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ASSISTANCE AND INCLUSIVITY AS A PART OF EXPERIENCE: MUSEUM CONTEXT

Abstract

In the current dynamic environment, museums, instead of deliberating whether they should be audience-oriented, have to consider how to implement this idea to shape positive experiences. Moreover, museums need to adapt their communication methods to suit the current audience, which is diverse in terms of age, to rethink how the value of museums should be communicated. As museums are places where visitors see artifacts but also experience something, the concept of inclusivity and accessibility has gradually garnered much more attention. As they are not the same concepts, it is crucial to analyze them separately. Therefore, the article explores to what extent museums include the issue of inclusivity in their virtual content and the possibility of virtual assistance. Content analysis from official social media profiles and websites was conducted to realize the assumed aim. The study involves museums from two Polish voivodships. Data was collected between August and December 2023. The study revealed differences in how museums address their content and activities to people from different language backgrounds. Some institutions are oriented towards online assistance and language inclusivity, yet in the other, many areas need improvement. In further research, it would be valuable to include the perspectives of museum employees.

Keywords: accessibility, experience, inclusivity, museums, social media

Introduction

Due to the dynamic changes in the environment as well as the growing expectations of the customers, the concept of the experience economy (Pine, Gilmore, 1999; Narsey, Russell, 2014; Rather, 2020) is still actual and has become even more critical. In the competitive landscape, it is not enough to offer products or services, yet memorable experiences should be created (e.g. Gilboa, Vilnai-Yavetz, 2013). Although the literature provides many definitions of the experience, the common elements regard engagement, personal interaction (e.g. Addis, 2005), and emotions aroused in the customer/visitor (e.g. Vom Lehn, 2013). Thus, experience emerges

inside the individual's mind (e.g. Mossberg, 2007). Those aspects seem to be constant, yet nowadays, the experience in the virtual area is also explored. From the managerial perspective, it looks like a challenging task, as the virtual and physical areas are blurred, and the number of touchpoints is growing (Patti, van Dessel, Hartley, 2020). While focusing on the experience from the virtual perspective, there are tools for its description and evaluation. In the honeycomb model (e.g. Kim, 2020; Richardson, Campbell-Yeo, Smit, 2021), accessibility is one of the UX (user experience) attributes. Apart from accessibility, inclusive design is also of importance. Although those concepts are closely related (Nielsen Norman Group, 2022), the accessible design can be considered as a part of inclusive design. Regardless of the differences and similarities, those issues should be especially considered in today's society, as the societal or political changes make such discussions continuously relevant.

Experience and experience-related concepts, like customer experience or service design, can be explored within many areas and branches. One is the museum sector, where experience is often explored (e.g. Vassiliadis, Belenioti, 2017; Mencarelli, Chaney, Pulh, 2020). Similar to other contexts, the experience based on the interaction with websites or applications becomes especially relevant apart from exploring the physical area. This factor is closely connected to the pandemic-related conditions, in which virtual contact with visitors and the environment was the only possible form. However, maintaining such intense virtual activity all the time is a challenging task, and not all institutions can handle this situation. Nevertheless, a website or social media account could be the first and most crucial touchpoint between the museum and possible visitors. Growing discussions about inclusivity in museums (e.g. Barnes, McPherson, 2019; Weisen, 2020) also affect how exhibition spaces or virtual areas are designed.

The article has the following structure. The first part focuses on inclusivity within the user experience framework. Then, inclusivity is described with the reference to the museum context. In the next part, the research methods are introduced together with the presentation of regions included in the study. The next part consists of the presentation of the findings. The article ends with the conclusions and information about possible future research directions.

1. Theoretical background

Experience and experience economy

Since the first and earlier conceptions and definitions of the experience within the management and marketing areas, many new approaches (i.e. user experience, customer experience, employee experience) have emerged. However, some basic assumptions remain unchanged. Thus, the experience can be described as customer

perception (Carbone, Haeckel, 1994) or an inherently personal state, which exists only in the mind of an individual engaged in some way. Experience also covers some level of engagement and form of participation (Pine, Gilmore, 1999) as well as responses such as cognitive, emotional, sensorial, and behavioral (Bagdare, Jain, 2013). Due to the genuinely individual form of the experience, there are discussions that it is not possible to create the experience itself (Fredheim, 2011). Instead, it is possible to create conditions that support positive experiences.

