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Recognition as Welfare in Globalization*

The subject matter of this study is an interdisciplinary envisaging of cultural problem in the process of globalization. The development and theoretical organization of the project that deals with cultural identity and strategy to represent Serbia on a global level could be a part of an overall strategy of the Serbian Government for development and advancement of the country. Globalization, as a gradual, progressive cycle of the world integrations is resulting in cultural exchange increase and represents a parameter for description of changes in the society. Culture constitutes a significant segment of international integration, where cultural authenticity and its promotion are of particular significance.

Key words:

culture, design,
communication,
reputation and im-
age of a nation,
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Introduction to Issues about Serbian Image in the World

In the book *Global society*, Oktavio Ianni states that in the 20th century it has come to some major changes and now not only do we have a division into industrial and agrarian states, poor and wealthy towns and cities, colonial and reliant nations etc., but also the world is transformed into a place of problematic cultural differences. In the most recent history many negative views about Serbia have been created, having in mind that the events of the 1990s have certainly played an important role. Current negative connotations have been formed during armed conflict between warring parties from the Balkans, mainly under the influence of war reports on the world media, as well as in specific period after the wars. (Ianni 2002)

Even though the armed conflicts in the region were finished more than 10 years ago, Serbia's media picture has not been changed significantly, because an adequately strong and positive picture was not sent. As this is one of the crucial

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problems in Serbian society, state institutions should have a suitable strategy to actualize Serbia's image in the world. For example, an improved regional cooperation could be one of the positive indicators for a new stage, which is a very important subject that politicians from the region emphasize a lot. This could be accomplished through planning of campaigns, which would on one hand increase the investors' trust, and on the other hand strengthen regional stability.

To define a reputation concept, first of all it is necessary to define target group. This kind of starting point should serve the selection of the best strategy for communication, and it can also change not only Serbian image but also the attitude of the country itself in its position towards globalization¹ and communication on the international level.

Presentation Method of Countries and its Importance in Globalization

One of the most important elements of a social structure is culture, based on tradition, closely related to emotional values and a lot less to racial needs. Therefore culture represents a kind of identity base for every ethnos (Boas 1943). Every country should form project strategy which can be helpful in the development and consolidation of its positive image, offering greater possibilities for successful representation of cultural values which emphasize its specificity. In order for this to be accomplished, in project's development a model of cultural policy is suggested which will, through the means of protection and preservation of culture, be at the service of social and economic development and advancement.

Nation's² prestige and reputation is assessment and importance that individuals have over it; seen from another perspective, reputation is the face of a na-

¹ Globalization is a term used in various areas today; there are so many definitions about this phenomenon which sustain variety of comprehension. Since in today's world we cannot avoid outside effects (e.g. works of other cultures are mixed through cultural manifestations, music, movies, etc., and they inevitably come to us by the means of media: books, the Internet, television, movies, and radio), most of the today's changes on sociological and economic level come as a result of globalization.

Nevertheless, a nation should not close and isolate itself, blocking cultural boundaries to survive culturally, because through contacts/communication it embodies and demonstrates its uniqueness and particularity. This is innovative point of view which uses unusual tactic to deal with issues and has an aim to preserve and conserve more efficiently Serbian culture in globalization and increase the economic interest of the country. Regional markets (term 'market' refers to ideas, media, etc.) are rapidly incorporating into a large global community.

Globalization is an increase of the international exchange on goods, markets, services... Only countries, cities, regions, corporations, organizations and individuals with clear and palpable vision/target have a possibility to deal with global market and are capable to "compete" successfully in globalization. Of course, in this case only the best strategists will accomplish success with no regard to the level of their financial power.

² The reference is to the contemporary notion of the nation: nation = country. In Serbian public opinion the idea of nation=country almost does not really exist, mostly it is perceived as na-

tion and this face represents a country's population. It is not an overstatement to say that country's reputation has a very strong influence on social, cultural, economic and political destiny of the people. In most of the cases, once an opinion about a country is formed – it is hard to change it. Sudden reasons which change mind can be various unexpected, positive or negative events.

Communication strategy has a very important role at the moment of changing perception about a country, especially when (consciously or unconsciously) sent messages create unwanted image. A very important task for a country is an analysis of its image, where a possibility of a trap is emphasized – subjectivity in the assessment. The results of this type of study bring not only an awareness of the particularity of a country's culture, but they also enable a completely new cultural experience, creating empathy and understanding of the specific way of thinking that is common for members of other cultures. In addition, the results of this type of study can in a new way perceive the possibilities for business, financial and cultural exchange and cooperation, and strengthen communication policy on the national and international level. In spite of this all the continuity of the study is very important because of the possibility to rectify research field during the creation of the cultural identity image.

