

# THE USE OF TOURISM SLOGANS AND LOGOS IN THE CASE OF EUROPEAN CAPITALS – A POSSIBLE CLASSIFICATION

**Arpad Papp-Vary**

*Budapest Metropolitan University, Hungary  
apappvary@metropolitan.hu*

**David Wolf**

*Budapest Metropolitan University, Hungary*

**Mate Farkas**

*One on One Communications, Hungary  
mate.farkas@metropolitan.hu*

**Szabolcs Szolnoki**

*University of Pécs, Earth Sciences Doctoral School, Hungary  
szoln.szabolcs@gmail.com*

## ABSTRACT

*The present study attempts to categorize and analyze the tourism logos and slogans of European capitals, thus providing a comprehensive view of the role of logos and slogans in European city branding efforts. During our research we examined a total of 52 capitals of countries related to the European continent. We analyzed their own media platforms used in tourism communication to find out how much the application of a consciously and centrally used English language tourism slogan or logo can be identified. Our examination showed that logos and slogans (both being popular city branding elements in Europe) are used in an almost equal number of countries during their marketing processes (capitals with logos: 37; capitals with slogans: 36). The lack of both (that is, not having a logo or a slogan) could be experienced in one fifth of the capitals (10 capitals). Having examined the dominant colours in the 37 tourism logos of capitals, we found out that the most dominant colours were red (27%), followed by blue and black (both 22-22%). However, an equal number of capitals are colourful in the sense that their logos consist of at least 3 colours (22%). In the case of slogans (36 pieces), ones with an emotional effect (25%) are in the first position. It is followed by calls to action (22%). Slogans that display some positioning in geography/value or highlight the attraction of the specific capital occurred in 17-17% each. In addition, we also found other slogans (19% of the cases) that could not be listed in any of the categories mentioned above. The results may provide important guidance for capitals that have not developed their brand with a conscious choice of slogan or logo, and the novel approach to the topic may designate directions of research for academics.*

**Keywords:** *destination branding, city branding, tourism logo, tourism slogan, European capitals*

## 1. INTRODUCTION

Slogans and logos are the two most tangible elements in destination branding. Both are really good if they capture the character and story of the place, distinguish it from its competitors, and especially if they inspire tourists to learn more about the destination and travel to that specific place. Capitals have usually been considered the gems of their countries in the course of history. The word "capital" originates from the Latin word "caput", that is "head", and they were hence regarded not only as the economic, governmental and cultural centre of the country, but also its flagship in tourism.

Therefore it is very important and exciting to examine what tourism slogans and logos the capitals use, because they usually affect the complete tourism of their country. The present study narrows down this analysis to the capitals of Europe, providing a more complete picture of the role of logos and slogans within European city branding efforts. The article first discusses the general attributes of good slogans and good logos and their special role in cities and places, that is destination branding. It then goes on to present the methodology. We start the presentation of the results by providing a general overview of the use of slogans and logos in terms of European capitals. Then we perform a more in-depth analysis of each logo and slogan, identify their noticeable characteristics, and present possible classifications. The conclusion summarises the most significant findings and their possible uses, and shows further possible research results. The appendix includes slogans and logos of capitals from which the sample was drawn.

## **2. THEORETICAL OVERVIEW**

### **2.1. The role of slogans – with an outlook on cities**

If we are looking for the origin of the word 'slogan', we must travel back to Gaul in time and space. Gallic people used the word 'sluagh-ghairm' as a battle cry (HEALEY, 2009). This was the thing soldiers lined up behind, and as soon as they heard it, they knew they had to give their life and blood for victory, their common goal. Although we do not use the word as a battle cry anymore, we can be sure that "slogans are an extremely effective tool for the development of brand equity." – as KOTLER, "the Pope of Marketing" and KELLER, one of the most famous experts of branding wrote in their book "Marketing Management" (2006, 378). They also highlight that "the role of the slogan is to provide a reference point or clue to customers in order make them understand what's behind the brand, and what makes it special" (KOTLER–KELLER, 2006, 378–379). It is also worth quoting Ildikó SÁRKÖZY (2009), who says that a slogan is a sentence that includes the textual message of a brand. In the case of a good slogan, the unique selling proposition is expressed. The slogan is an essential part of brand communications – its basis and climax the same time. According to ROSENGREN and DAHLÉN (2006) a slogan may also play an important role in creating the prestige of a brand. The authors say while a logo is a less human, visual, graphical element that primarily grabs people's attention instead of making them think, a slogan is considered a rather human interaction as it usually communicates its values through everyday language. Therefore the importance of slogans or mottos is indisputable. However though, it is not easy to define what makes a good slogan. PAPP-VÁRY also summarized the aspects of a good slogan in his book "The power of brand names" (2013):

- it 'grabs' positioning;
- it has a clear message and communicates the 'story' of the product (in this case, the story of the capital);
- it is attractive and includes 'consumer and customer' advantage;
- it carries a positive connotation (or at least it is not negative);
- it is inspiring: it urges us to buy the product, or get more information about it;
- it is relatively short (not longer than 5 words);
- it differentiates: it is unique, original, and different from competitors;
- it can be used and sustained on a long term, and you do not have to replace it;
- it is easy to memorize and repeat;
- it harmonizes with the logo;
- it is catchy and witty;
- clients – and colleagues – like it. (In the case of a capital, potential tourists, locals and citizens like it).

