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Exploring Brand Personality Through Archetypes

A thesis

presented to

the faculty of the Department of Communication

East Tennessee State University

In partial fulfillment

of the requirements for the degree

Master of Arts in Professional Communication

by

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May 2010

Stephen Marshall, Chair

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Keywords: Branding, Archetypes, Advertising, Brand Personality, Consumer Culture, Popular Culture

ABSTRACT

Exploring Brand Personality Through Archetypes

by

Candice Roberts

Though brands are created and maintained using many different management strategies, market and academic research has offered evidence that brands presenting the strongest personalities are more likely to perform better and resonate longer with consumers. This paper examines the components of brand personality using connections between contemporary branding and 13 classic archetypes. The study also discusses the life cycle of the brand, including development of brand personality and achievement of iconic status in conjunction with archetypal marketing. The research of Faber and Mayer (2009) is the basis for an analysis measuring participant attitudes toward popular brands by matching them with archetypal descriptions and explores possible correlation between product category and archetype. Results show evidence for high levels of participant agreement when categorizing archetypal representations of popular brands as well as consistency across product category. Results are also indicative of a relationship between gender and archetype selection.

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ACKNOWLEDGEMENTS

This thesis is dedicated to my grandfather who always inspired me to explore and understand the world around me.

To my parents: there is no way to adequately express my gratitude; everything I have been able to accomplish is because of your unwavering support. To my grandmother: thank you for your unconditional love.

To my new friends and fellow graduate students: thank you for the comedy and camaraderie over the past 2 years. Allana, C.T., Justin, Matt and everyone else: I feel fortunate to have met you all and am confident that you will go on to do amazing things. To my old friends: thank you for the continual encouragement. Natasha, our too brief lunch meetings have kept me more grounded than you will ever know; you are a wonderful therapist and will always be my old favorite. Calvin, thank you for your confidence in me and for putting up with my all-nighters and ridiculous stress levels; being with you always reminds me who I am.

I am grateful to the brilliant professors who have motivated and assisted me. Drs. Buerkle, Dula, Kamolnick, Mooney, and Sobol: thank you for enhancing my love for learning and my faith in higher education. Carrie and Melissa: thank you so much for your insight in this project; I hope to have the opportunity to work with you both again in the future.

To Steve, my mentor and friend whose guidance has been an absolute blessing: I have such admiration for your wisdom, kindness, and modesty, and I thank you for helping me find my way.

Finally, I would like to thank Aaron, whose compassion and good humor have made tough moments more tolerable and happy moments even better. I cannot imagine having gone through this master's program without you as my partner.

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CHAPTER 1

INTRODUCTION

Coca-Cola is currently one of the most recognizable logos in the world, but the first people to see the Coca-Cola logo undoubtedly did not have the experience as the average consumer of the contemporary Western world. When a new company is entering the consumer market, consumers see the company name on their products and the company logo accompanying all the advertisements, but as Holt (2004) explains, these are merely ‘material markers’ of the brand (p. 3). The brand itself does not yet exist. A company must go from introducing a product to securing a brand experience.

This study explores the different components of brand image and examines the personalities of well-established brands. By discussing what a brand is and does, it is possible to further examine the process of brand personality development. Through dissecting the foundational components of brand personality and the brand-icon transformation, the paper also investigates the energy between consumer and brand, how each affects the other and ultimately the surrounding culture. When a brand transcends the typical, the functional, and establishes a personality so strong that it can permeate collective consciousness, it is possible to move into iconic status. This study examines the process of that transformation and the archetypes that are used in writing these brand narratives.

A brand is more than a clever concept and product line, more than a target demographic and appealing logo. A brand is a way to distinguish a particular product from everything else around it, to assign a particular meaning to the product. Logos and other material markers are physical emblems of the brand, but behind those representations are narratives. Not only does a brand distinguish a product from something else, but it does this by creating a story that tells the

meaning of the brand, the story of the consumer who identifies with that brand, and the story of the relationship between consumer and brand.

The Consumer Relationship Dynamic

The field of marketing research exists so that brand producers can attempt to understand how to best identify with the consumer. Marketers want to know what stories their brands should tell in order that the consumers will buy into that story. These decisions are complicated by endless alternatives for customization and an incalculable number of options for individual preferences. Factoring in generational, gender, cultural, geographical, and a bevy of other differences would seem to present an insurmountable hurdle to any company attempting to create a direct connection with the consumer; that most contemporary brands have their sights set on global success only amplifies these quandaries. To cross the barriers marketers need to invoke techniques with which individuals can identify but still appeal to the masses. One solution for this ambition is to use symbols that are more culturally universal. In their desire to incorporate such universal symbols, it is no surprise that many companies would choose to incorporate archetypes into their brand management strategies.

CHAPTER 2

LITERATURE REVIEW

The Function of Branding

The interplay between consumer and brand is an intricate exchange that can be described, quantified, and affected in many ways. Wilson and Calder (2006) assert that the consumer-brand connection is complex and that consumers “build relationships with brands, they become committed, they become loyal, they create brand repertoires, they switch brands, they love brands and so on” (p. 1). This section examines the catalyst for this exchange and discusses how and when a brand becomes a brand.

Brands exist to differentiate one product from another, but the function of branding goes much deeper than that. Above all, a brand is a story. This brand story is told to the consumer and also by the consumer. Holt (2004) proposes that at least four authors are involved in the brand story: companies, consumers, sales agents, and institutions of culture. When a brand has become successfully incorporated into the everyday lives of consumers, then that brand story is perceived as a truth.

Branding has special importance to both consumers and companies. For the consumer, brands help them identify maker differences in the same type of products. When consumers can identify the source of a product, it allows them to “assign responsibility as to which particular manufacturer or distributor should be held accountable” (Keller, 1998, p. 7). Lewis (2003) highlights the findings of a corporate responsibility study and declares that trust is at the core of a successful brand. He goes on to say that corporate responsibility is the key to earning consumer trust and building a trusting relationship between consumer and brand. The experience a consumer has with a particular brand will affect the consumer’s perception of that brand later.

It is the summation of these experiences that will shape the decisions the consumer makes in the future.

