

PSYCHOLOGY

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Motivational incentives of allround entertainers and types of psychical processes of participants during animation programmes

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Abstract

Background. A theoretical framework is organised by the theory of recreation and psychology of tourism. According to psychological research, there is no doubt that the way for important and sustained performance or to gain new knowledge can exert pressure. It is clear even more when talking about holidaymakers, tourists, hotel guests and other types of visitors. They cannot be pushed to participate in any animation programmes or to show the interest for some activity if they are not willing to participate. For creating the positive relation with the activities the most important is the encouragement, not the position of being an “administrator” of someone’s else will. The tourists are searching for happiness, pleasure, new enjoyable experiences, group activities, joy during physical activities, new discoveries, gaining or experiencing new skills, to feel contribution from their presence, self-consciousness and self-contentment, not the stress, not the feeling of inferiority or not to experience torture and suffering.

Problem. It is a conceptualisation of the first author: his project of an allround entertainer as a motivator. The pattern of psychical processes described and the influence of the allround entertainer can be understood as generally accepted principles, as a set of generalized experiences. Every described pattern, more or less, went through reduction because of its huge scale. However, an attentive reader can find many suggestions for their application to real situations, bringing methods into very often unplanned or spontaneous activities performed by an allround entertainer and provide with inspiration for self-improvement. The authors intend to point out the importance for allround entertainers of being well-prepared while applying any of motivational incentives.

Method. Longitudinal participant observation and a kind of interpretative multiple case study research, followed by authors’ own conclusions.

Results and Conclusions. If the allround entertainer is insufficiently or inadequately prepared for his/her role it means a lack of interest among people attending the activities. He/She is ineffective in acquiring attention, not able to manage nor to cooperate, unable to inspire the guests to get involved into activities. The events that are many times organised at high cost by hotels, spa resorts, recreational resorts, are not successful for lack of interest of visitors.

Introduction

Animation is a creation of active holidays enriched by different activities and opportunities for experiencing intensive enjoyment, entertainment and learning. The animation programmes are purposefully built and designed to challenge oneself for activity and sharing holiday pursuits and to communicate aiming physical, psychic and social enrichment and improvement of participants.

Animation activities are ensured by allround entertainers who are specially trained for designing programmes of spending the leisure time in ways that are

socially acceptable and individually beneficial for the holidaymakers.

The work of any allround entertainer is the most effective when the needs of participants and self-assurance of allround entertainer are being taken into account. There are some methods and principles that should be adhered. To be successful there are some requirements for allround entertainers: essential qualifications, artistic talent, pleasant appearance and so on. It is necessary to be capable of managing and organizing different events and governing people involved. The crucial feature to be successful is to know how to deal with people in prevailing as well as in strenuous situations. It is expected to have

a highly developed communicative ability, it is eligible to know when and how it is favourable to manipulate and supervise the participants, in other words to understand, impress, cheer them up and motivate.

A theoretical framework is organised by the theory of recreation and psychology of tourism. Psychology of tourism or events explains the issues of motivation and builds the appropriate models [Winiarski, Zdebski 2008; Duricek, Duricekova 2009; Baczek 2011; Simkova 2014]. Also concepts from the theory of recreation taking into account the psychological dimensions, such as the Czech 'recreology' or the anthropology of recreation [Cynarski 2008; Hodan, Dohnal 2008; cf. Dabrowski 2006; Toczek-Werner 2007; Kalina, Barczynski 2010].

The issues are important for the sociology of leisure and leisure research and practice in the areas of tourism, hospitality and leisure (application dimension) [Kuentzel 2000; Duricek, Cernak, Obodynski 2001; Raymore 2002; Duricek 2006; Hodan, Dohnal 2008; Litwicka 2011].

Longitudinal participant observation and a kind of interpretative multiple case study research [Spencer 2012: 166-168; Skinner, Edwards, Corbett 2015: 116-133], followed by authors' own conclusions.

Results

I. The motivational incentives

Are there any influential tools an allround entertainer can perform with when acting with the will and emotions of participants: guests, holidaymakers and visitors? We suggest the sub-classification as follows:

1st group: Audiovisual incentives

The incentives are based on the use of different devices and/or live performances. They include pictures (posters, pictures, etc.), live performances, film displays and videos. They are used to create proper images of motion, tasks, creation of inner pictures. They play an important role mainly in awaking the interest of participants.

