

DOI: 10.5281/zenodo.121.126271

# THE EVOLUTION OF SAUDI LOGOS IN NATIONAL BRANDING: A MULTIMODAL CRITICAL DISCOURSE ANALYSIS IN LIGHT OF VISION 2030

Ghaidaa Samer Aljohani<sup>1</sup> and Abrar Abdullah Mujaddadi<sup>2\*</sup>

<sup>1</sup>Department of Modern Languages and Literature, Faculty of Arts and Humanities, King Abdulaziz University, Jeddah, Saudi Arabia. Email: ghaidaa.aljohani@outlook.com Orcid ID: 0009-0003-3440-7618

<sup>2</sup>Department of Modern Languages and Literature, Faculty of Arts and Humanities, King Abdulaziz University, Jeddah, Saudi Arabia. Email: amujaddidi@kau.edu.sa Orcid ID: <https://orcid.org/0000-0002-1205-7704>

Received: 11/12/2025  
Accepted: 20/01/2026

Corresponding Author: Abrar Abdullah Mujaddadi  
([amujaddidi@kau.edu.sa](mailto:amujaddidi@kau.edu.sa))

## ABSTRACT

*Logos of public and private institutions are not mere colourful images. They encapsulate the essence of these institutions and carry a lot of information on them. This paper tackles the evolution of Saudi logos and their relation to national branding efforts associated with Vision 2030. It utilises multimodal critical discourse analysis and draws on framing theory (Huckin, 1997) to explore the signs, symbols, and visual elements used in logos of Saudi ministries. Specifically, it focuses on the logos of the Ministry of Culture, Ministry of Media, Ministry of Hajj and Umrah, Ministry of Education, General Entertainment Authority, and Ministry of Tourism. Drawing on Kress and Van Leeuwen's semiotic model (2001), this research reveals the encoded semiotic meanings within the graphic and textual elements of the logos. The findings suggest that these logos showcase a blend of traditional symbols and modern design elements, reflecting Saudi Arabia's progress towards modernisation, cultural preservation, and economic diversification. Each logo incorporates vibrant colour palettes, intricate details, and thoughtful choices to convey messages of innovation, heritage, and inclusivity.*

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**KEYWORDS:** Saudi Arabia, Vision 2030, Logos, Evolution, Multimodal Critical Discourse Analysis.

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## 1. INTRODUCTION

The Kingdom of Saudi Arabia's Vision 2030 represents a transformative endeavour to diversify the economy, advance society, and enhance its international standing. Built on its foundations (Vision, 2030a). It seeks to expand the Saudi economic landscape, reduce its reliance on oil, and cultivate a dynamic societal environment. Within this Vision, visual elements, notably logos, are crucial. Cowin (2011) defines logos as symbols that differentiate one model or brand from another. They are usually easily recognisable and enable viewers to identify a particular brand or entity.

Graphic components, writings, and colour choices are vital aspects of the meanings of symbols. Scholars like Gonigroszek and Szmigiero (2023) have highlighted the symbolic and metaphysical nature of abstract art, aiming to convey profound truths. Rayes (2018) emphasised its ability to transform natural forms into enduring, essential shapes, going beyond mere physical attributes. As Gee asserts, discourses integrate different semiotic elements to "enact a particular sort of socially recognisable identity" (2014, p. 21). Visuals, as an essential part of these elements, have the potential to effectively communicate the transformative goals of Vision 2030, including the diversification, societal advancement, and international enhancement of Saudi Arabia.

The cultural significance of colour and visual aesthetics adds depth to the design of logos (Foroudi et al., 2017). In the realm of the Saudi Arabian context, logos are meticulously crafted to encapsulate the essence of Vision 2030 and its national identity at the same time. Furthermore, graphic elements, such as language, play a central role in representing and reinforcing national identity and branding efforts (Alzubi et al., 2023) beyond sheer aesthetics.

Over the past decade, nation branding has grown exponentially on a global scale to improve countries' images. Governments around the world hire public affairs and public relations firms to strengthen their national brand image (Alsaaidi, 2020). Henceforth, nation branding is critical to Saudi Arabia's Vision 2030 plan, which aims to establish the country as a global economic powerhouse. Additionally, branding initiatives in the fields of politics, tourism, and the general economy have grown (Berg, 2016).

