

Development of a logo assessment matrix for designing football club corporate identity

Author: Petyo Budakov, Ph.D.

Abstract

This study analyses the visual characteristics of 18 football clubs who participated in the German professional association football league – The Bundesliga in season 2015-2016. An assessment matrix was developed to organize them in a taxonomy system. It aims to provide information about the most commonly used attributes in the football clubs' logos. The analysis method can be practically applied in other prospective or recently founded football clubs whose brand identity is going to be established as well as corporate logos for brand management. Along this is to develop a professional attitude towards recently established football brands. Thus, the clubs could attract more fans and increase their profits from new sponsorships and funding. Different aspects have been identified that will provide the German football clubs with useful insights of how to increase their identification and origin. Therefore, the brand will be more attractive for investments.

The theoretical framework includes concepts such as design of corporate identity, logo design, emotional logo design, brand personality, destination branding, experiential marketing, and etc. Different aspects have been discovered that will provide the German football clubs with some valuable insights. In order to answer the main research questions, interviews with students have been conducted. All examined aspects aim to outline the main fundamental issues used as a backbone in contemporary sports logo design.

Recommendations are given regarding how to proceed with the logo creation of the recently established football clubs or these who are going to be established.

Key words: logo design, corporate design, corporate identity, football club logo, branding, destination branding, experiential marketing, logo assessment;

Acknowledgement

This study would not have been possible without the given support of my students, enrolled in the e-learning bachelor program of Graphic design who were involved in it. The research has given me the opportunity to establish a certain pattern of designing an effective and powerful football club logo.

Without the respondents this study would never have been complete.

Study Objectives

The aim of this study is to explore the identity recognition of the football clubs located in a highly competitive and intensive market. After making a careful consideration some particular recommendation will be given. The investigator's interest is to identify the Bundesliga's football clubs' logo design approach by making in-depth analysis of all of participants' trademarks. Football is the most practiced and widely popular sport all over the world. It is more than just a sport, it is a social phenomenon which has a strong impact on the human life. Since 1960s this sport has been constantly evolving. The changes started in Italy, where the non-profitable football clubs turned themselves into limited commercial companies which aimed to realize financial profits. This example was followed by many European clubs and by the 1980 most of them had been listed in the stock market. Therefore, they increased dramatically their financial incomes. Nowadays, football is a powerful industry that

expands tremendously its global market, according to the forecast of the international consultancy company Deloitte, the European market will grow up to 25 billion by the end of the season 2016 – 2017.

Problem Statement

How the recently established German football clubs can increase their popularity and recognition through the tools of the contemporary logo design?

Additional Research Questions:

1. What are the most commonly used attributes for the Bundesliga's football club logos?
2. What are the main graphic design principles that are used in order to communicate the clubs' conceptual attributes?
3. What is the level of similarity between the selected club logos and their home city's coat of arms?

In the following text the researcher uses the terms “club logos” and “club emblems” interchangeably.

Introduction

With an intensifying competition through the world market, companies and public organizations have started implementing new techniques of visual branding which aim to increase the quality of their corporate identity.

Identity, as a term, was firstly defined by Merriam-Webster in a dictionary, published in 2011. It explains its meaning as a “sameness of essential or generic character in different instances”. This meaning predetermines the widely used term *corporate identity* as a concept of uniqueness and consistent elements.

Wally Olins (1989), in his book *Corporate identity*, illustrates the definition of the corporate identity through three different themes: coherence, symbolism and positioning. He defines the coherence as a logical relation between all brand elements which participate in the corporate design. It also refers to the consistency of the visual style, tone of voice and etc. that determine the visual brand equity in general. The symbolism tries to communicate the main corporate values with the potential customers as well as presenting the brand philosophy through a complex system of signs and visual motifs. The corporate identity systems can be used as a pattern that navigates the consistent and cohesive usage of the company's trademark in promotional campaigns, video commercials, advertising publications and etc.

The branding problems have been extensively investigated by many researchers in the recent decades. There is a common belief that a successful brand must possess long-lasting qualities which involve an instantly high level of customer loyalty and subsequently – to increase its profitability. (Melkumyan M., 2011).

Corporate identity

Corporate identity systems have gradually developed over the time by rebounding the change in the contemporary business environment. In order to be relevant with the latest trends in the new consumer-driven economy the managers have been revising the existing models and refining them with more efficient and effective branding approaches. The trends show they focus more and more on the emotional interaction with their customers. (Melkumyan M., 2011).

In other words, the modern corporate identity system is changing from a visual identity, which has been prescribed directly to the consumers, to a visual sameness whose features forge an immediate emotional response among the customers. This phenomenon is known as emotional branding. It usually brings additional benefits for the corporate identity by involving the human factor. The brand could attract clients

on an emotional level by creating trust and long-term relations between them. (Krumm., B. 2011). The recently launched successful corporate identities are designed around emotions and can be interpreted differently from one consumer to another.

Example: Nike's brand strategy uses emotional techniques of archetypes, typical of the fairy tales which aim to inspire the costumers by presenting them the hero's journey. The utilization of the emotional branding is one of the main reasons for maintaining a constantly high level of credibility and loyalty among its consumers. Their advertising manner encompasses commonly well-selected striking stories which are turned in the costumer's head. Nike's main social impact is to struggle with the human idleness. By using depicting heroism, Nike tries to provoke a strong determination, ambition and strong willingness for success. All of these emotions are articulated by the usage of a range of emotional branding approaches.

These perceptions could be provoked by the appropriate usage of specific advertising tools. This research aims also to explore the role that the contemporary corporate design plays in completing the football clubs' identity.

Football team identity

The football club identity is more than just a simple association with the footballers, coaches and other supporters. (Heere B., James D. J. 2007). In most of the time the club identity might be also influenced by some external groups such as demographics and membership communities organizations. In other words, the club identity could be deeply influenced by supporters' lifestyle. The football clubs could reflect and represent not only certain values, but also the identity of the city or the state they origin from, the professional organizations they are linked to /e.g. colleges, universities, co-workers union, some non profit organizations and etc./ The contemporary club identity does not consider the supporters as being regular consumers. Nowadays, the main focus has been shifted on the football fans as they are playing an important role in the establishment the club's brand equity. For instance, in many European clubs, fan organizations take a part in the club's governing board by having certain voting rights. An illustrative example is Borussia Dortmund, a well-known Bundesliga club that shares its equities on the stock market by giving a chance to its fans to become investors and subsequently play an essential role in taking decisions. The investigator compares the football team identity with the corporate identity by highlighting some distinctive features and characteristics. Both the football teams and the corporate organizations aim to maximize their revenue in order to survive and grow.



http://la-mina.de/wordpress/wp-content/uploads/2015/07/SV-Darmstadt-98_Corporate.jpg

Figure 1. SV Darmstadt 1898 corporate identity, designed by La Mina GmbH

However, the main aim of the football club's identity is to set up a "regular pulse" and bond between the club and its fans. It predetermines the appropriate usage of certain tone of voice as a major tool, which keeps the supporter's credibility constantly high.

Furthermore, the football fans set up special relations between them and their own community, seeking social capital. The main features and characteristics of the social capital theory are deeply described by Putnam (2000) and Heere B., James D. J. (2007). According to them, social capital refers to the social communities and networks that have certain values to an individual. As we are living a fast-paced stressful life that has gradually changed our behaviors to more individualistic, the sports clubs are becoming more and more popular. Based on the notion of social capital, the individuals could be influenced by the relationship they have with the surrounding communities – e.g. city /state they operate, living standard status of other members, cultural heritage and local traditions and etc. (Heere B., James D. J. 2007). Knowing how to bond the relationship between club and fans begins with a certain understanding of the market it operates in. The researcher aims is to explore the German championship – Bundesliga, being widely accepted as a highly competitive and attractive market.



<http://www.gruschwitz.de/sites/default/files/fcbayern.jpg>

Figure 2. Bayern Munich's fan shop

The Bundesliga 's establishment

Prior the Bundesliga's foundation the German clubs had participated in amateur competitions and in many regional football unions. In 1900 the Deutscher Fußball Bund (DFB) association was founded in Leipzig. It included 86 clubs. In 1950 a separate football union was established in East Germany - Deutscher Sportausschuss Oberliga. On 28 July 1962 the Bundesliga was founded in Dortmund and its first season was launched in 1963. Nowadays, this league has evolved as one of the strongest brands, which makes it quite appropriate to be explored. The German professional football association – the Bundesliga could be regarded as a highly competitive market which hosts 18 professional football clubs. According to MailSport's recently conducted survey, which explores 34 leagues around the world, involving the top leagues from 33 nations across Europe, North and South America, Asia, Africa and Australia. Haris N. (2014), the German Bundesliga is the football league with the highest average attendance worldwide.

The German newspaper Bild reported that the Bundesliga championship reached more than 9 million Euro from their recent visit in the country. Statista.com reports that the total revenue of 18 clubs of the German Bundesliga from 2008/09 to 2013/14. The revenue in the 2013/14 season was 2.44 billion euros.

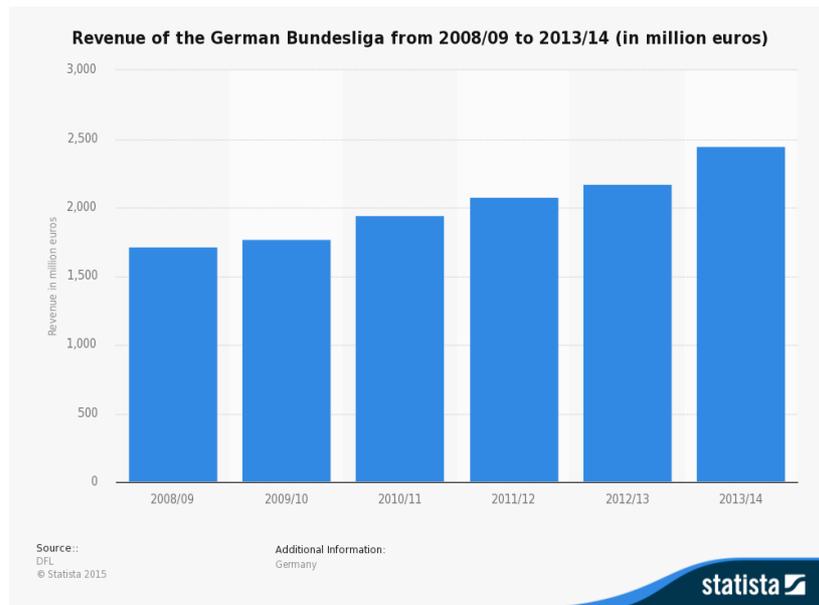


Figure 3. Revenue of the German Bundesliga from 2008/9 to 2013/2014. © Statista 2016 (<http://www.statista.com/statistics/282611/revenue-german-bundesliga-soccer/>)

Hence, this sport has an extremely strong influence upon the German economic growth and is being regarded as a social phenomenon which has a strong impact on the society which could make the Bundesliga a very appropriate area for research and analyzes. According to Stefan Szymansky /posted on 30.01.2012/: football is a huge industry but it is also an excellent laboratory for studying success”.

