

VALORIZATION THROUGH "IE" OF THE NATIONAL CULTURAL HERITAGE WITHIN THE COUNTRY BRAND

IULIANA CENAR *

ABSTRACT: *One of the variables that make up the hexagon of the country brand is the cultural heritage, made up of all the assets that express the values, beliefs, knowledge and traditions that form the bridge between generations. The traditional "ie" is a complex component of tangible and intangible cultural heritage, through tradition, continuity, relevance and perspective, a testimony to human creative potential. Its contribution and particularities to the enhancement of national cultural heritage is a challenging subject, whatever the approach: carrier of sacred symbols descended from the Carpatho-Danube Neolithic; shaping element for the Romanian culture strongly marked by the specificity of each region and even more; presents religious connotations; exponent of beauty, elegance and cultural heritage for modern outfits, with deep symbolism; the paradox between the acceptance of prefabricated images and the need to relate to the image; source of inspiration for painters and photographers; important resource for employment and social cohesion; managerial challenge; marketing tool, including through digitalisation; significant contributor to the development of the creative and sustainable economy, etc. Through the present research we aim to create a panoply image of the traditional "ie", as an element of valorisation of cultural heritage within the Romanian national brand.*

KEY WORDS: *"ie", heritage, national cultural heritage, country brand.*

JEL CLASSIFICATIONS: *M31, M37.*

1. INTRODUCTION

Culture is the fourth pillar of sustainable development, along with the economy, environment and social fields. It creates spiritual values through traditions and customs, through goods inherited from generations, through the specificity of a period or area, through knowledge, attitudes and patterns of behavior, etc.

* Prof. Ph.D., "1 Decembrie 1918" University of Alba Iulia, Romania, cenar_iuliana@uab.ro

Among the elements of cultural identity for Romania, there is also the ia (shirt with altita. Altita is a wide embroidery, made with arnica or silk on the ia shoulders <https://dexonline.net>), "perfected by the hand of rural women, generation after generation, not only to protect their body from the elements, but also to communicate to people, through a dress code specific to traditional Romanian mentalities, non-verbal messages about the status of the wearers: where they come from, what age, ethnicity and civil status they have" (<https://patrimoni.ro/>). Ia is a means of affirmation of the individual in ethnographic areas, which ensures group and social cohesion and gives its bearers a sense of pride and belonging to an area and culture specific to the area to which they belong.

The cultural field also has economic connotations, which require, among others, the promotion of cultural tourism, increasingly present among the options of visitors motivated by education, curiosity, stimulation of intellectual experiences, cultural interaction, recreation.

In the current period, the orientation towards the amazement, in time, of cultural heritage is gradually replaced by that aimed at keeping alive, amplifying its significance and value, with positive implications, in terms of atactivity, interactivity, but also from an economic point of view.

The brand accumulates perceptions and associations of people, increasingly informed and mobile, thanks to technological progress and increased internationalization, regarding various past experiences (access to information, advertisements, infrastructure, logistics, mentality, etc.), including tradition and culture.

In the context of a society suffering from exaggerated communication syndrome (Ries & Trout, 2004) brand communication can be a solution to face attractive competition, but not necessarily on the same niche of activity.

The regions within a country form "a unique blend of dynamism and growth, modernism and innovation, infrastructure and technology, attractiveness and quality. They are the engines of cultural and economic development – powerful centers that store valuable resources, but also innovation" (Popescu, 2007). One of the means to support this orientation is promotion through ia as a country brand.

This incursion into the area of national cultural heritage aims to create an overview of the ia (shirt with thread) as a country brand. The investigation was carried out in stages, from general to particular, so that understandings regarding heritage are highlighted, from a cultural and financial-accounting point of view, then an image was outlined on it, as a component of the national cultural heritage, for which management is required (in economic, managerial, financial-accounting aspect), identity recognition, contribution to sustainable cultural development, adaptation to the competitive environment and to the requirements of the public, by brand.

2. A PANOPHELICAL VIEW OF HERITAGE

Heritage is "a cultural production in the present that comes from the past" (Miron & Nicoglo, 2019), consisting of "the set of goods and rights inherited from parents" (<https://patrimoni100.ro>).