The practical and empirical narration about the user experience is focused on websites or mobile applications. However, one of the definitions does not limit the perspective only to the digital sphere. Hence, according to the International Organization of Standardization, user experience is: *"A person's perceptions and responses that result from the use or anticipated use of a product, system or service"* (Interaction Design Foundation). It also reflects that the digital and offline spheres are blurring, creating, as a result, a phygital experience (e.g. Mishra et al., 2023). Moreover, the works of Donald Norman, one of the most widely known experts in the area of HCI and UX, were at first focused on the everyday things (Norman, 1988). However, nowadays, his basic assumptions are transferred to the specificity of digital products.

UX honeycomb model

The UX honeycomb model is commonly applied in experience research (e.g. Kim, 2020). It consists of seven elements that can create an outstanding user experience, yet this model does not provide simple guidelines for delivering this experience (Baj-Rogowska, Sikorski, 2023). As the experience is highly individual, and each institution has different conditions supporting the creation of the experiences, the final delivery of those components will be highly contextual.

Therefore, the honeycomb model comprises the following elements (fig. 1), showing that outstanding user experience should be: useful, usable, desirable, findable, valuable, credible, and accessible (Interaction Design Foundation; Baj-Rogowska, Sikorski, 2023).

Although they are all important and support creation of a positive experience, the study will focus on one factor – accessibility. It is related to the fact that discussions about accessibility and inclusivity also occur outside the user experience research. Within the usability issue (Nielsen Norman Group, 2022), one of the verified elements regards how easy and pleasant the interaction with the product is, and if there is any information about "help and documentation" provided. It is possible to say that if the findability is applied, there will be no need for "help", yet in any case, this option should be easy to recognize.
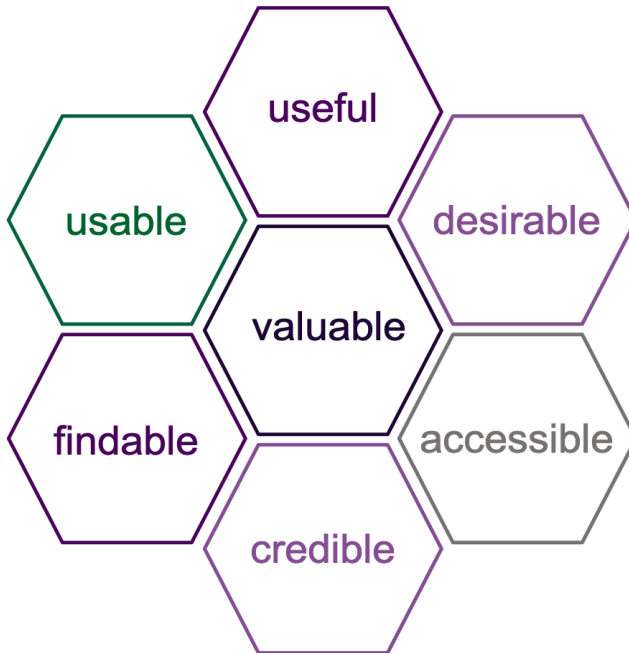
Figure 1. UX Honeycomb model

Source: https://enterprise-knowledge.com/the-intersection-of-user-experience-and-accessibility/, access: 10.05.2024.

Accessibility and inclusivity

Accessibility and inclusivity are similar concepts, yet not synonymous. In line with the honeycomb model, the accessible factor of UX regards the fact that the product or service provides full access to the functionality for impaired users, as it is essential to avoid user frustration and disappointment. Moreover, this access should go beyond the mandatory legal requirements for public websites (Baj-Rogowska, Sikorski, 2023). Accessibility is also a part of inclusive design (Nielsen Norman Group, 2022). In line with this assumption, inclusive design is about creating products or services for people from all backgrounds and abilities. One of the frameworks used to verify whether and to what extent we have design inclusive is the ADDRESSING framework (Patrick, Hollenbeck, 2021). Within this model, it is possible to see if varied dimensions are considered when applying inclusive design. They are as follows: age, developmental or acquired disabilities, ethnicity, socioeconomic status, sexual orientation, indigenous heritage, origin, and gender.

