison and critics may easily see that it applies in only a limited way. If synecdoche is being used, the borrowing is directed at identifying only a key part of the topic. If metonymy is preferred, then the allied topic of interest must be sufficiently well matched to add clarity to its referent. The metaphor, by way of contrast to the other rhetorical devices, implies a deeper and comprehensive comparison, one worth exploring beyond the surface level because what is being pursued here is a case of analogical reasoning (Harré, Clarke & De Carlo, 1985). As the

last-mentioned authors report, ‘shrewd choice of an analytical analogue is the beginning of the discovery of structure…we elicit a pattern that would have been invisible without the model’ (Harré, Clarke & De Carlo, 1985: 43).

This background discussion about the choice of an analogy, with a stated preference for a metaphor, can be developed into a succinct listing of what a sound model about tourists’ experience should be aiming to achieve. These requirements can be seen as a more specific version of what models, or developing theories of type 3 and 4 in tourism, should be doing (cf. Smith, Xiao, Nunkoo, & Tukamushaba, 2013). The points are offered as follows:

Epistemological integrity. A good model of tourists’ experiences should access people’s knowledge of their being and actions, not impose a set of views determining participants’ perspectives. This requirement favours an emic, but still empirical direction. The philosophical roots are more likely to be in the realm of phenomenological inquiry rather than scientific positivism (Goolaup & Solér, 2018; McCabe, 2014).

Integrative value. The ability of a model to capture many variables and processes, that is, use a rich and appropriate metaphor rather than a synecdoche or metonym, is required to help integrate and consolidate research understanding and insights.

Directing research inquiry. A successful model of tourist experience should assist researchers to shape what is measured, desirably offer insights of general value, and potentially formulate hypotheses about the stream of human action (Smith et al. 2013).

Traverse the timeline. Tourists’ experiences exist in a trajectory which covers pre-travel, on site time and post travel accounts. Ideally a model should be applicable to all phases of the timeline (Pearce, 2020).

Immediate and remembered experience. One specific conundrum lies at the heart of assessing experience, namely, the distinction between immediate experience and remembered experience – that is, the experiencing self and the remembering self. A clarity about this issue needs to be explained in presenting a tourist experience model. The difference is captured better in German than English where there are specific words for the two processes: *erlebnis* (immediate, in the moment) and *erfahrung* (remembered and processed experience) (Zare, 2019).

Appropriate for the field of study. It is quite possible to have models of experience that are conceived at the neuroscience level, attend predominantly to psychological processes, or more conceptually address marketing lenses, sociological constructs and philosophical inquiry. All such approaches then have to exist within a world of analysis and criticism germane to those fields. A tourism relevant model of experiences can potentially be consistent with both these more specific and abstract approaches, but it has to serve the specific needs of researchers and practitioners who want to examine the phenomenon of tourists' reports and accounts of their holiday time (Hofstede, 1995).

The account of the orchestra model of experience, as presented in the next section, is rooted in many readings and references. In the section that follows, the portrayal of the approach is initially presented as a unified piece, not repeatedly interspersed with key references. Major influences on the ideas presented effectively follow rather than interrupt the narrative.

Specifying the orchestra model of experience for tourism study

A large, sophisticated and world class orchestra produces its work through the integrated coordination of multiple contributions from key but different components. At times, all components are in play and that combination achieves a different outcome to those times when a smaller subset of the total contributors are at work. The work of each facet of the orchestra can be understood in its own right, such as focusing on the contribution of all the string instruments, but it is the total output of all the elements that defines the full effect of the musical piece. The work of the parts is coordinated by a top down power in the form of the efforts of the conductor. This coordinating figure is shaping the performance according to written materials and guidelines produced as a part of the cultural legacy of the world of music. No two performances are exactly the same. Local circumstances dictate mostly subtle but occasionally large and intentional differences in the work produced. The performance flows over time, although much of what is later recalled is subdivided into sections or chunks or indeed the recall may only exist at overall evaluative review.

