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"St.Kliment Ohridski"- Skopje

Address:

Institute of Economics-Skopje

Prolet 1

1000 Skopje

Republic of Macedonia

phone : +389 2 3115 076

fax : +389 2 3226 350

E-mail: eis@ek-inst.ukim.edu.mk

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CONTENTS

Marija Ackovska, Neda Petroska–Aangelovska INVESTMENT EFFICIENCY OF ENTERPRISES IN TOURISM SECTOR IN THE REPUBLIC OF MACEDONIA (Original scientific paper).....	13
Monika Angeloska–Dichovska, Tatjana Petkovska Mirchevska THE STRATEGIC IMPORTANCE OF THE BUSINESS ENVIRONMENT FOR DEVELOPMENT OF E-BUSINESS IN THE REPUBLIC OF MACEDONIA (Original scientific paper).....	25
Daliborka Blazeska, Natasha Ristovska THE PRODUCT DESIGN AS A SIGNIFICANT ELEMENT OF DIFFERENTIATION FOR ACHIEVING MARKET COMPETITIVENESS (Original scientific paper).....	41
Katerina Bojkovska, Tatjana Petkovska POSSIBILITIES AND PERSPECTIVES FOR EXPORT OF MILK AND DAIRY PRODUCTS FROM THE REPUBLIC OF MACEDONIA (Original scientific paper).....	59
Diana Boskovska, Vesna Georgieva Svrtinov RISK OF SHARES ON THE MACEDONIAN CAPITAL MARKET MEASURED BY THE BETA COEFFICIENT (Original scientific paper).....	79

Zorica Bozinovska Lazarevska, Marina Serafimoska Trpeska THE NEW AUDIT REPORT SEEN THROUGH THE PRISM OF THE CERTIFIED AUDITORS – RESEARCH IN THE REPUBLIC OF MACEDONIA (Original scientific paper).....	91
Natasha Daniloska CONCEPT OF VALUE-ADDED IN AGRICULTURE AS A RESPONSE TO COMPETITIVE MARKETPLACE (Original scientific paper).....	115
Oliver Filiposki, Marija Ackovska, Neda Petroska Angelovska, Dejan Metodieski SOCIO ECONOMICS IMPACTS OF TOURISM (Original scientific paper).....	125
Vesna Georgieva Svrtinov, Diana Boskovska, Elizabeta Djambaska, Olivera Gjorgieva Trajkovska WESTERN BALKAN COUNTRIES BEFORE AND AFTER THE GREAT RECESSION (2000-2014) (Original scientific paper).....	141
Verica Janeska, Aleksandra Lozanoska, Elizabeta Djambaska DEMOGRAPHIC CONSEQUENCES OF THE EMIGRATION FROM THE REPUBLIC OF MACEDONIA (Original scientific paper).....	157
Zoran Janevski, Elena Davitkovska, Vladimir Petkovski THE CONSTRAINTS OF SMEs IN THE REPUBLIC OF MACEDONIA IN THE PROCESS OF PUBLIC E-PROCUREMENT (Original scientific paper).....	179

Dejan Krstevski, Gjorgji Mancheski SMEs OPEN INNOVATION MANAGEMENT: STRATEGY MAP FOR INNOVATION DRIVEN COMPANY (Original scientific paper).....	195
Marija Magdinceva-Sopova, Kiril Postolov, Tanja Angelkova Petkova THE IMPACT OF CORPORATE ENTREPRENEURSHIP ON GROWTH OF THE COMPETITIVENESS OF ENTREPRISES (Original scientific paper).....	211
Dragica Marencheva, Ilijana Petrovska, Elena Bundaleska, Ana Tomovska Misoska ADVERTISING TO CHILDREN AND PARENTAL BUYING BEHAVIOR IN THE MUNICIPALITY OF GEVGELIJA (Original scientific paper).....	225
Mite Mitevski SYSTEM OF PUBLIC INTERNAL FINANCIAL CONTROL IN THE REPUBLIC OF MACEDONIA - ACHIEVEMENTS AND IMPROVEMENTS (Original scientific paper).....	245
Silvana Mojsovska PROGRAMMING AND IMPLEMENTATION OF IPA IN THE REPUBLIC OF MACEDONIA (Original scientific paper).....	261
Tome Nenovski CAUSES, CONSEQUENCES AND POSSIBLE WAYS FOR COMBATING UNDECLARED ECONOMY IN MACEDONIA (Original scientific paper).....	279