Not only does branding help consumers reduce the complexity of their product choices and feeling secure in their consumer decisions, but this process also secures the loyal branding relationship sought by both the consumer and the manufacturer (Keller, 1998). Consumer brand loyalty is one way for companies to achieve a competitive edge. A recent study by Madden, Fehle, and Fournier (2006) examines the importance of branding from the perspective of the firm and shareholders. Findings indicated that companies with stronger brand identities performed significantly better in the market overall than the average, and the researchers also suggest that in addition to yielding higher returns, risk is negatively correlated to brand strength (Madden et al., 2006).

What Can Be Branded?

Although the earliest forms of brands were found in the Roman Age, the term itself can be traced back to livestock herding when owners would use special insignias to mark their cattle so that they could tell them apart from other herds (Sheth & Parvatiyar, 1995). Branding as the promotional resource we know today, however, has been around since the 1850s (Murphy, Raffa, & Mizerski, 2003). These early brands were mainly food and other grocery products and gave consumers the first indications that the brand should be a factor in their decision along with things like price and style (Bengtsson & Firat, 2006). When the Industrial Revolution hit and mass production was becoming the standard, more products were available to more people, and customers began to identify which marketers and manufacturers were responsible for the goods they liked the most, from groceries to fashion and footwear and even jewelry and more luxury products like cologne. (Sheth & Parvatiyar, 1995). After that it was more crucial for the makers

to make sure their name was associated with their product so they could establish the consumer-producer relationship of trust and assure customers of their superior product quality.

During the time of the industrial revolution, most of the existing brands were based on the family names of the product makers and manufacturers. Hambleton (1987) discusses how the founders of many of America's first brands were family businesses established on old fashioned ingenuity that predates "multinational corporations, boards of directors, mergers, franchises, takeovers, and company logos" (p. 7). Hambleton cites dozens of examples of these early enterprisers including Chrysler, Elizabeth Arden, John Deere, Johnson & Johnson, Kraft, Levi Strauss, Maytag, Pabst, and Sears, all of which are still vibrant brands today. These men (and a few women) invented or improved on products and services, usually through individual resourcefulness, and often contributed their and their families' own handiwork; they created products and put their names on them as a guarantee of the product quality.

All of the brands mentioned above were founded by individuals or families and used their own family name to endorse the product, but today personal branding has taken on a whole new meaning. No longer are brands limited to consumer goods and services, but now people can actually establish their own personal brands. Though there is not much extensive research on the term itself, most scholars and professionals in the marketing field agree that the definition of 'brand' can now be extended to apply to a person (Hughes, 2007). The perception of the 'brand' of political figures, for example, has often been the subject of scrutiny in both research arenas and the public eye. Mark and Pearson (2001) discuss public perception of Ronald Reagan, who most likely "maintained his paternal Caregiver archetype identity quite consciously" (p. 20). Reagan's stable persona comforted the nation and secured his presidency for 8 years while the wavering identity of George Bush Sr., who moved from Wise Ruler to Warrior and then Orphan, likely contributed to his campaign loss for a second term (Mark & Pearson, 2001).

One of the best current examples of the branded person can be found in President Obama. McGirt (2007) discusses “the brand called Obama” and says that it can be used as a case study of the new direction of marketing in America and potentially throughout the world (p. 1). It is worth mention that the new social networking tools played an integral part in the integrity-building of the Obama brand throughout his presidential campaign. “Barack Obama is three things you want in a brand:,” says Keith Reinhard of DDB Worldwide, “new, different, and attractive. That’s as good as it gets” (McGirt, 2007, p. 2).

Though many of the most recognizable personal brands are celebrities in the traditional sense, personal branding is certainly not limited to the rich and famous. Experts in a range of fields from marketing to psychology offer self-help advice on how to “brand you”, create your own personal brand. In the modern state of instant technological gratification, viral publicity, and a whole new concept of celebrity, people have more and more avenues through which to promote themselves. Like the Obama campaign, people everywhere are using social media tools like Twitter and Facebook as well as taking advantage of the rapidity of mass media spread in order to make themselves seen and heard by more people than ever; this not applies to typically famous people like artists, athletes, and politicians but also to the everyday professional or practically anyone with access to the web.

Not only are people being branded, but locations are also appearing on the branding scene. The concept of ‘place branding’ is the subject of its own scholarly journal, established in 2004 and currently publishing work like the Kavaratzis and Ashworth (2004) who study the practicality of city branding throughout Europe and America. Kavaratzis and Ashworth discuss what used to be ‘city marketing’, revolving mostly around tourism campaigns, and how that is transforming into city branding. City branding “centers on people’s perceptions and images and puts them at the heart of orchestrated activities, designed to shape a place and its future”

(Kavaratzis & Ashworth, 2004, p. 507). Caldwell and Freire's (2004) research suggests that all places cannot be branded using the same strategies and that there are nuances in the branding strategies of each a country, a region, and a city. Using the Brand Box Model and adapting it to be applied to each destination differently, Caldwell and Freire propose that each country, region, or city presents a unique functionality to consumers. Based on the idea that consumers perceive certain locations differently than other locations based on the purpose of their potential visit to that city forces, marketers are forced to consider alternate ideas in their representations of various locales.

Though conventional products, people, and places encompass different sectors of the brand landscape and each has its own idiosyncrasies when it comes to the development and management of the brand, there are certain unquestionable similarities across all brand types. Whether a pair of jeans, a place, or a president, each brand maintains the same goal- to create its brand story and relate that story to the potential consumer. Whatever the brand, it cannot be successful without the building of this relationship with the consumer.

Brand Management and Brand Equity

In order to achieve consumer brand loyalty, a company must construct an effective brand management strategy that will successfully build and maintain brand equity. Brand equity is a relatively modern concept in the marketing world, first appearing in the field in the 1980s (Keller, 1998, p. 42). Essentially, the concept of brand equity was developed in “an attempt to define the relationship between consumers and brands” (Wood, 2002, p. 662). Keller describes some of the dimensions of brand equity as the collection of attributes that allow the brand a greater advantage over competition, the value-added components that the brand enjoys as a result of certain markers such as symbols and logos, and “the willingness for someone to continue to purchase your brand” (p. 43). This mention of continued relationship between consumer and

brand, or brand loyalty is often connected with the concept of brand equity. Holt (2004) gives a more concise explanation of brand equity by saying that it can be summated as “the economic value of a brand” (p. 95). By contrast, Oswald (2007) argues “that brand equity is entirely semiotic” (p. 1) and that the meaning of a brand is constructed completely through the signs and symbols that engage the consumer and “contribute tangible value to a product offering” (p. 1).

