

CROATIAN IMAGE ANALYSIS THROUGH FILM INDUSTRY AS A MACROMARKETING TOOL

Boris Jurič (*College VERN, Croatia*) [✉]

Ivan Maloča (*Interfilm d.o.o., Croatia*)

Robert Bodulić (*College VERN, Croatia*)

Abstract:

The goal of this paper is to analyze the influence of films on the image of an actual location of filming at the local, regional and national level. With this purpose, a preliminary study was conducted on 200 respondents in the period from February 5th to March 5th, 2014. Results showed that more than half of respondents have a neutral opinion (which indicates that domestic film has not contributed to, but also

has not negatively impacted on the image of Croatia) while the majority of them believe that there is enough potential to create quality films that will improve the image of Croatia in the future. It is important to note that, although it has been twenty years since the war, the majority of respondents still associate Croatian, Serbian and Bosnian-Herzegovinian cinematography with war.

It is necessary to enhance general awareness of domestic film production, which contributes to culture, art, Croatian language and cultural heritage. Conversely, it is necessary to engage all the qualities of profitable and conventional marketing in order for budgets to be higher, thus generating better quality productions. It is also important to develop a strategy for the promotion of the film industry in order to create a better image of Croatia.

Keywords: *Croatian film; film industry; brand; macromarketing*

ANÁLISIS DE LA IMAGEN DE CROACIA A TRAVÉS DE LA INDUSTRIA DEL CINE COMO HERRAMIENTA DE MACROMARKETING

Resumen:

El objetivo de este artículo es analizar la influencia de las películas en la imagen de las localizaciones de rodaje a nivel local, regional y nacional. A tal fin se llevó a cabo un estudio preliminar con 200 encuestados, entre el 5 de febrero y el 5 de marzo de 2014. Los resultados mostraron que más de la mitad de encuestados tienen una opinión neutral (lo que indica que el cine doméstico no ha contribuido, pero tampoco ha impactado negativamente en la imagen de Croacia), en tanto la mayoría piensan que hay bastante potencial para generar películas de calidad que mejoren la imagen de Croacia en el futuro. Es importante señalar que, aunque han pasado veinte años desde la guerra, la mayoría de encuestados aún asocian el cine de Croacia, Serbia y Bosnia-Herzegovina con la guerra.

Es necesario mejorar el conocimiento general de la producción cinematográfica doméstica, que contribuye a la cultura, al arte y al patrimonio lingüístico y cultural de Croacia. Por contra, es necesario comprometerse con todas las cualidades del marketing lucrativo y convencional para lograr mayores presupuestos y así generar producciones de mejor calidad. También es importante desarrollar una estrategia para promocionar la industria del cine de cara a mejorar la imagen de Croacia.

Palabras clave: *cine croata; industria del cine; marca; macromarketing*

[✉] College VERN, Trg bana Josipa Jelačića 3 10000-Zagreb (Croatia)
e-mail: boris.juric@vern.hr

1. Introduction

Gerges Méliès is considered to be the true father of feature films, as he was the first to develop various plots, the use of actors, scenery and tricks, at first mostly borrowed from the theatre. Later on, he replaced them with film actors. Méliès and his followers act contrary to the so-called “Lumière School” and they want to arrange scenes, set them for filming, upgrade them and give them a new meaning (Mikić 2005).

The “give a new meaning” idea became into the so-called “seventh art”. Feature films –as one of the major elements of the overall film industry– provided a new meaning and adds value to the image of individual countries, regions, cities and places.

In this sense, the brand of a place can be rich and complex or simple; it can also be mostly negative or mostly positive. Moreover, for most places, it is a combination of both characteristics. Additionally, the brand image of a country or territory is directly reflected in its products, services, political and other efforts on the global market (Anholt 2007).

In case of countries, despite they have their own national symbols, i.e. symbols of national identity (e.g. coat of arms and flag), the brand is made of the people and their creativity, the natural beauties and technical superiority, as well as associations, impressions, stereotypes and values which world around are attributed to them (Skoko 2006).

