

Anđela Jakšić Stojanović

Mediterranean University,
Podgorica,
Montenegro

✉ andjela.jaksic@unimediterranean.net

Neven Šerić

Faculty of Economics,
University of Split,
Croatia

✉ nseric@efst.hr

Mate Perišić

Plovput LLC,
Split,
Croatia

✉ mate.perisic@plovput.hr

**MARKETING MANAGEMENT OF THE LIGHTHOUSE HERITAGE IN THE FUNCTION OF
STRENGTHENING THE NATIONAL IDENTITY ON THE GLOBAL TOURISM MARKET:
STONE LIGHTS (CROATIA) AND THE ART OF THE LIGHTHOUSES (MONTENEGRO)**

**MARKETINŠKO UPRAVLJANJE SVJETIONIČARSKOM BAŠTINOM U FUNKCIJI JAČANJA
NACIONALNOG IDENTITETA NA GLOBALNOM TURISTIČKOM TRŽIŠTU: STONE LIGHTS (REPUBLIKA
HRVATSKA) I THE ART OF THE LIGHTHOUSES (CRNA GORA)**

Summary: *The paper presents marketing projects of managing lighthouses as cultural and historical heritage in Croatia and Montenegro. Regardless of the advances in technology and changes of the functioning of modern navigational aids, lighthouses as cultural-historical monuments can get other value through the touristic market. The Croatian Stone Lights project is a commercialization of lighthouse buildings as a good practice example of promoting the maritime identity of the country, promoting national tourism offer and positioning the national tourism brand in the global tourism market. The Montenegrin project The Art of the Lighthouses is an original concept of creating destination icons by implementing art installations on lighthouses, harbours and coastal lights, which were used in this project for a purpose other than their primary one – being part of the navigation safety system. The aim of the paper is to present the results of these projects and their impact on the national identity. There are few tourist destinations in the world that offer accommodation in lighthouses, and there are still fewer examples of using port and coastal lights as recognizable destination icons. The paper develops through three basic sections: the introduction of both projects, descriptive analysis of tourist valorisation of lighthouses (marketing management of lighthouses as a part of cultural heritage and creation of destination icons), and finally research findings (focus of tourism expert groups – how to connect Croatian and Montenegrin projects on the marketing platform). The research results of this paper aim at linking Croatian and Montenegrin marketing experiences for the possible future cooperation in the field of commercialization of cultural and historical resources for touristic valorisation.*

Keywords: *heritage, valorisation, lighthouses, tourism, identity.*

JEL classification: *L83, Z33*

Režime: *U radu su predstavljeni marketinški projekti upravljanja svjetionicima kao kulturno povijesnom baštinom u Hrvatskoj i Crnoj Gori. Usprkos tehnološkim promjenama u navigaciji svjetionike je kao osobitu kulturno povijesnu baštinu komercijalizirati i na turističkom tržištu. Hrvatski projekt Stone Lights predstavlja turističku komercijalizaciju slobodnih kapaciteta u svjetioničarskim zgradama kao primjer dobre prakse u promoviranju pomorskog identiteta zemlje, promocije nacionalne turističke ponude i pozicioniranja nacionalne turističke marke na globalnom turističkom tržištu. Crnogorski projekt The Art of the Lighthouses predstavlja inovativan koncept kreiranja destinacijskih ikona implementacijom umjetničkih instalacija na svjetionicima, lučkim i obalnim svjetlima, koja su u ovome projektu prvi put iskorištena i za drugu svrhu osim primarne – dio sustava sigurnosti plovidbe. Cilj rada je predstaviti dosadašnje rezultate ovih projekata i njihove reperkusije na nacionalni identitet zemalja koje se kroz njih predstavljaju svojom pomorskom tradicijom. Rijetke su destinacije u svijetu u kojima se nudi turistički smještaj na svjetioniku, a još su rjeđi primjeri korištenja lučkih i obalnih svjetala kao prepoznatljivih destinacijskih ikona. Rad je koncipiran kroz tri dijela. Predstavljanjem projekata, deskriptivnom analizom turističke valorizacije svjetionika (marketinško upravljanje svjetionicima kao dijelom kulturno povijesne baštine i kreiranjem destinacijskih ikona) i nalazima istraživanja autora (fokus grupa turističkih eksperata – kako povezati hrvatski i crnogorski projekt na marketinškoj platformi). Cilj provedenih istraživanja je bio povezati hrvatska i crnogorska marketinška iskustva u upravljanju svjetioničarskom baštinom kako bi se isto iskoristilo i za moguće druge buduće oblike prekogranične suradnje u komercijalizaciji kulturno povijesnih resursa u turizmu.*

Ključne riječi: *baština, valorizacija, svjetionici, turizam, identitet -jalizacija.*