Wood (2000) offers a condensed summary of the multiple meanings of brand equity. The first of Wood’s definitions is called brand value and mostly a financial indicator described as the “total value of a brand a separable asset” (p. 662). The second definition relates back to the concept of brand loyalty, “a measure of the strengths of consumers’ attachment to a brand” (Wood, 2000, p. 662). Finally, Wood extends the concept of brand equity to include “the associations and beliefs the consumer has about the brand” (p. 662). This harkens back to the idea of the relationship between consumer and brand.

More important even than understanding brand equity is understanding how to build and manage brand equity. Brand equity is comprised of several different factors affecting how the consumer relates to the brand. In order to establish brand equity, the consumer must have a “high level of awareness with the brand and hold some strong, favorable and unique brand associations” (Keller, 1998, p. 50).

Naturally, brands with high equity are going to have more market power than brands with less developed equity. When a brand has achieved a high level of brand equity, it gains marketing potential and flexibility for success. These highly lucrative brands are more than just symbols for the products they represent; they develop their own identities and become integrated with the identities of their loyal consumers. Holt (2004) says that “the most successful of these brands become iconic brands” (p. 4).

Brand Personality

McEnally and de Chernatony (1999) present a map for the evolution of the brand indicating that before a brand can be iconic, it moves through a series of preemptive stages, including first having a thoroughly established brand personality. Stage One in McEnally and de Chernatony's model is that of an unbranded good; this is a commodity distributed by a producer that "makes little effort to distinguish/brand their goods with the result that the consumer's perception of goods is utilitarian" (p. 1). Next, a product moves to the reference stage where the producers have responded to a competitive force and provided some distinctive features for their products, though it is still viewed as mainly practical brand (McEnally & de Chernatony, 1999). When the market becomes saturated with many products from different producers that serve essentially the same utilitarian function, the task of distinguishing a brand solely through its purpose becomes a much more arduous task. When a brand reaches this third stage, McEnally and de Chernatony explain, "marketers begin to give their brands personalities" (p. 2).

Aaker (1997) likens the concept of brand personality to human personality and compares the two. Using the "Big Five" scale of human personality well-known in the social sciences as a foundational construct, Aaker proposes a model to explore the parallel dimensions of brand personality: sincerity, excitement, competence, sophistication, and ruggedness. Each of these dimensions is associated with various descriptive traits. Sincerity, for example, can be categorized as "domestic, honest, genuine, or cheerful" while sophistication can be described using terms like "glamorous, pretentious, charming, and romantic" (Akers, 1997, p. 351). Keller (1998) agrees that these traits are analogous to human personality traits and explains that "brand personality reflects how people feel about a brand rather than what they think the brand is or does" (p. 97). This supports McEnally and de Chernatony's (1999) model of brand transformation, indicating that brand personality is developed out of necessity to go beyond

defining a product merely by its utilitarian function. By the time a brand moves into the personality stage, it has added symbolic value to its brand equity where previously existed only instrumental value (McEnally & de Chernatony, 1999). A brand then becomes a different entity than the one based on function alone and may be separated from the strict association with its maker to become “stand alone” (McEnally & de Chernatony, 1999, p. 2).

During the process of developing a brand personality, advertisers use a variety of techniques to infuse their brands with symbolism. Keller (1998) gives examples of marketers using anthropomorphism and character personification as well as user imagery. Case studies of soft drinks and other beverages provide interesting insight on the process of creating brand personality. Over the years, the Dr. Pepper brand has experimented with many different images for their brand personality, from the “feisty, irreverent, underdog that stood out from the crowd” to the “Be a Pepper” campaign that alluded to conformity and then back to the idea of distinctiveness by reminding Dr. Pepper drinkers to “Hold out for the Out of the Ordinary” (Keller, 1998, p. 98). Both Keller and Aaker (1997) suggest that Dr. Pepper’s struggle to establish a consistent brand personality has hurt its overall brand equity in comparison to brands like Coke and Pepsi that have both presented more steady personality traits over time.

Another important aspect of the similarity between brand personality and dimensions of human personality is that research suggests “consumers often choose and use brands that have a brand personality that is consistent with their own self-concept” (Keller, 1998, p. 99). Other research suggests that this theory is not necessarily supported because consumers often make decisions based not on their perceived self-concept but on their desired self-concept (Aaker, 1997). There is much support for the idea that consumer personalities and consumer choices based on brand personality are certainly related.

Once a brand personality has been established, there are several possibilities for the next phase in the life of a brand. Aaker (1997) suggests that the development of a brand personality is one of the final defining qualities of a successful brand. According to the McEnally and de Chernatony (1999) model, however, an advancing brand then moves into another stage of symbolic consumer interaction. After the advertising campaign has effectively established a tangible brand personality, the brand can then begin the transformation into icon. An iconic brand becomes intertwined with the everyday language and lifestyles of its consumers who together with the company and culture will continue to write the story of the brand (McEnally & de Chernatony, 1999).

The Identity of Iconic Brands

Holt (2004) describes an iconic brand as one that is valued as much for what it represents as for what it does. This corresponds with McEnally and de Chernatony's (1999) explanation that an iconic brand "taps into higher-order values of society and can be used to stand for something other than itself" (p. 12). An iconic brand "constellates images that serve as a means by which people have life experiences and meanings, and through which these cultural values and meanings are communicated" (Bengtsson & Firat, 2006, p. 376). Because consumers integrate iconic brands into their own lives and, conversely, use their own values as the lens through which they translate brand languages, consumer ownership becomes an inevitable reality in the life of any iconic brand. When a group of consumers develop their own culture around a brand, they contribute to and adapt the brand meaning to fit the lifestyle of their group.

Corporations are invested in their brands and seek to maximize the brand potential, but once a brand has achieved iconic status, it also belongs to consumers in a different way. Thompson, Rindfleisch, and Arsel (2006) rationalize that consumers use the myths of iconic brands to mollify certain desires in their own identities. At this level, a brand is a personal

experience but also a social experience. Bengtsson (2006) says we are currently experiencing the rise of “an iconic consumer culture where brands become important resources for social interaction” and explores the implications in the way brands are consumed in social contexts (p. 375). Connecting these two schools of thought, it seems as though the true achievement of an iconic brand lies in its ability to simultaneously relate to the individual consumer on a personal level while somehow addressing collective needs and connecting communities of individual consumers.