At the same time, the basic definition of macromarketing is derived from its universality, as stated by Fisk (2000, p. 45): “any consideration of marketing practices that affect the wider community or society is treated as macromarketing”. In a broad sense, and viewed from economic theory, macromarketing is usually considered as a part of social efforts to further explain certain phenomena to the public, or to eliminate certain adverse events from the society. This part of the marketing literature is interpreted as a social marketing.

Related to these same aspects, social marketing is recognized through the development of programs designed to impact the acceptability of social ideas (Dibb and Simkin 1995). Therefore, when a form of behaviour (e.g., social solidarity or the development of national culture) is promoted as part of globalization, then this is considered to be a kind of macromarketing characterized by social marketing. Conversely, macromarketing, when associated with promoting exports, branding national products or strengthening the national competitiveness, is dominated by the characteristics of conventional marketing.

Thus, the relationship between social and conventional, profit and non-profit marketing as elements of macromarketing permeates through its entire study and applicability. Nevertheless, despite a clear differentiation between these elements of macromarketing being provided, in practice, when observing marketing as a whole and in light of its goals and applicability of mechanisms to achieve them, it is very difficult to discern the boundaries to which macromarketing is conventional and profitable and to and from which is not-for-profit an purely social (Živković 2008).

It is precisely through the development of national culture and Croatian film branding as a national product that in this paper we use macromarketing, which is purely social, yet retaining elements of profitable marketing.

2. Examples of films influencing the image of their locations

Talking at international level, the impact of the *Lord of the Rings* series on New Zealand, the film *Mamma Mia* on the Greek island of Skopelos, or the James Bond film *Casino Royale* on Montenegro are current and clear examples of the potential impact of film industry on the image of concrete territories or locations.

So, when it comes to promoting the destination through filming locations, it is usual to refer to the example of New Zealand and *The Lord of the Rings* trilogy. At the peak of the trilogy’s popularity, incomes from international tourism achieved record results in New Zealand. Hence, and according to the official data of the Ministry of Business, Innovation and Employment (2003) the revenue from 2002 was \$4.54 billion, a 17.3% higher than in 2001. New Zealand has taken efforts to promote the sites used for filming the trilogy and turned it into a tourist attraction. Public relations were used during the filming in order to engage the global public.

Mamma Mia is considered one of the most successful Hollywood musicals. The film based on the musical was located on the Greek island of Skopelos. Thanks to the film, visits to the island increased sharply and hotels were booked months in advance. However –and unfortunately– the local population complains that their “paradise” has been destroyed due to the copious amounts of people. In the words of mayor Hristos Vasiloudis (while sitting in his sunny office in a pink, wearing short-sleeved shirt and jeans) “Skopelos is about more than *Mamma Mia*! We don't want our island to change because of a film. We have culture, architecture, ancient history and pride. A film comes and goes, but we want our island to remain the same” (Fryer 2009).

In addition, interest in real estate on the island increased sharply. To be precise, “according to local estate agents, interest has been increasing steadily since the film came out and properties are being snapped up within days of going on the market” (Fryer 2009). The film certainly contributed to the economic development of the island and further popularized the island for tourists, but in this case it was contrary to the interests of the local population.

Regarding *Casino Royale*, it was the 21st movie about the British secret agent James Bond. The film was located at Barrandov studios in Prague and the Karlovy Vary spa, while Grandhotel Pupp starred as Montenegro Hotel Splendid. The film took place mostly in Casino Royale, which is fictitiously set in Montenegro. The director Martin Campbell jokingly said that he had never been to Montenegro, but hoped that their tourism will erupt thanks to the film, which is what really happened. In his words, “erupt it did, Montenegro was repeatedly cited in the press as the location of Casino Royale and hotels saw a surge in bookings” (Daily Express 2012).

It was usual that after seeing the movie, people inquired about the beauties of Montenegro. However, the irony lies in how everything was filmed in the Czech Republic and other actual locations. To be precise, “thanks to the adventures of 007, Casino Royale raised the awareness of Montenegro to millions of people and in doing so crafted an image of impossibly beautiful scenery, dramatic mountain-hugging roads and majestic castles. It was a remarkable achievement, especially since the movie producers managed it without filming a single scene in Montenegro!” (Iberostar 2012).

