



Advertising, Logos, Brand Design, Imagery, and Other Pluralities: A Sample from Romania

Received: 14 December 2023; Accepted: 04 November March 2024

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Abstract

In this study we will dwell on notions as advertising language, logo and brand. I will try to present them theoretically, under the broader umbrella of advertising speech. The topic of the article remains a current one in the context of public communication, highlighting the relevance of the iconic-visual discourse. The identity element with the greatest penetrating power in the consumer's mind is the logo, the combination of the brand name and a graphic symbol. This graphic symbol can become a powerful element of identity. Related to the logo, my analysis consists of a corpus made up of 13 Romanian logos that entered a competition regarding the image of the country in the centenary year. I will present in the table all the logos that entered the competition and the winning logo for the campaign. The event, called “the Centenary of the Great Union”, was the commemoration of 100 years after which all the historical provinces inhabited by Romanians united in 1918 within the same national state, Romania. We will also see the latest logo proposed for Romania, in June 2023, by the well-known BBC journalist, Charlie Ottley. The examples will try to illustrate the theoretical elements presented. My paper uses in a generic way the concept logotype to refer to the combination of brand name and graphic symbol. However logotype refers expressly to the construction of word formations with typography. Isotype refers to the symbolic or iconic part of the brand. Imagotipo is the iconic-textual set that can work separately, and Isologo is the composition where the text and the icon are merged into a single inseparable element, since they could not work properly separately. Based on the analysis of John R. Stuteville and Marc D. Roberts, I will try to integrate the notion of brand into the overall vision of advertising discourse. I used a qualitative research to understand concepts, opinions, or experiences regarding the logo and brand. I followed two levels of analysis: the iconic level and the linguistic level. Thus, we will try to define the brand, to capture its pros and cons in the discourse on the existence of the brand. And to identify some of the elements that lead to the success of a brand and to position the logo within the brand identity.

Keywords: brand image, logo and advertising discourse, logotype.

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“The secret of originality in advertising is not in creating new words and images, but in combining familiar words and images into relationships and new structures.” (Leo Burnett, 100 LEO’s, Chicago, IL: Leo Burnett Company, p.72)

1. Introduction: Brand Nowadays

According to the Oxford Dictionary online, brand is a type of product manufactured by a particular company and under a special name. The Cambridge Dictionary defines brand as a type of product made by a particular company, a given name for a product or service, a specific product or feature “that serves to identify a particular product or a trade name or trademark. Brand is the automatic, strong and persistent association between a product or service (with all related attributes) offered by a company and a unique concept or experience in the minds of its customers.

Former Coca-Cola marketing chief, Sergio Zyman (2008: 62), defines the brand as “a kind of impressionist painting. From a distance, it seems like a single image, but as you approach and analyze it, you find that it is actually made of a variety of elements”. Here are some brand descriptions:

- the brand is actually a chest that closes in it the sum of all the experiences a customer has with the product;
- the brand represents a combination of functional and emotional benefits, attributes, experience of use, images and symbols;
- the brand represents the company’s connection with the preferences, desires and needs of consumers;
- the brand is what drives the company’s loyal customers to return.
- brand is the way to give meaning to the product or service offered by the company.

“Above all, the brand is the company’s most valuable asset. Invest a common product or service with meaning that goes beyond the product. Carefully managed, the brand can deliver extraordinary benefits, including one not to be neglected aspect – the possibility of asking for a high price; however, if it is managed foolishly, it can kill you”. (Zyman, 2008: 64).

According to Zyman (2008: 62-64), the brand simplifies the buying process by differentiating the product on other criteria than price. Branding has become part of the general commercial culture. “Branding is the real world” observed Wally Ollins (2010: 180), the most experienced practitioner in corporate identity and branding. He has created brands and identities for Orange, Guinness, Renault, Volkswagen and British Telecom. In the public sector he provided for the Portuguese Government and the London Metropolitan Police.

Advertising is a part of branding – not the other way around. Thus, one of the basic tasks of the brand is to differentiate (company, product or service) from others in the crowd. Differentiation is based on the concept of singularity, which creates in the mind of a potential customer the perception that there is no product like your product on the market.

