markstones Institute of Marketing, Branding & Technology

■ ■ ■ **M A R K S T O N E S - A R B E I T S P A P I E R E** ■ ■ ■

Herausgeber:

Univ.-Prof. Dr. Christoph Burmann

Universität Bremen
Fachbereich Wirtschaftswissenschaft

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Christoph Burmann / Jean-Louis Varvier

Brand Personality Measurement with the Neo-Jungian Archetypes framework

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ZUSAMMENFASSUNG

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Form: Brand Personality Archetype Scale (BPAS): harnessing arche-types as relatable, emotionally charged sets of personified char-acteristics to overcome current measurement limitations.

Method: Empiric research based on literature analyse

Goal: Pioneering a brand personality archetype scale (BPAS) based on Neo-Jungian Archetypes framework.

Results: Neo-Jungian archetypes applied to brands unearth a more mean-ingful picture of personality than representation along the remote BIG5 dimensions *Openness, Conscientiousness, Extraversion, Agreeableness, Neuroticism,* and are therefore a useful tool for capturing the rooted identity, role, and ideology of the given brand, interpreting the brand narrative, and inferring the relationship be-tween consumer and brand.

Determining for each given brand which is the underlying arche-type will make the personality construct more actionable since

1. archetypes metaphorically portray the brand in all its facets – how it feels, thinks, and acts
2. archetypes' meaning is unconsciously processed in addition to cognitive evaluations and thus gives a hint to consumers' hidden feeling about a given brand
3. the archetypes echo target audiences' fundamental motiva-tions with regard to self-image, self-actualization, and thus mark out the relationship type sought to optimize the psycho-logical, instrumental, socio-cultural benefits.

Target Group: Practitioners, researchers, students in identity branding, market-ing, brand building

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ACTING   by analogy with the concept of *Buying Persona* (see below), it refers to
PERSONA   the memorable and recognizable personality archetype that reflects the
             identity and behaviour of a particular brand and to which the audience
             can relate in the brand-consumer relationship.

ABC   mnemonic anagram for <u>A</u>ffect (the feelings), <u>B</u>ehavior (the interactions),
             and <u>C</u>ognition (the thoughts) – the three basic and interrelated human
             capacities individuals rely on in social situations.

BIG5   the main dimensions of human personality (as introduced by Goldberg,
             1981).
             O – openness
             C – conscientiousness
             E – extraversion
             A – agreeableness
             N – neuroticism

B2B / BtoB Anagram featuring commercial transactions between businesses.

B2C / BtoC Anagram featuring commercial transactions involving one business and
             one consumer.

BPS   Brand Personality Scale.

BPAS   Brand Personality Archetypes Scale.

BRAND   multifunctional team in charge of brand management with strategists /
OWNER   marketing at the core to devise the strategy and direct the team, enablers
TEAM   like R&D, HR, sales, production, and communication to provide
             the necessary resources for the brand, facilitators, e.g., market research,
             legal affairs, finance to back-up the decision-making process, and where
             necessary external consultants and 3rd party specialists.

BUYING   concept used outside the traditional target group approach to fictitiously
PERSONA   represent a company's most typical buyer as a concrete person and to
             gain insight into their needs, desires, actions and challenges by capturing
             the commonalities in how they think, feel and act. Cf. A*cting Persona*
             above.

cf.   confer /conferatur = compare.

et al.   et alii, et alia, et alteri = co-authors.

e.g.   exempli gratia = for example / such as.

FFM   Five-Factor Model of Personality referring to the main dimensions of human personality (also known as Five-Factor Theory FFT).

FFT   Five-Factor Theory of Personality referring to the main dimensions of human personality (also known as Five-Factor Model FFM).

FMCG   Fast Moving Consumer Goods. Mainly non-durable household goods such as packaged foods, beverages, toiletries, candies, cosmetics, over-the-counter drugs, dry goods, and other consumables.

GRP   Gross Rating Point - Measure (reach in % x average frequency of exposure) to measure the size of an audience.

HDI®   Trademark – Stands for Herrmann Dominance Instrument, a personality questionnaire to assess cognitive style along four dimensions (analytical / sequential / interpersonal / imaginative thinking).

i.e.   id est = that is.

KMO   Kaiser-Mayer-Olkin test – used in statistics to measure the extent to which data suit to factor analysis.

NEO JUNGIAN ARCHE-TYPES   System for the management of meaning, first championed by Mark & Pearson in 2001 based on the archetype concept (from greek *ἀρχὴ τύπος* – archétypos : first-molded) by C.G. Jung who elaborated on the ancestral predisposition inherited from collective unconscious that humans are born with to think, fell, perceive, and act in specific ways and thus process information of stimuli according to immemorial plots where the same characters – intangibly recognized- play consistent, specific roles in disparate stories. Applied to branding, the construct of archetypes defines how a brand should behave, is likely to make a difference, which narrative should the brand stake, depending on which archetype underlies its thinking and acting. The most researched archetypes families – i.e. the potential characters for brands to embody - are *the innocent, the explorer, the sage, the hero, the outlaw, the magician, the regular guy, the lover, the jester, the cargiver, the creator, the ruler.*

OCEAN   mnemonic anagram for main dimensions of personality (see BIG5).

p / pp   page / pages.

ROI   Return on Investment - Ratio Benefit/costs used to assess the efficiency of a given investment or to benchmark different investments.

SMH   Somatic Markers Hypothesis made by Damásio to figure out the two categories of stimuli that trigger emotions along the so-called body-loop (= somatic changes experienced physiologically) or the as-if-body-loop (= changes elicited without "bodily experiences").

S-O-R   Stimulus organism response - Conscious or unconscious processing of external inputs triggering an emotion that leads to response.

TMS®   Trademark – Stands for Team Management System – a psychometric profiling framework by Margerison and McCann often used in management and leadership to develop teams and individuals.

ZMET   Zaltman Metaphor Elicitation Technique – Research methodology used to unearth respondents-generated contents and make sense of underlying (unconscious) meaning.

1. Introduction

1.1 Making the difference via branding

By quoting John Stuart – the CEO of the Quaker Oats Company from 1922 to 1953 – de Chernatony makes clear what is at stake when it comes to assess the power of brands: "If the business were to be split up, I would be glad to take the brands, trademarks and goodwill and you could have all the bricks and mortar- and I would fare better than you"[1].

The straightforward definition of branding has been delivered by Kottler: „In fact, branding is about endowing products and services with the power of a brand. It is all about creating differences between products [...] Branding creates mental structures that help consumers organize their knowledge about products and services in a way that clarifies their decision making and, in the process, provides value to the firm"[2].

The dialectic nature of branding, between marketers "creating and communicating brand concepts to consumers who then form brand images in memory"[3] is best described by the identity-based branding framework pioneered by Burmann[4].

As claimed by Burmann et al., building and maintaining a strong brand require time, effort, and discipline in a number of strategic decisions by brand owners to ensure that images created in the minds of targeted audiences are consistent with the intended brand identity and relevant to trigger the choice and buying behaviors among consumers[5]. (cf. Fig. 1)

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1. DE CHERNATONY, L. (2006). From brand vision to brand evaluation: the strategic process of growing and strengthening brands (2. ed..). Oxford: Butterworth-Heinemann. p.3.
2. KOTLER, P., & KELLER, K.L. (2009). Marketing Management (13th ed.) Upper Saddle River, NJ: Pearson Education. p.278.
3. MC ENALLY, M. & DE CHERNATONY, L. (1999). The evolving Nature of Branding: Consumer and managerial considerations. Academy of Marketing Science Review, 2,1-26.
4. BURMANN C. et al. (2018). Identity-based Brand Management. Wiesbaden: Springer Gabler. Widely accepted identity-based branding framework for carving out the multi-dimensional identity of a product or service as unique and distinct from the competition and building up "unique images of the brand that are relevant to buying behaviors among consumers".
5. Traditionally, marketing managers or brand owners think of customers in business-to-business (B2B) settings or end consumers in a business-to-consumer (B2C) context when defining their targets. This paper covers both areas and therefore uses the terms alternately, with the general idea that both definitions refer to the overarching term *buyer*, respectively *audience* when it comes to brand narrative.

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As highlighted by Burmann et al. the biggest challenge faced by a brand's team is about making sure that the explicit brand identity will become tacit (in the sense of getting internalized by the staff) among employees so they can act upon - the so-called Brand Citizenship Behaviour with its upstream facets Brand Knowledge and Brand Commitment - and deliver in an authentic and genuine manner the brand's message which in return will lead to a consistent brand's image.
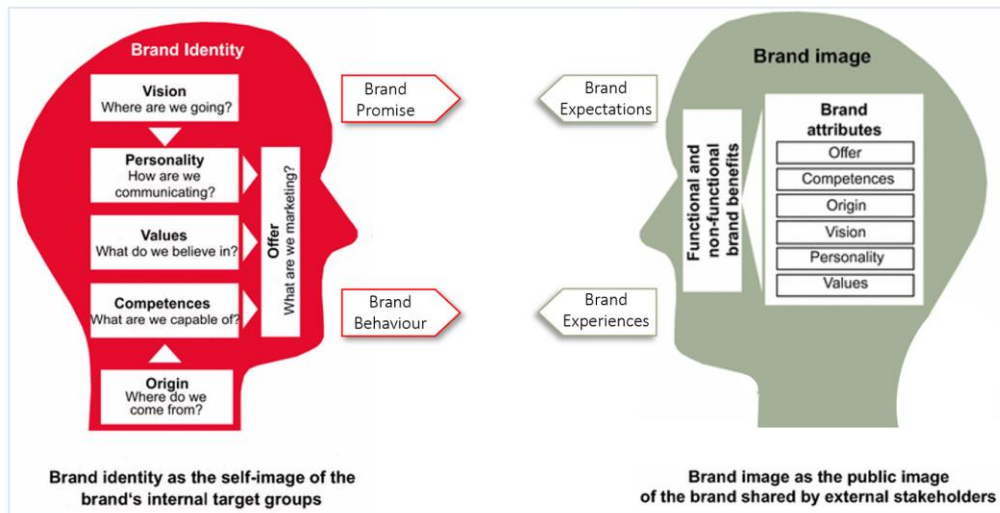
Fig. 1:   Dynamic brand management framework by Burmann et al.
Source: Univ.-Prof. Dr. Christoph Burmann, Chair of innovative Brand Management, University of Bremen

The potential gaps resulting from a misalignment between pursued and as-is states of both brand identity (internal perspective) and brand image (external perspective) are fourfold[6]:

- the perception gap when the intended positioning by staffers (brand identity) is not matching the expected brand image by targets
- the performance gap when staffers fail in enacting the identity defined for the brand
- the communication gap when consumers experience misleading signals by the staffers at each single touchpoint that prevent them from grasping what actually the brand stands for
- the identification gap when the perceived image deviates from the one expected by targets.

1.2 Brand Personality – the salient facet of brand identity

1.2.1 General Considerations

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[6]   BURMANN C. et al. (2018). Identity-based Brand Management. Wiesbaden: Springer Gabler. Cf. brand GAP model, p 293.

Before researchers from various disciplines took up the construct of "brand personality," this term was first introduced by practitioners and advertisers to materialize those aspects of the brand that are not purely physical or functional and are worth mentioning to describe the brand's appeal and thrust potential, thus its propensity to attract people beyond reason[7]. As the markets became more and more competitive[8], a separate section within copy strategy templates arose – apart from product usage, product performance, benefits / promise, attributes / reason why's, target - to capture that certain non-product related something that should prime the perception of buying personas.[9]

Clarifying on *what* the brand stands for, and on *why* it makes the difference is surely instrumental but the real prerequisite for pumping differentiation through all the touchpoints along the customer journey, for deploying a meaningful, impactful brand narrative, and thus triggering "specific sensations, feelings, cognitions and behavioral responses"[10] is the *how* the brand acts and speaks and antecedently *how* a brand team can sustain a uniqueness through "enrobing [the brand] with emotional values, which users sometimes welcome beyond the brand's functional utility"[11].

Beside the necessity for brand teams to "taking time to envision a world they want to bring about through their brand"[12] an effective way to engage with target audiences - as consumers are "more likely to affiliate with brands possessing desirable personalities"[13]- is therefore to acknowledge that among the facets making up brand identity[14], brand personality plays the preeminent role to

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[7]   In the course of this paper the overarching term *brand traction* will be used to figure out this phenomenon

[8]   "With advancing technology and sufficient investment, competitors can emulate and surpass the functional advantage of a leading brand" in BRAKUS, J.J., SCHMITT, B.H., and ZARANTONELLO, L. (2009). Brand experience: What is it? How is it measured? Does it affect loyalty? Journal of Marketing, 73(3),53.

[9]   Refer to the seminal work of AZOULAY, A. & KAPFERER, J.-N. (2003). Do brand personality scales really measure brand personality? Brand Management, 11(2),143-155.

[10] BRAKUS, J.J., SCHMITT, B.H., and ZARANTONELLO, L. (2009). Brand experience: What is it? How is it measured? Does it affect loyalty? Journal of Marketing, 73(3), 53.

[11] DE CHERNATONY, L. (2006). From brand vision to brand evaluation: the strategic process of growing and strengthening brands (2. ed..). Oxford: Butterworth-Heinemann. p.40.

[12] DE CHERNATONY, L. (2006). From brand vision to brand evaluation: the strategic process of growing and strengthening brands (2. ed..). Oxford: Butterworth-Heinemann. p.44.

[13] MC ENALLY, M. & DE CHERNATONY, L. (1999). The evolving Nature of Branding: Consumer and managerial considerations. Academy of Marketing Science Review, 2(1),1-16. Referring to Goodyear's evolutionary model, Mc Enally and De Chernatony figure out that, at some point in the brand development process, marketers may need to give their brands a personality to reach target audiences - beyond distinctive functional attributes - in a more emotional way.

[14] Luminaries in their field, major scholars like Kapferer (brand prism,1992), Aaker (brand identity system,1996),

conveying (inside-out perspective) and making sense (outside-in perspective) of the functional and non-functional benefits which "differentiate the brand sustainably from competing offers"[15].

How the brand articulates itself – verbally and non-verbally[16] - will determine which " "box" in someone's head"[17] it occupies, its "iconic"[18] potential, how unique and meaningful the brand experience is, which undoubted drives the purchase decision in return.

Ensuring that the brand personality, designed to deliver the right emotional experience[19] is en-acted by staffers and perceived at every single touchpoint by targets is arguably one of the core

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de Chernatony (components of brand identity, 2001), Burmann (identity-based brand management model, 2003), Esch (Brand steering wheel, 2005) have captured the essence of the brand personality with regards to the differentiation from, respectively the interplay with other components of the theorized brand identity. Strong brands according to these major scholars are recognizable by the fact that they weave all facets defining a brand to a concise, differentiating brand identity that encompasses 1) the deep, true core promise, 2) the character – be it framed as personality, communication style, tone-of-voice, 3) the culture – be it framed as values, origins, heritage, 4) the relationship – be it related to the stereotypical user or the real user seeking for self-actualization, or the internal stakeholders, 5) the functionalities - be it framed as physique, product attributes, skills, corporate talents, deliverables, benefits, features. The systems differ in the way of assembling and connecting the dots with Burmann's model explicitly including the inside-out perspective beyond the common-sense outside-in per-ception of the brand (image) by external target groups and, doing so, figuring out the dialectical, reciprocal inter-actions between internal and external target groups. The six components of brand identity according to Bur-mann's model are: ORIGIN *where do we come from?* VISION *where are we going?* COMPETENCIES *what we are capable of?* VALUES *what de we believe in?* PERSONALITY *how are we communicating?* OFFER *what are we marketing?* See "components of the brand identity", pp 31-32, in BURMANN, C. et al. (2018). Identity-based Brand Management. Wiesbaden: Springer Gabler.

