

Word Play in Destination Marketing: An Analysis of Country Tourism Slogans

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Abstract: Advertising Slogans can hold the key to success of tourism destinations. In highly competitive times when countries are in a fierce struggle to attract a major share of tourists, the importance of creation of an ideal 'tourism slogan' for the country is duly acknowledged by Destination Marketing Organizations (DMOs). There are continuous efforts for building national destination identities that can rightly encapsulate the image of a country in an essence through a logo, campaign or slogan, which strikes an immediate chord with the tourist market and can be easily retained in top of mind awareness (ToMA). The power of 'word play' in coining a country tourism slogan has a vital role that can be detrimental to the success of destinations. While certain creatively coined slogans leave an indelible mark in the memory through appropriate use of words, rhyme and rhythm, providing a true reflection of the country, others are easily relegated into oblivion. There are very few country tourism slogans that the wider market can easily identify and associate with. Therefore lexical use and creativity in advertising slogans has become of paramount importance in marketing. This study makes an attempt to analyze the importance of word play in country tourism slogans with the aim of identifying the most commonly used themes that are used to attract tourists through the few words that paint a picture of the destination.

Keywords: Destination Branding, Slogans, Marketing

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Introduction

The tourism statistics show that new countries continue to carve out a place in the global ranking of top international arrivals. While countries like France, United States, Spain, China, United Kingdom, Italy and Germany have maintained strong ranking in the list of top arrivals for more than a decade, countries like Malaysia and Turkey have been seen as new entrants in the recent years as carving out a niche in the top ten ranking of international tourist arrivals (e.g. Malaysia having entered the top ten ranking, at rank 9, in 2009, with 23.6 million arrivals and Turkey having entered the top ten arrivals in 2008 at 9th rank with 24.9 million arrivals). Thus new countries are seen to either remove the existing countries from the top rankings or displace their rank. The success and performance of destination countries in increased tourist arrivals can be largely attributed to innovative marketing and aggressive promotion activities adopted by the destination marketing organizations (DMOs) of these countries. However, on account of the fact that tourism destinations worldwide largely offer a similar

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homogenous product, a continuous challenge is posed to the ingenuity of DMOs worldwide, for crystallizing a unique, distinctly appealing and memorable identity of their country, in order to attract attention of the major share of tourist market (Ritchie and Crouch, 2003).

As holistic tourism products, countries are 'macro' destinations that comprise several 'micro' destinations. While each micro destination has its own attractions and its own brand, for a DMO to create a holistic 'unified brand' for the whole country, remains a daunting task. Even after a single brand is identified, a further challenge is to coin a 'brand slogan' for advertising, which can ideally encapsulate the image of the whole country in a few words. In this context, 'word power' and 'word play' becomes the key to success of advertising slogans. Through what is identified as a catchphrase/tagline/slogan, carefully coined words (in a phrase) can convey at their best, the brand promise of the destination. Hence destination tourism slogans should be such, that in appropriate words, they can strike an emotional chord with the market, capture immediate attention, trigger interest, leave desirable impressions and become ingrained in the customers' long term memory.

It is rightly remarked that 'slogans can make or break a brand'. This holds true for tourism destinations as well. The history or marketing provides substantial examples of how the use of words in slogans have created success for destinations, e.g. 'I Love New York' that has lasted for decades since 1977, the perfectly rhyming and memorable 'Malaysia, Truly Asia' slogan, which in three words alone, reflects a confluence of whole of Asia at a single destination, or the 'Incredible India' slogan, among others, all of which have increased the visibility of these destination countries in the minds of the tourist market.

But research also documents that country tourism slogans are not the key to increasing tourist arrivals always. For example, there have been creative yet short lived slogans, like Australia's 'Where the Bloody Hell are You?' (campaign and slogan, 2006) that ended up as complete fiasco being termed by the then Prime Minister Kevin, Rudd as a 'rolled gold disaster'. Though this was an instantly catch slogan coined from the commonly used 'Aussie' slang, it ended up attracting more controversy, than tourists, for the use of the words like 'bloody' and 'hell' in it. Hence the use of the very words contributed to the failure and withdrawal of the campaign that was not well received around the world. Such examples draw attention to the importance 'words' that can be detrimental in creating a tourism identity for the nation that may become a marketing success or failure.

