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**KOJE VRSTE SLIKOVNOG SADRŽAJA DESTINACIJE NA
DRUŠTVENIM MEDIJIMA POTIČU ANGAŽIRANOST POTROŠAČA?
KVAZIEKSPERIMENTALNA ANALIZA**

**WHICH TYPES OF DESTINATION IMAGE CONTENT ON SOCIAL
MEDIA STIMULATES CONSUMER ENGAGEMENT? A QUASI-
EXPERIMENTAL ANALYSIS**

SAŽETAK: Cilj ovoga rada bio je utvrditi na koji način različiti slikovni sadržaji turističkih destinacija utječu na različite podprocese angažiranosti potrošača. U tu je svrhu u prvom koraku provedeno kvalitativno istraživanje metodom analize sadržaja u okviru koje je analizirano ukupno 4.103 slikovnih sadržaja nacionalnih turističkih organizacija Španjolske i Italije objavljenih na društvenim medijima Facebook i Instagram. Rezultati ove analize pokazali su koje kategorije slikovnih sadržaja navedene destinacije najčešće objavljuju na svojim društvenim medijima. Iz tih kategorija odabrani su slikovni sadržaji koji su predstavljali stimulanse u kvazieksperimentu. U kvazieksperimentu je sudjelovalo ukupno 508 ispitanika u Republici Hrvatskoj. Analizom je utvrđeno kako postoje statistički značajne razlike između različitih kategorija slikovnog sadržaja i angažiranosti potrošača. Rezultati dobiveni ovim istraživanjem značajno doprinose analizi angažiranosti potrošača u kontekstu turizma, posebno stoga što se kvazieksperimentalna metoda rijetko primjenjuje u ovakvim istraživanjima. Uz to, dobivene su i neke praktične smjernice za stručnjake koji upravljaju marketingom turističkih destinacija.

KLJUČNE RIJEČI: angažiranost potrošača, nacionalne turističke organizacije, slikovni sadržaji, društveni mediji, kvazieksperiment

ABSTRACT: The aim of this paper was to determine how different image contents of tourism destinations affect different sub-processes of consumer engagement. For this purpose, in the first step, a qualitative research was conducted by the method of content analysis to analyse 4,103 images of national tourism organizations of Spain and Italy published on social media – Facebook and Instagram. The results of this analysis showed which categories of image content these destinations most often publish on their social media. From these categories, the image contents that represented stimuli in the quasi-experiment were selected. A total of 508 respondents in the Republic of Croatia participated in the quasi-experiment. The analysis found that there are statistically significant differences between different categories of image content and consumer engagement. The results obtained by this research significantly contribute to the analysis of consumer engagement in the context of tourism, especially since the quasi-experimental method that was applied is rarely used in such research. In addition, some practical guidelines have been obtained for professionals managing the marketing of tourist destinations.

KEY WORDS: consumer engagement, national tourist organisations, image content, social media, quasi-experiment

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1. UVOD

Dostupnost velike količine različitih informacija na turističkom tržištu dovodi do toga da je jako zahtjevno ostvariti željenu poziciju u svijesti potrošača. U tom kontekstu destinacije koriste različite komunikacijske kanale i sadržaje kako bi se diferencirale, ali isto tako kako bi prenijele željene poruke do ciljnog tržišta. Zbog različitih prednosti koje pruža, internet je postao najvažniji komunikacijski kanal za turističke organizacije (Wang i Fesenmaier, 2006). Premda je internet uvelike promijenio način na koji destinacije komuniciraju s korisnicima, Xiang i Gretzel (2010) smatraju da se prava revolucija u komunikaciji u turizmu dogodila tek pojavom društvenih medija. Društveni mediji potiču interaktivnost među samim korisnicima, a korisnici postaju ne samo primatelji nego i pošiljatelji poruka, tj. sadržaja. Pritom treba uzeti u obzir kako su internet i društveni mediji posebno važni izvori informacija u procesu traženja informacija o putovanjima, ali isto tako i u stvaranju lojalnosti turista (Almeida-Santana i Moreno-Gil, 2018). Destinacije mogu izravno komunicirati s turistima i potencijalnim turistima objavom različitih sadržaja putem društvenih medija, a posebnu važnost u toj komunikaciji imaju vizualni sadržaji s obzirom na obilježja turističkih proizvoda. Društveni mediji omogućuju i potiču veću angažiranost potrošača (Harrigan *et al.*, 2017), no još uvijek ima prostora za istraživanje angažiranosti potrošača u kontekstu turizma (Wei, Miao i Huang, 2013; Chathoth *et al.*, 2014). Nedostatak istraživanja u tom području vodi do toga da organizacije u turizmu ne mogu kvalitetno upravljati ponašanjem angažiranih korisnika (Romero, 2018), čime potencijalno ne gube samo profit, nego i neke nematerijalne vrijednosti kao što su odnosi s korisnicima. Temeljem svega navedenog, istraživanjem je utvrđeno kako različite kategorije slikovnog sadržaja objavljenih na društvenim medijima

1. INTRODUCTION

The availability of a large amount of different information in the tourism market makes it very demanding to achieve the desired position in the mind of the consumers. In this context, destinations use different communication channels and content to differentiate themselves as well as to convey the desired messages to the target market. Because of the various benefits it provides, the Internet has become the most important communication channel for tourism organizations (Wang and Fesenmaier, 2006). Although the Internet has greatly changed the way destinations communicate with users, Xiang and Gretzel (2010) believe that the real revolution in communication in tourism occurred only with the advent of social media. Social media encourage interactivity among the users themselves, and they become not only the recipients but also the senders of messages, i.e. content. It is also notable that the Internet and social media are particularly important sources of information in the process of seeking travel information as well as in creating the loyalty of tourists (Almeida-Santana and Moreno-Gil, 2018). By publishing various content through social media, destinations can communicate directly with tourists and potential tourists, and visual content is of particular importance in this communication given the characteristics of tourist products. Social media enable and encourage greater consumer engagement (Harrigan *et al.*, 2017), but more research on consumer engagement in the context of tourism is needed (Wei, Miao and Huang, 2013; Chathoth *et al.*, 2014). This lack of research leads to the fact that tourism organizations cannot manage the behavior of engaged users in a quality way (Romero, 2018), thereby potentially losing both profit and some intangible values such as relationships with users. Based on all the above, this paper will determine how different categories of image content published on social media of the na-

nacionalnih turističkih organizacija utječu na angažiranost potrošača.

tional tourism organizations affect consumer engagement.

2. PREGLED TEORIJE

2. THEORETICAL BACKGROUND

2.1. Angažiranost potrošača

2.1. Consumer engagement

Angažiranost potrošača intenzivnije se proučava skoro dva desetljeća, no unatoč tome ne postoji suglasnost autora o jedinstvenoj definiciji tog pojma. S obzirom na kompleksnost različitih područja, okruženja i konteksta u kojima se proučava, ta spoznaja ne iznenađuje. Neki autori navode da se kod angažiranosti potrošača radi o psihološkom stanju, odnosno stanju svijesti ili psihološkom procesu (Bowden, 2009; Brodie *et al.*, 2011; Hollebeek, 2011a; De Vries i Carlson, 2014; Dwivedi, 2015; Malthouse *et al.*, 2016; Paruthi i Kaur, 2017), dok drugi smatraju da se radi o bihevioralnom procesu (Van Doorn *et al.*, 2010; Verleye, Gemmel i Rangarajan, 2014; Dolan *et al.*, 2015; Pansari i Kumar, 2017). Neki pak ističu da angažiranost obuhvaća kognitivne, afektivne i bihevioralne dimenzije (Hollebeek, 2011b; Hollebeek, Glynn i Brodie, 2014; Dessart, Veloutsou i Morgan-Thomas, 2015). Osim toga, naglasak u brojnim definicijama angažiranosti jest na motivaciji potrošača, odnosno na tome kako angažiranost proizlazi ili je potaknuta određenim motivima (Algesheimer, Dholakia i Herrmann, 2005; Baldus, Voorhees i Calantone, 2015; Hollebeek, Srivastava i Chen, 2016; Abdul-Ghani, Hyde i Marshall, 2019). U pojedinim definicijama ističe se važnost interakcija potrošača i marke, organizacije, zajednice i dr. (Algesheimer, Dholakia i Herrmann, 2005; Brodie *et al.*, 2011; De Vries i Carlson, 2014; Hollebeek, Glynn i Brodie, 2014; Jaakkola i Alexander, 2014; Vivek *et al.*, 2014; Baldus, Voorhees i Calantone, 2015; Malthouse *et al.*, 2016; Paruthi i Kaur, 2017).

Pregledom literature zaključeno je kako su najcjelovitiju definiciju angažiranosti potrošača dali Brodie *et al.*

Consumer engagement has been studied more intensively for almost two decades, but there is still no agreement among the authors on a unique definition of the term. Given the complexity of the different areas, environments and contexts in which it is studied, this finding is not surprising. Some authors state that consumer engagement is a psychological state, i.e. a state of consciousness or a psychological process (Bowden, 2009; Hollebeek, 2011a; Brodie *et al.*, 2011; De Vries and Carlson, 2014; Dwivedi, 2015; Malthouse *et al.*, 2016; Paruthi and Kaur, 2017), while others consider it to be a behavioral process (Van Doorn *et al.*, 2010; Verleye, Gemmel and Rangarajan, 2014; Dolan *et al.*, 2015; Pansari and Kumar, 2017). Others point out that engagement encompasses cognitive, affective and behavioral dimensions (Hollebeek, 2011b; Hollebeek, Glynn and Brodie, 2014; Dessart, Veloutsou and Morgan-Thomas, 2015). In addition, the emphasis in many definitions of engagement is on consumer motivation, i.e. how engagement arises or is motivated by certain motives (Algesheimer, Dholakia and Herrmann, 2005; Baldus, Voorhees and Calantone, 2015; Hollebeek, Srivastava and Chen, 2016; Abdul-Ghani, Hyde and Marshall, 2019). Some definitions highlight the importance of consumer-brand interactions, organization, community, etc. (Algesheimer, Dholakia and Herrmann, 2005; Brodie *et al.*, 2011; De Vries and Carlson, 2014; Hollebeek, Glynn and Brodie, 2014; Jaakkola and Alexander, 2014; Vivek *et al.*, 2014; Baldus, Voorhees and Calantone, 2015; Malthouse *et al.*, 2016; Paruthi and Kaur, 2017).

A review of the literature concluded that the most complete definition of consum-

(2013:107) te se ista koristi za potrebe ovog istraživanja:

„Angažiranost potrošača u virtualnoj zajednici marke uključuje specifična interaktivna iskustva između potrošača i marke, i/ili drugih članova zajednice. Angažiranost potrošača je psihološko stanje ovisno o kontekstu, a obilježavaju ga promjenjive razine intenziteta te se pojavljuju zbog dinamičkih, ponovljenih procesa angažiranosti. Angažiranost potrošača višedimenzionalni je konstrukt koji sadrži kognitivne, emocionalne i/ili bihevioralne dimenzije koje imaju veliku ulogu u procesu razmjene u odnosu, dok ostale dimenzije čine prethodnice angažiranosti i/ili posljedice u ponovljenim procesima angažiranosti unutar zajednice marke.“

Iz navedene definicije proizlazi da angažiranost potrošača može obuhvaćati jednu ili više dimenzija (kognitivnih, afektivnih i/ili bihevioralnih), koje proizlaze iz odnosa između pojedinca/potrošača te drugog objekta koji se promatra i prema kojemu je usmjerena potrošačeva pažnja, a to može biti proizvod, usluga, specifična marka, poduzeće, zajednica ili nešto drugo. Nadalje, može se zaključiti da angažiranost potrošača može prethoditi nekim kognitivnim, afektivnim i/ili bihevioralnim procesima, ali isto tako može biti posljedica takvih procesa. Ne mora nužno biti pozitivan odnos prema nekom objektu koji se promatra, nego ovisno o ostvarenom iskustvu može također biti negativan, a može se razlikovati i prema intenzitetu (niža ili viša razina angažiranosti potrošača). Razvidno je da postoje brojne perspektive iz kojih se koncept angažiranosti potrošača može proučavati, a posebna pažnja bi se svakako trebala posvetiti njezinoj analizi u online okruženju čija je važnost u današnjoj komunikaciji neupitna. Uz to, analiza ovog koncepta uvelike ovisi i o kontekstu, odnosno razlikuje se ovisno o različitim djelatnostima i područjima.

er engagement was given by Brodie *et al.* (2013:107) and it will be used for the purposes of this research:

“Consumer engagement in a virtual brand community involves specific interactive experiences between consumers and the brand, and/or other members of the community. Consumer engagement is a context-dependent, psychological state characterized by fluctuating intensity levels that occur within dynamic, iterative engagement processes. Consumer engagement is a multidimensional concept comprising cognitive, emotional, and/or behavioral dimensions, and plays a central role in the process of relational exchange where other relational concepts are engagement antecedents and/or consequences in iterative engagement processes within the brand community.”

Thus, it follows from the above definition that consumer engagement may include one or more dimensions (cognitive, affective and/or behavioral), which arises from the relationship between the individual/consumer and another object that is observed and directed to the consumer's attention, and that could be a product, service, specific brand, company, community or something else. Furthermore, it can be concluded that consumer engagement may precede some cognitive, affective and/or behavioral processes, but may also be a consequence of such processes. It does not necessarily have to be a positive attitude towards an object being observed, but it can also be negative depending on the experience gained and may also vary according to intensity (lower or higher level of consumer engagement). It is clear that there are many perspectives from which the concept of consumer engagement can be studied, and special attention should certainly be paid to its analysis in online environments, whose importance in today's communication is unquestionable. In addition, the analysis of this concept largely depends on the context, i.e. it differs depending on different activities and areas.

2.2. Konceptualizacija i operacionalizacija angažiranosti potrošača

Analizom modela angažiranosti potrošača Maslowska, Malthouse i Collinger (2016) utvrdili su da su istraživači u samo dva modela, od ukupno dvadeset tri analizirana, koristili metodu online eksperimenta ili kvaziekperimenta. Modeli angažiranosti potrošača često nisu definirani na temelju izravnog izlaganja potrošača sadržaju koji je predmet istraživanja, nego na temelju prethodnog iskustva korisnika, bilo da se radi o korištenju određenog proizvoda ili usluge. Sličan zaključak se može donijeti i kod analize primjene metoda istraživanja angažiranosti potrošača u turizmu, što potvrđuje i pregled istraživanja kojeg su dali So, Li i Kim (2020), a koji navode da je u samo 6,3 % istraživanja vezanih za angažiranost potrošača u turizmu u promatranom razdoblju korištena metoda eksperimenta.

Razvidno je također da su brojni definirani modeli angažiranosti potrošača konceptualni modeli (Bowden, 2009; Higgins i Scholer, 2009; Kumar *et al.*, 2010; Mollen i Wilson, 2010; Van Doorn *et al.*, 2010; Wirtz *et al.*, 2013; Hollebeek, Glynn i Brodie, 2014). Drugi su pak modeli definirani temeljem kvalitativnih metoda istraživanja (Hollebeek, 2011b; Vivek, Beatty i Morgan, 2012; Brodie *et al.*, 2013; Jaakkola i Alexander, 2014; Abdul-Ghani, Hyde i Marshall, 2019). Zbog korištenja kvalitativnih metoda istraživanja nedostaju definirane skale za pojedine dimenzije modela angažiranosti potrošača koje bi omogućile ponovno testiranje definiranih modela u različitim kontekstima i područjima.