Developing a brand is the effective way to sell something. The old phrase that says “nothing happens until someone sells something” can be replaced by the slogan “nothing happens until a brand is created”. The strength of a brand lies in its ability to influence purchasing behavior. Brand researchers observed that branding is a largely an intuitive process. Viewed from the outside, some brands seem to conquer the world, but all brands are permanently unsafe. (Olins, 2010: 180-183).

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The concepts of brand and branding present disadvantages. Olins considered that sometimes the brand is defined as superficial, simplistic, vulgar, easy to laugh or easy to despise. Brands are vulnerable in fashion. (Olins, 2010: 188). Fashion is changing very quickly and brands need to change, adapt to the tastes of those who buy all the products. Brands are also vulnerable because they can become too confident, arrogant. They are vulnerable because, despite all the research and focus groups, those who create and manage brands cannot really predict how people will use them, and because they seem unable to anticipate changes in public opinion.

Finally, brands are not only vulnerable to the public's whims, but they also spend a lot of time, energy and money fighting each other, the competition between them being fierce. In other words, brands aren't always as strong as they seem. They are particularly vulnerable to customers. When a brand is pleasant, it is bought, and when it is not, the customer goes to another. The public can be changeable, loyal, fashion slave, trend creator. Above all, customers are unpredictable.

As we have seen in the descriptions of what brand is in advertising (Neamțu, 2012: 191-205), brand is the automatic, strong and persistent association between a product or service (with all related attributes) offered by a company and a unique concept or experience in the minds of its customers. Based on the analysis of John R. Stuteville and Marc D. Roberts (1975: 208-214) speaking of three types of advertising speeches, each creating around them a school of writing in a way centered on: brand image, logical approach to speech and emphasis on visibility elements, I will try to integrate the notion of brand into the overall vision of advertising discourse.

- Brand image: seeks to present an emotional image of the product. Advertising creator David Ogilvy can be considered the "father" of this direction.
- The logical presentation approach: look for a unique, memorable sentence to sell the product.
- Emphasis on the visibility (the visibility school) : the main objective of advertisements is to attract the attention of the public, using humor, visual bizarre, "anything, anything to attract the attention of the consumer".

It is the name that identifies a brand in the long run. Therefore, the most important decision in the branding process is the name of a product or service. A brand needs a unique idea or concept to survive (to be first in a category, to hold a word in the mind of the consumer) while in the long run the unique idea disappears and all that differentiates the brand from those of competitors is the name. The difference is not in products, but in their names and perceptions.

Wally Olins is convinced that "seducers and their brands are shaping themselves as the dominant ingredient in business". (Olins, 2010: 11) A possible answer to the question, "is branding a good thing or a bad thing?" it depends entirely on consumer behavior. The future of the brand is at the discretion of the public. The brands themselves are neither good nor bad. Only the way, place and reason they are used are truly meaningful. Brands, whether in business, art, charity or sports, have become a social and cultural phenomenon with extraordinary power, according to Olins (2010:13).

Once, brands were simple household goods for soap, tea, detergent, shoe cream, boring everyday products that were consumed and replaced. The brand was a symbol of consistency. At a time when products were counterfeit, the quality of production was inconstant, and the price, variable, the brand meant quality, quantity and standard price. The image of the brand designed and supported the product.

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These days, all of this has changed radically. Most often, the functional qualities of a product are considered self-evident, and while brands continue to have to do with the image, now it's not their own image, but ours. (Olins, 2010:17). So, the power of a brand is a curious mixture of how it acts and what it represents in the mind of others. When a brand gets the right mix, it makes those who buy it feel like it is adding something to their idea of themselves.

Today there are a few brands, some very large ones, in which functionality dominates. Visa, unusually for a brand today, means more functionality than symbolism. Visa is so impalpable that it is a kind of spectrum. It seems to have no place of origin, being as home in Turkey as in Thailand. It takes on the protective color of financial services organizations with which it is associated, being one of the few brands that practically have no personality and no socio-economic implications. And yet Visa, no matter how colorless it may be, is one of the few indispensable brands today.

