

A RHETORICAL AND SEMIOTIC APPROACH OF THE ACTUAL MODALITY TO PROMOTE NATIONAL AND LOCAL IDENTITY IN ROMANIA

Prof. univ. dr. Odette ARHIP
Universitatea "Petre Andrei" din Iași

Rezumat: *Crearea unui brand de țară este, deopotrivă, de actualitate și dificilă. Prezentăm primele încercări, care copie supărător stilul occidental ori american, ceea ce conduce la uniformitate. Un brand trebuie să facă, dimpotrivă, diferența. Este analizată, cu plusuri și minusuri, experiența Sibiu – Capitală culturală europeană în anul 2007 – o reușită pentru imaginea poporului român și chiar din punct de vedere financiar. Povestea acestei aventuri românești la nivel înalt a probat capacitatea țării de a depăși umila condiție de furnizor „horror”. Accentul s-a pus, după părerea noastră, prea mult pe divertisment și relaxare, îngroșând portretul unei destinații de vacanță comune. Având în vedere posibilitatea ca orașul Iași să fie capitală culturală în 2019 și ținând cont că în acest an aniversază 600 de ani de atestare documentară, propunem nu un fel de campanie de brand de țară, ci subliniem necesitatea de a evidența latura spirituală și de civilizație, care individualizează real națiunile. Fără sentimentalisme și atitudine patriotardă, punctăm câteva elemente capabile a scoate din anonim, astfel încât zonele gri să nu rămână acoperite definitiv de clișee. Infuzia culturală, particularitatea reală a națiunii române pot crea o diversitate bine dozată, care să mulțumească, să îmbunătățească infrastructura, fructificând simultan capitalul uman.*

Cuvinte-cheie: *brand, uniformitate, diferență, europenism, capitală (culturală).*

Résumé: *La création d'une image de marque d'un pays est également une question actuelle et difficile. Nous présentons ici les premières tentatives, lesquelles copient d'une manière fâcheuse sur le style occidental ou américain, ce qui a pour conséquence l'uniformisation. Une image de*

marque doit faire, au contraire, la différence. On y analyse, avec ses mérites et ses déficiences, l'expérience Sibiu – capitale culturelle européenne – une réussite pour l'image du peuple roumain, même d'un point de vue financier. L'histoire de cette aventure roumaine au plus haut niveau, a prouvé la capacité du pays de dépasser l'humble condition de fournisseur «horror». Selon nous, l'accent fut porté avec trop d'insistance sur le divertissement et la relaxation, en grossissant le portrait d'une destination de vacances commune. Attendu qu'il est possible que la ville de Iasi soit capitale culturelle en 2019 et vu que, cette année, on célèbre 600 ans d'attestation documentaire, nous proposons non pas une sorte de campagne d'image de marque du pays, mais on souligne la nécessité de mettre les nations en relief. Sans sentimentalismes et attitude patriotarde, nous ponctuons quelques éléments capables de sortir de l'anonymat, de sorte que les zones grises ne restent pas définitivement recouvertes par des clichés. L'infusion culturelle, la particularité réelle de la nation roumaine peuvent créer une diversité bien dosée, susceptible de contenter, d'améliorer l'infrastructure, en fructifiant simultanément le capital humain.

Mots-clé: *brand, uniforme, différence, européisme, capitale (culturelle)*

From a theoretical point of view, we try to present, clearly and admittedly, the linguistic sign vs. visual sign relationship, because this kind of approach requires a simile between words and images. The most relevant contributions are those of the Swiss Ferdinand de Saussure and of all his disciples (on account of the verbal sign) and of the Groupe μ , especially Jean-Marie Klinkenberg (on account of the visual sign). This is also a many folded problem. Linguistics states that the former is in fact a connection between signifié and signifiant/ form and content/ acoustic or visual perception and concept. Regarding the latter, the visual sign, the Gestalt theory points out that forms enforce an overall and simultaneous perception, their predictability being partial. On the other hand, the information science applied to aesthetics shows interest in the distinction between semantic information and aesthetic aspects. The semantic message implies an ensemble of codified signs, always able to be translated. The aesthetic message may be perceived, but the elements should not be separable (the painter's touch, the singer's voice, the instruments' musical phrase, etc.). All the visual facts are hard to deal with because of their "discreet" character, continuous and non-homogeneous aspect. Of course, it is relevant to bring

forth the difference between icons and figurative signs. Generally speaking, the iconic aspect is applicable to cinema, photos, etc., but it may be as well identified as noise or in music (narrative music), tactile and olfactory expressions, not to mention in details the major implication for literature. The figurative signs depend on the context and any dichotomy has various acceptations.