As a universality of inheritance assets, the patrimony was also encumbered by the Romans by debts related to the person of the deceased (Horomnea, 2008). "Heritage is not lost and found, stolen and claimed, it produces something new in the present, by appealing to the past" (Miron & Nicoglo, 2019).

Heritage has been subject to approaches with complex meanings (Ungureanu & Munteanu, 2008). From a cultural point of view, it expresses the ways of life (customs, practices, places, objects, artistic expressions, values) developed at the level of a community and transmitted over time from one generation to another.

Tunbridge and Ashworth suggested a way of defining the term heritage, approaching it from three perspectives, namely:

- the past as "what happened";

History as "selective attempts to describe a particular element and how things came to be as they are";

- heritage as "a contemporary product in the form of history" (Albu, et al., 2020).

Heritage is considered to be an entity, which "expresses both the economic assets accumulated by a natural or legal person, wealth, use of resources) and the rights and obligations of the subject of law (capital, as a relationship of ownership or resources)"; "a valued description of the current situation of an entity, on the one hand, and uses of the same resource, on the other" (Ristea, et. al, 2009); "Man's personality in his relations with external objects"(Horomnea , 2008).

Patrimony originally meant the quality of being pater familias, that is, the person who enjoyed freedom, citizenship and being the head of the family; Subsequently, the quality of owner was added, since pater familias was also the owner of the family assets, his personality being represented by all the rights and obligations generated by owning those assets.

Governments and other public sector entities may hold items that contribute to the historical and cultural character of a nation or region - for example, art hoards, historic buildings, and other artifacts (<https://www.ifac.org>).

The process of protection, of "adding value" through heritage, speaks in and about the present, even if it does so from the point of view of the past (Miron & Nicoglo, 2019).

3. REFLECTIONS ON MOVABLE AND INTANGIBLE CULTURAL HERITAGE

The national cultural heritage includes all the goods identified as such, regardless of the ownership regime over them, which represent a testimony and an expression of values, beliefs, knowledge and traditions in continuous evolution; It encompasses all the elements resulting from the interaction, over time, between human and natural factors (Law no 182 / 2000).

Culture is the totality of material and spiritual values created by mankind and the institutions necessary for their communication (<https://dexonline.ro/>).

Among the characteristics of cultural heritage are identified those presented in the Figure 1.

Characteristics and values of cultural heritage	<ul style="list-style-type: none"> - source of wealth inherited from the past, witness and reflector of history, culture and traditions; - source of remembrance, collective memory and knowledge; - contribute to strengthening identity and promoting social cohesion, stability and understanding in society; - has layers (local, regional, national, European and global) and multiple forms (material, intangible, natural, digital and digitalized) that are interconnected; - source of inspiration and delight; - support to the promotion of creativity, innovation and sustainability, as well as to the development of intellectual capacities.
--	---

Source: https://www.europarl.europa.eu/doceo/document/TA-9-2021-0008_RO.html

Figure 1. Characteristics of cultural heritage

Therefore, cultural heritage is an exponent of the link between generations, it is traditional and current, it contributes to the consolidation of cultural identity. Among its multiple valences we find: social inclusion, economic growth, promoting unity in diversity.

UNESCO identifies intangible cultural heritage as an essential component and depository of cultural diversity and creative expression (<https://www.cnr-unesco.ro>). The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage establishes a framework ('inclusive') for identifying forms of intangible cultural heritage, so it proposes five generous 'areas' in which intangible cultural heritage manifests: oral traditions and expressions, including language as a means of intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices related to nature and the universe; traditional trades (<http.s://www.cnr-unesco.ro/>).

Romania is characterized by a diversity of urban and rural cultures, which is the result of a long history of occupation, migration and resistance, tolerance and syncretic evolution (<http://sgg.gov.ro>), respectively of merging into an indivisible whole elements from different cultural and artistic fields. Cultural heritage is a professional field that requires specialized training, but also interdisciplinary knowledge in multiple specializations, given the diversity, complexity of the component elements and multiple possibilities of approach (historical, artistic, managerial, tourist, accountant, etc.).

