

REDACCIÓN DE INVESTIGACIÓN Y TFG

**Realities as fantasies: is animation more effective than
live action promoting tourism?**

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**Facultad de Bellas Artes de San Carlos
Grado en Bellas Artes
Curso 2013-2014**



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RESUMEN

La animación está presente en gran parte de la publicidad actual pero hay un campo en el que sorprendentemente no ha aún sido muy usada; la promoción turística. Este trabajo pretende investigar y entender el funcionamiento de la publicidad turística intentado ver qué papel podría tener la animación en ella, e intentar evaluar si sería una buena opción frente a los anuncios de imagen real.

Esta búsqueda iba unida al desarrollo del Trabajo Final de Grado del alumno, un corto de animación que en sus inicios iba destinado a ser un video promocional de “Las Lagunas de Ruidera” (Castilla-La Mancha). Además al alumno le movía el interés por saber más sobre el campo de la publicidad unida a la animación, sector donde le gustaría enfocar su carrera profesional.

Se usaron una serie de textos académicos para entender el funcionamiento de este tipo específico de publicidad, aprendiendo su teoría, analizando sus características y contrastando la publicidad impresa y la audiovisual. Con lo aprendido se analizó un ejemplo de publicidad turística de imagen real. Tras hablar brevemente del papel de la animación a lo largo de la historia, se analizaron dos anuncios turísticos en los que se había usado esta técnica, evaluando su importancia para posteriormente discutir por qué podría ser una mejor acción que la imagen real.

Los resultados del estudio concluyeron que la animación es una buena opción para anunciar un destino turístico pero buscando enviar un tipo de mensaje distinto a los anuncios que usan imágenes reales del lugar en cuestión, como la esencia y alma del sitio en cuestión.

ABSTRACT

Animation is nowadays very present in advertising, but surprisingly not as much when promoting tourism. This dissertation tries to investigate and understand how tourism advertising works discussing if animation could be more effective than live action.

This research was linked to the student's graduation film that started being a promotional video of "Las Lagunas de Ruidera", a natural area in Spain. There was also the interest of knowing how advertising and animation work together, being this a sector of interest to work professionally.

Academical texts were used to understand the functioning of this specific type of advertising,

investigating theories, analysing codes and conventions and contrasting print and moving image. An example of a live action was then analysed using what had been learnt. After talking briefly about the role of animation in advertising history, two commercials that used this technique were discussed, evaluating their importance to decide why animation was a better choice than live action.

The results of the dissertation concluded that animation could be an effective way to promote a geographical area but sending through a different message that the ones live action adverts do, like the essence or soul of the place.

Realities as fantasies: is animation more effective than live action promoting tourism?

1. Introduction

“Advertising has the potential to affect a large number of people simultaneously with a single message” (relating to tourism in the book “Tourism, Principles and practice” (Gilbert, 2005, 999)).

This single message can be conveyed in a wide variety of ways in order to get its maximum effect. One of these ways is the use of animation, scarcely used technique in tourism advertising but with many possibilities and great power.

In this dissertation I will evaluate whether animation can be as effective as live action in tourism advertising exploring the way this type of promotion works, analysing case studies that use animation and others that do not; finally linking all to my graduation film (an advert of a zone in Spain) and reaching a final conclusion. The dissertation is divided in 8 chapters including the present introduction. It is basically divided in 4 sections that lead to a final conclusion that answers the question proposed and finally the bibliography used and an appendix of images that help illustrate claims made along the writing .

Chapter 2 is the Literature Review and it mentions what has been written about the topic the dissertation is on, stating the bibliography used, its relevance and importance. Then in the following chapter 3 an overall view of the functioning of advertising in tourism is given, explaining theories and codes and conventions using various examples to illustrate them. There is also a contrast done between print and moving image advertising, with an analysis of an example of the latter, to discuss which one of them can be more effective. This first case study is a successful advert done in Spain in 2009 called Andalucía te quiere, chosen because it is an excellent example of a moving image advert done with live footage, and it is explained why it was so effective. In chapter 4, animation in advertising is briefly explained, using two case studies of tourism advertising to illustrate how they can be as effective as live action, addressing the question proposed. The first of these two case studies is a successful advert also done in Spain in 2004 called Descubre el Espíritu de Don Quijote, which is good example of animation used to promote a zone. The second case study is a series of adverts done by Raimund Krumme in 2005 to advertise Hilton Hotels called Hilton journeys. One of these adverts called “Travel should

feed you soul” is briefly analysed. These adverts help to argue how a tourism advert with no relation to real footage can be effective as well. Then the question of why animation can be better than live action is evaluated with the aid of the case studies mentioned before, comparing and contrasting positive and negative aspects of both of them. Chapter 5 takes all of the knowledge gained throughout the dissertation to talk about my own graduation film. It is assessed in relation to theories, conventions, etc, in order to find how my production will work.