Logo characteristics and motifs

The wide vocabulary of graphic design can be interpreted in a visual system which involves in itself: logo, typeface, colors, photography, graphics and etc. The term logo came from logotype and it has evolved as a symbol of the brand. A trademark could be announced as a symbol or name which is used to define an ownership of a company or goods. (Adams S., Morioka N., Stone T. 2004).

In order to establish clarity, the researcher will use simultaneously both of the terms: logo and trademark to identify the same meaning of a logo, which is legally protected and indicates its registered copyrights.

The successful logo visually illustrates the company’s values by conveying the main message through to the consumers. The logos usually evolve over particular time in order to resonate the changing: cultural, social and business environment.

Example: Shell, Apple



https://upload.wikimedia.org/wikipedia/commons/thumb/f/fa/Apple_logo_black.svg/2000px-Apple_logo_black.svg.png

Figure 4. The official logo of Apple.



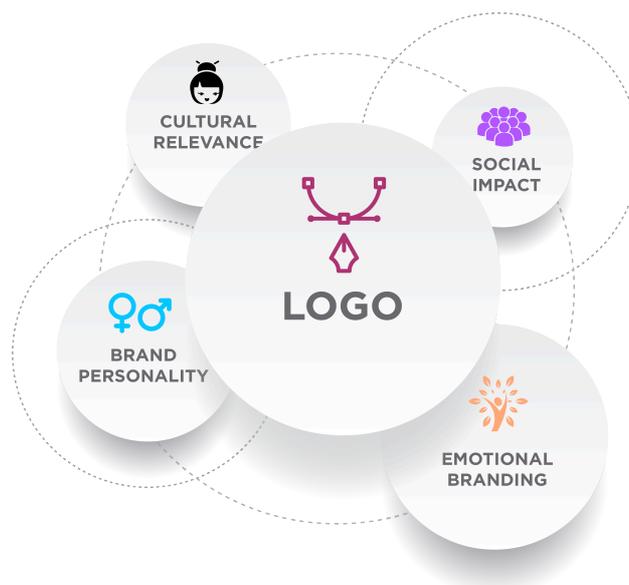
There is a specific group of trademarks that provoke human emotions and perceptions, based on the meaning of their symbolism, shapes, colors and etc. These sequences of emblems have created a new manner of corporate expression, called Emotional logo design, which is one of the most frequently used approaches in football club logo creation.

There are many interpretations of the requirements of what a logo must possess in order to be successful. However, most of the graphic design experts can agree on a list of certain characteristics, which may slightly vary (Wheeler, 2009, p. 30)

- Bold, memorable and appropriate;
- Immediately recognizable;
- Provides a consistent perception of the company;
- Clearly communicates the company's traits;
- Legally protectable;
- Has constant value;
- Works well across different media and scale;
- Works both in black and white and in color;

All of the listed traits are usually taken under serious consideration. Graphic designers spend a lot of efforts in order to define the logo's visual characteristics. However, designing a memorable and appropriate logo is one of the major obstacles which the logo designers usually face. Therefore, in order to design a powerful logo it is advisable to establish a cultural connection between the brand and its consumers.

In a consumer-driven economy, the contemporary logos should reflect the social and cultural context.



Vector image resource: www.freepik.com
 Figure 6. Corporate identity

The logo interpretations of the International Committee of the Red Cross could be used as an example.

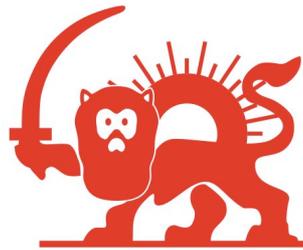


http://www.thelogofactory.com/logo_blog/wp-content/uploads/2005/09/red-cross-islamic-crescent-red-diamond.png
Figure 7. Emblems of the International Red Cross and Red Crescent Movement.

The cross in the Red Cross logo is not a Christian cross. In order to avoid semantic misunderstanding, the International Red Cross uses another trademark in some of the Muslim countries – Red Crescents.

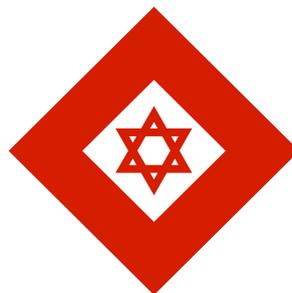
The cross in the logo is a symbol, adopted from the Swiss national flag and implemented as an emblem of the Red Cross Organization. The logo was created in 1863 in Geneva, as a consequence of Geneva Convention and it communicates neutrality and peace, opposite to any potential religious affiliations.

Later, in 1870, the Otoman Empire resigned to use it as a symbol. Instead, they interpreted the emblem using a red crescent. In the years between 1924 – 1980, Iran adopted another symbol for its national society. It depicts a red lion with sun, responding with the name of the organization. However, this symbol was replaced with the Red Crescent in 1980.



<http://www.crwflags.com/fotw/images/i/icrc-l.gif>
Figure 8. The Red Lion with Sun symbol.

As a result, Israel's national society Magen David Adom also requested to use their own symbol - the Red Shield of David. Initially, the International Committee of the Red Cross /ICRC/ rejected its usage. As a result of that, the Israeli movement made another proposal – the Red Crystal. In its essence it is a quite neutral symbol, also known as a Red Diamond. In 2006, the ICRC officially recognized Magen David Adom and as a result the usage of the Red Shield of David emblem was officially approved when it operates in Israel and abroad.



<http://archive.adl.org/nr/rdonlyres/efes3hxjj4hl7fo3rqnmmtmhtu3joaygrkezszfpakkwf6ghf2xxfqgr5rwqu77ul2kipcgpj53y35j/mda.gif>
Figure 9. The emblem of Magen David Adom.

The application of the emotional logo design could be seen in a similar mode in Real Madrid's football club emblem.



<http://1d0nkd3kux081kf1423nje17.wpengine.netdna-cdn.com/wp-content/uploads/2014/12/Real-Madrid-Badge1.jpg>
Figure 10. FC Real Madrid emblem.

The left logo with the cross is one of the most popular world famous emblems. It can still be found in the club's official web site. However, the cross on its official crest was dropped in order to facilitate a profitable contract with the National Bank of Abu Dhabi. Real Madrid's club president Florentino Perez stated: "I know that local people experience every match in a special way and that our links with the UAE. are constantly growing stronger". (FoxNews, posted on 26.11.2014). Yahoo Sports reports that the cross has been adopted by the King Alfonso XII's crown in 1920. All of the royal signs in the earliest logo had been removed during the Spanish civil war /1930 – 1941/ and later officially retrieved. However, the shifted logo was widely spread mainly in the UAE. and according to the specialists it helps Real Madrid's growing popularity in Middle East. Peck B. (2012).



<http://www.soccermaniak.com/images/real-madrid-logo-history.jpg>
Figure 11. Real Madrid's logo evolution.

The cross in the emblem's crest has its own historical meaning and has been perceived as an imperative symbol for the Real Madrid's fans. Being placed on the top of the crest, gave it an essential graphic hierarchy role in communicating the club's values. Even though logo's modification has been launched only in the UAE, its shift has been widely discussed.

It is obvious that football club logos have a strong social impact and even a slight design modification of their emblems can provoke a deep social discussion. Hence, the logo design and "re-branding" could provoke a serious emotional response among the people. This emotional resonance could be defined as conscious and unconscious. By taking it as an advantage, the designers could create a powerful connection between the logo and the potential consumers. The graphic designers should possess some additional brand management skills in order to draw the path the company will get in the future. When creating a logo they must match the company's aspirations with the clients' feelings and expectations. Another challenge the brand designers could face is to define their short and long terms corporate identity goals. Designers should implement the whole brand strategy in the completed logo. The companies can take a significant advantage against their competitors by creating a unique and easily recognizable visual identity that helps the consumers identify themselves with the desired products or services.

The main goal of the process is to link some logo attributes with a specific message. For instance, using tangible shapes like circles, squares, triangle and etc. Motifs like: eagles, lions, bears, shields, cross, crown and etc. Appropriate color palette and specific materials. The successfully designed logo could enhance the speed of the consumers' mental identification with the brand. Once the logo is partially shown, the consumers should recall its brand name in their minds.



<http://www.brandsoftheworld.com>
Figure 12. Logos attributes.

As we can see in the Figure above, the illustrated trademarks provoked an immediate connection between the used attributes and their own brands. As a consequence, there is an emotional echo which unconsciously draws in the human mind an image and specific qualities and characteristics. All of the used graphic design techniques intend to provide the emblems with a specific psychological meaning, which aims to embed a positive connotation in the consumers' minds. The human brains are naturally designed to react immediately when even a minor difference is spotted. That is one of the main reasons designers invest a lot of time in order to keep the right balance between all of the toolkits components. Therefore, the trademarks serve as a representation of their companies and services. This leads to a hypothesis which James I. Bowie (2005), states in his dissertation "Innovation, imitation, legitimacy and deviance in the design of graphical trademarks in the United States, 1884-2003": The logos from one industry can be similar with one another than emblems from different market fields. Considering the marketing point of view, Aaker (1991) claims that "a symbol can be the central element of brand equity, the key differentiating characteristic of a brand," (p.197, italics in original). Once this symbol is assigned as a sign of the whole industry, the firms start its graphic interpretation and modification in order to achieve two main goals: to legitimize themselves in the market and to differ from their competitors. Sometimes, the symbol's shape does not allow a variety of adjustment and alternations. An existing challenge is the sport industry, where the symbols interpretations are limited. When comparing the emblems of two sports organizations, located in the USA: the Major League Baseball and the National Basketball Association logo a number of similarities could be found. Although the logos represent two completely different sports, they featured many common elements which make them to resemble one another: white silhouette inside the rectangles, bordered by a blue-red field.