Hence, inclusive design covers accessibility, age, culture, economic situation, education, gender, geographic location, language, and race (Nielsen Norman Group, 2022). Thus, through inclusive design, people, regardless of their gender,

native language, or physical abilities, can use specific products or services (Interaction Design Foundation). On the other side, inclusive design is not only about creating products or services that are easy to use but also that involve positive emotions and are usable for people with the broadest range of abilities. The involvement of positive emotions seems to be one of the crucial issues in analyzing UX design (Patrick, Hollenbeck, 2021). Moreover, from a practical point of view, a lack of assuming an inclusion in design may lead to cognitive or inclusion friction. By the inclusion friction, it is possible to consider a lack of inclusion of minority groups – also in terms of their gender (Interaction Design Foundation). Such a situation, in general, negatively affects the overall user experience. In today's mobility of societies and all dynamic societal changes in the environment, this issue of inclusivity has become more critical. It is about tourism activities as well as situations when people can even be forced to change their living place.

Accessibility is somewhat narrower than inclusivity, regarding the creation of products or services in a way in which the needs of people with varied disabilities are considered (e.g. Baj-Rogowska, Sikorski, 2023). For example, accessible design may primarily address people with visual, hearing, motor, or cognitive impairments. In creating websites, this design involves including appropriate contrast between text and background, help in navigation, or the possibility of obtaining audio information (Sauer, Sonderegger, Schmutz, 2020). To some extent, assuring that people with disabilities can use the website is assured by the law regulations (e.g. Morville, Sullenger, 2010). However, it may differ in practice across various organizations (e.g., public or private museums).

Accessibility and inclusivity in museums

Inclusion is also one of the essential discussion streams about the changing role of museums in contemporary societies. Hence, many approaches and perspectives are proposed within the main idea that museums have to change their role from being object-oriented to visitor-oriented (e.g. DesRoches, 2015; Mavragani, 2018). In line with the assumption that museums should no longer be exclusive institutions, concepts of participatory and inclusive museums (e.g. Hutchinson, Eardley, 2021) can be noticed in the literature. However, even if the idea of museums as places with reduced access barriers has quite a long story (Sandell, 2003; Kawashima, 2006), there are still discussions about whether this approach is applied in practice (Hutchinson, Eardley, 2021). According to the basic assumptions, the inclusive museum will be a place where barriers hindering access to museums are removed. The barriers may be physical, geographical, or economic, but there are ways to reduce them (Kawashima, 2006). As museums, according to the new ICOM's definition (International Council of Museums, 2022), are also inclusive institutions fostering diversity, aspects of inclusivity and accessibility are still relevant and up-to-date issues.

Museums are not separate from society, so situations such as the war in Ukraine open new spaces for present museums' inclusivity.

Thus, due to the dynamic societal changes and growing importance of technology in everyday lives, the above-explored issues are still actual and worth exploring. Hence, the study aims to explore how museums may shape inclusivity and accessibility to create positive experiences. This exploration was conducted using the ADDRESSING framework and focused mainly on the virtual sphere (social media and websites). The following research questions specified such purpose:

RQ1. To what extent do museums consider offering language-diversified activities to shape positive experiences?

RQ2. Do the museums provide any forms of virtual assistance, like chatbots or FAQ sections, to help people from different backgrounds experience the museums?

2. Research methods

In order to address the research questions and realize the purpose of the study, the desk research method and analysis of official websites and social media profiles were conducted. Moreover, applying an ongoing observation of museum projects has a supportive character. Such an analysis has qualitative (what kind of inclusive offer and experience, how communicated) and quantitative (how many museums applied specific approaches to accessibility and inclusivity) dimensions. As the analysis was centered on the virtual space, if the museums do not have their proprietary website (information on the city website or local government only), then the language issues were not analyzed further in the study. Although museums often use more than one social media site (mainly Instagram, but also YouTube or Pinterest), the research attention was limited to Facebook due to the high popularity of that social media platform. This platform is the most commonly chosen by museums, as it was identified in previous studies (e.g. Najda-Janoszka, Sawczuk, 2021).

The data collection process was conducted from August to December 2023, covering the museum's official websites and (mainly) Facebook profiles. Table 1 presents categories supporting the analysis. If there was more than one language available, then a list of all options was created. Such an issue was also noted if no specific category was provided or the information was not visible.

