

EVALUATION OF LUXOR BRAND VISUAL IDENTITY: TOURISTS' PERCEPTION

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ABSTRACT

At the time of fierce competition in the market, only a recognizable brand brings profit. Brand creation is a very complex work as it is vital to include all those contact points with the consumer on which impressions are being formed. What attracts the most attention when a brand is mentioned are the logo, color, and emotion which is being released mentioning a brand name. The purpose of the current study is to measure the perception of tourists toward Luxor's Visual Identity. Moreover, it tried to evaluate the quality of the Visual Identity elements of Luxor (logo, slogan, color combination, and font style). These elements are evaluated as a tool to achieve the goal of the visual identity project, which is to promote Luxor as a brand. A quantitative approach that based on a questionnaire that was distributed to a sample of tourists who visited Luxor. The findings of this paper illustrated that the logo isn't seen in most of the main streets and suburbs of the Governorate. Furthermore, the slogan is not recognized by most of the sample. Although Luxor's visual identity may present a good impression of Luxor it is not visible enough in Luxor's promotional tools and activities.

KEYWORDS: Luxor, Brand Visual Identity, Logo, Slogan, Typography

1. INTRODUCTION

Brand identity establishes a connection between a destination and its visitors by connecting the destination's qualities to the personality of the visitors (friendly, adventure, etc.). This allows visitors to relate to the brands and identify with them, resulting in positive feelings toward the brand (Sisouvong, 2018). Visual identity is one of the key expressions of power that destinations use in their appearance in public and on a market. How destination visual identity is stronger emphasized, through efficient and adequate visualization, the stronger is its positive image on the market.

Seen in this way, as part of the brand identity, visual identity is an important financial-economic factor (Barisic & Blazevic, 2014).

The "Visual identity of Luxor" is the project presented by the students at the German University in Cairo at the Sixth National Youth Forum, held at Cairo University. Since 2018, the group from it has been able to create a new vision marked with labels and logos that match the city's history, placing them throughout the city, thus embedding an international brand for Luxor. Most designs employ semi-hieroglyphic letters and colors that reflect the long history of the well-branded city of Luxor. This visual identity is all around the city. The ancient city that has gloriously evolved into a modern beautiful city (German University in Cairo, 2021). Based on that, this study considers the first research that tries to evaluate the visual identity of Luxor and measure tourists' perception of its brand visual identity.

2. LITERATURE REVIEW

2.1. BRAND IDENTITY DEFINITION

According to Zeybek and Ünlü (2016), brand identity provides a direction, an objective, and meaning for the brand. Brand identity is the unique set of brand associations, which the brand expert wants to create and sustain. Brand identity must help to establish a relationship between the brand and the customer. Ianenko et al. (2020) illustrated that the brand identity is a strategic concept of the brand. It reflects the unique characteristics of the brand that motivate the buyer. And it is the element that forms the model and brand image.

2.1.1. BRAND VISUAL IDENTITY DEFINITION

Visual identity is defined by Wrona (2015, p. 96) as "color, shape, image, typography, composition, and movement, and is an element of the visual language (look and feel) that communicates with the recipient through empirical and sensual perception". Barisic and Blazevic (2014, p. 2179) explained that visual identity can be defined as a "characteristic, visible manifestation of an organization's activities designed for easier identification in the eyes of the public. Nguyen (2017) added that visual identity is a brand's characteristics that influence visually its customers' perception. Furthermore, decisions on choices when producing visuals reflect as well how the brand owners sense their brand.

2.2. IMPORTANCE OF THE BRAND VISUAL IDENTITY

The brand visual identity plays a crucial role in differentiating the business from competitors in a highly saturated market, increasing perceived product values, creating brand awareness, and communicating a brand

story among customers. When implemented properly, visual identity can make a substantial impact on brand consistency, which eventually leads to business growth and customer loyalty (Nguyen, 2020). The visual identity of a brand catches the eyes of consumers. In many cases, people tend to form their opinions and perceptions about a brand before they even know who it is and what it is about. Therefore, visual presence is essential in order to differentiate brands effectively amongst the competition, and build trust with consumers (Jain, 2017).

2.3. ELEMENTS OF THE BRAND VISUAL IDENTITY

The visual brand identity design can be explained as “the graphic components that all together provide a system for identifying and representing a brand (Miridjanian & Ballias, 2011 ,p.8). Several studies (Miridjanian & Ballias, 2011 ; Barisic & Blazevic, 2014 ; Nguyen, 2017) agreed that "Name", "Logo", "slogan", "Color combination", "typography", and "Sign and Symbol" are the main elements of visual brand identity for a destination. A brief of these elements is explained in the following:

1- NAME

The name of the country is the brand name itself. Some countries are lucky and happy with their names, but Hungary for instance is always made fun of when foreigners say “You’re from Hungary. Are you hungry?” Similar happens to Poland when someone hears Holland. Country names have changed mostly because of historical decisions: Ceylon became Sri Lanka, the Dutch East Indies became Indonesia, and after the fall of the Soviet Union and Yugoslavia several states and brands were born (Papp-Váry, 2010).

