A Categorization Of Country Logos, Or How Individual Countries Focus On "The Heart Of The Branding Programs"

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Abstract

The key elements of brand building and the creation of identity include slogan and logo. Wally Olins, prestigious British branding expert, the author of the book On B®and goes as far as to state that logos are the heart of branding programs.
After reviewing the relevant literature, this article attempts to classify national tourism logos into categories. During our research, we examined all 193 UN member states, only 22 of which did not possess a logo. We finally classified the 171 tourism logos into ten groups, and the so-called 'other' category was also created. We also analyzed how constant such country symbols are. For this purpose, we drew on an analysis performed in 2009, and compared the logos from that year with current ones.
The topicality of the study is increased by the fact that the Hungarian Tourism Agency announced an open tender for a new country symbol in 2018, also discussed in our study.

Keywords: logo, identity building, country branding, country image, tourism

1. INTRODUCTION

In the past two decades, "country image centres" and "country brand councils" have been created in Europe and all over the world. Their task is the same everywhere: to position the country, distinguish it from competitors, create a uniform brand strategy, and coordinate the various messages about the country. We could say that a new era in the competition of nations has arrived. Although military conflicts are still common in some parts of the world, in most places warfare is not carried on through traditional weapons, but tools of marketing (van Ham 2002, p. 265.). Logos may be the most tangible elements, that is, tools in this "battle" (in addition to slogans).

The aim of the current study is to collect and systematize country logos used in the world at the moment, thus providing a good basis for all professionals actively engaged in country branding, possibly considering the replacement of the logo. Cliché solutions and keywords may be filtered out through a review of the world's country logos, and good examples may provide help and inspiration.

After rewieing relevant literature, we used online platforms, open logo databases, official tourism websites and social media pages of the countries' national tourism organizations as important information resources for the collection of logos. The campaign summaries of agencies creating the symbols and professional marketing blogs, articles and publications also provided help and inspiration for more in-depth analyses. We found tourism logos for 171 countries out of the 193 internationally recognized UN member states, which is an outstanding ratio: 88.6%.

We could separate a total of 11 groups during our examination of symbol systems. We also provide a detailed analysis of each group in the article. Of course we have also found logos that could be listed in multiple groups (in some cases, in three groups), and most of them were found in the case of symbols with a complex meaning. It is also important to point out that our categorization did not focus on visual styles (e.g. abstract), but the elements of the logos (e.g. plants, animals, geographical formations), and we created the groups accordingly.

The article is also topical because the Hungarian Tourism Agency selected Hungary's new tourism logo in 2018, therefore it was also relevant to review the creative proposals submitted to the tender, and briefly examine the

winning concept. At the end of the publication, we summarize the results and conclusions, and make suggestions regarding the directions of future research.

2. The role of logos in strategic communications

The best brands do not only use good slogans, but they also have good logos and – in a broader sense – good visual identity. Wally Olins, the author of the book On B®and goes as far as to state that "logos are the heart of branding programs" (2004). Others quote Confucius: "A picture is worth a thousand words" – referring to the key role of logos that is even greater than that of slogans in their opinion.

Park et al. (2013) also think that the logo is is a key element of brand identity, because logos represent the essence of a brand in a visual sense; besides, they can be focal points of the relationship with customers, as they communicate the core values of the brand, and raise awareness. They state that you should definitely invest in the design of a good logo, because logos that are not able to convey the symbolic and functional advantages of the brand and do not provide aesthetic satisfaction are unable to fully unleash the potential of the brand. According to Masten (1988), when people consider that a logo is of high visual quality, they suppose that the product represented by the brand is also of high quality.

It is worthwhile to take a look at the origin of the term 'logo'. The expression comes from the Greek word 'logos', whose original meaning is 'word'. This suggests that the role of logos is no different than displaying the name in a visual way (Healey 2009, p. 90.) However, this can have various forms: the most common example is when the brand name is also accompanied by some visual symbol (for example, the Red Bull inscription with the characteristic red bull), but there are also cases when only the brand name appears with a more unique font (for example, Cosmopolitan magazine).

Surprisingly, there are also examples when it is unnecessary to display the brand name, but it is a very rare situation. Apple, Shell or the Red Cross can use its symbol independently because in English-speaking countries people say apple, shell, and red cross if they see the sign of an apple, a shell, or a red cross.

Figure 1:The original meaning of the term "logo" is: word
Source: Open logo databases and Google Images

Apple, Shell, or the Red Cross might also exclude their brand names because their logos are brand names as well – in English-speaking countries people say apple, shell, and red cross if they see the sign of an apple, a shell, or a red cross.

However, it is important to emphasize once again that the role of a logo is to support the appearance of the brand name as much as possible.

But what is a good logo like? According to graphic designer Paul Rand (quoted by Healey 2009, p. 90.): "An ideal logo is simple, elegant, versatile, practical and unforgettable". However, this definition is not specific enough, and provides little help in planning a logo. If we had to provide a broader checklist with a series of questions about good logos, it would include the following (Papp-Váry 2013):
- Does the logo communicate the brand, its positioning and values in an appropriate way? (For example, if the brand is for women, does it use a slim, feminine font? If it is for men, does it use a more robust, thicker font? Does it use colours that support the message? For example, in a somewhat simplified manner, white colour can be associated with cleanness, black with luxury, blue colour may suggest leadership, violet may be connected with royalty, and green suggests an environmentally friendly character.)
- Is the logo simple? Are you sure it does not include too many elements? (It is no coincidence that if we consider the logo history of great brands, they have become simpler over time.)

- Does it work on black and white surfaces as well? (Although the number of black and white press products is decreasing, it is still worth considering a black and white version of the logo as our colleagues may need to print corporate materials in black and white.)
- Does it work in small sizes? (Can it be noticed if it is scaled down to a really small size? Can the brand name be noticed in a reduced size?)
- Can the brand be clearly noticed? Can the brand name be easily read? (We should not think that we are Apple or Shell.)
- Can it be used horizontally and vertically as well? (It is usually more useful to create a logo that is horizontally wide in a 2:1 ratio approximately. The reason for this is that many surfaces possess this ratio, e.g. billboards, business cards, e-mail signatures, or the façades of buildings, therefore a logo like this can be placed on them more easily. However, it is also true that the screen of mobile phones uses a reversed ratio.)
- Can the logo be extended to offline and online identity materials? (After all, a logo is just the basis of visual identity. We need to check if it works on envelopes, writing papers, invitations, advertising materials, e-mail signatures, the website, online campaigns, presentation materials, etc.)
- Are we sure it can not be confused with the logos of other (competitor) brands? (The essence of branding is differentiation. It is no wonder that Pepsi is using more blue colour than before, distinguishing itself from the redness of Coca-Cola.)
- Does it grab attention? (The violet-orange combination used by Fedex delivery services can be noticed from a distance. Bookline online book shops did not only choose neon green because it was different from the competition, but it was also different from the communications of all other online companies – let us remember that we do not only compete with our direct commercial rivals as we are trying to attract attention, but with everyone else in a broader sense.)
- Can it be applied on merchandising items and 'gadgets'? (As a graphic designer acquaintance of the authors pointed out some time ago, one of the basic questions regarding logos is: "Would we wear a T-shirt like that?"