This research aims to explore the evolution of Saudi logos and their role in national branding considering Vision 2030, which presents a strategic roadmap for the Kingdom's socio-economic development. Employing multimodal critical discourse analysis (MCDA) and Huckin's (1997)

framing theory, the study explores the communicative effectiveness of these logos and how they reflect Vision 2030 objectives, values, and identity as well as their role in the evolution of visual branding in the Kingdom of Saudi Arabia (KSA).

### 1.1. Research Questions

To address the gap in the literature, the study addresses the following research questions:

- 1- What are the key visual and design elements in the evolving Saudi logos?
- 2- How have Saudi logos evolved in relation to the national branding implemented in the wake of Vision 2030?
- 3- How do logos contribute to Saudi Arabia's national branding efforts in the context of Vision 2030?

## 2. LITERATURE REVIEW

### 2.1. National Identity

Research on national identity has been conducted within several fields (Yuen & Mok, 2014). According to Huntington (2004), the sense of belonging is a human emotion that ties a person to their home country and can elicit profound feelings of patriotism. Additionally,

i Berdún (2007) suggested that the everlasting, indispensable, and shared destiny of a civilisation is what sets it apart from others. An individual's awareness of a country's public status legitimises and supports the political system by instilling a sense of loyalty (Nanes, 2008). It also helps a society accept the decisions made by political authorities, move past crises or challenges, and recognise the rights and responsibilities of being a noble citizen (Murti and Ratriyana (2021); Nanes, 2008). Therefore, understanding and exploring national identity contributes to a deeper understanding of a nation's dynamics and complexities.

Numerous studies have employed a range of methodologies and frameworks to investigate the relationship between language and national identity in diverse contexts. Ultimately, since logos and imagery are communicative tools of a language, they are interwoven with identity. Some scholars have concentrated on the macro level, examining the rhetorical strategies employed by official institutions, including the media, government, and educational institutions, to create and advance a hegemonic national representation (e.g. Blackledge, 2005; Hammad & Awed, 2022; Wodak et al., 1999). Others have focused on the micro scale, examining how ordinary people – immigrants, minorities, and

youngsters – use language to create and convey their individual or subaltern national personas (Pavlenko, 2002; Piller, 2016).

However, few studies have examined how digital media influences language and civil integrity, particularly regarding migration and globalisation. According to Falola (2003), identity is a complex, layered notion. Falola discussed the challenges of modern African cultures in defining their representations within a globalised setting. He suggested that the formation of a national identity is not one-dimensional but involves various aspects of a nation's culture, history, and values. Similarly, Anderson (1991) emphasised that a nation's shared symbols, myths, and narratives cultivate a sense of belonging and solidarity among its people.

## 2.2. *Evolution Of Logos*

Given that logos are a fundamental means by which a company or an institution communicates its image, garners attention, cuts through the clutter, and enhances entity recognition, it is imperative that they are developed in a meticulous manner (Hem & Iversen, 2004). At the heart of this process lies the logo's proprietor, who, in the present case, is the Kingdom itself. In the contemporary context, logos have emerged as an assertive form of communication in a society increasingly driven by visual stimuli. Guibourgé (2020) studied various corporate identities, asserting that logos function as distinctive markers, constituting an integral component of organisational communication policies. Additionally, Kohli and Suri (2002) emphasised the broad nature of logos, which goes beyond national borders and language barriers because of their inherently visual character. This characteristic makes them particularly accessible in regions with lower literacy rates, offering instant brand recognition (Cowin, 2011). Moreover, they are part of the sign system used to communicate a destination's identity internally and externally, comparable to a signature on corporate materials.

The logo is one of five elements of corporate visual identity, along with name, typography, colour, and slogan (Silva-Rojas & Roast, 2006). It is important for logos to be recognisable, convey a meaning that the intended audience understands, and have a positive impact (e.g. Cohen, 1986; Henderson & Cote, 1998). The effectiveness of a developed logo depends on the emotion it arouses (whether positive or negative), the strength of the affective responses it elicits, and the degree to which it is connected to the company's identity and mission. Alhussein (2019) explained how the Crown Prince strategically employs visual

communication, promoting a sense of 'Saudi Pride'.