2- LOGO

According to Lee et al. (2012) one of the ways to attain the competitive edge in international tourism branding is to create a memorable destination logo. Once an ideal design is selected, logos can be used in a wide variety of promotional venues, such as electronic and web advertisements, packaging, letterheads, business cards, annual reports, and giveaways. These symbols have been known to elicit desired notions and emotions, influence behavior, and speed up recognition. A country logo may reflect special or historical events, or it may present the ethos of its citizens.

logo is generally divided into three types (Tarispranoto & Fadilla, 2019) :

- 1) Picture Mark which is an image or logo symbol only.
- 2) Letter Mark uses typographic elements only.
- 3) Picture Mark and Letter Mark, which are picture and writing elements separated from each other.

3- SLOGAN

As cited in Häkkinen (2016) a slogan is an integral part of destination advertising, and its function is to communicate the destination brand identity to the reader. The author added that creating a holistic destination brand can prove to be difficult. This is also apparent in the creation of destination slogans, as capsulizing the entire brand identity into a single phrase to represent the area can be a challenging task. However, an excellent, well-thought-out slogan is a good representation of the desired destination brand and image as a whole.

Barisic and Blazevic (2014) represented that slogans have to be highly effective because they convey the destination essence in a way that does not exist anywhere else and Slogan which essentially shows its brand position is the aim of slogan design. Many destinations try very hard to find a suitable, long-lasting slogan. However, it is very difficult to come up with a striking and memorable slogan that summarizes the essence of the destination and is equally effective in different language renditions.

4- COLORS

It is known that colors help people identify objects in their surroundings. Image making that stimulates customers' emotions for differentiating a brand from its competitors contributes to the positive brand association as well as providing the advantage of increasing consumers' brand loyalty (Jin et al., 2019).

In a study by Satyendra (2006) named "Impact of color on marketing" researchers found that approximately 62 to 90 percent of snap judgments made about products are based on colors alone. Therefore, cautious use of colors can not only differentiate brands from competitors, but also influence moods, feelings, and attitudes of customers, whether positively or negatively. In design, choosing a color scheme for a brand identity requires a deep understanding of color theory, the meaning of color, and an ability to implement it effectively and consistently over a broad range of media (Dang, 2018).

5- TYPOGRAPHY

Typography is the visual art of creating written words. Before the digital era, typography was rather confined to the world of book and magazine design, and a range of advertising and public works such as road signs, billboards, and product packaging. Nonetheless, since the significant growth of the internet, the art of typography exploded in various directions. Now, typography has become the core building block of an effective visual identity. At its best, type can express text both semantically and aesthetically. It can convey information, provoke emotions, tell a story, and influence behaviors. Each typeface has its own character and

personality; some are more playful while others are more conventional. It is the designer's responsibility to find the right fit for each project (Dang, 2018).

6- SIGNS AND SYMBOLS

The geometric shape of a brand that plays an important role as regards the perception of the people. Many geometric shapes are used: square, rectangular, triangle, ellipse, circle, ovoid etc. Also, there are unusual amorphous shapes to design logos (Adir et al., 2015).

All the shapes try to satisfy the attributes and the functions of a logo through graphics and to communicate the identity of the brand. Graphics elements as symbols, signs, pictograms etc. are usually used in logo design. It is a problem of choosing the right graphic element and this means a solid creative work of a designer (Ad et al., 2012).

2.4. LUXOR GOVERNORATE

It is located 635 km south of Cairo. It lies in Upper Egypt along the Nile. The city of Luxor is the capital of the Luxor governorate (Abulnour, 2014). It includes many of the old pharaonic monuments, which are divided between the city's eastern and western mainland's. The eastern mainland comprises the Luxor Temple, the Karnak Temple, the Rams Road that links the two temples and the Luxor Museum, and the western mainland comprises the Valley of the Kings, Bahari Temple, and Valley of the Queens, Deir El-Medina, and the Temple of the Ramesseum. There are also balloon tourism, Nile cruises and many other activities (Diab et al., 2015).

The rebranding of Luxor aimed to change the perception of the youth towards history. It aims to connect history, present and future. The graphical language achieves the concept by designing a logo mark that is a fusion between the hieroglyphs writing system and the modern scripts. In addition to the dynamic and vivid color scheme inspired by their original pigments which exist in some of the temples still standing. The colorful identity aims to focus on the richness of the heritage and vibrancy of the people of present Luxor (Wahbey et al., 2018).