Aiming to assess how certain films have influenced the image and recognition of locations where they were filmed in Croatia, we could refer to *Sonja and the Bull* and *Priest's Children*. Specifically, *Sonja and the Bull* was filmed at Radošić (in Dalmatian Zagora –the Hinterland–) and Zagreb. On the one hand, it depicts the traditions and life of Croats from rural parts of Dalmatia, and on the other hand, it shows the city of Zagreb and the lives of people in urban areas. The main storyline conflict of the film centres on bullfights and animal protection rights. Residents of rural areas are portrayed as people who enjoy their popular tradition of bullfighting. On the other hand, the main character of the film is a young activist from Zagreb who fights for the rights of bulls and wants to protect them.

Thanks to the film, more people now know about Radošić and tourists have started to visit the filming locations. The movie was soon seen in theatres by 97,927 people (HRT 2013). It earned unexpected profits and gained various awards abroad, including the *Platinum Remi Award* in the category of independent feature films at the 46th International WorldFest in Houston. In addition, it had its Asian premiere at the International Film Festival in the South Korean city of Jeonju from April 25th to May 3rd 2013, where it was shown as part of the World Cinemascope category (Večernji List 2013a).

One of the leading film magazines in the world which specializes in commercial cinema, *The Hollywood Reporter*, also reported on this very successful season of Croatian cinema. The reason for the article was the success of the film which had been seen by more than 40,000 people so far, assuming that this number would have risen to between 60,000 and 70,000 by the end of its distribution (Večernji List 2012).

Another film, *Priest's Children*, by Vinko Brešan, prompted different opinions and criticism with the loudest being from members of the Church because of its controversial themes. The film took place in Šepurina, on the island of Prvić, and instantaneously raised the recognition level of Prvić. It was seen by 150,000 people in theatres, and through other various media by around 400,000 viewers. This movie became the most watched Croatian domestic film in the 21st century when at the beginning of the seventh week in theatres it had been seen by a total of 155,139 viewers (Jutarnji List 2013).

The film was nominated for the *European Comedy of the Year Award* at the European Film Academy awards in Berlin (Večernji List 2013c). Moreover, it was included in the competition program of the 49th edition of the International Film Festival in Chicago, where 18 films competed for the top prize, the *Golden Hugo* (Večernji List 2013b).

3. Methodological issues and research results

A preliminary research on the topic “analysis of Croatian image through film industry as a macromarketing tool” was conducted on a sample of 200 individuals. The goal of this preliminary research was to gather data on attitudes related to the recognition of Croatian film as a brand that would have an impact on improving the image of Croatia. The concrete goal of the research was to obtain guidelines for the production companies and also bodies of the Croatian Government for whom it would be useful for making films in the future.

At this purpose, a combined method of online and written “face to face” surveys, in a ratio of 70:30 was used. The survey was conducted on a random sample making sure to include individuals in all age categories over 18. The survey was conducted from February 5th to March 5th 2014.

3.1. Sample characteristics

From the total figure of 200 respondents, 54% were male and 46% female. The largest portion of respondents, a 60% of them, were between 18 and 25 years old, while 20% were between 26 and 33, 6% between 34 and 44, 8% between 45 and 55, 5% between 56 and 66, and only 1% were older than 67.

Most interviewed persons, 65%, were living in the city of Zagreb; another 14% of them were living in the Zagreb County and 8% in the Dubrovnik-Neretva County; next, 3% of respondents were living in the Split-Dalmatia, Primorje-Gorski Kotar and Osijek-Baranja Counties, and 1% in the Brod-Posavina, Sisak-Moslavina, Istria and Zadar Counties.

As for the number of household members, none of the surveyed people had more than six members of household. 32% had 3 members, 25% had 2 members and 25% had 4 members; only 4% had one member of the household; the remaining 14% of responses were given by individuals with 5 and 6 household members. According to housing status, 38% of respondents identified themselves as “*the owner of the apartment or house*”, while 43% said to live “*with parents/relatives*” and 15% as “*tenant*”; the smallest percentage of respondents –only 5%– corresponded to individuals living in a “*student dormitory*”. The vast majority, 80% of individuals lived in urban areas, while 16% in suburban neighbourhoods, and only 4% in rural areas.

