



THE ROLE OF ANIMATION PROGRAMS IN THE FIELD OF TOURISM

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Abstract

Animation programmes represent a specific range of services and facilities that complement and improve the overall range of tourism service. Animation activities provide a wide range of services that are intended to provide more than expected for tourists.

Keywords: Animation, Touristic service, Tourism, Animation program, Organization

Introduction

Tourism is considered to be a global socio-economic phenomenon that contributes significantly to the development of a destination. However, every tourist destination needs to diversify its range of services by relying on various tourist attractions. Therefore, to respond to tourists' various requests and needs, the role of animators in animation programmes is essential. In other words, tourists' satisfaction could be achieved via the tourist animators' competences, since they are intended to make the stay at the tourist destinations as pleasant as possible. However, it is necessary to note that there is a large gap in the literature concerning the importance of animation programmes and animators for tourism services. To overcome this deficit in the literature, this paper analyses the influence of different animator competences on the tourists' satisfaction to determine their importance for the tourist services. Using the Tobit model on a sample of 30 tourists, the results show that the relation between tourists' satisfaction and animator competences associated with patience, qualification, and organization, is positive and statistically significant. Based on the obtained results, we have suggested mechanisms for further development in this field, focusing on the constant improvement of the animator competences and animation programmes.

From the point of view of a systematic approach, tourist animation is the satisfaction of specific tourist needs in communication, movement, culture, creativity, pleasant time and entertainment. types of animation that satisfy the various needs of tourists (vacationers):



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1. animation in movement - satisfies the need of a modern person in movement, combined with pleasure and pleasant experiences. What is really impressive about Disney movies is the quality of the animations. There are several techniques to ensure that these appear as realistic as possible. They can also be applicable to the web, which is a much younger medium, and can greatly improve the user experience. Animation principles for the web and movies are very similar in some aspects and these will be outlined in the following paragraphs with a more scientific point of view. Our brain has retained many of these instincts. This is why, in the marketing industry, the color red is the most used because it always attracts a lot of attention. We come across a variety of similar examples every day: school buses are orange with a red sign to warn us of potential danger when driving nearby; ambulances are fluorescent yellow in order to be easily spotted from hundreds of meters away. Establishing an animation project requires reflection. Think about this when designing mockups with the graphics team. The aim is an optimal balance and to avoid putting too many animations since this will impact the user experience. The performance of your site can also be influenced by a faulty implementation and cause the opposite of the desired effect. The purpose of animation is to make all movements of an object or a character appear as if it is "alive". This is not a random principle since in nature, any acceleration normally ends up decelerating like a bird taking flight or a wave of water approaching the shore. Our eyes are used to this velocity. It is for this reason that movements which are constant, and do not change in speed over time, are quite unusual to the eye.

2. animation through experience - satisfies the need for feeling new, unknown, unexpected familiarization, discoveries, as well as overcoming difficulties. Experience refers to conscious events in general, more specifically to perceptions, or to the practical knowledge and familiarity that is produced by these conscious processes. Understood as a conscious event in the widest sense, experience involves a subject to which various items are presented. In this sense, seeing a yellow bird on a branch presents the subject with the objects "bird" and "branch", the relation between them and the property "yellow". Unreal items may be included as well, which happens when experiencing hallucinations or dreams. When understood in a more restricted sense, only sensory consciousness counts as experience. In this sense, experience is usually identified with perception and contrasted with other types of conscious events, like thinking or imagining. In a slightly different sense, experience refers not to the conscious events themselves but to the practical knowledge and familiarity they produce. In this sense, it is important that direct perceptual contact with the external



world is the source of knowledge. So an experienced hiker is someone who actually lived through many hikes, not someone who merely read many books about hiking. This is associated both with recurrent past acquaintance and the abilities learned through them. A great variety of types of experiences is discussed in the academic literature. Perceptual experiences, for example, represent the external world through stimuli registered and transmitted by the senses. The experience of episodic memory, on the other hand, involves reliving a past event one experienced before. In imaginative experience, objects are presented without aiming to show how things actually are.

3.animation through communication - satisfies the needs for communication with new, interesting people, in the discovery of the inner world of people and knowledge of oneself through communication. Educational content should have learning outcomes that lean heavily on emotional engagement – especially if you are delivering information that is critical to the running of your business, promoting the benefits of a product or asking people to change their behaviour. Visual aspects in videos have the power to evoke emotion and create a strong connection with the audience. Studies show purchasing decisions are largely fuelled by emotion. Consumers are more inclined to buy products if they believe it will meet their needs. Employees perform their jobs better when they understand and appreciate the end goal. With the right ingredients, well-made videos stir emotions and provoke viewers to take action. In corporate settings, there are two ways a company can create an educational video.

4.animation through tranquility - satisfies people's need for psychological relief from everyday fatigue through tranquility, solitude, contact with nature, as well as the need for peace and "idle laziness". Make peace with yourself, your life, and the people who drive you crazy. Tranquility can also come from spending time alone, like reading in front of the fireplace on a snowy afternoon. Meditation and yoga can help bring tranquility, by clearing your mind of constant worries. Communication issues make it hard for siloed teams to understand and tackle animations together. Inadequate deliverables prevent developers from moving forward quickly. Lack of respect for and deference to fellow team members leads to lopsided implementations that privilege some voices at the expense of others. When it comes to animation, it's important for everyone to be heard. Including animations in our style guides and design systems is a great place to start. However, this is relatively new territory, and most animation documentation initiatives seem to be driven by either development or design. In an



ideal world, developers and designers would live in harmony and collaboration, but all too often the two houses exist in isolation from each other.

5. cultural animation - satisfies the need of people for the spiritual development of the personality through familiarization with cultural and historical monuments and modern samples of the culture of a country, region, people, nation. Cultural Animation is an arts-based methodology of knowledge co-production and community engagement which employs a variety of creative and participatory exercises to help build trusting relationships between diverse participants (expert and non-experts) and democratize the process of research. Cultural animation encourages participants to imagine and create ideal pictures of health by experimenting with new ways of working together. Cultural animation is a participatory arts-based and embodied methodology of community engagement and knowledge co-production that draws on the everyday experiences of ordinary people and their creative abilities to achieve individual and collective goals. Cultural animation is located within the broader field of creative methods and underpinned by an ethos of dissolving hierarchies within mixed-background groups to enable and facilitate the co-creation of knowledge and embodied learning.

6. Creative animation - satisfies a person's need for creativity, demonstration of their creative abilities and establishing contacts with like-minded people through joint creativity. Scholarly interest in creativity is found in a number of disciplines, primarily psychology, business studies, and cognitive science. However, it can also be found in education, the humanities, technology, engineering, philosophy (particularly philosophy of science), theology, sociology, linguistics, the arts, economics, and mathematics. These disciplines cover the relations between creativity and general intelligence, personality type, mental and neural processes, mental health, or artificial intelligence; the potential for fostering creativity through education and training; the fostering of creativity for national economic benefit; and the application of creative resources to improve the effectiveness of teaching and learning.

The industry standard for computer animation. If you want to do animation professionally, this is the program you should focus on. 3D animation, modeling, simulation, and rendering software with an integrated, powerful toolset. Use it for animation, environments, motion graphics, virtual reality, and character creation.



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