The evolution of logos and their relation to national branding are crucial aspects that warrant further exploration in the context of Saudi Ministry logos and Vision 2030. While prior studies have delved into various aspects of visual communication and the social influence of logos, there remains a critical gap in the literature regarding the semiotic meanings embedded within these icons. Understanding the evolution of logos in the context of national branding can provide valuable insights into how these symbols shape perceptions of national identity and contribute to achieving the objectives of Vision 2030. Scholarly investigations into the semiotic aspects of Saudi logos are essential to fill this gap and offer a comprehensive analysis of their meanings, symbols, and graphic elements in relation to national identity and Vision 2030.

## 3. METHODOLOGY

This research employs multimodal critical discourse analysis (MCDA) to examine the visual representation of Saudi logos in Vision 2030. MCDA, an evolution of critical discourse analysis (CDA), involves analysing various modalities, including visual, auditory, and material design, alongside traditional textual analysis (Mayr & Machin, 2012). According to Leeuwen (2012), MCDA combines visual analysis with the study of discursive practices to understand the multifaceted meanings and societal implications of logos. Additionally, the study utilises the semiotic model proposed by Kress and Van Leeuwen (2001). This model provides a theoretical foundation for research on communication in the contemporary multimedia environment. It considers how various communication modalities – language, images, and layout – combine to produce meaning (Kress & Van-Leeuwen, 2001). Thus, the model is useful for studying logos, which are composed of text, graphics, and other visual components, as well as their dimensional arrangement. Further, the study examines foregrounded elements within the chosen logos and what is backgrounded, less emphasised, or potentially excluded throughout their development, drawing on Huckin's (1997) framing theory. These methods help reveal the semiotic meanings in the logos and contribute to a deeper understanding of their ability to convey the goals, values, and identity associated with Vision 2030.

### 3.1. *Data Collection*

Six logos were considered for comprehensive analysis taken from the official Saudi logos website

(شعارات السعودية | Saudi Logos, 2024) . As Mahmud (2016) and Wood and Kroger (2000) asserted, that the amount of data must be considered because discourse inquiries can be a time-consuming process. The logos were collected from the official Saudi government website (Saudi Logos, 2024) and included those of the Ministry of Hajj and Umrah, Ministry of Media, Ministry of Culture, General Entertainment Authority, Ministry of Education, and Ministry of Tourism.

### 3.2. Data Analysis and Discussion

The analysis of Ministry logos in Saudi Arabia was conducted based on specific criteria, including their origin, relevance, distinctiveness, visual appeal, symbolic meaning, and versatility. Furthermore, by translating Arabic texts into English, the logos aim to reach a broad audience. This inclusive approach is aligned with Saudi Arabia's national branding strategy, which showcases a fusion of tradition and

innovation in its logos to convey the country's values and objectives in an effective way.

### 3.3. Ministry Of Media and Ministry of Culture

Saudi Radio was established by royal decree in 1949 (Ministry of Media, 2024). Subsequently, Saudi Radio became part of the Ministry of Information in 1962. With this expansion and the growing interest in media both locally and internationally, King Faisal issued a royal decree in 1962 to transform the General Directorate of Press and Publication into the Ministry of Information. Later, in 2003, the Council of Ministers amended the name of the Ministry of Information to the Ministry of Culture and Information, aiming to consolidate the Kingdom's image as an influential country open to the world with a leading media sector. To communicate these ambitious aims and goals, the ministry created a well-crafted, full-of-detail logo.



Figure 1: Ministry of Culture and Information Logo.

The logo of the Ministry of Culture and Information is a visually striking representation of the ministry's identity and mission. It features a blend of traditional and contemporary elements, symbolising the intersection of culture and information in the Kingdom. First, it includes the Riyadh TV Tower, which is an iconic skyscraper

located in Riyadh, the capital city of Saudi Arabia. The tower is a prominent aesthetic architectural landmark and a cultural image that reflects the story of Saudi television and the history of the media in the Kingdom (Saudi Broadcasting Authority, 2024) (See Figure 2).



Figure 2: The Riyadh TV Tower.

Source: Alkhulaifi, Y. (2019). Riyadh Television Tower [Photograph]. <https://www.saudiarchitecture.org/riyadh-television-tower>

According to Saleh (1998), towers have historical connotations of protection and fortification, suggesting the ministry's role in safeguarding and preserving Saudi Arabia's cultural heritage and traditions. The crossed swords positioned in front of the tower evoke themes of authority, power, and defence. In Saudi Arabian culture, swords are symbolic of valour and honour, reflecting the importance of upholding national values and protecting cultural integrity (Al-Ghadeer, 2009). The depiction of a palm tree alongside the tower and swords introduces elements of growth, resilience, and vitality.