2. Literature review and Methodology

In order to find answers to the question of the dissertation, I looked for texts that talked about the topic of animation in tourism advertising. In this research I discovered that animation advertising is under researched and even more when aimed at tourism. I worked with texts to understand the basics and theories of tourism and its promotion and others that analysed similar topics as mine and case studies.

The main text used to understand how advertising in tourism works was Marketing Tourism Products and in particular the chapter on tourism promotion written by A.V. Seaton. This book gives a clear explanation of the theories behind promoting a geographical area although it hardly mentions animation. Other texts were also used to extend tourism and advertising studies like the the article on promotion by David Gilbert in *Tourism, Principles and Practice*”, one on Music in Advertising: An Analytic Paradigm by David Huron or Film and TV graphics by the animator John Halas.

I also worked with an article from a marketing magazine that talked about how not to follow the codes and conventions of tourism advertising (*Publicitar Destinos Turísticos sin caer en los tópicos*) and Vivian Shobchack’s essay *The line and the Animorph* or ‘Travel Is More than Just A to B’. Both texts illustrate their claims with case studies which I will analyse further on. In addition other texts were used like animation books, exhibition brochures, videos or academical essays, all stated in the bibliography. An appendix of images was also used to help illustrate some of the points made along the dissertation.

The methodology I will follow throughout the dissertation will be first to understand how tourism in advertising works, codes and conventions, theories and data. All of these will then be applied to the analysis of the different case studies to try and finally come to a solution to the

question proposed “is animation more effective than live action in promoting tourism?”.

3. Advertising in tourism

3.1. How advertising in tourism works



Figure 1. *Eurostar* advert 2010

In advertising, and for tourism, which is the focus of my dissertation, the most important thing “is knowing what you want to say and to whom” (Seaton, 1996: 193), in other words, stating the message that the product or place wants to send through and the target audience. For example a summer vacation full of exciting adventures for all of the family in a natural resort or a cheap flight to London aimed at an adult audience. Eurostar created a series of print advertisements in 2010 that showed a 70’s picture of a tourist in London (see Figure 1). Each one had as a slogan asking: “When was the last time you visited London?”, stating that the capital city is a place to revisit and appealing to people over their 40’s who may have similar vintage photographs as the one in the advert.

Awareness is another very important factor in advertising for tourism, like Russel H. Colley’s “DAGMAR (Defining Advertising Goals for Measured Advertising Results) model” (2005, 999) states, there are a series of steps that the audience goes through (“unawareness, awareness, comprehension, conviction, action/inaction” (2005, 999)), when seeing an advert. This meaning that the first step when advertising a place is to gain people’s recognition of it for being able later to show what it wants to offer or sell.

Advertising in tourism can have different uses or goals apart from creating product awareness. These include, for example, “influencing destination image, providing information, overcoming negative attitudes (or) reaching new target audiences (...)” (1996,187). Some of these I will discuss further on in the text and analyse how they apply to different advertisements.

A successful tourism campaign can help, for example, to overcome negative attitudes that places may have gained after a terrorist attack, a natural disaster or “reassure people after a health scare at a destination” (1996, 187). A clear example is the New York City Dream adverts, done shortly after the 9/11 tragedy to bring people back to the Big Apple. They were 9 adverts starring celebrities like Woody Allen,



Figure 2. *New York City Dream* advert (2001)

Robert de Niro or Christopher Walken; each one portraying an aspect of the city and stating: “Everyone has a New York dream, come find yours”. Frank Sinatra’s *New York, New York* song, a city icon, is in all of them leading to a final image of Rudy Giuliani, mayor at the time, saying “The New York Miracle. Be a part of it”. (See Figure 2).

As Seaton states, “an advert should not describe a product but project it empathically in terms of the audience’s self-interest” (1996, 194), this meaning that in order to sell a product or place effectively, the viewer has to feel addressed. This personal address is commonly used in advertising, using the second person “you” to appeal directly to the audience for instance by the use of voice over narration.