2.4.1 LUXOR'S VISUAL IDENTITY

Luxor is the city of culture heritage and scientifically. Several years ago Egypt intended to create brand visual identity for Luxor, in 2018 a group of German university in Cairo started designing this identity to make strong statement message of Luxor, welcoming all age groups and empowering the warm impression as well as the culture of Luxor (Wahbey et al., 2018). The basic elements of Luxor brand visual identity are Logo,

slogan, Color combination and typography. The designers of Luxor's Logo make it the same name of Luxor and they don't use the "signs and symbols" as an element of Luxor visual identity. The elements of Luxor's visual identity will be explained as follows:

1- LUXOR LOGO SIGNATURE

The logo signature is designed representing key aspects from the governate of Luxor, inspired from the ancient Egyptian beliefs and iconic symbols. They were chosen as a mean of global understanding of the history but most importantly showing pride in what Luxor beholds as a city of Arts and Culture (Wahbey et al., 2018). As shown in figure 1.

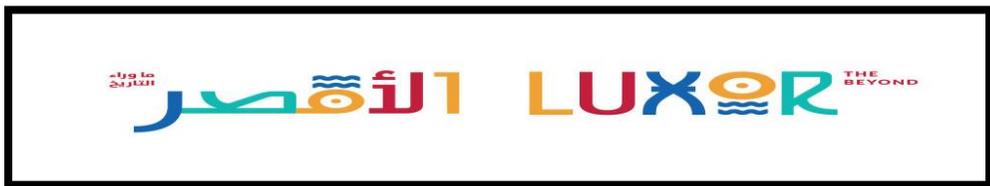


Figure (1) the logo of Luxor

Currently, this logo has been placed on a large number of government buildings and archaeological and tourist sites, hotels, etc. In addition, it was placed on the internal transportation means that serve the tourist groups, as well as 200 boats out of 270 sailboats, and 250 horse carriages out of 350 existing on the streets of the governorate. Next to a large number of licensed taxis. All these aesthetic works are supervised by the College of Fine Arts and several civil society institutions. The logo was also placed on the pergolas of the Nile Corniche and the new lighting poles that are being placed and installed in their positions (Ministry of Tourism and Antiquities, 2021).

The governorate, through the visual identity project, also developed the railway station and Luxor International Airport. It also placed the logo on the entrance gates of the station and the airport (Ministry of Tourism and Antiquities, 2021) . The Luxor Logo brand identity is reflected through the design of tickets of Luxor temples (Wahbey et al., 2018).

However, the researcher noticed during his visit to the governorate that the logo is widely spread, not colored, in many archaeological sites, as well as on the airport and railway station gates.

2- THE PROCESS OF CREATING THE LOGO OF LUXOR

The letter 'L' is a 90-degree right angle, forming most of Luxor's architecture. The 'U' is inspired from the temple's pass way, also a metaphorical representation of the Pharaonic beliefs of the afterlife and the beyond, that all doors lead to greatness. Moving to the third letter which is

the 'X', it represents the city's location of the east and west banks meeting at the Nile front. The letter 'o' is a mix of two important factors in Luxor, which are the sun and Nile: the source of life. The sun representing the universe as Luxor was the center of all beginnings, and the Nile incorporated to create a feel of dynamism and movement. Last but not least, the letter 'R' which is a representation of the Eye of Horus, reflecting the ancient Egyptian natural instinct and vision (Wahbey et al., 2018).

3- THE SLOGAN OF LUXOR

Wahbey et al. (2018) illustrated the slogan of Luxor which is "the beyond" The concept is inspired from ideology and belief of the ancient Egyptians that nothing in their world was static. Everything was in constant motion, even in death. They don't end there, there is the afterlife which they prepare for. This concept was adopted and made it the focus of the brand. There is another slogan for Luxor which is "beyond architecture".

Two slogans have been used for Luxor, but it is necessary to focus on one slogan only, so that the tourists know it well and do not get distracted. Especially, the implementation of the visual identity project was recently launched and the change in the slogan must take place at long intervals.

4- COLOR PALETTE IN LUXOR'S LOGO

The dynamic and lively color scheme inspired by their original pigments found in some of the surviving temples, the colorful identity aims to focus on the richness of the heritage and vitality of the people of Luxor today. The colors which are used in Luxor's' logo are blue in reference to the color of the sky, yellow in reference to the color of the sun and the color of the walls of temples and museums, as for the red color, a symbol of power and anger, inspired by the colors of the inscriptions on the walls of Luxor temples, and Turquoise (German University in Cairo, 2021).

5- TYPOGRAPHY OF LUXOR'S' BRAND VISUAL IDENTITY

Wahbey et al. (2018) showed that Luxor Logo's primary typefaces are PT and Lato. The city tagline typeface is used in "Beyond History" which is accompanying the logo is "Ara Es Nawar". The main Arabic typeface used is 'Adobe Arabic'. These fonts with multiple levels of typographic hierarchy are modern, flexible, and easy to read.