The analogical reasoning for the orchestra model of experience can be detailed with the following points of comparison. The tourist experience is like the music produced by an orchestra with multiple contributing components. There are five contributing sections, each of which has its own elements. These sources of influence contribute different component parts at different times to achieve the full experiential (cf. musical) effect. In the tourists' experiential world, the five contributing components are (i) the sensory inputs; (ii) the affective reactions;

(iii) the cognitive abilities to react to and understand the setting; (iv) the actions undertaken; and (v), the relevant relationships that define the participants' context. The component parts of these elements are sometimes more powerful than others, such as when sound rather than sight dominates the sensory sub-section of a rock concert experience. For the purposes of analysis, individual components can be a focus but, for the individual, at any point in time the integration of components is paramount. Nevertheless, the totality of the concert experience will also include affective, behavioural, cognitive and relationship contributions.

The experience can be studied as it occurs, or more usually by later recall and analysis. Immediate access tends to be largely through physiological measures or through timed prompts to ask respondents to report on their ongoing good or bad times (Kim & Fesenmaier, 2017). Just as the orchestra is shaped by the overarching influence of the conductor, the individual tourist experience is shaped by the top down memes of the tourist's culture. Sacks (2017: .99-100) conceives of this higher order ordering of experience as an ascending process built on repeated re-categorisation of inputs in line with individual values; a process defining consciousness and marrying the world of physiology and culture. In this useful account, remembering as a process exists but a fixed memory does not, as all accounts reviewing a point of time in our existence are an imaginative reconstruction for the occasion. That is, the experiential times we value are linked to the repeated mental recollection of the distinct occasions we pursue as a conductor of our own autobiography. Above all, the metaphor guiding this model likens experience itself to the hearing of the flow of the music from an orchestra; its production is seen as interlocking contributions from component parts, guided by an overarching consciousness of forms and memes, and its recall is guided by the active reconstruction involved in remembering.

These ways of thinking about experience derive from and adapt the work of multiple thinkers and researchers including Rolls (1984), Krippendorf (1987), Schmitt (2003), Baerenholdt, Haldrup, Larsen and Urry (2004), Peters (2005), Cutler and Carmichael (2010), Sacks (2017) and Peterson (2019), with lesser influences from Cohen (1979), Ryan (1997), Pine and Gilmore (1999), Gnoth and Matteuci (2014) and Ingram, Caruana and McCabe (2017).

It is often valuable to distinguish a relatively new formulation from its predecessors as well as specifying what the model does not do or aim to achieve. The orchestra model of experience is unlike the sociological models of experience originating in the work of Cohen, exemplified further in the much-cited account by Pine and Gilmore, and given fresh treatment by Gnoth and Matteuci. These approaches predominantly categorize experience in terms of

labelled outcomes with such designations as educational, exploratory, aesthetic and transformative. The language differs from study to study, but the idea that there are modes of experiencing such as pure pleasure, re-discovery, existentially authentic exploration and so on run through these studies. This kind of categorization marries a holistic approach to motivation with immediate elements of the communities and materials experienced and the people encountered. The orchestra model of experience does not pre-determine any such categories. Instead it directs researchers to the contributing forces, allowing them to detect the reported strengths of various influences. Researchers can decide for themselves how to report or categorise the participants' understanding of any experience.

The orchestra model of experience is also neither an approach that tracks the sequences among the five contributing elements nor does it give priority to any one component. Focused attention to the role of emotions in tourists' experiences has been developing in the last decade (Volo, 2017). There is no argument here that emotions are not important; rather, the view is adopted that they are a part of the orchestra and whether they uniformly follow or precede other components in the tourists' experience is not directly considered in the model. To the extent that contemporary work in psychology sees the order between sensations cognition and emotions potentially varying according to context, the search for a uniform answer or the desire to plot a standard pathway in the operation of mental processes is not particularly productive (Parkinson & Manstead, 2015).

It has been noted already that like the orchestra with its divisions into cooperating units, further sub-divisions within each of the five co-acting facets can be specified. These are documented as follows with some foundation references to support their contemporary relevance in tourism.

Sensory components While the tourists ' gaze and the visual components of experience have been recognized for a long time (Urry, 1990, Sontag, 2008), the additional sensory inputs related to embodied experiences has gained substantial attention in more recent writing (Baerenholdt et al., 2004; Pritchard, 2007; Selanniemi, 2003). Attention to hearing and sounds, taste and flavour, scents and smells and the value of touch and physical sensations have all been included in the sensory research lexicon. More subtly, an awareness of physical position and personal context through attention to proprioceptive sensations has been considered in the work on tourist safety and scams (Pearce, 2020).