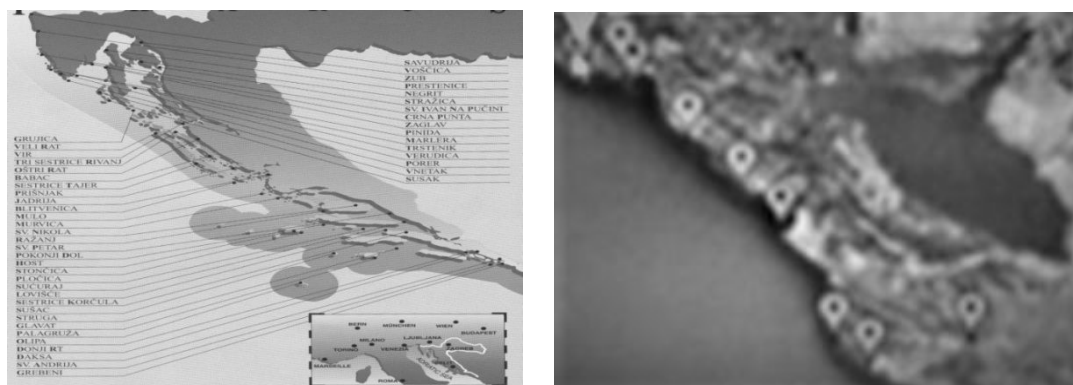
JEL klasifikacija: *L83, Z33*

1. INTRODUCTION: LIGHTHOUSES AND LIGHTHOUSE HERITAGE IN CROATIA AND MONTENEGRO

The cultural and historical heritage of each country is an important feature of national identity (Šerić 2011). The image of a tourist country in a global environment is created in accordance with the characteristics by which it is perceived (Beeton 2006). The neglect of cultural and historical heritage in the context of its promotion, i.e. the neglect of *co-branding* in the tourist image of the country, indicates the lack of care and valuable potentials of differentiation that remain untapped (Šerić et al. 2019). In a globalized world, *the value* of the country, especially of the smaller one, is often perceived through the intensity of recognizing its identity (Buhalis 2000). The recognition of a small country's identity has positive repercussions on the price of all the *export* products and services (Kotler and Gertner 2002). Considering the above mentioned facts, it is clear that a country that neglects the promotion of its identity, and utilizable marketing resources in particular indirectly generates damage to the national economy (adapted according to Solow 2008). It is similar to economic reality of merchandise being sold as *a generic good* and merchandise marked with a globally known brand (Šerić et al. 2017).

Although the first lighthouses were built three centuries BC, the lighthouses on the Adriatic were built by Austro-Hungary during the 19th century. More than 1000 islands, islets and cliffs made this part of the Mediterranean waters extremely dangerous for navigation, especially at night (Šerić 2004). For this reason, Austro-Hungary launched a project to build the lighthouses. Forty-eight lighthouses preserved to date in the Republic of Croatia's aquatorium were built in the period from 1818 (the first was *the Savudrija* lighthouse) to 1899 (the last was the *Tri sestrice* (Eng. *Three sisters*) lighthouse of Rivanj) (Šerić 2004). The locations were selected in such a way that their navigational lights trace the navigation corridor along the islands, islets and rocks of the offshore part of the Adriatic. The vertical links on this horizontal line from Otranto to Trieste were traced to the most important Adriatic ports at the time, and ultimately a network of lighthouses was set up in the waters of the now sovereign states of the Republic of Croatia and Montenegro (Pictures 1 and 2).

Pictures 1 and 2 Layout of lighthouses in the waters of the Republic of Croatia and Montenegro



Sources: Šerić 2004; Jakšić Stojanović and Šerić 2018

After the breakup of Yugoslavia, the lighthouses were managed by the state-owned *Ploput* Company in Croatia, and by the Maritime Safety Department from Bar in Montenegro. Both entities are legal successors of the former Austro-Hungarian Navigation Safety Office. During the 1990s, these entities automated lights in lighthouse towers, and physically separated metal towers were erected on some lighthouses in the Republic of Croatia, easier for on-going investment maintenance than stately stone buildings where signal lights had previously been set up. During the second half of the twentieth century the system

of navigation safety was improved by the construction of many coastal and port lights in the waters of the eastern part of the Adriatic (Šerić 2004). Nowadays, more than a thousand navigation safety facilities (lighthouses, coastal and harbour lights, signal buoys, etc.) are in operation in the territorial waters of the Republic of Croatia. The magnificent lighthouses as those erected by Austro-Hungary were no longer built, and even larger coastal and harbour lights were not experienced as part of *the lighthouse story*. At the global level, individual coastal and port lights, especially those in the world's most famous ports, have over time become their recognizable symbols, i.e. destination icons (Jakšić-Stojanović et al. Šerić, 2018). This was not the case in the eastern Adriatic. As a result of automation and the pursuit of cost reductions, many crews have been pulled from many lighthouses both onshore and those closer to land. In Italy and the Republic of Croatia, lighthouse buildings were already *protected* as cultural and historical property, but funds for their maintenance were rarely allocated in state budgets. On the other hand, companies and institutions that run navigation safety facilities (including lighthouses) on behalf of the state were also in legal trouble. The investment maintenance of the lighthouses where lighthouse keepers no longer live with their families is complex to justify to the state audit. The consequence of such accounting and legal development was manifested in the construction collapse of a number of lighthouse buildings (Picture 3).

Picture 3: Daksa Lighthouse near Dubrovnik and Stražica Lighthouse in Prvić, Republic of Croatia



Source: Šerić, N. 2009, author's personal archive

The issue of lighthouses is more complex in Montenegro because lighthouse buildings as a usable national resource are not uniquely categorized as protected monuments (Jakšić Stojanović and Šerić 2018). The construction status of all the lighthouse buildings in Montenegro is excellent, since reducing the number of human crews after the automation of lights did not represent significant financial savings. Lighthouses that were inhabited since their construction by lighthouse keepers' families and later lighthouse professionals are completely preserved by continuous ongoing investment maintenance. The current lighthouse keepers also take small part in maintaining the objects (Picture 4).

Picture 4: Lighthouses of Cape Mendra Ulcinj, Montenegro and Korčula Sisters, Republic of Croatia



Source: Jakšić Stojanović and Šerić 2018; Šerić 2009, author's personal archive

In some Mediterranean countries, the departure of human crews from the lighthouses after the automation of lights has had more devastating effects on old buildings. Many of the ruins that used to be lighthouse buildings stand as the evidence of this today (Picture 5).

Picture 5: Ruins of the lighthouse in the Mediterranean after the departure of human crews and the transfer of light to the outer metal towers



Source: Plovput Photo Archive 2018

In the Republic of Croatia, the problem of maintaining lighthouses with automated lights after the human crews' departure was attempted to be solved by the *Pharos* project launched in 1995. The project envisaged the granting of lighthouse buildings to interested individuals for a long-term 99-year concession. The project was not supported by the social and academic public because it was perceived as *selling off another piece of family silver* (Šerić 2004). Another reason for the failure of this project is the fact that most lighthouse buildings had the status of a protected cultural and historical property, so their restoration and remodelling for other purposes could only be carried out under the control of conservation services in accordance with the original designs. Such a concept would significantly increase commercial investment, so there was no interest from potential concessionaires, who ultimately thought that with lighthouses built on smaller islands and cliffs, they would also *become the owners* of the island. Thus, the *Pharos* project in the Republic of Croatia failed notoriously.

