

# ISLAND BRANDING AS A TOOL FOR REINFORCING LOCAL ISLAND IDENTITIES: THE CASE OF HVAR

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## BRENDIRANJE OTOKA U SVRHU JAČANJA LOKANIH OTOČNIH IDENTITETA: STUDIJA SLUČAJA HVARA

### ISLAND BRANDING AS A TOOL FOR REINFORCING LOCAL ISLAND IDENTITIES: THE CASE OF HVAR

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**SAŽETAK:** Radom se pojašnjavaju odnosi između glavnih otočnih turističkih središta i periferije otoka Hvara analizirajući proces kreiranja destinacijskog imidža putem prošlih i sadašnjih promotivnih aktivnosti. Kritički se analiziraju identiteti otočnih gradova i sela kako bi se pružila osnova za prvu od četiri faze procesa destinacijskog brendiranja. U radu se daje pregled literature u području brendiranja turističkih destinacija, brendiranja otoka te se koristi povijesni pristup kao i metoda te deskriptivna analiza u svrhu proučavanja promotivnih aktivnosti cijelog otoka i njegovih pet naselja. Rezultati istraživanja su pokazali da se imidž otoka temelji na imidžu grada Hvara. Otok Hvar posjeduje fragmentirani destinacijski imidž koji se ne temelji na stvarnim i lokalnim posebnostima. Autori predlažu brendiranje kao alat za stvaranje dosljednog destinacijskog imidža temeljenog na otočnoj jedinstvenosti i posljedično jačanju lokalnih otočnih identiteta u svrhu stvaranja raznovrsne turističke ponude.

**KLJUČNE RIJEČI:** brendiranje otoka, otočni identiteti, lokalni identiteti, promotivne aktivnosti, Hvar

**SUMMARY:** The paper sheds light on the relations between the main tourism hotspots and the peripheral areas on the island of Hvar by analysing the process of destination image formation through the past and present promotional activities. It critically analyses identities of island towns and villages in order to provide the basis for the first stage of the four-stage destination branding process. The study reviews the literature on tourism destination branding, branding of islands and adopts diachronic approach, historical method and descriptive analysis. The findings show that the image of the island is focused primarily on the town of Hvar. The island of Hvar has a fragmented destination image that is not based on actual and local island particularities. The authors propose branding as a tool for creating a coherent destination image built upon the island's uniqueness and consequently reinforce local island identities in order to provide diverse tourism offer.

**KEY WORDS:** island branding, island brand identity, local identity, promotional activities, Hvar

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## 1. UVOD

Brendiranje je postalo jedna od najvažnijih praksi unutar marketinga. U prošlosti je bilo općeprihvaćeno u smislu promidžbe i stvaranja pravog imidža kao rezultata oglašavanja i publiciteta, ali danas brendiranje obuhvaća koordiniranu upotrebu dizajna proizvoda, politike cijena, odabira kanala distribucije i elemenata promocije (Hudson i Li, 2018). Brendiranje se primjenjuje ne samo na proizvode i usluge poduzeća, već i na sve vrste destinacija, uključujući gradove, regije, nacije i otoke (Hansen, 2010). Otoci kao turističke destinacije se sastoje od različitih materijalnih i nematerijalnih obilježja te se stoga mogu smatrati markama (Ekinci i Hosany, 2006; Ekinci *et al.*, 2007; Hosany *et al.*, 2007; Usakli i Baloglu, 2011) ili, alternativno, sredstvom za diferencijaciju destinacije u konkurentskom okruženju.

Zbog današnje vrlo jake konkurencije na turističkom tržištu, gdje mnoge destinacije svjedoče sve većoj prijetnji supstitucije (Pike i Ryan, 2004; Pike, 2007a), brendiranje destinacija postalo je često korišten marketing alat i do neke mjere vrlo popularan i moćan (Mommas, 2002; Marzano i Scott, 2009; Usakli i Baloglu, 2011; White i White, 2016). Nadalje, proces brendiranja turističke destinacije može se smatrati jednim od najkompleksnijih, najdinamičnijih i najzahtjevnijih procesa u teoriji i praksi marketinga (Mikulić *et al.*, 2016).

Nekoliko je razloga zašto se proces destinacijskog brendiranja smatra kompleksnim. Prvo, destinacijsko brendiranje je u svojoj prirodi interdisciplinarno (Jaffe i Nebenzahl, 2006; Kotsi *et al.*, 2016). Drugo, destinacije posjeduju mnogostruka obilježja, ujedno je prisutna i heterogenost postojećih i potencijalnih emitivnih tržišta (Pike, 2007b), različiti interesi dionika unutar destinacije i, treće, brendiranje ima sposobnost utjecaja na nacionalne prioritete (Kotsi *et al.*, 2016).

## 1. INTRODUCTION

Branding has become one of the most important practices in the marketing business. In the past it was generally perceived as a matter of promotion and creating the right image as a result of advertising and publicity but today branding implies coordinated use of product design, pricing policies, distribution selection and promotion (Hudson and Li, 2018). It has been applied not only to company products and services, but also to all types of destinations including cities, regions, nations and islands (Hansen, 2010). Islands themselves as tourism destinations, consist of various tangible and intangible attributes and thus can be perceived as brands (Ekinci and Hosany, 2006; Ekinci *et al.*, 2007; Hosany *et al.*, 2007, Usakli and Baloglu, 2011) or, alternatively, a means for destination differentiation in a competitive environment.

Due to today's highly competitive tourism market where many destinations witness the ever-growing threat of substitutability (Pike and Ryan, 2004; Pike 2007a), destination branding has become a frequently used marketing tool and to some extent a very popular and potent one (Mommas, 2002; Marzano and Scott, 2009; Usakli and Baloglu, 2011; White and White, 2016). Furthermore, the tourism destination branding process can be considered as one of the most complex, dynamic and challenging processes in marketing theory and practice (Mikulić *et al.*, 2016).

Several reasons explain why the destination branding process is considered to be complex. Firstly, it is interdisciplinary in its nature (Jaffe and Nebenzahl, 2006; Kotsi *et al.*, 2016). Secondly, there is the multi-attributed nature of destinations, the heterogeneity of the existing and potential generating markets (Pike, 2007b), diverse stakeholder interests within a destination and thirdly, it has the ability to influence national priorities (Kotsi *et al.*, 2016).

Morgan i Pritchard (2004) tvrde da je proces destinacijskog brendiranja moguće usporediti s procesom korporativnog brendiranja s ciljem stvaranja tzv. krovne robne marke te korporacije, a ne kao proces brendiranja pojedinačnih proizvoda ili usluga. Ako se uzme u obzir da je destinacija otok, a svaki njezin identitet otočnog grada ili sela je proizvod toga otoka, tada bi se proces otočnog brendiranja mogao usporediti s procesom korporativnog brendiranja i stvaranjem krovne robne marke, odnosno krovne otočne marke.

Glavna svrha procesa brendiranja je izgradnja pozitivnog i privlačnog destinacijskog imidža, temeljenog na jedinstvenim obilježjima destinacije te njegov ispravan prijenos potencijalnim posjetiteljima (Blain *et al.*, 2005). Rasprava o imidžu potječe iz Bouldingovog (1956) utjecajnog rada koji je odredio tri komponente imidža, a one su kognitivne, afektivne i konativne. Iz perspektive turizma, kognitivna komponenta predstavlja stvarna znanja o mjestima, afektivna određuje osjećaje o onome što znamo o tim mjestima kao unutarnju procjenu imidža i konativna komponenta koja predstavlja akciju ili namjeru da posjetimo određeno mjesto (Gartner, 2018). Afektivna komponenta obično obuhvaća procjene potrošačevih prosudbi u smislu sviđanja/ne sviđanja ili pozitivno/negativno (Hudson i Li, 2018). Pretpostavljajući da su kognitivne slike ocijenjene pozitivno tijekom afektivne faze, potencijalni turisti mogu odabrati destinaciju i započeti s planiranjem eventualnog putovanja. U tom trenutku proces seže do stupnja konativne komponente (Gartner, 2018).

Brojni znanstvenici tvrde da je snažan, jedinstven imidž osnova destinacijskog pozicioniranja na konkurentnom turističkom tržištu (Calantone *et al.*, 1989; Chon *et al.*, 1991; Crompton *et al.*, 1992; Botha *et al.*, 1999; Fan, 2006; Go i Govers, 2000; Mihalić, 2000; Uysal *et al.*, 2000; Mykletun *et al.*, 2001; Qu *et al.*, 2011; Styliadis *et al.*, 2017). Destinacijski imidž percipira prima-

Morgan and Pritchard (2004) argue that the destination branding process is more comparable to the corporate branding process aimed at creating an umbrella brand for a corporation, rather than being the branding process of single products or services. If the destination is an island and the identity of each island town or small village is considered to be a product of the island, then island branding could be comparable with the corporate branding process and consequently the creation of the umbrella brand.

The main purpose of the branding process is to build a positive and appealing destination image, based on unique destination attributes, and to correctly transmit it to potential visitors (Blain *et al.*, 2005). The discussion of image originates from Boulding's (1956) seminal work that defined three image components: cognitive, affective and conative. From the tourism perspective the cognitive component represents the real knowledge about places, the affective determines the feelings about what we know about them as an internal evaluation of images and the conative component represents the action or the intention to visit the place (Gartner, 2018). The affective component usually captures consumers' evaluative judgements such as like/dislike or positive/negative (Hudson and Li, 2018). Assuming that cognitive images were assessed positively during the affective stage, a potential tourist may choose the destination and therefore start to plan an eventual trip. At that moment, the process reaches the conative component stage (Gartner, 2018).

Many scholars would argue that a strong, unique image is the essence of destination positioning on a competitive tourism market (Calantone *et al.*, 1989; Chon *et al.*, 1991; Crompton *et al.*, 1992; Botha *et al.*, 1999; Fan, 2006; Go and Govers, 2000; Mihalić, 2000; Uysal *et al.*, 2000; Mykletun *et al.*, 2001; Qu *et al.*, 2011; Styliadis *et al.*, 2017). Destination image is perceived by the receiver (Kapferer, 1997:32), or a consumer, a

telj (Kapferer, 1997:32) ili potrošač, turist, za razliku od identiteta marke, kojeg je stvorio pošiljatelj (Florek *et al.*, 2006) ili destinacijski stručnjaci za marketing (Qu *et al.*, 2011). Identitet marke uključuje sve elemente marke koji upotpunjuju imidž i svjesnost o toj turističkoj destinaciji (Keller, 1998; Qu *et al.*, 2011). U praksi, brendiranje destinacije obično je povezano sa sloganima i vizualnim identitetom (Konecnik Ruzzier i Ruzzier, 2015:73).

