

CULTURAL – AMUSEMENT ANIMATION

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[ABSTRACT]

[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]

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 sport and recreation, the cultural-amusement life, picnics and visits.

1. CULTURAL-AMUSEMENT ANIMATION

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.¹

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."²

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

¹ D-r Vlatko Jadrešić: "Antropološki, sociokulturološki i komunikološki okviri i aspekti animacije", Animacija u hotelijersko - turističkoj ponudi, Hrvatska udruga hotelijera i restoratera, Opatija, 1999 god., str. 52.

² M-r. S. Nikolić, J. Sekulić i M. Petrović: "Rekreativna i kulturna turistika", Beograd, 1974 god, str. 31.

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.³ 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.

2. 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

³ Д-р Бранко Бунташески: „Анимацијата во туристичката понуда“, Институт за истражување на туризмот - Охрид, Охрид, 2001 год., стр. 37.

- 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.⁴

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.

FOOTNOTES

1. D-r Vlatko Jadrešić: "Antropološki, sociokulturološki i komunikološki okviri i aspekti animacije", Animacija u hotelijersko - turističkoj ponudi, Hrvatska udruga hotelijera i restoratera, Opatija, 1999 god., str. 52.
2. M-r. S. Nikolić, J. Sekulić i M. Petrović: "Rekreativna i kulturna turistika", Beograd, 1974 god, str. 31.
3. Д-р Бранко Бунташески: „Анимацијата во туристичката понуда“, Институт за истражување на туризмот - Охрид, Охрид, 2001 год., стр. 37.
4. D-r Vinka Cetinski: "Oblici animacije u hotelijersko - turističkoj ponudi", Animacija u hotelijersko - turističkoj ponudi", Hrvatska udruga hotelijera i restoratera, Opatija, 1999 god., str. 153.

⁴ D-r Vinka Cetinski: "Oblici animacije u hotelijersko - turističkoj ponudi", Animacija u hotelijersko - turističkoj ponudi", Hrvatska udruga hotelijera i restoratera, Opatija, 1999 god., str. 153.

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