Consumers lose confidence and move away from brands in a world of crisis related to the cost of living. Consumers around the world continue to limit their spending amid the challenging evolution of the cost of living, with 94% of them now concerned about rising living costs, while continuing to face inflation. The results of the study from 2023 show that, in both developed and emerging countries, people are adopting dramatic changes in their short-term lifestyles to cope with continuing disruptions. Affordable costs are currently the main concern for 35% of consumers responding globally to the 12th edition of the EY Future Consumer Index (FCI), increasing by 10 percentage points since October 2022. (Iancu, 2023) The study shows that consumers are moving away from brands in search of economically accessible solutions.

Given that current economic uncertainties show no signs of mitigation, 92% of respondents are concerned about their country's economy and 39% the situation is expected to worsen over the next six months. Interviewees take steps to reduce spending in many areas of their lives, with more than a third (36%) planning to spend less on clothes, 44% expects to buy less packaged food and almost half (49%) plan to spend only on essential products. Purchasing essential products also remains a challenge for many responding consumers. More than three quarters (79%) considers that food prices have increased in the last three to four months and 74% noted that some brands have reduced the size of packages without reflecting this in price, which is known as "shrinkflation".

The study shows that clothing brands are no longer considered by most consumers as the only way to communicate the status, as 62% among global respondents say they no longer feel the need to keep up with the latest fashion trends, and half of them would now consider a private brand for clothing, footwear and accessories. A large proportion (67%) now prefers to repair their goods, instead of replacing them, which calls into question the traditional desire of consumers to always own the latest things. 55% of global consumers say that brands are no longer important¹.

Many brands are like amibes, according to Olins. They can be shaped in every way, yet remain recognizable. That's why so many brands can be separated from the products/services they were originally associated with. For example, the man *Marlboro*, the cowboy with the cigarette in his mouth, now appears on the sports clothing of the same brand. On the other hand, the relationships between *Michelin* tires, Michelin green travel guides and *Michelin* red guides for hotels and restaurants have some logic. This does not differ much from the logic of the *Porche* brand, whose name, originally associated with high-performance racing cars, is now applied to watches and a wide range of expensive sports goods that all emanate a *Porche* sensation.

¹ see also: <https://www.bursa.ro/indicele-ey-future-consumer-consumatorii-isi-pierd-increderea-si-se-indepartaza-de-branduri-pe-fondul-crizei-legate-de-costul-vietii-08108940>, accessed: 22.06.2023.

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The marketers who create and support brands call this “brand extension”.(Neamțu, 2002) Brand extension is a remarkable development because it assumes that the brand has its own life and personality and if the emotions surrounding the brand are strong enough, people will accept its new functional capabilities without objection. According to Jean-Noel Kapferer (1994), professor of marketing at the Faculty of Management of the High School of Commerce in Paris, the brand extension is “the direct consequence of recognizing that brands are the true capital of a company”. (Neamțu, 2012:196) This means that many successful corporations shift the focus from producing and selling to being – representing a set of values. The brand was defined as a special name / symbol (Aaker, 1991: 20, see: Aaker, 2011) or as a product adding other dimensions to differentiate the market (Keller, 2013: 62).

If a brand can simultaneously represent cigarettes and clothing, it should come as no surprise that some brands can come to represent the country they come from. Luis Vuitton, Moët & Chandon and Hennessy, despite the Irish appearance of the name, are undoubtedly products that associate with and gain strength from the idea of French chic and luxury. These products come from LVMH, a company after whose initials hide some of the biggest names of French brands. This company, currently the largest and most successful luxury brand business, possesses a lot of such names, many of which are not actually French. With admirable clarity and objectivity, LVMH exploits the national characteristics of all brands it possesses.

So, the best and most successful brands can either ignore the origins of their products and their national characteristics or take advantage of them. They can compress and express simple, complex and subtle emotions. They can make these emotions immediately accessible, overcoming in many cases barriers such as ethnicity, religion and language.