3. RESEARCH METHODOLOGY

The purpose of the study is to measure the perception of tourists towards Luxor's Visual Identity. It also tries to evaluate the quality of the Visual Identity elements (logo, slogan, and color combination as well as font style). These elements are evaluated as a tool to achieve the goal of the visual identity project, which is to promote Luxor as a brand. The literature review illustrated that there are six elements for the visual identity. The current study evaluated four elements of the visual identity because in the visual identity project of Luxor, the logo is the same as the name of the governorate. Unlike other destinations, their logo is different from the name of the destination. Moreover, the design of Luxor's visual identity project doesn't include the item of signs and symbols.

Luxor Governorate was chosen because it is the first Egyptian governorate in which the visual identity project was implemented. For fulfilling the aims of the research, a quantitative approach based on a questionnaire was created and distributed to a sample of tourists who visited Luxor.

3.1. QUESTIONNAIRE DESIGN

Designing the questionnaire' items were partly selected on the basis of previous literature (Barisic & Blazevic, 2014) ,and personal telephone interviews with tourism experts. After that, the questionnaire was presented to academics in Tourism and Hotels faculties to be reviewed. Furthermore, other several items of the questionnaire were designed by the researcher according to the components of Luxor visual identity.

The questionnaire that was designed for tourists who visit Luxor was divided into four main parts, as follows:

- ∅ The first part was demographic information about respondents.
- ∅ The second part included a question about if tourists notice that Luxor has a unique visual identity. If the answer was "yes", only these tourists were asked to complete the questionnaire. After that there was a question about how they knew the visual identity of Luxor. Moreover, two questions about the words and languages of Luxor's Logo were asked. Additionally, one question asking about the slogan of Luxor was created.
- ∅ The third part was one question targeted at evaluating their perception of the elements of Luxor's visual identity. Moreover, the respondents were asked about their opinion of Luxor's Visual Identity as a whole. A Three-point Likert scale which ranged from 1= Disagree, 2= Neutral, and 3= Agree was designed for this question. Moreover, the

respondents can choose "I didn't notice" if they don't know the answer or didn't notice the element which was mentioned in the question.

∄ Finally, in the fourth part the respondents were asked to give any suggestions they have to improve the visual identity of the Luxor.

3.2. THE POPULATION AND THE SAMPLE

The population of the study was all the foreign and Egyptian tourists who visited Luxor Governorate since visual identity adaptation in 2018. The collection of data was performed via a random sample of these tourists. In 2020 there are no official statistics on the number of tourists because of COVID 19. The novel coronavirus is challenging the world. With no vaccine till November 2020 which led to the stop of the tourism movement. So, the statistics of 2019 have been used to determine the sample size of this study. The number of tourists who visited Luxor in 2019 was 803315 tourists (Ministry of Tourism and Antiquities, 2021). According to Thompson (2012), the size of the sample was determined by using Stefan Thompson formula.

$$n = \frac{N \times p(1 - p)}{\left[\left[N - 1 \times (d^2 \div z^2) \right] + p(1 - p) \right]}$$

This formula indicates (**N**): The size of the population. (**Z**): the standard score corresponding to the significance level, (**d**): the error rate and equal. (**P**): the percentage of characteristic and conservatism and equal. This equation was applied as follow: -

In applying this formula in the current research: (**N**): The size of the population. 803315, (**Z**): the standard score corresponding to the significance level (**0.95**), (**d**): the error rate and equal to (**0.05**), (**P**): the percentage of characteristic and conservatism and equal to (**0.50**). Therefore, the sample was 384 tourists.

This study utilized a random sample of tourists, who were visiting Luxor at the time of the study or who have visited it during the past three years (2019 to 2021). These years are chosen since the brand visual identity of Luxor was applied. As mentioned before, there is an inquiry asking tourists if they noticed the brand visual identity of Luxor, thus only those who answered "yes" were asked to complete the questionnaire forms.

3.2. COLLECTING AND ANALYZING DATA

As stated before, the data was collected through questionnaire forms. Because Luxor has several unique sites which tourists were eager to visit, and due to the limited time of these tourists, the question forms were distributed by both ways; personally, by paper and electronically as an

online questionnaire. Distribution of online questionnaires depended on tour guides who worked in Luxor governorate and websites of many travel agencies in Luxor. The research relied on an online questionnaire more than a paper questionnaire. Therefore, the largest number of questionnaires was collected electronically. The questionnaire form was written and distributed in Arabic, English, and French languages during the period between July 2021 and October 2021.

Four hundred and fifty questionnaires were distributed, and 430 questionnaires were collected. Thirty questionnaires' forms were invalid for analysis. The response rate of the sample was 89 % See table (1).

Table (1) the response rate of the sample

Distributed forms	Returned forms	Invalid forms	Valid form	Valid forms percentage
450	430	30	400	89 %

The responses were analyzed by SPSS Version 22. In SPSS, a reliability assessment was applied to access the internal consistency of the adapted questionnaire. Frequencies and percentages were calculated for the demographic data of the respondents. Furthermore, the mean and standard deviation were calculated for tourists' perception of Luxor's visual identity elements.