Vladimir Petkovski, Biljana Angelova, Tatjana Petkovska Mirchevska SOCIAL TRANSFER EXPENDITURES IN REPUBLIC OF MACEDONIA, SOUTH EAST EUROPEAN COUNTRIES AND EU COUNTRIES (Original scientific paper).....	295
Klimentina Poposka, Marko Trpkoski BANK PROFITABILITY PRIOR AND AFTER THE CRISIS: EVIDENCE FROM SELECTED BALKAN TRANSITIONAL ECONOMIES (Original scientific paper).....	309
Iskra Stancheva Gigov FOREIGN DIRECT INVESTMENT AND ECONOMIC GROWTH: EMPIRICAL ANALYSIS (Original scientific paper).....	337
Elena Bundaleska, Vladimir Naumovski ANALYSIS OF THE EFFECTS FROM SUSPICIOUS TRANSACTIONS REPORTING IN THE REPUBLIC OF MACEDONIA, MONTENEGRO AND THE REPUBLIC OF SLOVENIA (Professional paper).....	351
Katerina Hadzi Naumova Mihajlovska REENGINEERING IN ORGANIZATION OF ORGANIC AGRICULTURAL SECTOR IN REPUBLIC OF MACEDONIA (Professional paper).....	363
Zlatko Jakovlev, Mimoza Serafimova, Cane Koteski: ENTREPRENEURSHIP AND CULTURAL ANIMATION IN TOURISM (Professional paper).....	379

Marija Merdzanovska

DEALING WITH CHANGE RESSISTANCE

(Professional paper).....393

Mimoza Serafimova, Mirjana Stojceska Gjorgjioska:

INFORMAL COMPETENCIES FOR

EMPLOYMENT AND

ENTREPRENEURSHIP – CONDITIONS

AND OPPORTUNITIES FOR MACEDONIA

(Professional paper).....407

Authors' guidelines421

Editing instructions.....423

ENTREPRENEURSHIP AND CULTURAL ANIMATION IN TOURISM

Corresponding author: **Jakovlev, Zlatko**. Ph.D., associate professor, Faculty of Tourism and Business Logistics, University Goce Delcev. e-mail: zlatko.jakovlev@ugd.edu.mk. 076462746;

Serafimova, Mimoza. Ph.D., assistant professor, Faculty of Tourism and Business Logistics, University Goce Delcev, e-mail: mimoza.serafimova@ugd.edu.mk. 071 344 888;

Koteski, Cane. Ph.D., associate professor, Faculty of Tourism and Business Logistics, University Goce Delcev, e-mail: cane.koteski@ugd.edu.mk. 070 212 724;

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[ABSTRACT]

[The Entrepreneurship is complicated process that in the cultural-amusement animation of tourism become even more complicated. In the contemporary tourism, the cultural-amusing animation is at the same level as the food and the accommodation. This animation contributes to avoid the monotony and boredom of the guests/visitors. The visitors need diversion and dynamics during their tourist stay. There is nothing more destructive for them as the feeling of boredom, itself. The whole phenomenon of amusement and diversion is very relevant and characteristic for the human and it has its roots in the need for change, because the diversion is nothing but a kind of change in the activities.]

[Key words: animation, culture, culture-amusement animation]

[**Key words:** *Entrepreneurship, tourism, animation, cultural-amusement animation*]

Introduction

The tourist offer should be based on study and research of the tourist needs, i.e. it should be based on study of the tourist motivation, as well as of the factors that influence the choice of tourist destinations and the kind of tourist stay. This approach to the tourist offer is a fore condition in satisfying the needs and affinities of the visitors, as well as a fore condition for the competitiveness, quality and financial effects (the profit). The adjustment of the offer to the tourist demand involves research of the tendencies and directions of the contemporary international tourism and research of the characteristics of the tourist patronage i.e. their needs and interests. More specifically, the time of the romanticism, when the basic motif of a tourist travel was only the site seeing of the natural attractiveness, has passed. The contemporary visitors are no longer passive observers of the nature. The tourism is no longer content for site seeing; nature has stopped being only a visual phenomenon. The visitors want to fight and test their strength in it. The lakes, mountains and the valleys are not created for the dreamers, but for the realists, who like, explore and change them. The role of the visitor is no longer compared to those who appear behind the scenes created by God, but to the participants who actively take part in the great spectacle of nature. Thus, the tourist offer should be enriched with various contents in the field of the cultural-amusement life.