The really interesting aspect of branding is that it seems unstoppable, wherever it goes. Brands, whether in business, art, charity or sports, have become a social and cultural phenomenon with extraordinary power. (Olins, 2010:13)

2. Logo, Brand Name, Graphic Symbol

The element of identity with the highest penetration power in the mind of the consumer is the logo, the combination of the brand name and a graphic symbol. This graphic symbol can become a powerful element of identity of a brand. Branding has become part of the general commercial culture. “Branding is the real world” (Olins, 2010:180) and advertising is a part of branding – not the other way around. Thus, one of the basic tasks of the brand is to differentiate (company, product or service) from others in the crowd. Even if, and all the more so, the members in that crowd are very similar. Differentiation is based on the concept of singularity, which creates in the mind of a potential customer the perception that there is no product like your product on the market.

Developing a brand is the effective way to sell something. The old phrase that says “nothing happens until someone sells something” is now replaced by the slogan “nothing happens until a brand is created”. In conclusion, the strength of a brand lies in its ability to influence purchasing behavior.

According to Neamțu (2012:191-237), branding involves risks and is a largely intuitive process. Viewed from the outside, some brands seem to conquer the world, but all brands are permanently unsafe. (Olins, 2010:180-183). Olins is one of the most experienced practitioners in corporate identity and branding. He has created brands and identities for Orange, Guinness, Renault, Volkswagen and British Telecom. In the public sector he provided for the Portuguese Government and the London Metropolitan Police.

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In Romania, he was asked why we buy a brand? He replied:

“Because he’s trying to seduce you, saying, love me more, I’m more beautiful. If you join me, if you buy me, your world will be better. It’s seduction, even if we don’t like to call it that way in business, and we call it marketing instead. In some brands, functionality is stronger than emotion, in other cases it is the opposite. The power of a brand is when creating a perfect blend of the two. A woman buys a Louis Vuitton bag not to carry things in it. For this, they would go directly to Metro or Lidl and buy a plastic bag. With a handbag Louis Vuitton she makes a statement about her own status, about the money she has, about her emotionality, about her sexuality. This is how they identify”.¹

The concepts of brand and branding also have some disadvantages. According to Olins (2010:188) sometimes the brand is defined as superficial, simplistic, vulgar, easy to laugh or easy to despise. Brands are vulnerable in fashion, says Wally Olins. Fashion is changing very quickly, and with it, brands need to change, adapt to the tastes of those who buy them. The most concrete example is the soft drinks Pepsi and Coca-Cola that are attacked by energy drinks as Getorades. Brands are also vulnerable because they can become too confident, arrogant. They are vulnerable because, despite all the research and focus groups, those who create and manage brands cannot really predict how people will use them, and because they seem unable to anticipate changes in public opinion.

Finally, brands are not only vulnerable to public fads, but they also spend a lot of time, energy and money fighting each other, the competition between them being fierce. In other words, brands aren’t always as strong as they seem. They are particularly vulnerable to customers. When a brand is pleasant, it is bought, and when it is not, the customer goes to another. The public can be changeable, loyal, fashion slave, trend creator. Above all, customers are unpredictable.

When designing advertising, and therefore also the brand, we must keep in mind the writing style of the texts, that is the journalistic style. What I mean is the style of the ads must be a direct, clear, simple way for the reader to understand the text. The style makes the reading attractive and turns the reader into an indirect witness of the facts reported by the journalist. (Neamțu, 2022:67)

In general, brands have two roles: to convince the outside to buy and the inside to believe. Olins is the researcher who introduces the term *brand architecture* and draws attention to the importance of differentiating the product or service created, which must have something unusual and must be unique.

So once you have the key idea, it has to be creatively animated, taking into consideration the design, names, colors, letter bodies, a strong visual style, sometimes music from which to draw its emotional power. So if we want people to believe in our brand, buy our shares, buy our products, understand us, recommend us to others, then there must be consistency in our actions and credibility. Sergio Zyman (2008:66) talks about the initial components, which anyone who wants to create a successful brand must take into account: establishing a strategy after the company has been analyzed; positioning; differentiating from the competition; focusing on the needs and desires of the consumers; returning to the start and starting over.

