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## Socio-cultural accompaniment of tourists by means of animation in cruise tourism

**Abstract.** The study examines cruise tourism, which in recent years has become a dynamic area of the tourism industry. The object is tourist animation practices within cruise tourism, the subject is the motivational structure, and value system of tourist practices implemented within cruise tourism. In the course of the research, general scientific methods were used: comparison, generalisation, and the behaviourist method. The purpose of the study is to analyse the impact of service of tourists during a cruise trip because the pleasure of tourists from rest depends on animation support (creating an emotional mood in travellers, conditions for achieving physical and moral recovery, etc.). Socio-cultural practices of serving tourists by means of animation are considered. The comfort and comprehensiveness of tourist services have become a symbol of cruise tourism. The technical characteristics of motor ships allow them to be used for various forms of service for cruise passengers. Special attention is paid to the animation team, which provides socio-cultural services to cruise participants, relying on the material and technical capabilities of modern cruise liners and coastal infrastructure. The analysis of the mood and the satisfaction of tourists are especially important in the specific context of social exchange. The state of the tourism sector, and therefore the economic state of the country in the post-war reconstruction will depend on their satisfaction with cruise travel. The study attempts to systematise the value components of cruise travel and analyse the positive and negative aspects of the cruise service system. From an applied standpoint, this study covers the potential of a cruise ship and the capabilities of an animation team to accompany tourists during a trip. It is necessary to implement strategies that will improve the impressions and emotions of passengers, especially those associated with a variety of holiday programmes to attract tourists to travel on a cruise ship. The results can also be used to improve the actions and marketing plans of cruise tourism in Ukraine

**Keywords:** animator, cruise, holiday, holiday event, socio-cultural practices, service

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### INTRODUCTION

Cruise tourism all over the world is a dynamic area of the tourism industry with a promising socio-cultural practice, which has recently been actively developing. Usually, a cruise is understood as a trip by various types of water transport, the main feature of which is excursions with cultural attractions, festive events, and entertainment on board modern liners.

Cruise occupies a special place in the modern classification because it combines elements of different types of tourism: recreational, educational, sightseeing (walking and bus excursions in ports and cities along the route), and beach (tourist stay at a natural recreational area) (Dowling, 2006; Analytical note, 2013). Socio-cultural support on a

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cruise is understood as a system of professional activity of the team, which is aimed at creating the most favourable socio-psychological conditions for tourists throughout the trip. The relevance of the subject is explained by the urgent need for the development of internal tourism. Especially today, the priority task is to find ways to get the tourism industry out of the phase of negative consequences. The tourism sector has suffered the most from the pandemic first, and now it is suffering from war. Therefore, the revival and development of the tourism sector will take place in the near future after the victory of Ukraine. That is why studies and recommendations related to the socio-cultural aspect of cruise tourism will be relevant.

## LITERATURE REVIEW

The studies on the prospects for improving and growing global and regional cruise tourism were conducted by specialists in various industries.

The analytical note of the National Institute for Strategic Studies (NISS) provides a comprehensive description of the cruise industry. The information from the note that “the world’s cruise fleet consists of 512 vessels” is important for this study. There are 650 cruise ports in the world, of which 158 are in the Mediterranean Sea and 16 in the Black Sea (6 of them in Ukraine, excluding the ports of the Sea of Azov basin and the mouth of the Danube river)” (Analytical note, 2013).

Researcher I. Antonenko in the study “Cruise tourism in Ukraine: trends and development prospects”, analysing the cruise tourism market in Ukraine, with joint involvement in the market of the company “Chervona Ruta” and the division “UDP-pasflot”, concludes that joint work is effective due to cooperation with cruise operators, which, by chartering ships, independently form a cruise tourist product and conduct its sale; the activities of Chervona Ruta are more influenced by general economic factors since the company itself determines the routes of the cruise tourist product and promotes them to the market (Antonenko, 2016).

