The archetypal brand profile

El perfil arquetípico de las marcas

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ABSTRACT

This paper presents an easier approach to establish what a brand means to its public. For this, we rely on collective unconscious beliefs of human beings on gods of Greek mythology. The method based upon qualitative analysis lets us define attributes for the collective unconsciousness using experimental methodology. The study revealed details regarding the significance and assets of these brands. The results of the present study indicate that the brands examined, represent elements of the following archetypes: Nike for the teenager, the celebrity, the explorer, the hero and the inventor; Adidas for the wife, the inventor and the artist; and Puma for the teenager and the prince.

Key words: Brand, Collective Unconsciousness, Archetypes, Perception

RESUMEN

Este artículo presenta una manera fácil de establecer qué significa una marca para los públicos. Para ello, se basa en el inconsciente colectivo fundamentado en las creencias que tenemos todos los seres humanos sobre los dioses de la mitología griega. El método fundamentado en el estudio cualitativo que permite definir los atributos del inconsciente colectivo, utiliza la metodología experimental para concretar en base a un test de recepción el significado de las marcas. El estudio muestra los detalles de la significación y la riqueza de las marcas en este sentido. Los resultados del estudio nos indica que las tres marcas estudiadas representan elementos de los siguientes arquetipos: Nike el de adolescente, celebridad, explorador, héroe e inventor; Adidas el de esposa, inventor y artista; y Puma el de adolescente y príncipe.

Palabras clave: Marca Comercial, Inconsciente Colectivo, Arquetipo, Percepción

Introduction

The archetypes of the Greek gods are mainly used to better understand a brand, its structure and significance. Symbolic elements are present in every one and are linked to the collective unconsciousness of the population (Martins, 1999: 37). Existing common archetypal patterns among people exhibit the similarities in the mythologies of various cultures. These pre-existing patterns influence behavior of people (Bolen, 2006: 37-38). The brand's profile consists of different archetypes, which exist in collective unconsciousness and constitute of patterns common to all human cultures (Martin, 1999: 37). The nature of the archetypal relationship between the brand and the consumers depends upon the representation of the archetypal meaning of the brand. The link develops upon the desire of the human psyche for a particular archetype, i.e. the consumer acquits certain archetype or is more open and sensitive towards one, thus seeks brands reflecting that particular criterion (Batey, 2008:37). Non-probability sample of 630 subjects was experimented for each of the three commercial brands (Nike, Adidas and Puma) to discover the types and to create respective archetypal profiles. Knowing the brand's archetypes allow creating a particular archetypal profile that manages to set-up a profound and intuitive brand image. This instrument facilitates the consultants, brand managers and advertisers to manage and address discourses generated by the brand with greater precision, clarity and consistency.

Theoretical Background

Lee Clow, the president of TBWA worldwide and creative developer of the campaign of Apple "Think Different" explains: The brands are not just the way to remind what you want to buy. They have become a part of our society's social fabric. They form a part of our system sorting issue and even creating contexts for us to exist and live as individuals… The brands, nowadays, articulate who you are and what values characterize you (Clifton and Maughan, 2000: 71). Atkin (2005:139) about half a century ago was a producer who gave legitimacy to brand– giving confidence in origin and product authenticity –Today, the brand is what gives genuineness to the consumer. Kotler (1998: 393) explains; "Brand is a name, term, sign, symbol or a combination of all these, which intends to identify goods and services, a seller or a group of sellers, to differentiate them in competition". Martins (2000: 21) on the other hand granted the brand with tangible and intangible attributes, symbolized by a logo, and administered appropriately thus creating influence and value. We observed that the consumer looks at the brand as a synthesis of real and virtual events which are experienced by him in relation to a product, service, company, institution or even an individual (Sampaio 2002:70). Knapp (2002:5) defined "genuine brand" as an internal sum of all impressions received by customers and consum-

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ers, which becomes a distinctive mental vision (Mind's Eye), based upon the perception of emotional and functional benefits. Distinctiveness is the key to this assertion which not only depends upon its enterprise but also on consumers who want to be distinguished. Only the clients of brands recognize them as genuine and believe in their worth. Kotler (1998: 262) has explained the relationship between the identity and the image. According to him, identity includes the ways adopted by an enterprise for the identification and positioning of its product, whereas, image is the way public perceives the company or its products. Therefore, when the brand is intended to develop a profile for the consumers, the strategy must be inspirational and sustainable over time (Blackett, Boad, 2001:102). Brands are what consumers believe they are and it is important to focus on perceptions of a group as a whole. For example, customers may believe that many people in general are using a certain brand and therefore they see it as a "popular" or a "leading brand" (Keller 2008: 121-122).

