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## Tourism Market : Innovative Forms of Advertising

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## **TOURISM MARKET – INNOVATIVE FORMS OF ADVERTISING**

### **Abstract**

The tourist market, considering its specificity associated with the offered complex product and rarity of its acquisition, is constantly changing both in terms of demand and supply. One of the directions is conditioned by the growing competition, which forces companies to implement innovative solutions in all areas of business, including marketing communication. It appears a key issue for advertising and commercials authors to raise the level of their messages visibility and recall.

This article is all about innovative ideas in advertising (ambient media, guerrilla marketing, comparative advertising, shockvertising, teaser, brand hero) used by companies operating in the tourism market. The theoretical background of the case study is based on reflections about the specifics of the tourism market in terms of supply and demand, as well as the directions of innovations in the field of advertising .

**Keywords:** tourism product, tourism market, innovative advertising

### **Introduction**

The tourist market is extremely competitive with so many entities including international corporations operating on it. They have sufficient capital reserves to

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enable the implementation of innovative solutions in all areas of business, including marketing communications. As a result, the market imposes high requirements on businesses and obliges them to apply modern promotional activities.

When planning and implementing promotional activities at the tourist market one should take into account its specific features, determinants of consumer behaviour on the tourism market, consumer preferences in relation to the ways and forms of promotion of tourism products, as well as legal regulations for the promotion, including tourism products.

The purpose of this study is to present innovative ways of advertising applied by companies on the tourism market on the background of theoretical considerations regarding the specific features of the tourism market in terms of supply and demand and the directions of innovation in the field of advertising.

## **1. Product specific features and tourism market**

A product, in terms of marketing, means all that is offered to buyers on the market and is able to meet a particular need or desire. It may be a tangible thing, a service, a notion, an idea, a place, a project, people or a combination of these factors.<sup>1</sup> In the meaning of the tourist industry a product is the tourist product, which is characterized by the extent, diversity, complexity and multidimensionality of perspectives and is described by many definitions. The tourist product is a package consisting of a number of constituent components, both of a material and immaterial kind, which lead to reach the target, which is a tourist trip. Once it is sold, it brings economic benefits to the trader. The components of the tourist product are resources (attractions), tourist destination (natural and anthropogenic), tourism and associated tourism infrastructure, availability of the tourist stay, its image (existing mostly in the minds of potential buyers) and the price of the product, which depends on its location, standards of services, season, means of transport, etc.

A tourism product may be a single service (e.g. accommodation, catering, transport), as well as multicomponent tourist event with a high thematic cohesion in a given place and time. Tourism products also include a place,

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<sup>1</sup> Ph. Kotler, *Marketing – analiza, planowanie, wdrażanie i kontrola*, Felberg SJA, Warszawa 1999, p. 7.

an object, a path, and a thing (e.g. a tourist guide, a map, equipment). A tourist product may be considered from a spatial perspective (touristic area), which may be shaped by various entities, as well as from the perspective of tourism businesses (travel agencies, hotel facilities, catering establishments, transporters). Regardless of the classification, tourism products provide the needs of tourism interest as they constitute the supply of the tourism market.

In the branch literature there are many definitions of the market, where the tourist and recreation market is only a sector. Generally, you can specify it as overall exchange relations between persons and institutions providing travel services, representing supply, and individuals and institutions acquiring these services. They represent the demand. The tourist market is characterized by specific features, among others: services are more important than goods, joint demand for goods and services with intertwined sales, shaping the tourism market both at the place of residence (before the tourist's holiday and after his return) and at the place of temporary stay, seasonality of demand.<sup>2</sup>

The tourist market with its specificity associated with a complex product offer and rarity of its acquisition (it meets sophisticated needs) undergoes constant changes in terms of demand and supply. These are the most important features of modern tourism market:

- an increase in human spatial and social mobility and an increase in our resources and the importance of leisure time and changes in the structure of its use, which may change into an increase in the activity of various social groups in the field of tourism and recreation (e.g. the elderly);
- directing tourists' attention on other than traditional social ties, culture and the desire to improve one's own personality;
- changing of patterns of tourists' conduct under the influence of civilizational and cultural transition and their decision-making regarding ways and means of needs fulfilment, as well as increase of interest in the strategic disposition of the budget (e.g. the use of last and first minute offers);
- increase in the wealth of the society;
- increase in requirements and consumer awareness of the quality of tourist offers, increase in awareness of their rights;

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<sup>2</sup> D. Milewski, *Rynek usług turystycznych i rekreacyjnych*, in: *Marketing w turystyce i rekreacji*, A. Panasiuk (ed.), PWN, Warszawa 2013, p. 32.

