

ADAPTING THE COMMUNICATION STRATEGIES FOR THE COVID-19 VACCINATION CAMPAIGN TO THE ROMANIAN CULTURAL MINDSET

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Abstract

The debates around the COVID-19 pandemic have been a sensitive issue for the citizens in the last two years and the authorities have tried to promote the vaccination campaign through different means. The aim of this paper is to examine the communication strategies used in approaching the COVID-19 vaccination campaign to the population, focusing on the Romanian cultural mindset, specificities, values and beliefs that have been addressed. The corpus of the analysis consists of the informative short films broadcast on TVR in early 2021, which carry the messages of well-known doctors.

The content analysis focuses on three main levels: sensitising, informing and motivating. Each of these levels has been assigned structural and functional features to analyse key examples and have a critical approach.

Keywords: cultural communication, citizenship, Romanian cultural mindset, COVID-19, communication strategies, vaccination campaign.

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1. Introduction

We are witnessing a situation that has rarely occurred before in the history of the entire world, a situation that is seen by everyone as a crisis, as an obstacle for the entire population. The whole world is experiencing something that no one has thought or dreamed of, a kind of labyrinth in which one is lost and cannot see the exit clearly and precisely. What meant normality and reality for everyone has turned into the unknown overnight. Reality now seems to be a nightmare. Science is the proper means of bringing back habits and daily activities, because only through science is it possible to put an end to the crisis.

The actuality of this paper lies in the topic itself, as the COVID-19 pandemic is an ongoing and little researched subject. The year 2020 brought the initial stage of this pandemic and found the whole world unprepared. The year 2021 opened another stage: the development of different vaccines and the implementation of vaccination

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campaigns around the world. According to medical scientists, vaccination remains the only preventive measure found so far and an essential step towards returning to a life without restrictions. The vaccination communication campaigns are the first encounter of science and the authorities with the population, which is the desired public. Through vaccination campaigns, the aim was to increase awareness, inform and motivate the public. Raising awareness by addressing different values, viewpoints, cultural and stereotypical characteristics could be a way of bringing the message closer to the citizens. The recognition of known, accepted values and views could facilitate the reception of the information. The receiver feels more comfortable when confronted with scientific data, but when it is in a familiar, easily decodable manner.

The aim of this paper is to examine the communication strategies used for the process of promoting the COVID-19 vaccination campaign to the population, focusing on the Romanian cultural mindset, specificities, values and ways of thinking. The theoretical framework focuses on the types of communication (verbal, non-verbal and paraverbal) and on representative models of those types, on their functions and on communication in crisis situations. The study is based on a theoretical model for which a set of categories has been listed, on which a content analysis has been carried out. The present work focuses on three major levels: the level of sensitising, the level of informing and the level of motivating. Structural and functional characteristics were assigned to each of these levels in order to identify and explain key examples.

2. Types of communication

Communication was, is and will be a means of understanding between people. This means that the information that is sent, encoded and decoded represents the acquisition of knowledge. The best-known types of communication are verbal, non-verbal and para-verbal, which consolidate the communication exchange. Verbal communication occurs through language, which according to Renner (2007) is the instrument of communication (Renner 2007: 100) and “of all natural forms of communication it [is] the most important because it depicts the world in the most complex and differentiated way and can provide meanings” (Hickethier 2003: 37).

An important model of verbal communication is the encoding-decoding model by Friedemann Schulz von Thun (1981), namely the so-called metaphor of the four ears. The model explains that a verbal statement simultaneously contains four messages. The encoding and decoding of the information are done by unlocking the hidden messages of the speaker. Thus, Schulz von Thun (1981) explains that every person understands a certain message or statement in four different ways. This means that every statement contains four messages. These ways are the so-called ears, the levels of perception: factual level, disclosure level, relationship level and appeal level (Schulz von Thun 1981: 12).

Non-verbal communication or so-called body language is understood as “the expressive force of the human body and is communication minus language” (Nöth 2000: 293). Albert Mehrabian (1967) has found a formula that states what proportions the types of communication have in a speech act. The 7%-38%-55% formula thus describes the percentages that are relevant in a reciprocal reference: 7% verbal, 38% paraverbal, 55% non-verbal (Mehrabian & Wiener 1967: 109-114; Mehrabian & Ferris, 1967: 248-252). It can be concluded that non-verbal communication is also a very important part of communication because “body language is always communication” (Sollmann 2013: 9) and certainly communication is “always also body language expression/encounter/action” (Sollmann 2013: 9).

