

# **A view on countries' tourism logos, slogans, contents and figural characteristics within the concept of country identity**

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*Competition increases in parallel with the rise of globalisation and brands are being used to market a product and reach large masses of people. A brand is a promotion tool which distinguishes one product from another. A brand is defined as a name, term, sign, symbol, or design, or a combination of them intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of the competition.*

*Branding is the process of a firm introducing a product or a service to consumers as a brand and infusing the consumers with them or making the consumers more dependant on an existing brand. This process requires many decisions to be taken and strategies to be adopted and followed. The very first aim in branding process is getting known. To achieve this, firms need to promote a brand or service using advertisements or other activities. The field of practice of branding is not limited to products and services but includes individuals, ideas, facts and places (country, region, city etc.). Thus, countries, cities and even nations aim at branding and promote different various strategies this way.*

*The importance of a country brand has gradually increased with the effect of changing social, cultural and economic developments, those as a result of globalisation. Countries find the opportunity to present themselves better, and create a better image about themselves in a global public opinion. Today, the identity and image creation process has significant functions ranging from advertising and public relations to mass media and popular culture, politics to fashion and sales, and the whole country and the presentation of a country when considered in general sense. Therefore, like organisations, countries began taking place in the global market and implementing various communication strategies to highlight their historical, geographical and cultural characteristics.*

*That countries can promote themselves using efficient policies will also enable their cities and brands to differentiate from others and become competitive and this will provide those countries with more global recognition and branding. To put it differently, country branding makes it easier, faster and more reliable for one to prefer and decide which country to visit, what to purchase in relation to a country, arranging a business trip and collecting impressions about a country.*

*One of the most important actions that must be taken by the countries to promote their cultural elements and values is to create visual identity. Country identity and image is achieved primarily through*

*designing a good logo, which is also the basis of visual identity studies. In addition to symbols such as a flag and an emblem, each country has a promotional tourism logo, which reflects their visual image. The main subject of this research is reviewing tourism logos of countries in the context of country identity. A categorical content analysis technique will be applied in the research methodologically, and the research is limited to 47 European Council member countries. From this point of view, the logos of countries will be analysed in terms of their content, aesthetic, originality, historical, touristic, architectural and cultural characteristics, and the importance of logos in the process of creating country identity will be addressed.*

**Keywords:** country identity, visual identity, country branding

## **1. The Concept of Country Branding and its Management**

Today, the concepts of brand and branding are not limited to commodities and services, they also cover subjects such as an individual, idea, phenomenon and place (country, region, city etc.). Therefore, not only products or services but also cities, nations and countries need branding, and accordingly, various strategies are developed. Globalisation and the spread of mass media in particular have gradually increased the importance of various communication strategies and promotion activities. Countries carry out various promotion activities, addressing both their citizens and individuals of other countries and build their country brand using the communication strategies they implement, aiming to build a positive image about themselves.

Countries that promote themselves well enough using effective policies will also be distinguished among such as aspects as brands and will become more competitive. This will also lead to more recognition and branding for countries on a global level. In other words, country branding can generate our perceptions towards a country and influence purchasing decisions as well as preferences in a faster, easier and more reliable way when we buy the product of a specific country, make a business contact or select a movie (Kurtuluş, 2008, p. 287). On the other hand, Erzen suggests that one must

know what country branding is *not* in order to understand the importance of it. Accordingly, country branding is not simply about promoting tourism, publishing/broadcasting promotional ads and logos; it does not only address foreigners, it is not a short term project. A country's branding process must not be considered in the same context with corporate branding (Erzen, 2012, p. 114).

On the other hand, the country branding concept is also referred to as the implementation of brand and marketing techniques for a country. Today, the world has become a single market. Each country is in a constant competition process with other countries in terms of political, social and cultural activities (Anholt, 2008). Just as products, which have a positive image in people's minds, have a competitive advantage, countries are also competing to be a brand countries. According to Fan (2008, p. 2), country branding can be investigated under four categories, namely source country, place/destination branding, public diplomacy and national identity.