Affective component. Expressed in broad terms, the affective components of the orchestra model embrace both emotions and the more fleeting concept of moods. The latter is of interest as an influence shaping immediate reaction to tourists' experiences, while emotions have both an at the time and post episode relevance for memory and recall (Zare, 2019). The burst of recent writing about tourists' emotions flows from both much earlier work in psychology and the adoption of those interests in marketing (Volo, 2017). Debates about how many basic emotions exist are perhaps less important in tourism study than the recognition of the rich array and shades of emotional responses depicted in work by Plutchik (2001) and others. The value of considering the rich repertoire of possible emotions in the orchestra model lies in moving beyond simple positive and negative reactions and instead being able to plot the complexity of feeling identified in such locations as visiting dark tourism sites or the realising life-long travel goals and achievements.

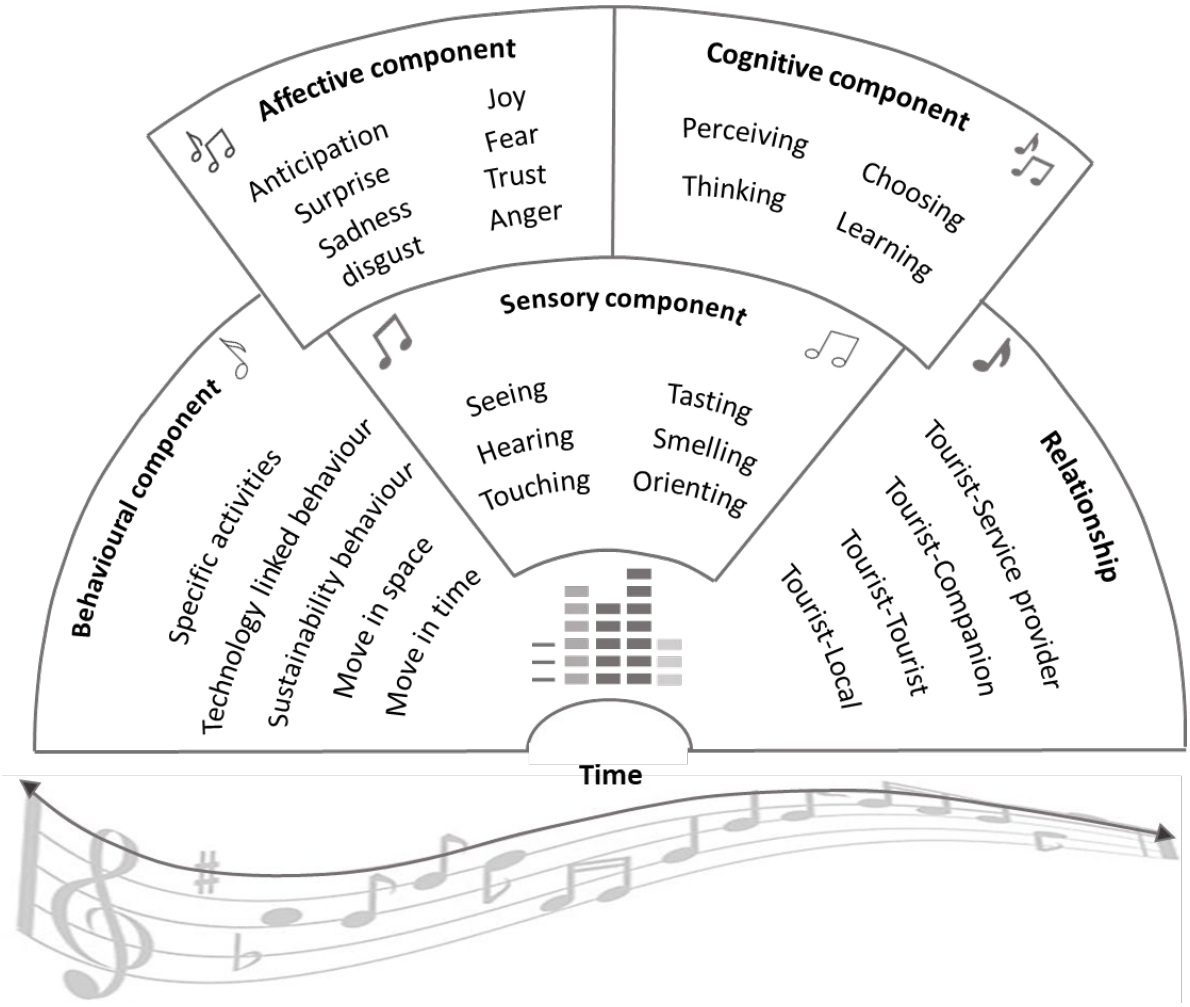
Cognitive component. All the mental operations associated with processing information can be bundled into the heading cognitive elements of the experience. Understanding places and people, learning about settings, reflecting on and savouring travel events belong in the cognitive category of the model. Trying to solve problems and coping with stress all have a cognitive as well as affective components. The literature that has most directly addressed learning and information provision in tourism includes the studies of interpretation and decision making as well as new developments in savouring and travel benefits (Falk, Ballantyne & Packer, 2012; Kahneman, 2011; Larsen, 2007; Prebensen, Woo & Uysal, 2014).