4. FINDINGS AND DISCUSSION

The findings and discussion were extracted after analyzing the questionnaire directed to tourists in Luxor Governorate.

4.1. DATA VALIDITY AND RELIABILITY

Cronbach's alpha coefficient ranges from 0 (no internal consistency) to 1 (maximum internal consistency). Reliability coefficient of 0.70 or higher is considered "acceptable" in most social science research situations (Taber, 2018).

As depicted in table (2), the Cronbach's Alpha Reliability was computed for three sections. The tests showed that the Reliability Coefficients for all sections were equal to 0.903 and Validity Coefficient for all sections were equal 0.979 which indicates that the instrument is reliable for being used.

Table (2) Cronbach's Alpha Value for the Elements of the Visual Identity

Variables	No. of items	Cronbach's Alpha Value	Validity Coefficient*
The Logo of Luxor	14	0.737	0.858

The Slogan of Luxor	7	0.848	0.921
Your opinion about Luxor's Visual Identity as a whole	4	0.844	0.919
Total	25	0.903	0.979

* Validity coefficient = $\sqrt{\text{Reliability coefficient}}$

To measure the internal consistency and reliability of the study's constructs, Cronbach's Alpha (α) measure was used. The scales' reliabilities were measured and the Cronbach's Alpha of all scales in Table 3 ranged from 0.737 to 0.848, and for total questionnaire items was (0.903). This indicates an acceptable Cronbach's Alpha value for each field, whenever Cronbach's Alpha value is acceptable if it's more than (0.7). It is also evident that the validity coefficient is (97.90%) which means the reliability and validity of the study sample.

FIRST PART: DEMOGRAPHIC CHARACTERISTICS OF RESPONDENTS

The demographic profile of respondents in terms of Gender, Nationality, Age, and Educational level are presented in table (3). The majority of the respondents were males (57.25%), and less percentage were females (42.75 %). In terms of Nationality the largest percentage of the respondents were French (24%), followed by Russians (19.5%), Egyptians (18.5%) and Americans (17.75%). The other nationalities were Spanish, Serbian, Brazilian, Croatian, Korean, and Danish In terms of age the majority of respondents (67.5%) were between 20 to 40 years old, followed by those who were between 41 to 60 (17.25%). As for the term of educational level, most of the respondents were from higher education (62%). about one third of them have advanced education.

Table (3) the sample socio-demographic profile

Variable	Frequency	Percentage (%)
Gender		
Male	229	57.25
Female	171	42.75
Total	400	100.0
Nationality		
Egyptian	74	18.5
Arab	38	9.5
French	96	24
Russian	78	19.5
American	71	17.75
other	43	10.75

Total	400	100.0
Age group		
less than20	17	4.25
20 to 40	270	67.5
41 to 60	69	17.25
more than 60	44	11
Total	400	100.0
Educational level		
high school or less	20	5
higher education	248	62
postgraduate	132	33
Total	400	100.0

SECOND PART: THE PERCEPTION OF LUXOR'S VISUAL IDENTITY

THE EXTENT TO WHICH RESPONDENTS NOTICED LUXOR'S VISUAL IDENTITY

The respondents were asked to identify if they noticed Luxor's visual identity. Most of the respondents (303) reported that they knew about it. This number represented (76 %) of the whole sample. While less than a quarter (97) of them didn't know about it, represented (24 %).

SOURCE OF INFORMATION ABOUT THE VISUAL IDENTITY OF LUXOR

The tourists were asked to state how they knew about Luxor's visual identity. In the form, some choices were presented, and more than one answer was permitted. The first rank was "Previous visits" (40.9 %), followed by "their current visit" (35.6 %) and by "relatives and friends" (13.5 %) as explained in table (4).

Table (4) Source of information about the visual identity

Source of information	Frequency	Percentage	Rank
Your current visit	108	35.6	2
Relatives and friends	41	13.5	3
Governorate Websites	16	5.3	9
Brochures	35	11.6	5
Previous visits	124	40.9	1
Travel agencies' websites	32	10.6	7
Mega websites such as Trip Advisor	3	1	10
Websites of hotels	27	8.9	8
The opening ceremony of Rams Road	34	11.2	6
Other	40	13.2	4

THE WORDS AND LANGUAGES OF LUXOR'S LOGO

To investigate to what extent respondents, recognize the visual identity of Luxor, they asked to mention the logo word. Five different options were presented for this question. 63% of the sample correctly answered the question. This means that more than one-third of the tourists who confirmed that they noticed the visual identity did not really know the logo results of this question are illustrated in table (5). This result cleared that there are deficiencies in spreading the brand visual identity of Luxor.

Table (5) the word written as a logo

The word	Frequency	Percentage
Luxor	191	63.0
I can't remember	59	19.5
The beyond	15	5.0
Capital of history	33	10.9
Key of life	5	1.7
Total	303	100

The respondents were also asked if the logo was written in one or two languages. Results declared that (83.5 %) of them selected that logo was written in two languages which is the true answer, while (16.5%) of the sample stated that the logo was written in one language.