However keeping in view that most destinations have a similar tourism product to offer, and coin their slogans in similar vocabulary to project the essence of the destination, this paper analyses the lexical component of tourism slogans in order to identify the most dominant themes in country tourism slogans reflected through 'word play'.

Background

The success of a tourism destination is determined by the 'image' it holds in the minds of consumer market. In tourism, images reflect the impressions, imagination and emotional thoughts associated with a destination. According to Buck (1993), "tourism is an industry based on imagery; its overriding concern is to construct, through multiple representations of paradise, an imagery (of the destination) that entices the outsider to place himself or herself into the symbol-defined space..." Destination image is critical for influencing holiday choice and preference and has thus been a topic of growing interest for tourism scholars (Cohen, 1993; Crompton, 1979; Baloglu & McCleary, 1999; Beerli & Martín, 2004; Echtner & Ritchie, 2003; Gartner, 1993; Henderson, 2007; Hosany, Ekinci, and Uysal, 2006; Lopes,

2011; Molina et al., 2010; Morgan & Pritchard, 1998; Ryan & Gu, 2008; Tasci and Gartner, 2007). The formation of image is attributed to a number of factors like individual experience, word of mouth publicity from family and friends and consciously tailored communication for promotional purpose. Gunn's (1972) 'Induced Image' holds relevance in explaining the manner in which impressive, desirable images are created and communicated (induced) for advertising. An induced image developed by concerted efforts of marketing is consciously tailored to project an attractive and positive image of the destination (Ahmed et al., 2006). It goes beyond 'Organic Image' which exists as the raw, unaltered and true reflection of reality.

Once a destination marketing organization has identified an image to be conveyed, the role of Destination Branding comes to the fore. Branding is created through the identified image itself (Balakrishnan, 2009; Cai, 2002; Dinnie, 2008; Gertner and Kotler, 2011; Pritchard & Morgan, 2001; Tasci, Gartner, and Cavusgil, 2007). Destination branding helps to easily conjure a striking and appealing perception of a place in the minds of the market (Aaker, 1996; Blain, Levy, and Ritchie, 2005; Gnoth 1998; Hankinson, 2009; Pike, 2005; Ryan and Gu, 2008; Travis, 2000) and is aimed at 'differentiating' the destination product (Anholt, 2007; Morgan et al., 2011). It can "help bridge any gaps between a destination's strengths and potential visitors' perceptions" (Morgan, Pritchard and Pride, 2010, p. 65).

A Brand 'extracted from the image' is thus 'more than just an image'. Brands are collective hallucinations. A brand can be a name, term, sign, symbol, or design, or a combination of them (AMA, 2008) intended to identify the goods and services of one seller, or group of sellers, and differentiate them from those of competitors (Garcia et al., 2012; Pereira et al., 2012). Brands are created to invoke an 'emotional appeal' that can 'touch the hearts' and 'stimulate the minds' of the market (Aaker, & Joachimsthaler, 2000; Widdis 2001). Morgan, Pritchard & Pride (2002) concur, that in travel industry, destinations are emerging as the 'biggest brands'. A Destination Brand encapsulates the essence of a place/country/region. While the struggle continues to create effective and distinct brands for destinations, it is widely acknowledged that destination branding, particularly in the context of a whole country as a 'single destination' remains a very challenging task. For a country as a whole, an 'Umbrella Brand' needs to be created that can embrace within its shade the 'sub brands' of comprising independent destinations and varied tourism product available herein. Hence the crystallization of a 'single brand identity', as an ideal reflection of all 'composite sub brands', depends upon the ingenuity of marketing organizations.