In spite of their importance, there are actually only a few slogans that we can recall. (Although almost everyone knows the slogan of Nike, only a few people know the slogan of Adidas). As we can see, finding the appropriate slogan poses a challenge even for the biggest companies. This does not mean that a good slogan would not be greatly useful, but its influence should not be overestimated, either. The central motto might not be a magic bullet, but it plays an extremely useful role in brand building: a good slogan may generate sales, but a less elaborated message may undermine sales efforts. In the case of cities, tourism slogans have a similar effect. They can increase the attractiveness of the city, but can also hold back city brand building with a boring cliché or inappropriate slogan. As PIKE (2007) points out, in the case of most destinations the slogan is an indispensable, public articulation of the brand strategy of that specific place. It can also be seen that cities have less room for manoeuvre in the case of slogans than in the case of logos, because they have to use a specific code system, the language. As these are tourism slogans, this language is English in the first place, but it is good if the slogan also makes sense in other languages. This is one of the reasons why it is a challenge to write the tourism slogan of a capital in way that makes it effective, memorable, unique, also addressing all potentially interested parties at the same time. The result is therefore often a less unique slogan that offers a rather safe solution, which is less effective in attracting tourists.

## **2.2. The role of logos – with an outlook on cities**

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, prestigious British branding expert, the author of the book *On Brand* (2004) goes as far as to state that logos are the heart of branding programs. 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 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 brand 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. At the same time, 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: 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 by itself 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. 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: 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. According to COHEN and VARTORELLA (quoted by HEM and IVERSEN 2004) a good logo has 3 distinctive features:

- 1) It is recognisable
- 2) It has an acceptable uniform meaning for its target market
- 3) It has a positive effect

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? (For example, if the brand is for women, does it use a slim, feminine font? If it is for men, does it use a thicker font? Do its colours 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 may create environmentally friendly associations.)
- Is it 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. For example, 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 be clearly noticed? Is its name readable? (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. This is because 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 elements? (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 of the 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?")
- Does it work in the digital world? Is it trendy? Can it be shared? (To continue with the example above: "Would we wear a T-shirt like that and would we post it in the social media?")

The creation of company logos is not at all an easy process, but city 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, cities must show travellers a symbol right in the logo also helps their distinction from competitors using their unique 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 local 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 cities they promote, but, at the same time, a less careful choice of logo may affect the reputation of the city negatively, the same way as in the case of companies. Therefore it is imperative to design a good city 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 above, and, especially, it is not suitable to attract tourists. In such situations, the solution is usually the use of the traditional coat of arms in certain official documents, and the use of the '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
- logos of local non-municipal organisations
- the coat(s) of arms and logo(s) of the local football team, the national team or other important sports organizations
- logos of local companies (e.g. public transport)
- logos created for special events and programmes
- and so on.

If these elements are not correlated in some way, the result may be a gigantic cavalcade of logos, resulting in considerable difficulties in uniform city 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. If we examine the logos used by cities, the thing they inevitably have in common is tactfulness. Cities usually do not experiment with provocative or divisive logos. The stance is usually a peaceful, cultured, politically correct and clean creative solution. It is rare to even see one with a more decorative, spectacular and colourful design.

### 3. METHODOLOGY

The survey was based on an analysis of the slogans and logos of 52 European countries. The choice fell on the whole European continent first because it provides a sufficient sample size, and secondly because we live here, this is our international community, therefore its relevance was given. It should be noted that in the case of some countries and their capitals it was not at all easy to define if the capital can be considered a European capital and has a place in the sample. In order to make the examination as extensive as possible, We interpreted the concept of Europe as broadly as possible. Therefore the survey also covered capitals of countries whose capitals are in Asia in a geographical sense, but the country itself is often considered as a part of Europe – these include Turkey, Armenia and Azerbaijan. However though, Kazakhstan was not included, because its capital, Nur-Sultan (formerly known as Astana) is in the middle of Asia.

In accordance with the aims of the research, we examined all of the capitals' internet platforms with several users worldwide and especially in Europe, providing an effective advertising or informative platform for the capitals. These include the capitals' official and tourism websites, Twitter profiles, Facebook/Instagram pages and the intermediary platforms Tripadvisor and Visitacity. Based on the official website of each capital it soon became clear how elaborate the brand identity of that capital was. If the duo of the logo and the slogan was not communicated on the main page immediately, these elements usually could not be found elsewhere afterwards. We could see surprisingly little activity on the social pages of capitals, and it was often not clear which of them were edited by the local municipality or tourism office (thus providing a communication channel for the capital) besides the several fan-made sites. We hoped that – similarly to companies – it will be impossible to miss the slogan and logo of the brand. However though, we experienced that only one fourth of capitals featured their logo in a central position of their social page, and only one tenth of them included their slogan in a central position. As a bit of a surprise, the capital with the most consistent communication of appropriate contents on its social platforms is no other than Vatican City, where they even have capacity to build the personal brand of Pope Francis. The capitals have a rather average presence on Tripadvisor and similar intermediary sites. The pages of the cities on these sites do not feature a unique message or advertisement, although this is more of a missed opportunity on the side of the intermediary sites. In order to make the survey appropriately focused, our aim regarding the present study was to examine the following aspects:

- what percentage of capitals use a logo or slogan clearly defined for the attraction of tourists,
- in the case of logos, what colours are dominant and what the capitals wish to represent through them,
- how can we categorize slogans – what are the ideas capitals wish to use to convince tourists.