In order to find another solution to commercialize the free capacity of lighthouse buildings and to legally regulate the ongoing financial maintenance of lighthouse construction components that are not directly used for the safety of navigation, the Croatian government authorized *Plovput* to use them for tourism purposes in 1997. Following the approval, in 1999, the *Stone Lights* investment project was devised to gradually refurbish and commercialize the lighthouse buildings with their own resources. The project was designed by Neven Šerić and Hrvoje Mandekić, and Šerić had been a project manager for the next 6 years, until moving to the University. In the first phase of the project, lighthouses where human crews were retained were restored and equipped for the tourism purposes, and the janitors were hired for a pair of unmanned lighthouses near the shore and settlements. Existing lighthouses work in shifts of 15 or 30 days, and the janitors can prepare and clean the apartments and welcome and check-in guests when needed. The project named *Stone Lights - Historic Values Keepers* also highlighted the new context for the commercialization of Croatian lighthouses - treating them as valuable cultural and historical heritage. There remained a problem with a smaller number of lighthouse buildings whose land was not recorded as state property in the land registers. The accounting justification for financial investments in the reconstruction of such facilities continued to be a problem. A concession solution through a public-private partnership has been offered for such facilities. Concessions are contracted for shorter periods with the possibility of extending them. In such cases, the partner companies manage the tourist valorisation of the lighthouse. The Marler Lighthouse in Istria was completely renovated owing to a business arrangement (Picture 6).

Picture 6: Marler Lighthouse, Republic of Croatia - before and after renovation



Source: Šerić 2009, author's personal archive

2. THE SUBJECT, PROBLEM AND METHODOLOGY OF THE RESEARCH

In the geographical area of EU countries and EU aspiring countries, tenders for grants often support projects related to cultural and historical heritage which is considered to be a part of an integrated European civilization, as is the case with lighthouses built by Austria-Hungary (Šerić 2018). *Plovput* used this fact in a couple of smaller, partial renovation projects at some lighthouses (replacement of the openings and roofing). However, much larger opportunities for using such financing models for the restoration of cultural and historical heritage across the European Union and countries in the pre-accession phase are provided by joint cross-border and cross-border cooperation projects related to the same resource category (Šerić 2018). The preconditions for this were created due to the strong links between the representatives of the academic public who deal with the issue of lighthouse valorisation in the Republic of Croatia and Montenegro. *Plovput* also established a relationship with the Maritime Safety Department from Bar. The promotion and significant implementation of lighthouses and lighthouse heritage of both the Republic of Croatia and Montenegro into their national identities opens other possibilities for their valorisation (Šerić 2018). Regardless of whether a country is already a member of the European Union or a country that is in the pre-accession phase, projects for the restoration, maintenance and management of such resources are now frequently financed by EU funds.

What was missing from the realization of new ideas in the valorisation of lighthouses and lighthouse heritage was a scientific analysis of individual experiences and the exchange of useful ideas and suggestions. Pursuant to this objective, the subject and problem of the research of this paper are defined. Basic research questions were asked:

IP 1: *What experiences of the Croatian Stone Lights project are recommended for implementation in the management of lighthouse commercialization in Montenegro?*

IP 2: *Which of the ideas developed in the Montenegrin project The Art of the Lighthouses - Creation of the Verbal & Visual Identity of Montenegrin Lighthouses are usable in the Stone Lights project?*

The planned research will be carried out through descriptive analysis of secondary data, including a focus group and brainstorming. In addition to the authors of both projects, tourism specialists and various experts for cross-border and trans-border tourism projects will be included.

3. DESCRIPTIVE ANALYSIS OF SECONDARY DATA

3.1. Lighthouses and the lighthouse service as a cultural and historical heritage and a component of national identity

Globally, the attitude of national political elites, but also of the total population, towards cultural and historical heritage reflects the level of civilizational development of a particular country (Buhalis 2000). National cultural and historical heritage is a marketable feature, especially for tourist countries (Morrison 2013). It significantly contributes to the perception of the image of a tourist country and is one of the most important reasons for a tourist visit (Kušen 2002). Just like any other national resource, cultural and historical heritage represents a broad field of research used for identifying components that can be transformed into tourist resources and to create original tourism products, which tend to become tourist attractions (Šerić and Jurišić 2014). Through complex projects that regulate the responsible and sustainable management of national cultural and historical heritage, each country can be presented in an original way to the global community. Cultural and historical heritage and original projects of its valorisation, commercialization and management are also a useful feature of differentiation in all ideas about re-positioning the country in the global market (adapted from Aaker 2001).

During the 19th century, the Austro-Hungarian project of building the lighthouses created, both technically and artistically, an original and valuable resource in the Eastern Adriatic waters (Jakšić Stojanović and Šerić 2018). The designers took a different approach to the architectural design of each lighthouse building and its tower (Šerić 2004). From today's point of view, it can be concluded that they adhered to the concept of fitting a new building into the existing environment if it was specific. The other concept was practiced in locations without differentiated specifics. In such locations, the architectural design of the lighthouse aimed to create a recognizable destination icon (Jakšić Stojanović and Šerić 2018). The construction of a new destination icon was seen as a secondary goal, while the primary goal was to effectively connect the new lighthouse to the existing navigation safety system. Lighthouses, unlike coastal and port lights, have much larger optical lenses and stronger light beams that allow them *to connect to nearby* lighthouses. The longitudinal corridor *network* states that lighthouses must be 30 nautical miles far from each other. This definition stated not only the required range of light, but often the height of the tower in which the light was placed. The appeal and safety of sailing the Adriatic, and orienting according to the light signals of the lighthouse, are still manifested today in nautical tourism despite modern satellite navigation. Political circumstances in this area have been changing over the years, but lighthouses and the tradition of the lighthouse service have remained a constant, which today represents a marketable feature of the countries in which they are built.