The monthly income scale was quite interesting, as 20% of respondents said to have an income of up to 2,000 HRK¹ and 15% had incomes between 2,001 and 4,000 HRK; then the incomes were between 4,001 and 6,500 HRK in 24% of cases, 16% between 6,501 and 9,500 HRK, and 9% between 9,501 and 12,000 HRK; the remaining 16% of respondents had a very high income, as 10% said them to be between 12,001 and 15,000 HRK, and 6% to be over 15,000 HRK.

When analyzing the level of education of the individuals in the sample, only 1% of respondents had no primary school, while 53 % (slightly more than a half) had completed the high school level and 10% had completed college; an undergraduate (25%) or a postgraduate degree (11%) was owned by 36% of respondents. 32% of respondents were employed in a private company, and only 4% of them declared themselves as an entrepreneur, while 6% said to be working in the civil service and 19% were employed on student contracts, and 5% were freelancers. 26% of the respondents were unemployed and 8% chose the option “*other*”.

3.2. Research results

The first question in the main part of the survey related to the interest of interviewees on films of domestic production. In this sense, it is interesting that, although public opinion was said to deal with a lack of interest in domestic films, more than a half of the respondents (54%) expressed a positive interest on them by ranging their answers 6 to 10 in the 10 point Likert scale (Table 1).

Respondents were then asked to answer one of two open questions –as appropriate– to go deeper on the reasons of their previous responses. In case of those individuals who were not interested in domestic films, a number of them said this was because of bad acting and directing and some respondents also complained that themes and actors cannot harmonize, or they found that humour was fake and forced. Moreover, most of them criticized the lack of quality and low budget of the domestic films.

¹ Croatian Kuna (HRK) is the currency of the Republic of Croatia. At the time of publishing this paper (April 2015) the exchange rate with Euro was around 0.13 (1 HRK = 0.13 €) and 0.15 with US\$ (1 HRK = 0.15 US\$).

Table 1. Answers to the question “are you interested in films of domestic production?”

Interest degree	<i>n</i>	%	Accum. %
1 (lowest)	24	12.0%	12.0%
2	14	7.0%	19.0%
3	14	7.0%	26.0%
4	24	12.0%	38.0%
5	16	8.0%	46.0%
6	28	14.0%	60.0%
7	12	6.0%	66.0%
8	28	14.0%	80.0%
9	18	9.0%	89.0%
10 (highest)	22	11.0%	100.0%

On the contrary, respondents who liked domestic films mostly mentioned their interest in Croatian people, culture and history. They liked to hear Croatian language and considered Croatian humour one of the best ones in the world. They, in most cases, liked films that depict everyday situations.

So, from the answers to the first question and subsequent explanations, two opposing views and attitudes were perceived, this indicating the polarity of viewers towards Croatian films.

When asked to compare the quality of Croatian films with those of the former Yugoslavia, it was significant that more than three-quarters of answers (86%) ranked films from countries of the former Yugoslavia as better than Croatian movies (1 to 5 in the 10 point Likert scale, as showed in Table 2). So, although there was partial interest in domestic films, the respondents were aware of the poor reputation of Croatian films in the region.

In this sense, when asked on what they associated with films originated from countries of the former Yugoslavia, Serbian films were identified with words as “*humour*”, “*nationalism*”, “*war*”, “*homophobia*” and “*Parada*”². In case of Bosnian films, they were associated to “*humour*”, “*Islamic culture*” and “*war*”. So, only two countries from the region that stood out with their cinematography were taken. Significantly, humour appeared to be the main association in case of films from both countries, while domestic Croatian films were mainly associated with lack of humour, despite the fact that in the last twenty years, there have been significant improvements in the production of comedy films in the country.

Table 2. Answers to the question “do you think that films originating from Croatia are better than films originating from countries of the former Yugoslavia?”

Compared quality	<i>n</i>	%	Accum. %
1 (clearly worse)	30	15.0%	15.0%
2	18	9.0%	24.0%
3	44	22.0%	46.0%
4	32	16.0%	62.0%
5	48	24.0%	86.0%
6	12	6.0%	92.0%
7	6	3.0%	95.0%
8	2	1.0%	96.0%
9	2	1.0%	97.0%
10 (clearly best)	6	3.0%	100.0%

² *Parada (The Parade)* is a Serbian comedy-drama film by Srđan Dragojević premiered by the end of 2011. It dealt with gay rights in Serbia and featured footage of the 2010 *Belgrade Gay Pride Parade*. Despite/due to the controversial theme, the film sold over 350,000 tickets after 11 weeks in Serbian cinemas, and 150,000 tickets after 8 weeks of distribution in Croatian cinemas.