According to Anholt (2005, p. 297), a country brand refers to a country's meeting the efficacy expectations of the society in the international arena under six categories (tourism, export, society, governance, culture and heritage, investment and immigration). According to this, a country must be successful in all of the abovementioned criteria in order to become a brand. Whether countries are perceived positively or nega-

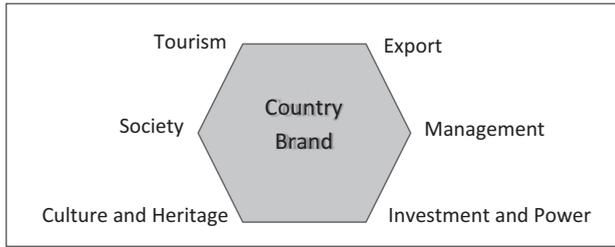


Figure No. 1. **Country Brand Hexagon**

Source: Anholt, 2005, p. 118.

tively with the recognition and image they have in the international arena plays a significant role for shaping the brand value of these countries. Brand value is a significant factor in terms of providing advantage and disadvantage in the global competitive environment. In this sense, the most effective method for countries is to arrange their promotion policies in accordance with the branding process and carry out an integrated program. For instance, England's tourism industry was going through a significant decline after the 90s. In May 2002, England contracted Corporation Edge, a brand, design and communication company, asking them to work on the Britain brand (Hall, 2004, p. 172).

In *country brand definitions*, there are shared values, such as the brand concept, which make it possible to capture the essence of the concept. Some of the definitions related to country branding are as follows:

A country brand is the unique and versatile mixture of aspects, which are the basis of a country's cultural differences (Dinnie, 2008, p. 15). A country brand is refers to foreign people's perceptions towards the state as a whole. These perceptions can be related to people, places, cultural language, history, national cuisine, fashion, celebrities, world brands etc. A country brand can take shape independently of national branding, because in each country there is an image that is

already established in the minds of people: They may be weak or strong, clear or ambiguous (Fan, 2005). According to another definition, country branding is a process that is consciously initiated and implemented in order to make a positive effect on the popularity, image and reliability of the country in the minds of foreign people. On the other hand, Henstein suggests that country branding can be characterised with two variables, namely representation (abstract and symbolic features used by individuals as they express themselves) and function (practical appearances of places – combination of abstract concepts such as sun, sky, culture) (Henstein, 2011, p. 149).

Anholt (2005, p. 122) defines country branding as a set of activities carried out by the state in order to develop and implement an export, tourism, culture, domestic and foreign policy and branding strategy intended for improving an image, which is perceived by foreign individuals as well as its own citizens, and done through various means (communication, marketing tools, public diplomacy etc.). Anholt lists the functions of country branding as the following:

- It helps attracting tourists, investors, foreign capital and commercial activities to the country.
- It supports country's exporting activities.

- It strengthens national identity.
- It ensures that the state has a positive image in the minds of its own citizens as well as foreign people.
- It creates an image in the minds of the citizens of other countries within the scope of available information in any country (this may be the visits to the country, information obtained from regional studies, information obtained through mass media etc.).
- Building a state image is a comprehensive process, which is carried out based on not only various strategies accepted in communication and political marketing, but also long term integrated strategy, designed by the state in order to build or strengthen a country's image.
- Developing a state image can be possible provided that all the residents of the country, who are regarded as the messengers of a country brand (political elites or regular citizens), support the brand identity of their own country and don't refute the image transferred to foreign countries with their behaviours.
- Building a country brand is quite different from building a brand for a commercial commodity or service.
- The primary aim of country branding is to define the uniqueness of a country, its residents, and culture – in other words, everything that distinguishes this country from others.

Images of the countries are reshaped with the studies related to country brand; the country acquires an identity based on this reshaped image and reflects it to the outside world. This process requires a long, patient and a decisive study (Melissen, 2007, p. 21, Quoted in Özkan, 2015, p. 484). Country branding means thinking and planning several aspects, which cannot be managed

from a single source easily and simultaneously. Considered in this context, economic development, quality education opportunities, other national and global brands in the country can be regarded as the aspects that make country branding easier. Country branding is also affected significantly by the activities intended for making various regions and nations become a brand.

Additionally, supporting communication strategies adopted in country branding process as a state policy is also important. However, country branding strategies in question must not be identified with the political governance of the period, and they must not change in parallel with the changing political power. Otherwise, it cannot be possible to create a positive image in the minds of the target audience. In this context, Özkan draws attention to the relationship between country brand, public diplomacy and strategical communication management. Public diplomacy refers to the general vision, prepares the ground of a country brand and builds the infrastructure that will bring success to the implementations. No country can develop its brand successfully or achieve lasting successes without preparing this infrastructure. On the other hand, strategical communication management guides countries on the subjects of correct planning, developing smart tactics, designing effective messages and conveying them to the target audience in the most appropriate way possible (Özkan, 2015, p. 485–486).

