THE EURO: A MULTIMODAL STUDY IN PRESENCE

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Introduction

Through the exemplary case study of the euro, this dissertation explores Perelman and Olbrechts-Tyteca’s (1969) rhetorical construct, *presence* as a multimodal phenomenon (pp. 115-120, 142-148). I examine presence as a multimodal phenomenon to extend current studies in presence that focus primarily on linguistic techniques for its enhancement or suppression. Moreover, through an examination of presence as a multimodal phenomenon, I hope to extend the investigations of multimodal discourse analysis to include how different modes of representation and communication not only *mean* but also *persuade*.

In the pages that follow, I first define a multimodal text and briefly explicate the scope and goals of multimodal discourse analysis. Next, I define and discuss presence in order to suggest how it can extend current studies in multimodality to show how meaning-making elements can function persuasively. Finally, I introduce my study of the euro and suggest how it can extend contemporary studies of presence to include multiple texts that, together, participate in a single line of argumentation as well as a new object of study, currency.

To define a multimodal text, it is first necessary to define the term *text*, which I do according to Witte (1992) as “organized sets of symbols or signs” (p. 237). That Witte uses the terms ‘symbols’ and ‘signs’ in this definition suggests that a text need not be considered only in its print linguistic form. Texts can also be oral, graphic, gestural, imagistic, or numeric, or more likely, some combination thereof. Because each of these
types of signs or symbols requires a material component for its articulation that can also be interpreted as a sign, the text that results from this integration can be productively considered as “multimodal,” or composed of multiple forms, or “modes” of representation and communication. Thus, a multimodal text is a material object constructed of co-occurring sign systems, each of which contributes to the aggregate meaning of a text in its own way (Kress and van Leeuwen, 1996, p. 231).

To examine the meaning making potential of the multiple modes of representation and communication drawn together in a multimodal text, the field of Multimodal Discourse Analysis (see Kress and van Leeuwen, 2001), sometimes referred to as Discourse Semiotics (see Kress, Leite-Garcia, & van Leeuwen, 1997) or as Multimodal Literacy (see Cope and Kalantzis, 2000), has emerged. A primary goal of multimodal discourse analysis (MDA) is to develop a grammatical/syntactic-based vocabulary with which to describe and analyze the general characteristics and regularities of the different modes of representation and communication inscribed in texts that, together, generate their meaning (Kress, Leite-Garcia, & van Leeuwen, 1997, p. 260). Although multimodal discourse analysis attempts to provide an inclusive account of the meaning potential inscribed and incorporated in a text, it does not attempt to explicate how these meanings are persuasive, as I will show in my literature review of studies in multimodality. To explore how various meanings can function persuasively, I turn to rhetorical theory and particularly to Perelman and Olbrechts-Tyteca’s (1969) discussion of presence as an “essential element in argumentation” (p. 117).

1 I define a sign according to Eco (1976) as “everything which can be taken as significantly substituting for something else” (p. 7).
Presence, according to Perelman and Olbrechts-Tyteca (1969), is fundamental to argumentation as it pertains to “the displaying of certain elements on which the speaker wishes to center attention in order that they may occupy the foreground of the hearer’s consciousness” (p. 142). To focus attention on certain elements requires an act of selection where a speaker chooses from among the many persuasive resources available those that he or she feels will best achieve the adherence of his or her audience (Perelman & Olbrechts-Tyteca, 1969, p. 116). Once the initial selection of elements is made, the speaker’s task then becomes to enhance the presence of particular elements so that they captivate the attention of the hearer, thus making those elements difficult, if not impossible, to ignore (Perelman & Olbrechts-Tyteca, pp. 117, 118). Because these enhanced elements have the potential to impress themselves on the hearer’s consciousness in such a way so as to orient the mind toward a particular perspective, to block out competing perspectives, or to compel one to act, believe, or feel in a certain way, their effect is persuasive (Perelman & Olbrechts-Tyteca, p. 142).

Perelman and Olbrechts-Tyteca discuss several techniques that can be employed methodologically to construct presence, among which are repetition, evocation of detail, sequential arrangement, accentuation, and specificity of time and place (p. 144-147). As the authors indicate, techniques for enhancing presence can relate to objects or judgments as well as to an “entire argumentative development” (p. 118). Such techniques are essential not only to arguments aimed at invoking “immediate action,” but also to those aimed at making “certain schemes of interpretation prevail” and at orienting the mind in a particular way (p. 142).
Of the studies that explore how presence is established through one or more of these and other argumentative techniques, most focus on linguistic examples located in a single text (see Kauffman & Parsons, 1990, and Murphy, 1994). Techniques to enhance presence, however, may be used across different modes of representation and communication, as Gross and Dearin (2003) illustrate in their study of how visual and print linguistic information work together to give a new species of hummingbird an irrefutable presence in the eyes of the scientific community (see pp. 145, 146). Despite the important contributions of the study, more studies are needed to further explore how different modes of representation and communication interact or intersect with one another in order to construct a cumulative, or, as Gross and Dearin refer to it, a superordinate, presence (p. 137). Through such studies, persuasion may come to be better understood, and thus researched, as the cumulative effect of different modes of representation and communication, rather than as an isolated effect of a single mode.

I first examine the presence conferred to the television spots and print ads that appeared at different times over the four months prior to the euro’s arrival on January 1\textsuperscript{st}, 2002 (see Chapter 3). I then explore the presence conferred to euro banknotes and euro coins themselves (see Chapter 4). Before engaging this examination, I will first explain why these various texts of European integration are appropriate objects of study for a multimodal study of presence.

Euro banknotes and coins and the television spots and print ads of the Euro 2002 Information Campaign are not only exemplars of multimodal texts, they are also exemplars of persuasive texts. These various texts of European integration are exemplars
of multimodal texts because they are constructed of different materials that are inscribed with various modes of representation and communication, each of which has the potential to convey meaning in particular ways. For example, the television spots contain moving images, music, oral discourse, and print linguistic text, all of which are transmitted by electronic and satellite signaling devices that bring the information into the home. Because each of these modes of representation and communication have different characteristics that permit information to be conveyed in specific ways, the television ad that results from the integration of these modes can be properly described as multimodal. This same principal equally applies to the print ads, euro banknotes, and euro coins.

Euro banknotes and coins and the television spots and print ads of the Euro 2002 Information Campaign are exemplars of persuasive texts for multiple reasons. The television spots and print ads are exemplary persuasive texts because they were explicitly intended to inform euro users about the currency and its security features, to instill in euro users a sense of confidence when using euro banknotes and coins, and to highlight the euro as a symbol of European identity (Press Conference, 2001). To accomplish these objectives, according to Perelman and Olbrechts-Tyteca’s formulation of presence, would require the enhancement of certain elements so as to make the intended meanings fill the audiences’ “whole field of consciousness” (p. 118). To give presence to these meanings, whether symbolic or practical, with the intent to change the perspectives and behaviors of euro users is thus a rhetorical act, one that is designed to gain the adherence of a particular audience, namely, Europeans.
Euro banknotes and euro coins can also be viewed as exemplars of persuasive texts, but in a way that is not as overt as the television and print ads. Like the television and print ads, euro notes and coins are inscribed with different semiotic modes (i.e., writing, images, numbers) that give presence to particular meanings. Some of these meanings will likely be enhanced through various techniques that are intended to gain the attention of euro users. To understand how these meanings may function persuasively, however, requires a brief foray into the context in which the euro is situated.

Prior to the arrival of the euro on January 1st, 2002, currency on the European continent was associated with and regulated by individual European states. Inscribed on national currencies, one could typically find images and text that celebrated that particular nation, as in the example of the French franc inscribed with the motto of the French Republic, “liberté, égalité, fraternité” and with Marianne, the feminine symbol of France. Also prevalent on European national currencies were images of political figures, architectural achievements, and monuments, all of which were intended to reflect favorably on that nation. Because the euro breaks the tie between currency and nationalism in favor of a supranational initiative, the question of representation and, particularly, of presence becomes an important one: What or who will be highlighted on euro banknotes and coins? What kind of sentiment or emotion will the representations be intended to evoke? Through what semiotic modes and argumentative techniques can these meanings be most favorably conveyed? My assumption is that the European Union would want to design a euro that gives presence to the values and beliefs expressed, for example, in The Treaty on European Union (1992), a presence that may also encourage
Europeans to embrace such beliefs and values. If this assumption is correct, then I suggest that euro banknotes and coins can be productively viewed as exemplars of persuasive texts just as the television spots and print ads of the Euro 2002 Information Campaign. To explore the superordinate presence constructed through the many semiotic modes drawn together in these persuasive texts of European integration is the aim of this dissertation.

Chapter One discusses how scholarship in multimodal discourse analysis and in presence might provide a foundation for a study of the euro. Chapter Two situates the Euro 2002 Information Campaign and euro banknotes and coins within the emerging context for European integration that began post World War II. Chapter Three provides a description and analysis of the presence conferred to the television spots and print ads of the Euro 2002 Information Campaign. Similarly, Chapter Four describes and analyzes euro banknotes and euro coins in terms of the presence conveyed by these multimodal texts. Finally, Chapter Five draws together the discrete studies of Chapters Three and Four to explore the cultural work that is accomplished through the superordinate presence generated by the multiple texts of European integration that serve as my objects of study. Additionally, this chapter offers suggestions for future research that may further develop an understanding of presence as a multimodal phenomenon.
Chapter I

Theoretical and Methodological Background

This chapter presents a review of two distinct yet related bodies of literature: studies in *multimodal discourse analysis*, which examine the relationship between the meaning potentials conveyed through various modes of representation and communication inscribed in a multimodal text and the social structures of power that give value to those meanings, and studies in *presence* (Perelman and Olbrechts-Tyteca, 1969), which explore the persuasive capacity of various argumentative techniques as they are employed to gain the adherence of an audience. The purpose of this literature review is to provide an orientation toward and grounding for my exploration of presence as a multimodal phenomenon. Specifically, through my review of studies in multimodal discourse analysis, I highlight the multimodal agenda’s explicit focus on meaning-making. Then, through my review of studies in presence, I show how presence as an “essential factor in argumentation” can extend studies in multimodality to include elements of persuasion (Perelman & Olbrechts-Tyteca, 1969, p. 116).

*Multimodal Discourse Analysis*

Multimodal discourse analysis (see Kress and van Leeuwen, 2001) is the emerging field that studies multimodal texts. A *multimodal text* is a material object or

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2 I define *text* according to Witte (1992) as an “organized set[s] of symbols or signs” (p. 237).
situation constructed of co-occurring sign systems, each of which contributes to the aggregate meaning of a text in its own way (Kress and van Leeuwen, 1996, p. 231). A *sign*, according to Umberto Eco (1976), is “everything which can be taken as significantly substituting for something else” (p. 7). Typical examples of signs are words, images, and numbers, each of which means something that extends beyond its graphic representation. *Sign systems*, then, are organized sets of a certain type of sign that participate in the construction of a text’s socially and contextually determined meaning potentials and that are continuously reconstituted during this process, which contributes to their dynamic rather than static quality (Hodge & Kress, 1988, p. 6). As Roy Harris (2000) notes, signs can be either individual or social, or in his words, “public or private” (p. 70). A private sign functions solely for the individual who created it, as in the example of a tree that reminds one to turn left upon seeing it, while a public sign functions in a similar respect for a larger group of people, as in the example of a traffic light (Harris, 2000, p. 70). For the purposes of this dissertation, I am concerned only with those signs that can be considered public.

Proponents of Multimodal Discourse Analysis (MDA), which is sometimes referred to as Discourse Semiotics (see Kress, Leite-Garcia, & van Leeuwen, 1997) or as Multimodal Literacy (see Cope and Kalantzis, 2000), attribute its emergence, in part, to the increasing salience of modes of communication (i.e., the visual, music, gesture) other than language that are able to be inscribed and incorporated in a text, thus contributing to the text’s meaning potential in various ways (Kress, 2000, pp. 182, 183). Accordingly, due to this increase in the semiotic modes available for textual production, MDA attempts
to theorize how these different modes work in isolation, in conjunction with one another, and in relation to the socio-cultural and historical contexts of which they are a part (Kress & van Leeuwen, 2001, p. 4). Because each of these modes requires a material component for its articulation that also contributes to a text’s meaning potential, proponents of the multimodal agenda propose that “all meaning-making is Multimodal” (Cope and Kalantzis, 2000, p. 29).

The roots of multimodal discourse analysis can be found in the functional grammar of M.A.K. Halliday (1978, 1985/94) and in the social semiotics of Hodge and Kress (1988). Halliday’s functional grammar, originally referred to as systemic grammar, is a model of linguistic communication predicated upon the notion of choice, where certain meaning potentials are realized by the syntactic constructions of a speaker in relation to the context of situation in which the text (oral or written) appears. Halliday (1996) defines a text is defined as the “actualized meaning potential” that arises from the total network of meaning potentials available (p. 360). The actualized meaning constructed from particular grammatical choices is functional in that it realizes the communicative needs of the speaker. The communicative needs, in turn, relate to the two fundamental kinds of meaning around which “all languages are organized”: “the ‘ideational’ or reflective, and the ‘interpersonal’ or active” (Halliday, 1994, p. xiii).

Ideational meanings are those that individuals construct to communicate about the environment or states of affairs in the world, while interpersonal meanings are used by individuals to act on one another in that environment. Halliday refers to these two types of meanings as “metafunctions,” to which he adds a third, the textual metafunction,
which individuals draw upon to produce internally coherent meanings within a text. For the analysis of discourse, Halliday’s functional grammar probes the particular grammatical and syntactic choices articulated in a text in order to understand and to evaluate its semantic dimension, which language has evolved to fulfill.

In *Social Semiotics*, Hodge and Kress (1988) draw upon and extend the work of Halliday to include all sign systems, rather than focusing explicitly on language as Halliday does. Such a theoretical move is predicated on the fact that language must be understood in relation to other systems of meaning that are pervasive in contemporary society as they continuously interact, intersect, and integrate with one another. Like Halliday, Hodge and Kress assess the function of sign systems with respect to their *use* in specific social contexts while emphasizing the need to view sign systems in relation to the “ideological complexes” that serve to maintain the interests and power of the dominant social group by representing semiotic forms that structure social interaction as establishing solidarity with the subordinate group (pp. 2-5). To do so, the authors propose the need for a “second level of messages” to regulate their functioning (Hodge & Kress, pp. 3-4). This second level of messages comes in the form of a “logonomic system” that prescribes “the conditions for the production and reception of messages” (p. 4). For a social semiotic approach to textual analysis, the two systems must be constantly referenced to the actors, goals, contexts of situation, and the societal structure in order to effectively elucidate how acts of meaning making are constructed so as to manage the contradictory messages inherent in these bonds of solidarity and power.
Like Hodge and Kress’s social semiotics, multimodal discourse analysis situates its object of study, the text, in the socio-cultural context in which it is produced and used in order to understand and to evaluate how the meaning potentials inscribed in it structure the social relations of participants with respect to the dominant system of values and beliefs that govern the text’s production and reception. In this respect, MDA considers a text and its multiple modes of representation and communication to be motivated signs, and thus ideological constructions that participate in the structuring of power relations among individuals and institutions (Kress et al., p. 259). To reveal how this social structuring of relations occurs, MDA draws upon the theory and methods of Halliday’s functional grammar in order to develop its own grammatical/syntactic-based vocabulary with which to describe and analyze the general characteristics and regularities of the different modes of representation and communication inscribed in texts that, together, generate their meaning (Kress, Leite-Garcia, & van Leeuwen, 1997, p. 260).

In addition to the theoretical frameworks borrowed from functional grammar and social semiotics, multimodal discourse analysis makes use of a vocabulary and methodology borrowed from Critical Discourse Analysis, whose object of study is language, while also developing its own critical vocabulary and methods of analysis appropriate to multimodal texts (Kress & van Leeuwen, 1996, pp. 12, 13; Kress et al., p. 258). Terms such as *hybridity*, *modality*, and *intertextuality* are commonly used to describe the assemblage of various cultural resources brought together in a text’s construction, to determine a text’s degree of truth value or credibility, and to establish a text’s relation to other texts that shape its meaning, respectively. Such a vocabulary is
intended to differ from aesthetic vocabularies that describe imagistic texts according to their expressive value and from content analysis that focuses on the lexical aspects of texts that connote meaning through a particular representational form (Kress et al., p. 260).

Now that I have provided a basic sketch of the historical emergence and framework for multimodal discourse analysis, I turn to various examples taken from different studies in MDA. Through these examples, I hope to show how researchers in MDA apply its techniques for analysis to different multimodal texts in order to discover how particular meanings are conveyed through specific semiotic modes that relate in particular ways to the socio-cultural system in which they are situated.

In *Reading images: The grammar of visual design*, Kress and van Leeuwen (1996) attempt to show the regularities of meaning that images, an increasingly salient semiotic mode in the contemporary communicative landscape, can convey. To do so, the authors explore various means by which images function ideationally to represent states of the world, interpersonally to structure relations and communication between individuals, and textually to organize various elements of the image in such a way so as to form an internally coherent whole (Kress & van Leeuwen, 1996, pp. 40-42).³

For example, Kress and van Leeuwen show how a “classificatory pattern” of a group of tools and a “transactional pattern” between two different social groups are realized imagistically through a static arrangement of like objects and through a vector, or leading-line, that suggests action between a subject and object, respectively (pp. 44, 45).

³ For a more complete discussion of the ideational, interpersonal, and textual functions as they were initially conceived in relation to language use, see Halliday (1978, 1985).
For the authors, these patterns serve an ideational function as they structure reality in particular ways that are “bound up with the interests of the social institutions within which the pictures are produced, circulated and read” (p. 45). In this respect, reality is not simply reproduced according to what is already there, reality is instead produced to reflect a particular perspective or value system (p. 45). To view pictorial structuring in this way is to consider it as ideologically motivated, which, for Kress and van Leeuwen, allow them to move beyond the formal elements of the image and to consider instead its “semantic dimension” (p. 45).

In a second example from Reading Images, Kress and van Leeuwen describe how the modality, or “truth-value or credibility,” of an image can fluctuate depending on the particular audience interpreting that image (p. 160). To illustrate this point, the authors juxtapose a photographic image of two people talking with Saussure’s (1959) diagram of the ‘speech circuit’ from his Course on General Linguistics (Kress & van Leeuwen, 1996, pp. 161, 162). Although a photograph is generally considered higher in modality than a diagram due to its naturalistic representation of reality, Kress and van Leeuwen argue that Saussure’s diagram may be higher in modality than the photograph for the linguistic community of readers for whom the diagram is intended. This is due to the fact that, for linguists, Saussure’s model may more accurately represent “what the speech process is really like” in a technical sense which the photograph cannot capture (p. 163). For Kress and van Leeuwen, the examples of the speech circuit diagram and the photograph illustrate that modality is “interpersonal rather than ideational” as it...
“*produces* shared truths aligning readers or listeners with some statements and distancing them from others” (p. 160).

As these examples show, images can mean in complex ways; they may represent states of the world or work to establish a certain level of agreement among different social groups. Images are not simply the arrangement of formal elements or a window on reality. Rather, images are ideologically motivated constructions that give expression to the interests, values, and beliefs of individuals and institutions (Kress & van Leeuwen, 1996, p. 163). Although Kress and van Leeuwen (1996) focus explicitly on images in their development of a “grammar of visual design,” it is the interaction among semiotic modes that is a central concern to multimodal discourse analysis. To explore how different semiotic modes work together to generate the meaning of a text, I turn to a more recent example offered by Kress (2000) that discusses the multiple modes drawn together in the production of a mineral water bottle.

In “Multimodality,” Kress (2000) examines a mineral water bottle as a multimodal text to show how consumers of the water are not only consuming the water contained in the bottle but also the meanings conveyed by the semiotic modes drawn together in the bottle’s design. For example, the author shows how the shape of a particular bottle connects “intersemiotically” to discourses of social drinking, how the language contained in the label disposes the consumer to a particular “kind of taste”, and how the “fake ‘royal arms’” suggests “the accolade of ‘By Appointment’” (pp. 188, 189). This “mesh of meanings,” Kress claims, works to collapse the distinction between
communication and use so that ideology “becomes a bodily as much as a semiotic matter” (p. 189).

In this example, Kress shows how meaning not only derives from the images and text inscribed on the label of the bottle, but also is conveyed through the materiality of the bottle itself. Shape, color, size, and texture are all elements of a text’s materiality that participate in the construction of its meaning. *Inscription* is the process through which these various materials are drawn into semiosis, both as individual and social forms of expression (Kress & van Leeuwen, 1996, pp. 231, 232). The availability of cultural resources for inscription also plays a role in the realization of a text’s meaning. This is especially the case when the resource represents a rare commodity, as in the example of a precious metal (Kress & van Leeuwen, p. 232). As Kress & van Leeuwen (1996) note, however, what is a scarce resource in one culture is not necessarily scarce in another culture, which draws attention to the various valuations a resource may receive based on the location in which it is considered (p. 232).

As I have shown through this brief historical, theoretical, and empirical review of multimodal discourse analysis, research in this field is primarily concerned with discovering the regularities of meaning that are able to be conveyed through particular semiotic modes. Moreover, MDA attempts to show how these meanings relate to the social system of values and beliefs that both motivate and regulate the construction of these meanings. As a methodological principal, multimodal discourse analysis gives equal treatment to “all aspects of materiality and (to) all the modes deployed in a multimodal object/phenomenon/text” in order to explore the intersection of materiality
and the semiotic modes that contribute to a text’s overall meaning (Kress & van Leeuwen, 2001, p. 28).

Designers of texts, on the other hand, do not give equal treatment to all the semiotic modes contained within a text; because they want certain meanings to stand out against the many potential meanings available for inclusion in a text, designers employ various techniques to enhance the value of some meanings while suppressing the value of others (Kress & van Leeuwen, 2001, pp. 30, 31). These techniques are intended to increase the salience of the chosen meaning so as to make it apparent to a particular audience (Kress & van Leeuwen, 1996, p. 212). The point where certain meanings are enhanced to stand out against the rest so as to gather the attention of an audience and to alter their perceptions, beliefs, or actions is the point, I suggest, where meaning-making becomes persuasion. Because numerous semiotic modes are available with which to make a particular meaning apparent to such an extent that it becomes hard to ignore, thus increasing its persuasive potential, studies in persuasion must be able to account for the multitude of semiotic modes other than language, the traditional object of rhetorical inquiry, which can generate this persuasion.

To accomplish the task of analyzing and theorizing how different modes of representation and communication can function persuasively, contemporary rhetorical theory has extended its linguistic scope to include visual elements and material aspects of texts. Studies in visual rhetoric are primarily concerned with the persuasive and pervasive uses of imagery as a form of argument, especially in advertising and in political

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4 For a good introduction to various methodological and theoretical approaches to visual rhetoric, see Hill & Helmers (2004).
campaigns, and increasingly in and across the domains of science and technology. Such studies are motivated by what W.J.T. Mitchell (1994) refers to as the “pictorial turn,” a phrase intended to capture the increasing salience and potential dominance of the image in a globalized society (p. 11). A central concern for studies in visual rhetoric is to examine how various techniques drawn together in the presentation of an image prompt individuals to think, feel, believe, or act in particular ways that serve the vested interests of the producer of the image. An additional concern of such studies is to understand how symbolic meanings rooted in language become attached to images, which prompt similar emotional and behavior responses.

Studies in material rhetoric, on the other hand, typically consider how texts and artifacts are persuasive as their physical qualities have the capacity to suggest, encourage, and sometimes prescribe behaviors of those who encounter them. Such material qualities are designed to appeal to the body and the senses in specific ways. For example, the hard surface of a chair might be physically uncomfortable to sit on, the effect of which is an increased tendency to keep moving rather than an inclination to relax (Foss, 1994). When such a chair appears in a fast food restaurant, for example, the persuasive aspects of the chair’s materiality become clear: the hard chair is intended to keep customers moving in and out of the restaurant so that more business can be generated, a rhetorical effect that serves economic interests.

Through this brief sketch of the goals and concerns of visual and material rhetoric, I have attempted to show how contemporary rhetorical studies address issues relevant to contemporary persuasive practices, namely those that draw upon multiple
semiotic modes to elicit particular rhetorical effects. As the contributions from studies in visual and material rhetoric are juxtaposed with those of language-based rhetorical studies, the cumulative effect of these contributions approaches a similar breadth of scope to that of multimodal discourse analysis. In other words, persuasion comes to be studied as a multimodal phenomenon just as meaning-making is studied as such. One way to productively explore a multimodal approach to persuasion, I believe, is through Perelman and Olbrechts-Tyteca’s (1969) rhetorical construct, presence (pp. 115-120, 142-148).

Presence

Presence, according to Perelman and Olbrechts-Tyteca, is fundamental to argumentation as it involves “the displaying of certain elements on which the speaker wishes to center attention in order that they may occupy the foreground of the hearer’s consciousness” (p. 142). To focus attention on certain elements first requires an act of selection where a speaker chooses from among the many persuasive resources available those that he feels will best achieve the adherence of his audience. Once the initial selection of elements is made, the speaker’s task then becomes to enhance the presence of particular elements so that they captivate the attention of the hearer, thus making those elements difficult, if not impossible, to ignore. The effect of this enhanced presence on the hearer is at first a “psychological phenomenon,” as Perelman and Olbrechts-Tyteca

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5 For a good introduction to studies in material rhetoric, see Selzer & Crowley (1999).
explain, and then becomes “an essential element in argumentation” as a means through which adherence may be achieved (p. 117).  

As an “essential element in argumentation,” presence functions as a cornerstone of Perelman and Olbrechts-Tyteca’s Treatise on Argumentation (p. 117). The reason presence is so fundamental to the Belgians’ project derives from its connection to their explication of adherence and audience. For Perelman, all argument is directed toward gaining the adherence of an audience; in some cases the audience will be a specialized one while in other cases the audience will be a universal one (p. 31). In either case, if one seeks to change an audience’s attitudes, beliefs, or even actions with respect to a line of argument, that is, if one seeks to gain the adherence of the audience, then the “selection of elements to be used” and “the technique for their presentation” must be made with constant reference to that audience (p. 120). As such, the elements selected and then enhanced so as to elicit a distinct presence are fundamental as the interface between speaker and hearer, which makes their formulation essential to any theory of argument.