Almost two-thirds of respondents (62%) agreed with the idea about films should be used with marketing purposes, while less than a fifth of them believed that films are only a kind of art (Figure 1). Respondents recognized then the idea of making a film as a product and believed that films indirectly inform viewers up to some level and advertise destinations and customs. Moreover, “product placement” of certain brands is perceptible in many movies. In accordance, any mention to Croatia in a film could, in respondents’ view, improve the recognition of the country in the world.

What is more, respondents seemed to have no doubt on the potential of a film as a national product which can affect the image of a society. Most respondents agreed with this idea (Figure 2). We can identify from these results just how much importance viewers attributed to film as a national product.

It is important to note that more than a half of respondents (56%) shared a neutral opinion indicating that domestic films had not contributed positively to the image of the Croatia, but not negatively either (Table 3). Therefore, the film industry and the government, with the support of macromarketing tools, should likely invest more in improving recognition of domestic films.

In this sense, when they were asked to name films which had contributed to the development of a positive image of Croatia in the world, mostly comedies were mentioned (e.g., *Sonja and the Bull*, *How the War Started on My Island*³, as well as *Battle of Neretva*⁴). A small number of respondents backed up their answers and those who did unfortunately believed that no one outside the former Yugoslavia watches Croatian films. They pointed out the beauty of Croatia.

Figure 1. Agreement percentages with the statement “films should be used for marketing purposes”

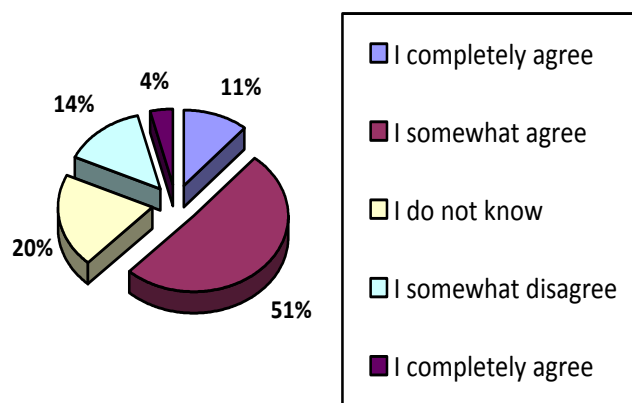
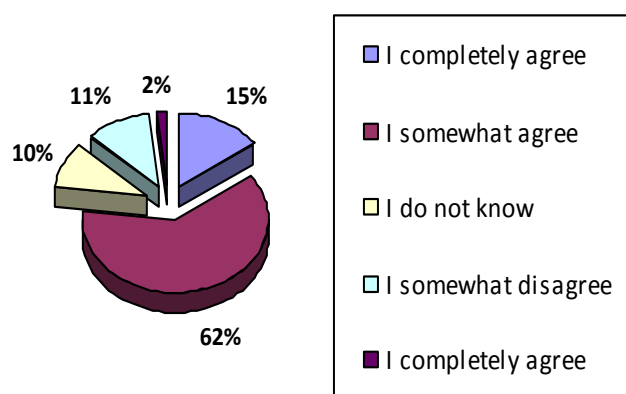


Figure 2. Agreement percentages with the statement “films have a direct impact on the image of society”



