

The Role of Logos in Conveying Organizational Personality: A Case Study of the Ministry of Tourism and Creative Economy of the Republic of Indonesia

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ABSTRACT

Logo changes in public institutions are not only related to aesthetic aspects but also carry strategic meanings, cultural identity, and organizational representation. This study aims to analyze employee perceptions of the new logo of the Ministry of Tourism and Creative Economy (Kemenparekraf) and examine the role of visual identity as a representation of organizational identity. The research employed a mixed-methods approach with data collection through questionnaires (N=104) and in-depth interviews. Quantitative data were analyzed using reliability tests, descriptive statistics, normality tests, Pearson correlation, and ANOVA with the help of SPSS, while qualitative data were analyzed thematically. The results indicated that the research instrument was reliable (Cronbach's Alpha = 0.934), employees' perceptions of the new logo were generally positive (X mean = 24.19; Y mean = 28.85), and there was a very strong positive correlation between visual identity perceptions and organizational identity representation ($r = 0.750$; $p < 0.001$). The ANOVA analysis also revealed significant differences across respondent groups ($F = 7.838$; $p < 0.001$). Qualitative findings emphasize that the logo change was driven by rebranding needs, visual continuity from the previous logo, and the demands of creative economic globalization. This study concludes that the new Kemenparekraf logo serves as a strategic visual instrument that not only builds organizational image but also strengthens internal organizational support.

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1. INTRODUCTION

Visual identity plays a crucial role in shaping an organization's image, reputation, and personality, particularly amidst the increasingly dominant dynamics of digital communication. As a key component of visual identity, a logo serves more than just a graphic symbol; it represents core values, an institution's mission, and the message it

wishes to convey to both internal and external audiences [1]. In the world of public organizations, a logo also serves as a political and cultural communication tool that reflects the institution's strategic direction, both nationally and internationally [2].

Logo changes in government institutions are often closely related to structural dynamics and shifts in policy direction. This rebranding process aims not

only to refresh the visual appearance but also to reposition the organization in the public eye and strengthen institutional legitimacy. In this context, the success of a visual identity change is determined not only by design but also by the extent to which the new values are internalized and accepted by stakeholders, particularly within the institution [3], [4].

The Ministry of Tourism and Creative Economy of the Republic of Indonesia (Kemendag) is a compelling example of this phenomenon [5], [6]. After undergoing a phase of integration and separation from the Ministry of Tourism, Kemendag chose to reintroduce a logo that conveys continuity from its predecessor, the Creative Economy Agency (Bekraf) [1]. This decision represents a visual strategy that maintains the strength of the old brand while inserting a new identity in line with the institution's post-restructuring vision [7], [8]. The logo's visualization conveys a message of professionalism, creativity, and Indonesia's uniqueness within the global creative economy [1].

Based on this background, this study aims to examine in depth two main things: (1) What are the factors behind the change in the Kemendag logo? and (2) How do employees perceive the change in the logo? By examining the philosophical, strategic, and internal perception aspects, this study is expected to be able to contribute to understanding how visual identity is formed, communicated, and interpreted in modern public institutions [1].

2. RESEARCH METHODS

This study employed a mixed methods approach with a sequential explanatory design. Quantitative data were

collected through questionnaires distributed to 104 employees of the Ministry of Tourism and Creative Economy, using a 5-point Likert scale [9]. Quantitative analysis was conducted using SPSS 26, including reliability testing, descriptive analysis, normality testing, Pearson correlation, and ANOVA. Qualitative data were obtained through in-depth interviews with structural officials and the logo design team, which were analyzed thematically. This approach allowed for triangulation of results, providing a more comprehensive understanding of employee perceptions and organizational strategies regarding the logo change.

3. RESULTS AND DISCUSSION

3.1 Data analysis

The reliability test yielded a Cronbach's Alpha value of 0.934, indicating excellent internal consistency of the instrument. Descriptive analysis showed an average score of employee perception of the new logo's visual identity (X) of 24.19 and support for the logo as a representation of organizational identity (Y) of 28.85. The normality test showed that the data were not fully normally distributed ($p < 0.05$), but with a large sample size ($N > 100$), parametric analysis could still be performed [10]. The Pearson correlation between X and Y showed a very strong positive relationship ($r = 0.750$; $p < 0.001$), meaning that the more positive employee perceptions of the logo's visual identity, the higher their support for the logo as a representation of the organization. The ANOVA test also showed significant differences between respondent groups ($F = 7.838$; $p < 0.001$).