[15] See "the structure of identity-based brand management", p.14, in BURMANN, C. et al. (2018). Identity-based Brand Management. Wiesbaden: Springer Gabler.

[16] Burmann, C. et al define brand personality as the verbal and non-verbal communication style of a brand (p.32). Cf. BURMANN C. et al. (2018). Identity-based Brand Management. Wiesbaden: Springer Gabler.

[17] AAKER, D.A. (1996). Building strong brands. New York, NY: Free Press, p.10

[18] HOLT, D. B. (2004). How Brands become icons: The principles of cultural branding. Boston, Mass.: Harvard Business School Press.

HOLT, D. B. and CAMERON, D. (2010). Cultural Strategy: Using innovative ideologies to build breakthrough brands. Oxford, UK : University Press.

In his books, Holt pointed out the necessity for brands to think of their contribution within a specific social and cultural context so that they can capture trends, breath changes that seep through society and process them into a game-changing brand statement - their ideological standpoint beyond orthodox category drivers – that resonates in people's minds because the brand then plays a meaningful role in their lives and becomes an important part of their identity. Cultural branding as an overarching construct to guide brand expression has proven instrumental in inviting brand teams to reflect disruptively on how to dramatize - beside category conven-tions - their brand's "ideology" in a compelling narrative that connects emotionally with the target audiences over time. Without mentioning archetypes expressis verbis, the HOLT proposition refers to them in a latent way when defining brands as meaningful symbols, i.e., icons.

[19] MORRISON, S., and CRANE, F.G. (2007). Building the service brand by creating and managing an emotional brand experience. Journal of Brand Management, 14(5),410-421; WALTER, N., CLEFF, T., & CHU, G. (2013). Brand

tasks of brand owners today:

- to leave an indelible mark in the noise of competing voices
- to steer staffers' behaviour and drive their commitment[20]
- to translate awareness, favorability, and uniqueness into trust and attachment[21]
- to nurture strong brand-consumers relationship across channels.
- to trigger demand among existing consumers and new ones "at profit"[22]

If consistently present in everything a brand does, brand personality and consequently tone of voice[23] (paraverbal and nonverbal) are effective instruments for brand managers to identify and for targeted audiences – be it staffers, shoppers, or consumers – to identify with the brand, this "shorthand device"[24]: consumers come to know how a brand is by how it behaves not by how it says it behaves.

1.2.2 Brand Personality – The Contribution of Neuroscience

Given the advent of the internet, the digitization of communication (mobile, social media) by "countless thousands of struggling wannabes looking for a way to make it big"[25], and the exponential exposure of individuals to brands' stimuli, practitioners and academics agree that getting

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experience's influence on customer satisfaction and loyalty: a mirage in marketing research? International Journal of Management Research and Business Strategy, 2(1),130-144.

[20] Brand commitment has two dimensions. First, the identification of employees with the brand, i.e., the strong feeling of belonging to the group in charge of the brand; the solidarity, even devotion, towards each member of the group (colleagues, superiors). The stronger this feeling is, the more the successes obtained by the brand are felt as personal successes. Secondly, the internalization of the brand's identity as being congruent with one's own identity. Brand commitment is commonly used as psychographic internal brand objective. Cf. pp 83-87 in BURMANN, C. et al. (2018). Identity-based Brand Management. Wiesbaden: Springer Gabler.

[21] Originally used in psychology, attachment, when applied to brands, describes the emotional bonds a consumer feels. The level of attachment to a brand reliably predicts loyalty and is therefore considered the most relevant and important psychographic external brand objective. Cf. pp 89-90 in BURMANN, C. et al. (2018). Identity-based Brand Management. Wiesbaden: Springer Gabler.

[22] Profit to be understood as the hardest indicator of a company's soundness at marketing its offerings over the long term, not as the ultimate goal of a business per se. Whether or not a business thrives depends largely on the value that consumers willing to pay see in a product or service. Cf. Chapters 5-7, pp 34-87, in DRUCKER, P.F. (1986). The practice of management. New York, NY: Harper & Row.

[23] Personality comes from the Latin *persona* which is etymologically derived from the verb *personare* to resonate on all sides.

[24] DE CHERNATONY, L. (2006). From brand vision to brand evaluation: the strategic process of growing and strengthening brands (2. ed..). Oxford: Butterworth-Heinemann. p.35.

[25] WERTIME, K. (2002). Building Brands & Believers: How to connect with consumers using archetypes. Singa-

the brand message across is about countering the functional interchangeability of brands and rational information overload, i.e. finding the way within the jungle of competing voices "to tap into the source code for more effective imagery to reach consumers"[26]. In the "image economy" described by Wertime, it is therefore primarily a matter of conveying a convincing brand experience and designing a persuasion process that ensures that the brand content, once perceived, passes from the short-term memory into the long-term memory of the audience and becomes so emotionally anchored in their minds that it triggers the intended, behaviorally relevant response[27]: Freundt's research on emotional positioning[28] has substantiated the reward with higher return on investments.

Neuroscientists give also valuable clues in deciphering the biological-physiological interplay of the so-called limbic system (cf. Fig. 2) that is significantly involved in emotion processing[29], in the classification and storage of all that we do or experience, first unconsciously and then consciously,

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pore: Wiley. Introduction XV.

[26] WERTIME, K. (2002). Building Brands & Believers: How to connect with consumers using archetypes. Singapore: Wiley. Introduction XV.

[27] For synthetic insight into how brand information - in light of neuroscience findings - is perceived, processed, and translated into action, i.e., purchase and consumer behavior, cf. section 4, pp 55-226, in BIELEFELD, K.W. (2012). Consumer Neuroscience: Neurowissenschaftliche Grundlagen für den Markenerfolg. Wiesbaden: Springer Gabler.

[28] FREUNDT, T.C. (2006). Emotionalisierung von Marken. Inter-industrieller Vergleich der Relevanz emotionaler Markenimages für das Konsumentenverhalten. Wiesbaden: Deutscher Universitätsverlag. p27 & pp 57-58.

[29] Emotions – upstream of feelings- can be defined as internal, immediate life-sustaining drives that quickly and unconsciously activate our behavior by cognitively directing our attention to all that is valuable and important in our environment for life and even survival, and physiologically adjusting the organism to deal with it, according to the approach/avoidance principle. Cf. 1) GRÖPPEL-KLEIN, A. (2014). No motion without emotion: Getting started with hard facts on a soft topic. NIM Marketing Intelligence Review, 6(1), pp 8-15; 2) KROEBER-RIEL, W. and GRÖPPEL-KLEIN, A. (2019). Konsumentenverhalten. Munich: Vahlen, Part *two psychological determinants of consumer behavior* pp 93-156 : emotion.

The limbic system is not a functional unit but a collective term for those brain areas in the cerebral cortex and the subcortical structures .

The most important cortical areas include 1) the orbitofrontal cortex, 2) the ventromedial cortex, 3) gyrus cinguli, all three where the conscious processing of information from the subcortical structures working unconsciously takes place, 4) the insular cortex, in which information about the physical arousal and the characteristics of the triggering situation are brought together and encoded in the form of somatic markers for future evaluation of similar situations, and more broadly 5) the hippocampus, which acts as an important interface between the more cognitive and the more emotional-motivational parts of the brain.

In addition to the centers in the brainstem (mesencephalon, pons, medulla oblongata), the most important subcortical limbic areas are 1) the hypothalamus as the origin of all drive and affect states, 2) the amygdala in modulatory interaction with 3) the mesolimbic system (ventral tegmental area, substantia nigra, nucleus accumbens), both where emotions, emotional valence, positive sensations and the motivation to repeat that which previously led to a positive state or respectively to refrain from doing what leads to negative consequences, occur, 4) the septum, which controls attention and memory formation ,5) the striato-pallidum as part of the basal ganglia, responsible for action control, formation of habits and automatisms, 6) the thalamus, a bundle of tightly packed neurons, connected to the cortex via billions of ascending and descending fibers – the thalamo-cortical system - and therefore important as a switching point between cortical and subcortical parts of the limbic system.
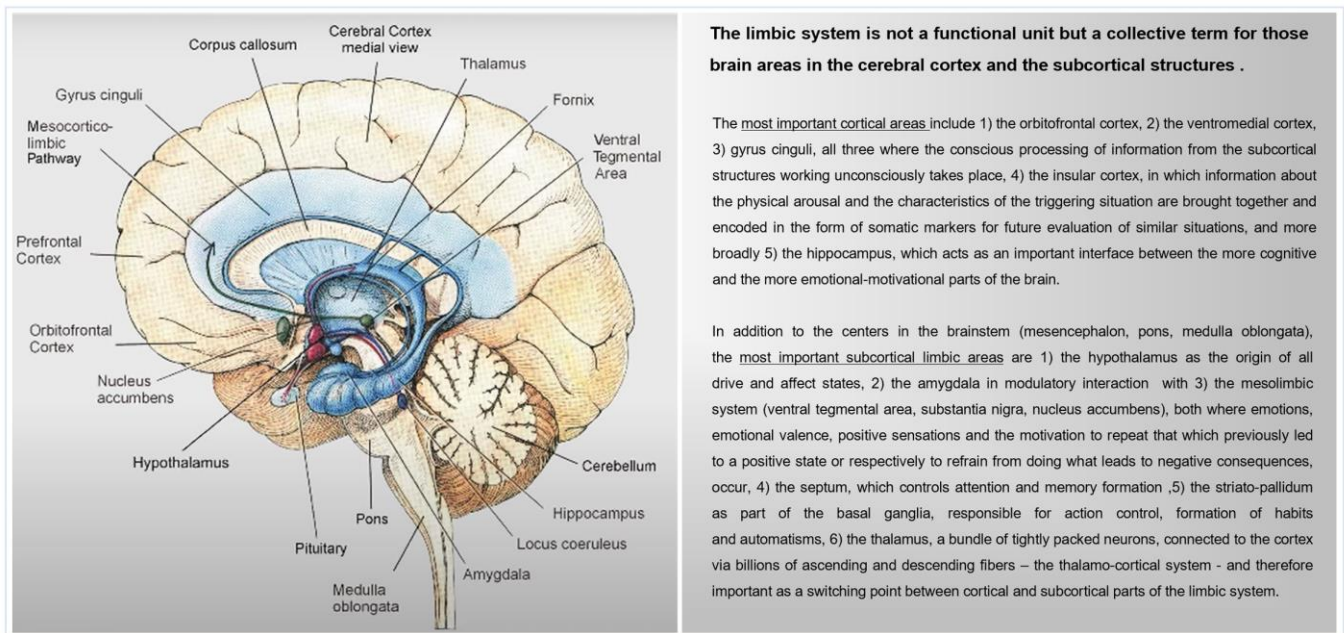
Fig. 2: The limbic system – medial view of the human brain
Source: ROTH,G. (2012). Brain Research Institute University of Bremen – lecture on March 24, 2012 ; ROTH,G. (2019).

according to whether it is good or bad for us[30]: Within milliseconds[31] stimuli are evaluated in terms of their novelty character (new and unusual), their significance (important or not), and emotional valence (positive or negative impact) which substantively leads to a response adjustment: stop processing information at all, deploy standard unconscious routines, focus conscious attention on the expected outcome. (cf. Fig. 3)

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[30] "The ubiquity of emotion [...] in our everyday experience links virtually every object and situation of our experience through conditioning to the fundamental values of homeostatic regulation: reward and punishment, pleasure or pain, approach or retreat, personal advantage or disadvantage, and inevitably good (in the sense of survival) or evil (in the sense of death). In DAMÁSIO, A.R. (2003). Ich fühle also ich bin: die Entschlüsselung des Bewusstseins (4. Aufl., Taschenbuch). München: List. p.77

[31] ROTH, G. (2019). Warum es so schwierig ist, sich und andere zu ändern. Stuttgart: Klett-Cotta. pp 138-141.
0-10 msec: stimulus unconsciously processed in the medulla oblongata and mesencephalon
10-100 msec: Newness unconscious assessment via "newness detectors" thalamus (and pulvinar, its substructure), hippocampus, primary sensory cortical areas. Depending on yes/no answer further processing of degree of importance according to previous experiences over sub-cortical limbic system (amygdala – important core in the relevancy assessment process, ventral tegmental area, nucleus accumbens – important core in the reward system, ventral pallidum) and cortical limbic areas (orbitofrontal cortex, gyrus cinguli).
+/- 300 msec: emotional valence via limbic system
                → new & important: conscious processing and attention
                → known / unknown & unimportant: no further processing of stimulus
                → known & unimportant: unconscious processing & behaviour routines via basal ganglia

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These emotions then give rise to motives (if unconscious), goals (if conscious), which control our behavior in a certain way - reflexively, automatically, or volitionally – and modulate our attitudes, judgments, deeds[32].
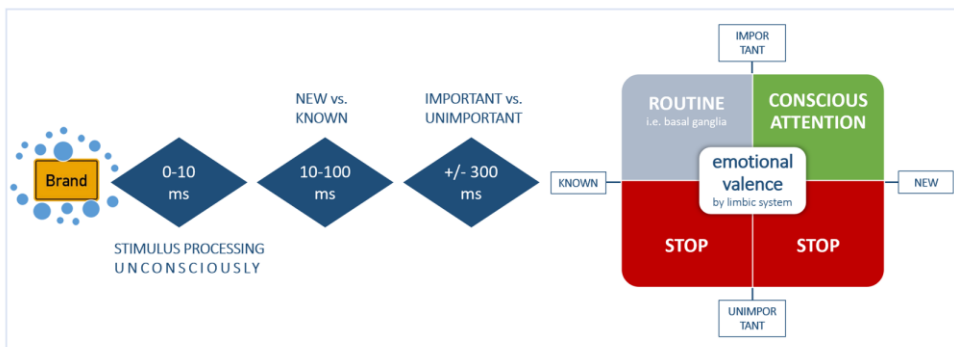

Fig. 3: The 3-phase awareness process
Source: own illustration based on ROTH, G. (2019)

With this in mind and drawing on Damásio's somatic marker hypothesis (SMH)[33], it can be legitimately assumed that, in the brand context, an information classified as relevant and important by the limbic areas, will unleash in the consumer's mind the conscious positive feelings of the unconscious and uncontrollable emotions triggered by the brand.

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[32] For general understanding of the structural and functional anatomy of human brain refer to ROTH, G. (2019). Warum es so schwierig ist, sich und andere zu ändern. Stuttgart: Klett-Cotta. pp 25-66.

[33] At the core of the "conditio humana" as putted by Damásio there is the fact-based, neuro-scientifically underpinned proposition -in stark contradiction to the outdated paradigm of a rational homo oeconomicus- that decision-making processes are emotionally, motivationally driven. The feeling of emotions arises in two biologically different ways: ,
1) Body-Loop: somatic changes experienced physiologically (e.g., neurotransmitters through the bloodstream and electro-chemical signals via neuronal pathways).
2) As-if-Body-Loop: representation of body-related changes "constructed" in sensory body maps without any "bodily experiences"
in DAMÁSIO, A.R. (2003). Ich fühle also ich bin. Die Entschlüsselung des Bewußtseins. (4.Aufl., Taschenbuch). München: List. p.337.
Beyond Body-Loops and As-If-Body-Loops, the Somatic Markers Hypothesis introduced two categories of stimuli triggering emotions
1) primary inducers - either inborn or acquired: provoke pleasant or unpleasant physical states
2) secondary inducers - based on the imagination of bodily experiences: recall primary inducers
-> The 2 loops and the 2 types of stimuli result in 4 categories of feeling the emotions: primary inducers / body-loop ; secondary inducer / body-loop; primary inducer / as-if-body-loop; secondary inducers / as-if-body-loop in KENNING, P. (2020). Consumer Neuroscience: Ein transdisziplinäres Lehrbuch (2. Aufl..). Stuttgart: Kohlhammer. pp 157-159.

