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NOVI METODOLOŠKI PRISTUP LOCIRANJU USP-A U PROMOTIVNIM VIDEIMA OTOKA: SLUČAJ HRVATSKIH OTOKA

A NEW METHODOLOGICAL APPROACH TO LOCATING USP IN PROMOTIONAL VIDEOS OF ISLANDS: THE CASE OF THE CROATIAN ISLANDS

SAŽETAK: Vizualni prikazi lokacija, ljudi i prizora među najučinkovitijim su načinima privlačenja pozornosti potencijalnih ciljnih publika u turističkom oglašavanju i promotivnim videima destinacija. Međutim, čini se da su istraživanja i analize vizualnih prikaza koje se odnose na turizam bile vrlo oskudne. Značajna bi početna točka mogla biti analiza stajališta marketera izražen izgradnjom USP-a (jedinственe prodajne ponude) destinacije i njezinog vizualnog prikaza. Izgradnja USP-a naročito je važna u slučajevima destinacija čija je percepcija da su slične ili koje su smještene na istom geografskom području i bore se za istu ciljnu publiku, kao što je publika otoka u istom području. U ovome istraživanju koristili smo alate semiotičke analize koje smo razvili za proučavanje službenih videa hrvatskih otoka koji se prikazuju na YouTube-u te smo ispitali različite narative kojima se stvarao njihov USP. Metoda koju smo koristili za analizu sastojala se od izoliranja i svrstavanja kadrova videa u konkretne teme kako bi se locirao USP (ili njegova odsutnost) u svakom videu. Rezultati ukazuju da, iako ne postoji jasan USP za pojedinačne hrvatske otoke, postoji pokušaj da se hrvatski otoci kao cjelina diferenciraju kao jedinstveni doživljaj za posebnu ciljnu publiku. Taj se doživljaj prikazuje različito od tradicionalnog proizvoda „mora i sunca“.

KLJUČNE RIJEČI: hrvatski otoci, destinacijski USP, turistički marketing, vizualna semiotička analiza, turističko oglašavanje

ABSTRACT: In tourism advertisements and promotional videos of destinations, visual representations of sites, people, and scenery are among the most effective ways to draw the attention of a potential target audience. However, it seems that there has been very little research analysis of visual representations related to tourism. A significant starting point could be an analysis of the marketer's point of view as expressed through the building of a destination's unique selling proposition (USP) and its marketing visual representations. Dealing with a destination's USP is very important in the case of destinations that are perceived as being similar to each other or located in the same geographical area and competing for the same target audience, such as a group of islands located in the same area. In this study we used visual semiotic analysis tools that we developed in order to study official YouTube videos of the Croatian islands and to examine the various narratives used to create their USPs. The method of analyzing promotional videos by isolating and grouping the video frames into concrete themes was used in order to locate the USP (or lack thereof) in each video. Our findings suggest that even though there is not a clear USP for each one of the Croatian islands, there is an attempt to differentiate the whole of the Croatian islands as a unique experience for a specific target audience. This experience is characterized differently from the common 'sea and sun' traditional product.

KEY WORDS: Croatian islands, destination's USP, tourism marketing, visual semiotic analysis, tourism advertising

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1. UVOD

U potrošnjom poticanom društvu turističke destinacije nude usluge i doživljaje koji se prodaju na tržištu kao proizvodi spremni za konzumaciju. U tom smislu, ne postoji razlika između marketinga jedne destinacije ili cijele zemlje; destinacija je područje koje se asocira s određenim aktivnostima i obilježjima, ali isto tako i sa samim subjektom (Hopkins, 1998). Promotori turizma nastoje istaći i brendirati destinaciju kako bi postala primamljivo mjesto za potencijalne ciljne publike. Marketinška strategija i izgradnja marke za skupinu otoka ne bi se trebala razlikovati od marketinga bilo koje druge destinacije; ali čini se da se otoci na Mediteranu često percipiraju kao homogene destinacije koje nude samo aktivnosti vezane uz more i sunce (Dodds i Kelman, 2008). Ipak, zadnjih godina neki promotori otoka pokušavaju smanjiti usmjerenost na aktivnosti vezane uz more i sunce te proširiti imidže tih otoka na kulturu, nasljeđe i održivost (Niles i Baldacchino, 2011). Također, pokrenute su i inicijative za spajanje raznolikih aktivnosti turističkih niša i izvan ljetne sezone s ciljem stvaranja jakog multidimenzionalnog turističkog proizvoda tih otočnih destinacija (Boukas i Chourides, 2016; Sharpley, 2007).

Skupine otoka smještenih u arhipelazima, obično na teritoriju pod jedinstvenom zastavom (kao npr. Grčka, Bahami ili Filipini), predstavljaju kompleksne izazove za promotore. Katkad nema opravdanja da se svi otoci nekog arhipelaga podvedu pod jednu marku, ali u većini slučajeva različiti otoci mogu privući različite vrste ciljnih publika. Stoga, brendiranje svih tih otoka kao sličnih može biti upitno (Almeida-Santana i Moreno-Gil, 2018). U svakom slučaju, budući da se otoci prepoznaju kao „slični“ jedni drugima, a nude isto more i sunce, promotori se moraju suočiti s ozbiljnim izazovom u pokušaju odvajanja „svojih“ od ostalih. Ovaj članak predstavlja studiju slučaja u kojoj se

1. INTRODUCTION

In a consumption-driven society, tourism destinations are presented both as services and experiences that are for sale on the market as products ready to be consumed. In that sense, there is no difference between marketing a single destination or a whole country; a destination is an area associated in the mind with certain activities and characteristics, but also an entity itself (Hopkins, 1998). The goal of tourism marketers is to differentiate and brand the destination in an appealing way, making it an attractive place for a potential target audience. The marketing strategy and brand construction for a group of islands should not be different from any other destination marketing; however, it appears that islands in the Mediterranean, for example, tend to be perceived as homogeneous destinations that mainly deliver the sole experience of sea & sun activities (Dodds and Kelman, 2008). Nevertheless, an effort has been underway in recent years by some island marketers to reduce the focus on sea & sun activities, and to expand these islands' images based on culture, heritage and sustainability (Niles and Baldacchino, 2011). In addition, efforts have also been made to merge different niche tourism activities, even outside the summer season, in order to create a strong and multi-dimensional tourism product in these island destinations (Boukas and Chourides, 2016; Sharpley, 2007).

Groups of islands located in an archipelago, usually a territory under one national flag (such as in Greece, the Bahamas or the Philippines), present a complex challenge for marketers. Sometimes there is justification to gather all the islands under one archipelago brand, but in most of the cases, some of the islands might appeal to different kinds of target audiences; therefore, branding all the islands together, under a similar brand, might be problematic (Almeida-Santana and Moreno-Gil, 2018). In any case, since islands are recognized as “similar” to each other, while offering the same sea & sun experience, marketers face a serious

promatra kako promotori razlikuju različite hrvatske otoke.

Posjetitelji koji dolaze na otoke s ponudom doživljaja mora i sunca uglavnom očekuju odmor i opuštanje. To je i glavni razlog za turističke posjete hrvatskim otocima (Razović i Tomljenović, 2015). Oko 75% turista koji dolaze u Hrvatsku (uključujući i kopno) su Europljani, a među njima najviše ima Nijemaca i Austrijanaca (Ministarstvo turizma, 2018). Ove turiste očekuje sasvim poznato iskustvo. Ipak, u zadnjih nekoliko godina, oni su sve više svjesni razvoja kulturnih i povijesnih jedinstvenosti općenito, a posebice onih na hrvatskim otocima (Razović i Tomljenović, 2015). U svjetlu novih trendova, zanimljivo je analizirati kako promotori turizma razlikuju otoke u Hrvatskoj i promatrati nudi li njihovo marketinško oglašavanje USP. Kako bismo odgovorili na ovo pitanje, analizirali smo oglase za otoke i videa na YouTube-u koje su producirale službene turističke zajednice na hrvatskim otocima. Naš cilj je bio promatrati brendiranje i otkriti USP u porukama službenih promotora.

USP (Unique Selling Proposition, tj. jedinstvena prodajna ponuda) je koncept temeljen na marketinškoj literaturi koji u najširem smislu predstavlja kako promotori promoviraju najvažniji aspekt ili obilježje proizvoda (Reeves, 1961; Shiffman i Kanuk, 2000). Iako se njegovo objašnjenje može činiti jednostavnim, uvrštavanje jedinstvene prodajne ponude (USP) u kampanjama nije nimalo trivijalno nego je krajnje teško i izazovno – naročito kad se marketinški obrađuju „slične“ marke, poput otočnih destinacija. Ovim se istraživanjem pokušava proučiti kako promotori hrvatskih otoka brendiraju doživljaje koji se na tim otocima nude ciljnim publikama i izvidjeti mogućnosti isticanja posebnih elemenata USP-a koji su korišteni. Važno je razmatrati ova pitanja jer istraživanja o marketingu otoka općenito, a posebice o hrvatskim otocima, nisu dostatna, što se naročito odnosi na vizualne aspekte turističkog oglašavanja. Nakon dugogodišnjeg zanemariva-

challenge trying to distinguish “their” island from others. In this article we have chosen, as a case study, to observe how marketers differentiate between different Croatian islands.

In general, visitors arriving on islands that offer sea & sun experiences seek to rest and relax. This is the main reason why tourists also visit the Croatian islands (Razović and Tomljenović, 2015). About 75 % of the incoming tourists to Croatia (including the mainland) are European, with the top countries being Germany and Austria (Ministry of Tourism, 2018). The experience awaiting these tourists is quite familiar to them. Nevertheless, in the last few years, there has been an increased awareness of developing the cultural and historical uniqueness of destinations in general, and the Croatian islands in particular (Razović and Tomljenović, 2015). In light of these new trends, it is interesting to analyze how tourism marketers differentiate the islands in Croatia and to see if they offer a USP (Unique Selling Proposition) in these islands’ marketing advertisements and commercials. In order to answer this question, we have analyzed advertisements for the islands as well as YouTube videos that have been produced by the official tourism boards on the Croatian islands. Our goal has been to observe branding issues as well as detecting USP in the messages of the official marketers.