Osim toga, pojedini modeli objašnjavaju angažiranost potrošača kao jednodimenzionalni konstrukt (Algesheimer, Dholakia i Herrmann, 2005; Sprott, Czellar i Spangenberg, 2009; De Vries i Carlson, 2014; Malthouse *et al.*, 2016), dok ga drugi najčešće definiraju kao višedimenzionalni konstrukt koji se testira samostalno ili u odnosu na spe-

2.2. Conceptualization and operationalization of consumer engagement

Analysing the consumer engagement model, Maslowska, Malthouse and Collinger (2016) determined that researchers used the online experiment or quasi-experiment method in only two models, out of a total of twenty-three analyzed. Consumer engagement models are often not defined based on direct exposure of consumer content that is the subject of research, but based on the user's previous experience, whether it is the use of a specific product or service. A similar conclusion can be reached in the analysis of the application of consumer engagement research methods in tourism, which is confirmed by the review of research done by So, Li and Kim (2020), who state that the experimental method was used in only 6.3% of the studies related to consumer engagement in tourism in the observed period.

It is also evident that many defined models of consumer engagement are conceptual models (Bowden, 2009; Higgins and Scholer, 2009; Kumar *et al.*, 2010; Mollen and Wilson, 2010; Van Doorn *et al.*, 2010; Wirtz *et al.*, 2013; Hollebeek, Glynn and Brodie, 2014). Other models are defined on the basis of qualitative research methods (Hollebeek, 2011b; Vivek, Beatty and Morgan, 2012; Brodie *et al.*, 2013; Jaakkola and Alexander, 2014; Abdul-Ghani, Hyde and Marshall, 2019). Due to the use of qualitative research methods, there is a lack of defined scales for individual dimensions of the consumer engagement model that would enable retesting of the defined models in different contexts and areas.

In addition, some models explain consumer engagement as a one-dimensional construct (Algesheimer, Dholakia and Herrmann, 2005; Sprott, Czellar and Spangenberg, 2009; De Vries and Carlson, 2014; Malthouse *et al.*, 2016), while others usually define it as a multidimensional construct that is tested independently or in relation to the

cifčne prethodnice i/ili posljedice angažiranosti potrošača. Ovisno o kontekstu istraživanja, različiti modeli angažiranosti potrošača mogu obuhvaćati različite specifične prethodnice. Neke od njih su: identifikacija sa zajednicom marke (Algesheimer, Dholakia i Herrmann, 2005); zadovoljstvo, povjerenje/privržnost, identitet, ciljevi potrošnje, resursi, percipirani troškovi/koristi, obilježja marke, reputacija poduzeća, veličina poduzeća i diversifikacija, korištenje informacija i procesa u poduzeću, industrija, obilježja konkurentnosti, PEST (politički, ekonomski, društveni i tehnološki) čimbenici (Van Doorn *et al.*, 2010); uključenost, interaktivnost i tijek, zadovoljstvo potrošača (za postojeće potrošače), povjerenje i privržnost (za postojeće potrošače) (Hollebeek, 2011b); uključenost kupaca, sudjelovanje kupaca, zadovoljstvo kupaca (Brodie *et al.*, 2011); okidači koji potiču angažiranost (Brodie *et al.*, 2013); uključenost potrošača (Hollebeek, Glynn i Brodie, 2014); zajedničko stvaranje vrijednosti, društvena vrijednost, intenzitet korištenja i utjecaj snage marke (De Vries i Carlson, 2014); identifikacija s markom, zadovoljstvo s markom, povjerenje u marku, identifikacija s online zajednicom marke, vrijednost zajednice (informacije, zabava, umreženost, novčani poticaji), kognitivne (pažnja, apsorpcija), afektivne (entuzijazam, uživanje), bihevioralne (dijeljenje, učenje, odobravanje) (Dessart, Veloutsou i Morgan-Thomas, 2015); uključenost s kategorijom, iskustvo korištenja marke (Dwivedi, 2015; Malthouse *et al.*, 2016); zadovoljstvo potrošača, emocije potrošača (Pansari i Kumar, 2017); uključenost (Harrigan *et al.*, 2017); iskustvo potrošača i percipirana vrijednost tog iskustva (Abdul-Ghani, Hyde i Marshall, 2019).

Isto tako, ovisno o kontekstu istraživanja, angažiranost može rezultirati nizom posljedica, od koji su neke: normativni pritisak zajednice, namjera nastavka aktivnosti (ostanka) u zajednici, namjera preporuke zajednice, sudjelovanje u zajednici, otpor, lojalnost prema marki (Algesheimer, Dholakia i Herrmann, 2005); optimalni stavovi i po-

specific antecedents and/or consequences of consumer engagement. Depending on the research context, different models of consumer engagement may include different specific antecedents. Some of them are: brand community identification (Algesheimer, Dholakia and Herrmann, 2005); satisfaction, trust/attachment, identity, consumption goals, resources, perceived costs/benefits, brand characteristics, company reputation, company size and diversification, use of information and processes in a company, the industry, competitive characteristics, PEST (political, economic, social and technological) factors (Van Doorn *et al.*, 2010); involvement, interactivity and flow, consumer satisfaction (for existing consumers), trust and attachment (for existing consumers) (Hollebeek, 2011b); customer involvement, customer participation, customer satisfaction (Brodie *et al.*, 2011); triggers that stimulate engagement (Brodie *et al.*, 2013); consumer involvement (Hollebeek, Glynn and Brodie, 2014); co-creation of value, social value, intensity of the use and the impact of brand strength (De Vries and Carlson, 2014); brand identification, brand satisfaction, brand trust, brand online community identification, community value (information, entertainment, networking, monetary incentives), cognitive (attention, absorption), affective (enthusiasm, enjoyment), behavioral (sharing, learning, approval) (Dessart, Veloutsou and Morgan-Thomas, 2015); category involvement, brand use experience (Dwivedi, 2015; Malthouse *et al.*, 2016); consumer satisfaction, consumer emotions (Pansari and Kumar, 2017); involvement (Harrigan *et al.*, 2017); consumer experience and the perceived value of that experience (Abdul-Ghani, Hyde and Marshall, 2019).

Likewise, depending on the research context, engagement can result in a number of consequences, some of which are: normative community pressure, membership continuation intentions, community recommendation intentions, participation in the community, reactance, brand loyalty intentions, (Al-

našanja potrošača (Mollen i Wilson, 2010); posljedice za kupca, posljedice za poduzeće i druge posljedice (Van Doorn *et al.*, 2010); prisnost, zajednički stvorena vrijednost, iskustvo s markom, percipirana kvaliteta, zadovoljstvo potrošača (za nove potrošače), povjerenje (za nove potrošače), privrženost (za postojeće i potencijalne potrošače), vrijednost za potrošača, odanost prema marki (Hollebeek, 2011a); zadovoljstvo potrošača (za nove potrošače), povezanost marke s pojedincem, vezanost uz marku, lojalnost prema marki (Brodie *et al.*, 2011); lojalnost i zadovoljstvo, osnaživanje, povezanost i emocionalna veza, povjerenje i privrženost (Brodie *et al.*, 2013); povezanost marke s pojedincem i namjera korištenja marke (Hollebeek, Glynn i Brodie, 2014); percepcija vrijednosti, percepcija dobronamjernosti – dimenzija povjerenja, buduća namjera zaštite – koncept bihevioralne lojalnosti, afektivna privrženost prema organizaciji (Vivek *et al.*, 2014); odanost prema marki (Dessart, Veloutsou i Morgan-Thomas, 2015); lojalnost, zadovoljstvo, percipirana vrijednost, percipirana kvaliteta (Dwivedi, 2015); odluka o kupnji (Malthouse *et al.*, 2016); opipljive: uspješnost poslovanja poduzeća – veći profiti, prihodi ili udio na tržištu, ponovna kupnja od kupca i neopipljive posljedice (Pansari i Kumar, 2017); odanost (Harrigan *et al.*, 2017); iskustvo potrošača i percipirana vrijednost tog iskustva (Abdul-Ghani, Hyde i Marshall, 2019). Posljedice u tom smislu mogu biti poželjna obilježja ponašanja potrošača temeljem kojih marka ili poduzeće ostvaruje određene koristi.

Vidljivo je da se određene prethodnice ponekad definiraju i kao posljedice angažiranosti potrošača, na primjer zadovoljstvo, iskustvo ili uključenost. Osim toga, kao posljedicu mnogi autori često navode odanost, određenu privrženost marki te namjeru kupnje ili ponovne kupnje. Neki autori angažiranost potrošača definiraju kao proces. Tako Bowden (2009), temeljem teorije marketinga odnosa, ističe da su odnosi kupca i marke dinamični, ponavljaju se te kako se razvijaju s vremenom. Pritom naglašava da se s

gesheimer, Dholakia and Herrmann, 2005); optimal consumer attitudes and behaviors (Mollen and Wilson, 2010); consequences for the customer, consequences for the company and other consequences (Van Doorn *et al.*, 2010); rapport, co-created value, brand experience, perceived quality, consumer satisfaction (for new consumers), trust (for new consumers), attachment (for existing and potential consumers), consumer value, brand loyalty (Hollebeek, 2011a); consumer satisfaction (for new consumers), self-brand connection, brand attachment, brand loyalty (Brodie *et al.*, 2011); loyalty and satisfaction, empowerment, connection and emotional connection, trust and attachment (Brodie *et al.*, 2013); self-brand connection and intention to use the brand (Hollebeek, Glynn and Brodie, 2014); value perception, benevolence perception – dimension of trust, future patronage intent – a concept of behavioral loyalty, affective attachment to the organization (Vivek *et al.*, 2014); brand loyalty (Dessart, Veloutsou and Morgan-Thomas, 2015); loyalty, satisfaction, perceived value, perceived quality (Dwivedi, 2015); purchase decision (Malthouse *et al.*, 2016); tangible: firm performance – higher profits, revenues or market share, repeat purchase from the customer and intangible consequences (Pansari and Kumar, 2017); loyalty (Harrigan *et al.*, 2017); consumer experience and the perceived value of that experience (Abdul-Ghani, Hyde and Marshall, 2019). The consequences here may be desirable consumer behavior characteristics based on which the brand or company achieves certain benefits.

It is apparent that certain antecedents are sometimes also defined as consequences of consumer engagement, e.g. satisfaction, experience or involvement. Besides, many authors also often add loyalty, or a certain attachment to brands and the intention to purchase or repurchase. Some authors define consumer engagement as a process. Thus, Bowden (2009), based on the theory of relationship marketing, points out that custom-

razvojem njihova odnosa mijenjaju obilježja proizvoda ili usluge koje kupci smatraju važnima te razlikuje angažiranost kod novih kupaca i kod kupaca koji ponavljaju kupnju. Međutim, zaključuje kako nije jasno razvijaju li se procesi angažiranosti potrošača linearno ili nelinearno. Brodie *et al.* (2013) angažiranost potrošača u svojem istraživanju također promatraju kao proces, odnosno definiraju specifične podprocese angažiranosti. Ističu kako angažiranost potrošača ima ključnu ulogu u procesu razmjene u odnosu, dok su drugi koncepti odnosa prethodnice i posljedice angažiranosti potrošača. Navedeni su autori povelili kvantitativno istraživanje analizom sadržaja komentara članova online zajednice. U definiranom modelu angažiranosti potrošača autori navode kako specifični stimulansi potiču određene procese angažiranosti potrošača, a kao primjere specifičnih stimulansa navode potrebu za smanjivanjem troška potrage za informacijama i percipirani rizik. Nadalje, definirali su pet podprocesa koje obuhvaća angažiranost potrošača, a to su učenje, dijeljenje, zajedničko stvaranje, socijalizacija i preporuka. Zaključuju da je angažiranost potrošača interaktivan proces temeljen na iskustvu i angažiranosti potrošača sa specifičnim subjektom (npr. markom ili organizacijom) i/ili drugim članovima zajednice marke, a koji se može mjeriti različitim razinama intenziteta tijekom vremena (Brodie *et al.*, 2013). S obzirom na to da se radi o kvalitativnom istraživanju, nedostaju utvrđene skale koje bi omogućile implementaciju i testiranje istoga modela u nekom drugom kontekstu uz primjenu neke druge vrste istraživanja, što se pokušava učiniti istraživanjem u ovom radu.

Prethodno je istaknuto da se modeli često definiraju na temelju iskustva koje je korisnik imao s nekom markom, poduzećem ili nekim drugim objektom u odnosu na kojeg se odvija angažiranost, a ne na temelju izlaganja sadržajima. Na temelju toga Dolan *et al.* (2015) predložili su konceptualni model angažiranosti potrošača s obzirom na utjecaj različitih vrsta sadržaja. Autori u njemu predlažu mo-

er-brand relationships are dynamic, repeat and develop over time. He also emphasizes that with the development of their relationship, the features of the product or service that customers consider important change, and he differentiates the engagement of new customers and repeat customers. However, he concludes that it is not clear whether consumer engagement processes develop linearly or non-linearly. In their research, Brodie *et al.* (2013) also observe consumer engagement as a process, that is, they define specific sub-processes of engagement. They point out that consumer engagement plays a key role in the relational exchange process, while other relationship concepts are antecedents and consequences of consumer engagement. They also conducted quantitative research by analyzing the content of the comments of the online community members. In the defined model of consumer engagement, the authors state that the specific stimuli encourage certain processes of consumer engagement stating the need to reduce the cost of information search and perceived risk as examples. Furthermore, they defined five sub-processes that comprise consumer engagement, namely learning, sharing, co-creation, socializing and advocating. They conclude that consumer engagement is an interactive process based on the experience and engagement of consumers with a specific entity (e.g. brand or organization) and/or other members of the brand community, which can be measured at different levels of intensity over time (Brodie *et al.*, 2013). As qualitative research it lacks established scales that would enable the implementation and testing of the same model in another context with the application of another type of research. The present research will attempt to fill this gap.

As stated previously models are often defined based on the experience the user had with a brand, company or other object in relation to which the engagement takes place, and not on exposure to content. Hence, Dolan *et al.* (2015) proposed a conceptual model of consumer engagement with regard to the influence of different types of content

del utjecaja pojedinih vrsta sadržaja (informativni, zabavni, nagradni i sadržaj koji potiče stvaranje odnosa) na angažiranost potrošača. U tom modelu definirana je isključivo bihevioralna komponenta angažiranosti potrošača koja mjeri angažiranost potrošača na razini od pozitivne do negativne te od niske do visoke razine angažiranosti. S obzirom na to da se radi o konceptualnom modelu, nisu definirane skale koje bi omogućile njegovo testiranje u nekom drugom kontekstu.