The components of cultural heritage are both in public property, being administered for the benefit of the nation or a particular community by various public institutions, and in private property.

4. ABOUT IE

In relation to the concept of movable patrimony, established under law nr. 182/2000, ia is a component of mobile cultural heritage with historical, archaeological, documentary, ethnographic, artistic value, a testimony of human creative potential and contribution to universal civilization.

The word ie, attributed to the traditional shirt of the Romanian folk costume, derives from the Latin tunicae lineae, which means thin tunic, worn directly on the skin

(<https://historia.ro/>). Initially it was made of linen, hemp, wool, and later of cotton spun at the skirt, with embroidery especially on the sleeves, chest and neck. The folk costume is the creation initiated and perfected by the simple man from the countryside, which is inherited from generation to generation and is not sold.

Making of ia, a craft with supposed origins within the Vadastra culture (5,000 – 4,800 BC), later testified by the monuments Tropaeum Traiani in Adamclisi (108-109 AC) and Trajan's Column in Rome (113 AC), painted chronicles, votive paintings (XVI century), watercolors, engravings, etc. dowry sheets (XVII century), photographs (XIX century), wearing at the nation's feasts, as an identity emblem, It can be carried out individually, within family associations, meetings, schools dedicated to non-formal learning, small workshops.

In the past, she transmitted various information, such as those about the skill and talent of the working woman, the material condition and social position of the wearer, marital status and age, ceremonial status (wedding shirt, mother-in-law shirt, mourning shirt, eye shirt, etc.), but also about personality, sensitivity, coquetry, beauty, uniqueness. Today, it has mostly aesthetic, identity, cultural value (<http://www.cultura.ro>).

Distinguished by the most diverse ornamental compositions and chromatic aspects, specific to the Romanian cultural space, the traditional women's shirt represents an expressive visual language, an emblem of recognition, a means of communication, an identity landmark, which incorporated into its structure existential, functional, technological, social, confessional, moral and aesthetic dimensions, targeting both precise spatial and temporal coordinates (Moisei, 2021). It was born of tears and prayer, of trials and joys, of love and hope (<https://doxologia.ro>).

The passage of time implies change, the so-called modernism, whose imprint on it, as an element of popular clothing, led to the loss of its authenticity, strongly rooted in the belief that nothing human is perfect, perfection being the exclusive attribute of God (faith on the basis of which the original ia was not finished).

Moreover, for many consumers and producers it is not important to respect tradition, so they began to replace both traditional, high-quality and fine materials with artificial materials, as well as the way, techniques of carrying out the ornamentation and making process by using the sewing machine, and this led to the total distortion of the aesthetic appearance (<https://dsftrom.s3.eu>).

The future of the Romanian ia, as a component of the intangible cultural heritage, depends on the positioning of the state, local communities, school, families, each citizen in relation to the antagonisms manifested regarding its safeguarding, at one of the extremes being the ideas that claim that its preservation, conservation and protection oblige to maintain it in genuine form, in the natural environment in which it was created and functioned, and at the other, modern extreme, the orientation that involves integrated preservation in a context of social, economic and educational activities and involves a complex of scientific, legislative, management, administrative, social, economic, educational and cultural measures designed to ensure its evidence, protection, conservation, restoration, research and integration into various spheres of social life (tourism, education, landscaping, etc.) (Miron & Nicoglo, 2019).

In the latter direction, some authors state that there is a close, somewhat paradoxical correlation between cultural heritage and economy, "evidenced also by the fact that in economically highly developed countries (such as the United States, the United Kingdom, Germany, France, more recently Sweden, Japan and Australia) the management of cultural heritage is a model of efficiency, both in terms of economic indicators, but also of the role it has in educating the population and developing society – respectively increasing cohesion and developing stronger communities" (Zbucnea, 2008).

It is an argument for the unity and continuity of the Romanian people, through its durability for more than two millennia, through certain features that can be identified at the level of the entire country.

