



DOCTORAL THESIS

FASHION COMMUNICATION

Extensions of the artistic discourse

Thesis coordinator:

Prof. univ. dr. Radu-Călin SOLOVĂSTRU

Doctoral student:

Liana Maria POPESCU (married name MARTIN)

CLUJ-NAPOCA

2013

CONTENTS

INTRODUCTION

CHAPTER 1 FASHION – MEANS OF COMMUNICATION

- 1.1. Elements of communication
 - 1.1.1. Terms delimitation
 - 1.1.2. Mass-media
- 1.2. Fashion – possible definitions
 - 1.2.1. Fashion as a social phenomenon
 - 1.2.2. Fashion characteristics
 - 1.2.2.1. Seasons and trends
 - 1.2.2.2. The fashion system
- 1.3. Fashion between symbol and communication

CHAPTER II FASHION JOURNALISM

- 2.1. Overview
- 2.2. Instruments
 - 2.2.1. The editorial
 - 2.2.2. The pictorial
 - 2.2.3. The advertorial
 - 2.2.4. The portrait
 - 2.2.5. The brand profile
 - 2.2.6. Product presentation
 - 2.2.7. Fashion trends
 - 2.2.8. Criticism
 - 2.2.9. The event article
 - 2.2.10. News
 - 2.2.11. Shopping and trends pages
 - 2.2.12. Technical pages
 - 2.2.13. The interview
 - 2.2.14. Humor
 - 2.2.15. The blog

CHAPTER III COMMUNICATION THROUGH IMAGES

- 3.1. Methods of visual communication
 - 3.1.1. Fashion photography
 - 3.1.2. Fashion magazines
 - 3.1.3. The catalogue
- 3.2. Romanian image fashion campaign
- 3.3. Image campaign proposal
- 3.4. Personal branding
 - 3.4.1. Development premises
 - 3.4.2. ALTAIRA
 - 3.4.2.1. Context
 - 3.4.2.2. Creating the brand
 - 3.4.2.3. Phases involved in the campaign
 - 3.4.2.3.1. Teasing
 - 3.4.2.3.2. E-sense – A multisensory campaign

CHAPTER IV EVENT PLANNING

4.1. Features, characteristics, classifications

4.1. Fashion event: The fashion show

4.2. Stages of organizing an event

4.2.1. Planning

4.2.2. Press conference

4.2.2.1. Speech organization

4.2.2.2. The press files

4.2.2.3. The press release

4.2.3. The agenda

4.2.4. The media monitoring file

4.2.5. Post-event

4.2.6. Evaluation

CONCLUSIONS

Contributions

BIBLIOGRAPHY

APPENDICES

SUMMARY

ABSTRACT

LIST OF FIGURES

LIST OF APPENDICES

SUMMARY

KEYWORDS: fashion, image, fashion brands, events, fashion shows, fashion journalism.

INTRODUCTION

Fashion and Mass Media – these are two words which are part of our vocabulary, and even more, which have become even dominant, almost haunting. In an era of globalization, in which every word, gesture, action acquires new dimensions, fashion also enrolls on a course both spectacular and mesmerizing. This general frenzy that swept the fashion world is transmitted and amplified in geometric progression by that which redefines our existence: the modern communication channels.

The art of communication has surpassed the pen tip and its results have increased accordingly, reaching to that phenomenon so criticized but nevertheless practiced worldwide: manipulation. Fashion is worn, fashion changes, fashion communicates. We are part of a complex value system, part of a streak, with both creators and consumers involved.

Fashion is essentially defined by the notion of "change." Its dynamic nature, its continuous transformation, adaptation, innovation lies in the multitude of creations (of all kinds, from fashion product to image and communication) on which it is based and which are appearing on the market at an increasing pace. The frequency of change, claimed to occur once a decade, is then reduced to a much shorter term, even dissolving into a continuous mix of styles and trends. The sequence of increasingly rapid launching of new products determines a much faster production pace and a continuous adaptation to the requirements of the market.

What was 'in' yesterday is 'out' today is the definition that fashion journalists prefer in order to illustrate the dizzying dynamics of the field. The pace of life is hellish and fashion submits itself to it bringing forth its very nature as the "Queen of change." "What you wear defines how you present yourself to others, especially today when human contacts are under the pressure of speed. Fashion is an instant language, the language of the moment." claims Miuccia Prada, defining fashion as a primer means of communicating what we are.

The act of buying a fashion product is not related at present, only scarcely, to the quality of the product, but rather to its design and "label". People no longer buy clothes but images of a fashion brand, and any image is created with the help of specialists.

The issue that is the subject of the present paper arose from the analysis of the lack of fashion specialization in Romania. The Romanian textile industry has developed in the production sector, but the actual fashion creation remains at an early stage. The Lohn producers have decided to shift to production based on their personal design, but the process itself has not developed properly. Their income, but also the mentality did not allow targeting funds towards the brand development, with distribution networks and image campaigns modeled after traditional brands. We shall look into the "intents of selling fashion" by the Romanian media, the image campaigns proposals made for domestic brands, as well as internal / external comparisons, and the methods of delivering the Romanian fashion to the public by means of fashion events.

Fashion, as a recent field of study, has experienced a revival and a significant increase, becoming a real attraction in the area of academic study, a center of migration of many artists who want to embrace this area that is under constant spotlight. The integration into the EU has also meant the implementation of curricular standards that may guide people into new fashion related professions. This implementation has not yet been fully achieved, as the main shortcomings, those that once overcome would lead to the completion of links between the theoretical and practical aspects of fashion are still visible.

The newly established professions are not yet present in academic study. For example, there is no university department specialized in fashion journalism, a subject that may only be studied within specialized faculties as established in the higher education institutions abroad. Likewise, there are no departments dealing with fashion management, image and communication strategies, PR, event planning.

The approach

The bibliographic documentation used in order to understand the concepts and to identify the theoretical and practical procedures resulted in the systematic and coherent study of:

- ☞ Specialized papers in the fields of *communication, journalism, fashion and fashion PR* in public libraries and on the Internet;

- ☞ reports of academic studies in the fields of *journalism / fashion PR*;
- ☞ encyclopedias, dictionaries, websites of fashion companies, online fashion publications.

The thesis is divided into four chapters, as follows:

Chapter I - Fashion- means of communication includes

The theoretical approach takes into account the description of the communication process. This paper presents the principles put forth by foreign professionals in the field, and also the professional system structures found in other countries. The information shall be accompanied by examples – principles, theories, examples, schools, representatives.

Chapter II - Fashion journalism describes fashion journalism and the special type of communication it carried out as part of the fashion media communication.

We have attempted to establish systematization and a definition of the main terms related to fashion journalism based on the classical definitions taken from general journalism and personal experience. Each term is accompanied by mainly personal examples for a more explicit illustration.

Chapter III examines strategies related to **Visual communication**. A special emphasis was placed on theorizing a related area, that of fashion photography, a field that constantly supports the artistic development of fashion creation. In order to offer a better example and to prove the significance of connection and operation nowadays we have included a chapter related to a brand - Altaira, which brings about the mode of operation of the new means of communication (namely the social media) used for launching a new brand on the fashion market.