Cilj ove studije slučaja je ispitati stvaranje destinacijskog imidža analizirajući slogane i vizualni identitet koji se koristio u prošlim i sadašnjim promotivnim aktivnostima otoka, a kojeg su kreirali inducirani i autonomni pokretači za kreiranje imidža. Provedena je detaljna deskriptivna analiza imidža i identiteta razvijenih turističkih centara i manjih općina s ciljem otkrivanja sljedećeg: a) koja su obilježja korištena u procesu stvaranja imidža cijelog otoka Hvara; b) odražava li imidž izvorni identitet; c) kakav imidž odašilju razvijeni turistički centri i manje općine, d) kakav je identitet prisutan na općinskim razinama i e) što nam promotivne aktivnosti mogu otkriti o odnosima između razvijenih centara i periferije. Rezultati istraživanja ukazali bi na moguće izazove u stvaranju dosljednog i jedinstvenog destinacijskog imidža i njegove posljedice na predstavljanje specifičnih kulturnih identiteta otočnih gradova i manjih općina.

## 2. BRENDIRANJE TURISTIČKIH DESTINACIJA

Postoji bliska povezanost između brendiranja destinacije i mjesta te se oni shvaćaju kao slični procesi (Zenker *et al.*, 2017). Brendiranje mjesta pripada širem području marketinga. U praksi, marketinški stručnjaci nastoje promovirati mjesto i turistima i stanovnicima s ciljem pojačavanja identifikacije stanovnika sa svojom zajednicom i tako ih

tourist, as opposed to brand identity which is created by the sender (Florek *et al.*, 2006), or destination marketers (Qu *et al.*, 2011). Brand identity incorporates all the brand elements, which add up to awareness and image of a tourism destination (Keller, 1998; Qu *et al.*, 2011). In practice, destination branding is usually associated with slogans and visual identity (Konecnik Ruzzier and Ruzzier, 2015:73).

The aim of this case study is to examine destination image formation by analysing the slogans and visual identity used in former and present island promotional activities undertaken by induced and autonomous image formation agents. An in-depth descriptive analysis of images and identities of well-developed tourism centres' and small municipalities' was provided with the aim to discover the following: a) what are the attributes in the process of creating the image of the entire island of Hvar? b) does the image reflect genuine identity?, c) what kind of images prevail for developed tourism centres' and small municipalities?, d) what type of identity is present at municipality levels?, and finally e) what can promotional activities unveil about the relations between the centre and the periphery? The results of the study would accentuate the possible challenges in creating coherent destination image and its consequences on representation of specific cultural identities of island towns and small municipalities.

## 2. BRANDING OF TOURISM DESTINATIONS

A close relationship between destination and place branding exists and, generally speaking, they are seen as similar processes (Zenker *et al.*, 2017). Place branding belongs to the broader field of place marketing. In practice, place marketers try to promote the place both to tourists and residents intending to enhance the residents' identification with

koristiti kao promotore mjesta (Braun *et al.*, 2013; Palmer *et al.*, 2013; Zenker i Petersen, 2014; Zenker *et al.*, 2017). Brendiranje destinacije ili repozicioniranje (Gilmore, 2002; Park i Petrick, 2006; Saraniemi, 2011) ili stvaranje imidža (Curtis, 2001; Park i Petrick, 2006) ili rekonstrukcija imidža (Hall, 2002; Park i Petrick, 2006) se smatra nizom marketinških aktivnosti koje: „1) potpomažu stvaranju imena, simbola, logotipa, tekstualnog dijela logotipa ili ostalih grafičkih rješenja koje bi označile i diferencirale destinaciju; 2) dosljedno prenose očekivanja turističkog iskustva za pamćenje koje se veže isključivo za tu destinaciju; 3) služe za učvršćivanje i ojačavanje emocionalne veze između posjetitelja i destinacije; i 4) smanjuju korisnikove troškove pretraživanja i opaženog rizika. Sve te aktivnosti služe za stvaranje destinacijskog imidža koji pozitivno utječe na korisnikov odabir destinacije“ (Blain *et al.*, 2005:337) ili kao način „komuniciranja jedinstvenog destinacijskog identiteta diferenciranjem destinacije od njenih konkurenata“ (Qu *et al.*, 2011:466). Nadalje, brendiranje destinacije se može definirati kao „odabir dosljednih elemenata miksa za identificiranje i razlikovanje [destinacije] stvaranjem pozitivnog imidža“ (Cai, 2002:722).

Navedene tri konceptualizacije destinacijskog brendiranja su od središnjeg značenja za ovo istraživanje iz nekoliko razloga. Definicija Blain *et al.* (2005) najobuhvatnija je definicija destinacijskog brendiranja (Pike i Page, 2014) jer određuje aktivnosti koje pomažu uspostaviti destinacijski imidž. Nadalje, definicija naglašava kritički doprinos imidža destinacije kao središnjeg elementa u stvaranju marke destinacije (Michelson i Padaam, 2016; Hudson i Li, 2018). Stvaranje imidža se definira kao konstrukcija mentalnih prikaza destinacije temeljenih na informacijskim oznakama koje su kreirali stvaratelji imidža ili pokretači (Gunn, 1972; Gartner, 1993; Alhemoud i Armstrong, 1996; Bramwell i Rawding, 1996; Court i Lupton, 1997; Young, 1999). Pokretači su najčešće

their community and thus use them as place promoters (Braun *et al.*, 2013; Palmer *et al.*, 2013; Zenker and Petersen, 2014; Zenker *et al.*, 2017). Destination branding or (re)positioning (Gilmore, 2002; Park and Petrick, 2006; Saraniemi, 2011) or image-building (Curtis, 2001; Park and Petrick, 2006) and image-reconstruction (Hall, 2002; Park and Petrick, 2006) are seen as the set of marketing activities that “(1) support the creation of a name, symbol, logo, word mark or other graphic that readily identifies and differentiates a destination; that (2) consistently convey the expectation of a memorable travel experience that is uniquely associated with the destination; that (3) serve to consolidate and reinforce the emotional connection between the visitor and the destination; and that (4) reduce consumer search costs and perceived risk. Collectively, these activities serve to create a destination image that positively influences consumer destination choice” (Blain *et al.*, 2005:337) or as a way to “communicate a destination’s unique identity by differentiating a destination from its competitors” (Qu *et al.*, 2011:466). Furthermore destination branding can be defined as “selecting a consistent element mix to identify and distinguish [a destination] through positive image-building” (Cai 2002:722).

These three conceptualizations of destination branding are central to this study for several reasons. The definition by Blain *et al.* (2005) is the most comprehensive definition of destination branding (Pike and Page, 2014) as it determines activities which help to establish a destination image. Furthermore, the definition emphasises the critical contribution of destination image being the central element to the formation of a destination brand (Michelson and Padaam, 2016; Hudson, Li, 2018). Image formation is defined as a construction of a mental representation of a destination on the basis of information cues delivered by the image formation agents (Gunn, 1972; Gartner, 1993; Alhemoud and Armstrong, 1996; Bramwell and Rawding, 1996; Court and Lupton, 1997; Young, 1999). The agents

organski (prijenos informacija usmenim putem ili stvarni posjet destinaciji), inducirani, koji uključuju marketinške napore promotora destinacije (npr. promotivni materijali) ili autonomni (vijesti, članci, filmovi i pop-kultura) (Gunn, 1972; Gartner, 1993; Gartner, 2018; Hudson i Li, 2018). Štoviše, većina definicija destinacijskog brendiranja, uključujući drugu i treću definiciju, obuhvaća dva važna procesa koja čine identifikaciju i diferencijaciju. Proces identifikacije predstavlja izazov stvaranju jedinstvenog imidža temeljenog na specifičnom identitetu zbog brojnih materijalnih i nematerijalnih obilježja turističkih destinacija. Takav proces često dovodi do generalizacije identiteta (Qu *et al.*, 2011:466). Nadalje, generalizacija identiteta može utjecati na identitet lokalnih zajednica i dovesti do kulturnog usklađivanja (MacLeod, 2013).

Kao rezultat sve većeg broja turističkih destinacija sa sličnim obilježjima kao što su impresivni prirodni krajolici i različite vrste kulturne baštine, nudeći pripadajuće turističke proizvode (Ekinci *et al.*, 2007), turističke destinacije su se našle pod izuzetnim pritiskom za pomlađivanjem ili čak ponovnim osmišljavanjem kako bi se razlikovale od svojih konkurenata (Faulkner, 2002; Canavan, 2015). Ponovno osmišljavanje se obično odvija pomoću procesa brendiranja, što konačno rezultira reprezentiranjem kulture, interpretacijom i stereotipiziranjem. MacLeod indirektno tvrdi da bi brendiranje moglo dovesti do usklađivanja kulture (MacLeod, 2013). Učinci kulturnog usklađivanja odražavaju se u identitetu zajednica, posebice otočnih zajednica i otočnih turističkih destinacija. Ti se identiteti, koji su predmetom usklađivanja prilikom stvaranja imidža i diskursa u brošurama, oglašivačkim medijima i komodifikacije kulture, mijenjaju kako bi zadovoljili očekivanja i potrebe turista (Marine-Roig, 2011; MacLeod, 2013). Stoga je, kako bi se spriječili mogući negativni učinci destinacijskog brendiranja, posebno na otocima tijekom stvaranja destinacijskog

are usually organic (word-of-mouth and actual visitation), induced, which include marketing efforts of destination promoters (e.g. promotional materials) or autonomous (news, articles, movies and pop-culture) (Gun, 1972; Gartner, 1993; Gartner, 2018; Hudson and Li, 2018). Moreover, the majority of destination branding definitions including the second and the third encompass two important processes of branding, which are namely identification and differentiation. The process of identification represents a challenge to the creation of a unique image based on specific identity due to tourism destinations numerous tangible and intangible attributes. Such a process often leads to a generalization of identity (Qu *et al.*, 2011:466). Furthermore, the generalization of identity might influence the identities of local communities and lead to cultural realignment (MacLeod, 2013).