While there are no definite rules to use in order to analyze when a brand has crossed into the achievement of iconic status, there are some unmistakable examples that can be discussed. Walker (2008) offers market juggernaut iPod as a recently established iconic brand. Citing one study that touts the iPod’s function as an “individuality tool”, Walker says, “People define their own narrative through their music collection” (p. 62). Again, there is a comparison with a personal narrative and how the narrative of the brand works to enhance the consumer’s story. Walker (2004) proposes that the functionality is only part of the iPod’s success but not all of it; many personal mp3 players have similar functional capabilities. The iPod’s superiority comes through a combination of creative development, design, and ingenious marketing. Once the company used these tools to differentiate itself, it began selling consumers not just a product but a lifestyle, customized.

The iPod case provides an example of brand narrative and consumer narrative being woven together, but there are other iconic brands that have more literally employed mythmaking in the creation of their brand personality. Tsai (2006) traces the path of one brand, Nike’s Air Jordan, and explores its mythic connections and use of archetypal marketing. The study used consumer imagination theory to develop a model used to determine whether or not a brand would become iconic. By assigning the hero as its archetype, the Air Jordan brand uses a

“universal symbolism that all humans may be able to identify with in one way or another” (Tsai, 2006, p. 649). Using the brand archetype-icon framework illustrated in the diagram below (Figure 1), Tsai ascertains that the Air Jordan brand management strategy was designed so that the brand was able to maximize the universal connection with archetype.

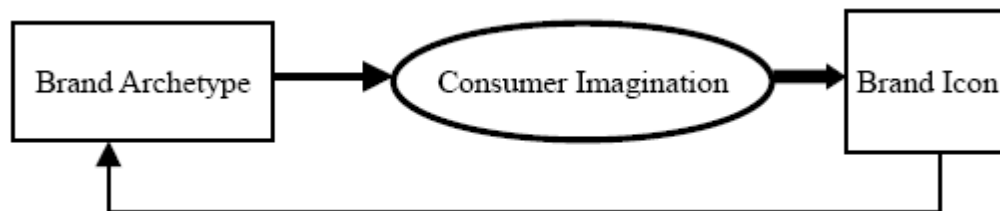


Figure 1. Adaptation of Tsai (2006) The Consumer Role in the Brand-icon Transformation

It is important to note in Tsai’s (2006) proposed framework above that the brand-icon transformation is cyclical and not linear. While iconic brands must have the power to connect with consumers on the ownership level, just as crucial is the foresight to allow consumers the flexibility to make the brand their own. The brand management strategy and the brand itself must be malleable enough to use the energy of consumer movements to its advantage. In this way, the consumer-brand relationship can be likened to a live performance. Using the brand narrative constructed through archetypal figures and other iconic myths, the brand offers certain significance to the consumer, who then responds to it with their own perception of the brand value and meaning. The insightful marketer will take the consumer energy and embrace what it adds to the brand, and the cycle continues for the thriving iconic brand, as illustrated in Tsai’s diagram.

Holt (2004) offers a similar example of this framework through the Harley Davidson brand. For decades, Harley “studiously ignored its core customers, the working-class white guys” who so fiercely identified with Harley’s archetypal outlaw biker (Holt, 2004, p. 180). Finally, the company began to embrace this mythology. Along with help from such

supplementary resources as the *Easyrider* ads and a Ronald Reagan appearance in one of the factories, Harley understood the benefits of “coauthoring the myth” and allowing culture and brand to thrive in a more symbiotic way (Holt, 2004, p. 175). Using cultural myth to revive and readapt the brand to its evolving consumer base, like Harley Davidson was able to do more than once, is another marker of an iconic brand. Brown, Kozinets, and Sherry (2003) propose that only the most iconic brands are able to revive brand meaning for new generations and provides in-depth examinations of Volkswagen’s New Beetle and the *Star Wars* prequel trilogy, two such brands that have achieved this revival.

In the end, the purpose of the brand still must connect with the consumer, to tell the consumer the story of the brand and what it has to offer. Holt (2004) lists four different ways to connect with the consumer, or four branding models which he calls cultural branding, mind-share branding, emotional branding, and viral branding. The use of archetypes fits very well into both the cultural branding and emotional branding models. Emotional branding highlights the value of building a relationship between brand and consumer and is built on a strong brand personality and deep interpersonal connection with the consumer. Cultural branding expands the idea of mythmaking by emphasizing the brand as a performer of a myth and focuses on the consumer role in interpreting the myth in a way that is compatible with the consumer’s own story (Holt, 2004, p. 14.)

Archetypal Branding

Connecting all these different functions, theories, and stages of branding is the brand story and its connection to the consumer story. Essentially, the brand is still what ties the consumer to a product, the story that draws in or drives away a consumer, and to tell these stories brands must evoke some of the oldest metaphors in our human narrative. Holt (2004) says that iconic brands “provide extraordinary identity value because they address the collective anxieties

and desires” of the populace (p. 6). This parallels Campbell’s (1949) sentiments about archetypes manifest in myths developed concomitantly across cultures and resonate because of their connection to the unconscious.

Archetypes: What Myths Are Made Of

Jung (1954) described archetypes as intrinsic images within perception that repeat across cultures and generations and shape the human experiences. Campbell (1949) translates archetypes as basic, recurring symbols across the collective unconscious. Mark and Pearson (2001) reason that archetypal marketing was once “an interesting bonus to effective marketing [but] is now a prerequisite” (p. 8). Based on previous discussion about the life of a brand, it stands to reason that the inclusion of archetypes is essential for effective brand management.

Caldwell, Henry, and Alman (2010) suggest that there are at least three ways an archetype can manifest itself in a marketing strategy. The first way is through the characters used in advertising; a company could employ an archetypal spokesperson like a Tony the Tiger or Jolly Green Giant. Archetypal content can also be represented in the brand logo and other tangible symbols. Mark and Pearson (2001) offer the Apple logo as an example, with its bite mark representing original sin and “therefore drawing from the Outlaw archetype” (p. 122). Lastly, the products themselves or the outlet where the product is sold can use archetypes, like online giant Amazon and the invocation of the Creator archetype through its reference to the “great river and the brand’s aspiration to provide abundant opportunities to consumers” (Caldwell et al., 2010, p. 87).