The Concept of Collective Unconsciousness

Carl Gustav Jung is the creator of the concepts of collective unconscious and archetypes, thus it is necessary to use his work to explain them. According to him, unconsciousness is a condition that is behind consciousness and its contents (Jung, 1991:7). He (1991:7-9) pointed out that unconscious is not simply unknown. It can be defined as an extremely fluctuating reality: "... one knows everything, but temporarily does not think; everything realized is in the consciousness but forgotten by the senses, and the consciousness does not see at all, without intention and attention, i.e. unconsciously one feels, thinks and remembers ..." Jung (1991: 9-10) also stated that unlike personal unconsciousness, with much superficial experiences and personal acquisitions, collective unconscious is innate. It is not an individual phenomenon and is universal in nature with contents and modes of behavior exhibited by every one i.e. men and women but according to the author this has to be taken with a grain of salt. "The existence of perception is recognized only by the presence of contents of consciences. Thus, unconsciousness can only be discussed once the existence of its contents is verified. The components of personal unconsciousness are essentially known as complex emotional burden, forming the privacy of psychic life. Interchangeably, the contents of collective unconscious are called archetypes "(Jung, 1991:10) [1].

1. It is the same that Rapaille suggests when he says (2006: 27): "The principles cannot be ascribed to either the Freudian individual unconscious that guides each of us as members of the human race. The principles illuminate an unconscious that uniquely guides each of us depending on the cultures that produced us. The third unconscious is the cultural unconscious".

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Figura 1. Archetypes and Attributes

GODS	ARCHETYPES	ATTRIBUTES
DIONYSIUS	TEENAGER	YOUTH / BOLD / SOCIABILITY
POSEIDON	ARTIST	EMOTION / PASSION / SENSITIVITY
APHRODITE	CELEBRITY	ATTRACTIVE / SEDUCTION / SENSUALITY
HERA	WIFE	CONSERVATISM / COMMITMENT / TRADITION
ARTEMISA	EXPLORER	ADVENTURE / DYNAMIC / INDEPENDENCE
ARES	HERO	COMPETITION / STRENGTH / SUCCESS
ATHENS	INTELLECTUAL	INTELLIGENCE / AIM / RATIONALITY
HEPHAESTUS	INVENTOR	CREATIVITY / FUNCTIONALITY / INNOVATION
DEMÉTER	MOTHER	KINDNESS / MOTHER / PROTECTION
HERMES	CHILD	FUN / LEISURE / MISCHIEF
ZEUS	ELDER	AUTHORITY / POWER / RESPECT
PERSEPHONE	PRINCESS	JOY / INNOCENCE / ROMANTICISM
APOLLO	PRINCE	ELEGANCE / BALANCE / AESTHETIC
HESTIA	VOLUNTEER	CHARITY / GENEROSITY / HUMANITARIAN
HADES	ZEN	ECOLOGICAL / NATURAL / SERENITY

The Concept of Archetype

There is a fundamental dynamics existing behind the attitude of a person, a part of which is inherited and yet another part acquired by social interactions. When the same psychological dynamics are considered for a group of people, then they are named as an archetype (Jung, 1991: 10-11). This concept was introduced by Jung (1991: 10-11) in Psychology. He considered archetypes as instinctive behavioral patterns, comprehended as collective unconscious, which is that specific part of human unconsciousness whose contents are not particular but universal in nature leading to almost similar behavioral patterns among all individuals (Jung 1991: 3 - 4). Archetype essentially represents unconscious contents which on becoming conscious and perceived; change accordingly with arising consciousness of each individual (Jung 1991: 11). Jung emphasizes (1991: 77) that myths and fairy tales are archetypal expressions; same is true for a lot of pictures and dreams. The presence of archetypal patterns common among people indicates similarities in mythologies of various cultures. These preexisting patterns influence the behavior of people (Bolen 2006: 37-38). The civilizations over the centuries have evolved myths which demonstrate the situations through which they have prevailed. Campbel, author of *'The power of myth'* (1991) and Carl Jung, in his book *'Man and his symbols'* (1998), demonstrated that similar dramatic essence is found in several civilizations that existed in different times at different places. Actually, the people who shape great civilizations are inclined to interpret their own symbolic figures in literal sense. According to Campbell, this interpretation is very important, because it has always been and continues to be a vital support for their civilization as well as for their customs, cohesion, vitality and creative ingenuity (Campbell, 2008: 19).

