

## THE PERSPECTIVE OF TOURIST ANIMATION IN THE TOURIST OFFER OF THE CITY OF SPLIT

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### **Abstract**

**Purpose** – Modern tourists expect to be entertained in the destination they visit, and to have unique experience. Higher satisfaction implicates higher spending. Therefore, destinations develop tourist animation, to impact on guests' satisfaction, and to generate more incomes. Purpose of research is to point out the impact of tourist animation, as an added value of a tourist destination, designed to fulfil two goals: meeting the expectations of tourists, and generating incomes.

**Methodology** – The first section covers literature review and previous theory research findings. It presents and defines important terms of this topic, and gives a modern concept of defining correlation of animation and tourist offer, as well as the meaning of club animation. The second section contains further explanations, considering that the first studies of tourist animation began in the mid-twentieth century. The third section presents major findings, statistical indicators and descriptive analysis of animation impact. Empirical research contains the results of new potential trends in tourist offer. The conclusion is given at the end of the paper.

**Findings** – The findings of the research are important facts, showing the degree of influence of club animation on tourism growth. Club animation supports tourist offer of Split, and multiplies the total income.

**Contribution** – It provides the framework of the animation, and outlines the specifics of contemporary trends. It also reflects the importance attributed to animation programmes in the tourism market, in this case in the offer of the city of Split, as one of the fastest-growing destinations in Croatia.

**Keywords** tourist animation, club animation, tourist offer, tourist destination, animation management

### **INTRODUCTION**

Given that people have always planned and created their leisure time, whether through passive or active vacation, it is fair to say that animation has existed since the beginning of humanity, while tourist animation had begun with the first organised tourist trips, but at the time, it did not stand out as an additional part of the tourist offer, neither was it called so. In professional and scientific terminology, the term „tourist animation“ is perceived as a relatively new concept, which is evident in the beginnings of the first research in the past century when it was first separated from the totality of tourism, which initiated the development of tourist animation. It is well-known that the first club tourism, called Club Mediteranée, was established in Mallorca in 1950. This was the beginning of a new phase of tourism development, i.e. tourist offer development, which also initiated the development of club tourist animation. With more intensive development of tourism in the 1950s, known as mass tourism, mass trips emerged, and thus the first forms of tourist animation, i.e. animation in tourism, which marked the beginning of theoretical explanations of the very term „tourist animation“. Animation had previously only been associated with the development of the film industry, and in

the past thirty years with the computer industry, considering that, in the past three decades, information-communication technology has developed intensively and various virtual components are created on computers and smart devices. The tourist offer of a destination has long surpassed the basic provision of accommodation and catering services. Much more is expected nowadays; modern tourists expect certain forms of tourist animation which is the basis of their perception of a particular tourist product and for making decisions on future trips. Tourist animation is part of the tourist offer that meets tourists' needs and desires to experience the expected and desired tourist programme, by which the organiser of the programme increases tourist spending (Cerović, 2008, 54). According to the above definition, there are two purposes of tourist animation. The author Bleistein states in his book that animation is an inspiration, a revival (1979, 55). Various studies raise the question of how to offer an experience in a destination to guests, i.e. how to turn their trip and stay in a destination into an unforgettable positive experience. The issue of what tourist companies need to do to make their guests happy is the main challenge of any tourist management. In addition to making a profit, it is important for guests to remember their stay for a long time, re-tell it and recommend it. Most tourist travels to a new destination are motivated by the experiences of the people who had already stayed there, which emphasises the responsibility of all participants in creating a tourist experience for modern guests. A satisfied guest with a positive experience indirectly becomes part of the destination's marketing team. Even if precise definitions are not yet in regular use, it is important to set out certain parameters for measurement (Rogers, 2008, 22). Animation is manifested through a diverse programme throughout the experience of a tourist trip, and it had developed as such in the aforementioned club in accordance with the goals and principles of animation.

## **1. THE ROLE OF TOURIST ANIMATION IN THE TOURIST OFFER**

Today's tourists have their own perception of a tourist destination, whether positive or negative. The idea of a tourist destination created in such a way arises from the tourists' personal experience or the experience of others that has been transferred to a potential tourist destination visitor. This experience is often a subjective impression of tourists. Their total stay, from departure to arrival to the destination, stay and return from the destination, is an overall unique experience. In order for this experience to have positive connotations and effects on further tourist animation management operations, it is necessary to determine their basic guidelines. In the context of tourist animation, two basic goals are widely known and accepted: tourists' satisfaction with the animation programme and increase in tourist spending in the tourist destination. Experience tourism is currently one of the most challenging tasks of tourism development, including hotel and resort groups. The possibilities are enormous and one has to know how to identify what a certain destination has to offer to create a story that will create and carry a tourism product, an image that will change the familiar identity of a destination and create a new one, thus leading to a new market and new guests. Modern tourists make decisions on the selection of a tourist destination depending on whether the offer meets their needs, or provides them with an unforgettable experience. However, from the point of view of tourist destination management, it is not enough to just consider what the tourists want and expect; it is also necessary to consider how to achieve the highest possible profit,

with as little cost as possible, which is the basis of the success of the hotel management. An organiser does not create programmes and contents because he thinks the tourists like them, but because it encourages an increase in tourist spending (Jadrešić, 2001, 49). In order to maximise the synergy of the micro and macro environment of the destination, everyone involved in any way in the creation and realisation of the tourist offer must achieve their goals through joint activities, but also take into account tourists' demands and thus ensure a further increase in tourist spending based on the set of activities of tourism suppliers in the market.

