

Ana Maria Munteanu, Oana Diana Mușat

The Forging of the Media Icon in the Romanian Cultural Space Case Study: the “Liviu Mihaiu” Brand

Abstract: The social campaigns reevaluate the mechanism of production specific to the media market environment but for the reorganizing of social relations and socially redistributing moral and civic values. The iconic image of “Liviu Mihaiu” represents a center of reliability that irradiates invulnerable messages in a space defined as a system of legitimate positions (the invulnerability of integrity). We can notice the articulations at the level of the symbolic power of juste (which incorporates the marks of dissidence and anticommunism) with the “efficient” symbolic power of media corporations, these being the “territory” on which the icon will impose civic values, connected to the legitimate actors who carry this anticommunist message in post-communism and the centers of integrity that they hold in the public space imbricate in that of the market and the other way around. Therefore, anticommunism goes from a legitimating value of the Romanian society after 1989 to a solid value of the “consumerist society” which reactivates itself efficiently in the pleadings about mentality change and the strengthening of the “centers of integrity” of the memory which could be erased by the actual preponderantly mercantile orientation of the new generations that have never directly known communism. We think that the subtleties of the construction of the icon of Liviu Mihaiu in and through the campaigns of creating responsibilities and changing mentalities are emphasized by the combination of certain features that evoke the speech against the postcommunist establishment and its aspects assumed in an ironic and a playful way and which come together, according to the principle of coherence, with the senior role of the subculture and the underground. The way in which this strategy “creates a point in which the limit appears... becoming a counter-movement that contradicts the trend” can be observed in Maurice Godelier’s comment: the Western line development, far from being universal because it would find itself everywhere, appears as universal it would not be found everywhere... it is typical because in its singular development obtained an universal result...” If we associate culture with a policy of representation and, implicitly, with a production mode similar to the production of any goods, we can talk about a course towards singularity served as “difference/opposition within the temporal whirl – past, present, future,” where the present is established as point of freedom contrasting with the privative character of the past, which allows for clear distinctions, the differential mechanism being irreducible and invariant (it is not modified by means of negotiation), no matter how far the play on words, the pun, the joke, etc., may be carried.

Thus, the characteristics of universal history are translated at a national (local) level: the supply of themes and messages is “not only retrospective, but also contingent, singular, ironic, and critical”. The flow system tends to cover all the promotion media used by message carriers, i.e. the people initiating the campaigns within the editorial board of the “Academia Catavencu” weekly newspaper, at “Realitatea TV”, or on other media channels. The greatest media coverage is provided for the two campaigns employing as argumentative structure the opposition between the Communist period and the need for balance and adjustment to the values of the democratic society. This opposition results in the need for a trial of Communism allowing for the therapy of society crises generated by confusion and lack of guide marks. In this discursive background the power of the icon is called forth as power of the name. The “dominant position” or the “force position” triggers a struggle for positioning, therefore Liviu Mihaiu positions himself against the status quo (Liviu Mihaiu vs. Communism, Liviu Mihaiu vs. “Securitatea”, Liviu Mihaiu vs. Tulcea local administration). This causes a transfer of symbolic power, from the actants on the stage of politics, administration, etc. to the mediators, journalists acting as watch dogs for defending the public interest. The communication node for the five campaigns is represented by Liviu Mihaiu’s identity, the ability to reactivate messages, norms, codes by means of a polyphonic structure of rhizomic type which “traverses” the media space generating effects of meaning through the development of “social marketing.”

Key words: social marketing, symbolic power, cultural market, visibility, meaning effect

Mass communication consists of the institutionalized production and generalized distribution of symbolic goods through the setting and conveyance of information or symbolic content. The first characteristic of mass communication refers to the institutional frame for producing symbolic goods, i.e. the existence of certain technical and institutional means of production and distribution. The polarization of the contents of mass communication occurs around the topics from the public sphere and differs in accordance with the orientation (positioning) of the sender in the sphere of interest and interpersonal relationships (equivalent to “kinship,” to the system of alliances and interests which define the establishment, respectively). The technical means and the institutional resources become pillars for putting symbolic goods into circulation due to the fact that symbolic forms can be valued symbolically as well as economically. Thus are opened not only analysis tracks, but also semiotic mechanisms distinct from the simulacra by means of which Baudrillard sanctions the imaginaries and media productivity. Mark Hobbart¹ talks about the need to find what he calls “missing bits,” that missing link between studies of cultural anthropology and media studies, considering it vital to create a dialogue between science and the culturalist model marked by the work of Clifford Geertz², according to whom culture influences in a “hard” way (heavily influences?) the political and economic stratifications of the real, as well as what is meant by “biological and physical needs.” The “chain of significances” type of

¹ E.W. Rothenbuhler, M. Coman, ed., 2005, *Media Anthropology*, Sage Publications, Thousand Oaks, London, New Delhi

² C. Geertz, *The Interpretation of Cultures*, Basic Books 2000

“culturality” is weakened by the communication techniques called by Virilio³ “technologies of perception” and put in a determinant relation to science, the new technologies and power groups. On the other hand, communication efficiency does not automatically imply operating exclusions and imposing the logic of the opponent, of the enemy. The message market represents a “heterogeneous environment,” one that is interactive and flexible (a resilient fabric of networks, specific to any physical and virtual space, resulted from flows of information) which “responds” to some “desiring formations” with a “desiring production.” But this “desiring production” is “a structure produced and supported through the articulation of distinctive moments - production, circulation, distribution/consumption, reproduction...a complex structure in dominance supported by the articulation of interconnected practices...The object of these practices is the meaning and the messages – in all the forms of the semiosis – vehicles of any type organized as any form of communication by means of coding operations inside, within the syntagmatic structure of the discursive chain...”⁴. Hall is undoubtedly right, yet he does not exhaust, as neither does Virilio, through the shaping of dominance, and symbolic violence, respectively, the specific of the essentially anti-Oedipian cultural market (the figure of desire opposed to the figure of the law), which erodes the *socius* implied by the discourse, the surveillance and the regulation through discourse. The semiotic phenomenon analyzed by us is situated at this critical point of a limit, a frontier between the real and the desirable, the double-edge “place” where meaning and cultural order turn from norm into *désir* and viceversa, a shift from categorizing (political, economic, social) to dramatizing actuality, through the live recording.