A study by V.V. Kornilova and N.V. Kornilova (2018) shows that the global sea cruise market has been growing over the past decades, showing stable growth. In the hands of a few cruise companies (Carnival Corporation, Royal Caribbean Cruises, MSC Cruises, Norwegian Cruise Line), there is a high concentration of fleets that control almost 85% of the cruise services market. “The global market of the sea cruise industry is divided by 20 specialised companies, which, in turn, belong to 4 large groups”.

Factors influencing the choice of a cruise route and the emotional state of tourists during cruises are studied in the papers of many authors: Juan J. Luna-Kelser (2013) draws attention to the need to provide education and training for individuals, and even for small and medium-sized enterprises providing services in the cruise industry. This, in turn, will improve the quality of services during the cruise. The collective work of foreign practitioners edited by R.K. Dowling (2006), which deals with the development of cruise tourism. The study is interested in the section where an attempt is made to focus on the socio-cultural organisation of cruise ships. The authors emphasise the importance of research on the management of the organisational system on the liner. However, as the

authors note, this aspect of cruise organisation is poorly understood and emphasise the importance of its investigation in the future.

The attention of Chinese researchers is focused on the aesthetic perception of port architecture by tourists during a cruise. The emotional state of tourists during stops, the environment, and their experience received from what they saw are examined. It is identified whether tourists are satisfied with the trip and whether they want to repeat the experience of a cruise trip (Lu *et al.*, 2020).

An interesting study is conducted by Le & Arcodia (2018), which considers the motivation of young cruise tourists who differ from ordinary people in the “search for the thrill”. Young people may be motivated by risks during the cruise. Ultimately, the research of such motivation allows cruise operators to better adapt to the tourist intentions of their customers and contribute to the implementation of risk management plans on cruise liners.

The paper by I. Castillo-Manzano *et al.* (2017) explores cruise tourism as a tourist model in the style of Las Vegas resorts. They believe that “two different trends can now be identified among cruise ships. First, these are mega-boats that continue to adhere to the same old luxury-classic style that can be called Titanic first class. The largest representative of this style of the mega-ship is Cunard, for example, 150 thousand GT Queen Mary 2. The opposite and, notably, the biggest trend, especially among the four major international cruise lines (Carnival, Royal Caribbean, Norwegian Cruise Line (NCL), and Mediterranean Shipping Company (MSC) is the use of bigger space on the cruise ship, copying many components of the large Las Vegas resort-casino model (not implying the invention of these components in Las Vegas), and sometimes they even become copies of them. Although there is also a third one. Unlike the first two, cruise companies choose so-called hybrid models. Also, even as an exception, Disney Cruises continues to draw its main inspiration from its own theme “parks” (translated by the authors).

Interesting are the observations of the authors of the entertainment area on cruises. Thus, for example, they show that in recent decades, artists from Las Vegas shows have migrated with their creative programmes to cruises. These are show programmes involving artists, singers, magicians, musicians, and other representatives of show business. They suggest that the main example of this trend is the agreement between Cirque du Soleil, which was responsible for some of the most successful shows in Las Vegas, and the MSC line to host its shows on four ships. These aren’t just big shows, though. This trend is visible in other entertainment concepts, such as piano duels, which are traditionally identified in the New York resort or Paris Las Vegas, which can now be seen at sea on the largest NCL ships. The growing demand of mega-cruisers for first-class shows has helped to provide a year-round portfolio of work for performing arts, such as opera singers, when the usual season of performances in theatres ended.

Individual issues and problems are covered in the papers that research the service on a cruise ship, and how it affects the choice of travel (Radić *et al.*, 2019; Radic, 2018; Radic & Lück, 2018).

Thus, the subject of cruise tourism and its problems are at the centre of global scientific interest. When

analysing the content of papers, priority was given to studies of the socio-cultural accompaniment of tourists on cruises. Although the work of researchers and practitioners shows that there are problems in cruise tourism (legal regulations staff remuneration, environmental regulations and safety standards during cruise travel, etc.). Consequently, a wide range of problems is dominated by economic, managerial, legal, and environmental components, while the socio-cultural aspect is on the periphery of studies.