It is obvious that these feelings - as a biological response to emotional-motivational processes embedded in the people's brains - may vary from one individual to another, depending on the brand associations they have personally made in a particular context and on their subjective decoding – based on memorized prior experiences - of a given brand image[34].

In this respect, it can be assumed with Burmann et al. that the brand personality, if it is purposely designed as an essential brand-typical (i.e., identity-founding) feature for emotional differentiation within the self-concept framework of the audiences[35], will significantly shape the upcoming decision-making processes, which are predominantly unconscious and controlled by neuronal networks, and contribute to increasing the purchase drive.

1.2.3. Brand Personality Construct

Whereas there is a consensus among scholars to credit human psychology when applying the term personality in the brand context, massive discussions have occurred:

- at the conceptual level[36] – *what is brand personality?*
- at the methodological level[37] – *how is brand personality best measured?*

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[34] According to the semantic network model, the most typical properties, the characteristics of a particular brand, and the emotions associated with it are interwove in memory via a so-called brand schema. The more generic a category is, the more interchangeable functional and emotional associations the brands have in common. A brand is said to be strong if it has a relatively large number of its own, positively directed, and relevant associations beyond the overall category markers. In FREUNDT, T.C. (2006). Emotionalisierung von Marken. Inter-industrieller Vergleich der Relevanz emotionaler Markenimages für das Konsumenten Verhalten. Wiesbaden: Deutscher Universitätsverlag. pp 73-75.

[35] SCHADE, M. (2012). Identitätsbasierte Markenführung professioneller Sportvereine – Eine empirische Untersuchung zur Ermittlung verhaltensrelevanter Markennutzen und der Relevanz der Markenpersönlichkeit. Wiesbaden: Gabler.

[36] In the course of the years the definition of brand personality has evolved from "the set of human characteristics associated to brands." as originally by Aaker in 1997 to the seminal clarification by Azoulay & Kapferer in 2003: " the set of human personality traits that are both applicable to and relevant for brands". Azoulay & Kapferer's definition is used by default nowadays with major scholars like Geuens (2009) or Schade (2014) operationalizing it in their respective work by urging respondents to think of brand as person and to describe its personality as „relatively enduring styles of thinking, feeling and acting" according to the definition of Costa & McCrae (1987).

[37] From the very beginning two schools of thought have opposed each other, the ones (e.g., Aaker 1997, Geuens et al 2009) stating that the contributed scales turn out being universal, the others (e.g., Austin et al 2003, Ross 2008, Carlson et al 2009, Braunstein and Ross 2010, Heere 2010, Tsiotsou 2012, Schade et al 2014) massively challenging the generalizability by nature and contributing on purpose category-specific scales.

Looking back, we can see that the concept of brand personality has now stabilized around Kapferer & Azoulay's definition, according to which brand personality is *"the set of human personality traits that are both applicable and relevant to brands."*[38] When operationalizing the concept nowadays major authors like Geuens et al. refer also to McCrae and Costa when briefing participants to assess brands: *"We asked the participants to imagine the brand as a person and to describe in their own words the personality of some brands. We explained that personality can be described as "relatively enduring styles of thinking, feeling and acting""*[39].

The used vocabulary to apprehend brand personality has been subject of research since the late 1990's with Aaker, J. pioneering the first attempt of applying to brands the BIG 5 theory from human personality psychology[40] and claiming on having contributed a reliable inventory of per-

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[38]   AZOULAY, A. & KAPFERER, J.-N. (2003). Do brand personality scales really measure brand personality? Brand Management, 11(2), 143-155.

[39]   GEUENS, M., WEIJTERS, B., DE WULF, K. (2009). A new measure of brand personality . International Journal of Research in Marketing, 26, 97-117.

[40]   Cf. the tendency among human psychologists to figuring out the full range of normal personality along five major dimensions often referred to as "The Big Five" (B5) or "The Five-Factor Model" (FFM). B5 and FFM derive from two historically separate research programs and are based on entirely different kinds of data. The five factors were first identified from factor analyses of individual trait words (such as such as *talkative*, *kind*, *responsible*, *calm*, and *imaginative*) found in the dictionary. Since the trait words came from our ordinary language (lexicon), this program of research is often called the *lexical* research tradition. Proponents of the *lexical* school are Gordon Allport, Raymond Cattel, Types & Cristal, Warren Norman and more recently Goldberg, Saucier. Later, researchers - among them luminaries Paul T. Costa & Robert R. McCrae - aware of the five factors identified by lexical research, decided to construct personality questionnaires based on these five factors. Their working hypothesis were that 1) all individuals can be described and differentiated along a limited number of factors – the five basic personality dimensions - each factor being composed of characteristics; 2) the personality factors are situated at the most abstract level of hierarchy, and can be divided into facets, themselves composed of basic personality traits. The differences between the Big Five factors (*extroversion- agreeableness, conscientiousness, emotional stability – intellect*) and the factors of the FFM (*extraversion, agreeableness, conscientiousness, neuroticism, openness to experience*) are not very large. The first four factors are nearly identical (*emotional stability* is simply the opposite of *neuroticism*). The greatest difference lies in the fifth factor, where *intellect* measures a tendency toward intelligence and an intellectual style, while o*penness to experience* measures creativity, imagination, and an interest in trying new things. There is not one "Big Five Personality Inventory" but many different inventories for measuring the B5 factors, BFI (Big Five Inventory by Oliver John) being a Trademark, Big Five Markers being related to Goldberg, and the Mini Markers to Saucier. Similarly, there are a variety of personality questionnaires that differ in scope (e.g., Mc Crae & Costa: NEO.PI 1985, 180 items; NEO.FFI 1989, 60 items; NEO PI-R 1992, 240 items; NEO FFI-R 2003, 60 items), item format (statement/phrase or adjective or question), and area of application (clinical diagnosis, aptitude assessment in a professional context, potential   assessment   in   recruitment   processes,   self-development,   etc.).

Whereas "a consensus has emerged among personality psychologists around the BIG 5 Model as a reference structure for the assessment and description of human personality […] it is unlikely that the same factors used to describe human personality are suitable for the description of brands." CAPRARA et al. (2001). Brand Personality: how to make the metaphor fit? Journal of Economic Psychology, 22, 377-395.

sonality traits and a scalable framework to univocally describe brands across categories and geographies.

According to literature, Aaker's work[41] on brand personality can be stamped seminal but the brand personality scale (BPS – 5 dimensions, 15 facets, 44 traits) she presented in 1997 and the rationales behind it have been subject to controverse[42] since then: The methodological concept - creation of a specific psycholexical matrix dedicated to brands in analogy to the "ubiquitous"[43] BIG 5 and corollary markers from human personality psychology – has led to a dead end with the generated traits only partially overlapping with the generally accepted features from personality psychology, and the descriptive markers also showing little congruence.

More recent works trying to fix BPS' limitations in terms of scalability and reproducibility - Geuens' attempt[44] being the most seminal - could not prevent other scholars and researchers from developing ad hoc scales or methods and from arguing pro domo that the self-proclaimed universal

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[41] AAKER, J.L. (1997): Dimensions of Brand Personality. Journal of Marketing Research, 34(3), 347-356.

[42] One major objection by authoritative scholars was for instance that "the current scales of brand personality do not in fact measure brand personality […] and that brand research and theorizing, as well as managerial practice, have nothing to gain from the present state of unchallenged conceptual confusion" in AZOULAY, A. & KAPFERER, J.-N. (2003). Do brand personality scales really measure brand personality? Brand Management, 11(2), 143-155.
In his review of peers' comments on Aaker's brand personality scale, Kumar has spotted 6 areas for criticism related to
(1) the <u>definition</u> itself "the set of human characteristics associated with brand"
(2) the <u>dimensions</u> created supposedly "as perceived in consumers' minds" with "ruggedness" being for instance massively criticized and together with "Sophistication" not relating to the Big Five dimensions.
(3) the <u>methodology</u> with regards to brand selection and aggregation, factor analysis with varimax rotation instead of for instance interpersonal circomplex method or qualitative approach.
(4) the <u>concept</u> of generation and selection of items exclusively from human personality to characterize brands but mixing up sender and receiver aspects.
(5) the <u>ethnocentricity</u> of words used, hence the ambiguity of traits descriptors when deploying the scale abroad in foreign languages
(6) the <u>generalizability</u> across categories, marketplaces, cultures.
KUMAR, A. (2018). Story of Aaker's brand personality scale criticism. Spanish Journal of Marketing, 22 (2), 203-230.

[43] JOHN, O. P., NAUMANN, L. P. and SOLO, C. J. (2010). Handbook of Personality: theory and research (3. ed., paperback ed..). New York, NY: Guilford Press. Cf. Paradigm Shift to the Integrative Big Five Traits Taxonomy, p.114.

[44] GEUENS, M., WEIJTERS, B., DE WULF, K. (2009). A new measure of brand personality . International Journal of Research in Marketing, 26, 97-117.

brand personality scale was not appropriate in their specific context[45].

1997	AAKER, J.L.			2009	GEUENS, M. WEIJTERS, B. & DE WULF, K.	HEINE, K,	GROHMANN, B.	KUENZEL, S. & PHAIROR, K. H
1998				2010	AMBROISE, L. & VALETTE-FLORENCE, P.	HEERE, B.	BRAUNSTEIN, J. R. & ROSS, S. D.	KIM, J. BAEK, T. H. MARTIN, H. J.
1999				2011	CHU, S.-C. & SUNG, Y.	FRELING, T. H. CROSNO, J. L. & HENARD, D. H.	USAKLI, A. & BALOGLU, S.	
2000				2012	HUANG, H. MITCHELL, V-W. & ELLIOT, R.	MUNIZ, K. M. & MARCHETTI, R. Z.	ROMERO, T. & DE LA PAZ, M.	TSIOTSOU, R.
2001	CAPRARA, G. V. BARBARANELLI, C. & GUIDO, G.	AAKER, J. L. BENET-MARTINEZ, V. & GAROLERA, J.	KIM, C.K. HAN, D. & PARK, S.-B.	2013	VALETTE-FLORENCE, R. & DE BARNIER, V.	LEONARD, E. & KATSANIS, L.P.	ROJAS-MENDEZ, J. I. MURPHY, S. A. PAPADOPOULOS, N.	
2002				2014	SCHADE, M. PIEHLER, R. & BURMANN, C.			
2003	d'ASTOUS & LEVESQUE	SMIT, E. G. VAN DEN BERGE, E. & FRANZEN, G.		2015	FERRANDI, J.M. VALETTE-FLORENCE, P. FINE-FALCY, S.			
2004	AMBROISE, L. FERRANDI, J. M. MERUNKA, D. & VALETTE-FLORENCE, P.	DAVIES, G. CHUN, R. DA SILVA, R. V. & ROPER, S.	HELGESON, J.G. & SUPPHELLEN M.	2016	SUNG, Y. CHOI, S. M. AHN, H. & SONG, Y. A.		*Legend : in green the contributions most quoted in the literature*	
2005	SUNG, Y., & TINKHAM, S. F.	VENABLE, B. T. ROSE, G. M. BUSH, V. D. & GILBERT, F. W.		2017	LEE, H. & CHO, C-H.			
2006	*SWEENEY BRANDON*			2018	GEORGE, J. & ANANDKUMAR, V.			
2007	BOSNJAK, M. BOCHMANN, V. & HUFSCHMIDT, T.	HOSANY, S. EKINCI, Y. & UYSAL, M.	MILAS, G. & MlАčić, B	2019				
2008	MUSANTE, M. D. BOJANIC, D. C. & ZHANG, J.			2020				

Fig. 4: Chronological representation 1997-2020 of the different brand personality scales
Source: Courtesy of Nicole Czuba, Markstone Institute. Layout by author

Over the years (cf. Fig. 4), attempts to develop the ultimate personality scale have swarmed, with some scholars trying to refine Azoulay & Kapferer's commonly accepted definition[46], and/or to mitigate the supposed lexical pitfalls, and/or to deal with the statistical reliability, and/or to challenge the accuracy of so-called universal brand personality scales like Aaker's and Geuens' in a given specific category context. Depending on the prevailing school of thought and mastery of

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[45] SCHADE et al 2014 for instance, drawing on Hayes 1999, Villegas et al 2000, Kim et al 2001, who showed that Aaker's brand personality scale may not generalize to individual brands or specific product categories, and Austin et al 2008, who more recently also revisited it, challenged Geuens' scale - following on from Aaker's work - considering that it would not be applicable to sports brands.

[46] E.g., Sweeney & Brandon 2006 : "the set of human personality that correspond to the interpersonal domain of human personality and are relevant to describing the brand as relationship partner". Cf SWEENEY, J.C. & BRANDON, C. (2006). Exploring the potential to move from factor analytical to circomplex models . Psychology & Marketing, 23(8),639-663.
Bosnjak, Bochmann, Hufschmidt, 2007: "person-centric perspective to explore both positive and negative human personality dimensions which are both applicable and relevant to brands". Cf BOSNJAK, M., BOCHMANN, V., HUFSCHMIDT, T. (2007). Dimensions of brand personality attributions: a person-centric approach in the German cultural context. Social Behaviour and Personality: an international Journal, 35(3), 303-316.
Schmitt, 2011: "consumer's integrated knowledge of what a brand is and means to that person". Cf. SCHMITT, B. (2011). The consumer psychology of brands. Journal of consumer psychology, 22, 7-17.

statistical methods, either items lists from the BIG 5 fundus stricto sensu were refined or new ones were generated and shortlisted in multistage processes (e.g., Rossiter's C-OAR-SE procedure; RGM procedure; Peabody's 3-stage procedure; Friedmann's psychological meaning strategy), or the main dimensions were re-clustered according to different statistical levers (circumplex model vs. factor analytics; orthogonal vs. non-orthogonal measurement; Kaiser-Meyer-Olkin test (KMO) and Bartlett test for sphericity; promax vs. varimax rotation, bootstrap procedure; repertory grid method; fit indices RMSEA, gamma, adjusted gamma; self-congruence), or a new dimension was introduced "out of the blue" to better fit the Big 5.

1.2.4. Brand Personality – The Measurement Trap

A look at the outcomes of the extensive research conducted over the past 25 years[47] makes one thing clear: the "ragbag" approach, which focuses on identifying brand personality by enumeration – items ranging from 12 to 100 embedded in 4 to 5 dimensions - cannot be considered effective since no solution really stands out from the crowd.

On the one side (universal brand scale) even the most minimalist brand personality scale in recent years by Geuens et al. (2009)[48] which has been considered by some scholars to be the universal brand personality standard for it seems to be "reliable in the case of between-brand between-category comparisons, between-brand within-category comparisons and for between-respondent comparisons"[49], still has not been found conclusive by others to accurately measure brand personality in specific settings[50]. (cf. Fig.5)

On the other hand (ad hoc brand personality scale), the scales developed to capture the alleged

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[47] For more details refer to ANANDKUMAR, V. & GEORGE, J. (2011). From Aaker to Heere : A Review and Comparison of Brand Personality scales. The international Journal's Research Journal of Social Science & Management, 1(3), 30-51; ROJAS-MENDEZ, J. & METE, M. Brand Personality (2018). Theory and Dimensionality in Journal of Product & Brand Management, 27(2),115-127; KUMAR, A. (2018). Story of Aaker's brand personality scale criticism. Spanish Journal of Marketing, 22 (2), 203-230.