3. The special aspects of country logos based on a review of relevant literature

The creation of company logos is not at all an easy process, but country logos – in spite of the similarity of the process – must comply with a lot of further requirements. First of all, as Hem and Iversen (2004) point out, destination logos must be in accordance with the identity, unique characteristics, values, essence and aims of the region they represent.

Looking at the side of customers and consumers, countries must use a logo with a symbol that they can present to travellers, a logo that also helps their distinction from competitors using their specific characteristics – even globally if applicable. According to Marti (2008), Morgan et al. (2011) a logo must be capable of presenting the aims of the organization within the market in a memorable and easily identifiable way – if possible, also including its name.

In this context, Pittard, Ewing and Jevons (2007) point out that logos are able to bridge international borders in the course of visual communication. Henderson et al. also share the viewpoint that "logos are the most common element of the marketing mix to be used in an unaltered form when going abroad" (2003: 298). Thus similarities are clear, but Hankinson (2007) also highlights that destination branding differs from corporate branding in several respects due to the diversity of national characteristics. According to Buhalis (2000), one of the most important aspects is that each destination (be it a city, a region, or a country) has several highly influential stakeholders similarly to companies. Of course the creation of a good visual identity is essential in both cases: strong logos increase the appreciation of the countries they promote, but, at the same time, a less careful choice of logo may affect the reputation of the country negatively, in the same way as in the case of companies.

This was also justified by research on the topic performed in the near past. For example, a publication by Lee et al. (2012) introduced the tourism logos of Australia, Kenya and Malawi to university students within the framework of an online survey. Results show that the students' opinion about the logo of a specific country greatly affect the image of that country in their mind and their willingness to travel to that country, once they have compared their information from earlier and their attitude regarding the target country.

The role of colours in destination branding was analyzed in a study by Seraphin et al. (2016). They described the case of catastrophe-stricken Haiti to introduce a method to correctly define the palette of colours used in the logo. This method is called the "nutshell approach", which says that the basic elements of the destination (context, identity and history) make up the nut, and visual aspects (aesthetics, memorable aspects, etc.) serve as the shell.

Byrom and Lehman (2007) pointed out that many logos fail to convey the core meaning, because they use design elements that are irrelevant, and do not relate to their audience.

Therefore it is imperative to design a good country logo, although it is a rather difficult task. Its difficulty, inter alia, comes from the fact that most countries already have a "logo", that is, their coat of arms. However, it usually does not comply with the requirements mentioned in the first chapter, and, especially, it is not suitable to attract tourists (and investors).

In such situations, the solution is usually the use of the traditional coat of arms in certain official documents, and the use of a 'marketing logo' in all other materials reaching the public.

The situation is further complicated by the fact that several countries also use a variety of logos serving various purposes, for example:

- the logo used to attract tourists
- the logo used to stimulate investment
- the logo(s) used to promote the sales of local products
- the logos of various local non-governmental organizations
- the coat(s) of arms and logo(s) of the local football team, the national team or other important sports organizations
- the logos of state companies (e.g. public transport)
- logos created for special events and programmes
- and so on.

If these elements are not corelated in some way, the result may be a gigantic cavalcade of logos, resulting in considerable difficulties in uniform country communication. We must also emphasize that, however strange it may seem, it is always better to have one good logo that can be used on the long run than a series of brilliant logos replaced each year. The reason is simple: in the latter case there is not enough time to 'familiarize' the target audience with individual logos. In this sense – before any categorization, as some sort of a highlighted "pilot project" – the case of Spain is a positive example. The unique figure was designed back in 1983 by famous artist Joan Miró. At the time, the logo was regarded as revolutionary, because Miró did not use the Spanish flag or coat of arms, but still included the national colours of Spain, and the logo even symbolized the sun.

They did not only choose a central tourism logo, but have also been using it consistently for several decades. However, the long-term use of the logo may also be attributed to the fact that it was designed by a famous person, a real celebrity, and not some unknown graphic designer – in the latter case, they would have presumably replaced the logo with a new one.

All in all, the Spanish logo has become an example to follow: it is no coincidence that several countries and cities suggest that their graphic designers and city identity experts create something like the logo Miró designed for Spain.

Figure 2: The Spain logo by Miró, used consistently since 1983 –
many countries and cities try to imitate this visual approach
Source: Open logo databases and Google Images

4. Methodological background

Having reviewed relevant literature, this chapter of the study examines and categorizes the tourism logos of the countries. We used the online platforms, tourism websites and official social media pages of the countries' national

tourism organizations as important information resources for the collection of logos. The campaign summaries of agencies creating the symbols and professional marketing blogs, articles and publications also provided help and inspiration for more in-depth analyses. We found tourism logos for 171 countries out of the 193 internationally recognized UN member states, which is an outstanding ratio: 88.6%.

We could separate a total of 11 groups while analyzing symbol systems. We will analyze each group in detail in the following sections. Of course we have also found logos that could be listed in multiple groups (in some cases, in three groups), and most of them were found in the case of symbols with a complex meaning. It is also important to point out that our categorization did not focus on visual styles (e.g. abstract), but the elements of the logos (e.g. plants, animals, geographical formations), and we created the groups accordingly.

5. A possible categorization of country logos

Category 1: The colours of the national flag appear in the logo: 68 cases (39.8%)

Including the colours of the national flag in a country logo may seem self-evident, therefore it is not surprising that this is the largest category. At the same time, the 39.8% index also means that the majority of the world's countries (60.2% of the sample having a logo) still do not base their logos on the colours of their national flags.