Table 1. Reliability Analysis Results

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.934	.935	13

The results of the reliability test indicate that the research instrument used consistently measured the cognitive, affective, and conative dimensions of

employee perceptions. This high reliability strengthens the validity of the data, allowing for more confident interpretation of the results. Good

reliability ensures that differences in respondents' scores reflect real variations, not measurement instrument errors.

Therefore, this instrument is suitable for testing the relationships between variables in research.

Table 2. Descriptive Analysis Results

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Standard Deviation
X	104	13.00	30.00	24.1923	3.54466
Y	104	15.00	35.00	28.8558	4.55264
Valid N (listwise)	104				

Further descriptive analysis showed that the average respondent perception scores for both variables were above the midpoint of the scale, indicating a positive attitude toward the new logo. The relatively low standard deviation indicates consistency among respondents, although some variation may reflect differences in background or

personal preferences. This aligns with [11] findings, which emphasize that perceptions of visual symbols can be influenced by both individual and social experiences. Therefore, these findings provide a strong basis for suggesting that the new Kemenparekraf logo is capable of building a positive impression among employees.

Table 3. Correlation test results

Correlations			
		X	Y
X	Pearson Correlation	1	.750**
	Sig. (2-tailed)		<.001
	N	104	104
Y	Pearson Correlation	.750**	1
	Sig. (2-tailed)	<.001	
	N	104	104

** . Correlation is significant at the 0.01 level (2-tailed).

Table 4. ANOVA test results

ANOVA					
X					
	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	807,579	18	44,865	7,838	<.001
Within Groups	486,575	85	5,724		
Total	1294.154	103			

Correlation and ANOVA findings indicate a strong link between visual identity and organizational support, and indicate that differences in respondent groups influence perceptions. According to [12], a strong visual identity not only unifies graphic elements but also strengthens the internal cohesion of an organization. With a very strong correlation ($r = 0.750$) and significant differences between groups, it can be concluded that the new logo serves not only as an aesthetic symbol but also as a

strategic instrument in building employee support. This also indicates that logo acceptance needs to be continuously maintained through consistent internal communication so that the logo's symbolic meaning can be understood evenly by all levels of the organization.

3.2 Visual Identity as a Representation of Organizational Personality

The results of this study present data obtained from two approaches: interviews and questionnaires with predetermined respondents. This

approach was used to more comprehensively understand how internal audiences perceive the visual identity of the Ministry of Creative Economy (Kemenekraf) as a reflection of its organizational personality. The results based on the research data are presented in two forms: theoretical elaboration and interpretation of quantitative and qualitative data obtained from respondents. Theoretically, visual identity not only functions as a visual marker of the organization but also represents the institution's values, character, and vision to the public and internal audiences. According to [12], the strength of visual identity lies in its ability to serve as a coherent symbol that reflects organizational culture and strengthens the institutional image. In government organizations such as Kemenekraf, the logo is an important element in building professionalism and public trust.

Based on the results of the distributed questionnaire, the statement "The new logo is in line with the latest vision and mission of the Ministry of Creative Economy" received an average score of 3.74. Meanwhile, the statement "The logo reflects the professional character of the institution" received a score of 3.87, and "The visual identity strengthens the positive image" received a score of 3.69. These values are considered moderate and reflect that most respondents are not yet fully convinced that the logo reflects the organization's personality as a whole. Despite the positive trend, perceptions of the strength of the visual identity are still weaker than other aspects such as visual aesthetics or a sense of pride, which generally recorded scores above 4.

An interview with Dessy Ruhati, the Principal Secretary of the Ministry of Creative Economy, emphasized that the creation of the new logo has a strong strategic rationale, namely to strengthen the institution's visual identity, reflecting the government's vision of making the creative economy a leading sector. This

logo is positioned not merely as a graphic element, but as a visual communication medium that effectively conveys the institution's message, character, and values such as inclusivity, innovation, and global competitiveness to the public and international partners. This demonstrates that the logo is understood as a strategic instrument in building a complete and competitive organizational personality, both nationally and globally.