[48] created out of initial 244 personality traits which were squeezed down to 40 items ending up by 12 items along the classic O.C.E.A.N. Big 5 dimensions – some of them being renamed for the sake of better comprehension in the brand context. Cf. GEUENS, M., WEIJTERS, B., DE WULF, K. (2009). A new measure of brand personality . In International Journal of Research in Marketing, 26, 97-117.

[49] ANANDKUMAR, V. & GEORGE, J. (2011). From Aaker to Heere : A Review and Comparison of Brand Personality scales. The international Journal's Research Journal of Social Science & Management, 1(3), 30-51.

[50] AUSTIN, J.R., SIGUAW, J.A., MATTILA, A.S. (2003). A re-examination of the generalizability of the Aaker brand personality measurement framework. Journal of Strategic Marketing, 11(2), 77-92.

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category-specificities cannot escape the suspicion of self-fulfillment and are not usable when it comes to tracking one brand serving different categories.

Think of Porsche operating premium cars and writing instruments: does it really make sense to assess the same brand personality with category-specific items batteries? Do we really assume that the emotional-motivational drive is substantively different when individuals consider buying a car or a pen both branded Porsche?

Think of soccer clubs and their merchandising articles: when measuring for instance the brand personality among individuals wearing sport apparel, should we apply the sport club scale or the apparel-specific one when tracking hoodies branded FC Bayern München or Real Madrid?

In general, it could be argued - this argument applies to both universal and ad hoc scales - that any purely lexical approach reduces brand personality to its application in verbal communication and consequently completely ignores consideration of paraverbal and nonverbal dimensions reflected in the tone of voice. How the brand takes the floor - be it formal or casual, serious or humorous, rational or emotional, direct or imaginative, reserved or outgoing, agreeable or authoritative, laid-back or excited, etc. – and, expresses itself with short or long sentences, with sophisticated or simple vocabulary, using insider or specific words or acronyms or abbreviations or emoticons, referring to itself in first, second or even third person, calling the audience by her first name or not, structuring the conversation flow with many commas, ellipses, dashes, exclamation points, question marks, etc., all this is very important to assess the real impact of the brand (its personality) on the audience[51].

We have to admit that all of this - despite trying to comprehensively understand a brand's personality and the way it approaches conversations - is not currently incorporated into standard measurement methods.

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[51] "As brands move to becoming autonomous subjects in their own right, it becomes possible for consumers to form affective relationships with these figures directly" in MANNING, P. (2010). The semiotics of brand. Annual Review of Anthropology, 39(1),33-49.
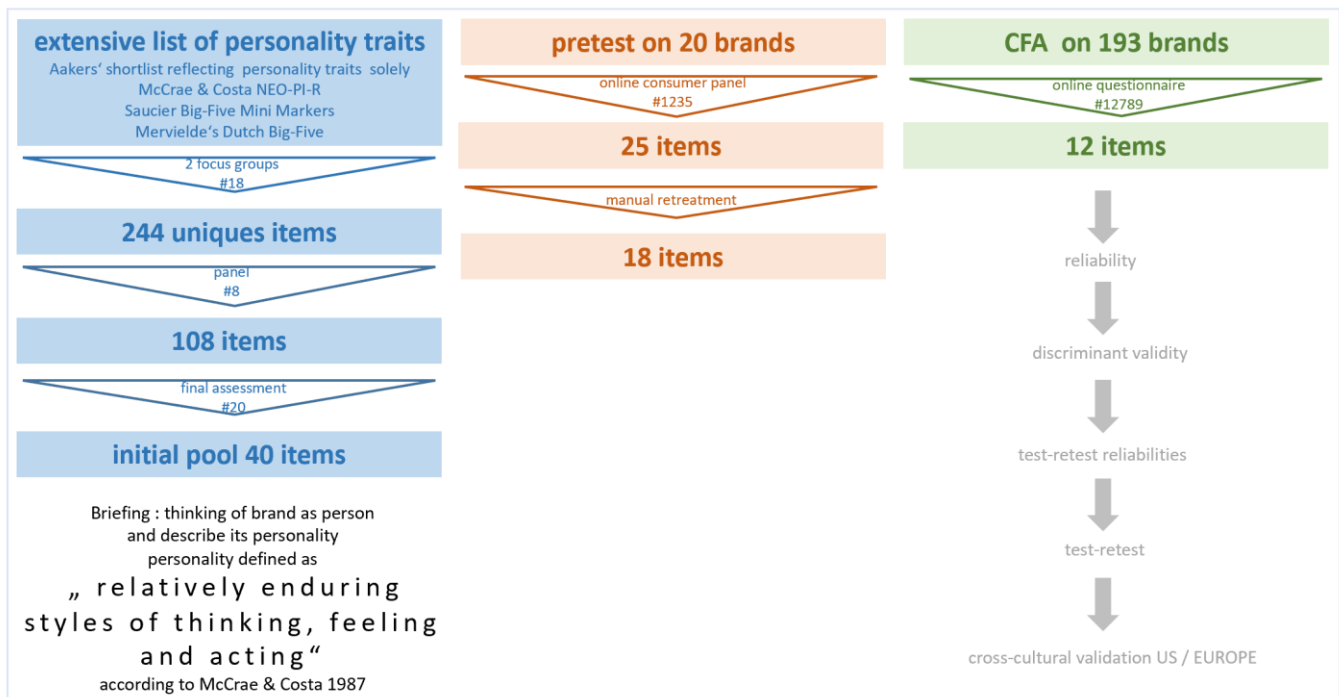
Fig. 5: Genesis of Geuens' Brand Personality Scale
Source: Geuens et al. (2009). Layout by author

These considerations and questions are not rhetorical, but highly operational, because in order to influence consumer behavior in a sales-effective way, the fulfillment of emotional needs and feelings through emotionalization-specific brand investments - to stay in Freundt's diction[52] - must be consistently checked[53] on strategic expediency and economic meaningfulness (e.g., ROI).

2. Brand Personality & Archetypes

2.1 Breathing life into the brand

"Whatever else we are, we humans are metaphorizing animals"[54]: The symbolic use of brands and the personification of brands are based on the insight that "In fact, consumers do perceive brands as having personality traits"[55] and "have no difficulty answering metaphorical questions

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[52]   FREUNDT, T.C. (2006). Emotionalisierung von Marken. Inter-industrieller Vergleich der Relevanz emotionaler Markenimages für das Konsumentenverhalten. Wiesbaden: Deutscher Universitätsverlag. p38.

[53]   BURMANN, C. et al. (2018). Identity-based Brand Management. Wiesbaden: Springer Gabler. p.215.

[54]   JOHNSON, M. (1995). Why Metaphor Matters to Philosophy. Metaphor and Symbolic Activity, 10(3), 157-62.

[55]   AZOULAY, A. & KAPFERER, J.-N. (2003). Do brand personality scales really measure brand personality? Brand

such as: "suppose the brand is a person, what kind of person would he/she be, with what personality?"[56]

Already in the 1930's Hans Domizlaff[57]- commonly seen as the pioneer of the brand building theory – highlighted that brands, like human beings, have a "face", thus arguing that they could be described with specific and unique personality traits and would show anthropomorphic relationships' characteristics[58]. In that sense operationalizing the brand identity with a carefully and purposely selected brand personality, is highly strategic to flawlessly trigger the aimed perception, hence behaviour[59].

The way brands become "human" may vary, some relying on the halo effect of a spokesman's personality, others on specially created brand characters that exhibit some human characteristics, both being subject to imponderables: e.g., wrongdoings of testimonials[60], tightening of the legislation governing advertising[61].

Both consumer-brand relationship and consumer behavior literature make plain the importance of conceptually thinking of brand as an active, dependable relationship partner – thus a person -

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Management 11(2), 143-155.

[56] AZOULAY, A. & KAPFERER, J.-N. (2003). Do brand personality scales really measure brand personality? Brand Management, 11(2), 143-155.

[57] DOMIZLAFF, H. (2005). Die Gewinnung des öffentlichen Vertrauens: ein Lehrbuch der Markentechnik (7. Aufl..). Hamburg: Marketing-Journal, Gesellschaft für Angewandtes Marketing.

[58] Human beings are very skilled at person perception - i.e., the process of learning about others. Ambady & Rosenthal have shown how accurately, and quickly external testers were able to infer personality traits of teachers based on three 10-second clips featuring them during a course. The ratings on 15 dimensions were comparable with the assessments from students who spent the whole semester with the teachers. In AMBADY, N. & ROSENTHAL, R. (1993). Half a minute: Predicting teacher evaluations from thin slices of nonverbal behavior and physical attractiveness. Journal of Personality and Social Psychology, 64(3), 431–441. In the brand context Olson & Allen as quoted by Fournier, first leveraged the impression formation theory suggesting that brand personality could be inferred from repeated observation of the brand's characters' behavior. In OLSON, J. & ALLEN, D. (1995). Building Bonds between the Brand and the Customer by Creating and Managing Brand Personality. Report- Marketing Science Institute Cambridge Mass. , 11-12.

[59] Insofar as consumers - if they adhere to the conveyed message and values - "are motivated by their desire to achieve the key personality or trait dimension associated with the brand" to quote Aggarwal referring himself to Fitzsimons et al. 2008 in AGGARWAL, P. (2012). When brands seem Human, Do Humans Act like Brands? Automatic Behavorial Priming Effects of Brand Anthropomorphism. Journal of Consumer Research, 39(2), 307-323.

[60] E.g., Bill Cosby famously promoted Jell-O Products starting 1974,was classified as a "sexually violent predator", and thrown in jail 2018.

[61] E.g., Nestlé Cereals massively reducing in the last years the weight of their characters on CINI MINIS, LION, COOKIE CRISP, NESQUIK on the packaging and communication.

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who purposely seeks to shape and sustain a reciprocal, meaningful exchange with target audiences. The underlying transubstantiation twist - from inanimate brand into a human - basically refers to the evergreen theories of animism pioneered by Tylor (1874), McDougall (1911), Gilmore (1919) and actualized in the brand context by Plummer (1984), Levy (1985), McCracken (1989), Brown (1991), Fournier (1998), Aggarwal (2004) to list the most prolific contributors. All note the innate tendency, even need, of humans to anthropomorphize things, objects, and events in order to generate usable, actionable knowledge so as to better understand and, if necessary or desirable, interact with them.

2.2. Archetyping the brand

If one considers - as influential marketing professionals have been doing since the early 2000s[62] brands as modern myths[63] whose emotionally charged, coded meanings are grasped according to C.G. Jung's Analytical Psychology via the collective unconscious[64], then linked to past experiences and memories, and finally processed by individuals into actions, one must conclude that archetypes are best suited to symbolize - in a kind of augmented reality mode - the true and deep essence of the brand and to meaningfully figure out the brand personality without using the remote BIG-5 dimensions of Openness, Awareness, Extraversion, Aggressiveness, and Neuroticism and

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[62]   E.g., MARK & PEARSON (2001); VINCENT, L. (2002) ; WERTIME, K. (2002)

[63]   DOMINICI, G., TULLIO, V., SIINO, G., TANI, M. (2016). Marketing Archetypes: Applying Jungian Psychology to marketing research. Journal of organisational transformation & social change, 13 (2), 109–122. In their advocacy for the use of archetypes in marketing, the authors address the profound changes brought about by the liquefied society described by Bauman, in which classical structures, class boundaries and value systems have disappeared and thus no longer provide individuals or groups with prefabricated roles and identities, nor guide them in conscious and rational decision-making processes. Individuals overcome - with the help of marketing - the disappearance of traditional landmarks and metaphorically convert marketed brands, products, and stories – into sources of "sacred" meaning in order to find their way in a volatile environment and to live their self-concept according to their inner needs, motivations and wants, beyond the utilitarian use of the said brands, products.

[64]   C.G. Jung (1875 – 1961), one of the foremost influential psychologists of the 20th century, was able to identify under experimental conditions in his association studies (Jung GW2) unconscious, affectively charged, inter-individually consistent, a priori themes that govern the basic patterns of experience and behavior in the human psyche. The fact that these archetypes represent universal, empty basic structures that are actualized with content in a situation- and culture-specific way - see refined Jung's archetype-as-self theory of 1947 - could also be supported empirically: Human ethologists, for example, have been able to identify a number of universals of human behavior in comparative cultural studies, or structuralist anthropologists have been able to demonstrate that people at all times and all over the world tend to find similar solutions to the same problems. Cf. ROESLER, C. (2016) Das Archetypenkonzept C.G. Jungs: Theorie, Forschung und Anwendung. Stuttgart, D. : Kohlhammer Verlag.

the associated facets.

The profane saying that a picture is worth a thousand words underscores the important fact that our brains function primarily visually and sensorially and therefore prefer concrete images and direct sensory experiences to abstract language. In this respect, even the most clever decomposition of a brand profile into individual abstract personality statements along the lines of human psychology[65] - be it a battery of traits as in the BIG5 approach, or of thinking styles as in Hermann's Insights HDI® model, or of roles as in Margerison & McCann' TMS®, or of values as in Schwartz, or of motives as in Reiss to name some of the most common ones - cannot come close to generating the emotional, affective images that arise in the mind when the essence of a brand is captured archetypally in its entirety.

2.2.1 Archetypes in the brand context – the conceptual fundament

In the light of conceptual and methodological discussions about brand personality, resorting to Neo-Jungian archetypes[66] as embodiments of brand personality, makes very much sense for brand managers to articulate the brand both internally and externally. Mark & Pearson's strategic approach (cf. Fig. 6) is probably the most seminal and researched model up to date consisting in

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[65] In attempting to describe personality and explore the differences between individuals, there are quite different approaches, all claiming to be plausible and definitive. Among these, the BIG5 approach (see Costa & McCrae's NEO 5) is probably the best known (cf., note 39), but it is not above the objection that it is not complete and ultimately measures only the personality dimensions that "a cultivated white American expects of his neighbor" as Kagan put it. In the brand context, this criticism becomes even more explosive because: If the original pool is not considered complete, how is one to reliably extract those traits from personality psychology that seem relevant and applicable to brands, as Kapferer and Azoulay urge? A contrario, one should not be surprised that every researcher tends to develop the ultimate list every time. As for Schwartz's comprehensive value model: since values reflect what is desirable and therefore contain an emotional-motivational component (cf.,Means-End-Chain Model) it is also worth considering with the caveat that while two people may value the same things - in our case, the same brands - they may in fact act according to two different underlying belief systems, which, notwithstanding the similarity of the values shared, leads to a completely different shaping of the brand-consumer relationship that is at the core of strong brands. With this in mind archetypes model seems to be the most suitable for brand owners to characterize a brand and its role in the brand-consumer dyad and for target audience to judge the extent to which a given brand will positively impact their lives. Cf. Background Insights into the pitfalls of multidimensional measurement of interindividual differences in personality psychology in NEYER, F.J . & ASENDORPF, J.B. (2017). Psychologie der Persönlichkeit (6. Auflage.). Springer-Verlag. Part two Six Paradigms of Personality Psychology pp 23-79.

[66] Contemporary theorists (e.g., McAdams (1993), McGowan (1994), Pietikainen (1998), Mark & Pearson (2001) have regularly discussed about 12-13 archetypes organized in different schemes. In FABER, M.A , MAYER, J.D. (2008). Resonance to archetypes in media: there's some accounting for taste. Journal of Research in Personality, 43, 307-322.

12 archetype families – the Hero, the Outlaw, the Magician, the Creator, the Caregiver, the Ruler, the Innocent, the Explorer, the Sage, the Jester, the Regular Guy, the Lover – that are linked to 4 basic motivational poles charted on two axes: risk & mastery vs. stability & Control, respectively independence & fulfillment vs. belonging & enjoyment.