As a result of an increasing number of tourism destinations with similar attributes such as impressive nature-based sceneries and diverse types of cultural heritage, offering related tourism products (Ekinci *et al.*, 2007), tourism destinations come under extreme pressure to rejuvenate or even reinvent themselves in order to differentiate themselves from their competitors (Canavan, 2015; Faulkner, 2002). Reinvention usually takes place through a branding process, which finally results in cultural representation, interpretation and stereotyping. MacLeod indirectly states that branding could lead to cultural realignment (MacLeod, 2013). The effects of cultural realignment are reflected through the identities of the communities, especially island communities and island tourism destinations. These identities that are subjects of realignment in the creation of images and narratives in brochures, the advertising media and commodification of culture are altered to meet the expectations and needs of tourists (Marine-Roig, 2011; MacLeod, 2013). Therefore in order to prevent possible negative effects of destination branding, especially on the islands while

imidža, važno uvažavati lokalne otočne posebnosti bez ponovnog osmišljavanja onoga što već postoji.

## 2.1. Brendiranje otoka

Unatoč rastućem obimu znanja o procesu brendiranja, stvaranju imidža i kreiranju identiteta marke, postoji nedostatak empirijskih podataka usko vezanih uz otoke (Naidoo i Ramseook-Munhurrin, 2012:55). S druge strane, brendiranje otoka se pokazalo kao vrlo popularna tema u znanstvenim istraživanjima u posljednjem desetljeću. Većina znanstvenih radova proizašla je iz interdisciplinarnog područja otočnih studija, počevši s teorijskim promišljanjima o brendiranju otoka (Baldacchino, 2005; 2010), komparativnim studijama brendiranja različitih otoka, arhipelaga i otočnih država ili jednostavno brendiranja otočnih proizvoda (npr. specifičnih otočnih proizvoda koji su postali otočne marke). Najcitiranija znanstvena istraživanja u vezi posljedica otočnog brendiranja i stvaranja identiteta marke prikazana je u Tablici 1.

U interdisciplinarnom području otočnih studija, otoci se smatraju objektima dosljedne i globalne prakse brendiranja (Baldacchino, 2012). Otočne marke trebale bi se razvijati na specifičnim i jedinstvenim otočnim kulturnim i geografskim elementima, ali i otočnim identitetima. Prema Johnsonu (2012:238), mnogi su otoci koristili, otkrili ili čak izmislili aspekte svoje baštine kao dio prakse brendiranja. Opisi marki uključuju niz pojedinosti o navodnom osjećaju ili osobnosti otoka (Leseure, 2010). Kritika upućena praksi brendiranja otoka često identificira brendiranje, ukoliko nije temeljeno na stvarnim otočnim identitetima, kao *pro forma*, monodimenzionalno i reprezentativno ograničenje (Baldacchino, 2012:58). Unatoč postojanju uspješnih primjera, kao što je marka Genuine Jersey (Johnson, 2012), većina pokušaja otočnih marki rezultirala je

creating a destination image, it is important to respect local island particularities without reinventing what already exists.

## 2.1. Branding of Islands

Despite the growing body of knowledge on the process of branding, image formation and creation of brand identity, there is scarce empirical data specifically relating to islands (Naidoo and Ramseook-Munhurrin, 2012:55). This is despite the fact that island branding has proven to be a very popular scientific research topic over the last decade. Most scientific papers were written within the interdisciplinary field of Island Studies, beginning with theoretical reflections on island branding (Baldacchino, 2005; 2010) as well as comparative studies of branding of different islands, archipelagos and island states or just branding of island goods (for example, specific island products, which became island brands). The most cited scientific research related to consequences of island branding and brand identity formation is listed in Table 1.

Within the interdisciplinary field of Island Studies, islands are considered to be the objects of a consistent and global branding exercise (Baldacchino, 2012). Island brands need to be developed on specific and unique insular cultural and geographical elements but also island identities. According to Johnson (2012:238) many islands have utilized, rediscovered or even invented aspects of their heritage as part of a branding exercise. Brand descriptions include a number of specifications about the alleged feel, or personality, of islands (Leseure, 2010). Criticism pointed towards island branding practice often identifies branding, if not based on real island identities, as a *pro-forma*, monodimensional and representational restraint (Baldacchino 2012:58). Despite the fact that there are successful examples as, for instance, the product-country Genuine Jersey brand (Johnson, 2012), most



**Tablica 1: Pregled literature na temu brendiranja otoka, otočnih proizvoda i primjenjivost rezultata istraživanja**

Autor(i)	Brendirani otoci i otočni proizvodi	Pristup istraživanju	Primjenjivost rezultata istraživanja
Grydehøj, 2008	Shetlandsko otočje (UK)	Etnografsko istraživanje na temu brendiranja mjesta	Posljedice brendiranja mjesta „odozgo prema dolje“ i važnost metodološke raznovrsnosti
Khamis, 2010, 2011	Otok Lundy (UK), otok King (Tazmanija)	Deskriptivno istraživanje	Mogući problemi i/ili nedostaci koji narušavaju integritet marke
Lichrou <i>et al.</i> , 2010	Santorini (Grčka)	Narativna metodologija	Posljedice lokalnih mjesnih diskursa za marketing i marketing mjesta, uključujući političke izazove i ulogu imidža mjesta u uspješnom brendiranju mjesta od strane donositelja odluka
Pounder, 2010	Marka karipskog ruma (Jamajka, Trinidad i Tobago)	Kvalitativno i kvantitativno istraživanje	Marke proizvoda su konkurentnije i uspješnije ako zemlja posjeduje prigodnu „otočnost“ povezanu s proizvodom
Reddy i Singh, 2010	Marka flaširane vode (otočje Fidži)	Deskriptivno istraživanje	Dimenzija brendiranog proizvoda je pojačana zbog zabačenosti i egzotičnosti prirode malih otoka Fidžija; rastuća važnost brendiranja za gospodarski razvoj manjih otočnih država i područja
Johnson, 2012	Otok Jersey (Kanalski otoci, britanski krunski posjed)	Primarno istraživanje	Otočna marka koja podupire lokalno poduzetništvo i promovira odabranu otočnu proizvodnju i proizvode
Hayward i Kuwahara, 2013	Tanegashima, Mageshima i Yakushima (Japan)	Deskriptivno istraživanje	Različite otočne smjernice opisuju čitav niz mogućnosti razvoja manjih otoka i problema pretjeranog poopcavanja obilježja otočnih bitnosti i/ili predodređenih društveno-ekonomskih okolnosti
Leseure, 2014	Otok Man (britanski krunski posjed)	Simulacijski pristup	Uspješan projekt brendiranja nacije više ovisi o učinkovitom upravljanju i potpori niza dinamičnih društvenih procesa, nego o formuliranju tvrdnje marke na ispravan i precizan način

**Table 1: Literature review on island brands, island product brands and the implications of the research**

Author (s)	Island brands and island product brands	Research approach	Implications
Grydehøj, 2008	Shetland Islands (UK)	Ethnographic research on place branding	Consequences of top-down place branding and the importance of methodological diversity
Khamis, 2010, 2011	Lundy Island (UK), King Island (Tasmania)	Descriptive research	Possible issues and/or inadequacies that undermine the brand's integrity
Lichrou et al., 2010	Santorini (Greece)	Narrative methodology	Implications of local place narratives for place marketers and place marketing, including the political challenges and the role of place image in successful place branding policymakers
Pounder, 2010	Brand of Caribbean rum (Jamaica, Trinidad and Tobago)	Qualitative and quantitative research	Product brands are more competitive and successful if the country has a favourable 'islandness' attached to it
Reddy and Singh, 2010	Brand of bottled water (Fiji islands)	Descriptive research	Dimension of product branding has been enhanced as a result of the remoteness and exotic nature of the small-island of Fiji; the growing significance of branding for economic development of small island states and territories
Johnson, 2012	Island Jersey (The Channel Islands, Crown Dependency)	Primary research	Island-based brand that supports local businesses and promotes selected island produce and products
Hayward and Kuwahara, 2013	Tanegashima, Mageshima and Yakushima (Japan)	Descriptive research	The islands' divergent trajectories illustrate the range of potential developments for small islands and the problem with over-generalised characterisations of island 'essences' and/or predetermined socio-economic destinies
Leseure, 2014	The isle of Man (Crown Dependency)	Simulation approach	Successful nation branding project depends more on an effective management and support of a set of social dynamics processes rather than on formulating a brand statement accurately

generičkim markama (Grydehøj, 2008; Leseure, 2010) ili su ih djelomično odbacile lokalne zajednice zbog centraliziranog procesa brendiranja mjesta „odozgo prema dolje“ (Grydehøj, 2008).

Općenito, većina hrvatskih otoka ima dovoljno resursa za stvaranje konkurentnih

island branding attempts resulted in generic brands (Grydehøj, 2008; Leseure, 2010) or were partially rejected by the local populations because of centralized, top-down place branding processes (Grydehøj, 2008).

Generally, most Croatian islands have sufficient resources to create competitive

turističkih marki na temelju svojih prirodnih i kulturnih resursa. Međutim, vrlo je malo pokušaja brendiranja hrvatskih otoka (osim otoka Lošinja, Nagrada Brand Leader 2014, dnevnik.hr) i rezultati istraživanja takvih procesa brendiranja u Hrvatskoj su rijetki. Pretragom službenih dokumenata Ministarstva turizma Republike Hrvatske i Hrvatske turističke zajednice nisu nađene strategije brendiranja otoka.

Istraživačka pitanja ove studije slučaja koja se nameću jesu: koji resursi bi se trebali odabrati kako bi se stvorio jedinstven destinacijski imidž koji bi onda predstavljao autentični identitet otoka? Treba li se imidž cijelog otoka formirati na temelju imidža najrazvijenijih turističkih središta? Odnosno, što promotivne aktivnosti svake otočne zajednice govore o imidžu cijelog otoka? Nadalje, može li „krovna marka” biti rješenje za jačanje lokalnih otočnih identiteta koji bi se mogli uključiti u identitet otočne marke i promovirati jednako kao i ostali?