The word “brand” has no perfect equivalent in the Romanian language; it is used as such. Unfortunately not only the words are “borrowed”, but the logos, logotypes, outdoor panels, icons, taglines, graphic signatures prove to be as well mere mimicry or less inspired variants of the European and American patterns. At the first go-off, for example, the brand of our country tries, in a naïve and mimetic modality, to render the common shape of waves, sun, mountains, using the same colors (blue, yellow, green, and red) as those met in the brands of Malta, Cyprus, Greece, Spain etc. This means that our country is included in the paradigm of the so-called holiday destinations. Getting closer and observing the details, anyone may see a symbolic, better said a rather stylized cut-out of a statue (Cyprus), of the Maltese Cross (Malta), of the specific volute of an Ionic Greek column, of the solar symbol taken from the famous Spanish painter Joan Miró (Spain) – the tagline “Everything under the sun” connotes the same acceptance, etc. The shape of the letters goes after the peculiar alphabet of the country or the typical handwriting. Taking into account the logotype for Romania, we observe the annoying iteration of the semantic chain *sea- mountains-sun* using the national colors, which is very predictable. In all of these examples, if you imagine the national specificity as a circle and the efforts to establish a mark for tourism easy to remember as another circle, we observe a big distance in between reflecting the incapacity to reveal the peculiar significant structures

1) So, the first attempts to create a brand have been far away from the real Romanian specificity. The country is presented almost exclusively from a touristic point of view, and it looks as a rather “cheap” and alike holiday location. The Romanian endeavor does not prove as successful as that of Spain, especially after the Football Championship (1982), the Olympic Games or the International Exhibition from Seville (1992). All these Spanish events were very well organized and they could improve the perception of the national identity. We will mention some other important contributing elements as well: positive economic and political changes; the adhesion to the European Union in 1986; persuasive campaigns for powerful national companies (Repsol, Telefonica, Union Fenosa, etc.); the adornment and

modernization of the main cities (Barcelona, Bilbao), nevertheless Almodovar's self-ironical and tragic-comical artistic movies. In fact, the Spanish rebranding has been a victory, and the interchange of the welcome taglines („Passion for Life”, „Bravo Spain!”). Nowadays Spain is justly considered a most desirable place for holiday, a beautiful and secure state, a cultural capital of Europe in all seasons. In 2002, the Spanish government in association with The National Institute of Tourism (Turespaña) founded „Spain Marks” in order to promote the national spiritual values. Even the Spanish people have a better opinion of their own country and are proud to face the world, which is a very important exponent of the outside credibility and the capacity to turn the people out.

Hannah Arendt, Heidegger's disciple, would have no trouble unpacking this strange paradox which is obviously close to Ulysses'. The famous hero is ignorant of his birth, does not seem to know who he is, until he meets with himself through the tale of his story. For Arendt, it comes from the fact that the category of personal identity postulates *Alterity* as necessary. Even before another can render tangible the identity of someone by telling her/his/its story, many others must be indeed spectators of the constitutive exposure of the very same identity to their gaze. In other words, a human being, a country, etc. is unique and shows to be such from the very moment it is exposed. This is why identity corresponds to the question “Who?” put to each newcomer. “Who are you?” The urge toward self-display by which living things or countries fit themselves into a world of appearances, makes of identity an *in nato* exposure of the Who to the gaze and to other questions. In the general exhibitionist spectacle of brands, *Appearing* cannot be the superficial phenomenon; it has to reveal the uniqueness, intimate and true essence. The expositive and the relational character are thus indistinguishable. Everybody needs a “story” to become aware of its significance. Otherwise *No One* is the name of each country/person trying to mislead Polyphemus.