The chapter related to PR campaigns mainly includes personal work elaborated over the years in the fashion business, work which facilitated the introduction of brands on the Romanian market. The work was presented for Piera, Uniconf, Unikid, BM Jeans, alina botea dorin negrău, Valentina Vidrașcu, Falla collection, these being only a part of the brands that have been supported.

The fourth aspect discussed in this paper is the **Event planning**, presented in **chapter IV**. This is based on the general theory of event planning and manages to trace and underline the specificity of the fashion event. Once more, the lack of specialized literature in Romanian, a shortcoming that applies to the previously discussed aspects as well, has motivated the development of a theory that is indispensable in the development of this field.

In practice, we have organized an event for a designer residing in Cluj, Calina Langa, a graduate and currently a doctoral student at UAD (The University of Arts and Design), an event that included personal work, as an illustration of an image campaign for this paper. We have included the description of the entire procedure in the fourth chapter. The chapter also contains information about a PR campaign planning for the "Alumni Gala UAD - Fashion Design" event by launching an official Facebook page, an effective method of using social media in communication.

CHAPTER I FASHION - MEANS OF COMMUNICATION

Terms delimitation

Communication has often been defined as the activity of conveying information (regardless of the means) from a sender to a receiver. “Inter human communication requires a practical and symbolic relationship, a mirror interaction between participants in a dialog in which they simultaneously or successively find themselves as senders and receivers who, by resorting to a sign system - defined by certain explicit or implicit rules (a common code) - and a means (channel) of communication, manage to converse, that is to exchange information, messages and significations”¹.

J.J. Van Cuilenberg, O. Scholten, G.W. Noomen (1998) emphasized **sender - channel - receiver** model of communication. Umberto Eco describes the existence of a code² in the process of signification and Adler and Rodman consider communication “as a process of human beings responding to the symbolic (inter personal) behaviour of other individuals³”, thus introducing the process – behavioural interaction relationship.

In fashion, the conveyed message is the personal creation of each individual who manages to define him/herself in a different structure from the verbal one. The structure itself is a multitude of symbols brought together in a personalised harmony with a powerful sense of representation which often overpasses that of the linguistic representation. The image of man, as he defined it himself resorting to elements from his surrounding environment, “from the first vine leaf to the ermine cape⁴”, must be perceived through the complexity of sensation, feelings, ideas and connections it triggers.

Based on the way in which an individual or individuals take part in the communication process, Tran and Stănciugelu point out the following types of communication⁵:

¹ Grigore Georgiu, *Filosofia culturii: Cultură și comunicare*, Comunicare.ro Publishing House, Bucharest 2004, p. 183

² Umberto Eco, *O teorie a semioticii*, Meridiane Publishing House, Bucharest, 2003, p. 10

³ R. B. Adler, B. Ronald and G. Rodman, *Understanding Human Communication*, Ed. Harcourt College, New York, 1985, pg. 4;

⁴ Adina Nanu, *Arta pe om, look-ul și înțelesul semnelor vestimentare*, The Ministry of National education, The General Directorate for Pre-university Education, editorial project and execution: Compania Publishing House, 2001, p. 9

⁵ Vasile Tran, Irina Stănciugelu, *Teoria Comunicării*, Comunicare.ro Publishing House, Bucharest, 2001, p. 18

- intrapersonal communication (the communication with the inner self, used by one within one's consciousness);
- interpersonal communication (communication within a group, between individuals of the same group or organisation. Organisational communication is included in this category as well);
- mass communication (addressed to the general public, used by specialised institutions and achieved through specific means).

Mass media

In the words of Jean Cazeneuve (1972): “The term medium (plural form media) is of Latin origin introduced in an Anglo-Saxon environment. It basically defines all mediation processes, communication means and generally translates them into *mass communications*.”

According to Marshall McLuhan (1964), there are hot media (radio, photography, film) - which emphasize one single sense and allow less sensorial participation from the public – and cool media (telephone, television) – which simultaneously enhance more senses and allow a deeper involvement from the receiver of the message.

The fact that the Internet revolutionised our lives is already seen as a cliché. Nonetheless, in what way did the Internet alter mass communication? One of the most popular answers to this question is the one provided by Merrill Morris and Christine Ogan who talk about the new mass communication model, pointing out the “many to many⁶” type of mass communication.

Possible definitions of fashion

The Romanian word “vestimentație” (“clothing”) is of Latin origin (*vestitores*) and designated the craftsmen who made clothing. In Romanian, dictionaries only define the term “vestimentar” as “something related to clothing” and the term “veșmânt” as clothing item or “the ensemble of clothing items belonging to a person”.

The term clothing refers to the entire ensemble of clothing items a person needs (lingerie, suits, overcoats, hats, stockings etc.).

This paper reflects the evolution of clothing, with emphasis on the notion of fashion. The word “fashion” derives from the French *façon* which means working in a certain manner; *travaux à façon* is the traditional French term for tailoring.

⁶ Merrill Morris, Christine Ogan: *The Internet as a Mass Medium*, Journal of Communication 46(1), 1996.

As a social phenomenon, fashion originated towards the end of the Middle Ages (during the 13th and 14th centuries) and was defined by frequent alterations to the shape of costumes, with an inclination towards novelty. Fashion comes to life by reproducing a model which has been entirely separated from its original form. It eliminates every real value and preserves only the novelty.

Fashion characteristics – Seasons and trends

Fashion is not a duplicate of a former trend, despite the fact that it reprises some of its elements and integrates them into a new creation⁷. The seasons in the American fashion industry are spring, summer, fall, winter and intermediate seasons. Despite the fact that famous fashion houses merchandise clothing for all these seasons, the main collection seasons are spring and fall. In other words, the entire line of clothing is replaced at least once every six months (White, 2010).

The paper further elaborates on Office Style, its role, components and functionality.

The fashion system

Apart from Barthes' semiotics, in a functional reality and under the rule of a highly coherent system of laws, in the world there is an operational fashion system which, more than twenty years later, has yet to be figured out in Romania. In the country of Paul Poiret, Coco Chanel and Christian Dior, fashion has become the second official language. This is where the Fashion System appeared, based on a system of laws that allow the existence of such a complex domain as fashion and where the industry with the most prestigious names thrives. Between THAT fashion system and the deplorable state of Romanian fashion, there is an enormous difference which is mainly mirrored by the collapse of the entire Romanian fashion industry.

The functionality of this system depends on the accomplishment of several steps in the activities calendar of a brand (designer, fashion house).

The main steps are: the thorough study of trends, documentation - the idea, the concept, the chromatic palette, the purchase of raw materials, the collection (there are several types of collection), the image campaign, the presentation of the collection at fashion events, contracts, production of garments, delivery of the products, shop – season, discounts, outlet.

⁷ Dominique Waquet, Marion Laporte, *Moda*, Corint Publishing House, Bucharest, 2003, p. 49.

Fashion between symbol and communication

Fashion represents a system of significations⁸, with clothes as a textual form which can be read as any other written text. Understanding fashion is generally based on this assumption. The gender/class/race/age structure is “read” based on the shape of the garments, the designer’s signature, the habit of wearing the clothes and the price on the label. The visible form of the bodies is shaped by fashion trends and adapted in the fashion industry.