Table 1. Categories for the data collection and data analysis

Category	Description
Language options on the website	language versions to which website can be switched on, level of complexity of these versions
Language options on social media profiles	language of the social media posts, whether they are one, bi- or multilingual
Language options for the stationary activities and guided tours	languages available for the guided tours in museums or languages available in the audioguides
Forms of accessibility in museums	information about the accessibility forms in museums or accessibility tools available on museum websites
Forms of virtual assistance and help	webpage tabs like "Frequently Asked Questions" or "Help"

Source: own elaboration.

Due to the large number of museums in Poland (more than nine hundred), the study focused on two regions from Southern Poland, Małopolskie and Podkarpackie, which were selected purposively.

Małopolska, according to the data from the Central Statistical Office (Central Statistical Office in Poland, 2023), has the second-highest number of museums. Moreover, within these institutions, it is possible to identify widely known museums inscribed on the World Heritage List that are popular worldwide. Besides the tourist motives, Krakow is an attractive and popular destination for people who are moving here because of the students' exchange or business motives. Podkarpackie does not have as many museums as Małopolska, yet due to its localization, it has become a final destination for many people from abroad. It was visible, among others, during the first days and months of the war in Ukraine, when many people from the east stayed in this region. Moreover, it is also a popular tourist destination (e.g. places like Sanok). Thus, according to the data from the Central Statistical Office, 58 museums operate on Podkarpackie voivodship, and 69 museums operate on Małopolskie voivodship. Those numbers do not include museum branches (yet, in the case of the official websites, information is mainly presented together).

As the data from the Central Statistical Office does not provide detailed information about museums, the list of institutions explored in the study was created based on information from the Ministry of Culture and National Heritage database. It was relevant to assume that only museums officially registered or approved will be included in the study.

3. Findings

Before the issue of language diversity is analyzed, it is necessary to verify how many museums have their website and social media profiles. A few options emerged: museums have both website and social media profile(s), museums have only websites, museums have social media profiles and no website, and there is no website nor social media profile (tab. 2). While looking at both regions, mainly public museums have their website and at least one social media account, while in the case of private institutions, it looks different.

Table 2. Forms of virtual presence of museums

Forms of presence	Number of institutions
Museums in total (Małopolskie + Podkarpackie)	127
Museums with both website and social media account(s)	82
Museums with only a website	4
Museums with social media accounts and no website	11
Museums with no website and no social media account	30

Source: own elsboration

As it was observed (tab.2), the most common situation is when museums have their own websites and social media accounts, which apply to 82 institutions. Within the social media profiles, Facebook is the most popular one. Museums sometimes are present on this platform even if they do not have a proprietary website. The lack of a website means that basic museum information is available only on some regional websites or those promoting tourism. Then, the most crucial information is provided, yet analyzing what experiences are explicitly created by the museum is challenging, similar to verifying what forms of interactive communication are arranged.

While looking at the different approaches to applying inclusivity, the most visible and most often delivered one is providing experiences for people from different national backgrounds, with disabilities, or people from different ages. Applying language diversity on websites or social media profiles can be the first step to creating inclusive-oriented experiences, but it is just one approach to shaping experience. Even if it is possible to translate the website automatically, the number of languages available might be important, as those automatic translations sometimes have limitations or some mistakes. The number of languages might also reflect to what extent museums know about the existence of specific groups – potential visitors.

Moreover, language diversity on the website and social media sites can differ slightly from the inclusive offer provided on-site.

However, even this basic form of diversifying language offer can be applied on different levels. Apart from the general options to switch to another language, these different versions do not provide complete information equal to the Polish one in all cases. Hence, the issue of language inclusivity is applied on different levels. Even if there is only a first step on the "visitor's journey", a poorly prepared offer addressed to people of different origins may negatively affect visitor experiences. However, limited content still can be a better option than only having one Polish version.

Nevertheless, museums tend to apply mainly the English version. Other languages are not so popular and sometimes depend on the thematic profiles of the institutions (e.g. Manggha Museum of Japanese Art and Technology in Krakow and the Japanese version of the website) or the localization of the museums. Moreover, sometimes applying an offer to people of different nationalities results from situations occurring in the environment, as e.g. in the case of war in Ukraine. Thus, when many Ukrainians came to Poland, institutions tried to adapt and modify their offer (both online and offsite) according to the needs of those people. One good example is Podgórze Museum, a branch of the Krakow Museum, which addresses the diverse origins of the museum community in its social media communication (e.g. Facebook, 6th of January, 2023). It is also an interesting situation, as museum branches may apply somewhat individual communication (not wholly dependent on the official website or official profile of the museum).