Figure 13. NBA's official logo.



Figure 14. Major League Baseball logo

1. <http://www.logodesignlove.com/images/classic/nba-logo.jpg>
2. http://bsndenver.com/wp-content/uploads/2014/09/1280px-Major_League_Baseball.svg_1.png

Emotional Logo Design

The emotional design requires certain skills of knowing how to provoke positive feelings through the tools of graphic design. For this reason, the sports designers must be familiar with the mentality of their target audience. For example, provoking a feeling of security in a client by the insurance industry is one of the top-three key intentions the customers want to induce. Knowing how to utilize shapes, forms, colors, attributes, and symbols could significantly facilitate the design work. A recent survey, done by Kiss Metrics shows that colors and gender relationship could form the consumers' preferences in logo design. It states that colors like blue, red and green are commonly liked among both of the genders /considering their usage in the logo design/. Another interesting aspect suggested by Kissmetrics (<https://www.kissmetrics.com>) is that men prefer and accept more black, gray and white, than women. At the same time, orange and brown are universally disliked by men and women. Therefore, once the logo designers identify their target audience it should be advisable to understand their needs, based on the following criteria:

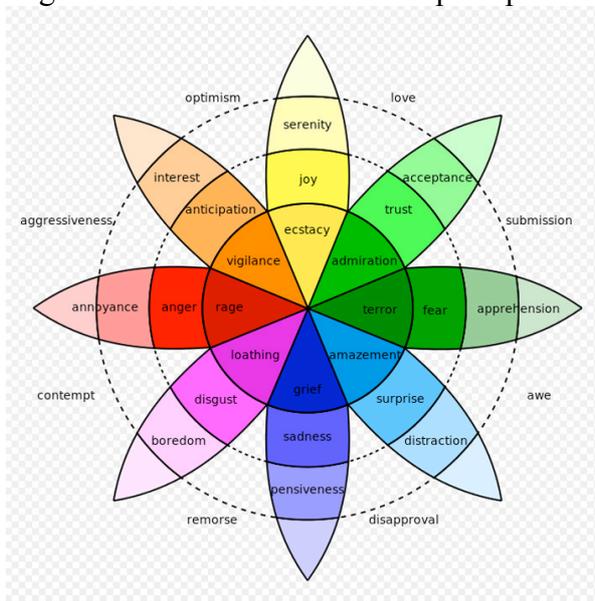
Demographic	Psychographic	Geographic	Behavioral
Gender	Lifestyle	Location	Impulsiveness
Age	Brand preferences	Local behaviors	Social media groups
Income	Price sensitivity	Local problems	Internet usage
Marital Status	Hobbies	Level of experience	Association membership
Sophistication	Service preferences	Needs for sports events	Purchase history

The importance of establishing an emotional connection between the trademark and its users is undeniable. After doing a deep consideration of all of the listed aspects above, designers could make some conclusions which might be quite useful in mastering their logo design skills. According to Susan Gunelius, an author of more than 10 branding and marketing social media books, the contemporary logo should pass successfully the Brand Logo One Color Test (Gunelius S., posted on 25.07.2010). It involves two main questions, which could lead and narrowly define our creative directions. The designers must be aware if their project may set them apart from the rest of its competitors in black and white? And will the logo constrain the client to print it in one color?



Vector image resource: www.freepik.com
 Figure 20. Logo design workflow.

By answering these questions, designers could continue to evolve their logo, knowing exactly which design tools to select. The emotional logo design communicates certain message, using a particular tone. This tone is based on the human emotions wheel, which portrays the range of the human emotions and perceptions.



https://en.wikipedia.org/wiki/Contrasting_and_categorization_of_emotions#/media/File:Plutchik-wheel.svg
 Figure 21. Human emotional wheel.

In order to achieve excellence in their projects, designers should be also well skilled in the usage of different shapes and lines. For instance, using ellipses, ovals and circles most of the time communicates a friendly and passionate message. In fact, circles are mainly associated with marriage and the establishment of a bond friendship. On the other hand, squares and triangles are utilized to portray strength, stability, power, science and etc. The wide usage of vertical and horizontal lines in the contemporary logo design has been also proven by their symbolic identification. Vertical lines are associated with strength, dynamics, and aggression, whereas the horizontals can express calmness, peace and fraternity.

The implication of the shapes and forms also extends to the usage of a particular font. The triangle-shaped fonts communicate high-pressure and aggression, oppositely to the rounded fonts which are mainly used to imply balance and harmony.

Brain Perception

Being involved in how the human mind recognizes the trademarks could be of a great importance for the designers.

The editor of *The Atlantic*, Alexis Madrigal (2015), aired interesting facts about how the human brain perceives some logos and images. For instance, the world-famous

emblem of the FIFA 2014 World Football Championship in Brazil, designed by the Brazil's top agency – Africa is a perfectly balanced and sustainable trademark. It consists of the trophy /which is one of the most recognizable FIFA World Cup symbols/, created by the human hands that interact between each other in a complex manner. The logo is colored with green and yellow gradients which reflect the national flag colors of Brazil.



Figure 22 https://en.wikipedia.org/wiki/2014_FIFA_World_Cup#/media/File:WC-2014-Brasil.svg

Figure 23 <http://www.informationsecuritybuzz.com/wp-content/uploads/World-Cup-aloft.jpg>

Obviously, it clearly communicates the main FIFA message: The FIFA World Cup in 2014 is hosted by one of the most colorful and vivid nations – Brazil. Secondly, this logo makes a promise: the football fans must expect unforgettable football spectacles, played by the top teams of the globe that eagerly want to win the Cup. It strictly adheres the World Cup’s brand mission – this is the most significant sports event of the year and is more than just a game. This trademark was used as the main cornerstone in the World Cup’s brand identity.

The world-famous emblem of 2014 finals was inspired by the remarkable historic photo which shows how the trophy was held by the winner’s hands.

However, the visual perception of this emblem might be also perceived quite differently. Holly Brockwell, the founder and editor of @Gadgette tweeted a curious explanation of the FIFA 2014 World Cup’s logo.



http://lyimg.com/bt/api/res/1.2/S9MvRYcrnqixwqokdhpghA--/YXBwaWQ9eW5ld3NfbGVnbztzPTg1O3e9NTAw/http://lyimg.com/os/publish-images/sports/2014-06-13/7c47ba40-f322-11e3-9caa-631a9e8d1e55_World_21966e_819724.jpg

Figure 24. Holly Brockwell’s interpretation.

According to her post, the logo design reminds us of a “face palm”. It means that the green palms shape a human head that is pressed by the yellow human hand.



http://66.media.tumblr.com/5776f875dd27c718be6e4ca00465488b/tumblr_n8f6i82Nvj1qbn1vmo1_1280.jpg

Figure 25. Face palm

This funny interpretation led the researcher to explore the process of the brain's image perception.

Neuroscientists have been exploring how the human brain perceives the sports logos. Surprisingly, the duration of the process is approximately 400 milliseconds. The progress of acceptance goes through several stages.

The first phase refers with registration of the forms and the used colors. Once the logo is spotted, the eyes send signals to the fusiform gyros to the Primary Visual Cortex. The human brain firstly decodes the colors and then identifies the related shapes and forms. The human brain could also perceive some hidden lines unconsciously if they are not there. When the colors are denoted, the neurons start producing a range of feelings like: happiness, sadness, love, optimism, aggression and etc.

The second phase is the identifying the whole logo. Some neuroscientists explored this process by making an experiment with the logo below.

In 2004 the Duck-Rabbit Craft Brewery was launched in Farmville, North Carolina, U.S.A.

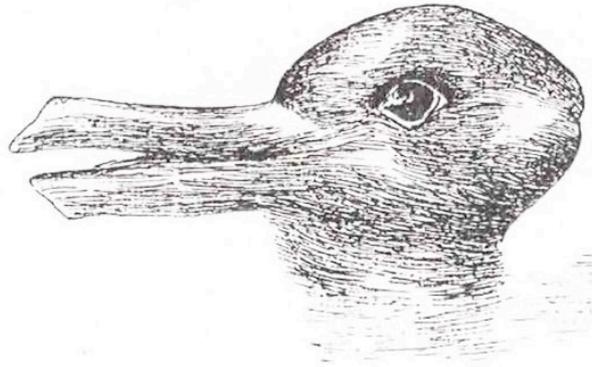


<http://beerfestinthegulch.com/wp-content/uploads/2013/09/duck.png>

Figure 26. Duck-Rabbit Craft Brewery logo.

According to the brand manager of Duck-Rabbit Craft Brewery, the logo reflects a promise for discovering something more after their first experience with the dark beer. It also means that a second look into the bottle might reveal something people had not expected before.

An experiment with the same image was done in 1999. By spotting the illustration, the respondents identified two completely different animals – a rabbit and a duck.



<http://ist-socrates.berkeley.edu/~kihlstrm/images/Jastrow/JastrowDuckPopSci.jpg>

Figure 27. A rabbit and duck.

Surprisingly, the respondents who see the duck are fewer than those who firstly spot the rabbit.

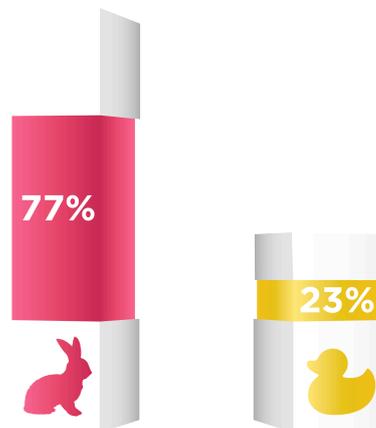
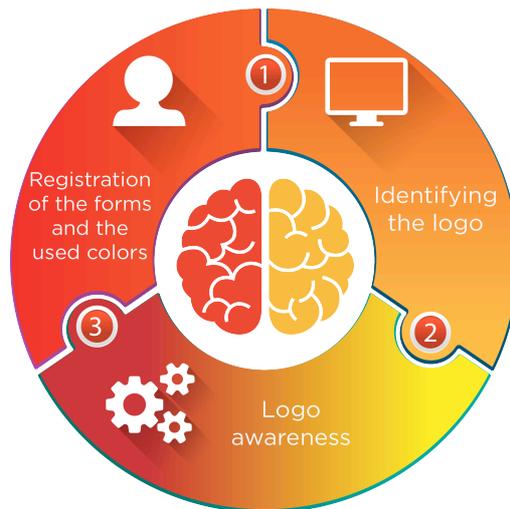


Figure 28. "Discernibility Ratings", selected by Brugger, 1999.
Vector image resource: www.freepik.com

The brain's Visual Cortex groups accept the main details and defines the trademark. The perceived image is then matched with a previous experience the brain had with this type ingrained in the memory.