The fashion mechanisms and the complexity of the fashion communication language are matters of high importance to fashion providers, as well as to the consumers. Communication in fashion relies not only on PR, but also on an entire global communication network, including fashion areas to which the public has less access.

There are neither ad texts, nor slogans in fashion. Advertising relies on the visual impact as photography conveys the message. Due to this aspect, a fashion ad campaign needs to focus on the following:

- the persons involved in the campaign process - fashion photographer, stylist, make-up artist, hair-stylist, model, creative director, event organisers;
- ad context – background, ambiance, clothing items and accessories, non-verbal communication, emotional impact.

CHAPTER II FASHION JOURNALISM

This chapter showcases fashion journalism and the particular type of communication it establishes as part of the fashion media communication.

Fashion journalism is not a novelty in the 19th century. The oldest French fashion magazine, *La galerie des modes et costumes français*, dates back from 1778. Still, in 1829, at only 23 years and under the patronage of the young duchess of Berry, Emile de Girardin launches the most representative title, *La mode*. Preceded by *Journal des dames et des modes* in 1818, the list of fashion magazines will be continued by *Journal des tailleurs*, *Journal des demoiselles*, *Le follet*, *Le petit courrier des dames* (1834), *La grande mode* (1843), *Les modes parisiennes* (1844), *La mode des enfants* (1852), *La mode illustrée* (1860), *La mode pour tous*

⁸ Roland Barthes, *Système de la Mode*, Editions du Seuil, avril 1967, p.8

(1848), *L'art de la mode* (1881 in which the first fashion photography was published), *La mode pratique* (1891), *Les modes* (1901) etc.

The most representative quote about the main actor - the fashion journalist - belongs to one of the most famous persons in the Romanian fashion industry: In fashion, paradoxically, it is not the clothes that fascinate us [...] They are almost invisible, eclipsed by the even more fascinating backstage show. And its master of ceremonies is none other than the fashion journalist...”(Ovidiu Buta⁹)

Instruments

Based on a relatively traditional structure, as well as on personal experience, we structured and defined the elements of a fashion magazine as follows: Editorial, pictorial, advertorial, portrait, brand profile, product presentation, fashion trends, critique (event, collection, styling), interview, news, shopping and trends pages, technical pages, humour and not to forget the latest instrument – the blog.

There are examples for every section, provided especially from personal experience for a more precise portrayal.

CHAPTER III VISUAL COMMUNICATION

The present chapter focuses on the strategies involved in Visual communication. We have emphasized the theoretical study of a related field more specifically that of fashion photography, a field that constantly supports the artistic fashion creation process.

Fashion photography is a type of photography that mainly highlights the clothing and items related to fashion. It highlights the beauty of the clothing, focusing on its details. The captured image should tell a story that is easily understood, regardless of who the viewer is. Bearing a commercial purpose or taken in order to illustrate certain themes in fashion publications, this type of photography requires more than the mastery of technical and theoretical knowledge of photography – it requires a degree of familiarity, knowledge and experience in the fashion field, and communication beyond the traditional meaning of the term.

The first fashion illustrations were made by court painters that were charged with drawing the royal dress. Although there is a diversity of costumes creations beginning with the

⁹ Ovidiu Buta, *Victima modei*, Polirom Publishing House, 2006, p. 129.

XIV century illustrators, the training of court painters specialized in materials, applied arts, will begin to be organized starting with the XVIII century.

The recognition of fashion designers as artists in their own right occurs only in the twentieth century, when the transcription of the sketches for production became the responsibility of studio assistants. The existence of fashion photography was reported as early as the first photographic evidence. In 1856, Adolph Braun¹⁰ published a book containing 288 photographs of Virginia Oldoini, Countess of Castiglione.

Since the early years, fashion photographers have aimed to capture both the model, the clothes and style and their work has gradually evolved hand in hand with the development of fashion itself. The beginning of the twentieth century brought along advances in vision and technology, fashion photography being included in fashion magazines such as the French magazine *La Mode Pratique* or *Conde Nast* publications - *Vogue* and *Vanity Fair* - in which Edward Steichen was regarded as the most influential photographer of the 20s and 30s.

In the following we shall offer a classification of fashion photography as follows: fashion runway photography, photo catalog (or campaign), product photography, pictorial photography, photo book, beauty photography, street style photography, with example of works and photographers. One major event in the field is also mentioned, namely an event organized by the Conde Nast trust in Milan – an exhibition dedicated to the famous names that have signed the trust publications throughout an entire century, the exhibition "Fashion - A century of extraordinary fashion photography from the Condé Nast archives."

The chapter also contains references to the following two means of visual communication: fashion magazines and fashion catalogues.

In the United States, *Goldey's Lady's Book* (which appeared on the market in 1831) gave readers advice about materials and featured pictures of the newest creations and commercials. Men also benefitted from their own fashion magazine, *Burton's Gentlemen's Magazine* (published between 1839-1840).

In the early 1867 *Harper's Bazaar* began to be published, offering women the opportunity to view fashion in a completely new way. It was then that women were able to see the clothing made by the first fashion designer, Charles Frederick Worth for the first time. The Callot sisters (Regina, Marie, Marthe and Josephine) have established one of the leading fashion

¹⁰ <http://chanello-emmacook.blogspot.ro/2012/03/origins-of-fashion-photography.html>

companies in Paris in 1895 (Callot Soeurs). The Vogue magazine was launched in 1892 and Women's Wear Daily (WWD) in 1910.

The catalogue as a means of promotion - Product and photo catalog - with personal examples such as Unikid, Uniconf, BM Jeans.

In order to offer a better example and to prove the significance of connection and operation nowadays we have included a chapter related to a brand - ALTAIRA, which brings about the mode of operation of the new means of communication (namely the social media) used for launching a new brand on the fashion market. Firstly we have reviewed the premises of the development of the ALTAIRA personal brand and the favorable context for its creation.

A brand is a name that proposes something original, high quality, creativity, a name that adds to someone's personal reputation or may develop collaterally, by evolving on its own, without any other connections, depending solely on the purpose that led to its creation. Creating and launching a successful brand can prove your professional maturity, but may also guarantee the efficiency of activating in the field. The success of launching a brand can reveal the peak of someone's career or simply the pursuance of a new direction.

Launching a brand under the current social media and online marketing conditions has become a challenge that can be won without an exceeding budget or complicated strategies, but on the contrary, depending on a creative competition based on clever and original ideas that can draw the consumer's attention without substantial financial efforts but by using alternative marketing techniques that can be highly effective given a fierce competition.

The "Book Cover Tee" - a project initiated by Noemi Revnic the "holy and intelligent shirts" developed by Iulian Tănase, the "Librarian series" collection, The "Poems" collection by Corina Vlădescu or the T!NA R slogan 'Clothing + Books = Love', all embraced the trend reported by the ALTAIRA project – the collaboration between the literary and fashion world.