2nd group: Stage incentives

The incentives are based on the capability to stage situations that are attractive, interesting, entertaining, competitive and playful. The activities performed should involve atypical games, competitions, games, dance, etc. The above mentioned activities make room for the creativity of participants. There are opportunities to present not only the participant's notion ability, good condition, artistic, technical and manual skills. The next point that should be mentioned is the capability to perceive different situations with creativity, flexibility, imagination and with accomplishment of improvisation expressing feelings through notions, words, fine art, singing or some other means concerned.

3rd group: The incentives of communication

Through communication the relation among people can be manifested. Human beings use the verbal language to communicate thoughts and feelings as well as non verbal signs, gestures and facial expressions. Both types of communication means are among the tools used professionally by allround entertainers to act upon participants aiming to motivate them either positively or negatively. The spoken word or gesture can mobilize, motivate or denigrate, discourage or even frustrate. The communicative incentives are instructions, feedback and strengthening the will.

Instructing: a piece of information providing guidance on activity, the answers to the following questions: "How should it be done?", "What is the correct procedure?"

Feedback: some information about the quality and result of the activity performed by the participant, an evaluative statements on "how the activity was carried out", "what was done correctly", "what the shortcomings were".

There is no need for a detailed analysis of giving instructions and feedback (they are well-known), I would concentrate on the third incentive, we called "strengthening the will".

Strengthening: is a communication incentive used by the allround entertainer in order to strengthen the will, determination, spirit and power to finish the task and surmount. It is an incentive of activation when the word /verbal language is used for influencing the thoughts, will, emotions and to strengthen the personality of the participant.

Talking about strengthening we should be aware of its particularity – the addressed positivism. Being addressed means that the information is offered to a particular person or to a group of people and positivism means that the information does not carry any negative formulation. Its speciality distinctly exceeds when comparing strengthening to instructing and to feedback. Instructing does not have to be addressed to a particular person (only general information is being offered) and can be positively neutral. The feedback has to be addressed (statements about quality and accuracy are directed to a particular person), but it does not have to be positive (the real quality of performed activity is measured). Strengthening should be addressed and positive too, because it is meant to stimulate a particular person, to inspire and encourage. The other speciality which should be mentioned is displaying empathy. If pragmatic approach is eligible for instructing and feedback, for strengthening it is empathy. For better understanding it is necessary to stress the worries, shortcomings and problems of participants and so as to find the way for effective motivation when performing an activity. Typical statements for strengthening should be encouraging, should express appreciation, understanding and trust. Unlike the feedback, where the activity is measured,

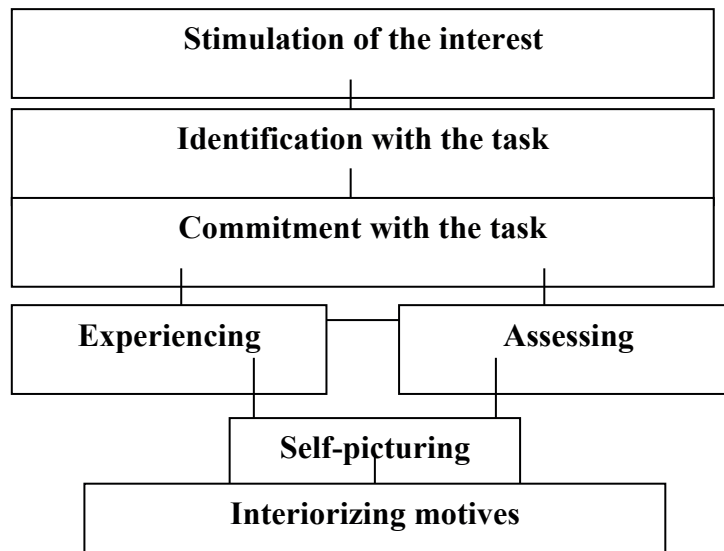


Fig. 1. The pattern of psychic process in animation and how they appeal to the participants [conception of Milan Duricek, 2016]

strengthening aims at personality of every participant. The combination of feedback and strengthening can be found in this statement: “The ball strike was not strong enough (feedback) but I understand your present indisposition (strengthening)”. Example of strengthening: ”Believe in yourself and you will make it”.

II. The pattern of psychical processes in animation and how they appeal to participants

In the next article we would like to present our patterns of psychical processes of participants during animation programmes. They are based on psychological findings and represent some phases the participant goes through depending on the fact whether he/she is motivated or not.