### **3. STUDIJA SLUČAJA OTOKA HVARA, HRVATSKA**

Otok Hvar jedan je od najpoznatijih hrvatskih otoka s dobro dokumentiranom poviješću turističke promocije i razvoja. Obilježen je iznimnim geografskim smještajem, povoljnom klimom i dobro razvijenom turističkom aktivnošću. On je po veličini četvrti otok na Jadranu i 27. otok u Sredozemnom moru. Smješten je u srednjodalmatinskom arhipelagu između otoka Brača, Visa i Korčule. Otok je administrativno podijeljen na dva grada – Hvar i Stari Grad te dvije manje općine – Jelsu i Sućuraj. Položaj svakog otočnog naselja prikazan je na Slici 1.

tourism brands on the basis of both natural and cultural resources. However, there have been hardly any branding attempts of the islands (other than island of Mali Lošinj [Brand leader Award 2014, dnevnik.hr]) and research results of such branding processes in Croatia are scarce. No branding strategy of the islands could be found in any official document of the Croatian Ministry of Tourism and Croatian National Tourist Board.

The research questions of the case study are: which resources should be singled out in order to form unique destination image which would then represent island's authentic identity and should the image of the whole island be formed and represented by focusing only on the image of the most developed tourism centre(s)? Alternatively, what do the promotional activities of each particular island community say about the image of the entire island? Furthermore, could an “umbrella brand” be a solution for reinforcing local island identities, which then could be included in the island's brand identity and promoted in the same manner?

### **3. THE CASE STUDY OF THE ISLAND OF HVAR, CROATIA**

The island of Hvar is one of the best-known Croatian islands with a well-documented history of tourism promotion and development. It is marked by an exceptional geographical position, favourable climate, and well-developed tourism activity. It is the fourth largest island in the Adriatic and 27th island in the Mediterranean Sea. Situated in the central Dalmatian archipelago between the islands of Brač, Vis and Korčula, the island is administratively divided into two towns – Hvar and Stari Grad and two smaller municipalities – Jelsa and Sućuraj. The locations of each of the island's settlements appear in the Figure 2.

**Slika 1: Karta naselja otoka Hvara / Figure 1: Map of the settlements on the island of Hvar**



Izvor: Sućuraj Homepage island Hvar, dostupno na: <http://www.sucuraj.com/hr/hvar> (pristupljeno 21. 5. 2016.) / Source: Sućuraj Homepage island Hvar, available at: <http://www.sucuraj.com/hr/hvar> (accessed 21 May 2016)

Turizam je jedna od vodećih gospodarskih aktivnosti otoka Hvara, a turistička promocija temelji se ne samo na korištenju postojećih otočnih stereotipa i shematiziranih predodžbi, već je usmjerena i na stvaranje novih imidža. Tri puta u svojoj turističkoj povijesti, u kojima je pripadao trima različitim državama, otok je provodio velike turističke promotivne kampanje s ciljem razvoja i stvaranja vlastitoga prepoznatljivog imidža turističke destinacije.

### **3.1. Povijest turističke promocije i stvaranje destinacijskog imidža otoka Hvara**

Na Hvaru su se aktivnosti turističke promocije razvijale zajedno s cjelokupnim turističkim razvojem destinacije. Prvo razdoblje hvarskog turističkog razvoja datira iz druge polovice 19. stoljeća i povezano je s razdobljem vladavine Austro-Ugarske Monarhije. Moglo bi se reći da prve turističke promotivne kampanje potječu iz toga razdoblja, iako vlast njihove aktivnosti nije planirala, niti je njima upravljala. U tome razdoblju Hvar se promovira kao nova popularna destinacija zdravstvenog i zimskog turizma. Austrijski klimatolog Julius Hann u 19. stoljeću naziva Hvar „jadranskom Madeirom” i „najsunčanijim otokom Jadranskog

Today tourism is one of the leading activities on the island and tourism promotion is based on the usage of not only the existing island stereotypes and standardized perceptions, but is also directed towards creating fresh images. Three times throughout its history, being part of three different states, the island underwent extensive tourism promotional campaigns aimed at developing and creating its own recognizable destination image.

### **3.1. The history of tourism promotion and destination image formation of the island of Hvar**

On the island, the activities of tourism promotion evolved in tandem with the destination's overall tourism development. The first period of Hvar's tourism development dates back to the second half of the nineteenth century and is associated with the period of rule of the Austro-Hungarian Empire. It could be stated that the first tourism promotional campaigns originate from that time although their activities were neither planned nor coordinated by the government. During this period, Hvar was promoted as a new popular destination for health and winter tourism. The 19<sup>th</sup> century Austrian climatologist Julius Hann referred to Hvar as the “Adriatic Ma-

mora” opisujući visoku insolaciju i blage kišne zime. Hannovi znanstveni slogani postali su temeljem stogodišnje turističke promocije otoka (Petrić, 2001). Razdoblje od 1921. do 1941. godine obilježila je pojava prevladavajućeg 3S turizma (sunce, more i pijesak), iako je otok još uvijek bio predstavljan uglavnom kao destinacija zdravstvenog turizma. U to je vrijeme nova vlast usvojila naslijeđene obrasce austrougarske turističke promocije, a „austrijska Madeira” jednostavno je preimenovana u „jugoslavensku Madeiru”. Takav je imidž stvoren samo dodavanjem imena nove države u stari slogan.

Druga opsežna turistička kampanja pokrenuta je nakon Drugog svjetskog rata, u doba socijalističke Jugoslavije. U ranim danima vladavine socijalističkog sustava na otoku dolazi do industrijalizacije, a postojeći hoteli su nacionalizirani pružajući usluge jugoslavenskim radnicima. To je dovelo do usporavanja cjelokupne otočne turističke aktivnosti. Turistička kretanja obnavljaju se šezdesetih godina prošloga stoljeća zbog pomaka „žarišta političke pozornosti sa socijalnoga na komercijalni turizam“ (Duda, 2010:60), kada je država odlučila otvoriti svoje granice i povećati dolaske stranih turista. Državna vlast počinje turizam promatrati kao „motor modernizacije”, a jugoslavenska promotivna strategija mijenja svoj smjer. Prema Yeomansu (2010) umjesto pamfleta koji opisuju jugoslavenske radnike kako provode odmor, pozornost je bila usmjerena na promociju Jugoslavije kao egzotičnog turističkog odredišta za bogate strance iz zapadnih zemalja, a jadranska se obala u Hrvatskoj uspoređivala s francuskom rivijerom, Amalfijem, s Long Beachom u Kaliforniji i Copacabanom. To se smatra početkom organiziranih turističkih kampanji uz investicije u otočnu turističku infrastrukturu. Slogan na letku iz toga razdoblja „Dođite ove zime na Hvar – najsunčaniji otok Jadrana” najavio je cijelo novo razdoblje u povijesti razvoja hvarskog turizma. Otok je predstavljen kao idealna destinacija zdravstvenog turizma (Petrić, 2001:68).

deira” and “the sunniest island of the Adriatic Sea” describing its very high insolation and mild rainy winters. Hann’s scientific slogans became the foundation of a 100 year-long tourism promotion campaign for the island (Petrić, 2001). The period from 1921 to 1941 saw the advent of mainstream tourism along the lines of the 3Ss (Sun, Sea and Sand) although the island was still represented mostly as a destination for health tourism. At that time, the ready-made patterns of Austro-Hungarian tourism promotion were adopted by the new regime, and the “Austrian Madeira” was simply re-named “Yugoslav Madeira”. That kind of image was formed by simply adding the name of the new state to the old slogan.

The second extensive tourism campaign was launched in the aftermath of the Second World War, in the era of socialist Yugoslavia. In the early days of the socialist system rule the island saw industrialisation and the existing hotels were nationalised providing services to Yugoslav workers. This led to a slow-down of the island’s overall tourism activity. Tourism flows started to regenerate as late as the 1960s due to a shift in “the focus of political attention from social to commercial tourism” (Duda, 2010:60) when the state decided to open its borders and increase foreign tourist arrivals. Tourism started to be perceived as the “engine of modernisation” by the governmental bodies and the Yugoslav tourism promotion strategy altered direction. According to Yeomans (2010) instead of pamphlets depicting industrious Yugoslav workers spending their holidays, the attention turned to the promotion of Yugoslavia as an exotic tourism destination for rich western foreigners and the Adriatic coast of Croatia was compared to the French Riviera, the Amalfi Coast, Long Beach in California and the Copacabana. That is considered as the beginning of organised tourism campaigns along with the investments in the island’s tourism infrastructure. The slogan on the leaflet dating back from that period of time, which called “*Come to Hvar*

Hvarski turistički razvoj dosegno je svoj vrhunac u sedamdesetim i osamdesetim godinama 20. stoljeća, što je postalo „zlatnim godinama” masovnog turizma obilježenog velikim porastom turističkih dolazaka. Međutim, u drugoj polovici osamdesetih godina, vidljivi su nedostaci takvog tipa turističkog koncepta, a slika Hvara kao poželjne turističke destinacije počela je znatno opadati. Dolasci velikog broja turista nisu bili samo razlog degradacije imidža. Visoka inflacija, koja je tada postojala u cijeloj bivšoj Jugoslaviji, veliki dugovi koji su nastali zbog opsežnog hotelskog razvoja i nejasne vizija razvoja otočnoga turizma, bili su samo neki od izazova s kojima se otok morao suočiti s obzirom na cjeloviti destinacijski imidž (Vukonić, 2005:27). Nadalje, otok je bio jedna upravna jedinica, općina Hvar sa sjedištem u gradu Hvaru. Takva dugogodišnje pozicija Hvara kao glavnoga administrativnog centra donijela mu je brojne povlastice i prednosti s obzirom na poboljšanje turističke infrastrukture i turistički razvoj u odnosu na druge urbane otočne centre. Grad Hvar postao je glavno turističko središte, što je dovelo do rastuće netrpeljivosti i suparništva između Hvara i ostalih urbanih naselja na otoku.

Treće razdoblje razvoja turizma, u kojem je turistička promocija ponovno ojačala, bilo je krajem devedesetih godina 20. stoljeća, nakon razdoblja Domovinskog rata. Hrvatska neovisnost donijela je mnoge političke i administrativne promjene. Nova vlada reorganizirala je državu, utječući tako na administrativni ustroj otoka; jedinstvena općina Hvar, koja je prije obuhvaćala cijeli otok, podijeljena je na četiri lokalne jedinice koje se sastoje od dva grada: Hvara i Staroga Grada te dvije općine: Jelse i Sućurja, svaka sa svojim samostalnim uredima i turističkim zajednicama. Od 1996. godine, nakon završetka rata u Hrvatskoj, broj turističkih dolazaka na otok počeo je ubrzano rasti. Tako je 2000. godine broj turističkih dolazaka bio kao i sredinom osamdesetih godina 20. stoljeća. Nadalje, broj turističkih dolazaka na otok

*this winter – the sunniest island of the Adriatic Sea*”, heralded a whole new era in the history of Hvar’s tourism development. The island was presented as an ideal health tourism destination (Petrić, 2001:68).