## **4. RESULTS OF THE SURVEY**

### **4.1. The capitals' use of slogans and logos**

Based on the survey, four groups could be created.

#### 1) Capitals with tourism logos:

37 out of 52, that is, 71% of capitals have a tourism logo. At the beginning of the research we assumed that only few of the smaller European countries or mini-states have some "living" branding tool, but this was not true in the field of logos. We may consider it a subgroup that 6 cities out of 37 only have a logo, but do not have a slogan these are: Bern, Helsinki, Lisboa, Madrid, Oslo and Tallinn.

#### 2) Capitals with tourism slogans:

36 out of 52, that is, 69% of capitals have a tourism slogan. It is interesting that 5 cities out of the 36, namely Yerevan, Chisinau, Sofia, Tirana and Vaduz only have a slogan, but do not have a logo.

#### 3) Capitals with tourism logos and slogans as well:

31 out of 52, that is, 60% of capitals have a tourism logo and a tourism slogan as well. The fact that more than half of European capitals use both major tools to brand themselves is indicative of their up-to-dateness even if there are significant differences between the area, population and economic stability of the countries belonging to this group. It is not hard to 'sell' Rome, Vatican City or Paris, but the examination shows that brand building is also considered important in the case of Skopje, Tbilisi or Gibraltar.

#### 4) Capitals without tourism logos and slogans:

10 out of 52, that is, 19% of capitals do not have a tourism logo and a tourism slogan either – they do not use such tools for the branding of the city. Nevertheless, there might be differences in the reason why the countries in this group decided not to use them:

- For example, Moscow and London are two huge centres of tourism with a lot of images and ideas associated with them all over the world. (London: Big Ben, Double Decker, London Underground, London Eye, London Bridge etc.; Moscow: Kreml, Red Square, Lenin's Mausoleum, Cathedral of Vasily the Blessed etc.) It is possible that the two cities think that these sights speak for themselves, and do not want to connect their slogan or logo to a single element out of dozens of sights.

However, the reason may be different in the case of the other capitals. The capitals of certain countries are understandably too small to launch a unique, independent branding process targeting the whole world – in such cases, they prefer to brand the country itself. In the case of Ukraine or Belarus it is possible that tourism branding and selecting a slogan and a logo are not priorities as a result of the current economic and political situation.

### **4.2. A classification of the capital's tourism logos based on the dominant colour**

We classified the logos on the basis of their colours to get closer to the emotions and values represented by them (ones that they are likely to wish to communicate). As the colours used by the brands are key elements, it can be assumed that the choice of colours is a conscious step in the case of each logo.

#### *4.2.1. City logos with red as the main colour (10 out of 37)*

We may associate red colour with strong, stimulating feelings such as excitement, adventurousness and passion. In terms of products/services, red logos usually appear in entertainment industry, food industry or the fashion world (for example, YouTube, Netflix, RedBull, McDonald's, H&M, Levi's, LEGO). This category includes capitals using logos in red or some shade of it.

*Figure following on the next page*



Figure 1: Logos with red as the main colour

#### 4.2.2. City logos with blue as the main colour (8 out of 37)

Blue colour can be connected to competence because we may associate it with intelligence, communications, effectiveness, sense of duty and logic, therefore we can often see it in the financial sector, telecommunications or electronics industry companies (Labrecque – Milne 2011). The following brands use blue as the dominant colour: Facebook, Twitter, Skype, PayPal, HP, Dell, Samsung, CitiBank. In the case of cities, this colour may also create an impression of reliability, safety and competence. It is especially interesting that there are two examples when the word 'love' is written in blue.



Figure 2: Logos with blue as the main colour

#### 4.2.3. City logos that combine blue and red (2 out of 37)

No matter how different the previous two categories are, there are capitals which use both colours at the same time. What is interesting is that all logos in this category feature a city name in blue with some additional brand element or graphics in red. Zagreb's logo is adjusted to the colours of the Croatian national flag, but Budapest's logo does not include such an element. It is as if they want to communicate something like the city preserves its competence and reliability (associations of blue colour), but it can be entertaining, energetic, passionate or adventurous if it needs to in order to please its guests longing for excitement.



Figure 3: Logos with a combination of blue and red

#### 4.2.4. City logos with at least three colours (8 out of 37)

While single-colour logos are more focused and more serious, multi-colour logos suggest that the brand is more informal, open and creative. We may often see them in the case of children's toys and sweets, but even in the case of online companies such as Skittles, Toys R Us, Google, Microsoft or Instagram. Not surprisingly, multi-colour logos are also used by cities who probably try to demonstrate their diversity.



Figure 4: Logos including at least 3 colours

4.2.5. City logos with black as the main colour (8 out of 37)

Black colour is most often associated with force, power or professionalism. It appears in a variety of industries from sports clothes to luxury, tech and fashion industry. It is a less unique, but safe choice. It can be very simple and clean - little wonder, then, that it is a popular choice among Scandinavian countries.