Relationships component. For a long time, tourism researchers have treated the study of tourists as if they were operating as isolated units in a dynamic world. Typically, however, the tourist experience is shared, and even when tourists travel alone it has been suggested that they travel with their past self (de Botton, 2002). The notion that the experience is shared and influenced by an array of other persons speaks to the very social nature of contemporary tourism as the interactions with travel partners, companions, host businesses and local communities are all embedded in the experience (Pearce, 2011a).

Behavioural components. The things tourists do, the places where those activities occur and the time spent performing those actions complete the inventory of the orchestra model. The writing about flow experiences has been influential in drawing attention to the properties of activities, notably challenge and immersion, that produce distinctive experiential states (Filep,

Laing & Csikszentmihalyi, 2016). Similarly, the concept of pursuing specific activities and moving from a casual to a serious interest has delineated the role of behaviours activities in influencing experiential outcomes (Stebbins, 2014). These ideas are brought together in Figure 4.1.

Figure 4.1: The orchestra model of experience; a metaphor for analogic reasoning.



Case Studies

The orchestra model of experience has been employed in a number of tourism experience studies. The cases reported in this section have attempted to develop a holistic understandings of the new, emerging markets such as Chinese travellers in European destinations (Pearce, Wu, De Carlo & Rossi, 2013; Pearce & Wu, 2016), humour linked experiences (Pearce & Pabel, 2015), service design education (Pearce & Zare, 2017), paranormal tourism (Pharino, Pearce

& Pryce, 2018), the children's market in tourism (Mohammadi, 2019; Mohammadi & Pearce, 2020), technology linked experiences (Oktadiana & Pearce, 2020), and families with children (Mohammadi, in press).

Remembered or recalled experiences (erfahrung), some on-site and some from later periods of post- travel reporting, have been studied rather than attempting to track immediate ongoing moments (erlebnis). The orchestra model has been applied using the different ontologies and epistemologies of post-positivism, interpretivism and pragmatism. Both quantitative and qualitative approaches have been employed with the orchestra model. Specific tools to elicit the remembered experience include questionnaires, interviews, observation, autoethnography, netnography, drawing techniques, story-telling and online reviews of travellers' reports. The treatment of the data has included one-way ANOVA, Chi-square analysis, frequency analysis, content analysis and thematic analysis. Multiple tourism settings with tourists from divergent socio-cultural backgrounds have been studied: Europe, the Middle East, South East Asia, and Oceania. Interestingly, the orchestra model of experience has been used to investigate both positive and negative remembered experiences.

The key case studies are presented in some more detail to document an array of insights. The first case to be considered was also underpinned by an experience economy emphasis. Pearce et al. (2013) and Pearce and Wu (2016) used the model as a holistic pragmatic approach to evaluate both Chinese independent and package tourists' experience of viewing cathedrals in Milan and Florence. The model was viewed as offering an integrated appraisal process consisting of sensory, affective, cognitive, behavioural and relationship factors. The data were collected from a survey with both closed and open-ended questions and analysed quantitatively (one-way ANOVA, frequency analysis) and qualitatively (content analysis). The Chinese tourists mostly enjoyed the visual sensory components of the buildings, their gaze was accompanied by activities such as photography and they visited the interior and exterior parts of the site. They were not satisfied with the weather. The soundscape was reported as disruptive, even threatening. Chinese tourists described some positive emotions related to the appreciation of beauty but also expressed concerns about feeling anxious and unsafe due to the presence of African men attempting to sell souvenirs and trinkets. Relationships with companions were reported positively, although the interactions with other tourists and service providers were not so positive. Cognitively, the Chinese tourists judged the sites to be as good as similar iconic European attractions. In this sample, the independent tourists explored the cathedrals more thoroughly, read the interpretation and spent longer times on-site. The group travellers evaluated the site as more satisfying with the perceived poor toilet facilities and

limited interpretation affecting the lower ratings for independent tourists. The application of the orchestra model of experience in this case study relied on its strength to cover different aspects of experience and offer some insights for developing site management concerns of a site, especially for this new but large market to the cities.