USP – Unique Selling Proposition – is a concept grounded in marketing literature that presents, in the broadest way, how marketers promote the product’s most important aspect or characteristic (Reeves, 1961; Shiffman and Kanuk, 2000). Being as simple as this explanation may appear, implementation of USP in campaigns is not at all trivial; it is extremely difficult and challenging, especially when marketing ‘similar’ brands, such as islands destinations. In the current study, an effort has been made to observe the way the marketers of the Croatian islands brand the experiences offered in the islands to various target audiences and to see whether it is possible to point out specific USP elements that were used by the marketers. Dealing with this issue is important because there is a lack of

nja prakse proučavanja vizualnih prikaza, metode poput semiotičke analize vizualnih prikaza sve se opsežnije koriste za tumačenje vizualnih narativa (Hunter, 2014). Povrh toga, za razliku od prethodnih istraživanja koja su se fokusirala na tiskane materijale, ovaj članak stavlja u središte promotivnih internetskih videa i digitalni marketing koji su tek nedavno postali zanimljivi znanstvenicima (Avraham i Ketter, 2017a; 2017b). Količina komercijalnog turističkog materijala koji se proizvodi putem kanala novih medija ogromna je i zato je nedostatak znanstvenih istraživanja iznenađujuć (Kim i Stepchenkova, 2015). Stoga je cilj ovog članka smanjiti jaz između navedenih pitanja putem novih spoznaja i metoda istraživanja, posebice analizom semiotičke vizualne komunikacije.

Glavno istraživačko pitanje je: postoji li u promotivnim videima za hrvatske otoke USP? Nakon odgovora na ovo pitanje, također ćemo analizirati tri manja: (1) koje marketinške strategije koriste promotori destinacija?; (2) koje su vrijednosti i mitovi korišteni u marketingu hrvatskih otoka?; i (3) kako nam značenje ovih vrijednosti i mitova pomaže u razumijevanju potrebe za daljnjim istraživanjem destinacijskog marketinga općenito?

2. TEORIJSKA POZADINA

USP kao sastavni dio marketinga i brendinga

Promotori manjih destinacija nalaze se u konkurentski inferiornijoj poziciji zbog toga što imaju ograničenu kontrolu nad sklonošću potrošača prema poznatijim destinacijama. Jedan način prevladavanja problema konkurencije velikih i poznatih destinacija je osmišljavanje USP-a mjesta i brendiranje kao jedinstvene lokacije u novostvorenoj tržišnoj niši (Miller i Henthorne, 2007). Ova strategija pokazala se učinkovitim alatom u oblikovanju konkurentске prednosti za slič-

research concerning the marketing of islands in general and in the Croatian islands in particular, especially regarding the visual aspects of tourism advertising. After years of neglecting visual representations analysis practices, methods such as semiotic analysis are now being used more extensively deciphering visual narratives (Hunter, 2014). In addition, this article focuses on promotional internet videos and digital marketing, a subject that has only recently drawn attention from researchers, as most of the previous research in the field focused mainly on print materials (Avraham and Ketter, 2017a; 2017b). The amount of tourism commercial material that is being produced via new-media channels is enormous, and that is why the lack of research in the field is so surprising (Kim and Stepchenkova, 2015). Therefore, the goal of this article is to narrow the gap on these issues by adding more knowledge and research methods, especially regarding semiotic visual communication analysis.

The main research question in this study is: Is there a USP offer in the promotional videos for the Croatian islands? Once this question is answered, we will also analyze three more minor questions: (1) what are the marketing strategies being used by the destination marketers?; (2) what are the values and myths used during the marketing efforts of the Croatian islands?; and (3) how does the meaning of these values and myths help us understand the need for further research of destination marketing at large?

2. THEORETICAL BACKGROUND

USP as a marketing and branding component

Marketers of smaller destinations find themselves in a competitively inferior position because of their limited control over the consumers' tendency to prefer the well-known destinations. One way to overcome this problem is by formulating a place USP and branding it as a unique location by creating new niche market, rather than competing

ne turističke destinacije koje nude podjednake doživljaje (Murphy, Benckendorff i Moscardo, 2007).

Pojam USP, kako ga je prvi put predstavio Reeves (1961), odnosi se na koncept koji se odnosi na poruku o jedinstvenosti određenog proizvoda ili usluge u usporedbi s konkurencijom, što je vidljivo iz oglasa i drugih marketinških alata kojima se on (USP) promovira. Miller i Henthorne (2007) definirali su USP s tri aspekta: „(1) spremnost na prodaju proizvoda, (2) poželjnost proizvoda među potencijalnim kupcima, i (3) tvrdnja da je proizvod ne samo poseban, nego uistinu jedinstven“ (Miller i Henthorne, 2007:50). Richardson i Cohen (1993) također su razmatrali odnos između oglasa i USP-a te su ponudili tri prijedloga: (1) oglas mora predstaviti konkretnu ponudu; (2) poželjno je da postoji samo jedna ponuda – ako ih je više, sve ponude trebaju imati istu tematsku koncepciju; (3) ponuda mora uključivati prodaju i potaknuti potrebe i želje kupca; i (4) najvažnije, tu ponudu ne može predstaviti konkurent na tržištu (Richardson i Cohen, 1993).

Iako se definicije USP-a mogu činiti jasne i logične u svojoj srži, u stvarnosti nije nimalo lako naći USP u turističkom marketingu. Promotori otoka kao destinacija, naročito na Mediteranu, suočeni su s mnogim teškoćama u stvaranju koherentnog i originalnog marketinškog koncepta zbog mnogih sličnosti između ovih destinacija. Na području Mediterana postoje zemlje koje se smatraju čvrsto brendiranim i one već imaju prednost trenutne prepoznatljivosti kod ciljnih publika. Međutim, druge zemlje su manje poznate i njihova imena ne pobuđuju mentalne slike turista. Katkad potrošači ne znaju niti geografski locirati te zemlje (Vrana i Zafirooulos, 2011), što od njih zahtijeva veće marketinške napore. Ovo posebno vrijedi za otoke na Mediteranu koji zapravo nude jednu vrstu doživljaja mora i sunca.

with the large and established destinations (Miller and Henthorne, 2007). This strategy has proven an effective tool for creating competitive advantages for similar tourism destinations offering the same experiences (Murphy, Benckendorff and Moscardo, 2007).

The term USP, as first presented by Reeves (1961), is a concept that deals with a message regarding the uniqueness of particular products or services, as compared to the competition; this can be seen through ads and other marketing tools aimed at promoting this USP. Miller and Henthorne (2007), identify three aspects defining USP: “(1) an eagerness to sell the product, (2) the desirability of the product for the potential customer, and (3) an assertion that the product is not just special but truly unique” (Miller and Henthorne, 2007:50). Richardson and Cohen (1993) also have elaborated on the relationship between advertisements and USP and offered three suggestions: (1) The advertising has to present a concrete offer; (2) It is preferable to have only one offer. If there is more than one, the offers have to share the same thematic concept; (3) The offer has to be a sale offer and to boost consumer needs and wants; and (4) The offer, most importantly, cannot be presented by other competitors in the market (Richardson and Cohen, 1993).

Although USP definitions might seem clear and have inner logic, in reality finding the USP within the tourism marketing world is far from easy. The destination marketers of islands, especially in the Mediterranean, find it very hard to create a coherent and original marketing concept due to the similarities between these kinds of destinations. In the Mediterranean area, there are countries that are considered to be strongly branded ones and they already have the advantage of instantaneous recognition by target audiences. Other countries, however, are more anonymous; their names do not create any images in the minds of consumers. Occasionally, consumers are not even familiar with the geographical locations of these countries (Vrana and Zafirooulos, 2011) thereby forcing the countries to make much larger marketing ef-

Vizualni znakovi i semiotička analiza u svijetu turizma

Od 1990-ih godina „branding“ je zamijenio koncept USP-a (Avraham i Ketter, 2017b). Brendiranje destinacije ima nekoliko funkcija: (1) oblikovanje percepcije publike o nekom mjestu; (2) „pakiranje“ destinacija na selektivan i estetski način; i (3) isticanje i konkurentnost destinacije na globalnom tržištu (Ooi, 2006; Vrana i Zafiroopoulos, 2011). Svaka destinacija trebala bi isticati određene značajke i aktivnosti kako bi se uspješno promovirala u inozemstvu (Lanfant, 1995:32). Kako bi uspješno promovirali neko mjesto, promotori bi trebali znati koje će marketinške poruke u promotivnom videu najbolje odgovarati potrebama potencijalnih turista (Alamäki, Pesonen i Dirin, 2019). Kao marketinško sredstvo, promotivna videa prenose opsežne i važne sadržaje, kao npr. informacije, pogodnosti, rasporede (vožnji, letova...), atrakcije i druge detalje. Također mogu prenijeti afektivne poticaje kojima se pojačavaju emotivni doživljaji (Alamäki, Pesonen i Dirin, 2019). Prema Mayeru, taj video se može smatrati multimedijском prezentacijom (Mayer, 2009), jer se smatra da je „multimedija bogata prezentacija kojom se prenose semantički bogate informacije korištenjem širokog spektra simboličkih sustava“ (Alamäki, Pesonen i Dirin, 2019:6-7; Lim i Benbasat, 2000).

Videa kojima se promoviraju destinacije imaju dvije razine: na prvoj je način na koji promotori, dužnosnici i lokalno stanovništvo doživljavaju mjesto, a na drugoj je način na koji promotori percipiraju ciljnu publiku i kako ta publika percipira destinaciju. S obzirom na tako složenu slojevitost, promotori destinacija moraju se potruditi da njihovi naponi u konačnici ispune stvarna očekivanja očekivanja svoje publike; u protivnom će nastati jaz između očekivanja i doživljene stvarnosti (Naidoo i Ramseook-Munhurrin, 2012). Prodaja turističkih proizvoda trebala bi se sastojati od sveobuhvatnog predstavljanja mjesta s raznovrsnim označivačima koji

forts. This is especially true for all the islands in the Mediterranean area that essentially offer one kind of sea & sun holiday experience.