As regards the country branding process (1999, p. 23–24), Dinnie (2008, p. 220) and Molianen le Rainisto (2009) have a significant scheme. It consists of factors, which guarantee the success of country branding campaign:

1. The versatile participation of elites who carry out political, academic and com-

- mercial activities in the country branding strategy and also management of the project in the future.
2. Transparent organisational structure, distribution of responsibilities, taking timely decisions.
  3. Revealing the characteristics of the country, which will provide a competitive advantage for building a unique brand.
  4. Providing the conditions necessary for exporting the domestic products and services, which are in accordance with the commitments declared with the brand, and the consumption by the local public (that is, if Germany posits its brand as a country which produces high quality cars and high level technology, in this case, products manufactured in The Federal Republic of Germany must be in accordance with this declaration).
  5. Sustainability and consistency of communication activities related to the brand.
  6. Local people adopting the national brand concept of their own country. Locals are the most important “representatives” of a country brand.

7. A sustainable and continuous financing with a planned budget.
8. Monitoring the brand success (for instance, brand recognition, which is remembered automatically or with help according to the type of market researches).

Dinnie (2008, p. 49–50) developed a conceptual model for country branding. This model indicates how a country brand image is developed as a result of national brand identity, which is conveyed through various means such as cultural works, diaspora and brand ambassadors.

Country branding is an activity that aims to manage a country’s reputation. Promoting the image of the state beyond national borders is as important as promoting the brands produced in these countries. Various international grading tools are used by countries in order to measure country branding. *Anholt GfJ Roper Nation Brands* is the most popular measuring tool among them. In the assessment phase of this index, the educational level, sufficiency of labour force, the levels of hospitality and hostility, public opinion about the authority and legitimacy of state power (the level of confidence

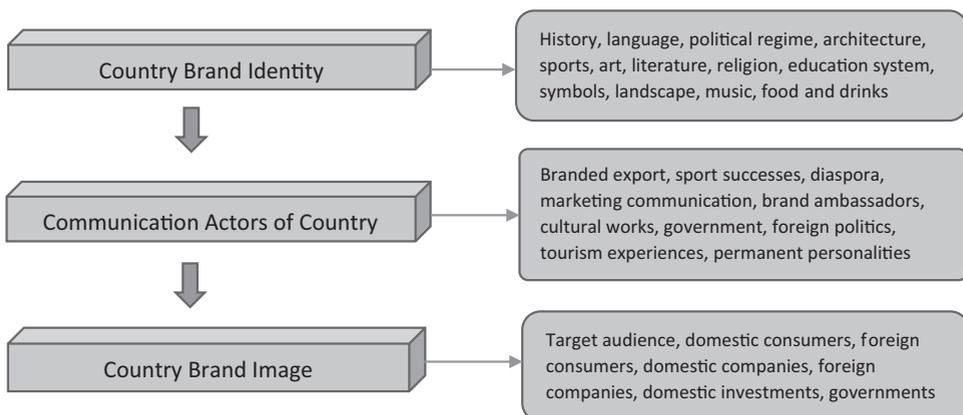


Figure No. 2. A Conceptual Model of Country Branding

Source: Dinnie, 2008, p. 49–50.

vested by the populace in the government of the country is defined), a state's policy on the subject of democracy, justice, the level of poverty and environmental conditions are taken into account. Frameworks about the quality of products and services products in this country, and whether consumers prefer or avoid buying the products manufactured in a specific country are determined. How each country's cultural heritage appears and its contemporary cultural level (music, movies, literature and sports) are addressed according to world public opinion.

The national branding index is implemented in many countries, particularly in the US, Germany, England, Canada, China, Japan, South Korea, Republic of South China, New Zealand and the majority of Western Europe countries. However, indicators declined in some of the countries (Japan, Italy, Germany and France), where the survey was conducted, due to the crisis experienced in the recent years. The US is the only country that was ranked at the top of this list and had continuously improved its position. Also, the gap between the images of developed countries and those of the developing countries tend to decrease.

## **2. The Role of Visual Identity in the Process of Country Branding**

Country branding is a process that contains several aspects that differ quite a lot from each other, and which must be implemented in the long term and in a comprehensive manner. Creating a successful country image and a correct perception is only possible through a strategic execution of these activities. Considered in this context, it must be emphasised that visual identity components targeted within the scope of country branding are more complicated and comprehensive than components that

constitute individual identity, corporate identity and urban identity.

Visual identity is used in order to distinguish countries from others and it refers to all of the relevant visual components. Such as these can be considered the brand icon, colours and other visual components. When a graphical design of a country brand's visual identity is considered, the *brand icon* comes to the forefront. Font type, figure (emblem), colour, signature and slogan are used as the main components of a brand icon (Yaymoğlu & Susar, 2008, p. 51–61). For instance, Hong Kong is one of the cities in the world that implements visual graphic design.