The techniques of argumentation that Perelman and Olbrechts-Tyteca explore in The New Rhetoric pertain to both oral and written texts (p. 6). Repetition, evocation of detail, sequential arrangement, accentuation, and specificity of time and place are among the techniques that, the authors propose, can be employed methodologically to focus an audience’s attention (pp. 144-147). Such techniques can be aimed not only at provoking “immediate action,” but also at giving “the mind a certain orientation” or at making “certain schemes of interpretation prevail” (1969, p. 142). In some cases, the Belgians...
extend their discussion of discursive techniques for establishing presence to include non-linguistic techniques that can also be used to effectively increase the presence of an argument. One such example is the “use of concrete objects” as in the example of “the children of the accused” that were brought before a jury “to arouse their pity” (p. 117).

The use of concrete objects, in this case, young persons, is intended to move an audience in the immediate moment when the objects are presented (p. 117). Such a presentational technique capitalizes on Perelman and Olbrechts-Tyteca’s observation that “[T]he real thing is expected to induce an adherence that its mere description would be unable to secure” (p. 117). In this respect, the presence created through the use of concrete objects is one that is intended to appeal directly to the audience’s senses, whether emotional or imaginative, that become aroused through such vivid presentation. However, despite the powerful sensory appeal that concrete objects can provide, Perelman and Olbrechts-Tyteca are careful to warn that the use of such objects can also divert attention away from the speaker’s argumentative focus (p. 118). Such an observation underscores the authors recommendations that the presentation of data must always be geared to the conditions of the argument as determined by the audience for whom the argument is intended (p. 148).

In addition to the importance Perelman and Olbrechts-Tyteca place on the enhancement of presence as an argumentative technique, the authors acknowledge that the “deliberate suppression of presence is an equally noteworthy phenomenon, deserving of detailed study” (p. 118). By reducing the presence of a particular element, thus

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6 Although Perelman and Olbrechts-Tyteca discuss the psychological effects of presence on a “hearer”, this dissertation explores the ways in which presence is realized through the multiple modes of representation
making it less apparent to an audience, the speaker is able to keep certain information out of the audience’s consciousness. The effect of this suppression of presence can be instrumental to the development of an argument if the availability of the otherwise suppressed information would jeopardize the likelihood of attaining adherence. Although Perelman and Olbrechts-Tyteca make brief reference to the suppression of presence as an argumentative technique, they retain focus instead on the techniques available for its enhancement.

The powerful sensory appeal that a careful manipulation of presence can provide points to the historical roots of Perelman and Olbrechts-Tyteca’s explanatory construct. The antecedents of presence can be found in Aristotle’s (1991) notion of “bringing-before-the-eyes” and in George Campbell’s (1963) discussion of “vivacity”. For Aristotle, “bringing-before-the-eyes” is linked to visual perception where an audience becomes immediately moved through language that actualizes that which is not physically present (Newman, 2005). Metaphors with energeia, or “activity,” are the principal means through which a sense of bringing-before-the-eyes is achieved, as in the example of the arrow that is “eager to fly” (3.11.1). Campbell’s discussion of vivacity, on the other hand, focuses on the “circumstances in the object presented by the speaker which serve to awaken and inflame the passions of the hearers” (Gross & Dearin, 2003, p. 136). For Campbell, an argument with vivacity strikes out at the imagination and fixes the attention of the audience on the particular element that has been actualized (Gross & Dearin, p. 137). Both metaphors with energeia and vivacious language are persuasive techniques that, like those discussed by Perelman and Olbrechts-Tyteca, act directly on communication inscribed and incorporated into textual artifacts.
the audience’s sensibility in order to focus their attention on that which the speaker believes will most effectively induce their adherence. Despite the explicit attention Aristotle gives to metaphor, Perelman and Olbrechts-Tyteca do not, as Kauffman and Parsons (1990) point out, discuss metaphor as an argumentative technique capable of generating presence (p. 93).

To remedy what the authors refer to as a “surprising” absence, Kauffman and Parsons explore the use of metaphor as a “primary vehicle for both the evocation and suppression of presence in discourse” (p. 93). Through an analysis of discourse surrounding the 1980’s defense buildup, the authors illustrate how the Reagan administration capitalized upon vivid, descriptive language that depicted the Soviet Union as an “Evil Empire led by monsters” in order to rally public support for the procurement of weapons. On the other hand, during crucial moments of policy making, the Reagan administration used what Kauffman and Parsons refer to as “faded metaphors” such as “escalation control” and “spectrum of violence” that “cloak themselves in obscurity” so as to distance the public from the discussion of the so-called ‘experts’ (p. 96). A result of the distancing effect achieved through faded metaphors, according to Kauffman and Parsons, is that potentially productive public debate over strategic policy is effectively eliminated, thus maintaining the existing dogma (p. 96).

Like Kauffman and Parsons’ observation regarding the absence of metaphor in Perelman and Olbrechts-Tyteca’s discussion of presence, John Murphy (1994) notes a similar neglect in the Belgians’ formulation of presence with respect to analogy (p. 2). To compensate for this lack, Murphy explores the use of analogy as an argumentative
technique in *Earth in the Balance*, a best selling book on the environment written by former vice-president, Al Gore. Through the careful deployment of three analogies that structure the reading of Gore’s book, Murphy shows how Gore generated a powerful presence that prompts his audience to become “stewards of the earth” (p. 11), while simultaneously demonstrating that economic growth and environmental activism are not mutually exclusive terms (p. 10). Although Murphy focuses explicitly on a single linguistic technique to enhance presence, his example illustrates how a cumulative presence can result from a series of carefully constructed analogies organized over the course of an entire text (pp. 11-13).

The examples of Kauffman and Parsons (1990) and Murphy (1994) show how presence can be effectively enhanced and suppressed through the use of metaphor and analogy, respectively. Presence, however, need not result from a single argumentative technique, nor must it be solely rooted in language as the following example will demonstrate.

In an example taken from a scientific text that identifies a new species of hummingbird in Peru, Gross and Dearin (2003) show how verbal description and pictorial representations of the hummingbird are employed in tandem so that they “coalesce to create a superordinate presence that makes the new hummingbird real to science” (p. 146). For Gross and Dearin, a superordinate presence is a “second-order effect,” one that results from the interaction and integration of the first-order effects of style, arrangement, and invention (p. 137). The authors’ formulation of presence as a second-order effect is intended to encompass a “more global view of presence” than
Perelman and Olbrechts-Tyteca’s conception of presence as a first-order effect (Gross & Dearin, p. 138). The result of this reformulation of presence is a widening of scope that appears particularly applicable to the assessment of multimodal arguments, or arguments constructed of multiple modes of representation and communication (as in the example of the hummingbird). Few studies, however, appear to exist that embrace the breadth of scope made available through Gross and Dearin’s expansion of presence to the global level. Not surprisingly, the most notable exception to this observation comes from one of the two authors themselves, in this case, Alan Gross (2005).

In “Presence as Argument in the Public Sphere,” Gross analyzes *Vienna 1938*, an historical museum exhibit commemorating the fiftieth anniversary of the Nazi takeover in Austria, to show how the manipulation of presence in various texts, artifacts, and photographs works to free the Austrian conscience “from the moral and fiscal responsibility for the Holocaust” (p. 7). What Gross is analyzing, in other words, is the global, or superordinate, presence of the exhibit that results as the first-order effects of style, arrangement, and invention integrate into a meaningful whole. Although Gross does not refer to it as such, his study of global presence is a multimodal one that considers how such diverse elements as language, numbers, images, spatial configurations, and references to time are managed in the interest of minimizing Austria’s role in the Holocaust.

Gross’s study of global presence in *Vienna 1938* provides a useful model on which to base future multimodal studies of presence, such as the one I propose that explores various multimodal texts of European integration. Noticeably absent from
Gross’s study as well as from all of the studies I have cited thus far is any reference to a method for detecting presence and for determining to what extent it is enhanced or suppressed, whether as an isolated effect or as a global one. To address this perceived theoretical deficit, I turn to the work of Charles Hill (2004).

In “The Psychology of Rhetorical Images,” Hill (2004) posits a connection between the psychological concept of vivid information and Perelman and Olbrechts-Tyteca’s rhetorical construct, presence. Hill defines vivid information according to Nisbett and Ross (1980) as “information that is emotionally interesting and concrete” (p. 31). The appeal to the emotions that vivid information is able to elicit parallels Perelman and Olbrechts-Tyteca’s explanation of presence as that which “acts directly on our sensibility” (p. 116). In accordance with this correspondence, Hill identifies the most vivid information as derivative of actual experience and the least vivid information as abstract and impersonal, such as statistical information. Between these two extremes, vivid information varies in degree based on its proximity to actual experience, which Hill illustrates in what he calls a “comprehensive continuum of vividness” (see Figure 1).

As Hill’s ‘continuum’ shows, the closer a particular type of representation comes to actual experience, the more vivid it is; that is, the more a given form of information corresponds to direct, sensory experience, the more vivid it becomes. Like vivid information, presence is most pronounced when it is experienced directly, as in the example of the children of the accused cited earlier. Such direct presentation can increase the persuasive power of an argument due to its proximity in time and space to the audience for whom the argument is intended. However, because it is not always
possible or convenient to present an argument directly, various modes of representation and communication have been devised to compensate for this inability. As Hill’s continuum situates different modes with respect to actual experience, it may provide a useful heuristic with which to assess degrees of presence as generated through different modes of representation and communication.

**Most Vivid Information**
- actual experience
- moving images with sound
- static photograph
- realistic painting
- line drawing
- narrative, descriptive account
- descriptive account
- abstract, impersonal analysis

**Least Vivid Information**
- statistics

Fig. 1. Hill’s “comprehensive continuum of vividness”.

As I have demonstrated throughout this theoretical, historical, and empirical review of presence, the semiotic resources available for securing the adherence of an audience extend beyond the linguistic to include multiple modes of representation and communication such as the visual and material. Despite this observation, the majority of studies in presence retain a linguistic focus. Also contributing to the rather narrow scope of studies in presence is their emphasis on techniques to *enhance* presence, an emphasis
that remains intact despite Perelman and Olbrechts-Tyteca’s acknowledgement that the “deliberate suppression of presence” is also “deserving of detailed study” (p. 118). My study of the presence conferred to euro banknotes and coins and to the television commercials and print ads of the Euro 2002 Information Campaign will use the critiques that I have leveled here as points of departure.

As a methodological approach for my study of presence as a multimodal phenomenon, I first provide a detailed description of the textual artifact under scrutiny. Such a detailed descriptive account will serve as a means to become thoroughly acquainted with the characteristics and regularities of the individual elements inscribed in the text and their relationship to one another in the whole of the composition. Once this descriptive account is fully realized, I will then be in a better position to assess the various meanings conveyed by the semiotic modes inscribed and incorporated in that text.

Next, equipped with the critical vocabulary and framework of multimodal discourse analysis, I consider the various meaning potentials that derive from these many semiotic modes. To better assess these meaning potentials, I constantly relate them not only to the context for European integration that I outline in Chapter Two, but also to the stated goals and objectives from such documents as the Press Conference on the Occasion of the Unveiling of Euro Banknotes and the 1992 Treaty on European Union. Such a methodological strategy is extremely important because, as Hodge and Kress (1988) point out, “The context, both the physical referents and the social conditions of semiosis, is decisive for communication to occur” (p. 39).
Once I have elucidated the meaning potentials of a single text, I then look across the semiotic modes to see if any of the meanings are enhanced through the techniques Perelman and Olbrechts-Tyteca and other scholars of rhetoric propose for creating presence. Conversely, I also look across the semiotic modes to see if certain meanings are suppressed so as to downplay their potential effects. With respect to different modes of representation and communication, such a cross-referential strategy is always an approximate one since each mode has its own unique “potentials and limitations” for generating meaning and thus, for attaining presence (Kress, 2000, p. 194). For example, the evocation of details through language does not produce exactly the same effect as evoking details in a painting. However, if a particular meaning receives multiple articulations across the same or across different semiotic modes, then that meaning will most likely be one that the producer of the text hopes will fill the audience’s “whole field of consciousness” so as to gain its adherence (Perelman and Olbrechts-Tyteca, 1969, p. 118). This same principle holds true for the same or similar meanings articulated across multiple texts that participate in a single line of argumentation, as in the texts of European integration that serve as my objects of study. It is in this respect, I suggest, that the movement from meaning to persuasion can be traced throughout a text(s) in order to determine the “global presence” that the text conveys (Gross, 2005, p. 7).
Chapter II

The Emerging Context of European Integration: From 1945 to January 1st, 2002

This chapter documents the context from which the euro emerged as both a viable and integral component of the European Union’s deliberative argument for European integration. I define *European integration* according to the Historical Archives of the European Union (2005) as “the process of political, economic and cultural integration and co-operation between various European countries in the 20th century - mainly in the period after 1945” (¶ 1). To explore this context, I discuss the Treaties, Pacts, and Agreements that solidified efforts at establishing a “European entity” following the devastation of the Second World War and that continued to participate in its construction through the arrival of the euro on January 1st, 2002 (Jean Monnet, 1988, p. 23). I select these literate artifacts because they act as material traces that represent the culmination of many different situational contexts that cannot be recreated due to their ephemeral nature. Moreover, because these texts constitute the fabric of which the present-day European Union is woven, they are essential to understanding the cultural context that both shaped them and was shaped by them.

Through my documentation of the emerging context of European integration, I provide information vital to the emergence of the ideas, beliefs, and values that the European Union hopes the arrival of the euro will instill in its culturally and linguistically diverse citizens. This information will be relevant to an informed understanding of the presence that results from the various elements inscribed and incorporated into the
television spots and print ads of the Euro 2002 Information Campaign and into euro banknotes and coins.

The importance of exploring and elucidating the context of European integration extends beyond the particular objects of study I have chosen to analyze in this dissertation. The explication of context is also essential for evaluating the presence conferred through the multiple modes of representation and communication inscribed and incorporated in any persuasive text. This is due to the fact that a text and its particular presence do not stand independent of its context, but are rather informed by it and, in most cases, represent a reaction to it. For this reason, text and context must always be viewed in relation to one another (Witte, 1992). The elucidation of context is particularly relevant for deliberative arguments inscribed in persuasive texts (like euro banknotes and coins and the television spots and print ads) that are intended to shape a future context.

For the European Union, the introduction of the euro represents a defining moment in the context of European integration as it marks a crucial step in establishing and cementing a tangible presence to its citizens. The material reality of the euro, according to its strongest proponents, would act as an everyday reminder of something that Europeans can productively and harmoniously share (see Press Conference, 2001). Additionally, the euro, it was hoped, and in some cases outright proclaimed, would serve as a symbol of European integration and of European identity (Press Conference).

To see how the emerging context for European integration was shaped and reshaped over the course of its approximately sixty year history, I now turn to the
Treaties, Pacts, and Agreements that articulated its shared goals. Whenever possible, I reference the original texts as made available by the Historical Archives of the European Union. I complement these sources with information from Chabot’s (1999) “clear and concise guide” to Understanding the Euro, Pinder’s (1998) The Building of the European Union, and McCormick’s (2002) Understanding the European Union. In addition to these literate artifacts, I reference particular individuals who played a decisive role in generating momentum for the European movement. I begin my exploration of the context of European integration with Jean Monnet’s and Winston Churchill’s early efforts toward uniting Europe in the aftermath of World War II and end with the Euro 2002 Information Campaign intended to inform its culturally and linguistically diverse citizens about the practical and symbolic attributes of their common currency soon to come.

For many historians of the European Union, the context of European integration emerged as a political solution to the problem of war that plagued the European continent throughout its history (Chabot, 1999, p. 31). Two men in particular, Jean Monnet, a man who has come to be known as the “Father of Europe”, and Winston Churchill, former British Prime Minister following World War II, were pivotal in establishing this context. Before the war actually came to a close, Monnet addressed British audiences arguing for “a European entity, encompassing a common economic unit” (Jean Monnet, 1988, p. 23) while in 1946 Churchill addressed a student audience at the University of Zurich, Switzerland calling for “a kind of United States of Europe” (Council of Europe, 2002, ¶.
3. Churchill’s proposal rested on founding an alliance between long time rival nations, France and Germany that would lessen the importance of each nation’s material strength so that an interdependence among them would result (Council, ¶ 7). Both the arguments of Monnet and Churchill were intended to foster cooperation and to prevent further conflict among European nations.

The vision of Monnet and Churchill was set in motion on March 17th, 1948 as political leaders from Belgium, France, the Netherlands, Britain, and Luxembourg gathered together in Brussels, Belgium (now the headquarters of the EU) to sign the Brussels Treaty, or the “Treaty of Economic, Social, and Cultural Collaboration and Collective Self-defense” (Avalon Project, 1998). As the official name of the treaty implies, effective collaboration across a variety of fronts and strategic defense against policies of aggression were among its most important goals. Also set forth in the Treaty were goals relating to the preservation of democracy and the reaffirmation of faith in human rights. Not surprising in terms of its inclusion in the Treaty is a specific reference to Germany and its policy of aggression that, if renewed, must be collectively resisted (Avalon).

Two years after the signing of the Brussels Treaty, French foreign minister, Robert Schuman, following the advice of Monnet, proposed the Schuman Plan (1950), which called for the integration of the French and West German coal and steel industries and created a supranational agency to oversee operations (European Communities). This early and important step toward European integration resulted in the creation of the

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Footnote: For a timeline of the context for European integration, including the relevant themes and objectives, see Appendix A.
European Coal and Steel Community (ECSC), which, in addition to France and West Germany, included Belgium, the Netherlands, Luxembourg and Italy (Pinder, 1998, p. 3). The “solidarity in production” that would result from the creation of the ECSC was intended, according to Schuman, to make any future war between France and Germany not only “unthinkable”, but also “materially impossible” (European Communities, ¶. 4). The Treaty of Paris establishing the ECSC was signed in 1951 (McCormick, 2002, p. 66) and the date of Schuman’s original proposal to align the coal and steel industries of France and West Germany, May 9th, 1950, is celebrated each year as Europe Day (Constitution for Europe, 2004).

The next major step toward European integration occurred in Rome in 1957. There, the six member states of the ECSC signed two more treaties creating the European Atomic Energy Community (Euratom) and the European Economic Community (EEC), or Common Market (Pinder, p. 10). The EEC was established to fulfill a variety of functions, among which were the reduction of trade barriers, the streamlining of economic policies, and the promotion of a mobile workforce among member nations (Chabot, p. 32). Despite the obvious economic advantages created by a Common Market, Chabot points out that the motivations for the EEC were primarily political. In linking the economies of the six member states, the Treaty of Rome (1957) laid the groundwork for the creation of “an ever closer union” among the peoples of Europe with the hope of a lasting peace on the continent (p. 2).

Several years after the Treaty of Rome was signed, the 1965 Merger Treaty furthered European political integration as the ECSC, the EEC, and the European Atomic
Energy Community joined together to form the European Community, or EC (Chabot, p. 32). Although the European Community was successful in eliminating all tariffs between member states, expansion of the EC was met with resistance by French President, Charles de Gaulle, who vetoed British membership in the EEC in 1963 and again in the EC in 1967 because of the United Kingdom’s close ties to the United States (Pinder, p. 60). It was only after de Gaulle resigned as President of France in 1969 and was replaced by Georges Pompidou, a man more amenable to EC initiatives, that momentum toward European integration resumed (McCormick, 2002, p. 73).

In December 1969, a meeting of European Community member state leaders was held in The Hague, The Netherlands where proposals for enlargement and for monetary union were discussed (Pinder, p. 149). In response to the enlargement proposal, the United Kingdom, Ireland, and Denmark joined the European Community on January 1st, 1973, which expanded the number of member states from six to nine (Pinder, pp. 15-16). Although Norway’s application to the EC was accepted along with these other three nations, a public referendum held in Norway in September 1972 decided against membership (McCormick, p. 70). In contrast to the successful expansion of the EC, efforts at establishing monetary union did not progress as easily.

One particular difficulty the European Community had to confront was the inability of the Bretton Woods agreements to maintain the stability of European currencies (Chabot, pp. 32-33). Created in 1944 and successful for a period of over twenty years, the Bretton Woods agreements established a fixed-exchange rate system for the 44 participating countries by “pegging” their currencies to the U.S. dollar and only
allowing them a one percent degree of fluctuation above or below their predefined values (Chabot, p. 33). Despite the economic growth and stability the agreements promoted post W.W.II, Bretton Woods eventually began to show signs of decline. This perception prompted France and Germany to devalue the franc and mark, respectively, which, in turn, threatened the stability of other European currencies (Chabot, 1999).

As a remedy for this increasingly volatile situation, Pierre Werner, Prime Minister of Luxembourg, issued the Werner Report (1970), which discussed the creation of an “Economic and Monetary Union” and even suggested the possibility of a common currency for such a union (Pinder, p. 150). This remedy, however, was thwarted by U.S. President, Richard Nixon’s decision to “float” the dollar in 1971, which meant that the U.S. would not put its gold reserves at risk in order to maintain the “predefined exchange rates against the dollar” stipulated in Bretton Woods (Chabot, p. 33). As a consequence of Nixon’s policy of “benign neglect” toward the dollar, the Bretton Woods system collapsed and the hopes of an Economic and Monetary Union as articulated in the Werner Report were momentarily set aside while a more immediate solution was sought to the problem of currency instability (p. 33).

One measure to stabilize the potential volatility of European economies that could result from currency fluctuations came in 1979 with the creation of the European Monetary System (EMS). As an early example of monetary union, the EMS was generally successful in stabilizing the Common Market through its exchange rate mechanism (ERM) that “‘locked’ participating currencies into predictable trading zones” (Chabot, p. 36). The implementation of the ERM marked an “unprecedented transfer of
monetary autonomy” as parities were no longer regulated by an individual nation and could instead only be changed by obtaining the consensus of participating member states and the Commission (Pinder, p. 155). After a difficult period of uncertainty, it appeared the EC was once again in a position to push further ahead toward its ideal of an “ever closer union” (Treaty of Rome, 1957).

Movement forward for the EC occurred on a number of fronts in the 1980’s. In 1981, Greece was admitted to the Common Market while Spain and Portugal joined five years later in 1986 (Pinder, p. 16). The European Community was now a twelve member strong alliance, though with new members came new obstacles. Admitting countries like Spain, Portugal and Greece that were less developed economically caused anxiety for some current members of the Community who feared EC funding they received would be divvied to support these economically weaker nations. To quell such fears the EC passed a number of measures to reduce costs between Community members. The 1985 Schengen Agreement, for example, eliminated border controls between certain EC nations and strengthened those borders external to the EC so that immigration may be more successfully regulated (Pinder, p. 93).

One of the most vital documents calling for European integration, the Single European Act of 1987 (SEA), modified and added to existing EC Treaties (European Communities, 1998-2006). Specifically, the SEA stipulated the removal of physical, technical, and fiscal barriers in order to establish “an area without internal frontiers” so that a completely integrated Common Market could be established (McCormick, p. 74). Additionally, the SEA worked to further align economic and monetary policies of EC
members and required member states to adopt common policies toward the environment, health, and tax matters (pp. 74-75). With such a commitment to economic and social integration at hand, the time seemed appropriate to revisit the idea of Economic and Monetary Union (EMU) first proposed in the 1970 Werner Report. In 1989, President of the European Commission, Jacques Delors issued the Delors Report, which did just this.

The Delors Report, like the Werner Report before it, outlined a plan that would implement monetary union in three distinct stages (Chabot, 1999, p. 36). Stage One, which began in July of 1990, called for a more integrated monetary policy among central banks and shared the similar objective of unrestricted borders among EC members as stipulated by the Single European Act. Stage Two prepared the way for economic and monetary union by creating the European Monetary Institute (currently the European Central Bank) and by initiating the transfer of monetary policies to European institutions. Stage Three not only fixed exchange rates between national currencies and the single European currency soon to come, but it also introduced the euro as the official currency of eleven nations on January 1st, 1999 (European Communities, 1995-2006, 12 April 1989).

The language of the 1989 Delors Report was given official proclamation in the 1992 Treaty on European Union, commonly known as the Maastricht Treaty, which changed the official name of the European Community to the European Union, or, “The Union” (Article A). Article A of the Treaty on EU revisits the hope for an “ever closer union” between its Member States and peoples originally set forth in the 1957 Treaty of Rome while Article B reiterates the desire to create “an area without internal frontiers”
first articulated in the Single European Act. Article B also provides a succinct summation of the three stages outlined in Delors, beginning with the promotion of “balanced and sustainable” social and economic progress and ending with the introduction of the single currency. Article F, the last of the “common provisions” under “Title I”, sets forth the Union’s mandate to “respect the national identities of its Member States”, a mandate that, as I will show in Chapters 3 and 4, is inscribed throughout the television spots and print ads of the Euro 2002 Information Campaign and throughout the design of euro banknotes and coins.

In order to realize the objectives set forth in the Treaty on EU, particularly those that dealt with economic reform, five “convergence criteria” were established for would-be “euro zone” nations (Chabot, pp. 20-21). These criteria set strict standards on price stability, government budget deficits, total government debt, interest rates, and exchange rate stability (p. 21). As a means to maintain the convergence criteria once a nation has initially met them, the EU drafted a budgetary agreement at the 1996 Dublin Summit known as the Stability and Growth Pact. This agreement stipulated that the annual budget deficit of euro zone nations must remain below 3 percent of their Gross Domestic Product; failure to do so could result in fines (Pinder, p. 176).

Despite the apparent commitment to Economic and Monetary Union as articulated in the Treaty on EU, there remained substantial insecurities generated by these recent movements toward a “broader and deeper” Europe. To address these insecurities, an intergovernmental conference (IGC) was called upon in March 1996, which resulted in the Amsterdam Treaty, a document that revised the Treaty on EU as well as other
foundational documents of European integration (Pinder, pp. 23-25). Signed on October 2\textsuperscript{nd}, 1997, the Amsterdam Treaty was intended to increase the appeal and the relevance of the EU to the common people through measures to improve public health, the job market, and the environment, among others. Specifically, the Treaty called for “the development of the concept of European citizenship”. Also inscribed in the Amsterdam Treaty was the possibility for EU expansion into Eastern Europe, a proposition that received further consideration in the 2001 \textit{Treaty of Nice}, which set forth a number of “staged reforms” in preparation for EU enlargement.