For the sake of more granularity and actionability (i.e., to modulate the brand narrative in its conative, cognitive, and emotional dimensions to specific contexts) each family encompasses alias descriptions with slightly different inflections of the fundamental archetype[67].

These various shades can be narrowed down to universal character types that are featured - except for small details - in similar myths, stories, and pop culture throughout time, over and over again[68]. That's how Mark & Pearson's archetype families are arranged around four emotional-motivational poles:

I.   Independence & Fulfillment
   o   The *Innocent* family and its unwavering faith in values and virtues that nurture a positive attitude even in hostile surrounding.
   o   The *Explorer* family breaking with routine, self-directed and focused on own benefits when seeking new experiences.
   o   The *Sage* family making sense out of complexity and thus tirelessly striving for truth and knowledge.

II.   Belonging & Enjoyment
   o   The *Regular Guy* family just eager to belong and have good time with people they're surrounded by.
   o   The *Lover* family, passionate, enthusiastic for what they love, with their hearts on their sleeve.
   o   The *Jester* family, entertaining people and making sure that everyone has fun and is having a good, lighthearted time.

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[67]   MARK, M. & PEARSON, C. S. *(2001). The Hero and the Outlaw: Building extraordinary brands through the power of archetypes. New York, NY: McGraw-Hill.*

[68]   There are some forty-eight different versions of the Little Red Riding Hood story, each embedded in a particular time, social setting, etc., but all depicting the same archetypal journey of an innocent who ignores advice, faces adversity, and is saved by a kind of "deus ex machina". In ZIPES, J. (1993).*The trials & tribulations of little red riding hood*. Psychology Press.

III.   Risk & Mastery

- o The *Hero* family demonstrating courage by difficult actions and thus inspiring others when mastering challenges.
- o The *Outlaw* family seeking to bring status quo down and therefore breaking the rules occasionally.
- o The *Magician* family grasping things that others simply don't and thus creating a sense of enlightenment and magic.

IV.   Stability & Control

- o The *Caregiver* family whose selfless commitment to people in need is lived out in a very rewarding way.
- o The *Creator* family using imagination to express the world as it is or should be.
- o The *Ruler* family seeking to create order, to dictate people from position of power or authority.

There is no good or bad archetype but simply a distinctive way

- ▪ of behaving,
- ▪ of claiming on own contributions,
- ▪ of putting values and beliefs into action,
- ▪ of engaging with others.

Think of carbonated soft drinks: Coca Cola and Red bull are selling two different stories: one as Innocent, the other as Magician. Think of cars: Mercedes-Benz and Tesla are selling two different stories: one as Sage, the other as Creator.

Drawing on C.G. Jung theory, archetypes should be thought of as cognitive categories or predispositions that humans are born with[69] to think, feel, perceive, and intuitively make sense of stimuli and respond to them in specific ways.

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[69] The current state of knowledge in human genetics makes plain that the way individuals process the wireframed archetypes is less a question of biological heritage than of the influence of the environment and the experiences made – cf. learning and memory. For a critical examination of the core components of the Jung's theory from today's perspective cf. ROESLER, C. (2016) Das Archetypenkonzept C.G. Jungs: Theorie, Forschung und Anwendung. Stuttgart, D.: Kohlhammer Verlag.
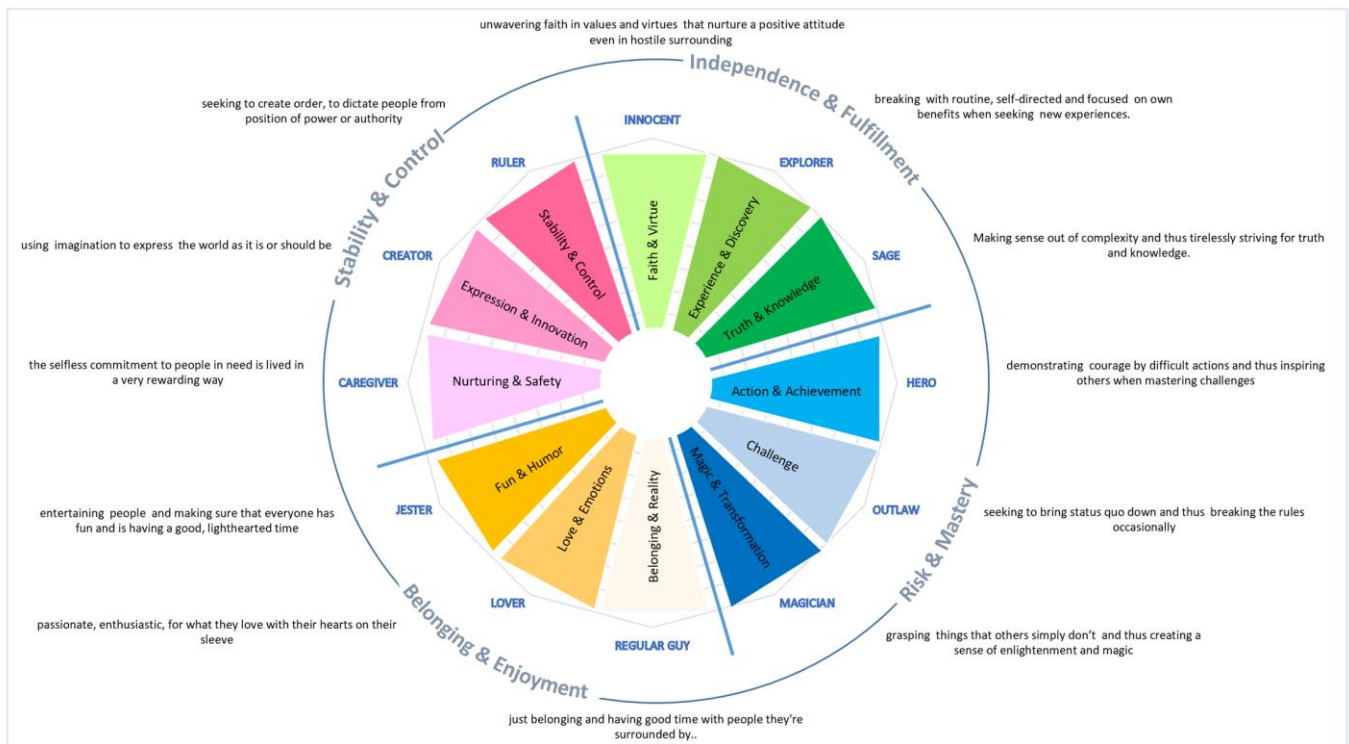
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Fig. 6: The Archetypes Wheel
Source: Mark & Pearson (2001). Layout by author

For instance, by symbolically spotting the "Caring Mom" archetype in Ivory Soap's brand promise and communication, target audiences instantly grasp the utilitarian promise and feel emotionally closer to the brand and even more connected to it, and thus more able to compactly sketch out the brand personality with "richness and texture"[70] than by resorting to a list of abstract characteristics derived from the factors of extroversion (e.g., friendly, loyal, sociable), agreeableness (e.g., warm, kind, affectionate), conscientiousness (e.g., precise, reliable, serious) and openness (e.g., tolerant, imaginative, thoughtful).

As early as the early 1970s, Seifert[71] emphasized how the archetype concept fits into cognitive psychology research on learning systems. Against this background, the study by Rosen et al. (1991)[72] was able to demonstrate highly significantly (p<.0001) that pictures/word associations

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[70] AAKER, D.A. (1996). Building strong brands. New York, NY: The Free Press. p.151.

[71] SEIFERT, T. (1975). Analytische Psychologie im Rahmen empirischer Forschung. Analytische Psychologie, 6(22), 507-523.

[72] David Rosen, head of the Department of Analytical Psychology at A+M University in Texas, pioneered what is known as the Archetypal Symbol Inventory (ASI), which consists of 40 pictures that are considered archetypal

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whose meaning is linked archetypically are more easily learned and thus better remembered than random combinations, since archetypal association is intrinsic to the brain. By replicating the American study in German-speaking Switzerland using translated material, Sotoriva-Kohli et al. (2013)[73] have also demonstrated the cross-cultural validity of the hypothesis of an "archetypal memory".

Recent findings from neuroscience provide valuable clues[74] as to why the human brain is more likely to remember the core promise of Ivory Soap via the metaphor "Caring Mom", which uniquely bundles character traits, than to process the individual pieces of information (i.e., the single traits). The reason for this lies in the structure of the brain itself - the self-organizing neural networks - and its propensity to recognize patterns in the haze of complex information in order to adjust the appropriate response (i.e., in the present case the buying behaviour or the attitude toward the soap). For the sake of efficiency and thrift, the human brain is designed to extract the essentials – i.e., the big picture – from a given stimulus and to process and finally store them. Following Spitzer, we can say that there is a lot of evidence that the human brain uses vectors to encode information. In the soap example above, we can think of the "caring mum" archetype as a vector made of a limited number of characteristics.[75]

2.2.2 Archetyped brands - The modern myths

With the emergence of social networks and the explosion of platforms such as blogs and influencers, marketers are less and less able to follow - let alone influence - the consumer conversations that are taking place online about their brands and that often simply escape their attention. Formatted brand messages designed to be broadcast are giving way to "slices-of-life" narratives

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symbols in Jungian psychology and 40 corresponding words. After the initial exposure to the dyads (50% correctly matched, 50% incorrectly matched), respondents were asked in a secund run for the word corresponding to the image then shown. The result made it clear that archetypal correct dyads were better learned. Cf. Roesler, C. (2016) Das Archetypenkonzept C.G. Jungs: Theorie, Forschung und Anwendung. Stuttgart, D.: Kohlhammer Verlag.

[73] SOTORIVA-KOHLI et al (2013). Symbol/Meaning Paired-Associate Recall: An "Archetypal Memory" Advantage? Behavioural Science, 3(4), 541-561.

[74] SPITZER, M. (1996). Geist im Netz: Modelle für Lernen, Denken, Handeln. Heidelberg: Spektrum, Akad. Verlag

[75] For example, if we would create a matrix of 5 dimensions with 10 items each, then according to vector arithmetic 10^5 different profiles could be mapped.

by individuals that showcase their brand in more or less advantageous ways – intentionally or unintentionally. According to the consumer-brand relationship theory, the archetype theory[76], these consumers often use a given brand in their personal narratives as a surrogate or anthropomorphic beacon to dramatize themselves as they meet the challenges of daily life, and/or construct a self-concept, and/or express their self to others, and/or play the role they have been given or have chosen in life when reviving over and over again one of the ancestral archetypes stored in the universal unconscious, be it the Jester, the Sage, the Creator, etc.[77]

Studies in the marketing literature accredit the idea that leveraging archetypes in the construction of brand-consumer relationship and brand building proves appropriate and promising[78]: since archetypes operate as a universal language, consumers recognize archetyped brands instantly and are more likely to engage in relations with them, welcoming them as enhancers of the own self, valuing their power of echoing the own motivations. Brand owner teams are therefore better off if they use the common, universal platform of archetypes to enact their brand, thus demonstrate how good their brands - the "modern myths" - archetypally fit into consumers' lives.

Archetypes, because they evoke by nature the intended strong mental, emotionally charged representations, are also powerful vehicles for visualizing without filters – be it a spokesman or a

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[76] The construct of archetypes was introduced by C.G. Jung within the framework of the analytic psychology he founded: they reside in the *collective unconscious* shared by all human beings and are latent thought forms, primordial figures linked to emotions and inherited from experiences and memories of past generations, and thus may rule the psychological life of an individual, or a group. He elaborated on archetypal events (e.g., birth, rebirth, death), archetypal figures (e.g., the hero, the child, God, the demon, the old wise man, the earth mother, the animal), and archetypal motives (e.g., power, magic, unity) with *the Persona*, *the Anima*, *the Animus*, *the Shadow* being treated as separate systems. in HALL, C.S., LINDZEY, G. (1970). Theories of Personality (2. ed..). New York, NY: Wiley , 78-112.

[77] C. G. Jung suggests that archetypes – encapsulated in myths and fairytales that serve to carry coded meaning – constitute deposits of memories and cumulative experiences of past generations in the realm of the collective unconscious, that accompany, influence how and what today individuals think, feel, and do. The construct of collective unconscious in addition to the personal unconscious is specific to C.G. Jung psychology theory that analog to Freud's emphasizes the importance of unconscious in relation to personality. This view of individuals as a blend of predetermination and purpose is one of the most salient and distinctive feature of Jung's contribution: "The person lives by aims as well as by causes". Jung backed up his analytic theory with the in-depth study of mythology, religion, ancient symbols and rituals, the customs, and beliefs of primitive people, as well as dreams, visions or clinical symptoms of neuroticism, and psychoticism. Archetypes should be thought of as "universal thought form which contains a large element of emotions … creates images or visions that correspond in normal waking life to some aspects of the conscious situation". The numerous archetypes might be merged to one mixed perception e.g., the "philosopher king" as blend of the *Hero* and the *Sage* archetypes. Cf. HALL, C.S., LINDZEY, G. (1970). Theories of Personality (2. ed..). New York, NY: Wiley , 78-112.

[78] See comprehensive work by MUNIZ, K.M, WOODSIDE, A.G. & SOOD, S. (2015). Consumer Storytelling of Brand Archetypal Enactement. Int. Journal of Tourism Anthropology, 4(1), 67-88.

character - the brand as a person and expressing its personality genuinely. In both directions inside-out and outside-in they are therefore a useful proxy for capturing – in an augmented reality mode - the rooted identity, role, and ideology of a specific brand, making sense of the brand narrative (contents and tonality), assessing the self-congruity, the value congruence[79] and thus inferring the privileged mode of relationship between consumer and brand.

Alike the identity-based branding model by Burmann et al. the archetypal fit is bi-directional and determines the extent to which the personality profiles of brand and consumer mirror each other. The more similarities there are between sender and recipient, the more familiar, even intimate the brand will be perceived by consumers what in return ensures a less cognitive, more emotion-driven processing, intuitive interpretation of all that what the brand stands for and can do for the consumers. The Möbius strip used in Fig. 7 (see below) serves to illustrate this boundless, end-less continuum in which a given brand and its consumers may grow together into a meaningful relationship loop.

For instance, if the consumer tends to live out the *Creator* archetype[80], he will be unconsciously very much receptive to brands that evoke in his mind a bounty of images of overcoming boring tasks, escaping routine, unleashing vivid imagination, challenging the obvious, etc.

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[79]   FOROUDI, P., PALAZZO, M. (2020). Contemporary issues in branding. London, New York: Routledge, Taylor & Francis Group. Cf contribution pp 247-256 where Vaibhav, S. Acharya, A., Roy, S.K., Nguyen, B. draw on the previous scholars' works about the value for firms of keeping consumers at the center of their marketing activities and of shaping strong consumer-brand relationships to ensure positive outcomes like brand loyalty, positive word of mouth, willingness to pay price premium. Brand-to-consumer relationship like person-to-person interac-tions is governed by a set of relational norms: solidarity for partners stand by each other; reciprocity for partners seek for a long-term win-win scenario; flexibility for the relationship may undergo various stages induced by external parameters; proactive information exchange for the sake of nurturing, deepening, intensifying the rela-tionship. Among factors influencing the brand relationship quality (BRQ) *self-congruity* (cf. Kressmann et al., 2006) refers to the process of matching brand user's imagery with user's self-concept whereas *self-congruence* (cf. Brakus et al. 2009) refers to the degree of similarity between user's personal values and the perceived brand's values.