Another important factor in advertising is the use of music. According to Huron there are “six basic ways (...) in which music can contribute to an effective broadcast advertisement” (Huron, 1989, 557-574). I will identify further on in which of these ways music was used in my case studies, as it has an important role in all of them.

One of these ways is memorability as “association of music with the identity of a certain product may substantially aid product recall” (1989, 557-574). We remember most adverts thanks to their songs or vice versa, an example could be McDonald’s adverts with the slogan: “I’m lovin’ it”, taken from Justin Timberlake’s song with the same name (Billboard), the sound of this characteristic jingle relates the audience directly to this american fast food company.

3.2. Codes and conventions of tourism adverts

When talking about tourism advertising, there are many aspects that most of them have in common, symbols and techniques frequently used to generate “desire for the product (and) making people want to come to a destination” (1996, 193).

One of these codes and conventions is the use of sunny environments and images of good weather. According to Seaton this is due to human’s “natural desire for sun and warmth, in fine and pleasurable weather” (1996, 193). This is also linked to the fact that a big portion of travel occurs during summer, when people look for a warm place where they can relax. This explains the recurrence of images of white sand beaches and blue seas are the most appealing.

Moreover, it is also argued that “the use of sunny landscapes and

seascapes for travel publicity is obvious in its appeal to all, rich and poor” (193). This being another reason to explain the typical symbol of good weather, sun and beaches as they appeal to a very broad target audience.

According to Seaton, one of the main traveling purposes is to look for something different from what we have at home. He quotes it from the academic of tourism Jost Krippendorf as a “counter-image of everyday life” (1996,194). This means that it does not make much sense to advertise a beach resort vacation to people living in the Caribbean or a week-end skiing to people living in the Alps. The place advertised has to be exotic and different in order to be most attractive and move people to go and visit it.

A technique that is also present in many tourism advertisements is the known as ‘Slice of Life’ which “offers a mini drama, involving fictitious but realistic characters, experiencing a product’s uses/benefits” (1996, 195). This technique tries to give a personal point of view to the advert in order to make the viewer engaged and make him or her feel as if being ‘inside’ the place already.

Having explained these techniques and symbols I will later on examine how often they appear in the case studies and my graduation film, and to what extent they do so. Now I will examine what type of advert is better for tourism, print or moving image.

3.3. Print vs Moving image

When talking about the media where tourism adverts may be shown, there are many possible places like radio, internet, billboards, press or television. I will focus on the latter two as each one is linked directly to a type of advert (print and moving image) enabling me to understand which type is more effective when advertising tourism.

An important aspect of advertising is its reach or coverage: “the total percentage of people in a target audience who see or hear an advert at least once over a period” (1996,188). This is linked to the access that people have to the media where adverts are shown.

Taking as an example percentages from Spain in 2010, 99,3 % had at least one television at home (Fernandez, 2013, 23) against 78,1%

that read newspapers and 48,9 % that read magazines (Gerardo, 2010, 7). This data indicates that live action adverts in Spain will have a bigger reach as more people have televisions, this fact can be surely applied to most of the rest of the world.

Talking about target audiences, press is said to have a “precise segmentation” (1996, 192) while television applies to “mass audiences (and) limited segmentation” (1996, 192). Print adverts can address directly a type of target audience like for example an advert of a hotel in a travel magazine, being more effective than live action in this case. On the other hand, the fact that television targets more people with no ‘filter’ although negative can also be positive as it can succeed in “reaching new target audiences”(1996,187), one of the uses of tourism advertising mentioned before.

Another advantage of television over press adverts is its bigger impact, this can be explained as “the effect of communication is more lasting and efficient when more than one of the senses are employed” (Halas, 1967, 90-93). This means that the presence of image, motion and sound in moving image adverts is what differs them from print (only image) and it makes them more effective when advertising.

Having discussed these few important aspects, it can be said that moving image tourism adverts tend to be more effective than print adverts in things like their reach and wide target audience. This is the reason why I will now analyse and evaluate a successful moving image tourism advertisement.

3.4. Discussion and evaluation of a successful live action advert: *Andalucía te quiere*

This advert was done in 2009 using moving image and live footage, and, although following many of the codes and conventions of tourism commercials mentioned before, had a great success. It was made to promote Andalusia, a region in the south of Spain quite well known around the world. The advert was actually a sequel of a previous very successful one with the same slogan: *Andalucía te quiere* (Andalusia loves you) created in 2004. The most recent advert was 3 minutes long with other five 30 second versions focusing on different facets that Andalusia has to offer like golf resorts, transport or beaches.