No matter how the archetype is presented, a successful brand is a brand that uses the archetypal characteristics to bolster a strong and recognizable identity. Mark and Pearson (2001) explain that a powerful brand cannot simply portray a consistent identity but must also work to constantly reinterpret the identity, making sure it remains fresh and compelling. It is in this way

that archetypes become invaluable in connecting with the consumer. There are several ways that archetypes can be used to enhance the process of identifying with consumers. Two of the broader approaches are through employing the global universality of archetypes and through archetypal gender associations.

Global Perspectives

Fascinatingly, there is a remarkable stability of archetypes across cultures. The Hero figure is perhaps one of the most timely and well-known figures among countless cultures. Using the example of the Nike Air Jordan brand, which has been wildly successful in both the United States and China among other areas, it is easy to see why so many companies have tried to market their brand as the Hero or market as a product that should be used by the Hero. According to Scarry (1997) the Hero culture in Chinese advertising continues to rise in popularity. In his current work he gives examples of elements of the Hero being used to sell everything from blue jeans to cigars to amusement park tickets. Scarry has even dissected the Chinese Hero figure into four separate Hero archetypes that he says continually appear in advertising there. He has named these four subarchetypes the Old Revolutionary, the Modern Tycoon, the Athlete, and the Little Emperor (a reference to China's many sibling-less children).

Archetypes and Gender Marketing

While archetypal figures are rarely consistently and wholly masculine or feminine, there are definitely qualities and characters that emphasize traits of one gender more than the other. Because of the nature of advertising and marketing to difference audiences, recognizing the gender differences in both portrayal and perception of archetypes is crucial to the assessment of perceived archetypes in advertising. Of the traditional archetypes, for example, there are four that are considered to embody the essence of the mature masculine. The King, Warrior,

Magician, and Lover have long been associated with the adult male psyche (Moore & Gillette, 1991).

The King, the primal father, is considered one of the most universally powerful archetypes and the King-like figures in many cultures are usually the archetypes that are closest to God or most god-like. In more contemporary archetypal work, the King has often been referred to as the Ruler, a term that encompasses the idea that these characteristics can often be disassociated with gender or applied in a more feminine sense, the Queen. Mark and Pearson (2001) maintain that the Ruler's primary objective is to attain and sustain power, so Ruler brands want to express taking control, providing, and protecting. The Sharper Image, CitiBank, and Cadillac are active examples of Ruler brands (Mark & Pearson, 2001).

The Warrior is an archetype that has been somewhat downplayed in our modern society. Traditional portrayals of the Warrior focus on dominance and violence, qualities that are frowned upon in some situations for the contemporary male. One avenue that has used and consistently continues to employ the Warrior archetype in representing its brand and culture is, naturally, military-related projects. Because of some of the modern problems with the traditional Warrior archetype, it could also be argued that many of the characteristics of that archetype have been transformed into a sort of Warrior-hybrid archetype that is often represented as the Athlete. Brands like Gatorade and Degree emphasize the physical prowess of the Warrior archetype but channel his strength into his sport or activity. An elaboration of the concept of combination archetypes and the need for research on transformative archetypal figures can be found in the future research directions section of this paper. Also, while some commercials or print ads do not blatantly make use of the Warrior archetypes, they can still be seen in things like design elements and logos. Consider Trojan condoms and the assumed demographic for that product.

On the other side of the coin, Campbell (1990) says that “the woman with her baby is the basic image of mythology (pg. 11).” He says that the Mother archetype is the first one that any of us learn to recognize and emotionally identify with. Certainly the archetype of the Mother is used in countless ways for many different products and brands. Not coincidentally, it is often used to market products *to* mothers for themselves or their children. An extension of this archetype is the Mother Earth figure, used as a brand figurehead for everything from healthy snack foods to pillows, who is designed as a portrait of comfort and nourishment for everyone, all her children. Another extension of the Mother is Mother Nature, who represents a slightly different side of the female archetype, one who is more temperamental and dangerous and not quite as nurturing. Mother Nature has been evoked to advertise a television series on the perils of natural disaster as well as to sell feminine hygiene products to those who want a product that will allow them conquer Mother Nature’s delivery of their menstrual cycle and continue living their lives. In this same vein, Campbell also points out that traditional feminine archetypes have changed drastically in the last few centuries. They are no longer mainly limited to qualities of service to the coming and maintenance of human life.

Current Applications of Archetypal Marketing

Interestingly enough, if a company has decided it wants to focus on developing its brand into an archetype, there are actually advertising agencies that now exist who offer specific services geared toward this kind of promotion. Two former CEOs for Australian advertising agencies have struck out on their own to form The Takeaway, an agency devoted to helping companies discover their brand’s archetype (McIntyre, Jungian archetypes take away the pain, 2003). Within the first 6 months of launching, The Takeaway propelled over 60 clients to what they allege are archetype-brand matches made in heaven. According to their interview with McIntyre, thanks to The Takeaway’s services, their clients Kyocera Mita are now happily

reveling in the Hero status while the Bridgestone Tyre Centres have successfully coupled their desire to help the environment with their brand's Hero archetype. And The Takeaway is not the only company who has capitalized on selling archetype-advisement for brand power. They have two female counterparts, Susan Waldman and Cindy Atlee, in Arlington, VA who are also using Jung to draw in accounts; the two started their company Phoenix Rising in 2003 and have enjoyed similar successes.

Research Questions

The companies and agencies above have knowingly used archetypal marketing and tout themselves as doing so, but this study attempts to uncover how many popular brands possess archetypal qualities that the companies may be entirely unaware of or at the very least are not openly using in the strategy of promoting their brands. Faber and Mayer (2009) point out research in psychology and the humanities supporting the notion that people respond to story characters in the media and “associate certain concepts, such as the masculine and the feminine, with various symbols” (p. 310). However, the exploration of identifiable archetypes across media lacks much empirical support. Faber and Mayer used neo-archetypal theory to reason that if people who are familiar with specific archetypal characteristics should be able to consistently recognize the presence of archetypes in cultural media. Though the Faber and Mayer study explored archetype recognition in music, movies, and art, this study proposes that the same theoretical foundations and reasoning can be applied to archetypal presence in popular brands.

RQ 1: Do people perceive the presence of archetypes in popular brands?

When participants are given descriptions of the 13 archetypes and then presented with a brand logo stimulus, will they classify the brands as being representative of a particular archetype with any level of interjudge agreement among participants?