[80]   In her groundbreaking work, Fournier draws on in-depth interviews (12-15 hours each over three months) con-ducted with three interviewees - Jean, Karen, and Vicki – in an effort to comprehensively capture their experi-ences with brands based on first-person descriptions and capturing contextual details, based on the idea that a person's life themes and lived relationships with others are reflected in her choice and use of brands. By grouping all of the collected personality traits (Jean, 59; Karen 39; Vicki 23) into archetypes - Jean, *the uncompromising achiever*; Karen, *the desperate seeker*; Vicki, *the serial believer* - we gain a more tangible understanding of each respondent's needs and desires and of the brands that, when also positioned via a personality archetype, are more likely – *the archetypal fit* - to match them. Cf. FOURNIER, S. (1998). Consumers and their brands: Developing relationship Theory in Consumer Research. Journal of Consumer Research, 24(4), 343-353.
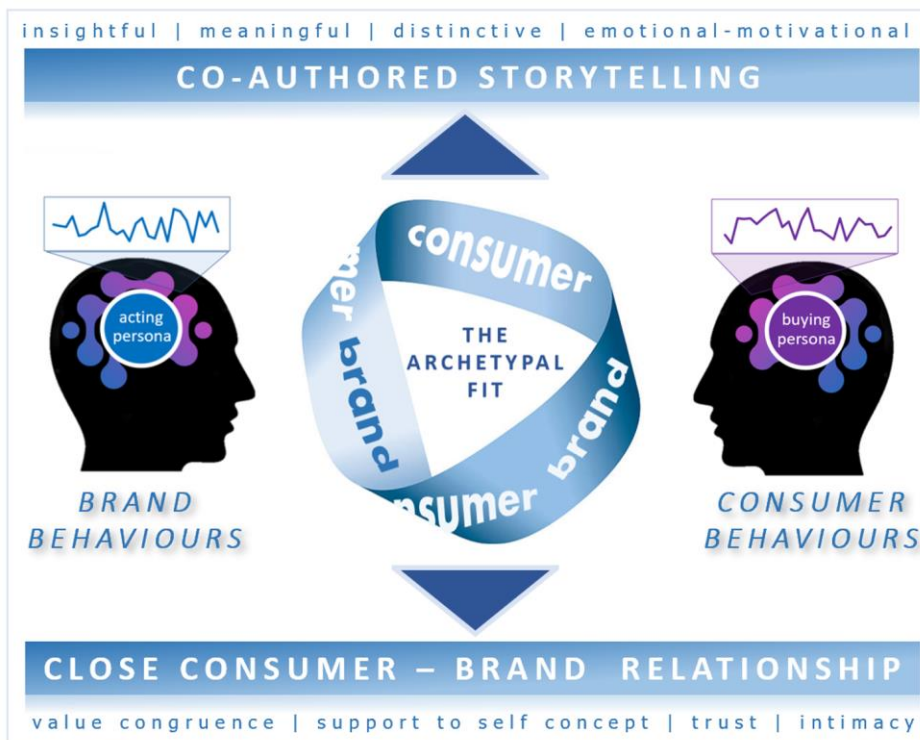
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Fig. 7: The Archetypal Fit
Source: author's illustration inspired by Fournier (1998), Burmann et al. (2018)

In that case the transfer of meaning occurs proximately, the consumer instantly spots his "soul-mate" brand[81] and engages immediately in the anthropomorphized relationship with it. The visual depiction of the *Creator* archetype by the brand in the consumer's mind creates proximity, affinity and gives clue on how the brand thinks, feels, and will behave in the relationship[82].

In the light of the upcoming consumer culture theory and its "postmodern branding paradigm"

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[81] Cf. AAKER, D.A. (1996). Building strong brands. New York, NY: The Free Press. p.99 & BELK, R. (1988). Possessions and the extended self. Journal of Consumer Research, 15,139-168, who have highlighted, that "Brands [and products] can become symbols of a person's self-concept… a way for a person to communicate his or her self-image"

[82] KROEBER-RIEL, W. and GRÖPPEL-KLEIN, A. (2019). Konsumentenverhalten. Munich: Vahlen. In the second part of their standard book *Konsumentenverhalten,* on the psychological determinants of consumer behavior, the authors Kroeber-Riel and Gröppel-Klein take a closer look (pp 186-188) at the use of archetypes in both film and advertising and using the confectionery brand *Prinzenrolle* as an example, report on the results of studies showing that, that the archetypally charged commercial has the significantly (ANOVA $p < 0.05$, Welch's t-test $p < 0,05$) highest impact (measured via compounded electrodermal activation) compared to the other commercials of the same brand, and further elaborate that people who were strongly activated by the commercial also had a better attitude towards the commercial and the product than those with low activation scores. They were also significantly more likely to recommend and purchase the product. "When a brand tells a story and appeals to or embodies an archetype, then the likelihood is high that this communication will be perceived and remembered by consumers, and that a connection to the personal life of the consumer is established".

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popularized by Holt"[83] we think of archetypes as practicable way of establishing strong brand-customers relationships and of building iconic brands that rally people behind their "identity system" and by doing so provide a "protective barrier against competitors."[84]

2.2.3. Archetyped brands – consumers dyad

Since - as emphasized by Fournier[85] in reference to the works of Srull & Wyer (1989) and Olson & Allen (1995) - every single marketing activity is de facto processed by consumers as "behaviors performed by the brand acting in its relationship role", embedding these marketing activities in a given archetype proves to be the ultimate stage of anthropomorphism: The brand archetype metaphorically portrays individual differences of character, behavioral pattern when enacting the brand's intention, and ways to relate to targets. The immanent tone-of-voice is constitutive of the delivered message and contribute to the brand perception.

It has been very well documented by Mark & Pearson[86] that the true and deep essence within a brand can be portrayed by archetypes that symbolically, as Aaker would put it, provide "cohesion and structure to a brand identity and make it much easier to get recognition and recall."[87] and thus help brands relate more easily to consumers, and also give marketers clues on how their brands should behave, extending down to executional decision-making (campaign elements, contents planning, etc.).

In their seminal works Mark & Pearson have referred to motivational psychologists like Abraham Maslow, Eric Erickson, Robert Kegan to establish the link between archetypes applied to brands and basic human motifs: a brand is more likely to attract customers if it has been archetypally loaded and if the applying archetype resonates with the dominant or emerging motivations in their consciousness.

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[83] HOLT, D. (2002). Why do brands cause trouble? A dialectical Theory of Consumer Culture and Branding, Journal of Consumer Research, 29(1), 70-90.

[84] MANGOLD, W.G., & MILES, S.J. (2007). The employee brand: Is yours an all-star? Business Horizons, 50(5), 423-433.

[85] FOURNIER, S. (1998). Consumers and their brands: Developing relationship Theory in Consumer Research. Journal of Consumer Research, 24(4), 343-353.

[86] MARK, M. & PEARSON, C. S. (2001). The Hero and the Outlaw: Building extraordinary brands through the power of archetypes. New York, NY: McGraw-Hill.

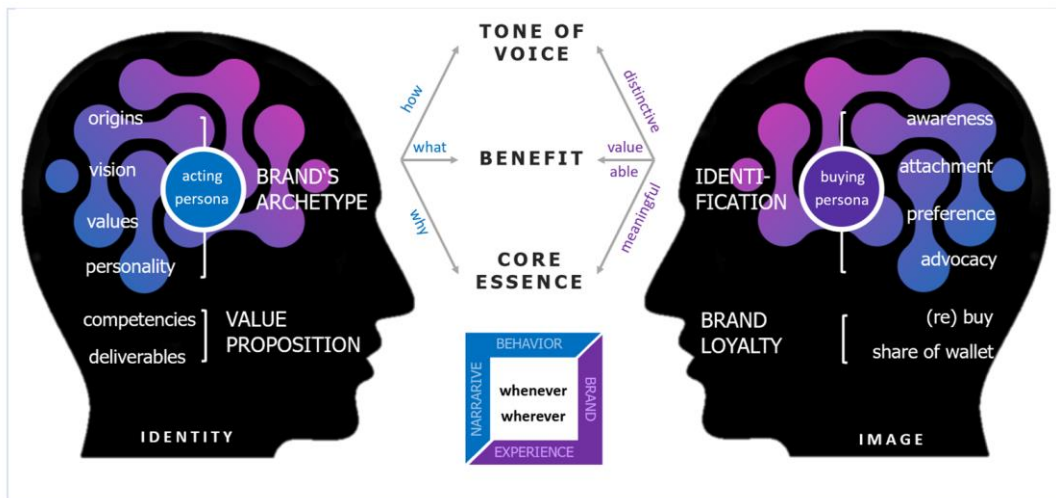[87] AAKER, D.A. (1996). Building strong brands, p.84.

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Fig. 8: Acting & Buying Persona Dyad
Source: author's illustration along with Mark & Pearson archetypes and Burman's construct of dialectical
relationship between brand image and brand identity

We think of brand archetypes as human-like acting persona - in analogy to the counterpart buying persona in the brand-consumer dyad- who megaphones the brand promise, rallies consumers behind it, influences their expectations, shapes the brand experience, and induce the expected buying behavior[88]. The quality of the brand-consumer relationship can consequently be seen in the full light of an interpersonal exchange framework governed by specific "modus operandi" rules (e.g., nature of the expected benefits, the privileged type of the interaction, and the temporality hazards).

Introducing the acting persona construct – the brand archetype - leads to a syncretical definition of the brand personality: relatively enduring archetypal styles of thinking, feeling, and acting of the brand as acting persona who relates to buying persona. (cf. Fig.8)

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[88] "Brands are complex offerings that are conceived in brand plans, but ultimately they reside in consumers' minds as underlined by DE CHERNATONY, L. (2006). From brand vision to brand evaluation: the strategic process of growing and strengthening brands (2. ed..). Oxford: Butterworth-Heinemann. p.27.

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3. Measuring Brand Personality via Archetypes

3.1 General Considerations

More than ever in the digital era, powerful activation of the brand is required and "getting your brand's voice to be heard in this vast vacuum that is the Internet is a daunting task when you consider the sheer volume of evolving competition, substitute products/services at the consumers' disposal and limited scope of differentiation because every brand is constantly, simultaneously shouting its throat out, claiming to be the best there can be. Ironically, the consequent metaphorical silence the consumer experiences as a result of being overwhelmed by the magnitude of choice really must be deafening. In today's age of digital information overload, how could a brand's voice possibly stand out?"[89]

Drawing on insights from neuroscience and driven by the desire to balance the need for actionable description and measurement with the desire to capture the aspects that most strongly characterize the relative differences and distinctiveness of a particular brand and to spot its role and behavior in the brand-consumer relationship envisioned by Fournier[90], we will advocate a holistic approach to operationalizing brand personality, which by its nature should not be isolated in product categories silos or reduced to verbal communication. According to the S-O-R model, which postulates that behavior follows the stimulus, the more emotionally charged the stimulus – in our case the verbal, paraverbal and nonverbal expression of a brand personality -, the stronger the response - regardless of valence. In the context of information overload, this highlights the importance of the recipient's perception and cognition - that mental activity of selecting information, hierarchizing it, linking it to the brand node already in memory, whether affective[91] or rational, and

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89 Cf. Chapter on brand voice p. 123 by Kohli & Yen in Foroudi, P., Palazzo, M. (2020). Contemporary issues in branding. London, New York: Routledge, Taylor & Francis Group.

90 Fournier's call: Think of brand personality as " a set of trait inferences constructed by the consumer based on repeated observation of behaviors enacted by the brand […] that cohere into a role perception of the brand as partner in the relationship dyad". In Fournier, S. (1998). Consumers and their brands: Developing Relationship Theory in Consumer Research. Journal of Consumer Research 24(4), 343-353.

91   Affect refers to signals that cause us to behave. We experience affect in the form of moods (i.e., positive or negative basic tone) and emotions (brief but often intense mental and physiological states) that are generally triggered by certain events that are new or unfamiliar. In Kroeber-Riel, W. and Gröppel-Klein, A. (2019). Konsumentenverhalten. Munich: Vahlen. pp 93-97.

processing all of it into a refreshed judgment - in triggering behavior appropriate to the brand stimuli.

 "Not only the storage, but also the processing of information happens more efficiently when it is focused on the essentials"[92]: Drawing on neurophysiological insights into memory and recall, Spitzer prompts to think that the quintessence of brand personality should be summarized in a schema[93] - a symbolic representation that helps recipients grasp the core essence of a brand and in return , depending on their valence frame (i.e., inherited or learned attitudes), immediately deduce whether the brand is "good/helpful" or "bad/harmful" or whether it should be sought out or avoided.

Social psychology theory provides valuable insights into how we should think about how best to measure brand personality. The ABCs of *affect, behavior*, and *cognition*, commonly used in social psychology to describe interpersonal relationships in a given social setting, also prove to be a helpful framework when it comes to rethinking the measurement of brand personality and the extent to which consumers' attitude and behaviour could positively be impacted.

Although the ABCs mental activities are generally considered separately, we should keep in mind that they operate conjointly to produce brand experience. Whereas cognition primarily focuses on processing information and using that information in judgments (e.g., "This brand is sympathic", "This brand cares about me") affect is instrumental to capture how these evaluations will impact the consumers' long-lasting feelings (positive or negative ground moods, e.g., "peace of mind") and emotions (caused by a specific brand's activity like " I love this new item").

Once cognition – more specifically the attitudes[94] - is formed and linked to feelings the human

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[92] SPITZER, M. (1996). Geist im Netz: Modelle für Lernen, Denken, Handeln. Heidelberg: Spektrum. p 69.

[93] The term schema as a representation of knowledge including information about a person or group was first introduced by Jean Piaget in his theory of cognitive development. In the context of branding, we should think of schema as a metaphor that stimulates the associations and emotions that come to mind when we think about the brand, and thus interpret the concept of schema as a kind of synonym of archetypes.

[94] Fournier already made clear in her seminal work how useful leveraging the interpersonal relationship literature and borrowing the relationship metaphor from social psychology it is to explicit the consumer brand dyad. Attitudes - defined as enduring evaluation of a thing, a person, an event - are one of the most central concepts in social psychology. The stronger they are the most likely the induced actions will be completely out of awareness. According to the principle of attitude consistency, behavior tends to follow affect and cognition, the affective component of attitudes being generally the strongest and most important. Cf. STANGOR, C., SULLIVAN, L.A. & FORD, T.E. (1991). Affective and Cognitive determinants of prejudice. Social Cognition, 9(4), 359-380.

brain is capable to judge quickly and without many more thoughts whether the brand or its aper-tures are good, or bad, helpful, or not, suitable to the pursuit of own goals (e.g., self-concept), and worth it (e.g., quality of the relationship).

Capturing both knowledge about the brand (the "*who*") and the attitudes triggered -whether affec-tive, cognitive, or behavioral- that characterize consumers' tie (the "*how*") to a brand and in turn helps predict consumer behavior, should form the core of the new approach.

Referring to the Jungian analytical psychology to operationalize the measurement of the brand personality seems to be the accurate shift of paradigm needed in the brand work to achieve greater authenticity, meaning, and actionable understanding why a given brand attracts certain customers[95].

How a brand is likely to be perceived as making a difference is defined by what archetype is underlying its thinking and acting and creates a shortcut to meaning.

The extent to which individuals recognize, identify, and respond to archetypes emotionally have been researched in the context of mass commercial media (movies, television, internet)

The literature review[96] clearly shows (cf. Fig. 9) that

1) Humans have the propensity to think archetypally
2) Humans – when exposed to brand messages – fairly consistently recognize the underly-ing archetypes
3) Once instructed, respondents identify archetypes correctly[97]

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[95] "Brand personality can be achieved through a platform of archetypes […] developed by […] Jung […] and applied to brand management by Mark and Pearson […]." in XARA-BRASIL, D. et al. (2018). The meaning of a brand? An archetypical approach in Revista de Gestão, 25(2), 142-159.