On the other hand, although these identities in question have structures which are different from each other, there is a physical face and appearance which ensures that they are presented and shown to the outside world, and visual communication tools, which are designed to remind and represent these identities, but present them independently of their physical presence. Moreover, visual identity is not only a type of identity, but also an act of communication within a specific sign system due to its visual and expressive nature. This presentation to the outside world by means of visual identity sends a message to the other party as an identity which is designed with the choices made out of the visual signs paradigm, and therefore it starts a communication process (Yaymoğlu & Susar, 2008, p. 29).

The most significant point used in the process of developing a visual identity is the fact that perceived visual elements are known and familiar for us. Otherwise, visual elements and signs cannot acquire a meaning. In this sense, the communication process must not be simply comprehended as a message exchange, but as a shared interpretation process (Ibid.).

## 2.1. Country Brand Building in the Process of Country Branding

The brand identity concept implies everything that makes a brand meaningful and unique (Tosun, 2010, p. 55). Brand identity is a concept that helps one determine the meaning and aim of the brand. In a competitive environment, it is regarded as a basic concept, which serves to sustain the development of the brand and provide a profitable growth (Uztuğ, 2003, p. 43).

According to Aaker (2000, p. 68), brand identity provides a direction, an objective and meaning for the brand. Brand identity is the unique set of brand associations, which the brand expert wants to create and sustain. Brand identity must help to establish a relationship between the brand and the customer by creating a functional, emotional and self-expressive value proposal.

Abovementioned definitions for brand identity reflect the concept of specificity and individually imply that products are distinguished among their rivals by expressing this individuality, and they act as the building block of this formation. In other words, continuity and durability are among the prerequisites of brand identity. Essential characteristics of the brand must be protected against adverse changes that might take place over the course of time, and conflicts related to brand identity must be eliminated as much as possible. Brand identity, which allows for the accurate positioning of the brand, supports the strategic approach while managing the brand. A brand identity system, which is managed in accordance with the conditions, not only protects the brand from competitors but also encourages competition (Tosun, 2010, p. 55).

Ultimately, while brand identity is a company's idea about what the product is, brand image is how a product or service

is perceived by the user (consumer). The stronger the tie between brand image and brand identity is, the more successful can the brand be.

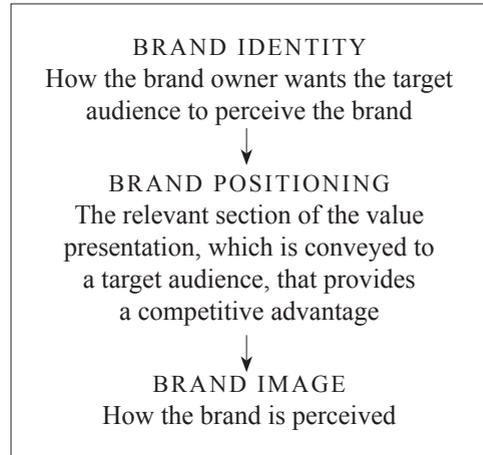


Figure No. 3. *The relation between brand identity and the brand image*

Source: Karavatzis, & Ashworth, 2005, p. 508.

An accurately conveyed brand identity, that is, brand image, both helps the consumer to understand the needs met by the brand, and distinguishes the brand from its competitors by differentiating it. Therefore, the brand image is a significant aspect, which is regarded as the basis of corporations. Consequently, brand identity consists of various elements, such as the brand name, logo, symbol, packaging etc. While brand identity is a company's idea about what the product is, brand image is how a product or service is perceived by the consumer. In order to create a successful brand, the tie between brand image and brand must be strong.

Aaker defines brand identity as the set of brand associations, which brand strategists aspire to create and protect, and argues that these associations reflect what represent the brand and imply a pledge given by members

of the customers to the customers (Aaker, 2013, p. 84). In addition to this, according to Aaker, brand identity consists of twelve dimensions, which are constructed based on four different perspectives (Ibid.);

- Brand as a product: the scope of the brand, product specifications, quality/value, areas of use, users, origin.
- Brand as a corporate entity: corporate features, local/global.
- Brand as a person: brand personality, brand-customer relations.
- Brand as a symbol: visual images-metaphors, brand history.

Country brand identity is a multidimensional concept. Abovementioned aspects and components of brand identity provide a useful basis for understanding the complicated nature of the country-brand identity. It must be accepted that country brand identity is built upon a limited set of elements that constitute the national identity as a whole. It would be wrong to expect success from a country brand identity that is developed by means of all the lines of a country's national identity. Foreign target audience – potential tourists, investors, students, workers etc. – may not always want to receive information about the history, culture and citizens of a country. For this reason, one must adapt a selective approach in determining the aspects of national identity when a country's brand is developed. For instance, recently, a study has been conducted with the aim of creating a country brand for Poland. In the study, possibilities on the development of brand identity, which is a potential core for the *Poland* brand, are explained. For the *Poland* brand, the nature of the country is suggested instead of the level of industrialisation, which can be considered low. This basic value was extended to several relevant fields such as natural reserves, agricultural