Methodology

This work develops an instrument to establish the position of the brands depending upon their relationship with archetypes. The Greek gods as archetypes are the images of qualities for both men and women existing in the human imagination for more than three thousand years. The most famous of them are fifteen gods of Olympus: eight gods namely - Zeus, Poseidon, Hades, Apollo, Ares, Hephaestus, Hermes, and Dionysus - and seven goddesses as - Hestia, Demeter, Persephone, Hera, Artemis, Athena and Aphrodite. Their myths show what is important to them and is expressed by metaphors (Bolen 2006: 26-50). The method developed for analyses is divided into two parts: a) Qualitative step, which sets the attributes of the archetypes based on the theoretical references which link 15 gods with

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Figura 2. Reception test model

SEX		AGE			DEGREE	
F	M				COURSE	

Answer affirmative responses by placing an X in the corresponding box.

	ADIDAS	NIKE	PUMA
DO YOU KNOW THE BRAND?			
HAVE YOU USED OR CURRENTLY USE THE BRAND?			
DO YOU LIKE OR WOULD LIKE TO USE THE BRAND?			

Mark an X in the appropriate box, YES or NO, if you consider these attributes to be associated with a specific brand. There are no right or wrong answers, we just want to know your opinion.

BRAND	ATTRIBUTES	YES They are present	NO They are not present
NIKE	YOUNG BOLD SOCIABILITY		
adidas	YOUNG BOLD SOCIABILITY		
PUMA	YOUNG BOLD SOCIABILITY		

three principal characteristics or attributes, and b) Experimental step, in which the subjects were asked to designate the correlation in terms of brands and their perceptions.

Four initial hypotheses for this research were:

H_1: There is a relationship between the archetypes and the brands.
H_2: We can identify at least one archetype in conventional brands.
H_3: We can identify more than one archetype in conventional brands.
H_4: We can identify the archetypal profile of brands using the archetypes present in them.

Qualitative Phase: Assigning the characteristics to Archetypes

We relied upon the selection of characteristics that best described and distinguished each archetypal profile as referred by J. Woolger / R Woolger, M. Bateu, S. Bolen and Carl G. Jung for the illustration of archetypes. Three principal characteristics for each of the archetype were chosen to establish the relationship between the specific archetype and its attributes (Figure 1).

Quantitative Phase: Experimentation

After integrating archetypes with their corresponding attributes, we asked the subjects about the resultant variables; that if the archetypes (represented by the key words) are present in the brands namely Adidas, Nike and Puma. For this we used brand logos downloaded from the website: http://www.visual.gi/logoteca/logos.html [Accessed on October 22, 2009]. About 90 different perception tests were conducted associating 3 brands, with the changed presentation order (6 combinations) to eliminate the influence of order, with 15 archetypes (6 x 15 = 90) (Figure 2).

Subjects' participation

Non-probability variable sampling according to Hernández (2003: 326) is a procedure of informal selection to obtain the correlation between the samples and the population as well as the correlation between the variables. We analyzed 3 brands namely Adidas, Nike and Puma regarded as independent variables based upon the set of subjects who expressed opinions about them. We used ANOVA factor model with replications for analyzing more than one variable within the same sample of subjects for all of three brands studied. We needed to reduce the number of subjects and eliminate the residual variance that generally can occur due to the differences of the subjects provided the sample of a group

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Figure 3. Significance of Archetypes: Chi-square and student t-test -Significance level of 0.05 for student t-test and 0.05 for the chi-square test-