1. Tourism

Movement is one of the iconic features of the human being. Tourist movements into the context of organized migration movements. (Marinoski, 1992:12). Tourism is a relatively new social-economic phenomenon. It occurs to some extent the development of the main factors that influence the result of socio-economic development. (Nejkov, 1983:7). Particularly evident when the number of people who engaged in leisure travel receives such dimension that began affect the formation of certain other events and relationships, which in turn contributed to tourism become particularly important factor in social and economic terms. (Avramoski, 1997:9).

It is a complex and multi dimensional social phenomenon on which bears scars and determinants of overall social structure. (Tonoski, 1993:49).

In fact, it can rightly conclude that tourism is a specific phenomenon that acts multiplievery aspect of socio-economic life of certain regions, countries and even continents.

In other words it is not industry, and include more economic activities (catering, transport, travel agencies, trade, crafts, community activities, etc.).

Nom edical branch, but includes activities rather than medicine. Although there is a branch of culture, covering many fields of cultural activity. It covers many sporting activities, although it is a branch of sport. It is not a political phenomenon, but in multiplicity of dependence with the political climate in the country. It is not considered a natural phenomenon, but is repeatedly interdependence with nature.

(Jakovlev, 2000:21). There are numerous definitions of tourism, but is considered the most acceptable definition gave Swiss Hunziker and Krapfin 1942, which states: "Tourism is a set of relationships and phenomena resulting from the travel and stay of visitors in one place where they do not stay permanent settlement and not tied to the acquisition of income." (Ackovski, 1995:45).

The need for people to travel temporarily outside their place of residence derives from the feeling of living in urban and unfavorable environment and under conditions that are harmful to their mental and physical health. It is this fact that has become the main motive of the mass tourism movements that get wider. Accelerating urbanization, and hence the popularization of tourism particularly affect the following factors:

1. economic factors;
2. technical factors;
3. social factors;
4. factors of an institutional nature;
5. other factors of psychological and irrational nature. (Mojsoski, Suklev, 1995:24).

Starting from the modern way of life and work in today's industrialized and urbanized civilization, the working man has more and more present need for change of place of residence in spaces that are still clean and unpolluted in order to restore physical and mental stamina. (Stojmilov, 1992:5). Each participant in tourism movements, while wanting to satisfy their basic needs: accommodation and food, shows interest and other circumstances, such as the introduction of new objects, people, customs, habits, and more. Therefore, it needs carriers of tourist of special attention to leisure visitors i.e. the time that should be filled with various activities. These activities must be related to sports and recreation, cultural-

entertaining activities, picnics and walks, and many other activities that would lead to enrich the content of the tourist stay.

Entrepreneurship cultural-amusement animation in tourism

Cultural-amusement animation and animation program, by definition, are a variety of cultural and entertainment activities that content that motivate people to actively participate in them, which will meet their needs and desires on the one hand and increasing tourist consumption for entrepreneurs on the other side. Proceeding from the above, that cultural-amusement animation program is innovative and spiritually inspired tourist service, there is no question for some companies about the animation of the tourist services. It has created an innovative service that encourages increased consumption and experiences. The presented findings increase the importance of certain basic characteristics of enterprises in the tourism animation (Cerovic, 2008:167).

Entrepreneurship cultural-amusement animation tourism gets a new and important dimension in view of the importance of the tourism offer. Entrepreneurship is covering secondary place in creative ventures to increase perceptions where the main goal is a new service, innovative program satisfaction and experience with visitors and increase tourism consumption (Cerovic, 2003:78).

Since these are generally known facts, entrepreneurship can be defined as: business philosophy for success, or name of sense and action and introducing innovation and other achievements as progress for the entrepreneur (Dezeljin, Vujic, 1992).

Basically, all the settings for entrepreneurship have common features, all theories suggest that entrepreneurship can bind with certain undertakings, by appropriate means of capital, which is connected with uncertainty and risk for the implementation of animation program.

Recognizing the entrepreneurship in cultural-amusement animation mainly in tourism as part of the tourist offer means entering innovation and experience and realization of the reasons for arrival of the visitors in a tourist destination or tourist facility. Successful entrepreneurship in cultural-amusement animation is certainly the best combination of talent, knowledge and skills of the entrepreneur, backed by capital is not crucial (Radisic, 1992:10-19).