For reasons of analysis, in order to delimitate the meaning from the circulation of symbolic goods, Pierre Bourdieu introduced the concept of the field. A field is “a socially structured space, a field of forces, within which there are conflictual rapports, struggles which pursue the transformation or preservation of this field of forces.”⁵ Within this universe each individual employs, in their competition with the others, all the strength they have and which defines the position taken within the field and, consequently, the strategies adopted. The identification within the journalistic field is done through “the recognition by equals, given to those who recognize without exception the values and internal principles and the recognition by the highest number, materialized in the number of sold copies, of readers, listeners or viewers, i.e. through the sales turnover!”⁶ media institutions offer the scene of

³ Paul Virilio developed concepts as “logistics of perception”(War and Cinema/The Logistics of Perceptions,1984), “the new weaponry of information and communication technologies”(The Information Bomb,2000) or “dromology”, the logic of speed, asserting that possession of territory is not primarily about laws and contracts, but first and foremost a matter of movement and circulation (Speed and Politics An Essay on Dromology,1977) on the framework of “the war model” of the modern city and of human society in general

⁴ Stuart Hall, Who needs identity, in Paul Du Gay, Jessica Evans, Peter Redman(2000), The Identity A Reader, Sage publications, Thousand Oaks, New Delhi

⁵ Pierre Bourdieu, *Economia bunurilor simbolice*, Meridiane, București, 1986,p.203

⁶ Pierre Bourdieu, *Despre televiziune*, 1998, Meridiane, Bucuresti

manifestation for exercising power. "Power is someone's ability to interfere in the course of events and change their outcome."⁷ By the power of resources, communication media put into operation already existing capital which they capitalize in order to achieve certain goals and interests. "Power is the likelihood of an actor within a social relation being put in a position to impose his will without resistance."⁸ Talcott Parsons states that distributive power has a nature which aims for exchange by means of the loss to which the other participant in power is subjected. In order for B to gain power A must lose it.⁹ He considers that power is not a resource. Resources (in the case we have studied, the system of communication) are means by which power is exercised.¹⁰ Michael Mann¹¹ creates a grid with three categories - Forms of power, Resources, Paradigmatic Institutions – and makes the distinction between symbolic power, on the one hand, and economic, political, coercive power, on the other, the former being accumulated in the information media and the cultural institutions – the Church, the Schools, the Universities, the Mass Media. The paradigmatic institutions create the space for exercising the various types of power. The cultural or symbolic power implies the exploitation of a cultural capital subscribed by Bourdieu to the full reference of the abilities, competences, forms of knowledge used in the production, dissemination and reception of information and symbolic content. It is also capitalized by means of the symbolic capital as accumulated prestige, the recognition and the respect given to some producers and institutions, the "reputation credit" on which one can rely. This credit depends on the ability of the point of honour to ensure the invulnerability of honour and it represents a distinct, undivided whole, which associates the quantity and the quality of the goods with the quantity and the quality of the people capable of capitalizing them.¹² Therefore, we can infer that the image of the "Liviu Mihaiu" icon represents a point/centre of credibility which irradiates invulnerable messages within a space defined as a system of legitimacy positions (honour invulnerability). We can detect the articulations at the level of the just power (which incorporates the markings of dissidence and anti-communism) with the "effective" symbolic power of the media corporations, which represent the "territory" where the icon will impose the critical values, connected to the actors who are legitimate carriers of the anti-communist message in post communism, and to the position of honour which they hold in the public space imbricate in the market space and vice versa. Thus, anti-communism turns from a legitimating value of the Romanian society after 1989 to a solid value of the "market society" which reactivates itself effectively in the pleadings for the change of mentalities and the strengthening of the "points of dignity" based on memory truth which might be erased by the predominantly mercantile present orientation of the new generations which have not known

⁷ John B. Thompson, *Media și modernitatea*, Antet, București, 2001, p.17

⁸ Max Weber, 1968(1921), *Economy and Society*, Bedminster Press, New York, p.53

⁹ Talcott Parsons, *The Distribution of Power in American Society*, in *Structure and Process in Modern Societies*, New York, Free Press, p.199.225

¹⁰ Jeffrey C. Alexander, *The Modern Reconstruction of Classical Thought: Talcott Parsons*. London: Routledge & Kegan Paul, 1983.

¹¹ Michael Mann, *The Sources of Social Power*, Cambridge University Press, p.6

¹² Pierre Bourdieu, *Simțul practic*, Institutul European, 2001, Iasi, p.195

communism by direct experience. We believe that the subtleties of the forging of the Liviu Mihaiu icon within and by means of campaigns of accountability and changing of mentalities is revealed in the conjunction of certain characteristics which evoke counter discourse and its ironically and ludicrous assumed figures, and which combine, according to the coherence principle, with the role of the antihero in the subculture and underground. The way in which this strategy "creates a point where the limit occurs...becoming a countermovement which belies the tendency" is observed in Maurice Godelier's commentary: "the Western line of development, far from being universal because it can be found everywhere, appears as universal because it cannot be found anywhere...It is typical, because in its singular development, it acquired a universal result."¹³ If we associate culture with a policy of representation and, implicitly, with a production mode similar to the production of any goods, we can talk about a course towards singularity served as "difference//opposition within the temporal whirl – past, present, future," where the present is established as point of freedom contrasting with the privative character of the past, which allows for clear distinctions, the differential mechanism being irreducible and invariant (it is not modified by means of negotiation), no matter how far the play on words, the pun, the joke, etc., may be carried. Thus, the characteristics of universal history are translated at a national (local) level: the supply of themes and messages is "not only retrospective, but also contingent, singular, ironic, and critical"¹⁴

Theoretical and Methodological Framework

In the construction of the methodological framework of this study we were confronted with difficulties in correlating the power of the communication system (the flow logic and the media mix, the capitalized image – utterance and link)¹⁵ with the spectacular form of certain moral, political, cultural arguments presented within the campaigns in which Liviu Mihaiu got involved. The visibility generated by the intense mediatisation in the campaign system – detected by Gerstlé as orchestration of the messages by resorting to more channels as nucleus of visibility¹⁶ - and the speed of the critical reaction – which Bourdieu calls "fast thinking," behavior reactive to the evolutions of the political, economic and cultural environment – achieved by means of a critical perspective which is specialized and, at the same time, legitimized by the civic-journalistic field, represent coordinates of advertising (of the national public space) within which it is registered as agent – in the triple sense of "production, product, product-production identity" – which effectively utilizes the

¹³ Gilles Deleuze, Felix Guattari, 1972, *Mille Plateaux*, Les Editions de Minuit, Paris