3.3 *Brand Continuity Strategy through Logo Design*

The results based on research data show that respondents responded positively to the existence of the new logo that still maintains the nuances of the previous identity. The concept of brand continuity proposed by [13] explains that maintaining visual or symbolic elements of the old identity in the rebranding process plays an important role in preventing brand confusion and building emotional and historical continuity that has been embedded in the public mind. The continuity of the Bekraf logo to the Kemenekraf logo is seen not only as a visual strategy, but also as an effort to maintain the continuity of the institutional narrative that is already known.

Dessy Ruhati explained that the visual similarity between the new Kemenekraf logo and the previous Bekraf logo was a consciously designed move. The goal is to maintain the Brand Equity that has been established since the Bekraf era of 2015–2019, as well as maintain emotional connection with stakeholders, especially creative industry players. This continuity is considered important to build a consistent perception of the institutional image, so that the transition of visual identity does not create confusion or lose the historical meaning that is already embedded in the minds of the public and strategic partners. Thus, the visual strategy adopted not only considers the aesthetic aspect, but also the symbolic value and sustainability of the institutional image.

Meanwhile, the questionnaire results showed that emotional aspects and support for the use of the logo received high scores. The statement "I feel proud of the new logo of the Ministry of Creative Economy" received an average score of 4.18, and "I support the use of this new logo in all official media" received a score of 4.17. These scores reflect a high sense of ownership and institutional pride in the new visual identity. Although understanding of the logo's philosophy is not yet fully widespread, this data indicates that visual continuity has succeeded in creating positive acceptance and strengthening a sense of togetherness and professionalism within the organization. Therefore, the success of the Ministry of Creative Economy's brand continuity strategy through logo design is not solely determined by its visual form, but also by how emotional, historical, and institutional perceptions can be continuously transferred and felt by internal stakeholders.

3.4 Professionalism in the Logo Design Process

The designer selection process was conducted selectively and professionally. The Ministry of Creative Economy involved experienced national designers who understand the philosophy of Indonesia's creative economy. This demonstrates the importance of collaboration between organizations and creative professionals to produce a logo that is not only visually appealing but also deeply represents institutional values. Criteria such as an understanding of the philosophy of the creative economy, technical skills, and experience were the basis for appointing the logo design team. This underscores that creating a visual identity for a state institution cannot be done haphazardly but must be based on a professional and strategic approach.

The results of this study present data obtained from a combination of interview methods and questionnaires distributed to respondents. The results

based on the research data indicate that the logo design process is not only assessed by the final result, but also by how the process is carried out professionally and strategically, including the appointment of the design team and the internalization of its visual meaning to the institution's internal actors.

An interview with Dessy Ruhati, the Principal Secretary of the Ministry of Creative Economy, explained that the designer appointment process was carried out through a rigorous selection process involving national designers with strong track records and a strong understanding of the philosophy of Indonesia's creative economy. The main request for the designer was that the logo be able to reflect the main values of the Ministry of Creative Economy, such as collaboration, innovation, diversity, and creativity, and be flexible for use across various media. This indicates that professionalism in the design process is an important foundation for producing a logo that is not only aesthetically pleasing but also functionally communicative.

From the questionnaire data, the statement "I understand the philosophy and meaning of the elements in the new logo" obtained an average score of 4.02, which is considered high. This indicates that most respondents have a fairly good understanding of the symbolism and visual message conveyed by the logo. However, this score also suggests that there is still room for improvement in internal socialization and education regarding the logo's meaning. This emphasizes the importance of internal communication follow-up after the logo is designed, so that all employees can understand, accept, and consistently disseminate its symbolic meaning.

Theoretically, creating a visual identity in a public organization cannot be done haphazardly. Good organizational visual design must not only be aesthetically appealing, but also reflect the organization's core values and strengthen strategic institutional

communication. Therefore, the process of selecting and involving creative professionals in visual design must consider aspects of experience, understanding of values, and the ability to convey institutional messages visually.

3.5 *Logo as a Medium for Communicating Organizational Values*

Data was collected to assess how the Ministry of Creative Economy's logo functions not only as a visual identity but also as a medium for communicating institutional values to the public and the international community. The results, based on the research data, indicate that the perception of the logo as a conveyor of institutional messages is quite strong and generally accepted by respondents, although it still requires strengthening in its overall symbolic internalization.