Further, Liebermann and Flint-Goor (1996) present an overview of research exploring the link between product types and advertising message appeal. Using the Elaboration Likelihood Model (ELM), Liebermann and Flint-Goor explain that different goods and services are characterized by their similar attributes and are therefore likely to be represented by similar message appeals. If people are able to consistently perceive archetypes in popular brands, it follows that similar product categories would be more likely to represent the same archetypes.

RQ 2: Are brands representing the same product category more likely to be perceived as representing the same archetypes?

Because there has been no precedent for this type of archetypal research in the context of branding, there is no evidence for gender differences in brand-archetype ratings. However, the extensive gender-based examination of archetypes previously discussed in this paper indicates that certain archetypes are more likely to represent and resonate with each gender. If the genders interpret archetypes differently, it would be logical that men and women might have different perceptions of archetype representations in brand messages and personalities.

RQ 3: Are there gender differences in the perception of brand-archetype relationships?

CHAPTER 3

METHOD

The design for this study was adapted from the Faber and Mayer (2009) study in which the authors hypothesized that people can perceive the presence of archetypes in various cultural media. Faber and Mayer investigated participant responses to perceived archetypes in music, movies, and art, while this study intends to use a similar method to investigate participant perceptions of archetypes as related to popular brands. Initially, this study was designed to measure responses to 80 popular brands, but pretests resulted in longer than expected response times and lack of completion. As a result, the brand list was shortened to 49 to lower risk for participant fatigue and burnout. Table 1 presents the archetype descriptions used in the study, which were developed by Faber and Mayer using descriptions from previous archetypal researchers including Campbell (1949), McAdams (1993), and Mark and Pearson (2001).

Table 1

Archetype Description Included in Survey

Archetype	Description
Caregiver	caring, compassionate, generous, protective, devoted, sacrificing, nurturing, friendly
Creator	innovative, artistic, inventive, non-social, a dreamer looking for beauty and novelty, emphasizes quality over quantity, highly internally driven
Everyman	working class common person, underdog, neighbor, persevering, wholesome, candid, cynical, realistic
Explorer	independent, free-willed adventurer, seeking discovery and fulfillment, solitary, spirited, indomitable, observant of self and environment, a wanderer
Hero	courageous, impetuous, warrior, noble rescuer, crusader, undertakes an arduous task to prove worth, inspiring, the dragonslayer
Innocent	pure, faithful, naïve, childlike, humble, tranquil, longing for happiness and simplicity, a traditionalist
Jester	living for fun and amusement, playful, mischievous comedian, ironic, mirthful, irresponsible, prankster, enjoys a good time
Lover	intimate, romantic, passionate, seeks to find and give love, tempestuous, capricious, playful, erotic
Magician	physicist, visionary, alchemist, seeks the principles of development, interested in how things work, teacher, performer, scientist
Outlaw	rebellious iconoclast, survivor, misfit, vengeful, disruptive, rule-breaker, wild, destructive
Ruler	strong sense of power, control, the leader, the judge, highly influential, stubborn, tyrannical. high level of dominance
Sage	values truth and knowledge, the expert, the counselor, wise, pretentious, philosophical, intelligent, mystical
Shadow	violent, haunted, primitive, tragic, rejected, awkward, darker aspects of humanity, lacking morality

Participants

Approximately 399 college students enrolled at a mid-sized regional university and registered with the psychology research participation system contributed confidential online survey responses and received course credit for their voluntary participation in the study.

Procedure

Data were collected using an online survey delivery system. The survey first asked respondents to read a list of descriptions for each of the 13 archetypes. Following the archetype descriptions, participants were shown images of brand logos one at a time on separate pages. While viewing each brand logo, participants were asked to choose from a drop-down menu the archetype that best represented the brand pictured based on the archetype descriptions given. Participants selected one archetype per brand but were informed that archetypes could be used multiple times. This process was repeated for each of the 49 brands included in the study with each new page featuring the same descriptions of the 13 archetypes and a different brand image. The images representative of the brand logos were chosen based on the logo most often appearing on products of that brand name and in the mass media in conjunction with the mention of the brand name.

Brands included in the study were selected using consumer data from Mediamark Research and Intelligence. Because the study focuses on attitudes of college-age students, brands were chosen because they indexed well among the 18-24 age group. In order to investigate a possible correlation between archetype and product category, each of the 14 product categories is represented by three or four brands, with the exception of the political party category that includes only two brands. The order in which the brands appear in the survey was randomized using an alphabetical list and a random number generator. Table 1 shows the order in which the brands appeared in the survey, and Table 2 shows the brands organized by product category. The entire survey could typically be completed within 15 minutes.

Table 2

Included Brands, By Order of Appearance

- | | | |
|-----------------------|-------------------------|----------------------|
| 1. Powerade | 18. Banana Republic | 34. Comedy Central |
| 2. Honda | 19. Abercrombie & Fitch | 35. Pepsi |
| 3. Playstation | 20. Toyota | 36. Old Spice |
| 4. MLB | 21. State Farm | 37. Keystone Light |
| 5. Herbal Essences | 22. Rolling Rock | 38. Vans |
| 6. Converse | 23. Red Bull | 39. Facebook |
| 7. Coke | 24. Progressive | 40. Nike |
| 8. Mountain Dew | 25. PBR | 41. Jeep |
| 9. Allstate | 26. Vitamin Water | 42. MTV |
| 10. Ford | 27. Axe | 43. Democratic party |
| 11. Discovery Channel | 28. Geico | 44. TBS |
| 12. Red Stripe | 29. Wii | 45. Dove |
| 13. Twitter | 30. NFL | 46. Tommy Hilfiger |
| 14. Rockstar | 31. Puma | 47. Monster |
| 15. Polo | 32. Republican party | 48. Myspace |
| 16. Gatorade | 33. Xbox | 49. NBA |
| 17. NASCAR | | |

Table 3

Included Brands, by Product Category

<i>Product Category</i>	<i>Brands</i>
Sports Drinks	Powerade, Gatorade, Vitamin Water
Automobiles	Honda, Ford, Toyota, Jeep
Video Game Consoles	Playstation, Wii, Xbox
Professional Sports Leagues	MLB, NASCAR, NFL, NBA
Beauty Products	Herbal Essences, Axe, Old Spice, Dove
Athletic Shoes	Converse, Puma, Vans, Nike
Soft Drinks	Coke, Pepsi, Mountain Dew
Insurance Carriers	Allstate, State Farm, Progressive, Geico
Television Networks	Discovery, Comedy Central, MTV, TBS
Beer	Red Stripe, Rolling Rock, PBR, Keystone
Social Media Sites	Twitter, Facebook, MySpace
Energy Drinks	Rockstar, Red Bull, Monster
Apparel	Polo, Banana Republic, Abercrombie, Tommy Hilfiger
Political Parties	Republican, Democrat

CHAPTER 4

RESULTS

The first two research questions deal with whether participants can recognize archetype presence in brands with any inter-rater reliability and whether brands in the same product category are judged as representing the same archetype. High frequencies of brand-archetype ratings and concentrated selections of archetypes within product categories offer support to the affirmative to both research questions. Tables 1 through 17 below represent the number of times each archetype was selected as being representative of a particular brand. The data are organized by product category, and frequency is displayed as a percentage.