¹⁴ *ibidem*

¹⁵ Watson, qtd. by Mark Hobart, *The Profanity of The Media*, in Rothebuhler, E.W., Coman, M., ed., 2005, *Media Anthropology*, Sage Publications, Thousand Oaks, London, New Delhi

¹⁶ Jacques Gerstlé, 2002, *Comunicarea politică*, Institutul European, Iași

opportunities of the transparent environment. If vivid images imply a game and, at the same time, re-present ready-made identities translating the media icon towards “the identity of the network and not of the individual”¹⁷, in the case we have analyzed we have tried to find:

a) how the “referential power” of the brand is forged in the space *in between* the real (historical continuum) and the virtual (of the inscription of signs by means of media logistics). Seen as a phenomenon within the democracy of opinion, the “image” slides inside the “neither completely real, neither completely imaginary (Lipmann)” gap of public opinion, appointing itself as “collective singular.” Thus, we are dealing not only with a capitalizing of the brand image in the national framework – through discursive “suture points”¹⁸, but also with a “socius registration,” as opposed to the fabricated iconic figures which guide the individual cultural consumption, being “desiring formation” amplified by the media platforms.

b) in what way this brand manifests itself as articulating agent but functions within and by the consolidation of a “point of honour/reference,” thus, although it implies the hyperactivity of the sign (associativeness, flexibility, orchestration), it sends a flow of critical arguments towards local audiences whose connection to history and culture it strengthens from the perspective of the “legitimate power” authorized to infer, *by means of the available advertising logistics*, a politically correct definition of a real situation by using mechanisms *specific to the commercial media*. Last, but not least, our goal is to detect the discourse – counter discourse relation (in the sense given by Kellner, “culture is the battlefield of power,” (D.Kellner, 2001)¹⁹ the dramatization of the place being a way of enunciating identity in the sense closest to the cultured form being *reflexive thinking incorporated in the interactions generating meaning (a combination between “staging” and happening) specific of the popular culture which does not overlap with the culture of consumption*. Theatricality, generating imaginary doubles of the real (Artaud)²⁰, is also a laboratory of the signs, of the experimentation of scripts and identities which update themselves scenically, and of the gauging of the emotional impact. This jamming of the real – considered as simply factual – by the “theatrical fiction” implied by the re-presentation of the real (of history) in perceptions and representations is an older topic of debate. There is the fear that the endless multiplication of the plateaus of visibility may lock up the investment of knowledge-reason and that it reduces society and history to the tactic confrontation between players, interests and intentions. The difficulty of methodologically opting for the positive (objectifying) detachment or for the control of the observant-observed interactions could be logically and epistemologically could be surpassed by means of the “instruments” of Stephane Lupasco’s

¹⁷ Jean Baudrillard, 2001, Paroxistul indiferent, Convorbiri cu Philippe Petit, Idea Design & Print, Cluj Napoca

¹⁸ Stuart Hall, ibidem, p.29

¹⁹ Douglas Kellner, 2001, Cultura media, Iași, Institutul European

²⁰ Antonin Artaud, 1997, Teatrul și dublul său, Echinox, Cluj-Napoca

triontology²¹. Bergson, according to Olivier de Bauregard²², in *The Creative Evolution*, models the voluntary act through the metaphor of the "élan vital," a form of strong energy is released as the trigger of a firearm, with an *insignificant* waste of energy. The issue does not essentially reveal the existence of energy, but of *information*, which can be formalized in terms of probability. *The random occurrence of the classics* could thus have been considered *incomplete knowledge, incomplete control*. This theory postulated an imprecise couple between occurrence and representation. The solution suggested by Lupasco and Bauregard is radically different. The issue consists in **estimating the probability** of what is implied not only by *knowledge*, but also by *organization* (logistics). This shift in perspective is also wrapped up by Bayes. In agreement with grammar, by means of the "probability of causes" formula, he defines the cumulated probability of two correlated occurrences A and C (the function), symmetrical between them, and he defines as "reversed" the two conditioned probabilities A and C, and C and A, respectively (the mirror, and the mirroring, respectively). The Lupascian triontological logic allows for the discerning between the ontological levels (The three matters) and opens up possibilities of analysis of the mediation otherwise locked up epistemologically. Therefore the real and the mirroring (its image) in representations are not one and the same thing, and the calling of the event predominantly by the global flow of images (intense mediatization) rather than by direct experimentation, transforms the balance of forces between the real and "its double" (political, social images and imaginaries). There occurs a (con)fusion between the logistic moment and the cognitive one and the erosion of the referent in the resonant conscience which connects images and objects. As the correlation is exercised along a space-time interval, there is an Action-Reaction *symmetry*, or Cause-Effect *reversibility*. As a logical consequence, the effective cause is expressed by **the evaluation of the initial a priori probability (the cognitive moment)**, while the final cause is expressed by **the moderation of the final probability (the logistic and feedback moment)**. The reversal of stages (the stimulation of the feedback by means of the flow of images) alters the cognitive rapport and implicitly influences the probability of the occurrence of the event generating hyper conformist behaviors. Seen from the perspective of the control over the probability of an event (the change of attitude towards an idea, product, person), campaigns represent technologies of perception, of the impact (storytelling, visual techniques) in the sense given by Virilio, "optical weapons of evidence," just like information, accurately

²¹ „The Subject and the Object are functional products of the operational Logic. The two concepts(S/O) are not preceding or conditioning states of the actualisation or virtualisation processes but result from it. The subjectivation results from the actualisation, unlike the objectivation results from the virtualisation. The subjectivation (through actualisation) and objectivation(throughout virtualisation) are the identity or asserting similarity or diversity or negative differentiation. The logic values have constitutive properties as actualisation, latency, subjectivation and objectivation, both Subject and the Object proving to be functions of operations” in St. Lupasco, 1960, *Les trois matières*, Julliard, Paris;

²² Olivier Costa de Bauregard, *Le réel est-il autoporteur?* CIRET,
<http://basarab.nicolescu.perso.sfr.fr/ciret/bulletin/b13/b13c16.htm>

regulated, represents a hypodermic needle (Lasswell, Lule, Sola Pool)²³, the two aspects – information, perceptive and the cognitive effect – being capable of converging (they are symmetrical or reversible (Festinger, Newcombs)²⁴ Estimating probability concerns not only knowledge, but also organization (techniques, means, props). If in everyday situations “it is remarkable and *a source of endless perplexities* the way in which voluntary action manages to achieve its goal almost ignoring the totality of the means situated in the work,”²⁵ in media contexts *actualisation, latency, subjectivation and objectivation* of different topics throughout mix strategies involve the extremely laborious coordination of advertising operations within communication campaigns.