Furthermore, the stack of books included in the logo signifies knowledge, education, and information dissemination. Books are universally recognised as symbols of learning and intellectual pursuits, highlighting the ministry's role in promoting cultural literacy, research, and public awareness. The colour scheme incorporates blue, yellow, green, brown, red, and blue, infusing the logo with vibrancy and diversity. Blue conveys trust, professionalism, and stability, while yellow evokes optimism and creativity. Green represents growth and harmony (Taysir, 2022), while brown symbolises earthiness and stability. Red signifies passion and

vitality, and the various shades of blue evoke calmness and reliability (Casiraghi & Cusumano, 2023). Additionally, the bilingual presentation of the text 'وزارة الثقافة والإعلام' (Ministry of Culture and Information) in Arabic and English reinforces the ministry's engagement with diverse linguistic audiences and its role in fostering cross-cultural dialogue and understanding.

In 2018, a royal decree was issued to establish a Ministry of Culture and separate it from the Ministry of Information. It was officially named the Ministry of Media. This agency plays a vital role in preserving Saudi identity, promoting Islamic values, and showcasing the country's achievements. Its key focus areas include implementing a new media approach that balances freedom of expression with Islamic principles and government policies, ensuring that Saudi media is distinctive, influential, and strategic in shaping domestic policies (Ministry of Media, 2024). Additionally, the ministry aims to effectively counter external media attacks, promote national unity, and celebrate the diversity of Saudi culture. As visuals are a crucial part of media in all contexts, the Ministry of Media logo was designed to be relatively simple.



Figure 3: Ministry of Media Logo.

The logo features a green palm tree with two crossed swords beneath it, symbolising elements of heritage, strength, and authority. The palm tree is a traditional symbol in Saudi culture, representing growth, vitality, and resilience. The crossed swords beneath it evoke notions of protection, defence, and sovereignty. These visual elements have cultural

significance and convey national identity and power themes. The logo foregrounds and emphasises these elements, replacing the tower and books. Adjacent to the logo, the Arabic text 'وزارة الإعلام' appears, which translates to 'Ministry of Media' in English. The choice of Arabic script in a bold and prominent position signifies the ministry's cultural and

linguistic identity. The use of traditional calligraphy adds a sense of authenticity and authority to the text, aligning it with the values of heritage and tradition, while implementing modern media concept reflects a balance between heritage and progress, which aligns with Vision 2030's goal of preserving national identity and brand while embracing innovation and creativity.

The official launch of the Ministry of Culture was in 2019, coinciding with the release of KSA's cultural Vision. The ministry is tasked with comprehensively examining various aspects of Saudi cultural scene, including literature, art, festivals, museums, architectural designs, and archaeology (Assas, 2020). Figure 4 shows the current logo of the Ministry of Culture.



Figure 3: Ministry of Culture Logo.

This logo combines graphical and textual elements to present a captivating message. At the centre of the logo, a square containing a white silhouette of a palm tree. Its trunk extends downwards, appearing rooted, while the leaves fan out from the top, creating a sense of fullness and vitality. The palm tree, an important symbol in Saudi Arabian culture, typically represents growth, prosperity, and cultural heritage. Al-Qahtani (2021) noted that it symbolises giving, benevolence, dignity, and pride. It also suggests that the value of work and cultivation aligns with the goals of Vision 2030.

On either side of the logo, a collection of colourful vertical bars of various widths and heights creates a representation of books on a shelf, thereby highlighting the intricate relationship between knowledge and culture. The vibrant spectrum of colours, ranging from red, orange, yellow, and green to purple, contributes to the visually captivating composition. As mentioned in the news section of the Ministry of Culture's website (MOC - AR, 2022), cultural events are organised in multiple commercial centres, parks, and cafes across 12 cities in the Kingdom reflected in the 12 lines on each side of the palm tree square that encloses the palm tree. The graphical elements are separated, which adds definition between the bars, enhancing their individuality. Moreover, the logo employs a vibrant colour palette, with the graphical elements exhibiting bold and contrasting hues. Liao and Chen (2014)

noted that mixing simple geometric shapes, text, and colour in a design is usually associated with the identity of an organisation or corporation.