Diekmann and Cloquet (2012) have identified the importance of 'advertising slogans' as carriers of brands. It is rightly noted that advertising is a 'business of words' where words determine 50-70 percent of advertising success. Based on the truth that 'a few words can say a lot', word play is used in advertising to create what is known as a 'tagline', 'catchphrase', or 'slogan', that can succinctly communicate the unique benefits of the brand in order to attract immediate market attention (Dyer, 1982). In this context, the language of advertising (lexical element) is becoming a key area of interest for researchers (Cook, 1992; Dyer, 1982; Goddard, 1998, 2003; Hornikx, Meurs and Boers, 2010; Ke and Wang, 2013; Krishna and Ahluwalia, 2008; Leech, 1966; Myers, 1994; Ray, Ryder and Scott, 1991; Vestergaard and Schroder, 1985). With regard to destination marketing slogans, scholars however are of the view, that it is a great challenge to develop a slogan in a few words that can encapsulate the essence of a destination's diverse offerings, and differentiate it from others, and can also clearly convey associated benefits of the destination (Daye, 2010).

This makes the lexical component of the slogan, its length, rhyme, rhythm and magnetism

very important for marketers. For this reason destination countries remain in a continuous struggle to create a 'unique brand slogan' that can emerge through the clutter of competitors to secure a place in the 'top of mind awareness' (ToMA) of the market.

Methodology

There has been some previous interest in analysing the language (words) used in destination slogans in order to identify most dominant themes/categories, that marketers use in order to convey destination brands (Pike 2004; Papp-Váry, 2010). While Pike (2004) has identified 10 categories of themes, Papp Vary (2010) has identified 17 categories of themes, under which country slogans can be clubbed together.

With a similar interest, this exploratory study based on desk research has attempted to deconstruct the language of destination brand slogans to identify the emergence of most prominently used themes in an art of marketing word play. The study adopted the qualitative approach using 'content analysis', in order to "identify, enumerate, and analyze occurrences of specific messages and message characteristics embedded in texts" (Frey, Botan, & Kreps, 2000, p. 236). A total of 90 country destinations slogans were randomly collected from two websites, 'tourisysttraveller.wordpress.com' and 'eturbonews.com' that feature a list of tourism slogans of countries from around the world. The slogans were picked up keeping in view that known tourism destinations from around the world are included in the list. 'Textual content analysis' was adopted to deconstruct the undertone of words used in the slogans, as this method easily allows for making inferences from texts or other meaningful matters, by identifying characteristics of messages (Diekmann and Cloquet, 2012; Fennell, 2001; Krippendorff, 1980, 2004; Pritchard and Morgan, 2001). On the premise that the discourse of language can be interpreted and categorized into themes (Reilley, 1990), after analysing the use of words, the researcher identified several common broad 'themes' and constituent 'sub themes' and clubbed together similar slogans under each theme, for further interpretation and discussion.

Findings and Discussion

The words in the tourism slogans analyzed in this study show a good use of positive adjectives and hyperbole that tend to paint an appealing image of the destination countries. Through the words used in the analysed slogans that convey destination beauty, authenticity, countless treasures, mystique, emotions, the fantasy of exhilarating experience, or simply country names, slogans projecting similar messages are clubbed together for discussion under the following identified themes and sub themes.

Theme 1: Endless Discovery

Exploration: The theme of 'exploration' has in recent years been widely used to attract

Table 1. Endless discovery

Sub Theme	Words conveying the sub theme
Exploration	Discover, Explore, Unlimited, More
Riches	Treasure