Mediatization, cognitive balances and the real as meaning effect

Probability may be included in that version of the “certain” historical truth acquired by the recomposition and understanding of “the series of events” Kosellek refers to when distinguishing in the formation of “the concept of history” between *the system of events (transformations)*, *the historical discourse* and *the theatre of history* with the entire polemic charge of the Enlightenment between *res factae* and *res fictae*²⁶. That is why, in the case analyzed by us, iconicity is not artificial, entirely phantasmatic, although the mechanism of cultural production is imprinted by the form and the power of the symbolic and commercial capital. We could infer that the sociality (de)constructed/reconstructed by the media icon herein analyzed is not a result of a “graft of *production upon product* characteristic of machines of desire, or primary productions: *the production of production*”²⁷, but of “a series of transformations motivated by a shared meaning”, - “events, and therefore history (Geschichte) are transformations. But they assume a subject, a lasting being or *a substance*.” (op.cit.p.27)²⁸ J. F. Lyotard considers that “the signifier is surpassed both outwards, by the figurative images, and inwards, by the pure figures which form it, or more precisely by the “figural” which comes to overturn the coded deviations of the signifier, introducing itself among them, working under the conditions of their identities.”²⁹ Moreover, what is at work is not a signifier, but an “underground figural,” because “it is not the figures that depend on the signifier and its effects, but *the signifier chain (process)* is the one depending on *the figural effects* (setting-ups; observation ours).”

²³ W.J. Severin, J. W. Tankard, (2004) Perspective asupra comunicării de masă, ch..3, Limbaj și percepție în mass media, Polirom, Iasi

²⁴ ibidem

²⁵ O.Costa de Bauregard speaks as mathematician, physicist and philosopher

²⁶ Reinhard Kosellek, Geneza conceptului modern de istorie, in “Conceptul de istorie”, 2005, Universitatea « Al.Ioan Cuza »,Iași, p.27-29;38-42)

²⁷ Gilles Deleuze , Felix Guattari, p.12

²⁸ Chladenius, 1752, qtd. by Kosellek,2005

²⁹ Francois Lyotard , Discours, figure, in Deleuze-Guattari,p.338

Obviously, the significant analyzed by us – a powerful image, a brand – can generate questions concerning not so much its consistency, but rather the powerful means (the configurative effects) by which it is articulated and which do not claim only a certain form of political correctness, but also, more likely, a technical articulating effectiveness. On the other hand, our study concerns the technical aspects as productivity of meaning and technology of perception in the sense given by Paul Virilio of "impact techniques"³⁰ whose pressure is not purely pragmatic; rather, it implies an ideological, political, commercial, etc. reconfiguring pressure. Unlike Virilio, who emphasizes storytelling, but especially the visual, optical form of the substitution of the signified (the object-reality and the representations of reality) by the signifier – the signifier representing, to the philosopher, not so much the image, as the "screen" concentrating the impact, with the deformation of the neutral T state – We have tried to unravel the effects of meaning as result of a channel-message strategy marked by the communication system by means of message orchestration operations, the mix being the interaction of the "voices/channels which shout the message," actually representing the strategic nucleus of visibility (the control over *the probability of actualization* of a signifier (discourse, image) by which is targeted not only the (real) signified, but also the interpreter (the rule, the norm, the institution, the person, etc.) Through this emphasis on image and screen *the real becomes an effect of meaning* which reflects the media logistic power, the cognitive balances and the informational flow logic in the "political" construction of a situation, problematization, competition between actors and feedback.

On the level of content, the interpellation of the average and recent memory and of the legitimizing counter discourse *by means of the semiotic mapping* of the discursive operations system the weekly newspaper Academia Cațavencu, Radio Guerilla, the TVR1 broadcast and by means specific of popular theatre and political satire ((self-)ironical allusions to marginality, to the anti-establishment figures and ethos (Liviu Mihaiu "enunciates himself" through image, as a caricatured Che Guevara) are marks of a national brand (through the transition from the singular to the collective singular) which *institute* the space of freedom "in-between" a freedom of conscience and secure values, and the "critical thinking" topological nexus (value) of the Western society although is gradually losing its impact within society and the fields wherein it defined itself as message, expressivity and communication strategy – the arts, the theatre, the architecture, the cinema, *blossoms within the media by means of interferential game* becoming locus of collective identification through both civic *and* popular culture, the individual/ the public *and* commercial (non-contradicting), ludic *and* serious, etc. The nucleus of credibility/legitimacy is maintained at almost twenty year-distance by the long-term trend of the mediatization of arguments originating in the mythical territories of anticommunism³¹ and still functions in contexts irreversibly marked by the games of interests of media itself, and especially by the

³⁰ Virilio Paul, (1994,) *The Vision Machine, Perspectives, Semiotext(e)*, MIT, Los Angeles

³¹ The analysis of the mediatization of the "Piața Universității" phenomenon: Coman, M., 2003, *Mass media în România post comunistă*, Polirom)

consumerist culture. The mediatization performed through the aggregation of technical means and resources re-invests a paradigmatic figure which cumulates the effects of the various communication strategies in both ways.

In order to understand the fusions by which a figure aims towards an “imago,” we will refer to the scheme devised by Eliseo Veron³², who demonstrates a double shifting: of “the code towards the messages” (actualization/eventialization) and of “the discourse towards the props” (articulation). He distinguishes among the “fields” of image identification different levels of detection:

- A) the types of discourse (*advertising, political, scientific*)
- B) the technological props (*printed, visual, multimedia*)
- C) the mass media (*conceived as technologies and practices*)
- D) the L-genres (*to name the Literary origin of fiction*)
- E) the P-genres (*as Product on the market of cultural objects consumption, such as informative dailies, magazines, television series*)

To these levels we will have to add:

- A) ***The global code which*** “governs” mentalities and communication styles (the level of the symbolic function); here one needs to take into account the distinction made by Deleuze-Guattari between the oedipal (normative) mechanism of the socius and the anti oedipal one of the expanded market of messages.
- B) ***The market and the consumption practices*** (the level of reality superposed upon the level of desire, superposition which is apparent, since there is a schism between the desiring production in its relation to the social production in the difference from and regime conflict with it and in the investment modes which this operates on its basis because “*The desiring production is caught in this rapport of non-differentiation between desire and reality, in this conflict, in these modalities, here is what its present factor consists of.*”³³ That is why it is neither privative, nor ulterior...”*The desiring production has no other existence than the present one...through its own process, it invests, from the very beginning, a system of somatic, social and metaphysical relations which do not succeed some oedipal psychological relations; quite on the contrary, they will be applied to the oedipal subsystem defined by reaction, or, if that will not be possible, they will exclude it from the investment field of their activity. Undecisive, virtual, reactive responsive, this is Oedipus. The responsive formation (the*