Therefore, while looking at the overview of museum websites:

- 47 institutions only have a Polish version of the website;
- 22 institutions have Polish and English versions of the website;
- 15 institutions have more than two languages on the website, such as e.g. Ukrainian (three institutions – Krakow Museum, Krakow Saltworks Museum in Wieliczka and Stained Glass Museum); French (e.g. MOCAK Museum in Krakow, Tytus Chałubiński Tatra Museum in Zakopane; Władysław Orkan Museum in Rabka-Zdrój); German (e.g. Archaeological Museum in Krakow, Tytus Chałubiński Tatra Museum in Zakopane) or Spanish (e.g. Tytus Chałubiński Tatra Museum in Zakopane, Maria Konopnicka Museum in Żarnowiec).

Apart from some main tendencies to choose specific languages (English, German, French), in some cases, the options provided are less typical. Hence, Hebrew's website version was identified in the Museum of Poles Saving Jews in World War II in Markowa and the Museum of KL Płaszów in Krakow. On the contrary, the institution outside the analyzed regions, yet to some extent exploring topics around the II World War – the Museum of Polish Jews POLIN in Warsaw – only has Polish and English website versions. At the same time, POLIN Museum is one of the institutions that, in their offer, address activities toward the LGBT+ Community. One of

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the newest initiatives made by the POLIN Museum is including and engaging the oldest drag queen in Poland in the Warsaw Ghetto Uprising Campaign (Facebook, 27th of March, 2024):

> My story happened right here: in Warsaw, in Muranów," says Lulla La Polaca (Andrzej Szwan), the oldest drag queen in Poland and this year's #AkcjaŻonkile Ambassador.

> On April 19, let's pin daffodils, a symbol of memory of the Warsaw Ghetto Uprising.

> Let's show that #MemoryConnectsUs.

> Andrzej Szwan was born in Warsaw into a family of Jewish origin. He was four years old when the ghetto uprising broke out. He survived because he was carried out over the wall. Since 2008, he has delighted audiences and inspired artists as a Lulla La Polaca. He advocates for the rights of LGBTQ+ people.

Moreover, a Slovak version of the website is available in Orawian Ethnographic Park in Zubrzyca Górna. Nevertheless, the pure fact of wide language availability is not equal to the same level of information extensiveness. It is possible to observe, e.g., at the Auschwitz-Birkenau State Museum website, where the content provided is somewhat fragmented despite the vast offer of languages. Moreover, this diverse language content is available only when going to the English version of the website.

While looking at social media and experience-creation activities, aspects other than multilingual content seem to be more relevant. Hence, this is a less diversified situation, as in social media, in almost all cases, posts written in Polish were the only form used, and English content was sporadic (no other language was considered). However, one exception was observed: The Facebook profile of Auschwitz-Birkenau State Museum is the only one in which only English-language posts are created. Moreover, even if the communication is rather non-interactive, a high level of engagement can be observed under almost each of the social media messages: "18 December 1899 | A Dutch Jewish woman, Joanna Gesler, was born in Amsterdam. In December 1942, she was deported to #Auschwitz. She did not survive" [Auschwitz Memorial Facebook profile, 18th of December 2023, 5 thousand reactions, 245 comments and 266 shares, post written in English]; "13 March 1922 | Józef Szajna was born in Rzeszów. In #Auschwitz from 25 July 1941. No. 18729) In August 1943 he unsuccessfully tried to escape. In January 1944 transferred to KL Buchenwald. He survived; Scenographer, theater director, and painter https://culture.pl/en/artist/jozef-szajna" [Auschwitz Memorial Facebook profile, 13th of March 2024, 6,1 thousand reactions, 230 comments and 194 shares, post written in English]; "19 March 1904 | A Polish Jew, Berek Frajberg, was born in Ożarów. A carpenter. In #Auschwitz from 1 September 1942. No. 62616. He perished in the camp on 14 February 1943" [Auschwitz Memorial Facebook profile, 19th of March 2024, 4,5 thousand reactions, 192 comments and 183 shares; post written in English].