Brand creation

Fashion poetry - or "words that dress you up" - is a key concept that is based on the idea of artistic syncretism, a blending that stemmed as would be expected from my professional collaboration with a team of graduates from the University of Art and Design Cluj-Napoca. Thus, the idea of merging different fields of artistic activity (photography, graphic design,

fashion design and poetry) was born and served as a starting point of what would later be summarized by the phrase "the art of merging the arts."

ALTAIRA - a word taken from an image that has remained in my mind since childhood that appeared during a sci-fi movie (Altair was the name of the new planet, of another civilization) was chosen this time to represent a new era or "another era".

The first step of the project was to set up a poetry blog, ALTAIRA (see *Figure 40*) on the Google BlogSpot platform¹¹. The blog was presented as planned within the project:

The background image chosen for the blog would be the starting point for the following creative approaches. We have attempted therefore to offer a view of a different universe where the story will take place - a tower, a strange building emphasizing the isolation of its inhabitant (an "alien"), whose is only able to communicate with the outside world through a window, an image that illustrates the eternal relationship between the divine and the mundane. The truths of alien beings (of course not *sensu stricto*) trapped in an ivory tower find their way out through narrow niches as far as may be permitted for humans to access to the divine similarly as in Plotinus, the soul is not an interface between God and man, but only the way to the spirit (the spirit ensuring the union with the divine), because a direct relationship the between divinity and the mundane would endanger the purity of the first which is absolute, untouchable. The light that barely enters through the arches is a metaphor of the divine truth that is difficult to reveal and may only be attained partly after a long period of initiation.

That step was followed by the further development of the idea of making a new product that gathers the activities of the mentioned team. The concept of *fashion poetry* emerged as a result, being a concept aimed to unite in one single expression this basic idea. The product created for this first step, that of brand launching, was a fashion accessory – the scarf¹².

Scarf or *bandana* (other synonyms *veil*, *headscarf*, *veil*, *shawl*, *neckwear*, *wrapping*) - Egyptian novelist, Naguib Mahfouz (Nobel Prize for Literature in 1988) writes about the origin of the Arabian word for scarf, Basmala (in Arabic: بِسْمِ اللّٰهِ, in Romanian basma) or Bismillah (بِسْمِ اللّٰهِ in Arabic) in his novel *Es-Sukkariyya*¹³ - as the short version of *bismi-llāhi r-raḥmāni*

¹¹ altaira2012.blogspot.ro

¹² *Scarf*, *scarves* – n. 1. A band of silk or wool worn around the neck (especially by women) as a garment 2. a sash indicating a military rank. 3. a band of cloth worn around the neck to support a wounded or fractured arm (an additional meaning of the term in Romanian)

¹³ Naghib Mahfuz, *Es-Sukkariyya*, 1957 (translation in Romanian by Nicolae Dobrișan: Strada Zaharului. Trilogia Cairoului 3, Polirom Publishing House, Bucharest 2011).

r-raḥīmi or Bi-smi Allah ar-rahim meaning "In the name of Allah the Good and Merciful "an expression employed in very different circumstances, especially previous to the commencement of an activity. This expression is also quite often displayed in Arabian stores.

We selected have a series of photographic works (*Figure 42*) to correspond with the first edition of ATLTAIRA products - photographs taken by photographer Alina Bondrea inside Casa Batllo built by Antonio Gaudí. The works were selected personally based on the photographer's previous proposals.

We have selected elements that reflect the style of the Gaudian architecture, namely elements found in Casa Batllo, as Antonio Gaudí was the artist with the greatest freedom of expression that managed to obtain a great value and originality in his personal style. Even if the architect embedded in his creations elements related to other artistic movements, their use is far from being eclectic as they shape a single expression that bares an unusual harmony. Gaudí manages to free matter of its primitive state, by renouncing all that is straight, corners, angles, foreshadowing, by this freedom of expression, marking the emergence of pop art's during the art nouveau era.

A graphic adaptation corresponding to the final purpose, the scarf (shape, cut, color) were applied to the five images (*Figure 43*) taken from the fascinating universe of Antonio Gaudí, and were then merged with a series of five personal poems. The font used to transcribe the poems was similar to handwriting especially in order to give a more natural feel and preciousness to the pictures that have the value of a manuscript.

We have obtained five scarf models (*Figure 44 and Appendix 18*) multiplied as a limited edition, more similar in concept and execution to a work of art rather than an object of consumption, in other words, serving an esthetic function rather than a utilitarian purpose.

Unlike other artists who have "joined" or "merged" two types of art in order to obtain results corresponding to such "merging" process, the proceedings of the ALTAIRA project had a different goal. The goal was to attain subtle resonance of the "sacred (poetic) word" with the image that has a subliminal effect.

The phases involved in the campaign

Teasing

The release plan as well as the entire campaign was designed in accordance with the chosen brand name, the "new era" and associated with the much exploited date December 21, 2012 considered to be "the end of the world". That being said, the new brand ATLAIRA was launched during a time of virtual turmoil.

The launch campaign consisted of a series of seven simultaneous posts on the fashionandbeauty.ro website and Facebook page (multiple, according to the graphs attached). They were designed as a set of five teasers¹⁴ and two posts gradually revealing the message, in the following this calendar: December 21, 2012, December 28, 2012, January 4, 2013, January 7, 2013, January 11, 2013, January 15, 2013 and January 17 2013 – date of the ALTAIRA concept and products disclosure.

The effects of the teasing campaign have been studied beginning with the first post on December 21 2012. The letter A, marking the first letter of the alphabet but also the first letter of the brand has been associated with the idea of beginning, of origin of things. The effect was amplified by the date of appearance, considered to mark the "end of the world" and the beginning of a new era according to the Mayan calendar.

The first teaser contained, besides the cropped picture and the letter A, the slogan: *"This is not The End, this is the beginning of a NEW LIFE!"*

E-sense – The multisensory campaign

The second phase of the ALTAIR brand launching, the launching itself, was designed based on another new concept (developed in collaboration with architect Octavian Coifan, the only Romanian perfumer in Paris, member of the French Society of Perfumers) – the *e-sense* campaign – *a multisensory campaign*. The origin of the name stems from the word "essence" (from Latin *essentia*, from *esse*, to be, the translation of the Greek word *ousia*) – meaning that

¹⁴ Teaser – an advertisement created as an printed announcement, an image, a radio commercial, video, jingle etc., having a mysterious nature that aims to arouse the customers' interest by offering vague clues and explications as to the end message (the name and identity of the brand, the company's logo or other information) that will be revealed progressively, during the development of the project.

which is inherent, the unchanging nature of a thing or class of things, and used in philosophy to define, on one hand, related to the substance, that which is the permanent nature of a thing or, on the other hand, that which defines a being. It also refers to the sense of smell, a volatile liquid with strong aromatic odor extracted from plants or obtained through synthetic preparation which is used in perfumery (and pharmacy, nutrition). The olfactory meaning referred to in the campaign was introduced starting from the connection between "love" (in the love poems used in the ALTAIRA campaign) and "smell" – as etymologically related words. In Aryan the root "ghra" means "to kiss" and "to smell someone". In Persian, "bulah" means both "to smell" and "to love". In French, "sentir" means "to feel" and "to have feelings for someone." And in Romanian - "a simți"(to feel) – simțire (sensation), simțământ (feeling, emotion) "(Octavian Coifan, "Parfumul-Ghidul esențial". The second meaning of the name e-sense given to the campaign is that of direction (permitted by polysemy of the word in Romanian) and the particle *e* in front of the name dictates its connection with the electronic, virtual world.