### **1.1. The Principles and Factors of Tourist Animation**

There are certain principles in the field of tourist animation that must be followed in order to achieve the aforementioned goals due to which it exists. Organisers of the offer achieve their goals with the realisation of increased and expected tourist spending, and tourist spending is tourists' proof that they have experienced the programme according to the value-for-money system (Cerović, 2008, 57). In order to justify a system in which all parties achieve their goals, and thus support the achievement of the goals of others, which is also the basis for the synergy of activities, the following principles of tourist animation must be followed: "the principle of freedom, the principle of activity, the principle of equality, and the principle of adequacy" (Cerović, 2008, 57). Cerović explains that the principle of freedom is "a fundamental principle of running a club animation programme" (Cerović, 2008, 58). Its name reflects what must be upheld, which is primarily the freedom of tourists to decide for them whether or not they want to participate in a particular animation programme. The decision on what they want to achieve is up to them, i.e. satisfaction of their needs and motives for which they arrived to the tourist destination, but in a process referring to the aforementioned value-for-money system. The principle of activities in tourist animation implies that every tourist can be active or passive during the performance of an animation programme in a destination. The problem arises in the moment when they become absent, that is, the two fundamental goals of the animation programme cannot be achieved without their participation in the animation programme. Therefore, tourists should and need to attend the offered programme in order to fulfil their needs and motives of arrival to the destination, which boosts tourist spending. They may participate in the animation programme in the sense that they are part of the interest group that consumes the offered programme. The next principle refers to equality, which means that every tourist in that interest group has the same rights as everybody else, and they can decide for themselves whether or to what extent they will participate in the programme, and that all guests are equal to the animator. It is unacceptable that an animator publicly prefers certain consumers of the programme; he/she must treat everyone equally and offer the same to everyone in order for this principle to be implemented. The principle of adequacy must also respect the value-for-money system, which means that a particular programme is carried out based on the needs and demands of tourists and that the programme must be adequate for that interest group. Only in this way will it be acceptable and, in the process, it will be ensured that the aforementioned animation goals are ultimately achieved. It is evident that the main goals of animation in the tourist offer are interrelated with the principles of implementation of the animation programme, and each link is equally important, but they are also doomed to failure if they are not aligned with the factors of animation programming in the tourist destination. That can be supported by Rogers

(2008, 27), who states some benefits: greater profitability, all-year-round activity, future, inward investment, professional development, and improved quality. These factors are crucial for the realisation of the animation offer and are as such considered prerequisites determining this offer, which will ultimately meet the demands of tourists in the tourism market. The relation between conditionality and the connection of influence on tourists and the formation of their type of demands are programme, space, and staff (Cerović, 2008, 78). Each element is equally important and as such forms a part of the model which by its form attracts potential consumers in the market, brings them to a destination and thus provides them with new events and experiences. An animation programme can be defined as a set of protocols, procedures, and content elements marketed as a result of a planning process in a material form, thus upholding influential factors, basic principles and primary goals of animation as part of the tourist offer of an economic entity, a tourist resort or a destination. According to the author Cerović, approaches to types of animation programmes are general, content-based, temporal, offer-based, and ownership-based (2008, 67). Each approach has its own perspective on guests' motives. In the general approach, the classification of club animation can be developed further. Namely, there are the six basic groups, according to which animation programmes can be divided, relating to: movement, socialising, creative activities, education, adventures, rest (Krippendorf, 1986, 56). From the point of view of animation programme consumers, there are club animation programmes for adults and programmes for children. Both types are further divided into day and night programmes. Daytime animation programme takes place indoor and outdoor. In the past twenty years, special programmes have appeared in the world tourist market that, due to their specification, cannot be placed into standardised frames. These are primarily team building programmes that encompass a whole range of interconnected activities created for a special group in order to meet its needs. One of the main factors of an animation programme is a space, which can be divided into interior and exterior, i.e. open and closed space. The third factor of the animation programming is the staff. Only a few economic activities are to that extent dependent on the human factor as is tourism (Pirjevec, Kesar, 2001, 133). Given that tourist animation is an indispensable part of the destination's tourist offer it is unthinkable to replace human staff with anything else in this unique system of relationships. In club animation, everything is based on face-to-face contact. There are four levels of connections between human resources and animation management: administrative connections, one-way connection, two-way connection, and integrative connection (Jandrić, 2015, 25). There are also four leading factors that influence on an animation staff. Jandrić (2015, 39) points out: business strategy, human resources, technology, and organizational environment. The quality of the animation programme is based precisely on the importance of human resources, i.e. people as agents of success in tourism, i.e. as a simultaneous tourism suppliers and executors of the animation activity in the tourist destination. According to Jandrić (2015, 22), human resources manager should be skilled in leading animation team. Tourism is known to be a labour-intensive activity, which refers to the need for a labour force that will complete the set tasks within a specified deadline, at a specific location, for a specific consumer group. This is the reason for the development of a special human management, which takes care of staffing issues depending on the needs of the tourism company. For example, in the Republic of Croatia, the issue of staffing in the last 20 years is characterised by the following four facts: high employment rate of female labour force, high participation of unqualified labour force, older employees, and the need for a large seasonal labour force (Pirjevec, Kesar, 2001,