Communication strategy could be brought down to three levels: analysis of issues, implementation of knowledge in projecting of cultural policy and implementation of the research results to the national cultural policy's strategy. All of the above refers to expediency of planning a global integration of a country in an interdisciplinary, economic and cultural sense, with particular attention to its identity.³

To create a reputation of a country, general communication is of great importance: everything that comes from this place/country/city – communicates, informs and sends messages. The message does not imply only conscious message; but also everything that is a part of a process of communication – unconscious and nonverbal messages, attitudes, customs, gestures, everyday behavior etc. Therefore it is necessary to make a selection of suitable "messages" which can be used to create desirable reputation. It is not a solution to "pop up" country's image through commercial campaigns, because this does not accomplish objective change of the country's image over a long time period. If we only communicate for the sake of communication, little can be done to change country's image, but if we include brand management in cultural development, which is a process of including regulations/strategies of management, communication will be included in reinforcement of country's positive image. To sustain results of stable reputation, it is necessary in the first place to strategically bring into effect a campaign with a clearly defined aims and exact and precise messages, which are not only directed to the world, but

tion=ethnic group. This study is part of branding of Serbian country project, which in addition to Serbian nation includes other nationalities as well – the citizens of The Republic of Serbia.

³ I have elaborated in detail subject at master studies at *Universidad de Palermo*, Faculty of Design and Communication; master thesis '*Serbia multicultural diseñada para el mundo. Claves para la imagen que representará a la nación Serbia*' (Multicultural Serbia designed for the world. Key elements for the image which represents Serbian nation) (2010)

also to the citizens of The country. It is advisable to base a campaign so that it has a possibility of self-financing by the means of the accomplished results.

A country can have welfare from marketing commercials, but the stress has to be on ethnic, social, and economical complexity, in order to preserve credibility of the country which can otherwise be disturbed for a long time period. Utilizing marketing and commercials should be one of the last steps of a project defining what a country is offering. Only when ideas are developed, when there already is a defined offer, new national product, new initiative or innovation, it is time to start representation. As much as it is important to represent to foreign public conveniences that a country offers, it is important to bring to consciousness of country's own citizens what a foreigner can offer them by using national "products".

Strategies defined by a state should emphasize certain sectors of national economy/manufacture, in order to be preserved from wasting energy on an international plan and to improve socioeconomic development. When a state motivates and helps economic activities directing them to having relations with other countries, typical economic relations vanish, because the rivalry between the states changes into cooperation, creating a new form called "geoeconomics". Popularization of this term comes from Edward Luttwak (1999), who described in the late 90s the birth of a new world system, in which military arms are exchanged for economic instruments and as a help/tool are available to all the countries; the power of economic instruments is in the fact that they can help affirmation of the state in the international system.

Bearing in mind a fierce world competition, it is necessary to execute radical changes in, sadly to say, settled and unrealized activity practice. State's institutions would therefore, for the sake of new challenges, receive flexibility, and this is an important condition if advancement is desired in every possible way. Since this subject is of national significance, nation's image should be contained in government's everyday activity, so that the message sent is more efficient. Another equally important matter, is a matter of dynamism, and it implies rapid reactions to market's demands, bearing in mind long term aims and perception of chances that can be utilized through thoughtful and planned activities. If these matters are not taken into consideration and if extorted solutions, which bring present profit, are given, we could be facing long term damage in all fields.

When an opinion about a country is changed in a positive context, this opinion must not only be sustained, but also necessarily improved and strengthened by positive messages. A competitiveness question of identity and reputation of a country does not imply partiality in short term, practical aims and for this reason it should not be left entirely at government's hands, but it should indispensably include, depending on significance, certain agencies, organizations and scientific and cultural institutions. Their mutual cooperation can lead to creation of cultural policy model which will, through the means of cultural protection and preservation be at the service of economic development and advancement at a longer time period.

Coordination strategy of a project implies that people included in the project please more levels such as: possession of realistic notion about the aim (usually it is difficult to choose activity strategy between short term aims, which have more rapid economic benefit, and long term aims, where the results with more quality have to be waited on); level of systematic analysis and patience is required (since country's reputation changes gradually, sometimes it lasts for years); level of imagination (creativity and visionary capability, that help envisage a process); moral (protection of national interests) etc.

From all the characteristics necessary for responsible development and a change of country's image, objectivity is one of the most valuable stakes and one of the most difficult characteristics to reach; it implies authenticity as important precondition for expectation and certainty of all those who want to invest in a country. In order to be credible, we have to be trustworthy, in order to be trustworthy we have to be honest and sincere. In marketing and branding lie can only be stated once, because the truth is a powerful tool and the best advertisement (Anholt, 2007).