Foreign tourism is a very important income in Andalusia’s economy,



Figure 3. *Andalucía te quiere* advert (2009)

having for example 8,5 million foreign tourists in 2011 (Consejería de Turismo y Comercio, 2011) . These tourists come mainly from United Kingdom and Germany and lately Belgium (2011). This importance of foreign tourism explains the advert being targeted partly at them, as it focusses on showing the sun and good weather, a “counter-image of everyday life” (1996,194) in their countries of origin while not appealing as much to Spaniards. Moreover, other things that appeal to foreigners are emphasized like images of airplanes and trains that will take them to Andalusia.

The advertisement is basically composed of of a series of beautiful, exotic and colourful images of Andalusia, edited so that they tend to follow one after the other. For example, at the start everything is black and a door is opened, letting light in (See figure 3); the next shot shows this light as the sun rises and lights up the islamic palace of Alhambra in Granada.

The video shows different aspects that this zone has to offer focusing mainly on its various beaches and good weather, culture, golf, etc. The sun is one of the typical symbols mentioned before and it is present in the advert due to “our natural desire for sun and warmth, in fine and pleasurable weather” (1996, 193). Nevertheless, the advert does try to escape from the stereotypical images that relate to Andalusia like those of flamenco dancers, giving it a rather actual and modern look, just mentioning this traditional art in a subtle way with a woman dancing wearing a shall.

The personal address technique mentioned before is used throughout the advert. The video is directed at ‘us’, with its slogan saying “Andalucía te quiere” (Andalusia loves you) and with both a narration of a personified Andalusia and the lyrics of the song of the advert.

The tune used is a version of the well-known song Can’t take my eyes off you by Bob Crewe and Bob Gaudio, originally sang by Frankie Valli in 1967 (Frankie Valli) and later by countless other singers. In this case, it is the andalusian artist Alba Molina who sings an exquisite flamenco-like cover of it that brings the images to life, showing the real soul of Andalusia. The so-called by David Huron “lyrical language” (1989, 557-574) technique is employed as we hear the lyrics saying things like “Te quiero mucho / y pido sin cesar que no me dejes” (I love you very much and ask constantly for you not to leave me”). This technique states that “vocal music permits the conveyance of a verbal message in a non spoken way” (1989, 557-574), this is clear as lyrics address the viewers directly, making them feel loved, highlighting the advert’s direct appeal intention.

In this case, the election of live action was a right choice as it wanted to portray Andalusia's beauty by showing an extensive selection of real images. The election of the song was one of its most appealing factors, as it is what makes the advert stand out from the rest no matter the typical symbols of tourism advertising it may employ.



Figure 4. *Orangina* (2008) and *Chipotle* (2011) adverts

4.Animation in advertising

As mentioned before in the Literature Review, not much has been written on animation in advertising and less in tourism advertising. Nevertheless, it is evident that animation has a vital part in today's advertising although "it wasn't until the 1940's that someone realized the amazing potential of art and animation within the advertising world" (Vicent, 2011,1).

Nowadays, animation can be seen in most advertisements, from CGI to create anthropomorphic animals like in the polemic Orangina advert of 2008 to Johnny Kelly's stop motion video to advertise Chipotle and promote sustainable farming in 2011 (See Figure 4). As animation in advertising as a whole and its history is not the main point of this dissertation, I will not extend this part, although it is clear that it is a much wider and interesting topic than what I just point out here.

In the case of tourism advertising, the technique that uses animation is the so-called 'Burlesque and Fantasy' technique which "relies on larger than life exaggeration achieved through animation" (1996, 194). It is when advertising goes one step further to try and show the essence of a destination with more than the support of real live footage. I will now analyse two tourism adverts that used animation to evaluate if it can be as or more effective than live action in promoting a geographical area.

4.1. Investigation and analysis of animation advertisement *Descubre el Espíritu de Don Quijote.*

In contrast to Andalusia's advert using photographic film images from the real world, in 2004 a series of 30 second adverts were created to promote a different, less famous zone in Spain: Castilla-La Mancha. Its creativity and originality using 3D animation with real images rendered to be close to reality made it stand out from the rest.