Figure following on the next page



Figure 5: Logos with black as the dominant colour

#### 4.2.6. Other city logos that could not be classified (1 out of 37)

In one case we could not list the city logo in any of the groups mentioned above. The special example is Vatican City who actually use their coat of arms, not a logo.

### 4.3. A classification of the capitals' slogans

It is worth starting the analysis of the 36 tourism slogans by examining what the words appearing in the greatest number of slogans are. The two words leading this 'competition' are "City" and "Culture". First it is worth considering whether the slogan should include the word 'city' in the case of a city. This is because there is one thing that we (almost) probably know about it: it is a city. Is it a reason why the word 'city' need not necessarily be included in the slogan? Or is it a reason for including it? Both reasonings have their own logic. We can also add that in the case of many European capitals it is not even clear whether potential tourists know them or have heard about them, therefore the word 'city' may be necessary. The word „culture” is the other most popular expression. Of course all places are proud of their culture, therefore it is understandable that they try to advertise themselves by this. Special mention should be made of 'different', another quite popular word, which is used to demonstrate that a city is unlike the others. What is interesting is that these capitals made a conscious decision (and spent money) to equip themselves with a slogan that positions them within the tourism market. However though, most of them tend to use identical, almost clichéd expressions that any of the other capitals could also proclaim about themselves, and the whole process loses its original value. Anyway, the following groups can be distinguished according to their meaning:

#### 4.3.1. Slogans with an emotional impact (9 out of 36, 25%)

Love, that is, the promise of a strong emotional experience is the most frequently used motif in the slogans of European capitals, also addressing tourists. However, this promise is the least suitable for distinction among all alternatives – which capital would say that it does not love its tourists?

<i>Name of capital</i>	<i>Slogan (English original)</i>
Brussels	BXL Moves For You
Paris	City of Love
Prague	Prague:emotion
Reykjavík	Reykjavik Loves Visitors
Skopje	Feel Love, Feel Skopje
Tbilisi	The City That Loves You
Warsaw	Fall in Love With Warsaw
Yerevan	Feel the warmness
Zagreb	Full of experiences

*Table 1: Slogans with an emotional impact*

#### 4.3.2. Positioning based on space or value (8 out of 36, 22%)

The second most popular trend is to place the city some in space within the slogan, based on its real, geographical or represented values. This approach can provide a much easier distinction, because the city refers to itself as the centre of something, that is, it positions itself. As of summer 2019, Valletta's tourism website still consciously features that it is the European Capital of Culture, although it actually possessed the title in 2018. The most interesting solution in this category is undoubtedly that of Vilnius, whose slogan is 'The G-spot of Europe'. The basics of the campaign were developed for a school project by Jurgis Ramanauskas and his fellow students. Two years later the picture came to light and soon started to spread domestically in a viral way. Soon after this Go Vilnius, the capital's official development office invited the students to think together about the implementation of the g-spot idea. The final result was a rather daring advertising campaign which was reported all over the world in tourism and marketing communications magazines.

<i>Name of capital</i>	<i>Slogan (English original)</i>
Andorra la Vella	Capital dels Pireneus
Berlin	The city of freedom
Budapest	Spice of Europe
Nicosia	The brightest capital of Europe
Stockholm	The capital of Scandinavia
Vaduz	Centre of Culture
Valletta	European Capital of Culture
Vilnius	The G-spot of Europe

*Table 2: Positioning slogans based on space or value*

#### 4.3.3. Call to action slogans (6 out of 36, 17%)

Call to action slogans hit a more direct, more informal tone in order to distinguish themselves. Be it a visit or experiencing local life in some form, these slogans do call to action. The call in question may be more abstract, or an urge to some concrete action.

<i>Name of capital</i>	<i>Slogan (English original)</i>
Belgrade	#gobelgrade
Chisinau	Discover The Routes of Life
Luxembourg	Let's Make It Happen!
Minsk	Think Minsk!
Riga	Live Riga!
Vienna	Now! Forever.

*Table 3: Call to action slogans*

#### 4.3.4. Emphasizing its own attractive characteristic or beauty (6 out of 36, 17%)

Although slogans focusing on the charm or beautiful nature of the city clearly communicate a specific value that they aim to represent, the same the same occurs in relation to them as in the case of slogans focusing on love. Would anyone say that their city is ugly? Not likely. With all that in mind, this is not a very strong positioning tool, because each city would obviously list itself among beautiful cities. Rome's case is somewhat outstanding among these slogans, because it did not want to invent some new catchy thing, and uses the widely popular slogan "The Eternal City".

<i>Name of capital</i>	<i>Slogan (English original)</i>
Bratislava	The city where you find real life
Copenhagen	Wonderful Copenhagen
Monaco	Wild Beauty
Rome	The Eternal City
Sarajevo	A city of thousand tales
Sofia	Grows, But Does Not Age.

*Table 4: Slogans emphasizing the attractive characteristic or beauty of the city*

#### 4.3.5. Other slogans that could not be categorized (7 out of 36, 19%)

There are other slogans that cannot be put in any of the abovementioned categories, but they are also different from each other. In a sense, Amsterdam's slogan goes beyond the slogans of all capitals. It is a message packed in a simple word game, but it is also a deep message encouraging identification which (instead of the simple call to action 'visit us') promises that the tourist simply becomes one with the city of Amsterdam (Iamsterdam).