THE SLOGAN OF LUXOR

Respondents were asked about the slogan of Luxor. The tabulated data in table (6) showed that the largest percentage (47.2%) couldn't remember the slogan. The right answer was chosen by only (38.0%) of the respondents as they selected "The Beyond". The result of this question confirmed that the slogan is not clear or not well known for most of the tourists.

Table (6) the slogan of Luxor

The slogan	Frequency	Percentage
Egypt is a country of civilization	30	9.9
The Beyond	115	38
Luxor has a grated history	15	5
you can't remember	143	47.2
Total	303	100.0

THIRD PART: EVALUATING THE ELEMENTS OF LUXOR'S VISUAL IDENTITY

In this question three main items were measured by a three-point Likert scale from 1= Disagree to 3 = Agree. Moreover, the evaluated items are:

- The logo: its design, font, visibility, and color
- The slogan: its effect, font, and visibility
- The visual identity as a whole

EVALUATING THE LOGO OF LUXOR

Tourists were asked to clarify their opinions about the logo of Luxor in (40 items). The means for this dimension ranged between (1.39) and (2.62), which indicates the approval of the sample members on some of the statements in this dimension is not high. The phrase "The logo signature is inspired from and related to the ancient Egyptian iconic symbols" came in first place in terms of the mean value, which amounted to (M =2.62 and St Dev = 0.658). And in the second rank, the phrase "Luxor logo’s font style is modern, clear, and easy to read" (M = 2.44 and St Dev. = 0.755). While in the last rank, the phrase "the logo is seen in most of the main streets and suburbs of the Governorate" (M =1.93 and St Dev. = 0.868) as explained in table (7). Likewise, the total men of the logo variables (= 2.31) which was conceded neutral and reflected the moderate recognition of tourists about the logo.

Table (7) Evaluating the Logo of Luxor

Variables	D	N	A	Missing	Mean	St Dev.	Rank	Attitude
Logo Design								
The logo designing is connecting history with the present and the future	26.1	10.2	62	1.7	2.37	0.875	5	Agree
The logo signature is inspired from and related to the ancient Egyptian iconic symbols	9.6	18.2	70.3	2	2.62	0.658	1	Agree
The logo is attractive and memorable to you	27.1	14.9	55.8	2.3	2.29	0.847	9	Neutral
Font of Logo								
Luxor logo’s font style is modern, clear, and easy to read	15.5	22.8	58.1	3.6	2.44	0.755	3	Agree

Visibility of Logo								
The logo is visible in Luxor's promotional tools like brochures and websites	24.1	9.9	60.7	5.3	2.39	0.865	4	Agree
The logo is well presented on all tourist sites, sightseeing, hotels, Nile cruises, and restaurants	32.3	32.3	32.3	3	2.00	0.818	13	Neutral
The logo is seen in the main streets and suburbs of the Governorate	40.3	23.8	33.3	2.6	1.93	0.868	14	Neutral
<i>Continued</i>								
Table (7) continued								
The logo is well presented in the airport	9.9	50.2	37	3	2.28	0.638	11	Neutral
The logo is well presented in the railway station	16.2	7.6	37.3	38.9	2.35	0.872	6	Agree
Colors of Logo								
The combination of logo colors is recognized and relevant to Luxor attractions and the environment	14.5	19.8	65.3	0.3	2.51	0.737	2	Agree
The colors of the logo are clear on cruises and boats	23.1	13.9	39.6	23.4	2.22	0.881	12	Neutral
The colors which are used on Logo applied on the airport buildings as well as inside it	16.5	9.6	35.6	38.3	2.28	0.880	10	Neutral
The colors which are used on Logo applied on the railway station buildings as well as inside it	16.5	9.6	35.6	38.3	2.31	0.868	7	Neutral

The governmental and public buildings in Luxor are painted with colors of the logo	21.1	21.8	50.5	6.6	2.31	0.819	8	Neutral
Total Mean					2.31			Neutral

EVALUATING THE SLOGAN OF LUXOR

Regarding the results of evaluating the slogan of Luxor, the averages ranged between (2.14) and (2.44), which indicates the fluctuation in the opinions of the sample members about the statements of this dimension. Where the phrase "The slogan motivates you to visit Luxor again" is in the first rank (M = 2.44 and St Dev = 0.796). And in the second rank was the phrase "The slogan is attractive and memorable to you" with an average (M = 2.43 and St Dev = 0.803). And in the last order, the phrase "The slogan is seen in most of the main streets and suburbs of the Governorate" with (M = 2.14 and St Dev = 0.929) as illustrated in table (8).