U analizi angažiranosti potrošača bitno je ustanoviti koji čimbenici utječu na angažiranost potrošača, odnosno zbog kojih čimbenika dolazi do većeg intenziteta angažiranosti potrošača. Osim toga, važno je utvrditi koje su to dimenzije ili procesi koji čine angažiranog potrošača te do kakvih ponašanja, stanja, stajališta ili mišljenja dovodi angažiranost potrošača (posljedice angažiranosti potrošača). Temeljem takvih spoznaja, poduzeća, marke i drugi mogu djelovati kako bi povećali razine angažiranosti potrošača.

2.3. Angažiranost potrošača u kontekstu turizma

U kontekstu turizma, koji predstavlja izrazito kompleksan fenomen, proučavanje angažiranosti potrošača iznimno je specifično i neujednačeno. Različiti istraživači angažiranosti potrošača u kontekstu turizma usmjeravali su se na online putničke agencije (Romero, 2017; Romero, 2018), hotelijerstvo i zrakoplovne kompanije (So, King i Sparks, 2014; So *et al.*, 2016), ugostiteljstvo (Bowden, 2009), muzeje (Taheri, Jafari i O’Gorman, 2014), atrakcije (Bryce *et al.*, 2015; Loureiro i Sarmetno, 2019), smještajne kapacitete (Choi i Kandampully, 2019; Rather, 2019) ili društvene medije u turizmu (Harrigan *et al.*, 2017). Najčešće se angažiranost promatrala iz perspektive korisnika, no postoje i istraživanja u okviru kojih se angažiranost potrošača promatrala iz perspektive turističke ponude (Chathoth *et al.*, 2014; Chathoth *et al.*, 2016). So, Li i Kim (2020) dali su pregled istraživa-

suggesting a model of the influence of certain types of content (informative, entertaining, rewarding and content that encourages the creation of relationships) on consumer engagement. It defines only the behavioral component of consumer engagement that measures consumer engagement from positive to negative and from low to high levels of engagement. As a conceptual model it has no defined scales that would enable its testing in another context.

In the analysis of consumer engagement, it is important to establish which factors influence consumer engagement, i.e. which factors lead to stronger intensity of consumer engagement. In addition, it is important to determine which dimensions or processes make up an engaged consumer and what behaviors, states, attitudes or opinions consumer engagement leads to (consequences of consumer engagement). Based on such insights, businesses, brands and others can act to increase consumer engagement levels.

2.3. Consumer engagement in the tourism context

In the context of tourism, which represents an extremely complex phenomenon, the study of consumer engagement is extremely specific and uneven. Various researchers of consumer engagement in the context of tourism have focused on online travel agencies (Romero, 2017; Romero, 2018), hospitality and airlines (So, King and Sparks, 2014; So *et al.*, 2016), catering (Bowden, 2009), museums (Taheri, Jafari and O’Gorman, 2014), attractions (Bryce *et al.*, 2015; Loureiro and Sarmetno, 2019), tourist accommodation (Choi and Kandampully, 2019; Rather, 2019) or social media in tourism (Harrigan *et al.*, 2017). Engagement was most often observed from the user’s perspective, but there are also studies in which consumer engagement was observed from the perspective of the tourist offer (Chathoth *et al.*, 2014; Chathoth *et al.*, 2016). So, Li and

nja angažiranosti potrošača u području ugostiteljstva i turizma u razdoblju od 2009. do 2019. godine te su zaključili da je najveći broj istraživanja objavljen u tom razdoblju vezan uz hotelijerstvo/smeštaj i destinacije/destinacijske marketinške organizacije. Isti su autori zaključili kako i dalje autori koriste različite operacionalizacije ovog konstrukta.

Temeljem provedene analize različitih modela angažiranosti potrošača u kontekstu turizma bilo je moguće zaključiti kako, unatoč velikom broju istraživanja, ni u ovom specifičnom području ne postoji jedinstvena definicija ovog konstrukta, kao niti jedinstven model koji bi se mogao primijeniti za mjerenje istoga. Osim toga, u širokom spektru turističke ponude te u njihovoj ukupnoj heterogenosti i kompleksnosti, angažiranost potrošača promatrala se kao konstrukt koji se sastoji od različitih dimenzija ili procesa, a nekad kao prethodnica ili posljedica nekog drugog konstrukta koji se analizirao. Harrigan *et al.* (2017) posebno ističu važnost testiranja modela angažiranosti potrošača i pripadajućih skala u kontekstu marki na društvenim medijima, kao što su turističke organizacije, važne atrakcije, mali i veliki hoteli. Isti autori smatraju da marka mora razumjeti kako se može učinkovito koristiti različitim funkcionalnostima društvenih medija, kao što su slike, videa, upitnici, recenzije, komentari ili blogovi kako bi se ojačale pojedine dimenzije angažiranosti potrošača. Budući da upravo društveni mediji imaju vrlo važnu ulogu u komunikaciji različitih organizacija u turizmu, potrebno je istražiti na koji način različite vrste sadržaja utječu na angažiranost potrošača, kako bi se moglo učinkovito upravljati različitim oblicima komunikacije.

2.4. Uloga sadržaja na društvenim medijima u stvaranju angažiranosti potrošača u turizmu

Pojavom Web-a 2.0. 2004. godine omogućeno je krajnjim korisnicima kreiranje sa-

Kim (2020) gave an overview of consumer engagement research in the field of hospitality and tourism in the period from 2009 to 2019 and concluded that the largest amount of research published in that period was related to the hotel industry/accommodation and destinations/destination marketing organizations. The same authors concluded that the authors continue to use different operationalizations of this construct.

Based on the analysis of various models of consumer engagement in the context of tourism, it was possible to conclude that, despite the numerous investigations, there is not a unique definition of this construct in this specific area, nor is there a single model for measuring it that could be applied. In addition, in the wide spectrum of tourist offers and in their overall heterogeneity and complexity, consumer engagement was observed as a construct consisting of different dimensions or processes, or as the antecedent or consequence of another analyzed construct. Harrigan *et al.* (2017) emphasize the importance of testing consumer engagement models and associated scales in the context of brands in social media, such as tourism organizations, major attractions, small and large hotels. They believe that the brand must understand how it can effectively use different functionalities of social media, like images, videos, questionnaires, reviews, comments or blogs to strengthen certain dimensions of consumer engagement. Since social media play a very important role in the communication of different organizations in tourism, it is necessary to investigate how different types of content affect consumer engagement, so that different forms of communication can be managed effectively.

2.4. The role of social media content in creating consumer engagement in tourism

With the advent of Web 2.0. in 2004, it was possible for end users to create con-

držaja na internetu koji se neprestano mogu mijenjati, što prije nije bilo moguće. Upravo se zato Web 2.0. smatra platformom koja je omogućila razvoj društvenih medija (Kaplan i Haenlein, 2010; Constantinides, 2014). Kaplan i Haenlein (2010:61) navode kako su društveni mediji „skupina aplikacija na internetu, koje čine ideološku i tehnološku osnovu za Web 2.0 i koje omogućuju stvaranje i razmjenu sadržaja koji su kreirali korisnici.”

Iako društveni mediji zasigurno više nisu nova vrsta medija, još uvijek se brojni autori bave različitim aspektima komuniciranja na društvenim medijima. S obzirom na veliku količinu informacija koja se objavljuju, važno je znati da različiti sadržaji i načini komuniciranja utječu na percepcije, emocije i ponašanja krajnjih korisnika. Kaplan i Haenlein (2010) dali su možda najpotpuniju i najprecizniju klasifikaciju društvenih medija. Definirali su društvene medije s obzirom na teorije medija i teorije društvenih procesa. Prema teoriji društvenih procesa, društveni mediji dijele se prema razini samoprezentacije/samootkrivanja (niska, visoka), dok se na temelju teorije medija dijele prema društvenoj prisutnosti/bogatstvu medijskog sadržaja (niska, srednje visoka i visoka). Temeljem navedenih kriterija definirali su šest skupina društvenih medija, a to su blogovi, društvene mreže, virtualni društveni svjetovi, kolaborativni projekti, zajednice sadržaja i virtualne igre.

Iz perspektive turističkih organizacija, važno je saznati kako se korištenje navedenih društvenih medija može unaprijediti, posebice koji sadržaji najviše utječu na angažiranost potrošača. U tom su kontekstu posljednjih nekoliko godina provedena brojna istraživanja. Važan uvid u obilježja angažiranosti potrošača u digitalnom ekosustavu dale su Morgan-Thomas, Dessart i Veloutsou (2020), koje smatraju da je angažiranost potrošača socio-tehnički fenomen, a nastaje spajanjem aktivnosti s tehnologijom. U tom smislu tehnologija stvara osnovu za djelovanje. Tako su Yousaf *et al.* (2021) istraži-

tent on the Internet that can be constantly changed, which was not possible before. This is exactly why Web 2.0. is considered a platform that enabled the development of social media (Kaplan and Haenlein, 2010; Constantinides, 2014). Kaplan and Haenlein (2010:61) state that social media are “a group of Internet-based applications, which form the ideological and technological basis for Web 2.0 and which enable the creation and exchange of user-generated content”.

Although social media is certainly no longer a new type of media, numerous authors still deal with different aspects of communicating on social media. Considering the large amount of information that is published, it is important to know how different content and communication methods affect the perceptions, emotions and behaviors of the end users. Kaplan and Haenlein (2010) provided perhaps the most complete and precise classification of social media defining it in terms of media theories and social process theories. According to the theory of social processes, social media is divided according to the level of self-presentation/self-disclosure (low, high), while the media theory distinguishes social presence/richness of media content (low, medium and high). Based on the above criteria, six groups of social media are identified, namely blogs, social networks, virtual social worlds, collaborative projects, content communities and virtual games.

From the tourism organizations' perspective, it is important to find out how the use of the aforementioned social media can be improved, especially which content has the greatest impact on consumer engagement. In this context, numerous studies have been conducted in the last few years. An important insight into the characteristics of consumer engagement in the digital ecosystem was provided by Morgan-Thomas, Dessart and Veloutsou (2020), who believe that consumer engagement is a socio-technical phenomenon and is created by combining activities with technology. In this sense, technology creates a basis for action. Thus, Yousaf *et al.* (2021)

vali kako usmjerenost i živopisnost poruke utječu na angažiranost potrošača vezanu za turističke marke na društvenim mrežama, a Yim, Malefyt i Khuntia (2021) su mjerili kako određena obilježja turističkih fotografija utječu na angažiranost potrošača.

Zbog neopipljivosti turističkog iskustva, vizualni sadržaji su stoga posebno važni u turizmu. Oni čine najvažniji način promocije destinacije na različitim platformama te omogućuju turistima virtualno iskustvo destinacije (Tussyadiah i Fesenmaier, 2009). Prema istraživanju Uşaklija, Koça i Sönmez (2017), Facebook i Instagram su društveni mediji na kojima nacionalne turističke organizacije objavljuju najviše fotografija, stoga predstavljaju primarni interes ovog istraživanja. Facebook je, prema klasifikaciji Kaplana i Haenleina (2010), društvena mreža dok je Instagram zajednica sadržaja na kojoj se dominantno objavljuju slikovni sadržaji. Društvene mreže, osim umrežavanja i povezivanja, obilježava mogućnost objave različitih vrsta sadržaja kao što su slike, videosadržaji, tekst, poveznice i sl., dok zajednice slikovnog sadržaja korisnicima omogućuju objavljivanje, održavanje, upravljanje i dijeljenje slikovnog sadržaja.

Postavlja se pitanje kako ti različiti sadržaji utječu na pratitelje društvenih medija. U tom su smjeru razmišljali i Hollebeek i Macky (2019) te su predložili konceptualni model uloge sadržaja digitalnog marketinga u stvaranju angažiranosti potrošača, povjerenja i vrijednosti. Ono što je važno naglasiti jest činjenica da se u kontekstu društvenih medija, angažiranost potrošača često mjeri bihevioralnom dimenzijom kao što su zahvale, pogledi i komentari (Yim, Malefyt i Khuntia, 2021) ili sviđanja, komentari, dijeljenja i klikovi na poruke (Lee, Hosanagar i Nair, 2018) te se za takva istraživanja često koriste metode strojnog učenja ili dubokog učenja. No, potrebno je u budućnosti povezati različite metode istraživanja kako bi se međusobno nadopunile i kako bi se dobio kvalitetniji uvid u promatrane fenomene.

investigated how the directionality and vividness of the message affect consumer engagement related to tourism brands on social networks, and Yim, Malefyt and Khuntia (2021) measured how certain characteristics of tourist photos affect consumer engagement.

Due to the intangibility of the tourist experience, visual content is particularly important in tourism. They constitute the most important way of promoting the destination on different platforms and enable tourists to have a virtual experience of the destination (Tussyadiah and Fesenmaier, 2009). According to the research of Uşakli, Koç and Sönmez (2017), Facebook and Instagram are the social media where national tourism organisations publish the most photos, and therefore represent the primary interest of this research. According to the classification of Kaplan and Haenlein (2010), Facebook is a social network, while Instagram is a content community where image content is predominantly published. Social networks, in addition to networking and connection, feature the possibility of publishing different types of content such as images, video content, text, links, etc., while image content communities allow users to publish, maintain, manage and share image content.

The question arises as to how these different contents affect social media followers. Hollebeek and Macky (2019) also thought in this direction and proposed a conceptual model of the role of digital marketing content in creating consumer engagement, trust and value. It is important to emphasize that in the context of social media, consumer engagement is often measured through behavioral dimensions such as thanks, views and comments (Yim, Malefyt and Khuntia, 2021) or through likes, comments, shares and clicks on messages (Lee, Hosanagar and Nair, 2018), which is why such research often uses machine learning or deep learning methods. However, future research will require combining diverse complementary research methods to obtain better insights into the observed phenomena.

3. KONCEPTUALNI MODEL I HIPOTEZE

3.1. Povezanost kategorija slikovnog sadržaja i angažiranosti potrošača

Različita istraživanja pokazala su da fotografije kao „vizualni sadržaj privlače pažnju turista, doprinose percipiranom imidžu destinacije te utječu na proces donošenja odluke o kupnji“ (Li, Huang i Christianson, 2016:243). Yim, Malefyt i Khuntia (2021) utvrdili su da su fotografije koje prikazuju mostove, pijesak i zidove negativno povezane s angažiranošću korisnika, za razliku od fotografija dvoraca, prijevoznih sredstava i riva (izgrađenih obala). Također navode da fotografije koje su prikazivale građevine, zidove, ali i ljude ostvaruju manje pogleda. Nadalje, Marder *et al.* (2021) su putem eksperimentalne metode istraživali utjecaj amaterskih i profesionalnih fotografija prezentiranog hotela na turiste tijekom procesa traženja informacija. Njihovi rezultati pokazali su da su profesionalne fotografije povećavale vizualnu privlačnost hotela, a time su pozitivno utjecale i na namjerne rezervacije.