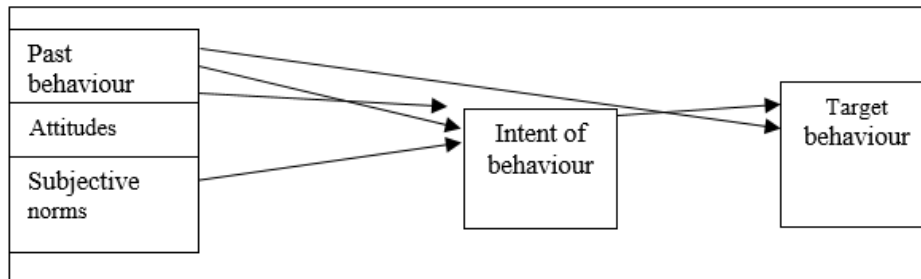
139). The main prerequisites for successful club animation in the segment of human resources are qualification structures, age structures of potential tourist animators, the quality of educational programmes near the venue of the animation programme, overall management support, and other features. Nowadays, trends are different. Newer trends in organizational design of an animation team are turned towards creating organizational structure with the characteristic of outsourcing (Hellriegel, Slocum, 2011, 467). For example, IFEA (The International Festivals and Events Association), has brought new codes related to human resource management, which are also related to animation management. Members shall embrace and promote the highest standards of human resource training and management (Van der Wagen, 2007, 14). It strongly supports all what is told previously, and shows that a successful staffing in animation obtains detecting talents, hiring process, educating and training the staff, as well as managing the staff during the whole animation programme, in order to reach planned goals.

## **1.2. Animation Marketing and Communication Process**

Animation marketing represents a business communication in the market. Management implements a segmentation strategy, thereby finding a market niche for its club, resort or camp, thus making it easier to orient on the target segment. The target segments of club animation are families, guests of all ages and profiles. However, understanding of their wishes and desires is a necessity, and when the target segment are families, it is challenging to create and implement such animation programmes that will meet the needs of children and adults of all ages. In order to do all marketing activities, management should cooperate with destination management organization (DMO). DMOs are primarily not-for-profit organizations, charged with representing a specific destination helping the long-term economic development of communities throughout the travel and tourism business (Fenich 2012, 39). Working together, DMO will be the connection between the tourists and local services providers (animation, hotels, clubs, restaurants, etc.). DMO can sponsor animation management in all possible ways (know-how, technology, money, joint marketing), which will ensure that tourists can trust to new animation programme. On the other hand, animation management will make such a programme, that will influence on tourists' consumption, and that leads to more income. To make it happen, marketing should be carefully implemented. Many marketing departments in tourist resorts in the West employ psychologists who are experienced in identifying guest profiles and communicating results to top management in order to create a more successful business strategy. Marketing psychologists act as consultants to help marketers integrate psychology: understanding people's real needs and delivering the human touch ([www.psychologist-license.com](http://www.psychologist-license.com), access date: January 15<sup>th</sup> 2020). According to the Society of Consumer Psychology, the following are among the skills of that kind of manager in the animation are: analyzing human behaviour patterns, creating testable alternatives from complex issues, analyzing data and interpreting findings, and writing precise reports (<http://www.apa.org>, access date: January 15<sup>th</sup> 2020). Through the process of positioning itself in the tourism market, an animation management reaches the key consumers of its animation programmes. In this segment, it is very important to know the desires and needs of consumers. This is also complemented by the marketing mix. The marketing mix relies on the analysis of the current situation, determination of goals and the control of results for each part of the marketing mix, so that promotion, distribution channels, product, and price are specially