Below the graphical components, the logo includes text in both Arabic and English. The Arabic text 'وزارة الثقافة' (Ministry of Culture) is displayed in Arabic script, while the English translation is positioned directly beneath it. At the same time, the English text is set in lowercase letters except for the capitalised 'M' in 'Ministry' and 'C' in 'Culture', which ensures legibility and maintains a balanced alignment with the graphic elements. This choice of colours enhances the logo's visual appeal and captures attention. In contrast, the textual components are presented in black, providing a subtle distinction that allows the organisation's name to stand out while maintaining readability.

### 3.4. Ministry Of Hajj and Umrah

The Ministry of Hajj and Umrah is a governmental organisation in Saudi Arabia responsible for managing and overseeing the annual Hajj and Umrah pilgrimage. The Kingdom, in particular, is home to two profoundly revered and sanctified sites: Makkah and Medina. Every year, they attract millions of pilgrims seeking to experience the spiritual and historical significance of these sacred places. The ministry's main objective is to create an eternal spiritual journey that exceeds the aspirations of the guests of God (Ministry of Hajj and Umrah,

2019). However, the evolution of its logo could not be studied here due to the inability to find previous versions from a reliable source. Instead, the choice

was made to study the current emblem due to its prevalence in KSA and its strong ties to Vision 2030.



Figure 4: Ministry of Hajj and Umrah Logo.

The current logo, visually and textually, reflects a narrative deeply connected to Islamic identity and Saudi Vision 2030. At the top, it features a tent, which serves as temporary accommodation for pilgrims during the Hajj pilgrimage in Makkah. Symbolically, the tent represents the unity and humility of the Muslim community while also providing shelter and fostering camaraderie among the millions of pilgrims (Faqeha et al., 2018). Tents reflect historical and traditional practices associated with the Hajj pilgrimage.

Underneath the tent symbol is a holy figure of a black cube structure, resembling the Ka'ba (الكعبة), which is a significant Islamic sacred site located in Makkah. Including it in the image conveys a sense of sanctity and spiritual significance. Positioned behind

it is a dome-shaped mosque, known as 'The Green Dome' in Medina. The depiction of the mosque in green and white colours serves as a symbolic representation of its religious and cultural prominence.

Beneath these two structures lies the Quran, the holy book of Islam. Notably, there is a remarkable detail below it that resembles a holder. Intriguingly, between Jeddah, a city in Saudi Arabia, and Makkah, there exists an entryway known as 'The Makkah Gate' in Arabic (بوابة مكة). This bridge is an important entrance to Makkah, featuring traditional Islamic architectural elements, intricate designs, and verses from the Quran. The bridge acts as a symbolic gateway for pilgrims and visitors entering the revered city. Figure 6 depicts an image of the gate.



Figure 5: Makkah Gate, بوابة مكة

Source: Saudi Gazette (2022). Makkah Gate [Photograph]. <https://Saudigazette.Com.Sa/Article/627992>

The logo incorporates text in both Arabic and English. The Arabic text, 'وزارة الحج والعمرة' (Ministry of Hajj and Umrah) appears below the visual elements. This is followed by the English translation, 'MINISTRY OF HAJJ AND UMRAH,' which is displayed in capital letters. The use of both languages indicates international recognition and aims to cater

to a diverse audience.

### 3.5. Ministry Of Education

Saudi Arabia has a long history of education, with the first schools established in the 18th century by Islamic scholars. However, formal education was not widespread until the mid-20th century, when oil revenues allowed for modernisation and investment

in educational infrastructure (Alabdulaziz, 2019). This marked a significant transformation in Saudi Arabia's educational system, which had previously been primarily focused on religious studies (Pavan, 2016). The announcement of Saudi Vision 2030 in 2016 increased the focus on education, making it a top priority for the KSA. Ultimately, the nation has undergone numerous social and economic transformations since then, aiming for global recognition and national branding. As Ryan (2023) noted that education is a crucial aspect of Vision 2030's success, as is the country's ability to enhance human capital and reduce the skills gap between higher education graduates and labour force demands.

In the Ministry of Education logo, framing can be observed in the design choices and visual representations used to shape the perception of the organisation and its goals. In the early iterations of this logo, the foregrounding of elements has focused on traditional symbols associated with education, such as books and school stairs. These symbols aimed to establish a sense of authority, knowledge, and academic excellence. The choice of colours, typography, and layout aligned with a formal and professional framing to convey a sense of seriousness and institutional authority.