U ovom radu angažiranost potrošača promatra se kao multidimenzionalni konstrukt koji se sastoji od pet podprocesa angažiranosti potrošača – preporuka, učenje, dijeljenje, socijalizacija i potrošnja (Muntinga, Moorman i Smit, 2011; Brodie *et al.*, 2013). Podprocesi su prilagođeni za potrebe provođenja istraživanja u ovom radu, pri čemu je prvi od navedenih pet podprocesa *preporuka* koja predstavlja „izražavanje potrošačeve angažiranosti koja se pojavljuje kada potrošač aktivno preporučuje određenu marku, proizvod/uslugu, organizaciju i/ili načine korištenja proizvoda ili marki“ (Brodie *et al.*, 2013:111). Drugi podproces *angažiranosti* jest učenje te predstavlja „posredno stjecanje kognitivnih kompetencija koje korisnici koriste u procesu donošenja odluke o kupnji ili potrošnji“ (ibid.). Treći podproces angažiranosti potrošača odnosi se na „dijeljenje osob-

3. CONCEPTUAL MODEL AND HYPOTHESES

3.1. The relationship between image content categories and consumer engagement

Various studies have shown that photos as “visual content attract the attention of tourists, contribute to the perceived image of the destination and influence the process of making a purchase decision” (Li, Huang and Christianson, 2016:243). Yim, Malefyt, and Khuntia (2021) found that photos showing bridges, sand, and walls were negatively associated with user engagement, in contrast to photos of castles, transportation, and waterfronts (built-up shorelines). They also state that the photos showing buildings, walls, and people get fewer views. Furthermore, Marder *et al.* (2021) used an experimental method to investigate the influence of amateur and professional photos of the presented hotel on tourists during the information search process. Their results showed that professional photos increased the visual appeal of the hotel, and thus had a positive effect on intentional bookings.

In this paper, consumer engagement is viewed as a multidimensional construct consisting of five sub-processes of consumer engagement – advocating, learning, sharing, socialization and consumption (Muntinga, Moorman and Smit, 2011; Brodie *et al.*, 2013). The sub-processes are adapted for the purposes of conducting research in this paper, while the first of the mentioned five sub-processes is ‘advocating’, which represents “the expression of consumer engagement that appears when the consumer actively recommends a specific brand, product/service, organization and/or ways of using products or brands” (Brodie *et al.*, 2013:111). The second sub-process of engagement is ‘learning’ and represents the “indirect acquisition of cognitive competencies that users use in the process of making a purchase or consumption decision” (Ibid.). The third sub-process of consumer engagement refers to “sharing per-

no relevantnih informacija, znanja i iskustava procesom aktivnog doprinosa kokreaciji znanja unutar online zajednice te predstavlja bihevioralnu i/ili kognitivnu dimenziju angažiranosti potrošača” (Ibid.). U kontekstu društvenih medija dijeljenje se može realizirati *dijeljenjem* sadržaja, komentiranjem, objavljivanjem, tvitanjem, odgovaranjem ili čak izravnim porukama na Twitteru ili Facebooku (Dessart, Veloutsou i Morgan-Thomas, 2015:26). Podproces dijeljenje označava da će ispitanik podijeliti ideje ili sadržaje o destinaciji na društvenim medijima te da će pomoći drugima svojim znanjem o destinaciji.

Nadalje, četvrti podproces angažiranosti potrošača odnosi se na *socijalizaciju*, a definira se kao „dvosmjerna, nefunkcionalna interakcija kroz koju korisnici stječu i/ili razvijaju stajališta, vrijednosti i/ili jezik zajednice” (Longmore, 1998:53). Radi se o procesu razmjene informacija o destinaciji, čijem će slikovnom sadržaju ispitanik biti izlagan. Dessart, Veloutsou i Morgan-Thomas (2016) ističu kako se potrošači povezuju s drugim potrošačima i stvaraju interakcije pričajući o marki koja predstavlja njihov zajednički interes. Naposljetku, *potrošnja* kao podproces angažiranosti potrošača čini „minimalnu razinu aktivnosti povezane s markom, odnosno sudjelovanje bez doprinosa ili kreiranja sadržaja” (Muntinga, Moorman i Smit, 2011:16).

U dostupnim izvorima nisu pronađena istraživanja koja su testirala utjecaj različitih kategorija slikovnog sadržaja prema atributima destinacije na angažiranost potrošača u turizmu, i to korištenjem kvaziekperimentalnog pristupa. Stoga se u prvoj hipotezi ovog rada testiralo hoće li različite kategorije slikovnog sadržaja utjecati na angažiranost potrošača, odnosno na pojedine podprocese angažiranosti potrošača koje su navedene.

Različite kategorije slikovnog sadržaja na društvenim medijima nacionalnih turističkih organizacija pozitivno utječu na angažiranost potrošača.

sonally relevant information, knowledge and experiences through the process of actively contributing to the co-creation of knowledge within the online community and represents the behavioral and/or cognitive dimension of consumer engagement” (Ibid.). In the context of social media, sharing can be realized through ‘sharing’ content, commenting, posting, tweeting, replying or even direct messages on Twitter or Facebook (Dessart, Veloutsou and Morgan-Thomas, 2015:26). The sharing sub-process indicates that the respondent will share ideas or content about the destination on social media and help others with their knowledge about it.

Furthermore, the fourth sub-process of consumer engagement refers to ‘socialization’, which is defined as “a two-way, non-functional interaction through which users acquire and/or develop community attitudes, values and/or language” (Longmore, 1998:53). It is about the process of exchanging information about the destination whose visual content the interviewee will be exposed to. Dessart, Veloutsou and Morgan-Thomas (2016) point out that consumers connect with other consumers and create interactions by talking about a brand that represents their common interest. Finally, ‘consumption’ as a sub-process of consumer engagement constitutes “a minimal level of brand-related activity, i.e. participation without contribution or content creation” (Muntinga, Moorman and Smit, 2011:16).

No research was found in the available sources that tested the influence of different categories of image content according to destination attributes on consumer engagement in tourism, using a quasi-experimental approach. Therefore, in the first hypothesis of this paper, it was tested whether different categories of image content will influence consumer engagement, i.e., on certain sub-processes of consumer engagement that are listed above.

Different categories of image content on the social media of national tourist organizations have a positive effect on consumer engagement.

3.2. Moderatorska uloga afektivnih asocijacija prema destinaciji u odnosu između kategorija slikovnog sadržaja destinacije i angažiranosti potrošača

Afektivne asocijacije su „specifični osjećaji (pozitivni i negativni) povezani sa specifičnom destinacijom” (Woodside i Lysonski, 1989:8). Dessart, Veloutsou i Morgan-Thomas (2015) u svojem su istraživanju utvrdile da se afektivna angažiranost očituje u entuzijazmu prema zajednici i promatranoj marki te u zadovoljstvu koje nastaje zbog interakcije s njima. Također se pokazalo da su emocije koje ispitanici tada osjećaju prema zajednici marke jake i strogo pozitivne, a obuhvaćaju uzbuđenje i uživanje. Hosany i Prayag (2013) pak navode kako su emocionalna iskustva povezana sa zadovoljstvom, a ono ima znatan utjecaj na namjere ponašanja turista. Nažalost, nisu pronađena istraživanja u kojima se, kao u ovom, testirao moderatorski utjecaj emocija u odnosu različitih sadržaja i angažiranosti potrošača, stoga ne postoje u potpunosti usporedivi rezultati. Radi se o području koje zahtijeva detaljnija istraživanja i analize te je to jedan od razloga zašto je ova varijabla definirana kao moderatorska.

U ovoj hipotezi želi se testirati hoće li viša razina afektivnih asocijacija vezanih za destinaciju voditi do većeg utjecaja različitih kategorija slikovnog sadržaja na angažiranost potrošača, budući da su pojedinci skloniji s drugima dijeliti događaje koji uključuju snažnu emocionalnu komponentu (Servidio i Ruffolo, 2016; prema Lorenzetti i Lugli, 2012) pa je moguće očekivati da će sadržaji koji pobuđuju snažnije emocije voditi višoj razini angažiranosti potrošača.

Veća razina afektivnih asocijacija vezanih za destinaciju vodi do većeg utjecaja različitih kategorija slikovnog sadržaja nacionalnih turističkih organizacija na angažiranost potrošača.

3.2. The moderating role of affective associations towards the destination in the relationship between the categories of image content of the destination and consumer engagement

Affective associations are “specific feelings (positive and negative) associated with a specific destination” (Woodside and Lysonski, 1989:8). In their research, Dessart, Veloutsou and Morgan-Thomas (2015) determined that affective engagement is manifested in enthusiasm for the community and the observed brand and in the satisfaction that arises from interacting with them. It was also shown that the emotions that the respondents then feel towards the brand community are strong and strictly positive, and include excitement and enjoyment. Hosany and Prayag (2013), on the other hand, state that emotional experiences are related to satisfaction, and it has a significant impact on the behavioral intentions of tourists. Unfortunately, no studies were found in which, as in this one, the moderating influence of emotions in the relationship between different contents and consumer engagement was tested, therefore there are no fully comparable results. It is an area that requires more detailed research and analysis, and this is one of the reasons why this variable is defined as a moderator.

In this hypothesis, we want to test whether a higher level of affective associations related to the destination will lead to a greater influence of different categories of image content on consumer engagement, since individuals are more inclined to share the events that include a strong emotional component (Servidio and Ruffolo, 2016; according to Lorenzetti and Lugli, 2012) and, therefore, it is possible to expect that content that arouses stronger emotions will lead to a higher level of consumer engagement.

A higher level of affective associations related to the destination leads to a greater influence of different categories of image content of national tourist organisations on consumer engagement.

Slika 1: Konceptualni okvir i hipoteze istraživanja

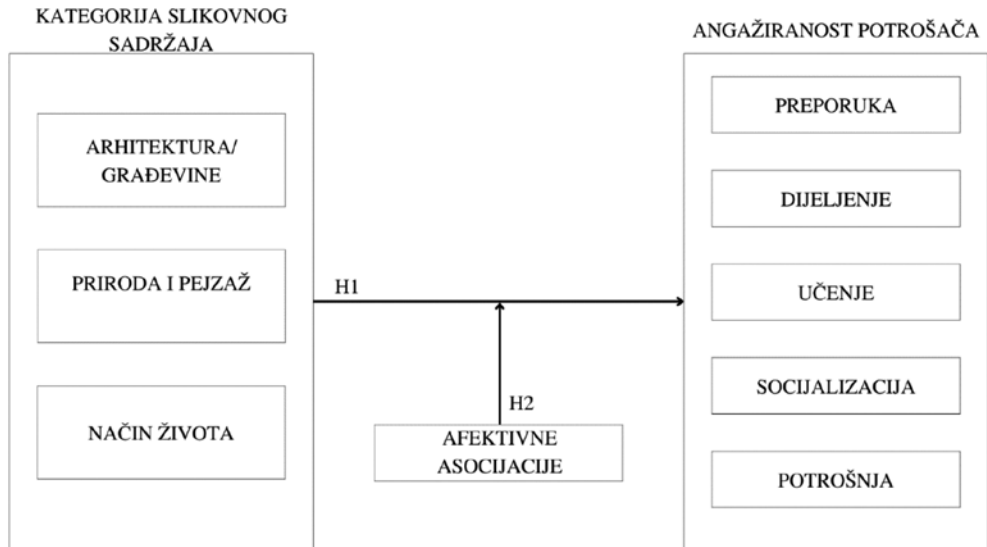
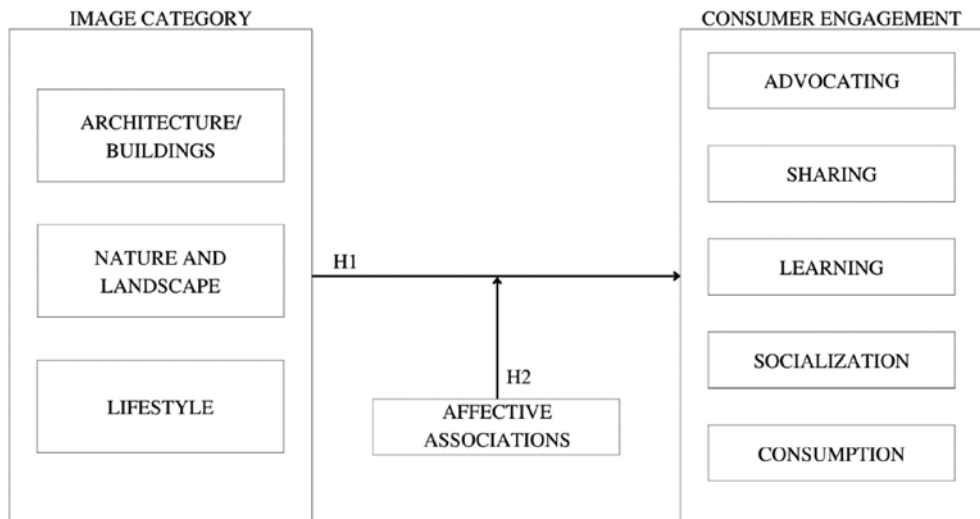


Figure 1: Conceptual framework and research hypotheses



4. METODOLOGIJA I DIZAJN ISTRAŽIVANJA

Primarno istraživanje podijeljeno je u dva dijela. U prvoj fazi empirijskog istraživanja korištena je analiza sadržaja, kao kvalitativna

4. RESEARCH METHODOLOGY AND DESIGN

The primary research is divided into two parts. In the first phase of the empirical research, content analysis was used as a qualitative

tivna metoda istraživanja, kako bi se utvrdile kategorije slikovnog sadržaja koje odabrane nacionalne turističke organizacije najčešće objavljuju na društvenim medijima. U drugoj fazi proveden je kvazieksperiment u kojemu su prethodno odabrani slikovni sadržaji predstavljali stimulans u istraživanju. Svrha kvazieksperimenta bila je utvrditi utjecaj slikovnih sadržaja na različite procese angažiranosti potrošača, i to stanovnika emitivnih tržišta s obzirom na slikovni sadržaj nacionalnih turističkih organizacija odabranih destinacija.

4.1. Analiza slikovnog sadržaja nacionalnih turističkih organizacija na društvenim medijima

Metodologija kvalitativnog istraživanja može se prikazati u nekoliko koraka:

a) Odabir društvenih medija koji će se analizirati

Za potrebe ovoga rada provedena je analiza slikovnog sadržaja objavljenog na dva različita društvena medija, i to na Facebooku i Instagramu, budući da navedeni društveni mediji imaju različita obilježja i svrhu.

b) Odabir nacionalnih turističkih organizacija (NTO)

Kriteriji za odabir destinacija čiji su slikovni sadržaji analizirani bio je broj ostvarenih međunarodnih turističkih dolazaka i usporedivost istih. Iz tog je razloga odabrana Europa, i to Južna/Mediteranska regija koja ostvaruje najveći broj međunarodnih turističkih dolazaka u globalnim razmjerima (Tourism Highlights 2018, UNWTO) te Španjolska i Italija kao dvije usporedive destinacije prema broju ostvarenih turističkih dolazaka (Tourism Highlights 2018, UNWTO). Uz to, namjera je bila uključiti jednu destinaciju koju stanovnici Republike Hrvatske posjećuju u manjem broju (Španjolska), dok drugu posjećuju u većem broju (Italija) (MINT, 2016; CBS, 2018). S obzirom na

tative research method, in order to determine the categories of image content that selected national tourist organisations most often publish on social media. In the second phase, a quasi-experiment was conducted in which the previously selected image content was a stimulus in the research. The purpose of the quasi-experiment was to determine the impact of image content on various processes of consumer engagement, namely the inhabitants of the outbound markets with regard to the image content of the national tourist organizations of the selected destinations.