The methodology of the study is based on an interdisciplinary approach. The paper uses the method of description, analysis, synthesis, and generalisation. Statistical indicators of the global, regional, and individual countries can be found in the WTO data on the website ([unwto.org](http://unwto.org) – World Tourism Organisation), and in the yearbook published by UNESCO. The study also used a method of the so-called behaviourist approach. The Polish researcher A. Kovalchik argues the application of this method: the lack of an appropriate array of statistical data on behaviour in tourism; insufficient number of fundamental papers in the field of tourism; indissoluble links of tourism geography with sociology and psychology; (in sociology and psychology, the behaviourist approach has gained universal recognition) the use of unconventional research methods for geography (interviews, observations, questionnaires, etc.); a feature of the subject of research, which is strongly connected both with the natural and socio-cultural environment (Kowalczyk, 2001).

The purpose of the study is to examine the socio-cultural support of tourist services by means of animation at the present stage of cruise tourism development.

### ***Cruise ship – event management***

Modern cruises are a unique phenomenon in the tourism sector. During cruises, everything is subordinate to the tourist and their rest: accommodation, food, and leisure. The well-coordinated work of the entire crew is required to constantly maintain a sense of pleasure among tourists during the cruise. Foreign studies (Petrick, 2004) conducted in the field of tourist satisfaction have shown that for tourists who choose cruises, along with material benefits, there are value aspects of service: courtesy and competence of the staff (Sirbu, 2013; Sofres, 2011), organisational efficiency of the cruise manager, variety of entertainment on board, safety (Tarlow, 2017).

Conventionally, the crew of a cruise ship can be divided into three teams, in particular: the first is responsible for the condition and movement of the ship, the second is the hotel and food staff (organisation of accommodation and meals on the ship), and the third is a team of animators headed by the cruise director, who organises, conducts, and controls general events, entertainment, and recreation of passengers. It is the third team that provides socio-cultural services to cruise participants, relying on the material and technical capabilities of modern cruise liners and coastal infrastructure. Socio-cultural support in this case is a system of professional activity of the team, aimed at creating the most favourable socio-psychological conditions for tourist recreation throughout the entire trip.

Notably, any ship becomes an “event platform”, which in turn is one of the components in the process of organising any event on its territory. I. Petrova (2019)

believes that: “event platforms are the main components in the process of organising an event. The choice of location depends on a huge number of factors: the concept and theme of the event, its format, the number of invited guests, pricing policy, the hospitality of the staff, technical equipment, the functionality of the room (from the presence of diverse meeting rooms to a comfortable recreation area or involvement in the quest) ... cooperation with third-party organisations, etc.”.

As noted above, the most famous carriers in the field of sea cruises are Carnival Cruise Lines, Celebrate Cruises, Royal Caribbean International, Princess Cruises, Costa Cruises, and Norwegian Cruise Lines, which today are considered giant event platforms on the water. Due to its size, design, structural perfection, and equipment, the variety and potential of the services offered, attractions, and fun, the modern liner is already a landmark. It is not for nothing that the programme of stay on board usually includes, as an additional paid service, an excursion for tourists to the ship's office premises. Recently, the design of the liner is subject to one theme, for example, famous cities of the world (the Triumph liner of the Carnival company), or the history of Hollywood (the Fascination liner of the same company). The entire liner is a floating theme park, in the atmosphere of which the tourist is constantly immersed (Petrova, 2019).

For the first time, cruise ships that used Disney theme park animation were explored in a paper by G. Ritzer and A. Liska (1997). They coined the term “McDisneyization” to describe how the McDonaldization and rationalisation chain has shaped many tourism-oriented environments – such as Mall of America in Minneapolis, Minnesota, West Edmonton Mall in Alberta, Canada, and Disney theme parks around the world. They also claim that the McDisneyization atmosphere has been transferred to cruise ships, creating a sense of festive mood among tourists.