Paraverbal communication contains the following areas: tone of voice, volume, intonation, pauses, accentuation and articulation. However, it can never occur alone because it is an extension of verbal communication and thus it underlines how understandable and credible the speaker is.

Mass communication is another form of communication “in which statements are conveyed openly through technical means of dissemination indirectly and unilaterally to a dispersed audience” (Maletzke 1963: 32). Because television addresses a mass of people, it is “still the leading medium of social communication” (Hickethier 2003: 268).

Culture is communication and the cultural is reflected in everyday communication (Hall 1981). Fadyl (2021) defines culture as an expression of shared ideas and customs for a society. These shared norms and values form a decision-making environment accepted by the members of the group (society), in which they can rely on the correct interpretation of their own views, statements and arguments (Zuber 2013). The cultural background and understanding can lead an individual to interpret a social phenomenon (Yeo et al. 2017). According to Fadyl, the COVID-19 - Era has made both culture and values more visible, but the science-based health discourse still tends to be objective and rather neutral compared to the “value-based” statements covered by media (Fadyl 2021: 5).

3. SIM-Strategy

The SIM strategy (SIM - Sensitising, Informing, Motivating) is the essential model on which the present analysis focuses. Tobias Martin (2010) develops this model and underlines the idea that an organisation needs to address three levels during a crisis: Sensitising, Informing and Motivating. Sensitising is the stage where people’s unconscious behaviour comes in focus because the aim is to achieve self-responsibility through preventive action. The emotions, empathy and feelings that are addressed in the vaccination campaign are examined.

Informing must take place constantly and be activated by means of clear information and helpful explanations. Thus, one tries to diminish the fears of the public.

Motivating is a kind of persuasion that can be seen as the result of sensitising and informing. One emphasises the advantages that are corresponding to a certain motivation in order to get out of the crisis situation. People need to be motivated to move towards goals. The aim is to create an effect, an appeal (Martin 2010: 1305-1306).

Babette Halbe-Haenschke (2017) also deals with the model and believes that the SIM strategy is a support for “necessary changes in circumstances and behaviour” (Halbe-Haenschke 2017: 1). For the sensitising phase, it is important to know what the desires, needs, thoughts and orientations of each group are, because knowing people’s experiences, values and ways of thinking facilitates the sensitising process by using certain words and communication strategies. The informing phase includes both the starting point of the situation and the goal, the final phase. The public must be informed in such a way that the message is “heard, read/seen and understood” (Halbe-Haenschke 2017: 5).

Therefore, the information must present the consequences of the actual situation and the decisions of the target situation. The way in which this information is conveyed is important in the reception and processing of the factual content. The motivating phase is the stage of fulfilling the desired situation. This is the stage of implementing methods and measures that can save the situation and put it on a better path. The facts and causality describe the phase of motivating during a crisis (Halbe-Haenschke 2017: 6).

4. Communication strategies and techniques

Strategic communication reflects “the planned coordination of action between an actor and his social environment” (Rommerskirchen & Roslon 2020: 49). In this regard, Chiciudean’s and David’s (2011) classification explains the types of communication behaviour: passive communication, proactive communication and reactive communication. Passive communication describes the organisation’s responses to the mass media or to the public through interviews, reports etc. when there are public disclosures.

Proactive communication is that kind of communication of the organisation which must ensure that information and documentation are freely available for future communication needs and for the interest of the public and the mass media (e.g., press conference, press report etc.). Reactive communication implies the construction of information that can only be understood by using a response, an extended explanation or a correction in the sense of restoring the actual idea (Chiciudean & David 2011: 105).

Alter and Inderbitzin (2020) identify some important communication strategies to use and consider in crisis situations. They believe that the communicator must “speak intelligibly and appear well” (Alter and Inderbitzin 2020: 49), based on the following criteria: the use of everyday language, which is better than written language; general expressions and terms, linear sentence structure, insertion of pauses in speech so that the atmosphere appears calm; the choice of the clothing should be in a closer relationship with the position and status of the person (Alter and Inderbitzin 2020: 49).

By communicator we mean the transmitter. Câmpian (2010) points out that, according to the Roman Jakobson model, the 'expressive' function is attributed to the transmitter. This function is characterised by subjectivity, which is marked by verb forms and pronouns of the first person, by deixis and adjectives, which act as character-describing tools (Câmpian 2010: 24). The communicator conveys both information that is already known to everyone and information that is unknown to the public and forms the so-called rheme (Meibauer 2008: 149).

