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THE ESSENCE AND SIGNIFICANCE OF THE DISCIPLINE "ETHNOBRAND"

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Today, it is clear that the traditional image of the regions of Ukraine needs to be updated, modernized and professionally branded. And the modern design education of Ukraine should contribute to solving this issue. This study proves the importance of developing Ukrainian brands and the need to introduce the discipline "Ethnobrand" into the educational process of the future designers. It is proved that this discipline combines components that are incompatible in content and essence at first glance, but they are extremely necessary for training future design professionals to use ethnodesign in their professional activities. This discipline involves creative continuous acquisition of knowledge, namely: the study of ethnodesign, new and traditional technologies, management, branding; the main purpose of the discipline is not only to prepare future design professionals to apply ethnodesign in their professional activities, but also to create their own ethnobrand during their studies. Students learn to present and distribute their work to consumers, which is an extremely important issue for graduates and beginners in creative professions. After all, it is the oversaturation of the market with goods, high competition, and the problem of plagiarism in the age of modern technologies and communications that is the most pressing and relevant in today's market economy and devalues real professionals who, without the necessary knowledge and skills, lose opportunities to sell their products. Therefore, design education is faced with the issue of not only training highly qualified specialists, but also teaching them the ability to work in the field in a highly competitive environment, skillfully present and sell their products.

The essence of the discipline is not only to teach future professionals the ability to compete for consumers among competitors, but also the ability to evoke positive emotions towards the ethnic heritage of our ancestors, using the entire arsenal of the cultural heritage of their people. Future design professionals will have the opportunity to learn how to present and popularize ethnic design created with their own hands. This discipline is a kind of educational project with the main goal to give birth to Ukrainian ethnic brands within the walls of an educational institution.

In addition, it was discovered and proved that an ethnobrand is a kind of brand that produces and promotes high-quality, environmentally friendly, modern products in ethnic style.

The concept of "brand" is identified as "a high-quality trademark that stands out among competitive trademarks with its advantages and services, and evokes certain images, associations and traditions in the consumer, where the design of the product is developed in a certain style that distinguishes it from other brands in the market, and with the help of packaging, graphic signs, logos and multimedia technologies, provides an opportunity to become recognizable".

Keywords: brand, branding, ethnostyle, ethnodesign, ethnobrand, Ukrainian ethnobrand.

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СУТНІСТЬ ТА ЗНАЧЕННЯ ДИСЦИПЛІНИ "ЕТНОБРЕНД"

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На сьогоднішній день стає очевидним, що традиційний образ регіонів України потребує оновлення, осучаснення, а також професійного брендування. І вирішенню цього питання повинна сприяти сучасна дизайн-освіта України. В даному дослідженні доведено важливість розвитку українських брендів, та необхідність впровадити в навчальний процес дизайнерів дисципліну – "Етнобренд". Доведено, що дана дисципліна це новітня дисципліна, яка творчо об'єднує на перший погляд несумісні по змісту та суті дисципліни, але вони вкрай необхідні для підготовки майбутніх фахівців з дизайну до застосування етнодизайну у професійній діяльності. Дана дисципліна зумовлює творче безперервне набуття знань, а саме: вивчення етнодизайну, новітні та традиційні технології, менеджмент, брендинг, основна мета дисципліни полягатиме не тільки в підготовка майбутніх фахівців з дизайну до застосування етнодизайну у професійній діяльності, але створення власного етнобренду уже під час навчання, студенти навчатимуться представляти та розповсюджувати споживачам свою творчість, що є вкрай актуальною проблемою для випускників та початківців творчих професій. Адже саме перенасиченість ринку товарами, висока конкуренція, окрім того проблема плагіату в час новітніх технологій та комунікацій є найбільш проблематичною та актуальною в сьогоднішній ринковій економіці і знецінює справжніх фахівців, які без необхідних знань та навичок втрачають можливості для реалізації своїх виробів. Тому перед дизайн-освітою постає питання, не тільки підготовка висококваліфікованих фахівців своєї справи, але й навчити їх вмінню працювати в сфері в умовах жорсткої конкуренції, вміло представляти та збувати свої вироби.