Visual signs and semiotic analysis in the tourism world

Since the 1990s, the use of the concept ‘branding’ has replaced the USP (Avraham and Ketter, 2017b). Destination branding fulfils a number of functions: (1) It shapes audience perception towards a place; (2) it ‘packages’ destinations in a selective and esthetic way; and (3) It makes the destination stand out in the global market and be competitive. (Ooi, 2006; Vrana and Zafiroopoulos, 2011). Every destination should emphasize certain characteristics and activities while promoting itself both successfully and internationally (Lanfant, 1995:32). In order to succeed in place promotion, marketers need to know what marketing messages to include in a promotional video that will fit the potential consumers’ needs (Alamäki, Pesonen and Dirin, 2019). Promotional videos, as a marketing means, transfer comprehensive and important content, such as price information, benefits, schedules, attractions and other service details. They can also communicate affective incentives aimed to enhance the emotional experience they are attempting to create (Alamäki, Pesonen and Dirin, 2019). According to Mayer, this video can be considered a multimedia presentation (Mayer, 2009), since “multimedia is a rich presentation that conveys semantically rich information by using a wide range of symbolic systems” (Alamäki, Pesonen and Dirin, 2019:6-7; Lim and Benbasat, 2000).

Destination promotion videos include two layers. The first consists of the way the place is perceived by marketers, officials and locals. The second layer consists of how marketers perceive their target audience and how this target audience perceives the destination. In light of this complex layering, the destination marketers have to make sure that their marketing efforts will eventually

se uklapaju u očekivanja turista. Imidž odabrane destinacije kod turista i njegov odjek u doživljenoj stvarnosti ovisi o mnogo čimbenika, među kojima je točnost semiotičkog jezika koji su odabrali promotori (Kolcun, Kot i Grabara, 2014).

Kreatori promotivnih videa stoga imaju vrlo jasne granice. Uspješni marketing, koji se širi s brojevima turista i prodajom aranžmana za odmor, podudaran je sa sustavom koji se slaže s percepcijama ciljnih percepcija. Nadalje, postupnim smanjenjem teksta u turističkim oglasima od ciljne se publike očekuje da sama protumači značenje poruke (Scott i Vargas, 2007). Turistički oglasi trebali bi stvoriti sintezu uglavnom vizualnih i emotivnih elemenata na osnovi vrijednosti i mitova – npr. korištenjem grafičkih znakova i simbola kojima se potiče potrošnja. Dakako, ti znakovi moraju biti jednostavni kako bi se lako razumjeli (Barke i Harrop 1994; Noth, 1995). Također trebaju predočavati krajolik mjesta i njegove značajke i vrijednosti koje će ciljna publika prihvatiti u uvjerenju da odgovaraju njihovim željama i snovima. Povrh toga, treba uzeti u obzir i činjenicu da svaka kupnja uključuje neku vrstu preuzimanja rizika; kupci očekuju protuvrijednost svojoj investiciji u vremenu i novcu. Ako kupci razumiju da neće uvijek dobiti protuvrijednost, najmanje što mogu očekivati je da ne pretrpe štetu (Schudson, 1986:97). Uspješni marketinški naponi koji završavaju prodajom rezultat su prevage većeg povjerenja ciljne publike, što se smatra njihovom primarnom misijom.

meet the actual expected experience of their audience; otherwise there will be a gap between audience expectations and the reality audiences will experience (Naidoo and Ramseook-Munhurrin, 2012). Selling of tourism products should consist of a wide representation of the place with a variety of signifiers that fit tourist expectations. The image that tourists have for a chosen destination and its resonance with the actual experienced reality depends on many factors, among them the accuracy of the semiotic language chosen by the marketers (Kolcun, Kot and Grabara, 2014).

The creators of promotion videos, therefore, work in a world with very clear boundaries. Successful marketing which expands the numbers of customers and sells more holiday packages is the kind of marketing that is congruent with the value system which is aligned with the target audience perceptions. Furthermore, with the gradual lessening of text in tourism advertisements, the target audience is expected to decipher the meaning of the message on its own (Scott and Vargas, 2007). Tourism advertisements are supposed to create a synthesis that is mainly visual and emotional. This combination is achieved by using values and myths; for example, by using graphic signs and symbols to encourage consumption. However, in order for the signs to be easily understood by the consumers, they must be simple to comprehend (Barke and Harrop 1994; Noth, 1995). They also have to construct a representation of the place's scenery, characteristics and values that will be embraced by the target audience who believe they answer their needs and dreams. In addition, we should take into consideration that every purchase involves some kind of risk taking; people expect value in return for their investment of time and money. If clients understand they will not always get something equivalent in return, the least they can expect is to not get hurt (Schudson, 1986:97). A successful marketing endeavor which ends in a sale tips the scale towards increasing the trust of the target audience; this should be considered the primary mission.

Hrvatski otoci: značajke, razvoj i marketing

Hrvatska obala vrlo je razvedeno geografsko područje. Zapravo, to je arhipelag koji se sastoji od 1.246 otoka, otočića, grebena i litica, ali samo 79 ih se smatra naseljivima (Starc i Stubbs, 2014; Faričić, Graovac i Čuka, 2010; Razović i Tomljenović, 2015). Otoci zauzimaju 69% hrvatske obale (po dužini i unutar teritorijalnih voda) i 5% ukupnog državnog teritorija. Hrvatski arhipelag drugi je najveći na Mediteranu, a neki otoci imaju jedinstvene krajolike koji se odlikuju izvanrednim spojem prirodnih, kulturnih, povijesnih, društvenih, ekonomskih i ekoloških sustava na jednom mjestu (Razović i Tomljenović, 2015). Uz bogato prirodno i kulturno nasljeđe, ti su otoci također ekološki raznoliki otoci, a time se doimaju i kao „repositoriji“ prirodne i kulturne baštine (Royle, 2008).

Hrvatski su se otoci počeli razvijati kao turističke destinacije još krajem 19. stoljeća kao lječilišta i mjesta za oporavak u zimskome periodu (Alfier, 1995). Razvoj su počeli Austrijanci uključivanjem hrvatskih otoka u redovite brodske linije, a prve su povezivale Mali Lošinj, Krk, Rab, Hvar i Korčulu (Razović i Tomljenović, 2015). Ipak, ovakav je razvoj više utjecao na obalu nego na otoke. Hrvatski su otoci postali atraktivni kao destinacije tek u kasnim desetljećima 20. stoljeća, a to je naročito posljedica novih trajektnih linija i gradnje boljih cesta, sustava mostova i razvoja osnovne infrastrukture, posebice vodovoda i kanalizacije. Ove početne investicije doprinijele su sve većoj atraktivnosti otoka i odnosile su se na 18% turističkog prometa u Hrvatskoj (Razović i Tomljenović, 2015). Općenito je cijelo područje Jadrana od 1960-ih godina postalo privlačno turistima te su prepoznate turističke mogućnosti i atrakcije uz 150 postotni porast kako na kontinentu Hrvatske tako i na priobalnim otocima (Razović i Tomljenović,

Croatia's islands: characteristics, development and marketing

Croatia's coastline is an extremely indented geographical area. It is, in fact, an archipelago containing 1,246 islands, islets, reefs and cliffs; however, only 79 of them can be considered as "regular" and inhabitable islands (Starc and Stubbs, 2014; Faričić, Graovac and Čuka, 2010; Razović and Tomljenović, 2015). The Croatian islands occupy 69% of the Croatian coastline (lengthwise and into the territorial waters) and about 5% of the country's total area. The Croatian archipelago is the second largest one in the Mediterranean. Some of the Croatian islands have unique scenery there are exceptional natural, cultural, historical, social, economic and ecological systems intertwined together in one unique place (Razović and Tomljenović, 2015). These islands, a rich with natural and cultural heritage, also have diverse ecological area; which created the perception of these islands being "repositories" of natural and cultural heritage (Royle, 2008).

Croatian islands as tourism destinations started as far as back as the end of the 19th century, when the islands were used as health and recuperation destinations during winter (Alfier, 1995). The Austrians that started developing the Croatian islands at the end of the 19th century included them in their regular cruise lines. These first regular traffic lines in the Adriatic included the five islands of Mali Lošinj, Krk, Rab, Hvar and Korčula (Razović and Tomljenović, 2015). This development influenced the Croatian coastline much more than it affected the islands. The Croatian islands became attractive destinations only during the last decades of the 20th century; this is especially due to new ferry lines and the development of enhanced roads, a system of bridges, and the improvement of basic infrastructures – especially water and sewage. These initial investments contributed to the growing attractiveness of the islands and accounted for roughly 18% of the tourism traffic to Croatia (Razović and Tomljenović, 2015). In general, the entire Adriatic area, since the 1960s, has witnessed the possibilities and attractions for tourists – increasing

2015). Ipak, posljednje su godine bile posebno izazovne za hrvatske dionike budući da je stanovništvo postalo uvelike ovisno o turizmu kao glavnom izvoru prihoda. To je prouzročilo duboke posljedice na društveno-ekonomske prilike na otocima i postalo je stalna tema rasprava o razvoju hrvatskih otoka (Brkic-Vejmelka, Pejdo i Blace, 2015; Čavlek, Ladkin i Willis, 2017).

Smatra se da je društveno-ekonomski položaj stanovništva hrvatskih otoka loš. Naime, iako je stanovništvo samoodrživo s obzirom na osnovna zanimanja u poljoprivredi, ribarstvu i maloj brodogradnji, to je „malog“ gospodarstvo (Faričić, 2006; 2012). Geografski razbacani otoci suočavaju se s problemima koji su tipični za razvoj udaljenih mjesta (Stražičić, 1987; Faričić i Mirošević, 2014). Zato su na nekim otocima sagrađeni mostovi, prometnice i nasipi kako bi se spojili s kopnom, što je opet doprinijelo razvoju različitih vrsta turizma na tim otocima te je utjecalo na društveno-ekonomski položaj njihovih stanovnika (Faričić i Mirošević, 2014).