Hvar’s tourism development reached its peak in the 1970s and 1980s which became the “golden years” of mainstream tourism characterized by a massive increase in tourist inflows. However, in the second half of the 1980s, the disadvantages of that type of tourism concept were becoming evident and the image of Hvar as a desirable tourism destination started to decline significantly. The arrivals of mass tourists were not solely the reason of the image degradation. High inflation in the former Yugoslavia, large debts incurred by extensive hotel developments and unclear vision of the island’s tourism development were just a few more challenges the island had to face in terms of its overall destination image (Vukonić, 2005:27). Furthermore, the island was legislatively regulated as a single administrative unit, the municipality of Hvar with the head office in the town of Hvar. Such a long-standing position of the town of Hvar as the main bureaucratic centre brought the town itself many privileges and advantages regarding the improvement of tourism infrastructure and development *vis-à-vis* other secondary urban centres on the island. The town of Hvar became the main tourism centre, which consequently led to a growing intolerance and rivalry with the island’s other urban centres.

Tourism’s third period, in which tourism promotion was reinvigorated, occurred at the end of the 1990s, following the period of the Homeland War. Croatian independence brought many political and administrative changes. The new government reorganized the state, thus affecting the administrative constitution of the island; the single municipality of Hvar, which previously encompassed the whole island was now divided into four local units consisting of two towns Hvar and Stari Grad and two municipalities Jelsa and Sućuraj, each with their independent of-

Hvar znatno se povećao od 2000. do 2006. godine, čak 145% u samo šest godina (Marić *et al.*, 2015:133). Broj dolazaka i noćenja turista za navedena otočna naselja u posljednjim godinama prikazani su u Tablici 2.

fices as well as tourist boards. Since 1996, after the war in Croatia ended, the number of tourist arrivals on the island started to grow rapidly. Thus, in 2000, the number of tourist arrivals equalled that of the mid-1980s. Furthermore, the number of tourist arrivals increased significantly between 2000 and 2006, as much as 145% in just six years (Marić *et al.*, 2015:133). Numbers of tourist arrivals and overnight stays for the same settlements on the island in recent years are presented in Table 2.

**Tablica 2: Dolasci i noćenja turista u glavnim naseljima na otoku Hvaru u 2015. i 2016. godini**

Grad/općina	Dolasci			Noćenja		
	2015.	2016.	Indeks 2016./2015.	2015.	2016.	Indeks 2016./2015.
Hvar	154 216	171 542	111,2	586 538	655 868	111,8
Jelsa	60 752	69 478	114,4	472 582	546 286	115,6
Stari Grad	31 026	32 454	104,6	196 508	210 189	107
Sućuraj	7 598	6 954	91,5	66 590	56 759	85,2

Izvor: Državni zavod za statistiku (2016, 2017) Dolasci i noćenja turista u 2016. i 2017. Priopćenje.

**Table 2: Tourist arrivals and overnight stays in major settlements on the island of Hvar in 2015, 2016**

Town	Arrivals			Overnights		
	2015	2016	Index 2016/2015	2015	2016	Index 2016/2015
Hvar	154 216	171 542	111.2	586 538	655 868	111.8
Jelsa	60 752	69 478	114.4	472 582	546 286	115.6
Stari Grad	31 026	32 454	104.6	196 508	210 189	107
Sućuraj	7 598	6 954	91.5	66 590	56 759	85.2

Source: Croatian Bureau of Statistics (2016, 2017) Tourist Arrivals and Nights in 2016, 2017 First Release.

Podaci ukazuju na stabilan rast turizma na otoku, među kojima je grad Hvar najposjećeniji. Unatoč raznim fluktuacijama u broju turističkih dolazaka i noćenja tijekom godina otok Hvar je ipak učestalo posjećivana turistička destinacija.

Treće razdoblje promotivnih aktivnosti obilježeno je dvjema velikim nacionalnim promotivnim kampanjama usmjerenim na

The data shows steady tourism growth on the island among which the town of Hvar is the most visited. Despite various fluctuations in tourist arrivals and overnight stays, the island of Hvar is emerging as a frequently-visited tourism destination throughout the years.

The third period of promotional activities is marked by two large national promotion campaigns aimed at the international tour-

međunarodno turističko tržište. Prva je bila 2002. godine kada je Hrvatska turistička zajednica (HTZ) odlučila promovirati hrvatski turizam pod sloganom „Mediteran kakav je nekad bio”. To je postao „jedan od najdugovječnijih turističkih slogana u povijesti hrvatskog turizma” (Tportal.hr). Isticanje pripadnosti Mediteranu te predodžbi i diskursa mediteranstva, bili su temelj promotivnih aktivnosti. Hrvatski otoci promovirani su u kampanji sloganom „Zemlja tisuću otoka”.

Druga se kampanja provodila 2015. godine kada je Ministarstvo turizma odlučilo ponovno brendirati, ojačati i repositionirati Hrvatsku kao turističku destinaciju. Nova promotivna kampanja pod sloganom „Hrvatska puna života” pomaknula je imidž turističke destinacije prema aktivnostima, avanturama i novim doživljajima, a otoci su reprezentirani unutar koncepta „putovanja dugog 1000 otoka” (Croatia.hr). Otok Hvar predstavljen je svojim kulturnim dobrima upisanim u UNESCO-ov Popis materijalne i nematerijalne kulturne baštine. Grad Hvar promovira se kao „jedna od najpopularnijih hrvatskih turističkih destinacija” (Croatia.hr) dok se ostala otočna turistička odredišta spominju samo unutar popisa marina (Jelsa, Vrboska) i plaža ili unutar događanja koja se u njima održavaju. HTZ kao glavni kreator promotivne strategije hrvatskog turizma promovira samo Stari Grad i grad Hvar kao turističke destinacije.

Unutar novog brendiranja države kao turističke destinacije, turistička promocija otoka Hvara i dalje se temelji na promociji najrazvijenijih turistički središta, a kulturna je baština svedena na monumentalne spomenike i mjesta, točnije samo na one pod UNESCO-ovom zaštitom. Premda se turisti pozivaju na doživljaj i istraživanje, poziv je usmjeren i promiče „autoriziranu baštinu” koja počiva na privilegiranom i elitističkom zapadnjačkom shvaćanju prirode i vrijednosti baštine (Smith, 2006:111-113).

Pregledom procesa kreiranja imidža, koji je uključivao turističke promotivne aktivno-

ism market. The first was in 2002 when the Croatian National Tourist Board (CNTB) decided to promote Croatian tourism by the slogan *The Mediterranean as It Once Was*, which became “one of the longest-standing tourism slogans in the history of Croatian tourism” (Tportal.hr). Emphasis on Mediterranean affiliations and perceptions as well as discourses on Mediterraneity became the base of promotional activities. Croatian islands were promoted in the campaign’s slogan *The Country of a Thousand Islands*.

The second campaign occurred in 2015 when the Croatian Ministry of Tourism decided to re-brand, strengthen and reposition Croatia as a tourism destination. Under the slogan *Croatia Full of Life* it shifted the image of tourism destination more towards activities, adventures and new experiences, and represented the islands within the concept of “The route of the 1,000 islands” (Croatia.hr). The island of Hvar is presented by its cultural resources listed on the UNESCO List of Tangible and Intangible Cultural Heritage. It is promoted as “one of Croatia’s most popular tourism destinations” (Croatia.hr) while the island’s other tourism destinations are mentioned only on the lists of marinas (Jelsa, Vrboska) and beaches, or as a part of the events they host. The CNTB as the primary creator of the promotional strategy of Croatian tourism promotes only Stari Grad and the town of Hvar as tourism destinations.

Within the new branding process of the whole state as a tourism destination, the tourism promotion of the island of Hvar still rests on the promotion of the most developed tourism centres, while cultural heritage is reduced to monumental landmarks and locations, i.e. those under UNESCO’s protection. Although tourists are invited to experience and explore, this invitation is aimed at and promotes an “authorised heritage”, which is based on the privileged and elitist western notions of nature and value of heritage (Smith, 2006:111-113).

Overview of the image formation process that included tourism promotional activi-



sti tijekom gotovo dvjesto godina, stvorena je standardizirana percepcija otoka Hvara. Idealizirani i utopijski Hvar je otok sa samo nekoliko izdvojenih i preuveličanih geografskih, klimatoloških i kulturnih obilježja, opisanih hiperbolama. Učestala je uporaba perifrastruknog, indirektnog označavanja, a otok se neprestano uspoređuje s turistički poznatijim europskim otocima Madeirom i Ibizom. Takva stereotipna percepcija Hvara ostala je dio današnjeg predstavljanja otoka i njegove turističke promocije, od nacionalne do lokalne razine.

### **3.2. Reprezentiranje lokalnih otočnih identiteta u aktualnim promotivnim aktivnostima kao odraz kreiranja imidža otočnih naselja**

Na otoku trenutačno postoji čak pet turističkih zajednica koje su organizirane na razini lokalne samouprave, tj. Turistička zajednica grada Hvara (TZH), Turistička zajednica grada Staroga Grada (TZSG), Turistička zajednica općine Jelsa (TZJ), Turistička zajednica mjesta Vrboska (TZV) i Turistička zajednica općine Sućuraj (TZS). Prava i obaveze turističkih zajednica utvrđuje Zakon o turističkim zajednicama i promicanju hrvatskog turizma (NN 125/2008), međutim one imaju slobodu u osmišljavanju i odlučivanju o svojim promotivnim aktivnostima. Provedena je deskriptivna analiza mrežnih stranica lokalnih turističkih zajednica kako bi se prikazali identiteti otočnih gradova i općina te utvrdile promotivne aktivnosti nastale prilikom kreiranja destinacijskih imidža. Odaabrani resursi i obilježja koja bi trebala predstavljati identitet određenog otočnog naselja i otočne zajednice analizirani su s obzirom na njihovu autentičnost, jedinstvenost i osobitost. Nadalje, postoje, uglavnom privatne mrežne stranice i blogovi koje nastoje ujediniti informacije o turističkoj ponudi čitavog

ties over almost two hundred years formed a standardised perception of the island of Hvar. The idealised and utopian Hvar is an island with only a few overemphasised and exaggerated geographic, climatologic and cultural features, and all descriptions of these tend to be hyperbolic. The use of periphrastic signification is quite frequent, and the island is constantly being compared with the well-known European tourism destinations such as Madeira or Ibiza. Such a stereotypical perception of Hvar has remained a part of the island's current-day representation and its tourism promotion, from the national down to the local level.