Суть навчальної дисципліни полягає не тільки навчити майбутніх фахівців вмінню боротися за споживача серед конкурентів, але й вмінню викликати позитивні емоції до етнічних надбань наших предків, використовуючи весь арсенал культурної спадщини свого народу. Майбутні фахівці з дизайну матимуть можливість на даній дисципліні навчитися представляти та популяризувати, створений власними руками етнодизайн. Дана дисципліна це свого роду освітній проект, основною ціллю якої є народжувати українські етнобренди ще у стінах навчального закладу.

Окрім цього було виявлено та доведено, що етнобренд це – бренд, який виготовляє, та популяризує, високоякісні, екологічні, сучасні вироби в етностилі, що саме і являє собою етнодизайн.

Науково доведено та визначено поняття "бренд", а саме "бренд" – це торгова марка високої якості яка своїм товаром та послугами виділяється серед конкурентних торгових марок, викликає у споживача певні образи, асоціації та традиції, де дизайн товару розробленого в певному стилі, що відрізняє його від інших брендів на ринку збуту, та за допомогою упаковки, графічних знаків, логотипів та мультимедійних технологій, надає можливість стати йому впізнавальним.

Ключові слова: бренд, брендинг, етностиль, етнодизайн, етнобренд, український етнобренд.

Introduction of the issue. Global changes of the late XX-XXI centuries led to the creation of a single market, acceleration and increase in scale in the production and consumer sectors. The processes of globalization and transformation observed in Ukraine disrupt traditional forms and devalue folk artists. The realities of modern society dictate new standards, and at the same time, changes in education in general and design education in particular. In Ukraine, in accordance

with the requirements of the time, such a discipline "Management" has recently been introduced into the educational programme of designers. Thus, to preserve the folk traditions and culture of the Ukraine, "Ethnodesign" educational component has been introduced into the educational programme of future designers. Having analyzed the programmes of these disciplines, it was found that the discipline "Ethnodesign" is selective, and "Management" includes the study of

sales methods and the ability to sell mass products. At the same time, the concept of ethnobrand has become increasingly popular in Ukraine in recent years, and there is a tendency to create Ukrainian ethnobrand. Despite its recent emergence in scientific research, the term brand and branding has already gained great popularity in the studies of Ukrainian and foreign scholars. Some scientists claim that branding is a new cultural language of modern society based on market relations, so it led to the creation such new concepts as "ethnobrand" and "Ukrainian ethnobrand", which are gaining popularity in modern society and in the Ukrainian market, which necessitates their scientific study.

Current state of the issue. The essence of the brand, the process of its formation and development have been studied by well-known foreign scholars, including E. Rice, D. Aaker, T. Head, K. Keller, F. Kotler, J.N. Kapferer and Ukrainian researchers: A. Voichak, N. Pysarenko, L. Shulhina and others.

The problems of forming ideas about the Ukrainian national style in the fine and decorative arts are considered in the works of E. Antonovych, M. Selivachova, I. Syvash, L. Sokoliuk, M. Kryvolapova, H. Skliarenko and others. The development of ethnic design and Ukrainian national style was carried out by E.A. Antonovych, V.P. Tymenko, A.I. Brovchenko, Y. Legenkyi.

Outline of unresolved issues brought up in the article. However, the concept of "ethnobrand" and its significance not only in society in general, but also in design education, which is gaining popularity and relevance and is not yet sufficiently disclosed and researched.

Aim of research is to define the concepts of "brand", "ethnobrand", "Ukrainian ethnobrand", and to determine the meaning and content of the discipline "Ethnobrand" in the educational process.

Results and discussion. Given the need and for the purpose of the study, let's define the concept of "ethnobrand".

"Ethnobrand" as a concept is formed by combining the two words "ethnic" and "brand". The concept of "ethnic" is derived from "ethnos" (Greek: *ethnos*), which means a nation historically formed in a certain territory. Ethnicity means belonging to a particular culture and traditions of a particular people. [1: 174]

The concept of "brand" is constantly being improved and rethought by both scientists and marketers. But before presenting modern definitions, let us turn to the history of its origin. The term "brand" comes from the word "*brande*" – "a symbol that distinguishes a company from others".

There is no unanimous opinion on when this term was created. However, scientists have discovered that workers in various workshops in the Middle Ages, namely for the manufacture of leather goods, bakery products, etc., began to mark their goods with special signs – these are the prototypes of modern logos. The mass proliferation of brands began in the 50s and 70s of the XX century, caused by the daily appearance on the market of a huge number of similar products from different manufacturers. Thus, vendors were losing their regular customers due to the inability to distinguish their products from those of competitors.