However, this exception can be caused by the fact that many people from abroad visit this place and also because its history is connected with the history of many other countries. Thus, even if people come from different countries, they experience the same complicated history and heritage. Hence, this is only one case in which the English version dominates social media profiles. Sometimes, a Ukrainian post can be noticed. Nevertheless, social media are more used to employ or inform about different forms of experiences. Thus, through social media profiles, museums inform about special tours for children or older adults, blind people, people with mental disabilities, and people with autism spectrum:

> Last week, a Local Development Forum seminar entitled "A city accessible to everyone" was held at the Museum of the Central Industrial District. During the seminar, good practices were presented for implementing not only architectural, digital, and linguistic accessibility but also mental accessibility – in cities, offices, and cultural institutions. The Association of Polish Cities and the City of Stalowa Wola organized the event [Regional Museum in Stalowa Wola, Facebook profile, 30th of May, 2023; post translated into English]

> Today is the first Wednesday of the month, which is a day when it is quieter here. We invite everyone for a moment of coolness, silence, and concentration, especially people with various sensory needs, on the autism spectrum, and highly sensitive people. A detailed explanation of the rules of operation of the National Museum in Krakow during "quiet hours" and other valuable materials can be found on our website in the "responsible museum" tab. [National Museum in Krakow, Facebook profile, 5th of July, 2023; post translated into English].

Sometimes museums are aware of the barriers that are even impossible to remove, yet they try to support visitors' experiences in different ways:

> Due to natural architectural barriers, the Underground Tourist Route is not available to all groups of people with special needs. Although every disabled person has the right to live in an environment free from functional barriers, natural barriers: stairs, steps, and narrow corridors prevent access for people with motor dysfunctions. The exception is the final stage of the route, i.e. the patio, where a multimedia station allows you to follow the entire tourist route and use the elevator to reach the cinema hall and the hologram room.

> People with visual perception disorders, including the blind and visually impaired, are offered sightseeing using audio description. Positions have also been prepared with typhlographics, which are graphic representations and presentations of selected exhibits, accessible through the sense of touch, with descriptions in Braille. Thanks to enlarged print, they can read the content presented at multimedia stations with enlarged font and contrast. [National Museum of Przemyska Land, Facebook profile, 17th of March, 2023; post translated into English].

Thus, approaches to experience creation are very diverse – they are not limited to translating the content but are also connected to, e.g., how space is arranged. Nevertheless, apart from providing content online or on-site in different languages

(e.g. English, German, French, Spanish), some institutions also offer the option of audioguides in Polish Sign Language. This possibility is offered by, e.g., Wawel Royal Castle. This institution also provides an option of a "Polish Sign Language translator", yet available only at specific hours. However, the more common option is to propose a movie in Polish Sign Language on the website or to inform about the "declaration of accessibility" on the website. According to the existing law regulations, such a declaration is required for all public entities. Hence, it can be further discussed about what additional experience-related issues museums (especially non-public) provide to their visitors. Other ways, regarding different levels of accessibility, can be audio descriptions, virtual sightseeing tours with a Polish Sign Language translator, "pre-guides" or information and special content for deaf people (as in the case of the Museum of Home Army in Krakow):

> #MuseumAvailable #importantdate
>
> Today, we celebrate the anniversary of the establishment of the Polish Association of the Deaf. It was founded on August 25, 1946, in Łódź. People with hearing disabilities visiting our Museum can use a specially prepared sightseeing path called: „Deaf People on the Trail". It consists of almost 30 films made with a narrator in Polish Sign Language and with subtitles. The videos can be played using all mobile devices equipped with applications for reading QR codes [Museum of Home Army in Krakow, Facebook profile, 25th of August, 2021; post translated into English].

Although physical and digital experiences overlap, and it can be hard to analyze them in separation, some specific approaches to experience creation may differ. Such a situation can be observed regarding the language inclusivity provided on-site. Hence, there are websites in which there is no information about the diversity of language tours (whether guided tours or audioguides), websites with information about only Polish guided tours, and also institutions in which we can choose from many languages available (in audioguides and guided tours as well). Sometimes, it is even a situation in which on-site language availability is more comprehensive than on the website (e.g. in the case of the Museum in Łańcut, Jagiellonian University Museum in Krakow, or National Museum in Krakow).