With both the political and economic dimensions of economic and monetary union now inscribed in the Treaties, Pacts and Agreements of European integration, all that remained was for the euro to become a social fact of everyday life. In May of 1998, despite hesitations on behalf of the public and EU officials alike, the European Union officially agreed to adopt the euro as the common currency for 11 of the 15 member states (Pinder, p. 174). The following year the euro was introduced as a virtual, or electronic, currency. Although Greece initially failed to meet the necessary criteria to adopt the euro during the first round, it joined the other 11 nations participating in economic and monetary union in January 2001 to become the 12\textsuperscript{th} country of the euro zone (Pinder, pp. 172-173). Then, on January 1\textsuperscript{st}, 2002, 300 million culturally and linguistically diverse people experienced firsthand “the biggest monetary changeover in history” as the euro became the official currency of the European Union (European Central Bank, Background).
To commemorate this historic moment of European integration, an official ‘euro introduction’ ceremony was organized in Brussels, Belgium. There, 3,000 children were assembled to participate in the launch of 3,000 balloons. On each balloon was inscribed a picture of a stork depositing a bundle marked with the euro symbol on a map of Europe, thus signifying the arrival of the common currency (Semino, 2002, p. 137). The introduction of the euro was not, however, simply a celebratory occasion; it required an enormous amount of planning and preparation, and this was especially true with respect to preparing the public. In the four months prior to the monetary changeover, many of these 300 million Europeans received a brief education about their currency to come through the television commercials and print ads of the Euro 2002 Information Campaign. According to Professor Eugenio Domingo Solans (2001), a Member of the Executive Board of the European Central Bank, the aim of the Information Campaign was to inform people about euro banknotes and coins and to instill a sense of confidence in using them (p. 2).

The impetus for creating the Euro 2002 Information Campaign came as a result of the perceived failure of a previous information campaign that lasted from 1996 until the end of 2000 (Frerichs, 2001). According to the Economic and Social Committee that, in 2001, assessed the state of public preparedness with respect to the euro’s imminent arrival on January 1st, 2002, the earlier information campaign failed simply because it did not have any immediate and practical impact on day-to-day life and was thus perceived as essentially useless (Frerichs, p. 51, ¶ 2.2). Due to this general perception, little attention was given to the earlier campaign. Moreover, because so much time elapsed between the
end of the former campaign and the arrival of the euro, any information that was
apprehended, the Economic and Social Committee suggested, was eventually forgotten
(p. 51, ¶. 2.2). To remedy this perceived state of inadequate preparation, the Committee
proposed that future campaigns be implemented closer to the time of the actual event
under consideration (p. 51, ¶. 2.3).

In Frankfurt, Germany on August 30\textsuperscript{th}, 2001, just four months before the euro was
introduced as a material reality throughout the twelve nations participating in Economic
and Monetary Union, the European Central Bank unveiled its plans for the Euro 2002
Information Campaign. In what appears as an almost direct response to the Economic
and Social Committee’s criticism of the former Information Campaign, Professor
Eugenio Domingo Solans (2001), a member of the Executive Board of the European
Central Bank, offered the following rationale for the 2002 Campaign: “we believe that
the information campaign will be more effective and the resources allocated more
productive if the communication to the public is concentrated in the last few months of
this year” (p. 2).

In an effort to adequately inform the public about euro banknotes and coins and to
instill a sense of confidence is using them, Solans outlined a plan whereby “the flow of
information will increase both in terms of presence and intensity [italics added] through a
variety of media” (p. 3). Specifically, the Campaign called for “increasingly detailed
information” that would be provided through television and print advertising as well as
through the large-scale distribution of other materials such as print leaflets (p. 3). The
first wave of television spots appeared in September and highlighted the euro as a symbol
of European identity (p. 4). Upon completion of the first wave, a second wave of four different television spots circulated throughout November and December that was particularly intended to provide detailed information about the security features inscribed and incorporated in the new euro banknotes and coins (p. 4). As a means to increase the intensity of the television spots, two waves of print ads were introduced in the European media, the first in September and the second in November and December (p. 4). Then, with the arrival of the euro on January 1\textsuperscript{st}, 2002, the Euro 2002 Information Campaign came to a close and the euro became an everyday reality situated within the developing context of European integration.

Through the articulation of the emerging context for European integration and its subsequent development, I have shown how the eventual introduction of the euro, an economic unit, grew out of a political motivation, namely peace and prosperity for Europe. As cooperative initiatives between nations were implemented through economic arrangements, the political strengthening of Europe took hold, as indicated by the many Treaties of Europe that mark the numerous stages of growth for the European Union. Through these many stages, new ideals, values, and beliefs emerged just as foundational ideals, values, and beliefs became fortified in an effort to attain the goal of “an ever closer union” (Treaty of Rome, 1957) that provides the ideological basis for the European Union’s “united in diversity” perspective (Constitution for Europe, 2004). To explore how these ideals, beliefs, and values were given material form, I now turn to the television spots and print ads of the Euro 2002 Information Campaign that prepared Europe’s culturally and linguistically diverse citizens for the arrival of the euro.
Chapter III

The Euro 2002 Information Campaign

This chapter explores the presence conferred to the television commercials\textsuperscript{8} and print ads\textsuperscript{9} of the Euro 2002 Information Campaign through the multiple modes of representation and communication inscribed in them. My aim in exploring presence as a multimodal phenomenon is to extend current studies in presence that focus primarily on linguistic techniques to enhance or suppress it. As an additional aim, I extend contemporary studies in multimodal discourse analysis to include how different modes of representation and communication not only mean but also persuade.

In addition to the theoretical ambitions my exploration of presence as a multimodal phenomenon entails, I aim to learn more about the ways in which the European Union (EU) attempts to secure the adherence of its culturally and linguistically diverse citizens as it prepares them for the “largest monetary changeover the world has ever seen” (European Central Bank, History, ¶. 5). Elucidating this presence is not only important in terms of understanding how the EU attempts to shape the public’s attitudes, opinions, and emotions toward the euro, it is also important in terms of understanding the European Union’s long term efforts toward European integration. Before presenting the descriptions, transcriptions, and cataloguing of information for the television commercials and print ads that serve as the main texts of the Euro 2002 Information

\textsuperscript{8}To view the television spots of the Euro 2002 Information Campaign, visit http://www.euro.ecb.int/en/news/campaign/tvcampaign.html.

\textsuperscript{9}To view the print ads of the Euro 2002 Information Campaign, visit http://www.euro.ecb.int/en/news/campaign/print_campaign.html.
Campaign, a brief recapitulation of the Campaign’s main objective and theses may be useful to orient the reader not only to the texts themselves but also to my subsequent exploration of them. The primary objective of the Campaign was first presented at the “Press Conference on the Occasion of the Unveiling of the Euro Banknotes and their Security Features”. This practical objective is to prepare “people to be well informed and to feel confident in using the euro banknotes and coins” (Solans, 2001, Presentation, p. 2). To accomplish this objective, Professor Eugenio Domingo Solans (2001), Member of the Executive Board of the European Central Bank, states that “the flow of information will increase both in terms of presence [italics added] and intensity through a variety of media,” among which are the television spots and print ads (p. 3). That Solans himself uses the term ‘presence’ as a means to articulate how the objective of the Campaign will be achieved is telling, especially as he follows this statement with a specific technique that will enhance this presence, namely, the use of “increasingly detailed information” (p. 3).

Accompanying this fundamental objective are two related theses to which the EU hopes its citizens will one day adhere. The first thesis highlights “the notion of a common currency as a symbol of our European identity”, an association particularly addressed in the first wave of television spots (Solans, Presentation, p. 4). The second thesis draws attention to the idea that “the euro is much more than just a currency; it is a symbol of European integration in every sense of the word” (Duisenberg, 2001, p. 2). To

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10 To access transcriptions of the two speeches and one presentation made at the ‘unveiling’ ceremony, visit http://www.euro.ecb.int/en/news/events/frankfurt_ecb.html.
discover the multimodal techniques through which these theses are conferred with presence in the television spots and print ads is the final aim of this chapter.

To illustrate the symbolic complexity of European integration, President of the European Central Bank, Dr. Willem F. Duisenberg (2001), divides European integration into three fundamental components: economic integration, political integration, and future integration (pp. 2, 3). For economic integration, the euro symbolizes “successful enterprise and initiative”: Not only will monetary transactions be streamlined by a single currency, but also people will be able to cross borders and live, work, and trade together. For political integration, the euro symbolizes “stability and unity,” which contrasts to the national rivalries that have scarred the European continent with outbreaks of war. Finally, for future integration, the euro symbolizes the sense of unity people often feel when sharing something fundamental with one another, which, in this case, is their currency. Such a feeling of unity, the President claims, will stem from everyday experience, like crossing a national border, seeing the same currency in use, and thus feeling “at home throughout Europe” (p. 3). It is perhaps the cumulative effect of these different forms of European integration that will together establish the euro as a symbol of European identity.

To explore how the practical information and symbolic inducement referenced as desired outcomes of the Euro 2002 Information Campaign, as well as any unintended effects, are conferred with presence, I now turn to the texts themselves. Due to the similarities in imagery, verbal and print linguistic text, and music among the five commercials, I assess the meaning potentials of two of the five: the International
Version, which was explicitly intended to highlight the euro as a symbol of European identity, and the National Version, Euro Coins, which, as the title suggests, presents detailed information about euro coins. When examining the presence conferred to the television spots, I do, however, reference all five commercials, which is why I include descriptive accounts, transcriptions, and catalogues of image and sound for all of them.

For each television spot, I first provide a detailed description of the narrative action as it unfolds. Each description is broken down into segments, or scenes, that occur within the commercials themselves. A change in scene is marked by what television producers refer to as a “cut,” which is indicated by a distinct shift in perspective that has a definite beginning and end. I then provide a transcription of the verbal text that accompanies the visual information presented in the commercial. Following the description and transcription, I sequentially catalog the various images and sound bytes included throughout each commercial. For the International Version and the National Version, Euro Coins, I follow the descriptions, transcriptions, and catalogue of the multimodal elements with an analysis of the commercials’ meaning potentials. After articulating the possible meanings inscribed in these two television spots, I offer an interpretation of the superordinate presence that results from the cumulative effect of the multimodal elements inscribed in all five television spots of the Euro 2002 Information Campaign.
For the print ads, I first provide a general overview of the layout, or structure, of all the ads so that the reader may become familiar with the basic presentation of information in them. Once the general structure of the print ads is clearly defined, I describe each ad in detail according to the various segments, or components, that I have identified in my examination of its general structure. I begin with a comprehensive description of the photographic image unique to each ad and provide a transcription of the print linguistic text that appears below the image. I continue with descriptions and transcriptions for each structural component until the ad is presented in its entirety. Once the various multimodal elements are fully articulated for each print ad, I then discuss the meaning potentials conveyed by them. Finally, I discuss the superordinate, or global, presence that results from the integration of meanings generated by the different semiotic modes across the print ads.

Television Commercials

*International Version*

*Scene 1.*

The commercial begins with an extreme close-up view of a 1 euro coin that, like a flying saucer, quickly recedes from the foreground and vanishes among a serene mountain landscape. The viewer’s perspective then rapidly descends upon an ancient pillared structure and transports him directly in front of two dark olive-skinned people standing back-to-back, each with long, flowing black hair, one playing a violin and the other a
flute. The two are centered and alone amongst the temple’s pillars and the music they play is tranquil and fleeting.

*Scene 2.*

As the viewer closes in on the two figures, the perspective suddenly changes and the couple is presented from above, though this time they are surrounded by others, dancing and playing instruments in an orchestrated movement. Though initially hovering approximately 10 feet or so above the crowd, the viewer finds the distance between the group and himself increasing as if the zoom lens of a camera were steadily retracted or as if the camera itself ascended into space. The same leitmotif of flute and violin provides the transition from Scene 2 to Scene 3.

*Scene 3.*

As Scene 3 commences, the verbal text also begins: “January 1st, 2002,” a male voice calmly announces. The viewer is transported to a panorama of a crystal blue lake surrounded by craggy rock and snow-capped mountains. In the middle of the lake appears a small island of snow-covered ice upon which a large, curved ice sculpture rests. At first crouched down in front of the sculpture, a figure in silhouette slowly rises and eventually assumes a ballet pose where the right leg extends up and out and both hands are held high above the head. As the viewer closes in on this winter landscape, the environment once again changes from the natural to the man-made.

*Scene 4.*
Gliding just above the rooftops and swooping down into the city square, the viewer encounters, again from above, an open public space. Just below the viewer appears a sculpture of a man holding out in his left arm a long, straight wand that angles upward toward the sky. As the sculpture appears, the voice recites, “Twelve countries,” and the music changes to a more upbeat tempo with trumpets sounding bright, staccato notes.

*Scene 5.*

The viewer, now at eye-level with, though distant from, the people in the square, perceives a Carnival-like scene of color and motion.

*Scene 6.*

The scene quickly changes to a close-up view of a young Caucasian girl with long, curly black hair who holds in her left hand a sum of cotton candy equal to the size of her entire head. “Three hundred million Europeans,” the voice continues as the girl rotates from profile to a frontal view.

*Scene 7.*

As she turns, the focus switches to a tall figure, presumably on stilts, who wears a flowing purple robe with green collar and bends down to present the young girl with a one euro coin.

*Scene 8.*

For a brief moment, the scene friezes on a close-up of the euro coin still in the hand of the tall figure.

*Scene 9.*
The scene changes as the figure passes the coin to the smiling girl while the voice recites, “different cultures”.

*Scene 10.*

Looking down upon the viewer who now shares the perspective of the young girl is the tall figure. As the figure resumes her erect position and thus recedes from the viewer’s sight, the scene changes again.

*Scene 11.*

In this scene, the viewer is transported to a natural setting, soaring across blue waters and approaching a cliff-side bluff. “Different dreams,” the voice announces as a long, flat note is held by the trumpets. The viewer enters the woodland environment of the bluff accompanied by an ephemeral violin and flute serenade and passes through tall grasses that part to reveal the profile of a crouching boy in a red, hooded sweatshirt who appears to contemplate the surrounding landscape.

*Scene 12.*

As the viewer moves past the boy, the perspective of the viewer is momentarily obscured by tall grasses and silhouettes of barely visible figures.

*Scene 13.*

A young girl leads her pony in a modest gait down a path in the same field of tall grass. The girl’s flowing blond hair and the pony’s mane capture the light as they pass.

*Scene 14.*
“Different expectations,” the voice exclaims as the scene changes from the relative close-up of the girl and pony to a more distant view of a large hillside where a mass of people descend, some following the path, others moving down the hillside perpendicular to the path. The viewer first experiences this mass of people at a distant and somewhat elevated perspective.

Scene 15.

The perspective changes as the viewer is subsumed by the movement of the mass of people. As the perspective closes in, the viewer is positioned at waist level of the passing group. The rural hillside scene rapidly fades to black, signaling yet another change in setting, this time to a modern, urban metropolis.

Scene 16.

Emerging from the darkness, the viewer encroaches upon the distant city while soaring high above the skyscrapers. As the descent into the city begins, the violin and flute serenade is accompanied by a vacuum of air mimicking the sound of flight, which then transforms into the muted roar of a large crowd of people. “300 million people,” the voice proclaims, as the viewer is transported in front of a large video screen displaying wild, abstract color forms that morph from one psychedelic image to the next.

Scene 17.

With the viewer now positioned amongst the celebrating crowd, the voice continues, “sharing one single currency”. As these words are uttered, the perspective focuses on the head of a smiling, white male with goatee, most likely in his late twenties / early thirties,
whose gaze appears to be captivated by something or someone just beyond and to the left of the viewer.

Scene 18.
The perspective shifts to reveal the object of his gaze: a woman with long, blond hair dancing amongst other party-goers, many of whom have at least one arm raised into the air.

Scene 19.
Signaled by the final word in the phrase, “sharing one single currency,” the perspective returns to the video screen, which shows a single euro coin, somewhat blurred, located in the center of the display.

Scene 20.
The perspective returns to the woman who turns her head back and to the right so that she may gaze up at the large screen.

Scene 21.
As the perspective changes to follow the woman’s gaze, it quickly zooms in on a single hand raised high with a one euro coin held between two fingers and the colorful screen blurred in the background. “The euro,” the voice exclaims, as a crescendo of quarter notes rises in exaltation, “our money”.

Scene 22.
With these final spoken words, three euro notes and a single euro coin are displayed on a dark, reflective surface. A blue rectangle with a small triangle projecting out from the bottom then appears over these notes and coin and advances toward the viewer. Within the rectangle appears the same phrase that was just spoken: “the EURO. OUR money”.

As the rectangle becomes obscured due to its proximity to the viewer and as the ascending scale culminates in a final bright, whole note, seven euro banknotes are dealt by an invisible hand that spaces them evenly apart and in a semi-circle format on a dark blue background. Below the euro notes is the euro symbol enclosed by a circle set halfway inside a rectangle and below the euro symbol is the web address for the official euro website, www.euro.ecb.int. With that, the International version comes to a close.

Transcription.

January 1st, 2002
Twelve countries
300 million Europeans
Different cultures
Different dreams
Different expectations
300 million people sharing one single currency
The euro
Our money

Catalog of Images and Sound.

Image: Sound:

1. one euro coin in flight flute and violin serenade, through #8
2. ancient pillared structure in arid landscape
3. violin and flute playing couple
4. people dancing around couple (overhead shot)
5. mountain landscape with blue lake and ice sculpture “January 1st, 2002”
6. posing figure in silhouette in front of ice sculpture
Discussion

The International version television spot is composed of three primary semiotic modes: images, oral discourse (verbal text), and music. These three semiotic modes will structure my exploration of the commercial’s meaning potential. Print linguistic text also momentarily appears at the end of the commercial, which I will discuss in conjunction with the verbal text. Of all the television spots, the International version is the longest, lasting forty-five seconds and composed of twenty-two scenes. Five distinct environments appear throughout the commercial: an arid, desert-like landscape; a winter mountain landscape; an city plaza; a seaside, rural environment; and an urban metropolis.
Verbal text.

The first three phrases uttered by the voiceover in the International version derive their meaning by answering three important questions: when?, who?, and how many? The specificity of this information serves to orient the viewer of the television commercial toward the impending moment of the euro’s introduction, even though at this point the subject of the commercial is not indicated by the verbal text. That Europeans are identified as the who of the commercial structures the level of identification for the commercial’s viewers. This wide-reaching collective, proper noun is then followed by three short phrases that draw attention to what is different among Europeans, namely their cultures, dreams, and expectations. Highlighting culture as a fundamental difference among Europeans situates the viewer not only in the present moment, since culture is something that the nations of Europe are reputed to take much pride in possessing, but also in the past, since culture is something that develops over time. In contrast to the past and present moment of culture, the terms “dreams” and “expectations” provide a reference to the future, which is also indicated by the first phrase, “January 1st, 2002.” In terms of Halliday’s functional grammar, all of the phrases uttered thus far reference states of the world, and are thus representative of the ideational metafunction.

It is only during the latter third of the commercial that its subject is revealed by the verbal text, but only after the question of “how many” is once again answered: “300 million people sharing one single currency”. The use of the gerund in this phrase is telling since it is a nominal form of a verb that indicates a current state of being. That
‘sharing’ is selected as the particular verb indicates something that Europeans already have in common, despite the fact that the object of the clause, “one single currency,” has yet to arrive on the European scene in material form. The next phrase, “the euro,” renames and thus, reiterates what 300 million Europeans are sharing, while the collective, possessive adjective, “our,” in the final phrase reinforces this notion of sharing and of collectivity. Once this final verbal statement is uttered, the print linguistic text that serves as the slogan of the Euro 2002 Information Campaign appears on the screen, “the EURO OUR money”. Not only does the print linguistic text reinforce the final verbal statement, but it also coheres internally via a parallel visual structure that speaks to the compatibility of the two terms.

Imagery:

As one might expect, the images incorporated in the International version complement and reinforce the meanings attempting to be established through the verbal and print linguistic text. As scene one begins, a one euro coin consumes the screen and then zooms off through the sky. The viewer follows the path of the coin, which is no longer visibly represented. As the path of the euro becomes the perspective of the viewer, a connection is established between the two, suggesting a parallel sense of vision and mobility. Implicit in this message is the fact that the euro facilitates transport because it eliminates the need to change currencies upon crossing national borders.

As the mostly invisible euro (it appears only occasionally and very briefly during particular scene changes) guides the viewer through the five different environments
shown throughout the commercial, there are particular indications that these different environments are intended to suggest the diverse climates that one can find throughout the European continent as well as the diverse people that inhabit them. The tan-skinned couple in the first scene, for example, are reminiscent of southern Europeans living in countries such as Spain, Portugal, of Greece, while the boy in the red hooded sweatshirt looks to be of northern European descent. In terms of the environments, the snow covered mountains could signify numerous locations such as the French, German, or Austrian Alps as well as northern latitudes of Finland. The carnival scene is perhaps the most obvious reference to a particular nation, that nation being Italy and the event being the Carnival of Venice.

These many different environmental references are complimented by the diverse activities in which the people in them participate. For example, as the tan couple in the initial scenes plays their instruments and the people around them dance, one gathers a sense of local culture. This notion of location culture also gains plausibility with respect to the Carnival scene and the rural scene where the young girl leads her pony down a hillside. As the dark-haired girl in the Carnival scene receives a one euro coin from the figure on stilts, the meaning suggested speaks to the idea that the activities of local culture will remain intact despite the arrival of a common currency.

The dance party scene, though not necessarily one of local culture due to its cosmopolitan setting, suggests that the arrival of the euro is a cause for celebration. This interpretation gains likelihood as the one euro coin assumes a prominent position on the big screen while the people below it smile and dance. The raised arm of the person with
the one euro coin held high in the fingertips corroborates this interpretation since this
gesture is often depicted as a sign of victory or of triumph, one that may prompt
Europeans to anticipate the arrival of the euro with confidence. Further emphasis is
placed on this euro coin as the camera zooms in on it, prominently displaying it against
the colorful background of the video screen.

The final scene displays three euro notes on a table with a coin on top of them.
From this scene a fade occurs in which “the EURO. OUR money” slogan is displayed
against a dark blue background in the format of a sign resembling a speech balloon. As
the camera zooms in on this text, one gathers a sense of its approach, which parallels the
approach of January 1st, 2002, the day that the euro will arrive in euro zone nations. The
fade continues until the sign is completely out of focus, and from the sign emerges the
seven euro banknotes, which swirl down towards a dark blue background upon which
they are prominently displayed. This display draws attention to the different colors and
denominations of the seven euro banknotes, which is likely intended to familiarize the
viewing audience with their appearance.

*Music.*

As Mihaly Csikszentmihalyi (1990) states in his national bestseller, *Flow: The
Psychology of Optimal Experience*, “One of the most ancient and perhaps the most
popular functions of music is to focus the listeners’ attention on patterns appropriate to a
desired mood” (p. 108). This statement will serve as a guide by which I analyze the
meaning of the music included in the International version television spot.
As the International version begins, the music played by the tan-skinned couple with violin and flute in hand is light, ephemeral, and tranquil. The relaxed mood that this music connotes derives not only from the lack of intensity and volume with which the music is played, but also from the manner with which the notes are connected to one another. Instead of each note being separate and distinct as staccato notes are, the notes played by the flute and violin are connected and flowing, which, in musical terms, is referred to as *legato*. Playing a legato passage such as the one performed by the tan-skinned couple eases the viewer into the commercial, which, in turn, suggests the ease with which the transition from former national currencies to the euro will occur.

As the initial legato passage draws to a momentary close, a series of bright, short *staccato*, or punctuated, notes is played by brass instruments during the Carnival scene. The mood suggested by the staccato passage is celebratory, which coincides with the upbeat mood of the Carnival itself. It is during this scene that the one euro coin is passed from the figure on stilts to the young girl. As the coin is displayed in the young girl’s hand, the staccato notes continue, the effect of which is a transfer of the celebratory mood of the Carnival to the euro itself.

In transition from the Carnival to the seaside bluff, a long, dissonant note is held by the brass instruments, which evokes a sense of wonder and mystery as the listener’s sense of hearing seeks harmonious resolution. This sensibility is reinforced by the verbal text that states, “different dreams”. A return to the legato passage reconnects the viewer / listener with the sense of calm initially evoked during the commercial’s introduction.
As the commercial draws to a close, the legato passage is muffled by the roar of a cheering crowd, which signals the beginning of the finale of bright, brass quarter notes that culminate in final whole note held long and loud by the orchestra who plays it. The mood evoked by these notes is one of celebration and triumph. Such a triumphant musical finale is intended, I suggest, to instill confidence in euro users that the transition to the common currency will be a success, one that will be remembered as a defining moment in the history of European integration.

National Version, Hologram

Scene 1.
The hologram commercial begins with the one euro coin descending upon a cityscape and then down onto the city square where the statue of a figure points out and upward with his wand.

Scene 2.
“Euro banknotes are protected in many different ways,” the voice proclaims as the viewer perceives a distant, hazy, surreal world of costumed, dancing figures, like those of a circus or parade. The figures are situated against a backdrop of the pillars of a grand building and a tall concrete wall.

Scene 3.
The perspective closes in on the colorful, dancing figures so that only three are visible, though out of focus.

Scene 4.
Once again the perspective closes in, this time on just one dancing figure in a flowing purple, white, and green costume who sways his arms and body from side to side. The focus remains blurry as the voice begins, “For example, when you tilt them…” The blurred figure turns the palm of his left hand up as if to reveal something.

Scene 5.
The scene changes to a head shot of a young, smiling, long-haired brunette girl who is looking forward and slightly up, presumably at the approaching, dancing figure.

Scene 6.
As the voice completes the sentence, “the shiny hologram shows the value and the euro symbol,” the perspective shifts to a relatively close view of a five euro note held between a thumb and forefinger of an unknown person. In the distance, a blurred figure in shadow, whose hand appears closer to the viewer and out of the shadow, recedes as if just having relinquished the note.

Scene 7.
The final scene begins as a close up of the upper-right corner of the 5 euro note is displayed. The note is tilted back and forth and slightly to the right to highlight the hologram that “shows the value and the euro symbol,” as the voice states. “The EURO. OUR money” sign then appears over the 5 euro note and the commercial concludes in typical fashion with the dealt euro notes and triumphant musical finale.

Transcription.
Euro banknotes are protected in many different ways. For example, when you tilt them, the shiny hologram shows the value and the euro symbol. The euro. Our money.