In Montenegro, the relevant ministries have recognized the potential of lighthouses as a possible component of national identity, despite the fact that there are only a few in their territory. They confirmed their support for the launch of *The Art of the Lighthouses* project by supporting the publication of a scientific monograph (Jakšić Stojanović and Šerić 2018), published in English. In the Republic of Croatia, despite the innovative *Stone Lights* project, which started to be realised in 1999, neither the relevant ministries nor the Tourist Board use lighthouses as marketing symbols of national identity. The international promotion of lighthouses and lighthouse heritage is the result of the enthusiasm of a small number of *Ployput* enthusiasts. However, *the Stone Lights* project and the special tourist offer of *staying in a lighthouse* is recognized in the global tourism market, and is used by many tour operators as one of the features that makes their own offer different (Picture 7).

Picture 7 Cover of ID RIVA Tours Annual Tour Operator Catalogue from Germany, 2001.



Source: Author's personal archive

Because of the foreign tour operators, touristic staying in the Adriatic lighthouses has been recognized as a unique and exclusive experience, and the lighthouses as one of the recognizable national features of the Republic of Croatia. Numerous foreign press reports have been published about the project and the lighthouses, and several short documentaries have been filmed and broadcast on many national televisions (Šerić et al. 2019). Thus, the lighthouses of the Adriatic and the tradition of the lighthouse service proved to be a component of the national identity of the Republic of Croatia.

In Montenegro, thanks to synergistic action by academic community, politics and the profession, lighthouses are on the best path to achieving the same very soon. It also proves that effective management of cultural and historical heritage contributes to strengthening the national image of the country. Through the quality and standards of valorisation of the cultural and historical heritage the country proves the achieved level of civilizational development. In the case of Adriatic lighthouses, their valorisation in light of the maritime and tourist traditions of the Republic of Croatia and Montenegro opens the possibility of expanding various forms of educational and cultural tourism (Šerić 2011).

3.2. Tourist valorisation of cultural and historical heritage

There is a growing demand for content that underpins cultural tourism in the global tourism market (Križman et al. 2008; Šerić and Talijančić 2011; Kesić and Jakeljić 2012). Recent research indicates that investments in specialized tourism products based on cultural and historical heritage are highly profitable (Prorok and Šerić, 2019). In the Republic of Croatia, the Tourist Board frequently uses a part of cultural and historical heritage content in the promotion of the national tourist product. Lighthouses have never been particularly present in promotional activities. National cultural heritage represents a valuable potential for synergistic action of all forms of offer in order to establish a year-round tourist visits (Baroluci, 2008). It is necessary to identify the market niches the tourists with special, cultural interests are inclined to. Identification is done by following current trends (Šerić and Jurišić, 2015). There is a growing number of guests who gladly visit cultural and historical monuments during their stay in a destination (Šerić and Talijančić, 2011; Prorok and Šerić, 2019).

In the promotion of the Republic of Croatia, cultural and cultural heritage has been used more frequently in recent years as content for attracting tourists during periods beyond the main tourist season. Its promotion is supported through TV films and series recorded by foreign productions (American, Korean, English, Italian). Despite some examples of good practice, these resources are under-represented and inappropriately presented in the global tourism market in most post-transition countries. This fact indicates the need for more intensive marketing implementation in the management of cultural and historical heritage. Recording all existing contents according to tourist interest categories, and adapting the

commercialization model to the targeted tourist segments are the first activities to be undertaken (Jakšić-Stojanović and Šerić 2018). Although there are frequent manifestations at local destination levels that are directly or indirectly related to selected cultural and historical contents, there is still a lack of synergy, connectivity and interaction between destinations in the environment, especially at the national and regional levels (Križman and Pavlović 2008). The European Union promotes cross-border and trans-border tourism co-operation, so linking various lighthouse and lighthouse heritage commercialization projects in the Republic of Croatia and Montenegro is an academic and entrepreneurial challenge (Šerić 2018). The planned connectivity project will argue for broader cross-border and trans-border connectivity through commercialization and management projects for various cultural and historical heritage sites (remains of the walls, forts, museums and more). Historical museum heritage is especially useful since numerous prehistoric sites have been recorded in the territory of present-day Montenegro and the Republic of Croatia. Many old towns and court buildings of the late Middle Ages have been built there, as well as a monumental heritage characterized by distinctive architecture from the Baroque period (Šerić and Talijančić, 2011).

Cultural and historical heritage is in many different ways a useful resource for expanding and enhancing the competitiveness of the national tourist offer (Wanhill 2009). The implementation of national heritage within the cultural tourism offer contributes to the originality and recognition of tourist contents and the synergy of the overall tourism economy (Blažević 2007). Designing specialized tourism products on cultural and historical content presupposes defined standards of valorisation and the allowed intensity of commercialization to ensure the preservation of their value. Unless the necessary regulations have been defined, conservational and other services may limit the modalities of tourist commercialization of monumental heritage. This is one of the reasons why no activities other than the primary function on the lighthouses were allowed, until the Croatian Government made using lighthouses for tourist purposes possible in 1997. The problem in practice may also lie in the hierarchy and powers of the various institutions whose authorities are mixed (Šerić, Talijančić 2011). The recommended solution is the model practiced by the most developed countries in tourism. The Ministry of Tourism is to assume the role of strategist in the tourist commercialization of all national resources, including cultural and historical heritage, while respecting the views of the conservation profession. In the case of *Stone Lights*, this was realized by the Ministry of Maritime Affairs, and differences of opinion were not resolved at local levels but directly with the Ministry of Culture.

Ultimately, the basis of the development of specialized tourist offer on cultural and historical heritage is the precondition for a premium addition to the price for all such contents, but also a way to improve the overall touristic content and to strengthen the recognition of the national tourism brand of the country (Šerić 2011). A tourism strategy based on the national cultural and historical heritage of countries with a rich tradition contributes to the synergy of all forms of specialized tourist offer, which has positive repercussions for a year-round tourist visit. Nowadays, global tourism demand shows a particular interest in authentic cultural-historical heritage and national heritage. In addition to the profitability of the tourist offer based on these contents, they also have positive repercussions for strengthening their national identity. Countries with centuries-old historical traditions more easily attract a new tourist clientele (Šerić and Talijančić 2011). Additionally, if a tourist country has a relevant cultural and historical heritage, the concepts of managing a national tourism offer should primarily be based on those contents, respecting the standards of responsible and sustainable tourism valorisation through various forms of specialized tourist offer.