At the same time it presents the proceedings of allround entertainer, what he/she is supposed to do (the scheme – Figure 1). The pattern describes behaviour on two opposite sides of a scale. The first is the maximum of positive communication, the other presents the maximum of negative communication. In reality, admittedly, there are many inter-grades between them.

1. Stimulation of the interest

Since the first process of stimulation can have a methodical aspect (learning about the goal, content, methods of practice, etc.) we would like to concentrate on the psychological aspect.

There is the beginning of creating the relation allround entertainer – visitor, when the allround entertainer tries to arise interest for coming activity. The task the allround entertainer is faced with is to find incentives for inspiring or to eliminate barriers of participants to dance, to enjoy, to play or do sport. The allround enter-

tainer is responsible for influencing the participants so that they would accept the task followed as their personal tasks and would identify with them.

2. Identification with the task

The process of inspiring the participant jumps into the psychic process of identification with the task given. The participant may ask himself a question: “What for?”, “What effect should I expect?”

The process of identification can settle down positively – the task has been taken by the participant with satisfaction that it has some positive personal importance. The most frequent reasons of accepting the role are:

Because the participant:

- wants to present himself,
- is challenged,
- situational effects perceived as a stimulation,
- is experiencing thrill and expectation.

The participant may not accept the role if he is convinced that it is useless when he:

- perceives the task awkward,
- situational influence is perceived as pressure on him,
- feels imperilled by loosing the prestige or being embarrassed,
- feels fear of possible health threat.

3. Commitment with the task

Commitment is crucial for intellectual, social and psychic efficiency of participants who are concentrated and therefore should be supported by allround entertainer’s regulations and motivation. Commitment is not only a matter of course, it depends on the past experience, cur-

rent disposition, physical ability, psycho/socio atmosphere, important role plays influence of the situation, weather, etc.

The strongest commitment is demonstrated through the following behaviour of the participant:

- concentration on a task performed,
- zeal to be successful,
- result of a performed activity,
- self-confidence,
- self-discipline.

Not being committed results in the following behaviour:

- apathy,
- hesitation and excuses,
- reluctance,
- lack of discipline,
- resistance, antipathy,
- uneasiness and fear.

The end of the task means, that he cannot be influenced by the allround entertainer now, but it does not have to mean that he cannot be engaged in some tasks following later. At this point, some important psychical processes that every participant is facing should be mentioned. The first one involves experiencing and assessing.

4. Experiencing and assessing

Experiencing is understood here as an emotional matter while assessing is a question of mental processing. Both are linked but for better understanding we describe them as isolated processes.

4.1. Experiencing

In process of experiencing immediate emotions are nourished but apart from them we separate summing emotional response. It is a process of fading out all influences concerned, inner and outer as well as all psychic reactions. The positive experiencing is characterized by the following emotions:

- satisfaction,
- contentment and enthusiasm,
- happiness,
- loveliness.

The negative side is characterized by the following emotions:

- repugnance,
- feeling sorry for wasting the time,
- sorrow, anger, anxiety.

4.2. Assessing

It is a process of evaluating the course and results of any self-activity. It is the answer to "What have I gained from the activity?" The positive side is characterized by the values of:

- freedom in decision making,
- understanding of one's own enrichment,
- understanding of one's own sanity and strength,
- understanding of one's own performance and success.

The negative side is typical by the following values:

- antipathy to being manipulated by others,
- self-reproaching because of being manipulated,
- negativism,
- humiliation.

5. Self-picturing

It is the perception of ourselves created by self-evaluation and being evaluated. It is a result of repeating experiences and assessing, the result of being many times confronted with the success comparing with the set of inner and outer criteria.

The positive side of self-picturing is:

- adequate self-confidence,
- inner, mental strength,
- self-respect, self-criticism,
- increase of ambitions.

The negative side is:

- the lost of self-confidence,
- assumption of shortages,
- inferiority complex,
- depression.

6. Interiorizing

The whole cycle of psychical process of participant is finalized by interiorizing of motives. It is a process of reaching a decision about the attitude to recreational, entertaining, sports and physical activities in future. The final decision depends not only on the past experience or current attitude but also on a clarified perspective. Taking into account three time periods concerned /past, present, future/ we can talk about two streams of interiorizing.

a. Tendency of self-creation – the positive motivation.

It has been said that the participant of any animation programme, because of his own reasons, under different circumstances has decided not to accept the animation for its value with his own meaning.

b. Tendency of resignation – the negative side of motivation. It has been said that the participant due to his own reason, under different circumstances has decided not to accept any value of animation and so he resigned.