- tourists' interests in health, attractive appearance, youth, active recreation which is reflected in an increased interest of qualified health, medical tourism, or SPA and Wellness;
- nature-friendly products preference, growing importance of efforts to protect the environment;
- search for new exploration of tourism and its forms (eg enotourism, tanatourism);
- globalization of world economies affecting the growth of business contacts which influence on the interest of business tourism;
- development of new forms of distribution of tourism services;
- development of means of transport that enable faster way to reach the destination;
- increase in the supply of new, previously unknown tourist products that enable satisfaction abstracting the market segments (eg seniors, teens, singles);
- tightening competitive struggle between the tourist services traders, forcing the introduction of new information systems and technology solutions;
- emerging of new, innovative types of forms of media promotion.

In these changes in the tourism market it is extremely important to have knowledge about the behaviour of consumers and purchasers of tourism services. It may be understood as a complex of actions and activities designed to meet their diverse needs through the purchase of a tourism product according to preference system and perceived reality of cash, and the use of purchased products, including psychological and sociological mechanisms preceding these actions and the ones following them.<sup>3</sup> In such behavior the following phases of consumer actions may be distinguished:

- emergence of tourism needs, which are affected by the appearance of many different factors (e.g. marketing of tourism enterprises, the emergence of new financial opportunities of the buyer, imitation of reference groups); the existence of a need is a prerequisite for a motive of action, which means the exciting flow resulting from unfulfilled needs and human behaviour oriented to satisfy such needs;

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<sup>3</sup> K. Żelazna, *Uwarunkowania zachowań konsumentów na rynku turystycznym*, Zeszyty Naukowe, WSTiR, Problemy Turystyki i Rekreacji nr 3, 2012, p. 27.

- evaluating the alternatives of choosing a tourist offer consists in the analysis of the ability to satisfy the same needs through a variety of offer;
- the decision to purchase a tourist offer that relates to a choice of a village, tourist site, the date and length of stay, means of transport, prices, composition of additional services;
- use of tourist services (consumption), at which stage/level there is a confrontation between ideas (image) of the tourist offer before traveling with its assessment of the place of stay.

Collection and preservation of impression of stay.

A variety of factors which act on any consumer with different force and effect influence the behaviour of consumers and buyers of travel services that is related to the individual characteristic features.

Dichotomy division between economic and non-economic factors as well as internal and external ones in relation to the consumer and his household is most commonly used. Taking into account this last division one can distinguish:

- internal factors, including physiological and psychological factors (general fitness and psychological ability, needs and motives, personality traits), demographic (gender, age, place of residence, education level, stage of development of the life cycle of the family), social factors (leisure time, lifestyle, involvement in a social and professional group), economic (income and its application, savings, access to loans);
- external factors, including geographic factors, macroeconomic (price of tourism and complementary services, tourist supply), social (culture, cultural heritage), information-educational (system of market information, promotional activities of tourism enterprises, local government entities).<sup>4</sup>

## **2. Innovative advertising in tourism**

The modern consumer is constantly bombarded with market information. As a result, advertising actions do not bring the desirable effect, and the efforts spent on them are becoming less effective. Therefore raising the level of visibility and recall of advertising messages is the key issue for advertisers. The way to achieve this objective is the use of modern methods of advertising which, thanks

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<sup>4</sup> Ibidem, pp. 32–35.

to the original idea and the use of innovative technologies, will surprise and impress the recipient, and as a result they will turn his attention to the promoted products, which in turn will translate into the purchase decision.<sup>5</sup>

One of the ways to attract consumers' attention to advertising is the use of ambient media. The term "ambient" was first used in 1996 by a British advertising agency Concorde Advertising. It emerged from the need to provide short and concise name to the thing that the orderers wanted more and more often: "something different" in their campaign.<sup>6</sup> It is most often explained as alternative advertising carriers, other than commonly known classic media and non-standard campaigns, promotional actions run through this type of the media.<sup>7</sup> Ambient advertising concentrates on the way of transmission. With the use of a surprise, humour and most of all – creativity – it causes the increase of receivers' interest and their commitment in the promotion process.<sup>8</sup>