3.3. Creating destination icons based on cultural and historical heritage

Destination icons as symbols of both tourist destination and tourist country are a useful feature in strengthening tourist attraction. Destination icons often become the main cause of a tourist visit (Morrison 2013) over time. In tourism theory destination icons represent typical attractive factors (Križman and Pavlović, 2008). Typical global examples are *the Eiffel Tower* in Paris, *the Statue of Liberty* in New York, *the statue of Christ the Redeemer* and *the Maracana Stadium* in Rio de Janeiro, *double-deckers* in London, etc. In tourism practice, having more destination icons makes the destination more attractive (Morrison, 2013). A higher degree of destination attractiveness contributes to its competitiveness in the global tourism market (Kušen 2002). Destination icons have a special potential within the specialized tourist offer, because their attractiveness can outweigh the attractiveness of the destination image as a whole (Becken 2005).

In tourism practice, destination icons are recognized as subjective symbols with the potential for staying longer in the memory of the interested tourist clientele. Actually, destination icons can be natural or built attractions that are recognized by tourist demand as an attraction and a reason to visit (Ramukumba 2014). According to such a theoretical foundation, the management of destination icons should be carried out in order to enhance their attractiveness to the tourist segments that they make a special impression on (Prorok and Šerić, 2019). Because of this, the marketing grounding of facts and stories related to each destination icon is significant in order to enhance the impression of something special, unique and unforgettable. Destination icons are used in tourism practice to differentiate a particular destination or tourist space from its competitors both in the area and globally (Pearce, Morrison, and Moscardo 2003). Given the increasingly complex competitive relationships in the global tourism market, recognizing the content on which it is possible to create new tourism icons becomes an imperative for all entities involved in managing the tourist development of the destination and tourist country.

Cultural and historical heritage is a valuable resource for creating destination icons (Becken 2005). Certain cultural content is recognized as a destination icon by itself without marketing activities involved. In the beginning of tourism development on the eastern coasts of the Adriatic, many tourists were acquainted with some sites, they heard of some historical contents from their compatriots who had already been there or had read about it prior to their arrival. In today's Internet era, tourists are getting acquainted in their homes with a multitude of cultural and historical contents around the world in accordance with their particular interests. In their perception, some of the content, due to the personal experience of what they have read and seen on the Internet, become destination icons and the fundamental reasons for visiting certain destinations (Ramukumba 2014). This is why analysing available cultural and historical heritage at the destination level is one of the creative marketing ways to identify new potential destination icons. It is advisable to educate locals, especially small family renters, on content found to have genuine potential for creating new destination icons to encourage them to further highlight the same content in private accommodation deals. Such synergistic action initiates the process of creating new destination icons.

In some tourism markets, certain destination icons, i.e. cultural and historical contents with the potential to grow into destination icons, may also acquire cult status. It can happen because of the influence of certain films and written works (e.g. locations in Croatia where the scenes of the TV series *Game of Thrones* were filmed; written works in which certain destinations are connected with world-famous travellers e.g. Marko Polo or world-famous scientists e.g. Nikola Tesla etc.). More recently, celebrities (athletes, actors, musicians) have also been contributing to the creation of new destination icons when posting photos of specific destination content on their social statuses. Then their fans and followers have a stronger desire to visit and post their photos in the same locations. The growing number of

photos of a certain destination on social networks results in the impression that it must be something of particular value, i.e. a destination icon worth visiting. Thus the Internet is evolving into an effective platform for creating new destination icons out of cultural and historical heritage. It is only necessary for local tourist boards to systematically adopt such practices.

When it comes to the Adriatic lighthouses, only a few local tourist boards have recognized the potential of those being specific destination icons. In the area of the eastern Adriatic coast, Istria's tourist boards were the leaders. Photography of the cliff and lighthouse Porer became a component of many tourist brochures that represented the Istrian peninsula several decades ago. Although lighthouses, as special objects of safety for navigation, were completely inaccessible to tourists at that time, the unusual cliff with the stone lighthouse building attracted attention for taking photos from both the boat and the shore.

Picture 8: Photo of the cliff and Lighthouse Porer near the Premantura Peninsula in Istria is frequent in the tourist brochures of Istria and Kvarner



Source: Plovput Photo Archive

The management of *the Stone Lights* project promoted on the Internet the renovated and for touristic commercialization decorated lighthouses with selected photographs, historical facts and details from the stories and legends collected in order to strengthen the Stone Lights brand in the global tourism market. The result of multiannual collecting of the testimonies and legends about the Adriatic lighthouses is the professionally popular book *Kamena Svjetla – priče i legende o jadranskim svjetionicima, o mjestima na kojima su izgrađeni i o njihovom podmorju* (Eng. *Stone Lights - stories and legends about the Adriatic lighthouses, the places where they were built and their waters*) (Šerić 2004). The piece is also a practical marketing example of the concept of creating 48 different destination icons out of 48 preserved lighthouses in the Croatian Adriatic.

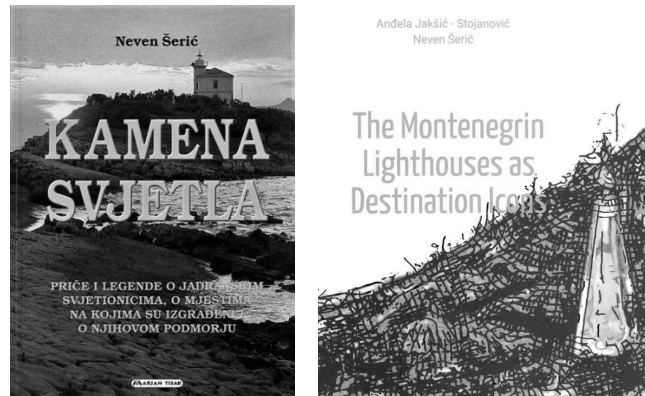
The Art of the Lighthouses project management is to position a future brand that integrates all the navigation safety facilities in Montenegro in such a way that their individual image is strengthened by artistic and event content that would be set up and maintained in their environment. Such a conceptualized brand that would represent Montenegrin sailing objects would be in the function of marketing usage of lighthouses as a component of the national identity of Montenegro. Considering the links with nautical tourism, which is constantly developing in Montenegro, this project is indirectly in function of this type of tourism. Art installations and multimedia events, on the other hand, are a valuable benchmarking example of lighthouse heritage enrichment that is not or is only modestly commercialized. The possibilities of cross-border cooperation between Montenegro and the Republic of Croatia are evident, including the creation of new joint activities that could be financed by EU funds. Academic cooperation in this field has already begun, so this paper is just another *output*. Contacts at the level of entities that manage navigation safety facilities in Montenegro and the Republic of Croatia on behalf of the state are yet to be formalized in project cooperation proposals. Picture 9 shows the transformation of an ordinary coastal light into a destination icon and enhancement of a historic object image using new multimedia technological solutions.