The third stage is the extension of the logo's characteristics by adding semantic attributes related with previous experience with the decoded mark. The human mind gives some additional personal features to this logo, like: stylish, elegant, rude, dirty, secure, loyal and etc. In this phase of the logo recognition process, the human emotions have been provoked. All of the explained characteristics instigate a certain state of mind, that correlates with the human emotions wheel. The progress of the logo's recognition is done by the amygdala and orbitofrontal cortex where the human emotions and state of minds are generated.

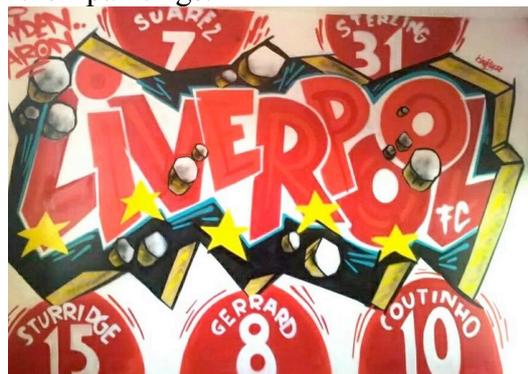
Bands logos are processed in different brain's areas, depending on their values. The medial prefrontal cortex and the precuneus /a squared-shaped spool in the parietal lobe/ are responsible for the perception of some luxury and sports brands, whereas the anterior cingulate cortex's neurons are focused on the recognition of some social and educational brands. This is the initial process of achieving brand awareness or in other words, how the whole brand is going to be recognized in different conditions by using mental relations. Therefore, this phase could be called as **Logo awareness**.



Vector image resource: www.freepik.com

Figure 29. Logo awareness.

Many scientists have been studying how the successful logos could change the human behavior. A typical example of their powerful impact is the way of how the football fans habitually sketch their clubs' emblems on a variety of different places. While painting their emblems, the supporters often try to simplify its design by using the basic logo's outlines, shapes and borders, but the usage of the primary team color is a compulsory element in their paintings.



<https://s-media-cache-ak0.pinimg.com/736x/d3/fb/5d/d3fb5d565b1f928fa9be14286fcbbb53.jpg>

Figure 30. Painting emblems.

The emotional logo design is of great importance for creating the company's brand personality. If we imagine the brand as if it was a real person, the emotionally designed logo could be assigned as their heart.

Experiential Marketing

In order to establish clarity of how the Bundesliga's clubs promote themselves, it is advisable to consider their marketing strategies. The most commonly used marketing initiative is known as "experiential marketing".

What is the "experiential marketing" in general and how it works?

Whereas the traditional marketing views consumers as rational decisions makers, who carefully estimate the functional benefits of the products/services, the experiential marketing regards the customers as emotional beings, aiming to achieve a pleasurable experience. Instead of using conventional media channels, like TV, radio, newspapers, press and etc., this unique type of marketing engages the human senses like touch, smell, sounds. Most of the top brands are using this witty approach through their global marketing strategies which aim to trigger the client's desire for purchasing. The experiential marketing aims to cause an array of associations and links between the brand and some positive emotions which are induced by the brand experience. For example, the world-famous brand Milka has recently launched a campaign based on

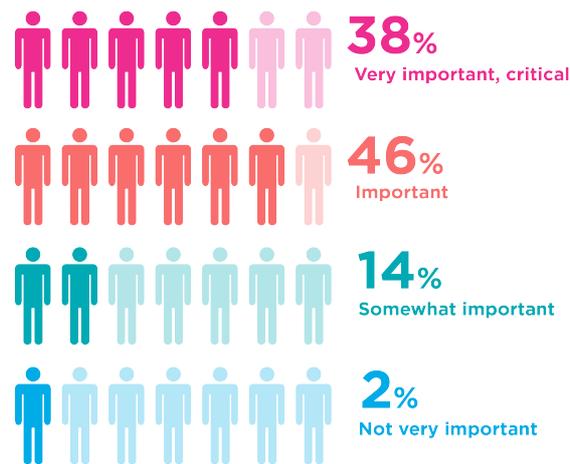
the experiential marketing approach. They produced 10 million chocolate bars, but with one missing piece. Once the Milka's fans came to know about it, they started sending between each other the potentially missing bar. This stunning campaign helped the brand to consolidate its high brand awareness by causing one-of-a kind experience for its consumers. Another example of an experiential marketing campaign comes from Carlsberg. They invented a billboard, which was placed on a vibrant and busy street in London – Brick Lane, which incorporated the phrase: Probably the best poster in the World. The audience was enabled to take a pint of beer free of charge.



The Guardian. <http://www.theguardian.com/media/2015/apr/09/carlsberg-poster-free-beer-billboard#img-1>
Figure 15. Probably the best poster in the World.

This memorable campaign, managed to leave a long-lasting impression to Carlsberg's customers, by increasing their loyalty and trust. In 2012 this brand did an effort to double its sales by using football as a powerful experience. Carlsberg started a global marketing initiative, with the main objective to broaden significantly its international market. Whereas their logo could be easily recognized across the world, as well as their high level of brand awareness, Carlsberg's market sales were starting to decline and they lost a significant portion of their market share. The marketing experts carefully reconsidered and made an audit of all of the signed sponsorship contracts. The first experiential marketing campaign was focused on the soccer fans was launched during Euro 2012. It involved a set of events that brought the people closer together by inviting them to watch the matches at specially designed venues in parks, located in Poland and Ukraine. Obviously, this set of experiential campaigns brought much more success than the rest of the used media. It is important to note that Carlsberg estimates its marketing achievements by referring to two main benchmarks: brand awareness and sales volume.

Research, conducted by EMI/Event Mosaic Event tracked in 2013 (<http://www.eventmarketer.com/institute/>), claims that the experiential marketing and its related campaigns are significantly essential and play an essential role in driving the consumers to do a purchase.



Vector image resource: www.freepik.com
 Figure 16. Experiential Marketing and its influence.

Brand awareness

Brand awareness encompasses two main benchmarks – *brand recall* and *brand recognition*. Whereas brand recall refers to people’s ability to remember the name after hearing about the industry, the brand recognition is more about remembering the brand after hearing the name. (Thomsen T., 2013). The brand recognition tends to be more about how the human brain assesses and perceives the brand’s product or service. For example, if the supporters instinctively recall the name of certain teams whenever they think about the championships, e.g. the German Bundesliga is associated with teams like Bayer Munich, Stuttgart FC, Borussia Dortmund and HSV. However, the brand recognition significantly differs from the brand recall. It is related to the provoked associations and perceptions which could be either positive or negative. In a nutshell, how the supporters perceive the club, what sort of feeling it emblems could provoke and etc. It is important to note, that brand recognition affects three main groups of consumers:

- The own supporters;
- The competitor’s supporters;
- Neutral fans;

It is very interesting to consider how Bayern Munich achieved a high level of brand awareness in the USA. Being one of the most successful and recognizable European football brands, Bayern penetrated in the USA through an appropriate and witty marketing strategy, that features many aspects of experiential marketing. For example, instead of creating new football academies, they have started collaboration with the most famous football schools, located mainly in the east coast of the States. These academies are well-known with their top quality of youth development programs which could immensely evolve trough a fruitful collaboration with the German champion. In addition, Bayern signed key brand partnerships with companies that have a strong and powerful influence in the American market, e.g. Adidas, Audi, Allianz and etc.

Furthermore, Bayern have launched a series of digital campaigns and tournaments in some parts of the States where there is a large number of German immigrants. The first groups of Germans arrived in the States in 1670s and settled in New York and Pennsylvania. The large unemployment rate in Germany in the XIX century forced thousands of Germans to immigrate in the States, forming large settlement group of migrants, mainly in New York, Chicago and Charlotte. Dr. Richard Haberstroh claims in his article *Development of Kleindeutschland or Little Germany*, that a big section from Manhattan center was known as the “German Broadway”. Most of the German immigrants settled down on the East Side and started their new life.

Bayern Munich marketing experts have carefully considered the roots of the challenge to quickly penetrate in the US market and after its successful visit in 2014, the German champion returned in the States to take a part in the “Audi Summer Tour 2016”.



<http://www.fcbayern.de/en/news/news/2016/fc-bayern-announce-2016-us-summer-tour.php>

Figure 17. Audi Summer Tour 2016

This strategy gave a positive result in a very short time, as the number of the Bayern Munich fan clubs in the U.S. increased from 8 to 90. As a consequence, by having the largest fans' network, Bayern Munich, became the most popular European football club in America.

This example proves that this branding experience could be utilized quite successfully in all industries. Thus a question emerges: how the football clubs may use it as a major marketing initiative?

The football clubs marketing solutions aim to provoke an extremely high level of positive emotions which could evolve into a strong passion for their favorite club. As a consequence, the supporters' loyalty must be instantly high as well as the awareness of their club's values and attributes. By using experiential marketing, the football clubs may consistently consolidate the relationship with their fans. When creating a positive perception among their target audience, the clubs may significantly increase the supporters' credibility and, as a consequence, increase the club's revenue by encouraging purchase of fan attributes.

For example, let's consider a club's brand awareness. SV Darmstadt 98 has been developing and maintaining its brand awareness. SV Darmstadt 98 was selected for the needs of this research, because it covers the following criteria:

1. Quick and sustainable development;
2. The lowest market share;
3. Significant potential for further development;
4. An exciting and stunning atmosphere through every home game;
5. Established at the end of XIX century;

SV Darmstadt 98 won a promotion for the Bundesliga in 2015-2016 season's edition, and for many people it looked like a miracle. Just a few years ago this club was part of the fourth division. Today, the Dirk Schuster's footballers are playing a significant role in one of the top European leagues. The club's history reminds us for two previous participations at the highest level - in 1878-79 and 1981-82.