³² Eliseo Veron, qtd.in Jean Jacques Boutaud,2005,Comunicare semiotică și semne publicitare, Tritonic, București

³³ Deleuze - Guattari, ibidem, p.176-177

public opinion and system) cannot be completely detached from the desiring production...it would be an enormous error, should this formation be regarded for itself, abstractly, independently from the present factor with which it coexists," and we would add in the case of political marketing, towards which the non-differentiation between the real and desire reacts, the cancelation of the contradiction between the Code (the normative aspect of articulation) and the desiring production through the strengthening of the finality (targeting), which imposes (i) a multiplication of the actualization fields of one figure, which becomes a topological nodus in the area of representation; (ii) a logic of actualization/potentialization towards the neutral state "T"; (iii) the deciphering of the rapport of the real-imaginary "doubles" within the same functional ranges (of covariance, "tightening" of the nodes of the elastic semiotic fabric of the media space towards an "imago" (media icons) by means of clustering and "stereo"-typing. As long as the specific character of the cultural market tends to reverse the rapports between the (oedipal) society, normatively oriented towards reservation and the market amplifying the desiring production, the assignment of iconicity in the case we have studied is situated in the range of "*transmissible and reproducible differentiations*", which are:

- a) therefore, cultural field (culture, counterculture, subculture) allowing the marginal figure to center itself resonantly and interactively [*recording on socius*] within a space of representation, and thus
- b) becoming topological nexus of argumentative flows crossing over, as well as
- c) "putting" actors, institutions, audiences "in relation", and shifting/reversing of the counter- discourse towards discourse and of the discourse towards counter discourse.

As a model of analysis of iconic effectiveness we have used the paradigm suggested by J. Gerstlé³⁴ regarding the pressure generated by the multiplication of networks within the political act. Nevertheless, the network is defined in opposition with an apparatus, as a fluid, non-constituted, emerging social organization, with imprecise lines, a map with multiple entrances and exits. Through the case study we will provide arguments in support of considering the rizomic form³⁵ detected in the "deformation" of the field of representation (in the sense defined in enterprise management, because a powerful enterprise *deforms* the playing fields of other agents) as a result of the *reticular pressure of the campaign over the hierarchic network*, the campaign being an establishing network acting through the "excess

³⁴ Jaques Gerstle, 2004, *La communication politique*, Armand Colin, Paris

³⁵ Gilles Deleuze, Felix Guattari, 1972, *Mille Plateaux*, Les Editions de Minuit, Paris

of communication” which the striated institutional space cannot manage for its own positioning benefit.

In order to describe these aspects, we have analyzed five campaigns, as many as the actualization fields of the power of the icon on the trajectory of the media discourse productivity, image capitalization and meaning effects correlated with the interaction.

- **The social campaign that raised funds in order to build a monument in memory of Elisabeta Rizea** (Jan. 2004 – Oct. 2005)
- **The press campaign that revealed the intrigue of the archives of the Security** (Dec. 2003, 2005, 2007)

Articles signed by Liviu Mihaiu: Dec. 2003, Jun. 2007

The adoption of the law of “Iustratie³⁶”: Apr. 2005

- **The anti-resignation campaign “Rewrite Miorita! Use your sheep!”**

Through the promoting campaign of the early show “Morning Guerilla” (5th of March - 16th of April, 2007) <http://www.radioherilla.ro/concursuri_antiresemnare.php>

Client: Guerilla Radio
Full Service Agency: Propaganda

- **The ecological lobby campaign “Save the pike”** (March – July 2005)
- **The “Poaching” Protest Campaign** (2005 – 2007) 5th of March, 2008

Tabel 1 – The persuasion of the discursive mix in the social marketing

	The number of messages found in circulation and the channels used in the campaign	The quality of the content/Appeal to values, roles performed according to the embedded values	The production of platforms/ the restructuring of the social order/ the construction of the “topological node” and the creation of a cluster
The social campaign that raised funds in order to build a monument in memory of Elisabeta Rizea	-73 magazine numbers of “Catavincu Academy” -13 articles signed by L. Mihaiu -the www.elisabetarizea.ro site -the documentary report “The Wall”, aired by TVR1 (31 st of March, 2004)- the show “The Magic Eye”	-values: Anticommunism, bravery, freedom References/ Textual indexes “Elisabeta Rizea was a symbol of the Romanian peasant resistance before the communist Middle Ages” “brave peasant”, “a woman	-55 personalities have signed donations in an account opened by the “Catavincu Academy Cultural Institution” -the approval of the mayor of the capital -the reconstruction of the anticommunist resistance wall in Muscel

³⁶ A law enforced so as to get rid of the former communist politicians

	-the reading show "The Story of Elisabeta Rizea-Confessions" on the Cultural Romania radio during the program – The Radio phonic National Theater -the channels Antena 1 and PROTV	symbolizing the popular fight against communism" "the stout hearted woman's monument"	-the symbolic donations made by the children from the Mereni village in Constanta -the involvement of the Ministry of Culture -official meetings with the mayor of the capital and the prime minister
The press campaign that revealed the intrigue of the archives of the Security and adopted the law of "lustratie"	Time of deployment: Dec. 2003, Apr. 2005-2007 -4 magazine numbers of "Catavencu Academy", six magazine numbers of "Secu's List", 5 articles signed by Liviu Mihaiu -actions of protest: the human chain around the Parliament in 2003 covered by "Catavencu Academy" nr. 51.52 (628-629) 16-23 Dec. 2003	Values: truth, change Textual indexes: "Capital repair", "the unanimity of the press regarding the necessity of having us, the people from the security, known..." (the collective-singularity through the pronominal significant	The construction of the platform-ONG-institutions, people involved with the help of the Romanian Institution of Recent Art-The "Gheorghe Ursu" foundation-the National Council for the Studying of the Security Archives The civic journalist's socio-cultural role – " topological node " of the platform by connecting the victims, institutions with the ability, civil society (analysts, opinion builders, historians, journalists, politologist)
The anti-resignation campaign "Rewrite Miorita!"	5 numbers of the magazine "Catavencu Academy". TVR, Guerilla Radio, Internet, indoor advertising (OOPS and Access Press), jingles and original promos on Radio Guerilla	Civic values vs. literary, obsolescent, cultural representations "Miorita is a ballad which, unfortunately, has inspired the Romanian people from the earliest days. It is known that it has become the cult-motif of this nation. It is unfortunate because when we are facing danger, we could not react more wrongly: we bow our heads, we resign, we let the bad do its job. This summer, Guerilla Radio abets anti-resignation! Whoever witnesses problems inside society (filth, indifference, and mockery), call Radio Guerilla and the three heroic shepherds will try to solve them. The idea of the campaign is "Don't just sit there, stop complaining, get an attitude" (Dan Amariei, Creative Director Propaganda and copywriter of the company)	- restaging the space of discourse and changing identity -the recreation of a "home" by appealing to the masculine force "Use your Sheep" -the contest "Rewrite Miorita!" ("spring incitement") the listeners should write their own version of a stanza from the ballad; the symbolic prizes consists of a pink anti-resignation wool and hat" thus alluding to the social campaigns with a feminine thematic, the feminine color opposing the masculine index(use your sheep) becomes an operator of differentiation (the whipping of resignation, a passive attitude specific to women) the semiotics of the joke exonerates the message producer and the intense promotion of this slogan of consequences and it erodes non-active mentalities by strengthening the legitimacy