This is not just a friendly inviting message, but it also helps to dispel the feeling that visiting tourists are only outsiders, observers, static parts of the city. Athens' slogan ("This is Athens!") is quite clichéd; it is some kind of proclamation. It is interesting that the slogan is similar to the iconic 'This is Sparta' battle cry scene of the movie titled "300", serving as a basis for a lot of memes after the première of the piece. It creates an apt, unique, really authentic impression together with the logo, and the a "One city, never ending stories" complementary sub-message also improves the overall impact. Dublin's "A Breath of Fresh Air" slogan does not only refer to the much fresher air as compared to the majority of cities, but also to the options to have largely important experiences. Tirana promotes the diversity and variety of the city. It is interesting that none of the 56 capitals used something similar, although the diversity of experiences is very attractive for many tourists when choosing their destination. The brand building of Vatican City is completely different from the ordinary in the sense that unlike other cities, its message is largely based on the city's spiritual, cultural and historic attraction. The papal motto is also only displayed on the city's coat of arms, and instead of using a 'slogan' in English for wide audiences, it keeps its Latin language, addressing a target audience who know the original source of the text – and of course for everyone who knows it, but see that it was written in Latin.

<i>Name of capital</i>	<i>Slogan (English original)</i>
Amsterdam	I amsterdam
Athens	This is Athens!"
Dublin	A Breath of Fresh Air
Gibraltar	A year of culture
Kiev	Everything starts in Kyiv
Tirana	A Colorful Place
Vatican City State	Miserando atque eligendo

*Table 5: Slogans that could not be categorized*

## 5. CONCLUSION, FURTHER RESEARCH OPPORTUNITIES

The aim of the research was to examine how widespread the use of a central tourism slogan and logo is in the case of European capitals. Based on the results, the following conclusions can be drawn:

- Out of the 52 (100%) examined capitals:
  - 36 cities (69%) have a logo,
  - 35 cities (67%) have a slogan,
- Within that:
  - 6 cities (10%) only have a logo,
  - 5 cities (8,9%) only have a slogan,
  - 33 cities (63%) have a logo and a slogan as well,
- Last, but not least, 10 cities (19%) do not have a logo or a slogan.

Thus the result of the analysis shows that two thirds of the capitals examined are up to date in their branding in terms of the examined tools. We also found out that tourism logo and tourism slogan are popular city branding elements in Europe. Only one fifth of European capitals lack both a tourism slogan and a logo – they should consider using one or both of them in the future. In the case of logos, the subject of the analysis was a categorisation based on colours. The results show that the most popular colour is red, which – according to colour symbolism – tries to stimulate basic and strong emotions such as adventurousness, passion and excitement. Blue colour is also very popular, and colour symbolism suggests that capitals belonging here wish to make a competent, intelligent, reliable impression.

Black logos may create an impression of power and luxury, but these sacrifice communications based on the power of colours. Logos using at least three colours are more informal and playful, and they may refer to the city's diversity instead of trying to display a serious image like single-colour logos do. The most popular colours in the case of the 37 cities that have tourism logos are:

- Red: 10 logos (27%)
- Blue: 8 logos (22%)
- Blue and red: 2 logos (5%)
- At least three colours: 8 logos (22%)
- Dominantly black: 8 logos (22%)
- Other: 1 logo (3%)

We also examined slogans based on what their recognisable patterns were. Our findings suggest that most capitals (25%) use a slogan try to make an emotional impact. These capitals do not want to convince tourists rationally, but use some more emotional communication. This is followed by the groups of call to action slogans, which amounts to 22% of slogans. The ratio of slogans involving a positioning of the capital based on space or value and slogans emphasizing their own attractive characteristics is 17-17%. However though, slogans use other (if you like, unique) solutions in 19% of cases. We must add that this uniqueness is subjective in many aspects, because there were actually very few slogans which could not have been used in the case of other capitals. The classification of slogans in the case of the 36 European capitals that have a tourism slogan:

- Slogans with an emotional impact: 9 (25%)
- Positioning based on space or value: 8 (22%)
- Call to action: 6 (17%)
- Emphasizing its own attractive characteristic or beauty: 6 (17%)
- Other: 7 (19%)

All in all, it can be stated that while the majority of capitals produce excellent tourism image spots, their website functions well and their logo use is conscious, they do not really find their voice in terms of slogans. In this field, there is space for improvement, which may hopefully find some inspiration in this study. Considering further directions of research, it would be useful to conduct a survey of tourists and travellers to find out how much they know these logos and slogans, how much they like them, or how much these tools activate them – in a sense that they would depart and visit the specific city. In addition, it may be worth to provide a more thorough linguistic and semantic analysis of slogans, and they could also be compared with the slogans of the capitals of other continents. The same kind of examination could be performed regarding logos, therefore it could be found out whether there is a difference between European and non-European solutions. Last but not least we must not forget that slogans and logos are always part of a broader city branding concept or strategy, therefore a more thorough examination of such documents also offers further opportunities for research.