This problem was solved by "brands". We see the same trend today: online sales to the Ukrainian market are filled with Chinese products, among which we find exact copies of Ukrainian designs. The solution to the problem of those times leads to the same solution in the present, but with a more extended and improved essence. A branded product is endowed with more additional characteristics, namely, in addition to the quality, composition and properties of the product, the following identifiers are added: "Who will you be?", "What place can you take in society?", "What emotions will you experience?", "How will you change, using this product?".

A brand is not just a trademark, it is a whole set of features that distinguish a company from others and make it easily recognizable among consumers.

Being a specific type or kind of something, brand is understood as a typical sign of a product manufactured by a particular company; a special sign to identify the owner of the product [2].

Companies are focused on building a strong brand, constantly modifying their products, focusing on the latest developments, innovative business technologies, improving products and expanding the range [3: 20].

D. Ogilvie notes that a brand is "an intangible sum of product properties: its name, packaging and price, its history, reputation and the way it is advertised. A brand is also a combination of the impression it makes on the consumer and the result of their experience in using the brand".

Many existing definitions focus on the fact that a brand is a set of attributes and associations that allow consumers to identify it and shape their purchase preferences. This can lead to the false impression that a set of product characteristics defines a product's essence and success in the market. However, brand attributes are born within companies, and associations that drive sales are formed in the minds of the target consumer audience. So, while the scientific concept of a brand is important, it is also worth talking about the additional properties that a brand must acquire to achieve recognition among the consumers. Thus, true brand begins when its functional and emotional values are combined in the following way:

- do not arise spontaneously, but in accordance with the company's plan;
- have a connection with each other;
- distinguish the product from competitors in a favorable and significant way;
- exist in the minds of consumers;
- are recognized and reproduced in the same way by at least half of the target audience.

This list makes the concept much more specific and outlines the constituent elements of a brand that future marketing and design professionals should be guided by.

All types of brands, regardless of classification, contain the following elements: name or registered trademark;

- DNA or brand essence is the main characteristic that defines its essence and market purpose;

- attributes – functional and emotional values of the brand;

- identity – brand individuality, characterized by signs of its distinctiveness;

- image – perception of the brand by the target audience of consumers formed with the help of marketing promotion tools;

- brand sustainability – a measure of the brand's popularity and dominance in a category;

- brand value – a monetary equivalent that reflects either the total potential income in the future or an additional premium in the price of one purchase;

- loyalty – the attitude and experience gained from consumer interaction with a brand, which determine the quantitative share of repeat purchases.

A brand is a system of external attributes that perform a number of functions in their totality. They can be divided into two groups based on the stakeholder. So, what are the main brand functions?

1. For consumers:

- provides significant assistance in making a choice among available alternatives;

- increases the credibility of the product many times over;

- it ensures homogeneity of quality characteristics of all offers within the same brand;

- saves time for repeat purchases;

- has a long-lasting emotional effect that accompanies the purchase process and ownership experience.

2. For a company that owns a brand:

- reduces vulnerability to competitors, as it is relatively easy to copy a product, but impossible to create a brand. You can only create your own;

- increases stability to a crisis;

- generates higher profit per unit;

- reduces the elasticity of consumer response to price increases and, on the

contrary, increases it in case of price decreases;

- makes it easier to launch a new product on the market, as it allows you to rely on existing brand trust;
- increases the effectiveness of marketing communications, as it eliminates the chaotic messages for consumers, bringing them to a common denominator, which ultimately leads to a cumulative effect of influence from campaign to campaign;
- provides additional opportunities for brand extension;
- adds weight in negotiations with partners;
- promotes a higher level of partner support from retailers;
- provokes joint branding, which adds to the synergistic effect in promotion;
- helps to attract the best specialists to the company and increases team cohesion;
- increases the value of the company's assets.

Brand development helps companies earn more money. Numerous studies prove this.

For example, a survey by Salsify found that 46% of US consumers are willing to pay more for products if they are produced by a brand they trust. According to the Harvard Business Review, 64% of respondents buy a product if they see that the brand has values in common with them. According to the study, shared values are the driving factor for six out of ten purchases.

In simple terms, a brand is a set of properties, associations, and images. They allow a product to become recognizable among the target audience and stand out from the competition.