Figure 5. *Descubre el espíritu de Don Quijote* advert (2004)

In 2004 Castilla La-Mancha was least popular region for tourism in Spain, (“la Comunidad peor considerada como destino turístico” (Reyes, 2006, 43)). Its tourism levels were poor and getting lower so a renovation of its image had to be done to overcome its negative attitudes, one of the uses of advertising discussed before.

A campaign was created centered on the literary figure of Don Quixote from the book by Miguel de Cervantes written in 1605 (The Ingenious Gentleman Don Quixote of La Mancha) , a clear icon that is instantly related to Castilla-La Mancha, where his delirious adventures took place. The perception of the protagonist of the often called “best novel of all times” (Burt, 2004) was out-of-date, as was the zone itself. A clever two step campaign was created first focussing on this well-known character (taking advantage of his IV centenary) and once capturing the viewers’ attention, the place itself was sold as a tourist attraction: the aim being creating awareness, as discussed before. I will now analyse one of these 30 second adverts and evaluate to what extent the campaign succeeded in advertising a touristic advert using animation with the burlesque and fantasy technique portraying a distinct regional image

The advert itself takes place in a surreal world between reality and fantasy, where modified photographs of the region create at the end a complex collage of Don Quixote’s face using trees like a beard or a dome as his helmet, for example. (See figure 5).

The first image that appears is one of the windmills that Don Quixote fights confusing them with giants, an evident icon of Castilla-La Mancha that immediately relates the viewer to it. Then a series of transfor-

med and kaleidoscopic images appear showing the region's culture, history, nature and transport. Photos converted into three dimensional objects vary appearing to belong to another world.. For example there is a complex three dimensional construction that turns around and folds itself which actually is created from a segment of the facade of the cathedral in Cuenca (a city in Castilla La-Mancha). It looks familiar but it isn't just the monument itself, it goes beyond that, turning it into a fantasy superstructure.

The advert has a fast rhythm with rapid transitions that keep the viewer interested waiting to see what exciting image will come next, as all of them are so different. Besides, the pace is slowed down using slow motion in places where the viewer should pay more attention at certain buildings or give importance to the fast trains that cross this land and link it to all of Spain, an important tourist factor.

We are taken through this beautiful and dream-like world in which music has, once again, a vital role. The tune, an adaptation of a classical music from medieval times, ties "together a sequence of visual images and/or a series of dramatic episodes" (1989, 557-574): the 'continuity technique' explained by Huron. The music, apart from joining the advert together, has a mysterious and magical mood that draws the viewer into it. Furthermore, it has no lyrics, thus appealing to a broader non-Spanish audience.

There is something in this world created between reality and fantasy, like Don Quixote's adventures, that leaves the viewer. The need to fully recognize those images that seem familiar will move the viewer to want to see this exciting advert again. Furthermore this impulse would hopefully move them to visit this place and discover it by themselves, effectively achieving the advert's purpose.

The advert was very successful and was almost immediately effective, reaching half of its objectives in half of the time of what was expected, ("en cuatro meses se alcanzó el 50% de los objetivos (...) fijados para dos años" (2006, 46)).

Its reputation also changed, increasing its appeal to the level of other important regions, ("valoración similar a la de Baleares, Canaria, Asturias, Valencia o Cataluña" (2006, 46)) highlighting how successful the advert and campaign were in overcoming the negative attitudes present before.

This success given the fact that it was mainly done using animation and not real live images makes it evident that animation is a right choi-

ce when advertising a geographical zone. Rather than showing shots of the cities and landscape, it offered a general view of the region and what it has to offer, showing its essence, allowing the viewer go and see what this place is like.

4.2. Evaluation and explanation of animation advertisements Hilton Journeys

In 2005, the hotel chain Hilton produced a series of short and interesting adverts with the use of animation to advertise traveling and in doing so convincing people to stay at their hotels. The German animator Raimund Krumme was chosen to do these adverts. He is an artist so unique in style that “with few graphic means and an exact choreography (...), defines spaces, forms characters and develops scenes” (2009, 5) as André Eckhardt says in his foreword in the brochure an exhibition of the artist’s work.

These series of short commercials don’t advertise a geographical area but promote traveling. They basically focus on showing with very ‘simple’ animation what travel is about, linking it to Hilton hotels, dotted all over the world.

The adverts have as a basis a line from A to B and a simple coloured background. This continuous line then starts to morph into different shapes related with traveling aspects an interesting and lively way, what Vivian Shobchack calls an “adventure in figuration” (2008, 254) in her essay *The line and the Animorph or ‘Travel Is More than Just A to B’*.