1 Interview with Wally Olins, “Romania devine brand fără știrea ei”, Cosmin Popan., http://old.cotidianul.ro/interviu_wally_olins_romania_devine_brand_fara_stirea_ei-22131.html, accessed:23.06.2019

“An effective strategy starts with a thorough analysis of the company’s DNA, the blockchain that determines how customers perceive you and how your brand interacts with their needs”. (Zyman, 2008:66) As Sergio Zyman explains, there are three fundamental methods by which the brand can be differentiated. The first method refers to the concept of “more for more”. A higher price of the product for a better quality. This must be repeated at all times to the consumers, otherwise the effort is in vain. At the opposite end is the second method, “more for less”. In exchange for loyalty, companies offer products at a low price. This method is adopted by universal stores and generic brands. They use about the same representations as national brands, sometimes even copying the look, size, shape and color of the national brand. However, their marketing, processing and distribution costs are lower. The third method we can call it “less for less”. In the case of these products, quality is not representative. Companies that create such products try to give the impression that they offer products or services that are as good as others, only that they are cheaper. These are generic products, those that have written on the label “food” or “beer” without having a name of their own. These products compete with universal store brands and national brands only in terms of price.

In a market with multiple products and choices, with such fierce price competition, it is difficult to get buyers to become loyal to a brand. That is why the image chosen in advertising, the option for eccentricities, for approaches that surprise, shock or excite are always auspicious for attracting the buyer audience.

2.1. Logo, The Element of Identity

We can say that brand is the automatic, strong and persistent association between a product or service (with all related attributes) offered by a company and a unique concept or experience in the minds of its customers. It is the name that identifies a brand in the long run. In the short term, a brand needs a unique idea or concept to survive (to be the first in a category, to hold a word in the mind of the consumer) while in the long run the unique idea disappears and all that differentiates the brand from those of competitors is the name. The difference is not in products, but in their names and perceptions. So, a logo is a symbol or a set of graphic signs, which constitutes the brand of a product or company. The logo is part of the visual identity of a product or service and contributes to the retention of information by the recipients. The logo is the most important tool of visual identity. It is present in all the materials that make up the visual identity of a product or service, being the first factor on which the differentiation is made. A visual identity is more than a company name or just a logo. The brand encompasses all these elements and is the way a product, service, idea, state, person or company is seen in the eyes of those with whom it interacts, to whom it addresses. A brand is the perception of customers on different products or services. That’s why the main goal of a brand is to generate trust, create positive customer interactions (which would translate into the phrase “satisfied customers”) and maintain that trust for longer.

In my paper I used in a generic way the concept logotype to refer to the combination of brand name and graphic symbol. However, logotype refers expressly to the construction of word formations with typography. Isotype refers to the symbolic or iconic part of the brand. Imagotipo is the iconic-textual set that can work separately, and Isologo is the composition where the text and the icon are merged into a single inseparable element, since they could not work properly separately.

A brand is a process that remains imprinted on consumers after an experience or series of experiences with a product or service for a long time. “Brand is what people say about you when you’re not in the room,” Jeff Bezos said in an interview. The audience chooses emotionally, emotions drive our choices, so the logo and visual identity of a product influence our overall perception.

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Visual identity is the transposition of brand strategy into visual elements. Here would enter some important elements: logo, fonts (typeface), graphic motifs, colors, layout, chosen photos. Through all these elements of advertising, a product or service manages to successfully speak to customers. That is, he manages to move them, to excite them, not to remain indifferent in front of them. This is the ultimate goal of advertising, to move, to influence, to get excited, to finally buy your trust with the help of the product or service advertised. It is not an easy target, especially since there is a great deal of products and services to choose from.

Therefore, brand identity is a way to communicate with the world, to differentiate yourself from the competition and to create a brand experience that encourages consumers to work with you. The element of identity with the highest penetration power in the mind of the consumer is the logo, the combination of the brand name and a graphic symbol. This graphic symbol can become a powerful element of identity. So the logo speaks about the visual identity of your company or product, differentiates you from the competition and is the basis of a brand identity, that is, it is the basis of your story made to impress, to excite the receivers. The logo will give consistency to your image and remind the audience of you.




In 2017, the Romanian centenary logo¹ was selected. Journalist Iulia Bunea² presents who is the author of the winning visual identity for the events around the Centenary of the Great Union of 1918. The FCB agency created the visual identity that will be used in all events, the winning logo being selected from a number of 13 proposals from three agencies, who worked for free for this project. We can see that in all logo proposals there are the stylized flag of Romania and the three colors: red, yellow and blue.