One known theorist P.F. Drucker, defines entrepreneurship as a set of bold decisions that selects the future of the fundamental experiences of the past, but do not allow one to return to the past. Drucker states that "entrepreneurship is the ability to choose the right priorities for achieving the set goals." (Drucker, 1992: 82).

Priorities can be set with the following paragraphs:

1. To choose the future, not the past.
2. To focus on opportunities rather than problems.
3. To select their own direction, instead of blindly follow others.
4. The goal is to look high, always aims to more and what brings change, is not intended to already known.

Entrepreneurship can be defined as "maximization of opportunities", this is the standard work of the entrepreneur whose main task is to turn the normal course of operations and direct the implementation to the new opportunities and away from problems, renewed leadership to prevent the trend toward mediocrity, to prevent inertia and its swing towards new energy and new directions (Drucker, 1992:26).

Entrepreneurship is a resource development and resource of creating something new. Entrepreneurship is a resource that generates new resources (Sprica, 1992:11).

Entrepreneurship can be a resource that separates and moves to create something new, and never meet with existing (Weisberg, 1986:26).

Foundations of entrepreneurial travel companies include restlessness, dynamic pursuit of success, suspense, adventure, impatience, stridency, hard work, persistence, reality, assessment, skill, ability, motivation, morale and combat. Analyzing these important enterprises with particular reference to certain customers in the animations in tourism, it is difficult to precisely define entrepreneurship in tourism animation which should give necessary knowledge to entrepreneurial action, for entrepreneurship in tourism animation. Entrepreneurship in tourist cultural-amusement animation, is not occupation, but a mixture of different knowledge and skills of individuals-entrepreneurs who take animation work and create new employment ventures, which would increase tourist spending and generating new profits, with visitors should be satisfied with the offered animation program. Entrepreneurial skills are a natural gift, but such innate abilities can create and education.

Entrepreneurship in tourist animation is the ability to create resources and generating new cultural-amusement animation tourism program, which verifies the market, and is reflected in the creation of new animation program, services, ideas or organizational form of supply of animation, its entrepreneurial spirit creates new tourism offer regardless of ownership of real capital (Cerovic, 2008:169).

One of the open questions when it comes to entrepreneurship, is the relationship between a property and entrepreneurship on the other hand, is not specifically defined in the tourist offer. According to some opinions, entrepreneurship in the tourist offer of cultural-amusement animation program it is difficult to imagine without private property that is "if there is no private property and free market, there would be no capital and entrepreneurship" (Kovac, B., 1989).

According to other opinions, "private property is not important for entrepreneurship i.e. private property is not necessary precondition for entrepreneurial behavior." (Bolcic, S., 1989).

The form of ownership is not a prerequisite for entrepreneurship, it is important to clearly identify the property, not the form in which it is located (Cerovic, 1994:41).

Entrepreneurship is important:

1. entrepreneurial idea;
2. risk taking by entrepreneurs to realize the idea;
3. The creation of new ideas, products, services or values;
4. defined property relations and taking some responsibility for obligations to equity (defining property, not a form of ownership).

Many theorists crushed thesis for entrepreneur as capital ownership, the same thesis to entrepreneurship has the same features private and public, economic and non-economic acquisitions, so and tourist enterprise which offers organized cultural-amusement animation program (Drucker, 1992:65).

It should be noted that ownership is important for entrepreneurship, especially in offering animation service. It does not have to be private, but the owner should be identified and legally regulated under the ownership is hierarchically superior category. In small tourist companies, usually the owner is also entrepreneur. However, with the growth and development of the company, the increase in the number of owners is coming to split not only the management but also the functions of entrepreneur owner. On this background, we can conclude that the owner can be an entrepreneur, but not necessarily, because among other things, this depends on the size of a company, i.e. does it work for individual or corporate travel company. Any form of enterprise in all branches of the economy hardly independent