Each advert focusses on an aspect in the format “Travel should...”, like “Travel should feed your soul” (see figure 6). In this version it all starts with a line that moves from “A” to “B” on an orange background. This continuous line then transforms from a waiter to an oriental dragon, then to chillies, an ice cream and back to the waiter. After this, three separate sentences appear one after the other: “Travel is more than just A to B”, “Travel should feed your soul” and “Travel should take you places” with Hilton’s logo.

Krumme created a beautiful, playful and dynamic animation that happens over a very short time span, engaging the viewer who finally discovers that it advertises the famous hotel chain. It does not follow any of the conventions mentioned before of tourism advertising in this fictitious world created by Krumme. There is no real live action footage of the hotels, its facilities or the places where they are found, but it is

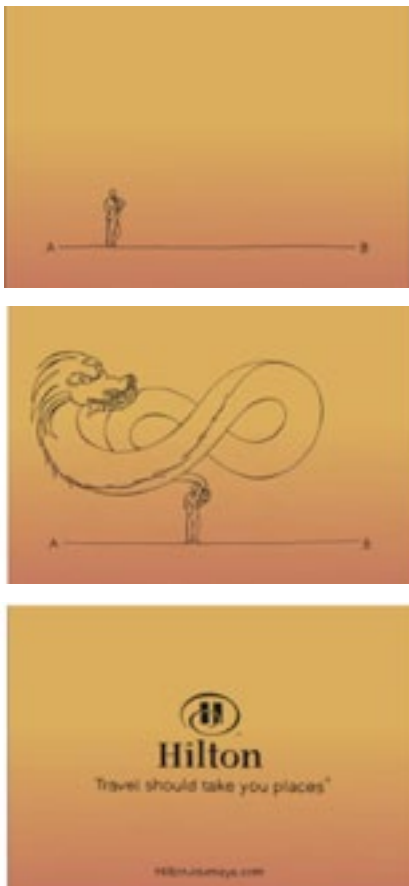


Figure 6. *Travel should feed your soul* advert (2005)

still interesting and attractive.

The message chosen to be sent through wasn't that of showing the actual place but "sell the pleasurable ends of travel" (2008, 254). The use of the expression "from A to B" was used in a clever way to create the animation and link it directly to the slogan, creating a simple and effective advertisement. It is a clear example of the use of the 'burlesque and fantasy' technique discussed before as it succeeds in its aim in a clever way and without the use of live footage, just using simple linear animation.

4.3. Why animation instead of live action?

Having analysed both adverts using animation to promote a touristic product, I will now discuss why animation can be a better choice than live action in doing so.

The main difference between animation and real image is the fact that animation can create a completely different world. John Halas explains it saying that "the live action film tends to represent the physical eye, while animation represents the mind's eye" (1967, 90-93), applied to tourism, this means that animation can show a place in a wide variety of ways while live action can only show reality as it is. For example, the "Quixote" advert was able to create a surrealist and oneiric world thanks to the use of CGI animation. The monuments and landscapes it shows may not have been overly exciting but the use of animation turned them into interesting and vivid structures.

This giving of life or 'soul' is also an important factor of animation over live action. A clear example is how in Raimund Krumme's animation for the Hilton, the fact of giving life and soul to an element as simple as a line makes it an exciting advert. That continuous transformation of the line keeps the audience engaged all throughout the advert, waiting to see what will come next.

On the other hand, live action has positive aspects over animation that can explain the absence of animation in tourism adverts. Live action shows how a place truly is, in the case of advertising a place this is important as the viewer wants to see the product advertised in order to go and visit it. Animation with no relation to reality can't show a place better than photographic images, that is why other messages have to be looked for to move people to visit the place without really seeing how it looks.

The message they have to send has to talk more about the essence of the place and although it's fictitious, it has to be effective in achieving the campaign's discussed goals like overcoming negative attitudes or gaining awareness.

5. Assess how my advert works with some of the criteria used.

After analysing how advertising in tourism works and assessing the differences between the use of live action or animation, I will talk about my graduation film. I am going to do a promotional video/advert for 'Las Lagunas de Ruidera', a natural park in the centre of Spain. My aim with this production is to create awareness of this beautiful place that few people know about in Spain, and even less around the globe. What motivates me to do it is the fact that I have spent most of my summers in this amazing place, and I feel people should know it and get to love it as much as I do.