“With a total of 234.64 points, the winning proposal is that of FCB BUCHAREST, called Hora. It was first in the preferences of both the jury and the public, from which it received 27% of the votes. (...) The logo was built from two circles joined by the symbol of infinity. Circles are composed of individual points that grow and develop. The infinite chain dance (called hora) obtained is a living symbol, suggesting continuity together, resistance and growth”. (Bunea, 2017)



1 <https://centenarulromaniei.ro/ce-inseamna-centenarul-marii-uniri/logo-oficial-centenarul-marii-uniri-hora/> accessed: 29.08.2017.

2 Iulia Bunea, “A fost selectat logo-ul Centenarului. Cum arătau celelalte variante”, Pagina de media, <https://www.paginademedi.ro/galerie-foto/foto-a-fost-selectat-logo-ul-centenarului-cum-aratau-celelalte-variante-0/2/>, accessed: 1.04.2023.

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Logo proposals for the year of the Centenary in Romania	Text and comments
	<p><i>Text: Romania reunited.</i></p> <p><i>1918-2018</i></p> <p><i>Together again for the next 100 years</i></p> <p>In this case, text is too long and difficult to follow. The colors of the Romanian flag are present to send to the idea of country.</p>
	<p><i>Text: Romania 100</i></p> <p>The three colors of the flag are present too, but the image is difficult to perceive, it seems an Islamic mosque in a predominantly Orthodox country.</p> <p>The image is a confusing one, the audience can not clearly decipher the image</p>
	<p><i>Text: Romania reunited. Together again for the next 100 years</i></p> <p>In this case, the text is presented graphically bold, but the first letter, R, from Romania is visually unclear.</p> <p>The picture prefers the three colors that appear on the country's flag: red, yellow and blue. Graphics for the</p>

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	<p>confusion.</p> <p><i>Text: Romania. 100 years together</i></p> <p>This image prefers a more sophisticated, slightly romantic type of writing, using the three colors of the Romanian flag.</p>
<hr/>	<p>The number 100 appears stylized, overall the image is read with difficulty.</p>
	<p><i>Text: 100. Romania. Together</i></p> <p>This variant prefers a different graphic writing for the number 100. In my opinion it is the most successful option, even if it was not chosen in the end. 100 is clear, in the picture there are also representative colors of Romania. The chosen text is short and clear and does not eclipse the overall picture.</p>
<hr/>	<p><i>Text: 100. Romania.</i></p>
	<p><i>1918-2018.</i></p> <p><i>We celebrate together</i></p> <p>This was the winning logo of the competition.</p>
<hr/>	<p>The variant relies on styling the number 100, consisting of several colored dots in red, yellow and blue.</p>

	<p><i>Text: 1918-2018</i></p> <p><i>100</i></p> <p><i>Together</i></p> <p>The image relies on stylizing the number 100. The presentation of the figures, of different dimensions, brings a disproportionate final image.</p>
	<p><i>Text: 100. Romania. Together for the centenary</i></p> <p>The image on a negative background, in an oval border, refers to a simple label pasted on any consumer product.</p>
	<p><i>Text: Romania. Author centenary</i></p> <p>The name of the country is clearly visible, but the letter C positioned in the upper right, (C for centenary), creates ambiguity.</p>
	<p><i>Text: Romania reunited. Together for the next 100 years</i></p> <p>The photo relies on a mirror image, Romania-reunited. The chosen body of letters is difficult to read.</p>

	<p><i>Text: 100</i></p> <p><i>Together</i></p> <p>The image shows the number 100. It is very erased, which leads to confusion from potential viewers.</p>
	<p><i>Text: Romania has been home for 100 years. And from now on</i></p> <p>The image stylized a house with the three colors of the country's flag, red, yellow and blue. The image is loaded with a too long text</p>
	<p><i>Text: 1918-2018</i></p> <p><i>Romania celebrates together</i></p> <p>In this version, the years of celebration of the anniversary are very difficult to perceive for viewers. The letters resemble a traditional motif that appears on the Romanian folk costume. We have the three colors of the country's flag. Colors seem an abstract drawing and the exact years cannot be distinguished</p>