From the consumer's point of view, a brand is a holistic image that emerges when a company or its product is mentioned. It is also a promise of quality and benefits from owning a product.

It is important to interpret the concept of "brand" from the perspective of both the company and the target audience. After all, not only marketers but also

consumers are involved in creating and promoting a brand. It is not always possible to create the image set by marketers in people's perception.

Some people believe that a brand and a trademark are the same thing. Others separate these concepts. They believe that a trademark is a set of external attributes: name, corporate identity, slogan, logo, while a brand is a trademark that has become recognizable and has turned into a symbolic value in the minds of consumers.

Every brand is a trademark, but not every trademark is a brand. A trademark becomes a brand when it meets the emotional needs of customers.

We can say that a brand has four levels:

The **first** is a product that meets the basic needs of consumers. It is functionally useful, just like other products in the category.

The **second** is the core brand, or identity. These are the elements that distinguish a product from competitors: name, design, packaging, quality.

The **third** is the extended brand. These are additional benefits that make a brand more attractive to consumers. For example, free delivery, training, technical support, or a lifetime warranty, like Zippo.

The **fourth** is brand potential, or additional intangibles. These are positive emotions that brand customers experience when they use a product. For example, satisfaction of the need for self-expression.

Summing up the above, it is advisable to formulate the following definition of a brand: "**Brand**" is a high quality trademark that stands out among competitive brands with its goods and services, evokes certain images, associations and traditions in the consumer, where the design of the product is developed in a certain style that distinguishes it from other brands on the market, and with the help of packaging, graphic signs, logos and multimedia technologies, makes it recognizable.

The functional quality of a product is the basis for brand development. And for a brand to be successful, a clear identity and in-depth development of additional values are also important.

A brand is a set of marketing communications that creates a sense of special value in the minds of consumers. Branding is an important component of a brand, so we cannot ignore this definition.

Branding is the process of creating and developing a brand. It is a continuous process, as the market environment and consumer perceptions are constantly changing. To keep a brand in good shape, companies carry out rebranding, or brand renewal.

Branding can be different: for example, it is divided into external and internal. External branding is aimed at consumers, while internal branding is aimed at employees. It is needed to ensure that employees share the brand's values and can properly communicate them to the target audience.

The main task of branding is to develop the "right" brand image that matches the values of the target audience. And if the perceived image does not match the planned one, it is necessary to find out and eliminate the reasons for this gap.

Both in-house employees and contractors, such as branding agencies, can be responsible for branding and image development. Typically, brand development is carried out by teams that may include:

- marketing analyst;
- marketing or advertising manager;
- sales employee;
- employees of the creative department – designers, copywriters, creators.

There is a stereotype that creating a logo is branding, but logo development is only one and far from being an obligatory element of brand visualization. The essence of branding is deeper: creating an impression of the region using the entire arsenal of available tools.

The essence of ethnic brands is also deeper – not only the struggle for

consumers among competitors, but also the creation of an impression of the ethnic heritage of our ancestors, using the entire arsenal of cultural heritage. In essence, ethnic brands in the design industry create ethnodesign, so it is also advisable to consider the concept of ethnodesign.

Ethnodesign is the transformation of elements of national culture, decorative and applied arts (forms, ornaments, color, traditional techniques, etc.) into modern industrial products [4: 358].

An ethnobrand is a trademark that creates unique environmentally friendly products based on ethnodesign, which foster love and respect for the traditions and culture of a particular region in the consumer, and it is the uniqueness of the product and its highest quality that distinguishes it from competitors [5: 5].

In addition to the above, studying the opinions of scholars, we cannot fully agree with the opinion of V. Krychevskyi, H. Narbut, M. Boichuk and others who note that in the early stages of Ukraine's development as a state, the appeal of leading masters to purely national traditions, plastic motifs, symbolic images, ready-made elements, ornaments, coloristic and compositional achievements of decorative and applied arts cannot be relevant in the early twenty-first century. Instead, they propose to work on adapting ethnomotifs to modern design conditions, searching for forms of dialogue between the national and global, recreating object-spatial structures associated with tradition, while generating innovative forms to renew the national image. In our opinion, these are two completely different areas where leading folk artists do not need to be transformed, because they are the bearers and transmitters of our true culture from generation to generation, and as long as they pass on all their knowledge to future folk artists, the development of Ukrainian culture will continue. And the development of adaptation of ethnomotifs to modern design conditions should be done by another group of artists who, by their reinterpretation, create a new direction

in Ukrainian contemporary art, and the source of their inspiration in modern conditions should be not only historical sources, but also the work of contemporary folk artists. Thus, it should be recognized that the folk artist is not only a guide and a source, but also a teacher in creating the transformation of ethnic culture and traditions into modern forms.