Cjelokupan razvoj turizma na hrvatskim otocima uređuju gradonačelnici i/ili načelnici na otocima, koji su jedini zaduženi za pregovaranje sa središnjom vladom o financijskim temama. Hrvatske središnje vlasti provode kontrolu putem lokalnih jedinica na četiri otoka dok su u drugim slučajevima nadzorne jedinice zadužene za klastere od nekoliko otoka. U nekim slučajevima nema uopće općinskih vlasti, što ograničava razvojne aktivnosti (Starc i Stubbs, 2014). S obzirom na tu situaciju postoji potreba za stvaranjem marketinškog proizvoda koji predstavlja jasnu i koherentnu marketinšku poruku za relevantnu ciljnu publiku. Glavnu ciljnu publiku koja dolazi na hrvatske otoke moguće je egzaktno definirati pa se može pretpostaviti da će promotori trebati razmišljati o činjenici da su turisti već razvili svoje vlastite osobne svjetove s označivačima iz njihovih imaginacija. Svaki taj ozna-

150% on both the Croatian mainland as well as on the islands located near the coastline (Razović and Tomljenović, 2015). Nevertheless, the last years have been especially challenging for Croatian stakeholders as the population has become increasingly dependent on tourism as its main revenue source. This has profound consequences for the socio-economic situation in the islands and is a constant issue in development discussions regarding the Croatian islands (Brkic-Vejmelka, Pejdo and Blace, 2015; Čavlek, Ladkin and Willis, 2017).

The socio-economic status of the Croatian island population is considered low. While the population is self-sustaining, with traditional occupations being agriculture, fishing and small ship building. It is considered as a 'small-sized' economy (Faričić, 2006; 2012). The geographically scattered islands suffer from the problems typical of remote places development (Stražičić, 1987; Faričić and Mirošević, 2014). This has led some of the islands to create various accessibility systems like bridges, roads and dikes, and these island connections to the mainland also contributed to the development of various types of tourism on these islands, while affecting the socio-economic status of their inhabitants (Faričić and Mirošević, 2014).

All the tourism development issues in the Croatian islands are managed by the islands' mayors. Negotiations with the central government regarding financial issues are conducted exclusively by the mayor. Only on four islands does the Croatian central government directly exercise control through the use of four local supervision units that control these specific islands. In other places, there are supervision units that control clusters of islands, and in some places there are no municipal authorities at all, causing limitations in development activities (Starc and Stubbs, 2014). In light of this situation, there is a need to create a marketing product that presents a clear and coherent marketing message focused on the relevant target audience. The main target audience that arrives to the Croatian islands can be accurately defined and, therefore, it can be

čivač dodaje određeno značenje pojedinim objektima iz svijeta koji predstavlja (Dima, 2013; Dima i Mann, 2013; Čavlek, Ladkin i Willis, 2017).

Marketing mediteranskih otoka i hrvatski otoci

Još jedno pitanje koje se ističe u svezi s marketingom hrvatskih otoka je pojam diferencijacije otoka kao zasebnih subjekata: kako bi se svaki otok trebao predstaviti kao jedinstvena zasebna destinacija? Na Mediteranu, kako većina otoka pripada matičnoj zemlji (osim velikih otoka poput Cipra ili Malte), tako i hrvatski otoci pripadaju Hrvatskoj i dio su državnog teritorija. Izgradnjom osnovne infrastrukture, uglavnom prometnica i vodoopskrbe, otoci su s vremenom postali vrlo privlačni turistima (Razović i Tomljenović, 2015). Dakako, općenito se može reći da je percepcija upravljanja otocima, uporaba resursa i financiranje investicija pod središnjom kontrolom središnje države s vrlo malo upliva lokalnih vlasti. To je utjecalo i na naš pristup i analizu marketinškog koncepta hrvatskih otoka pa smo se tako bavili njima kao homogenom temom koja zahtijeva analizu. U ovom istraživanju pokušali smo izložiti način na koji marketing otoka pristupa ciljnoj publici u svjetlu ove složene stvarnosti.

Brendiranje destinacije treba biti vrlo specifično i usredotočeno na srž mjesta i članova publike kojoj se želi plasirati proizvod (Vrana i Zafiropoulos, 2011) pa se stoga čini jasno da se željeni imidž brendiran prema ciljnoj publici treba usmjeriti na publiku koja očekuje susret s autentičnim lokalnim doživljajem. Međutim, slab društveno-ekonomski položaj stanovništva hrvatskih otoka koje naseljava tek nekoliko desetaka od svih 1.100 otoka zasniva se na tradicionalnom i malom gospodarstvu (Faričić, 2006; 2012; Baum,

assumed that marketers will need to reflect the fact that tourists have already developed their own private universe containing signifiers from their own imagination. Each one of these signifiers attributes a certain meaning to a specific object from the universe it represents (Dima, 2013; Dima and Mann, 2013; Čavlek, Ladkin and Willis, 2017).

Mediterranean islands' marketing and the Croatian islands

Another subject that arises more strongly in Croatian islands marketing is the concept of the differentiation of the islands as separate entities; how should each island present itself as a separate and unique destination? In the Mediterranean, most islands belong to their motherland (except for large islands like Cyprus or Malta) and, similarly, the Croatian islands belong to Croatia and are part of the country's territory. With the improvement of basic municipal infrastructure, mainly in the development of roads and the water supply, the islands have become, over time, very attractive for tourists (Razović and Tomljenović, 2015). However, in general it can be said that the perception of island image management, the sharing of resources and the financial handling of investments remains centrally controlled by the state bureaucracy with little input from local island authorities. This has influenced our approach and analysis of the marketing concept of the Croatian islands and accordingly, we have dealt with it as one homogeneous issue requiring analysis. In this research, we have attempted to present how the islands' marketing approaches the desired target audience in light of this complex reality.

Branding a destination needs to be very specific and focus on the essence of the place and the audience members to whom it needs to be sold (Vrana and Zafiropoulos, 2011). Therefore, the desired branded image according to the target audience for the islands, seems quite clear and needs to focus on the audience who expect to encounter an authentic local experience. However, the Croatian island population

1999; Jordan, 2000, Brkic-Vejmelka, 2015, Nejašmić i Štambuk, 2003; Pejnović, 2004; Čavlek, Ladkin i Willis, 2017). K tomu, svi razvojni problemi na otocima, uključujući i one vezane za turizam, izviru iz potreba lokalnih vlasti za rješavanjem problema prikupljanja sredstava. Ova politika može biti rezultat ili birokratskih pogrešaka, ili neoliberalnih politika koje prebacuju financijske probleme u ruke lokalnih vlasti, a što stvara složene odnose u kojima lokalne porodne odluke, čini se, djeluju protiv interesa lokalnih dionika (Starc i Stubbs, 2014). Općenito, može se reći da hrvatski otoci pate od problema tipičnih za društva u tranziciji od tradicionalnog poljoprivrednog na post-industrijsko društvo (Nejašmić i Štambuk, 2003; Pejnović, 2004).

3. METODOLOGIJA

Semiotička analiza je proces otkrivanja kodova odnosnih slika ili prikaza koji su jasno prikazani gledatelju. U okviru semiotičke analize televizijskog jezika, Fiske (1992) objašnjava da su kodovi veze između proizvođača, tekstova i publika. Te sastavnice stvaraju naš kulturni svijet, a rezultat je hijerarhijski i složeni konstrukt (Fiske, 1992:4). Narativ, koji je sastavni dio ovog istraživanja kulturni je proizvod koji je proizveden s namjerom da se proda kao roba. Također razmatramo ciljne publike tog narativa, kao i način na koji su one pozicionirane kao subjekti priče koja se priča (Fulton, 2005:2). Semiotička analiza narativa je stoga glavna prizma kroz koju se može otkriti kôd koji se krije u temeljima komercijalnih promotivnih videa.

Ovo istraživanje bavi se nekolicinom naseljenih otoka hrvatskog arhipelaga. Na osnovu informacije dobivene iz izvješća Ministarstva turizma Republike Hrvatske (2018), odlučili smo se usredotočiti na pet glavnih turističkih otoka. Otprilike 70% od ukupnog broja noćenja na otocima (12,9 od

that is scattered around only a few dozens of the 1,100 islands suffers from a low socio-economic status based on a traditional and small economy (Faričić, 2006; 2012; Baum, 1999; Jordan, 2000, Brkic-Vejmelka, 2015, Nejašmić and Štambuk, 2003; Pejnović, 2004; Čavlek, Ladkin and Willis, 2017). In addition, all development issues on the islands including tourism ones have the challenge of requiring its local authorities to deal with all money-raising issues. This policy can be due to either bureaucratic failures or neoliberal policies that place all money-raising issues in the hands of local authorities, a situation that creates a complex relationship in which local taxing decisions seem to act against local stakeholder interests (Starc and Stubbs, 2014). In general, it can be said that the Croatian islands tend to suffer from problems that are typical of societies in transition from a traditional agriculture society to an industrial and post-industrial one (Nejašmić and Štambuk, 2003; Pejnović, 2004).

3. METHODOLOGY

Semiotic analysis is the process of revealing the codes underlying presented images or representations that are clearly shown to the viewer. Fiske (1992), while referring to semiotic analysis of television language, explains that codes are the connections between producers, texts and audiences. Through these producers, texts and audiences, our cultural world is created, and the result is a hierarchic and a complex construct (Fiske, 1992:4). The narrative, which is the research component being analyzed in this study, is a cultural production that is intentionally produced and sold as merchandise. We also take into consideration the narrative target audiences, and the way they are positioned as subjects of the story being told (Fulton, 2005:2). The semiotic analysis of the narrative is, therefore, the main prism through which one can unveil the code hidden in the foundations of commercial promotional videos of destinations.