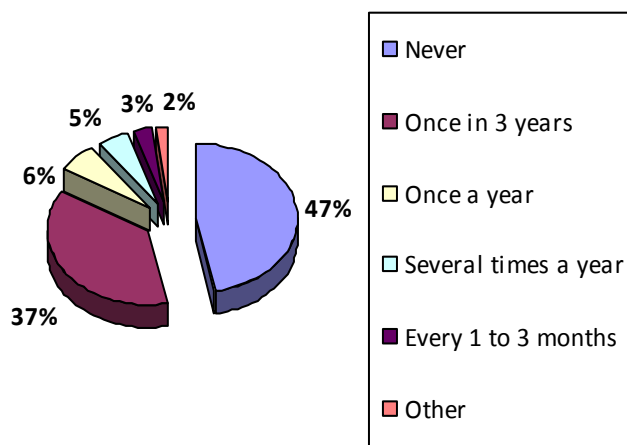
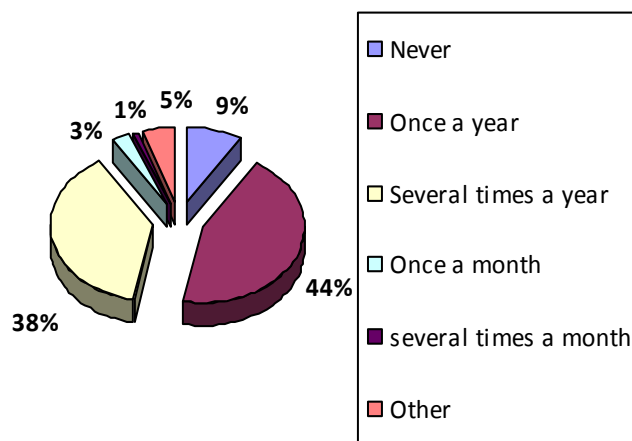
³ A black comedy by Vinko Brešan in 1996, partially based on real events in September 1991, after Croatia seceded from Yugoslavia. The film was located in Primošten and Šibenik.

⁴ In this case, a partisan film by Veljko Bulajić in 1970, based on true events from World War II (the Fourth Enemy Offensive in the area of the Neretva river).

Table 3. Answers to the question “have Croatian films contributed to the development of a positive or negative image of Croatia in the world?”

Contribution to image	<i>n</i>	%	Accum. %
1 (very negative)	2	1.0%	1.0%
2	6	3.0%	4.0%
3	8	4.0%	8.0%
4	12	6.0%	14.0%
5	10	5.0%	19.0%
6	112	56.0%	75.0%
7	22	11.0%	86.0%
8	18	9.0%	95.0%
9	10	5.0%	100.0%
10 (very positive)	0	0.0%	100.0%

Unfortunately, the popularity of Croatian domestic films was negligible, as only 6% of respondents watched them at cinema once a year, and nearly half of them (47%) never did (Figure 3). So, it was possible to conclude that Croatian audience did not have the habit of watching films in theatres as, at the same time, these films were watched in another format (as DVD or TV), which indicates that there was an interest (Figure 4).

Figure 3. Answer percentages to the question “how often do you watch a movie of domestic [Croatian] production in cinema?”**Figure 4.** Answer percentages to the question “how often do you watch a movie of domestic [Croatian] production through any media?”

Despite the criticism of Croatian cinema –as to how respondents felt about the government engaging foreign authors– the majority of respondents believed that Croatia has sufficient resources and knowledge in its cinematography to make quality films that will raise the image of Croatia in the future (Figure 5).

It is also worth pointing out how three-fourths of respondents believed that the most important element for a successful film was to have a good plot and a big budget (59% and 16%, respectively). In the same sense, it is also interesting that the need for a well-known cast appeared only in the third place of answers (Figure 6).

Furthermore, there was a clear consensus (72% in answer percentage) on the necessity of additional investments for further developing the film industry in Croatia (Figure 7), while only 10% of respondents expressed a negative attitude towards this possibility.

Figure 5. Answer percentages to the question “do you think that a larger number of foreign actors, directors and screenwriters can raise Croatian film to a higher level?”

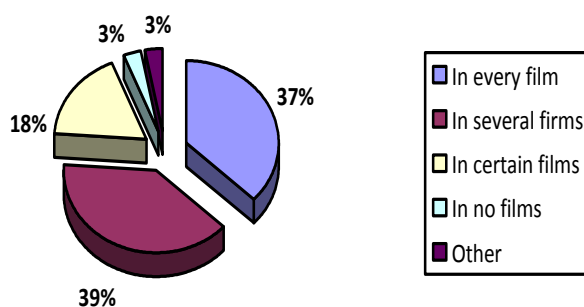


Figure 6. Answer percentages to the question “in your opinion, what must a domestic film contain in order to achieve success?”