Table 1: The colours of the national flag are included in the logo

Afghanistan	Germany	Senegal
Albania	Greece	Singapore
Andorra	Guinea-Bissau	Slovakia
Argentina	Hungary	Somalia
Armenia	Iran	South Africa
Austria	Israel	South Korea
Bangladesh	Italy	Spain
Barbados	Japan	St. Lucia
Belarus	Kenya	St. Vincent and the Grenadines
Belgium	Laos	Sweden
Botswana	Lebanon	Switzerland
Brazil	Libya	Togo
Burundi	Liechtenstein	Tonga
Cameroon	Lithuania	Turkmenistan
Chile	Luxembourg	Ukraine
Cuba	Macedonia	United Arab Emirates
Czech Republic	Palau	United Kingdom
Denmark	Peru	United States of America
Djibouti	Poland	Uzbekistan
East Timor	Portugal	Venezuela
Ecuador	Qatar	Zambia
Ethiopia	San Marino	Zimbabwe
France	Sao Tome and Principe	

Source: Own research and categorization

The category may be further divided into countries that created their logos emphasizing this element, and countries who used it less dominantly, in an almost tangential way. Examples of the first group include the United States and the United Kingdom, who clearly base their logos on the red, blue and white colours. Moreover – rather surprisingly – they do not even feature any other significant motifs, the logo is almost like a "mutation" of their flag.

However, France uses a much more refined solution. The logo of the French take the form of a female figure, referring to romance and emotions, which fits perfectly with the slogan ("Rendez-vous en France"), and the blue-white-red colours are also dominant in this case.

The logo of Peru, renewed in 2011, also involves the national colours, but the dominance of red also refers to the intensity of Peruvian life, full of emotions and experiences. As a central component of the new brand identity created by Futurebrands, the initial letter "P" is a symbol of evolution, change and transformation. The logo also symbolizes a fingerprint, matching the concept "There is Peru for everyone".

The subgroup placing less emphasis on national colours includes Israel, for example. They use the blue and white colours of the flag in letter "R", but letter "L" already includes a motif with a heart shape, also making the logo a member of another subgroup. (In terms of Israel, it is also an interesting fact that the country uses its logo playfully, creating various versions of the basic logo similarly to the Google web browser). Albania displays the

black and red national colours in the form of a flower besides the country name, creating a smart combination with the word"Love".

Figure 3: The colours of the national flag appear in 40% of country logos: dominantly, imaginatively, or somewhat hidden.
Source: Open logo databases, Google Images and official tourism websites

Category 2: The logo includes an animal or a plant: 38 cases (22.2%)

The second biggest group includes logos with animal or plant symbols. Within the group, the latter symbolism predominates: we found depictions of plants in 29 cases (17.0%), and animals in 13 cases (7.6%). but there are four country logos that include both (Madagascar, Philippines, Sierra Leone, Tanzania).

Table 2: There is an animal (a) or plant (p) in the logo

Albania (p)	Ireland (p)	Sierra Leone (a+p)
Armenia (p)	Laos (p)	Slovakia (a)
Australia (a)	Latvia (p)	St. Vincent and the Grenadines (a)
Belize (a)	Lesotho (a)	Suriname (p)
Bhutan (p)	Madagascar (a+p)	Swaziland (a)
Bulgaria (p)	Moldova (p)	Tanzania (a+p)
Canada (p)	Namibia (p)	The Netherlands (p)
Ethiopia (p)	New Zealand (p)	Turkey (p)
Georgia (p)	Nicaragua (p)	Turkmenistan (a)
Grenada (p)	Paraguay (p)	Tuvalu (p)
Guyana (p)	Philippines (a+p)	Uganda (a)
Haiti (p)	Poland (p)	Vietnam (p)
Indonesia (a)	Romania (p)	

Source: Own research and categorization

In terms of logos using plant motifs, we can differentiate three kinds of application. The first subgroup includes countries using plant motifs as symbols closely related to their identity. Such examples include Canada and the maple leaf, The Netherlands and the tulip, Ireland and the shamrock, Bulgaria and the rose, and Grenada and the nutmeg. The second subgroup includes countries applying flowers as a symbol of beauty, mostly to emphasize slogens using the words 'beauty' or 'beautiful': countries with such slogans include Bhutan, Moldova and Laos. The

third main subgroup consists of countries with "green" communication: the forest, the tree, the leaf, or the duckweed all support communications based on nature or – in some cases – the untouched character of nature.

Figure 4: The second largest group consists of logos with plants and animals. Besides several well-known symbols, depictions that include flowers or support "green" communication belong here.
Source: Open logo databases, Google Images and official tourism websites

Textbook cases of "animal" communications include the example of Australia and the kangaroo. One of the main attractions of the country rich in exotic (and dangerous) animal species is its native wildlife, therefore it is no surprise that this fact and sunshine are emphasized in their logo. Madagascar also took advantage of a great opportunity: besides using the term "treasure island", they depict the jungle itself with characteristic motifs. However, the jungle and rich fauna may not only be attractive as a destination for tours: for example, the feather in Swaziland's logo is a typical symbol of hunters.

It is important to note that due to methodological reasons, solutions with palm trees were not listed in the group of logos with plants, but in the group of logos depicting the seaside. The only exception is the symbol of the Philippines: it is a multi-combinational logo including sunshine, seaside, a palm tree and an animal.

Figure 5: The discovery of nature is a message that bridges continents
Source: Open logo databases, Google Images and official tourism websites

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Category 3: Logos based on the sun: 31 cases (18.1%)

Table 3: Logos based on the sun

Australia	Kyrgyzstan	Philippines
Armenia	Liberia	Portugal
Azerbaijan	Macedonia	Rwanda
Bangladesh	Malawi	Solomon Islands
Bosnia and Herzegovina	Maldives	Spain
Cambodia	Malta	St. Kitts and Nevis
Croatia	Namibia	St. Lucia
Cyprus	Nepal	Uruguay
Dominican Republic	Palau	Zambia
Greece	Papua New Guinea	
Haiti	Paraguay	

Source: Own research and categorization

Humans have been depicting the sun in their drawings since ancient times. The number of sunshine hours is a key determinant of the specific countries' identity (and even their agriculture and economy), therefore it may be appropriate if countries that are rich in sunshine highlight this strength. And, of course, "good weather" is a major attraction for tourists. The motives of travelling include the 3S's, that is, sun, sea and sand. Therefore the most important question of the category is which countries reflect further on this classic experience promise, adding to it in their communication.

For example, Trinidad and Tobago depicts the sun divided into two parts, being sharply separated by their colours, which also symbolizes the difference of the two major islands: while Trinidad is the economic centre of the country, maintaining itself from the export of crude oil and other raw materials, Tobago is a real tourist paradise. The logos of Macedonia and Zambia resemble children's drawings: the former logo is quite similar to the national flag, and the latter one also uses the colours of the national flag in the country name. In the case of Rwanda, it only appears in letter R – however, it is also important to note that the country still could not recover from the civil war that took place in the 1990s, therefore a boom in tourism is not expected in the near future. The case of Cambodia is interesting because their logo highlights the sunset instead of bright sunshine.