Modern airliners have internal Information broadcasting and direct satellite communication with anywhere in the world. Fast internet is available in internet cafes or directly in cabins. There are libraries with a wide selection of relevant periodicals. Interesting lecture programmes are offered. On large liners, secretary services are provided. All this can be considered as an information service (Ritzer & Liska, 1997). Cinemas, giant open-air video screens, viewing platforms, theatre and concert halls for live music and various shows with the best lighting and sound design capabilities, night clubs, ballrooms, discos, children's playrooms – this is how spectacular and club service is presented in cruises. Cruises pay special attention to active recreation and entertainment. Firstly, almost in the centre of each liner is a concept central park with alleys for walking, with green lawns dotted with real grass, carousels, winter gardens, and even a place for organising picnics. There are entire entertainment streets with casinos, boutiques, cafes, and snack bars (Weaver, 2006). Special attention is paid to physical culture and sports services due to their demand by all categories of cruise tourists.

In various combinations, there are tennis courts, golf courses, exercise equipment, surfing with artificial waves, pools with waterfalls and water attractions, and even water parks, boxing rings, ice rinks, climbing walls, and

fully equipped gyms with professional trainers-instructors. Fitness centres offer a range of health-improving sports programmes based on the use of aerobics, shaping, dance styles, martial arts, and psychological training. Within the liner, it is possible to play skittles, croquet, and get fencing lessons (Kwortnik, 2008).

Considerable attention is paid to children and teenage passengers. Special territories are reserved for them: volleyball and basketball courts, surfing and golf simulators. Sports activities include bowling, squash, and billiards. As an addition to physical culture and sports services, passengers can consider the services of SPA salons, wellness centres, tanning salons, and various baths.

### ***Theoretical and practical socio-cultural practices and recommendations during a cruise trip***

Leisure time during stops is also important. Ultimately, in recent years, large cruise companies have been renting or buying land plots for cruise ship parking. In these protected areas, recreation areas, water parks, and golf courses are created with the possibility of training by professionals. Even opportunities for kayaking and paragliding are created.

On tourist liners, as a rule, souvenirs and cultural goods (photo devices, travel guides, etc.) are sold. On cruise ships, the largest auction houses in Europe have their own galleries, sell works of art and jewellery (Brida & Pulina, 2010; Papatthanassis, 2017). As noted above, the combination of a targeted tourist programme that determines the choice of cruise, with recreation and entertainment has become a characteristic feature of modern tourism, and the consumer-tourist has become more demanding of the variety and quality of entertainment events. The socio-cultural support often determines the attractiveness of the tour and the choice of the cruise as a vacation option (Wu *et al.*, 2018).

A team of animators carefully develops entertainment programmes that include event events for all ages and tastes. The tasks conducted by the animation team consist of: drawing up a service programme; selecting and developing trip and excursion information; preparing and conducting animation programmes of various areas for different categories of passengers (Tourism Glossary, n.d.).

Given the special importance of socio-cultural support for such trips, it is necessary to focus on the activities of cruise ship animators in more detail. In professional dictionaries and encyclopedias of tourism, the term "animation" has been established – a complex of tour pricing for the development and provision of programmes for spending free time by tourists, organising entertainment and sports activities. In English-speaking countries, they are also called activities coordinator – organisers of outdoor activities (Bailyk, 2008). In other words, these are technologists who design, create animation programmes, and attract tourists to active recreational activities conducted in mass and group forms.

In France, the term "animator" has several meanings: first, it is a professional worker of social and educational animation, whose functions include the development of educational, cultural, and sports potential of a person; secondly, it is a specialist in the social field, whose goal is to meet the needs, desires, and requests of social strata of the population, etc. (Kravets, 2017).

Animators try to provide, based on the choice of activities of tourist tastes and preferences, maximum opportunities for active, interesting, and often gambling entertainment. The focus of events for tourists can be cultural, sports, or purely entertainment. Leisure organisers need certain creative abilities in creating special programmes and scenarios, the ability to stimulate not only the tourist's interest but also to attract them to the event, to force them to take part in animation programmes despite embarrassment and inertia (Ferragosto in Italy, 2022). During animation events, a person overcomes the stereotype of focusing on material needs, career plans, business requirements, and status expectations. They get the opportunity to turn to the existential values of being, to the search for unity with other people, to the feeling and development of their creative potential.