Table (8) Evaluating the slogan of Luxor

Variables	D	N	A	Missing	Mean	St Dev.	Rank	Attitude
Effect								
The slogan is attractive and memorable to you	19.5	16.8	61.7	2	2.43	0.803	2	Agree
The slogan motivates you to visit Luxor again	18.8	17.2	61.7	2.3	2.44	0.796	1	Agree
Font Style								
Luxor slogan's font style is modern, clear, and easy to read	24.4	9.2	44.2	22.1	2.25	0.906	4	Neutral
Visibility								
The slogan is seen in most of the main streets and suburbs of the Governorate	29	9.6	39.9	21.5	2.14	0.929	7	Neutral
The slogan is well presented on all tourist sites, sightseeing, hotels,	24.8	13.9	38.9	22.4	2.18	0.889	5	Neutral

Nile cruises, and restaurants								
The slogan is well presented in the airport	23.8	8.6	44.9	22.8	2.27	0.904	3	Neutral
The slogan is well presented in the railway station	26.1	10.6	38.9	24.4	2.17	0.914	6	Neutral
Total Mean					2.27			Neutral

TOURIST OPINION ABOUT LUXOR'S VISUAL IDENTITY AS A WHOLE

Tourists were asked to clarify their opinions about Luxor's Visual Identity as a whole. The tabulated data in table (9) showed that the means for this dimension ranged between (2.15) and (2.30), which indicates the approval of the sample members on some of the statements in this dimension. The phrase "Luxor's visual identity may present a good impression of Luxor" came in first place in terms of the value (M= 2.30 and St Dev. = 0.893). And in the second rank, the phrase "Luxor's visual identity is bright, modern, clear, and makes strong statements used as a message" the value (m= 2.21 and St Dev. = 0.877). In the last rank, the phrase "The visual identity of Luxor is visible/well represented in Luxor's promotional activities" in terms of the (M= 2.15 and St Dev. = 0.934)

Table (9) Tourist opinion about Luxor's Visual Identity as a whole

Variables	D	N	A	Missing	Mean	St Dev.	Rank	Attitude
Luxor's visual identity is modern, clear, and makes strong statements used as a message	29.7	18.8	50.2	1.3	2.21	0.877	2	Neutral
Luxor's visual identity may present a good impression of Luxor	28.7	11.2	58.4	1.7	2.30	0.893	1	Neutral
The total visual identity elements of Luxor are understood by all peoples and ages	30.7	18.2	49.8	1.3	2.19	0.884	3	Neutral

The visual identity of Luxor is visible/well represented in Luxor’s promotional activities	28.1	8.3	39.6	24.1	2.15	0.934	4	Neutral
Total Mean					2.21			Neutral

ANOVA Test between Respondents’ Nationalities concerning the elements of Luxor's visual identity

The tabulated data in table 10 revealed that there was a statistically significant difference between respondents’ nationalities regarding to evaluating the Logo of Luxor governorate where the significance level was 0.000. Furthermore, there were statistically significant differences between the respondents’ nationalities regarding their opinions about Luxor's visual identity at a 0.009 significance level. All of the previous variables’ significance levels were less than 0.05 which meant that were statistically significant differences between respondents’ nationalities concerning these variables. On the other hand, there were no statistically significant differences between the respondents’ nationalities concerning evaluating the elements of Luxor's slogan as the significance level was 0.378.

Table (10) Differences between Respondents’ Nationalities Concerning the Elements of Visual Identity Using the ANOVA Test

Visual identity dimensions	Nationalities	
	F	Sig.
Logo	16.512	0.000*
Slogan	1.068	0.378
Visual identity as a whole	3.159	0.009*

*Statistically-significant differences, where $p < 0.05$.

Analysis of the Source of Differences in Visual Identity Elements Regarding Nationality Factor using the Least Significant Differences Test (LSD)

The LSD (Least Significant Difference) test was calculated to determine the source of differences. As related to Logo, table 11 showed that there were statistically significant differences between Egyptian and French, Russian, American, and other nationalities such as Sig. = 0.000 for all items. Furthermore, there were statistically significant differences between Arab and other respondents’ nationalities as French (Sig.= 0.002); Russian

(Sig.= 0.000); American (Sig.= 0.000); other nationalities (Sig.= 0.003). Table 12 shows that these differences were in favor of Egyptian (Mean=2.55). According to visual identity as a whole, table 11 showed that there were statistically significant differences between Egyptian and French (Sig.= 0.004), Egyptian and Russian (Sig.= 0.003), Egyptian and American (Sig.= 0.003), Egyptian and other nationalities (Sig.=0.054). As mentioned before, the other nationalities were Spanish, Serbian, Brazilian, Croatian, Korean, and Danish. As shown in table 12 these differences were in favor of Egyptians (Mean=2.44) against all nationalities.