A similar type of campaign was used to launch the series "Game of Thrones" created by the advertising agency Campfire.

The stimulation of all the senses can lead to an amplified effect, improving the way we create and set our impressions, feelings determined by an artistic expression. A fashion show should not be an exception and should have in mind this multisensory perspective especially because the observation time is limited, as in theater or film, and therefore addressing all senses is a constructive method leading to a magnified effect.

As humans we are prone to make associations and so the way of using a multisensory stimulation during such a campaign should be predetermined in order to induce the desired effect. As far as the ALTAIR brand is concerned, we have put together a multisensory production appealing simultaneously to the five senses, performed at the time and place of release, in order to provoke a mixture of feelings that lead to amplification of artistic emotion.

CHAPTER IV EVENT PLANNING

This chapter presents the general theoretical event planning, including a brief history of what we know as the fashion show and tracing and explaining the characteristics of a fashion event. Once more, the lack of specialized literature in Romanian, a shortcoming that applies to the previously discussed aspects as well, has motivated the development of a theory that is indispensable in the development of this field.

In practice, we organized an event for a designer residing in Cluj, Călina Langa, a graduate and currently a doctoral student at UAD (The University of Arts and Design), an event that included personal work, as an illustration of an image campaign for this paper. - Liana Martin, an illustration of a campaign Image own paper (photo shoot, clothing by Smaranda Almășan). The description of entire procedure was included in the fourth chapter, detailing the planning phases - planning, press conference, discourse planning, media files, press release, the agenda and finally, in post - event - press monitoring and assessment.

The chapter also contains information about the PR campaign planning for the "Alumni Gala UAD - Fashion Design" event by launching an official Facebook page, an effective method of using social media in communication.

CONCLUSIONS

The 20 years that followed the Revolution have brought significant changes Romanian fashion industry and specialized education. But these changes are not yet able to determine the adhesion to the functional international fashion system as they do not fully form a mechanism similar to that of the West.

The beginning of fashion transformation from the centralized communist system to the competitive market has been marked by some improvisations due to the involvement of persons who lacked proper training, with no proper qualifications in the fashion field. Their experience was limited and superficial and lacked a deep understanding of the fashion phenomenon. This has led to a stagnation or even regression in the field.

The market was flooded in the same time with counterfeit products. Lacking the consistent and relevant information, the Romanian consumers were misguided by the

entertainment fashion creators (fashion sold as entertainment) and imported goods during a time when trade was driven by a single economic interest unrelated to functionality and especially without being subject to appropriate legislation.

The real specialists have been marginalized and ignored before the Revolution. Education has entered a period of reorganization, and the people who remained visible, those who have come to dictate the new "directions of development" based on their superficial knowledge and according to their personal interests were not in any way the authentic or specialists in the field.

On the other hand, the production, which was also totally adrift, came to focus on a certain operating systems – like the lohn system, a type of production that ensured limited but secure incomes. The advantage of this system is reflected in the modernization and the expansion of the number of companies functioning in this field. Virtually all those with an entrepreneurial intention, regardless of their training, have opened a workshop that evolved in this framework, while remaining completely out of the fashion operating system, the only thing exploited being cheap labor. The emergence of the Asian market has resulted in the dramatic collapse of this type of production and business owners have been forced to declare bankruptcy as their business was not based on their own resources nor their own creativity. Fashion has therefore experienced a drastic decline.

The education institutions that were now being reorganized began to provide graduates trained in the arts, but these graduates have not found a common point, the link with industry, due to major failures in the system.

On the other hand, the specialized press emerges in the same time as entertainment fashion creators and as the specialized industry goes bankrupt. Media market glossy magazines are released gradually starting to make selection among those who profess to be concerned about fashion.

The first specialized magazine, Dialog Textil, provides technical information from the entire domain, thus providing the first information platform that contained the whole range of information required, everything from equipment to fashion shows and fashion critics. The tabloids will deal with the people that were part of the fashion industry without deserving to but the newly trained specialists aim to educate the public. The drawback, however, stems from the limited number of individuals who have access to the correct information, and the limited number of people forming what was already been known as the specialized press.

It is worthy of mention that the latter were all self-taught, each of them trained in domains more or less related to fashion. For example: Ovidiu Buta – University of Arts – Theater and Performance , Maurice Munteanu - Faculty of Journalism and Communication, Marian Pali - Faculty of Philosophy and Faculty of Theology, Izabela Coman - Textile Engineering, Liana Martin - Faculty of Chemistry as well as Communication and PR. The first generation of designers and brands that comes into prominence - Doina Levintza, Catinca Roman, Silvia Șerban, Alina Botea, Wilhelmina Arz, Irina Marinescu, Maria Lucia Hohan, Agnes Toma, Irina Schrotter, Carmen Secăreanu, Adelina Ivan - is properly promoted, but unfortunately not enough compared to the strength and distribution of entertainment fashion that conquers the completely uninformed and uneducated public. The competition between the two remains uneven in this regard to this day.

These names launched on the recently reformed Romanian fashion start market function in accordance with occidental system rules, but have a low efficiency, something that has still maintained. Their activity is made possible by the organization of various events that have become a landmark in the Romanian fashion industry.

The first event, who secured the first regulations and connected the Romanian fashion to the international one was RFW - Romanian Fashion Week - in Iasi organized by Irina Schrotter. This event determined the evolution and establishment of the Romanian fashion industry. The event promoted the first viable brands and launched the first designer collections with great impact on the market, provided the first coherent image campaigns and launched the first fashion designers that graduated a specialized university and came into prominence the following years.

The value of the Romanian design thus began to be shaped. Gradually, the people began to able to distinguish between fashion as entertainment and the authentic fashion production.

Over the years, people became aware of certain directions in which the fashion discourse can find its support and further development without which the work would have no finality.

In current fashion, creation is merged in its entirety with communication and media, as it cannot operate independently of these elements. Similarly, creation cannot find its motivation without an efficiently organized management within a fashion related economic system.

For all these reasons we have felt the need for a pioneering work in these areas of development of the artistic discourse in order to demonstrate the need for a university based research framework. These lines of study will allow for additional specialization in related branches such

as styling – runway styling, magazine styling, brand styling, visual merchandising, fashion and image consultants, brand consulting, brand communication, trend analysis.

Contributions

This paper assumes a pioneering role in theorizing a field that has been active for more than a century in countries such as France or England, but which is going through a period of reformulation and repositioning in Romania. The development and emergence of new professions require adaptation in all aspects, from education to the business strategies. Aiming to address mainly the formative aspect and adapt it to the current requirements, the present paper has attempted to show the procedures that need to be carried out in order to support the entire process in the implementation of fashion system regulations, regulations that allow for a subsequent proper operation both creatively and in terms of economy. The analysis we have carried out, indicating the approaches respective to different stages in fashion communication, is intended to be a starting point in pointing out the directions of study required for a university curricula that would meet the current requirements.