#### **LITERATURE:**

1. Buhalis, D. (2000). Marketing the competitive destination of the future. *Tourism Management*, 21(1), 97-116.
2. Hankinson, G. (2007). The management of destination brands: Five guiding principles based on recent developments in corporate branding theory. *Journal of Brand Management*, 14, 240-254.
3. Healey, M. (2009): *Mi az a branding?* ("What is Branding?") Budapest: Sclar Kiadó

4. Hem, L. E. – Iversen, N. M. (2004). How to develop a destination brand logo: A quantitative and qualitative approach. *Scandinavian Journal of Hospitality and Tourism*, 4(2), 82-102.
5. Kotler, P.–Keller, K. L. (2006) *Marketingmenedzsment*. ("Marketing Management") Akadémiai Kiadó, Budapest.
6. Labrecque, L. - Milne. G (2011): *Exciting red and competent blue: the importance of color in marketing*. Springer US
7. Marti, B. E. (2008): Cruise line logo recognition. *Journal of Travel & Tourism Marketing*, 18, 25–31.
8. Masten, D. L. (1988). Logo's power depends on how well it communicates with target market. *Marketing News*, 22, 2.
9. Morgan, N. – Pritchard, A. – Pride, R. (2011): *Destination Brands: Managing Place Reputation*. Elsevier Butterworth-Heinemann, 3rd Edition.
10. Olins, W. (2004): *A márkák – A márkák világa, a világ márkái*. ("On Brands") Budapest: József Műhely – British Council
11. Papp-Váry Á. F. (2013) *A márkanév ereje – Szempontok a sikeres brandépítéshez*. ("The power of brand names – the aspects of successful brand building") Dialóg-Campus Kiadó, Pécs-Budapest
12. Park, C. W. – Eisingerich, A. B. – POL, Gratiana – PARK, Jason Whan (2013): The role of brand logos in firm performance. *Journal of Business Research*, 66(2), 180–187.
13. Pike, S. (2007): *Destination Marketing Organizations and destination marketing: A narrative analysis of the literature*, Elsevier Science Publishers.
14. Pittard, N. – Ewing, M. – Jevons, C. (2007): Aesthetic theory and logo design: Examining consumer response to proportion across cultures. *International Marketing Review*, 24(4), 457-473.
15. Rosengren S. - Dahlén, Micael (2006): Brand–slogan matching in a cluttered environment. *Journal of Marketing Communications*. 12(4), 263-269.
16. Sárközy I. (2009) Szlogenmeghatározások. ("Slogan definitions") [www.szlogenek.hu/szlogenmeghat.php](http://www.szlogenek.hu/szlogenmeghat.php) Accessed on: 10.11.2017.

## APPENDIX

## Slogans and logos of European capitals

Capital	Country	Slogan	Logo
Amsterdam	The Netherlands	I amsterdam	
Andorra la Vella	Andorra	Capital dels Pirineus	
Ankara	Turkey	-	-
Athens	Greece	This is Athens!	
Baku	Azerbaijan	-	-
Vienna	Austria	Now. Forever.	
Belgrade	Serbia	#gobelgrade	
Berlin	Germany	The city of freedom	
Bern	Switzerland	-	

Brussels	Belgium	BXL Moves For You	
Bucharest	Romania	-	-
Budapest	Hungary	Spice of Europe	
Dublin	Ireland	A breath of fresh air	
Gibraltar	Gibraltar	A year of culture	
Helsinki	Finland	-	
Yerevan	Armenia	Feel the warmness	
Kyiv	Ukraine	Everything starts in Kyiv	
Chişinău	Moldova	Discover The Routes of Life	

Copenhagen	Denmar	Wonderful Copenhagen	
Lisboa	Portugal	-	
Ljubljana	Slovenia	-	-
London	United Kingdom	-	-
Luxembourg City	Luxembourg	Let's make it happen!	
Madrid	Spain	-	
Minsk	Belarus	Think Minsk	
Monaco	Monaco	Wild Beauty	
Moscow	Russia	-	-
Nicosia	Cyprus	The brightest capital of Europe	

Oslo	Norway	-	
Paris	France	City of Love	
Podgorica	Montenegro	-	-
Bratislava	Slovakia	The city where you find real life	
Prague	Czech Republic	prague:emotion	
Pristina	Kosovo	-	-
Reykjavík	Iceland	Reykjavík Loves Visitors	
Riga	Latvia	Live Riga	

Rome	Italy	The eternal city	
San Marino	San Marino	-	-
Sarajevo	Bosnia and Herzegovina	A city of thousand tales	
Skopje	North Macedonia	Feel love, feel Skopje	<i>feel Love feel Skopje</i>
Sofia	Bulgaria	Grows, but does not age	-
Stockholm	Sweden	The capital of Scandinavia	
Tallinn	Estonia	-	
Tbilisi	Georgia	The city that loves you	
Tirana	Albania	A colorful feeling	-
Tórshavn	Faroe Islands	-	-
Vaduz	Liechtenstein	Centre of culture	-

Vatican City	Holy See	Miserando atque eligendo	 
Valletta	Malta	European Capital of Culture	
Vilnius	Lithuania	The G-spot of Europe	
Warsaw	Poland	Fall in love with Warsaw	
Zagreb	Croatia	Full of experiences	

Varazdin Development and Entrepreneurship Agency and University North  
in cooperation with  
Azerbaijan State University of Economics (UNEC)  
Faculty of Management University of Warsaw  
Faculty of Law, Economics and Social Sciences Sale - Mohammed V University in Rabat  
Polytechnic of Medimurje in Cakovec