on the concept of entrepreneurship, entrepreneur and property. The term entrepreneur can be applied to all those legal and physical entities that undertake certain business ventures, possess courage and are aware of the risk of taking uncertainty for certain investments, especially in tourist animation. Any travel company that deals with the organization and offer cultural-amusement animation program for the visitors it is needed entrepreneur (entrepreneurial spirit) resources and power that creates entrepreneurial initiative. In the perception of entrepreneurship inevitably companies create entrepreneurial term, the goal is always to every entrepreneur wants entrepreneurial investment results in entrepreneurial effect measured by income or profits. Starting from exported aspects about defining entrepreneur in tourist animation, can be defined as: "The entrepreneur is a person who buys and sells at a price that is more vague uncertain price." The entrepreneur is a creative person whose main goal is profits, creating new values, but in principle all be satisfied, and visitors and the community (pay taxes) and his associates and eventually the entrepreneur. From the above it follows that the **entrepreneur in tourist animation is a person with an entrepreneurial spirit, which puts in a good use the available resources animation program and content, under threatening risk, takes animation deposit, which would create new animation programs and new experiences, services and ideas and thus create new pleasure of guests and new experience of tourist destinations or new experience a winning program and himself to create profit or profit** (Cerovic, (2008:170).

In modern terms, mainly in the tourist offer, further questions arise: what is an entrepreneur and how to define precisely. Property is a prerequisite, but not a major requirement of the entrepreneur. The entrepreneur has an idea, is marked by uncertainty and ideas, entrepreneur finance his idea, but does not have to be the owner of the capital. He is a person who realizes his idea with the help of their own talent, knowledge, skill and ability, and no one guarantees success. He is a person who unites the functions of the property, the functions of creativity, entrepreneurship and the functions of the office manager (Sikavica and Novak, 1999:672).

Entrepreneur in tourist cultural-amusement animation is expressed as a responsible person full of capabilities, e leading figure of Animation Company, regardless of its size and structure, the main carrier of all technical, programmatic, procedural and other innovations and changes within the company. This description fully fits entrepreneur in tourist animation. Entrepreneurs of animation companies or tourist hotel companies, mainly celebrities, authors of innovation, parties, games, recreation, animation and other tourist services and meet the creators of visitors and meeting their desires for the guest who came to defense tourist destination or hotel.

Entrepreneur in tourist animation, it must be advocated, if it is to be successful, the following basic cultural-amusement animation activities (Crper, 1992:12):

1. Permanently increase the quality and introduce new animation programs;
2. Efficiency and introduce new cultural-amusement animation programs and encouraging animators for constant education and training;
3. Discovering the way for entering into a new cultural-amusement animation market, expanding market;
4. Introduction of a new form of organization and a model for resource management in cultural-amusement animation;
5. Exploring the new cultural-amusement animation potentials and opportunities that can be placed on the market animation program.

Entrepreneur in tourist culture-amusement animation is a creative person with an entrepreneurial spirit that is capable with its innovation and creation to meet the needs and motivations of the company as well as business partners. Entrepreneur of the tourist animation creates new resources for guests with different requirements and habits. With the aforementioned, the question how to organize, in which organizational structure is best organizes and implements animation program for the guest to be satisfied, and entrepreneurs to achieve the expected profit from increased tourist consumption.

3. Cultural-amusement animation in tourism

Culture as a civilization gain of highest range of values and identities appears in relation to tourism in two aspects: either as a culture in tourism or tourism of culture, i.e. as a “separate” tourist culture. The tourist culture, as a process of maturation and enrichment of tourism and its infrastructure should give tourism its own image, as well as programme and organizational maturity in all its segments that are based on the socio-cultural frame. Through permanent organizational actions, the tourist culture should develop: the culture of travel, the culture of stay, the business tourist culture, the tourist culture of the receptive and emitting population, the tourist culture and education of the tourist workers (the tourist workers should be educated in the field of welcoming the guests and their transfer, hospitality, kindness, tourist hygiene, tourist bon ton, animation in tourism, permanent education and respect of the principles of the tourist and hospitality psychology, tourist propaganda and creation of a general tourist cultural ambient).

In the so called socio-cultural sphere and in the frames of the themes, challenges, collisions, big and small business tasks, that have positive and negative characteristics, the possible creative contributions, wanted redesigns and multiple initiatives and motivations, the tourist workers of different profiles, and especially the animators are being offered with various fields, contents, collaborations, activities and programmes of actions, while within the framework of the many various tourist activities, the so called animation proveniences. (Jadrešić, 1999:52).