developed and formed. In the case of promotion, emphasis is placed on the promotional mix of activities for better visibility of club animation. The promotional mix of activities is known to include propaganda, promotional sales, publicity, personal sales, public relations, and sponsorship. The marketing concept relies on four pillars: target market, consumer needs, integrated marketing, profitability (Renko, 2009, 7). Marketing mix can be developed once market research has been completed. One of the key features of animation marketing is, according to Rogers (2008, 124), “the forging of relationships between suppliers and buyers”, or in animation terminology supplier is animation management, and buyers are participants in animation programmes. Communication is established after the first positive impression, and only after that does one realise the real competence of associates, but if the first impression is not effective and not satisfactory, the work on establishing the core communication will be much longer. By conducting marketing activities, animation management has a significant influence on potential guests; taking into consideration that tourist spending begins even before the act of purchasing a tourism product, in this case, a specific animation programme. The management of a resort or a campsite must create such a club animation programme that will attract potential consumers and encourage them to purchase it in order to fulfil their wishes and needs through the consumption of the programme. It is evident that, as early as in this first phase of the purchasing process, club animation management can influence potential guests by conducting various marketing activities. When conducting marketing activities, the degree of consumer involvement in the market should be recognised and distinguished. On the one hand, there are highly involved tourism consumers; they do research and gather all relevant information, and on the other hand, there are low-involvement consumers, who show little interest in what they are buying on the market and the only information they get are from the first bidder who attracts them. There is also a need to recognise the attitude of consumers who will participate in a particular animation programme and thus be involved in the realisation of club animation. Consumer attitude is an essential part of marketing practice, as it is considered to be a link between the consumers' opinion of the product and the products the consumers purchase in the tourism market. Attitudes are adaptive abstractions or generalisations about functioning in the environment, which prove to be predispositions for a particular evaluation of a facility, concept or symbol (Foxall et al., 2007, 103). Accordingly, it can be concluded that tourism consumers form their attitude towards a particular animation programme based on the perception of the environment. A special model of consumer attitudes, intentions, and behaviour is shown in Figure 1 below, which shows that past behaviour has an impact on consumer intent and target behaviour, while attitudes and subjective norms have an impact on consumer intent, while they ultimately complementarily multiply and create the final target behaviour of tourist consumers of a particular club animation programme.

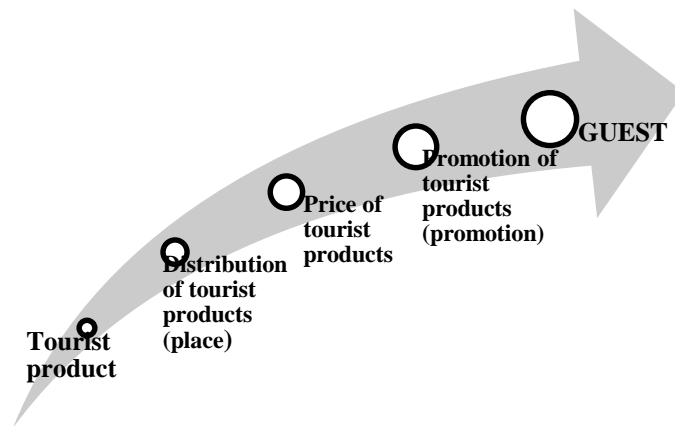
Figure 1: **Modified Model of Attitudes, Intentions, and Behaviour**



Source: Foxall, G. R., Goldsmith, R. E., Brown, S. (2007). *Psihologija potrošnje u marketingu*. Zagreb: Naklada Slap. p. 114

The attitudes of animation programme consumers are important to the animation management for reasons of further marketing activities. In relation to the animation programme, the concept of consumer attitudes refers to feelings of liking and disliking. The role of club animation marketing implies knowledge and control of the marketing mix, thereby recognising the desires and needs of consumers in the market. Since tourist animation is an added value to the tourist offer in a tourist destination, animation marketing is quite demanding to implement. Each guest in club animation has its modified model of attitudes, beliefs, intentions, and behaviours, in accordance with their mental cognitive model. Therefore, each tourist generally has his own unique point of view which is in line with external market conditions. This refers to their motivation and decision in the process of buying a tourism product, but also their desire and need that needs to be satisfied with a specific tourist product or service, in this case, an animation programme. With regard to the marketing mix of animation, it is necessary to explain what it represents. In addition to the term „life cycle of goods“, marketing mix is a trademark for the concept of marketing and market orientation of enterprises, corporations, and institutions (Cerović, 2008, 247). According to some authors, a diversified offer is the basis for consumers to create their own unique, overall tourism product as a result of their total consumption after a temporary stay in a tourist destination (Pirjevec, and Kesar, 2001, 131). When analysing the elements of the marketing mix in club animation, it is necessary to point out the standard structure of the model of marketing mix elements shown in Figure 2. In tourist animation, marketing mix denotes a kind of a model consisting of interdependent elements that jointly affect guests consuming a product or a service, i.e. those included in the animation programme. Animation marketing mix can be defined as an effective mix of the main marketing elements. The author Cerović states that marketing mix in tourist animation results in the achievement of optimal business results of the hotel business operator (2008, 248).