Illustration 6: The sun has been depicted by humanity since ancient times: at the moment, 31 countries base their logos on it, out of 170 countries possessing a tourism logo.
Source: Open logo databases, Google Images and official tourism websites

Category 4: Water appears in the logo: 28 cases (16.4%)

Table 4: Water appears in the logo
(w = water, s = sun, p = palm tree; + = a combination of these)

Antigua and Barbuda (p)	Liberia (w+s+p)	Philippines (w+s+p)
Azerbaijan (w+s)	Malawi (w+s)	Poland (w)
Bosnia and Herzegovina (w+s)	Maldives (w+s+p)	Portugal (w+s)
Croatia (w+s+p)	Malta (w+s)	Seychelles (w)
Cyprus (w+s)	Mauritius (w)	St. Lucia (w+s)
Dominican Republic (w+s)	Mexico (w+s)	The Gambia (w)
Greece (w+s)	Micronesia (w)	Uruguay (w+s)
Kiribati (w)	Monaco (w)	Zambia (w+s)
Kuwait (w)	Morocco (w)	
Kyrgyzstan (w+s)	Mozambique (w)	

Source: Own research and categorization

Water is an ancient motif as the main element of life, similarly to sunshine: the two appear together in 16 examples (that is, in 9.4% of all examined logos). Palm tree was also listed in this category as a result of its symbolic meaning as it does not represent the county itself (unlike as the shamrock in the case of Ireland, or the tulip in the case of The Netherlands), but refers to the seaside. This is justified by the fact that we found palm tree in the logo in five cases (2.9% of the total number of logos), which means it is not a unique "national" plant deeply embedded in the identity of a specific country.

The majority of symbols in this category refers to the seaside, but countries using this motif do not only include destinations traditionally based on seaside tourism (e.g. Croatia, Greece, or the Maldives), but also Bosnia-Herzegovina and Kyrgyzstan. We noticed the relationship of water and navigation in two cases, the logos of Kiribati and Kuwait. Namibia considers itself an oasis; water, desert and sunshine only appear together in their symbol. In the case of Antigua and Barbuda, the logo only includes a palm tree, but their slogan "The beach is just the beginning" clarifies the pronounced role of water.

Illustration 7: The majority of logos displaying water emphasizes the coastal location, but there are also symbols depicting ships or even deserts.
Source: Open logo databases, Google Images and official tourism websites

Category 5: Logos focusing on digital communications: 27 cases (15.8%)

Table 5: Logos focusing on digital communications

Australia	Estonia	Norway
Austria	Fiji	Paraguay
Bahamas	Finland	Russia
Belgium	Honduras	Salvador
Belize	Iceland	Singapore
Bolivia	Jamaica	Slovenia
Brunei	Malaysia	South Korea
Canada	Mexico	Sweden
Cuba	New Zealand	Vanuatu

Source: Own research and categorization

Logos focusing on digital communications include symbols perfectly suitable to represent a specific nation by playing a key role on modern mobile tools (tablet, smartphone) and social media. These solutions usually follow a clean and refined concept, and appear on each element of the promotion campaign – as a watermark on stock photos or Instagram, as profile pictures on official Facebook and Twitter channels, or on the covers of digital and offline publications. They function excellently in a vertical and horizontal position, in small and big sizes as well – all in all, this group includes symbols that meet almost all of the "good logo" criteria explained in the introductory chapters of this study, playing an essential role in digital communications. However, it is important to note that this fact does not mean that these are the only items belonging to the group of "benchmark logos". Moreover, visual symbols that do not belong here, but are supported by appropriate positioning and careful brand communications can also function properly, and all this can work the other way round – logos that are perfect for digital purposes can be meaningless and boring without adequate background operations.

Scandinavian countries have devoted considerable attention to their country brands, and this is also reflected in their visual identity. Examining the logos of Estonia, Finland, Norway, Sweden and Iceland side by side, we may discover many similarities. Of course this is no coincidence: the northern neighbours admittedly inspired each other while creating new symbols and country brand strategies. Estonia has been building its brand and identity very consciously since the early 2000s, when they introduced their slogan "Welcome to Estonia" and their earlier logo. Later they replaced it with "Estonia" for purposes of simplification, and although the country does not have an official central slogan, they usually use in their "Epic Estonia" in their tourism campaigns.

In order to distinguish themselves from other countries, they created their own official typeface called Aino – the country name displayed in the logo was also created using this style. In addition, they created so-called wordmarks such as visit estonia, think estonia. invest estonia, enter estonia, taste estonia, study estonia, use estonia, and design estonia. These are also accompanied by a clean layout, where the blue and white colours dominating the national flag play a key role. (Brand.estonia.ee 2018)

Similarly to Estonians, Finland has also been building its identity for two decades. They also place their national colours, blue and white into the focus, and they have also created their own typeface, Finlandica. Besides the English name Finland (or its version in the language of the target country), Finnish visual identity materials also use the original country name, Suomi. The latter solution is also used by the Swedish in the case of their identity materials (Sweden és Sverige).

The next subgroup includes solutions that were created with an emphasis on practicality. Examples include Belgium that uses the black-yellow-red .Be solution in accordance with its slogan "The place to Be", whose primary role is to bring together culturally diverse communities as some kind of umbrella brand: Wallonia, Flanders and the German-speaking territory. These regions also use their own logos independently, displaying the identity of individual territories more dominantly through their use of colours, or in the case of Wallonia, the lion symbol. Therefore the .Be logo is less suitable for the representation of national values, but designates the digital hub where touristic information related to the county can be received in one place.

The third subgroup includes solutions with a trademark character such as the case of Cuba, Jamaica or Fiji, which are also excellent solutions in terms of merchandising and watermarking specific photos, stock photos and touristic representations. The list also features newly changed logos (e.g. Paraguay, Russia) that provide maximum support in a digital sense, but are also listed in other categories – for example, they take the form of the country, or communicate cultural motifs.