ADIDAS		
Archetype	**Chi-Square test**	**Student T- test**
ARTIST	**$x^2 = 7,714$ p=0,005**	**t =17,211 p=,000**
CELEBRITY	$x^2 = 2,381$ p=0,123	t =14,755 p=,000
INTELECTUAL	$x^2 = 3,429$ p=0,064	t =15,272 p=,000
WIFE	**$x^2 = 21,429$ p=0,000**	**t=11,763 p=,000**
EXPLORER	$x^2 = 3,429$ p=0,064	t=11,450 p=,000
HÉROE	$x^2 = 4,667$ p=0,031	t=16,489 p=,000
MOTHER	$x^2 = 6,095$ p=0,014	t=11,319 p=,000
INVENTOR	**$x^2 = 7,714$ p=0,005**	**t=11,137 p=,000**
ELDER	$x^2 = 3,429$ p=0,064	t=11,454 p=,000
CHILD	$x^2 = 0,857$ p=0,355	t=12,015 p=,000
PRINCESS	**$x^2 = 21,429$ p=0,000**	**t=24,834 p=,000**
PRINCE	$x^2 = 2,381$ p=0,123	t=14,755 p=,000
VOLUNTEER	**$x^2 = 16,095$ p=0,000**	**t=21,354 p=,000**
ZEN	**$x^2 = 13,714$ p=0,000**	**t=20,064 p=,000**

NIKE		
ARCHETYPE	**Chi-Square test**	**Student T- test**
TEENAGER	**$X^2 = 30,857$ p= 0,000**	**t= 14,207 p= 0,000**
INTELECTUAL	**$X^2 = 0,857$ p= 0,354**	**t= 13,863 p= 0,000**
WIFE	**$X^2 = 1,523$ p= 0,217**	**t= 14,287 p= 0,000**
EXPLORER	**$X^2 = 11,523$ p= 0,000**	**t= 11,096 p= 0,000**
MOTHER	**$X^2 = 7,714$ p= 0,005**	**t= 17,211 p= 0,000**
HERO	**$X^2 = 21,428$ p= 0,000**	**t= 11,763 p= 0,000**
INVENTOR	**$X^2 = 13,714$ p= 0,000**	**t= 11,146 p= 0,000**
ELDER	**$X^2 = 0,380$ p= 0,537**	**t= 13,477 p= 0,000**
CHILD	**$X^2 = 13,714$ p= 0,000**	**t= 11,146 p= 0,000**
PRINCESS	**$X^2 = 18,666$ p= 0,000**	**t= 22,909 p= 0,000**
PRINCE	**$X^2 = 9,523$ p= 0,002**	**t= 11,096 p= 0,000**
VOLUNTEER	**$X^2 = 16,095$ p= 0,000**	**t= 21,354 p= 0,000**
ZEN	**$X^2 = 21,428$ p= 0,000**	**t= 24,834 p= 0,000**

PUMA		
ARCHETYPE	**Chi-Square test**	**Student T- test**
TEENAGER	**$X^2 = 7,714$ p= 0,005**	**t= 11,137 p= 0,000**
ARTIST	$X^2 = 3,428$ p= 0,064	t= 15,272 p= 0,000
CELEBRITY	$X^2 = 0,857$ p= 0,354	t= 13,863 p= 0,000
INTELECTUAL	$X^2 = 1,523$ p= 0,217	t= 14,287 p= 0,000
WIFE	$X^2 = 4,666$ p= 0,030	t=15,847 p= 0,000
EXPLORER	$X^2 = 1,523$ p= 0,217	t=11,803 p= 0,000
MOTHER	$X^2 = 6,095$ p= 0,013	t=16,489 p= 0,000
HERO	$X^2 = 0,857$ p= 0,354	t=13,863 p= 0,000
INVENTOR	$X^2 = 1,523$ p= 0,217	t=14,287 p= 0,000
ELDER	$X^2 = 3,428$ p= 0,064	t=15,272 p= 0,000
CHILD	$X^2 = 6,095$ p= 0,013	t=16,489 p= 0,000
PRINCESS	**$X^2 = 18,666$ p= 0,000**	**t=22,909 p= 0,000**
PRINCE	**$X^2 = 24,381$ p= 0,000**	**t=12,24 p= 0,000**
VOLUNTEER	**$X^2 = 24,380$ p= 0,000**	**t=27,304 p= 0,000**
ZEN	**$X^2 = 11,523$ p= 0,001**	**t=18,971 p= 0,000**

