

CULTURAL-AMUSEMENT ANIMATION FACTOR FOR TOURIZM DEVELOPMENT

[ABSTRACT]

Tourism development, although relatively short but fast, lately proves its wide spectra of action. That is, weather of the dangers that created itself, weather of broadening the offer and visitors' satisfying, it has deepened its action in some sectors and made a connection with them, so nowadays it seems like they are cooperating. That is the reason for the development of eco-tourism, the village tourism, the sport and recreation tourism, the health tourism, the religious tourism, the cultural tourism, etc. which are known as selective tourism. Related to the cultural tourism, the cultural-amusement animation takes another place.

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

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Introduction

The cultural events, besides the main event that is the reason for the organization, has a lot of supporting roles. Observing the realized quality of the cultural event program, the specialist literature refers to the provided services during the organization at the specific event and what impression did they leave at customers, i.e. the audience. The audience is carrier of cultural events where the event itself has amusing character, and the participants are target customers of the same event where the competitive character of the cultural event comes into focus. In reality, this approach is more expressed because there is a balance between certain services or there is an accent of one feature of the cultural event with the target group.

The culture as a civilization benefit of leading values order and identities is in parallel with the tourism due to two views, first, as a culture in the tourism or, second, as tourism in the culture, that is as a "special", i.e. touristic culture. The touristic culture as a process of growth and elevation of tourism and its infrastructure should provide in all of its segments based on the socio-cultural frame unique image, program and organizational maturity and optimum. Through permanent organizational actions, the touristic culture should develop travelling culture, culture of stay, business touristic culture, touristic culture of receptive and emotional population, touristic culture and education of the touristic workers (education of touristic workers related to welcoming guests and their transfer, hospitality, kindness, touristic hygiene, tourism bon-ton, tourism animation, permanent education and appreciation of psychology tourism and catering

industry principles, propagation and creation of general touristic and cultural environment). Related to cultural tourism, the cultural-amusement animation takes dominant place.

1. Cultural Tourism

The contemporary living has decreased the polarity between working hours and break. There is a new profile of visitor with special needs. Tourism becomes international activity. Tourism acquired experience should be real and authentic, there is an accent on interests and not on locality attraction. The term cultural tourism connects the terms culture and tourism. Authors engaged in culture analyzing suggest various definitions. The definitions very similar features, values, views, beliefs, legacies and traditions, histories, comprehensions, ways of behavior etc. According Dr. John Fox, the culture is historically modeled composition of norms, meanings and key symbols.¹ Tourism is increasingly becoming biological and cultural need, a conscience and cultural product, but also complete pleasure “market”, imitation of unexpected and desired life fulfilled with various surprises, experience industry, atmosphere and adventure.² If those two parts are perceived in a context, at first glance it seems that they are tight-knitted and complemented. Namely, it is clear that the culture redounds to the attractiveness of a tourist destination, and according to this, it is principal motive for a tourist trip. Today, the exploratory circles often use the term, but it is not clear what does it means. There is a great interest for cultural tourism, but terms and areas it covers are not clearly précised. Frequently, the term cultural tourism is considered as a type of tourism where the target visiting places are: exhibits, museums, concerts or that kind of tourism is connected to material values - from extraordinary monuments to world architectural buildings. However, for many world traditional societies, the monumental does not have any importance. It is clearly perceived at hunting and traditional people where the most important is the oral tradition. Members of such society have that feeling for its country, the same as the Parisian has feelings for Louvre or the Eifel Tower, or they do not feel it as their country at all. Stories, songs or folklore dances that are being passed from one to another generation mark the culture of a traditional society, and not the churches built of bricks and stones.

One of the most accepted definitions in literature on cultural tourism states: “Cultural tourism labels people’s activity as a result of culture attractions outside their living places with the intention of gathering new information and experiences so their cultural needs are satisfied.”³ According the definition it can be confirmed that the culture attraction is motivation for people’s action. However, the definition has certain disadvantage because it leaves the other kinds of tourism where culture motivation could be secondary. Still, the visitor can visit certain destination because of other motives and can indirectly affect on the local cultural life and thus fulfilling his/her duty as a culture visitor, otherwise culture motivation would be secondary.

In correlation to visitor’s motivation on culture trip, cultural tourism typology could develop according motivation level such as primary, secondary and accidental. Unless the visitor is visiting certain tourist destination with the purpose of acting in its cultural life, we can talk about primary motivation. That kind of motivation is visiting world exhibitions, concerts, etc. Secondary motivation cases are those when the visitor attends because of some other primary motive, and the cultural life has secondary meaning. That visitor’s goal is to attend a culture-

amusement manifestation, but that is not his primary motive. In that case, the visitor stays in some place because of the vacation, business, visiting some sport manifestation or something like that, and in the meanwhile, he/she can visit some exhibition, or can enjoy some national gastronomic specialties or meeting his host's language. Accidental motivation is that motivation where mainly, the visitor has an intention of getting acquainted with destination's culture, but during his stay he/she comes in touch with the receptive people and that is how he/she get familiar with their way of living i.e., culture of living.