As time progressed, the elements of the logo have shifted to reflect broader societal changes and educational priorities. For example, with the emergence of technology and digital learning, it began to incorporate elements related to innovation, connectivity, and modern design choices. Furthermore, the framing of the logo evolved in response to national and global educational initiatives.

The first Saudi Ministry of Education logo was created with the establishment of the first

educational institution in 1953 when it was called the Ministry of Knowledge. As a symbol of the country's educational system, the logo has evolved along with the advancements and progress made by the ministry over the years. Initially, the logo had a rectangular shape and mainly contained textual elements, making it simple for the viewer to understand. However, it did not seem to be a prominent indicator of education (e.g., no book or pen was apparent within the design).

It is not a coincidence that the 1953 Ministry of Knowledge logo, *Figure 6* contains the colours of the KSA flag. According to Fiske (1987), it is acceptable and common in today's media-dense culture for such symbols to represent ideals and people. The body of the logo has a circular shape containing a simple drawing of a palm tree and two swords underneath with ribbons encircling the frame, reading the title of the ministry. Interestingly, it was first named 'وزارة المعارف', translating to 'Ministry of Knowledge'. The decision to title the first education logo in Saudi Arabia, the 'Ministry of Knowledge', may have been influenced by the desire to emphasise the importance of education and knowledge in the country's development. By associating the logo with the concept of knowledge, the intention may have been to convey a strong message about the nation's commitment to education and its role in shaping the future of Saudi Arabia.

At face value, the colour selection of a vibrant green resembling the flag of Saudi Arabia is iconic for viewers. As noted by Mohyuddin and Khan (2015), green is important in Islamic cultures, including Saudi culture. Additionally, it has been proposed that green generally refers to growth, life, and health (Crozier, 1996).



*Figure 6: Ministry of Knowledge Logo.*

The 1953 Saudi Ministry of Education logo featured a traditional Arabic calligraphy font,

showcasing the country's cultural heritage. The choice of font for this logo was a deliberate decision

to highlight and preserve Saudi cultural identity.



*Figure 7: Ministry of Education's 1954 Logo.*

The silhouette of the 1954 Ministry of Education logo (figure. 7) transformed significantly from the previous design. Its intricate details reflect a more colourful image. Typically, when a logo contains more than just one colour, it is not easily recalled and is thus harder to identify (Cowin, 2011). Yet, this was not the case for this logo. Rather, viewers could recognise its meaning as being 'Creative. Different. Diverse' (Olins, 1990, p. 23). Similarly, the object of 'playfulness' in the mark signifies versatility and approachability. Indeed, this emblem comprises several symbolic elements and text strategically arranged to convey a specific message.

At the centre of the current emblem is an open book with white pages and a black spine. Books signify the importance of literacy and the acquisition of knowledge for societal development. Further back, the blue and white gradient effects of what seems to be the sky may imply an opportunity for a new horizon. A circular emblem with a blue background surrounds the open book. Within this circle, a green palm tree and a red sun with yellow highlights are depicted. 'العلم نور والجهل ظلام' is a common Arabic proverb that translates to 'Knowledge is light, ignorance is darkness', highlighting the importance of education and awareness. Encircling the central

imagery, there is a thick, blue outline shaped like a gear or wheel. Tham et al., (2020) note that blue signifies openness. This element signifies progress, innovation, and industry. It suggests a connection to technological advancements and the importance of embracing change and modernisation. This aligns with Vision 2030's goal of promoting innovation, technological development, and economic diversification.

The colour palette of blue, white, orange, green, and yellow used in the emblem creates visual contrast and interest. These colours also hold symbolic significance related to the cultural and national identity represented by the emblem. Thomas et al. (2000) stated that blue often represents trust, stability, and professionalism, while white signifies purity and knowledge. Orange can symbolise energy, passion, and progress, and green is associated with growth, harmony, and sustainability. Yellow represents optimism, creativity, and enlightenment. In relation to branding, Chang and Lin (2010) found that participants in their study equated yellow in a brand with joy, brightness, and warmth. Collectively, these colours convey a message of progress, innovation, and cultural heritage.



*Figure 8: Ministry of Education 2014 Logo.*

The 2014 logo changed significantly from the previous one, with a simpler, more unique design

with no components in the foreground.