Since there is no coherent definition of ambient advertising it is difficult to classify its parts. In the Polish literature and practice of advertising agencies functioning the most common classification includes:<sup>9</sup>

- advertising during trips (on railway tickets, ticket covers, distributors at fuel stations, on floors or stairways or in railway stations etc.);
- advertising during play (on beer coasters and other things in pubs, restaurants and cinema tickets etc.);
- advertising during learning and recreation (advertising on manuals, various objects in schools, gyms and other places of recreation etc.);
- advertising during shopping (on the floor, in shops and in front of them, at the cash, on shopping baskets and carts etc.);
- other forms of advertising, which cannot be included in the above categories (skinvertising, laser shows etc.).

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<sup>5</sup> I. Kowalczuk, U. Ratyńska-Bojar, *Innowacyjne formy promocji na rynku żywności*, Wyd. SCRIPT, Warszawa 2010.

<sup>6</sup> S. Luxton, L. Drummond, *What is This Thing Called "Ambient Advertising"?* Proceedings of the ANZMAC Conference, *Visionary Marketing for the 21<sup>st</sup> Century: Facing the Challenge Gold Coast*, Australia 2000, p. 734.

<sup>7</sup> M. Gębarowski, *Nowoczesne formy promocji*, Oficyna Wydawnicza Politechniki Rzeszowskiej, Rzeszów 2007, p. 24.

<sup>8</sup> W. J. Paluchowski, M. Marciniak, *Reklama ambientowa – laboratorium kreatywności*, "Marketing i Rynek" 2005, No. 8, p. 37.

<sup>9</sup> N. Hatałska, *Niestandardowe formy promocji*, "Marketing i Rynek" 2002, No. 11, p. 9.

The idea of ambient marketing is close of the phenomenon of guerilla marketing, which consists in very original, typically low budget solutions in the scope of marketing communication (Media & Marketing Polska, 2006). The terms ambient media and guerilla marketing are sometimes mistaken as synonyms, despite considerable differences between them. The term ambient media is mostly associated with all kinds of unconventional advertising carriers or their untypical location, whereas guerilla marketing means low budget, original marketing actions based on an interesting idea.<sup>10</sup> A good example of ambient advertising may be the campaign of an Internet travel agency Webjet Singapore. In August 2011 in the streets of Singapore huge red suitcases appeared with information about the offer of the office. They were supporting standard city lights of Clear Channel and at the same time they were the intriguing tool encouraging to use the company's services. Another travel agency, Virgin Holidays, had a similar idea four years earlier in London. In its advertising campaign red suitcases were used too and they were placed near the monuments of well known persons in Great Britain in places willingly visited by Londoners and tourists.<sup>11</sup>

A Russian touroperator of Voyanga in 2012 completed an original idea on the verge of advertising and marketing. They sent seashells to all potential clients. In every seashell there was a small player installed, which played the real sound of the sea and the ocean, seagulls, sounds of fun and information from the touroperator: "Tropical countries are waiting for you. Travel with Voyanga."<sup>12</sup> Meu Mundo agency from Brazil also had the idea: in January 2012 they sent batteries to their clients, more precisely "tourist batteries", which was a rolled leaflet with the offer of the agency. The lead of the campaign was the positive and motivating: "Recharge your batteries!"<sup>13</sup>

Expedia.de portal, on the other hand, decided to use coffee as the advertising carrier. This untypical advertising event was made in 2008 in Germany in Deli Star network. Clients received coffee with the advertising message visible

<sup>10</sup> W.J. Paluchowski, M. Marciniak, *Ambient! Ambient! Ambient!*, Display Poland, 2006, 2, p. 35.

<sup>11</sup> <http://www.wirtualnemedia.pl/kreacje/webjet-the-world-supersized-3d-luggage> (accessed 3.03.2014).

<sup>12</sup> <http://www.adeevee.com/2012/01/travel-company-voyanga-the-call-of-sea-direct-marketing/> (accessed 6.03.2014).