While looking at the different aspects of analyzing user experience, the possibility of receiving help is an essential factor. While exploring the experience in museum space, in-person assistance mainly affects whether the help and assistance will be obtained. The online area has a "help" section or website tab in which all basic information will be provided. Nevertheless, such a possibility was hardly applied in the analyzed museums. As in almost all websites, the option of "search for something" was visible in a good way; the section of "FAQ" or "help" was scarce. Only nine institutions provide some form of online help: five museums have FAQ sections (most frequently asked questions), and four sections named "practical information". The FAQ section is provided under the tab „for visitors" (like in the case of

the Museum of Home Army in Krakow) or can be situated separately (as in the case of Wawel Royal Castle or the Museum of Bedtime Cartoons in Rzeszów – fig. 2).
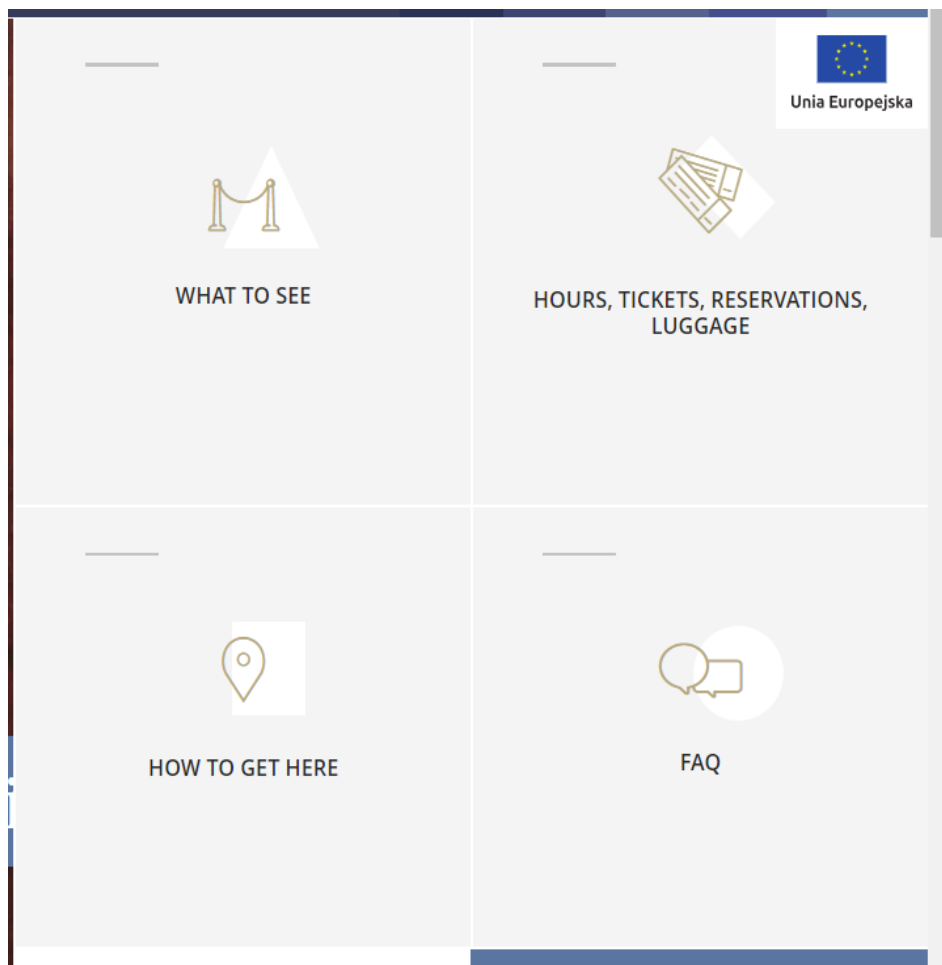

Figure 2. Part of the website of the Wawel Royal Castle

Source: Wawel Royal Castle.

From a practical point of view, the frequently asked questions regard the varied aspects of sightseeing and visiting. Only in one case – the Museum of KL Plaszow in Krakow – the questions provided in this section regarding the history of the place and investment (as the museum is still under construction and ignites many discussions). Moreover, despite the intense discussion about using artificial intelligence and its possible influence on museums, such a solution was not applied in any of the institutions analyzed. However, some Polish institutions provide these forms of communication, such as the POLIN Museum of History of Polish Jews (Polin

Museum). Thus, at this time, there are relatively novel, innovative approaches and not regular forms of communication.