The story behind the advert is a simple journey of a little boy (me) around this place, discovering its different aspects as he grows gradually into an old man. Along this path he encounters photographs that symbolise his memories and experiences in this place. Using the 'slice of life' theory creating "a mini drama, involving fictitious but realistic characters, experiencing a product's uses/benefits" (1996, 195) I will try to make the viewers feel as if they are really in this place from my personal point of view.

Relating to the theories of tourism adverts mentioned so far, my advert tries to gain awareness and change the image people may have of the place, reaching new target audiences. It will have some of the aesthetics of tourism adverts like warmth and good weather or beautiful landscapes to "evoke desire for the place" (1996, 193) but shown with a personal, fictitious and magical point of view. Music will also have an important part, with a joyful and upbeat song which I am still working on as well as diegetic sounds of the environment like water to make the place believable and come to life. On the other hand, the main convention I am avoiding is the use of real footage of the place, making my own simplified interpretation of it. I will do so with stop motion, as this technique will enable me to create a whole environment and my character will physically be in this place, making it again more believable.

I chose to do this advertisement using animation because I thought that it could enable me to portray this place in a different and attractive

way. I now understand that animation can be as effective as live action in advertising a zone but in a different way and sending through a different message. In my case, real footage would show the place truly as it is but I feel it would be more interesting to show the audience that 'Las Lagunas de Ruidera' is an exciting place "where memories are made" (the slogan), encouraging them to visit it and create their own memories.

6. Conclusion

One of the main reasons that moved me to write this dissertation was its link to my graduation film. My proposal, described in the previous chapter, is to create a tourism advert using animation. Having researched, I could see that this type of advertising is unique and so I wanted to learn if it could be as effective as the use of live action assigning my advert a place in the animation world.

Throughout this dissertation I have tried to first understand the way tourism advertising works, learning its theories and analysing a similar example. Then I moved into animation, using the two best examples I could find that advertised a tourist product without showing real footage of the place to try and see if they were as effective as those using live action and then learning how they managed to do so.

I realised that animation is not able to portray settings of a touristic attraction better than live action in terms of showing truly how the place is in reality. Nevertheless the use of animation can be as effective or more but trying to show something different than the place itself, focusing instead on selling its essence or soul.

Furthermore, animation has endless creative possibilities that live action doesn't have. Animation can create surreal and fantastic worlds never seen before from simple lines like Krumme's adverts or complex universes like Quixote's one. This great quality in my opinion should be exploited to create tourism advertisements. I see it as a way forward in tourism advertising, changing people's opinions of places or making them learn of the existence of lesser known regions. I can be certain I have made the right choice using animation for my graduation tourism advert.

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Andalucía te quiere

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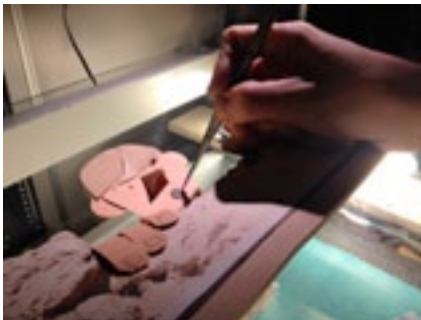
New York City Dream

<http://www.youtube.com/watch?v=NzLvE3TV1E4>

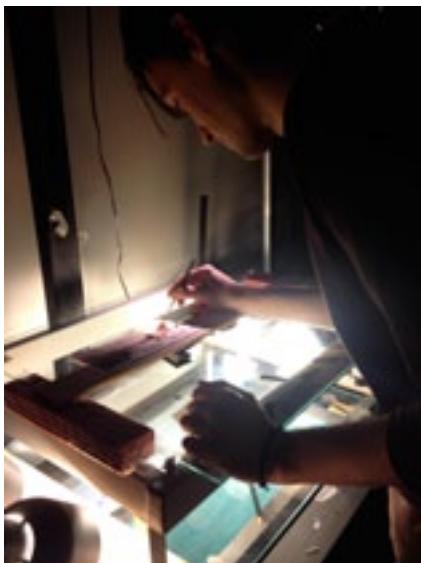
DESARROLLO DEL TFG

Mi Trabajo Final de Grado ha sido desarrollado en la universidad londinense de Middlesex, al encontrarme allí este curso pasado con una beca Erasmus, uniéndome al tercer y final año de la carrera de animación. Como parte del último año se nos requería hacer un cortometraje de tres minutos con total libertad tanto temática como técnica, aprovechando esta oportunidad para poder desarrollar el Trabajo Final de Grado. Además debíamos hacer una redacción de investigación relacionada con nuestro trabajo de 5500 palabras.