**Catalog of images and sound.**

<table>
<thead>
<tr>
<th>Image:</th>
<th>Sound:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. flying one euro coin</td>
<td>flute and violin serenade through # 9</td>
</tr>
<tr>
<td>2. urban rooftops</td>
<td></td>
</tr>
<tr>
<td>3. plaza with pointing figure</td>
<td>“Euro banknotes are protected in many different ways”</td>
</tr>
<tr>
<td>4. dancing, costumed figures</td>
<td>“For example, when you tilt them, the shiny hologram shows the value and the euro symbol”</td>
</tr>
<tr>
<td>5. three dancing, costumed figures</td>
<td></td>
</tr>
<tr>
<td>6. one dancing, costumed figure</td>
<td></td>
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<tr>
<td>7. smiling, dark haired girl</td>
<td></td>
</tr>
<tr>
<td>8. five euro note held by fingers</td>
<td></td>
</tr>
<tr>
<td>9. five euro note, top right corner close-up</td>
<td>triumphant notes begin, “The euro”</td>
</tr>
<tr>
<td>10. euro sign</td>
<td>“Our money,” notes conclude</td>
</tr>
<tr>
<td>11. dealt notes and website</td>
<td></td>
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</tbody>
</table>

**National Version, Watermark and Security Thread**

**Scene 1.**

In this version, the one euro coin zooms across a city scene of mostly white, one story buildings before making its descent upon a sunny, open, earth-toned plaza. The viewer assumes the perspective of the coin as it comes to hover above a dark olive-skinned man with long black hair tied back in a pony tail, who approaches an over-turned chair, the seat of which rests upon the seat of another chair, right-side up. As the man grasps the two upturned legs of the chair closest to him, a male voice announces, “Euro banknotes are protected…”

**Scene 2.**
As the scene changes, the viewer is positioned at ground level in front of an olive-skinned woman who sits on a chair while strumming an acoustic guitar. Behind her, the roofline of the single-story, earth-toned buildings descends in dramatic perspective while a solitary person in a light colored shirt sits at a distance in the plaza with an ominous, dark blue sky overhead.

Scene 3.

As the voice completes the sentence, “in many different ways,” a close-up, frontal head-shot of the now determined-looking man is displayed. He slowly raises his slightly tucked chin and looks off to his left.

Scene 4.

A close-up head-shot of the woman is now presented. She looks to the right and offers a slight nod of the head, presumably to synchronize some sort of activity with the man who was just looking at her.

Scene 5.

With just his left arm, the man turns an upside down chair right side up.

Scene 6.

As he begins to set the chair on the ground, the perspective shifts to a worm’s eye view that captures the legs of the chair as they reach the ground. In the distance and framed between the chair’s legs, the woman strums her guitar.

Scene 7.

“For example,” the voice announces, as the man performs a scissors-leg, acrobatic move over a railing, his arms firmly bracing the maneuver.
Scene 8.
From the former side view of the previous scene, the viewer is transported to a bird’s eye view of the man who completes his maneuver.

Scene 9.
Upon completing the move, the perspective shifts once again, this time to a close-up view of a somewhat older, smiling, tan woman who says something indiscernible to the man as she raises the index finger of her left hand as if pointing something out.

Scene 10.
“…when you hold them against the light,” the voice continues as the viewer’s perspective returns to the man, this time with his back turned. The man begins to move to his left.

Scene 11.
As he turns slightly to his left, the scene shifts to a head-shot of the smiling, older woman, who reaches out her right hand to pass the man a ten euro note.

Scene 12.
The focus is now on the euro note, which comprises the entire screen except for a blurry background and the thumb and forefingers of the man and woman who engage in the exchange. Though blurry, the background is relatively light, which allows the security features presented by the verbal text to become illuminated and thus, apparent. The male voice concludes his sentence, “you will see the security thread and the watermark embedded in the paper.” The crescendo of notes begins as the man withdraws the euro
note from the woman’s fingers and the note from the screen. As the note is removed, the 
“The EURO. OUR money” sign appears centered in the scene, signaling the typical ending of the commercial.

_Transcription._

Euro banknotes are protected in many different ways. For example, when you hold them against the light, you will see the security thread and the watermark embedded in the paper. The euro. Our money.

_Catalog of images and sound._

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</tr>
<tr>
<td>2. white, one-story rooftops</td>
<td>“Euro banknotes are protected”</td>
</tr>
<tr>
<td>3. earth-tone plaza with man and chair, from above</td>
<td>in many different ways”</td>
</tr>
<tr>
<td>4. woman playing guitar with buildings and chairs</td>
<td></td>
</tr>
<tr>
<td>5. man, head shot</td>
<td></td>
</tr>
<tr>
<td>6. woman, head shot</td>
<td></td>
</tr>
<tr>
<td>7. man overturning chair</td>
<td></td>
</tr>
<tr>
<td>8. legs of chair framing guitar player</td>
<td></td>
</tr>
<tr>
<td>9. man: acrobatic maneuver</td>
<td></td>
</tr>
<tr>
<td>10. pointing, older woman</td>
<td>“For example, when you hold them against the light,”</td>
</tr>
<tr>
<td>11. back of man with guitar player in distance</td>
<td></td>
</tr>
<tr>
<td>12. older woman passing 10 euro note</td>
<td>you will see the security thread</td>
</tr>
<tr>
<td>13. 10 euro note held between passing hands, displayed against light background</td>
<td>and the watermark embedded in the paper,” triumphant finale begins</td>
</tr>
<tr>
<td>14. euro sign</td>
<td>“The euro”</td>
</tr>
<tr>
<td>15. dealt notes with website address</td>
<td>“Our money,” notes conclude</td>
</tr>
</tbody>
</table>

_National Version, Banknotes_  

_Scene 1._
The commercial begins with a one euro coin, presented extremely close up, and then flying away from the viewer, as if jettisoned from space. The viewer’s perspective soars down with the movement of the coin and briefly pauses at the screen of the techno dance party introduced at the end of the International version and then resumes, positioning the viewer among the crowd of celebrating people.

*Scene 2.*

The perspective changes to focus on the head of a white male with goatee, most likely in his late twenties / early thirties, whose gaze appears to be captivated by something or someone just beyond and to the left of the viewer.

*Scene 3.*

The object of the man’s gaze is revealed as a woman with long, blond hair is shown dancing amongst other party-goers, many of whom have at least one arm raised into the air.

*Scene 4.*

The perspective returns to the video screen, which shows a single euro coin, somewhat blurred, located in the center of the display. At this point the voiceover begins, “From the first of January…”

*Scene 5.*

Focus then shifts to the blond-haired woman who turns her head back and to the right so that she may gaze up at the large screen.

*Scene 6.*
Following the woman’s gaze, the perspective quickly zooms in on a single hand raised high with a one euro coin held between two fingers and the colorful screen blurred in the background.

*Scene 7.*

Three euro notes and a single euro coin are then displayed on a dark, reflective surface.

*Scene 8.*

Attention momentarily returns to the woman, presented only as a smiling head shot.

*Scene 9.*

As the scene changes, a close-up of a left hand appears in the lower right corner of the screen to open a cash register drawer that reveals the seven euro banknotes. The voice commences, “There are seven different ones…,” just as the hand begins to open the drawer. Once the drawer is open and the euro notes prominently displayed, the right hand enters the scene to deposit a 10 euro note and to remove a 5 euro note. A rectangular sign inscribed with the words, “the EURO. OUR money,” then appears over the cash drawer, along with the voiceover verbally expressing the same message. The sign enlarges on the screen until completely out of focus. The commercial concludes with the final scene from the International version: the image of the dealt notes on blue background with the official euro website address below.

**Transcription.**

From the first of January
we will all be using euro banknotes.
There are seven different ones,
ranging from 5 to 500 euro.
The euro.
Our money.

*Catalog of images and sound.*

<table>
<thead>
<tr>
<th>Image</th>
<th>Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. flying one euro coin</td>
<td>flute and violin serenade, through #10</td>
</tr>
<tr>
<td>2. city buildings from above</td>
<td>cheering crowd</td>
</tr>
<tr>
<td>3. big screen with dance party</td>
<td>“From the 1st of January, we will all be using euro banknotes”</td>
</tr>
<tr>
<td>4. smiling man</td>
<td>“There are seven different ones, ranging from 5 to 500 euro,”</td>
</tr>
<tr>
<td>5. euro coin on screen</td>
<td>triumphant brass note finale begins “The euro”</td>
</tr>
<tr>
<td>6. blond woman, headshot</td>
<td>“Our money,” notes conclude</td>
</tr>
<tr>
<td>7. euro coin in elevated hand</td>
<td></td>
</tr>
<tr>
<td>8. euro notes and coin on table</td>
<td></td>
</tr>
<tr>
<td>9. blond woman, headshot</td>
<td></td>
</tr>
<tr>
<td>10. cash drawer displaying notes</td>
<td></td>
</tr>
<tr>
<td>11. euro sign</td>
<td></td>
</tr>
<tr>
<td>12. dealt notes with web address</td>
<td></td>
</tr>
</tbody>
</table>

*National Version, Coins*

**Scene 1.**

In this commercial, the one euro coin flies down upon the rugged hillside located on a coastline and enters the scene where a young child appears to contemplate amidst tall grass.

**Scene 2.**

The scene shifts to a close-up, profile of the young Caucasian boy’s face. The boy looks slightly down upon something while uttering some words, indiscernible to the viewer of the commercial. A woman with long brown hair smiles in the background, out of focus.

**Scene 3.**

As the voiceover begins, “From the first of January…,” the boy is shown to be involved in an exchange with an older, darker-skinned man with white hair who presents the
young boy of about 12 years with a basket of red apples. The boy wears a red hooded sweatshirt and the man a tweed looking sport coat with a patterned sweater beneath.

Scene 4.
As the boy accepts the basket from the man, two hands are shown touching one another in close detail, one palm up, the other palm down. As the hands part, a 2 euro coin is revealed in the hand, palm up, of the older man. The man’s hand slowly closes as the voice resumes, “There are eight different ones…”

Scene 5.
The hand, still in close detail, places the 2 euro coin on a dark surface where the seven other euro coins, bright and shiny, are prominently displayed.

Scene 6.
As the boy and the two people accompanying him leave the rural scene with dark clouds overhead, the voice concludes, “The euro. Our money.” As with the commercials described thus far, the rectangular sign appears over the scene, blurrs out of focus, and reveals the dealt euro notes and euro website.

Transcription.
From the first of January we will all be using euro coins.
There are eight different ones, ranging in value from 1 cent to 2 euro.
The euro.
Our money.

Catalog of images and sound:
Image:       Sound:
Discussion

The national version that highlights euro coins lasts twenty seconds and is composed of six different scenes. The commercial takes place in one single environment, a rural setting that begins with the image of a seaside bluff. Because the music presented in this commercial is a truncated version of the music played in the International Version, I will only discuss the verbal text and the images.

Verbal text.

The verbal text of the euro coin television spot begins by answering the question, when?: “From the first of January”. The next phrase begins with the collective pronoun, “we,” which identifies the viewers of the commercial, namely Europeans residing in the euro zone, as a unified group. The verb phrase, “will (all) be using,” denotes a future course of action that will transpire over a length of time as indicated by the gerund, “using,” and that represents a particular state of the world as indicated by the form of the verb, “to be”. The object of the phrase, “euro coins,” identifies what this common group of people will be using. The next clause, “There are eight different ones,” also identifies a state of the world that answers the question, how many?, which is followed by the
answer to the question, *how much?* The final phrases of the commercial, “the euro, our money,” designates the currency as something that is shared by the viewers of the commercial, who, as I stated earlier, are Europeans of the euro zone. The print linguistic text that presents the same message, “the EURO OUR money”, reinforces this shared quality.

*Imagery.*

Scene one suggests the same parallel sense of vision and mobility as the International Version as the one euro coin that initially consumes the screen zooms off through the sky, leaving the viewer to follow its path. Once the coin is no longer visible, the path of the euro becomes the perspective of the viewer, thus establishing the connection between the two. A moment of tranquility is represented by the overall stillness of this first scene once the viewer is led past the seaside bluff to the young boy. The boy’s still position establishes this sense of tranquility as does the tall, soft, motionless, sunlit grass. Because the boy is depicted in profile, he does not engage the viewer in any respect, which reiterates the sense of tranquility as he appears lost in thought.

The viewer is drawn into the action in the next scene due to the close-up profile of the young boy’s head, which makes it appear as if the viewer is standing right next to him. The blurred background focuses the viewer’s attention on the young boy as he is presented in clear detail. His slight smile suggests satisfaction and the slight movement of his lips suggest that he is speaking to someone that is most likely right next to him. The out-of-focus, small headshot of the woman to the right of the boy establishes
distance between the two figures. That the woman’s line of sight is directed toward the boy establishes a connection between the two, while her discernable smile connotes approval, as if she is watching over him.

As the scene changes, the boy is shown to be involved in an exchange of apples with a white-haired man. A sense of local culture is established based on the personal nature of the exchange and on the wooden basket in which the apples are placed. The wooden basket connotes local culture by virtue of what it is not: a plastic bag typically found in most, if not all, present-day grocery stores. This notion of local culture gains further plausibility as the exchange takes place outdoors, in some sort of open-air setting, reminiscent of the many open-air markets throughout Europe. The warm clothes of the boy and man suggest a cool environment.

Once the boy has received the apples, two hands are shown in close detail, presumably those of the man and the boy. A shiny two euro coin contrasts with the dark hand of the man in which it now sits. As the hand places the coin on a dark background with all seven other, neatly arranged euro coins, attention is drawn to the complete set, which is likely intended to familiarize euro users with their appearance. As the boy walks away from the white-haired man, the open-air market becomes clearly visible and the sense of local culture is reiterated. Because the open-air market was a typical venue for exchanges such as these before the emergence of large-scale grocery stores, a sense of tradition is not only established, it is also maintained since the exchange between the man and boy takes place in the contemporary financial landscape of the euro. Such a
connection between the old (open-air market settings) and the new (the euro) demonstrates the compatibility of the two.

The relationship between the woman and the boy suggested earlier is reinforced in this penultimate scene as she and another figure accompany him as he departs. The dark sky overhead and the warm clothes the people wear suggest a northern climate or a fall scene. The final scene of the commercial is the same as that presented in the International Version, except in this case, “the EURO. OUR money” sign emerges from the departing group of people.

**Presence and the Television Spots**

The presence conferred to the television spots of the Euro 2002 Information Campaign is primarily realized through the semiotic modes of image, music, and verbal text, and to a lesser extent, through print linguistic text. Harkening back to Hill’s (2004) “comprehensive continuum of vividness” (see Chapter One), the moving images with sound that typify television commercials in general rank just below actual experience, the most vivid type of information, and just above the static photograph, which presents a single moment in time in a way that is akin to human perception (p. 31). This ranking derives from the fact that moving images with sound more closely represent what actual experience is like: a temporal and spatial sequencing of connected moments that engages multiple senses simultaneously. In this respect, the International version television spot has the potential to generate a powerful presence by virtue of its vivid, multi-sensory engagement. In the paragraphs that follow, I will first discuss some of the first order effects used to generate the presence of the verbal text, the images, and the music of the
commercials. Once I have illuminated these first order effects, I will then offer an interpretation that results from the cumulative effect of these first order effects, which, together, generate the superordinate presence of the television spots.

The verbal texts of the television spots are conferred with presence through several techniques, one of which is specificity of time and place. As Perelman and Olbrechts-Tyteca explain, specificity, especially with respect to time and place, works to increase the “impression of actuality”, thus rendering the argument with greater presence (p. 147). Phrases uttered like “January 1st, 2002,” “300 million Europeans,” and “12 countries” function to orient the hearer’s mind to the impending arrival of the euro and to the relevant social groups who will be the participants in this event, namely the viewers of the commercials. Because the televisions spots appeared in the four months prior to the euro’s arrival, the proximity in time to the actual event renders the presence of the specific details of time and place even more apparent.

Although Perelman and Olbrechts-Tyteca do not discuss “argumentation by example” (see pp. 350-357) as a specific technique for enhancing presence, it seems likely that such a technique would effectively focus an audience’s attention on details important to a particular line of argument. The verbal text of the National Versions that separately highlights the hologram and the watermark and security thread do just this as they first present a general statement, “Euro banknotes are protected in many different ways,” and then support this generalization with a specific example immediately thereafter. In the hologram commercial the example is presented as follows: “For example, when you tilt them, the shiny hologram shows the value and the euro symbol.”
Such a specific example represents the kind of detailed information necessary to endow a general statement with an irrefutable presence, a claim that reflects Perelman and Olbrechts-Tyteca’s observation that “The more specific the terms, the sharper the image they conjure up, and, conversely, the more general the terms, the weaker the image” (p. 147).

Repetition, “the simplest way of creating [this] presence,” is an argumentative technique used throughout the television spots (Perelman & Olbrechts-Tyteca, p. 144). Repetition is most apparent in the final phrase uttered in every commercial, “the euro. our money.” The presence of this concluding verbal message, the slogan of the Euro 2002 Information Campaign, is intensified through the display of the same message in print linguistic text that appears at each commercial’s end. Due to the verbal and visual presentation of this slogan during the commercials’ closing moments, the notion that the euro is represented as something that Europeans collectively share is perhaps that which the audience will most remember.

Repetition is also employed as a technique for conferring the music of the television spots with an irrefutable presence, and this is most obvious at the end of the commercials where the rising crescendo of notes gives an audible presence to the notions of celebration and triumph. The presence of this musical finale is achieved not only through the increase in volume with which these final notes are played, but also through the contrast of this final passage with the music that is played prior to it, which, as I have argued, is tranquil and fleeting.
The images of the television spots compliment much of the verbal text as they both offer specific details about euro notes and coins, and their security features. In this respect, the collaboration among the images and verbal text with respect to the presentation of detailed information is what confers the television spots with their superordinate presence. Such an observation is not surprising since providing detailed information about euro banknotes and coins, and their security features was one of the stated goals of the Information Campaign. Such imagistic details can be found in the example of the cash drawer that is opened in order to prominently display the seven euro banknotes, and in the example of the shiny euro coins that are evenly spread out on a dark background so as to highlight the visual appearance of the set of coins. In these two examples the verbal text announces what the images show, for example, that “there are seven different ones (euro banknotes), ranging from 5 to 500 euro.” The repeated image of euro banknotes displayed in orderly fashion at the end of each commercial also contributes to the superordinate presence of the detailed information.

An additional component of the superordinate presence that is created through repeated multimodal references to detailed information is the preservation of local culture that is shown to be compatible with the arrival of a common currency. This aspect of the commercials’ superordinate presence is realized through the many activities that are depicted, such as coordinating guitar music with a gymnastic maneuver, participating in an open-air market exchange, or taking part in a Carnival. During each of these episodes, a euro coin or note is highlighted as an integral component of the activity. That the two are harmoniously depicted throughout the commercials illustrates their compatibility,
while the ending of each commercial that presents the euro as a cause for celebration highlights the success of this integration.

Although demonstrating the compatibility of the euro with traditional practices of local culture is an important component of the superordinate presence of the television spots, I do not suggest that this demonstration realizes the theme of highlighting the euro as a symbol of European identity as the European Central Bank might have hoped it would. One reason for this lack of symbolic identification is due to the general suppression of environmental presence throughout the commercials. In many cases the backgrounds appear out of focus, as in the Carnival scene, or non-descript, as in the scene with the tan couple playing flute and violin. That it is difficult to locate any one of these environments as a particular environment of the euro zone is likely intended to draw attention away from any possible national references that would privilege the nation that was highlighted. However, if the euro is to be shown as a symbol of European identity, it would seem necessary to situate the action taking place in the commercials in an identifiable location that is decidedly European. Although efforts to do so are evident in the Carnival scene that is reminiscent of the Venice Carnival of Italy, the general suppression of environmental presence positions the viewer of the commercial at a safe distance from any explicit national reference, and thus falls short of highlighting the euro as a symbol of European identity.

To further explore the presence conferred through the Euro 2002 Information Campaign, I now turn to the eight print ads. I will first make some general observations
about the overall presentation of information in the ads and will then explore each ad individually in order to determine the unique elements that contribute to its presence.

Print Ads

Eight print ads accompanied the National and International television spots of the Euro 2002 Information Campaign. Each ad features a unique theme, as evidenced by the following titles: Soccer stadium, Cyber café, Beach, Suburbs, Wheelchair, Farm, Airport, and Ice-skating. The ads measure 210 x 297 mm and are composed of the following similar features:

1. a photographic image
2. “The Euro, Our Money” slogan
3. a brief paragraph that provides a catch phrase along with some general information on the currency
4. the web address of the official euro website
5. a blue display area that shows and describes euro banknotes and their security features, and euro coins

The photographic image is presented in full color and is the largest element of each print ad, consuming the majority of each ad’s upper half. Located at the top of each ad and to the left of its center is the same “the EURO. OUR money” slogan that appears at the end of each television spot. Beneath each photograph is a brief paragraph that introduces euro notes and coins and describes some aspect of them, for example, their design or security features. Below each paragraph appears the following text: “For more
information, visit the official euro website at \url{www.euro.ecb.int}.” Centered and below the web address is a small, yellow euro symbol in a blue circle with the even smaller words “EUROPEAN CENTRAL BANK” below it.

On the right side of each ad and in a vertical format is a blue box that extends up from the bottom of the page to varying heights past the ad’s halfway point. Within each box are images of euro notes, euro coins, or details of security features, along with print linguistic text inscribed both above and below the images. Common to all eight ads is the text below the images, which reads: “The euro area countries are Austria, Belgium, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Portugal, and Spain.” The text above the images in the blue box and the images themselves are shared by two of the ads.

Now that I have described the general layout of the print ads as well as those features the ads share in common, I will provide descriptions of the photographic image unique to each ad and transcriptions of the text that appears below the image. Once I have accomplished this task for each ad, I will discuss the meaning potentials communicated by the different modes of representation and communication inscribed in them. Following this presentation of information, I will provide an interpretation of the superordinate presence that results from the cumulative effect of the meanings inscribed and incorporated into the print ads. Rather than include visual representations of all the ads within this chapter, I present them in large format in Appendix B. A smaller version of the soccer stadium ad (see Figure 2, or Appendix B, Figure 11) is presented within this
chapter so as to provide the reader with a general understanding of the overall structure of the ads.

**Soccer Stadium**

*Description.*

In the Soccer Stadium ad, four men are depicted sharing a moment of celebration at a soccer match. The men occupy the lower foreground and upper-right side of the picture and are located in the upper deck area of the stadium. A Caucasian man wearing a blue and white striped hat appears at the bottom-center of the image and faces the viewer; his mouth is open as if cheering and in his right hand he displays a €50 banknote. Behind this man and in the lower left corner is a slightly darker-skinned man who is also cheering as he looks up toward the two men in the upper right, both of whom are looking out to the capacity crowd that occupies the stadium seats seen in the distance. The men’s arms are extended outward directing the gaze of the viewer toward the distant seats and toward the euro slogan (the euro. our money) that occupies the upper left position in the image.
Join the team! Starting 1 January 2002, not only are the rules the same in Europe’s soccer stadiums, but the currency too. The euro. That’s seven colourful banknotes and eight shiny coins. Thanks to features like a watermark, a security thread and a hologram stripe, you’ll easily be able to check your money. Banknotes of €50 and higher even have a special hologram patch. You can use the euro in all 12 euro area countries, making it easy for fans visiting us, and when we visit them.

Transcription A (below photo).

There are seven different euro banknotes. The higher the value, the larger the banknote. The colours also make it easy to tell them apart. The banknotes are the same in every country, and you can use them anywhere in the euro area.

Transcription B (blue box).

Fig. 2. Soccer Stadium
Discussion.

The different modes of representation and communication inscribed and incorporated into the soccer stadium ad contribute to its meaning in several ways. The close proximity between the viewer of the ad and the men celebrating in the photograph generate a participatory sentiment as the viewer is pulled directly into the action. This sentiment is further established through the man positioned in the bottom-center of the image who directly engages the viewer’s gaze. His smiling, open mouth and festive hat contribute to the sense of celebration that permeates the photograph, while the €50 banknote prominently displayed in his right hand suggests that the soccer match isn’t the only thing to celebrate in this particular moment. The extended right arms of the men in the upper right corner and the right arm of another man who displays the sign for “#1” enhance this celebratory effect.

As one follows the leading lines, or vectors, of the arms extended outward toward the center of the photo, one comes into direct contact with the capacity crowd that fills the stadium. That the crowd is at full capacity suggests the importance conferred not only unto the soccer match itself, but also unto the euro, the subtext of the cause for celebration. As one follows these same vectors a bit further, one arrives at “the EURO. OUR money” slogan located in the upper left hand corner, which contributes to the participatory sentiment through the use of the collective, possessive adjective, “OUR.” The slogan, which is presented in a rectangular box with a small triangle extending out from the bottom-left third, appears as if it is a representation of the central figure’s thoughts. This is due to the fact that the small triangle acts as a vector that points directly
to the central figure, thus connecting the content of the print linguistic text with the man. The use of such a vector is common in comic strips as a means to indicate the thoughts of a single participant or the dialogue between multiple participants (Kress & van Leeuwen, 1996, p. 67).

An additional appeal for viewer participation is suggested through the imperative command that is the first sentence in the print linguistic text below the photograph: “Join the team!” The boldface, blue type that differentiates the command from the normal-size, black typeface that follows it and the exclamation point that concludes it increase the salience of this statement. Also in bold, blue font is the address for the official euro website: “www.euro.ecb.int.” The similar, visual appearance of the web address to that of the initial phrase in the paragraph distinguish them in terms of their relative import from the rest of the print-based text.

The visual display of euro notes on the right side of the soccer stadium print ad capture the viewer’s attention through the use of bright, vivid colors that typify these banknotes. In stark contrast to these notes is the dark blue background upon which they are displayed, which serves to increase their salience. The arrangement of euro banknotes from small to large that parallels the increase in value of each note reiterates the meaning of the print linguistic text above the notes that highlights their corresponding changes in color, size, and value. That both paragraphs of print linguistic text draw attention to the seven colorful banknotes and to the fact that they can be used in any of the 12 euro zone countries reinforces the visual meaning of the display.

*Airport*
Description.

The airport ad (see Appendix B, Fig.12) shows four Caucasian children centered in the lower foreground of an open space in an airport terminal. All four children wear the same green and black sports outfits. The young girl in the lower left and closest to the viewer faces outward, her right hand raised in a ballet-like pose and her left hand displaying a €20 banknote. Behind her, two other girls look up at a ball held high by a boy who occupies the right side of the image. The boy also looks up at the ball, his line of vision leading directly toward the euro sign, which occupies the upper center position in the image.

Transcription A (below photo).

Forget about maths! Starting 1 January 2002, multiplying and dividing will be history. But only when you travel to another euro area country. Because everyone will be using the same seven colourful banknotes and eight shiny euro coins, making life easier for us all. On one side, the euro banknotes show windows and gateways, symbolising a spirit of openness. The bridges shown on the other side signify co-operation. So, take your money abroad and leave your calculator at home!

Transcription B (blue box).

There are seven different euro banknotes. The higher the value, the larger the banknote. The colours also make it easy to tell them apart. The banknotes are the same in every country, and you can use them anywhere in the euro area.