Figure 2: **Standard Elements of the Marketing Mix in Tourist Animation**



Source: Cerović, Z. (2008). Animacija u turizmu. Opatija: Faculty of Tourism and Hospitality Management in Opatija. p, 248

Marketing mix is influenced by various environmental variables divided into micro and macro. A product is actual animation programme, as a unique product on the tourism market offered to guests, in order to satisfy their desires and needs and ensure increased tourist spending. The price of an animation programme or product is value expressed in money. When pricing, the most appropriate calculation method is selected to cover costs and ensure profit, representing the “value-for-money” system. Promotion highlights unpaid forms such as publicity and public relations that either enhance or compromise the overall image of the club animation programme. The other four elements of promotion, propaganda, personal sales, direct marketing, and sales promotion are paid forms of promotion. The above mentioned communication is the most important element. Communication is established after the first positive impression, and only after that does one realise the real competence of associates, but if the first impression is not effective and not satisfactory, the work on establishing the core communication will be much longer. As a conclusion of this part, it is stated that the communication process is a relevant factor in conducting marketing activities in the market.

## **2. TOURIST ANIMATION AS THE KEY OF THE TOURIST OFFER OF THE CITY OF SPLIT**

In last ten years, the city of Split has recorded significant tourism growth and development. Since the last economic crisis, which began in 2009 and lasted for eight years until 2017, Split has undergone a major transformation. Analyzing past five years, for example, Split transformed from a transit centre to a final tourist destination. August of 2019 was the record tourist month for Split, and the British, the French and Italians were among the most numerous tourists, according to Tourist Board of Split. Growth of arrivals and overnight stays is followed by the growth of animation programmes in Split, for the same period. Also, the number of domestic tourists in the same month recorded a record increase, which is evident in the following figures below. Given that the subject



of the research is the presence and impact of an animation in the tourist offer of the city of Split, this research presents the data relating to hotel accommodation, camping resorts and hotel resorts, i.e. clubs. Over the past few years, the Split Tourist Board has invested heavily in the promotion of special programmes, events and shows and all investments are of interest to the entire tourist destination (Bruža, Rudančić, 2017, 127). This is also supported by the table of the growth of funds from Tourist Board to various animation programmes for the analyzed period. In parallel with the investments made by the tourist board, the private hotel sector has also invested in increasing quality in all segments of the offer. Table 1 shows the number of arrivals to Split and tourist overnight stays during August of 2018 and 2019.

Table 1: **Tourism Development Indicators in Split in 2018 and 2019**

Tourists	VIII 2019		VIII 2018		INDEX 2018/2019	
	Arrivals	Overnight stays	Arrivals	Overnight stays	Arrivals	Overnight stays
Foreign tourists	186.254	638.635	177.101	604.589	105.17	105.63
Domestic tourist	7.051	20.731	6.257	17.804	112.69	116.44
<b>TOTAL</b>	<b>193.305</b>	<b>659.366</b>	<b>183.358</b>	<b>622.393</b>	<b>105.42</b>	<b>105.94</b>

Source: author's research, according to Split Tourist Board ([www.visitsplit.com/clients](http://www.visitsplit.com/clients), access date: 1.2.2020.).

According to the data collected, it can be concluded that the number of arrivals in August of 2019 is 5 percentage points higher in relation to the same observed period. As for overnight stays, they have also increased by 6 percentage points. Regarding the origin of tourists, the increase in the number of domestic tourists exceeds the increase in foreign tourists for the same observed period. The arrivals in August of 2019 show an evident increase in domestic tourists by as much as 13 percentage points, while overnight stays have increased by as much as 16 percentage points. According to the survey in 2012, the largest number of tourists in 2012 came from Germany, France, Italy, the United Kingdom, Spain, and the U.S.A. In 2016, the number of emitters changed, with the largest number of tourists coming from the United Kingdom, U.S.A., Germany, France, Australia, and the Republic of South Korea, and Spain (Bruža, Rudančić, 2017, 128). The top three countries in 2019 with most tourists in Split were the United Kingdom, France, and Italy. Comparing to previous year 2018, the number of arrivals ranges from 9 to 25 percentage points. As regards overnight stays, increases were recorded ranging from 9 to 27 percentage points, according to the country of origin. Further research has led to new insights, so Table 2 shows the top three countries from which tourists came to Split for August of 2018 and 2019. Of course, it should be mentioned that there is a statistical deviation of +/- 2%, considering the time of data collection and their statistical processing.