Table 4

<i>Responses to Sports Drinks</i>					
Archetype	Number of Times Selected	Percentage			
Hero	208	24.6%	Sage	41	4.9%
Ruler	130	15.4%	Magician	28	3.3%
Explorer	123	14.6%	Jester	22	2.6%
Creator	69	8.2%	Outlaw	17	2.0%
Everyman	67	7.9%	Shadow	16	1.9%
Innocent	62	7.3%	Lover	10	1.2%
Caregiver	52	6.2%			
			<i>Total Responses: 845</i>		

Table 4 displays the results for the sports drink product category. The Hero archetype garnered the highest number of responses overall for sports drink brands at almost 25%. About 55% of responses belonged to Hero (25%), Ruler (15%), or Explorer (15%). For individual brands, 40% of responses for Gatorade were Hero responses while 33% of Powerade responses

were Hero. Vitamin Water, the third brand in the sports drink category, was not as consistent with the overall product category results, receiving only 4% Hero responses.

Table 5

Responses to Automobiles

Archetype	Number of Times Selected	Percentage			
Explorer	308	27.7%	Sage	38	3.4%
Everyman	286	25.7%	Magician	32	2.9%
Creator	133	12.0%	Innocent	30	2.7%
Ruler	78	7.0%	Jester	22	2.0%
Caregiver	58	5.2%	Shadow	22	2.0%
Hero	50	4.5%	Lover	8	0.7%
Outlaw	46	4.1%	<i>Total Responses: 1111</i>		

Table 5 displays the results for the automobile product category. Over 50% of responses to automobiles brands were divided almost evenly between Explorer (28%) and Everyman-woman (26%). The Ford brand resulted in 40% of responses for Everyman responses while Honda displayed 30%. The Everyman archetype also received the highest percentage of responses for the Toyota brand at 24% with Explorer a close second at 19%. The Jeep brand was rated highest as Explorer with 63% of responses in that category and second highest as Everyman.

Table 6

Responses to Video Game Consoles

Archetype	Number of Times Selected	Percentage			
Jester	382	46.4%	Everyman	22	2.7%
Creator	130	15.8%	Ruler	19	2.3%
Magician	66	8.0%	Hero	18	2.2%
Explorer	61	7.4%	Lover	8	1.0%
Innocent	46	5.6%	Sage	8	1.0%
Shadow	31	3.8%	Caregiver	6	0.7%
Outlaw	26	3.2%	<i>Total Responses: 823</i>		

Table 6 displays the results for the video game console product category. Jester was the most chosen archetype for video game consoles, receiving 46% of responses in the category overall. Creator was the second most chosen overall with 16% of total responses in that category. Each of the three video game console brands was consistent with the product category, displaying very similar frequencies for both Jester and Creator. Playstation was categorized 53% Jester and 18% Creator. Wii was categorized 45% Jester and 16% creator. Xbox was categorized 40% Jester and 13% Creator.

Table 7

Responses to Professional Sports Leagues

Archetype	Number of Times Selected	Percentage			
Hero	306	27.9%	Shadow	23	2.1%
Everyman	254	23.2%	Innocent	21	1.9%
Jester	142	13.0%	Magician	20	1.8%
Ruler	113	10.3%	Sage	12	1.1%
Explorer	85	7.8%	Caregiver	10	0.9%
Outlaw	82	7.5%	Lover	4	0.4%
Creator	24	2.2%	<i>Total Responses: 1096</i>		

Table 7 displays the results for the professional sports league category. Half of the respondents were split between Hero and Everyman, garnering 28% and 23% of responses respectively, for professional sports leagues. Major League Baseball received 32% Hero responses and 26% Everyman-woman responses while The National Football league was rated 38% Hero and 21% Everyman, and the National Basketball Association was rated 34% Hero and 15% Everyman. The National Association for Stock Car Auto Racing (NASCAR) was slightly less consistent with the overall frequencies than the other three brands, receiving 30% Everyman responses and 17% for both Jester and Outlaw archetypes.

Table 8

<i>Responses to Beauty Products</i>					
Archetype	Number of Times Selected	Percentage			
Lover	243	22.4%	Outlaw	47	4.3%
Caregiver	229	21.1%	Shadow	43	4.0%
Innocent	113	10.4%	Ruler	42	3.9%
Everyman	89	8.2%	Jester	36	3.3%
Explorer	78	7.2%	Sage	33	3.0%
Creator	65	6.0%	Magician	21	1.9%
Hero	47	4.3%	<i>Total Responses: 1086</i>		

Table 8 displays the results for the beauty product category. Over 40% of responses classified beauty product brands as either Lover or Caregiver. The Lover archetype received 32% of responses for Herbal Essences with 28% for Caregiver. Axe and Old Spice each received 21% of responses in the Lover category. Dove was rated most highly as Caregiver with 52% of responses.

Table 9

<i>Responses to Athletic Shoes</i>					
Archetype	Number of Times Selected	Percentage			
Explorer	215	19.9%	Shadow	49	4.5%
Outlaw	156	14.5%	Magician	46	4.3%
Hero	134	12.4%	Innocent	33	3.1%
Creator	121	11.2%	Sage	22	2.0%
Ruler	108	10.0%	Caregiver	19	1.8%
Everyman	96	8.9%	Lover	7	0.6%
Jester	72	6.7%	<i>Total Responses: 1078</i>		

Table 9 displays the results for the athletic shoes product category. The top 50% of responses for athletic shoe brands were split among four categories: Explorer at 20%, Outlaw at 15%, Ruler at 10%, and Everyman/woman at 9%. Some individual brands showed a higher inter-rater consensus than the product category overall. Responses for the Converse brand were almost evenly split between Outlaw at 19% and Explorer at 18%. The Puma rating for Explorer at 34% was proportionately higher than the product category rating. Vans resulted in 24% of participants selecting the Outlaw archetype. Nike displayed the highest rating in the athletic shoe category with 31% of participants selecting Hero.