tourism, natural roads, natural foods, holiday villages, hot springs, extreme sports. It can be argued that such a nature-based positioning may be restrictive for a country brand and not provide any benefits in terms of attracting any domestic investors or increasing the export activities of “unnatural” brands (Dinnie, 2008, p. 46). A nature-based identity can be more effective as the sub-brand of a general country brand rather than a general country brand, because, in addition to the natural environment, several additional constituents of brand identity may be relevant in this process. Commercial brands produced by a country may represent a significant aspect of a country brand identity. For instance, Germany builds its brand identity on the global success of brands such as BMW, Mercedes etc.

### 3. The Aim and Methodology of the Study

The study focuses on categorising the tourism logos used by the Council of Europe countries for the promotion of their countries.

Therefore, the study aims to present which one of the characteristics of a country, namely the historical, cultural, geographical, architectural, technological characteristics are emphasised more, and the use of formal features such as logos, colour, font type, emblem, and slogans.

Accordingly, research questions addressed within the scope of the study are given below:

**RQ1:** Which one of the characteristics, namely the historical, cultural, architectural, geographical and technological, are emphasised more in tourism logos of the European Council member states?

**RQ2:** Which features are prioritised more in the formal components (colour, font,

emblem) of the tourism logos of the European Council member states?

**RQ3:** Are country tourism logos of the Council of Europe member states supported with slogans? What are the slogans used?

### 3.1. Methodology

A categorical content analysis technique will be applied in the research methodologically, and the research is limited to 47 European Council member countries (Albania, Armenia, Andorra, Austria, Azerbaijan, Belgium, Bosnia-Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Georgia, Greece, Holland, Hungary, Iceland, Ireland, Italy, Liechtenstein, Lithuania, Luxembourg, Malta, Macedonia, Moldova, Monaco, Montenegro, Norway, Poland, Portugal, Romania, Russia, San Marino, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Ukraine, United Kingdom, Turkey).

Walizer and Weiner defined content analysis as any systematic procedure developed for analysing the content of recorded information (Atabek & Atabek, 2007, p. 20). The primary aim of content analysis is converting collected material into digital data and having access to concepts and relations that can explain this data. In a qualitative content analysis, the basic procedure is to collect similar data within the framework of certain concepts and themes, and organise them in a clear and understandable manner (Yıldırım & Şimşek, 2011, p. 227; Tavşancıl & Aslan, 2001, p. 33). According to Merten, content analysis is a method “which aims to research the implicit characteristics and context of a text and revealing its social reality by making use of its explicit contextual characteristics”. This method includes determining

the problem of the study, determining the aim of the research, choosing the research materials, determining and justifying the time scope of the research, the formation of hypotheses, materialising the variables, determining the content analysis method, forming the categories, and interpreting the codes and results (Alver, 2003, p. 241). The categorical content analysis technique refers to dividing a specific message into categories, and then grouping these units under categories according to certain criteria. Categorisation requires for coding the messages, which is processing the meanings (Bilgin, 2006, p. 19). The research was based on this premise and a categorical formal analysis was applied.

A descriptive method was used by carrying out a categorical formal analysis based on tourism logos. With the research, an assessment was made on the formal features of existing logos. Relations were established based on country logos.

The first research question addresses which characteristics of countries, namely the historical, cultural, architectural, geographical and technological, are used in their logos. The coding processes were based on the following categorisation:

- *Historical characteristics*; a logo putting emphasis on country or national history, previous states, wars or other historical events;
- *Cultural characteristics*; Putting emphasis on elements such as a country’s cultural structure, country flags, handicrafts, religious structure;
- *Architectural characteristics*; Laying emphasis on the important architectural structures of the country;
- *Geographical characteristics*; Laying emphasis on elements such as a country’s climate, important topographic areas;

- *Technological characteristics*: Laying emphasis on country's technological developments, elements such as energy resources used.
- *Emblem*: Availability of texts in the emblem, the usage of a country flag's colours in the emblem design, compatibility between the emblem used and other elements of the logo.

In the second research question, formal elements of logos were analysed based on colour, font type and emblem. The categorisation list prepared for this purpose is as follows:

- *Colour*: Harmony between the colours used in the logo and country flag, the usage of warm colours in the logo; the usage of cold colours in the logo, compatibility between the colours used and any other elements of the logo.
- *Font style*: Italic font, bold font, making changes on the letters and syllables of the font style, compatibility between the font and emblems, compatibility between the font and logo colours, compatibility between the font and other elements of the logo.

For the third research question, the rate of using slogans in logos and type of slogans were analysed.