This study deals with a few inhabited islands of the Croatian archipelago. Following the statistical information which was made available from the Croatian Ministry

18,9 milijuna) ostvareno je na ovih pet vodećih otoka od ukupno njih šesnaest. To su otoci Krk, Pag, Lošinj, Rab i Hvar. Videi su preuzeta sa službenih stranica turističkih zajednica svakog otoka na YouTube kanalu kojima je cilj učiniti imidž što autentičnijim isticanjem vrijednosti i mitova svakog mjesta prema shvaćanjima službenih lokalnih dionika.

Kako bismo otkrili videa koji su, prema Reevesu (1961), rabili USP, upotrijebili smo skalu Richardsona i Cohena (1993) koja je razvijena kao detektor USP-a i alat za mjerenje:

Razina 0: Oglas ne sugerira nikakvu jedinstvenost otoka. Ponuda je generička, a sve marketinške poruke usmjerene su na aktivnosti mora i sunca.

Razina 1: Marketinška ponuda može se razumjeti kao „kupite naš proizvod“ ili „posjetite naš otok“. Ovdje također nema konkretnog jedinstvenog brendiranja mjesta, iako se pokušava usmjeriti na sam proizvod kao „naš“ proizvod. Poruke se ipak kreću oko aktivnosti mora i sunca, iako bi se lokalno iskustvo moglo pojačati.

Razina 2: Ponuda se može doživjeti kao „naš proizvod je dobar“ ili „naš otok je lijep“. Ovdje se objašnjavaju prednosti proizvoda, ali ipak se ne spominje u čemu je njegova jedinstvenost.

Razina 3A: Ponuda je privlačna, slična drugim destinacijama, ali tu postoji jedinstveni element. Ovakav pristup je obično prisutan u destinacijama koje nude ponešto različita iskustva, ali su istovremeno smještene na jednom geografskom prostoru te tako prikazuju sve otoke kao isti krajolik.

Razina 3B: Ponuda je privlačna, ali druge destinacije također mogu ponuditi isto. Ovakva se ponuda može smatrati prijedlogom USP-a na niskoj razini jer nije sasvim jedin-

of Tourism report (2018), we decided to focus on the five top tourism islands. Roughly 70% of total overnight stays (12.9 out of 18.9 million), were sold in these five leading islands out of the sixteen in total. The five islands whose promotional videos were analyzed therefore were: Krk, Pag, Lošinj, Rab and Hvar. The videos were taken from the official tourist board's YouTube channel of each island, in order to make the image as authentic as possible by featuring the values and myths of each place as understood by the official local stakeholders.

In order to discover videos that used USP according to Reeves (1961), we used Richardson and Cohen's scale (1993) that was developed as a USP "detector" and measurement tool:

Level 0: No suggestion for any island uniqueness is being made in the commercial. The offer is a generic one, and all the marketing messages focus on sea & sun activities.

Level 1: The marketing offer can be considered as equivalent to "buy our product" or "visit our island" message. Here also, there is no concrete and unique place branding; however, there is an attempt to focus possessively on the product as in "our" product. The messages can still revolve around sea & sun activities but the local experience might be slightly more enhanced.

Level 2: The offer can be considered as an "our product is good" or "our island is beautiful" message. Here there is an explanation as to the advantages of the product but there is still no mention of the product's uniqueness.

Level 3A: The offer is attractive, similar to other destinations but there is a unique element here. This kind of approach is usually seen in destinations that offer somewhat different experiences, but at the same time are located in one geographical area, thus giving all of the islands a similar landscape.

Level 3B: The offer is attractive but other destinations can offer it as well. This kind

stvena za određeni otok i može se replicirati. Na primjer, kad otok nudi noćnu zabavu mladim ljudima.

Razina 4A: Ponuda je jedinstvena, ali nije povezana neposredno sa široko rasprostranjenom potražnjom na tržištu. Na primjer, ponuda posjeta otoku izvan sezone može biti privlačna samo maloj grupi od velikog broja potencijalnih turista.

Razina 4B: Ponuda uključuje jedinstvenu prodajnu ponudu (USP) i atrakciju ili sugestiju koja je privlačna ciljnoj publici te se može naći jedino na točno određenom otoku i nije ju moguće imitirati.

U ovome smo radu primijenili metodu koju smo razvili i koju ćemo izložiti u sljedećim odlomcima uz otkrivanje USP-a različitih otoka u turističkim promotivnim videima. Ova analiza usmjerena je na šest od dvadeset pet videa koji promoviraju hrvatske otoke (analizirali smo pet destinacija, a jedna je destinacija predstavljena na dva videa). Dok su u većini videa promotori koristili banalne vizuale za more i sunce poput zalaska sunca, plaža, bikinija i brodova, na odabranim videima korišten je drugačiji pristup u usporedbi s ostalim otocima. Na primjer, koristili su narativ ili priču, široke kutove i snimke otočkog krajolika i prirode iz daljine te fokus na sportske aktivnosti prvenstveno na kopnu, a ignorirajući česte poznate teme kao što su igra djece i obitelji na plaži i ostale scene koje se uobičajeno povezuju s turizmom mora i sunca. Video koja nude neki stupanj USP-a odabrani su za uvrštenje u analizu.

U traženju USP-a u marketingu otoka korištena je sljedeća metoda:

1. Rastavljanje u segmente kategorije: Raščlanjivanje videa u pojedinačne snimke.
2. Sortiranje sastavnica: Svrstavanje scena prema zajedničkim temama koje su ko-

of offer can be considered as a low-level USP suggestion because it is not necessarily unique to a certain island and it can be replicated. For example, when an island offers nightlife activity to young people.

Level 4A: The offer is unique but is not connected directly to a wide-spread demand in the market. For example, an offer to visit the island off-season might be attractive only to a small group of the overall potential clients.

Level 4B: The offer includes a unique selling proposition (USP) with an attraction or a suggestion that is attractive to the target audience and can only be found on a specific island and others cannot imitate it.

In this manuscript we have implemented a method that we developed and which we elaborate in the next few paragraphs, as we uncover various islands' USPs in tourism promotional videos. This analysis focuses on six out of twenty-five promotional videos for Croatian islands that were examined (we are referring to five destinations, as one of the destinations was presented in two videos). While in most of the videos, the marketers used common sea & sun banal visuals such as sunsets, beaches, bikinis and boats, in the selected six videos, marketers used a different approach than that of the other islands. For example, they used a narrative or story, wide angles and long shots of the island's scenery and nature, and a focus on sports activities primarily on land. They ignored common familiar themes such as children and families playing on the beach and other sights commonly associated with sea and sun tourism. The videos thereby offer a certain degree of USP, which is why these videos were selected for inclusion in the analysis.

Finding the USP in island marketing was done using the following method:

1. Disassembly into Category Segments: Dividing the videos into individual shots.
2. Sorting of constituents: Grouping the scenes according to common themes used by

rištene u istraživanjima otočkog turizma poput morskih obala, ronjenja, morskih atrakcija, obiteljske zabave, hrane, lokalnih stavova o dobrodošlici turistima, romantike, krajolicima i obitelji.

3. Segmentacija: Određivanje postotka generičkih koncepata (kao što je spomenuto u prošlom odlomku) u odnosu na duljinu videa i odvajanje tema koje izlaze iz generičkog i ne uklapaju se u te okvire kodiranja.
4. Određivanje proporcija tema: Utvrđivanje postotaka negeneričkih subjekata u odnosu na duljinu videa.
5. Određivanje USP-a otoka: Prema definiciji metode skale Reevesa (Reeves, 1961) i Richardsona i Cohena (1993), ponuda će sugerirati čistu i koherentnu jedinstvenu propoziciju koju ne može ponuditi niti jedan drugi otok.

4. REZULTATI

Naš cilj bio je utvrditi, uz semiotičko-vizualnu metodu analize, najveće mitove koji se kriju iza oglasa otočnog turizma. Ovakva analiza omogućila nam je izoliranje različitih koncepata koji izgrađuju svaki od narativa i mitova koji su stvorili glavnu marketinšku strategiju otoka. Klasifikacijom svih koncepata u konačnici bi se otkrilo prisustvo ili odsustvo USP-a otoka. Ovdje se bavimo glavnim temama i mitovima marketinških narativa hrvatskih otoka, kulturom nasuprot prirodi, kao i novom definicijom USP-a.

Glavne teme i mitovi marketinških narativa hrvatskih otoka

Tablica 1 prikazuje teme videa, ukupna vremena sekvenci u sekundama i ukupne postotke vremena svih videa prema silaznom poretku. Vidljivo je da videa prikazuju tri glavne teme kojima se promoviraju otoci: sportske aktivnosti na otvorenom, aktivnosti

all studies of island tourism including seashores, scuba diving, marine attractions, family fun, food, locals attitudes towards the welcoming of tourists, romance, landscapes, and family.

3. Segmentation: Determining the percentage of generic concepts (as mentioned in the previous section) as percentages of video length while separating out topics that go beyond the generic and do not fit into these encoding settings.
4. Determining the proportion of topics: Ascertain the percentages of non-generic subjects vis-a-vis the length of the video.
5. Determining the island's USP: According to Reeves definition (Reeves, 1961) and Richardson and Cohen scale method (1993), the offer will suggest a clear and coherent unique proposition that cannot be offered by any of the other islands.

4. FINDINGS

Together with semiotic-visual analyzing methodology, our goal was to ascertain the main myths behind the production of islands tourism ads. This kind of analysis enabled us to isolate the different concepts that construct each of the narratives and myths that created the islands' main marketing strategy. Sorting all these concepts would eventually reveal the presence or absence of the islands' USP. This finding section deals with the main themes and myths of the Croatian islands' marketing narratives, culture vs. nature, as well as a new definition of a USP.

Main themes and myths of the Croatian islands' marketing narratives

Table 1 below presents the themes of the videos and their total sequence time in seconds and the total time percentage of all the videos organized in descending order. As shown in the table, there are three main themes presented in the videos promoting

na moru i raznovrsni prikazi prirode i krajo-
lika.

the islands: outdoor sports activities, marine
activities and various representations of na-
ture and landscape.