For Rommerskirchen & Roslon (2020), both consistency and empathy are crucial elements for successful crisis communication. Consistency explains the coherence of the statements, which contain solid messages and are known by all and communicated in the same way. Knappe (2019) states that consistency is closely related to credibility and trust. This relationship enables the approach to the public when it involves an official release by a person (Knappe 2019: 90). Empathy reflects the organization's compassion in the event of tragedy or injury to people, because emotions have more impact than facts in certain situations. (Rommerskirchen & Roslon 2020: 85-86). Empathy is also the interfering with people's feelings in order to notice and understand what, how and why one has these feelings and ways of thinking (Stein & Book 2009: 157).

According to the statement that “every piece of information has a message attached to it” (Chiciudean & David 2011: 116), some characteristics of a message must also be foregrounded. For this reason, Chiciudean and David (2011), building on Libaert (2009), have found six different characteristics.

The coherence of a message must reflect the identity of the organisation and the communication goal and is ensured by the logical consistency within the message or by the logical compatibility of several message contents. Differentiation is the actual uniqueness of the message in order to be noticed, stored and assigned. Message comprehension has to do with simplicity, because a complex message is not accessible to all and can develop ambiguities. The visibility of the message is measured by the interest of the audience and by its presence on the level of the main communication topics. Duration underlines the continuity of messages during a campaign: it is necessary to recover both the basic messages and the contextual messages that are specific to the given moment. Adaptation represents testing and

ensuring the suitability of the message to the public (Chiciudean & David 2011: 116-117).

According to Voigt (2016), the most important characteristics of the messages are diversity, impartiality and comprehensibility. Diversity is understood as freedom of opinion and opinion-forming, which is accessible to the audience in different ways, so the focus is on reporting. Impartiality is understood as not influencing external or internal organisations or persons, because the aim is to merely inform with the help of the information that is conveyed, in order to enable the public to develop its own opinion. This means that objectivity and neutrality are stressed. Comprehensibility is characterised by simplicity, structure and order, conciseness and coherence (Voigt 2016: 45-60).

For Gallo (2020), the use of the proper words when creating a message during a crisis situation are the pillars of the strategy. A basic element is finding analogies, because our brain associates new and unknown information with something familiar.

For Stornig (2021), analogies, a kind of generalisation that stands for the comprehensibility of the content, are the ones that are accessible to the public. Each communication contains something unique, which is understood unitarily by each stakeholder group. With the help of analogies, one can identify distinctions in speech acts (Stornig 2021: 59) and these lead “as it were to bridge the 'gap' between the subject-specific prior knowledge of a large part of the audience and what is wanted to be conveyed to them.” (Dreppel 2021: 21).

5. Methodological design

This paper has as its focus the communication strategies to be adopted to promote the COVID-19 vaccination campaign to the population, with an emphasis on cultural specificities, values and ways of thinking. The informative vaccination campaign includes 10 short TV spots that appeared on TVR between 25 December 2020 - 21 January 2021. TVR is the only Romanian public TV channel. This campaign has been created by the Government of Romania in partnership with TVR. All videos are also accessible on TVR's official Youtube channel and feature personalities from Romania's health system highlighting the benefits of vaccination. These personalities are: Valeriu Gheorghiuță (dressed as both military and doctor), Mihai Craiu, Beatrice Mahler, Adrian Marinescu, Valeria Herdea, Liliana Constantin, Simona Ionescu, Cristian Oancea and Emilian Damian Popovici. The research question of this paper investigates whether culture-specific features (shared values, ways of thinking) can be observed in the communication strategies in order to promote the COVID-19 vaccination campaign to the population.

The intention is to investigate how the selected personalities from the Romanian health system communicated their messages and intentions to the population. The analysis of these TV spots focuses on the audio-visual messages that were conveyed

through these videos. The visual part of the analysis is an extension of the auditive part. Thus, qualitative content analysis is used as the scientific research method for this thesis. For the present work, a coding has been established for the practical part, starting from the theoretical coding. It consists of an audio-visual analysis that takes place with the help of coding, an analysis procedure for qualitative data that are related to each other through inductive reasoning.

Following the model of Tobias Martin (2010), the analysis focuses on three generic terms that have to be seen as levels: sensitising, informing and motivating. Each level contains different subcategories that detail the terms in a unified way and allow for an overall picture of the analysis. These sub-categories are considered as sub-areas and form the guidelines for the analysis.