Animation activity is aimed at expanding the reproduction of human vitality and is characterised by the self-value of the process and a variety of activities. An extensive glossary of international tourism terms indicates more than 180 types of active recreation and entertainment (Bailyk, 2008).

Further, some features of animation programmes that can be offered to cruise tourists are considered. During the development of the programme, animators should be aware of the goal set for tourists that would be clear to them. Such a complex goal of any animation programme should be:

- self-expression;
- the desire of the tourist to try their skills in new conditions;
- to direct entertainment and skills in a creative area, which in turn will create conditions for saving the tourist from daily problems and stresses, acquiring additional knowledge and skills in the field of applied culture.

The objects of animation on the cruise can be folk festivals in the form of game competitions in traditional authentic types of games, types of games that include English Viking Festivals or Spanish Bull Run, Italian Orange Fights or Athens marathons, etc. The authors believe that the holidays related to natural phenomena will be original and woven into the canvas of the cruise trip. Such can be any holidays of the peoples of the world. Thus, for tourists of the European part, the Asian Mid-Autumn Festival or the Rite of Moon Cakes (China), the Cherry Blossom Festival (Japan), Holi Spring Festival (India), the Holiday of the First Fruits of Incwala (Africa, Swaziland) can be interesting and informative.

The most common animated holidays that can be held based on a cruise and any event venue are: folk holidays; holidays of fairy-tale and mythological heroes (Cinderella's holiday, Neptune's holiday), nature holidays (forests, seas, rivers, flowers); religious holidays (Saint Nicholas Day, Christmas, Easter), but they will still have an entertaining character; calendar holidays (New Year, state holidays, etc.) (Kravets, 2017).

Recently, gastronomic festivals that introduce tourists to the cuisines of the peoples of the world have become widespread among tourists around the world. Every year, according to the seasons, wine festivals are held in all wine-producing countries (Italy, France, Spain, Hungary). Although such festivals are held in other countries (for

example, Germany, Czech Republic, South Africa, China), which are not well-known wine brands but have similar practices. Cheese festivals are held in Holland, Switzerland, France, and the United Kingdom. According to our own theoretical observations, it should be assumed that these practices of holding festivals can be conducted on a cruise ship. Therewith, the organisers need to consider the travel route.

For example, being near the coast of Italy, it is possible to hold an event, the prototype of which can be the Italian holiday Ferragosto. Usually, this holiday is celebrated on August 15 (Dormition of the Virgin or Ascension (Ital. Assunzione). It completes the season of agricultural summer work. As is clear, the rites of the holiday combine elements of Christianity and paganism. Ultimately, the ancient inhabitants of Rome at the end of the harvest solemnly celebrated the holiday of Consualia. The patron saint of land and crops was the god Consus. During the Consualia, gifts and wishes were exchanged: "good consual holidays!" (Lat. Bonas ferias consuales!). During the Ferragosto holiday (2 weeks in August) in Italy, factories and production are closed, and locals take a vacation and go to the sea or to the mountains. Tourists remain in the cities (Ferragosto in Italy, 2022).

When organising any holiday/festival programme, it is necessary to consider calendar events and the requirements and wishes of tourists. This means that the professionalism of animators and organisers becomes key at this stage. Since the organisation of a holiday on a cruise is a complex event, the organisation of which requires not only intellectual and creative efforts but also the presence of special knowledge and experience in organising and conducting events that an animator must have (Luna-Kelser, 2013).

All prototypes of folk festivals can be transferred on board the ship and, with a certain qualification of animators, are harmoniously conducted during a cruise trip, considering the characteristics of the tourist group. In this case, animators need to consider the routes on which the cruise takes place and the period of the year. For example, if this is summer Mediterranean cruise animators can hold a carnival or masquerade on board the ship dedicated to any summer holiday of the country (countries) in which they will enter the port.