The club's stadium / built in 1921, but renovated in order to cover all of standards and requirements/, called Merck-Stadion am Böllenfalltor, hosts an amazing and thrilling

atmosphere, created by the Darmstadt's temperamental fans. The supporters are famed with their loyalty and passion.

The city: Darmstadt is a city, located in the state of Hesse, 30 km south of Frankfurt. It has a population of approximately 150 000. Interestingly, Darmstadt is renowned with its science inventions and city holds the prize "City of Science", awarded in 1997. The charm of the city is supplemented by the Art Nouveau architecture, especially Mathildenhöhe, a rose garden, and nearby Rosenhöhe, which are typical example of the style. Darmstadt hosts a number of cultural events throughout the year. For example - one of the most prestigious literature awarding ceremonies takes place in Darmstadt – The Georg Büchner Award. The city is full with theaters, art galleries, museums (The Kunsthalle Art museum and the iconic Hessian State museum), vibrant music entertainments, spectacular night events and etc. Furthermore, Darmstadtium (110), an extremely radioactive chemical element, was named after the city in which it was found.

The SV Darmstadt 98's logo:



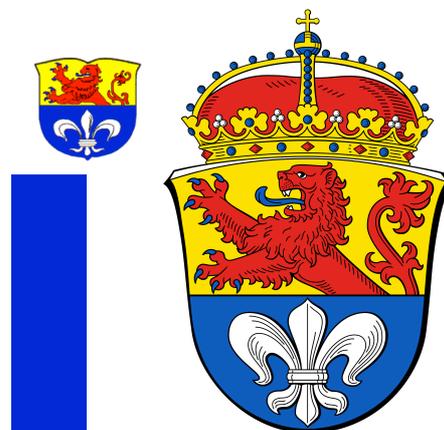
<http://i0.wp.com/bundesligafanatic.com/wp-content/uploads/2015/06/SV-Darmstadt.png>

Figure 18. SV Darmstadt 98's logo

It is designed by the German advertising agency La Mina GmbH and aims to represent the brand through several aspects:

- Dynamic;
- Historical heritage;
- Sustainable development;

The logo's crest was inherited from one of the club's first emblem, designed in 1930. It incorporates successfully most of the city's symbols, e.g. city coat of arms and the Darmstadt's colors, which are blue and white. The first recorded mentioning of the city flag is dated in 1568. The city coat of arms encompasses a lion and a fleur-de-lis - a heraldic element, typical for villages and cities located in Hessen. The emblem is a masterpiece of design that works excellent across different media. It features the main city symbol, albeit simplified in an appropriate style that clearly communicates the club's main values.



http://www.crwflags.com/fotw/images/d/de-he_da2.gif

Figure 19. Darmstadt's city coat of arms.

Brand positioning

Darmstadt brand positioning is focused on their main target audience, as well as on their main competitors and how they can stand out from the rest of the Bundesliga's clubs. They are mainly focused on the young football fans, mainly men, aged between 18-33 years old.

The brand communicates successfully with their consumers through a dynamically maintained Facebook page that reached 142 237 followers as of 2016.

Marketing insights of SV Darmstadt 98

SV Darmstadt 98 utilizes a successful and powerful marketing strategy which adheres to the experiential marketing principles.

SV Darmstadt 98 aims to consolidate Darmstadt's citizens by engaging mainly young local footballers, e.g. Nick Volk (18 years old), Noel Wembacher (19 years old). This marketing approach follows the Nike's brand strategy of creating heroes. In this case - a few local footballers who are commonly accepted by the fans as being team leaders. The archetype technique is drawn by facing one of the top Bundesliga's clubs in spectacular football battles (akin to David vs. Goliath). As a result, the local fans' loyalty is constantly high.

However, the foreign tourists may join a round tour at the stadium that could also create an emotional bond between the consumers and the brand. The local fan club organizes a large number of festivals, cultural and artistic events. In addition, there is a diverse range of fan attributes that tourists usually buy as giveaways. As it was previously mentioned, Darmstadt is a small, vibrant city which attracts tourists with various interests, focused on culture, art, literature, science and etc. The city offers a wide variety of unique places that allow the tourists to fulfill their natural curiosity. Alongside the regularly scheduled festivals and events, the home of SV Darmstadt's matches brings pleasure and exciting emotions.

Brand Personality

In order to find a unique place in the market, the companies should use measurement models which are able to identify their own characteristics.

According to Pery and Winsom (2003), the solid brand is actually a sign, capable of increasing credibility and attracting instant attention in a new country, category or industry. It is a forceful approach to stand out by being appropriate to its target audience and distinct from the competitors. The Bundesliga and the 18 clubs who participate there match all of the explained brands' characteristics. Therefore we could also regard another essential phenomenon which is often associated with the emotional branding – Brand Personality.

In 1997, Acker's paper studied the brand's perception as if it had human personalities. (Melkumyan M, 2011). Further research was conducted in order to explore the brands' attributes and how they can vary across different cultures e.g. America, Asia and Europe. Many researchers believe that by adding personalities to brands they might contribute to establish stronger emotional relations between the brand and their users. In short - the brand could be considered as if it were a real person. For instance, the latest mobile phone, a prestige watch, sophisticated suit and etc. can be accepted as personality extensions that help people enhance their appearance. By possessing these expensive and valuable items, they show differentiations from the others.

Many scholars believe the consumers do not just buy products and goods – they make purchases influenced by their emotions. As Belle Beth Cooper (a cofounder of Hello Code) stated in his article: Why people don't buy products – they buy a better version of themselves (Cooper B., posted in 2014).

The brand personality effectively communicates the main company message by provoking strong desires and aspirations. It is something that the consumers can relate to, as well as associating their feelings and perceptions. By regarding the brand as a person we could consider it as masculine or feminine, contemporary or archaic, elegant or cheesy and etc.



Vector image resource: www.freepik.com
Figure 31. Brand as a person

People can be easily characterized with an unlimited number of qualities and characteristics. According to Aaker (1997), regarding the brand personality, these traits can be reduced into five basic dimensions:

1. Excitement: nonchalant, spirited, energetic
2. Sincerity: authentic, polite, mindful, cheerful
3. Ruggedness: rude, coarse, outdoors, athletic
4. Competence: skilled, completed, influential
5. Sophistication: elegant, prestigious, charming, romantic



Vector image resource: www.freepik.com
Figure 32. Brand personality

Many studies reveal that customers are more likely to addict to a brand if its personality is close to their own. The explained brand personalities associations can vary across different cultures. Once the brand obtains a particular symbolic meaning it can be dependent of the local culture, behaviors, religion and etc.

Example:

Brand personality dimension	Brand	Associations
Excitement	Starbucks, Pepsi	Youthful
Sincerity	Coca Cola	Authentic, honest

Ruggedness	Nike	Aggressive
Competence	HP	Influential
Sophistication	Mercedes	Stylish, elegant

The explained examples illustrate the European brand personality perceptions. Nowadays, the clients are very sensitive about the brands' symbolic meaning. The visual perception of the brands' properties is focused on their logo design. The related extended characteristics that shape the brand personality may also involve: product packaging, advertising attributes, campaigns' tone of voice and sponsorship.

Brand personality is an attractive and powerful concept that can be used in the graphic design of today. As it was previously suggested, the companies can find their unique market place by using appropriate brand personalities. All of their personal traits can be illustrated by using the powerful tools of contemporary logo design. According to the Cambridge Online Dictionary, a logo is "a design or symbol, used by companies to advertise its products". The successful logo is a graphical representation of the attached brand personalities. Thus, a question emerges – what is the most essential criterion that makes the logo remarkable, easy recognizable and able to communicate the brands' main personalities?

Destination Branding

The emotional logo design requires connection between the users and the trademark. As a consequence, one of the major criteria the graphic designers should carefully explore is the consumers' location and origin. It is directly contented to the widely used term – "*destination branding*", which is known also as a *Place branding* or *Location branding*. It is largely accepted as an essential and popular phenomena which plays a crucial role in travellers' decision making. Destination branding reveals many valuable insights that could be successfully applied in such an important sector as tourism.

Tourism plays an essential role in the German economic development. According to a report, conducted by World Travel & Tourism Council in 2015, the total contribution of Travel & Tourism to GDP was EUR257.9bn (8.9% of GDP) in 2014, and is forecast to rise by 2.4% in 2015, and to rise by 1.8% to EUR314.6bn (9.5% of GDP) in 2025. The same study claims that Travel & Tourism investment in 2014 was EUR24.3bn, or 4.2% of total investment. It should rise by 2.6% in 2015. This forecast gives tourism a significant role in developing the future economy growth. 80% of the tourists that visited Germany in 2014 spent their time in leisure activities. According to the forecast of Travel & Tourism's report, leisure travel spending is expected to grow in 2015 by approximately 2.9%. Therefore, the needs of an effective and powerful destination branding appear. Most cities, districts and etc. claim that they offer their visitors with amazing attractions, spectacular views, ancient culture and traditions. However, in this highly competitive market the trivial promotions and advertisements are not able to reach the desired level of influence among the target audience. Therefore, the experts have started developing a completely new method of marketing, focused on the visitors' experience. In its matter, the destination branding is focused on a specially designed message, based on the travellers' experience that could be transmitted as an emotional appeal. Hudson S., Ritchie Brent J.R. (2008).

Destination branding tries to induce a range of emotions and feelings about a particular place which is going to be reflected by the tourist's mind. This manner of branding facilitates the tourism marketing by providing the tourists with information that enables them to identify more easily their favorite destination. Many nonprofit organizations and committee that are responsible for the tourism marketing embraced the location branding as a process of attracting more tourists. They started a plenty of

various, promotional type of initiatives that are intended to promote the location they operate in. (Melkumyan M., 2011).

For example, the German state of North-Rhine Westphalia was completely aware of its importance and the football were identified as a main feature for the state's life. Its destination branding strategy launched the popular German Football Route. It is approximately 800 km long and could be travelled by car, touristic buss or even with a bicycle. The route goes through vibrant cities that played an essential role in the German history, e.g. Aachen, Bielefeld, Bochum, Bonn, Dortmund, Duisburg, Düsseldorf, Essen, Gelsenkirchen, Cologne, Oberhausen, Wuppertal. The travellers would be suggested to visit not only their stadiums, but also museums, cathedrals, cultural monuments, local traditional pubs, restaurants and etc.