Fashion journalism can only be studied within a framework that provides a direct link to the study of fashion design in all its complexity. If not, the issues mentioned in the present paper that have severely damaged the functioning of the Romanian fashion industry will prevail. The niche professions that serve to support the consistency and efficiency of communication within the image campaigns (an imperative step in the fashion creation) and have developed simultaneously have to be addressed similarly.

Event planning, the third direction discussed within the present paper also has its own specialists, fully aware of the characteristics of the system. The existence of such trained professionals in the system either through self-study or study in foreign higher education institutions has ensured the emergence of the reorganization process previously mentioned, but in order ensure the adherence to the international system the services of professionals trained in specialized institutions is further needed.

The inexistence of an event that would consistently support the fashion industry by creating links between producers and traders is one of the main shortcomings of the field. Similarly, the lack of correlation between market demand and supply of education is a major

problem that once solved will lead to a normal activity in the field. Finally, the role of forming the public that a journalist or PR should assume could very well adjust the functionality of the system

All of these problems have a common source and solution, namely the restructuring of the education system so as to be able to form specialists whose absence is evident in an industry which that is barely functioning. The establishment of the first private educational institution in Bucharest - Artcademy - an institution which is structured according to the French system is beneficial, but insufficient to meet the demands of a market where the number of companies in the field is considerably larger, and their needs are not met by the private education system.

Without a state university with an appropriate curriculum, the fashion industry in Romania will not be able to correspond with the international system, cannot be competitive and cannot regain its role as the main pillar of the national economy, a role it had amply fulfilled in the past.

PROFESSIONAL ACTIVITY

Surname: POPESCU (married name MARTIN)

Name: Liana Maria

Date and place of birth: 14.03.1967 – Cluj-Napoca

Nationality: Romanian

Contact: 2 Tecuci Street, Building i3, entrance 3, floor 2, apartment 40, postal code 400300, Cluj-Napoca

Phone: +40 364 407 224

Mobile: +40 740 075 706

E-mail: lmmartin67@yahoo.com

STUDIES

2008- present Doctoral student at the University of Art and Design Cluj-Napoca

2004 - 2006 Faculty of Communication and Public Relations David Ogilvy - National School of Political and Administrative Studies (SNSPA Bucharest) – **Master's Degree**

1986 - 1992 Faculty of Chemistry and Physics, Babes-Bolyai University – **Bachelor's Degree**

1982 - 1986: Natural Sciences Secondary School

PROFESSIONAL EXPERIENCE

2003 - present: Part of the organizational team of the **University of Art and Design Cluj Alumni Gala**

2007 - present: Fashion editor: www.fashionandbeauty.ro

2011 - present: Fashion editor **Texin Business Catalogue**

2013 - present: Fashion editor **Book Fashion Romanian Designers**

2013 - present: Organization of the **First Salon of the fashion industry - RFTB (Romania Fashion Trends and Brands)** - Bucharest

2007 - present: Image campaigns and brand PR: **alina botea** and **Portrait by Alina Botea**

2011 - January and July: Part of the **Romanian Designers Delegation at Berlin Fashion Week - Germany**

2003 - 2012: **TIFF Cluj**

2007 - 2011: Fashion editor for **'Levintza prezintă'** TV show, Prima TV, Bucharest

2001 - 2010: Part of the organizational team of **Romanian Fashion Week - Iasi**

1999-2008 and 2012 Fashion editor: **'Dialog Textil'** - Bucharest

2008 - 2011: Part of the Styling Team for the **National Music Festival Mamaia**

2010: PR campaign organizer for designer **Dorin Negrau** and **Maitresse Maison**

2008-2009: Organizer for the 1st and 2nd edition of **TIFFashion Showroom - Cluj**

2008-2009: Collaborations as fashion editor: **Playboy, GQ** - Bucharest

2007 - 2008: Part of the organization team in the **TINIMTEX** fashion shows Mamaia and Brasov editions

2007 Participation in the **POPAI Paris Salon** - France

2007-2008: Brand launching and image campaigns for **BM Jeans** and **Icoris** Baia Mare

2007 Collaborations as fashion editor: **Vitrina** - Bucharest

2006-2007: Image campaigns for **Uniconf, Unikid**, brand launch and image campaigns for **Be Unique By Uniconf**

2006: Image campaigns for accessories designer **Dana Yuga** - Graduation Collection

2006: Participated in - **Tissu Premier** - Lille - France - 2 editions

2005-2006: Participated in **three ethnic themed projects** organized by the IUGA Foundation Maramureş

2005: Consulting for **Lachriss** pret-a-porter - Cluj

2005: Participated in **British Fashion Days** in Vienna - Austria

2004-2005: Re-branding and image campaigns for **PIERA** fashion lingerie

2004 - 2005: TEN STYLE TV show - **TeleEuropaNova - Cluj** - 12 episodes

2002-2004: Part of the organization team for **Gala Wella** - Bucharest

2004 Participation - **British Fashion Days in Budapest** - Hungary

2004 Participation in **Etnodesign - Experiment Extramedial Project - Maramureş**

2003 - 2004: Organizer for the **FALLA** collection launching – **FLACARA SA** new brand

(Consultant design, brand image, organization of the entire event, PR for the event, store opening Cluj, Bucharest)

2003 Event planning **FLACARA** brand

(Design consultant, brand image, organization of the entire event, PR for the event)

2003: Image campaign concept for **Aslavital FARMEC** Cluj-Napoca

2003 Organization of the 10th edition of **the Opera Ball** and PR for the event (fashion shows by **Doina Levintza, Dada, Jolidon** and **Alina Botea**)

1991-1997: Associate **SC Marilia SRL** Cluj-Napoca

Wholesale and retail, clothing manufacturing and marketing

1996: Design, execution, organization, presentation of **Lianné** personal collection

1996 Organization of **San Pelegrino** fashion show - Cluj-Napoca

PUBLISHED WORKS

More than 2,000 articles published in specialized magazines, glossy magazines and online publications