			<p>of the pro-active attitude</p> <p>-changing mentality by denying gender</p> <p>-changing the pragmatic roles in the meaning used by Lyotard-assuming the role of the narrator, of the public speaker</p> <p>-moving from the agonistic audience system to the acting one</p> <p>-121 winners of the Anti-resignation amulets-Pink Line</p> <p>-31 winners</p> <p>rescriemiorita@eliberadio.ro</p> <p>*source www.iquads.ro</p>
<p>The ecological lobby campaign "Save the pike"</p>	<p>-The National Symposium "We have a chisel-how do we proceed?" – 7th of March 2005</p> <p>-7numbers of the magazine "Catavincu Academy"</p> <p>-the site www.salvațidelta.ro</p>	<p>Ecological Values</p> <p>The president of the Association <i>gives out a warning</i>: "poisoned by pollution, massacred by poachers, ardently looked for by the fishermen, the last pikes on a hectare in the Delta can fit on a slice of bread as caviar"</p> <p>Mihaiu draws the attention "of the governors and those who are greedy that tastes can be temporary while extinction lasts forever"</p> <p>www.salvațidelta.ro the persuasion of the campaign managed to draw an order from the governor, which is only a precursory phase in the process of banning industrial fishing in the Delta Danube</p>	<p>-100 representatives of the central and local authorities, civil society, mass media and academic community, fishermen and business men took part at the symposium</p> <p>-the campaign led to setting up of an order of protection of the species with an ecological value in Delta Danube, "the most ecological measure taken in the last 50 years regarding Delta Danube" (quoted source)</p> <p>-on the 18th of July a common order of the ministers of the environment and agriculture was published in the "Official Monitor" (S. Barbnu and Ghe. Flutur) which banned the commercial fishing of pike, tench, crucian, burbot, Black Sea shark as well as sturgeons, belugas, starlets, vyzas for three years (on the entire area of the Biosphere Reservation "Delta Danube" which includes the arms of Chilia and St. Gheorghe, the Razelm-Sinoe complex and a marine part of the shore)</p>
<p>The "Poaching" Protest Campaign</p>	<p>-a guest on the "First Edition" show of the channel Reality TV, 29th of Feb. 2009</p> <p>-How the Justice in Tulcea represents a social danger", article signed by L. Mihaiu, "Catavincu Academy", Nr. 9, 5th -11th of March, 2008, p. 12</p> <p>-"How Poaching was possible</p>	<p>Civic values, fight against corruption Liviu Mihaiu: beyond the abuses in defiance of the law and the neglect of the entire food chain of the judicial administrative act of the Police – Prosecution – Law Court the justice from Tulcea believes that through</p>	<p>-memorial set down at the CSM and the prosecuting magistracy at the Supreme Court of Cassation and Justice</p> <p>-informing the public about the activity of the state, a hit to the status quo, an attempt to protect the public interest</p>

	<p>in Delta in 2007", article published by "The Quotidian" by Antoaneta Etyes, Paula Safta, 6th on March 2008 and the online edition <http://www.cotidianul.ro/cit_s_a_braconat_in_delta_in_2007-145.html> -"Save the Delta Danube. The Catavencu Academy wants blood at any price?" article in the publication of "Objective", 10th of March, 2008" -articles posted on the site <www.galasocietatiicivile.ro> (http://www.galasocietatiicivile.ro/viewstire.php?id)> -information from the TVR1 and Reality TV news, 5th of March, 2008</p>	<p>its way of operating and its sentences, the ransacking of the ecosystem in the Delta Danube Reservation is not a social danger! Obviously, leaving a reservation of the universal patrimony with approximately 15.000 inhabitants on its territory without its main source of food, the fish, is not a social danger but a catastrophic reality" (www.salvatidelta.ro) A role assumed by the one contesting</p>	<p>-the combination of the roles of civic journalist, opinion builder (watch dog) with that of protestor, militant for the civic rights (representative of the civil society) taking offensive regarding respecting the law against the justice, the corrupt authority generally</p>
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The "Catavencu Academy" laboratory and restructuring of social relations

The dynamic of the overlapping messages of the campaigns on various channels pointed out the role that this publication had in the restructuring of the social relations as far as involving authorities and public people in the campaigns. The tide regime tends to cover all the promoting media used by the ones carrying the messages, i.e. the people initiating the campaigns from the editorial office of the weekly "Catavencu Academy" on the TV channel "Reality TV" and other media channels. The two campaigns which use as argumentative structure the opposition between the communist period and the necessity of balance and adjustment to the values of the democratic society have the largest media coverage. This opposition leads to the need of a process of communism that will make therapy for the society crises caused by confusion and the absence of landmarks possible. The power of the icon is invoked as power of the name on this discursive background. "The dominant position" or "the position of strength" causes a fight for strategy, thus Liviu Mihaiu places himself against the status quo (L. Mihaiu vs. communism, Liviu Mihaiu vs. people from security, L. Mihaiu vs. the justice from Tulcea). Therefore, a transfer of symbolic power is produced, from the agents of the political, administrative and other types of scenes to the mediators, journalists that use the role of watch-dogs in order to protect the public interest. By releasing the representational mechanism, the space structured according to the civic-liberal is established, the civic type of journalism being a social "regulating mechanism", a verbal expression of the legitimate symbolic power. The capitalization of the name Liviu Mihaiu comprises brands that have been accumulated in 18 years which cannot be