<http://2.bp.blogspot.com/-2OWA87m7vFQ/UXUaqcObYSI/AAAAAAAAAIU/3vLjXxxPZcl/s1600/map.PNG>

Figure 33. German Football Route

The role of the graphic designer in the destination branding could be described as that of a “storyteller”. They have to narrate a certain story by using signs, creating a logo, coat of arms, location branding design guideline, advertising campaigns and etc. The story they are supposed to create is like a pitch, which should speak to the potential tourists by provoking deep emotions in their mind. As a consequence the viewers should be strongly influenced and they will probably visit the promoted location.

The city logo is one of the most important entities in the destination branding. It may clearly reflect the touristic destination by boosting the city's state of mind. For instance, one of the most famous German cities - Düsseldorf has been rebranded by BBDO in a visually appealing and contemporary manner. Being officially assigned as the seventh largest city in Germany, the capital of North-Rhine Westphalia launched its new identity in 2012. According to the Düsseldorf's mayor the logo should play a supplementary role.

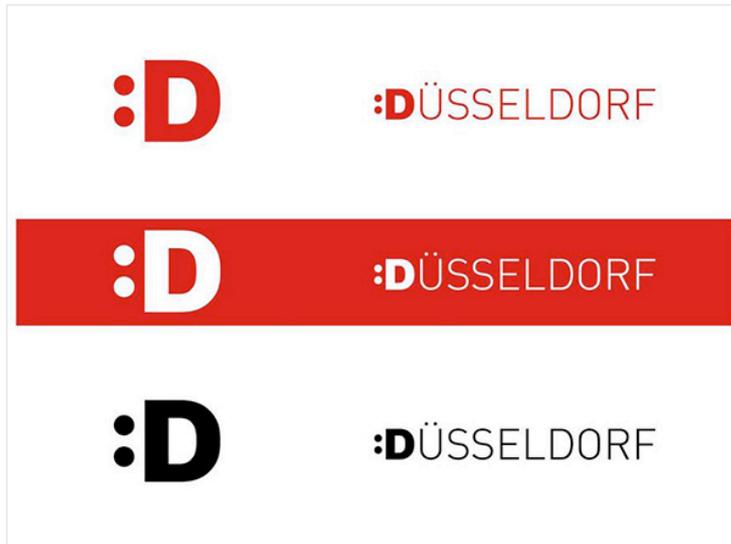


:DÜSSELDORF

<http://3.bp.blogspot.com/-g4wq788PCK4/ULQMnhm8ePI/AAAAAAAAQ9M/LIBIYv4dzGU/s1600/Düsseldorf+D.png>

Figure 34. Düsseldorf's new logo, designed by BBDO

This logo represents a smile emoticon that reflects happiness and a positive mood. Its clarity and simplified design explains its efficient outcome that could successfully represent the charm of Düsseldorf.



http://artnector.com/wp-content/uploads/2012/11/dusseldorf_logo_2012.png

Figure 35. Düsseldorf's new logo – usage, designed by BBDO

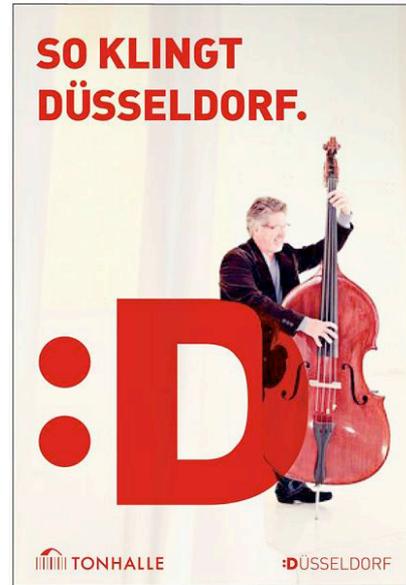
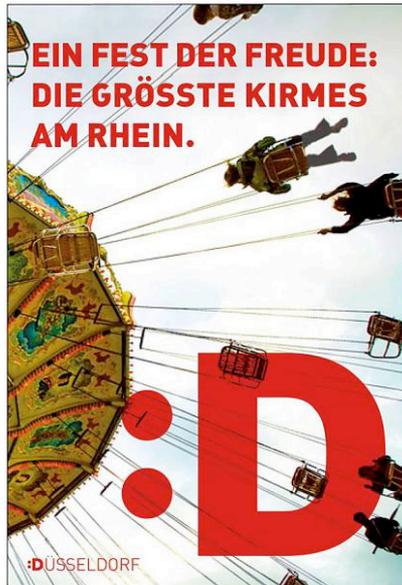
The smiling D is the first letter of the name that communicates the main city's characteristics: friendliness, hospitable atmosphere, a carefree attitude, technological improvement. Obviously, the smiling D fits accordingly with the rest of the letters in the text: DÜSSELDORF.

The upcoming application of the logo can be found here:

Figure 36. http://artnector.com/wp-content/uploads/2012/11/dusseldorf_brand_identity_elements_1.png

Figure 37. http://artnector.com/wp-content/uploads/2012/11/dusseldorf_brand_identity_elements_2.png

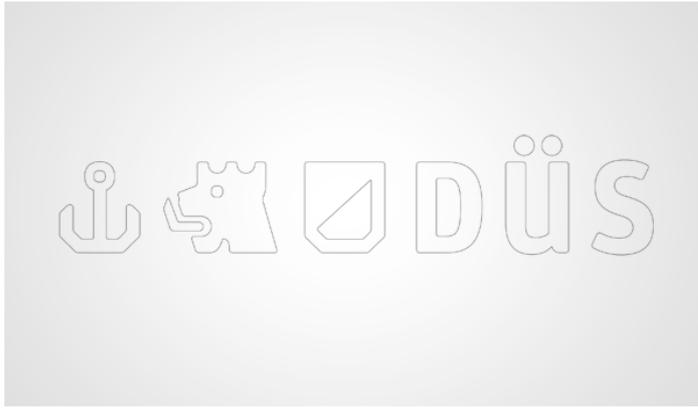
Figure 38. http://artnector.com/wp-content/uploads/2012/11/dusseldorf_brand_identity_elements_bag.png



While BBDO won the pitch, another advertising agency participated in the announced contest. Betty and Betty offered another masterpiece of logo design. It consists of three main pieces. In this option there is a clear relation between the city's coat of arms and the logo. For instance, the anchor and the lion symbolize the strength and the power of Düsseldorf, as well as its ancient traditions. The third element is a variable and allows for adaptations according to the purpose of its application. In general the Betty and Betty logo's proposition aims to highlight the city's diversity.



https://mir-s3-cdn-cf.behance.net/project_modules/disp/5a2e188666453.560c190620898.png
Figure 39. Betty and Betty logo's proposition



<http://creativeroots.org/wp-content/uploads/2013/08/Brand-identity-concept-for-Düsseldorf2.gif>
 Figure 40. Betty and Betty logo's proposition



<http://creativeroots.org/wp-content/uploads/2013/08/Brand-identity-concept-for-Düsseldorf4.png>
 Figure 41. Betty and Betty logo's proposition - symbols



<http://creativeroots.org/2013/08/brand-identity-concept-dusseldorf/>
 Figure 42. Betty and Betty logo's proposition



<http://creativeroots.org/2013/08/brand-identity-concept-dusseldorf/>

Figure 43. T-shirt

Regardless of which one you personally prefer, the most important results of Düsseldorf's rebranding is 4 244 733 hotel rooms booked in 2013, just an year after the new logo had been launched. At the same time the number of the foreign visitors increased up to 3.7% comparing with 2012. The results could be used for measuring the destination branding effectiveness. This is one of the most impressive proofs for the influence that destination branding actually exerts.

There is a certain need, the city symbols to be clearly defined and their usage strictly determined. An essential question appears about the relevant usage of the city coat of arms and the city logo. The city coat of arms is an emblem which symbolizes the city's history, government, mission and local traditions. The usage of the symbols showing identification dates from ancient times, e.g., Greeks used emblems on their shields during the Trojan War, the Roman eagle which is a well recognized symbol of the Roman legions, many organized tribes used different metaphoric elements on a prominent place. Heraldry dates back to the early 12th century. In order to ensure their recognition, the knights used specially designed emblems on their shields, which have become their identifying symbols. Later, these symbols were assigned as a coat of arms and began to be inherited, by the middle of 12th century. In the next century, their usage was organized in a system that identified nationality, individuals, nobility, family and etc. Haulman D., (2013). In the Medieval Europe the heraldry started to branch out into different styles. For instance the heraldry style of Germany completely differs from the one used in the Eastern and even in British heraldry.

Nowadays, the coat of arms is used as identification of many governmental and non-governmental institutions, municipalities, political organizations, sports clubs and etc. It has a powerful impact on the contemporary society, by identifying the history, traditions, cultural values and heritage and mission.

For the needs of the investigation, the Augsburg's coat of arms has been analyzed in-depth. The first evidence of the city's seal dates from 1237. It represents the city gates, placed behind a star.



<http://www.ngw.nl/heraldrywiki/images/0/0a/Augsburgz3.jpg>
 Figure 44. Augsburg city's seal.

Interestingly, the city seal depicts grapes in the gates. The grapes symbolize liberality, cheerfulness, productivity and peace. However, the city seal has evolved over the time and by the XV century a red-white shield appeared on the coat of arms. This powerful symbol was adopted by the local bishops. The city's seal has since undergone another change – instead of the grapes, a pine tree appeared on the main entrance of the city gate.

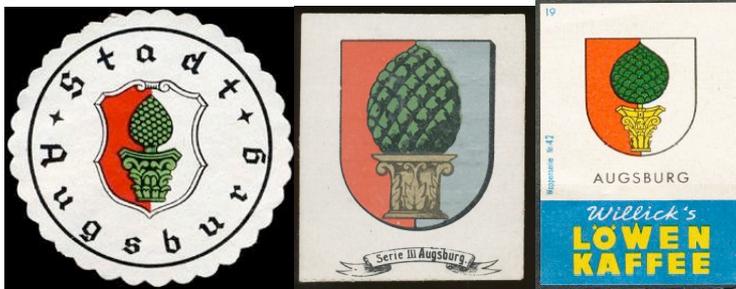


Figure 45. Augsburg city's seal in XV century; <http://www.ngw.nl/heraldrywiki/images/3/34/Augsburgz2.jpg>
 Figure 46. City symbol adopted by the local bishops; <http://www.ngw.nl/heraldrywiki/images/7/7d/Augsburg.cva.jpg>
 Figure 47. Advertising poster; <http://www.ngw.nl/heraldrywiki/images/5/55/Augsburg.lowen.jpg>

It is also known as a Swiss pine tree and could be interpreted as a symbol of wisdom, protection and an eternal life. In addition, a Corinthian order was added to the tree. This style of orders is famed with its sophistication and perfection, expressed through the attention to details. This order has also a strong symbolic meaning – in Ancient Greece it was used as to mark a spiritual gate. It also symbolizes the tree of the life. The geometry of the columns usually refers to the society's structure and order.