4. Discussion and conclusions

In today's competitive world, shaping positive (customers or users) experiences is gradually becoming more important. Hence, apart from the aspects of providing interesting and high-quality products or offers, also all issues related to the experience economy are of great importance (Pine, Gilmore, 1999; Rather, 2020). The way how visitors or customers feel during their interactions (e.g. Bagdare, Jain, 2013) with a specific place may determine whether they will be interested in repeating this contact. Museums are not separated from these discussions, and inclusivity or accessibility have been the issues discussed for a long time (e.g. Sandell, 2003; Kawashima, 2006). Nevertheless, dynamic social changes still make this issue relevant and actual. While looking at the ADDRESSING framework (Patrick, Hollenbeck, 2021) and comparing this to the museums, it can be seen that these factors are employed with different intensities. Hence, while considering experiences for people with different disabilities or different ages seems to be one of the most often applied issues (e.g. Hutchinson, Eardley, 2021), the aspect of gender or sexual orientation is not so often applied. While looking at providing experiences for people of different origins, it can be said that museums can adjust to the situation (e.g. offers addressed to the Ukrainians). Nevertheless, the point of presenting the "accessibility declaration" is required for public institutions. Hence, some museums just operate within the basic and minimal level of activities related to the creation of positive experiences. The problem of resource deficiency can cause it, but motives or barriers should be more deeply explored.

Nevertheless, even if people with different disabilities can experience the museum, as well as people speaking different languages, the interesting but hardly explored issue is the combination of these two aspects of inclusivity. Thus, it can be interesting to explore if other-speaking people with different disabilities have an opportunity to experience museums, whether on-site or online. Moreover, even if museums provide content to foreign-speaking visitors, they are very often limited. Such a situation, while assuming that museums or social media can be the first touchpoint in customers' journey, is not very satisfactory from the perspective of shaping overall experiences. Although technology enables to provide an automatic translation of the content, it would be interesting to explore whether it does not cause cognitive or inclusive friction (Interaction Design Foundation) for the users. Moreover, going beyond this automatic translation or only basic services may reflect to what extent museums are interested in delivering more diverse, positive experiences. Even if it takes more time and effort, from a further perspective such a work may be beneficial for visitors and museums.

In today's environment, especially after the post-pandemic times, virtual presence and activity seem to be one of the most crucial forms of communication. Nevertheless, still, not all institutions are active in this channel. Thus, they may limit the possible touchpoints between the museum and the visitor in this situation. Nevertheless, it is not determined that such institutions will be not recognized to some extent in the local community.

While looking at online and offline inclusivity, high discrepancies can be observed – from only Polish or Polish/English websites to broader forms of language diversity. Even if English is the most popular language, it will be a good approach to improving user experience if also other-speaking users find content suited to their needs. More renowned and popular institutions, like Wawel Royal Castle or Auschwitz-Birkenau State Museum, provide various options, yet they are not always extended similarly. Thus, this is an area in which some improvements could be made. On the contrary, the accessibility issue and information about the "declaration of accessibility" seem to be presented more similarly. The responsibilities can cause it and legal duties that public entities have to realize – in private museums, such information was not so often included.

Regarding the second research question – the area of providing help or virtual assistance is the one in which more considerable modifications or improvements could be made. Usability, related to the degree of how easy and smooth some tasks can be conducted, is one of the main aspects of the user experience, and it is also identified in the UX honeycomb model (Kim, 2020). Although the best situation is when there is no need to use a help button, it should be available and easy to find. Only a small group of museums included information in the "FAQ" section, and not even one chatbot or any other form of virtual assistance was provided. The growth of technology is an area in which museums can apply. After the pandemic times and swift transfer to the virtual area of activity, this could be the next step in technological innovation. Nevertheless, it may be arranged at a slower pace.

Moreover, the study has limitations. It was rather an initial exploration of the user experience from a museum perspective; therefore, interviews with museum employees or visitors could be conducted in the future to have a more in-depth perspective on the diverse forms of experiencing museums. The issue of emotions – whether positive or negative – should also be more in-depth explored. Apart from applying this kind of approach in the future, an analysis of a wider group of institutions and voivodships could also be beneficial.

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