### ***3.2. Representation of local island identities in current promotional activities as a reflection on the image formation of island settlements***

There are currently as many as five tourist boards on the island, which are organised at the local self-government level, namely Hvar Tourist Board (HTB), Stari Grad Tourist Board (SGTB), Jelsa Tourist Board (JTB), Vrboska Tourist Board (VTB) and Sućuraj Tourist Board (STB). The rights and obligations of the Tourist Boards are defined by the Tourist Boards and Croatian Tourism Promotion Act (Official Gazette 125/2008), however, they are free to design their promotional activities at their sole discretion. A descriptive analysis of the websites of local tourist boards was carried out in order to show the representations of identities of island's towns and municipalities and to detect the promotional activities stemmed at creating their destination images. The selected resources and features that should represent the identity of a particular island settlement and island community were analysed with regard to their authenticity, uniqueness and distinctiveness. Furthermore, there are, mostly private, websites and blogs which tend to unify information on tourism offer for the entire

otoka. Ovi internetski portali analizirani su s ciljem utvrđivanja sadržaja koji bi mogli dovesti do kreiranja imidža otoka u cjelini.

### 3.2.1. Imidž i identitet grada Hvara

Dvojne promotivne aktivnosti Hvara stvaraju dvostruki imidž. Osim „starog” imidža dobro očuvanog jadranskog povijesnog grada - kako se promovira na službenim mrežnim stranicama turističke zajednice - Hvar ima novi imidž kozmopolitanskog grada i vodeće hrvatske destinacije za elitni i party turizam koji su stvorili autonomni pokretači za kreiranje imidža, kao što su međunarodni časopisi, turistički vodiči i pružatelji usluga smještaja. Kao dio njihove turističke promocije, pojavljuje se popis slavni osoba koje su posjetile otok i njihove fotografije s opisima njihovih iskustava s odmora provedenog u Hvaru.

Osim toga, Hvar je jedini grad na otoku s predloženom Strategijom razvoja do 2020. godine. Prema tome, „sam grad Hvar je već poznati turistički brend i poznata turistička destinacija unutar i izvan granica Hrvatske. Smatra se mjestom izuzetnog odmora i zabave“ (Marić *et al.*, 2015:107). Pri promociji grada Hvara TZH ne spominje otok Hvar, već samo naselja koja mu administrativno pripadaju sa samo nekoliko općenitih informacija. Zanemaruje se podatak o turističkoj ponudi ostalih gradova i naselja na otoku, kao da ostatak otoka, osim grada Hvara, ne postoji. Grad Hvar je uspio stvoriti imidž zanimljive i poželjne destinacije što je izvrstan preduvjet za povećanje dolazaka turista i daljnji razvoj turizma. Međutim, takav razvoj turizma ne može jednostavno ekstrapolirati dosadašnje trendove, već treba pronaći nove. Grad Hvar je centar turističke aktivnosti na otoku, ali s najmanje markera otočnog identiteta ili otočnosti. Turistička promocija trebala bi se temeljiti na zajedničkim aktivnostima i suradnji među ostalim otočnim

island. These Internet portals were analysed with the aim to determine contents which might lead to image formation of the whole island.

### 3.2.1. The image and the identity of the town of Hvar

Hvar's promotional activities are twofold, thus creating twin images. Besides the “old” image, which focuses on the well-preserved Adriatic historic town - which is promoted on the official tourist board website - Hvar enjoys a new image of a cosmopolitan town and the leading Croatian destination for elite and party tourism created by the autonomous image formation agents such as international journals, travel guides and accommodation providers. As a part of their tourism promotion, a list of visiting celebrities and their photographs captioned with quotations describing their experiences of holidays spent in Hvar, emerges.

Moreover, Hvar is the only town on the island with a proposed Strategy for its development until 2020. According to this, “the town of Hvar itself is already a well-known tourism brand” and a famous tourism destination within and outside the Croatian borders. It is seen as a place of exceptional leisure and entertainment (Marić *et al.*, 2015:107). The HTB while promoting the town of Hvar does not mention the island of Hvar, but rather solely refers to the settlements belonging to the town administratively and provides only very general information. Information on the tourism offer of other towns and settlements on the island is ignored, as if the rest of the island did not exist, apart from the town of Hvar. It has managed to create the image of an interesting and desirable destination, which is an excellent prerequisite for the increase of tourist arrivals and further tourism development. However, such tourism development cannot simply extrapolate the former trends, but needs to find new ones. The town

središtima i njihovim turističkim zajednicama, vodeći računa o cjelovitom otoku kao turističkoj destinaciji.

### 3.2.2. *Imidž i identitet Staroga Grada*

Stari Grad se promovira kao povijesni otočni urbani centar te destinacija za kulturni i kreativni turizam. On je preuzeo identitet povijesnoga i tradicionalnoga središnjega grada. TZSG ga preporučuje za mirni obiteljski odmor te turistima koji tragaju za iskustvom kulture i prošlosti. Promocija je usmjerena na gradske spomenike i temelji se na prikazivanju antičke grčke baštine. Službena Internetska stranica TZSG čak u nazivu svoje internetske domene uz hrvatsko ime grada uključuje i njegovo antičko ime Pharos, a domena nosi naziv: [www.stari-grad-faros.hr](http://www.stari-grad-faros.hr) (Lah, 2016). Turistička promocija Staroga Grada temelji se na prošlosti, a ne na suvremenosti, zbog toga se turiste željne uzbuđenja i provoda upućuje u grad Hvar. Osim toga, za razliku od TZH, TZSG nudi informacije i o drugim otočnim naseljima. To potvrđuju naslovi interaktivnih veza i karata: izleti Hvarom, jedrenje oko Hvara itd. ([www.stari-grad-faros.hr](http://www.stari-grad-faros.hr)).

S druge strane, Stari Grad je uz razvijenu turističku aktivnost sačuvao i poljoprivrednu tradiciju, uključujući u turističku promociju i sela oko povijesnoga Starogradskog polja, poznatog kao „trbuh otoka”. Potiče se revitalizacija nekadašnjih poljoprivrednih zona, poljoprivredna proizvodnja autohtonih sorti, organiziraju se berbe maslina za turiste što promovira TZSG. Kako se većina stanovnika bavi sličnim poljoprivrednim djelatnostima, da bi istaknuli svoju različitost, posežu za starijim i posebnim tradicijama kao što je, primjerice, lov na puhove u selu Dolu (Puhijada No.5, [www.otok-hvar.com](http://www.otok-hvar.com)).

of Hvar is the centre of tourism activity on the island but with the least markers of the island identity or islandness. Its tourism promotion should be based on joint activities and cooperation with other island centres and their tourist boards taking into account the whole island as a tourism destination.

### 3.2.2. *The image and the identity of the town of Stari Grad*

Stari Grad is promoted as the traditional island centre and a destination for cultural and creative tourism. As such, it adopted an image of a historic and traditional Mediterranean city. It is recommended by SGTB for quiet family holidays and is aimed at tourists wishing to experience culture and history. The promotion is focused predominantly on the town's monuments. The entire promotion is based on the presentation of the ancient Greek heritage. The official website of The SGTB even in the domain name along with the Croatian name of the city includes its ancient greek name Pharos and the domain name is: [www.stari-grad-faros.hr](http://www.stari-grad-faros.hr) (Lah, 2016). The past represents the basis for Stari Grad's tourism promotion, not its contemporariness and, because of this; those tourists who are more eager for excitement and good times are steered toward the town of Hvar. Additionally and as opposed to The HTB, The SGTB offers information on other island settlements. This is confirmed through the titles of the interactive links and maps: excursions on Hvar, sailing around Hvar etc ([www.stari-grad-faros.hr](http://www.stari-grad-faros.hr)).

The town of Stari Grad has, along with tourism activity, managed to preserve its agricultural tradition while its tourism promotion also targets the villages surrounding the Stari Grad Plain, known as “the belly of the island”. The revitalisation of former agricultural zones is stimulated by the agricultural production of autochthonous cultivars and organised olive picking for tourists as promoted by SGTB. Since most of the in-

Promocija Staroga Grada temelji se na prepoznatljivom imidžu tradicionalnoga otočnoga grada okruženog atraktivnim prirodnim i ruralnim krajolicima, iako takvom predstavljanju ponekad nedostaje složenosti i dinamike. Kreiranje njegovoga destinacijskog imidža moglo bi uključivati prikladniju promociju lokalnih prehrambenih proizvoda i tradicionalnih specijaliteta iz sela Starogradskoga polja. Prednost stvaranja takvoga cjelovitog imidža mogla bi se koristiti u razvoju specifičnih oblika turizma temeljenih na kulturnim resursima, posebno gastro turizmu.

### 3.2.3. *Jelsa, Sućuraj i Vrboska u potrazi za imidžem*

Jelsa, Sućuraj i Vrboska veća su otočna naselja s turističkim zajednicama. Na njihovim mrežnim stranicama sadržaji su raspoređeni po sličnim tematskim sekcijama: povijest i kultura, prirodne ljepote, smještaj, izleti, gastronomija. Sve stranice lokalnih turističkih zajednica ne nude visoku razinu interaktivnosti, zapravo su više popisi standardiziranih sadržaja i izgledaju jednako uniformno. Čak je popriličan dio sadržaja vezan uz otok Hvar, umjesto uz posebnosti identiteta mjesta koje predstavljaju.

Nedostatak imidža i promocije autentičnog identiteta mjesta odnosi se na Jelsu, što se ogleda u rečenici kojim se predstavlja na svojoj mrežnoj stranici: „milovidna, čista, su-sretljiva i sklona gostima i putnicima” (www.tzjelsa.hr). Unatoč činjenici da Jelsa ima bogatu pomorsku i nautičku baštinu, nema dovoljno podataka o Jelsi kao važnoj povijesnoj trgovačkoj luci. Takve se zanimljivosti mogu pronaći, primjerice, na mrežnoj stranici jelšanskog povjesničara Nike Dubokovića Nadalinija, člana istaknute jelšanske obitelji koja je bila veoma važna u razvoju i povijesti

habitants are involved in similar agricultural activities, to emphasise their diversity, they reach out for older and special traditions such as dormouse hunting in the village of Dol ([www.otok-hvar.com](http://www.otok-hvar.com)).