<sup>13</sup> [http://adsoftheworld.com/media/dm/meu\\_mundo\\_travel\\_agency\\_recharge\\_your\\_batteries](http://adsoftheworld.com/media/dm/meu_mundo_travel_agency_recharge_your_batteries) (accessed 26.02.2014).



on the cappuccino top. Additionally, under the cup there was a paper coaster with information about the brand and details of the offer.<sup>14</sup> Another interesting ambient concept was used by D-reizen Travel Agency from the Netherlands. The promotional campaign based was based on raindrops, which showed the message on pavements: “Do you miss the sun too?” Around 1000 locations were used in the campaign nearby 175 offices of D-reizen.<sup>15</sup>

A good way to attract clients attention is to compare the offer to another product, which is the comparative advertising, defined as advertising, which directly, or indirectly enables to recognize the competitor or goods/services offered by him.<sup>16</sup> We distinguish two basic forms of comparative advertising – indirect and direct, in which the advertised brand/product is explicitly counteracted with the competitive brand/product and indirect, where certain connections with the competitive brand are implied without direct indications. There are two options for indirect comparative advertising: comparison with “the whole world”, namely depicting one’s own brand as number one, the best of all and comparison with “X brand”, which is advertising with the perspective of a secret product, for example “any washing powder”.<sup>17</sup>

Comparative advertising may also be classified in terms of the nature of comparing to competitors. This criterion allows to specify a positive and negative type. The positive type of advertising presents the competitive brand as useful and functional and at the same time it claims that the advertised brand has the same advantages or even more. This type of comparison is commonly formulated as follows: “X product is great, but our product – not only has all the features of the X product, but additionally...”. In the meantime the negative type of comparative advertising points to the disadvantages of the competitive product and claims that they do not exist in the advertised brand at all or are considerably reduced. In such advertising message sentences like: “comparing to our product, X product is not so good at all”. Market analyses prove that the positive type is better seen by the clients.<sup>18</sup>

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<sup>14</sup> <http://www.coloribus.com/adsarchive/ambient/expedia-milk-foam-12506505/> (accessed 6.03.2014).

<sup>15</sup> <http://freshgreenads.com/raincampaign> (accessed 7.03.2014).

<sup>16</sup> M. Gębarowski, op. cit., p. 44.

<sup>17</sup> B. Kwarciak, *Po plecach lidera*, Aida Media 1996, 6, p. 30.

<sup>18</sup> A. Falkowski, A. Woźnica, *Pułapki reklamy porównawczej*, “Marketing i Rynek” 2008, No. 1, p. 17.

Applying comparative advertising in promotional actions has always been the source of many controversies. Considering numerous discussions on admitting or prohibiting the comparative advertising, European Union decided to uniform the law on the subject issue and in 1997 the European Parliament and the Council adopted Directive 97/55/W, which forms a general rule of admitting this form of advertising, but with a list of reservations, which must be obeyed.

Analyses of the comparative advertising efficiency show that it is more profitable than the conventional forms of advertising in terms of catching client's attention, awareness and commitment.<sup>19</sup> The message is also better adjusted to clients' expectations, as it enhances the positive attitude to the advertised brand, it favourably influences the purchasing intentions and has a stronger impact on the decision on buying a dedicated product.<sup>20</sup>

An example of comparable advertising is the widely commented campaign of Ecco Holiday touroperator of July 2009. It confronts two popular places to spend vacation: Polish people go to Egypt and Międzyzdroje. Affirmative photos, weather spots and information on the prices of stay leave no doubts which offer is better. In case of this campaign its efficiency was enhanced by the reaction of the authorities of Międzyzdroje, which demanded to remove the name of the town from the ad and media response to the same. The idea of comparing potential holiday places was also used by Neckerman travel agency and it showed weather symbols, which differed between the Baltic beaches and the "Neckerman beaches", which guaranteed comparable prices and 100% sun.

When talking about innovations we must point to so called advergaming (adgaming), which is an interesting example. It is defined as promotional use of video games (meant for consoles, computers, mobile phones), most of all in order to create the brand image and to raise the awareness of the product existence. A special feature of adgaming is influencing the recipient in the atmosphere of fun and leisure, which is very favourable for the brand perception.<sup>21</sup> We can distinguish two types of application. The first one includes special games

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<sup>19</sup> D. Grewal, S. Kavanoor, E.F. Fern, C. Costley, J. Barnes, *Comparative vs. Noncomparative Advertising: a Meta-analysis*, "Journal of Marketing" 1997, No. 4(61), p. 10.