tourists, especially towards ‘undiscovered’ or ‘less popular’ destinations, e.g. ‘Canada-Keep Exploring’, ‘Zambia – let’s Explore’, ‘Jamaica: Once You Go, You Know’, and ‘Kazakhstan – the land of wonder’. Keeping in view that the present day tourists are looking for something more than the usual, something different, something unconventional, and have a desire to get a varied experience from their visit to a destination, countries have realized that they need to convey to the tourists, that they have ‘endless attractions’ on offer e.g. ‘Turkey Unlimited’. The underlying theme of exploration attracts tourists who wish to take the ‘offbeat’ path and have an insatiable appetite for visiting undiscovered places. The theme is targeted at tourists who wish to go beyond the established ‘conventional destinations’ on the world tourist map and seek out ‘new ones’, e.g. ‘Discover Mongolia’, ‘Discover Peru’ and ‘Luxembourg – Discover the unexpected’. Particularly countries that are relatively geographically ‘far away’ in the ‘mental map’ of tourists, and are not on the most popular visited attractions, but yet, have a charm about them, entice prospective tourists by conveying that they have countless attractions to offer and the tourists may find something mesmerizing at every step, once they set out to explore. e.g. ‘Japan- Endless Discovery’. The theme also runs parallel to the interest and personality of the ‘allocentric’ tourists (Plog, 1974) who are regarded as ‘explorers’, being the first to be moving in quest of the undiscovered and unknown. The theme of exploration and discovery has also been capitalised upon by countries that are small in size, but have innumerable attractions that the tourists are not aware of, e.g. ‘Italy Much More’. Other countries use the underlying call for exploration by challenging the tourists on a ‘have not done it all’ note, putting forth an unfinished claim, stating, e.g. ‘Abu Dhabi-And you think you’ve done it all?’, ‘Mexico- The Place You Thought You Knew’.

Riches: Similar to endless attractions on offer, another theme used in country slogans is that of ‘Countries Riches’. It is projected by words signifying the destination as a ‘treasure trove’, e.g. ‘Brunei-A Kingdom of Unexpected Treasures’, and ‘Cambodia- A World of Treasures’, and ‘Peru – Empire of Hidden Treasures’, creating a fantasy of a wonderland.

Theme 2: Originality

Table 2. Originality

Sub Theme	Words conveying the sub theme
Authenticity	True, Truly
Natural Purity	Natural, Pure, Wild

Authenticity: In the present era the world is fast transforming into a ‘global village’ that offers homogenous products, with countries fast losing their own genuine identities marked by imposition of ‘Globalization’, ‘Americanization’, or ‘McDonaldization’. Originality has become rare to find. In a world where ‘everything can be found everywhere’, the quest for original destinations that still retain their pristine beauty and authentic culture, is something that the ‘alternate tourist’ seeking the ‘authentic experience’ craves for. The discerning tourists are on the lookout for the real and genuine attractions in order to gain unique and unparalleled experiences at the places visited. Hence for countries to claim and promote themselves to be offering an authentic tourism product has become an essential aim of marketing. Marketing slogans use words that convey the ‘original’ and ‘unadulterated’ essence of their culture,

attractions, people, sights and sounds, and claim their authenticity as their unique selling proposition, e.g. ‘Costa Rica – No Artificial Ingredients’, and ‘Greece- The True Experience’.

With a similar theme of originality, other countries claim themselves to be quintessential. They proclaim to be an ideal ‘mirror reflection’ and ‘true essence’ of a ‘wider tourist region’ e.g. ‘Malaysia: Truly Asia’, ‘Malta- Truly Mediterranean’, and ‘Trinidad & Tobago- The True Caribbean’. The word ‘true’ in slogans connotes ‘real and actual’.

Natural Purity: Several countries abounding in natural attractions use ‘natural beauty’ as the draw in their slogans, e.g. ‘Switzerland: Get Natural’, ‘Maldives: Always Natural’, ‘Uruguay natural’ and ‘Montenegro: Wild Beauty’. In their slogans, other countries make use of the connotative element with emotional colouring and figurative speech (Bertrand & Hughes, 2005; Gripsrud, 2006) e.g. ‘Naturally Nepal – Once is Not Enough’. Bangladesh, indeed less visited by tourists, uses the ‘unspoilt’ appeal by calling out ‘Visit Bangladesh before the tourists come’, calling out to the explorers to visit for a genuine experience in still existent genuine settings, before the destination succumbs to mass inflow of tourists and tourism itself. New Zealand goes beyond the lexical element to explain her destination beauty and purity using a “statistical claim” proclaiming her to be ‘100 % Pure’!