5. CAN IA BE TAKEN THE IMAGE OF A DOMINANT VISION OF THE ROMANIAN NATION?

Globalization has intensified the mobility of people and competition between countries in attracting investors, visitors, events, etc. The identity of a place, of a country is built on account of their multiple characteristics, of culture, even if over time it changes. It is a challenge that needs to be acknowledged.

„Branding requires, first of all, good ideas and appropriate ways of action to highlight them. It also means figuring out what to focus on and what to avoid” (Popescu, 2007). The word "brand" derives from Old Norse "brandr" which translates to "to light a fire". The effect is stigma, the sign with which owners marked their animals (Savciuc & Belostecinic, 2014).

The country brand is a concept launched in 2007 by Simon Anholt, which highlights the importance of the rest of the world's perception of the political, social and economic evolution of a country and its positioning in the global economy. The brand can be a vector of economic development, and the image of the country is a competitive priority.

Philip Kotler emphasizes that the purpose of the brand itself is to create differentiation from others and represents the promise of secure value. The most enduring meanings of a brand are the values it invokes, along with culture and personality.

Place branding is a useful marketing tool for analysis, research and promotion of cultural capital, which creates the premises for concrete and efficient capitalization, a complex and multidimensional approach.

In another dimension, the brand is a successful brand, a way of communication, based on establishing a relationship of trust between the bidder and the user, a major intangible asset for a patrimony, a notable contributor to achieving the objectives set, through image, information, perseverance in building, analyzing and maintaining it.

The country brand is shaped by the following elements: tourism, human capital, culture/traditions/heritage, export, governance/governance and investments. Thus, culture, traditions and heritage are one of the factors considered to be decisive in creating a territorial image. In the case of the brand, it refers not only to the product itself, but also to its culture, the values on which it was built, reputation.

The satisfaction with heritage elements does not depend on the authenticity of the event, in the literal sense, or on the correctness of the recreation of past conditions, but rather on perceived authenticity (coherence with nostalgia for some real or imagined events in history) (Albu, et. al., 2020).

The consideration of ia as a country tree is also imposed by the increasing demand for a wider and more varied cultural environment, a trend facilitated by the development of media and digital media.

We believe that in the approach of valorization through ie of the national cultural heritage within the country brand, the aspects captured as working hypotheses by Al. Zbucea are useful, namely: a strategic marketing vision and the use of modern management techniques: knowledge and capitalization of international experience including in terms of management, theoretical substantiation of cultural heritage management activities by all organizations and individuals involved, regardless of the level at which they operate (Zbucea, 2008).

The responsibility for transmitting the craft from one generation to another and as unaltered as possible must be assumed by those who have detached and inherited it from family, community or as a result of non-formal learning.

In the new economy, competitive advantage will belong mainly to those who will be sufficiently informed and wise to know and recognize that the true resources of the twenty-first century are knowledge, information, innovation, creativity and intellectual capital (<https://www.moyak.com>).

6. CONCLUSIONS

In a world of globalization, where culture is a recognized factor of territorial development, and technology significantly influences and changes the way of life, it is absolutely necessary to survive through branding.

Therefore, the promotion and protection of cultural heritage must be strengthened, with positive effects being reflected in promoting sustainable socio-economic transformation, improving social cohesion and improving the development of the local economy. In this regard, the role of civil society, as well as the relevance and value of volunteering for the protection and even discovery of cultural heritage, must be emphasised (<https://www.europarl.europa.eu/>).

Managerial theory highlights the importance of communicating information orally, by word of mouth, even if current technology has advanced means in this regard. Therefore, communication between producers, conservatives, nostalgic and those with whom they interact is important, in order to promote it as an identity element of the national cultural heritage.

All strong identities are rooted in history, and the brand must be based on continuity, change, adaptation to the present (Popescu, 2007).

The decision involves both the rational and emotional side, but also their interaction, so that an emotional image will transfer some of its effects to the rational component.

I have often emphasized the importance of education for progress, in any field of activity, implicitly at the level of the nation. In promoting the values of the Romanian

people, we must tip the balance towards education, (also) in the spirit of knowing the tangible and intangible cultural heritage, of protecting it and increasing interest in its preservation. Otherwise, we risk losing our identity.