2) The campaign organized for the Romanian city, Sibiu, as the European Cultural Capital in 2007, might have acted better for our country and, partially, it was a kind of success depicting faithfully and closer the local specificity, but unfortunately not that of the nation in general. Quite highly advertised, Sibiu has partly managed to show a more convincing and eloquent “image” of Romania. Transilvania or Ardeal, as this region of the country is called (from the etymologic point of view, completely different meanings), takes everything for granted due to the fact that it was part of the Austrian-Hungarian Empire for a long period of time and the local

inhabitants had a rich experience living together with people of German, Hungarian, and Austrian origin. We are going to analyze some of the main components of the campaign in order to prove our statement.

a) The tagline “Normal Sibiu/Normally Sibiu” demonstrates this kind of assurance and it was used in the campaign of the GAV/Sholz & Friends Agency (released by the national TV channels). Is it endorsed by the photos and images as well? If we pay attention to the young couple’s faces and attitude, we reach the conclusion that they may be from any town or country (“Normally Paris/London/Prague”, etc). The surrounding objects have no local sign – the phone, the bottle of champagne, the table itself with the glasses in a coffee-house or restaurant, the buildings and the street, the brick wall, the traffic-lights – at this point, we disregard their evident symbolic value;

b) The tagline of The Book Fest (“Sibiul citește altfel/Sibiu reads otherwise/Grenzenlos – Anders lesen”) tries to convey the same message admitted by the mayor himself, Klaus Johannis: to render an international atmosphere, to analyse life, but “to run away from life”. The young man reading on the lounge chair in front of a bird’s eye view assuming to be one from Sibiu seems a piece of a puzzle not fitting with the rest. It’s a pity that this is not a Romanian habit, at least nowadays. The outdoor panel aimed to offer an example, but the national identity does not exist. The panoramic view of the city is hardly recognizable even for a native. The outstanding tower with a clock might be from Sighișoara, Brașov or other several cities from Ardeal, and it is not at all characteristic to the genuine Romanian architecture (e.g Brâncoveanu’s style, the architecture of the original wood gates in Maramureș, etc.). Judging according to the persuasive goal of advertising, it headed a certain category of citizens. More than two thirds of the population felt attracted and agreed with this cultural program meant for the best. But we must not forget that the most important effect had to be the economic profit and a success in building-up the tourism. Statistical data show that the first one was achieved without having any losses (e.g. Graz) and the second one brought a little bit more people (an augmentation of 20% which is still modest and not very convincing).

c) The graphical signature has two components. If we look at the drawn stag on the left-right corner, we may say that it is a typical beautiful animal living in the Romanian forests, but all the Romanian people will think at once at a similar sign – that for the International Festival “Cerbul de aur/The Golden Stag” which takes place in Brașov every year. The stars around the stag are more predictable and too often used as they became the classic

symbol of the European Union. The second component may be interpreted in many ways: it stands for the letter “S” (from “Sibiu”)/two letters “C” of the word “city”- City of Culture/Cities of Culture, it symbolizes union/solidarity as we may observe two human beings in a kind of embrace or, assuming that they sit at a table, at least they touch themselves one hand. It is an above perspective well done and it has a pleasant chromatic design.

d) The other outdoor panels also promote the portrait of Baron Samuel von Brukenthal who founded the well-known museum (the long row of exhibitions continues also this year- the latest is dedicated to a famous Romanian painter, Nicolae Tonitza), the concert of a Viennese orchestra, the opening of a Slovak exhibition of paintings at the Town Hall, a day of popular fest, with the tagline „Europe is singing and dancing”, during the most adequate month of the year – May, etc.

We will try to reach a conclusion of this brief and selective presentation. It was finally a success for Romania. It endues talents and a professional approach of the campaigns. All the 337 projects and 2062 events (e.g. theater performances, street carnival, rock concerts, The Days of Israelian Films, The Week of the Cultural Romanian Magazines, colloquies, motorcycles rallies, fireworks, etc.) certified, in most of the cases, equilibrium and a choice of good taste, even a „battle” won by the city against the monotony and the current dull life. The infrastructure was improved, it revealed itself as an opportunity for investments, more people had the chance to find a job (an increase of 12,7% of the employees), the educational and cultural buildings amongst other institutions were refurbished or redecorated, and 62,4% appreciated the quality of the program as good or very good. So, it seems to be the story of a Romanian adventure at a pretty high level. A close look reveals a few weak points. Our opinion is that the keyword of 2007 - Sibiu – European Cultural City was not „Normal”, but „Altfel/Otherwise”. All the plans and activities aimed to illustrate a western, modern and very relaxing way of life. It is very true that culture played a leading role facilitated as much as possible. Let’s remember the tagline, „Europe is singing and playing”, the image of the man reading a book on top of a hill near the city or the graphic signature of the joining people; all these delude and mystify. This was not meant to be a country brand campaign. It succeeded to determined *grosso modo* the perception of a town almost similar to a large number of others from Europe and it also indulged the young generation beside the other citizens (Romanian or foreign people) the idea that this is the national standard of life and cultural implication. The design, the conceptual fantasy, the appropriate administrative measures