dissociated from the “Bad Habits Weekly-The Catavencu Academy” activity. Capitalization is a result of the “multiple intersections” of the discourse and of the identification through which a position S (of the people and institutions) is assigned through which the actors are interpellated in the processes of communication and through which S³⁷ constructs its own public sphere of significations at the turn with the positions s1, s2... sN (interventions, devices, contexts of communication, crossed references) through which a brand is established and strengthened. The flow of messages crosses the “position” occupied by L. Mihaiu, sets him in and through counter discourse but, at the same time the press organization is integrated in the logic of the positioning (reference) through the needs of the society which receive an answer. L. Mihaiu’s involvement in the campaigns of the weekly is very important because he carries a message and bridges a gap (he signs most of the articles spread during the campaigns, he is “anchor”- an axis of arguments and of “node” of the sphere of public architecture, through roles and landmarks specific to the counter discourse, a system of meaning, with a “structure in dominance” through marks specific to the figures of the disputer, man of justice, defender of the civic rights, and through the rhizomic (mix) of the names’ and person’s cultural capital, as well as through a platform-type articulation of the action-communication (the involvement of public figures in the promotion of an idea is a feature of the social marketing). The coherence and efficiency of the discourse and social marketing actions redefine the argumentative space (themes, problematic issues, actors) through an interferential strategy (the persuasion of the media discourse combination).

The campaign which relies mostly on the restructuring of the social relations is the one connected to Elisabeta Rizea **“For the monument of a monumental woman”**. L. Mihaiu’s direct involvement appears in the statement like article from the 16th – 23rd of Dec. 2003 edition, of the “Catavencu Academy” periodical... *“I have always strongly believed that before the Subway, the Boulevard Socialism Victoria, the literature of socialist realism or even the Elcrom colored TV (the achievements of the Golden Age) the only real reason that Romanians had to be proud was the 15-year resistance in the mountains. That is the reason why I am asking all those who believe that the anticommunist resistance deserves something more than the arrogance of the “healthy origins” to give their signature on the email address: elisabeta rizea@catavencu.ro”*. The journalist is playing the role of an intermediate between the objective of the campaign and the audience because he establishes an *inside-outside* system, a participating community through deterritorialization-reterritorialization, a resource community at first and then a lobby for raising the funds needed for a monument in Mereni village in Constanta. (According to the article “We are looking for an Elisabeta Rizea”, “Cotidian” newspaper, 4th of March 2004, signed by Gabriela Lupu and Alexandra Olivotto, the Minister of Culture offered the sum of a few hundreds of thousands euros). Therefore, the campaign is generating the “point of honor” – referring to a landmark-value of the anticommunist dissidence – and thus the symbolic power is concise from the iconic perspective empowering the “awakening” effect of the social conscience. The analyzed

³⁷ L. Althusser. Ideology interpellates individuals as subjects, in P. du Gay, J. Evans, P. Redman (2000) *The Identity A Reader*, Sage Publication, p. 41

themes of the five campaigns build a series; they respect a principle of production specific to the cultural market and, pronounce themes which can coherently be arranged in a distinct cultural field, the civic culture field, from the necessity doing justice to the victims of communism to the need of being an ecologist.

In contrast to the previously analyzed campaigns, **"Rewrite Miorita"** is a campaign which promotes a media product (the "Morning Guerilla" show). The message has an avant-garde content (an attempt to dislocate a myth and replace it by appealing to a new behavioral pattern – "fight", "anti-resignation", "participation" – institutionalizes the audience's feedback (society on line: resciemiorița@eliberadio.ro and phone call interventions: the Anti-Resignation Pink Line with a regular charge) and by reevaluating some stars that are identified with the Guerilla brand, Mihai Dobrovolski, Liviu Mihaiu and Vlad Craioveanu respectively. The campaign has the role of creating a loyal audience out of the show's target and a cluster of values which contribute to the Radio Guerilla brand (nonconformist approach, freedom, modernity, alternative, anti-resignation). According to the press release of the Propaganda agency, the campaign is a sequel to the blockbuster "The Good, the Bad and the Ugly" having as actors the producers of the morning Guerilla. The lines of the campaign are drawn around the radio show, a show that accumulates symbolic funds for the stars of the station. A transfer of significations from a brand to its carriers and the other way around is being produced. "Semiotic and Discursive Subject" (Boutaud quoted) the brand is the illustration of the term bricolage itself because it presupposes contractual actions and permanent negotiations between associated representations and landmarks which are textually and socially manipulated by communication while the brands speak in the actors' behavior³⁸. (The Nature of the brand and the publicity which comes out of it ask for reconsideration on various levels:

- a) the semiotic nature of the brand (the space of representation which has been "colonized by the marks of the brand)
- b) the relational nature (inter definition through opposition and negation; Ex.: "Guerilla Radio is not KISS FM")
- c) the inter subjective nature (social receptivity, aspirations are prefigured, the three men that have conquered the East)
- d) the contractual nature (shared loyalty for the image of the brand – the show creates a loyal audience)
- e) the entropic nature (the deterioration of the signs and the image. The need of reactivating forms and contents – the reinvention the product promoted by the media discourse through transmitters and pseudo transmitters³⁹).

³⁸ Andrea Semprini, Le Marketing de la Marque. In Jean Jacques Boutaud. Communication, Semiotics and Signs of Publicity, Bucurști: Tritonic, 2005 (p. 77-78)

³⁹ Denis Mc Quail, Sven Windhal. Models of communication for the mass communication study. Comunicare.ro. București, 2005