Considering the fact that we are discussing the cultural-amusement animation, one question appears: Do the culture and the cultural-amusement animation activities get the rightful place that they really deserve? “The function of the culture in the recent projects for development of the tourist economy still hasn’t gotten its rightful place here as it has in the tourist developed countries.” (Nikolić, Sekulić, Petrović, 1994:31).

In the Macedonian tourist economy the consciousness for need of cultural-amusement animation as part of the tourist offer develops slowly, and the number of tourist places that have developed well organized animation is still small.

The analysis of the Macedonian tourist offer refer to an insufficient care for the content of the tourist stay, which stays behind that of the tourist developed countries. The insufficient representation of the organized animation affects the structure of visitors that come to our country, as well as the attractiveness of some offers. In that way, for example, The Republic of Macedonia hasn’t succeeded in attracting many visitors during the short holidays. Actually, the so called mini-holidays require animation of the visitors during their short stay, with a particular attention to the cultural-animation content. Most often, this kind of tourist animation is handed to the foreign tour operators, while our representatives of the tourist activities are satisfied by offering their standard services. It can be stated that the animation should be a necessary, compact part of the Macedonian tourist offer because that is the only way that we can achieve the set goals, and in that way the visitors will get acquainted with the culture of our country in the widest sense. Considering the fact that this notion is misinterpreted, this form of animation is sometimes related to a simple party or

entertainment that can be conducted by whoever who has got a bit of a talent. This way of understanding degrades the function of the animation as a cultural activity, as well as the function of the animator as a tourist worker. In order to solve this unfavourable situation it is necessary to understand the notion of animation accurately, especially the cultural-amusement animation, as well as the animators. Thus, the animation should be conducted by professional animators.

For a successful animation of the visitors, the animator should conduct very complex, hard and dynamic tasks. The professional conduction of the tasks requires that the animator should have a complete personality. That means that they should have solid general education, but should also simultaneously be specialized in particular activities. They should also have sense for identifying the needs and preferences of the visitors as well as organizational skills. The animator should have such a relation to the visitors that they should be perceived as active members of the group. In the way, a nice psychological atmosphere should be created. Especially their mental, general and special competences should be pointed out. They should also have dynamically, initiatively, emotionally and socially mature personalities with a well developed sense of humanity and responsibility.(Бунташеки, 2001:37). In order to have a successful animation, it should be conducted by all of the members of the hotel staff i.e. a team work is necessary, and the animator is an equal member of that team. "It is also necessary to point out that the animation shouldn't and mustn't be used to cover the deficiencies with reference to the quality of the services, because then it stops being an animation.

4. Cultural - amusement animation programmes

The fundamental goal of the cultural-amusement animation programmes is to attract a bigger number of visitors that are present in the tourist object/place. According to PhD Vinka Cetinski, there are three basic characteristics of the amusement programmes:

- they are most often realised in the evening;
- they engage many accomplices and guest-performers, and - the performances are public.

According to the same author the amusement programmes are divided into:

- amusement programmes in a narrower sense;
- amusement games and other programmes, and
- music programmes.(Cetinski, 1999:153).

According to us, the cultural-amusement animation programmes should be oriented towards the following contents: visits to the cultural-historic monuments, visits to the cultural-amusement performances/plays, painting, slot machine games, gambling, visit to the cinema, playing chess and similar games, visits to theatres, reading daily press, modelling and photographing, visits to folklore performances, listening to the radio, Miss contest, manufacturing or hobbies, gastronomic activities, etc.

Conclusion

If the cultural-amusement animation is treated from the aspect of the tourist offer, it should be treated as part of the tourist offer. It should be treated equally as the other services, such as accommodation and food. With the organization of various programmes, the cultural-amusement animation makes the tourist offer more complex, enriched and more competitive. Motivating the visitors for their active participation includes communication and personal contact with them, an insistence for better understanding of their preferences and needs as well as monitoring their satisfaction of the offered programmes. At the relation between the tourist offer and the tourist demand, the animation and especially the cultural-amusement animation is a mediator which should be seen in the promotion and improvement of the tourist demand in relation to the demands of the demand, in the informing of the visitors for the contents of the offer, as well as in motivating their interests for those contents. Through the accomplishment of the humanist functions it is possible to achieve positive economic results i.e. the overall tourist consumption is increased. All of this is provided by the cultural-amusement animation, which meets the various needs of the visitors. Through its programmes you can also acquire new knowledge and skills; you can increase your level of tourist culture, as well as acquire behaviours for an active tourist stay.

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