4.1. Analysis of the image content of national tourism organizations on social media

The methodology of qualitative research can be presented in several steps:

a) Selection of social media to be analyzed

For the purpose of this study, it was decided to conduct an analysis of the image content published on two different social media, Facebook and Instagram, since these social media have different characteristics and purposes.

b) Selection of national tourist organisations (NTB)

The criteria for selecting the destinations whose image contents were analyzed were the number of realized international tourist arrivals and their comparability. For this reason, Europe was chosen, namely the Southern/Mediterranean region which has the largest number of international tourist arrivals on a global scale (Tourism Highlights 2018, UNWTO) and Spain and Italy, as two comparable destinations according to the number of tourist arrivals (Tourism Highlights 2018, UNWTO). In addition, the intention was to include one destination visited by a smaller number of residents of the Republic of Croatia (such as Spain), while the other is visited by a larger number (such

to da se radilo o analizi slikovnog sadržaja na odabranim društvenim medijima, promatrana je učestalost i broj objava slikovnog sadržaja te je utvrđeno kako nacionalne turističke organizacije obje destinacija imaju službene profile na društvenim medijima Facebook i Instagram te bilježe približno sličnu aktivnost objavljivanja slikovnog sadržaja na istima.

c) *Definiranje uzorka slikovnog sadržaja na društvenim medijima nacionalnih turističkih organizacija Italije i Španjolske*

Za potrebe istraživanja odlučeno je da će se kao uzorak slikovnog sadržaja s društvenih medija uzeti slikovni sadržaji objavljeni u razdoblju od 1. siječnja do 31. prosinca 2017. godine. Pritom se koristilo uzorkovanje vremenskih odsječaka, što čini oblik slučajnog uzorkovanja (Milas, 2009). Obuhvaćeno je razdoblje od jedne godine jer je namjera bila obuhvatiti sve turističke sezone obje destinacije. Odlučeno je da će se u uzorak uključiti isključivo slikovni sadržaji objavljeni na vremenskoj crti Facebook profila nacionalne turističke organizacije jer se takvi slikovni sadržaji uglavnom objavljuju na ovoj društvenoj mreži te su im korisnici najčešće izloženi. U analizi nisu obuhvaćeni video materijali. Na Instagramu su obuhvaćeni također samo slikovni sadržaji objavljeni kao sadržaji na *feedu* te nisu analizirani video sadržaji, niti bilo koje druge vrste sadržaja koje je moguće objaviti na ovoj zajednici sadržaja.

d) *Definiranje kategorija slikovnog sadržaja i provođenje postupka kodiranja*

Slikovni sadržaj s odabranih društvenih medija kategoriziran je prema prilagođenoj metodologiji predloženoj u radu Stepchenkove i Zhan (2013). Ove autorice razvrstale su slikovni sadržaj u dvadeset kategorija prema određenim atributima destinacije. Nakon prilagodbe kategorija, za potrebe analize slikovnog sadržaja u okviru ovog istraživanja rada korišteno je šesnaest kategorija (priroda i pejzaž; ljudi; arheološka nalazišta; način

as Italy) (MINT, 2016; CBS, 2018). Considering that this was an analysis of image content on the selected social media, the frequency and number of image content posts was observed and it was determined that the national tourist organisations of both destinations feature official profiles on the Facebook and Instagram social media, and record approximately similar activities of publishing image content there.

c) *Defining the sample of image content on the social media of the national tourist organisations of Italy and Spain*

For the purposes of the research, it was decided that the image content published in the period from 1 January to 31 December 2017 would be taken as a sample of image content from the social media. By sampling of time segments as a form of random sampling (Milas, 2009), the period of one year was covered with the intention to encompass all tourist seasons in both destinations. It was decided that the sample would include only image content published on the timeline of the Facebook profile of the national tourist organisation, because such image content is mostly published on this social network and the users are most often exposed to it. Video materials were not included in the analysis. Instagram also includes only image content posted as content on the *feed*, but the video content has not been analyzed, nor any other types of content that can be posted on this content community.

d) *Defining the image content categories and performing the coding process*

Image content from the selected social media is categorized according to the adapted methodology proposed in the paper by Stepchenkova and Zhan (2013). These authors classified the image content into twenty categories according to certain destination attributes. After adjusting, sixteen categories were used for the analysis of image content within this research: people; nature and landscape; people; archeological sites;

života; tradicija i običaji; arhitektura/građevine; sportske aktivnosti u prirodi/avanture; životinjski svijet; umjetnički objekti (umjetnost); turistički sadržaji; hrana; događanja/proslave; urbani krajolik; ruralni krajolik; oglas; ostalo). Osim toga, svi opisi kategorija slikovnih sadržaja prilagođeni su jer su analizirani slikovni sadržaji dvije europske mediteranske zemlje – turističke destinacije, čiji se atributi i ciljana tržišta razlikuju od onih kod Perua pa je ova prilagodba bila nužna. Ovdje treba naglasiti kako su svakom slikovnom sadržaju mogle biti dodijeljene dvije kategorije prilikom analize, sukladno dominantnim obilježjima koja su prikazana na svakom slikovnom sadržaju.

e) *Predtestiranje kategorija slikovnog sadržaja*

Provedeno je predtestiranje kategorija slikovnog sadržaja kako bi se potvrdile kategorije slikovnog sadržaja prethodno definirane analizom sadržaja te je utvrđeno da su kategorije slikovnog sadržaja bile ispravno definirane.

f) *Odabir slikovnog sadržaja za kvazieksperiment*

Temeljem definiranih kriterija, pomoću programskog paketa MAXQDA, ukupno je analizirana 1.591 fotografija s vremenske crte na Facebook profilu NTO-a Španjolske te 1.208 fotografija na Facebook profilu NTO-a Italije. Na Instagramu je u navedenom razdoblju objavljeno i analizirano 487 fotografija na profilu NTO-a Španjolske te 817 fotografija na profilu NTO-a Italije. Pritom je utvrđeno kako nacionalne turističke organizacije Italije i Španjolske na društvenoj mreži Facebook najčešće objavljuju dvije iste kategorije slikovnog sadržaja, a to su priroda i pejzaž te arhitektura/građevine. Na zajednici sadržaja Instagram nacionalna turistička organizacija Italije najčešće objavljuje način života te prirodu i pejzaž, a nacionalna turistička organizacija Španjolske način života i arhitekturu/građevine. S obzirom na navedene rezultate u kvazieksperiment su uključene priroda i pejzaž, arhitektura/

way of life; traditions and customs; architecture/buildings; outdoor sports activities / adventures; animal world; art objects (art); tourist facilities; food; events/celebrations; urban landscape; rural landscape; advertisement; other). In addition, all descriptions of the categories of image content were adapted, because the image contents of two European Mediterranean countries – tourist destinations, whose attributes and target markets differ from those in Peru, were analyzed, so this adjustment was necessary. It should be emphasized here that each image content could be assigned two categories during the analysis in accordance with the dominant features shown on each image content.

e) *Pre-testing image content categories*

The pre-testing of image content categories was performed in order to confirm the image content categories previously defined by the content analysis, and it was determined that the image content categories were correctly defined.

f) *Selecting image content for a quasi-experiment*

Based on the defined criteria, with the help of the MAXQDA software package, a total of 1,591 photos from the timeline on the Facebook profile of NTB Spain and 1,208 photos on the Facebook profile of NTB Italy were analyzed. In the same period 487 and 817 Instagram photos from the respective profiles of NTB Spain and NTB Italy were published and analyzed. It was found that the national tourist organisations of Italy and Spain most often publish on the Facebook social network two of the same categories of image content, namely nature, landscape and architecture/buildings. On the Instagram content community, the Italian NTB most often posts lifestyle and nature/landscape, while the Spanish NTB features lifestyle and architecture/buildings. Given the above results, the quasi-experiment included nature and landscape, architecture/buildings and

građevine i način života, kao tri dominantne kategorije slikovnog sadržaja.

lifestyle, as the three dominant categories of image content.

4.2. Kvizieksperiment kao metoda mjerenja angažiranosti potrošača u turizmu

U drugom dijelu istraživanja korištena je metoda *online* kvazieksperiment. Kvizieksperiment je empirijska interventna studija koja se koristi za procjenu uzročnog učinka intervencije na ciljanu populaciju bez slučajnog odabira (DiNardo, 2016). Kvizieksperimentom se provjerava „neki oblik intervencije ili tretmana u prirodnom okruženju” (Mejovšek, 2013:143). Koraci u njegovu provođenju pojašnjeni su u nastavku:

a) *Definiranje populacije i uzorka u kvazieksperimentu*

Populaciju u istraživanju čine punoljetni stanovnici Republike Hrvatske koji imaju pristup internetu. Prema podacima Državnog zavoda za statistiku, 76% stanovnika Republike Hrvatske u 2017. godini imalo je pristup internetu, odnosno 2.026.938 stanovnika (Primjena informacijskih i komunikacijskih tehnologija (IKT) u kućanstvima i kod pojedinaca u 2017. godini, prvi rezultati, Državni zavod za statistiku). Za potrebe definiranja uzorka korištena je metoda kvotnog uzorkovanja temeljem dobi (u tri razreda, prema podacima Državnog zavoda za statistiku), spola (u dva razreda, prema podacima Državnog zavoda za statistiku) i NUTS-2 regijama u Republici Hrvatskoj (prema Nacionalnoj klasifikaciji prostornih jedinica za statistiku Državnog zavoda za statistiku). Uzorak je *post hoc* usklađen s dostupnim statističkim pokazateljima.

b) *Definiranje mjernog instrumenta*

U ovom istraživanju, u okviru kvazieksperimenta, kao mjerni je instrument korišten upitnik, dok su kao stimulansi korišteni slikovni sadržaji koji su bili ugrađeni u upitnik. Pripremljene su dvije verzije upitnika

4.2. A quasi-experiment as a method of measuring consumer engagement in tourism

In the second part of the research, the online quasi-experiment method was applied. A quasi-experiment is an empirical intervention study used to assess the causal effect of an intervention on a target population without random selection (DiNardo, 2016). The quasi-experiment examines “some form of intervention or treatment in the natural environment” (Mejovšek, 2013:143). The steps in its implementation are explained as follows:

a) *Defining population and sample in a quasi-experiment*

The population in the research consists of adult residents of the Republic of Croatia who have access to the Internet. According to the Central Bureau of Statistics, 76%, i.e. 2026938 inhabitants of the population of the Republic of Croatia, had Internet access in 2017 (Application of information and communication technologies (ICT) in households and individuals in 2017, first results, Central Bureau of Statistics). For the purpose of defining the sample, the method of quota sampling based on age (in three classes, according to the Central Bureau of Statistics), sex (in two classes, according to the Central Bureau of Statistics) and NUTS-2 regions in the Republic of Croatia was used (according to the National Classification of Spatial Units for Statistics of the Central Bureau of Statistics). The sample is *post hoc* aligned with the available statistical indicators.

b) *Defining the measuring instrument*

In this research, as part of the quasi-experiment, a questionnaire was used as a measuring instrument, while image content was used as a stimulus. Two versions of the questionnaire were prepared, because the image

jer su u kvaziekperimentu korišteni slikovni sadržaji dviju destinacija, Španjolske i Italije. Svaki ispitanik bio je izlagan slikovnom sadržaju jedne destinacije te pitanjima vezanim upravo uz tu destinaciju.

Upitnik se sastojao od 29 pitanja (28 pitanja zatvorenog tipa i 1 pitanje otvorenog tipa) te od jednog slikovnog sadržaja. U ovom radu bit će prezentirani rezultati samo jednog dijela istraživanja (Vidić, 2019), a dijelovi upitnika koji su relevantni za ovaj rad su: socio-demografska obilježja ispitanika, obilježja korištenja društvenih medija, obilježja vezana za navike putovanja ispitanika, upoznatost s destinacijom, afektivne asocijacije ispitanika prema destinaciji te angažiranost potrošača. Za potrebe mjerenja definiranih varijabli korištene su postojeće i/ili kompozitne skale identificirane temeljem pregleda relevantne znanstvene literature te su prilagođene za potrebe ovog istraživanja.

Svaki od *pet podprocesa angažiranosti potrošača* – preporuka, učenje, dijeljenje, socijalizacija (Brodie *et al.*, 2013) i potrošnja (Muntinga, Moorman i Smit, 2011) mjeren je pomoću tri čestice koje su prilagođene za potrebe ovog istraživanja. Sve tvrdnje su ispitanici mogli ocijeniti na Likertovoj skali od 1 do 5 (pri čemu je 1 predstavljalo najnižu ocjenu, dok je 5 predstavljalo najvišu ocjenu). Čestice za podproces *preporuka* prilagođene su prema Yiju i Gongu (2013); za *učenje* prema Harriganu *et al.* (2017) i Luou (2013); za *dijeljenje* prema Dessart, Veloutsou i Morgan-Thomas (2016); za *socijalizaciju* prema Mersey, Malthouse i Calderu (2012); te za *potrošnju* prema Simon i Tossan (2018).

Jedno je pitanje mjerilo *afektivne asocijacije prema destinaciji*, a to je ujedno bila i moderatorska varijabla. Skala za mjerenje afektivnih asocijacija sastojala se od pet pozitivnih i pet negativnih afektivnih asocijacija. Sve čestice mjerene su na Likertovoj skali od 1 do 5 (pri čemu je 1 predstavljalo najnižu ocjenu, dok je 5 predstavljalo najvišu ocjenu). U predtestiranju mjernog instrumenta postavljen je široki raspon dvadeset osjećaja

contents of two destinations (Spain and Italy) were used in the quasi-experiment. Each respondent was exposed to the image content of one destination and the questions related to that particular destination.

The questionnaire consisted of 29 questions (28 closed-ended and 1 open-ended question) and one image content. In this paper, the results of only one part of the conducted research are analysed, and the parts of the questionnaire that are relevant for this paper are: sociodemographic characteristics of the respondents, characteristics of their social media use, characteristics related to the respondents' travel habits, destination familiarity, affective associations of the respondents towards the destination and consumer engagement. For the purposes of measuring the defined variables, the existing and/or composite scales identified on the basis of the relevant scientific literature review were used, and were adapted for the needs of this research.

Each of the *five sub-processes of consumer engagement* – advocating, learning, sharing, socialization (Brodie *et al.*, 2013) and consumption (Muntinga, Moorman and Smit, 2011) was measured using three items, which were adapted for the purposes of this research. Respondents could rate all statements on a Likert scale from 1 to 5 (where 1 represented the lowest rating, while 5 represented the highest rating). The items for the 'advocating' sub-process are adapted according to Yi and Gong (2013); for 'learning' according to Harrigan *et al.* (2017) and Luo (2013); for 'sharing' according to Dessart, Veloutsou and Morgan-Thomas (2016); for 'socialization' according to Mersey, Malthouse and Calder (2012); and for 'consumption' according to Simon and Tossan (2018).