Picture 9: Multimedia artistic projection on the cliffs beneath the coastal light also transforms it into a recognizable destination icon, although it is an object of sailing safety of a recent construction date; Broadcasting a historical movie thematically related to the historical location on the water screen



Source: Jakšić Stojanović and Šerić 2018

Picture 10: Book Covers of *Kamena Svjetla* (Eng. *Stone Lights*) and *The Montenegrin Lighthouses as Destination Icons - Creating Lighthouse Destination Icons*



Source: author's personal archive

4. RESEARCH FINDINGS

The experiences of both *Stone Lights* project, which is currently in stagnation, and *The Art of the Lighthouses* project, which is in the phase of expansion and market positioning, were presented for the purpose of this paper at a focus group held at the Faculty of Economics in Split in December 2018. Tourism experts specialized for tourism products formed the focus group. *Brainstorming* of the both projects' implemented activities was carried out and new proposals were suggested based on all experiences in order to use this part of cultural and historical heritage for strengthening the national image of the Republic of Croatia and Montenegro in the global tourism market. Based on the findings of the focus group, the realized and potential contribution of the projects to the implementation of lighthouses and lighthouse heritage in the national identity of Montenegro and the Republic of Croatia was determined. Finally, concrete suggestions and links to these projects were proposed to establish lasting cross-border marketing cooperation, especially to apply jointly to future tenders for financing the restoration of particularly valuable cultural and historical heritage through EU funds. Everything was done with the aim of strengthening the tourist image of lighthouses and other objects of navigation safety as usable and recognizable destination icons and valuable cultural and historical resources and components of the national identity of the

Republic of Croatia and Montenegro. Below is a summary of all the comments, propositions, and suggestions.

4.1. Potentials of *the Stone Lights project* - tourist valorisation of Croatian lighthouses

The Stone Lights project is a practical example of the commercialization of cultural and historical heritage in order to preserve and grow its market value in accordance with the standards of responsible and sustainable tourism. The aim of the project is the complete renovation of all lighthouse buildings in the aquatorium of the Republic of Croatia in such a way that the tourist valorisation continuously provides the funds sufficient for the renovation and on-going investment maintenance, which can be fully realized according to past experiences. The profit growth from the project should eventually allow for the financing of the total annual gross wages of lighthouse keepers and hired caretakers. It should also enable the return of human crews to all the lighthouses which have accommodation capacity sufficient for at least one studio and one tourist apartment. *The Stone Lights project* has been used effectively as a practical platform for the development of various accompanying activities for the promotion of lighthouses and lighthouse heritage, which in perspective should be implemented into the national identity of the Republic of Croatia. One of the highly media-covered accompanying activities that has especially contributed to the promotion of Croatian lighthouses as a national cultural and historical heritage is the international photo exhibition *Croatian Lighthouses*, which has been exhibited in the galleries in more than 60 world cities to date. The continuity of the photo exhibition was a logistical support for *the Stone Lights* brand since no specific marketing activities were conducted to manage it. Despite all this, *the Stone of Light* brand is in the *graveyard* zone today so its repositioning is advisable.

The Stone Lights project is an example of a sustainable model of tourist valorisation of valuable cultural and historical heritage used to strengthen national identity in the global tourism market which is proven by the *Eco-Oscar* award given to *Plovput* in 2001. This prestigious award is given to selected national entities that are valuable examples of care for the environment through some original model of an economic activity. *The Stone Lights* project has been awarded in the *Tourism and Environment* category for its efficient use of renewable energy sources (sun and wind) and the disposal of hygienic wastewater by absorbent and bio-pit systems on tourist valorised lighthouses. The international *acknowledgments* of originality and value of this project are also presented in the daily newspapers: *Le Figaro* (French daily newspaper with a circulation of over 330,000 copies), *Gazette Wyborcza* (Polish daily newspaper with a circulation of more than 540,000 copies), *Saarbrucker Zeitung* (German daily newspaper with circulation of more than 180,000 copies) and in other media and magazines, such as an article on *Yahoo's* home page in 2005.

4.2. Project *The Art of the Lighthouses* - Creation of Verbal & Visual identity of Montenegrin lighthouses - management of Montenegrin lighthouses in order to strengthen national tourist identity

The Art of the Lighthouses project, designed and launched in Montenegro by Anđela Jakšić Stojanović and her associates, records the usable resource of lighthouses, lighthouse buildings, harbour and coastal lights that can be transformed by original art installations into recognizable destination icons. The basic and original contribution is the extension of the project to coastal and harbour lights, i.e. stone and metal towers with lights, which are also part of the navigation safety system. However, since they were built and erected over the last fifty years, they cannot be classified as cultural and historical heritage. Nevertheless, the project selects original art content to create a recognizable destination icon. It is possible to

organise different tourist events next to some of the buildings, which represents broader marketing coverage than the concept of the Croatian project of *Stone Lights*.