Theme 3: Emotional Association

Table 3. Emotional association

Sub Theme	Words conveying the sub theme
Emotions	Feel, Feeling, Love, Smile, Heart, Pleasure, Happiness
Experience	Wonderful, Wonder, Amazing, Refreshing
Excitement	Live, Cool, Wow, Viva, Fun, Sensational, Rhythm, Magical

Emotions: The word play in slogans uses another dominant theme of ‘emotional appeal’ by striking an emotional chord with the audience. The most prominently used words to strike emotions are ‘feel’ and ‘love’, e.g. ‘Paraguay – You Have to Feel It’, ‘Hungary: A Love for Life’, ‘Anguilla: Feeling is Believing’, ‘Ecuador: Love Life’, and ‘Indonesia: Admit It You Love It’. Slovenia has capitalised on the emotional appeal by highlighting the ‘love’ element in the country’s slogan ‘I feel sLOVEnia’, while Lithuania similarly calls upon tourists to ‘See It! Feel It! Love It!’ Spain asks the tourists to be happy with the feeling of being in the country, requesting them to ‘Smile! You are in Spain!’. Taiwan uses word play aimed at striking the arrow right in the heart of tourists, by claiming ‘Taiwan – Touch Your Heart’, while ‘Italy Leaves its Marks’ is a claim that a visit to the country leaves beautiful indelible impressions in the hearts and minds of tourists. Mauritius conveys her confidence by stating ‘Mauritius – It’s Pleasure!’ Bhutan, the one and only country that measures her success by ‘gross national happiness’, uses individual emotions combined with personification (Helder, 2011) in her word play. The country states, ‘Bhutan- Happiness is a Place’, implying that if tourists wish to have a happy travel experience, Bhutan is the country to be visited.

Experience: In marketing, ‘experiential marketing’ has gained significant importance as a new concept. Countries create a ‘euphoric’ atmosphere by projecting themselves as dream destinations that can offer ‘unfathomable’ experiences. A magnetic appeal is created using awe and fascination. The idea of a wonderful visiting experience is coined with slogans using words like ‘Wonderful Indonesia’, ‘Amazing Thailand, Amazing Value’, and ‘Refreshingly Sri Lanka-Wonder of Asia’. The aim is to make the tourists feel ‘spell bound’.

Excitement: Destination countries also try to attract tourist by creating a ‘lively’ aura about them, which expresses excitement. Used with country names, single ‘exclamation’ words, that ‘sum it up all’ showcase the liveliness of the destination, e.g. ‘WOW Philippines’, ‘Cool Japan’, ‘Viva Cuba’. Others like ‘Magical Kenya’, and ‘Brazil Sensational’, ‘Incredible India’, and ‘Vietnam – Timeless charm’, dramatise the destinations. Words conveying a ‘lively’ element and ‘happening’ places are reflected through slogans like ‘It’s More Fun in the Philippines’, ‘Hong Kong: Live it. Love it’, and ‘Ecuador – love life’. Argentina, capitalises on the ‘throbbing’ and ‘pulsating’ element of an individual’s existence stating, ‘Argentina Beats to your Rhythm’, and ‘Serbia – Life in the Rhythm of the Heartbeat’.

Theme 4: One and Only

Table 4. One and only

Sub Theme	Words conveying the sub theme
Different	Unique, Different, New, Nothing like, Another
Must See	Definitely, Go to, The/Your destination

Different: The prime aim of all marketing activities is to project a product as ‘standing out’, ‘one and only’ and conspicuously ‘different’ from others. Destinations too aim at selling themselves by claiming to be ‘unique’ amongst competitors and by promising benefits not available elsewhere. Hyperbole in language is often used to create this difference, along with overstatement and exaggeration. Some examples of slogans that project a destination as unique are, ‘There’s Nothing like Australia’, ‘Uniquely Singapore’, ‘Czech Republic – Stunningly Different’ and ‘South Africa – Inspiring New Ways’. In comparison to the largely homogenous attractions and product being offered by most destinations, a country like The Seychelles Islands, boasts of being ‘Another World’, and ‘Zimbabwe – A World of Wonders’, while Namibia simply offers to be a ‘Land of Contrasts’. To differentiate a destination, the element of ‘novelty’ and ‘freshness’ is also used in country slogans, like ‘Albania: A New Mediterranean’.