Tablica 1: Teme promotivnih video isječaka hrvatskih otoka

Teme	Ukupno vrijeme (u sekundama) svih videa	Ukupan postotak videa u cjelini
Terenski sportovi kao što su brdski biciklizam, trčanje/ jogging, alpinizam i planinarenje	254	22,5
Pomorska plovila te sportovi i aktivnosti na moru	242	21,5
Krajolici opće perspektive dugim kadrovima usmjerenima na kopno i more	153	13,5
Tipičan mediteranski seoski i kopneni krajolik	117	10,4
Folklor/Kultura	95	8,5
Urbane zgrade/Arhitektura	88	8
Aktivnosti na plaži	76	6,8
Hrana	52	4,6
Hoteli/Turističke usluge	45	4
Ukupno vrijeme:	19 minuta	

Table 1: Promotion video clips themes on Croatian islands

Theme	Total time (in seconds) in all videos	Total percentage of the overall videos
Terrain sports such as mountain biking, running/jogging, mountain climbing and hiking	254	22.5
Marine vessels as well as marine sports and activities	242	21.5
General overview landscapes with long-shot angles featuring both land and sea	153	13.5
Typical Mediterranean rural and land scenery	117	10.4
Folklore/Culture	95	8.5
Town buildings/Architecture	88	8
Beach activity	76	6.8
Food	52	4.6
Hotels/Tourist service	45	4
Total time:	19 minutes	

Kao što je spomenuto, ove teme sačinjavaju
glavne motive u svim videima. Jedino mje-
sto koje prikazuje neku vrstu posebnosti je
otok Rab koji rabi razinu 3b Richardsonove
i Cohenove ljestvice, prema kojoj je „ponuda
privlačna, ali ju također mogu ponuditi i dru-

As mentioned, these themes construct the
main motifs that appear in all the videos.
The only place that presents some kind of
specialness is the island of Rab, which uses
a 3b level offer in the Richardson & Cohen
scale: “the offer is an attractive one, but can

ge destinacije“. Ova se ponuda može smatrati niže rangiranim prijedlogom USP-a. U oglašima za Rab; otok je prikazan kao „otok za partijanje“ pa je stoga poruka usmjerena na mlađu publiku. Marketinška strategija promocije ove destinacije je različita. Na primjer, ženski lik prezentira otok sa svoje točke gledišta i stalno se kreće sama od jednog do drugog mladalačkog mjesta sama (Slike 1.1, 1.2). Povrh toga, video pokazuje općenito noćni život na Rabu s mladim ljudima koji se zabavljaju, a taj se koncept nije pojavio u cijelom marketinškom materijalu drugih otoka koje smo analizirali za ovaj rad.

also be offered by other destinations.” This is an offer that can be considered a low level USP suggestion. In the ads for Rab, the island is being represented as “the party island” and therefore addresses a message to a young audience. The marketing strategy used in promoting this destination is different. For example, it uses a female presenter who presents the island from her point of view and who is constantly moving from one youthful place to another on her own (pictures 1.1, 1.2). In addition, the video displays Rab’s nightlife in general, showing young people partying, a concept that is not found in the overall marketing material of the other islands that were examined in this work.

Slike 1.1 i 1.2: Otok Rab prikazuje doživljaj očima mlade žene koja se zabavlja sama na otoku. Može se smatrati da ovaj video ima USP niže razine / Pictures 1.1 and 1.2: The island of Rab presents an experience through the eyes of a young woman having fun on the island by herself. This video can be considered as a low level USP video



Izvor / Source: Rab The Happy Island, 2016

Iako je ovaj video na neki način iznimka, on također obuhvaća sve druge teme koje vidimo u Tablici 1 na kojoj opažamo generičke teme koje se nalaze na drugim videima. U svim hrvatskim promotivnim videima nalazimo tri koncepta. Prvo, nalazimo brdske bicikliste i planinare koji se bave aktivnostima na otvorenom. Drugo, vidimo aktivnosti na moru koje se odvijaju na pomorskim plovilima. Treće, predstavljaju se udaljene perspektive cjelokupnog krajolika otoka i mora koje ga okružuje s visine uz uporabu tehnologije kao što su npr. dronovi (vidi slike 1.3, 1.4 i

While this video is somewhat exceptional, it also encompasses all the other themes we can see on Table 1, where we note the generic themes that can be found in the other videos. In all the Croatian promotional videos, we find three concepts. First, we find mountain cyclists and hikers involved in outdoor activities. Secondly, we see marine activities undertaken usually with small marine vessels. Thirdly, we are presented with distant views of the island’s overall scenery and the sea surrounding it, usually from above with use of technology like drones, for

1.5). Pogled na krajolik u cjelini daje privlačan pogled na mediteranski krajolik i može se shvatiti kao visokokvalitetna proizvodnja; čak i snimke sportskih aktivnosti obično prikazuju ljude okružene prirodom. Cilj semiotičke analize je otkriti značenja koja se kriju iza odabranih predmeta i znakova. Ovakva kritička analiza može pokazati prioritete odabranih slika i prikazivanje točnog mjesta snage destinacije. Te spoznaje promotora formuliraju ispravnu marketinšku strategiju i pomažu te im olakšavaju izbor jedne određene slike umjesto druge (Pennington i Thomsen, 2010).

example (See pictures 1.3, 1.4, and 1.5). The overall scenery footage gives an attractive view of the Mediterranean landscape and it can be discerned as a high-quality production; even the sports activities footage usually presents people while nature surrounds them. In a semiotic analysis, the aim is to uncover the meanings behind the objects and signs that were chosen. This kind of critical analysis can show the priorities of the chosen representations, while also demonstrating the exact place where the destination strength is located. These insights help marketers formulate the right marketing strategy, and help them choose a specific visual representation over another (Pennington and Thomsen, 2010).

Slika 1.3: Aktivnosti brdskih biciklista / Picture 1.3: Mountain bicycles riders' activity



Slika 1.4: snimka krajolika iz dalje perspektive – česta vrsta slika koje se javljaju u svim analiziranim videima / Picture 1.4: a long shot scenery footage – a very common type of images that appears in all featured videos



Slika 1.5: Aktivnosti na moru u malim plovilima / Picture 1.5: Marine activities of small vessels

Kultura nasuprot prirode

U ovome poglavlju analizirali smo dvije sile koje čine temelje komunikacijske poruke: priroda i kultura. U oglasima za otoke one se prikazuju mnogobrojnim slikama ljudi u odnosu na prirodu. Važno je ovdje naglasiti da termin „kultura“ u semiotičkoj teoriji ima nešto drugačije značenje od onoga u znanstvenoj literaturi turizma; njime se obično objašnjava oprečna podjela stvarnosti na umjetno stvorene znakove i prirodne simboličke prikaze. Umjetno stvoreni znakovi uključujući i jezik koji se ne može smatrati objektivnim ili „prirodnim“ sa semiotičkog gledišta; sve su to verzije narativa (Simpson, 1993).

Prikazi ideološkog sadržaja, označene konotativne vrijednosti, uvjerenja, norme i sva druga značenja pretvaraju identitete i mitove iz simbolički prirodnih u one jasne (Hopkins, 1998). Fiske (1990) tvrdi da se digitalni kodovi (kao, na primjer, jezik ljudi) lakše mogu razumjeti jer su njihovi dijelovi jasno odvojeni dok je priroda analogna. Dok pokušavamo shvatiti kako se priroda ponaša, namećemo joj kategorije kao binarne razlike. Na primjer, kod sedam stupnjeva ljudskog života, potraga za značenjem zahtijeva identifikaciju značajnih razlika, čime se nameće digitalno pozicioniranje na stvarnost koja je „analogna“. Percepcija stvarnosti je sama po sebi proces kodiranja jer traži formiranje značenja iz informacije koja nam se prezentira, a time je stvarnost u širem smislu socijalni konstrukt (Fiske, 1990).

Ova je analiza pokazala da promotori hrvatskih otoka uglavnom u njima percipiraju prirodu pa ih tako i prikazuju. Čak i kad se pokazuju sportovi ili aktivnosti na otvorenom, ljudi će se prikazati kao relativno nevažni u usporedbi s veličinom prirode koja ih okružuje. Ovo je važno gledište, budući da je uočeno malo slika turista na odmoru ili svakodnevnog života lokalnih stanovnika. Čak i kad se turisti pojave baveći se nekom aktivnošću, prikazani su iz daleka. Drugi česti element svih videa je skoro potpuna od-

Culture vs. nature

In this chapter we analyzed the role of two forces that are a fundamental part of any communication message: nature and culture. In the islands' ads, these two forces are shown through the magnitude of the representation of people when compared to nature. It is important to emphasize here that the term 'culture' in semiotic theory has a somewhat different meaning than in the tourism academic literature; it is usually used to explain the dichotomy division of reality into man-made signs versus natural symbolic representations. Man-made signs including language which cannot be considered as objective or 'natural', from the semiotic point of view; these are all versions of narratives (Simpson, 1993).

The representations of ideological content, the marked connotative values, beliefs, norms and all other meanings turn the identities and myths of the symbolic natural ones to ones that are clear (Hopkins, 1998). Fiske (1990) explains that digital codes (as in human language, for example) are easier to comprehend since their separated parts are more distinguished and clearer; while nature is analog. In our attempts to understand how nature behaves, we force our categories upon it, like binary differences. For example, in the seven stages of human life, the search for meaning requires the identification of significant differences which enforces digital positioning on an analog reality. The perception of reality is itself a coding process; it requires the creation of meaning out of the information presented to us. Thus, in a broad sense reality is a social construct (Fiske, 1990).

Our analysis showed that the Croatian islands marketers use mainly natural rather than human images. It seems that the marketers perceive their places as being dominated by nature and present it accordingly. Even when sports or outdoor activities are shown, humans will be presented as relatively unimportant compared to the grandiosity of nature which surrounds them. This is an important point of view; there are very few images of either tourists experiencing their holidays or of locals going about their

sutnost ljudskih glasova, bilo u naraciji bilo u drugim oblicima. Na primjer, kao što smo spomenuli, video o otoku Rabu koristi naraciju (mlada žena koja je u posjeti otoku), i doživljaj je prikazan njezinim očima; ona izgovori nekoliko rečenica na početku neuobičajeno dugog videa (više od sedam minuta), ali uopće se ne obrati mogućim korisnicima. Još jedan primjer videa o otoku Krku predstavlja razne vrste aktivnosti, u nekima se čuju glasovi ljudi koji plivaju u bazenu, vide se i stanovnici kako kažu riječ „welcome“ ili ime otoka. Međutim, kao što je ranije spomenuto, ovi primjeri govora ljudi su rijetki i nisu značajni.