In a second case, the orchestra model for investigating on-site experiences was used to organize observations conducted through participation in a guided tour. A camel riding tour in central Australia, which specifically used humour to enhance the tourists' experience, was chosen for an on-site audit. Pearce and Pabel (2015) discussed the links between different facets of the model and the role of the guide's humour in shaping the camel ride experience. A detailed evaluation of the setting suggested that the humour experience was mostly derived from hearing jokes, accompanied by sights and smell in the setting. Jokes were sometimes built on the different range of emotions that visitors were experiencing, such as being scared of the camels or, conversely, being too confident. The humour was also constructed around relationships by referring to the tourists' different age levels, relationship status and traveller types. Tourists were engaged cognitively with the stories, learning something about the setting, and concentrating to appreciate the light-hearted entertainment. Experiencing a humorous situation was interpreted as consisting of the sensory level (mainly visuals and smells), decoding the puns and jokes at a cognitive level and laughing with companions. The focus of the use of the model in the Pearce and Pabel study (2015) is on integration of the components, the unfolding of the experience over time and what is happening in the mind of travellers. Supportive commentary through analysing comments on TripAdvisor from people who had been on the tour assisted with the observational insights. The orchestra model provided the researchers with a comprehensive lens to consider the features of the tour, the tourists' responses to the guide's performance and the operation of humour.

Pharino et al. (2018) used the factors from the orchestra model to explore the experience of paranormal tourism. The orchestra model was chosen for three reasons. First, the model is holistic and by including all the elements, especially the sometimes overlooked components of the sensory and relationship elements, it was anticipated that the complexity of the time spent in these special places might be adequately portrayed. Second, as all the facets are measurable, the possibility of an empirical perspective was a reason for the choice Finally, theoretically the model is in line with the experience studies based on phenomenology, thus potentially offering comparisons with other work assessing dark tourism and unusual and challenging sites. Working in both Thailand and Indonesia, the authors surveyed tourists to ghost and spirit sites. These surveys were accompanied by the short conversations with the respondents for a better

interpretation of the answers to the questionnaire. The questionnaire, developed after a pilot study, included Likert scale items for emotional facets, nominal choices for the cognitive, sensory, relationship components while the behaviours were observed by the researchers. Compared to the study of Chinese tourists in Italy, this work adopted more detailed assessment of the factors for measuring relationships by having sub-categories for companions (partner, family member, friend, colleague); it also added two senses directed at the paranormal activities, such as sense of fear and sixth-sense; and sought reactions about 13 emotions. The cognitive aspect was limited to new information received at the site. In order of importance, the range of emotions recognised were interest, excitement, joy, surprise, eagerness, expectancy, acceptance and awe. Negative feelings and emotions, such as fear, anxiety and were also reported, although they were not common. The influence of different ghost and spirit settings on the experience was observed in the affective, sensory and behavioural components. In this foundation study about paranormal tourism, the orchestra model was used as a guide to question asking to understand the meaning of the visit and relate those responses to the visitors' profile and demographics.

Recently, a technology linked on-site behaviour study with a novel combination of autoethnographic and archival research strategies also used the orchestra model of experience (Oktadiana & Pearce, 2020). In contrast to the previous uses of the model, this work evaluated less positive on-site experiences. Technology-based tourism settings were reviewed by assessing the traveller's difficulties and constraints in dealing with new 'people-free' facilities. Oktadiana and Pearce (2020) tried to deepen the understanding by selecting settings in accommodation, transport, and entertainment in three technologically advanced countries, Austria, the Netherlands and Spain. A 'loss of touch' was the apparent outcome in both the high-tech hotel in Vienna and the transport system in Madrid resulting in emotional responses that included anger, frustration and uncertainty. The findings from these technologies influenced tourist experiences conveyed the importance of being in some touch with skilled staff and locals in creating positive experiences, especially for those used to multiple service staff and only moderately comfortable with technology solutions. The autoethnographic approach, again one consistent with a phenomenological position, required the researchers to reflect on their own responses. During this reflection, careful appraisal of the researchers' own activities, sensory awareness, understanding, emotional outbursts and their relationships were implicated. The authors used these experiential reflections to evaluate the setting and provide design implications for implementing technology interfaces for tourists.