Table (11) Analysis of the source of differences in visual identity elements regarding nationality factor using the least significant differences test (LSD)

Nationality					
Logo (LSD)			Visual identity (LSD)		
(I) Nationality	(J) Nationality	Sig.	(I) Nationality	(J) Nationality	Sig.
Egyptian	French	0.000	Egyptian	French	0.004
	Russian	0.000		Russian	0.003
	American	0.000		American	0.003
	Other	0.000		Other	0.054
Arab	French	0.002	French	Egyptian	0.004
	Russian	0.000			
	American	0.000			
	Other	0.003			
French	Egyptian	0.000	Russian	Egyptian	0.004
	Arab	0.002			
Russian	Egyptian	0.000	American	Egyptian	0.000
	Arab	0.000			
American	Egyptian	0.000	Other	Egyptian	0.054
	Arab	0.000			
other	Egyptian	0.000			
	Arab	0.003			

Table (12) Means of website quality dimensions according to respondents' nationalities

Nationality	Logo		Visual identity	
	Mean	Rank	Mean	Rank
Egyptian	2.55	1	2.44	1
Arab	2.44	2	2.34	2
French	2.22	3	2.04	4

Russian	2.17	5	2.02	5
American	2.17	5	2.02	5
other	2.20	4	2.11	3

FOURTH PART: SUGGESTIONS TO IMPROVE THE VISUAL IDENTITY OF THE LUXOR

Respondents were asked to propose any ideas they have to improve the visual identity of Luxor. Some proposed items were put in, helping them to choose from. Furthermore, they gave the freedom to select more than one idea and added any other suggestions. In this question choosing more than one idea is permitted. The sample suggestions are gathered, arranged, and tabulated in table (13). Most of them (44.3%) advised to present the logo’s colors more widely on public buildings as well as tourist sites around the governorate. Other respondents (24.8%) indicated that it is important to spread the logo with the slogan at every important site of the Governorate. About (19.3%) suggested printing the logo with the slogan on every printed promotional tool as well as using them on Luxor’s web site. less percentage (11.6 %) added other suggestions such as printing the logo and the slogan on all the employees uniforms in temples and museums to quickly convey the idea of visual identity, presenting some pamphlets to tourists at the airport, hotels and other places in Luxor, as well as printing the logo and the slogan as posters on tourist buses and other means of transportation used by tourists so that they are an obvious address for the city.

Table (13) Suggestions to improve the visual identity of the Luxor

Suggestions	Frequency	Percentage
presenting the logo’s colors more widely on public buildings as well as tourist sites in the governorate	160	44.3
Spreading the logo with the slogan at every important sites of the governorate	90	24.8
Printing the logo with the slogan on every promotional tool such as brochures and pamphlets as well as using them on Luxor’s web site.	70	19.3
Other	42	11.6

As a part of an identity, the visual identity can create and change the image of tourist destinations. The concept of visual identity is extremely important for tourist destinations aiming to become competitive and

successful in the tourist market. In particular, a recognizable visual identity enables the destination to differentiate from the competition, attract more Tourists and achieve better financial results. Visual identity is a dynamic but controllable concept. Destinations managers should become aware of that fact and start managing their destination's visual identity in order to achieve global destination awareness and recognizable image. Destination Visual identity should be the guiding principle in the destination development strategy As a part of an identity, the visual identity can create and change the image of tourist destinations. The concept of visual identity is extremely important for tourist destinations aiming to become competitive and successful in the tourist market. In particular, a recognizable visual identity enables the destination to differentiate from the competition, attract more tourists and achieve better financial results. Visual identity is a dynamic but controllable concept. Destinations managers should become aware of that fact and start managing their destination's visual identity in order to achieve global destination awareness and recognizable image. Destination visual identity should be the guiding principle in the destination development start.

5. CONCLUSION

As a part of an identity, the visual identity can create and change the image of tourist destinations. A recognizable visual identity enables the destination to differentiate itself from the competitors, attract more tourists and achieve better financial results. The study tried to measure the perception of Luxor's visual identity, which is a unique cultural destination where heritage and marvels of civilization is found. This remarkable Egyptian Governorate is well known tourist destination which attract millions of tourists every year. Moreover, it tried to evaluate the quality of the Visual Identity elements of Luxor (logo, slogan, color combination and font style). These elements are evaluated as tools to achieve the goal of the visual identity project, which started in 2018 to promote Luxor as a brand. Therefore, a quantitative approach based on a questionnaire was used in the questionnaire and the form was distributed to a sample of tourist who visited Luxor from 2019 till 2021. Results revealed that although Luxor visual identity presents a good impression of Luxor as general nerveless, there are several deficiencies meet the complete success of its brand visual identity. Most of these weak points happened due to not spreading the logo and the slogan around every important tourist site, main streets, and tourist official building in Luxor. Moreover, the visual brand identity is not always seen in the printed brochures and pamphlets as well as it is not spreading in electronic marketing tools such as official websites and travel

agencies web sites. Furthermore, it is necessary to present the slogan of Luxor in more than one language.

Future research can evaluate the visual identity of other destination such as Aswan as it is the second destination in Egypt that applied the visual identity project.

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