Teniendo tal libertad, quise buscar un tema personal que me motivase a trabajar en él y que fuese un buen resumen de lo aprendido en cuatro años de carrera en la Universidad Politécnica de Valencia. Buscando en mis recuerdos encontré mis veraneos, que en su mayoría han sido en Las Lagunas de Ruidera (Castilla-La Mancha); paraje natural del que conservo muy buenas memorias.



La idea original consistía en hacer un anuncio o video promocional para incrementar el turismo de esta zona y que más gente lo conociese; idea que fue derivando, al pedirme los profesores algo más personal. Así quise hacer una historia simple autobiográfica en la que, a partir de una fotografía, conocemos a un personaje que desde niño recorre este paraje natural a la vez que va creciendo. Acaba con él ya anciano junto a su nieto, mirando a la lejanía recordando todo lo pasado y enviando un mensaje sobre el ciclo de la vida y las memorias creadas en este lugar.



Proceso de animación

En cuanto a la técnica, desde un principio quise usar la de stop motion ya que anteriormente la había trabajado y me sentía cómodo con ella. Mi idea era construir una gran laguna por donde pasase el niño en sus distintas edades, creada esta a partir de distintos materiales y usando fotografías de la vegetación del lugar para crear un ambiente similar. Los personajes serían tridimensionales compuestos por un esqueleto interno recubierto de algún material blando como silicona o plastilina. Rápidamente me di cuenta de que todo este proceso era demasiado de abarcar para una sola persona ya que el tiempo se me iba echando encima y no tenía nada animado.

Fue entonces cuando di un giro a mi trabajo conservando la historia pero cambiando completamente el medio. Rescaté la técnica de los recortables, que había usado en un corto el año pasado, ya que el resultado fue satisfactorio y la estética muy atractiva. Así me dispuse



Imagen del multiplano y el resultado bajo cámara

a crear el corto usando la técnica del multiplano, con personajes de cartulina y fondos a partir de fotografías del lugar. Este multiplano consistía en dos o tres niveles de cristal separados equitativamente sobre los cuales podría animar creando profundidad.

El proceso fue largo ya que la preparación de cada escena debía ser pensada con mucho detalle. Esta preparación incluía crear los perso-



En esta escena se pueden apreciar los tres niveles del multiplano:
pato volando, niño en la canoa y los peces bajo el agua

najes y fondos, colocar las luces para que no reflejasen en los cristales del multiplano y limpiar estos de polvo. El proceso de animación en sí no era tan largo ya que es su mayoría hice escenas de pocos segundos que se podían repetir fácilmente si hubiese algún error.

El corto no tuvo mucha post-producción ya que la mayoría es tal y como se grabó bajo cámara. Sí que tiene algunos efectos que creí serían mejor hacer a posteriori como las burbujas del agua o espuma de la cascada; además de igualar los tonos de todas las escenas para que hubiese unidad entre todas ellas. La música es original y



Otras escenas del corto

fue creada por un estudiante de música de la universidad a modo de colaboración ya que él necesitaba crear canciones como trabajo final de su carrera. Creo que supo crear una melodía que acompaña perfectamente a la animación, haciéndola muy emotiva.

Además de la realización del corto, la universidad nos pidió hacer una serie de cosas que sirviesen como promoción de nuestro trabajo orientadas a facilitar la búsqueda de empleo. Entre estas se encontraban un blog donde fuimos documentando todo el proceso de trabajo del corto (carlosbentabolamador.tumblr.com), tarjetas de visita, postales, una web propia (mrbentabol.tumblr.com), showreel y un portfolio. Parte de este trabajo iba destinado a un exposición grupal que tuvimos en un local de Londres, donde podíamos enseñar nuestro trabajo y el corto era proyectado.

Concluyendo, estoy muy satisfecho con el trabajo que he realizado en mi estancia Erasmus como TFG. Al ir estaba inseguro al ser solo un principiante en el campo de la animación, pero el estar allí y poder desarrollar un trabajo personal durante todo el año me ha servido para crecer como “artista” y ver hasta donde puedo llegar trabajando duro; esto se plasma creo en el corto que he realizado.



Tarjeta de visita (anverso y reverso)



Portada del portfolio



Espacio expositivo en el show de Middlesex University



Postal (anverso y reverso)