Figure 4. Dominant, Latent and Regressive Archetypes of NIKE, ADIDAS and PUMA. - Data obtained from the information provided by experimental subjects

ADIDAS				
Archetypes	**x2**	**Frequency (SI)**	**%**	**Classification**
WIFE	p=0,005	36	85,7	Dominant
INVENTOR	p=0,000	30	71,4	Latent
ARTIST	p=0,005	12	28,6	Latent
ZEN	p=0,000	9	21,4	Regressive
VOLUNTEER	p=0,000	8	19	Regressive
PRINCESS	p=0,000	6	14,3	Regressive
NIKE				
Archetypes	**x2**	**Frequency**	**%**	**Classification**
TEENAGER	p= 0,000	39	92,9	Dominant
HERO	p= 0,000	36	85,7	Dominant
INVENTOR	p= 0,000	33	78,6	Dominant
CHILD	p= 0,000	33	78,6	Dominant
EXPLORER	p= 0,000	32	76,2	Dominant
PRINCE	p= 0,002	31	73,8	Latent
CELEBRITY	p= 0,005	30	71,4	Latent
MOTHER	p= 0,005	12	28,6	Latent
VOLUNTEER	p= 0,000	8	19	Regressive
PRINCESS	p= 0,000	7	16,7	Regressive
ZEN	p= 0,000	6	14,3	Regressive
PUMA				
Archetypes	**x2**	**Frequency (SI)**	**%**	**Classification**
PRINCE	p= 0,000	37	88,1	DOMINANT
TEENAGER	p= 0,005	30	71,4	Latent
ZEN	p= 0,001	10	23,8	REGRESSIVE
PRINCESS	p= 0,000	7	16,7	REGRESSIVE
VOLUNTEER	p= 0,000	5	11,9	REGRESSIVE

of subjects is separately used for each brand. Thus, a sample of convenience was used, where an existing group is designated as a sample. This is an easy and economical approach though bias is often impossible to be estimated. This decision was based on the statements from Soler (1996), Fernández, Hernández, and Batista (2006), Igartua (2006) and Sierra Bravo (2001).

Students were interviewed at Universidad Autónoma de Barcelona, Spain in November 2009. Although probability sampling was not used in the present research, the application of reception tests was as random as possible so that each group of people could be diverse.

About 349 (55,4%) females participants dominated the sample over 281 (44,6%) males. The age range was between 18 to 34 years, with a mean age of 24 years. The interviews were conducted on different days and times, at strategic points in the University to have respondents without a specific origin bias. Since this research isn't a population study rather it relates the controlled variables in the test for the studied brands and is intended to have unbiased sample distribution. All three brands had high recognition rate as well as high frequency of usage among respondents. Nike has been the most used brand with 86% usage, Adidas stood second with 82.7% while Puma has been the one with

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Figure 5. Archetypal profile components of ADIDAS, NIKE and PUMA

	ADIDAS	NIKE	PUMA
ARCHETYPES DOMINANT LATENT	WIFE	TEENAGER	TEENAGER
	INVENTOR	CELEBRITY	PRINCE
	ARTIST	EXPLORER	
		HERO	
		INVENTOR	
		CHILD	
		PRINCE	

lesser usage of 63.5%. When the subjects were asked, if they like or would like to use certain brand, we found that most willingness was for Nike which is thus, the most desired brand with 80.2% of likeness, followed by Adidas with 76.5% and Puma with 68.6%.