[96] research mostly qualitative with some quantitative approaches not dedicated to brand personality measurement

[97] FABER, M.A , MAYER, J.D. (2008). Resonance to archetypes in media: there's some accounting for taste. Journal of Research in Personality, 43, 307-322. The author,drawing on works of contemporary scholars like McAdams (1993), McGowan (1994), Pietikainen (1998), Mark& Pearson (2001) have contributed the *neo-archetypal theory* which states that 1) archetypes are generic story characters with familiar and consistent series of traits, 2) ar-chetypes are mental models of self and others that can be easily categorized, 3) archetypes often elicit intense emotional responses when encountered, 4) archetypes often operate at an automatic and unconscious level to forming judgments and attitudes, to making sense of moods and emotions, to shaping behaviour, 5) archetypes can be easily learned and imparted from person to person..

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YEAR	Authors	Operationalisation mode	Personality Definition	Comments	Outcome
2000	Hirschman	**consumer-generated discurses**	na	phenomenological snapshot on **how individuals comprehend theri world using archetypical references**	1) **individuals express their self** (consumer-generated discurses) via narrative either **referring to** memorized experience or to **actualized archetypes** 2) the metaphorical signs highlighted by individuals in films or television demonstrate their **propensity to think archetypically**
2006	Gröppel-Klein et al.	**movies, TV-ads** amplifying archetypes	unconsciously inferred from archetyped communication	**limitation to fairy tale archetype** empirical investigation of affective response to archetypes and approach behavior **advanced statistical analysis**	1) archetypes positively influence the conscious assessment of commercials, brands , and movies 2) archetypes activate phasic arousal (especially amplitude) that predicts approach behaviour
2008	Faber & Mayer	**rich culture stimuli from popular music, movies, and classic art** amplifying archetypes	consistent constellation of **traits implicitly** processed via person's mental model of self and others, and **eliciting powerful response**	list of archetypes exhaustive and calibrated; confirmatory approach: **validating the encodement of selected stimuli** and subsequently measuring individuals' response to archetypes **advanced statistical analysis** quasi non-specific scale	1) people conversant with the archetypes theory **identify archetypes correctly** (inter judge consistency) 2) **reactions to archetypes relate to people's personality traits** (hence responses are different) 3) the assignment to archetypes can be apprehended quantitatively
2011	Megehee & Spake	creating & interpretating **Visual Narrative Art (VNA)**	inferred - as part of the overarching brand **symbolic meaning** - from in-depth processingof self-reported individuals' narratives of their attitudes and behaviors	requiers **multiple session over several weeks** - converting words to images and back to words again - to conclude with a Gestalt **interpretation of what the brand "means"**	1) qualitative approach appropriate to unearthing symbolic meaning of the brand 2) latent motives for buying or using the brand can be inferred from reported self-narrative
2018	Xara-Brazil et al.	**Personality Traits & major sentences** featuring archetypes	**brand personality and brand archetype implicitly equated**	only 9 out of 12 archetypes tested no substantial definition of archetypes **numerical scales missing for advanced statistical analysis** results consistency questionable	1) participants exposed to brand message fairly consistently recognize the underlying archetype 2) the **intensity of brand-archetype association can be apprehended quantitatively**
2018	Pätzmann et al.	**Personality traits** encoded to arcehtypes	**brand personality and brand archetype implicitly equated**	archetypes taxonomy derived from Y&R Brand Value Asset (BVA) participants not exposed to archetypes directly ; statistical analysis questionable	process to infer archetypes subject to **methodological bias**
2018	Kratzer et al.	**Personality traits** encoded to arcehtypes	**brand personality and brand archetype implicitly equated**	archetypes taxonomy derived from Y&R Brand Value Asset (BVA) participants not exposed to archetypes directly ; statistical analysis questionable	process to infer archetypes subject to **methodological bias**

Fig. 9: Archetypes in research
Source: literature review

In addition to earlier approaches to qualitatively capture the impact of archetypes on consumer behavior – cf. Walle (1986), Veen (1994), Hirschmann (2000)[98] - Gröppel-Klein et al. (2006)[99] have for the first time empirically highlighted the activating function of archetypes both at the conscious level (i.e., the extent to which archetypes influence the evaluation of brand advertising) and at the unconscious level (i.e., where the neurophysiological arousal underlying the emotions, motivations, and information processing takes place) by measuring both the strength and fre-quency of individual responses (phasic arousal[100]) to archetypal stimuli of a given brand, and

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[98] HIRSCHMAN, E. (2000). Consumers' Use of Intertextuality and Archetypes. Advances. Consumer Research, 27, 57-63. The author refers to archetypes as one of the two specific types of consumer-generated discourses to render movie pictures, favorite TV-Shows, or to pair preferred actors with internal mental concepts. VEEN, (1994). The consumption of Heroes and the hero hierarchy of effects. Advances in Consumer Research, 21,332-336.
WALLE, A. (1986). Archetypes, Athletes and Advertising. Journal of Consumer Marketing, 3, 21-29

[99] GRÖPPEL-KLEIN, A., DOMKE, A. & BARTMANN, B (2006). Pretty Woman or Erwin Brokowich? Pretty Woman or Erin Brockovich? Unconscious and Conscious Reactions to Commercials and Movies Shaped by Fairy Tale Archetypes–Results from two experimental studies. Advances in Consumer Research 33,163-174.

[100] GRÖPPEL-KLEIN, A., DOMKE, A. & BARTMANN, B (2006). Pretty Woman or Erwin Brokowich? Pretty Woman or Erin Brockovich? Unconscious and Conscious Reactions to Commercials and Movies Shaped by

comparing these short-lived responses to the sustained baseline phase (tonic arousal).

Accordingly, and in contrast to the highly cognitive query of standardized items in traditional brand personality measurement, tracking archetypes - those unconscious, affect-laden images that self-explanatorily emerge in the minds of exposed consumers and lead to affinity- broadens the scope of possibilities in assessing a brand's traction, i.e., the ability to capture and hold attention, leave a positive impression, and elicit some kind of emotional-motivational responses - whether direct (buy, recommend) or indirect (deepen knowledge of the brand, "shop" further brand contents, etc.). Furthermore, and drawing on Faber et al. (2008)[101] findings it can be assumed that people got familiar with archetype theory and briefly exposed to archetype definitions will identify them consistently (inter-rater agreement).

3.2. Goals, Hypothesis, Methodology

Following Zaltman's Call[102] to enabling people to "represent fully their thinking" we postulate that using an archetype scale to spot the given brand personality instead of measuring it by means of traits items, will make the construct much more actionable since:

- archetypes are condensed bundles of personified characteristics and therefore fit into Kapferer & Azoulay's reference definition of brand personality as a set of human traits.
- archetypes metaphorically portray the brand in all its facets – how it feels, thinks, and acts, hence its personality - whilst echoing the fundamental motivations of the target audiences with regard to self-image and self-actualization.

Fairy Tale Archetypes–Results from two experimental studies. Advances in Consumer Research 33,163-174. The Psychophysiological measurement occurs by means of heart rate, electro-encephalogram (EEG), or electro-dermal reaction.

[101] An exploratory phase identified a concise set (n= 83) of coded stimuli from music, art, and film to cover the archetypes being studied. In a second phase, using this *rich culture archetype scale (RCAS)*, the extent to which responses to archetypes are similar across individuals and whether these responses correlate with individuals' self-identification or personality, respectively to their closeness (interest, likes / dislikes, familiarity) to the displayed media, was investigated in order to describe reactivity to archetypes and predict preferences from archetypal resonance. In FABER, M.A , MAYER, J.D. (2008). Resonance to archetypes in media: there's some accounting for taste. Journal of Research in Personality 43, 307-322.

[102] ZALTMAN, G. (1997). Rethinking Market Research: Putting People Back In. Journal of Marketing Research, 34, 424-437.

- personality archetypes are emotionally processed and thus holistically give a hint beyond cognitive evaluations to consumers' hidden feeling about a given brand and the type of relationship that they are likely to engage with it to optimize their psychological-emotional, instrumental, socio-cultural benefits.

- a personality archetype scale - because it is ultimately a kind of repertoire of emotionally charged images - addresses the importance of emotions in the consumer's decision-making process and increases the likelihood of surfacing unconscious mind states.

In a nutshell – as clarified by Dominici et al. - "Archetypes can be useful in defining new ways to develop marketing communication and in designing a new framework for market research as they are not based upon a rational 'Homo oeconomicus' hypothesis but they take into account the complex force that derives from the irrational collective unconscious and, as such, it can be aimed directly to the hidden motives behind the consumers' actions."[103]

3.2   the goals

The foremost goal consists in substantiating the superiority of the new measurement method that unifies the Neo-Jungian archetypal theory as introduced by Mark & Pearson with the brand personality construct for the sake of having an overarching "meaning system" that will bring to life the "central idea of a brand and how the brand communicates this idea to its stakeholders"[104], provide cues for antecedents and consequences of effective brand personality management, and offer a standardized interpretation and communication grid as alternative to the previous measurement[105].

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[103]   DOMINICI, G. et al. (2016). Marketing Archetypes: Applying Jungian Psychology to Marketing Research, Journal of Organisational Transformation & Social Change, 13(2),109-122.

[104]   DE CHERNATONY, L. (2006). From brand vision to brand evaluation: the strategic process of growing and strengthening brands (2. ed..). Oxford: Butterworth-Heinemann. p.45

[105]   Brand evaluation databases from renowned organizations such as BAV by Young & Rubicam or BrandZ™ by Kantar are full of these brands that are able to attract attention with a meaningful difference and to emotionally

For "it is not just that archetypal symbols and images are used to position the brand, but that, over time, the brand itself takes on symbolic significance"[106] this research seeks to

1) validate a brand personality scale with calibrated archetypes only – theoretical in nature.
2) triangulate the brand's archetypes assignments with people's self-reported archetypes affinity.

3.2.2. Hypothesis

Since archetypes are deposits of ancestral memories and emotions communalized in the collective unconscious that accompany and influence the present actions, feelings, and thoughts of individuals regardless of geography, culture, and gender, the suffering generalization trap - transferring scales from one category to another, from one marketplace to another – that has driven the steady development of new scales over the last 25 years for the sake of coming up with the ultimate solution, should be finally filled.

Archetypes, because of their emotional-motivational appeal and their thrust potential - we condense these characteristics in the hypothesis formulation under the term brand traction - prove to be accurate when engaging with consumers, customers, buyers[107] and should also prove instrumental toward internal stakeholders[108] helping them "internalize the desired brand image [...], project the image to customers and other organizational constituents"[109] with enhanced internal brand management tools and techniques and thus achieve full alignment on brand image leading to becoming "an all-stars" organization.[110]

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capture purpose through a unique personality.

[106] MARK, M. & PEARSON, C. S. (2001). The Hero and the Outlaw, Building extraordinary brands through the power of archetypes. New York, NY: McGraw-Hill. p.7

[107] See note 5) about the delimitation of customers, consumers, buyers in this paper and the use of these terms

[108] BURMANN, C. ET AL. (2018) Identity-based Brand Management. Wiesbaden: Springer Gabler. pp81-88.

[109] MILES, S.J., & MANGOLD, G. (2004). A conceptualization of the employee branding process. Journal of Relationship Marketing, 3(2-3), 68.

[110] The inferred construct of employee branding deals with "the extent to which employees know and understand the organization's mission, values and desired brand image, and the degree to which they perceive their psychological contracts – i.e., an employee's perceptual agreement about the relationship he/she has with the organization - with the organization as being honored. [...] Just as companies' staff members have the power to positively influence brand image, however, they also have now more opportunities than ever before to tarnish

In a nutshell the following hypotheses will be assessed in the course of the thesis work:

H1: Brand Personality Archetypes Scale (BPAS) is more effective and accurate in capturing the emotional-motivational brand traction[111], than measurement via remote traits populated in a questionnaire.

H2: Brand Personality Archetypes Scale (BPAS) is generalizable across categories, and geographies.

3.2.3. Methodology

The use of neo-Jungian archetypes, which emotionally link a brand to an individual's inner mental concepts, and neuroscientific findings into the emotional-motivational processing of stimuli are central to revealing the different levels of brand personality perception. Because "conscious and rational motives are not the critical factors in how people's opinions are shaped, they are not the foundation of people's behavior as individuals or as a community"[112], the appropriate approach to measuring brand personality cannot/should not be limited to questioning items via verbo-centric questionnaires: Although the consciously perceived feelings associated with the involuntary emotions triggered by brand stimuli can indeed be verbally articulated using conventional methods, a technique for " engaging, and/or monitoring imagic activity more directly" as recommended by Zaltman[113], would be more helpful in unearthing unconscious but accessible states of mind.

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that image. […] By definition the employee brand is the image presented to an organization's customers and other stakeholders through its employees" in MANGOLD, W.G., & MILES, S.J. (2007). The employee brand: Is yours an all-star? Business Horizons 50(5), 423-433. The authors offer a brand employee typology to plot current stage in a given organization and consequently to spot the gaps to be filled. The framework features a cartesian coordinate system with a horizontal axis and a vertical axis: Level of knowledge and understanding of desired image (low vs. high) on the ordinate and the quality of the psychological contract (violated vs. upheld) on the abscissa are contrasted, leading to four types: (i) all-stars charted in the upper right quadrant - high knowledge & understanding of desired image, and satisfaction with the organization in meeting its obligation; (ii) injured reserves charted in the upper left quadrant– high knowledge & understanding of desired image but upset by organization that has not kept its promise; (iii) rookies charted in the lower right quadrant – low knowledge and understanding of the desired image but satisfied with the organization fulfilling its obligations; and (iv) strike out kings charted in the lower left quadrant – low knowledge & understanding of desired image, and feeling that the psychological contracts haven't been honored.

[111] Brand traction introduced as the emotional-motivational appeal of a given brand, its thrust potential to induce the desired behaviour.

[112] DOMINICI, G., TULLIO, V., SIINO, G., TANI, M. (2016). Marketing Archetypes: Applying Jungian Psychology to marketing research. Journal of organisational transformation & social change, 13(2),109–122.

[113] ZALTMAN, G. (1997). Rethinking Market Research: Putting People Back In. Journal of Marketing Research, 34, 424-437.

The envisaged methodology aims to firstly[114] capture the essence-immanent personality of the respective brands (by having participants elaborate the narrative about the studied brands, based on their own selected images, and derive unconscious thoughts from the self-generated metaphors), secondly[115], assessing the personality of the given brands via calibrated archetypes as in Faber's grid (by presenting - after a brief introduction to the archetype theory and description of the archetypes - the most representative brand items like TV Spots, Prints, Website, best featuring[116] the intended brand personality, and by measuring the resonance values – interest, likes/dislikes – for the presented brand items), finally[117] profiling the participants (based on self-reporting of archetypal themes (e.g., via Pearson-Marr Archetype Indicator) and measuring the archetypal fit between theirs and the perceived personality of the assessed brands.

Given the debates about the validity and generalizability of the scales developed since Aaker's first attempt, the new measurement method sought, must also ensure its full effectiveness in terms of representativeness, benchmarking, and comparability to become a true, valuable advance. The focus of the research will therefore be to investigate the extent to which the BPAS provides better results than Geuens' reference scale.

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[114] Theoretical foundation: 1) participant-generated contents deliver meaning encoded by existing consumers' knowledge, beliefs, or expectations (i.e., their mental models). Cf. ZALTMAN, G. (1997). Rethinking Market Research: Putting People Back In. Journal of Marketing Research, 34,424-437. 2) calibration of cultural- and market specifics allows subsequently assessment of brand personalities and alleviates concerns regarding the generalizability of the applied scale. Cf KUMAR, A. (2018) Story of Aaker's brand personality scale criticism. Spanish Journal of Marketing, 22(2), 203-230; ANANDKUMAR, V. & GEORGE, J. (2011). From Aaker to Heere : A Review and Comparison of Brand Personality scales , The International Journal's Research Journal of social science and management, 1(3), 30-51.