Illustration 8: Scandinavian countries spearhead in the category of logos with a digital focus,
but there are also examples from other nations
Source: Open logo databases, Google Images and official tourism websites

Category 6: Logos representing the geographical shape of the country: 11 cases (6.4%)

Table 6: The logos represents the geographical shape of the country

Bahamas	Iceland	Senegal
Cape Verde	New Zealand	Sri Lanka
Congo	Nigeria	Uganda
East Timor	Russia	

Source: Own research and categorization

The geographical shape of the country is a part of its national consciousness. It of becomes classic for both locals and tourists (e.g. the Italian "boot", or the "Big Apple" in the case of New York). This group includes 11 countries, 6.4% of the sample – this means that it is not that popular, but almost a dozen examples use this solution as a central part of the branding programme. The most outstanding example may be that of Russia: the new emblem that was approved in 2016 underwent a selection procedure of several years, and its individual elements symbolize the various geographical parts of the country.

Uganda and East Timor involved the national colours, but Congo told very little of its experience promise and cultural values. Sri Lanka and Nigeria also chose an interesting solution: they placed the symbol in a somewhat hidden position, bringing the country name into the foreground. In the case of the latter, the elongated letter "I" is also similar to the characteristic Nike swoosh symbol.

Illustration 12: The logo takes the shape of the country in eleven cases
Source: Open logo databases, Google Images and official tourism websites

An article by Logolounge.com (2004) dealt with the multi-award winning logo of The Bahamas in a more in-depth way. The Bahamas Ministry of Tourism presented the new logo of the country in 2003 as part a complex branding process in cooperation with the Duffy Wordwide marketing agency. Distinction was a priority target in the creation of the strategy, because The Bahamas used to be considered a typically 3S (sun, sea, sand) destination with all its advantages and disadvantages. However, the team at Duffy recognized the unique selling proposition that distinguishes the country from its competitors: The Bahamas is not a single destination, but several small ones. During the stylization process, the creators of the identity tried to reflect the diversity of islands, the local fauna, shells, birds and floral leaves – thus breaking free of the sea-sand-sun trinity. The solution was later copied by Cape Verde (Cabo Verde) as a real "me too" brand: the country wishes to attract more tourists with the slogan "One country… Ten destinations!" and a very simliar visual appearance.
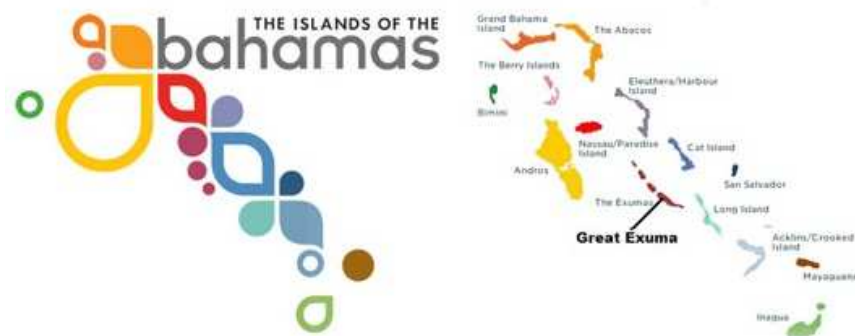

Figure 13: The creators of the new Bahamas logo further reflected on the classical sunshine-water-sand message. They found their unique selling proposition in 17 distinct archipelagos within the country, and they assigned different experience promises to each of them. In this visual identity,

the attractions of the country can be communicated together or individually, it is suitable for the facilitation of returns and distinction from other Caribic destinations.
Source: Logolounge.com (2004): Duffy in the Bahamas

Category 7: Logos with a heart motif: 11 cases (6.4%)

Table 7: Logos with a heart motif

Algeria	Denmark	Sao Tome and Principe
Burundi	Hungary	Serbia
Colombia	Israel	Tunisia
Cyprus	Malawi	

Source: Own research and categorization

The heart is currently displayed in the logos of 11 countries. For example, it is interesting to see that Denmark did not follow the minimalist style used by Northern countries, and did not create their own typeface either – they chose to use a solution based on the colours of the flag, combined with a heart shape. Malawi created its logo in accordance with its slogan ("The warm heart of Africa"), while Cyprus further reflected on the sun symbol. The logo of the island country has a complex meaning: besides the sun, the water and the heart, it includes a unique statue of Aphrodite, the goddess of love and beauty. In Greek mythology it is believed that the goddess was born on Cyprus, rising from sea foam reaching a bay near Paphos – therefore the country was also included in the group with religious motifs as the only case when a goddess is featured in a national tourism symbol.
The category of logos with a heart motif also includes the current tourism logo of Hungary. The heart motif mainly symbolizes hospitality, and the support slogans or subheadlines of almost all countries refer to this. It is for that very reason that it may be less suitable for distinction – which country would state that it does not love tourists?

Figure 9: Logos with a heart motif usually symbolize hospitality
Source: Open logo databases, Google Images, official tourism websites and social media

Category 8: There is a mountain in the logo: 10 cases (5.8%)

Table 8: We can see a mountain in the logo

Albania	Montenegro	Turkmenistan
Bosnia and Herzegovina	Nepal	Venezuela
Dominica	Poland	
Dominican Republic	Tanzania	

Source: Own research and categorization

Of course the mountain as a motif is most emphasized in the case of Nepal, because the highest peak is located here. The dominant colours in the central symbol of Nepal are red and blue, colours also used in the national flag and previous logos, but the mountain itself is displayed in a much more refined form – its character immediately grabs your attention, and the Himalaya can be clearly identified from it.

Montenegro – as a young country – has been in a completely different situation since the declaration of its independence in 2006. As the name of the country itself means "black mountain", it was an obvious choice to include it in the logo in some form. The slogan "Wild beauty" attached to the logo the country aims to strengthen its image as a novelty destination, but it is rather interesting that the sunhine, the sun and the national colours were not included.

The most piquant example of the category is undoubtedly the case of Dominica. Probably it would be hard for the average tourist to differentiate between the Dominican Republic and Dominica, but the two logos may help a little in this. The former country, Dominica bases its logo on the traditional sunshine-sea association: the mountain appears only tangentially without any significant role. However, the Dominican Republic (with only 72,000 inhabitants) especially builds on its natural character. Of course this positioning is not a coincidence: most of the territory of Dominica is covered by dense forests that are registered national parks, and the country does not even have an international airport. At the same time, the Dominican Republic is a well-established brand, a tourist paradise. More than 10 million people live in the country, which offers man-built beach locations and luxury hotels for high-spending tourists. We can see that the visual elements and slogans of the two countries justify that tourists can travel to the Dominican Republic for relaxation, while Dominica is a hotspot for those looking for adventures.