Sa semiotičkog gledišta, odsustvo ljudi ili reduciranje njihovog pojavljivanja sugerira stav da je priroda najistaknutiji element koji može biti najpopularniji promotor ili proizvođač (Slike: 2.1, 2.2, 2.3).

daily business. Even when tourists are eventually shown during activities, most of the appearances are shot from afar. Another element that is common in all the videos is the almost total absence of human voices whether in narration or in other forms. For example, as mentioned, the Rab island video uses presenter (a young woman visiting the island), and the experience is shown through her eyes; she says a few sentences in the beginning of an atypically long video (more than seven minutes) and never addresses the possible users. Another example is from the Krk island video. It presents all kinds of activities. In some of them, there are the sounds of people, such as people in a swimming pool, and we also see and hear a glimpse of the locals saying only one word like “welcome” or the island name. However, as mentioned above, these examples of human sounds are scarce and not significant.

From a semiotic point of view, the absence of humans, or the lessening of their appearance reveals a perspective that nature is the most prominent element that can be the bestselling promoter or product (Pictures 2.1, 2.2, 2.3).

Slika 2.1 / Picture 2.1



Izvor / Source: Hvar Tourist Board, 2018

Slika 2.2 / Picture 2.2



Izvor / Source: Lošinj - Island of vitality, 2019

Slika 2.3 / Picture 2.3



Source / Izvor: Zagreb Tourist Board, 2018

Primjeri na ovim slikama prikazuju stav prema prirodi kao najvažnijem elementu videa, dok se ljudski aspekt reducira. / The examples in these pictures show the attitude towards nature as the most prominent element used in the videos, while at the same time downsizing the human aspect.

U tom kontekstu korištenja prirode, trebali bismo također spomenuti otok Pag čiji su promotori pokušali promijeniti svoj marketinški koncept, iako se više radi o niskorangiranom pokušaju USP-a (razina 3a: ponuda je atraktivna, ali se nudi i u drugim destinacijama). U ovome videu, prikazuje se zimska ili jesenska aktivnost i turisti nose duge rukave, kape, itd. (usp. Slike 2.4 i 2.5). Ovo je značajno jer je jedno od glavnih obilježja narativa otočnog turizma slika da se događa ljeti i da uključuje more i sunce (Petrić i Mimica, 2011). Stoga je ovo pokušaj u drugom smjeru kojim se iskorištava po-manjkanje marketinških kampanja u vrijeme izvan sezone.

Slika 2.4 / Picture 2.4



Source / Izbor: Pag Tourist Board, 2018

In this context of using nature, we should also mention the island of Pag, whose marketers attempted to make a change in their marketing concept, although it is more of a low level USP attempt (3a level: the offer is attractive, but offered by other destinations as well). In this video, the activity shown takes place in winter or fall and the tourists are presented wearing long sleeves, toques etc. (Cf. Pictures 2.4 and 2.5). This is significant because one of the main features of the island tourism narrative is that vacations usually take place during the summer and generally revolves around sea & sun activities (Petrić and Mimica, 2011); therefore, an effort is being made here to try a different direction, exploiting the lack of marketing campaigns during the low tourism seasons.

Slika 2.5 / Picture 2.5



Source / Izvor: Pag Tourist Board, 2018

Pokušaj stvaranja USP-a koji je usmjeren na izvansezonske aktivnosti (jesen/zima) kao suprotnost uvriježenom marketingu; turisti su prikazani kako se u toploj odjeći bave aktivnostima na otvorenom. / An attempt to create USP by focusing on off-season activities (autumn/winter), as opposed to the direction of mainstream marketing; the tourists are presented wearing warm clothes during outdoor activities.

Nova definicija USP-a

Nakon pregledavanja svih videa, postalo je jasno da je ono što je odsutno u oglasima zapravo važnije od onoga što je prisutno. Na primjer, u svim oglasima, kao što se vidi u Tablici 1, vrlo malo se spominju sljedeće teme: hrana, kultura, lokalni folklor, susreti sa stanovnicima, gostoprimstvo i smještaj.

A new definition of a USP

After examining all the videos, what becomes very clear is that what is absent in the ads is actually more important than what is included. For example, in all the ads, as demonstrated in Table 1, there is little reference to the following themes: food, culture, local folklore, interaction with the locals, hospitality and ac-

Osim glavnih tema koje smo raspravili i koje su uglavnom sportske aktivnosti i razgledavanje prirode i krajolika, ovim videima nedostaju slike obitelji; skoro uopće nema prikaza obiteljskih druženja, bilo između roditelja i djece, ili djece u igri, pa niti romantičnih odnosa. Interesantno je, međutim, da neki oglasi sadrže te teme i njihovo snažno i vrijedno simboličko značenje (Snodgrass i Vanderwart, 1980:177) pa promotori računaju da će ciljna publika odgovoriti svojim vlastitim osjećajima izlažući se simboličkim vizualima poput sretnih nasmiješenih lica koji pokazuju obitelji kako se zabavljaju. No, kako je već spomenuto, ove se scene skoro uopće ne pojavljuju u videima koje smo analizirali. Ovakav nedostatak prikazivanja međusobnog druženja ljudi potvrđuje naš zaključak da promotori radije odabiru prikaze prirode nego ljudi.

Konačno, nakon ispitivanja svih koncepta prikazanih u videima i raščlanjivanja svakog isječka prema različitim kategorijama, nismo našli niti jedan jasni USP za svaki od otoka. Između hrvatskih otoka ne postoji marketinška diferencijacija, nego se čini da dionici govore o svim otocima zajedno pod jednim jedinstvenim USP-jem kojeg bismo mogli nazvati „hrvatsko iskustvo otoka“.

5. RASPRAVA I ZAKLJUČCI

Nakon analize videa naš je zaključak da većina njih nije uvrstila niti jedan istaknuti USP koji bi se jasno mogao razaznati. Neki otoci pokazuju nisku razinu prodajne ponude i samo jedan ima prilično jasan marketinški koncept koji bi se mogao jasno prepoznati kao USP. Avraham i Daugherty (2012) su ustvrdili da se u mnogim zemljama promotori destinacija često nadmeću oko nacionalnog narativa; neki ih čak svojataju. Drugim riječima, dok je u mnogim zemljama svojatanje narativa rezultat natjecanja i napora da se formira ponuda USP-a, u slučaju mar-

commodations. Apart from the major themes that we have discussed which are mainly sports activities and nature or scenery views, these videos lack representations of family; there is almost no portrayal of any kind of family interactions whether parent-children relationships, children during activities, or couples/romantic relationships. Interestingly, these issues are very present, however, in advertisements (Snodgrass and Vanderwart, 1980:177) and contain impactful symbolic meaning as marketers count on the target audience to respond with its own feelings when exposed to these kinds of symbolic visuals, like happy and smiling faces that indicate families having fun together. But as we have mentioned, these portrayals are almost entirely absent from all the videos we analyzed. This lack of portrayal of human interactions strengthens our finding that nature portrayals are preferred by marketers over human ones.

To summarize, after examining all the concepts in all the videos and dividing each clip according to various categories, we see not one single clear USP offer for each of the islands. There is no marketing differentiation between the Croatian island destinations; instead, it seems that the stakeholders are addressing all the islands together under one distinct USP, that we might call “the Croatian island experience.”

5. DISCUSSION AND CONCLUSIONS

After analyzing the videos our conclusion is that most of them do not include any prominent USP that is easily discernible. Some of the islands show a low-level selling proposition and only one of the five islands has a marketing concept that can be somewhat considered as a clear USP. Avraham and Daugherty (2012) found that in many countries, destination marketers tend to compete over the country's national narrative; some even claim it as their own. In other words, while in many countries, narrative claim-

ketinga hrvatskih otoka taj se poduhvat čini neznatnim i nije rezultat nikakvog posebnog planiranja.

Nakon analize oglasa, postaje jasno tko je za hrvatske promotore ciljna publika. Kad se prikazi analiziraju iz semiotičke perspektive, jasno je da je međukulturalna informacija suštinska za način na koji se sadržaj tumači; to je zbog toga što su simboli utemeljeni na zajedničkim društvenim i kulturnim percepcijama koje predstavljaju kulturne kategorije i društvene norme (Pennington i Thomsen, 2010). Promotori hrvatskih otoka uglavnom ne ističu generičke prikaze dominantnih doživljaja odmora na moru i suncu. Ima vrlo malo prikaza obitelji koje se zabavljaju zajedno na plaži, stanovnika koji pokazuju toplo gostoprimstvo, smještajni standard (hotela, soba), hranu i noćni život. Čini se da je ovo namjerno. Istraživanje mišljenja europskih turista na hrvatskim otocima otkrilo je da turisti dolaze na otoke prvenstveno zbog prirodnih ljepota i zatim zbog odmora te da su njihove glavne aktivnosti tijekom boravka na otoku bile plivanje, planinarenje i posjećivanje restorana. Iz ovih odgovora turista, promotori bi mogli planirati u budućem razvoju ovih destinacija veće usmjerenje na lokalno tradicionalno gostoprimstvo i ideju prisnosti (Razović i Tomljenović, 2015). Ovi rezultati istraživanja djelomično pojačavaju poruke koje se šalju videima, a u kojima se naglašava važnost prirode, sportskih aktivnosti i sportova na moru, a sve to potvrđuje ideju bliskosti s prirodom u vrijeme boravka na otocima.