Short discussion

Expressive dimension of martial arts is the willingness to self-expression or watching master shows [Tokarski 1989;

Klens-Bigman 2002: 1-10; Cynarski 2015]. Especially in the varieties without sportsmanship (as *aikido*) this dimension of expression is very important [cf. Litwiniuk, Cynarski 2003; Zeng, Cynarski, Xie 2013: 9-44].

We know that problem of feedback may cause a slight error in interpretation. The limitations are known [Budnick, Kowal, Santuzzi 2015: 83-84]. However, the general psychological conditions of relationships described above are consistent with the state of knowledge [cf. Winiarski, Zdebski 2008; Baczek 2011; Simkova 2014].

Martial arts are the pride of many galas and a factor in developing sports tourism, and tourism of martial arts [Litwiniuk, Cynarski, Piech 2005: 182-185; Cynarski, Sieber, Mytskan 2015; Pawelec *et al.* 2015]. Their recreational values go even beyond the significance of demonstration (show, gala) and recreational physical activity [cf. Litwiniuk, Cynarski 2003; Cynarski, Sieber, Szajna 2014; Cynarski *et al.* 2015; Kim *et al.* 2015], (probably) because of diversity of motivations.

The indicated above model of analysis (emotion and motivation) may be useful in studies of martial arts' tourism and in the development of this variety of tourism.

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Bodźce motywacyjne animatorów i rodzaje procesów psychicznych uczestników podczas zorganizowanych zajęć

Słowa kluczowe: animacja, animator, bodźce motywacyjne, rodzaje procesów psychicznych, uczestnicy zajęć z animatorami

Abstrakt

Perspektywę teoretyczną stanowi w pracy teoria rekreacji i psychologii turystyki. Według badań z dziedziny psychologii, nie ma wątpliwości, że droga do uzyskania ważnych i trwałych dokonań lub zdobywania nowej wiedzy może wywierać presję. Jest to oczywiste, tym bardziej, gdy mówimy o wczasowiczach, turystach, gościach hotelowych itp. Nie można zmusić ich do udziału w danym rodzaju zajęcia/występu/przedstawienia lub okazaniu zainteresowania jakimś działaniem, jeśli nie są

chętni do uczestnictwa. Do stworzenia pozytywnego nastawienia do aktywności najważniejsza jest zachęta, a nie pozycja „administratora” woli czy chęci innych. Turysta szuka szczęścia, przyjemności, nowych interesujących doświadczeń, zajęć grupowych, radości podczas aktywności fizycznej, nowych odkryć, zdobywania lub doświadczania nowych umiejętności, poczucia, że wnoszą one coś nowego, a także samoświadomości oraz samozadowolenia, a nie stresu, poczucia niższości, czy tortury lub cierpienia.

Problem. Jest to konceptualizacja projektu przedstawiona przez pierwszego z autorów dotycząca animatora, jako czynnika motywującego. Schematy procesów psychicznych opisanych powyżej oraz wpływ animatora można rozumieć, jako powszechnie przyjęty zbiór uogólnionych doświadczeń. Każdy opisany wzór zachowań, mniej lub bardziej, przeszedł redukcję ze względu na jego ogromną skalę. Jednakże uważny czytelnik znajdzie wiele sugestii do zastosowania w rzeczywistych sytuacjach, przenosząc opisane metody do bardzo często nieplanowanych lub spontanicznych sytuacji w pracy animatora i odnajdzie inspirację dla samodoskonalenia. Autorzy pracy pragną podkreślić znaczenie bycia dobrze przygotowanym przez animatorów przy zastosowaniu którejkolwiek z zachęt motywacyjnych.

Metoda. Długotrwała obserwacja uczestnicząca, interpretacyjne studium przypadków oraz prezentacja własnych wniosków. Wyniki i wnioski. Jeżeli animator jest niewystarczająco lub niewłaściwie przygotowany do swojej roli, oznacza to brak zainteresowania uczestnictwem w zajęciach. Jest wówczas nieskuteczny w pozyskiwaniu uwagi, zarządzaniu, ani zachęcaniu do współpracy, nie jest w stanie inspirować gości do angażowania się w działania rekreacyjne. Zajęcia, które są wielokrotnie organizowane dużym nakładem kosztów przez hotele, uzdrowiska, ośrodki rekreacyjne, nie są skuteczne, ponieważ brakuje im zainteresowania ze strony gości.