# Economic and Social Development

55<sup>th</sup> International Scientific Conference on Economic and Social Development Development

## Book of Proceedings Vol. 1/4

Editors:

Altay Ismayilov, Khatai Aliyev, Manuel Benazic



ISSN 1849-7535



9 771849 753006 >

Baku, 18-19 June 2020

**Varazdin Development and Entrepreneurship Agency and University North**  
in cooperation with  
**Azerbaijan State University of Economics (UNEC)**  
**Faculty of Management University of Warsaw**  
**Faculty of Law, Economics and Social Sciences Sale - Mohammed V University in Rabat**  
**Polytechnic of Medimurje in Cakovec**

Editors:

**Altay Ismayilov, Azerbaijan State University of Economics, Azerbaijan**  
**Khatai Aliyev, Azerbaijan State University of Economics, Azerbaijan**  
**Manuel Benazic, University of Pula, Croatia**

## **Economic and Social Development**

55<sup>th</sup> International Scientific Conference on Economic and Social Development Development

### **Book of Proceedings Vol. 1/4**

*55th International Scientific Conference on Economic and Social Development  
was dedicated to Azerbaijan State University of Economics 90th anniversary*



Baku, 18-19 June 2020

**Title ■ Economic and Social Development (Book of Proceedings Vol. 1/4), 55<sup>th</sup> International Scientific Conference on Economic and Social Development**

**Editors ■ Altay Ismayilov, Khatai Aliyev, Manuel Benazic**

**Scientific Committee / Programski Odbor ■** Marijan Cingula (President), University of Zagreb, Croatia; Sannur Aliyev, Azerbaijan State University of Economics, Azerbaijan; Ayuba A. Aminu, University of Maiduguri, Nigeria; Anona Armstrong, Victoria University, Australia; Gouri Sankar Bandyopadhyay, The University of Burdwan, Rajbati Bardhaman, India; Haimanti Banerji, Indian Institute of Technology, Kharagpur, India; Victor Beker, University of Buenos Aires, Argentina; Asmae Benthani, Mohammed V University, Morocco; Alla Bobyleva, The Lomonosov Moscow State University, Russia; Leonid K. Bobrov, State University of Economics and Management, Novosibirsk, Russia; Rado Bohinc, University of Ljubljana, Slovenia; Elisabeth de Jesus Oliveira Brito, University of Aveiro, Portugal; Adnan Celik, Selcuk University, Konya, Turkey; Angelo Maia Cister, Federal University of Rio de Janeiro, Brasil; Mirela Cristea, University of Craiova, Romania; Taoufik Daghari, Mohammed V University, Morocco; Oguz Demir, Istanbul Commerce University, Turkey; T.S. Devaraja, University of Mysore, India; Onur Dogan, Dokuz Eylul University, Turkey; Darko Dukic, University of Osijek, Croatia; Gordana Dukic, University of Osijek, Croatia; Alba Dumi, Vlora University, Vlore, Albania; Galina Pavlovna Gagarinskaya, Samara State University, Russia; Mirjana Gligoric, Faculty of Economics - Belgrade University, Serbia; Maria Jose Angelico Goncalves, Porto Accounting and Business School - P.Porto, Portugal; Mehmet Emre Gorgulu, Afyon Kocatepe University, Turkey; Klodiana Gorica, University of Tirana, Albania; Aleksandra Grobelna, Gdynia Maritime University, Poland; Liudmila Guzikova, Peter the Great Saint-Petersburg Polytechnic University, Russia; Anica Hunjet, University North, Koprivnica, Croatia; Khalid Hammes, Mohammed V University, Morocco; Oxana Ivanova, Ulyanovsk State University, Ulyanovsk, Russia; Irena Jankovic, Faculty of Economics, Belgrade University, Serbia; Myrl Jones, Radford University, USA; Hacer Simay Karaalp, Pamukkale University, Turkey; Dafna Kariv, The College of Management Academic Studies, Rishon Le Zion, Israel; Hilal Yildirim Keser, Uludag University, Bursa, Turkey; Sophia Khalimova, Institute of Economics and Industrial Engineering of Siberian Branch of Russian Academy of Science, Novosibirsk, Russia; Marina Klacmer Calopa, University of Zagreb, Croatia; Igor Klopota, Medjimursko Velesuciliste u Cakovcu, Croatia; Vladimir Kovsca, University of Zagreb, Croatia; Goran Kozina, University North, Koprivnica, Croatia; Dzenan Kulovic, University of Zenica, Bosnia and Herzegovina; Robert Lewis, Les Roches Gruyere University of Applied Sciences, Bulle, Switzerland; Ladislav Lukas, Univ. of West Bohemia, Faculty of Economics, Czech Republic; Mustapha Machrafi, Mohammed V University, Morocco; Pascal Marty, University of La Rochelle, France; Vaidotas Matutis, Vilnius University, Lithuania; Daniel Francois Meyer, North West University, South Africa; Marin Milkovic, University North, Koprivnica, Croatia; Abdelhamid Nechad, Abdelmalek Essaadi University, Morocco; Gratiela Georgiana Noja, West University of Timisoara, Romania; Zsuzsanna Novak, Corvinus University of Budapest, Hungary; Tomasz Ochowski, University of Warsaw, Poland; Barbara Herceg Paksic, University of Osijek, Croatia; Vera Palea, Università degli Studi di Torino, Italy; Dusko Pavlovic, Libertas International University, Zagreb, Croatia; Igor Pihir, University of Zagreb, Croatia; Dmitri Pletnev, Chelyabinsk State University, Russian Federation; Miroslaw Przygoda, University of Warsaw, Poland; Karlis Purmalis, University of Latvia, Latvia; Nicholas Recker, Metropolitan State University of Denver, USA; Kerry Redican, Virginia Tech, Blacksburg, USA; Humberto Ribeiro, University of Aveiro, Portugal; Robert Rybnicek, University of Graz, Austria; Elzbieta Szymanska, Bialystok University of Technology, Poland; Katarzyna Szymanska, The State Higher School of Vocational Education in Ciechanow, Poland; Iaria Tutore, University of Naples Parthenope, Italy; Sandra Raquel Alves, University of Aveiro, Portugal; Joanna Stawska, University of Lodz, Poland; Claudia Miranda Veloso, University of Aveiro, Portugal; Ilko Vrankic, University of Zagreb, Croatia; Stanislaw Walukiewicz, Bialystok University of Technology, Poland; Thomas Will, Agnes Scott College, USA; Li Yongqiang, Victoria University, Australia; Peter Zabielskis, University of Macau, China; Silvija Zeman, Medjimursko Velesuciliste u Cakovcu, Croatia; Tao Zeng, Wilfrid Laurier University, Waterloo, Canada; Snezana Zivkovic, University of Nis, Serbia.