**Table 2: Tourism Development Indicators in Split in 2018 and 2019**

Country	VIII 2019		VIII 2018		INDEX 2019/2018	
	Arrivals	Overnight stays	Arrivals	Overnight stays	Arrivals	Overnight stays
United Kingdom	20.955	73.412	20.272	71.432	103	103
France	20.633	82.691	18.701	70.094	110	118
Italy	14.985	44.026	15.220	45.169	98	97

Source: author's research, according to Split Tourist Board ([www.visitsplit.com/clients](http://www.visitsplit.com/clients), access date: 1.2.2020.).

Next researched indicators are funds for animation programmes. This is important to highlight, in order to see the whole frame of the influence of tourist animation on the tourist offer of Split. Table 3 shows the increase of funds for organization of animation programmes.

**Table 3: Growth of funds for animation programs in Split in 2018 and 2019**

Funds for animation programme	2019 (in KN)	2018 (in KN)	INDEX 2019/2018	STRUCTURE SHARE (%)
Planned funds	7.900.000	7.415.000	107	40,30
Allocated funds	8.640.000	8.315.000	104	40,11

Source: author's research, according to Split Tourist Board ([www.visitsplit.com/clients](http://www.visitsplit.com/clients), access date: 1.2.2020.).

According to the Table 3, it can be concluded that planned funds for animation programmes in Split are increasing. In 2018, it was planned to allocate 7.415.000 KN for animation programs, but it was actual allocated 10% more, in total 8.315.000 KN. Also, for next year, 2019, actual allocated funds for animation are for 11% higher. Comparing 2019 to previous year, index for planned funds is 107, and for allocated funds is 104. Allocated funds for animation programs make 40,11% of total outcomes. When it comes to the list of animation programs, according to the researched sources, it is shown in the following table. Researched period is from May till October, which represents the main season. According to the given Table 4, it can be concluded that due to allocated funds in 2018 were planned new funds for animation programme in 2019. Most of funds are raised, except for animation during Antique days. Interesting finding is that funds planned for other support in animation programmes are not used at all. Total amount for animation programmes during the main season holds 50% of total planned amount for the whole 2019. Total of allocated funds for animation in 2019 is 4.540.000 KN. That is justified, considering the number of tourists in that period (listed and explained before). Total of planned funds for 2018 year is 4.090.000 KN. Index is 111, what leads to conclusion that there is a 11% of increase.

**Table 4: List of financed animation programmes in the main season in Split in 2018 and 2019**

Animation programmes	2019 (in KN)		2018 (in KN)		INDEX 2019/2018	
	Planned funds	Allocated funds	Planned funds	Allocated funds	Planned funds	Allocated funds
Split Festival	500.000	500.000	500.000	500.000	100	100
Music aquarelle	0	1.000.000	0	500.000	0	200
Concert animation programme	1.000.000	1.000.000	950.000	1.000.000	105	100
Saint Dujam Feast	500.000	1.100.000	250.000	500.000	200	220
Incentive animation programme	140.000	190.000	0	140.000	-	136
Cili svit u Split	100.000	100.000	100.000	100.000	100	100
Antique days	500.000	300.000	330.000	500.000	152	66
Split Summer	100.000	100.000	100.000	100.000	100	100
Guard Shift	300.000	300.000	300.000	300.000	100	100
Animation for Ultra Festival	200.000	200.000	350.000	200.000	57	100
Traditional music performance on Peristil Square	50.000	50.000	50.000	50.000	100	100
Little Split	100.000	100.000	100.000	100.000	100	100
Other supports	600.000	0	352.000	0	170	-

Source: author's research, according to Split Tourist Board ([www.visitsplit.com/clients](http://www.visitsplit.com/clients), access date: 1.2.2020.).

In 2018 total of allocated funds is 3.990.000 KN. Index of 2019 comparing to 2018 is 113, so it gives precise conclusion that there is significant increase of funds for animation in the offer of Split (13%). Furthermore, when analysing accommodation facilities, for the purposes of this research, the results are provided for hotels, hostels, for the three observed years, which is shown in Table 5.

**Table 5: Accommodation Facilities in the Tourist Offer of Split over the Three Observed Periods**

TYPE OF ACCOMMODATION	VIII 2015	VIII 2017	VIII 2019
Hotels	22	33	75
Camps	1	1	1
Hotel resort (resort/club)	1	2	2
<b>TOTAL</b>	24	35	77

Source: author's research, according to the conducted research.

A camp that has been functional in the tourist offer of Split during the three observed periods is the camp in Stobreč, in the eastern part of the city. The hotel offer shows the largest increase in newly built hotels, up to 340 percentage points. Considering their spatial capacity, these are mostly small city hotels. As for hotel resorts, there are the Radisson Blu Resort & Spa and the Lav Meridien Hotel. In 2019, the new Amphora hotel resort is under construction, and three more new high-category hotels that should be operational from the next tourist season; they will be part of the Maistra Group, the Marriott Group, and one hotel is in private ownership outside hotel chains. The Radisson Blu Resort & Spa hotel resort offers tourist club animation services run by a private agency that has a contract with the hotel company. In the Lav Meridien hotel resort there are selective forms of club animation in the form of renting various services, servicing, infrastructure, etc. The camp in Stobreč has its own animation team, which by all parameters is a classic form of club tourist animation. This is important to mention, because most of tourists stay at hotels, resorts and camps, and they consume tourist animation, provided by hotel or camp management.