[115] Theoretical foundation: 1) inter-judge consistency supported by reliability of correct archetype identification among participants familiar with archetype theory. Cf. FABER, M.A , MAYER, J.D. (2008). Resonance to archetypes in media: there's some accounting for taste. Journal of Research in Personality, 43, 307-322. 2) the presence of an archetype influences conscious perception & unleash unconscious reactions – the phasic arousal – that elicits the emotional-motivational processing of stimuli. Cf. GRÖPPEL-KLEIN, A., DOMKE, A. & BARTMANN, B (2006). Pretty Woman or Erin Brockovich? Unconscious and Conscious Reactions to Commercials and Movies Shaped by Fairy Tale Archetypes–Results from two experimental studies. Advances in Consumer Research 33,163-174.

[116] E.g., TV ads with highest GRP Level in the review period.

[117] Theoretical foundation: 1) archetypal stage currently in or coming into individuals' life influences their responses to environment and the metaphors sought after to embrace self-concept. PEARSON,C.S & MARR,H.K. (2002). Introduction to archetypes: The guide to interpreting results from the Pearson-Marr Archetype Indicator. Gainesville, FL: Center for Applications of Psychological Type. 2) tying a brand and its consumer to an Archetype-Brand-Consumer triangle - facilitates implicit brand recognition, choice, or purchase. Cf. MEGEHEE, C. & SPAKE, D.F. (2012). Consumer enactments of archetypes using luxury brands. Journal of Business Research, 65,1434-1442.

The overall research philosophy is confirmatory in nature: as Faber's archetype grid[118] - feedstock to be used in the prompted measurement phase - already exists (cf. Fig.10) and is based on an extensive literature review and exhaustive screening by experts[119] who have captured the most discriminating dimensions for each archetype, so it can be assumed to meet the stringent criteria mandated by procedures for operationalizing complex marketing constructs (Churchill, 1979, Aaker, 1997, Geuens et al., 2009, Schade et al., 2016). Moreover, Faber's work has confirmed the common assumption of theorists (he mentioned Stevens, 2000; Huston et al., 1999; Lewis et al., 1994; Solomon, 1991; Rosen et al., 1991; Squyres & Craddick, 1990; Mc Cully, 1987; Lockhart & Seigel, 1976) that once individuals are familiar with archetype theory, they "can correctly identify archetypes"[120].

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[118] The only adaptation – understandable in the brand context - consists in intentionally excluding from Faber's taxonomy the *shadow archetype* depicting "the violent, haunted, and the primitive; the darker aspects of humanity. Often seen in a tragic figure, rejected, awkward, desperately emotional. Can be seen to lack morality; a savage nemesis." In FABER, M.A , MAYER, J.D. (2008). Resonance to archetypes in media: there's some accounting for taste. Journal of Research in Personality, 43, 307-322.

[119] „As a first step, descriptions of archetypes from previous researchers were examined (e.g., Campbell, 1949/2004; Jung, 1961-1963/1983; Mark & Pearson, 2001; McAdams, 1993; Pearson & Marr, 2002a), and a list of thirteen conceptual archetypes, with definitions, was developed […]."In FABER, M.A , MAYER, J.D. (2008).Resonance to archetypes in media: there's some accounting for taste. Journal of Research in Personality, 43, 307-322.

[120] FABER, M.A , MAYER, J.D. (2008). Resonance to archetypes in media: there's some accounting for taste. Journal of Research in Personality, 43, 307-322.

Archetype	Definition	Sources
Caregiver	Represented by caring, compassion, and generosity. Commonly protective, devoted, sacrificing, nurturing, and often parental. Usually very benevolent, friendly, helping, and trusting	Campbell (1949/2004), p. 109 C. S. Hall and Lindzey (1978), pp. 120, 122 McAdams (1993), pp. 155, 157, 208 Mark and Pearson (2001), p. 210
Creator	Represented by the innovative, the artistic, and the inventive. Often non-social; perhaps a dreamer; looking for novelty and beauty and an aesthetic standard. Will emphasize quality (over quantity), being highly internally driven	C. S. Hall and Lindzey (1978), p. 122 McAdams (1993), p. 145 Mark and Pearson (2001), p. 229
Everyman/ Everywoman	Represented by the working-class common person; the underdog; the neighbor. Persevering, ordered, wholesome; usually candid and sometimes fatalistic. Often self-deprecating; perhaps cynical, careful, a realistic and often disappointed humanist	Campbell (1949/2004), pp. 295–308 C. S. Hall and Lindzey (1978), p. 122 Mark and Pearson (2001), p. 166
Explorer	Represented by an independent, free-willed adventurer. Seeks discovery and fulfillment. Often solitary; spirited and indomitable; observer of the self and environment. Constantly moving; a wanderer	McAdams (1993), p. 138 Mark and Pearson (2001), p. 72
Hero	Represented frequently by the courageous, impetuous warrior. Noble rescuer and crusader; must often undertake an arduous task to "prove their worth" and later become an inspiration. Symbolically the "dragonslayer"—the redeemer of human strength	Campbell (1949/2004), pp. 34–36, 227–228 C. S. Hall and Lindzey (1978), pp. 121–122 McAdams (1993), p. 135 Mark and Pearson (2001), p. 106
Innocent	Represented by the pure, faithful, naive, childlike character. Humble and tranquil; longing for happiness and simplicity—a paradise. Often a traditionalist; saintly; symbolizing renewal	Jung (1968), pp. 158–159 Campbell (1949/2004), pp. 327–328 C. S.Hall and Lindzey (1978), p. 122 McAdams (1993), p. 158 Mark and Pearson (2001), pp. 54–55
Jester	Represented by living for fun and amusement; a playful and mischievous comedian. Usually ironic and mirthful, sometimes irresponsible; a prankster. Enjoys most a good time and diversion from care	Jung (1968), pp. 255–258 McAdams (1993), p. 171 Mark and Pearson (2001), p. 197
Lover	Represented by the intimate, romantic, sensual, and especially passionate. Seeking mainly to find and give love and pleasure. Seductive and delightful, but perilous—often tempestuous and capricious. Often a warm, playful, erotic, and enthusiastic partner	Jung (1968), pp. 28–30 Campbell (1949/2004), pp. 316–318 C. S. Hall and Lindzey (1978), p. 123 McAdams (1993), pp. 148–151 Mark and Pearson (2001), pp. 179–181
Magician	Represented by the physicist; the visionary; the alchemist. Seeking the principles of development and how things work; a teacher, a performer or a scientist. Fundamentalist interested in natural forces, transformations, and metamorphoses	Jung (1968), pp. 35–37 C. S. Hall and Lindzey (1978), p. 122 McAdams (1993), pp. 208–209 Mark and Pearson (2001), p. 144
Outlaw	Represented in the rebellious iconoclast; the survivor and the misfit. Often vengeful, a disruptive rule-breaker, possibly stemming from hidden anger. Can be wild, destructive and provoking from a long time spent struggling or injured	McAdams (1993), p. 209 Mark and Pearson (2001), p. 124
Ruler	Represented by a strong sense of power and control: the leader; the boss; the judge. Highly influential, stubborn, even tyrannical. Maintains a high level of dominance; can apply to an administrator, arbiter, or a manager of others	Campbell (1949/2004), pp. 319–322 C. S. Hall and Lindzey (1978), p. 122 McAdams (1993), p. 208 Mark and Pearson (2001), p. 245
Sage	Represented by a valuing of enlightenment and knowledge; truth and understanding. This is the expert and the counselor, possessing wisdom and acumen, perhaps a bit pretentious. Scholarly, philosophical, intelligent; a mystical and prestigious guide in the world	Jung (1961–1963/1983), pp. 125–127 Campbell (1949/2004), pp. 46–47 C. S. Hall and Lindzey (1978), pp. 121–122 McAdams (1993), pp. 143, 208–209 Mark and Pearson (2001), p. 90

Fig. 10: Experimental material – Archetype Grid
Source: Faber (2008)

Harnessing the power of archetypes to shape (inside-out perspective) and pinpoint (outside-in perspective) a brand's complex personality in highly competitive marketplaces - think of the many online players for example - also means recognizing that archetypes are likely to interpenetrate, be grouped into various combinations, and merge into a hybrid form to accurately capture a given brand's personality (e.g., Hero + Innocent -> the high-performing ingenuous; Explorer + Magician -> the thrill-seeking catalyst).

We specify that our objective is to arrive, within the framework of this research, at a BPAS scale that is operational for both the business-to-consumer (B2C) and business-to-business (B2B) contexts: the convention of alternately using the terms consumers and customers in the introductory

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statement and of considering them, whatever the market settings, as buyers (cf. note 5) clearly express the belief that the quality of the relationship with the brand on one side (in the case of B2C the general term *buyer* is more likely to refer to a single individual who may also consume the product or service itself) or with a branded business on the other (in the case of B2B *buyer* should be seen as a descriptor of a cross-functional buying team that will eventually engage with the brand at different levels) is substantively much the same.

For all intents and purposes, we should therefore not rule out an update of the definitions developed by Faber, nor should we take for granted the number of actionable archetypes, if necessary and regardless of the marketplaces to better render the multiple facets of a brand's personality - as Mark and Pearson have actually done in their work by evoking avatars related to the twelve major families of archetypes outlined.

4. Conclusion & Outlook

Identifying the building blocks for outstanding brands and tracking progress toward implementation is the shared goal of practitioners and researchers, and "brand personality has emerged as a key brand characteristic in the marketing academic literature and in managerial practice […]"[121].

In their work, Malär et al.[122] have emphasized the importance for brand owners to close the gap between intended and perceived brand personality in order to achieve higher behavioral and attitudinal performance - be it identification with the brand, trust in the brand, brand loyalty, or the quality of the brand-consumer relationship - and also explained the antecedents of realized (i.e., perceived) personality, with the *singularity* of the brand personality profile, *competitive differentiation*, and *credibility* of brand-related communication among the important factors.

In this respect, the construct of the archetypes, defined by C.G. Jung in human psychology as emotionally charged memories that influence on an unconscious level how and what today indi-

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[121] MALÄR, L. et al (2012). Implementing an intended brand personality: a dyadic perspective. Journal of the Academy of Marketing Science, 40, 728–744.
[122] MALÄR, L. et al (2012). "Implementing an intended brand personality: a dyadic perspective". Journal of the Academy of Marketing Science, 40, 728–744.

viduals think, feel, and do, can be effectively leveraged in the brand context. Given the neuroscience of how the human brain processes stimuli, stores the triggered responses, and refreshes the memorized responses when exposed to new inputs, brand archetypes turn out to be very appropriate - by bundling attributes into a vibrant mnemonic and symbolic image - to add information that "isn't there"[123] and connect emotionally with audiences.

Personality archetypes are perfectly in line with Azoulay and Kapferer's definition of brand personality, i.e., "the set of human personality traits that are both applicable to and relevant for brands"[124].

In allowing an emotions-loaded encoding (inside-out perspective) and decoding (outside-in perspective), they provide target audience with an "embodied" cognition of the brand's promise and are therefore powerful vehicles in demonstrating uniqueness, subliminally conveying intimate brand experience, and thus enriching the brand-consumer dyad. Consistently acting upon[125] a given archetype – or a brand- specific blend of - and designing communications accordingly at each touchpoint proves instrumental[126] for brand owners to engaging with target audiences with compelling brand narratives, helping them see how a particular brand can play a supporting role[127] – mentally or physically - in their own realization of the shared archetype and, hence triggering behaviour. (cf. Fig.11)

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[123] Zaltman, G. (2003). How Customers think: essential insights into the mind of the market. Boston, Mass.: Harvard Business School Press.

[124] Azoulay, A. & Kapferer, J.-N. (2003). Do brand personality scales really measure brand personality? Brand Management, 11(2), 143-155.

[125] Cf. Triplett's call to action "brand personality must be managed or it will assume a life on its own". In Triplett, T. (1994). Brand personality must be managed or it will assume a life of its own. Marketing News, 28(10), 9.

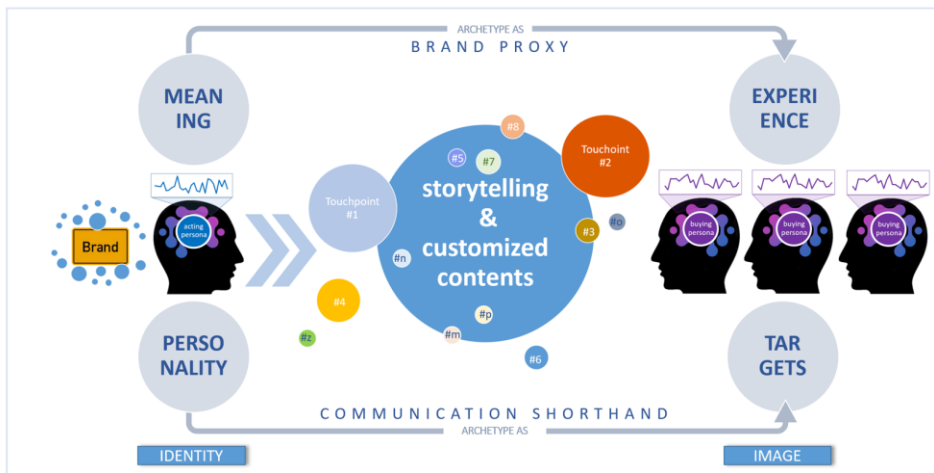[126] Cf. note 78.

[127] Cf. note 76.

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Fig. 11: The Brand Narrative – Aligned Storytelling via archetypes
Source: own illustration based on Burmann et al. (2018), Woodside et al. (2008), Zaltman (2003) & Honey et al. (2012)

The expected result of this work is that the emotional and motivational thrust – framed as brand traction - of the archetypes should be able to be captured in the measurement of brand personality and thereby explain the intimate nature of the brand connection.

The key unanswered questions so far focus on: Can the personality archetype be accurately identified? If so, how do different target groups (sub-samples) respond to the brand archetype? How differentiating and relevant is this brand archetype in the context of the category? If no: What scope is there to refine the brand positioning and create a unique, meaningful personality that appeals to the audience.

As for the thorny challenge of ensuring the complete scalability and reproducibility of Brand Personality Archetype Scale (BPAS), neuroscience also teaches us that a narrative - especially one we believe is loaded with archetypes - is fundamentally processed by the human brain "in a way that is largely insensitive to the language in which that information is conveyed"[128]: the assumption that personality archetype - once recognized - can be deployed across geographies and markets should be fairly confirmed by the research.

With all this in mind, we are now excited to embark on the development of the Brand Personality Archetype Scale (BPAS) as a valuable tool to provide brand owners with superior results to track

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[128] HONEY, C.J. , THOMPSON, C.R., LERNER,Y. & HASSON,U. (2012). " Not Lost in Translation: Neural Responses Shared Across Languages". The Journal of Neuroscience, 32(44),15277–15283.

progress in shaping their desired brand personality via archetypes.

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Markstones Institute of Marketing, Branding & Technology

Universität Bremen, Fachbereich Wirtschaftswissenschaft, Max-von-Laue-Straße 1, 28359 Bremen

Hrsg.: Univ.-Prof. Dr. Christoph Burmann, Tel. +49 (0)421 / 218-66572 - Fax +49 (0)421 / 218-66573

E-mail: markstones(at)uni-bremen.de

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