The developing use of the orchestra model of experience has also been supported in studies of experiences recalled sometime after the events. With an emphasis on children as active agents in tourism, the orchestra model was applied to investigate remembered positive experiences about holiday places. The link between their experiences and their future travel intentions was also addressed (Mohammadi, 2019; Mohammadi & Pearce, 2020). Some recent studies in tourism have addressed the views of children on holidays, but the volume of work conducted is slight compared to other disciplines. In particular, assessing children's views of holidays directly, rather than by considering their role 'second-hand' through the opinion of adults, has been very limited. Nevertheless, some evidence exists that the holiday experiences of children can influence both their own and their families' future holiday choices and activities. Further, children's needs, well-being and happiness not only matter to tourism industry scholars, but also to a wider range of stakeholders who now understand that children are genuine social influence agents. By adopting child-centred and child-friendly techniques, specifically the drawings of a child's best holiday times and accompanying stories around such events, the researchers sought to assess the characteristics of holiday experiences that were prominent in each child's recall.

In assessing the children's views, Mohammadi (2019) proposed a 4-phased Holiday Drawing Analytical Model. The Orchestra model of tourist experience formed a deductive framework for analysing the interpretive phase of this study. This model provided a good fit with the aims of this study. The approach captured a rich array of sensory experiences, as well as affective, cognitive, behavioural and relationship concerns. Content analysis was adopted to analyse the children's drawings and stories and this work was in greater detail compared to the earlier studies. Affective and cognitive components were reported the most, followed by sensory, behavioural and relationship emphases. Positive emotions about holidays included joy, anticipation, and surprise, with almost no negative emotions being depicted except for a slight fear of being lost. Cognitively, children look for information about the place, choose from the options and seek on-site learning. The dominant sense in the children's experience involved vision but, in order of importance, there was regular mention of touch, taste, hearing and smell. Furthermore, the influence of the sex and socio-economic background was considered on the level of experience of the children. Girls showed higher levels of affective and cognitive experience, while boys were more responsive to active behaviours. Children stemming from medium socio-economic backgrounds highlighted their cognitive elements and positive emotions more than children from more affluent background. Adopting the orchestra model assisted the researchers to move beyond stereotypes of what adults report children think

about holidays. This study offers a preface to a wider set of research efforts that will enhance the understanding of children's multi-faceted perspectives on anticipating, experiencing and reflecting on their holidays while carefully considering the ethics of research with children.

Pursuing the topic of children as a significant market, another study used the orchestra model of experience to investigate remembered experiences, but with a focus on negative memories (Mohammadi, in press). This qualitative research targeted negative travel comments from families with young children in the well-developed Asian destination of Singapore. The comments were drawn from extensive posts about Singaporean sites on TripAdvisor. It considered the experience of those families and the role of children in influencing family holiday satisfaction. Adding to the variety of settings used by Oktadiana and Pearce (2020), Mohammadi (in press) selected six less studied settings in tourism, such as urban environments, parks, museums, landmarks, food and drink outlets and shopping centres. Deductive thematic analysis was used to classify the negative experience of families with children into sensory factors, and affective, cognitive, behavioural and relationship levels. The focus in this study was on negative experiences. Comparing different tourism settings, the highest negative sensory, affective and cognitive experience was reported in outdoor/nature and parks. The most frequently reported emotions were sadness disappointment and anger. The negative experiences were linked to cognitive appraisals. Tourists compared the experiences they received to those they had expected. They judged the site in relation to other visited places and recollected the challenges and difficulties they faced based on their children's needs and interests. All these three cognitive elements, namely, perception, choosing and thinking, led to some learning from the time spent. The main negative experiences of the family were related to a service staff, most especially if they were impolite, not being informative, unfriendly, inflexible, or there was a lack of sufficient staff on the sites. Accessibility, navigation facilities and time management are priorities for families. Unpleasant sites regarding tropical temperatures and unattractive site designs for children, as well as lack of child-friendly food places were central to the family holiday concerns. As well as reporting a sense of regret/sadness and some anger about the less than satisfactory service, families did offer some constructive thoughts about their encounters. The orchestra model of experience enabled the authors to reveal the diversity of challenges and constraints of family travellers with young children through a systematic evaluation of elements across a diversity of settings.