Ultimately, spectacular events with masks and caps, firecrackers, pipes, streamers and confetti, contests, and fun competitions create the ground for spontaneous behavioural reactions and improvisation without prior preparation. Improvisation is the most intense form of the creative process. In a theatrical game, there is often an eccentricity – a paradoxical shift in everyday logic. Improvised theatrical performances often have the features of the so-called happening, that is, an action that develops without a pre-planned scenario and is designed for spontaneous, unforeseen behavioural reactions of participants, for the interactive complicity of all those present.

In fact, a carefully thought-out scenario, admittedly, exists. However, it is conducted in such a way that the animator demonstrates by their example the accessibility of the creative act for each participant, induces (mentally promotes) people to creativity and gives the process the appearance of complete spontaneity and self-movement.

The driving force of animation activities in holding festive events is amateur activity and the active involvement of tourists in them. The animator needs to emotionally interest the tourist to do this. In this case, animators can count on the success of their work, and tourists can count on enjoying the festive event.

A special place in animation programmes is occupied by games. It appears as a form of activity in conditional situations. A distinctive feature of any game is a rapidly changing situation, and the need for quick and flexible adaptation to it. In the game, the creative moment is reproduced by non-stereotypical reactions and behaviour and acts as the main motive for the animated action. The games is characterised by two planes. On the one hand, this is a real activity related to solving non-standard tasks. On the other hand, there is an evident conventionality of responsibility and circumstances that give freedom of expression. Through the game, an elementary recreational activity, the everyday situation develops into a creative act (Kravets, 2017).

The classification of the animation team is notable because the rest and mood of the tourists depend on their well-coordinated work. The organisation of animation activities is not an easy production process that requires simultaneously strict compliance with professional independence, and also comprehensive activity and initiative within the framework of specific tasks. There are several such areas in animation activities. Each animator has its own field of activity.

The functions of the organising manager include organising and coordinating the work of all departments. The organiser of sports and recreation activities is responsible for aerobics classes, morning exercises, classes in swimming pools and at the sea, outdoor games, sports competitions and events (Kravets, 2017). Sports animation in its work is based not only on a theoretical basis, although this is an important component.

The organiser of entertainment programmes develops scenarios, prepares and conducts various cultural and entertainment events. Based on this, the scope of activity of the cruise travel animator includes choosing a place (shore, pool, game room, etc.) where it is important to determine the tempo of the event, select spectacular moments, and also be sure to consider the rehearsal period.

Important on the cruise, according to the authors, is animation for children. Working with children is a creative and painstaking process. Therefore, it is very important to organise leisure activities for children during the cruise. Children's animators should consider possible changes during the cruise when drawing up a work plan. When developing a plan, the animator must consider the quality, the number of sports and cultural activities necessary for the child's development. It is necessary to have specially equipped rooms where children will be comfortable in any weather, equipped with various equipment for drawing, modelling, outdoor and educational games, etc. to work effectively with children during a cruise trip (Kravets, 2017).

Cultural and educational area, including excursion activities, to one degree or another, prevails in all types of tourism. The so-called cruise tourism is no exception. Ultimately, all cruises, as a rule, involve several coastal

excursions in the ports of stops. It is no coincidence that tourists note the attractiveness of cruises precisely in the opportunity to see new cities and countries, visit museums, monasteries, and other cultural historical monuments (Dowling, 2006).

First, the contribution to the theoretical component. Ultimately, when considering foreign theoretical literature, it was identified that there are almost no papers on the area under study. They analyse related issues (economics, law, ecology, etc.). Therefore, this study is valuable from an academic standpoint, because it has an interdisciplinary approach to the problem. Secondly, a conceptual framework is offered as a theoretical and practical basis for creating an animation programme during a cruise trip. This means that the paper will be of interest to both Ukrainian and foreign tourism researchers.