One question measured *affective associations towards the destination*, which was also the moderating variable. The scale for measuring affective associations consisted of five positive and five negative affective associations. All items were measured on a

ja definiranih i prilagođenih prema PANAS ljestvici (Watson i Clark, 1988). Raspon osjećaja bio je definiran sljedećim izrazima: oduševljeno, aktivno, zainteresirano, nadahnuto, odlučno, ponosno, budno, pozorno, snažno, uzbuđeno, uzrujano, uplašeno, nervozno, preplašeno, živčano, krivo zbog nečeg, razdražljivo, nesretno, posramljeno, neprijateljski raspoloženo. Nakon provedenog pretestiranja izdvojeno je 10 najviše vrednovanih osjećaja. Pozitivna afektivnost obuhvaćala je zainteresiranost, nadahnutost, aktivnost, oduševljenost i uzbuđenost, dok je negativna afektivnost obuhvaćala uplašenost, uzrujanost, nervozu, razdražljivost i neprijateljsko raspoloženje. Ti su osjećaji korišteni prilikom ovog istraživanja za mjerenje afektivnih asocijacija (pozitivnih i negativnih).

c) Provođenje pretestiranja mjernog instrumenta

Prije provođenja kvazieksperimenta mjerni instrument je pretestiran na namjernom prigodnom uzorku od 128 ispitanika od kojih je 109 dalo potpune i valjane odgovore. Pretestiranje se odnosilo na ispitivanje prikladnosti i razumljivosti instrumenta istraživanja kojemu je namijenjen, a analiza pretestiranih odgovora služi kao provjera primjerenosti definicije problema te podataka i analize za dobivanje potrebnih informacija (Renić i Mandić, 2018).

d) Provođenje kvazieksperimenta

Prikupljanje primarnih podataka provedeno je *online*, korištenjem programskog alata PsyToolkit. Odabrana metodologija istraživanja omogućuje utvrđivanje utjecaja različitih kategorija slikovnog sadržaja na angažiranost potrošača i namjeru posjeta destinacije. Ispitanici su u okviru kvazieksperimenta, metodom slučaja (generiranog od programskog alata PsyToolkit), bili izlagani različitim kategorijama slikovnog sadržaja koje su već utvrđene provođenjem kvalitativnog istraživanja. U istraživanju su kao podražaji korišteni slikovni sadržaji „s okvirom” i „bez okvira”, što predstavlja podjelu

Likert scale from 1 to 5 (with 1 representing the lowest rating, while 5 representing the highest rating). The pre-test of the measuring instrument included a wide range of twenty feelings defined and adapted according to the PANAS Scales (Watson and Clark, 1988). The range of feelings was defined by the following expressions: enthusiastic, active, interested, inspired, determined, proud, alert, attentive, strong, excited, upset, afraid, nervous, frightened, nervous, guilty, irritable, unhappy, embarrassed, hostile. After the pre-test, the 10 most valued feelings were selected. Positive affectivity included interest, inspiration, activity, enthusiasm, and excitement, while negative affectivity included fear, upset, nervousness, irritability, and hostility. These feelings were used to measure affective associations (positive and negative) during this research.

c) Carrying out pre-testing of the measuring instrument

Prior to conducting the quasi-experiment, the measuring instrument was pre-tested on a deliberate sample of 128 subjects, 109 of whom gave complete and valid answers. Pre-testing referred to the examination of the suitability and comprehensibility of the research instrument for which it is intended, and the analysis of the pre-tested answers serves as an adequacy test of the problem definition as well as of the data and analysis for obtaining the necessary information (Renić and Mandić, 2018).

d) Conducting a quasi-experiment

The primary data collection was conducted online using the software tool PsyToolkit. The selected research methodology allows determining the impact of different categories of image content on consumer engagement and the intention to visit the destination. As part of a quasi-experiment, the subjects were exposed to various categories of image content that had already been determined by conducting qualitative research by using the case method (generated by the

ispitanika u kontrolnu i eksperimentalnu skupinu. Pritom su ispitanici koji su izlagani slikovnom sadržaju bez dodatnih informacija kontrolna skupina, dok su oni koji su izlagani slikovnom sadržaju s informacijama s društvenih medija eksperimentalna skupina. Cilj je isto tako bio utvrditi postoje li razlike u percepcijama ispitanika ako su svjesni izvora informacija i informacija o popularnosti sadržaja, kao što su broj sviđanja, dijeljenja ili komentara vezanih za slikovni sadržaj.

Oznaka „s okvirom” označava slikovni sadržaj s društvenih medija nacionalnih turističkih organizacija s podacima koji se uobičajeno nalaze na društvenim medijima uz fotografiju, npr. reakcije u obliku sviđanja, broj podjela i broj komentara. Okviri, odnosno informacije uz slikovni sadržaj, preuzeti su s društvenih medija u izvornom obliku. Pri korištenju slikovnog sadržaja koje su imale dodatak okvira (prikaza) korišteni su isključivo brojni podaci fotografije ovisno o vrsti društvenog medija jer bi sva ostala kvalitativna obilježja otežala tumačenje dobivenih rezultata. Slikovni sadržaji „bez okvira” čine iste takve slikovne sadržaje istih kategorija, samo bez navedenih informacija s društvenih medija.

Odabrani su isti slikovni sadržaji, pri čemu je jedna skupina ispitanika bila izlagana slikovnim sadržajima „s okvirom”, dok je druga skupina ispitanika bila izlagana slikovnom sadržaju „bez okvira”. Ukupno je bilo osam mogućih kombinacija sadržaja po destinaciji kojima su ispitanici mogli biti izloženi, odnosno ukupno šesnaest stimulanasa u kvaziekperimentu. Podaci prikupljeni primarnim istraživanjem u prvom su koraku, prije provođenja kvantitativne analize, testirani kako bi se utvrdila opravdanost korištenja parametrijskih ili neparametrijskih testova. Za potrebe testiranja postavljenih istraživačkih hipoteza i analize dobivenih rezultata korišten je statistički paket SPSS.

PsyToolkit software tool). The research used the image content ‘with frame’ and ‘without frame’ as stimuli, which divided the subjects into control and experimental groups. Thus, the respondents who were exposed to image content without additional information are the control group, while those who were exposed to image content with information from the social media are the experimental group. The goal was also to determine if there were differences in the respondents’ perceptions when they knew the source of information and the information on the content popularity, such as the number of ‘likes’, ‘shares’ or ‘comments’ related to the image content.

The tag ‘with frame’ denotes the image content from the social media of national tourist organisations with data that is usually found on social media with the photo, e.g., reactions in the form of ‘likes’, the number of ‘shares’ and the number of ‘comments’. Frames, i.e. information with image content, were taken from the social media in their original form. When using the image content with the addition of a frame (display), only the numerical data of the photo was used, depending on the type of social media, because all other qualitative characteristics would make it difficult to interpret the obtained results. The image content ‘without frame’ consists of the same image content of the same categories, but without the information from the social media.

The same image content was selected, whereby one group of subjects was exposed to image content ‘with frame’, while the other group of subjects was exposed to image content ‘without frame’. There was a total of eight possible combinations of content per destination to which the subjects could be exposed, i.e. a total of sixteen stimuli in the quasi-experiment. The data collected by the primary research was tested in the first step, before conducting quantitative analysis, to determine the justification for the use of parametric or non-parametric tests. To test the set research hypotheses and analyze the obtained results, the statistical package SPSS was used.

5. REZULTATI I RASPRAVA

5.1. Socio-demografski profil ispitanika

U istraživanju je sudjelovalo 774 ispitanika u Republici Hrvatskoj s pristupom internetu, od čega je 585 ispitanika u potpunosti odgovorilo na postavljena pitanja te čine veličinu uzorka u ovom istraživanju (N=585). U analizu su uključeni samo rezultati ispitanika koji su u potpunosti odgovorili na sva pitanja anketnog upitnika. Uzorak je *post hoc* usklađen s dostupnim statističkim pokazateljima.

Istraživanje je obuhvatilo 280 žena (47,9%) i 305 muškaraca (52,1%). Za potrebe ovog rada definirane su tri dobne skupine korisnika interneta u Republici Hrvatskoj, i to skupina od 18 do 34 godine, potom ona od 35 do 54 godine te skupina od 55 do 64 godine. Dobna skupina od 65 do 74 godine isključena je iz ovog istraživanja budući da ima najmanji broj korisnika interneta (prema podacima CBS, 2018) te je preporuka da se ona pokuša samostalno istražiti. Dobna skupina od 18 do 34 godine u uzorku čini 37,4%, udio ispitanika starosti od 35 do 54 godine je 50,0% uzorka, dok ispitanike dobne skupine od 55 do 64 godine čini 12,5% ukupnog broja sudionika. Iako ima manjih odstupanja, ovakav uzorak može se smatrati reprezentativnim u odnosu na ukupnu populaciju.

Vezano na geografsku distribuciju, u ovom istraživanju sudjelovalo je 34,2% ispitanika iz Jadranske Hrvatske i 65,8% iz Kontinentalne Hrvatske (podjela prema NUTS-2). Najčešće su ispitanici imali završenu visoku stručnu spremu (38,9%), potom magisterij i doktorat znanosti (24,4%) te srednju stručnu spremu (23,4%). Nitko od ispitanika nije imao završenu samo osnovnu školu. Ispitanici su najčešće bili zaposleni u javnom sektoru (41,4%), a potom u privatnom sektoru. *Freelanceri* su činili 2,7% ispitanika, a relativno je nizak udio umirovljenika (2,6%), što je logično jer istraživanjem nije bila obuhvaćena populacija starija od 65 godina pa je

5. RESULTS AND DISCUSSION

5.1. Sociodemographic profile of the respondents

The research included 774 participants from the Republic of Croatia with Internet access, of whom 585 fully answered the questions and make up the sample size in this research (N=585). Only the results of the respondents who fully answered all the questions of the questionnaire were included in the analysis. The sample is *post hoc* aligned with the available statistical indicators.

The research included 280 women (47.9%) and 305 men (52.1%). For the purposes of this work, three age groups of Internet users in the Republic of Croatia were defined, namely the group aged 18 to 34, followed by the group aged 35 to 54, and the 55 to 64 group. The 65 to 74 age group was excluded from the research due to the smallest number of Internet users (according to the data of CBS, 2018), and is recommended to be the subject of an independent investigation. The 18 to 34 group accounts for 37.4% of the sample, the respondents aged 35 to 54 make up 50.0% of the sample, while respondents aged 55 to 64 constitute 12.5% of the total number of participants. Despite minor deviations, this sample can be considered representative in relation to the total population.

With regard to their geographic distribution, 34.2% of the participants originate from the Adriatic Croatia and 65.8% from Continental Croatia (division according to NUTS-2). Most of the respondents had a university degree (38.9%), followed by a master's degree and doctorate (24.4%) and a secondary education (23.4%). None of the respondents had completed only primary school. The majority of the respondents (41.4%) were employed in the public sector, followed by the private sector with freelancers and retirees making up 2.7% and 2.6% respectively, which is consistent as the research did not include the population over 65, so the research covered the majority of the working

istraživanjem tako obuhvaćeno većinski radno stanovništvo. Prema bračnom statusu najčešće su ispitanici bili oženjeni (46,8%), što je i očekivano s obzirom na već navedenu dobnu strukturu ispitanika i obilježja populacije Republike Hrvatske (CBS, 2017). Ispitanici su najčešće ostvarivali prihode u prihodnom razredu od 5.001,00 kn do 7.500,00 kn. To je, naime, i prihodni razred u kojem se kreće prosječna plaća u Hrvatskoj (CBS, 2018).

5.2. Obilježja ispitanika vezana za navike putovanja

Rezultati dijela istraživanja vezanog za navike putovanja ispitanika pokazali su da 19,8% ispitanika zbog posla rjeđe od jednom godišnje odlazi na putovanje. Nešto manje od jedne trećine ispitanika putuje jednom (17,7%) ili dva puta godišnje (10%) na poslovno putovanje. Ukupno 17,4% ispitanika zbog posla putuje četiri ili više puta, dok 15,2% uopće ne putuje. Ukupno 42,2% ispitanika zbog odmora putuje jednom ili dva puta godišnje te 28% rjeđe od jednom godišnje. Pokazalo se također da relativno mali postotak ispitanika (9%) putuje četiri i više puta godišnje radi odmora, a svega je 3,8% ispitanika navelo da uopće ne putuje. Rezultati su također pokazali da ispitanici u okviru putovanja radi odmora najviše putuju zbog novih iskustava i doživljaja (57,2%), zatim zbog kulturnih znamenitosti i događanja (33,8%), dok su najmanje putovali motivirani zdravstvenim (2,5%) i vjerskim razlozima (2,1%).

5.3. Upoznatost sa Španjolskom i Italijom kao odabranim destinacijama

Ispitanici su slučajnim odabirom bili izlagani slikovnom sadržaju s društvenih medija pojedine nacionalne turističke organizacije te je 318 ispitanika bilo izloženo slikovnom sadržaju nacionalne turističke organizacije Španjolske, a 267 slikovnom sadržaju nacionalne

population. According to marital status, respondents were most often married (46.8%), which is expected considering the already mentioned respondents' age structure and the characteristics of the population of the Republic of Croatia (CBS, 2017). The income range of the respondents' earnings was most often between EUR 663.75 and EUR 995.42, which is in line with the average salary range in Croatia (CBS, 2018).

5.2. Characteristics of the respondents' travel habits

The results of the part of the research related to the respondents' travel habits showed that 19.8% of them travel less often than once a year due on business. Slightly less than one third of the respondents travel once (17.7%) or twice a year (10%) on business trips. A total of 17.4% of them travel four or more times for work, while 15.2% do not travel at all. As many as 42.2% travel once or twice a year for vacation, and 28% travel less often than once a year. A relatively small percentage of the respondents (9%) travel four or more times a year for vacation, while only 3.8% of them stated that they do not travel at all. The results also showed that the respondents travel mostly for the sake of new experiences and experiences (57.2%) or for cultural sights and events (33.8%), while the smallest share of travelling was motivated by health (2.5%) or for religious reasons (2.1%).

5.3. Familiarity with Spain and Italy as the selected destinations

The respondents were randomly exposed to image content from the social media of each national tourist organisation, and 318 respondents were exposed to image content of the Spanish NTB, and 267 to the image content of the Italian NTB. The results also showed that the respondents were significantly more familiar with Italy than with Spain. Likewise, the respondents showed

turističke organizacije Italije. Rezultati su pokazali da su ispitanici znatno više upoznati s Italijom nego Španjolskom. Jednako tako ispitanici su iskazali znatno veću iskustvenu upoznatost s Italijom nego sa Španjolskom, što je i očekivano jer su prethodna istraživanja pokazala da blizina destinacije uvelike utječe na upoznatost ispitanika. Sukladno tome najčešće su informacije o Italiji ispitanici dobili posjetom (53,48 %), dok je kod Španjolske taj izvor tek na šestom mjestu s udjelom od 30,77 %. Prvi izvor informacija kod Španjolske su društveni mediji (38,14 %), dok je kod Italije taj način stjecanja prvih informacija na trećem mjestu s udjelom od 39,19 %. Ovo ukazuje na to da su društveni mediji važan izvor informacija, posebno kod onih koje su više udaljene od emitivnih tržišta. Zato te destinacije trebaju posvetiti više pažnje komunikaciji na digitalnim platformama kao što su društveni mediji. Najčešće korišteni društveni mediji putem kojih su se ispitanici u ovom istraživanju informirali o Italiji i Španjolskoj su Facebook, Youtube i Instagram, što je i očekivano s obzirom na to da ove društvene medije potrošači inače najčešće i koriste, a ove dvije destinacije sa svojim ciljnim tržištima komuniciraju putem ovih društvenih medija.