Connotation of Countries Image in Globalization

Culture can be apprehended as linkage between sociological relations, and simultaneously as a result of it; citizens are at the same time consumers and manufacturers – the creators of culture. A great number of “products” by cultural creativity do not belong only to the place where they are made, but they, through their core determination, overcome all demographic boundaries, national as well as political. In many cases those who use these “products” speak and write the language which is different than creator's language. As a result globalization leads to gradual softening of cultural differences, and countries are, among other things, set before the new, augmented, international, economic possibilities with increased degree of rivalry between them. In this case, design could have a role of additional value, with the protection and preservation of culture in the service of economic developments and advancements. When development and improvement of communication are concerned, design can represent an instrument which more efficiently helps culture understanding and presenting. Specificity of designing is expressed in the way of using symbols which imply universal concepts. Consciousness must exist about the fact that designing is one transversal, mind discipline, which uses instruments of visual communication to represent carefully selected characteristics of products and services.

Designing is a domain which is, sadly to say, repressed to the background. The role of design and image could be one of the most understandable forms of communication between countries of different speaking areas. Design is one of the factors which, as a part of cultural creativity, can in a characteristic way connect different cultural identities and unite nations. Uniquely designed “product” opens new possibilities in globalization. Communication strategy would be an answer to these challenges i.e. adapted to recipient's understanding, taking individuality of a

target group into account. Promotion is not only adequate design, but it is based on solid foundation of the previous analysis.

For example, cultural “products” would display their uniqueness in international exchange through the capability of giving information about identity, i.e. a place of origin. Such self-recognition of a nation i.e. auto recognition of nation’s culture, would have to be at this moment one of the most significant subjects, for its defining, if international recognition and reputation are its aims. The basic analysis before designing, in this case, would be directed to research of typical symbols for positive connotation and its sublimation, which would later be used to identify cultural value in design.

The notion “image” (Greek: *Eidos*; Latin: *Imago*) implies visual display of an object using various techniques of drawing, painting, photography, and video. The word *imago* is etymologically connected to verb *imitari* (demonstrate, imitate), and the notion of character, form, image is connected to the idea of imitation and reflection. Rolan Barthes (Barthes 1982, 71–82) emphasizes that an opinion that image is imitation has always existed: image is a special form of visual representation of ideas, visible manifestation of mental notions. When a person observes an image, it does not only receive a reflection of a real life, but also sets in motion entire set of intellectual actions that give a meaning and characteristics that improve it. The conclusion is that a mental image is an experience, which in most of the cases is a perception of objects or scenes, and it appears when a relevant object, event or scene is no longer present.

Designers can use physical accommodation to overcome mental and linguistic obstacles, and later, using/utilizing marketing resources, these images are publicly promoted until they become recognizable without the need for written language. Logo is usually made of an image and text; however, only graphic, visual elements can be used, with no need for any further verbal explanation. In the same way, musicians use videos in order to stimulate the sales of their music. Their songs are accepted in other cultures, even though the lyrics are not always understandable. In this way, a culture, with the help of an image, transfers and becomes understandable to another.

As an example we will take *turbo folk* which has been transferred from Serbia to other countries of the region, overcoming cultural, national, and state-political barriers. Its image is very appealing in Slovenia, Croatia, Macedonia, Bulgaria, Romania, etc., in spite of the fact that the young, who are influenced not only by the music but by the specific way of clothing and behavior, do not understand entirely or do not understand the meaning of the lyrics at all.

Creating Message through Effective Design

When design is being discussed, the word “creativity” changes into an obligation, and when design is observed as business, the most suitable word is “crea-

tion”, i.e. what a client purchases from a designer – the ideological solution for visual communication. A designer finds solutions to these problems, therefore it can be said that designing is a process in which a talent represents only added value, and not the essence; talent helps the design’s function and communicative transfer of a target/message.

Designers in a simple way systematically join together everyday actions, searching identity/essence of an image. With the help of entire cultural influence of its origin, education and its innovativeness, designers have possibilities to express originality and peculiarity of designing. They could contribute to development of identity and quality of products and services, creating good conditions for cultural development and optimizing conditions for exchange. Today designers could represent an important factor for countries’ modernizations, making contributions to development of products and services. Utilizing knowledge reached through suitable analysis, they can establish design at interdisciplinary bases, such as area of positioning, researching of markets, logistics, economy, etc. This concept enables presentation of various uses of design depending on area it should be implied on.

Designer’s solution implies more levels of processing, starting with clearly defined use of design. This is a process that has an aim to create an image which has to show hidden message in the correct way, and to present a strategy/image. “Good design” implies a design which fills out function it was made for, and hence it is incorrect to say “beautiful design”. Criteria of “beautiful” and “ugly” cannot be applied in designing instead we can only talk about effective or ineffective communication by means of design.