U svim aktivnostima koje su pokazane u videima, vidi se da se aktivnostima bave individualci ili parovi, ali to se rijetko vidi kod obitelji ili skupina ljudi. Ovi se simboli povezuju izravno s turistima i namijenjeni su poticanju njihove mašte kojom oni nastavljaju obrađivati simbole (Hopkins, 1998). Prilično je jasno da promotori stvaraju svoju poruku misleći na određenog potrošača: on ili ona ima 35-45 godina, traži odmor, sam/a je ili u paru te je ljubitelj pri-

ing is the result of competition and efforts in establishing a USP offer, in the Croatian islands marketing, this attempt seems minor and not a result of any particular planning.

Following the analysis of the ads, the target audience for the Croatian marketers becomes clear. When the representation is analyzed from a semiotic perspective, we understand that cross-cultural information is essential to the way the content is deciphered; this is because symbols are grounded in shared social and cultural perceptions that represent cultural categories and social norms, ideas and values (Pennington and Thomsen, 2010). The Croatian island marketers generally tend to give very little prominence to the generic dominant experience representations of the sea & sun holiday. There are few representations of families doing fun-activities together at the beach, locals demonstrating warm hospitality, accommodation standards (hotels, rooms), food and nightlife. This appears to be intentional. In a survey among European tourists in the Croatian islands, it has been determined that tourists come to the islands first because of the natural beauty and secondly to relax; the main activities reported by the tourists during their time on the islands were swimming, hiking and visiting restaurants. From tourist input in the survey, marketers might consider future development of these destinations by focusing more on local traditional hospitality and notions of familiarity (Razović and Tomljenović, 2015). These survey results partially strengthen the messages being transferred through the videos that emphasize the importance of nature, marine and sports activities, all of which attest to being close to nature when on the islands.

In all the activities shown in the videos, one sees that while the activities might be undertaken by individuals or couples, they are rarely done by families or larger groups of people. These symbols connect directly with the consumer and are intended to activate consumer imagination by having the consumer continue to process the symbols (Hop-

rode ili sporta. Stoga su ovi znakovi prisutni u svim videima, budući da se uklapaju u profil ciljne publike do koje promotori žele doprijeti. Međutim, također se vidi da jezik marketinga nije potpuno u skladu s potrebama turista prema ispitivanjima koja smo pokazali jer nedovoljno naglašava dva glavna problema: autentičan lokalni doživljaj i odmaranje nasuprot sportski usmjerenom načinu doživljaja prirode.

Mediterranski otoci često se doživljavaju kao homogene destinacije sa sličnim marketinškim porukama, obično temeljenima na moru i suncu (Dodds i Kelman, 2008). Međutim, nakon analize promotivnih videa hrvatskih otoka, možemo primijetiti nešto složeniju stvarnost na dvije razine: neposredna i denotativna te ona koja se podrazumijeva na konotativnoj razini. Na denotativnoj razini, nakon dekonstruktivne metode analize rastavljanja videa na odvojene sastavnice čini se da su se promotori općenito fokusirali na prirodu kao glavni marketinški element i na ciljnu publiku čije je djelovanje vrlo dobro opisano i definirano; a to je odmaranje i najviše sportske aktivnosti. Dok se ovo može činiti dijelom stalnog novog pristupa usmjerenog na različite specifične turističke aktivnosti kojima bi se stvorili novi turistički proizvodi u tim destinacijama (Boukas i Chourides, 2016), još uvijek se čini relativno malim marketinškim podvigom jer dominira korištenje prirode i ljepote. Manje je „upakiran“ kao proizvod, čak i kad se turist prikazuje kako aktivno doživljava prirodu. Proizvod se prikazuje kao dio većeg doživljaja, a ne središtem poruke na konotativan način. Marketinška strategija prikazivanja aktivnosti koje se događaju u prirodi slična je onima drugih mediteranskih zemalja. Cipar, Grčka, Libanon, Malta i Crna Gora također su usmjerene na avanturistički turizam kroz skijanje, alpinizam, rafting, itd. (Vrana i Zafiroopoulos, 2011). U svjetlu rezultata ovog istraživanja, možemo dodati i brdski biciklizam, windsurfing i druge. Ipak, čini se da bi fokusiranje na samo ove aktivnosti moglo

kins, 1998). It is quite clear that the marketers are creating their message with a certain customer in mind; he or she is a 35-45 year-old who seeks relaxation, who might arrive singly or as part of a couple and who is a sport and nature enthusiast. Therefore, these signs at large exist in all the videos because they fit the target audience profile the marketers are trying to reach. However, we can also see that the marketing language does not entirely fit the needs of tourists, according to the surveys we have shown. It does not emphasize enough two main issues: the authentic local experience and the relaxing versus sports-centered way of experiencing nature.

Islands in the Mediterranean tend to be perceived as homogeneous destinations with similar marketing messages, usually of sea & sun activities (Dodds and Kelman, 2008). After analyzing the Croatian islands promotional videos, however, we can observe a somewhat more complex reality composed of two levels; the immediate denotative level, and the underlying connotative level. In the denotative first level, after the deconstructive analyzing method dismantling the videos into its separate components, it seems that the marketers have generally focused on nature as the main marketing element and on a target audience whose activity is well characterized and defined; this activity is one of relaxation but mostly sports activities. While this might appear to be part of an ongoing new approach that focuses on different tourism niche activities in order to create new tourism products in these destinations (Boukas and Chourides, 2016), it remains a rather small, passive marketing effort; the use of nature and its beauty predominates. It is less “packaged” as a product, even when the tourist is being shown as actively experiencing nature. The product is represented as part of a larger experience and not the center of the message in a connotative way. Showing activity that takes place in nature as a marketing strategy is similar to other Mediterranean countries. Cyprus, Greece, Lebanon, Malta and Montenegro also focus

izgledati neuobičajeno za marketing otoka čiji su glavni funkcionalni element još uvijek destinacije mora i sunca, barem u ljetnoj sezoni.

Stoga bismo mogli zaključiti da, iako hrvatski promotori nisu stvorili jedinstvenu ponudu USP-a za svaki otok posebno, oni su ipak stvorili ono što bismo mogli nazvati općim razumljivim USP-jem koji pokriva sve otoke zajedno i predstavlja ih kao turistički marketinški proizvod koji se može identificirati s marketinškim sloganom koji je u Hrvatskoj bio popularan na početku 21. stoljeća: „Mediteran kakav je nekad bio“ (Vrana i Zafiroopoulos, 2011). Kombinacija je to Mediterana, autentičnog, tipičnog i jedinstvenog krajolika koji parovima i mladim individualnim turistima nudi relaksirajuće doživljaje kako u miru tako i u sportskim aktivnostima na kopnu i moru. Ovakav marketinški koncept različit je od uobičajenog koji se koristi za destinacije mora i sunca jer kombinira marketinški pristup dizajniran za obitelji i mlade ljude koji traže zabavu s naglaskom na hranu, noćni život, aktivnosti na plaži i smještaj. Svaka turistička destinacija može se proglasiti USP-jem jednostavno naglasivši da je to jedino mjesto koje je locirano na posebnoj točki na svijetu. Međutim, destinacije koje nude slične doživljaje, a locirane su na relativno uskim geografskim područjima imaju jaku konkurenciju jer njihove granice ciljana publika ne može jasno razaznati. Možda je rješenje promotora hrvatskih otoka, iako se čini ponešto pasivnim, ispravno za njihovu ciljanu publiku. Nadalje, rješenje promotora hrvatskih otoka, kako je prikazano u našoj vizualnoj semiotičkoj analizi, mogu primijeniti druge otočne destinacije s istim značajkama u definiranju svojih marketinških strategija. Glavni element u stvaranju marketinškog pristupa USP-a je točno definiranje posebne publike. Vjerujemo da bi primjenom sličnog pristupa kojeg koriste hrvatski otoci promotori drugih otoka mogli naći nove načine definiranja glavnih elemenata u svom jeziku oglašavanja.

on adventure tourism through skiing, mountain climbing, rafting, etc. (Vrana and Zafiroopoulos, 2011). In light of the results of the current research, we can add mountain biking, windsurfing and others. Nevertheless, it seems that focusing solely on these subjects might look unusual in the marketing of islands whose main function element is still being sea & sun destinations, at least in the summer high season.

We therefore conclude that although the Croatian marketers have not created distinct USP offers for each island, they have nevertheless created what we can refer to as a general comprehensive USP covering all the islands together and present them as a tourism marketing product that can be identified with the Croatian marketing slogan that was popular during the end of the first decade of the 21st century: “The Mediterranean as it once was” (Vrana and Zafiroopoulos, 2011). It is a combination of Mediterranean, authentic, typical and unique scenery, an environment that allows for both serenity as well as land and marine sports; activities are also directed to couples and young single tourists who are in search of relaxing experiences. This line of marketing concept is different from the popular one that is generally used in sea & sun destinations; it combines a marketing approach designed for families and partying young people while emphasizing food, night life, beach activities and accommodations. Each tourism destination can already be declared as a USP simply by being the only place located at a specific point on the globe; however, destinations that offer similar experiences and are located in relatively narrow geographical areas are finding themselves in intense competition because their borders become blurred to the target audience. It may very well be that the Croatian islands marketers’ solution, although it might look somewhat passive, is the right solution for their target audience. Furthermore, the solution that was created by the Croatian islands’ marketers, as shown in our visual semiotic analysis, can be implemented by other island

Ograničenja ovog istraživanja proizlaze iz činjenice da nije provedeno uspoređivanje hrvatskih otoka s drugim otočnim destinacijama. Potrebno je provesti te usporedbe i nastaviti istraživati kako bi se produbio koncept USP-a u različitim kulturama i raznovrsnim ciljnim publikama.

destinations that share similar characteristics, while trying to define their marketing strategies. Defining the right niche audiences is a crucial element in creating USP marketing approach. We believe that by implementing a similar approach to the Croatian islands, marketers of other islands can find new ways of defining key elements in their advertising language.

This research has its own limitations because it hasn't compared the Croatian islands with other island destinations. There is a need to make these comparisons and to continue this research in order to deepen the USP concept in different cultures and with various target audiences.

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