The promotion of Stari Grad is based on recognisable image of traditional island town surrounded by attractive natural and rural landscapes, although such promotion sometimes lacks complexity and dynamism. Its image creation could include more appropriate representations of local food products and traditional food specialties originating from the villages on the Stari Grad Plain. The advantage of creating such a complete image could be used in the development of special interest tourism based on cultural resources especially gastro tourism.

### 3.2.3. *Jelsa, Sućuraj and Vrboska in search for image and identity*

Jelsa, Sućuraj and Vrboska are promoted by their tourist boards. The contents on their websites are arranged through similar thematic sections: cultural and historical heritage; scenery; accommodation; tours and excursions; and gastronomy. These websites do not offer a high level of interactivity. Moreover, a large part of their contents is related to the island of Hvar, instead of being related to the distinctive identity features of the places they represent.

The lack of image and promotion of authentic place identity relates to **Jelsa** as reflected in the sentence “welcoming place, pleasing to the eye and ready to receive any guest or traveller” ([www.tzjelsa.hr](http://www.tzjelsa.hr)) on its homepage. In spite of the fact that Jelsa is rich in maritime and nautical heritage, there is not enough information about Jelsa as a significant historical commercial port. Such interesting details can be found, for example, on the website of Jelsa’s historian Niko Duboković Nadalini, a member of a prominent Jelsa family, which was very significant for the development and

ovoga mjesta ([www.nikodubokovic.com](http://www.nikodubokovic.com)). Informacije o poznatoj nematerijalnoj kulturnoj baštini, kao što je procesija „Za križen”, koja povezuje šest sela u središnjem dijelu otoka, raspršene su na sve tri mrežne stranice spomenutih turističkih zajednica. Sela su samo točke na karti otoka, bez dubljih opisa veza između sela i njihovih stanovnika u ovom jedinstvenom izrazu vjerskog i kulturnog identiteta.

**Sučuraj**, kao „najmlađe” naselje u sklopu istoimene najistočnije općine na otoku Hvaru, jedino je naselje na otoku koje se promovira kao „ribarska luka”. Općina Sućuraj pokriva 44,65 km<sup>2</sup> zemljišta, šuma, uvala i plaža netaknute ljepote te predstavlja oko jednu trećinu površine cijeloga otoka. Odgovornost turističke zajednice Sućurja je promocija cijele općine koja predstavlja manje naseljeni i nerazvijeni dio otoka. Međutim, njezina mrežna stranica promovira samo naselje Sućuraj, ali ne i druga sela i njihov identitet ([www.tz-sucuraj.hr](http://www.tz-sucuraj.hr)). Mnogo je informativnija stranica *Sučuraj homepage* ([www.sucuraj.com](http://www.sucuraj.com)) koja nije službena stranica općine ili turističke zajednice Sućuraj, premda pruža informacije i podatke koje bi trebale davati navedene institucije. Na poveznici „Sućuraj info” prikaz je ribarstva (načini ribolova, vrste ribarskih brodova, mreža i ribarski pribor, ribarske flote) po kojemu su stanovnici Sućurja poznati na otoku. Općina Sućuraj ima puno potencijala za poticanje razvoja turizma. Bogata je prirodnim i kulturnim resursima koji čine identitet općine i mogu predstavljati osnovu za kreiranje imidža Sućurja.

**Vrboska**, najmanji grad na Hvaru, na mrežnim stranicama svoje turističke zajednice promovira se kao „Mala Venecija” zbog mostova preko uskoga morskoga kanala u povijesnom gradskom centru ([www.vrboska.info](http://www.vrboska.info)). Nadalje, identitet Vrboske temelji se uglavnom na dvije glavne atrakcije: na povijesnoj priči o svađama dviju bratovština, što je rezultiralo izgradnjom dviju monumentalnih crkava i identitetu prosperitetnog ribar-

history of the town ([www.nikodubokovic.com](http://www.nikodubokovic.com)). Small island settlements and villages administratively belonging to Jelsa are connected only via interactive maps of bicycle or hiking tours. The information about well-known intangible cultural heritage, the procession “Following the Cross” that links six villages in the central part of the island, is dispersed on all three websites of the mentioned tourist boards. The villages are just points on the island’s map, without deeper descriptions about links between villages and their inhabitants in this unique expression of religious and cultural identity.

**Sučuraj**, as the “youngest” settlement belonging to the most eastern municipality of the same name, is the only settlement on the island promoted as a “fishermen’s port”. Municipality of Sućuraj covers 44.65 km<sup>2</sup> of land, forests, bays and beaches of untouched beauty and represents about one third of the size of the entire island. Responsibility of the Sućuraj tourist board is to promote the whole municipality which represents less populated and underdeveloped part of the island. However, its website promotes only the town of Sućuraj and does not promote other villages and their identity ([www.tz-sucuraj.hr](http://www.tz-sucuraj.hr)). Much more informative is the *Sučuraj homepage* ([www.sucuraj.com](http://www.sucuraj.com)), which is not an official website of the Municipality or the tourist board, although it offers information and data which the aforementioned institutions should provide. On the “Sućuraj info” section there is a description of fishing (fishing methods, types of fishing boats, fishing nets and equipment, fishermen’s fleet), an activity the inhabitants of Sućuraj are well-known for. Municipality of Sućuraj has a lot of potential to boost tourism development. It is rich in natural and cultural resources which form the municipality’s identity and might represent the basis for Sućuraj’s image creation.

**Vrboska**, Hvar’s smallest town, is officially promoted as “Little Venice” because of the bridges that cross the canal running

skog mjesta s jakom tradicijom ribarstva i ribarsko-prerađivačke industrije. Na mrežnim stranicama ribarska tradicija spominje se u jednoj usputnoj rečenici povezanoj s gastronomijom: „Bogata ribarska tradicija u Vrboskoj se lako može pronaći u mjesnoj gastronomskoj ponudi”(www.vrboska.info). Spominje se Ribarski muzej, ali bez uvida u život ribara, ribarsku tradiciju i baštinu mjesta. Općenito promocija maritimne i nautičke baštine kao lokalne otočne posebnosti je nedostatna.

Tri promovirana naselja Jelsa, Sućuraj i Vrboska nemaju jasno profilirani i prezentirani imidž, već njihova promocija slijedi i kopira imidže dva glavna otočna centra. Odabrali su promociju turističkih destinacija koje djelomično zanemaruju lokalne tradicije i kolektivne identitete svojih stanovnika. Stavljajući veći naglasak na lokalne posebnosti pomoću usmjerenijeg imidža sastavljenog od određenih elemenata lokalne povijesti, baštine i tradicije, kao i korištenje često zanemarenih otočnih legendi i priča, Jelsa, Sućuraj i Vrboska mogu kreirati privlačan destinacijski imidž te time postati jedinstvenija i prepoznatljivija turistička središta.

#### *3.2.4. Hvarska sela između ekoetosela i festivalizacija tradicije*

Zanimljiva je pozicija sela koja administrativno pripadaju gradskim centrima na turističkoj karti otoka te odabiri njihovih turističkih imidža kao i načini njihova uključivanja ili neuključivanja u promotivne kampanje gradova kojima pripadaju. Promjene tradicionalnog načina privređivanja snažno su utjecale na izgled ruralnih prostora i de-

through the historic town centre (www.vrboska.info). Furthermore the identity of Vrboska is based largely on two major attractions: the historical story about the feud of the two confraternities, which resulted in the construction of two monumental churches and identity of prosperous fishing town with strong fishing tradition and industry. On the website of VTB, the fishing tradition is mentioned in a single casual sentence related to gastronomy: “A rich fishermen’s tradition in Vrboska can easily be seen in the local gastronomic offer” (www.vrboska.info). The Fisherman’s Museum is mentioned but without an insight into fishermen’s lives, fishing tradition and town’s heritage. There is a general lack of promotion of maritime and nautical heritage as local insular specificities.

The three promoted settlements of Jelsa, Sućuraj and Vrboska lack clearly profiled and presented image and their tourism offer follows or copies that of the island’s two main urban centres. They have opted for the type of tourism destination promotion that partially ignores the local traditions and collective identities of their inhabitants. By putting greater emphasis on the local distinctive features through more focused image comprised of certain elements of local histories, heritage and traditions, as well as through the usage of often neglected island’s legends and stories, Jelsa, Sućuraj and Vrboska could form appealing destination image and thus become more unique and more recognisable tourism centre.

#### *3.2.4. Hvar’s villages’ images and festivalisation of tradition*

The positioning of the villages administratively belonging to major town centres on the tourism map of the island is intriguing, as are the choices of their tourism images and the ways in which they are included or excluded through the promotional activities of towns to which they belong. Changes to the traditional way of earning a living strongly

mografiju. Većina od osam sela, koja administrativno pripadaju gradu Hvaru, izrazito su depopulirana. Na otoku se mogu naći prazna „sela duhova”, kao što je Malo Grablje. Mrežna stranica TZH nudi isključivo popis pobrojanih sela s vrlo kratkim informacijama o njihovoj gastronomskoj ponudi ili krajoliku. Briga o napuštenim naseljima, njihovo očuvanje i organiziranje raznih oblika festivala na kojima se danas prezentira gotovo nepostojeća seoska svakidašnjica, preuzele su lokalne otočne udruge i pojedine zadruge. Tu se okupljaju bivši stanovnici sela za vjerske blagdane ili za različite tematske festivale (Festival lavande u selu Velo Grablje ([www.pjover.com](http://www.pjover.com)); Puhijada u selu Dol, ([www.total-croatia-news.com](http://www.total-croatia-news.com))). Ovi festivali služe kao „oživljavanje” starih, izgubljenih i zaboravljenih tradicionalnih oblika otočnoga gospodarstva. Svojim stalnim održavanjem i organizacijom, one zapravo postaju nove tradicije koje prihvaćaju lokalne zajednice i turisti.