In the coding process, 1 was used for 'Yes,' 0 was used for 'No' and the percentage rates were determined. In the implementation phase of the analysis, in addition to 2 researchers, 2 independent researchers were contacted and answers which were agreed by the researchers were coded.

### 3.2. Findings

Findings obtained in parallel with the research questions are provided below (see Table No. 1).

It can be suggested that 51.1% of European countries make a reference to the

Table No. 1. *The Usage of Different Characteristics of Countries*

<i>Countries</i>	<i>Historical characteristics</i>	<i>Cultural characteristics</i>	<i>Architectural characteristics</i>	<i>Geographical characteristics</i>	<i>Technological characteristics</i>
Albania	0	1	0	1	0
Armenia	0	0	0	1	0
Andorra	0	1	0	0	0
Austria	0	1	0	0	0
Azerbaijan	0	0	0	1	1
Belgium	0	1	0	0	0
Bosnia-Herzegovina	0	0	0	1	0
Bulgaria	0	1	0	1	0
Croatia	0	0	0	1	0
Cyprus	0	0	0	1	0
Czech Republic	0	1	0	0	0
Denmark	0	1	0	0	0
Estonia	0	0	0	0	0
Finland	0	0	0	1	0
France	0	1	0	0	0
Georgia	0	0	0	1	0

<i>Countries</i>	<i>Historical characteristics</i>	<i>Cultural characteristics</i>	<i>Architectural characteristics</i>	<i>Geographical characteristics</i>	<i>Technological characteristics</i>
Germany	0	1	0	0	1
Greece	0	0	0	0	0
Holland	1	1	0	1	0
Hungary	0	1	0	0	0
Iceland	0	0	0	1	0
Ireland	1	1	0	1	0
Italy	0	1	0	0	0
Latvia	0	0	0	1	0
Liechtenstein	1	1	0	0	0
Lithuania	0	0	0	0	0
Luxembourg	0	0	0	0	0
Malta	1	1	0	0	0
Macedonia	0	0	0	1	0
Moldova	0	1	0	1	0
Monaco	0	0	0	0	0
Montenegro	0	0	0	1	0
Norway	0	0	0	1	0
Poland	0	0	0	1	0
Portugal	0	1	0	1	0
Romania	0	0	0	1	0
Russia	0	0	0	0	0
San Marino	0	0	0	0	0
Serbia	0	0	0	0	0
Slovakia	0	0	0	1	0
Slovenia	0	0	0	0	0
Spain	0	1	0	0	0
Sweden	0	1	0	0	0
Switzerland	0	1	0	1	0
Turkey	0	1	0	0	0
Ukraine	0	1	0	1	0
United Kingdom	0	1	0	0	0
Total	4	24	0	23	2
Grand total	47	47	47	47	47
Rate	8,5%	51,1%	0,0%	48,9%	4,3%

country's cultural characteristics in their tourism promotion logos, 48.9% of the countries make a reference to the geographical features of the country, 8.5% of them make a reference to the historical features of the country, and 4.3% of them make a reference to the technological features of the country. That architectural characteristics of countries are not included to the tourism

promotion logos is among the findings of the research (Table No. 2).

When the colour category in the table for the use of formal elements in country tourism logos was analysed, it was determined that colours used in the logo are compatible with the flag of the country in 51.1% of the logos, warm colours are used in 80.9% of logos, cold colours are preferred at the rate

Table No. 2. *The Usage of Formal Elements in the Tourism Logos of Countries*

<i>Colour</i>	(+)	Rate	(-)	Rate	Total	Rate
Compatibility between the colours used in the logo and the country flag	24	<b>51.1%</b>	23	<b>48.9%</b>	47	100%
The usage of warm colours in the logo	38	<b>80.9%</b>	9	<b>19.1%</b>	47	100%
The usage of cold colours in the logo	39	<b>83.0%</b>	8	<b>17.0%</b>	47	100%
Compatibility between colours used and other elements of the logo	31	<b>66.0%</b>	16	<b>34.0%</b>	47	100%
<i>Font style</i>	(+)	Rate	(-)	Rate	Total	Rate
Italic font	8	<b>17.0%</b>	39	<b>83.0%</b>	47	100%
Bold font	29	<b>61.7%</b>	18	<b>38.3%</b>	47	100%
Making changes on the letters and syllables in the text	9	<b>19.1%</b>	38	<b>80.9%</b>	47	100%
Compatibility between the font style used and other elements of the logo	28	<b>59.6%</b>	19	<b>40.4%</b>	47	100%
<i>Emblem</i>	(+)	Rate	(-)	Rate	Total	Rate
The usage of text in the emblem	19	<b>40.4%</b>	28	<b>59.6%</b>	47	100%
The usage of a country flag's colours in the emblem design	24	<b>51.1%</b>	23	<b>48.9%</b>	47	100%
Compatibility the emblem used and other elements of the logo	31	<b>66.0%</b>	16	<b>34.0%</b>	47	100%