5.4. Povezanost kategorija slikovnog sadržaja destinacije i angažiranosti potrošača

Slikovni sadržaji razvrstani su u tri najčešće opće kategorije, i to *priroda i pejzaž*, *arhitektura* i *način života* (bez obzira na društveni medij na kojemu su objavljene) te je testirano postoje li statistički značajne razlike kod angažiranosti potrošača s obzirom na različite kategorije slikovnog sadržaja nacionalnih turističkih organizacija. Analizom varijance (ANOVA), pri razini značajnosti od 5% i danim stupnjevima slobode, utvrđeno je da postoje statistički značajne razlike kod angažiranosti potrošača s obzirom na različite kategorije slikovnog sadržaja nacionalnih turističkih organizacija ($p=0,002$). Nadalje su

significantly higher experiential familiarity with Italy than with Spain, which is expected because the previous research showed that proximity to a destination highly affects the respondents' familiarity. Accordingly, the respondents most often received information about Italy by visiting (53.48%), while with Spain this source was ranked only sixth with a 30.77% share. The first source of information about Spain is the social media (38.14%), while this way of acquiring first information about Italy is in the third place with a share of 39.19%. This indicates that the social media are an important source of information, especially for the destinations that are more distant from the outbound markets. Therefore, these destinations need to pay more attention to communication on digital platforms such as social media. The most frequently used social media through which the respondents in this study were informed about Italy and Spain are Facebook, Youtube and Instagram, which is expected given that these social media are mostly used by consumers, and that these two destinations communicate through these social media with their target markets.

5.4. The connection between the destination image content categories and consumer engagement

The image content was divided into three most common general categories, namely 'nature and landscape', 'architecture and lifestyle' (regardless of the social medium on which they are published), and tested for statistically significant differences in the consumer engagement with the different categories of image content of national tourism organisations. The analysis of variance (ANOVA) at a 5% significance level and with the given degrees of freedom revealed statistically significant differences in the consumer engagement with regard to different categories of image content of national tourist organisations ($p=0.002$). Furthermore, the differences in consumer en-

testirane razlike u angažiranosti potrošača s obzirom na kategoriju slikovnog sadržaja u obliku podprocesa koji ju čine (preporuka, dijeljenje, učenje, socijalizacija i potrošnja). Pritom je analizom varijance (ANOVA), pri razini značajnosti od 5% i danim stupnjevima slobode, utvrđeno da postoje statistički značajne razlike kod tri od ukupno pet podprocesa angažiranosti potrošača kod ispitanika izloženih različitim kategorijama slikovnog sadržaja s društvenih medija nacionalnih turističkih organizacija. Podprocesi kod kojih su utvrđene statistički značajne razlike su preporuka ($p=0,001$), učenje ($p=0,000$) i socijalizacija ($p=0,001$). Kod dva podprocesa nisu utvrđene statistički značajne razlike između ispitanika koji su izlagani različitim kategorijama slikovnih sadržaja, a to su podprocesi dijeljenje ($p=0,099$) i potrošnja ($p=0,128$).

gement with regard to the category of image content in the form of sub-processes constituting it (advocating, sharing, learning, socialization and consumption) were tested. Analysis of variance (ANOVA), at a 5% significance and the given degrees of freedom, established statistically significant differences in three of the five sub-processes of consumer engagement with the respondents exposed to different categories of image content from social media of national tourist organisations. The sub-processes with statistically significant differences were 'advocating' ($p=0.001$), 'learning' ($p=0.000$) and 'socialization' ($p=0.001$). In two sub-processes, no statistically significant differences were found between the respondents who were exposed to different categories of image content, namely the sub-processes of sharing ($p=0.099$) and consumption ($p=0.128$).

Tablica 1: Rezultati analize varijance s obzirom na kategoriju slikovnog sadržaja nacionalne turističke organizacije

		df	F	p	η^2
PREPORUKA	Između skupina	2	6,633	,001	,022
	Unutar skupina	582			
DIJELJENJE	Između skupina	2	2,323	,099	,008
	Unutar skupina	582			
UČENJE	Između skupina	2	8,454	,000	,028
	Unutar skupina	582			
SOCIJALIZACIJA	Između skupina	2	7,460	,001	,025
	Unutar skupina	582			
POTROŠNJA	Između skupina	2	2,062	,128	,007
	Unutar skupina	582			

Izvor: Obrada autora

Table 1: The results of the analysis of variance with regard to the category of image content of the national tourist organisation

		df	F	p	η^2
ADVOCATING	Between groups	2	6.633	.001	.022
	Within groups	582			
SHARING	Between groups	2	2.323	.099	.008
	Within groups	582			
LEARNING	Between groups	2	8.454	.000	.028
	Within groups	582			
SOCIALIZATION	Between groups	2	7.460	.001	.025
	Within groups	582			
CONSUMPTION	Between groups	2	2.062	.128	.007
	Within groups	582			

Source: Author

S obzirom na to da su u ovom istraživanju ispitanici slikovnim sadržajima izlagani samo jedanput, to bi dijelom moglo objasniti činjenicu da kod podprocesa dijeljenja nije utvrđena statistička značajnost. S druge strane, važna je implikacija za nacionalne turističke organizacije da ne postoji statistička značajnost kod procesa potrošnje s obzirom na različite kategorije slikovnog sadržaja. Dakle, ne postoje razlike kod odluke o posjeti službenih profila destinacija na društvenim medijima, gledanja slikovnog sadržaja ili čitanja objava na profilima na društvenim medijima nacionalnih turističkih organizacija s obzirom na sadržaj koji je objavljen.

U nastavku su rezultati *post hoc* usporebi kod podprocesa angažiranosti potrošača kod kojih su utvrđene statistički značajne razlike između različitih kategorija slikovnog sadržaja. U svrhu provođenja *post hoc* analize korišten je Scheffe test.

Given that in this study the respondents were exposed to image content only once, this could partly explain the fact that no statistical significance was found in the sharing sub-process. On the other hand, an important implication for national tourist organisations is that there is no statistical significance in the consumption process given the different categories of image content. Thus, there are no differences in the decision to visit official destination profiles on social media, view image content or read posts on the social media profiles of national tourist organisations with regard to the published content.

Below are the results of *post hoc* comparisons in the consumer engagement sub-process where statistically significant differences were found between different categories of image content. For the purpose of conducting *post hoc* analysis, the Scheffe test was used.

Tablica 2: Rezultati *post hoc* usporedbi podprocesa preporuka, učenje i socijalizacija s obzirom na kategorije slikovnog sadržaja korištenjem Scheffe testa

	Kategorija slike	Kategorija slike	Prosječna razlika	p
PREPORUKA	Arhitektura/ građevine	Priroda i krajolik	,28920	,056
		Način života	,42255*	,002
	Priroda i pejzaž	Arhitektura	-,28920	,056
		Način života	,13336	,536
	Način života	Arhitektura	-,42255*	,002
		Priroda i krajolik	-,13336	,536
UČENJE	Arhitektura/ građevine	Priroda i krajolik	,31200*	,025
		Način života	,45466*	,000
	Priroda i pejzaž	Arhitektura	-,31200*	,025
		Način života	,14267	,456
	Način života	Arhitektura	-,45466*	,000
		Priroda i krajolik	-,14267	,456
SOCIJALIZACIJA	Arhitektura/ građevine	Priroda i krajolik	,43149*	,002
		Način života	,36946*	,009
	Priroda i pejzaž	Arhitektura	-,43149*	,002
		Način života	-,06204	,877
	Način života	Arhitektura	-,36946*	,009
		Priroda i krajolik	,06204	,877

Table 2: Results of post hoc comparison of the sub-process of advocating, learning and socialization with regard to the categories of image content using the Scheffe test

	Image category	Image category	Average difference	p
ADVOCATING	Architecture/ buildings	Nature and landscape	.28920	.056
		Lifestyle	.42255 *	.002
	Nature and landscape	Architecture	-.28920	.056
		Lifestyle	.13336	.536
	Lifestyle	Architecture	-.42255 *	.002
		Nature and landscape	-.13336	.536
LEARNING	Architecture/ buildings	Nature and landscape	.31200 *	.025
		Lifestyle	.45466 *	.000
	Nature and landscape	Architecture	-.31200 *	.025
		Lifestyle	.14267	.456
	Lifestyle	Architecture	-.45466 *	.000
		Nature and landscape	-.14267	.456
SOCIALIZATION	Architecture/ buildings	Nature and landscape	.43149 *	.002
		Lifestyle	.36946 *	.009
	Nature and landscape	Architecture	-.43149 *	.002
		Lifestyle	-.06204	.877
	Lifestyle	Architecture	-.36946 *	.009
		Nature and landscape	.06204	.877

Source: Author

Rezultati Scheffeovog testa pokazuju kako su kod sva tri podprocesa angažiranosti potrošača utvrđene statistički značajne razlike između kategorije arhitektura/građevine te drugih kategorija slikovnog sadržaja.

Može se zaključiti da se kategorija arhitektura/građevine razlikuje od ostalih kategorija slikovnog sadržaja u pogledu utjecaja na pojedine podprocese angažiranosti potrošača. Moguće je da prikazuju prepoznatljivije atrakcije u obliku građevina koje ispitanici prepoznaju i povezuju s određenom destinacijom (Italijom ili Španjolskom), što dovodi do određenih podprocesa angažiranosti potrošača. Za razliku od nje, kategorije priroda i pejzaž i način života ne prikazuju specifične prizore destinacije, nego su to plaža i more, dok se u kategoriji način života prikazuju prizori uske ulice u kojoj se nalaze ljudi koji obavljaju svakodnevne aktivnosti. Takvi se prizori mogu vezati uz velik broj mediteranskih destinacija te je za ispitanika teško odrediti o kojoj destinaciji je konkretno riječ.

The results of the Scheffe test show that in all three sub-processes of consumer engagement statistically significant differences were found between the category of architecture/buildings and other categories of image content.

Consequently, the 'architecture/buildings' category differs from other categories of image content in terms of the impact on the individual sub-processes of consumer engagement. It is possible that they show recognizable attractions in the form of buildings that respondents recognize and associate with a particular destination (Italy or Spain), leading to certain sub-processes of consumer engagement. In contrast, the 'nature and landscape' and 'lifestyle' categories do not show specific destination scenes, but beaches and the sea, while the 'lifestyle' category shows scenes of a narrow street with people engaged in daily activities. These scenes can be associated with a large number of Mediterranean destinations, and their exact location or is difficult to determine. In addition, as

Osim toga, kako je već navedeno, ispitanici ma je upoznavanje kulturnih znamenitosti i kulturnih događanja na drugom mjestu najčešćih motiva zbog kojeg poduzimaju putovanja zbog odmora, što može biti jedan od razloga navedenih statističkih razlika kod kategorije arhitektura/građevine. No potrebna su dodatna istraživanja u kojima će se povezati motivi putovanja, različiti slikovni sadržaji i podprocesi angažiranosti kako bi se moglo potvrditi navedenu pretpostavku.

Temeljem testiranja hipoteze analizom varijance (ANOVA) utvrđeno je da postoji statistički značajna razlika kod angažiranosti potrošača s obzirom na različite kategorije slikovnog sadržaja. Detaljnijom analizom i korištenjem t-testa utvrđeno je da kod tri od pet podprocesa angažiranosti postoje statistički značajne razlike kod ispitanika koji su bili izloženi različitim kategorijama slikovnog sadržaja na društvenim medijima nacionalnih turističkih organizacija. Time je hipoteza potvrđena.

5.5. Povezanost obilježja društvenih medija na slikovnim sadržajima i angažiranosti potrošača

T-test je pokazao kako kod četiri od pet podprocesa angažiranosti potrošača ne postoje statistički značajne razlike s obzirom na okvir slikovnog sadržaja. De Vries, Gensler i Leeftang (2012) utvrdili su utjecaj broja svidanja (eng. *like*) na broj pozitivnih komentara. Stoga se pretpostavljalo da će slikovni sadržaji s okvirom potaknuti veću angažiranost potrošača, no statistički značajna razlika utvrđena je jedino kod podprocesa učenje ($p < 0,05$). Rezultati usporedbe angažiranosti potrošača s obzirom na vrstu društvenog medija korištenjem t-testa pokazali su kako ne postoji statistički značajna razlika nijednog podprocesa angažiranosti potrošača s obzirom na vrstu društvenog medija. Ovaj rezultat očekivan je s obzirom na to da je kod kategorije „bez okvira”, odnosno bez dodatnih informacija o slikovnom sadržaju (ne vide se brojevi svidanja, komentara ili dijeljenja, niti

already mentioned, getting to know cultural sights and events was the respondents' second most common reason for taking holiday trips, which may be one of the reasons for the statistical differences in the category of architecture/buildings. However, further research is necessary to link travel motives, different image contents and engagement sub-processes in order to confirm this assumption.

The hypothesis testing analysis of variance (ANOVA) established a statistically significant difference in consumer engagement with respect to different categories of image content. A more detailed analysis and use of the t-test found that in three of the five sub-processes of engagement there are statistically significant differences in respondents who were exposed to different categories of image content on social media of national tourist organisations. Thus, hypothesis H1 was confirmed.

5.5. The relationship between the social media features on image content and consumer engagement

The T-test showed that in four of the five consumer engagement sub-processes no statistically significant differences with respect to the image content framework. De Vries, Gensler and Leeftang (2012) determined the influence of the number of likes on the number of positive comments. Therefore, it was assumed that pictorial content with a frame will encourage greater consumer engagement, but a statistically significant difference was found only in the 'learning' sub-process ($p < 0.05$). The results of the comparison of consumer engagement with regard to the type of social media using the t-test showed no statistically significant difference in any sub-process of consumer engagement with respect to the type of social media. This result is expected given that with the frameless category, i.e. without additional information about the image content (no numbers of likes, comments or shares, nor which social

koji je društveni mediji u pitanju), teško utvrditi društveni medij na kojemu je objavljen slikovni sadržaj. Slikovni sadržaji na Facebooku i Instagramu jako su slični te je bez dodatnih obilježja (okvira) teško utvrditi o kojem je društvenom mediju riječ.

media is in question), it was difficult to determine which social media the image content was published on. The image content on Facebook and Instagram is very similar, and without additional features (frames) it is difficult to determine which social media it is.

5.6. Moderatorska uloga afektivnih asocijacija vezanih za destinaciju u vezi između kategorije slikovnog sadržaja i angažiranosti potrošača

Drugom hipotezom testiran je moderatorski utjecaj afektivnih asocijacija vezanih za destinaciju na odnos između različitih kategorija slikovnog sadržaja i angažiranosti potrošača. Za potrebe testiranja također je korištena je Hayesova makronaredba PROCESS. Rezultati ovog testiranja pokazali su da negativne afektivne asocijacije prema destinaciji ne čine značajnu prediktorsku varijablu za kriterijsku varijablu angažiranost potrošača ($p=0,137$), kao niti značajnu moderatorsku varijablu ($p=0,293$). U nastavku su prikazani rezultati testiranja za pozitivne afektivne asocijacije.