It is of great importance to mention that the term cultural tourism is transformed from local frames and becomes global phenomena. As the cultural tourism market increases, its focus changes constantly with pursuit of monuments and localities towards much greater phenomena covering all aspects both, high and famous cultures. Cultural tourism spending is no longer confined to serious and target visits of significant cultural localities, but became part of the destination's atmosphere, which consists of visitors and local people. Of course, some kinds of culture such as museums, art galleries, festivals, architecture, historical monuments, art manifestations and cultural localities routinely attract visitors. All these kinds are an expression or consist of more local ways of living - traditional, modern. However, the cultural tourism should include a dimension of physical visit of cultural institutions and a dimension of cultural contact with the recipient people.

2. Cultural - amusement animation

Generally, the culture, especially cultural - amusement manifestations, art galleries and museums, cultural-historic monuments and other forms of cultural - amusement life are no longer interconnected with tourism. From one hand, it affects the development of whole tourist economy, and from other hand, through its cultural - educational function the tourism increasingly becomes great instrument for culture expansion. "Tourism with its function, which is not the only one but is webbed with others, imposes as a need and a form for great expansion of culture and people's education".⁴ One of animation's primary goals is visitors getting familiar with the culture of a receptive country, both, from an aspect of providing individual experience and tourist offer because as Jovik states, the country that does not takes into consideration that visitors came or not in touch with the cultural legacy could not be a touristic one.⁵

In contemporary tourism, cultural - amusement animation is on the same level as food and accommodation. This animation contributes of avoiding visitor's monotony and boredom. They feel a need for entertainment and dynamics during their stay. For them, there is nothing more alarming than the feel of boredom. The complete phenomenon of entertainment, as important and characteristic part for the human, has its own roots in the need for change because it is nothing more than change of activities.⁶ A lot of contents from cultural - amusement animation belong to the so-called association area. The association is an activity in the frames of a limited public with informal activity interaction.⁷ Besides hotel enterprises for cultural - amusement activities for the guests, the tour operators, through their representatives (guides) in the same receptive places, through their animation programs take care about it.

In context of cultural - amusement animation, there are visitor's attendance of cultural-historical monuments. In that sense, in relation to cultural-historical monuments, there can be defined two animation tasks: giving the visitors an information for cultural-historical monuments that is arousing the interest or desire even of those tourists whose meeting with the cultural-historical values is not one of their principal motives and organizing cultural-artistic and entertainment manifestations in historic environments, contents where the cultural-historical

monuments will bring life. Through animation programs, great number of cultural-historical monuments can revive and become attractive for lot of visitors. Here, we will mention the famous “lights and sounds”, where through sound and light effects, that follow the narration for history realization, revive the old castles and the presence rejoins the past.⁸ In this sense, it can be highlighted that Ohrid, as the biggest touristic centre of our country, has taken the necessary activities on this field. Above all, we would mention the lightning of the Ohrid fortress, the church of St. Joan-Kaneo, the church of St. Kliment Patelejmon, the National Museum, the Antique Amphitheatre, the house of Grigor Prlichev, the old plane, etc.

Nevertheless, the visit of the cultural-historical monuments is only a part of the cultural-amusement animation. Anyway, there is a wide spectrum of animation contents. Therefore, animation’s task is to include the visitors in the entire cultural life i.e., precise introduction of national customs, contemporary cultural realizations, as well as with everyday life’s culture. According to Pavloski, there are two different possibilities of national culture presentation in the contemporary society. “The first and complete possibility is the one in its own environment, time and endurance of the building where the audience accommodates to the building and makes its component. The second possibility is building’s presentation where the same represents itself outside its environment through building in some other time and space and where the building has to adjust to the audience and together they only make part or basic element of the estrade show”.⁹ In that context, it can be apostrophized that animation while experts coordinating has a task not to use all traditional events that will provide visitors not only introducing people’s culture, their directly experience, but also direct contact with the people. The role of the animator would be introducing visitors to the actual events through basic information placement because it is obvious that the animator cannot take the role of the ethnologist, for example.