offered a deserved joy and fame to the city. Regarding our topic, we have to add that there is only a small overlapping of the circle standing for national identity and the one allotted to tourism, particular mentality which cannot be found in another country. Romania must prove that it has this for real, not only a potential value performed in a big rush and for a short period of time. After 2007, Sibiu attained a marketing success failing to represent the country. On an imaginary map of Romania, it is cut out and it seemed to get closer to the Western Europe. It was a holiday for all the Romanian people during a whole year.

3) 2008 is the year in which Iași, the capital of Moldavia, the oldest and second academic centre of the country, celebrates 600 years since its documentary certification. It has also been nominated to be the European Cultural Capital in 2019. Iași evidently deserves a better campaign in this year of historic importance, and a more adequate one for the next 2019, especially after the experience of Sibiu, which has represented a step forward.

a) In the campaign of this year, almost all its necessary components are the result of a couple of contests asking the citizens to contribute. The few professional agencies were not invited to involve themselves. The question “What will happen in 2019 if this paradoxical attitude remains the same?” is entitled. When local (implicitly, national) identity is involved, proper components, illustrative mainly for the national spiritual connotations, must be used as attributes that reflect with inspiration and good faith the collective conscience, the essence of the Romanian national identity. These spiritual characteristics are more difficult to bring up, but much more relevant from the perspective of rebuilding a public image and the inner sight of a nation, emphasizing the aspects regarding culture and civilization.

b) The city benefits from a richer historical and spiritual past than Sibiu: the first political union of the two regions (Moldavia and Muntenia) took place in 1859 - the Union Museum, recently rebuilt; the first university in Romanian (language); the first important cultural movement and Association called “Junimea” was created in 1864, and after three years, in 1867, the first literary magazine in Romanian (language) issued in Iași (“Convorbiri literare”); the second national library as size and value of books; the most important religious centre of the country (the leader of the Moldavian Orthodox Church has always become Patriarch of the whole country; we may add that the relics of the main Romanian Saint, Saint Parascheva, are preserved here bringing more than two million pilgrims each autumn); the biggest and most significant Complex of Museums (precisely,

22) is to be found in our city, as an overwhelming number of best writers, painters, musicians, architectures, sculptors, professors, etc. were born in Moldavia and, of course, were related to Iași. During the World War I, Iași became the capital of the country (1917). Beside these arguments, a lot of other major facts may help anyone to get a clear image of the importance of the town: old and beautiful manor houses became along the centuries the City Hall, the Philharmonic, the National Museum of Literature.

This entire precious context was ruined during Ceausescu's regime and is disregarded nowadays. The bound images of the interwar Iași with those of the contemporary Iași reveals that the latter is a mere grotesque disorder lacking beauty, aesthetic symmetry and genuine style of building. We mention only a few of the negative factors that influenced the decline of the city: the poverty of the country in spite of the generous geographical and natural resources, the communist ideology and indoctrination, the greed of the present political class, the increasing ignorance of the young generation, the lack of respect for common sense rules, culture, tradition, civilization. The last causes underlined can be detected and they turn out to be true in all the former communist countries and in those from Western Europe too.

Our contribution to this conference, according to its goals, submits an approachable and more profound presentation of the local/national specificity. Our intention is not to bring forward a brand campaign, but to draw attention on many spiritual assets to which previous activities of this kind failed to take notice. We do not generalize: a good method starting from a valuable subject has as consequence a positive result. The contemporary society lives mainly due to images, mostly to the huge „industry of illusions/dreams” – cinema. One of the deceiving opinions induced by this modality to „tell” beautiful lies to people regards the so-called „realism” of the images. In fact, there is no realism in them; none of the images is „real”. The grid of imagery intercedes between the concrete world and the fictitious world of image or of the literature. A subtle spiritual rapport attains to settle a link and to complete the information about the Romanian mentality/habits/historic, social and cultural background.