Illustration 10: Several countries highlight their mountains as their main attraction
Source: Open logo databases, Google Images, official tourism websites and social media

Category 9: The logo includes a man-made attraction: 10 cases (5.8%)

Table 9: The logo includes a man-made attraction

Azerbaijan	Cyprus	Saudi Arabia
Brunei	Guatemala	Sudan
Cambodia	Laos	
China	Myanmar	

Source: Own research and categorization

The communication of sunshine, seaside or wildlife all originate from the natural assets of the territory. But what can countries blessed with less natural attractions do? For example, Saudi Arabia and Azerbaijan decided to

represent their rapid development in their logos, highlighting man-made attractions: Azeris included an oil tower, and Saudis depicted skyscrapers. Sudan and Guatemala preferred to build on history and display pyramids.

China's case is special: they highlight new and old attractions at the same time. The logo of Brunei uses photos of its impressive building in its communication: letter E with the Omar Ali Saifuddien Mosque with its golden dome and Italian marble minarets and letter U with the Jame' Asr Hassanil Bolkiah Mosque, inaugurated in 1994.

Illustration 11: Logos emphasizing man-made attractions
Source: Open logo databases, Google Images, official tourism websites and social media

Category 10: Logos featuring a cultural motif: 10 cases (5.8%)

Table 10: Logos featuring cultural motifs

Armenia	Japan	Salvador
Cyprus	Moldova	Ukraine
Egypt	Paraguay	
India	Russia	

Source: Own research and categorization

Methodologically, we limited the group of logos featuring a cultural motif to symbols including some folk art, religious or social element. The red point of India, for example, clearly identifies the Hindu religion, and hieroglyphs can definitely be noticed in the Egyptian logo.

Figure 14: Solutions based on a cultural motif have a complex meaning
Source: Open logo databases, Google Images, official tourism websites and social media

Moldova endowed a plant with complex meaning: the "Tree of Life" is a Christian symbol presenting continuous, cyclical development (Underconsideration.com 2015). The roots of the tree are based on ancient traditions and customs, and the branches with the fruites represent the development and growth of the present. The symbol of the tree can be found on several traditional art and crafts objects.

The identity of Armenia was also recreated in recent years. In an article by GKBRAND.COM (2016) they discuss this rebranding process in detail. In the writing the authors highlight that the positioning part of the process involved comprehensive research among the local population, foreigners and the diaspora, which identified the "Armenia forever" message as the central idea. Armenians are proud that the mountains of Ararat have been a part of their history for thousands of years, but this geographical unit does not belong to them administratively right now. It belongs to Turkey now, therefore Armenia had to identify a new main symbol.

This new symbol includes Khackar (the" Armenian Stonehenge"), pomegranate, and the colours of the national flag; and their combination makes up the "Eternal sun". The abstract symbol resembles a blooming flower and the seeds of the national fruit, pomegranate at the same time. The seeds also refer to people living in the diaspora. It is estimated that Armenia has a population of 3.2 million, and at least an equal number of people live abroad, scattered all over the world.

Figure 15: The logo of Armenia refers to the eternity of sun, the seeds of the national fruit (pomegranate), and the diaspora (3.2 million Armenians living outside Armenia) at the same time
Source: Open logo databases, Google Images, official tourism websites and social media

Salvador has one of the youngest country logos, created for them by the Interbrand consulting company in 2017. According to the new identity, "El Salvador is the place where everything converges, germinates, and amplifies." – the "V" logo is meant to symbolize the very same idea. In the concept explained in an article by Underconsideration.com (2017), Salvador is a meeting point where natural and cultural diversity amplifies each other, and everyone can realize their talent.

Figure 16: The new identity of Salvador combines modernity with folk art motifs
Source: Underconsideration.com (2017): Vendetta for this V.

'Other' category: Logos that cannot be classified: 9 cases (5.3%)

Table 11: Logos that cannot be classified

Bahrain	Kazakhstan	Oman
Costa Rica	Mauritania	Thailand
Jordan	Mongolia	Yemen

Source: Own research and categorization

There were only nine logos left that could not be classified into the abovementioned 10 categories. They do not communicate the national colours, they do not have a clearly recognizable plant or animal, water or sun, they do no take the shape of the country, and the cultural symbol can not be identified. At the same time it is possible that the authors of this article did not feel that these logos can be classified, but could be included in any of the categories after in-depth study.

For example, in the case of Thailand, we may think that it is a petal, but may also think that it is some bird image in the bottom part of the logo, and the yellow colour refers to sunshine conveying beauty, and the typography is 'feminine' in addition to the pink colour. At the same time, none of the symbols can be identified definitely. The real solution is the famous "Thai Smile". At the time of its introduction in 2015, it symbolized friendliness, cheerfulness and happiness, justifing the "Land of Smiles" slogan in this version (see TATNEWS.COM, 2015). In the case of Bahrein, the letter B may be a heart, but we cannot be fully certain.

Figure 17: The common attribute of logos that cannot be classified is that their symbol system cannot be clearly identified
Source: Open logo databases, Google Images, official tourism websites and social media

The Mongolian logo seems to include animal footprints, and the irregularity of its font may reflect on their tribal, nomad cultural heritage, but we cannot be sure about these two ideas. As the choice of colours could mean the desert in the case of Yemen, and the symbol placed in letter "M" can be a part of an olive branch or a stalk of wheat. Costa Rica definitely wanted to refer to its natural values, but they did so without placing any attraction sin the logo. The triple "double cross" and slogan of Kazakhstan refer to the geographic location of the country, defining themselves as the centre of Eurasia. Therefore the symbol has a close relation with logos acquiring the geographical shape of the country, but it is hard to identify, and less suitable for brandind purposes without an explanatory slogan.

+1 category: Countries without a logo: 22 cases

Table 12: Countries without a logo

Angola	Eritrea	Niger
Benin	Gabon	North Korea
Burkina Faso	Ghana	Pakistan
Central African Republic	Guinea	Republic of the Congo
Chad	Iraq	South Sudan
Comoros	Mali	Tajikistan
Côte d'Ivoire	Marshall Islands	
Equatorial Guinea	Nauru	

Source: Own research and categorization

Only 22 of internationally recognized countries do not use a country logo for tourism (12.9%). Logo use is most widespread in Europe: all European UN member states avail themselves of this option. It is least widespread in Africa, as tourism and tourism marketing are still in their infancy in many countries of the continent. Considering Africa, it is an interesting fact that destinations that are smaller geographically and populationwise (e.g. The Gambia and Swaziland) try to provide their identity to attract tourists and make better use of the opportunities provided by branding than countries with more resources (or at least a bigger area and GDP) such as Burkina Faso, Mali, Angola or Ghana.