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In June 2023, British journalist Charlie Ottley proposed a new logo for Romania's country brand. "Romania needs a new tourist logo. [...] It is the last truly wild area in Europe, with the largest mixed forest and two thirds of Europe's top predators. Romania is also a country with a complex history of thousands of years and a diverse cultural heritage, dating back to the Dacians. It is also a realm of abundance. For this reason, we have created a new logo to try to reflect these important aspects", Charlie Ottley wrote on Instagram, for the nearly 19,000 followers. The British journalist proposes a debate on the new country brand, so that Romania's visual identity is accepted by the authorities and promoted abroad. Charlie Ottley is the director of the documentaries *Wild Carpathia* and *Flavors of Romania*, meant to promote Romania abroad and its love for our country. The British also signed materials to promote Transylvania and Brasov, broadcast on national television and on BBC World. He also launched, in 2021, the documentary *Wild Danube*, made in the Danube Delta.



What does the proposed image convey and how representative is it for Romania? The daily newspaper "Libertatea" asked and ads expert, Alex Tocilescu. According to Alex Tocilescu:

"The graphic execution is embarrassing, at the level of a fifth grade child who plays with a free illustration program. The elements have no big connection between them, the wolf is drawn in one way, the mountains in another, the font is also from another movie. And third, a logo must be part of the brand and, in order to reach it, you must first define the brand. This is not done in 10 minutes, when you get bored, but it is the result of a long and difficult process, which is better left to professionals, not of enthusiastic amateurs".(Ungureanu, 2023)

Despite these image-level discrepancies, however, the text is very strong and worth exploiting in the future: Romania - The wild corner of Europe.

Through all the examples discussed I tried to highlight the importance of the logo and the text in defining an identity. They are two important and inseparable components in creating a complex image of a product or service. A successful brand is characterized by the fact that resonates at a deep level with the consumer's subconscious, "creating a commercial myth that sum up historical and popular memory" (Thompson, Tian, 2008: 609). Thus the brand is more than a unique culture, but also relies on other cultural phenomena (history, myths, rituals, works of art, film industry, theatre and television etc.) to convey meanings that strongly resonate with the lifestyle of the consumer (Schroeder, Salzer-Morling, 2006: 45)

Conclusion

Brands, whether in business, art, charity or sports, have become a social and cultural phenomenon with extraordinary power. Developing a brand is the effective way to sell something. The old phrase that says nothing happens until someone sells something is now replaced by the slogan nothing happens until a brand is created. The strength of a brand lies in its ability to influence purchasing behavior. The most successful brands can either ignore the origins of their products and their national characteristics or take advantage of them. They can compress and express simple, complex and subtle emotions. They can make these emotions immediately accessible, overcoming in many cases barriers such as ethnicity, religion and language.

As we have seen, just a logo and a color palette do not create a brand identity. The audience chooses emotionally, emotions drive our choices, so the logo and visual identity of a product influence our overall perception. Visual identity is the transposition of brand strategy into visual elements. Here would enter some important elements: logo, fonts (typeface), graphic motifs, colors, layout, chosen photos. Through all these elements of advertising, a product or service manages to successfully speak to customers. That is, he manages to move them, to excite them, not to remain indifferent in front of them. This is the ultimate goal of advertising, to move, to influence, to get excited, to finally buy your trust with the help of the product or service advertised. It is not an easy target, especially since there is a great deal of products and services to choose from.

The brand involves the irritating and sometimes obsessive repetition of a simple, often extravagant statement that is expressed through a motto or slogan, colors and a distinctive logo. The logo is part of the brand in advertising. Brands have been appropriating the practice of advertising to create change, with the objective to generate more sales and profits.

In my paper I used in a generic way the concept logotype to refer to the combination of brand name and graphic symbol. However, logotype refers expressly to the construction of word formations with typography. Isotype refers to the symbolic or iconic part of the brand. Imagotipo is the iconic-textual set that can work separately, and Isologo is the composition where the text and the icon are merged into a single inseparable element, since they could not work properly separately. It is up to the public to decide which brands will resist and which brands will disappear. As with the development of digital era, the consumer is the one who is becoming more vocal about his preferences, including in terms of brands and logo.

Conflicts of Interest: The author declares no conflict of interest.

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