According to Danylenko, "...forms from the past, selected by history, carry a great artistic potential, unique, developed in a particular region. Therefore, we should not completely reject these forms in the process of modern design. And in order to make them available "for use", it is not enough to store them only in the basements of archives as historical documents. They should be in front of the eyes of the whole society".

In our opinion, the combination of modern products with national characteristics in industry and in decorative and applied arts should be developed by Ukrainian ethnic brands, because the very name "ethnic brand" evokes an understanding of the combination of modern and ethnic, which is the thread that connects the past with the present, and if it is broken, the connection will disappear, and as a result, the nation itself will disappear. After all, without the past, there is no future.

A Ukrainian ethno-brand is a trademark that represents the national values and culture of the Ukrainian people, which creates unique environmentally friendly products based on ethno-design that foster love and respect for the traditions and culture of the Ukrainian people in the consumer, and it is the uniqueness of the products and their high quality that distinguishes them in the global and domestic markets [5: 7].

An ethno-brand is something that unites the past and the present, traditions and trends. It seeks to convey the age-old patterns and ornaments of ancestors in stylish wardrobe models. Every detail in the design of an ethnic

brand talks about the culture of the people. But at the same time, it does not look ridiculous. Quite the contrary! Ethnic brand clothes are suitable for any event: both for an official meeting and for leisure.

Many designers both in Ukraine and abroad create ethnic-style collections that reflect the cultural and national characteristics of a particular ethnic group or region. It includes elements of traditional clothing, jewelry, architecture, music, and other art forms of the ethnic group.

The main idea of ethnic style is to preserve and convey the unique cultural identity of an ethnic group through design and decor. It allows people to express their belonging to a particular culture and strengthen their connection with heritage and traditions.

Ethnic style can be inspired by different ethnic groups, such as African, Indian, Scandinavian, Asian and others. Each group has its own unique characteristics and elements that are reflected in the ethnic style.

One of the features of the ethnic style is the use of traditional patterns, colors and materials that are characteristic of a particular ethnic group. Ethnic style can also be applied in various fields, such as fashion, interior design, graphic design and even cooking. It allows you to create a unique atmosphere and convey the peculiarities of a particular culture or region.

Summing up the above, we have found that an ethnic brand is a brand that produces and promotes high-quality, environmentally friendly, modern products in ethnic style, which is what ethnic design is.

An ethnic brand is also a patriotic upbringing of the future generation, which is extremely necessary in this difficult time for Ukraine.

The main goal of this theory is to develop and implement the discipline of "ethnic brand" in design education, which is relevant and necessary for the preservation and development of Ukrainian art and culture in accordance with modern methods and trends. The

discipline "Ukrainian Ethnobrand" is not just the study of Ukrainian ethnobrand, it is a creative combination of different disciplines: ethnodesign, new and traditional technologies, management, and branding. Students will learn how to create their own ethno-brands in the Ukrainian national style, how to promote and present their own ethno-design. This is a unique educational project that will give rise to the birth of Ukrainian brands within the walls of the educational institution.

Conclusions and research perspectives. The study, preservation, and promotion of the historical and cultural heritage of national identity and interethnic relations is a prerequisite for strengthening statehood, meeting the ethnic and cultural needs of citizens, and ensuring the harmonious development of society, which should be carried out using new modern methods. And the

"Ukrainian ethnobrand" is this method. The core of the curriculum should be the creation of an ethnobrand while studying at a higher education institution, which will educate the designers of a new generation. "Ethnobrand" is not just a discipline, it is a whole project that creates a new generation of Ukrainian designers.

One of the goals of the Ethnobrand discipline is to identify and promote the best aspects and trends of Ukrainian cultural heritage.

This discipline is a continuous acquisition of knowledge, the main goal of which is not only to prepare future design professionals to apply ethnodesign in their professional activities, but also to be able to present and communicate their work to consumers, which is an extremely important issue for graduates and beginners in creative professions.

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