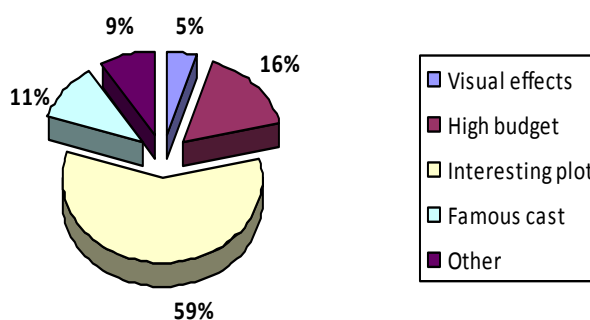


Figure 7. Answer percentages to the question “do you think that the government should invest more resources into further developing the film industry in Croatia?”

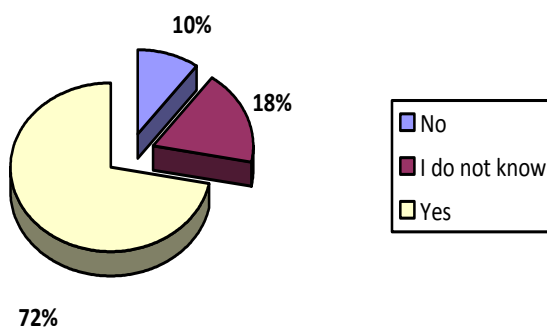
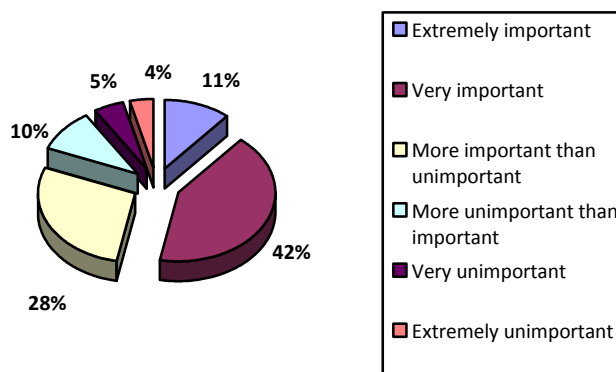
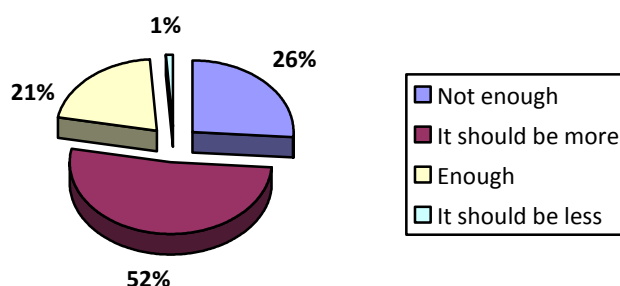


Figure 8. Agreement percentages to the question “*how important is it to invest in promotion of a nation’s film?*”**Figure 9.** Agreement percentages to the question “*are films, in your opinion, used enough as a means of promoting Croatia?*”

When asked on the importance of promoting the domestic film production of a country (Figure 8), more than a half of respondents (53%) agreed on this idea, which should result in improving the image of Croatia and ultimately generate multiple returns through other industries (in terms of tourism, investment...).

At the same time, quite a large percentage of respondents (78%) thought that films were useful and should be used more as a promotional tool for a country as Croatia. However, it is also important to emphasize that, firstly, a concrete strategy should be developed for the film industry with the aim to enhance the image of the country.

4. Conclusions

Our research showed that more than a half of respondents to the survey (54%) showed a significant interest in Croatian domestic films, while 47% of them do not use to watch them at cinemas. At the same time, most respondents criticized the lack of quality, low budget and/or poor harmonization of themes and actors, while those individuals who liked domestic films mostly mentioned the Croatian people, culture and history as the positive issues of Croatian cinematography.

Regarding the potential of films to contribute to the image of a country or location, a half of respondents appeared as neutral, which indicates that the domestic film were not perceived as contributing to the improvement of Croatia's image, nor did it negatively impact it. However, most respondents felt that there was enough potential in Croatian film industry to make good quality films that will improve the image of Croatia in the future. In this sense, three-fourths of respondents believed that it is important to have a good plot and a big budget for the success of a film.