Test results
We used two methods for internal consistency and for the consistency of the process for measuring results (Bonilla, 2006: 1) to determine the degree of "reliability" of the instrument we have developed. These were Kuder-Richardson coefficient (specifically known as Formula-20) used for tests with dichotomous items (Kuder & Richardson, 1937: 151-160) and the Cronbach alpha coefficient, applicable to the scales of several possible values. To determine the Kuder-Richardson coefficient, we calculated the variance of each variable, i.e. archetype. We then calculated the sum of the variances. The test results have ranged from Kr 20 = KR20 = 0.972 to 0.992. These Kuder-Richardson values are very close to1, which indicates that the instrument used for this research has a high degree of reliability. We also calculated Cronbach alpha, which is an internal consistency index with values ranging between 0 and 1. This was also used to check whether the instrument collected flawed data, which could lead to wrong conclusions. Values ranging closer to 1 depict increased reliability index. In our case, Cronbach's alpha values were α = 0.679 and α = 0.729 concluding that the specific instrument can be considered reasonably reliable. Finally, we used chi-square test (χ2) and student's t-test to obtain significance of archetypal presence i.e. variables in each brand. The Chi-square test (χ2) is considered to be a non-parametric test that measures the discrepancy between the observed and theoretical distribution, indicating the extent of difference between the two, if there occurs any, it could be due to randomness in hypothesis testing (Igartua, 2006: 528). Student t-test is perhaps the most universal test for the comparison of the two experimental treatments (Igartua, 2006:540). With regards to this, only the archetypes with valid information of significance were considered to be present in the brands.
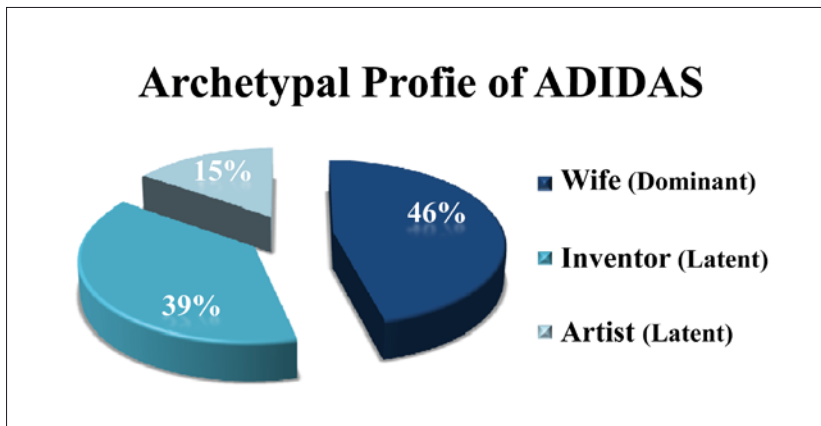
Results
Archetypal profile of Brands: Significantly dominant, latent and regressive archetypes
We depend upon results that were statistically significant for constructing archetypal profiles of brands. In other words, we incorporated the archetypal profiles to their respective brands only when they were

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Archetypal Profie of ADIDAS

- 15%
- 39%
- 46%
- ■ Wife (Dominant)
- ■ Inventor (Latent)
- ▨ Artist (Latent)

unlikely to have occurred due to chance. For this, we used chi-square and student t-test to identify the significance of each archetype i.e. we identified correlation of each brand with its respective archetypal attributes (Figure 3).

After identification of archetypes, we categorized them as dominant, latent and regressive. We used following significant frequency and the percentage values for all of them: Those with a dominant frequency ($p \geq 32$) and percentage ($p \geq 75\%$); those with a latent frequency ($11 > p < 31$) and percentage ($25\% > p < 75\%$) and those with regressive frequency ($p \leq 11$) and percentage ($p \leq 25\%$) i.e. the archetype is considered dominant when the percentage of positive responses is equal to or greater than 75% or when the frequency rate is not less than 31. Those with a frequency ranging between 10 and 31, or percentages ranging from 25% to 75% were considered to be latent. Regressive archetypes had a frequency and a percentage lower than 10 and 25% respectively. We constructed archetypal profiles using dominant and latent archetypes. The regressive archetypes were not considered to be strong enough to be used for identifying the brand's profile (Figure 4).