We argue that, in this approach, it would be necessary to reconsider the opinion of Nicolae Iorga, involved in the research and transmission of the folk costume, that the preservation of the Romanian costume is possible with the support of the state that would impose the folk costume as a school uniform, both for pupils and teachers (Prohin, 2021).

Ia is an anthropogenic tourism resource, whose characteristics (uniqueness, unrepeatability, high artistic value, informational, cultural value, degree of conservation, predisposition to presentation) and specific can be capitalized on through tourism, by promoting as a country brand, as a resource, both tangible and intangible cultural heritage.

The brand of any good, including that of it, is built over time, individualizes that good, is based on a motto that must be courageous, original, authentic, requires respecting the promises made, transcending temporal and spatial boundaries. As a country brand, AI contributes to spiritual development and national awareness, being a pillar of resistance for maintaining the identity of the Romanian people to the multitude of changes inherent in globalization and the era of information technologies.

Society is responsible for cultural heritage, preserving traditions and passing them on to future generations, in balance with sustainable, economic, environmental and social development.

Regardless of age, people love stories. Ia, as a country brand, must tell an attractive story, culturally and economically, to genuinely capture the simplicity of the complexity of an area, the contradictions of reality ...

REFERENCES:

- [1]. **Albu, S.; Albu, I.; Ursu, V.; Bostan I.** (2020) *Patrimoniul arhitectural: aspecte legale, tehnice și economice*, Printing House "MS Logo", Chișinău, p. 258, [Online], Available at: <http://cris.utm.md/bitstream/5014/657/3/Monografie-Albu-Svetlana-2020.pdf>, [Accessed 8 January 2023]
- [2]. **Butescu, G.C.**, *Ce este patrimoniul cultural imaterial?*, [Online], Available at: https://www.cnr-unesco.ro/uploads/media/revista_UNESCO_PLEADING_ro.pdf, p. 5, [Accessed 10 January 2023]
- [3]. **Horomnea, E.** (2008) *Fundamentele științifice ale contabilității*, Printing House TipoMoldova, Iași, pp. 124 - 125
- [4]. **Kovacs, I.** *Patrimoniul cultural*, [Online], Available at: <https://patrimoniul100.ro/abc-ul-patrimoniului/patrimoniul-cultural/> [Accessed 20 January 2023]
- [5]. **Matei, A.** *Patrimoniul cultural intangibil – dimensiune fundamentală a culturii naționale și universale*, [Online], Available at: https://www.cnr-unesco.ro/uploads/media/revista_UNESCO_PLEADING_ro.pdf, [Accessed 16 January 2023]
- [6]. **Moisei, L.** (2021) *Cămașa tradițională românească din perspectiva semnificațiilor estetice*, Conferința "Portul popular românesc: asumarea tradiției ca practică socială și cercetare", Chișinău, [Online], Available at: https://ibn.idsi.md/vizualizare_articol/134027, [Accessed 12 January 2023]