Table No. 3. *The Usage of Slogan Distribution of Countries*

<i>Countries</i>	<i>Slogan Existence</i>	<i>Slogan</i>
Albania	1	Yours to discover
Armenia	0	–
Andorra	0	–
Austria	1	Arrive and revive
Azerbaijan	0	–
Belgium	0	–
Bosnia–Herzegovina	0	–
Bulgaria	1	A discovery to share
Croatia	0	–
Cyprus	1	Cyprus in your heart
Czech Republic	0	–
Denmark	1	Visit Denmark
Estonia	1	Positively surprising
Finland	1	Visit Finland
France	1	Rendez-vous en France
Georgia	0	–
Germany	1	The travel destination
Greece	1	The true experience
Holland	0	–
Hungary	0	–

Table No. 3 continued

Iceland	1	Visit Iceland
Ireland	0	–
Italy	0	–
Latvia	1	Best enjoyed slowly
Liechtenstein	0	–
Lithuania	0	–
Luxembourg		
Malta	1	Malta tourism authority
Macedonia	1	Timeless
Moldova	1	Discover the routes of life
Monaco	0	–
Montenegro	1	Wild beauty
Norway	1	A pure escape
Poland	0	–
Portugal	0	–
Romania	1	Explore the Carpathian garden
Russia	1	My Russia
San Marino	1	For all
Serbia	0	–
Slovakia	1	Little big country
Slovenia	1	I feel Slovenia
Spain	0	–
Sweden	1	Visit Sweden
Switzerland	1	Get Natural
Turkey	1	Discover the potential
Ukraine	0	–
United Kingdom	1	Visit Britain
Total	26	
Grand Total	47	
%	55,30%	

of 83% and colours used are compatible with other elements of the logo at the rate of 66%.

When fonts were analysed, it was determined that font style preferred in logos are italic by 83%, bold fonts are used at the rate of 63.7% and font is compatible with other elements of the logo at the rate of 59.6%.

The fact that texts were used in 59.6% of country promotion logos, the colours of the country's flag are preferred in the emblem design of 51.1% of them, and emblem used is compatible with other elements of the logo in 66% of the logos are among the

other findings obtained as a result of the study (Table No. 3).

It is observed that a slogan is used in the tourism logos of countries, which are members of the European Council, at the rate of 55.3%. In addition to this, there were 5 countries that used the same slogan among the slogans preferred.

## Conclusion

Within the scope of the first research question, it can be suggested that approximately half of the European Council member countries emphasise their cultural and

geographical characteristics in their tourism logo designs. This is followed by historical and technological characteristics with a low rate. For instance, the Caspian Sea oil rig is symbolised in Azerbaijan's logo. On the other hand, the findings indicate that architectural characteristics of countries are not included in the logos.

When formal elements of country logos are analysed, it can be suggested that attention is paid to the compatibility between the colour, font style, emblem, and other elements of the logo. In addition to this, colours preferred and the compatibility between the emblem and country flag are other prominent elements (Austria, Germany, Switzerland, Czech Republic). Additionally, it was observed that while an italic font and cold colours are preferred more in the logos, visual design is used more than texts in the emblem.

It was observed that the rate of using slogans in the logos is 57.4% in the European Council member countries. It is also observed that some of the slogans used are identical. For example: *Visit Britain*, *Visit Iceland*, *Visit Denmark*, *Visit Sweden*, *Visit Finland* etc.

In addition to this, it is observed that there are some slogans that directly address emotions. Namely, *I feel Slovenia*, *Wild beauty* etc.

As a result, the priority attached to cultural and historical characteristics in the tourism promotion logos of countries, the compatibility between colours, font styles,

emblems and other elements of the logo, the compatibility of colours preferred and the emblem with a country flag, the fact that an italic font and cold colours are preferred more in the logos used, that visual design is used rather more than an emblem and that more than half of the countries are using slogans in their logos are among the findings obtained as a result of the research.

It can be suggested that logos, which are analysed within this scope, primarily focus on the cultural wealth and the geographical characteristics of a country due to the fact that tourism promotion logos are designed.

In addition to this, remarkable elements such as italic fonts and more visual components are used in the logos.

It can be suggested that certain countries aimed to develop behaviours by addressing emotions through the use of slogans, such as *Discover the routes of life*, *A pure escape*, *Explore the Carpathian garden*.