The central graphic lines resemble an open book or pages being turned, symbolising knowledge, learning, and education. The abstract representation is composed of curved lines or bands that fan out from a central point, creating a sense of motion and ascent. The gradient effect, transitioning from darker to lighter shades, adds depth and movement to the design. The colours used, varying shades of blue and teal, evoke feelings of tranquillity, stability, and potential growth.

Below these lines, there is text in two languages, Arabic and English. The Arabic script, placed on top and larger, represents the primary audience or

cultural significance. It is written in a modern, sans serif typeface, reflecting a contemporary and forward-thinking approach. The English text, positioned below the Arabic, reads 'Ministry of Education' in a smaller font.

This inclusion of English text suggests a global perspective and alignment with international standards. The white background of the logo creates a stark contrast with the graphics and text, emphasising their prominence. The use of a clean and minimalistic design enhances legibility and helps the elements stand out. Overall, this design choice conveys a sense of professionalism and modernity.



*Figure 9: Ministry of Education 2019 Logo.*

The interplay between visual and textual features in the most recent logo offers a multifaceted portrayal. The graphical element includes a sequence of stylised dots or circles arranged in a rising, rightward-curving pattern, potentially alluding to a burgeoning horizon in the sky or the sun. According to Gripsrud (2006), a circle surrounded by scattered lines extending outward is commonly understood as a conventional representation or symbol of the sun. The varying sizes and shades of teal and turquoise produce a dynamic visual effect (Liao & Chen, 2014). These dots may also symbolise an open book, emphasising the significance of education and adherence to Vision 2030, which strives to cultivate an ambitious nation (Bunaiyan, 2019). These graphical elements embody growth, progress, and interconnectedness, thereby implying the pivotal role of education in fostering individual and societal advancement. The simplified dotted lines represent development and progress, while the judicious

selection of colours and typefaces further amplifies the visual impact of the logo.

In conclusion, the evolution of the Ministry of Education logos in Saudi Arabia exemplifies a deliberate and strategic endeavour to align with Vision 2030's future-oriented vision. The progression of these logos and branding strategies underscores Saudi Arabia's unwavering commitment to establishing itself as a frontrunner in the realms of education and innovation on the global stage, in accordance with the ambitious objectives outlined by Vision 2030.

### **3.6. General Entertainment Authority**

In line with the Kingdom's Vision 2030, the General Entertainment Authority (GEA) was established to organise and develop the entertainment sector in the Kingdom and provide entertainment options and opportunities for all segments of society in all regions to enrich the lives

of citizens and bring them joy (GEA, 2023). The GEA logo is the newest logo in Saudi Arabia, released in

October 2023.



Figure 10: General Entertainment Authority Logo.

As shown in Figure 10, the design offers a mixture of visual and textual facets, which work harmoniously to compose an intriguing narrative. Visually, it features a central circular shape containing a palm tree, two integrated swords relevant to the Saudi heritage, and an array of colourful geometric shapes radiating outward. Beneath the palm tree, two crossed swords, rendered light green, create an X-shaped formation. The swords' straight and elegant design implies strength, authority, and defence (Lobach, 2018). As Al-Qahtani (2021) explains, the two swords denote the Kingdom's strength and reflect the battles that marked the early stages of its formation. The pattern also resembles an orbital burst or a sun, symbolising energy, vibrancy, and excitement. Often associated with awakenings, the sun stands in the foreground, perhaps metaphorically representing the new era that Vision 2030 aims to facilitate.

The bright background of this icon provides contrast and enhances the visibility of the design within it. The intersecting diagonal lines within the central circle create a series of triangles and polygons, resembling palm leaves or fireworks, possibly alluding to the diverse range of entertainment experiences the GEA offers. These bars vary in length and colour, with shades of blue, teal, orange, yellow, magenta, purple, and red. The authority's official

website states that the GEA logo is inspired by the 13 provinces of the Kingdom and was built to represent the strength and dynamic role of GEA ( دليل استخدام ) - الهوية للهيئة العامة للترفيه - General Entertainment Authority, 2023). The progression of shades within each cluster creates a gradient effect, symbolising dynamism, progression, and variety in the entertainment experiences provided.

Below the central circular design, the logo incorporates two lines of text. The Arabic text, positioned at the top and read from right to left ( الهيئة العامة للترفيه ), identifies the authority as the 'General Entertainment Authority.' The English translation is presented below the Arabic text. The use of both the Arabic and English languages reflect the authority's commitment to inclusivity and communication with diverse populations.