Picture 11: Examples of the transformation of port and coastal lights in Montenegro into destination icons through The Art of the Lighthouses project



Source: Jakšić Stojanović and Šerić 2018

5. CONCLUSION

Each Adriatic lighthouse is recognizable and specific in its identity, both in the architectural design of the building and the tower and in the specificity of the location, as well as the historical events, stories and legends related to the location where it was built. Due to this information, it is possible to create separate marketing stories and activities for each lighthouse in order to enhance the image of lighthouse heritage as a usable cultural and historical resource. An example of such a marketing *upgrade* is the international photo exhibition *Croatian Lighthouses*. The photo exhibition, which has been staged in many world capitals, has brought together artistic photographs of the best Croatian and many foreign photographers taken over the past ten years. The exhibition significantly contributed to the strengthening of the national identity of the Republic of Croatia as a maritime country with a lighthouse tradition. Following a similar model, Montenegro could set up an international exhibition of its lighthouses. Due to the smaller number of lighthouses, they could be presented through a wider range of techniques - photographs, art paintings that would be created in specially organized painting colonies at selected lighthouses locations, models and multimedia works with the music background. Documentaries about Croatian lighthouses that have been recorded and broadcast on national and foreign TV networks are also a valuable experience that Montenegro could use to promote its lighthouses.

A significant contribution of *The Art of the Lighthouses* project is reflected in the marketing model of incorporating other navigation safety facilities (coastal and harbour lights) that are not part of the cultural and historical heritage. These lighthouse heritage resources have been neglected in the Republic of Croatia in the context of their potential to become destination icons, so Croatia can follow the Montenegrin example. The Montenegrin lighthouse tourism commercialization project has not only increased the number of potential destination icons based on lighthouse heritage but it has also enabled the coastal and harbour lights built in recent decades to be equally positioned in the market the same as the lighthouses built nearly 200 years ago. As much as the *Stone Lights* project at the time of its launch (in 1999) encouraged enthusiasm from both domestic and international audiences, *The Art of the Lighthouses* project truly argued for the overall potential of the cultural, technological and technological lighthouse heritage multipliers to create new destination

icons. This success is a consequence of the marketing expansion of the focus from the lighthouse as an object of the navigation safety system to their artistic expression, i.e. art installations that, apart from adding the value, make each object included in this project unique and transform it into a recognizable tourist attraction.

The Stone Lights brand needs to be repositioned and pulled out of the *graveyard* zone. Such a position of the brand limits the price calculations in the tourist valorisation of the lighthouse, resulting in tourist revenues lower than the ones that would be possible if the brand management activities were designed and continuously implemented. The brand's existing position also limits the potential of using the lighthouses and lighthouse heritage as a specific and recognizable national tradition and a valuable component of the national identity of the Republic of Croatia. The further development dynamics of the project has been slowed down for all these reasons, with the focus being on the concession of lighthouse buildings, which are increasingly being renovated through public-private partnerships. The main objective of the project is being realized, but *Plovput's* revenues from the tourist valorisation of the lighthouses are diminishing and they are significantly lower than they would be if most of the lighthouse buildings were to be commercialized on their own. *Plovput* has a fleet of fast work boats and, as part of its plan of regular maintenance activities for navigation safety facilities, is able to provide more cost-effective, safer and faster trips to lighthouses located on islands, islets and cliffs compared to *outsourcing* services. *Plovput* has the necessary human resources with the necessary knowledge and skills for the ongoing investment maintenance of navigational safety facilities and installed equipment. Nowadays *the Stone Lights* brand associates a potential tourist with a lighthouse tourist destination, but it does not remind them of specialized tourism products based on cultural and historical heritage. However, since there is awareness of *the Stone Lights* in the global tourism market, it is possible to re-position it effectively. Nevertheless, it is also advisable to design and start implementing marketing activities for the management of *the Stone Lights* brand. Accompanying activities, photo exhibition *Croatian Lighthouses* and exhibition *More than light and salt: 200 years of Croatian lighthouses* can qualify as an effective encouragement of the tourists to stay on the lighthouses, but the weakening of *the Stone Lights* brand in the global environment diminishes the interest in new photo exhibitions and even the national publicity of these events is modest. Involvement of one of the creators of *the Stone Lights* project and current *Plovput's* director in enticing the lighthouse activities in Montenegro opens new opportunities for cross-border cooperation by linking lighthouse projects. It was Anđela Jakšić Stojanović from the *Mediterranean* University in Podgorica who finally recognized this as a valuable idea. By launching *The Art of the Lighthouses* project in Montenegro and publishing the scientific monograph *The Montenegrin Lighthouses as Destination Icons*, written by the author of *Stone Lights* and his Montenegrin colleague Jakšić Stojanović, and reviewed by the current director of *Plovput*, it is possible that the Croatian ministry will be encouraged not only to allow *Plovput* but also to initiate marketing activities for the management of Croatian lighthouses brand.

It is necessary to resolve the problem of tourism activity of *Plovput*, which manages lighthouses in the Republic of Croatia on behalf of the state, in such a way as to encourage the continuation of the *Stone Lights* project without any limitations at the level of the line Ministry. Management of tourist commercialization of Adriatic lighthouses should be kept as much as possible under the control of *Plovput*, given the existing logistical support (work boats, lighthouse keepers and janitors, mobile workshops, support services, etc.). PPP projects are an acceptable solution in cases where legal regulations have not yet been resolved (land ownership on which a lighthouse with additional facilities was built is not recorded). Nevertheless, because of the logistical potential mentioned, a significant share of *Plovput* in the contractual arrangement would be advisable so that the concessionaire would not give up the partnership over time for various reasons. Accompanying activities such as the *Croatian Lighthouses* photo exhibition and the current national exhibition *More than light and salt: 200*

years of Croatian Lighthouses should be further developed and implemented as they are designed to remind us of *the Stone Light* brand. Failure to carry out the Stone Lights brand management activities has resulted in its repositioning from a niche of original specialized tourism products into the *graveyard* zone. Planned and continuous activities of tourism brand management are the only prerequisites for maintaining its competitiveness and strengthening its market visibility and attractiveness. Given the restrictions imposed on *Plovput* in the context of marketing activities, the existing *Plovput* Law should be adapted to these secondary business activities. Considering the basic activity, safety of navigation, and its limitations in the sphere of global publicity of the entities in charge, such projects are a useful marketing lever for strengthening the business image, as well as the national identities of Montenegro and the Republic of Croatia in view of the maritime tradition. In this sense, both the tourist valorisation of the lighthouses and all the accompanying activities should emphasize the importance of navigation safety.