Since 1811, the Augsburg city coat of arm has not been changed.

In conclusion, the Augsburg city coat of arms has a unique and a powerful symbolic impact, caused by the used heraldic motives. It reflects cohesion, history, traditions and perfection.

Alternatively, the city logo is used mainly for the marketing and advertising purposes. Close to the corporate logo's intention, the city emblem aims to identify its brand by making it easily recognizable and memorable. Its appropriate usage helps the tourist reduce the choices of the selected destinations, as well as increasing the city recognition. This emblem could reflect the city attractiveness, vibrancy of the culture, friendliness and uniqueness, e.g. spectacular views, local cuisine, sports clubs and etc. In a nutshell, the city logo identifies the place by conveying a certain promise of unforgettable travel experience.



Vector image resource: www.freepik.com
 Figure 48. Design of Destination Branding

In conclusion, destination branding has two main objectives:

1. It aims to create a certain visual identification of the place. It could be a local street, city, district, country, or even a politico-economic union, e.g. the European Union.
2. It aims to provoke strong emotions which will induce a positive feeling among the potential tourists. Once the viewers start to associate the place they are more likely to remember it. As a consequence, the chance for visiting the promoted location is significantly increased.

Destination branding could be considered as a global strategy, which aims to represent in a remarkable way the main locations.

Methodology

In order to explore the outlined questions, first a research method suitable for this investigation was chosen. Secondly, the research purpose was clearly identified and different investigation strategies appropriate for this study are used.

The research method can be qualitative and quantitative. The first one focuses on its numerical summary, while the second is devoted on observation of collecting data. (Karlsson P, Skännestig F., 2011)

Research that adopts a qualitative assessment method to explore 18 football club logos, collected from the official Bundesliga's website [/http://www.bundesliga.com/en/media-service/club-contacts/](http://www.bundesliga.com/en/media-service/club-contacts/).

The researcher analyses the Bundesliga's football clubs logos. This study investigates these emblems by using an assessment matrix which classifies them, based on the listed criteria:

1. Category of the club's logo according to the Mollerup's taxonomy tree;
2. Considering the motifs that shape the selected football clubs' logos;
3. Conceptual characteristics and relation between the clubs' logos and the cities they origin from;

RESEARCH METHODOLOGY



Vector image resource: www.freepik.com
 Figure 49. Research Methodology

Interviews with graphic designers have been conducted. The selected respondents are not associated with football in general. In this empirical study, the research wants respondents to assess logos they are not familiar with. A group of graphic design students is used to judge and rank all logos' properties. The selected respondents are all aged between 21 – 27 years.

The respondents are the most essential source for obtaining data in this investigation. It was particularly important to focus on the comparison between the logos and the city's coat of arms. In fact, the Bundesliga's football clubs represent the towns they origin from, much like the coat of arms conveys the local history and traditions. The first approach includes grouping the above mentioned Bundesliga's clubs emblems into several sections, based on the Mollerup's taxonomy tree.



Category of logo according to the Mulerup's taxonomy tree

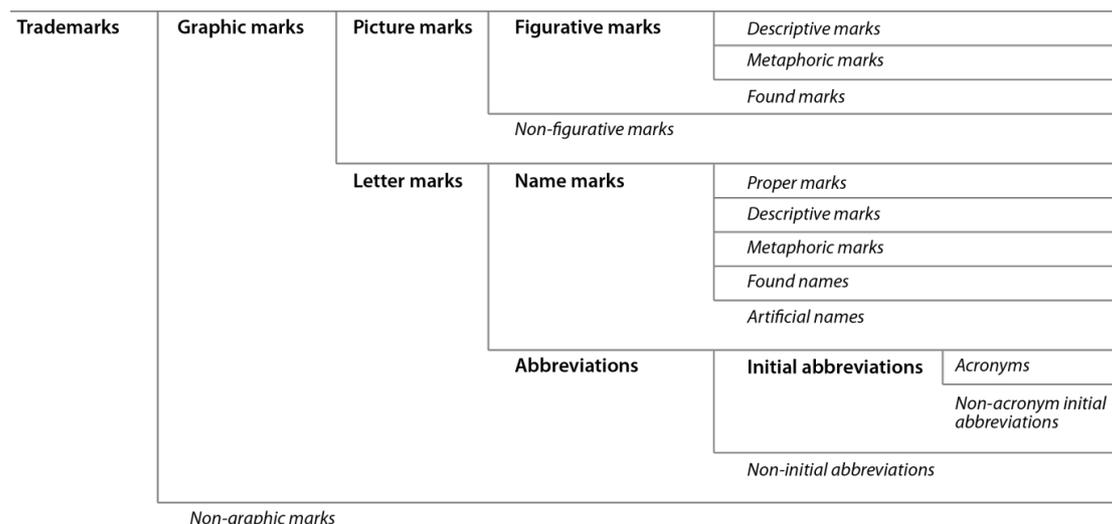


Figure 50. Mollerup's taxonomic tree of trademarks. (Mollerup, 1999, p. 99)

The logos division starts with graphic and non-graphic marks. The majority of the trademarks refer to Graphic marks category. This section is divided into Picture marks and Letter marks. **Picture marks** are separated into:

Marks	Description	Example
Descriptive marks	It contains images and diagrams and refer directly to their objects;	
Metaphoric marks	It involves in itself common concepts and interactions between all basic elements which build the logo;	
Found marks	It reflects something tangible which does not have any obvious common features with the company and its activities or list of services;	

Many logos combine two or more of the explained traits and they could be categorized as a Cross-designed logo.

In Mollerup's taxonomy tree the Letter trademarks are separated in Name marks and Abbreviations. In most cases the companies can use their full names depicted in the logo or just abbreviations, formed by the main letters. Most of the logos are name marks.

Name marks could be branched out into another few subcategories:

Marks	Description	Example
Proper name	An owner's proper name which can be implemented as a trademark refers to both – pride and honor; e.g. Max Braun established a	

	small shop in Frankfurt am Mein in 1921. By seeing this logo the clients would not able to guess the core of the business.	
Descriptive name	Opposite to the Proper name category, this one tries to illustrate the essence of the business;	
Metaphoric marks	The logos from this category indirectly present the core of the business. They facilitate an association and provoke emotions among the customers. e.g. Beeline – a Russian mobile communication brand;	
Found name	It is a well-known word which has nothing in common with the product or the company's list of service. e.g. Yahoo - a rude, loud, unpleasant person, especially one who has little education. (Cambridge Advanced Learner's Dictionary & Thesaurus)	
Artificial names	This section includes completely new, artificial words. e.g. Kodak. This word has no meaning.	

Abbreviations category encompasses these brands whose names are too long and need to be shortened in order to get memorable and stand out in front. It could be separated in two main categories: initial abbreviations and non-initial abbreviations. The initial abbreviations could be divided into:

Marks	Description	Example
Acronyms	It includes the initial abbreviations that form new company names. e.g. IKEA - is an acronym of Ingvar Kamprad, Elmtaryd, Agunnaryd. Ingvar Kamprad consists - first letter of each words forms the brand name;	
Non-acronym initial abbreviations	It presents the combination of individual letters without using any acronyms. e.g. IBM.	
Non-initial abbreviations	In this subcategory fall these names that have been designed as a combination of letters which make them sounds better and recognizable. e.g. Skype – it came from Sky and Peer.	

Considering the motifs that shape the selected football clubs' logos;

The second criterion categorizes the logos according to their motifs. The respondents were asked to carefully analyze the club's motifs and identify the induced feelings, e.g. security, stability, strength power and etc.

Apart from this there is another method for clustering the logos, based on the motifs in their design.

This arrangement is advisable, because one logo does not have the same meaning to all users from different target groups, genders, cultures and etc. There are a few main groups of patterns which are widely used as a main constructive elements in the most of the trademarks. The researcher aims to consider the essence of all of them by deriving the possible associations they could provoke among the users. For instance, the usage of certain animals as attributes in some trademarks could provoke different associations with the qualities they possess.

Example:

Logo	Main motif	Sub motif	Associations
	Animal	Horse	Power Grace Beauty
	Cross	Cross	Security Stability Strength
	Shield	Shield	Tradition Masculinity Boldness Stability Protection Loyalty

These motifs can be successfully interpreted according to their semiotic meaning. For instance, the cross is not exclusive to the Christian faith. In fact the Christians did not adopt the cross as an official symbol until 315 AD. When a pattern has a powerful emotional value it can also generate strong emotions. In fact, the shield is another strong sign. Being inherited from the heraldry, with 900 years of history, the shields were used to present families, militaries, towns, cathedrals and etc. Nowadays, it has been used by the contemporary logos as a powerful tool which communicates with the public – nobility, honesty, courage, kindness, power, stability and etc.

Conceptual characteristics and relation between the clubs' logos and the cities they origin from;

The respondents were asked to compare the clubs' logos with the city coat of arms by estimating the range of the similarity or dissimilarity between both of the emblems.

A list of the city coat of arms and the 18 logos was designed in the form of a table in which the respondents had to judge the images by answering some multiple choice

questions: e.g. Does the presented club's logo and its hometown's coat of arms have some dissimilarity, neutrality or sameness. By exploring the possible closeness between both of the emblems, the researcher defines how the football club's logo could be designed as an extension of the city coat of arms.

For example:

Football club's logo	Hometown	Coat of arms	Assessment
	Augsburg		<input type="checkbox"/> dissimilar <input type="checkbox"/> neutral <input type="checkbox"/> identical

Findings

Football club's logo	Picture marks	Name marks	Abbreviations		
			Acronyms	Non-acronym	Non-initial abbreviations
100 %	27.77 %	42.61%	7.52%	5.4%	16.7 %

Main motif	Amount
Circle	33.33%
Shield	25.94%
Animal	12.94
Diamond	11.11%
Flag	5.56%
Rectangle	5.56%
Royalty	5.56%

Sub motif	Amount
Number	16.67%
Letter	11.11%
Lion	7.38%
Eagle	5.56%
Tree	5.56%
Checkered	5.56%
Royalty	5.56%

The Bundesliga's teams' emblems provoked associations of security, traditions, power, royalty, strength, stability, masculinity, loyalty and boldness among the respondents.