**Review Committee / Recenzentski Odbor ■** Marina Klacmer Calopa (President); Ana Aleksic; Sandra Raquel Alves; Ayuba Aminu; Mihovil Andjelinovic; Josip Arneric; Lidija Bagaric; Tomislav Bakovic; Sanja Blazevic; Leonid Bobrov; Ruzica Brecic; Anita Ceh Casni; Iryna Chernysh; Mirela Cristea; Oguz Demir; Stjepan Dvorski; Robert Fabac; Ivica Filipovic; Sinisa Franjic; Fran Galetic; Mirjana Gligoric; Tomislav Globan; Anita Goltnik Urnaut; Tomislav Herceg; Irena Jankovic; Emina Jerkovic; Dafna Kariv; Oliver Kesar; Hilal Yildirim Keser; Martina Dragija Kostic; Tatjana Kovac; Vladimir Kovsca; Angelo Maia Cister; Katarina Marosevic; Vaidotas Matutis; Marjana Merkac Skok; Daniel Francois Meyer; Natanya Meyer; Josip Mikulic; Ljubica Milanovic Glavan; Guenter Mueller; Ivana Nacinovic Braje; Zlatko Nedelko; Gratiela Georgiana Noja; Zsuzsanna Novak; Alka Obadic; Claudia Ogorean; Igor Pihir; Najla Podrug; Vojko Potocan; Dinko Primorac; Zeljka Primorac; Sanda Renko; Humberto Ribeiro; Vlasta Roska; Souhaila Said; Armando Javier Sanchez Diaz; Tomislav Sekur; Lorena Skufflic; Mirko Smoljic; Petar Soric; Mario Spremic; Matjaz Stor; Tomasz Studzieniecki; Lejla Tijanac; Daniel Tomic; Boris Tusek; Rebeka Daniela Vlahov; Ilko Vrankic; Thomas Will; Zoran Wittine; Tao Zeng; Grzegorz Zimon; Snezana Zivkovic; Berislav Zmuk.

**Organizing Committee / Organizacijski Odbor ■** Domagoj Cingula (President); Djani Bunja; Marina Klacmer Calopa; Spomenko Kesina; Erlino Koscak; Tomasz Ochowski; Miroslaw Przygoda; Michael Stefulj; Rebeka Danijela Vlahov; Sime Vucetic.

**Publishing Editor ■** Spomenko Kesina, Mario Vrazic, Domagoj Cingula

**Publisher ■ Design ■ Print ■** Varazdin Development and Entrepreneurship Agency, Varazdin, Croatia / University North, Koprivnica, Croatia / Azerbaijan State University of Economics, Baku, Azerbaijan / Faculty of Management University of Warsaw, Warsaw, Poland / Faculty of Law, Economics and Social Sciences Sale - Mohammed V University in Rabat, Morocco / Polytechnic of Medimurje in Cakovec, Cakovec, Croatia

**Printing ■** Online Edition

**ISSN 1849-7535**

The Book is open access and double-blind peer reviewed.

Our past Books are indexed and abstracted by ProQuest, EconBIZ, CPCI (Web of Science) and EconLit databases and available for download in a PDF format from the Economic and Social Development Conference website: <http://www.esd-conference.com>

© 2020 Varazdin Development and Entrepreneurship Agency, Varazdin, Croatia; University North, Koprivnica, Croatia; Azerbaijan State University of Economics, Baku, Azerbaijan; Faculty of Management University of Warsaw, Warsaw, Poland; Faculty of Law, Economics and Social Sciences Sale - Mohammed V University in Rabat, Morocco; Polytechnic of Medimurje in Cakovec, Cakovec, Croatia. All rights reserved. Authors are responsible for the linguistic and technical accuracy of their contributions. Authors keep their copyrights for further publishing.