H_1: There is a relationship between archetypes and brands
According to the research results, hypothesis H_1 should be considered valid because the subjects identified the relationship between the brands and respective archetypes. The respondents have claimed to observe characteristics of the archetypes within three commercial brands namely Adidas, Nike and Puma. The data from chi-square test indicated that there is a significant relationship between the brands and their several archetypes.
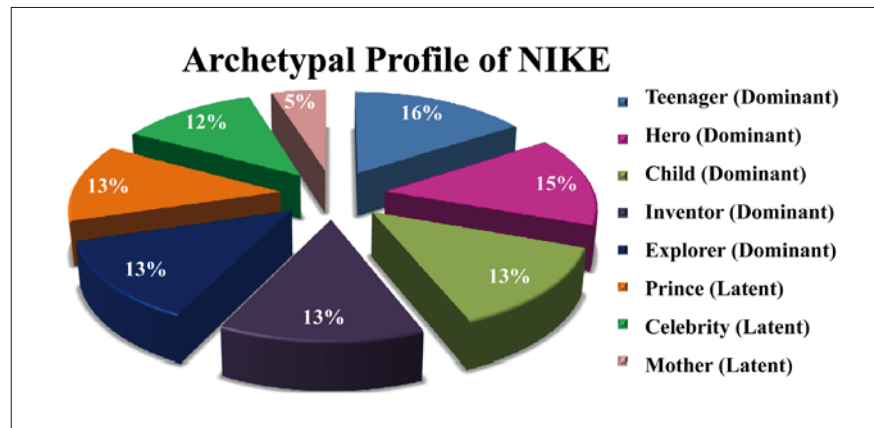
H_2: We can identify at least one archetype in each of the conventional brands
The data analyses confirm the validity of hypothesis H_2. We have identified at least one archetype in each of the studied sportswear brands. Frequencies and percentages used to define the dominant archetypes are significant to confirm this hypothesis. We noted that each brand has at least one significantly dominant archetype.

H_3: We can identify more than one archetype in conventional brands
Hypothesis H_3 is also considered confirmed. We found at least two archetypes (Dominant and latent) associated with each commercial brand (Figure 5).

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Figure 7. Archetypal Profile of ADIDAS

H₄: We can identify the archetypal profile of brands using the archetypes found in it
Hypothesis H$_4$ is also considered valid, since analyzed data based on surveys identified the percentage frequency of each dominant and latent archetype in the brand, on the basis of which we designed the archetypal profile of each brand (Figure 6 - 8).

Conclusion

Through this research, we can see that not only there exists a profound relationship between the brands and the archetypes but the underlying phenomenon can be understood by using specific archetypal profile. The brand's image sets attitudes of consumers while archetypes present in brands build the bridge or a connection between the consumers and the brands. Batey (2008:37) states that people are versatile i.e. they have all or most archetypes within their unconscious, which manifest as needed, depending on what and when is needed. Thus, archetypal nature of the relationship between the brand and consumers depends upon what archetypal meaning a brand exemplifies. Since we are able to identify and relate archetypes to certain universal values, it makes them extremely interesting to be used in building a brand's personality. We claim that it is possible to identify the archetypes in brands thus allowing building their archetypal profiles.

We were able to verify the assumptions made at the beginning of this investigation, though, we have only analyzed the brands namely Adidas, Nike and Puma, but we perceive applicability of this research to all other conventional brands. We also believe that archetypal profile description of any brand can be anticipated so that the consultants, brand managers and advertisers may have more precision, clarity and coherence in discourses generated by the brand.

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Figure 8: Archetypal Profile of PUMA
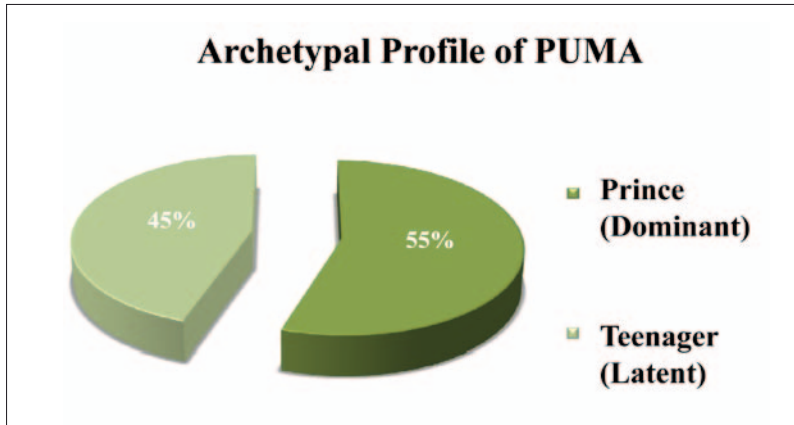
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