5.6. The moderating role of destination-related affective associations in the relationship between image content category and consumer engagement

The second hypothesis tested the moderating influence of destination-related affective associations on the relationship between the different categories of image content and consumer engagement. Hayes' macro PROCESS was also used for testing purposes and the results showed that negative affective associations to a destination do not constitute a significant predictor variable for the 'consumer engagement' criterion variable ($p=0.137$), nor a significant moderator variable ($p=0.293$). The test results for positive affective associations are presented hereafter.

Tablica 3: Moderatorski utjecaj pozitivnih afektivnih asocijacija vezanih za destinaciju na odnos između različitih kategorija slikovnog sadržaja i angažiranosti potrošača

R	R ²	MSE	F	df1	df2	p
,502	,252	,732	65,123	3,000	581	,000
	coeff	se	t	p	LLCI	ULCI
Kategorija slike (X)	-,091	,043	-2,103	,036	-,176	-,006
Pozitivnost (W)	,103	,008	13,751	,000	,089	,118
Interakcija	-,022	,009	-2,310	,021	-,040	-,003

Izvor: Obrada autora

Table 3: Moderator influence of positive affective associations related to the destination on the relationship between different categories of image content and consumer engagement

R	R ²	MSE	F	df1	df2	p
.502	.252	.732	65.123	3.000	581	.000
	coeff	se	t	p	LLCI	ULCI
Image category (X)	-.091	.043	-2.103	.036	-.176	-.006
Positivity (W)	.103	.008	13.751	.000	.089	.118
Interaction	-.022	.009	-2.310	.021	-.040	-.003

Source: Author

Prema rezultatima p-vrijednosti ($p=0,000$) može se zaključiti kako su navedene varijable značajne prediktorske varijable za kriterijsku varijablu angažiranost potrošača. Koeficijent determinacije pokazuje da te varijable pridonose objašnjenju ukupne varijance za 25,2%. U drugom dijelu rezultata prikazani su rezultati moderatorskog utjecaja pozitivnih afekcija prema destinaciji. Razina značajnosti u retku Interakcija pokazuje kako pozitivne afekcije prema destinaciji predstavljaju značajnu moderatorsku varijablu ($p=0,021$).

Temeljem testiranja hipoteze Hayesovom makronaredbom PROCESS utvrđeno je da afektivne asocijacije vezane za destinaciju imaju moderatorski utjecaj na odnos između različitih kategorija slikovnog sadržaja i angažiranosti potrošača. Stoga je hipoteza potvrđena.

6. ZAKLJUČAK I PREPORUKE ZA BUDUĆA ISTRAŽIVANJA

Ovaj rad imao je za cilj dati dublji uvid u analizu angažiranosti potrošača u odnosu na specifične slikovne sadržaje koje turističke organizacije objavljuju na društvenim medijima. U tu svrhu provedena je analiza relevantne znanstvene literature, kao i složeno empirijsko istraživanje koje je dalo vrijedan doprinos razumijevanju navedenih područja istraživanja.

Vrlo važan teorijski doprinos ovog rada leži u analizi i testiranju angažiranosti potrošača kao multidimenzionalnog konstrukta kvaziekperimentalnim pristupom. Konstrukt angažiranosti potrošača s pet procesa, koji je prilagođen za potrebe ovog istraživanja, definirali su Brodie *et al.* (2013). No, s obzirom na to da su navedeni autori provodili kvalitativno istraživanje, nedostajale su čestice koje bi omogućile ponovno testiranje podprocesa angažiranosti potrošača u drugim specifičnim kontekstima. Iz tog su razloga prvo prilagođeni podprocesi za kontekst turizma te su definirane čestice za mjerenje

According to the p-value results ($p=0.000$) it can be concluded that they are significant predictor variables for the 'consumer engagement' criterion variable. The coefficient of determination shows that these variables contribute to the explanation of the total variance by 25.2%. The second part of the results presents the results of the moderator influence of positive affections towards the destination. The significance level in the 'interaction' row shows how positive affections towards the destination represent a significant moderator variable ($p=0.021$).

Based on testing the hypothesis with Hayes' macro PROCESS, it was found that affective associations related to the destination have a moderating effect on the relationship between different categories of image content and consumer engagement. Hence, the hypothesis was confirmed.

6. CONCLUSION AND RECOMMENDATIONS FOR FUTURE RESEARCH

The aim of this paper was to provide a deeper insight into the analysis of consumer engagement in relation to specific image content published by tourist organisations on social media. For this purpose, an analysis of the relevant scientific literature was carried out, as well as complex empirical research that made a valuable contribution to the understanding of the research areas.

A very important theoretical contribution of this paper lies in the analysis and testing of consumer engagement as a multidimensional construct by using a quasi-experimental approach. The construct of consumer engagement with five sub-processes was defined by Brodie *et al.* (2013) and adapted for the purposes of this research. However, considering that the mentioned authors conducted a qualitative research, the scales that would allow retesting of the consumer engagement sub-processes in other specific contexts were missing. For this reason, the

svakog pojedinog podprocesa. Treba također istaknuti značaj primjene kvazieksperimenta kao specifične metode istraživanja u području analize angažiranosti potrošača u turizmu, budući da su analize pokazale da se u vrlo malom broju istraživanja angažiranosti potrošača koriste eksperimentalne ili kvazieksperimentalne metode (Maslowska, Malthouse i Collinger, 2016; So, Li i Kim, 2020).

U okviru pripreme i dizajna kvazieksperimenta provedeno još jedno istraživanje, a ono je bilo vezano uz analizu slikovnih sadržaja objavljenih na društvenim medijima turističkih organizacija Španjolske i Italije. Prikupljeni rezultati dali su dublji uvid u strukturu slikovnih sadržaja koje odabrane nacionalne turističke organizacije objavljuju na svojim društvenim medijima. Provedena analiza sadržaja pokazala je isto tako da navedene dvije destinacije na društvenim medijima većinom komuniciraju slikovnim sadržajima čiji su dominantni atributi priroda i pejzaž, arhitektura/građevine i način života. Istraživanje koje su proveli Uşaklı, Koç i Sönmez (2017) dovelo je do sličnog zaključka te je utvrđeno da gotovo polovica svih objava nacionalnih turističkih organizacija na društvenim medijima vezana za prirodne atrakcije, zatim za kulturne atrakcije, povijesne atrakcije, lokalnu kuhinju te rekreaciju.

U ovom radu fokus je bio na analizi povezanosti različitih kategorija slikovnih sadržaja objavljenih na službenim profilima na društvenim medijima nacionalnih turističkih organizacija i pojedinih podprocesa angažiranosti potrošača. Rezultati su pokazali da postoje statistički značajne razlike s obzirom na kategorije slikovnog sadržaja kod podprocesa preporuka, učenje i socijalizacija. Detaljnijom je analizom zatim utvrđeno da se kategorija arhitektura/građevine razlikuje od ostalih kategorija kada se promatra utjecaj kategorija slikovnih sadržaja na pojedine podprocese angažiranosti potrošača. Zaključeno je stoga da ova kategorija najbolje prikazuje jedinstvena ili prepoznatljiva obilježja destinacije, koje ispitanici zbog toga potencijalno lakše prepoznaju i povezuju sa

sub-processes were first adjusted to tourism context and the scales for measuring each of the individual sub-process were defined. The significance of the application of quasi-experiments as a specific research method in the field of consumer engagement analysis in tourism, should also be highlighted too, since analyzes have shown that very few consumer engagement studies used experimental or quasi-experimental methods (Maslowska, Malthouse and Collinger, 2016; So, Li and Kim, 2020).

As part of the preparation and design of the quasi-experiment, another study was conducted, and it was related to the analysis of image content published on the social media of the tourist organisations of Spain and Italy. The collected results gave a deeper insight into the structure of image content that the selected national tourist organisations publish on their social media. The content analysis that was carried out also showed that the mentioned two destinations mainly communicate on social media with image content whose dominant attributes are nature and landscape, architecture/buildings and lifestyle. The research conducted by Uşaklı, Koç and Sönmez (2017) led to a similar conclusion and found that almost half of all posts by national tourism organizations on social media are related to natural attractions, followed by cultural attractions, historical attractions, local cuisine and recreation.

To conclude, this paper focuses on the analysis of the connection between different image content categories published on the official social media profiles of national tourist organisations and individual sub-processes of consumer engagement. The results showed that statistically significant differences with regard to the categories of image content exist in the sub-processes of advocating, learning and socialization. A more detailed analysis showed that the 'architecture/buildings' category differed from other categories when their impact on individual sub-processes of consumer engagement was observed. It was therefore concluded that

specifičnom destinacijom (Zhang, Chen i Lin, 2020). Temeljem toga, iskazuju interes za učenjem o destinaciji, spremni su spomenuti ju u razgovorima, ali i preporučiti ju.

Za razliku od toga, slikovni sadržaji na kojima su dominantno prirodni atributi nisu toliko specifični, posebno u ovom istraživanju gdje su analizirane dvije mediteranske destinacije sa sličnim prirodnim obilježjima. Treba također napomenuti kako su se afektivne asocijacije pokazale kao značajan moderator u odnosu između kategorija slikovnih sadržaja i angažiranosti potrošača, kao i značajan prediktor angažiranosti potrošača. To potvrđuje i istraživanje Godovykhja i Tasci (2020), kod kojih je utvrđeno da fotografije koje izazivaju pozitivne emocije potiču značajno više razine lojalnosti prema destinaciji, i to kod svih definiranih čestica (preporuka, piticanje prijatelja da posjete destinaciju, prvi izbor za posjetu, promoviranje na društvenim medijima, te izbor unatoč višim troškovima u usporedbi s drugim destinacijama).

Prema tome, rezultati provedenih analiza potvrdili su važnost upravljanja sadržajima destinacije na društvenim medijima te su dali smjernice različitim praktičarima koji se bave marketingom turističkih destinacija kako učinkovitije djelovati na pojedine podprocese angažiranost potrošača. No, u kontekstu upravljanja sadržajima, ne treba zanemariti ni važnost sadržaja koje generiraju sami korisnici društvenih medija, a koji pak predstavljaju posebno važan oblik prijenosa informacije o destinaciji „od usta do usta“ (eng. *word-of-mouth*) (Litvin, Goldsmith i Pan, 2018; Pourfakhimi, Duncan i Coetzee, 2020). Analizom slikovnih sadržaja koje turisti objavljuju na društvenim medijima moguće je identificirati njihove preferencije te da se preferencije razlikuju s obzirom na različita emitivna tržišta (Zhang, Chen i Li, 2019). Stoga je preporuka destinacijama da u objave uključuju slikovne sadržaje koje su snimili turisti, posebice oni s odabranih ciljnih tržišta (Deng i Li, 2018). Stvaranjem i upravljanjem sadržajima koji su pratiteljima korisni i atraktivni potiče se njihov

this category best represents the unique or recognizable features of a destination, which the respondents therefore potentially recognize and associate with a specific destination more easily (Zhang, Chen and Lin, 2020). Based on this, they express an interest in learning about the destination, they are willing to mention it in conversations as well as recommend it.

Conversely, the ‘image’ content with dominant natural attributes is not so specific, especially in this research where two Mediterranean destinations with similar natural features were analyzed. It should also be noted that affective associations proved to be a significant moderator in the relationship between the ‘image content’ and ‘consumer engagement’ categories, as well as a significant predictor of ‘consumer engagement’. This is also confirmed by the research of Godovykh and Tasci (2020), where it was determined that photos that evoke positive emotions encourage significantly higher levels of loyalty towards the destination among all defined items (recommendation, encouraging friends to visit the destination, first choice for a visit, promotion on social media, and choice despite higher costs compared to other destinations).

In conclusion, the results of these analyses have confirmed the importance of managing the destination’s social media content and also provide guidelines to various practitioners involved in the marketing of tourist destinations on how to influence certain sub-processes of consumer engagement more effectively. However, in the context of content management the importance of user-generated content by social media users themselves should not be ignored as it represents a particularly important form of information transmission about the destination by word-of-mouth (Litvin, Goldsmith and Pan, 2018; Pourfakhimi, Duncan and Coetzee, 2020). By analyzing the image content that tourists publish on social media it is possible to identify their preferences and notice that their preferences differ with regard

angažman, što čini osnovu za ostvarivanje dugoročnih odnosa. To vodi do brojnih pozitivnih posljedica, kao što su zadovoljstvo, predanost, lojalnost i povjerenje (Rather, 2019), a u konačnici može smanjiti marketinške troškove te olakšati pozicioniranje destinacije.

Buduća istraživanja, koja će za cilj imati utvrđivanje povezanosti slikovnog sadržaja turističkih organizacija i angažiranosti potrošača eksperimentalnim metodama, trebala bi se provesti u kontroliranim uvjetima, kako bi se smanjili ili u potpunosti isključili vanjski utjecaji koji mogu utjecati na ispitanike. Uključivanje ispitanika trebalo bi se temeljiti na jednostavnom slučajnom odabiru kako bi se unaprijedila vanjska valjanost eksperimenta. Osim toga, u analizu bi se trebale uvrstiti i one kategorije slikovnog sadržaja koje nacionalne turističke organizacije ne objavljuju učestalo na svojim društvenim medijima, kao i slikovne sadržaje s različitim drugim obilježjima (Yim, Malefyt i Khuntia, 2021), kao što su kvaliteta slikovnih sadržaja (Marder *et al.*, 2021), usmjerenost/ životopisnost poruke (Yousaf *et al.*, 2021), boje slikovnih sadržaja (Yu i Egger, 2021), ali isto tako i različite vrste drugih sadržaja koje destinacije objavljuju, osim samo slikovnih sadržaja. Nadalje, ovakva i slična druga istraživanja trebala bi se provoditi u različitim zemljama. Na taj način će se omogućiti produblivanje zaključaka o povezanosti različitih vrsta sadržaja i angažiranosti potrošača u turizmu u različitim destinacijama.

to different outbound markets (Zhang, Chen and Li, 2019). Therefore, the destinations are recommended to include image content taken by tourists in their posts, especially those from selected target markets (Deng and Li, 2018). Creating and managing content that is useful and attractive to followers encourages their engagement, which forms the basis for long-term relationships. This leads to numerous positive consequences, such as satisfaction, commitment, loyalty and trust (Rather, 2019), and can ultimately reduce marketing costs and facilitate destination positioning.

Future research, which will aim to determine the connection between the image content of tourist organisations and consumer engagement, should be conducted in controlled conditions to reduce or completely eliminate any external influences that may affect respondents. The recruitment of the respondents should be based on a simple random selection to improve the external validity of the experiment. In addition, the analysis should also include those image content categories that national tourist organisations do not publish frequently on their social media, as well as the image content with various other characteristics (Yim, Malefyt and Khuntia, 2021) such as the quality of image content (Marder *et al.*, 2021), message orientation/vividness (Yousaf *et al.*, 2021), the colours of image content (Yu and Egger, 2021) as well as other types of content that destinations publish apart from just image content. Furthermore, this and other similar research should be conducted in different countries in order to facilitate deepening the conclusions about the connection between different content types and consumer engagement in tourism in destinations.

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