<sup>20</sup> A. Falkowski, A. Woźnica, *Reklama porównawcza w praktyce*, "Marketing i Rynek" 2008, No. 2, p. 25.

<sup>21</sup> Z. Wałaszewski, *Interaktywność gier komputerowych*, in: *Nowe media w komunikacji społecznej w XX wieku*, M. Hopfinger (ed.), Wydawnictwo Oficyna Naukowa, Warszawa 2002, p. 410.

dedicated for the promotional needs of a given brand and the other one – the application of a product placement in the already existing games.

The idea of advergaming was used by the TUI travel agency in Germany in 2011 in one of the most popular Facebook competitions Bad Weather Vacation. It was based on social media and mobile application. The rules of the game were simple – it was enough to download the application to a mobile phone and then log in and check the current weather conditions: rain, winds and temperature. The worse the weather on the mobile phone, the better the competition result. The ratings were updated at the TUI Facebook profile. The award for the winner, who was the person with the worst weather, was a trip to the Dominican Republic.

The advertising, which is ambiguous and problematic appears to catch attention too. Such conditions are fulfilled by the shockvertising. Its rule is the use of motives in such a form or content, which is contrary to the commonly accepted stereotypes in a given society. Most often this type of messages contain sexual context, religious symbols and factors, which evoke fear and disgust. Controversial advertising is often created on the verge of law and their purpose is to efficiently catch clients' attention to the promoted product.

There is a milder form of shockvertising too and we call it a teaser. The teaser advertisements are defined as a form of communication, which before presenting the proper message, tries to activate the recipient's perception in order to direct his attention to the main message. The aim of the teaser advert is to lead the client out of the routine reception of advertising in general and gain his interest, involve emotionally in looking for new information. Making a teaser is the art of conveying many emotions in a relatively short and mysterious message.<sup>22</sup> Additionally the teaser, by intriguing the recipient, encourages him to share his impressions with other clients, which spreads information fast.

In the teaser advertising we can enumerate several levels of impact:

- lead impact, which evokes the client's interest;
- maintaining the client's interest, evoking the passive process of waiting for the teaser solution (series effect);
- client's commitment, encouraging him to look for his own solution of the mysterious teaser.<sup>23</sup>

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<sup>22</sup> M. Musioł, A. Gołębiccka, *Reklama teaserowa*, "Marketing w Praktyce" 2004, No. 8, p. 5.

<sup>23</sup> M. Wasilewska-Węgrzyn, *Reklama teaserowa*, "Marketing w Praktyce" 2006, No. 2, p. 34.

Presently the classic teaser is vanishing, but the idea of its impact is still up-to-date. The future of this form are the new media (Internet, ambient media) and places, which were not associated with advertising normally. The use of modern forms of teaser advertising makes the marketing communication more attractive, whereas it should be emphasised that the classification of the advertising message as shocking or annoying is an individual matter depending on the recipient.

An example of such advertising, maybe not so much annoying, but puzzling and evoking reflections may be the Kilroy Travels campaign from 2005–2006 with the message: “Go before it’s too late”, which showed places in the Earth which are threatened with disappearance and with negative people’s impact upon the natural environment. A crucial educational and social value of the message made it long-lasting in recipients’ memories.<sup>24</sup> There are much more controversial examples, as the one of a German portal *Queer-Travel.de*, dedicated to sexual minorities. The gist of the idea was to show one of American symbols – Mount Rushmore monument, presenting the presidents of the USA... from their backs. The message was given in a humorous form, which managed to neutralize it a little, but still, the reaction of the disgusted ones, gave the matter a lot of attention and increased the power of the campaign.<sup>25</sup>

There was another big surprise when cheap Canadian airlines WestJet announced their program Kargo Kids on April 1<sup>st</sup>. It was connected with a new service, which consisted in placing children in the luggage hold, which would allow the parents relax and rest. The idea of the offer and its funny visualisation made the commercial very popular, over 600 thousand people watched it on YouTube and the company itself had a wide response in the media.<sup>26</sup>

The recall of a company and its offer is effectively increased by so called brand heroes, fantasy characters, which represent positive values of the brand. Their task is to evoke positive emotions connected with the brand and building bonds, which should connect the clients with the best things the brand can offer. In the Polish market they are the Heart and the Brain, The Only, Tesco experts, Turbodynoman, Mr Pikuś, Small Hunger. Brand hero is created to increase

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<sup>24</sup> <http://www.adeevee.com/2006/06/kilroy-travels-jungle-casino-arnold-schwarzenegger-silvio-berlusconi-print/> (accessed 1.03.2014).