Discussion.
In the photograph of the airport ad, a sense of unity is expressed through the uniform jogging suits the children wear, which suggests that they are all members of the same sports team. This sense of unity is reiterated by the collective, possessive adjective, “OUR,” in “the EURO. OUR money” slogan located immediately above the group of four. Attention is drawn to the slogan through the gaze of the young boy at the right of the photograph who looks up at the ball he holds in his right hand. His line of sight, if extended slightly further, converges with this slogan, thus directing the viewer toward its message. As in the soccer ad, the slogan functions as a representation of thought due to the vector that emerges from the bottom of the rectangle which points directly toward the group of children, thus connecting the content of the slogan with the group. The viewer is also engaged by a young girl at the far left of the image who looks directly outward as she displays a 20 euro banknote in her left hand. Such visual engagement works to direct the viewer’s attention in and across various elements of the print ad, which, as in the case of the soccer stadium ad, generates a sense that the viewer is a participant in the action.

Because the scene itself takes place in an airport, the notion of travel is suggested, which is further exemplified by the print linguistic text below the photograph that reads, “Starting 1 January 2002, multiplying and dividing will be history. But only when you travel [italics added] to another euro area country”. The blue, bold-face type that draws attention to the imperative command directing the reader to “Forget about maths!” is followed by another seemingly counterintuitive statement, “multiplying and dividing will be history”. Such statements become understandable only when the reader relates this information to the context of the euro, which is illuminated later in the paragraph in the
form of an explanation: “because everyone will be using the same seven colorful banknotes and eight shiny euro coins”. As the paragraph concludes, the symbolic attributes of euro banknotes are explained. As one looks to the right of this text, the windows and gateways are clearly depicted in the euro notes contained within the blue box. In this case, the pictorial representations function as illustrations of the print linguistic text that states what the architectural features are supposed to mean.

**Cyber café**

*Description.*

In the cyber café ad (see Appendix B, Fig. 13), a young, smiling, teenage girl with dark streaks running through her blond hair sits facing the viewer, who looks down upon the girl from a standing position. The girl wears an orange tank top with a large image of a woman’s face imprinted on it that matches the color of her orange lipstick. In her right hand the girl displays a €10 note; above and to the left of her head, the euro slogan is depicted as if it were a speech balloon. Behind the girl are a computer screen and a partition that separates her from the heads and backs of the other people who stare into their computer screens. Over the girl’s left shoulder and in the partitioned area just behind her, an even younger girl in profile sits with her body facing the computer and with her head turned to the right, looking toward the back of the central character.

*Transcription A (below photo).*

**Welcome to a borderless world!** Starting 1 January 2002, seven colourful euro banknotes and eight euro coins will become part of everyday life for millions of people in Europe. All of the banknotes have been designed with special security features – such as holograms, which reveal pictures in the light. You can use the euro in all 12 euro area countries – in both virtual and real shops.
**Transcription B (blue box).**

The euro has many advanced security features. The €5, €10, and €20 have a shiny hologram stripe. The higher value banknotes, €50, €100, €200, and €500, have hologram patches.

**Discussion.**

A participatory sentiment is extended to the viewer of the Cyber Café ad through the close-up view of the teen-age girl who directly confronts the viewer with a smile and a €10 note in hand. The close-up view connects the girl and the viewer through spatial proximity while her outward gaze engages the viewer visually. That a teen-age girl was selected as the focal point for this ad suggests an appeal to a younger audience who might consider a cyber café as an enjoyable place to spend some time.

Just above and to the left of the girl, “*the EURO. OUR money*” slogan is positioned as if it were a representation of the girl’s speech. This interpretation gains feasibility because of the small triangle shape that emerges from the bottom of the rectangle in which the words are inscribed. Because this triangle is angled toward the tilted head of the girl, it functions as a vector that suggests interaction between a subject and object (Kress & van Leeuwen, 1996, p. 44). In this case, the subject is the girl and the object is the print linguistic text inscribed in the square. The vector connects the two to make it appear as if the girl actually stated or thought the words, “the euro. our money.” Contributing to this interpretation is the fact that the overall form of the sign resembles a speech bubble typical of comic strips, which is used to visually depict oral discourse. The combination of these factors, along with the girl’s direct engagement with the viewer and prominent display of the 10 euro note, suggest that she has paused from
her exploration of cyber space to present the new common currency to the viewing audience.

The first sentence below the photograph that appears in bold-face, blue type reads as follows: Welcome to a borderless world! This sentence derives its meaning from the notion of cyber space as an area without borders and the borderless area of the euro zone through which euro users may freely travel once the common currency is in place. Later in this same paragraph, the EU references the hologram security features that help protect euro banknotes. The meaning of this print-based statement is reinforced by the visual display of the hologram features in the blue box on the right side of the print ad. Elaborating upon this message is the detailed information above the blue display area that designates which notes have what security features.

Farm

Description.

This farm ad (see Appendix B, Fig. 14) presents a fair skinned woman and man, depicted from the waist up, and dressed in a white blouse and a white collared shirt with gray vest, respectively. The woman appears in the foreground, body turned to the side and head turned to the right to face the viewer. Her dark hair contrasts with her white shirt and the cloudy gray sky overhead. In her left hand the woman displays a €50 banknote. Behind her, a slightly older man with receding gray hair also faces the viewer; both man and woman have serious looks on their faces. Behind and to the left of the couple appears the head of a gray horse with black mane in profile. Further in the distance appear the heads of two other gray horses, each one cropped by the head of the horse in front of it. The
horses are situated in a field of green grass that looks to extend until it reaches a rough sea obscured by fog and the gray haze of the sky. The euro sign is located at the top of the image and is centered on the left half of the page.

_Transcription A (below photo)._  

**Enjoy life, but keep it simple!** That’s what people in 12 European countries – each with different traditions and lifestyles – will be doing, with a single currency. The euro. Starting 1 January 2002, seven attractive banknotes and eight easily recognisable coins will find their way into your pocket. Security features on the banknotes, such as a hologram, a watermark and a security thread, will help you tell if your money is real. And that’s a good feeling you can share with 300 million people in Europe.

_Transcription B (blue box)._  

The euro has many advanced security features. The €5, €10, and €20 have a shiny hologram stripe. The higher value banknotes, €50, €100, €200, and €500, have hologram patches.

_Discussion._  

The Farm ad features the same information about the hologram foil stripe and patch as the Cyber Café ad. The photograph, of course, is quite different as it presents a middle-age couple amidst a backdrop of gray sky and green pasture where several grayish-white horses roam. The bold-face, blue font below the picture presents the pervasive sentiment of the image: “Enjoy life, but keep it simple!” The meaning of this statement is fortified by the simple color scheme rendered primarily in shades of gray. Not only is the sky gray in the photograph, but so are the horses and the clothes the couple wears. The pervasive use of various shades of a single color represents a monotone color scheme, which reiterates the idea of simplicity referenced in the print
linguistic text. Moreover, because the color gray represents the middle ground between the contrasting colors of black and white\textsuperscript{11}, it is generally interpreted as being neutral, which, in some respects, is akin to this notion of simplicity as gray rests comfortably in the middle of the value (light and dark) spectrum.

The rather expressionless look on the couple’s faces, both of which engage the viewer directly, further enhances this sense of simplicity: the couple appears neither happy nor sad, just content. This is especially true of the woman who displays the €50 note in her hand: her plain shirt and unassuming haircut also suggest a basic lifestyle. Such details support the commonly held assumption regarding the subject of the ad itself, the \textit{Farm} or, perhaps more accurately, the practical activity of farming—that it is a simple way of life.

Following the initial “Enjoy life, but keep it simple!” prompt is a claim that articulates the notion of solidarity or collectivity the EU is attempting to foster among its citizens: “That’s what people in 12 European countries – each with different traditions and lifestyles – will be doing with a single currency.” In this phrase, the people of the euro zone become connected not only through their currency, but also through their simple yet enjoyable life, which is referenced by the word, “That”. The hyphenated phrase within this sentence, however, draws attention to the cultural diversity that will remain intact despite a common currency. As an ensemble, these two sentences propose a connection between a philosophy of life and an economic arrangement, both of which are compatible with diverse customs and lifestyles.

\textsuperscript{11} Technically, white is pure light and black is the absence of light; but, for my purposes here, I will refer to them as colors.
To further establish the sentiment of unity conveyed throughout the Farm ad, the final sentence in the paragraph below the color photo references the “good feeling that you can share with 300 million people in Europe.” The use of the word “you” in this statement provides another direct address to the viewer of the ad, thus reinforcing the sense of participation designated by the direct outward gaze of the couple. The “good feeling” articulated in this statement results from the ability of euro users to determine if their euro note is real, a determination aided by the embedded security features in euro notes that are displayed in the blue box on the right side of the print ad.

**Beach**

*Description.*

The beach ad (see Appendix B, Fig. 15) shows a group of five, young, Caucasian children playing in the sand. In the foreground is a young girl who sits facing the viewer and displays a €5 note. Behind the foremost girl sits another girl, also facing the viewer, whose left arm wraps around the other girl’s neck and whose right arm balances a ball on the girl’s head. In the center, middle ground of the image, a young boy in red Speedo stands atop a rock incorporated in the design of a sandcastle. The boy’s arms extend out from his sides triumphantly as he looks off to the sea at his left. In front of this boy a girl looks up at him while another boy steps up onto the sandcastle rock behind him. A smiling woman in shoulder length, black, curly hair approaches the children from the left side of the image. The beach recedes far into the distance beneath a light blue sky in which appear two distant kites. The euro sign is located in the upper left corner of the image.
**Transcription A (below photo).**

**It’s going to be a sunny year!** Starting 1 January 2002, life will become easier for 300 million people in Europe. Because we’ll all have euro banknotes and coins in our pockets. The seven banknotes have been designed with special security features, such as watermarks, which you can see when holding them up to the light. You can use the euro in all 12 euro area countries. From the rocky shores of the north to the sandy beaches of the south.

**Transcription B (blue box).**

Not all of the security features are immediately visible. However, the watermark and security thread are easy to see; hold a euro banknote up to the light and you’ll see them embedded in the paper.

**Discussion.**

In the Beach ad, a sentiment of happiness is represented by the photograph of the several, smiling children playing in the sand with one another. Participation in this time of joy is extended to the viewer through the gaze of the two young girls positioned at the bottom-center of the ad who look directly outward. The low camera angle increases this participatory sentiment as it places the viewer not only in the center of the action but also at the same height as the young girl who appears to sit directly across from him or her. Because the girl at the very bottom of the ad displays a €5 banknote, the euro itself is implicated in this moment of happiness.

The pervasive sentiment of happiness and participation is further conveyed by the print linguistic text in bold, blue font just below the image that reads, “It’s going to be a sunny year!” An implicit rationale is provided for this statement in the sentences following it that reference how much easier life will be for 300 million people who, starting January 1st, 2002, will all share a common currency. “the EURO. OUR money”
slogan in the upper left corner of the photograph reiterates this notion of sharing and of collective participation through the use of the collective possessive adjective, “OUR,” just as the open-armed gesture of the young boy atop the sand castle suggests an inclusive sensibility. Compatible with the pervasive sense of happiness in this ad are the many diverse environments that the 300 million people of Europe inhabit. These environments are brought to the attention of the viewer through the final statement of the paragraph that reads, “From the rocky shores of the North to the sandy beaches of the South.”

Also referenced in the paragraph below the image is the watermark security feature. The importance of this security feature is reinforced through the visual display that highlights the watermark in the blue box on the right side of the ad. In the top image, a €20 banknote is shown with red lines indicating where the watermark and security thread are located on the euro note. In the bottom images, the watermark and security thread are isolated from the rest of the note and are displayed in such a way that render visible these otherwise invisible security features. The text above this pictorial information further corroborates this visual meaning by explaining how the security features can be seen, namely, by holding the note to the light, a technique that is reiterated in the paragraph below the photograph.

Ice-skating

Description.

In the ice-skating ad (see Appendix B, Fig. 16), a smiling, brown-haired man with gray sweatshirt and a black, tan, and red striped scarf supports a fair skinned, young woman with black curly hair as she extends her left leg in the air and balances on her right leg
while ice-skating. The woman wears a light purple sweater and black and white checkered, ankle-length skirt. In her hands that continue the angle of her extended leg into the lower left corner of the image, the woman holds a €10 note, the front of which is visible to the viewer. The couple occupies the entire right half of the image and appears in the foreground. The middle ground is composed of the ice field and the ornate facade of a building that appears midway up the left side of the image and recedes into the distant evening, purple-hued sky. Street lamps illuminate the building from below while other lights affixed to its structure illuminate its upper levels. Other ice-skaters appear as small figures in the distance. The euro sign appears in the upper left of the image.

*Transcription A (below photo).*

**Winter’s going to be very special this year!** Starting 1 January 2002, 300 million people in 12 countries in Europe will be using the banknotes and coins of one single currency. The euro. All seven colourful banknotes are made of special paper and include holograms, watermarks and security threads. Their different colours and sizes make it easy to tell them apart. You can use them anywhere in the euro area countries. Whether you are skating in the north or swimming in the south.

*Transcription B (blue box).*

Not all of the security features are immediately visible. However, the watermark and security thread are easy to see; hold a euro banknote up to the light and you’ll see them embedded in the paper.

*Discussion.*

The meaning of the Ice skating ad is articulated not only through the leisure activity of ice skating that is represented in the photo but also through the vectors produced by the figures that direct the viewer’s attention to various locations within the
graphic space of the ad. For example, if one follows the line of the woman’s raised leg through her torso and up through her head, one arrives at “the EURO. OUR money” slogan. Similarly, if one follows this same line through the leg and torso and then down through her extended arms, one arrives at the 10 euro note held in her hand, which then leads down to the bold-face, blue print linguistic text that reads, “Winter’s going to be very special this year!” As in the Beach ad, the sentence that follows this initial statement implicitly suggests that the common use of euro banknotes and coins among “300 million people in 12 countries of Europe” will be responsible for this sense of special-ness.

Like the Beach ad, the paragraph below the photo references the security features embedded in euro banknotes. Although the diverse environments of Europe where people will share the euro are also explicitly referenced in this paragraph, attention is focused more on the activities that take place in these environments rather than on the environments themselves. This notion of activity is not only represented in the close-up view of the ice-skating couple, it is also referenced in the main paragraph through the gerund, “using,” that appears in the sentence, “300 million people…will be using…[italics added] one single currency”. The nominalization of the verb, ‘to use’, represents a state of the world in which solidarity is achieved by virtue of the vast number of people who will, together, participate in this activity.

Suburbs

Description.
Four teenage children are shown in the Suburbs ad (see Appendix B, Fig. 17) under large grey clouds that occupy the majority of the background. In the foreground and centered, a tan-skinned female with long, straight, dark hair looks toward the viewer as she wraps her arms around the shoulders of a Caucasian male who, smiling and also looking out, displays a 10 euro note in his raised right hand. Behind the young man and in the left middle ground of the image, a dark-skinned female shares the object of the young couple’s gaze. Behind the young woman and in the right middle ground of the image, a dark haired boy in a yellow shirt looks down upon the soccer ball that appears at his knee level. The teenagers appear to be located in a parking lot, which extends into the distance until it meets a modern glass building in the lower right and a car parked in front of a gray building with yellow façade in the lower left. A helium balloon floats just above this building top in the far distance. The euro slogan is located in the upper left of the image.

_Transcription A (below photo)._

**Time to ask for new pocket money!** Starting 1 January 2002, kids in all 12 euro area countries will receive the same pocket money. Seven different colourful banknotes and eight shiny coins. One side of each coin shows the value, while the other side differs from country to country, showing, for instance, the head of state or a national symbol. And even when you get a coin from another euro area country, you can still use it, no matter where you live – or play.

_Transcription B (blue box)._  

There are eight different euro coins. One side of each coin is the same in every euro area country, while the other side is different. You can use all of them in all 12 countries.
Discussion.

The meaning conveyed by the various elements inscribed and incorporated in the Suburbs ad is one that speaks to a younger European audience as a relevant social group. This meaning is established not only through the four young people depicted in the ad, but also through the bold, blue text below the photographic image that reads, “Time to ask for new pocket money!” Because young children and teenagers alike are generally dependent on their parents for money as well as for other necessities of life, this statement calls attention to the new monetary form that will be the object of the kids’ request, which the boy in the center of the ad prominently displays for the viewer of the ad.

Although the suburbs is the environment in which this particular group of racially diverse kids is situated, the central paragraph states that “kids in all 12 euro area countries will receive the same pocket money.” Such an inclusive statement draws attention to the common ground that will be established among kids of all races throughout Europe once the single currency is in effect. This inclusive sensibility is reinforced by the last sentence of the paragraph that references the ability to use euro coins “no matter where you live – or play.” As with all the print ads examined thus far, “the EURO. OUR money” slogan reiterates this sense of collectivity just as the outward gaze of those individuals depicted in the ad generates a sense of interaction between them and the viewer.

The blue box of the Suburbs ad presents images of the front and back of eight euro coins. The contrast between the dark blue background and the shiny metallic
surfaces of the coins draws the viewer’s attention to them. Above these images, the print linguistic text explains that there are “eight different euro coins,” which the text of the main paragraph and the visual display confirms. The next sentence in the blue box reveals that “one side of each coin is the same in every euro area country, while the other side is different.” However, based on the visual presentation of the coins below this text, it remains somewhat difficult to discern which side will change and which side will remain the same, and this is due to the relative uniform design of the coins presented in this particular Suburbs ad. To clarify this potential uncertainty, the text of the main paragraph reports that “One side of each coin shows the value, while the other side differs from country to country…” This detailed information allows the viewer of the ad to deduce that the side with the value inscribed on it is the side that will not change from country to country, and this is the side represented by the left column of coins in the visual display.

Wheelchair

Description.

The Wheelchair ad (see Appendix B, Fig. 18) shows three white people in front of a large field of green grass surrounded by austere white buildings that recede in linear perspective and appear beneath a cloudy, gray sky. In the lower left foreground of the image, a woman wearing blue jeans and tan blazer gets tilted back in her wheelchair and smiles out toward the viewer while displaying a €20 banknote. The woman is tilted back
by a blond haired man wearing dark-rimmed glasses, a brown sport coat, and blue jeans. Just behind this man and centered in the image is another man who bends at the waist and peers down toward the ground, perhaps also in laughter. The euro sign is centered at the top of the image.

*Transcription A (below photo).*

**Go out and see the world!** Starting 1 January 2002, that’ll be easier for the 3000 million people in Europe who will have the same banknotes and coins. The euro. Seven banknotes and eight coins that can be used in all 12 euro area countries. One side of each coin shows its value. The other side shows, for instance, the head of state or a national symbol. And when you get a coin from another euro area country, you can also use it at home.

*Transcription B (blue box).*

There are eight different euro coins. One side of each coin is the same in every euro area country, while the other side is different. You can use all of them in all 12 countries.

*Discussion.*

The pictorial and text-based information contained within the blue box and much of the text of the main paragraph are the same as that presented in the Suburbs ad. The photograph, however, is quite different as it presents a young woman laughing as she is tilted back in her wheelchair by the man who pushes her. A crouched man, who also looks to be laughing, is seen in profile with arms extended as if in motion behind the couple. Although the source of their laughter is unknown, the viewer is invited to participate in this laughter through the direct outward gaze of the woman in the wheelchair who displays a 20 euro banknote.

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12 The particular Suburbs print ad I am using for this example highlights euro coins from Ireland, upon all
In contrast to the images of the people in the Wheelchair ad, the background appears to be computer generated, as indicated by the lack of detail and rather generic appearance of the structures. The simplistic background of green lawn and white buildings looks to be a central location in a city where museums might be located and where people might relax or engage in leisure activities. The dark-rimmed glasses and sport coat of the man pushing the wheelchair support this interpretation since the particular type of glasses and fine dress are stereotypically associated with “artsy” types likely to be found in a museum setting. The imperative command in blue, bold font below the image, “Go out and see the world!,” suggests the possibility for travel that conforms to the construction of this tourist scenario, while the sentence that follows it calls attention to the ease with which this travel will be possible once “300 million people...have the same banknotes and coins.” The meaning generated through these statements as they relate to the image of the woman in the wheelchair suggests the accessibility of travel that Europeans, whether handicapped or not, will enjoy once the euro is their common currency.

**Presence and the Print Ads**

The superordinate presence conferred to the print ads is quite similar to the superordinate presence conferred to the television spots. The multiple iterations of detailed information regarding euro notes and coins and their security features across the ads enhance the presence of these elements to the point that these features become difficult to ignore. Not only is this information explicitly addressed through the semiotic of which the Celtic Harp is inscribed.
mode of print linguistic text, it is also expressed in the visual mode in the blue display area of each ad.

Contributing to the superordinate presence of the ads are the many invitations extended to the viewer to participate in the activities that are represented in them. Imperative commands such as “Join the team!”, “Go out and see the world!”, and “Enjoy life but keep it simple!” all provoke the viewer to become an active participant not only in the activity portrayed as the subject of the ad, but also in the event of the euro’s introduction. The direct outward gaze of at least one individual in each ad furthers this participatory sentiment as does the use of the collective, possessive adjective, “our”, in the official slogan of the Information Campaign that is presented in each ad. That the person who directly engages the viewer holds a euro note in their hand suggests the compatibility between the activity in which they are taking part and the common currency. Such a harmonious co-existence is perhaps most evident in the soccer stadium ad where the sentence following the initial imperative command reads, “…not only are the rules the same in Europe’s soccer stadiums, but the currency too.” Statements such as this, which are visually represented in the photograph, coalesce to create a superordinate presence in which traditional activities and events (farming and soccer matches) will proceed undisturbed by the introduction of the euro. To further enhance this presence, certain print linguistic statements even suggest that “life will become easier” for the people of Europe once the euro is introduced, a notion specifically conferred with presence in the Beach, Airport, and Wheelchair ads.
Also like the television spots, the presence of specific environments locatable in a particular European nation is suppressed throughout the print ads. This suppression of presence is achieved through digitally produced environments, as in the Wheelchair ad, and through techniques of focus where the individuals in the ads are presented at close range, thus making the background appear blurry or non-descript. The suppression of environmental presence is pervasive throughout the ads, which speaks to the concern that any specific reference to a particular nation may cause unnecessary complications that would distract from the symbolic attributes of a European identity attempting to be highlighted.

Throughout this chapter I have demonstrated how presence is enhanced and suppressed through various techniques in the television commercials and print ads of the Euro 2002 Information Campaign. Through linguistic techniques such as the use of inclusive pronouns and possessive adjectives (i.e., “we” and “our”) and imperative commands (i.e., “Join the team!”), a participatory sentiment is extended to the viewer of the television spots and print ads. This same participatory sentiment is also conveyed through a visual technique in all the print ads, namely, through the gaze of the person who directly engages the viewer with his or her outward look. Other visual techniques such as the manipulation of focus and the use of computer-generated graphics suppress the presence of particulars of place in favor of a general acknowledgement of the many diverse people and environments in which the euro may be used. Through auditory techniques such as ephemeral phrasing of violin and flute that culminate in the
triumphant crescendo of bright, brass notes, the arrival of the euro is first presented with a sense of calm that eventually culminates in celebration.

Through these and other linguistic, visual, and auditory techniques, the European Central Bank carefully manipulates presence so as to support and to further its continuing efforts toward European integration. Specifically, the EU attempts to instill a sense of confidence in euro users with respect to their new currency while simultaneously encouraging an interpretation of the euro as a symbol of European identity (Press Conference, 2001). Although this favorable presentation of the euro is not surprising, what is revealing are the many different multimodal techniques that designers of the television commercials and print ads drew upon to give presence to these notions.

Now that I have explored the construction of presence through the different semiotic modes inscribed in and incorporated into the television spots and print ads of the Euro 2002 Information Campaign, I turn to the euro banknotes and coins themselves. In the following chapter I explore the presence established through the design of euro banknotes and euro coins to see how the European Union represents itself unto its culturally and linguistically diverse citizens.
Chapter IV

Euro Banknotes and Coins

In this chapter, I explore the presence of euro banknotes and euro coins as a multimodal phenomenon. As in the preceding chapter, my aim in exploring presence as a multimodal phenomenon is to extend current studies in presence that focus primarily on linguistic techniques to enhance or suppress it. As an additional aim, I hope to extend contemporary studies in multimodal discourse analysis to include how different modes of representation and communication not only mean but also persuade.

In addition to the theoretical ambitions my exploration of presence as a multimodal phenomenon entails, I hope to learn more about the ways in which the EU attempts to secure the adherence of its culturally and linguistically diverse citizens through the various elements enhanced with presence in the design of euro banknotes and euro coins. Because one of the goals of the Euro 2002 Information Campaign was to highlight the euro as a symbol of European identity and European integration, it seems reasonable to assume that the EU would attempt to give presence to this symbolic level of identification on the euro notes and coins themselves. Moreover, because the Information Campaign was also intended to inform euro users about the currency and its security features, and to instill in them a sense of confidence when using euro banknotes and coins, it also makes sense that various elements on the notes and coins themselves would further these objectives. Elucidating these layers of presence is not only important
in terms of understanding how the EU attempts to shape the public’s attitudes, opinions, and emotions toward the euro, it is also important in terms of understanding the European Union’s long term efforts toward European integration.

Throughout this chapter, I consider euro notes and euro coins separately so as to maintain a distinction between them, both in terms of their meaning potentials and their presence. To supplement my personal observations of euro banknotes and coins, I make frequent use of the official euro website, www.euro.ecb.int, maintained by the European Central Bank. I only cite the website when quoting from it directly or when presenting information that I could not gather from personal observation.

I begin my exploration with euro banknotes. I first provide a general description of certain features common to euro banknotes and examine them in terms of the various meanings they can potentially convey. Next, I list and describe the many features inscribed on the front of euro banknotes and then do the same for the features included on the back of euro banknotes to further explore the meaning potential of these features. So as not to clutter this chapter with excessive descriptions of all the features located on each euro banknote, I include these detailed descriptions in Appendix C. Finally, based on the cumulative effect of these meaning potentials, I propose an interpretation of the superordinate presence that is established through euro banknotes. Once my multimodal exploration of the presence conferred to euro banknotes is complete, I conduct a similar investigation with respect to euro coins.
Euro banknotes

General Features and Characteristics

Euro banknotes come in seven denominations ranging from 5 to 500 euro and are made of 100% pure cotton fiber. Each banknote is a different size and a different color. All euro banknotes are rectangular in shape with the length measuring approximately twice the height. The architectural features found on each euro banknote represent a different period from Europe’s cultural history. The windows and gateways located on the front of euro banknotes “symbolise the European spirit of openness and co-operation” while the bridges pictured on the back of the notes “symbolise the close co-operation and communication between Europe and the rest of the world” (Euro banknotes, ¶. 2, 3). So as not to generate any national bias, the bridges, gateways, and windows were modeled on the “typical architectural style of each period, rather than on specific structures” that could be located in a particular nation (Frequently asked questions, ¶. 1). Table 1 shows the four categories of denomination, color, size, and architectural period so that the features of one note may be easily cross-referenced with those of another note.