Moreover, building Croatia's image requires a strategy for the film industry and for film productions to be shown through various online platforms and film festivals.

References

- Anholt, S. (2007). *Competitive identity, the new brand management for nations, cities and regions*. New York: Palgrave Macmillan.
- Daily Express (2012). How James Bond put Montenegro on the Map. Sunday Express 21 10 2012. Daily Express. <http://www.express.co.uk/news/property/353403/How-James-Bond-put-Montenegro-on-the-map>. Accessed 22 March 2014.
- Dibb, S., Simkin, L., Pride, W.M., Ferrell, O.C. (1995). *Marketing, Europsko izdanje*. Zagreb: Mate.
- Fisk, G. (2000): An invitation to participate in affairs of the Journal of Macromarketing. *Journal of Macromarketing*, 1(1), 3-6.
- Fryer J. (2009). Mamma Mia! How the feelgood movie of 2008 has ruined the Greek paradise island of Skopelos. MailOnline 31 07 2009. Daily Mail. <http://www.dailymail.co.uk/femail/article-1203536/Mamma-Mia-How-feelgood-movie-2008-ruined-Greek-paradise-island-Skopelos.html#ixzz2wiA7oDFW/>. Accessed 22 March 2014.
- HRT (2013). U 2013. rekordno visoka proizvodnja i gledanost filmova. 24 12 2013 post. HRT. <http://vijesti.hrt.hr/230272/u-2013-rekordno-visoka-proizvodnja-i-gledanost-filmova/>. Accessed 22 March 2014.
- Iberostar (2012). James Bond and the great Montenegro deception. 04 01 2012 post. Iberostar. <http://passportto.iberostar.com/2012/01/james-bond-montenegro/>. Accessed 22 March 2014.
- Jutarnji List (2013). Novi rekord "Svećenikove djece": 155.139 gledatelja u 7 tjedana. 19 02 2013 post. Jutarnji List. <http://www.jutarnji.hr/novi-rekord--svecenikove-djece---155-139-gledatelja-u-7-tjedana-1086102/>. Accessed 22 March 2014.
- Mikić, K. (2005): Povijest filma. Filmska Pismenost. <http://www.kresimirmikic.com/page-id=2864>. Accessed 22 March 2014.
- Ministry of Business, Innovation and Employment of New Zealand (2003). Record of international visitor spend in 2002. Ministry of Business, Innovation and Employment of New Zealand. <http://www.tourismresearch.govt.nz/News--Media/News-Archive/2003/Record-International-Visitor-Spend-in-2002/>. Accessed 22 March 2014.
- Skoko, B. (2006). *Država kao brend*. Zagreb: Matica Hrvatska.
- Večernji List (2012). Hollywood Reporter o uspjehu hrvatskog filma. 21 12 2012 post. Večernji List. <http://www.vecernji.hr/film/hollywood-reporter-o-uspjehu-hrvatskog-filma-489890/>. Accessed 22 March 2014.
- Večernji List (2013a). Film "Sonja i bik" nagrađena na Worldfest u Houstonu. 26 04 2013 post. Večernji List. <http://www.vecernji.hr/film/film-sonja-i-bik-nagradjena-na-worldfest-u-houstonu-544867/>. Accessed 22 March 2014.
- Večernji List (2013b). "Svećenikova djeca" na festivalu u Chicagu. 31 08 2013 post. Večernji List. <http://www.vecernji.hr/film/film-sonja-i-bik-nagradjena-na-worldfest-u-houstonu-544867/>. Accessed 22 March 2014.
- Večernji List (2013c). Sorrentino trijumfirao, "Svećenikova djeca" ostala na nominaciji. 08 12 2013 post. Večernji List. <http://www.vecernji.hr/film/film-sonja-i-bik-nagradjena-na-worldfest-u-houstonu-544867/>. Accessed 22 March 2014.
- Živković, M. (2008). *Provedba makromarketinga u tranzicijskim ekonomijama*. PhD dissertation. Faculty of Economics in Osijek (J.J. Strossmayer University of Osijek).