### **2.1. Situational Analysis of Animation Offer in Split**

In order to investigate in more detail the role and presence of club animation, it is also necessary to conduct an analysis of the tourist destination Split, and best way is to do the SWOT analysis. It is based on the situational analysis, and the matrix contains the basic components of indicators, affirming strengths and valorising opportunities, limiting weaknesses and minimising threats from the macro environment. This is certainly an imperative for further tourism development (Radnić Alkier, 2009, 156). Tourist animation is performed in a safe environment, such as camps, clubs, resorts, and hotels, as well as in the old town, Diocletian's palace. Split is one of the safest tourist destinations of the European Union. Due to its geographic location, this form of additional tourist offer is accessible to a large number of potential guests. Each animation programme carried out in Split can be integrated into the environment through blending of specific cultural and historical heritage, with a special friendly atmosphere created by tourist animators, which is why tourists have the opportunity to enjoy a special experience. With its animation programme authenticity, Split has the opportunity to attract new and regular guests. However, due to pronounced seasonality, it might come to saturation of space, devastation of the environment, over-exploitation of spatial capacity, all of which leads to environmental pollution. Also, because of the excessive number of tourists at the same time in the same place, as much as they liked the animation programme, tourists might choose to visit a new tourist destination next time, instead of Split. With the lack of a destination image and an outdated performance of tourist animation programmes, tourists will remember that they had a nice time, but without the urge to come again. Of all the opportunities that hotel management can use to promote the tourist animation offer, it is a fact that about 500 million people live in the EU, which is a large number of potential tourists. Also, hotel companies and campsites have the opportunity to integrate their club animation into the overall offer of the city of Split, by which external guests will also be programme consumers, those not staying in the same hotel where the programme takes place, but that will encourage them to tourist spending during the programme, and next time they will consider staying in this hotel company if the animation programme was performed in such a way as to satisfy all their needs and desires. Table 6 shows the conclusions of the analysis, divided into four categories, i.e.

opportunities and threats, weaknesses and strengths of the tourist destination Split, but from the perspective of the tourist animation offer, as an added value of the tourist offer.

**Table 6: SWOT Matrix of Club Tourist Animation in the Tourist Offer of Split**

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>- Safety of guests during the animation programme, geographic location and proximity, cultural heritage, friendly atmosphere during the programme, authenticity of the programme</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>- Lack of destination image, outdated concept of tourist animation performance, insufficient quality of accommodation in destination, pronounced high seasonality</li> </ul>
<p><b>Opportunities:</b></p> <ul style="list-style-type: none"> <li>- Part of the EU market, implementation of new animation programmes and events, additional offer of specific city programmes, processing of new tourist markets</li> </ul>	<p><b>Threats:</b></p> <ul style="list-style-type: none"> <li>- Competition of new animation forms in EU destinations, changes in the desires and needs of modern tourists individualists, changes in fiscal and monetary policy, a decline in purchasing power due to recession, a decline in the number of tourists from the United Kingdom due to the outcome of Brexit</li> </ul>

Source: Author's research, matrix created according to the template by Stipanović, C.: *Koncepcija i strategija razvoja u turizmu – Sustav i poslovna politika*, FTHM, Opatija, 2006, p. 237.

Animation programmes can follow city programmes, so together they can make a dispersed animation offer to fulfil the tourist stay in Split. There are also new tourist markets, new countries that hotels can attract in co-operation with the Split Tourist Board and the Croatian National Tourist Board. A primary threat to the continued development of animation programmes is the decline in the number of tourists from our strongest market, the United Kingdom, due to the Brexit. There is also an economic recession that occurs cyclically. With the withdrawal of the United Kingdom from the EU, part of the monetary policy of the European community is changing as well, which can affect further moves and changes in the fiscal policies of EU members. There is also potential risk of declining purchasing power of tourists, decreasing the number of tourists, which can result with higher supply and reduced demand. All that leads to the stagnation of development of total tourist offer. New animation offer should be designed and tailored to needs of tourists, which correlates special programmes and tourist animation. Important is to highlight that modern tourists have rapidly changing desires, and that must be met, in order to rapid adjust animation programme. Further development of animation in the tourist offer of Split requires standards. The organiser does not create programmes because tourists like them, but because they increase tourist spending (Jadrešić, 2001, 49). Therefore, there should be standards of operating procedures for performing club animation at the destination and hotel level. This results in business success of the hotel management. Indicators of performances should be monitored, in order for it the performance to be measurable. Business performance indicators can be divided into three groups: status indicators, operational indicators, and strategic indicators (Avelini Holjevac, 2002, 241). The result of the animation programme, which is the main instrument of animation management, is monitored by indicators. Club animation is primarily carried out in the accommodation facility, indoors or outdoors. However, with further development of the animation offer, additional animation contents