### CONCLUSIONS

Thus, social and cultural support in a cruise trip is a certain set of services offered to tourists on board the liner and during stops: excursion, information, entertainment services, active recreation and entertainment services, club and physical culture and sports services.

In modern conditions, the very concept of cruise travel is changing, and a substantial part of these changes is the improvement of socio-cultural support. The comfort and comprehensiveness of tourist services have become a symbol of cruise tourism. Ultimately, today, the provision of various services to tourists on the liner can be compared with the most expensive and fashionable resorts in the world. Water tourist trips really have a number of features that favourably distinguish them from other types

of recreation: the highest level of comfort; a substantial amount of one-time loading; the possibility of combining several types of tourism; a full range of life support.

Therewith, modern liners have different thematic design of liners, which attracts the attention of tourists. Within the framework of the event platform on the liner, animation practices are transformed into a self-sufficient festive event (carnival, historical reconstruction, festival, etc.). Animation programmes during a water trip offer their guests-tourists entertainment, games, festivals, adventures, gastronomic innovations, etc. Thus, during the cruise, animation becomes dominant for the tourist, and animators become guides in the field of leisure. This encourages animators to plan animation programmes during the tour, based on maximum cultural and information saturation, simplification of communication between tourists within the group and between tourists and animators, thematic unity with local culture and visualisation of events. Ultimately, during the cruise, the tourist repeatedly gets into a new extraordinary cultural situational event and the task of animators becomes to create positive and emotional impressions from communication on the liner and beyond. The perception of information about the cultural characteristics of different peoples depends on this factor (mental characteristics, aesthetic and ethical preferences, etc.) depends.

Thus, the ship, which initially performed only a transport function, turned into a floating hotel with the most powerful infrastructure and an atmosphere of continuous celebration and entertainment that reigns on it. Future research may consider using animation and holiday practices in other cultural contexts (such as City Day).

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## Соціокультурний супровід туристів засобами анімації в круїзному туризмі

**Анотація.** У статті досліджується круїзний туризм, який останніми роками стає динамічним напрямом туристичної індустрії. Об'єктом є туристичні анімаційні практики у межах круїзного туризму, предметом – мотиваційна структура та ціннісна система реалізованої у межах круїзного туризму туристичної практики. В процесі дослідження були використані загальнонаукові методи: порівняння, узагальнення, бігейвіористський метод. Мета роботи проаналізувати вплив обслуговування мандрівників під час круїзної подорожі, адже від анімаційного супроводу залежить задоволення туристів від відпочинку (створюється емоційний настрій мандрівників, умови для досягнення у відновленні фізичних і моральних сил тощо). Розглянуто соціокультурні практики обслуговування туристів засобами анімації. Символом круїзного туризму стали комфорт та комплексність обслуговування туристів. Технічні характеристики теплоходів дозволяють використовувати їх для різних форм обслуговування круїзних пасажирів. Особлива увага надається команді аніматорів, яка забезпечує соціокультурне обслуговування учасників круїзу, спираючись на матеріально-технічні можливості сучасних круїзних лайнерів і берегову інфраструктуру. Вивчення настрою, а також задоволення туристів є особливо важливими у конкретному контексті соціального обміну, оскільки від їх задоволення круїзними подорожами буде залежати стан туристичної сфери, а відтак і економічного статку держави у повоєнному відновленні країни. В статті дається спроба систематизувати ціннісні компоненти круїзної подорожі та проаналізувати позитивні та негативні сторони системи обслуговування в круїзі. З прикладної точки зору, це дослідження розкриває потенціал круїзного лайнера і можливості анімаційної команди з супроводу туристів під час подорожі. Для привабливості і залучення туристів подорожувати круїзним лайнером, необхідно впроваджувати стратегії, які будуть покращувати враження та емоції пасажирів, особливо ті, що пов'язані з різноманітністю святкових програм. Результати також можуть бути використані для покращення дій та маркетингових планів круїзного туризму в Україні

**Ключові слова:** аніматор, круїз, свято, святковий захід, соціокультурні практики, сервіс