6. Results

6.1 Sensitising (awareness)

One creates sensitivity by appearing empathic, aware and solution-oriented. But not every person can be a good communicator who can express their inner and deep needs. To have successful results, it is necessary to learn how to act properly.

The subcategory of subjectivity also reflects disclosure (self-disclosure) because the communicator expresses information, vulnerabilities, needs and feelings about himself. This means that he shows his emotions by using the 'I' and 'we' messages. The verbs and pronouns of the 1st person are the focus.

This strategy enables the approach to the audience and accomplishes the process of attracting and sensitising the public. All 10 videos reflect these types of subcategories.

Some examples:

- (1): *Now we have hope to get our normal life back.* (M. Craiu);
- (2): *We can change this.* (B. Mahler);
- (3): *This drama [...] has united us all.* (V. Herdea);
- (4): *I want to make Romania a safe place and return to normality as soon as possible.* (L. Constantin);
- (5): *Because all of us have already lost a year of our lives.* (C. Oancea).

Another subcategory is the relationship level, which indicates the attitude of the communicator towards the receiver. The relationship between the two sides plays an essential role because the content and the hidden appeals must follow a linear and continuous path in order to be understood, memorised and activated. This relationship is also achieved by gestures, facial expressions, tone of voice and

linguistic formulations. Some of the characters portrayed create an empathetic and close relationship with the public, others a more distant and unfriendly one. However, the two uniforms of Col. Dr. Valeriu Gheorghiu have a more important meaning than facial expressions and gestures: the uniform is the embodiment of duty, which means that respect, trust and even fear have a higher value than an emphatic, open and friendly atmosphere. By inserting pauses in speaking, the relationship with the audience is controlled. The atmosphere seems relaxed and there is time to process the information received and to make connections. Pauses are an expression of strength; they make sense and create tension. Apart from the two videos where Col. Dr. Valeriu Gheorghiu is the performer and the video of Dr. Emilian Damian Popovici, pauses can be observed everywhere. Where the pauses in speech are not present, the atmosphere is monotonous, distant and even unfriendly.

Empathy is the reflection of the communicator's emotions in the listener's mind and a kind of interference in the listener's feelings. Through empathy, the compassion, the understanding of the public can be aroused. Empathy is the interaction of the speaker's compassion with the revelation and the relational level, which are linked together with the honesty and openness. The openness and the honesty are complementary, meaning that a statement must be authentic and honest in order to cross the boundaries and win over the audience. The only actor who does not interfere with this characteristic is Col. Dr. Valeriu Gheorghiu, the rest of the personalities examined use this characteristic.

Some representative examples are:

(6): *This year has meant a life of restrictions.* (B. Mahler);

(7): *2020 has meant, first of all, a lot of pain, a lot of pressure and it has brought an enormous amount of information.* (V. Herdea);

(8): *[...] because more than a few have already lost a loved one.* (C. Oancea);

The last subcategory of the first level consists of finding analogies. In this way, people associate the information with something familiar, because analogies develop mental shortcuts that can be advantageous for the audience and it is therefore easier to understand and keep in mind a piece of information. Analogies help people to more easily match the intention and the information conveyed with something familiar, something human. The credibility of the messages also increases.

Only two of the protagonists use these analogies.

(9): *I believe as a doctor and a parent that it is possible to return to normal.* (M. Craiu);

(10): *I am a mother, I am a doctor and I will get vaccinated.* (B. Mahler).

Statements like "this unites us", the return to a normal life, Romania becoming a safe place or the allusion to the fact that many have lost a loved one, all of these provide the framework to a right understanding of the situation. Security, attachment,

normality and suffering are values and feelings that we all share and are meant to sensitise, attract and make a dry, complicated health topic more vivid and authentic. These concepts and symbols have a deep meaning and underline the idea of returning to the essence, to the roots, to the core. The core values of society, the family and the idea of being together again, are emphasised through the sensitising level. These contribute to a greater proximity between the transmitted value and the addressed population.

6.2 Informing

The first step is to win over the audience through various subjective means, such as empathy or revelation, but for the messages to be communicated consistently and firmly there is also a need for a strong base of information, of objectivity, so that the audience also trusts what is being said and can consolidate and reflect on the messages.