More than 200 TV shows

BIBLIOGRAPHY

1. **Agins, T.** (2000), *The End of Fashion: How Marketing Changed the Clothing Business Forever*, Harper Paperbacks;
2. **Barnard, M.** (2009), *Fashion as Communication* (Second Edition), Routledge;
3. **Barthes, R.** (2006), *The Language of Fashion*, Berg Publishers;
4. **Barthes, R.** (2004), *Fashion System*, University of California Press;
5. **Beaud, P. (coord)** (1997), *Sociologie de la Communication*, Paris, CNET;
6. **Beciu, C.** (2000), *Comunicarea politică*, Comunicare.ro, Bucharest;
7. **Belch, G.E., Belch, M.A.** (1993), *Advertising and Promotion*, Boston, Irwin;
8. **Berkowitz, D.** (ed) (1997), *Social Meaning of News*, Sage, London;
9. **Bertrand, C-J** (coord) (2001), *Introducere în presa scrisă și vorbită*, Polirom Publishing House, Iași;
10. **Bredemeier, K.** (2010), *An analysis of the correlation among fashion newspaper coverage and public relations in the United Kingdom*. PhD thesis, University of Westminster, School of Media, Arts and Design;
11. **Bruce M., Daly L.**, *Buyer behaviour for fast fashion* Manchester Business School, Manchester, UK, www.emeraldinsight.com/1361-2026.htm;
12. **Burns, L.D., Bryant, N.O.** (2002), *The business of fashion: designing, manufacturing, and marketing*, Fairchild Publications;
13. **Busby, L.** (1988), chapter *Defining Mass Communication*, *Mass Communication in a New Age*, Boston, Scolt Comp.;
14. **Buta, O.** (2006), *Victima modei*, Polirom Publishing House, Iași;
15. **Carey, J.** (1988), *Communication as Culture*, Boston, Unwin Hyman Press;
16. **Carlyle, T.** (1998), *Filosofia vestimentației*, Institutul European pentru Cooperare Cultural-Științifică, Iași;
17. **Cazeneuve, J.** (1972), *La société de l'ubiquité, communication et diffusion*, Paris, Denoël/Gonthier;
18. **Cerboneschi I.** (2001), *Le vêtement qui réagit à vos emotions*, Le Temps, 9, Suisse.
19. **Chelcea, S.** (2005), *Comunicarea nonverbală*, Comunicare.ro Publishing House, Bucharest;
20. **Christians, C.** (2001), *Etica mass media*, Polirom Publishing House, Iași;

21. **Coifan, O.S.** (2007), *Arhitectură, modă, brand–I. Perioada clasică*, fashionandbeauty.ro;
22. **Coman C.** (2004), *Relațiile publice și mass-media*, Polirom publishing House, Iași;
23. **Coman M.** (1999), *Introducere în sistemul mass-media*, Polirom Publishing House, Iași;
24. **Craik, J.** 2009, *Fashion: The Key Concepts*, Berg;
25. **Crane, D.** (2000), *Fashion and Its Social Agendas: Class, Gender, and Identity in Clothing.*, Chicago and London: The University of Chicago Press;
26. **Crowley, D., Heyer, P.** (1991), *Communication in History*, Longman, New York;
27. **Cuilenburg, S.** (1998), *Știința comunicării*, Humanitas Publishing House, București;
28. **Dagenais, B.** (2002), *Profesia de relaționist*, Polirom Publishing House, Iași;
29. **Dahlgren, P., Sparks, C.** (coord) (1991), *Communication and Citizenship*, Routledge, London;
30. **DeFleur, M.L., Ball-Rokeach, S.** (1999), *Teorii ale comunicării de masă*, Polirom Publishing House, Iași;
31. **Derville, G.** (1997), *Le pouvoir des medias*, Grenoble, PUG;
32. **Diamond, J., Diamond, E.** (2007), *The World of Fashion*, Fairchild Books;
33. **Dominick, J.R.** (1983), chapter *Communication, Mass and Other Forms*, *The Dynamics of Mass Communication*, Wesley Publ. Comp.;
34. **Drăgan, I.** (1996), *Paradigme ale comunicării de masă*, Șansa Publishing House, Bucharest;
35. **Easey, M.** (2008), *Fashion Marketing*, Publisher: John Wiley & Sons; 3rd Edition;
36. **Eco, U.** (2003), *O teorie a semioticii*, Meridiane Publishing House, Bucharest;
37. **Edelman, M.** (1999), *Politica și utilizarea simbolurilor*, Polirom Publishing House, Iași;
38. **Entwistle, J.** (2000), *The Fashioned Body: Fashion, Dress and Modern Social Theory*, Ed. Polity Press;
39. **Fiske, J.** (2003), *Introducere în științele comunicării*, Polirom Publishing House, Iași;
40. **Flichy, P.** (1999), *O istorie a comunicării moderne*, Polirom Publishing House, Iași;
41. **Frings, G. S.** (2008), *Fashion: From Concept to Consumer (9th Ed.)*. Upper Saddle River, New Jersey: Pearson Education Inc.;
42. **Foster, H.B., Johnson, D.C.** (2008), *Dress sense: The emotional and Sensory Experience of clothes*, Berg Publishers, English edition;
43. **Georgiu, G.** (2004), *Filosofia culturii: Cultură și comunicare*, Comunicare.ro Publishing House, Bucharest;

44. **Gerstle, J.** (2002), *Comunicarea politică*, The European Institute, Iași;
45. **Goddard, A.** (2002), *Limbaajul publicității*, Polirom Publishing House, Iași;
46. **Goworek, H.** (2007), *Fashion buying*, Wiley-Blackwell;
47. **Grumbach, D.D.** (2001), *Istorie ale modei*, Fundația PRO Publishing House, Bucharest;
48. **Heitz, T.** (2005), *Principal sources: catalogs of clothing to get more distance: Vocabulary of Basic Terms for Cataloguing Costume – ICOM.*;
49. **Hennesy, B.** (1981), *Public Opinion*, Monterey, Castle Publ. Comp.;
50. **Hines, T.** (2007), *Fashion Marketing: Contemporary issues*, Editura Butterworth-Heinemann;
51. **Hurlock, E.B.** (1972), *The psychology of dress: an analysis of fashion and its motive*, Ayer Publishing;
52. **Jeffres, L.W.** (1986), *Mass Media - Process and Effects*, Illinois, Waveland Press Inc.;
53. **Joannes, A.** (2009), *Comunicarea prin imagini. Cum sa-ti pui in valoare comunicarea prin intermediul dimensiunii vizuale*, Polirom Publishing House, Iași;
54. **Kawamura, Y.** (2005), *Fashion-ology: An introduction to Fashion Studies*, Berg Publishers;
55. **Kellner, D.** (2001), *Cultura media*, The European Institute, Iași;
56. **Kendall, R.** (1997), *Public Relations Campaign Strategies*, 2nd edition, Allyn & Bacon;
57. **Kennedz, G.** (1998), *Negocierea perfectă*, Național Publishing House, Bucharest;
58. **King, L.** (1999), *Secretele comunicării*, Amaltea Publishing House, Bucharest;
59. **Ladmiral, J.R., Lipianski, E.M.** (1989), *La communication interculturelle*, Armand Colin, Paris;
60. **Lazar, J.** (1991), *Sociologie de la communication de masse*, Armand Colin, Paris;
61. **Levinson, J.** (1996), *Guerilla Advertising*, Bussiness Tech, Bucharest;
62. **Lynch A., Strauss, M.D.** (2007), *Changing Fashion: a critical introduction to trend analysis and meaning*, Ed. Berg,
63. **Lohisse, J.** (2002), *Comunicarea*, Polirom Publishing House, Iași;
64. **Loschek, I.** (2009), *When Clothes Become Fashion: Design and Innovation Systems*, Berg,
65. **Lurie, A.** (1992), *The language of clothes*, London: Bloomsbury Publishing Ltd;
66. **Marchand, S.** (2002), *Războaiele luxului*, Corint Publishing House, Bucharest;
67. **Mattelart, A, Mattelart, M.** (2001), *Istoria teoriilor comunicării*, Polirom Publishing House, Iași;