The semiotic mapping through the revaluation of the discursive mix

Jean Jacques Boutaud⁴⁰ managed to distinguish in the evolution of publicity a revaluation of the semiotic mapping through the discursive mix which was an initiation point of multiple identities. Several things take place through the discursive mix: the identification of the founding values of the identity of the brand, the positioning of these mapping values, the analysis of the discursive dimensions of these values (narratives, themes, characters, settings) and the eventual adjusting of the former in case there is any incoherence and discrepancy in comparison to the positioning of the profound nucleus/center (Boutaud). The group of themes on the construction of spheres of discourse associated to the icon denotes the multiplicity (the multiplication) of the problematic influence and positions (of discourse) as well as of the acting space for the referential image of the Liviu Mihaiu icon. The *habitus* pointed out by the position occupied in the publication “Catavincu Academy” imparts a way of administration of the themes. The nominal becomes the typicality (the printing) of the institutionalized identity. The ideal typification⁴¹ illustrated by the preponderance of the role of man of justice involves equalization, standardization, the production of the discourse being controlled, selected, organized and redistributed. Therefore, the transparent medium represents an invisible limit between the hierarchies and institutional decisions of coordination of activities (journalistic and commercial) and the front of communication⁴², visible to the public opinion. The semiotic route of the icon, from its signature (griffe) to the name, icon, brand (by associating itself with the Catavincu Academy brand) has as a final touch the transformation into a cultural icon which encompasses social values⁴³. The Liviu Mihaiu icon is associated with some values held by the members of the Romanian society, “a structure of significations” mirrored by even networks which activate themselves through the flood of messages and, in their turn, send messages to the icon (there is a previously presented ramified meaning close to the concept of articulation – expression and connection – in Watson); but the avoidance of the concept of mirroring by Hobart in order to dissociate the artificiality of the media idols from the authenticity of the emotional articulation in the

⁴⁰ Jean Jacques Boutaud, 2005, *Comunicare semiotică și semne publicitare*, Tritonic, București

⁴¹ Berger Luckmann, Peter. Thomas. *The social construction of reality*. Bucharest: Editorial Art Group, 2008

⁴² Erwin Goffman. *The presentation of Self in everyday life*, 1959, University of Edinburgh Social Sciences Research Centre

⁴³ Douglas B. Holt, *How Brands Become Icons The principles of Cultural Branding*. New York: Harvard Business School Press, 2005

case of princess Diana⁴⁴ does not change the fundamental nature of the problem but allows for differentiation in terms of quality that P. Virilio's conceptualizations – “the technologies of the emotional impact”, “the democracy of the global intellect” or the relation of the perception of technology – power, media – war, usually the negative dialectics cannot record them because of the adjustment of the critical device to the global “scale” of the phenomena approached by the philosophers. But if thinking globally is not the same as acting (communicating) locally, then the construction of the regional-local space needs high quality devices that can record the micro transformations generated by the pressure of the deterritorialization-reterritorializaion from the media discourse and to surprise the convergent effects of the multiplication of the channels and of their competition.

The structure of significations institutionalized by the productivity and efficiency of the mix during the five campaigns can be set forth through a series of interconnected images revealing a civic cultural pattern and a map with values/point of positioning through evaluation-identification.

Semiotic Mapping

2004-2005	2003, 2005, 2007,	2005	2005-2007	2007
<i>The Man of Justice</i>	<i>The Man of Justice</i>	opposition	against	The Nonconformist
The Need for Truth		<i>Us vs. Them</i>	the corrupt justice	added
			a watch-dog	to the brand
			of acts of justice	

The analysis of the discursive mix depending on the: a) persuasion, b) the quantity of messages in circulation, c) the quality of the contents – the appeal to values, performed roles, and d) orchestration – revealed a “sense making system with four levels of construction.

⁴⁴ Mark Hobart, *The Profanity of The Media*, in Rothebuhler,E.W.,Coman,M.,ed.,2005,Media Anthropology, Sage Publications, Thousand Oaks, London, New Delhi,: “The celebrity of pop-idols is artificial. Like presidents they are man-made, crated by their fans. They are, in this respect, false idols, creation of cults and sects, powerful images...unreal and inauthentic. Diana however belongs to a very different category: she is perceived as not being created by the media or the public(Watson,1997,p.5,cit de Hobart,op.cit,p.30)

Level 1	The “Catavencu Academy” publication, the period of support 2003-2008, the laboratory of the campaigns; on this level, the image of the icon correlates journalistic strategies of a civic type and it manifest itself as a going back and forth between the serious and playful styles, being a preponderantly engaged journalism, and the playful style represents a strategy of communication with a target audience, the young people, the non-conformists, the outcasts, the marginal and others being the target.
Level 2	On this level the micro structural elements (images, logo type messages, slogan type texts) are interpreted by the press to the radio, developing and reinventing themselves as a radio phonic style - through the paraverbal language and the emotional impact of the music and various identity and actantial devices specific to the jingles on the station or show, voices, voice-music mix, background noises. Catavencu Academy-Guerilla Radio > level 1 of the mix
Level 3	Level 3 – participation as a permanent guest (opinion builder) on television shows with a great audience >> level 2 of the mix
Level 4	can be obtained from the programmed and random combinations and intersections of the levels N1, N2, ... Nj which consolidate themselves by creating self organized curls (the cybernetic chain which turns against itself). An interactive multiplication through the impulses of the market of messages takes place which denotes a reticular evolution, the image tending to validate the symbolic capital of demand.

This structuring level represents a version of the classic definition of the orchestration of messages in the political publicity “there is more than one voice calling for you” (Gerstle) through “a voice for more channels and media formats”. The icon is the message, carrying the truth on various channels. This problematic discursive level of the mix balances from the playful style (specific to the first two levels) to the serious, involvement, a form of civic engagement, specific to the role of mentor, of opinion builder in the popular culture context. Therefore, a device of mobility both ways results: towards the civic, political (the hard type of structure of social order) and towards the loudic style, the popular (soft consumption pattern) having as a source a unique, nominal position of the brand which turns a “territory” of noting of the moral argument in and through the strategic, symbolic activities specific to the cultural market.

Conclusion

The social campaigns reevaluate the mechanism of production specific to the environment of the market, but in order to restructure the social relations and redistribute the moral sentiments socially. The communication node for the five campaigns is represented by Liviu Mihaiu's image and identity, as a rhizome structuring space, based on the capacity to reactivate messages, norms, codes by means of information flows which "traverses" the media space generating strong effects of meaning through the development of "social marketing." Thus, the brand image functions as a "separator" of legitimacy/ilegitacy among fields, actors, messages, by maintaining the *civic vs. power* opposition which is gradually lost in social representations, as well as an amplifier of civic-liberal values in commercial contexts oriented towards consumption. On a cultural level, the power of the icon manifests itself as agent of the articulation of a "collective singular," a condition for the continuity of private histories. The ancient topos stipulates that they can write (and make history) who have seen and done. Therefore, the "living" (eikastic) referent – the breach from Communism – is preserved in the paradigmatic reference (hypertext) multiplied by means of the mix. The brand produces (itself), records (itself), imprints (creates typologies) and sets up advertising *in between* the mnemonic (historical) and the ludic.

Ovidius University Constanta, Romania

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