Further development of the brand management activities of *The Art of the Lighthouses* project should be preceded by the creation of a globally recognizable brand to be promoted by this project. The project itself can be improved through *benchmarking* positive experiences in the Republic of Croatia and other countries where different activities of lighthouse commercialization are undertaken. This would encourage the expansion of the marketing story's reach and all its content. Since a public competition for the best lighthouse photographs was advertised in the Republic of Croatia, the same could be done in Montenegro, even though the number of potential motifs is significantly smaller. However, the focus of such a competition could include all the coastal and harbour lights on which the art installations were set up or those in vicinity of which certain events were organized. It is also possible to organize an international exhibition where the Montenegrin lighthouse heritage would be represented by a combination of photographs, models and multimedia works.

The presented projects could also be used as a kind of *lighthouses for the development of specialized tourist products*, respecting the new criteria for the relationship between man and nature while setting long-term sustainable solutions for the valorisation of cultural and historical heritage. The recognizable and impressive tourism brand attracts the attention of the global tourist public and raises the market value of all contents of the national tourist offer. Public support is more apparent when a particular tourist brand is an original example of a different attitude towards the environment. The tourism potential of the lighthouses and lighthouse heritage can be further exploited through cross-border and trans-border connection projects between Montenegro and the Republic of Croatia.

REFERENCE

- Aaker, David A. 2001. *Strategic Market Management*. 6th ed. John Wiley & Sons Ltd.
- Bartoluci, Mato. 2008. "The Role of Tourism Policy in Sustainable Development of Croatian Tourism." In *Proceedings An Enterprise Odyssey: Tourism - Governance and Entrepreneurship*, 1611–1622. Zagreb: Faculty of Economics and Business.
- Becken, Susanne. 2005. "The Role of Tourist Icons for Sustainable Tourism." *Journal of Vacation Marketing* 11 (1): 21–30. doi:10.1177/1356766705050840.
- Beeton, Sue. 2005. *Community Development through Tourism*. Collingwood, Victoria: Landlinks.
- Blažević, Branko. 2007. *Turizam u gospodarskom sustavu*. Opatija: Fakultet za turistički i hotelski menadžment.
- Buhalis, Dimitrios. 2000. "Marketing the Competitive Destination of the Future." *Tourism Management* 21 (1): 97–116. doi:10.1016/s0261-5177(99)00095-3.
- Kesić, Tanja, and Marija Jakeljić. 2012. "Utjecaj determinirajućih čimbenika na imidž turističke destinacije." *Ekonomski pregled* 63 (9-10): 486-517.
- Kotler, P, and D Gertner. 2002. "Country as Brand, Product, and beyond: A Place Marketing and Brand Management Perspective." *Journal of Brand Management* 9 (4): 249–61. doi:10.1057/palgrave.bm.2540076.
- Križman Pavlović, Danijela, and Sanja Živolić. 2008. "Upravljanje marketingom turističke destinacije: stanje i perspektive u Republici Hrvatskoj." *Ekonomski istraživanja* 21 (2): 99-113
- Križman Pavlović, Danijela. 2008. *Marketing turističke destinacije*. Pula: Mikrorad.
- Kušen, Eduard. 2002. "Turizam i prostor klasifikacija turističkih atrakcija." *Prostor* 9 (1): 1-12
- Morrison, Alastair M. 2013. *Marketing and Managing Tourism Destinations*. Abingdon, Oxon: Routledge.
- Pearce, Philip L., Alastair M. Morrison, and Gianna M. Moscardo. 2003. "Individuals as Tourist Icons: A Developmental and Marketing Analysis." *Journal of Hospitality & Leisure Marketing* 10 (1-2): 63–85. doi:10.1300/j150v10n01_05.
- Prorok, Vesna, Neven Šerić, and Ivan Peronja. 2019. "Analysis of overall and pure technical efficiency of tourism sectors in Europe." *Transactions on Maritime Science* 8 (2): 219-229. doi:10.7225/toms.v08.n02.07.
- Ramukumba, Takalani. 2014. "The role of tourist icons for a destination." *African journal of Hospitality, Tourism and Leisure* 3 (2): 1-12
- Solow, Robert M. 2008. "The Economics of Resources or the Resources of Economics." *The American Economic Review* 64, no. 2: 1-14. www.jstor.org/stable/1816009.
- Šerić, Neven, Boban Melović, and Mate Perišić. 2019. *Upravljanje markom u poduzetništvu*. Split: Redak.
- Šerić, Neven. 2018. *Marketing društvenog poduzetništva*. Split: Redak.
- Šerić, Neven, Silvija Vitner-Marković, and Katja Rakušić-Cvrtak. 2017. *Brendiranje za poduzetnike*. Split: Redak and Karlovac: Veleučilište u Karlovcu.
- Šerić, Neven, and Marijana Jurišić. 2015. "Methodological Approach And Model Analysis For Identification Of Tourist Trends." *Zbornik radova Ekonomskog fakulteta u Istočnom Sarajevu* 1 (10): 47. doi:10.7251/zrefis1510047s.
- Šerić, Neven, and Marijana Jurišić. 2014. *Istraživanje tržišta za turističke subjekte*. Split: Redak.
- Šerić, Neven. 2011. "Management Of The National Touristic Brand: The Role Of The Branding Strategy In Croatia." *International Journal of Management Cases* 13 (4): 6–11. doi:10.5848/apbj.2011.00105.
- Šerić, Neven, and Jasminka Talijančić. 2011. "Identity of national heritage in function of specialised tourist offer of Croatia." *Scientific Annals of the "Alexandru Ioan Cuza" University of Iasi - Stiinte Economice* 58: 327-338.
- Šerić, Neven. 2004. *Kamena svjetla - priče i legende o jadranskim svjetionicima, o mjestima na kojima su izgrađeni i o njihovom podmorju*. Split: Marjan tisak.
- Wanhill, Stephen R. C. 2009. "Inovacije u razvoju doživljaja: polke doživljaja." *Acta turistica* 21 (1): 7-44.