Additionally, it is considered that determining how tourism logos of countries are perceived by their own citizens and citizens of different countries is also important. In the research, a formal analysis was carried out in order to determine the formal elements in the tourism logos of the European Council member countries. Based on the current findings, it is considered that future studies can make a significant contribution to the literature by determining how these formal elements are perceived and to what extent do they affect the identity and image of a country.

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## VALSTYBIŲ TAPATYBĖS APŽVALGA REMIANTIS TURIZMO LOGOTIP AIS: EUROPOS ŠALIŲ TYRIMAS

**Burcu Zeybek, Derya Gül Ünlü**

S a n t r a u k a

Kartu su globalizacija stiprėja ir konkurencija. Siekiant pateikti produktą rinkai ir stengiantis, kad apie jį sužinotų kuo daugiau žmonių, naudojami prekės ženklai. Tai reklamos priemonė, padedanti vieną produktą atskirti nuo kito. Prekės ženklas apibrėžiamas kaip pavadinimas, terminas, ženklas, simbolis ar dizainas arba šių elementų derinys, naudojamas vieno pardavėjo ar vienos pardavėjų grupės prekėms ir paslaugoms identifikuoti bei joms atskirti nuo konkurentų produkcijos.

Ženklorada yra procesas, kurio metu įmonė pristato produktą arba paslaugą vartotojui, sužadina

vartotojo norą juos įsigyti arba paverčia vartotoją labiau priklausomą nuo esamo prekės ženklo. Vykstant šiam procesui reikia priimti daug sprendimų, pritaikyti įvairias strategijas ir jų laikytis. Pirmasis ženklorados tikslas yra potencialius klientus supažindinti su produktu. Kad tai pasiektų, įmonės turi reklamuoti savo prekę ar paslaugą įvairiais skelbimais arba kitais būdais. Ženklorados praktika neapsiriboja tik prekėmis ir paslaugomis, ji apima ir individus, idėjas, faktus bei vietas (šali, regioną, miestą ir t. t.). Todėl valstybės, miestai ir net tautos taip pat bando kurti savo prekės ženklus, o šiame procese naudoja įvairias strategijas.

Dėl globalizacijos šalies prekės ženklo svarba palaipsniui auga ir keičia socialinį, kultūrinį bei ekonominį valstybės vystymąsi. Valstybės ieško galimybių veiksmingiau prisistatyti ir susikurti geresnį įvaizdį tarptautinėje arenoje. Šiandien tapatybė ir įvaizdžio kūrimo procesas atlieka daug svarbių funkcijų: nuo reklamos ir viešųjų ryšių iki žiniasklaidos ir populiariosios kultūros, nuo politikos iki mados ir pardavimo. Bendrąja prasme šis procesas atstovauja visai šaliai. Todėl valstybės, kaip ir organizacijos, pradėjo dalyvauti pasaulinėje rinkoje, kad pabrėžtų savo istorinius, geografinius ir kultūrinius bruožus, ėmė taikyti įvairias komunikacijos strategijas.

Šalių, naudojančių veiksmingą reklamavimosi politiką, miestai bei prekės ženklai taip pat išsiskirs iš kitų. Tokios valstybės taps konkurencingos ir įgis daugiau pasaulinio pripažinimo, o jų prekės ženklai bus geriau atpažįstami. Kitais žodžiais tariant, valstybės ženkloras padeda paprasčiau, greičiau ir labiau užtikrintai nuspręsti, kokią šalį aplankyti, kokius

su ja susijusius produktus įsigyti, kaip organizuoti verslo kelionę joje. Ženkloras gelbsti ir susidarant išpūdžius apie šalį.

Viena iš svarbiausių užduočių, kurias turi atlikti savo kultūrą ir vertybes propaguojančios valstybės, yra susikurti vaizdinę tapatybę. Šalies tapatybę ir įvaizdį visų pirma formuoja geras logotipas, kuris yra ir vaizdinės tapatybės studijų pagrindas. Be tokių simbolių kaip vėliava ar herbas, kiekviena valstybė turi savo turizmo logotipą, kuris atspindi jos įvaizdį. Pagrindinis šio tyrimo tikslas – apžvelgti šalių turizmo logotipus atsižvelgiant į valstybės tapatybę. Atliekant mokslinį darbą, kuriame apžvelgtos 47 Europos Tarybos valstybės narės, taikyta kategorinės turinio analizės technikos metodika. Šiuo požiūriu šalių logotipai buvo analizuojami atsižvelgiant į jų turinį, estetiką, originalumą, istorinius, turistinius, architektūrinius ir kultūrinius bruožus, taip pat išnagrinėta logotipo svarba kuriant valstybės tapatybę.

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## ADDS

### *Tourism logos of the European Council Member States*