<sup>25</sup> <http://www.mariuszsadurski.pl/2011/01/poznaj-ameryke-od-drugiej-strony.html> (accessed 2.03.2014).

<sup>26</sup> <http://news.nationalpost.com/2012/04/01/westjet-april-fools-2012/> (accessed 4.03.2014).

the offer usefulness and provide the client something more than the product itself – emotions, interest, friendship.

It is not easy to create a character, who will present the ideas of the company in a way, which develops the image, but at the same time not too pushy. According to Darell (2013) we can choose among 12 potential types of heroes: The Emperor, The Imaginer, The Protector, The Entertainer, The Seducer, The Straight Shooter, The Wizard, The Rebel, The Conqueror, The Source, The Pioneer, The Purist. The author claims that for the tourist market the best would be the Imaginer, the Wizard, the Conqueror and the Pioneer.<sup>27</sup>

The Conqueror's and the Pioneer's features were used when creating the Air New Zealand mascot named Rico. After a year of his "life" he gathered over 38 thousand fans at Facebook and almost 4200 viewers at YouTube. Rico even has his own Internet website [www.airnzrico.com](http://www.airnzrico.com), which moves the net surfers to the Air New Zealand website at Youtube, which, thanks to this support, is in the top ten YT channels in New Zealand.

In the Polish tourist market there are brand heroes too. One of them is the Ziggi mascot (dynamic, red bird), which supports the promotion of [PolskiBus.com](http://PolskiBus.com) and its task is to distinguish the company at the background of its competitors and arouse potential customer's interest. Ziggi's image is present at the Internet website and it is used in the outdoor and publishing advertising, on advertising gadgets and during events.

## Conclusion

Facing more and more passive consumers in relation to traditional forms of marketing communication it appears to be necessary to introduce new solutions in the area of all promotional instruments. New promotional ideas should be creative first of all – both in terms of actions and tools, as well as the way of getting to a potential recipient. Alternative media, shocking messages, extraordinary events applied in the framework of marketing communication by the effect of surprise increase the visibility of undertaken actions and in effect they enable efficient

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<sup>27</sup> R. Darell, *Business Branding Through Characterization Guide*, <http://www.bitrebels.com/social/business-branding-characterization-guide/> (accessed 20.02.2014).

memorizing of the message and the promoted product despite the information humming, which is created by the competitors.

In the future we expect further dynamic growth of new forms of promotion, especially based on technological advances in the area of communication. The condition of their efficiency shall be the authors' creativity, but also the individual message and its coherence with the system of recipients' values. It is also necessary to take into account the obligatory legal regulations and widely understood ethical rules. It is also worth to remember about the necessity of integration of tools applied in marketing communication as well as promotional actions. Coherent concepts of using all instruments of promotion enhances the power of the message, it increases its efficiency and effectiveness.

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### Streszczenie

Rynek turystyczny z jego specyfiką związaną z oferowanym złożonym produktem wymiany oraz rzadkością jego nabywania ulega ciągłym zmianom tak po stronie popytu, jak i podaży. Jednym z kierunków zmian jest coraz większa konkurencja, co obliguje przedsiębiorstwa do wprowadzania innowacyjnych rozwiązań w ramach wszystkich obszarów działalności, w tym także komunikacji marketingowej. Kluczowe dla nadawców komunikatów reklamowych staje się podniesienie stopnia ich zauważalności oraz zapamiętywalności.

W artykule zaprezentowano innowacyjne pomysły działań reklamowych (ambient media, guerilla marketing, comperative advertishment, shockvertising, teaser, brand hero) stosowane przez firmy działające na rynku turystycznym. Tłem teoretycznym dla prezentacji case study były rozważania teoretyczne na temat specyfiki rynku turystycznego w aspekcie podażowym i popytowym oraz kierunków innowacyjności w obszarze działań reklamowych.

**Słowa kluczowe:** produkt turystyczny, rynek turystyczny, innowacyjna reklama