As Table 1 shows, each euro banknote is composed of a unique, single color. The five euro note is grey and is the smallest of the banknotes while the five-hundred euro note is purple and is the largest banknote. As the denomination of each banknote increases, so does the size. The increase in denomination and size also correspond to a change in architectural period where the oldest period is also the smallest and least valuable banknote, while the most contemporary period is also the largest and most valuable note.
Table 1

*Comparison of Features across Euro Banknotes*

<table>
<thead>
<tr>
<th>Denomination</th>
<th>Color</th>
<th>Size</th>
<th>Architectural Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>EUR 5</td>
<td>Grey</td>
<td>120 x 62 mm</td>
<td>Classical</td>
</tr>
<tr>
<td>EUR 10</td>
<td>Red</td>
<td>127 x 67 mm</td>
<td>Romanesque</td>
</tr>
<tr>
<td>EUR 20</td>
<td>Blue</td>
<td>133 x 72 mm</td>
<td>Gothic</td>
</tr>
<tr>
<td>EUR 50</td>
<td>Orange</td>
<td>140 x 77 mm</td>
<td>Renaissance</td>
</tr>
<tr>
<td>EUR 100</td>
<td>Green</td>
<td>147 x 82 mm</td>
<td>Baroque and rococo</td>
</tr>
<tr>
<td>EUR 200</td>
<td>Yellow-brown</td>
<td>153 x 82 mm</td>
<td>Iron and glass architecture</td>
</tr>
<tr>
<td>EUR 500</td>
<td>Purple</td>
<td>160 x 82 mm</td>
<td>Modern 20\textsuperscript{th} c. architecture</td>
</tr>
</tbody>
</table>

For euro users, the systematic variations in denomination, size, color, and architectural period represent four different ways that euro banknotes can be properly identified. In this respect, each category functions as a semiotic mode: ‘Denomination,’ in this case, relates to the numeric mode while ‘architectural period’ relates to the image as mode. Size and color function as semiotic modes in their own right and represent important meaning-making elements of the banknotes’ materiality.

Although it is unlikely that a euro user would identify a euro banknote according to the architectural image inscribed on it, it is possible that size and color can function for someone in this respect. Because each note is a distinct color, it would be rather difficult to mistake a red 10 euro note for a blue 20 euro note, for example. Similarly, because each banknote gets noticeably bigger as the value increases, it would be seemingly difficult to mistake a 5 euro note for a 50 euro note, for example. As the official euro
website notes, these particular design features (different sizes, different colors) as well as others (intaglio, specific patterns) were specifically incorporated in euro banknotes to aid the blind and partially sighted members of the European community who rely on a sense of touch and on general appearances to identify particular objects (Visually impaired, ¶ 2-4).

Features Common to the Front of Euro Banknotes

In addition to size, color, denomination, and architectural period, there are many other features inscribed and incorporated in euro banknotes that generate various meaning potentials. The following list represents a comprehensive presentation of features located on the front of each banknote:

1. numbers that designate its value
2. the flag of the European Union
3. an architectural feature (either a window, an arch, or a gateway)
4. the word “EURO” written in both Latin and Greek alphabets
5. a hologram foil stripe or patch
6. a circle of 12 stars
7. a copyright symbol followed by the initials “BCE ECB EZB EKT EKP” and the date of issue
8. the euro symbol
9. abstract shapes
10. a six digit letter-number sequence
11. a watermark and security thread that are visible when held to the light.
In the paragraphs that follow, I explore the meaning potentials of the most salient features located on the front of euro banknotes (see Figure 3). I select the most salient features because these will most likely be the features that contribute significantly to the presence of euro banknotes.

![Front of a sample ten euro banknote.](image)

The numbers on the front of euro banknotes that designate each banknote’s value are located in the lower-left, upper-left, and upper-right corners. The number located in the upper-right corner is the largest, and in most cases, the darkest of the three numbers. The number’s large size and dark value contribute to its salience, which makes the monetary value of each banknote easy to identify. Like the size and color of euro banknotes, the salience of the number in the upper right may be particularly intended to assist blind and partially sighted members of the euro zone.

The number in the lower-left is approximately half the size of the number in the upper-right, while the number in the upper-left is smaller yet and is segmented, or partial. There is no number located in the lower-right corner of lower denomination euro banknotes (5, 10, and 20); instead, the word “EURO” in the Latin alphabet (EURO) is stacked upon the same word written in the Greek alphabet (EYPΩ), both of which
overlap the hologram foil stripe. A larger version of the stacked spellings of “EURO” appears to the right of the denomination in the lower-left corner of each note. These two different alphabetic spellings of ‘euro’ were included in euro banknote design simply because, as the euro website indicates, they “are both in current use in the European Union” (Frequently asked questions, ¶ 3).

The hologram foil stripe on low value banknotes (5, 10, & 20) or the hologram foil patch on high value notes (50, 100, 200, and 500) are two of the many security features that protect euro banknotes. The hologram foil stripe extends from top to bottom on the far right of lower denomination notes while the hologram foil patch appears in the lower-right corner of higher value notes. Within this stripe or patch are the denomination of the note, the euro symbol, and the word “EURO” in Latin and Greek. The watermark, a reiteration of the architectural feature and the note’s value, appears within the white space located at the far left fourth of each note. The security thread extends from the top to the bottom and just to the left of center on each banknote. Within the security thread is inscribed the denomination of the particular note followed by the word “EURO”. The presence of such minute inscriptions within these security features as well as the presence of the many security features themselves is intended to decrease the potential for banknote forgery. Moreover, as Professor Solans (2001) discussed in his presentation of the Euro 2002 Information Campaign, the presence of the security features is also intended to instill a sense of confidence in euro users regarding the safety of their new currency (p. 5).
The flag of the European Union is situated to the right of the segmented number in the upper-left corner and is composed of 12 yellow stars centered on a dark blue background. Like the number in the upper-right, the flag is one of the most salient features of euro banknotes. The flag’s salience, however, is not due to its size; rather, it derives from the contrast that results as the dark blue color of the flag is depicted against the nearly white background where the watermark is located. Also contributing to the flag’s salience is the fact that its dark blue color remains consistent across each banknote while the colors of the banknotes change. When viewing the red 10 euro note or the orange 50 euro note, for example, the dark blue flag immediately captures the attention of the viewer due to the contrast that results from the juxtaposition of these two colors. According to the euro website, the twelve stars of the European Union located in the center of the flag and in the approximate center of each euro banknote represent the “dynamism and harmony between European nations” (Euro banknotes, ¶.2). Whether or not euro users recognize these symbolic attributes, the presence of the flag on each euro banknote identifies the banknote as property of the European Union.

The copyright symbol, the initials for the European Central Bank, and the date of issue appear to the right of the flag of Europe. Of these three features, the initials of the European Central Bank are the most interesting as they are inscribed in five linguistic formats, “BCE ECB EZB EKT EKP,” which cover the “eleven official languages of the European community” (Euro banknotes, bullet 2). Besides the Greek and Latin spellings of ‘euro’, the variations on the initials for the European Central Bank are the only iterations of print linguistic text on euro banknotes. That the European Union included
these five linguistic variations that cover the European community’s eleven official languages suggests a concern for equitability so that no one particular language assumes a place of importance above another. The lack of language in general on euro banknotes further underscores the EU’s efforts at eliminating any referents that could produce national bias.

The windows and gateways are located on the right half of each note and are slightly overlapped by the large number in the upper-right. As previously stated, the windows and gateways inscribed on the front of euro banknotes reflect styles of European architecture rather than specific architectural examples, and are intended to signify “the European spirit of openness and cooperation” (Euro banknotes, ¶. 2). In representing the architectural features as general types rather than as specific examples, designers of the euro banknotes capitalize on the distinction between type and token, semiotic terms that refer to the way in which a representation corresponds to persons, places or things in the world (Eco, 1976). In the example of the architectural features inscribed on euro banknotes, the windows and gateways are ‘types’, or general models or categories, of European architecture, rather ‘tokens’, or specific examples, of actual architectural structures locatable in a specific European nation. The movement from token to type signifies a move from the particular to the general, or from the specific to the abstract. Due to the greater degree of abstraction or generality of the type, the type can be said to be lower in modality, or “truth-value or credibility,” than the token (Kress & van Leeuwen, 1996, p. 160). Conversely, due to the greater degree of specificity or particularity of the token, the token can be said to be higher in modality than the type.
For euro users, the decrease in modality as represented by the depiction of types rather than tokens of European architecture may leave them unimpressed or unmoved by their new euro banknotes. The effects of this potential lackluster response to the architectural features could extend into a general critique of euro banknote design. Moreover, such a response may be exacerbated by the fact that the former national currencies of Europe typically depicted famous people, architecture, and artworks from its national resources, with which citizens of that nation could easily identify.

Features Common to the Back of Euro Banknotes

Now that I have described the meaning potentials generated through the multiple semiotic modes inscribed and incorporated on the front of euro banknotes, I turn to the back of the notes (see Figure 4) and describe them in a similar way. Because many of the same features included on the back of euro banknotes are the same as those included on the front, I focus only on those features that differ from the ones already discussed. When considering the meaning potentials of these various features, I discuss only those that appear particularly salient since these are the features that will most likely participate to the greatest extent in constructing the banknote’s presence.

On the back of euro banknotes appear the following features:

1. numbers that designate their value
2. a bridge
3. a semi-circle of stars
4. the word “EURO written in Latin and Greek
5. a serial code
6. a map of Europe

7. abstract shapes

8. an iridescent stripe or color-shifting ink

9. the same watermark and security thread visible from the front (except in reverse)

The numbers indicating banknote value are located in all four corners on the back of euro banknotes. The number in the upper-left is rendered in white while the other three numbers are darker in value. In the upper-right corner the number is segmented and backward where each segment completes that which is missing from the segmented number located on the front of the note.

Fig. 4. Back of sample ten euro banknote.

The bridge extends across the upper half of the note beginning at the left side and ending at the right fourth of the note that is blank, which is where the reverse image of the watermark is located. The bridge is intended to symbolize “the close co-operation and communication between Europe and the rest of the world” (Euro banknotes, ¶ 3). Like the architectural features located on the front of euro notes, the bridge is a ‘type’
rather than a ‘token’ and is thus relatively low in modality, which may result, as I have argued earlier, in an emotionally distant euro user.

The shaded map of Europe appears just to the left of the white space on the far right and slightly overlaps the bridge. Because the map is uniformly shaded throughout, there are no indications of national borders. The absence of national borders draws attention to the European continent as a whole, in other words, to Europe as a single entity rather than as a group of individual nations. Such a representational strategy may be intended to suggest a sense of togetherness or solidarity among European nations that transcends national borders. At a slightly more literal level, the map of Europe retains focus on a level of identification that is distinctly European rather than national.

Beneath the shaded map of Europe and centered in between the denomination and spellings of EURO in the lower left and right corners is a horizontal band divided into four sections. Section one is a small white square in which appears a shaded form that appears to be a land mass. Like section one, section two is also a small white square that, in this particular case, is divided into three horizontal bands. In each band is one, tiny shaded form also resembling a small land mass. To the right of this square are five, small, shaded forms set against a lighter background. This section is interrupted by the fourth section, which is the upper portion of the African continent just below Portugal. Following this lightly shaded area, section three continues until it reaches the right, white fourth of the note.

The serial number is located in the upper-right and lower-left corners of euro banknotes. Below the serial number in the lower left is the word “EURO” written in
Latin and in a dark value, which is stacked atop the Greek spelling of the same word rendered in a lighter shade than the Latin spelling. This stacked format of the two ‘euro’ spellings is also located in the lower-right corner of each note.

Framing the lower-left corner is a semi-circle of five or six white stars that recalls the twelve stars of the European Union included on the front of the banknote. Also in the lower-left corner is a gray box that functions as a background to the denomination and the stacked “EURO” words. Faintly inscribed within this box and overlapped by the denomination, serial number, and ‘euro’ spellings located in the lower-left corner are the Latin and Greek spellings of “EURO,” which are separated by the note’s denomination. The iridescent stripe, in which are inscribed the euro symbol and the note value, extends from top to bottom and just left of center on the lower denomination notes while the color shifting ink is incorporated in the denomination located in the lower-right corner of the high value notes. Like the security features on the front, the security features on the back of euro notes as well as the many minute details inscribed throughout the graphic space of the banknote (e.g., faint renderings of the word ‘euro’ and the note’s value) are intended to instill a sense of confidence in euro users that their currency is protected.

*Presence and Euro Banknotes*

The presence conferred to euro banknotes is primarily realized through the semiotic modes of numeracy, color, and size and to a lesser extent, through imagery and print linguistic text. As I have shown in my analysis of Table 1, the semiotic modes of numeracy, size, and color can all be used to properly identify euro banknotes. That three different semiotic modes are employed to serve the same or a similar function, in this
case, banknote identification, suggests the degree of importance placed on that function. The presence thus established through this coordinated emphasis on banknote identification is one of practicality of use: euro banknotes should be easy to identify, and as such, easy to use.

Because variations in size and color were particularly integrated into the design of euro banknotes to assist the blind and partially sighted members of the European community in identifying euro banknotes, the sense of practicality that is realized through the semiotic modes of color, size, and numeracy is extended to give presence to the notion of accommodation. Accommodation, in this respect, refers to the act of providing for the differences among relevant social groups so that equal access to an object or event may be enjoyed by all. In addition to the practical sense of accommodation that I have described, there is a second form of accommodation inscribed in the design of euro banknotes that, I suggest, relates to the sense of equality and harmony intended for the culturally and linguistically diverse citizens of the euro zone. Unlike the previous sense of accommodation that is realized through the enhancement of presence, this second form of accommodation results from a distinct suppression of presence that occurs among the semiotic modes of image and language.

As I have discussed at the beginning of this chapter, the windows, gateways, and bridges inscribed on euro banknotes were designed to reflect styles of European architecture rather than to reference a specific architectural feature locatable in a particular European nation. I explained this representational strategy in terms of the difference between token and type that is marked by a process of abstracting from the
specific to the general. Due to the greater degree of abstraction or generality of the type, the type can be said to be lower in modality, or “truth-value or credibility,” than the token (Kress & van Leeuwen, 1996, p. 160). Such a decrease in modality with respect to the windows, gateways, and arches, I suggest, corresponds to a suppression of presence that is intended to keep national associations with the new banknotes at bay. The risk involved as the presence of these architectural features is suppressed is that euro users might feel disconnected or emotionally unmoved by their new currency. Such a risk, it seems to me, is managed in the interests of accommodating the cultural and linguistic diversity of European citizens.

In addition to the suppression of presence with respect to the image, there is also a general suppression of presence with respect to language in the design of euro banknotes. As one looks across the seven euro banknotes, references to language are conspicuously absent. The only words that are inscribed on euro notes are the Latin and Greek spellings of “EURO”. Beyond these alternate spellings of the same word, the only other print linguistic text inscribed on euro notes are the initials of the European Central Bank (ECB) represented in five linguistic variants, which cover the “eleven official languages of the European community” (Euro banknotes, bullet 2). The noticeable paucity of language, in this case, functions similarly to the generalization of imagery, both of which serve to eliminate any references that could produce national bias. The suppression of presence in both instances, I suggest, is intended to accommodate the cultural and linguistic diversity that is pervasive across citizens of the euro zone so that a general sense of harmony and equitability results among them.
Euro Coins

In this section, I explore the multimodal construction of presence with respect to euro coins. I first provide a general description of euro coins, focusing on the features they share in common as well as on the differences among them. I then describe the common side of each set of euro coins according to the inscriptions on its surface and according to the meanings that may be attributed to them. Following this exploration of the common side, I turn to the obverse, or national side, of euro coins and conduct a similar investigation. Finally, based on the cumulative effect of the many meaning potentials inscribed and incorporated in euro coins, I propose an interpretation of the superordinate presence that is established through them.

General Features and Characteristics

Euro coins come in eight denominations: 1 cent, 2 cent, 5 cent, 10 cent, 20 cent, 50 cent, 1 euro, and 2 euro. Each coin is circular in shape. The front of each coin features designs common to all euro zone nations while the obverse features designs specific to the country that minted the coins. Although the obverse of euro coins was minted by individual nations of Europe and not by the European Central Bank as was the case for euro banknotes, euro coins, like euro banknotes, may be used in any nation throughout the euro zone.

The 1, 2, and 5 euro cent coins all share the same color and design on the common side and may thus be grouped together as a single set. Also sharing a common color and design are the 10, 20, and 50 euro cent coins, and the 1 and 2 euro coins, which
also may be grouped into two distinct sets. Table 2 lists the various features on the common side of euro coins according to the categories of Denomination, Diameter, Thickness, Weight, Colour, Composition, and Edge.

As Table 2 shows, the 1, 2, and 5 euro cent coins (see Figure 5) are all composed of copper covered steel, which gives them a reddish-brown, or rust, color. Each coin is 1.67 mm thick. The 1 euro cent weighs 2.30 grams and has a diameter of 16.25 mm while the 2 euro cent weighs 3.06 g and has a diameter of 18.75 mm. The 5 euro cent weighs 3.92 grams and has a diameter of 21.25 mm. The edges of the 1 and 5 cent coins are both smooth while the edge of the 2 cent coin is smooth with a groove that extends around its circumference.

The 10, 20, and 50 euro cent coins (see Figure 6) are composed of Nordic gold, which gives them a gold, or yellow, color. The 10 cent coin weighs 4.10 g, is 1.93 mm thick, and has a diameter of 19.75 mm. The 20 cent coin weighs 5.74 g, is 2.14 mm thick, and has a diameter of 22.25 mm while the 50 cent coin weighs 7.80 g, is 2.38 mm thick, and has a diameter of 24.25 mm. The edge of the 20 euro cent has seven, slight indentations spaced evenly throughout its circumference, which gives it its “Spanish flower shape”. The edges of the 10 and 50 cent coins, on the other hand, are shaped “with fine scallops,” which creates a textured surface.
Table 2

*Features found on the common side of euro coins*

<table>
<thead>
<tr>
<th>Denomination</th>
<th>Diameter</th>
<th>Thickness</th>
<th>Weight</th>
<th>Colour</th>
<th>Composition</th>
<th>Edge</th>
</tr>
</thead>
<tbody>
<tr>
<td>EUR 2</td>
<td>25.75mm</td>
<td>2.20mm</td>
<td>8.50g</td>
<td>Outer part: white</td>
<td>Outer part: copper-nickel</td>
<td>Edge lettering, fine milled</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Inner part: yellow</td>
<td>Inner part: three layers: Nickel brass, nickel, nickel brass</td>
<td></td>
</tr>
<tr>
<td>EUR 1</td>
<td>23.25mm</td>
<td>2.33mm</td>
<td>7.50g</td>
<td>Outer part: yellow</td>
<td>Outer part: nickel brass</td>
<td>Interrupted milled</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Inner part: white</td>
<td>Inner part: three layers: Copper-nickel, nickel, copper-nickel</td>
<td></td>
</tr>
<tr>
<td>50 cent</td>
<td>24.25mm</td>
<td>2.38mm</td>
<td>7.80g</td>
<td>Yellow</td>
<td>Nordic gold</td>
<td>Shaped edge</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with fine scallops</td>
</tr>
<tr>
<td>20 cent</td>
<td>22.25mm</td>
<td>2.14mm</td>
<td>5.74g</td>
<td>Yellow</td>
<td>Nordic gold</td>
<td>Plain</td>
</tr>
<tr>
<td>10 cent</td>
<td>19.75mm</td>
<td>1.93mm</td>
<td>4.10g</td>
<td>Yellow</td>
<td>Nordic gold</td>
<td>Shaped edge</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>with fine scallops</td>
</tr>
<tr>
<td>5 cent</td>
<td>21.25mm</td>
<td>1.67mm</td>
<td>3.92g</td>
<td>Red</td>
<td>Copper-covered steel</td>
<td>Smooth</td>
</tr>
<tr>
<td>2 cent</td>
<td>18.75mm</td>
<td>1.67mm</td>
<td>3.06g</td>
<td>Red</td>
<td>Copper-covered steel</td>
<td>Smooth with a groove</td>
</tr>
<tr>
<td>1 cent</td>
<td>16.25mm</td>
<td>1.67mm</td>
<td>2.30g</td>
<td>Red</td>
<td>Copper-covered steel</td>
<td>Smooth</td>
</tr>
</tbody>
</table>
The 1 and 2 euro coins (see Figure 7) are composed of different combinations of nickel, nickel brass, and copper-nickel. This “sophisticated bi-metal technology” is intended, according to the euro website, to prevent counterfeiting (Euro coins, ¶. 4). The outer ring of the 1 euro is composed of nickel-brass and is gold in color while the inner part is composed of three layers of copper-nickel, nickel, and copper-nickel and is silver in color. The outer ring of the 2 euro, on the other hand, is composed of copper-nickel and is silver in color while the interior is made of three layers of nickel brass, nickel, and nickel-brass and is gold in color. The 1 euro weighs 7.50 g, is 2.33 mm thick, and has a diameter of 23.25 mm while the 2 euro weighs 8.50 g, is 2.20 mm thick, and has a diameter of 25.75 mm. The edge of the 1 euro alternates between a milled surface and a smooth surface while the edge of the 2 euro is fine milled and is inscribed with 12 stars that occur in pairs of two that are divided by the number designating the coin’s value. Each number alternates between a right-side up and an up-side down position.
As Table 2 indicates, there is a general correspondence between the value of a euro coin and its diameter, thickness, and weight: the lower the coin’s value, the smaller in diameter, thickness, and weight the coin will be; conversely, the higher the value, the greater the diameter, thickness, and weight of the coin. However, as the Table shows, certain “irregularities” do exist with respect to the general principles stated above. The 5 cent coin, for example, is larger in diameter than the 10 cent coin just as the 50 cent coin is larger in diameter than the 1 euro coin. The 50 cent coin is also thicker and weighs more than the 1 euro coin.

For euro users, the presence of these irregularities may make it difficult to distinguish among euro coins according to the categories of diameter, thickness, and weight, which contrasts to the ability of euro users to distinguish among euro banknotes according to the categories of size and color. These irregularities, however, only occur with respect to three euro coins: the 5 cent, the 50 cent, and the 1 euro coin. Because these irregularities, or differences, only occur between coins of different sets, the euro user can call upon a different mode to identify the coin in question. For example, although the 5 cent euro is larger in diameter than the 10 cent euro, which breaks the pattern of increasing diameter with increasing value, the euro user who perceives this discrepancy can call upon the weight or thickness of the coins to tell them apart since weight and thickness follow the small to large pattern, or sequence.

Of all the euro coins, the 50 cent coin breaks the small to large sequence in every respect as it weighs more, is thicker, and is larger in diameter than the 1 euro coin. To tell the two coins apart, however, one need only rely on the striking difference in color
between them. To further distinguish among euro coins, euro users can call upon the
sense of touch as the edge of each coin changes with respect to an increase in value. In
other words, no single type of edge is repeated between consecutive coins, which may be
particularly helpful when dealing with coins of the same set, and thus, of the same color.
As the euro website points out, the milled edges were specifically incorporated in the
design of the 1 and 2 euro coins to facilitate recognition, especially for individuals with
impaired sight (Euro coins, ¶. 4). Additionally, because the weight of each euro coin
increases according to its value within each set of coins, a euro user has only to identify
what set of coins he or she is dealing with to distinguish among them. In this respect, the
materiality of the coins can play an important role in their identification if one is able to
employ the appropriate cross-referential strategies to tell them apart.

Common Side of Euro Coins

In the following section, I describe the common side of each set of euro coins
according to the inscriptions on its surface and according to the meanings that may be
attributed to them. Whenever possible, I reference the euro website for the ‘official
version’ of the meanings intended for these inscriptions.

Within the graphic space of the 1, 2, and 5 euro cent coins (Fig. 5) appears the
number designating the coins’ value, the words “EURO CENT,” a globe, and six parallel
lines, each of which has a star at its two endpoints. The number designating the coins’
value is inscribed in large font and occupies the majority of its left half. The salience of
this number is most likely intended to facilitate the identification of the particular coin
under scrutiny. The words ‘EURO CENT’ appear at the top of the coin and to the right
of the number designating the coin’s value. The word ‘EURO’ is inscribed above the word ‘CENT’, and is nearly half its size. Although all the letters in these words are capitalized, the letter ‘C’ in CENT appears in a larger format than the remaining letters in that word. Because ‘CENT’ is nearly twice the size of ‘EURO’ and because the ‘C’ in CENT is the largest of all letters, the word ‘CENT’ is more readily identifiable than the word ‘EURO’. One possible reason for this linguistic representational strategy is to differentiate between the 1 and 2 euro cent coins and the 1 and 2 euro coins, the latter of which are much greater in value.

To the right of “CENT” are six small stars that descend along the contour of the coin. A second set of six stars follows the coin’s contour at the base of the denomination directly across from the other grouping of stars. Together, these 12 stars are most likely intended as a reference to the 12 stars of Europe, which symbolize “the dynamism and harmony between European nations” (Euro banknotes, ¶. 2). The two sets of six stars are joined together by six parallel lines that connect one star to the other, which may indicate a parallel sense of vision among the nations of Europe participating in economic and monetary union. The lines are broken at their midpoint by an image of a globe in which is pictured the European continent.

The sense of place that is visually represented by the globe is primarily realized through the ideational function of communication that shows relationships among various entities, or what Halliday (1996) refers to as “meaning as content” (p. 381). In this particular case, the map of Europe and the globe function in a part to whole relationship where the map is an ‘attribute’ of the globe, its ‘carrier’ (Kress and van Leeuwen, 1996,
p. 49). In linguistic terms, this relationship can be stated as “The continent of Europe belongs to or is a part of the Earth.” Through the pictorial representation of the map and globe depicted on the 1, 2, and 5 euro cent coins, the producers of the common side of these low value coins draw attention to “Europe’s place in the world” (From design to distribution, ¶. 6). For euro users, this representational strategy may be intended to show that Europe is but one part of a larger entity, the Earth, which must not be forgotten despite the historic moment of European integration that is taking place via the introduction of the euro.