Must See: Keeping in view the limitless options of destinations available for tourist all over the globe, countries try to create a claim that they are ‘the best’ and ‘The destination!’ among the thousands of alternatives available for tourists, e.g. ‘Definitely Dubai’, ‘Germany – The Travel Destination’, and ‘Venezuela is your destination’. The language used suggests a ‘but obvious’ choice for tourists, e.g. ‘Romania: Land of Choice’, and can also be directive, telling tourists what to do, using an element of persuasion as well, e.g. ‘Go to Hungary!’

Theme 5: Hospitality

Table 5. Hospitality

Sub Theme	Words conveying the sub theme
Beckon	Visit
Invitation	You’re invited, Welcome, Hospitality

Beckon: Some countries opt to keep their slogans ‘short and simple’, believing that a ‘few words can say a lot’. Avoiding creative writing with use of superlatives to paint a floral enticing

picture of the destination through the choicest words, they simply call upon the tourists to 'visit' and see the country, e.g. 'Visit Sweden', 'Visit Norway', 'Visit Gibraltar', 'Visit Iceland' and 'Visit Finland Breathe'.

Welcome: An 'invitation' is extended by some countries indicating that they 'await with pleasure' to hosts tourists, e.g. 'Bolivia awaits you', 'Belarus – Hospitality beyond borders', 'UK –You're Invited', 'Abu Dhabi – Travellers Welcome', 'Scotland Welcomes the World'. The words used make the tourists feel 'important' and 'welcome'. An assurance is also indicated that the tourists will receive all hospitality and that they need not have any travel apprehension as outsiders in a foreign land.

Theme 6: Ego Targeting

Table 6. Ego targeting

Sub Theme	Words conveying the sub theme
Personalization	You, Your
Fulfilment	Dreams

Personalization: Marketing uses personalization (Christopher, 2012) to target each and every individual. Destinations often invite the tourists by stating that a visit to a particular destination country will help a tourist to 'discovery himself/herself' and will help him 'touch base with the meaning of his existence', e.g. 'Poland-Move your Imagination-Come and Find your Story'. Some countries project an aura that the tourists can 'feel the country living within them', indicating that the tourist will discover and establish a close association with the destination e.g. 'Come find the Israel in you', 'Morocco – The country that travels within you', and 'My Russia, reveal your own Russia'. Furthering such claims of creating a pathway within the existence of the individual's life, these slogans also convey a message that the country leaves memorable everlasting imprints in the minds of tourists, e.g. 'Panama – It stays in you'. Other countries create an element of 'intrigue' and 'charm' by leaving it for the tourists to wonder in anticipation what enchanting experiences await them on their visit, e.g. 'Rendez-Vouse En France'.

Fulfilment: Using ego targeting, through slogan words, the theme of 'fulfilment' is individually directed towards each tourist. It is intended to attract individual attention by promising to fulfil one's dream, e.g. 'Qatar- where dreams come to life'.

Theme 7: Ancient Aura

Table 7. Ancient aura

Sub Theme	Words conveying the sub theme
History	Legend, Classic, As it once was
Birthplace	Begin, Start, Cradle

History: Countries that carry with them an ancient historical aura, make it the very selling point in their slogan, e.g. 'Greece- All Time Classic', and 'Peru. Live the Legend'. Attracting tourists on the appeal of past/ancient times which can still be seen/ lived, a country like Croatia creates nostalgia and attractiveness for tourists stating 'Croatia: The Mediterranean as it once was'. The words target tourists who wish to 'live the good old times'.