The sixth most populated country and second largest Muslim community of the world, Pakistan of Asia admittedly has begun building its tourism recently, in the past 2-3 years, and the country still has not got a logo. The Marshall Islands does not apply a tourism logo of completely different reasons: being an American military base, it probably does not need curious visitors.

6. Replacement of the country logo or consistency of the country logo?

As we have seen above, the creation of a seemingly simple symbol is a rather complicated task, and a good logo is a valuable asset for the country and its tourism organization. However, it is at least as important to use it consistently. If we use a logo for years or decades, we can expect that it will be imprinted sooner or later – just like the Nike brand symbol did. On the contrary, if we swap logos campaign by campaign, we should not expect impressive results.

However, countries are more likely to change their logo frequently than traditional brands. In the latter case, it is a typical situation that a new head of marketing arrives and wants to make his/her mark, therefore creating a new logo, slogan and marketing communications concept. This is even more likely if the advertising agency working for the company is also replaced. In the case of countries, additional factors may include political games, changes of government and, accordingly, changes in the leadership of tourism organizations. The new executive may think that it is necessary to prove that he/she is much better, very different, or has much better ideas.

Unfortunately there is no comprehensive survey regarding the earlier logos of the 170 countries (countries with logos, examined in this study). We also must not forget that several of these countries were created in recent decades or even years – it is enough to consider East Timor or South Sudan, but we can also give examples such as the successor states of the former Soviet Union or Yugoslavia.

Still there is a possibility for comparison, even if not for the total sample. In the 2009 study "Az arculat szerepe az országmárkázásban – Országnevek, országszlogenek, országlogók" ("The role of image in country branding – Country names, country slogans, country logos") by Papp-Váry and Gyémánt, the authors provided 104 country logos as examples. Based on the above information and results of the present research, it can be stated that 48% of visual symbols were replaced within ten years.

Some of the replacements do make sense: in the case of Paraguay, Russia, Armenia or Peru, a new logo with a much more complex meaning symbolizes the country. Finland, Sweden and Estonia created a completely new font, and South Korea is also using a more modern approach. On the other hand, Belize and Nepal only modified minor

characteristics (e.g. colours), and their main symbols (toucan in the first case, and the mountain in the latter case) have remained unchanged.

Table 13: Countries that replaced their 2009 logo by 2018 (50 cases, 48.0% of the sample)

Armenia	Honduras	Pakistan
Austria	Iceland	Panama
Barbados	Israel	Papua New Guinea
Belgium	Italy	Paraguay
Belize	Japan	Peru
Botswana	Korea	Qatar
China	Latvia	San Marino
Colombia	Lebanon	Singapore
Czech Republic	Liechtenstein	Solomon Islands
East Timor	Malaysia	South Africa
Ecuador	Moldova	Suriname
Egyipt	Monaco	Sweden
Estonia	Morocco	Tunisia
Finland	Nepal	Turkey
Guatemala	Nicaragua	Zambia
Guyana	Norway	Zimbabwe
Haiti	Oman	

Source: Own research and categorization, and Papp-Váry, Á. – Gyémánt, B. (2009): Az arculat szerepe az országmárkázásban – országnevek, országszlogenek, országlogók. ("The role of image in country branding – Country names, country slogans, country logos")*Marketing és Menedzsment*, 43(2), pp. 38-47.

The lack of logo replacement may also be at least as interesting, because in the case of a logo already used in 2009 the question arises: is a logo like this suitable for a wide range of digital communications? As we have seen above, the logos of Mexico amd Jamaica are good examples. The case of France also makes sense with the female figure decorated with the national colours and the slogan "Rendez-vous en France" has probably been imprinted in tourists' minds, and it might be hard to create something better. The sun symbol with the two figures used by Trinidad and Tobago is unique, and the Spanish logo is also a positive example – the maintenance and consistent use of these logos can be a good benchmark for all other countries. A logo with the heart symbol, however, is not as suitable for distinction. Malawi, Denmark and Serbia still insist upon using this kind of a logo. Ireland and The Netherlands build on the shamrock and the tulip, and the green and orange colours, justifying the clichés related to them. If the logo is in accordance with the tourism efforts of the country, it is justified to keep it – and in the opposite case it is worth examining how they could achieve better results using a more complex symbol with deeper meaning.

Table 14: Countries that used the same logo in 2018 as in 2009 (54 cases, 52% of the sample)

Andorra	Cyprus	Jamaica
Antigua and Barbuda	Czech Republic	Kazakhstan
Austria	Denmark	Malawi
Armenia	Dominica	Maldíves
Australia	East Timor	Mexico
Azerbaijan	Ecuador	Montenegro
Barbados	Egypt	Namibia
Belgium	Estonia	New Zealand
Belize	Finland	Poland
Bosnia and Herzegovina	France	Romania
Botswana	Germany	Serbia
Brazil	Greece	Seychelles
Canada	Guatemala	Slovakia
Chile	Guyana	Sri Lanka
China	Haiti	St. Kitts and Nevis
Colombia	Honduras	Tanzania
Croatia	India	Trinidad and Tobago
Cuba	Ireland	Vietnam

Source: Own research and categorization, and Papp-Váry, Á. – Gyémánt, B. (2009): Az arculat szerepe az országmárkázásban – országnevek, országszlogenek, országlogók. ("The role of image in country branding – Country names, country slogans, country logos")*Marketing és Menedzsment*, 43(2), pp. 38-47.

7. An attempt to find Hungary's new tourism logo

In accordance with the previous chapter, it should be emphasised that Hungary, that is, the Hungarian Tourism Agency (Magyar Turisztikai Ügynökség) is currently looking for a new tourism logo. The Agency announced an open tender in May 2018 (Mtu.gov.hu), whose long-term goal is "to create a country brand for tourism that which shall serve to identify the country, and make it distinctive, which may serve as a basis for the creation of a brandbook including all creative realizations."

According to the plans, the winning logo and slogan will define the touristic message of the country in the long run, "representing the Hungarian offer of experiences, positioning the country, and making it identifiable and distinct within the international supply of tourism". The detailed brief included several restictions – for example, it was compulsory to feature water in one of the two logo versions to submit.