Within the graphic space of the 10, 20, and 50 euro cent coins (Fig. 6) are inscribed the numbers designating the coin’s value, a segmented map of Europe, and two sets of six stars joined by six parallel lines. The numbers designating each coin’s value are printed in large font on the right half of each coin so that they are easy to perceive. Below each number are the words “EURO CENT” in the same stacked and proportional format as the 1, 2, and 5 cent coins. Six stars follow the contour of the upper-left and lower-left portions of each coin, which are joined by six parallel lines. These lines are broken up by a map of Europe that is segmented by spaces between each European nation so that national borders are visible.

Aside from the different spatial arrangement of inscriptions included on the 10, 20, and 50 cent euro coins, the meanings that may be gleaned from these inscriptions are similar to those that I have identified with respect to the 1, 2, and 5 euro cent coins, with one notable exception—the map of Europe. Whereas the map of Europe on the 1, 2, and 5 euro cents shows “Europe’s place in the world,” the map on the 10, 20, and 50 cent
euros depicts “Europe as a group of individual nations” (From design to distribution, ¶. 6). This latter representational strategy shows a similar part to whole relationship as the former, except that, in this example, the carrier is the European continent and its attributes are the individual nations that comprise it. Depicting individual nations on this set of euro coins may be intended to suggest that despite the movement toward a common European currency, each nation of Europe will retain its individuality. Such a meaning potential coincides with the provision articulated in Article F of the 1992 Treaty on European Union that states, “The Union shall respect the national identities of its Member States”. For euro users, the message conveyed through the depiction of “Europe as a group of individual nations” suggests that nationalism will be maintained in the wake of the supranational initiative called the euro.

Within the graphic space of the 1 and 2 euro coins (Fig. 7) appears the denomination, a map of Europe, and two sets of six stars joined by six parallel lines. The number inscribed on the face of the 1 and 2 euro coins is rendered in large font and appears on its left half. Both the 1 and the 2 are almost entirely contained within the inner circle of the coin except for the lower-left portion that slightly extends into the outer ring. In the upper-right and lower-right of this outer ring appear the six stars that are joined by parallel lines. The word “EURO” intersects these lines just below their midpoint; the “EUR” is located in the inner circle and the “O” in the outer ring. Within this same graphic space appears a map of Europe that is continuous except for the spacing that occurs between the islands of the European Union and continental Europe and
between those nations that are physically separated from continental Europe by non-EU nations or by an inland body of water.

The map of Europe on the 1 and 2 euro coins represents a “united Europe without frontiers”, which contrasts to the map of Europe on the 10, 20, and 50 euro cent coins that depicts the frontiers of European nations so that their individuality may be perceived (From design to distribution, ¶ 6). Because the map on the 1 and 2 euros is continuous and is not situated within the larger context of the globe, it does not possess the carrier / attribute structure of the maps of Europe discussed thus far. Instead, this map simply represents a state of the world where Europe is shown as a single entity and without reference to any subdivisions. Illustrating Europe as such recalls the provision first articulated in the Single European Act of 1986, which was then inscribed in Article B of the Treaty on European Union, that stipulates the “creation of an area without internal frontiers”. For euro users, the implications of these parallel visual and linguistic constructions forecasts the mobility that citizens of the euro zone will enjoy with a common currency in place. This mobility does not only refer to one’s ability to use the euro in any of the twelve nations participating in economic and monetary union, it may also refer to the development of “the Union as an area of freedom, security and justice” (Treaty of Amsterdam, 1997, p. 5).

National Side, or Obverse, of Euro Coins

Now that I have articulated the various meaning potentials inscribed on the common side of euro coins, I turn to the obverse of the coins to see what meanings the individual European nations that designed them chose to include. Rather than exploring
every euro coin from each of the twelve nations participating in economic and monetary union, I consider only those coins designed by the nations of Belgium, Germany, and Italy. I have selected the coins from these nations because the particular design strategy they have chosen is representative of the design strategies employed by all euro zone nations. Belgium, for example, chose one design for all its euro coins, a strategy that was also opted for by the nations of Ireland, Luxembourg, and the Netherlands. Germany selected a different design for each set of euro coins, a strategy that was shared by Spain, Portugal, and France. Italy chose a different design for each euro coin, a decision that was likewise selected by Greece and Austria. Irrespective of any design strategy, the twelve stars of the European Union appear in circular format on all nationally designed euro coins. Appendix D provides descriptions of all the euro coins from the twelve euro zone nations along with Table 3 that illustrates the different design strategies selected by these nations.

The national side of Belgian euro coins all show one single image of King Albert II (see Figure 8). Choosing one single image for all euro coins is a design strategy that Belgium shares with Ireland, Luxembourg, and the Netherlands. Like Belgium, Luxembourg and the Netherlands chose to depict a person of royalty on their nationally designed euro coins. Luxembourg selected an image of His Royal Highness the Grand Duke Henri for its euro coins while the Netherlands chose an image of Queen Beatrix for its coins. All three nation-states depict their royal leaders in profile.

13 Finland is the only exception to the rule of selecting a different design for each set of coins as it depicted a different design for the 1 and 2 euro coins, and then the same design for the remaining coins. The Netherlands is also somewhat exceptional in that it depicted the same design of Queen Beatrix for the 1 euro cent coin through the 50 euro cent coin, and then a different design of Beatrix for its 1 and 2 euros.
The decision on behalf of these three nations to depict a person of royalty on all euro coins demonstrates a commitment to the noble traditions that mark each nation’s history. Because these nations have selected only one single image to represent these historical traditions furthers this sense of commitment, especially since this will be the only image from each nation that circulates throughout the euro zone. Moreover, because King Albert II and Queen Beatrix are contemporary rulers of Belgium and the Netherlands, respectively, the images of these rulers on euro coins act as tangible evidence that such traditions remain intact despite the fact that such rulers are often no more than figureheads with little to no political clout. That each nation depicts their noble ruler in profile removes any sense of engagement that one may experience while viewing these images. Instead, the viewer remains only a spectator who maintains an acceptable distance from these persons of royalty.

Inscribed on the national side of German coins are three images (see Figure 9), one for each set of euro coins. On the 1, 2, and 5 euro cent coins appears an oak twig, “reminiscent of that found on the current German pfennig coins” (Country-specific side). On the 10, 20, and 50 euro cent coins appears the Brandenburg Gate, “a symbol of the division of Germany and its subsequent unification” (Country-specific side). On the 1
and 2 euro coins appears a frontal image of a stylized bird with outstretched wings and head turned to the right. This bird, the eagle, a “traditional symbol of German sovereignty,” is set within the interior circle of the coins (Country-specific side).

Fig. 9. National side of German euro coins

The three images chosen for German euro coins and the meanings these images convey are indicative of many of the designs chosen by other nations for their euro coins. As a traditional symbol of German sovereignty, the eagle calls to mind other national symbols like Ireland’s Celtic harp or France’s Marianne. Even though such national symbols do not have to physically exist as in the example of the Brandenburg Gate, they are intended to evoke feelings of patriotism and pride for citizens of that nation. As such, these images function as powerful reminders of each nation’s historical roots that carry forth into present-day Europe despite the many changes brought about by the movement toward European integration.

Architectural features like the Brandenburg Gate figure prominently in the national designs of euro coins. For example, St. Stephen’s Cathedral, the Cathedral of Santiago de Compostela, and the Flavius Amphitheatre appear on Austria’s 10 euro cent, on Spain’s 5 euro cent, and on Italy’s 5 euro cent, respectively. Because each architectural structure is actually located in the particular nation that chose to inscribe it on one or more of its euro coins, the image of the structure functions as a material link to
that nation in the sense that one can physically visit it. That a particular nation selected an example of architecture from among its many cultural resources designates that structure as a source of pride for that nation. These feelings of national pride are then extended to the European community as the euro coin inscribed with the architectural example circulates throughout the euro zone. In this respect, one can interpret the inclusion of such images as an invitation to share in the cultural wealth of the nation that depicted the feature in the first place.

In selecting an oak twig for the 1, 2, and 5 euro cent coins, Germany makes an explicit reference to its former national currency that also displayed the oak twig on its pfennig coins. The same observation can be made for other euro zone nations like France that chose to display the theme of the sewer, “a constant in the history of French franc,” on its 10, 20, and 50 euro cent coins, or like Finland that selected the heraldic lion, an image that “has been used in several Finnish coins over the years,” for the majority of its euro coins (Country-specific side). Such explicit references to former national currencies made obsolete by the introduction of the euro creates an intertextual link between the two currencies. In this respect, inscribing an element from a former national currency onto the new supranational currency renders this obsolescence less severe. Rather than completely obliterating national currencies from the contemporary financial landscape, including aspects of them in the design of the euro preserves their continuity, which, in turn, may help to facilitate the transition from national currencies to the euro.

Italy, along with Austria and Greece, selected a different image for each of its euro coins. Featured on Italian euro coins are various masterpieces of Italian art (see
Figure 10), such as an Italian futurist sculpture by Boccioni, a portrait of Dante Alighieri drawn by Raphael, and Botticelli’s painting, “Birth of Venus” (Country-specific side). Depicting a different artwork for each euro coin draws attention to Italy’s vast artistic heritage; selecting artworks from different eras of Italian art highlights Italy’s ability to endure as an artistic epicenter. Such a representational strategy may serve as an act of promotion that encourages a visit to Italy so that the works may be enjoyed firsthand. At the very least, the inclusion of these artworks on euro coins functions as one means, albeit a limited one, to share these masterpieces with euro zone citizens across the European continent. Moreover, the very act of inscribing these artworks on euro coins serves to reinforce their cultural value as the awareness of such masterpieces is heightened through their reproduction.

In addition to the meanings generated by the specific types of images included on Italian euro coins, there is another meaning potential that is generated by the decision to design and to then inscribe a different image on each euro coin. This meaning relates to the cost of production. Though purely speculative, it seems likely that the production of different images for each euro coin would be more expensive than producing one image for all euro coins. The increase in cost would stem from such factors as the increase in time, labor, and materials necessary to design and to inscribe multiple images. If this is
the case, then Italy, Austria, and Greece have extended themselves the furthest in terms of production costs, which contrasts to the financially conservative approaches of Belgium, Ireland, the Netherlands, and Luxembourg. Such a financially liberal approach on behalf of Italy, Austria, and Greece suggests the extent to which these nations are willing to go “all out” with respect to the new euro currency.

Now that I have described the many meaning potentials realized through the various semiotic modes inscribed and incorporated into the common side and the national side of euro coins, I will discuss the superordinate presence that results from the integration of these meanings for euro coins as a whole.

**Presence and Euro Coins**

The presence conferred to euro coins is primarily realized through the semiotic modes of imagery, numeracy, and color, and to a lesser extent, through the material aspects of size, weight, and texture. As I have shown in my analysis of Table 2, the semiotic modes of numeracy, color, size, weight, and texture can all be used, at least in part, to properly identify euro coins. Numeracy is the primary mode that serves to identify a euro coin while the other semiotic modes, all aspects of the coins’ materiality, can be cross-referenced with one another to fulfill the same task of identification. That five different semiotic modes can be employed to serve the same or a similar function, in this case, coin identification, suggests the degree of importance placed on that function. The superordinate presence thus established through this coordinated emphasis on euro
coin identification is one of practicality of use: euro coins, like euro banknotes, should be
easy to identify, and as such, easy to use.

Also like euro banknotes, certain semiotic modes were particularly incorporated
into the design of euro coins to assist the visually impaired in properly identifying them.
Milled edges, an element of texture, and variations in color are the primary semiotic
modes that fulfill this function. However, because two sets of coins share the same color
and because milled edges are only incorporated into the 1 and 2 euro coins, the sense of
accommodation that could potentially result from the use of such modes is lessened. This
observation is exacerbated by the fact that there exist certain discrepancies among the
coins with respect to the corresponding increases in size, weight, and value, as I have
shown in my analysis of Table 2. Thus, the practical sense of accommodation conferred
with presence in the design of euro notes is not realized to the same extent in the design
of euro coins.

In addition to the presence that is established through the various semiotic modes
that facilitate euro coin identification, a powerful presence is also evoked through the
many images inscribed on euro coins. The presence created through these images speaks
to the preservation of nationalism that is upheld in the wake of the supranational
initiative for European integration. The establishment of a national presence is most
clearly articulated on the obverse of euro coins where euro zone nations were given the
opportunity to create designs according to their national interests. As I have shown,
patriotic symbols such as the German eagle, architectural examples such as the Flavius
Amphitheatre in Italy, and famous people such as King Albert II of Belgium were all inscribed on euro coins as national points of interest and pride.

The ostensible presence of nationalism is not simply established through the act of inscribing specific references to particular nations on euro coins, it is also enhanced through the *circulation* of the coins themselves. Because euro coins can be used anywhere in the euro zone irrespective of the nation that minted the coins, euro users will inevitably encounter coins from nations other than their own. The intermingling of euro coins will likely result in an increased interest in them as euro users check to see which coins have shown up in their pocket on any particular day. Although this peak of interest may wane over time once euro users have familiarized themselves with the variety of national designs inscribed on euro coins, the effects of its initial impact may not only serve to facilitate the transition from former national currencies to the euro, it may also function to compensate for the loss of former national currencies.

Also establishing the continuity of nationalism is the image depicted on the common side of the 10, 20, and 50 euro cent coins that show Europe as “a group of individual nations” (From design to distribution, ¶. 6). In an effort to balance these many references to nationalism, the other two maps on the common side of euro coins show Europe’s position in the world and represent the continent as a united entity without frontiers. Together, the presence of national and supranational references drawn together in the design of euro coins that will then circulate throughout the euro zone results in a compelling superordinate presence that speaks to the compatibility of these two perspectives and the values that they embody.
Chapter V

Conclusion

In this dissertation I have shown how multiple modes of representation and communication integrate with one another to generate the superordinate presence of euro banknotes and coins and of the television spots and print ads of the Euro 2002 Information Campaign. The superordinate presence conferred to each of these texts speaks not only to the practical aspects of sharing a common currency, but also to the symbolic meanings that an act of sharing among 300 million Europeans can produce. This notion of sharing is fundamental to the deliberative argument for European integration as it can be traced back to the earliest efforts at rebuilding Europe in the aftermath of World War II.

The notion of sharing is present in Monnet’s proposal to create a “European entity”, and in Churchill’s argument to build “a kind of United States of Europe”. Sharing lies at the heart of the European Coal and Steel Community, established in 1951 as a means to link the economies of France and West Germany so that a future war between them would become “materially impossible”. Sharing is foundational to the creation of an “ever closer union”, as articulated in the 1957 Treaty of Rome, just as it is foundational to the creation of “an area without internal frontiers, as proposed in the Single European Act of 1987. As evidenced by the historic occasion of January 1st, 2002 when 12 nations abandoned their national currencies in favor of a common European
currency, the euro, sharing became an essential component of “economic and monetary union”.

With each incremental step toward a more fully integrated Europe arose new demands. To share also means to sacrifice, which is why the Euro 2002 Information Campaign was so crucial to the successful launch of the euro. As Europeans agreed to forfeit their national currencies, some feared the loss of a basic element of their national identity. To compensate for this potential loss, the television spots and print ads of the Euro 2002 Information Campaign highlighted the euro as a symbol of European identity in hopes of weaving an additional layer into the fabric of European society that could transcend its nationalistic foundations. To demonstrate that the introduction of a supranational currency would not disrupt the local culture so precious to the nations of Europe, the two were depicted as harmoniously co-existing in a variety of different contexts of situation: “From the rocky shores of the north to the sandy beaches of the south” (Beach ad).

Extending this harmonious co-existence a step further, the European Central Bank invited the twelve euro zone nations to design the obverse of euro coins according to their national interests. Images of artworks, political figures, architectural masterpieces, and cultural symbols are all present on euro coins, and each image references the particular nation that designed and inscribed it on the coin’s surface. On the opposite side of the coins are maps of Europe that represent the continent in different states of existence, the denomination, and the word “EURO” or the words “EURO CENT”. With references to
nationalism on one side of euro coins and to Europe on the other side of them, the materiality of the coins themselves speaks to the compatibility of these two perspectives.

As one of the important contributions of my study of the euro, I have shown how the modality of the images inscribed on euro banknotes was lessened in order to draw attention away from a national level of identification. This suppression of nationalistic presence was also managed in the multimodal texts of the Information Campaign that showed no specific environmental references to a particular European state. Such careful manipulation of presence throughout the texts that have served as my objects of study does not appear to reflect an argument aimed at immediate action. Rather, as Perelman and Olbrechts-Tyteca explain, presence can also work “to give the mind a certain orientation, to make certain schemes of interpretation prevail, [and] to insert the elements of agreement into a framework that will give them significance and confer upon them the rank they deserve” (p. 142).

These descriptions of the effects of presence are more akin to the argumentative approach that the European Union and the European Central Bank have taken with respect to the television spots and print ads, and to euro banknotes and coins. This observation is perhaps most apparent in the idea that the euro is a symbol of European identity. Although I have argued in this dissertation that the European Central Bank did not effectively highlight the euro as a symbol of European identity so as to establish its irrefutable presence, the very fact of identifying the euro as such a symbol and the attempts made to represent it as such creates the possibility for its realization. In other words, identifying and representing the euro as a symbol of European identity inserts this
association into a framework where this achievement may one day become a real possibility.

To become a symbol of European identity, the euro must first be accepted by those who use it as such a symbol. Although the superordinate presence generated through the many semiotic modes inscribed and incorporated in euro banknotes and coins and in the television spots and print ads works hard to support this level of symbolic identification, it does not create it. Instead, I argue that the superordinate presence generated through these various texts of European integration functions as an essential component of a long-term persuasive strategy that incrementally “aspires to give the mind a certain orientation” (Perelman & Olbrechts-Tyteca, p. 142). In this respect, the euro as symbol of European identity is not a “model of” reality; it is a “model for” reality that foreshadows what “could be”, and thus becomes “a vital force in determining cultural evolution” (Csikszentmihalyi & Rochberg-Halton, 1981, p. 27). Cultural evolution, in this case, is no longer inextricably tied to nationalism alone as the euro works to carve out a desired future which links the concept of culture to the deliberative argument for European integration that draws nations together under the guise of a supranational entity, the European Union.

To determine the extent to which the euro has begun to establish a distinctive European identity requires a sophisticated study of public perception. In this dissertation, I have established the groundwork for such a study. In the future I hope to conduct a study of public perception where I explore the euro as a symbol of European identity as well as the extent to which the values and beliefs embodied in the European Union’s
official motto of “united in diversity” have been instilled in the culturally and linguistically diverse citizens of the euro zone. That ten Eastern European countries have been admitted to the European Union in May 2004 with the pre-established agreement to one day forfeit their national currencies in favor of the euro suggests that the desired effects of European integration are taking a firm hold on the European continent. To see where this momentum will lead is a question that only the future can answer.
Appendix A

Timeline of European Integration: From 1945 to January 1\textsuperscript{st}, 2002

<table>
<thead>
<tr>
<th>Year</th>
<th>Document / Person / Event</th>
<th>Theme / Objective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1943</td>
<td>Jean Monnet</td>
<td>creation of a \textit{European entity}, encompassing a \textit{single economic unit}</td>
</tr>
<tr>
<td>1944</td>
<td>Bretton Woods Agreement</td>
<td>established a fixed-exchange rate system among world’s major currencies</td>
</tr>
<tr>
<td>1945</td>
<td>End of World War II</td>
<td></td>
</tr>
<tr>
<td>1946</td>
<td>Winston Churchill</td>
<td>the building of a \textit{United States of Europe}</td>
</tr>
<tr>
<td>1948</td>
<td>Brussels Treaty</td>
<td>economic, social, and cultural collaboration and collective self-defense</td>
</tr>
<tr>
<td>1950</td>
<td>Schumann Plan</td>
<td>integration of the French and West German coal and steel industries making future war \textit{materially impossible}</td>
</tr>
<tr>
<td>1951</td>
<td>Treaty of Paris</td>
<td>establishment of the European Coal and Steel Community (ECSC)</td>
</tr>
<tr>
<td>1957</td>
<td>Treaty of Rome</td>
<td>creation of an \textit{ever closer union}; establishment of European Atomic Energy Community (Euratom) and European Economic Community (EEC)</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
<td>Description</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td>1965</td>
<td>Merger Treaty</td>
<td>formation of European Community (EC) from ECSC, EEC, and Euratom</td>
</tr>
<tr>
<td>1969</td>
<td>EC meeting in The Hague</td>
<td>proposals for EC enlargement and monetary union</td>
</tr>
<tr>
<td>1973</td>
<td>United Kingdom, Ireland, and Denmark join the European Community</td>
<td></td>
</tr>
<tr>
<td>1970</td>
<td>Werner Report</td>
<td>EC proposal for <em>Economic and Monetary Union</em></td>
</tr>
<tr>
<td>1971</td>
<td>Collapse of Bretton Woods</td>
<td></td>
</tr>
<tr>
<td>1979</td>
<td>European Monetary System</td>
<td>locked participating currencies into predictable trading zones, early form of monetary union</td>
</tr>
<tr>
<td>1981</td>
<td>Greece joins EC</td>
<td></td>
</tr>
<tr>
<td>1985</td>
<td>Schengen Agreement</td>
<td>eliminated border controls between certain EC nations and strengthened external EC borders</td>
</tr>
<tr>
<td>1986</td>
<td>Spain and Portugal join EC</td>
<td></td>
</tr>
<tr>
<td>1987</td>
<td>Single European Act</td>
<td>removal of physical, technical, and fiscal barriers to establish <em>an area without internal frontiers</em></td>
</tr>
<tr>
<td>1989</td>
<td>Delors Report</td>
<td>outlined plan to implement monetary union in three distinct stages</td>
</tr>
<tr>
<td>1992</td>
<td>Treaty on European Union</td>
<td>changed EC to European Union; promotion of balanced and sustainable social and economic progress; introduction of the single currency; respect the national identities of Member States</td>
</tr>
<tr>
<td>1996</td>
<td>Stability and Growth Pact</td>
<td>annual budget deficit of euro zone nations must remain below 3 percent of Gross Domestic Product</td>
</tr>
</tbody>
</table>
1997  Amsterdam Treaty  development of concept of European citizenship; possibility for EU expansion into Eastern Europe

1998  Official EU agreement to adopt euro for 11 of 15 Member States

1999  Introduction of euro as virtual, or electronic, currency

2001  Greece becomes 12th nation of euro zone

2001  Treaty of Nice  established staged reforms in preparation for EU enlargement

2001  Implementation of Euro 2002 Information Campaign

2002  Introduction of euro as official currency of the European Union
Appendix B

Print Campaign Images
Join the team! Starting 1 January 2002, not only are the rules the same in Europe’s soccer stadiums, but the currency too. The euro. That’s seven colourful banknotes and eight shiny coins. Thanks to features like a watermark, a security thread and a hologram stripe, you’ll be able to check your money. Banknotes of €50 and higher even have a special hologram patch. You can use the euro in all 12 euro area countries, making it easy for fans visiting us, and when we visit them.

For more information, visit the official euro website at [www.euro.ecb.int](http://www.euro.ecb.int).

The euro area countries are: Austria, Belgium, Finland, France, Germany, Greece, Ireland, Italy, Luxembourg, the Netherlands, Portugal and Spain.

Fig. 11. Soccer Stadium
Forget about maths! Starting 1 January 2002, multiplying and dividing will be history. But only when you travel to another euro area country. Because everyone will be using the same seven colourful banknotes and eight shiny euro coins, making life easier for us all. On one side, the euro banknotes show windows and gateways, symbolising a spirit of openness. The bridges shown on the other side signify co-operation. So, take your money abroad and leave your calculator at home!

For more information, visit the official euro website at [www.euro.ecb.int](http://www.euro.ecb.int).

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Fig. 12. Airport
Fig. 13. Cyber Café
Enjoy life, but keep it simple! That’s what people in 12 European countries – each with different traditions and lifestyles – will be doing, with a single currency. The euro. Starting 1 January 2002, seven attractive banknotes and eight easily recognisable coins will find their way into your pocket. Security features on the banknotes, such as a hologram, a watermark and a security thread, will help you tell if your money is real. And that’s a good feeling you can share with 360 million people in Europe.

For more information, visit the official euro website at www.euro.ecb.int.

Fig. 14. Farm
It's going to be a sunny year! Starting 1 January 2002, life will become easier for 300 million people in Europe. Because we'll all have euro banknotes and coins in our pockets. The seven banknotes have been designed with special security features, such as watermarks, which you can see when holding them up to the light. You can use the euro in all 12 euro area countries. From the rocky shores of the north to the sandy beaches of the south.

For more information, visit the official euro website at www.euro.ecb.int.

Fig. 15. Beach
Winter’s going to be very special this year! Starting 1 January 2002, 300 million people in 12 countries in Europe will be using the banknotes and coins of one single currency. The euro. All seven colourful banknotes are made of special paper and include holograms, watermarks and security threads. Their different colours and sizes make it easy to tell them apart. You can use them anywhere in the euro area countries. Whether you are skating in the north or swimming in the south.

For more information, visit the official euro website at www.euro.ecb.int.

Fig. 16. Ice-skating
Time to ask for new pocket money! Starting 1 January 2002, kids in all 12 euro area countries will receive the same pocket money. Seven different colourful banknotes and eight shiny coins. One side of each coin shows the value, while the other side differs from country to country, showing, for instance, the head of state or a national symbol. And even when you get a coin from another euro area country, you can still use it. No matter where you live - or play.

For more information, visit the official euro website at www.euro.ecb.int.

Fig. 17. Suburbs
Go out and see the world! Starting 1 January 2002, that’ll be easier for the 300 million people in Europe who will have the same banknotes and coins. The euro. Seven banknotes and eight coins that can be used in all 12 euro area countries. One side of each coin shows its value. The other side shows, for instance, the head of state or a national symbol. And when you get a coin from another euro area country, you can also use it at home.

For more information, visit the official euro website at www.euro.ecb.int.

Fig. 18. Wheelchair
Appendix C

Detailed Descriptions of Euro Banknotes

5 euro banknote

Fig. 19. Front and back of five euro banknote.

The 5 euro banknote (see Figure 19) measures 120 x 62 mm and is composed primarily of gray values. As one of the lower value notes, the 5 euro contains the hologram foil stripe on the front and the iridescent stripe on the back. Overlapping the hologram foil stripe in the lower-right corner is the stacked “EURO” in Latin and Greek. The Latin spelling is rendered in blue while the Greek spelling is rendered in white.