The first subcategory of this level is informativeness or objectivity, which is defined by known and unknown information. In other words, informativeness is the interplay between basic messages (old and known information) and context messages (new and unknown information) (Meibauer 2006: 149). In this way, qualitative and informative content is being created:

- (11): *Romania is ready to provide a favourable environment, a safe environment for every person who wants to be vaccinated against COVID-19.* (V. Gheorghiuță);
 (12): *A whole series of vaccines have reached the expert review stage.* (M. Craiu);
 (13): *In the 11 months of the pandemic a whole world has put its mind on getting a vaccine in record time.* (A. Marinescu);
 (14): *[...] through an extraordinary mobilization of science and human resources, safe and effective vaccines have been developed.* (E. D. Popovici).

A further analysed sub-category is represented by the so-called general statements and terms. They lead to a better comprehensibility of the content because a single main term is used. Using specific terms in a campaign creates the desired overall picture: the idea is well shaped and the terms used create the core. The following terms were found to be generic for the whole campaign: COVID-19, virus, pandemic, disease, experts, specialists, researchers, science, vaccine, vaccination, normality and life.

These terms also describe another sub-category, namely duration and continuity. The question is whether such continuity exists in the videos under investigation. All the videos use the following model: the context of the pandemic, the process of vaccination and the appeal. These elements are found in all 10 videos as they reveal the stages of a crisis: the context of the pandemic stands for raising awareness, the

vaccination for informing and the appeal for motivating. This structure becomes a pattern for the whole campaign.

Next, the message characteristics are explained and elucidated. Coherence, consistency and linear sentence construction work together because the coherence of the statements, which leads to credibility and trust as well as the meaning, which is presented by means of the clear communication goal and the consistent messages, can be spoken of. Also important are the formal guidelines according to which the sentence construction is created in order to enable accessibility to the information. All messages in the TV spots studied are coherent, consistent and have a linear sentence structure.

The last news attribute is impartiality. No video contains ideological features of any political party which is also something normal for a public service broadcaster (TVR is a public station). No person selected for the campaign is a member of a party. They are independent and neutral because the promotion of a vaccination campaign can only suffer if political actors from different parties express their opinions, creating debate and disturbance in society.

6.3 Motivating

The last step is to motivate the population and raise the idea that they have a mission in terms of returning to normality. Motivating also means emanating trust and credibility, and the emitter must actively participate and interfere in the process. Motivating is a kind of interaction between positivism, optimism, normality, future and courage. Motivation is built with the help of prevention and solution.

Prevention is nothing but a solution-oriented strategy. For the vaccination campaign under investigation, prevention means the vaccination of a large population. The targeted strategy is also explained by all communicators in order to be able to influence the audience. The prevention and the appeal are complementary and indistinguishable elements of the campaign. All the doctors tell the audience that they will get vaccinated: *"I am getting vaccinated too."*, except for Dr. C. Oancea, who left the 'should state' and reached the 'is state', because he is already vaccinated: *"And that's why I got vaccinated."*

The solution is the end result of the whole process. A campaign is carried out to achieve the desired or the necessary goal. The solution encapsulates all the effort that appeared during the crisis. The vaccination campaign has a clear goal: to overcome the pandemic and to return to normal life. It can be noticed that 7 out of 10 videos talk about this goal to clearly convey the message and generate mobilisation on a large scale. Some examples are as follows:

(15): [...] *to regain our right to live and have fun.* (V. Herdea);

- (16): *This is only possible if as many as possible are vaccinated.* (S. Ionescu);
(17): *[...] because we want to be free again.* (C. Oancea);
(18): *I want to get rid of the threat of the disease and return to my old life, so I'm getting vaccinated too.* (E. D. Popovici).

Motivating builds on established values and significant needs. The public requires reasons to act: the return to the old life, the freedom to have fun (again) and the removal of any limitations. Motivating is a kind of interaction between positivism, optimism, normality, future and courage. An appellative motivation is used, thorough calls to action made indirectly, but also through the inclusion of the receiver in the vaccination process: *I am getting vaccinated too*, so we are facing this together, because we are all part of this situation and we have to solve it together.

7. Discussions

The SIM strategy (Martin 2010) must be understood as follows: first, you sensitise the audience through empathy, meaning that the feelings, emotions and compassion are all there, then you create the framework and consolidation of the whole campaign through the information and lastly, you motivate the population by aiming to create an impact, meaning that the population needs to have an active participation and involvement in the process. In conclusion, the context of the pandemic stands for raising awareness, the background and scientific data on vaccination for informing and the appeal for motivating. This structure achieves a pattern for the whole campaign.