The gastronomic offer is a component of one people’s culture. This offer has to be included in the animation programs because it is based on national cooking and folklore elements: “folklore dances, music and customs, the way of nourishment, skills and arts experienced in its own environment, deprived of the distance and spontaneity of the estrade representation will show themselves as capable of presenting the contemporary person the thing that connects him/her to the nature, or the thing that he/she strives towards greater or smaller alienation from the nature”.¹⁰ From one side, certain authors emphasize that as a culinary art of one country or locality, introducing visitors with ethno-social features is not complete without introducing the nourishment culture. We can confirm that the gastronomical offer is of great importance for getting visitors familiar with the culture of our country, as well as with diversity of the tourist offer. The gastronomical offer will be more attractive if it is enriched with animation details, with the appropriate environment, folklore dresses, music, etc. Serving specialties from the national kitchen could be real experience for visitors interested in assuming one of those meals. All this will provide visitors to meet something typical for a certain region or a country and to create prestige for the tourist offer. In that connotation, we would mention the way of nourishment expressed through the culinary specialties from avtohtono descent characteristic of our country. “Gomleze”, doughnuts, “kolubrek”, mush, “tavche-gravche”, Macedonian stuffed peppers, and fish prepared on traditional Ohrid way and although the food is prepared on special way, it is served in special dishes made out of copper and clay such as the copper bakingdish, the copper pot, dishes made out of clay and dust, various plates, jugs, etc.

An important touristic value is houses’ interiors and exteriors. There are some accentuated cities like Ohrid, Bitola, Krushevo as well as others. For example, Ohrid has recognizable and unique architecture whose interior features an excellent construction.

Downstairs there is the stone and the inevitable bay windows characteristic of Ohrid. Other feature of Ohrid houses are the windows that are narrow and small, are made of wood, and are enclosed with shutters. Ohrid houses' interior feature with floor made of boards, minarets and characteristic terraces. The furniture consisted of copper and wooden dishes as well as of textile objects. Here, we will mention the houses of Uranija, Hristo Uzunov, the National Museum of Ohrid (the house of Robevci) as well as others that should become part of the animation programs. Many events revive the national customs that are very important ethno-social touristic value. They are very prevalent in our country. Of great importance is the birth and baptism of children and all religious holidays, too. An especial event in Ohrid is throwing of the cross on the religious holiday the Epiphany, where around ten thousands of people gather at the Ohrid banks and it represents a unique view and experience. The national art is another tourist value that is remarkable aspect of animation. Here, we can mention the knitting, the needlework, carving, coloring, carpentry, painting, sandal making, etc. All these are represented in the Republic of Macedonia and it should be noted that with the real and in time information and organization through animation programs, visitors could have a special experience.

Manifestations held in many tourist places are one of the possibilities for visitors' participation in the active life of these places. They are significant because are enriched with cultural events. These manifestations ought to be part of visitors' animation, i.e. integral segment of its programs. In that sense, we will mention the festival Ohrid Summer, which is one of the most valuable manifestations in our country, and in the world. Participants in the manifestation are known local and world musical artists. The concerts and the plays are taking part in St Sofia, Dolni Saraj, Plaoshnik, the Amphitheatre, Samoil's fortress, the culture club "Grigor Prlichev". Ohrid Summer usually begins on 12 July and lasts until the 20 August. The opening and closing of this manifestation is followed with fireworks and great turnout. For a complete experience, the most spectacular thing is that this manifestation takes places in the ambient spaces of culture monuments. Of great importance is the Ohrid marathon, which in the last two years is renewed and there are many participants from all over the world. This manifestation attracts many sport fans from the city, the country and the world as well. We will mention the Balkan Festival, Ohridfest (Ohrid troubadours), Summer Song, Kaneofest and others. All these manifestations take part in Ohrid. Then there are the Struga Poetry Evenings, the Skopje Cltural Summer, The Ceramic Colony in Resen, the Tikvesh vine-harvestin Kavadarci, the Gevgelija Cultural Summer, the Shtip "pastmajlijada" and so on.

Knoweledge from the tourist domain will provide the animator with getting information that it is the most important factor for successful visitors' interaction.¹¹ The animation function would be providing the desired contact where an accent is placed on the cultural-amusement content, but at the same time, it is stimulation of certain expenditure that can direct it. Besides the plain content of the touristic stay and direct costs, the animation has more accentuated promotional meaning because the satisfied guest is propagator of the tourist offer. The realized contacts not only last during the cultural-amusement animation, but for the most they continue after the ending of the stay.¹²

Conclusion

The modern person that lives in urban environment and has a dynamic life wants to relax and recreate during his/her tourist stay. The time has passed when the accommodation and the food were dominant segments of the tourist offer. Each participant in the tourist actions besides satisfying the basic needs, that is, accommodation and food, shows interest for other things, such

as meeting the area, the object, the people, the customs, the habits, etc. Therefore, it is necessary that carriers of the tourist offer to pay special attention to the visitors' leisure time, that is, the time when has to be fulfilled with various activities. Those activities should be related to sports and recreation, with cultural-amusement activities, walks and other activities that could lead to plain content of the tourist stay. By organizing activities, the content of the stay is getting richer and it becomes more active and informative. In that view, we come to the animation in tourism, and especially to the cultural-amusement animation, which represents one of the most important segments of the tourist offer. It should be equally treated as the food and accommodation. According to this, we can conclude that the culture-amusement animation is one of the most significant factors of cultural tourism.

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