Football club's logo	Dissimilar	Neutral	Identical
18, /100%/	63.33%	23.34%	13.33%

Analyses and Recommendations

The conducted survey shows that most of the Bundesliga clubs' emblems are categorized as being name marks and abbreviations. This approach is quite appropriate for the sports industry and allows the consumers to recognize its brand extremely fast. Some of the used acronyms and non-acronyms are widely spread through the fan souvenirs and folklore. Some of the used logo acronyms assisted to increase the club's brand awareness worldwide, e.g. the survey shows that the non-speaking German language fans tend to associate better the abbreviations and acronyms like:

Football club's logo	Club's name
	Borussia Dortmund
	Wolfsburg

In addition, these logos resonates a global tendency of simplifying the sports emblems. This tendency is globally influenced by the powerful social media invasion through sport, The emblems have to be prudently designed in order to work well across different media and scales. The results suggest also that by using name marks the football clubs could communicate better with its foreign fans.

The conducted survey also found that there is a prevalent usage of elements like circles, animals and shields. All of these motives are inherited by the heraldic industry and they have a powerful impact on the German fans. As it was previously mentioned, the heraldry is used as identification of many governmental and non-governmental institutions, municipalities, political organizations, sports clubs and etc. Moreover, the German city's coat of arms is based on some long-lasting heraldry principles which have a significant impact on the contemporary society, by identifying the history, traditions, culture values, heritage, mission and etc. It also suggests that the majority of the German clubs reflects their own destination branding. All of the regarded emblems shape the global visual nuance of the Bundesliga.

For example:

Football club's logo	Club's name	Associations
	FC Augsburg	Power, fruitful, dignity, courage, warriors;
	Bayer Leverkusen	Courage, glory, majesty, endless, sustainability, warriors, military;

The conducted survey's results might suggest that the upcoming German clubs' logos should be simplified by keeping the right balance between acronyms and heraldic motifs. The motifs usage has to be carefully selected in a way that highlights the club's roots, history and tradition.

Its usage would make the emblems look more contemporary and attractive, being a fundamental piece of the clubs' visual identity. The future logo designers in the Bundesliga should incorporate some important club initials, accompanied by simple shapes and forms. German clubs should not shy away from establishing a connection between their home city's history and cultural heritage. Furthermore, the emblems have to include the most essential and crucial heraldic elements, carefully designed in a way that could create a strong emotional connection between the club and its supporters.

SUGGESTED WORKFLOW



Vector image resource: www.freepik.com

Figure 51. Suggested workflow.

Conclusion and direction for further research

The contemporary sports' logo design trends have been changing faster than they did throughout the last decades. Taking this into consideration, the upcoming club logos should be designed in a manner that creates a clean and recognizable team identification. The emblems could be prudently designed in a way that steady increase the club's recognition among the football fans. The supporters should be provided with a sense of belonging and attachment to a larger social group. In general the German clubs emblems should be designed in a format that avoid conventions and embrace a more responsive and expressive notion of what an identity could be.

Based on the notion of the football clubs as a brand community, it is advisable that managers create their club emblems by focusing on three distinct characteristics:

- Immediately recognizable;
- Works well across different media;
- Provoking subliminal associations among the fans /local and foreigners/ for the city/state of the club;

The essence of football has been changing in recent years. Being a unique spectator sport, soccer has the powerful ability to gather people, who will sing, dance and cheer for their favorite clubs. Designing a logo that has a strong impact on this large and diverse group of consumers in a manner that could make them to identify with the

club is a great challenge, often considered to be more complex than creating a “simple trademark of a company”.

Both the logo designers and marketing experts should be completely aware of the explained distinctive characteristics in order to create an effective club identity which is capable of serving as a “backbone” of their marketing strategy. The elaborations in this article are explained as a starting point for studying the importance of the Bundesliga’s club emblems and their essential role into establishing a strong connection between the club and its fans.

References

Aaker, A. (1991). *Managing Brand Equity: Capitalizing on the Value of a Brand Name*. New York: The Free Press.

Aaker, J. L. (1997). Dimensions of brand personality. *Journal of Marketing Research*, p. 347-356, 34(3);

Adams S., Morioka N., Stone T. (2004). *Logo Design Workbook: A Hands-On Guide to Creating Logos*, p.16-19. Beverly, Massachusetts: Rockport Publishers, 2004.

Bowie J. (2005). *Innovation, imitation, legitimacy and deviance in the design of graphical trademarks in the United States, 1884-2003*. p.7, A Dissertation Submitted to the Faculty of the Department of Sociology, The University of Arizona. Copyright © James I. Bowie 2005

Cooper B. (2014). *Why People Don’t Buy Products—They Buy Better Versions Of Themselves*. Published on: 28.01.2014. Last accessed on: 15.05.2016.

<http://www.fastcompany.com/3025484/leadership-now/why-people-dont-buy-products-they-buy-better-versions-of-themselves>

Gunelius S. (2010). *Put Your Brand Logo Through the One Color Test.*, last accessed on: 19.05.2016.

<http://www.corporate-eye.com/main/put-your-brand-logo-through-the-one-color-test/>

Haberstroh R. (2016). *Development of Kleindeutschland or Little Germany.*, last accessed on 23.05.2016.

<http://www.lespi-nyc.org/history/kleindeutschland-little-germany-in-the-lower-east-side.html>

Haris N. (2014). *Bundesliga pips Premier League to top of attendance table, recording second biggest average in global professional sport after NFL*. Published on: 15.11.2014, updated on: 15.11.2014, last accessed on: 12.05.2016. <http://www.dailymail.co.uk/sport/football/article-2835752/Bundesliga-pips-Premier->

[League-attendance-table-recording-second-biggest-average-global-professional-sport-NFL.html](#)

Haulman D., (2013). Guide to Air Force Heraldry, Maxwell AFB, Published in January 2013, last accessed on: 02.15.2016.
<http://www.afhra.af.mil/shared/media/document/AFD-130506-005.pdf>

Heere B., James D. J. (2007). Sports Teams and Their Communities: Examining the Influence of External Group Identities on Team Identity. *Journal of Sport Management*, 2007, 21, p.319-337
© 2007 Human Kinetics, Inc.

Hudson S., Ritchie Brent J.R. (2008). Branding a Memorable Destination Experience. The Case of Brand Canada. *International Journal of Tourism Research*. Int. J. Tourism Res. 11, 217–228 (2009). Published online in Wiley InterScience, (www.interscience.wiley.com) DOI: 10.1002/jtr.720

Karlsson P, Skännevig F. (2011). A study of how to increase the revenues in Allsvenskan. Lineaus University, School of Business and Economics.

Krumm, B, (2011). "Designing identities for "green" industries". p. 8 -12. Graduate Theses and Dissertations. Paper 10084.

Olins W. (1989). Corporate identity. Published by Thames & Hudson Ltd. ISBN-13: 978-0500014721

Madrigal A. (2014). Things You Cannot Unsee (and What They Say About Your Brain. Published on May 2014. The Atlantic. Last accessed on: 24.05.2016.
<http://www.theatlantic.com/technology/archive/2014/05/10-things-you-cant-unsee-and-what-that-says-about-your-brain/361335/>

Melkumyan M. (2011). Development of a logo assessment matrix in response to challenges in designing graphic identity for country tourism branding campaigns. p.8-22. Graduate Theses and Dissertations. Paper 10202.

Mollerup, P. (1999). Marks of excellence: The history and taxonomy of trademarks. London: Phaidon Press.

Peck B. (2012). Real Madrid make small but deliberate change to their crest for UAE resort island partnership. Published on: 30.03.2012. Last accessed on: 12.03.2016.
<http://sports.yahoo.com/blogs/soccer-dirty-tackle/real-madrid-small-distinct-change-crest-uae-resort-202900831.html>

Perry, A., & Winsom, D. (2003). Before the Brand. Creating the Unique DNA of an Enduring Brand Identity. New York, NY: McGraw-Hill.

Putnam, R.D. (2000). Bowling alone: The collapse and revival of American community. New York: Touchstone.

Statista.com (2016). Revenue of the German Bundesliga from 2008/09 to 2014/15 (in million euros). <http://www.statista.com/statistics/282611/revenue-german-bundesliga-soccer/>

Szymansky S. Why is Manchester United so successful? Published on: 30.01.2012, last accessed on: 21.05.2016; (<https://www.london.edu/faculty-and-research/lbsr/why-is-manchester-united-so-successful#.Vi0YgNDHPd4>)

Thomsen T. (2013). Different brand strategies for football clubs - an international analysis. p. 15-19. Master thesis, Department of Business Administration, School of Business and Social Science.

Academic Supervisor: Stephan Zielke Aarhus University;

Turner R. (2015). Travel & Tourism economic impact 2015, Germany. p.2-6. The Authority of World Travel & Tourism. World Travel & Tourism Council; Published in 2015. Last accessed on: 03.03.2016. [/https://www.wttc.org/media/files/reports/economic%20impact%20research/countries%202015/germany2015.pdf](https://www.wttc.org/media/files/reports/economic%20impact%20research/countries%202015/germany2015.pdf)

Wheeler, A. (2009). Designing Brand Identity (3rd ed.). Hoboken, New Jersey: John Wiley & Sons, Inc.

“identity.” *Merriam-Webster.com*. 2011. <http://www.merriam-webster.com> (8 May 2011)

“logo”, Cambridge Advanced Learner’s Dictionary & Thesaurus © Cambridge University Press;

<http://dictionary.cambridge.org/dictionary/english/logo#translations>

“Yahoo” Cambridge Advanced Learner’s Dictionary & Thesaurus © Cambridge University Press; <http://dictionary.cambridge.org/dictionary/english/yahoo>

FoxNews (2014), Soccer club Real Madrid removes cross from logo to appease UAE bank, posted on 26.11.2014, last accessed: 27.05.2016

<http://www.foxnews.com/sports/2014/11/26/crossed-out-soccer-club-real-madrid-tweaks-logo-to-appease-uae-bank.html>