We have metonymically chosen the Palace of Culture, the symbol for good and all keeps of Iasi (it was built at the beginning of the 20th century in the flamboyant style and it was intended to be a royal residence). Any Romanian citizen associates its image to Iasi (of course, there are many others – the Trei Ierarhi Church/Three Hierarchs Church, the National Theater – the oldest in the country, designed by the famous Viennese architects Fellner and Helmer who did the same thing in Vienna, Prague,

Zürich, Odessa). Nowadays, the Palace of Culture houses many interesting and even unique museums, but, by reason of the visual semiotics, we selected the valuable collection of N. Grigorescu's paintings (Romanian painter of the 19th century who, through his authentic visionary aura, brought the creative act to the essence of national spirit). We will briefly demonstrate his importance: he brought the French Impressionism in Romania, realized the frescos and the outside wall painting for many famous Romanian monasteries and he was the official painter of the military campaign during Romanian War of Independence (1877). Although he painted under French influence, he was concerned about the national specificity. "Car cu boi"/"Cart Drawn by Oxen" is one of the numerous paintings regarding this aspect.

It may be defined as a popular national hall-mark or seal. In this context, probably "Self-Portrait of a Nation" would be the most adequate title. Against Eco and Lindekens, for whom iconic signs are really iconic, against Bierman and Goldmann who'd rather abolish the semiotics of iconicity, we actually recognize the motivated character of the painting. There are so far two reasons for such a statement - first of all, since an iconic sign is indeed similar for what it represents, it may be used to persuade the receiver and to transform the referent in many ways, which is what gives rise to visual rhetoric. Secondly, a little investigation will show that iconicity may inhere in signs various aspects. Like all the activities taking place in the Life-World, the interpretation of pictures depends on certain aspects unfortunately taken for granted, but not necessarily on any particular conventions; "normal" conditions are thought to be obtained. When a sign differs from what it might be expected, it is indeed necessary to have it "anchored". The observations determine the meaning and tell each man how to relate the different pieces to each other. The primary justification is elsewhere.

Any Romanian admiring this painting is in fact looking into a mirror – he/she sees himself/herself. Providing a real image of our country, not very similar to others, the same thing must happen to a foreigner: he/she has to see the authentic, dignified and estimable Romanian. Either the landscape or the objects in this painting are representative, even unique for Romania. First of all, we underline that the spotlight is on a geographical relief which cannot be found in another place. It is called "plai" and this word is untranslatable as the more familiar one "dor". "Plai" does not refer to a flat plain, to a depression, to a region with hills or to an arid ground (as the Hungarian "pustă") or to the Russian deserted land ("stepa"). It is something in between. We must add the fact that this maybe one of the reasons for which

the painter chose it and did an imposing number of variants¹ and a great-sized painting which is part of the collection from Iași. The people are dressed in national costumes typical for the plainsmen. Men, women, boys, lads, girls, and no matter the age, no matter the body position or the load of the cart, connote the main Romanian features which we have already mentioned: balance, fastness, permanence, endurance, fortitude, determination, strength and finality (both philosophical and psychological meaning). The road-holding of the cart cannot be altered. It is steady. For the Romanian people the law of fate/destiny is more important than that of causality. The first is an experience in time; the latter is a rational conclusion. The apposition of space and time is perfect as in Bahtin's concept of chronotop (harmonious mixture providing the significance of owning and controlling life). This is the real message of this nation to Europe. If all campaigns indulge to promote a relaxing and a leisure way of life, the quote from Montesquieu is agreeable and applicable: "Europe is a country which consists of many regions."

Starting from such a simple and quite naive requirement, how can we state afterwards that brand must underline and induce the fact that something or somebody is different? It is a contradiction. We sell at a cheap price products all alike, including people, nations, countries and these are not bottles of soft drinks, cans, shoes, perfumes, etc. Tradition, spiritual value, uniqueness are absent, and there is no identity. In order to regain and render identity, we have chosen Art as our conceptual horizon. The traditional and representative Grigorescu's painting recorded and traces the pre-existing "object" – Romania. The difficult problem at which we do not have yet solutions or answers is the lack of the receiver's feed-back. We are confronted to "The Fall of public man" – the "public sphere" seems to lose, for the present moment, the capacity to understand/discuss/interpret with arguments and knowledge background the inter-subjective issue of "Who are we?"/ "What do we stand for?" Television and other mass-media render real public contact unnecessary; also indulge in sentimentality losing the real values of personality. In fact, the public no longer knows to use "the instruments" able to convey subtle, profound meanings: book, instruments for listening, smelling, feeling the difference. The gramophone records play music for "deaf" people. The paintings offer images which are confounded

¹ Three weeks ago, one of these variants was sold for an impressive amount of money at the most important House of Auction for Art objects in Bucharest.

with photos. So, our proposal is: we need a shift of emphasis taking the economic risk, but winning a revival of humanity and specificity.