All in all, 122 applicants submitted creative materials including 216 logos and slogans.of variable quality, and five applicants made it to the second round. At the time of preparing this study (that is, August 2018), we can expect that one of these works will serve as the visual basis of the Hungarian tourism brand (Lokál.hu, 2018):

Illustration 18: Logos that have been selected out of 216 logos submitted to the 2018 call of the Hungarian Tourism Agency – Finalist "water-based" logos
Source: Lokál.hu (2018): Országmárka pályázat: Megvannak a legjobb logók! ("Country brand tender: They've got the best logos")

Figure 19: Logos that have been selected out of 216 logos submitted to the 2018 call of the Hungarian Tourism Agency – Finalist logos with free associations
Source: Lokál.hu (2018): Országmárka pályázat: Megvannak a legjobb logók! ("Country brand tender: They've got the best logos")

In the end, the winning concept was not chosen from among the abovementioned creative materials submitted to the call. Although the professional jury selected the five best applications in the first round, the Hungarian Tourism Agency considered the recommendations of professional organizations, and invited further creative workshops, advertising agencies and professionals to participate in the second round of the selection process, in addition to the creators of those five materials.

The official logo announced in October 2018 and presented during the Tourism Summit (Turizmus Summit) further carries the red-white-green motif with the heart, and the white part in the middle is some kind of a road in the new form. Moreover, according to the official material, we do not have to associate the logo with a heart, because the main motif of the logo originates from the symbolism of the three hills with the road motif, symbolizing Hungary's walkability, discovery and travel (Funzine 2018).

This all is supplemented by the slogan 'WOW Hungary'. The internationally well-known expression, WOW, brings playful elements into the communication, as it is an expression of admiration, surprise, pleasure or success. Nevertheless, WOW can also be interpreted as the abbreviation of the term "Wellspring of Wonders" or "A spring of wonders that never dries up" if you will. This reinforces the positioning that Hungary's key competitive advantage is water, or rather fresh water as we do not have a sea.

Figure 20: From 2018, Hungary's logo is not only a heart, but a symbol of the three hills including the white line as some kind of road, symbolizing the walkability of the country, discovery and travel. This all is supplemented by the slogan WOW Hungary, where the well-known expression "wow" does not only suggest admiration, surprise, pleasure or success, but can also be interpreted as the abbreviation of "wellsprings of wonders", reinforcing Hungary's "watery" positioning.
Source: Funzine (2018): WOW Hungary – Elkészült Magyarország új turisztikai országmárkája ("WOW Hungary – Hungary's new tourism country brand prepared")

8. Summary of findings and conclusions regarding country logos

The present study attempted to classfiy national tourism logos into categories. In the course of our study, we examined all 193 UN member states, only 22 of which did not possess a logo. Considering the 171 tourism logos, the most common solution was displaying the colours of the national flag: we found this solution in 68 cases (39.8%). The second most common example was the inclusion of animal or plant symbols, currently used by 38 countries in total (22.2%). The third level of the imaginary podium features symbols including the sun, with 31 examples (18.1%) worldwide. The element of life, water appears in a dominant position in the visual symbols of 28 countries (16.4%), and most of them represent a seaside experience. Logos focusing on digital communications include depictions that play a key role in online communications platforms – this group includes 27 national symbols, which is 15.2% of the total item number, 171.

The following categories are "niche" groups, because much less than 10% of examined countries use them. The geographical shape of the country and the heart symbol is used in 11-11 logos (6.4% each). The following three categories appear in 10-10 cases (5.8% each): mountain, cultural motif, man-made attraction. Last, but not least, we only found 9 logos (5.3%) that cannot be classified into any of the abovementioned groups.

Table 15: The use of typical elements in country logos

Specific element in country logo	*The number and ratio of use (n = 171)*
The colours of the national flag appear in it	68 (39.8%)
There is an animal or a plant in the logo	38 (22.2%)
Logos that build on sun	31 (18.1%)
Water appears in the logo	28 (16.4%)
Logos wirh a focus on digital communications	27 (15.8%)
The geographical shape of the country is included in the logo	11 (6.4%)
Logos with a heart	11 (6.4%)
A mountain can be seen in the logo	10 (5.8%)
Logos featuring a cultural motif (e.g. folk art, religion)	10 (5.8%)
The logo includes a man-made attraction	10 (5.8%)
Logos that could not be classified	9 (5.3%)

Source: Own research and categorization

It is also interesting that we found two countries whose tourism logos are actually almost identical – although the two countries, Poland and The Philippines could not be any more different.

Figure 21: Two countries with almost identical logos –
although these two countries probably could not be any more different
Source: Open logo databases, Google Images, official tourism websites and social media

To conclude our research, it is worth quoting prominent experts again regarding the importance of country logos, and summarize what makes a good logo.

Robert Govers, a renowned expert of the field published an article in the professional publication Place Branding and Public Diplomacy (2013) titled "Why place branding is not about logos and slogans". As he says with a bit of exaggeration: As places already have (more often than not meaningful) names and landmarks, the amount of time and investment generally spent on designing logos and slogans as opposed to actual reputation management for places, seems to be a waste.

Jeremy Hildreth, another prominent expert of the field voices a more moderate opinion in his article "The joys and sorrows of logos and slogans in place branding" published in the same journal (2013: p. 222.): "in an ideal situation, no more than 10 per cent of a place's identity budget would go toward developing logos and slogans and other signifiers, whereas 90 per cent or more of the budget would be used to fund identity-enhancing actions and identity-centric substance, both of which speak louder than words, or logos."

The opinion of the authors of the present study is closer to Hildreth's views than Govers' words. Again, we have to emphasize that the role of logos (and slogans) in country branding must not be overrated.

At the same time, they must not be underrated, either. They may play a significant role in the communications and promotion of the country and its country brand, resulting in a more positive image, more customers for its products and services, and increasing loyalty towards the country.

As we explained in the introductory chapter, the study can serve as a good basis for all professionals actively engaged in country branding. Cliché-like solutions may be filtered out by an overview of the world's country logos, while good examples may provide help and inspiration. In addition, we also examined the available international and Hungarian specialist literature to highlight the charateristics and functions of good logos in the chapters discussing theory.

However though, the study does not provide an in-depth analysis of the the logos' effectiveness, although future empirical research on the topic could justify the effect of individual logos on their target group. As a follow-up to our research, a possible question to analyse would be if logos alone could actually raise interest in a country. A

possible form of this study would be a "blind test" surveying what countries people connect with individual logos if the brand names (country names) are not shown.

The weighing of the logos' function may also be an exciting topic. What are the determinants of their effect on inbound tourism? Is it their easy-to-remember character, attractiveness, adaptation to positioning, or something else?

The third exciting field recommended for research is a joint examination of logos and slogans as they may reinforce each other. All in all, the analysis of country logos may result in a series of exciting research projects in the future, also providing tangible scientific results that can also be applied in practice.

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