The level of sensitising opens the 'entrance' of the process and shapes itself by means of empathy, revelation and subjectivity, which build on the compassion of the speaker: it is necessary to appear empathic and sensitive so that the audience can act in a conscious, open and solution-oriented way. It has been inferred that not only women tend to resort to empathy because they are mothers and female figures, but men also use this technique to achieve public interest and rapprochement. Both genders make use of analogies so that the recipient associates them with something familiar, something personal and known, and in this way act full of trust.

When talking about trust and credibility, it is important to mention that facial expressions and gestures have an important role in creating the atmosphere (Sollmann 2013). Most people have built an empathetic, open and appropriate atmosphere so that the information is accessible to all members of the audience, while others have built a rather distant and cold atmosphere. Some reasons for this are the wearing of uniforms, which is understood as an embodiment of duty, thus a symbol of respect, trust and fear, and age, which stands as a kind of barrier, because older persons put little value on gestures and facial expressions, thus creating a monotonous and uncertain environment.

The level of informing is the essential extension of sensitising. The first step in this process was to win the audience through empathy and compassion and the second step was to use objectivity for the purpose of successfully conveying information. Even the very empathetic people from the videos maintain this objectivity, which is fundamentally important.

The conclusion that can be drawn is that the informativity is influenced by the general statements and that these reflect the continuity and duration of the whole campaign. Hence, a better access of the audience to the information is created because the videos can be nuanced, but have the same function as a basis.

The level of motivating is the result of sensitising and informing and can be defined as the active participation and involvement in the process. This step brings activity and impact to the forefront and leaves passivity in the background. Motivating is explained by appealing, by a solution-oriented prevention strategy that affects the whole population. The messages on vaccination lead to the prevention of the crisis situation and to the solution: to relive normal life when the pandemic is overcome. The videos have different release dates, so there is a certain amount of juggling between the actual and the target state of vaccination.

A crucial role in the realisation of the SIM-strategy is played by the cultural approaches. These were incorporated in the stages of the crisis communication and have been a key factor in bringing the vaccination campaign closer to the public.

8. Conclusions

The study of the video ads has shown that certain communication strategies were used for the promoting process of the COVID-19 vaccination campaign to the population and that the SIM strategy is the basis of these. Although these attempts through the TV spots were made to stimulate and motivate the population to vaccinate, the videos seemed not 'to have transcended the screen'. We can hardly speak of a certain rapprochement, but rather of a repeated dissemination of information. In this informative setting, meaningful key concepts, namely "hotwords" (Heringer 2004: 174) like freedom, normality, suffering, death, etc. were applied, but also allusions to shared values and symbols, as assessed in the research question. The strategy of using these features was in some TV spots covered by the lack of expressiveness and catchiness of the messages conveyed. The relatively large volume of information, some rigid expressions, the deficient non- and paraverbal language and the collective (way of) thinking can be seen as a barrier in connecting with the people. Another aspect was the fact that the Romanian National Audiovisual Council of Romania (CNA) stopped this television campaign after almost a month because sending promotional contents for drugs or treatments presented or recommended by health professionals is prohibited.

We chose these TV spots because they were the first attempt by the authorities to familiarise the population with the topic of vaccination. Our aim was to identify the content elements and strategies used in this campaign. The analysis revealed a certain 'formula' that is reflected in the spots: information, emotions, shared values, symbols and motivation through appeals.

At the time of the launching of this televised information campaign, it was certainly quite difficult for the authorities and the other stakeholders to imagine how the population would perceive the subject of vaccination and the process itself. So, having this in mind, the campaign, which certainly wasn't flawless, attempted to deal with this crisis situation through communication strategies.

The originality of the work can be measured by the relevance of the issue. The topic of 'vaccination' is not only actual for Romania, but for the whole world. People are constantly fighting against the pandemic in order to overcome it and to be able to live a normal life again. For more than a year, international health workers and authorities have been trying to take the most efficient measures to bring the world back to the desired normality.

The outlook and limitations of the work can be seen as opening new perspectives, because this new issue can be analysed from several points of view. Another scientific research method could be to interview the communication specialists, doctors or public health personalities to insert their views and opinions as an extension of the analysed results.

Another possibility would be to survey the population, which was the main target group of the campaign, in order to conclude whether these TV spots were understandable, clear, informative and could get 'through the screen'. Even more, a comparison between Romania and a western country could be made. This comparison may reveal the differences and similarities in the implementation of the communication campaign, but also create an overall picture.

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