### 3.2.5. „Total Hvar” imidž i identitet otoka kao cjeline

Ne postoji institucionalizirani oblik integracije i promocije turističke ponude na razini otoka kao cjeline. Četiri internetska portala, *HvarInfo* (turistička agencija Vakance iz Splita, [www.hvarinfo.com](http://www.hvarinfo.com)), *Discover Island Hvar* (turistička agencija Alamar d.o.o. iz Zadra, [www.discover-island-hvar.com](http://www.discover-island-hvar.com)), *Total Hvar* (Paul Bradburry, [www.total-croatia-news.com](http://www.total-croatia-news.com)) i *Otok Hvar* (Igor Kolumbić, [www.otok-hvar.com](http://www.otok-hvar.com)) jedine su internetske stranice koje objedinjuju informacije o turističkoj ponudi otoka i daju pregled događanja za cijeli otok. Dvije mrežne stranice su isključivo na engleskom jeziku (*Total Hvar*, *Discover Island Hvar*), a druge dvije su na hrvatskome i engleskome jeziku. To su privatne inicijative pojedinaca ili turističkih

affected the appearance of rural spaces and their demographics. Most of the eight villages, administratively belonging to the town of Hvar, have been severely depopulated. The empty ‘ghost villages’, such as Malo Grablje, could be found on the island. The website of HTB displays solely the list of villages with very brief information on their gastronomic offer or landscape. Taking care of the abandoned settlements, their preservation and organisation of various forms of festivals at which today’s almost non-existent village everyday life is presented, are in the hands of local island’s associations and certain cooperatives. The former inhabitants gather there for religious feasts or differently themed festivals (the Lavender Festival in the village of Velo Grablje ([www.pjover.com](http://www.pjover.com)); the Dormouse Festival in the village of Dol ([www.total-croatia-news.com](http://www.total-croatia-news.com))). These festivals serve as a “revival” of the old, lost and forgotten traditional forms of the island economy. Through its continuous organizing and occurrence, they are, in fact, becoming new traditions accepted both by local communities and tourists.

### 3.2.5. “Total Hvar” image and identity of the entire island

There is no institutionalised form of integration and promotion of the tourism offer for the entire island. Four Internet portals, namely *HvarInfo* (travel agency Vakance from Split) ([www.hvarinfo.com](http://www.hvarinfo.com)), *Discover Island Hvar* (by travel agency Alamar d. o. o. from Zadar) ([www.discover-island-hvar.com](http://www.discover-island-hvar.com)), *Total Hvar* (by Paul Bradburry, [www.total-croatia-news.com](http://www.total-croatia-news.com)) and *Otok Hvar* (by Igor Kolumbić, [www.otok-hvar.com](http://www.otok-hvar.com)) are the only websites which tend to unify the information about the island’s tourism offer and give an overview of the events for the entire island. The two websites are only in English (*Total Hvar*, *Discover Island Hvar*), while the other two are in Croatian and in English. They are either private initiatives of individ-

agencija namijenjene razmjeni informacija o smještaju, turističkim ponudama, vijestima, događanjima i aktivnostima diljem otoka. Samo postojanje tih mrežnih stranica dokaz je potrebe zajedničke turističke promocije ili barem učinkovitijeg organiziranja informacija o svim resursima, uslugama, proizvodima i događajima koji pokrivaju cijeli otok.

#### 4. ZAKLJUČAK

Pregledom promotivnih aktivnosti i praksi stvaranja imidža otoka Hvara utvrđeno je da se imidž kreirao uglavnom na temelju jednog turističkog resursa i to klime. Aktivnosti turističke promocije otoka tijekom povijesti i danas su velikom većinom bile usmjerene na zapadni dio otoka zbog povoljnih turističkih resursa i kontinuiranog razvoja turizma. Ovakva necjelovita otočna promocija i stvaranje imidža fokusirala se na dva glavna urbana centra otoka. Drugim riječima, destinacijski imidž cijeloga otoka Hvara i njegove promocije kao turističke destinacije temeljio se na imidžu grada Hvara dok su ostali gradovi i naselja bili zanemareni.

Analiza sadašnjih turističkih promotivnih aktivnosti je pokazala da se otočni gradovi prilikom promoviranja isključivo usredotočuju na sebe, rijetko promovirajući susjedna naselja. Osim toga, rijetko postoji veza između turističke promocije naselja i otoka u cjelini kao i nepostojanje internet-skih stranica koje bi sveobuhvatno promovirale cijeli otok. Otok Hvar ima fragmentirani imidž koji je rezultirao prevlašću glavnih turističkih centara i njihovim stvaranjem imidža. Rezultati studije slučaja su pokazali kako otok ne posjeduje jedinstveni identitet marke koji bi služio kao sredstvo diferencijacije na konkurentom tržištu mediteranskih otoka. Formiranje krovne marke služilo bi jačanju lokalnih otočnih identiteta jer bi oni bili uključeni u cjelokupni identitet te tako promovirani u jednakoj mjeri, kao i glavni otočni centri sa svojim identitetima. Plurali-

uals or initiatives of travel agencies designed to share information about accommodation, tourism offers, news, events and activities across the island. The mere existence of these websites could stand as a proof for the need of joint tourism promotion or at least more effectively organized information on all resources, services, products and events that cover the entire island.

#### 4. CONCLUSION

The overview of image formation practices and promotional activities of the island of Hvar revealed the image formation on the basis of mainly one tourism resource such as climate. The activities of tourism promotion of the island, throughout history and today, have focused overwhelmingly on the western part of the island due to the favourable tourism resources and the rich history of the on-going tourism development. This piecemeal island promotion and image formation has mainly focused on the two major island urban centres. In other words, the destination image of the entire island of Hvar and its promotion as a tourism destination concentrates primarily on the image of the town of Hvar while other towns and settlements were neglected.

The analysis of the current tourism promotional activities showed that the island's towns almost exclusively focus on marketing themselves while rarely seeking to promote the neighbouring settlements. Additionally, there is rarely any connection between the tourism promotion of any particular settlement and the island as a whole, just as there exists no website that comprehensively promotes the entire island. The island of Hvar has a fragmented image resulting from the predominance of major island tourism centres and their image formation. The results of the case study showed that the island currently lacks a unique recognisable brand identity, which would serve as a means for destination differentiation in a competitive tourism market of Mediterranean islands. By



zam lokalnih otočnih identifikacija i tvrdo-glavo inzistiranje na jedinstvenosti svakog otočnog naselja čine ovaj otok posebnim i različitim. Proces stvaranja imidža otoka Hvara u prošlosti temeljio se na uspoređivanju s razvijenim i poznatim svjetskim turističkim destinacijama. Takva se praksa turističke promocije nije promijenila ni danas jer neke turističke destinacije na otoku i dalje kreiraju svoj imidž na temelju usporedbe s ostalim poznatim svjetskim turističkim destinacijama. To dovodi do zanemarivanja lokalnih otočnih specifičnosti i heterogenih identiteta.

Međutim, problem leži u nejasnoj viziji razvoja turizma, nekoordiniranom turističkom razvojnom procesu i nedostatku međusobne suradnje lokalnih turističkih zajednica na otoku. Štoviše otok Hvar se ne brendira kao otok i imidži koji prevladavaju posljedica su nekoordiniranih marketinških aktivnosti. Ako bi jedan od destinacijskih ciljeva otoka Hvara bio povećanje turističkih dolazaka na godišnjoj razini, taj je cilj već ostvaren bez ikakve strategije brendiranja. Međutim, ako bi se Hvar želio izdvojiti iz prevladavajuće 3S turističke ponude na mediteranskom turističkom tržištu i postati prepoznatljiv po jedinstvenim otočnim identitetima, tada bi brendiranje otoka bilo nužno. U tom slučaju procesom otočnog brendiranja stvorio bi se specifični imidž otoka i njegova krovna marka unutar koje se ne bi promovirali samo identiteti glavnih otočnih centara, već i identiteti lokalnih naselja. To bi učvrstilo lokalne identitete koji bi se na taj način promovirali jednako kao i ostali. Prema navedenim prijedlozima brendiranje bi se trebalo temeljiti na brendiranju mjesta, brendiranju proizvoda i stvaranju pojma autentičnih lokalnih identiteta koji bi prikazivali jedinstvenost otoka Hvara. Točnije, otok Hvar bi trebao razviti strategiju brendiranja otoka te tako razviti koordinirane promotivne aktivnosti kako bi se stvorio jedinstveni imidž otoka Hvara. Nadalje, uspostavljanje otočne destinacijske menadžment organizacije predstavljalo bi učinkovitu mjeru. Ne bi bilo potrebno osni-

contrast, the formation of an umbrella brand would serve as a tool to reinforce local island identities as they would be incorporated in the overall identity and thus promoted equally. It is precisely the pluralism of local identifications of the islanders and the stubborn insistence on the particularity of every island's settlement that makes the island so unique and different. The image formation process on the island was based on the representations of well-established and renowned world tourism destinations. However, the practice of tourism promotion remains the same until today and some tourism destinations on the island create their destination image on the basis of comparison to other famous foreign tourism destinations. This leads to the negligence of local island particularities and heterogeneous identities.

Nevertheless, the problem is reflected in the unclear vision of tourism development, uncoordinated tourism development process and a lack of mutual cooperation between local tourist boards on the island. Moreover, the island of Hvar does not brand itself as an island and those prevailing images are consequences of uncoordinated marketing activities. If one the Hvar's destination goals were to increase tourism arrivals on the island annually then this goal has already been achieved without any branding strategy. However, if Hvar were to distinguish itself from the prevailing 3S tourism offer on the Mediterranean tourism market and be recognizable by its unique identities, then the branding of the island is essential. If that were the case, the process of island branding would create a specific image of the island and the umbrella brand under which not only the developed tourism centres and their identities would be promoted but also the identities of the local settlements. This would reinforce local the island identities as they would be promoted equally. According to these preliminary proposals, the branding exercise should be based on place branding, branding of goods and constructions of a notion of authentic local

vanje potpuno nove organizacije, već bi najaktivnija turistička zajednica na otoku mogla preuzeti vodstvo i odgovornost provedbe takvog procesa. Za to nije možda potrebno osnovati novu organizaciju, nego je dovoljno uključivanje najaktivnije turističke zajednice na otoku u preuzimanju vodstva i odgovornosti u tom procesu.

island identities thus demonstrating uniqueness of the island of Hvar. More precisely the island of Hvar should develop its branding strategy and thus generate coordinated promotional activities in order to establish a unique Hvar's image. Furthermore, an efficient measure would include establishing the island's destination management organization, which would coordinate every stage of branding process. This may not require the launching of a completely new organization, but the involvement of a most active tourist board on the island taking the lead and the responsibility in this process.

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