Birthplace: The claim for being the ‘starting point’ of everything is also used by countries e.g. ‘Egypt-where it all begins’, and ‘Ireland-The fun starts here’. The words could also imply that the country should be the ‘first’/ ‘starting’ destination on the travel itinerary of tourists.

Theme 8: Physical Dimension

Table 8. Physical dimension

Sub Theme	Words conveying the sub theme
Size	Little, Big, Size, World
Centre	Heart

Countries that are small in size, convey in their words that regardless of their size, they have a ‘wealth of attractions’ to offer and are ‘big enough’ to explore, e.g. ‘Slovakia – Little big country’, and ‘Israel - Size doesn’t matter’. Similarly, the small Mediterranean island of Cyprus has a creatively coined slogan, ‘A whole world on a single island’.

Centre: In terms of location, some countries claim to be the ‘centre’ of the region they are in, and attract the tourist market with words like, ‘Taiwan – The Heart of Asia’, ‘Malawi – The Warm Heart of Africa’.

The identification of the themes thus suggests that word play has a significant role in marketing slogans in order to convey the essence of a destination. However, as most countries have similar attractions and tourism products to offer, the words used to create country brand slogans reflect common themes.

The analysis suggests that the DMOs have realized the importance of providing an ‘experience’ to the tourists as customers, beyond mere provision physical products and services. The promise of the delivery of a different and unparalleled tourist experience has emerged as a prime theme in most tourism marketing slogan in view of the fact that the present day educated and demanding customer is on the lookout for a travel that ‘moves and enriches the soul’, and ‘broaden the minds’ of tourists, rather than the physical products that simply meets the travel requirements. In the present study, maximum number of tourism slogans (25 or 27.7%) are centered on a promise of ‘excitement’ and are aimed at striking the ‘emotional chord’ of tourists. The next most dominant theme (15 or 16.6%) is ‘exploration’ suggesting that countries try to lure tourists with the call that they have endless treasures for the tourists to come and discover for themselves. While 13.3% (12 slogans) reflect the originality and ‘authenticity’ of the destination country, another 13.3.% (12 slogans) are aimed at differentiating the country from others, claiming to be unique and ‘one and only’. Ten percent (10 %) (9 slogans) simply ‘invite’ the tourists, welcoming them, as a gesture of hospitality. Seven slogans (7.7%) are aimed at ego targeting of the individual tourist. Countries that have a treasure of history (5= 5.5 %) create an ancient aura to entice tourists. These destinations like Egypt, Greece etc, regardless of the nature of their slogan composition, have always remained dominant attractions globally. Another 5.5 % (i.e. 5) of country slogans are based upon the physical size of the country.

The study has identified the dominant themes largely reflected in the DMO coined slogans to market their destination country. It is realized there is not always an association between the popularity/memorability of the promotional slogan of a country and tourist arrivals therein. The arrivals to a country are a result of several factors together, including image, events, peace

and stability, etc, rather than the promotional slogan alone. A country with frequently changing taglines (e.g Spain) that the market may remember or be aware of, may still continuously see an increase in tourist arrivals, while those with popular and easy to recall slogans may not succeed in attracting tourists.

Conclusion

Destination countries have realized the importance of coining an appealing and memorable catchphrase in the form of a marketing slogan to create their visibility amongst competitors. While several have succeeded in carving out their identities on the tourist map through creative brand slogans, others still continue in their struggle catch the attention of tourists. The DMOs therefore need to tackle the challenge of identifying the unique appeal of their destination and create an image that speaks about the uniqueness of the country (Andsager & Drzewiecka, 2002; Gretzel et al. 2006; Morgan, Pritchard and Pride, 2004; Murphy, Moscardo, and Benckendorff, 2007).

Future research should further investigate the interesting lexical element of advertising slogans that can be valuable for marketing and advertising organizations. Through such an analysis, DMOs can try to differentiate themselves by conjuring unique brands slogans with creativity of language to position themselves strategically amongst the competitors (Pike, 2004).

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