In a different style of work, Pearce and Zare (2017) reviewed the origins of tourism experience from the formative typology of Cohen (1979) to the underpinning works of the orchestra model of experience. The authors applied the orchestra model of experience as the

basis for teaching tourism experience design. For the educational use of the orchestra model, Pearce and Zare noted the lack of a tourism service design manual for experiences. They argued that, in the next decade, competencies and skills in experience design for students in tourism, hospitality and event management are a priority. By employing the orchestra model of experience, key principles for educating students in service design were introduced. The principles articulated by Pearce and Zare were applying an emic view, keeping the business boundaries in mind, considering divergent groups of customers and respecting time/space flow. An experienced designer should be able to anticipate tourists' reactions and needs and the orchestra model can act as a systematic way of thinking of how tourists may view the setting and likely interactions. The cognitive component of experience can provide designers with some suggestions, or complaints, although sometimes they are not always malleable due to constraints such as pragmatic business concerns, sustainability issues, planning regulations and business efficiency. So, the possibility of what can be created or changed is the second principle. Third, this experience model suggests analysing profiles of tourists and clustering markets based on common desired experiences. Finally, the behavioural facet provides insights for designing the time and space for the settings with a potential stress on involvement, capacity, and skill level. Using these principles, the authors introduced a toolkit of exploratory methods to collect tourists' views. The application of the orchestra model in this work provides a framework for assessing and designing tourism and hospitality settings for educators and students that may improve the link between University learning and future–oriented employability skills.

Conclusion

The features that characterize a good model of tourists' experiences were specified in building the context for this chapter. It is useful to return to these features to appraise the existing status of the orchestra model of experience. From the perspective of epistemological consistency and integrity, the work done using the orchestra model has consistently sought the tourists' views of their holiday times. There is no single phenomenological mandate guiding the approach (cf. Goolaup & Solér, 2018), and judgements about what tourists are experiencing are not imposed during the data collection process. Further, the way tourists view the episodes and the events and sites they visit is taken as the most valid form of experiential reporting and knowledge, a view consistent with the largely constructivist and pragmatic paradigms employed. For this first criterion, it can be suggested that the orchestra model of and the way it has been used meet the criteria of epistemological integrity.

Perhaps the most dominant themes emerging from the cases reviewed and the way the model has been built do address the integrative value of the approach. Nearly all the studies stress the ability of the approach to capture a full picture of the tourists' reflections and reports. This strength provides a justification for the use of the orchestra metaphor. As an allied positive contribution to this literature on experience, the specific components articulated in the orchestra model have prompted what is measured and arguably provided insights of general value, thus leading to the conclusion that the approach has directed research about the experiential stream of human action (Smith et al. 2013).

Most of the work reported has focused on studies conducted either while the tourists were on-site or with data drawn from a later time when the participants reflected on their travels. The studies have not dealt with the pre-travel experience, but the absence of such work does not mean that engaging in pre- travel actions could not be assessed with the model nor that the anticipation of holidays is outside the range of the consideration. Indeed, opportunities rather than limitations of the work are identified in assessing this criterion of the ability of the model to traverse time. Within the studies reviewed, it is clear that the model has only been used for remembered experience. Immediate, that is, in the moment, ongoing experience (erlebnis) can be conceptualized through using the ideas of the model. This may be an advantage as an accompaniment to physiological assessment of some types but the perennial problem of converting an ongoing experience into a verbal rendition of that experience almost necessarily transforms the former into a remembered and processed experience (erfahrung). There is perhaps not a concern here as, many commentators assess remembered experience as more important in influencing satisfaction (Kahneman, 2011). There are also enduring doubts as to whether the physiological record obtained by immediate measures is insightful for the in-the-field experiences that dominate the tourism and hospitality research (Pearce, 2018).

As a final evaluative remark, it can be suggested that the orchestra approach does meet the suggested goal to be accessible and understandable to the academic community and the wider interests of tourism businesses and promoters. The metaphor is not abstruse, and the components are labelled with terminology that is familiar in everyday speech (cf. Harré Clarke & de Carlo, 1985). As with all such developments, wider use in more contexts may expose frailties and issues of concern, but the promise of listening to the orchestra of experience appears to be a rewarding way to understand tourists.

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