Marketing and Design – Assistance in Non Verbal Communication

Packaging is an expressive instrument which stresses characteristics of a product directed to certain target group. Depending on its form, material and content, it can motivate product consumption, since it “calls” on consumption. It could represent a powerful tool to pass a message from one culture to another, since different products have a contact with different people in the whole world. In this way, the space is made for promotion of a product and country of origin.

Means of communication, whose influence affects us on a daily basis, are instruments where design and marketing play an important role, for instance, through picture in graphic design, form and ergonomics in industrial design, as well as through clothes in fashion design, etc. An investor, a tourist or a potential consumer chooses a place where he will act/be. Before he does so, he usually compares or studies similar offers based on his own inclinations, necessities and/or economic possibilities; he chooses what he wants within already coordinated market that offers products, services and possibilities.

Having in mind the effects which globalization produces in all cultures, it is significant to build our own identity and to differentiate from others. Process of globalization brings possibilities to make a product well-known through campaigns, promotions and its strategies. When realized in its true sense, brand management re-

fers firstly to people, their psychology, intentions and reputation of a product, and only secondly to economic favor.

When management of cultural promotion is discussed, special attention should be paid to cultural recognition and defining of identity. This is a condition for correct direction and stress of a message which is further sent, about the potential of population and cultural heritage. It is essential to determine its exact place on the market, as well as elements which point out characteristics, enabling advantage over competition. Promoting cultural heritage of a country that stresses particularity emphasizing its image and potential, could reach a positive and powerful effect. As long as a country is considered as a specific brand, while its characteristics are represented through marketing and design, unity of design and product which show authenticity of a country where they come from, are accomplished. To present a country in a certain way and to make it recognizable as a different nation, which at first sight differs from others, leads the way to foreign investments, i.e. economic cooperation. In this process it is necessary to make a clear distinction between brand and branding:

- Brand is a product, service or organization which combines name, identity and reputation.
- Branding is a process of designing, planning and presenting a name, details and identity of a brand, aiming to isolate or form its reputation/prestige (Skinner 1990).

Joining a culture of a country with a visual solution that symbolizes this country represents a lot more than an advertisement – these are national messages on reputation, potential, prestige and identity of a country. Designing country brand⁴ for the sake of creating original brand (trademark), in the best possible way we can use the possibilities that globalization offers. Nations, regions or cities must have their own logo, but they are not a brand in the same sense as products, services and companies are. Branding combines in a very clear way analyzing of human psychology, culture and society with factors of notional solution. This concept can be of vital significance for the management of countries, cities and regions, because it includes attributes which are accurately presented and comprehended.

Marketing and branding form a self-evident set of universally usable regulations for creation of a powerful image used for successful communication. The both are united in business and culture as a firm force for advancement. The idea of managing country image through brand management is unusual and important connection, which can be called competitive identity, since it has more in common with the national, political and economic identity.

⁴ Spanish – *Marca Pais*

Conclusion

Analysis of culture and design enables explicit defining of a method for structuring a design strategy with a purpose to promote culture, whose final aim is to position Serbian contemporary culture and Serbian heritage in the world. Realized Serbian image could be shown to the world in harmony of communication, design and culture. This is a completely innovative point of view for Serbia, because it has unusual tactics and attitude. It is necessary to approach with certain gravity the creation of a new strategy for development of cultural and social policy for the sake of efficient preservation and safety of Serbian culture in the process of globalization, but also for direct economic profit. Samuel Huntington believes that, after the Cold war, the most significant differences between people were neither political nor ideological, but cultural, and this is the thing that will cause the most important and the most dangerous conflicts in the world. These potential threats point simultaneously to significance of interculturalism in the international relations. (Huntington, 2000)

The intention of this study is to demonstrate the necessity for the existence of an exactly determined plan in the process of giving meaning to Serbian identity, which optimizes specificity of the nation, by defining and positioning it as coordinated multicultural country. When mentioning a very precise plan referring to identity, it has to do with creation of a new look of Serbia, adjusted to modern and economic world trends, which at the same time promote entire cultural scene. Considering the problems that Serbia had to deal within the most recent past, the main aim to be reached at this moment is a good reputation.

The aim of this study is an incentive to raise plenty of issues on current Serbian image at the global scene, but also at a specific, more or less consciously created self-perception, which starting from the 90s in the 20th century has simultaneously rested on self egotism and has resulted with it, closing the possibility of communication with other cultures. The answers to these questions open a lot of possibilities for the positive changes and creation of a new Serbian image; which should and can rest on traditional culture; but interpreted and presented in accordance with modern sensibility. Simultaneously, this study functions as a kind of theoretical introduction to further studies about the role of design in country branding which will result in suggesting real solutions.

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