Theoretically, in organizational visual communication, a logo serves as a symbolic representation that conveys the core message of the institution's values and personality. According to visual communication theory, a logo is a non-verbal tool capable of shaping public perception and strengthening an institution's image through codified symbols, colors, and shapes. In the context of a public organization like the Ministry of Creative Economy, a logo is viewed not only as a graphic design element but also as a strategic messaging channel that conveys the institution's mission, culture, and global orientation.

In an interview, Dessy Ruhati, the Principal Secretary of the Ministry of Creative Economy, stated that the primary request to the logo design team was to create a design that visually embodies the Ministry's core values: collaboration, innovation, diversity, and creativity. The logo must be flexible for use across various media and effectively represent the institution's identity in both national and international forums. She emphasized that the logo has received appreciation in various global forums for its strong visual narrative, reflecting Indonesia's distinctive character and the

superior values of the national creative economy.

The questionnaire results support this view, with the statement "The colors and shape of the new logo reflect creativity and a spirit of innovation" receiving an average score of 4.08, one of the highest in the survey. Furthermore, the statement "The new logo is easily recognized and remembered" received a score of 4.00, indicating that the logo is quite effective visually in conveying its message to the public. This demonstrates that the Ministry of Creative Economy's logo not only received a positive visual response but also successfully communicated the spirit of the institution's values more broadly.

3.6 *Global Relevance of the Ministry of Creative Economy Logo*

The results of this study present data from interviews with internal representatives of the Ministry of Creative Economy and quantitative data obtained through a questionnaire administered to internal respondents. The findings, based on the research data, indicate that the Ministry of Creative Economy logo is not only interpreted as an internal symbol of the institution but also as a strategic tool in establishing Indonesia's position on the global creative economy stage. The logo is considered to possess visual strength and representative value that align with the context of the internationalization of the creative economy sector.

Theoretically, a logo, as part of an organization's visual identity, has the potential to be a tool for nation branding and cultural diplomacy, particularly in government organizations that interact directly with the international community. In the context of the creative economy, where image and aesthetics play a significant role, identity visualization becomes a crucial aspect in conveying the nation's message and values. A logo design that is adaptive, modern, and strongly local can strengthen an organization's position on the global map, while simultaneously influencing

international partners' perceptions of the institution's professionalism and creativity.

An interview with the Principal Secretary of the Ministry of Creative Economy, Dessy Ruhati, corroborated these findings. She stated that the Ministry's logo has received praise in various international forums for being modern, adaptive, and reflecting Indonesia's distinctive character. The logo conveys a strong visual narrative, reflects the superior values of the national creative economy, and serves as a tool for cultural diplomacy. According to her, this success indicates that the institution's visual design is aligned with global demands and can compete in the increasingly competitive international communication space.

From the questionnaire side, the statement "I feel the new logo is more relevant to the current development of the Ministry of Creative Economy" received an average score of 3.95, indicating that the majority of respondents agree that the logo reflects the direction of institutional development, including in a global context. While not the highest score, this value still indicates a positive trend toward the logo's relevance amidst the increasingly international dynamics of the creative industry. Thus, the Ministry of Creative Economy's logo is seen not only as an internal identity but also as a strategic symbol capable of representing the spirit of globalization in Indonesia's creative economy.

4. CONCLUSION

The change in the Ministry of Tourism and Creative Economy's logo was driven by institutional transformation, the need to strengthen the institution's image, and the adjustment of the visual identity to new values such as innovation and collaboration, while maintaining the legacy visual elements as part of a brand continuity strategy. The logo was also designed to address global communication needs and serve as a symbol of cultural diplomacy. Overall, employees expressed a positive perception of the new logo, with high levels of pride and support, although internal socialization is still needed to fully understand the logo's philosophical meaning. The success of the logo change lies not only in its design, but also in the extent to which the logo is interpreted and accepted within the organization.

5. SUGGESTION

It is recommended that the Ministry of Creative Economy strengthen its internal communication strategy related to the meaning and philosophy of the new logo through outreach programs, visual branding training, or integration into routine institutional activities. This is crucial so that all employees not only feel proud and support the visual image but also understand the symbolic values conveyed by the logo as a representation of the organization's identity. Regular evaluation of the logo's effectiveness across various communication media and public response is also necessary to ensure the logo remains relevant, communicative, and adaptable to the dynamics of the national and international creative industry.

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