### 3.7. Ministry Of Tourism

According to the Ministry of Tourism's official website (Ministry of Tourism, 2023, this ministry started operating in 2000, focusing on long-term growth. Additionally, it seeks to be the world's leading tourism sector with the highest and most sustainable leisurely impact. Madani (2022) stated that the rationale behind Saudi Vision 2030 is that the reliance on revenue in the KSA can be shifted from oil to tourism and local spending.

Prior to the establishment of the Ministry of Tourism as part of the Vision 2030 plan, the Saudi Commission for Tourism and National Heritage

(SCTNH) was instrumental in promoting travel to Saudi Arabia.



*Figure 11: Saudi Commission for Tourism and National Heritage logo.*

The logo that was used to present the commission was intriguing and colourful. It includes a palm tree set against a clear white background. However, this palm tree is not like any ordinary plant. It features a crown of multicoloured leaves, symbolising vitality and cultural heritage while also perhaps alluding to the diversity and vibrancy of the country's historical and contemporary identity. Using vibrant colours like blue, orange, and yellow conveys a sense of energy, creativity, and cultural richness. As Kauppinen-Räsänen (2014) noted, colour is a powerful visual cue, and it is the most commonly used feature in image retrieval (Kodituwakku & Selvarajah, 2004). The green palm tree in the design embodies the country's natural beauty and

environmental sustainability efforts. The combination of colours and the imagery of the palm tree evoke a sense of welcoming and inclusivity, inviting tourists to explore the rich history and diverse landscapes of Saudi Arabia.

When analysing the shapes and lines of this slogan, it is intriguing to see many lines connecting with each other, providing a sense of interconnectedness. In addition, the logo's shape and intricacies represent unity, wholeness, and continuity. Comprehensively, this logo conveys a message of heritage preservation, environmental sustainability, and cultural richness. The following logo shown in Figure 13 represents a drastic change from the previous logo.



*Figure 12: Current Ministry of Tourism Logo.*

The textual element is presented in both Arabic and English scripts. The Arabic script, positioned prominently at the top, is written in a modern, bold, sans-serif typeface, conveying a sense of professionalism and modernity. Below the Arabic text, the English translation is displayed in a simple, clean font, suggesting clarity and accessibility.

Adjacent to the textual component on the right side is a complex emblem comprising overlapping, swirling lines. The use of different shades of green, blue, and purple with subtle gradients creates a dynamic and vibrant look. The clever choice of these

aquatic shades may allude to the bodies of water surrounding the Kingdom, as Saudi Arabia has coastlines along the Red Sea and the Arabian Gulf (also known as the Persian Gulf) (Vaughan et al., 2019). Similarly, the green hues suggest KSA's lands and nature. This colour reflects harmony with nature, growth, and renewed life, helping to communicate the goal to care for nature (Singla & Aggarwal, 2016). Additionally, the intricate sophistication of these lines resembles a map of the Kingdoms. Together, they symbolise movement and represent connectivity or the coming together of various

aspects of tourism.

#### 4. CONCLUSION

The evolution of Saudi logos within the framework of Vision 2030 represents a strategic and intentional effort to visually communicate the nation's progress and aspirations towards socio-economic advancement. Through the careful selection of design elements, colours, and symbolism, these logos encapsulate the essence of Saudi Arabia's journey towards modernisation, cultural preservation, and economic diversification.

The analysis of the selected logos and their evolutionary journeys show a recurrent use of the palm tree and the swords as major artefacts that are closely tied to Saudi Arabia: both its history and aspiring future. Also, modern logos still clearly utilize Arabic orthography and traditional calligraphy, showing strong ties to Saudi Arabia's history and culture. Colour schemes also show

careful selection of colours and shades from Saudi Arabia's nature and landscapes.

The intricate details and thoughtful choices in these logos reflect a deep understanding of Saudi identity and cultural values, aligning with the overarching objectives of Vision 2030. By meticulously examining these logos, it is possible to uncover the layers of meaning embedded within each design, shedding light on the values, aspirations, and identity associated with Saudi branding efforts.

This research on the evolution of Saudi logos following Vision 2030 provides valuable insights into how visual communication strategies are leveraged to amplify the nation's message and goals. By examining the semiotic meanings, cultural symbols, and design elements of these logos, we can better appreciate the intricate ways in which they contribute to shaping the narrative of Vision 2030 and enhancing Saudi Arabia's national branding efforts.

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