- [7]. **Miron, M.; Nicoglo, D.** (2019) *Patrimoniu și patrimonializare: experiența țărilor europene și a Republicii Moldova*, Revista Akademos, nr. 2/2019, pp. 154-160
- [8]. **Pintilie, N.** *Îe și Liturghie – o cale de secole spre ființa poporului român*, [Online], Available at: <https://doxologia.ro/puncte-de-vedere/ie-liturghie-o-cale-de-secole-spre-fiinta-poporului-roman>, [Accessed 20 January 2023]
- [9]. **Popescu, R.I.** (2007) *Rolul strategiei de brand în promovarea și dezvoltarea orașelor*, Transylvanian Review of Administrative Sciences, 20/2007, pp. 115-136
- [10]. **Prohin, A.** (2021) *Aspecte ale salvărdării portului românesc în viziunea lui Nicolae Iorga*, Conferința "Portul popular românesc: asumarea tradiției ca practică socială și cercetare", Chisinau, p. 29, [Online], Available at: https://ibn.idsi.md/sites/default/files/imag_file/28-29_26.pdf, [Accessed 20 January 2023]
- [11]. **Ries, Al.; Trout, J.** (2004) *Poziționarea lupta pentru un loc în mintea ta*. București: Brandbuilders, Curier Marketing, p. 17, [Online], Available at: <https://toaz.info/doc-view>, [Accessed 22 March 2023]
- [12]. **Ristea, M.; et. al.** (2009) *Contabilitatea societăților comerciale*, Printing House Universitară, Bucharest, p. 20
- [13]. **Rusu, A.** *Ia românească – valoare națională și universală, modalitate de valorificare*, [Online], Available at: <https://dsfrom.s3.eu-central-1.amazonaws.com/c70b0a4b75e5bfcf9eb47e944901a2c3.pdf>, [Accessed 27 January 2023]
- [14]. **Savciuc, O.; Belostecnic, I.** (2014) *Rolul brandingului în marketingul strategic*, Journal „ECONOMICA” nr.3 (89) pp. 48-52, [Online], Available at: https://ibn.idsi.md/sites/default/files/imag_file/Rolul%20brandingului%20in%20marketingul%20strategic.pdf, [Accessed 20 February 2023]
- [15]. **Suciu, M.-C.** *Activele intangibile și capitalul intelectual*, Academia Română, Institutul Național de Cercetări Economice, [Online], Available at: <https://www.moyak.com/papers/convergence-economy-knowledge-competitive.pdf>, [Accessed 18 January 2023]
- [16]. **Șerb, D.** *Carierea internațională a iei, cămașa tradițională românească*, [Online], Available at: <https://historia.ro/sectiune/general/carierea-internationala-a-iei-camasa-traditionala-582878.html>, [Accessed 20 February 2023]
- [17]. **Ungureanu, O.; Munteanu, C.** (2008) *Tratat de drept civil – Bunurile. Drepturile reale principale*, Printing House Hamangiu, Bucharest, [Online], Available at: https://www.hamangiu.ro/upload/cuprins_extras/tratat-de-drept-civil-bunurile-drepturile-reale-principale_extras.pdf, [Accessed 11 January 2023]
- [18]. **Zbucea, A.** (2008), *Marketingul în slujba patrimoniului cultural*, Printing House Universitară, Bucharest
- [19]. **CECCAR** (2020) *Cadrul general conceptual de raportare financiară cu scop general pentru entitățile din sectorul public (The general conceptual framework for general purpose financial reporting for public sector entities)*, pct. 15, [Online], Available at: https://www.ifac.org/system/files/publications/files/Romanian_CECCAR_2020-IPSASB-HB-vol-I_1.pdf, [Accessed 20 January 2023]
- [20]. **Law no. 182/2000** on the protection of mobile national cultural heritage, republished, Official Monitor no. 259 from 9 April 2014, art. 1
- [21]. *******, *Inventarul național al elementelor vii de patrimoniu cultural imaterial* (National inventory of living elements of intangible cultural heritage) [Online], Available at: <https://patrimoniu.ro/images/imaterial/camasa-altita/camasa-altita.pdf>, [Accessed 20 January 2023]
- [22]. *******, *Strategia națională a României pentru dezvoltarea turismului 2019-2030*, vol. I, p. 67., [Online], Available at: <http://sgg.gov.ro/1/wp-content/uploads/2020/09/Strategia-de-Dezvoltare-Turistica-C4%83-a-Rom%C3%A2niei-volumul-1-Raport-privnd-Evaluarea-rapid%C4%83-a-sectorului-turistic.pdf>, [Accessed 25 January 2023]

- [23]. <http://www.cultura.ro/arta-camasii-cu-altita-element-de-identitate-culturala-romania>, [Accessed 4 January 2023]
- [24]. https://www.europarl.europa.eu/doceo/document/TA-9-2021-0008_RO.html, [Accessed 17 January 2023]
- [25]. <https://dexonline.ro/>[Accessed 5 January 2023]
- [26]. https://dexonline.net, [Accessed 5 January 2023]
- [27]. https://www.europarl.europa.eu/doceo/document/TA-9-2021-0008_RO.html