An arch and a bridge from Europe’s Classical period have been chosen for the front and back, respectively. Both the arch and bridge are rendered in linear perspective and recede at a slight angle. The arch is a medium gray value, the upper-right portion of which is overlapped by the darker gray, large number five. Beyond the light gray bridge inscribed on the obverse of the five euro note is a medium blue form that resembles a distant mountain range while below the bridge is a light blue wash that resembles water.
Contained within and repeated throughout the distant blue form is the word “EURO” written in white letters in the Latin and Greek alphabets.

The numbers in the lower-left and lower-right of the obverse are rendered in the same gray color as the map of Europe, behind which extend from top to bottom a series of small, hollow, yellow circles. The serial numbers inscribed in the upper-right and lower-left are both rendered in black font.

Of the centered circle of 12 stars that appears on the front of the note, the five that overlap the arch are yellow while the remaining seven are white. To the left and slightly above the star occupying the 8th position is a six digit, letter-number sequence that appears in a very small white box. Overlapped by the stars in the 9th, 10th, and 11th positions is a swirl shape composed of alternating white and blue lines. Located within this same graphic space are yellow, hollow circles that extend from the top to the bottom of the note. The number five in the lower-left contains both green and brown hues. The same brown hue is continued in the Latin spelling of “EURO” while the Greek spelling below it is rendered in a lighter shade of brown against a background of alternating brown and white lines.

10 euro banknote

The 10 euro banknote (see Figure 20) measures 127 x 67 mm and ranges from white or very light pink to dark red on the front and from light pink to brown on the obverse. Like the 5 euro note, the 10 euro contains the hologram foil stripe on the front and the iridescent stripe on the back. The dark red gateway and light orange-pink bridge are reminiscent of Europe’s Romanesque period of the 11th and 12th centuries. The
gateway is presented frontally and recedes into the distance in linear perspective while the bridge is presented as a flat profile. At the bridge’s base are two horizontal lines that serve as a horizon line, which separates the bridge from what appears to be its lighter reflection. Below these two lines are three parallel, horizontal lines that are formed by alternating the word “EURO” over and over again in its Latin and Greek spellings.

Fig. 20. Front and back of ten euro banknote.

The number 10 in the upper-right corner on the front of the note is the darkest of the red values while the number in the lower-left alternates between pink and dark red. This same dark red is used in the Latin spelling of EURO to the right of this number while the Greek spelling below it is represented in a lighter shade of red with a dark red outline and against a background of red and white horizontal lines.

The centered circle of stars rotates from white to yellow to orange before returning to white. In the star that occupies the eighth position (as if numbers on a clock), a six digit letter-number sequence and the word “EURO” in Latin and Greek appear. In the white star in the 12\textsuperscript{th} position also appear the Latin and Greek spellings of EURO. Scattered around the left half of this circle of stars are tiny orange, hollow circles.
The map of Europe on the back of the 10 euro note is brown in color and overlaps the lower-right portion of the bridge. The numeric value and the Latin spelling of “EURO” in the lower-right and lower-left corners are also rendered in this brown hue while the Greek spelling is rendered in a lighter tone. The serial number in the upper-right is black in color and is framed in a transparent, light pink, rectangular box while the one in the lower-left is the same brown hue as the map of Europe.

20 euro banknote

![20 euro banknote](image)

Fig. 21. Front and back of twenty euro banknote.

The 20 euro note (see Figure 21) measures 133 x 72 mm and, like the 5 and 10 euro notes, contains the hologram foil stripe on the front and the iridescent stripe on the back. The front of the note is primarily composed of blue values whereas the features on the back, such as the bridge, map, and denomination, are displayed in shades of purple surrounded by light washes of yellow and green. The medium blue windows and purple bridge are both presented as flat, two-dimensional features and are modeled after the Gothic period of the 13th and 14th centuries. The bridge appears as if reflected in water; this is due to the presence of a series of five lines that functions as a horizon, which separates the lighter reflection from the darker, actual bridge. Below the bridge’s
reflected surface are three, white lines composed of alternating spellings of “EURO” in Latin and Greek. Both serial numbers on the obverse appear in black font.

The large 20 above the windows on the front of the note is the darkest blue value while the circle of stars ranges from light blue to orange-yellow to purple-blue. The star in the ninth position contains the words “EURO” in Latin and Greek as well as a six digit, letter-number sequence. A light, pinkish-purple shape that mimics the general shape of the windows is positioned just left of the note’s center against a background of light blue-green.

In the lower-left corner of the front, the number 20 is presented in a blue-brown color scheme. The same brown color is then continued in the Latin spelling of EURO to the right of the number while the Greek spelling below it appears in a lighter brown color with a dark brown outline around each letter set against a background of alternating brown and white horizontal lines. In the lower-right corner, the Latin spelling of EURO is rendered in blue while the Greek spelling is rendered in white, both of which appear against a background of blue horizontal lines.

50 euro banknote

The 50 euro banknote (see Figure 22) measures 140 x 77 mm and is composed of a variety of orange hues that extend into the yellow and brown spectrums. The architectural features of this note are representative of the Renaissance period of the 15th and 16th centuries. As one of the higher value banknotes, the 50 euro contains the hologram foil patch and the color-shifting ink rather than the hologram foil stripe and the iridescent stripe. Within this patch appears the note’s denomination and around the
outside of the four squares that comprise the patch’s exterior appears the word “EURO” in both Latin and Greek.

![Image of fifty euro banknote]

**Fig. 22. Front and back of fifty euro banknote.**

Above the patch and in the lower-right corner of an orange box located next to the large 50 is the six digit, letter-number sequence. The numbers are inscribed in the same orange color as the box and are set within a small, white, horizontal rectangle. The circle of stars ranges from shades of blue to shades of yellow and white. The blue stars occur in the 10th through 2nd position, the yellow stars in the 3rd through 7th position, and the white stars in the 8th and 9th positions.

Small, hollow, yellow circles are located on the front of the note just to the right of the white space on the far left where the watermark is inscribed and just to the right of the large numeral 50 in the upper-right corner. This same number 50 and the architectural feature below it are depicted in shades of brown while the 50 in the lower-left contains both orange and brown hues. Geometrical shapes composed of light yellow, orange, and blue washes mimic the contours of the architectural feature located on the front of the note and serve as its background.
The image of the bridge appears in typical fashion across the top of the obverse; however, there is a repeated image of this bridge that is lighter in value and located just below and to the left of the main bridge. Both bridges are presented as flat profiles with light washes of yellow and orange serving as their background.

The number 50 in the lower-right corner of the obverse is a purple hue and is thus easily distinguished from the other features rendered in shades of brown against washes of light orange and yellow. This number is especially evident as it is presented against the white background where the watermark is located. The serial number in the upper-right is black while the same number in the lower-left is a very dark shade of brown.

100 euro banknote

Fig. 23. Front and back of one hundred euro banknote.

The 100 euro banknote (see Figure 23) measures 147 x 82 mm and is composed primarily of shades of green. The dark green gateway is presented frontally and recedes in linear perspective thus creating a space through which one may visually pass. The bridge, on the other hand, is presented as a flat profile and is reflected in a light blue wash. Five lines separate the bridge from its reflection. Both architectural features reflect Europe’s Baroque and Rococo eras of the 17th and 18th centuries.
Set amidst the right third of the bridge and around the medium green, shaded map of Europe are the series of hollow, yellow circles. Like the 50 euro note, the 100 euro has the hologram foil patch in which appears the note’s denomination and the euro symbol, and around which appear “EURO” in Latin and Greek. These same words appear just to the left of the gateway in the form of an inverse right triangle and are separated by the note’s denomination.

The number in the upper-right corner of the front is olive green in color, the lower half of which is bisected by ten, horizontal, green lines. The number and word “EURO” in the lower-left vary from a brownish hue to a dark green color. This same color pattern appears in the Latin spelling of EURO next to the denomination in the lower-left while the Greek spelling below it is rendered in a light green color with a dark green outline and is set against a series of alternating, light lines. The circle of stars ranges from a very light, whitish-green color to a faint yellow.

In the lower-right corner of the obverse is the denomination rendered in a purple hue that contrasts with the overall green color scheme of the 100 euro note. The serial number in the upper-right is inscribed in black while the number in the lower-left is rendered in a green hue similar to that of the other features located on the obverse of the 100 euro note.
The 200 euro banknote (see Figure 24) is the second largest of the banknote series measuring 153 x 82 mm and is composed of a variety of yellow and yellow-brown hues. As is the case with all higher value banknotes, the 200 euro has color-shifting ink and a hologram foil patch in which appears the note’s denomination and the euro symbol, and around which appear “EURO” in Latin and Greek separated by the denomination of the note. The windows and bridge depicted on this note derive from the Iron and glass architectural period of the 19th and 20th centuries.

The window itself is composed of identical right and left sides where the right pane of the right side is opened inward. To the left of the window is a series of stacked horizontal lines almost identical to the height of the window itself and equal in width to one-half of one side. To the left of these stacked lines and at the base of the note are nine, short vertical bars that are divided into four segments. These same nine vertical bars are also located in the lower-right corner of the note beneath the hologram foil patch.

The circle of 12 stars is composed of four white stars in the ten through one o’clock positions, four orange stars in the two through five o’clock positions, three white stars at six through eight o’clock, and one yellow star in the nine o’clock position. Just
above seven o’clock star is the six digit, letter-number sequence, which, in this particular
case, is positioned sideways. Behind the left half of the circle of stars are a series of
arching, yellow lines that resemble the curved lines depicted in the middle section of the
windows. Hollow yellow circles are located above and to the left of the ten and eleven
o’clock stars, and to the right of the large, medium brown 200 in the upper-right corner of
the banknote. In the upper-left corner, the segmented number is depicted in olive green
while the number in the lower-left begins in an orange-yellow color and finishes in the
same olive green as the segmented number.

The right half of the bridge on the obverse is repeated in a faint, white outline just
below its left half and against a background of light yellow. The black serial number in
the upper right is depicted in a white rectangular box just slightly larger than the number
itself while the serial number in the lower-left is depicted in the same olive green color as
the map of Europe and the denomination in the lower-left. The Latin spelling of
“EURO” is also inscribed in this olive color while the Greek spelling beneath it is
depicted in yellow against an olive background. In the lower-right corner, the
denomination is shown in the same purple hue as the 50 and 100 euro notes.

500 euro banknote

The 500 euro banknote (see Figure 25) is rendered in a variety of purple hues and
is the largest of the euro note series measuring 160 x 82 mm. The windows and the
bridge inscribed on the note are representative of Modern 20th century architecture. The
windows are presented both frontally and at an angle while the bridge is depicted in flat
profile. To the right of the windows against a white background appears the hologram
foil patch, in which is inscribed the denomination and euro symbol, and around which are the Latin and Greek spellings of EURO separated by the number 500. Above and below the patch on the far right side of the note are a series of angled, dark purple lines. To the left of the upper portion of lines and around the last zero in the large 500 appear the hollow yellow circles. A similar set of hollow yellow circles is located just to the right of the white area in which the watermark is inscribed.

Fig. 25. Front and back of five hundred euro banknote.

Like the angled lines on the far right, the large number 500 is also rendered in dark purple as are much of the images of the windows. The circle of stars ranges from red-orange to a light purple-pink hue. Within the star occupying the 9th position is the six digit, letter-number sequence as well as the Latin and Greek spellings of EURO and the number 500. The segmented number in the upper-left is a pinkish-purple hue while the number in the lower-left transitions from medium to dark purple. This same dark purple is used in the Latin spelling of EURO in the lower-left while a lighter purple is used for the Greek spelling of the word.

Throughout the middle portion of the obverse is a light blue-purple wash that fades into a light purple on either of its sides. Within this middle blue portion is an
abstract form composed of white lines that mimics the sparse architecture of the bridge. To the right of this form and around the right half of the bridge and the map of Europe appear the hollow, yellow circles. The serial number in the upper-right is black and is framed in a light purple box that distinguishes it from the slightly darker purple background. The serial number in the lower-left is also black in color. The number 500 and the Latin word EURO in the lower-left are rendered in the same medium purple hue as the bridge and map of Europe. The Greek spelling of EURO below its Latin counterpart is rendered in light purple with the medium purple serving as its background. The number 500 in the lower-right is a deeper purple hue than the features just described.
Appendix D

Detailed Descriptions of the National Side of Euro Coins

Belgium

Belgium selected a single design for all eight euro coins (see Figure 26). This design depicts the profile of King Albert II, which is centered within a circle that is surrounded by 12 stars. In the lower-right of the exterior circle appears the year the coin was struck followed by the capital letter ‘A’ beneath a crown.

![Figure 26. National side of Belgian euro coins](image)

Germany

Germany chose a different design for each group of euro coins (see Figure 27). On the 1 and 2 euro coins appears a frontal image of a stylized bird with outstretched wings and head turned to the right. This bird, the eagle, a “traditional symbol of German sovereignty,” is set within the interior circle of the coins. Within the exterior ring that surrounds this eagle are 12 stars. Edge lettering appears on the 2 euro coin that reads, “EINIGKEIT UND RECHT UND FREIHEIT” (unity and justice and freedom). On the 10, 20, and 50 cent euros appears the Brandenburg Gate, “a symbol of the division of
Germany and its subsequent unification,” depicted frontally and surrounded by 12 stars. An oak twig surrounded by 12 stars is inscribed on the 1, 2, and 5 cent euros.

Fig. 27. National side of German euro coins

Greece

Greece chose a different design for each of the eight euro coins (see Figure 28). Spaced evenly around the perimeter of each coin appears 12 stars. A “scene from a mosaic in Sparta showing Europa being abducted by Zeus” is depicted on the 2 euro coin. Below this scene appears the number 2 followed by the Greek spelling of EURO. On the edge of the coin is inscribed “Hellenic Republic” in Greek. The one euro coin shows an owl that is borrowed from an “ancient Athenian 4 drachma coin”. To the right of this owl appears the number 1, below which is the Greek spelling of EURO. A frontal head shot of Eleftherios Venizelos, “one of Greece’s most prominent political figures,” is shown on the 50 cent coin. The number 50, the Greek word for CENT, and the date the coin was minted appear in descending order and to the left of this portrait. On the 20 cent coin appears a frontal head shot of Ioannis Capodistrias, “a leading national and European politician and diplomat.” To the left of this portrait is the date of issue while to the right is the number 20 and CENT in Greek. A frontal head shot of Rigas-Fereos, “a forerunner and leading figure of the Greek enlightenment and confederation,” is inscribed on the 10 cent euro. Like the 20 cent coin, the number and word for CENT appear to the right of
the portrait and the date of issue to the left. The 5 cent euro shows “a modern sea-going tanker” depicted from above and at a slight angle with 5 CENT and the date of issue inscribed above it. The 2 cent shows the profile of a corvette, “a type of ship used during the Greek War of Independence,” with 2 CENT below it and the date of issue above and to the right of it. On the 1 cent is inscribed the profile of an Athenian trireme, a large warship from “the time of the Athenian democracy,” with the denomination and word for CENT below it and with the date of issue to its left.

![Fig. 28. National side of Greek euro coins](image)

Spain

Spain selected three different designs for its euro coins (see Figure 29). Within the inner circle on the 1 and 2 euro coins is a portrait of King Carlos I de Borbon y Borbon. Following the curve of the inner circle and to the left of the portrait is the word, “ESPANA”. Below the portrait and positioned at the bottom of the outer ring is the date of issue. The 10, 20, and 50 cent coins show a portrait of Miguel de Cervantes, “the father of Spanish literature.” To the left of this portrait, the word “Cervantes” is inscribed in a curved format while beneath the portrait appears the date of issue. ESPANA is inscribed in the upper left. The 1, 2, and 5 cent coins depict the façade of the cathedral of Santiago de Compostela, “a jewel of Spanish Roman art and one of the most famous pilgrimage destinations in the world.” Centered between the left and right spires
of the cathedral is the date of issue. Following the curve of the left side and positioned within the circle of stars is the word ESPANA. The 12 stars of the European Union are spaced evenly near the edge of each euro coin denomination.

![Image](image1.png)

**Fig. 29. National side of Spanish euro coins**

**France**

Like Spain and Germany, France chose three different designs for its euro coins (see Figure 30). Within the interior circle of the 1 and 2 euro coins is an image of a tree, around which appear the words, “LIBERTÉ EGALITÉ FRATERNITÉ” (liberty, equality, brotherhood), the motto of the French Republic. To the left of the tree’s trunk is inscribed a letter “R” and to the right a letter “F,” which stands for République Française. The year the coin was minted appears at its bottom within the exterior ring. Twelve stars woven together by a series of intersecting lines also appear within this exterior part of the 1 and 2 euro. The 10, 20, and 50 cent coins depict the theme of the sower, “a constant in the history of the French franc”. The sower is shown as a figure in profile who extends her right arm back as if throwing seeds. To the right of the figure are six vertical lines that are interrupted by the letters “RF”. A series of horizontal lines appears to the left of the figure, between which is inscribed the date of issue. 12 stars are spaced evenly around the coins’ perimeter. The 1, 2, and 5 cent coins show “a young, feminine Marianne with determined features that embody the desire for a sound and lasting...
Europe.” Only the head of this figure is depicted. To the right of the head are the letters “RF” inscribed in a stylized script. Below these letters appears the date of issue. Around the edge of the coin are the 12 stars of the European Union.

Fig. 30. National side of French euro coins

*Ireland*

Ireland chose to depict an image of the Celtic harp, “a traditional symbol,” for all euro coin denominations (see Figure 31). The Irish word for Ireland, “EIRE,” appears sideways and to the left of the harp while the date of issue appears sideways and to its right. 12 evenly spaced stars are inscribed around the perimeter of each coin.

Fig. 31. National side of Irish euro coins

*Italy*

Italy selected a different design from its artistic heritage for each euro coin denomination (see Figure 32). Around the central image inscribed on each coin appears the date and around the perimeter of the coin appears the 12 stars of the European Union. Within the interior circle of the 2 euro coin appears the profile of Dante Alighieri taken from a portrait drawn by Raphael. To the left of this portrait, the letters “IR” are
inscribed. Within the interior circle of the 1 euro coin appears an image of Leonardo da Vinci’s drawing, “Vitruvian Man,” which illustrates the ideal proportions of the human body. The 50 cent euro depicts “the statue of Emperor Marcus Aurelius on horseback.” The 20 cent coin shows an Italian futurist sculpture by Umberto Boccioni. The head of the figure from Sandro Botticelli’s painting, “Birth of Venus,” is inscribed on the 10 cent euro. On the 5 cent coin appears the Flavius amphitheatre. The Mole Antonelliana, a tower designed by Alessandro Antonelli in 1863, is depicted on the 2 cent coin while the Castel del Monte is inscribed on the 1 cent coin.

![National side of Italian euro coins](image)

**Fig. 32. National side of Italian euro coins**

**Luxembourg**

Luxembourg selected three different designs that depict profiles of His Royal Highness the Grand Duke Henri for its euro coins (see Figure 33). Within the left half of the interior of the 1 and 2 euro, the year of issue and the word “Letzebuerg” (Luxembourg) are inscribed sideways. To the right of these inscriptions and also within the interior circle is the profile of the Grand Duke who faces to the right. This profile only shows the front half of the Duke’s head. Spaced evenly throughout the exterior ring of the 1 and 2 euro are 12 stars. On the 10, 20, and 50 cent coins, the profile of the Grand Duke facing again to the right is inscribed in its entirety. Behind his head and following the curve of the coin is the word “Letzebuerg” and the date of issue. Around the
remainder of the coins’ perimeter, from approximately 12 o’clock to 6 o’clock, are the 12 stars. A similar, full profile of the Duke is inscribed on the 1, 2, and 5 cent coins. In these examples, “Letzebuerg” appears below the portrait, which is followed by the date. The 12 stars extend from just past the 7 o’clock position, around the top of the portrait, and to the 3 o’clock position.

Fig. 33. National side of Luxembourg’s euro coins

Netherlands

The Netherlands selected two different designs of Queen Beatrix for its euro coins, one for the 1 and 2 euro, and another for the 1, 2, 5, 10, 20, and 50 cent euro (see Figure 34). On the 1 and 2 euro, the Queen is depicted in the left half of the interior circle and in half profile facing to the left. Behind her profile and appearing sideways along three vertical lines are the words, “Beatrix Queen of The Netherlands” in Dutch. The 12 stars appear within the exterior ring on the left half of the coins only. On the edge of the 2 euro coin is inscribed “God be with us,” also in Dutch. For the remaining coins, Beatrix is depicted in full profile, though rather small, and faces left. Around her profile appears a circle of many decorative dots, at the edge of which are inscribed the 12 stars of the European Union. The words “Beatrix Queen of The Netherlands” (in Dutch) appear around the circumference of the coins with the date of issue at the very bottom.
Austria

Austria chose a different design for each of its euro coins (see Figure 35). Within the interior of the 2 euro coin, “a portrait of the radical pacifist Bertha von Suttner” is inscribed. To the left of this frontal portrait appear the number 2 and the word “EURO”. Within the interior of the 1 euro coin is a portrait of composer Wolfgang Amadeus Mozart. To the right of this portrait, the number 1 and “EURO” are inscribed. On the 50 cent coin, an aerial view of the secession building in Vienna is shown. The number and words “50 EURO CENT” appear to the right of this building and follow the curve of an interior circle that frames the scene. Inscribed on the 20 cent coin is a frontal view of the Belvedere Palace with the words EURO CENT above it and with the number 20 below it. The upper portion of St. Stephen’s Cathedral is depicted on the 10 cent euro. Above the dome on the left is inscribed 10 EURO CENT. Alpine primroses framed by the words “FUNF EURO CENT” are depicted on the 5 cent coin while edelweiss framed by “ZWEI EURO CENT” appears on the 2 cent euro. On the 1 euro cent, a gentian flower is framed by the words “EIN EURO CENT”. 12 stars appear around the circumference of all Austrian euro coins while the date of issue appears in various locations within the graphic space of the coins’ interior.
Portugal

Three different designs appear on Portugal’s euro coins (see Figure 36). Centered within the interior of the 1 and 2 euro is the royal seal of 1144. Five coats of arms and seven castles are evenly spaced as edge lettering on the 2 euro coin. In the center of the 10, 20, and 50 cent coins is the royal seal of 1142 while the first royal seal from 1134 and the word “Portugal” appear in the center of the 1, 2, and 5 cent coins. Surrounding the three seals on all the coins are miniature depictions of the country’s castles and coats of arms. Spaced equally around the circumference of all the coins are the 12 stars of the European Union.

Finland

Finland selected three different designs for the interior of its coins (see Figure 37). The 12 stars of Europe appear around the circumference of all coins. In the gold interior of the 2 euro coin appears cloudberry and cloudberry flowers, below which appears the date of issue. Inscribed on the edge of the coin are the words “SUOMI FINLAND”.
Two flying swans are depicted in the silver interior of the 1 euro. Centered on the remaining coins is a reproduction of a sculpture of the heraldic lion, a motif that has appeared at different times on several Finnish coins. The date of issue is inscribed just below the lion’s left paw.

![Fig. 37. National side of Finnish euro coins](image)

Table 3 (below) lists the designs chosen by the 12 Member States participating in economic and monetary union. As the Table shows, some nations chose one design for all coins while other nations chose a different design for each coin or for a set of coins. Greece, Italy, and Austria, for example, chose a different design for each coin while Belgium, Ireland, and Luxembourg chose one design for all coins. Germany, Spain, France, and Portugal, on the other hand, selected one design for the EUR 1 and 2, another design for the 10, 20, and 50 cent coins, and a third design for the 1, 2, and 5 cent euro coins. Of the remaining two EMU Member States, The Netherlands opted for two versions of Queen Beatrix while Finland selected a different design for the EUR 1 & 2 coins and a common design, the “heraldic lion,” for the remaining coins. In all, 44 different designs appear on the obverse of the eight different coin denominations and of these 44 designs, at least eight contain print linguistic text. The following list presents a breakdown of these 44 designs according to the subject or theme inscribed on the coins:
12 persons: 10 political figures, 2 artists

9 architectural examples

6 flora

6 artworks

4 animals

3 forms of transport

3 artifacts

1 theme

As the list indicates, images of people, especially political figures, are most commonly featured on the national side of euro coins. Examples of architecture also featured prominently in national designs. Images of flora, artworks, and animals appear with a mid-range frequency while less frequent are the appearance of themes, artifacts, and means of transport.
Table 3: Country-specific side, Euro coins (* indicates same design as that which directly precedes it)

<table>
<thead>
<tr>
<th>Country</th>
<th>EUR 2</th>
<th>EUR 1</th>
<th>50cent</th>
<th>20cent</th>
<th>10cent</th>
<th>5cent</th>
<th>2cent</th>
<th>1cent</th>
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</thead>
<tbody>
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<td>King Albert II,</td>
<td>*</td>
<td>*</td>
<td></td>
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<td>monogram “A”, crown</td>
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<td>Brandenburg Gate</td>
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<td></td>
<td>oak twig</td>
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<td></td>
<td>Edge lettering, (EUR 2 only)</td>
<td></td>
<td></td>
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<tr>
<td>Greece</td>
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<td>Owl</td>
<td>Elenherios Venizelos</td>
<td>Ioannis Capodistrias</td>
<td>Rigas-Fereos</td>
<td>sea-going tanker</td>
<td>corvette (ship)</td>
<td>Athenian trireme (warship)</td>
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<td>King Carlos I de Borbon y Borbon</td>
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<td>Miguel de Cervantes</td>
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<td></td>
<td>cathedral of Santiago de Compostela</td>
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<td>*</td>
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<td>France</td>
<td>tree, “Liberté, Egalité, Fraternité”</td>
<td>*</td>
<td>theme of sower</td>
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<td></td>
<td>Marianne</td>
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<tr>
<td>Italy</td>
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<td>da Vinci drawing</td>
<td>statue of Emperor Marcus Aurelius</td>
<td>futurist sculpture</td>
<td>painting (Birth of Venus)</td>
<td>Flavius amphitheatre</td>
<td>Mole Antonelliana (tower)</td>
<td>Castel del Monte</td>
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<td>Grand Duke Henri, “Letzebeur”</td>
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<td>*</td>
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<tr>
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<td>portrait of Bertha von Suttner</td>
<td>Mozart</td>
<td>secession building</td>
<td>Belvedere Palace</td>
<td>St. Stephen’s Cathedral</td>
<td>alpine primroses</td>
<td>edelweiss</td>
<td>gentian (flora)</td>
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<td>Portugal</td>
<td>castles and coats of arms</td>
<td>*</td>
<td>royal seal of 1142</td>
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<td>first royal seal of 1134, “Portugal”</td>
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<td>*</td>
</tr>
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<td>heraldic lion</td>
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