We have chosen the “Eye” as logo for our purpose, because it has a very well established symbolical significance: knowledge and correct perception. We add another meaning which we consider also as an important one: frankness/sincerity next to genuineness/honesty. In the European Union, true reconciliation and respect for each nation cannot be attained without these basic feelings. The intercultural demagogy is one of the worst tools in the hands of the administrative and political agents. To create only cultural “shop-windows” for the people abroad is a circumstantial solution which unfortunately encourages national arrogance and historic revanche. Romania and the Romanian society must settle out, with honesty, the problem of the necessity of changing mentality and the one of its values which we claim for.

First of all we have presented the common way to promote a country which has poor results in revealing national identity. Taking into account Sibiu-campaign, we must state the fact that Transilvania, the region where Sibiu is located, has always had, all along our history, a brittle place being considered both as an outpost of Alterity and an idyllic, wonderful and ideal space. So, all the events of the campaign for Sibiu underlined these preconceptions. We have to remind, although you all know, of course, that Romania has many regions: Muntenia, Moldova, Dobrogea, Maramures, Banat, Oltenia; it does not consist only of Transilvania. Where are all these regions? Where is the country with its past, traditions and spiritual values? Sibiu and Transilvania have the monopoly. The other parts of Romania are not present and they represent almost two thirds of the territory and of population. If we imagine that in 2019, Iași will be the European Cultural City and we compare its image to the one conveyed by Sibiu, we reach the following conclusion: they have nothing in common. The two circles are far away one of the other as if they act for two different countries, which is not true. Of course!

Let’s consider first of all the case of a local campaign. In our opinion, we have to achieve equilibrium between past and present: the interwar Iași and the latter-day Iași. They share many portions covering the most valuable Romanian literature (only one of our greatest writers was not familiar to Iași – Lucian Blaga), cultural monuments which do not exist elsewhere, an impressive history of which we are very proud (Stephan the Great, at the top of the list of our military and political leaders, Vasile Lupu, a regnant of the 16th century, promoting printing and grand architectural monuments – Trei Ierarhi / Three Hierarchs Church, unique in the country, Iași is also the city

of the first union – 1859 – realized by Al. I. Cuza, of the first university in Romanian language, etc.). Nowadays, as all the main towns of the country, Iași is confronted to a bizarre mixture of modern buildings made of glass and steel (some of them reasonable for the style of the city, others mere arrogant performance of spending money for ugly, non-representative constructions close to kitsch). The two circles may overpass if the past genuine component and the contemporary one correspond to each other, not clash to each other. Which is the principal element for bringing them closer and closer? Our answer is: spiritual wealth, culture, factors able to reveal the Romanian specificity.

Next and finally, let's take into account the campaign for country brand. If culture and spirituality are not brought forth and presented in an inspired and convincing modality, we will waste all our chances to introduce ourselves to the world. Romania will continue to be a vague place at the border of the European Union, somewhere in the Balkan region, the capital will be confounded with Budapest or Sofia, etc. But this is not the most important issue. Nobody knows anything about our tradition, our contribution to the European spiritual “glory box” or dower or fortune. Spiritual values and culture must come first in order to defeat ourselves of ignorance and to accomplish that intercultural goal of European integration. This requires a big effort, patience and inspiration, the courage to bring the administrative agents to face the financial problems, so that the former European Cultural City would inherit the benefits of well-done and well considered investments. We go back to our first examples, and we mention Graz (Austria) as a city preserving in a marvelous way the past and the present, and each year thousands of tourists go there both for the ancient part of the city, and the modern, *avant la lettre* districts as well.

As already mentioned at the beginning, we did not intend to present a brand campaign. For a long period of time, we have faced the “indifference” of the history and the acid tests of our destiny as nation and country. Nowadays we face ignorance, sometimes even mockery and we refer, first of all, to the Romanian people. The foreigners as well, but we are responsible for the conveyed message sent abroad. Repeatedly and constantly, each of us have to tell the truth, present the national contribution to the world, in order to estimate the quality and assesses of Romania. Our counsel and inducement cannot be another one except:

LOOK BEYOND THE IMAGE!

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