68. **McKelvey, K., Munslow, J.** (2008), *Fashion Forecasting*, John Wiley and Sons;
69. **McQuail, D., Windahl, S.** (2001), *Modele ale comunicării*, comunicare.ro Publishing House, Bucharest;
70. **Miege, B.** (2000), *Societatea cucerită de comunicare*, Polirom Publishing House, Iași;
71. **Millerspillman, K.A.** (2005), *The Meanings of Dress*, Fairchild Books & Visuals, 2nd edition;
72. **Middleton, K., Trager, R., Chamberlin, B.F.** (2002), *Legislația comunicării publice*, Polirom Publishing House, Iași;
73. **Munteanu, V.A.** (2006), *Marketing: știința și arta afacerilor*, Tipo Moldova Publishing House, Iași;
74. **Nanu, A., Buta, O.** (2009), *Bărbatul și moda*, Polirom Publishing House, Iași;
75. **Nanu, A.** (2001), *Arta pe om. Look-ul și înțelesul semnelor vestimentare*, The Ministry of national Education, The General Directorate for Pre-university Education, Editorial project and execution: Compania Publishing House;
76. **Newson, D., Vanslyke Turk, Kruckeberg, J.D.** (2003), *Totul despre relațiile publice*, Polirom Publishing House, Iași;
77. **Oroș, C.** (1998), *Pagini din istoria costumului*, Dacia Publishing House, Cluj-Napoca;
78. **Paillart, I.** (2002), *Spațiul public și comunicarea*, Polirom Publishing House, Iași;
79. **Pamfilie, R., Procopie, R.** (2002), *Design și estetica mărfurilor*, ASE Publishing House, Bucharest;
80. **Pastoreau, M.** (2006), *Albastru — Istoria unei culori*, Cartier Publishing House, Chișinău,;
81. **Perkins, G.C.** (2001), *The Dress of Women: A Critical Introduction to the Symbolism and Sociology of Clothing*, Greenwood Publishing Group, Incorporated,;
82. **Popescu, D.** (2004), *Full business în industria confecțiilor de îmbrăcăminte*, ASE Publishing House, Bucharest;
83. **Pop, D.** (2001), *Mass media și democrația - Antologie*, Polirom Publishing House, Iași;
84. **Popp, U., Lucanu, D., Avram, I.S., Udrea, L.T., Vasilescu, R.** (2010), *Moda Cercetare Artă Industrie*, UNArte publishing House, Bucharest;
85. **Porumb, E.** (2003), *Comunicare și negociere*, EFES Publishing House, Cluj-Napoca;
86. **Pripp, C.** (2002), *Marketingul politic*, Nemira Publishing House, Bucharest;
87. **Real, M.** (1996), *Exploring Media Culture*, Sage, London;

88. **Rothenbuhler, E.W.** (1998), *Ritual Communication: from Everyday Conversation to Mediated Ceremony*, London, Sage Publ;
89. **Ruști, D.** (2005), *Mesajul subliminal în comunicarea actuală*, Tritonic Publishing House, Bucharest;
90. **Samovar, L.A., Porter, R.E., McDaniel, E.R.** (1988), *Intercultural communication*, Wadworth, Cengage Learning;
91. **Samovar, L., Porter, R.** (2012), *Intercultural Communication*, Wadworth, 1991
92. **Saviolo, S.** (2002), *Brand and identify management in fashion companies*, DIR, Research Divi-sion SDA BOCCONI Working Paper No. 02-66;
93. **Saviolo, S., Testa, S.** (2002), *Strategic management in the fashion companies*, EtasMilano, Silverman;
94. **Severin, W., Tankard, W.** (2004), *Perspective asupra teoriilor comunicării*, Polirom Publishing House, Iași;
95. **Slama-Cazacu, T.** (2000), *Stratageme comunicăționale și manipularea*, Polirom Publishing House Iași;
96. **Soloman, M.** (2002). *Consumer Behaviour: Buying, Having and Being*;
97. **Solomon, M.R., Marshall, G.W. Stuart, E.W.** (2006), *Marketing*, 4th ed. New Jersey: Upper Saddle River;
98. **Solomon, M.R., Rabolt, N.J.** (2009), *Consumer behavior in fashion*. 2nd ed. Harlow: Prentice Hall;
99. **Sorlin, P.** (2002), *Mass Media*, The European Institute, Iași;
100. **Sommier, E.** (2000), *Mode, le Monde en Mouvement*, Paris: Editions Village Mondial;
101. **Stone, E.** (2008), *The dynamics of fashion*, Fairchild Books;
102. **Stone, E.** (2007). *InFashion: Fun! Fame! Fortune!* New York: Fairchild Publications, Inc.;
103. **Strinati, D.** (1995), *Popular Culture*, Routledge,
104. **Svendsen, L.** (2006), *Fashion: A Philosophy*, Ed. Reaktion Books;
105. **Șelaru V., Coman C.** (2005), *Comunicarea între informare și manipulare*, All Publishing House, Bucharest;
106. **Thomas, C.** (2003), *Filosofia vestimentației*, Publishing House of the European Institute, Iași;

107. **Thoveron, G.** (1996), *Comunicarea politică azi*, Antet Publishing House, Oradea;
108. **Tortora, P.G., Eubank, K.** (2005), *Survey of Historic Costume: A History of Western Dress (4th Ed.)*. New York: Fairchild Publications, Inc;
109. **Tran, V., Stănciugelu, I.** (2001), *Teoria Comunicării*, Comunicare.ro Publishing House. Bucharest;
110. **Tănăsescu, D.** (2008), *Relații Publice și de Protocol în Organizațiile Publice*, Târgoviște;
111. **Tungate, M.** (2008), *Branding Style from Armani to Zara*, Kogan Page, 2nd edition;
112. **Van Cuilenburg, J.J., Scholten, O., Noomen, G.W.** (1998), *Știința comunicării*, Humanitas Publishing House, Bucharest.
113. **Vernette, E.** (2004), *Targeting Women's Clothing Fashion Opinion Leaders In Media Planning: An Application for Magazines*, Journal of Advertising Research, Volume 44;
114. **Vinken, B.** (2005), *Fashion zeitgeist: trends and cycles in the fashion system*, Berg Publishers;
115. **Waquet, D., Laporte, M.** (2003), *Moda*, Corint Publishing House, Bucharest;
116. **White, N., Griffiths, I.** (2000), *The fashion business: theory, practice, image*, Berg;
117. **Wilcox, D.L., Nolte, L.W.** (1990), *Public Relations Writing and Media Techniques*, Harper& Row Publishers Inc., New York;
118. **Williamson, J.** (1978), *Decoding Advertisements: Ideology and Meaning in Advertising*, London: Boyers;
119. **Zamfir, C., Vlăsceanu, R.** (1993), *Dicționar de sociologie* ;
120. "Dialog textil" magazine collection, between 2002-2011;
121. www.adverblog.com;
122. www.adsoftheworld.com;
123. www.bof.com;
124. www.fashionandbeauty.ro;
125. www.fashiongale.ro;
126. www.octaviancoifan.blogspot.ro
127. www.style.com;
128. www.vanityfair.com;
129. www.vogue.com;