can be combined, and, as stated by the authors Bruža and Rudančić, they are divided into the following categories: sightseeing, tours and excursions, wellness and spa, casino, shopping, programmes for children and unique experiences of the city of culture, gastronomy, natural beauties, sports, and entertainment (Bruža and Rudančić, 2017, 133). In order to successfully implement the standard operating procedure, and subsequently monitor performance through the indicators, it is necessary to maintain business communication among all stakeholders involved in club animation. As the tourism market develops following globalisation trends, the authors Bruža and Rudančić emphasise the need to systematically develop a business communication culture among all hotel staff (Bruža, Rudančić, 2018, 21). From the example of Split's offer, it is evident that it is necessary to develop such hotel resorts that will have space, staff, and programme, which are the three basic prerequisites for tourist animation development. Tourist animation is a significant part of the offer of the city of Split. Specific city programmes have been carried out by the Split Tourist Board, as well as some economic entities. However, club animation provides an additional boost to offer development, which will attract more guests, increase tourist spending, and strengthen the promotion of the entire destination such as Split. Considering the impact on destination, it can be shown through several points. Besides SWOT analysis and statistical methods, which are used, in order to explain the impact of growths of a number of guests, there are also some qualitative findings. Main findings are: Split has become a very known destination, with a growing number of tourists each year, as well as a number of overnight stays. Infrastructure is being developed, new accommodation facilities are built, and more programs are involved in the main strategy for tourism development of Split. Animation effects positive in the way of promoting the history and culture of Split, especially the ethnographic, music and art.

## 2.2. Survey findings

There was also a survey conducted, as an instrument of research of tourist satisfaction. Survey was sent to several hotels in Split, in order to forward it to their guests from the period of high season. It was small survey, with socio-demographic questions, and five questions regarding the level of satisfaction. There were 54 respondents in total: 22% of male and 78% of women. Considering the age, 8% of respondents is in the age group 60 years and more, 12% of them were in the group 51-60 years, 30% in the group 41-50, 25% in the group 21-40, and 25% less than 21 year. 50% of them are high educated, 10% have Ph.D., 10% has college education, and 30% has high school education. Results of research in the part of their satisfaction are shown in next table. Main hypothesis was: tourist animation affects positive on tourist spending (by participating in animation programme, it is more likely to spend more money in destination). The arithmetic mean was 3,33, with the standard deviation from the arithmetic mean (standard deviation) 1,42, and a standard error of 0,19. Empirical value of the test concludes that the consumption level is not statistically significantly less than 3,5. Since that 35 of respondents told that they wanted to spend more money during the animation programme in Split, after testing it was concluded that it was statistically significant majority,  $p=0,080$ . Correlation between amounts of spending towards level of house income is positive, and statistically significant, i.e. tourists with higher income express higher level of tolerance for increased consumption. The conclusion is based on the empirical  $p$  value of 0,051. In the part of

rating the overall satisfaction with animation, tourists gave an average grade very good (4). Hypothesis was accepted.

## CONCLUSION

Tourist animation is an area of additional tourist spending and meeting the needs and desires of guests. By carrying out a quality animation programme, it is possible to realise the concept of experience tourism, as well as to ensure that tourists, after their participation in an animation programme, wish to spend more and return to the tourist destination. In addition to making a profit, it is important for guests to remember their stay for a long time, re-tell it and recommend it. The tourist offer in the destination has long surpassed the basic provision of accommodation and catering services and much more is expected today, i.e. modern tourists expect certain forms of tourist animation, which is the basis of their perception of a particular tourism product and for deciding on future trips. If a continuous 10% annual investment were made to raise the supply and quality of club tourist animation, it would multiply future revenues. Even if the number of tourists remained at the same level in several observed periods, and if the number of their overnight stays were to increase, this would also change the tourist retention trend in Split, and instead of the current average of 3.5 days, they would stay on average from 4.5 to 5 days. Also, their extended stay would increase tourist spending, and the tourist destination would gain a certain percentage of regular guests. From the example of Split's offer, it is evident that there is great potential for the development of this part of the tourist offer. However, it is not enough to just develop an animation programme. Infrastructure is also required, and according to the presented indicators, it is evident that there is still lack of adequate accommodation facilities and adequate resorts which could increase the carrying capacity of the destination without endangering the environment. Also, to increase guest satisfaction, tourist animation should be developed in a way that is compatible with the offer of specific programmes organised by the Tourist Board of the city and hotels together. The current indicators indicate fragmentation of this modern form of the tourist offer that also represents a new segment that fulfils all the necessary factors for achieving the prerequisites for the development of this form of tourist offer. Tourist rate animation with very good.

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