Table 10

Responses to Soft Drinks

Archetype	Number of Times Selected	Percentage			
Everyman	254	30.6%	Caregiver	38	4.6%
Jester	83	10.0%	Hero	30	3.6%
Explorer	79	9.5%	Magician	26	3.1%
Creator	74	8.9%	Sage	24	2.9%
Outlaw	68	8.2%	Shadow	21	2.5%
Innocent	62	7.5%	Lover	12	1.4%
Ruler	59	7.1%	<i>Total Responses: 830</i>		

Table 10 displays the results for the soft drink product category. The Everyman/woman archetype was selected in over 30% of responses to soft drink brands. Coke and Pepsi were consistent with the product category rating, and 39% of responses for each represented Everyman. Mountain Dew responses were split between Outlaw at 21% and Explorer at 20%, with Everyman close behind at 13%.

Table 11

Responses to Insurance Carriers

Archetype	Number of Times Selected	Percentage			
Caregiver	582	52.6%	Explorer	35	3.2%
Everyman	167	15.1%	Jester	34	3.1%
Sage	61	5.5%	Shadow	21	1.9%
Creator	54	4.9%	Magician	18	1.6%
Ruler	41	3.7%	Lover	9	0.8%
Hero	39	3.5%	Outlaw	8	0.7%
Innocent	38	3.4%	<i>Total Responses: 1107</i>		

Table 11 displays the results for the insurance carrier product category. Insurance carriers were associated with Caregiver in 53% of all responses across the product category. Without exception, all individual brands were mostly highly rated Caregivers with Allstate at 75%, State Farm at 59%, Progressive at 39%, and Geico at 38%. State Farm, Progressive, and Geico all showed response numbers for Everyman-woman as the second highest ranked archetype.

Table 12

<i>Responses to Television Networks</i>					
Archetype	Number of Times Selected	Percentage			
Jester	418	39.1%	Innocent	40	3.7%
Explorer	155	14.5%	Shadow	32	3.0%
Outlaw	87	8.1%	Ruler	17	1.6%
Everyman	83	7.8%	Caregiver	15	1.4%
Creator	73	6.8%	Hero	13	1.2%
Sage	73	6.8%	Lover	7	0.7%
Magician	56	5.2%	<i>Total Responses: 1069</i>		

Table 12 displays the results for the television network category. Television networks were associated with Jester in almost 40% of responses across the category. The Discovery Channel responses are inconsistent with the rest of the product category, displaying <1% of responses in the Jester category and instead receiving 49% of responses for Explorer. Comedy Central, MTV, and TBS were all strongly consistent with the Jester archetype for the product category at 75%, 44%, and 40% respectively.

Table 13

<i>Responses to Beer Brands</i>					
Archetype	Number of Times Selected	Percentage			
Everyman	244	22.4%	Creator	36	3.3%
Jester	221	20.3%	Hero	33	3.0%
Outlaw	156	14.3%	Magician	30	2.8%
Shadow	117	10.7%	Lover	28	2.6%
Explorer	93	8.5%	Ruler	28	2.6%
Innocent	62	5.7%	Sage	26	2.4%
Creator	36	3.3%	<i>Total Responses: 1089</i>		

Table 13 displays the results for beer product category. Over 40% of beer brand responses were split between Jester and Everyman. Pabst Blue Ribbon ranked highest as Everyman-woman at 32% and second as Jester at 20%. Keystone Light also received the most responses as Everyman-woman at 25%. Red Stripe and Rolling Rock were both highest as Jester at around 20% each.

Table 14

<i>Responses to Social Media Sites</i>					
Archetype	Number of Times Selected	Percentage			
Everyman	187	23.3%	Sage	26	3.2%
Jester	152	18.9%	Lover	21	2.6%
Creator	112	13.9%	Ruler	15	1.9%
Innocent	84	10.5%	Magician	14	1.7%
Explorer	77	9.6%	Outlaw	13	1.6%
Shadow	62	7.7%	Hero	5	0.6%
Caregiver	35	4.4%	<i>Total Responses: 803</i>		

Table 14 displays the results for the sports social media sites category. The top 50% for social media sites was split between Everyman, Jester, and Creator. The highest frequency of responses to Twitter, 25%, was Jester. Facebook received the highest ranking as Everyman/woman with 32%., and the same is true for Myspace at 27%.

Table 15

<i>Responses to Energy Drinks</i>					
Archetype	Number of Times Selected	Percentage			
Outlaw	261	32.1%	Everyman	15	1.8%
Shadow	133	16.3%	Sage	13	1.6%
Jester	128	15.7%	Creator	12	1.5%
Ruler	70	8.6%	Lover	6	0.7%
Explorer	67	8.2%	Innocent	4	0.5%
Hero	59	7.2%	Caregiver	3	0.4%
Magician	43	5.3%	<i>Total Responses: 814</i>		

Table 15 displays the results for the energy drink product category. Energy drink brands were associated with Outlaw in 32% of responses. All three individual brands were most strongly associated with the Outlaw archetype as well. 34% of Rockstar responses, 34% of Monster responses, and 29% of Red Bull respondents chose Outlaw as the representative archetype. Rockstar and Red Bull displayed Jester as the second most selected archetype while Shadow claimed second place for Monster.

Table 16

<i>Responses to Apparel</i>					
Archetype	Number of Times Selected	Percentage			
Ruler	238	21.8%	Explorer	53	4.8%
Creator	136	12.4%	Shadow	48	4.4%
Everyman	131	12.0%	Jester	44	4.0%
Sage	111	10.2%	Outlaw	37	3.4%
Innocent	100	9.1%	Caregiver	34	3.1%
Lover	90	8.2%	Magician	16	1.5%
Hero	55	5.0%	<i>Total Responses: 1093</i>		

Table 16 displays the results for the apparel category. Ruler was the most frequently selected archetype for the apparel, though no single archetype was highly consistent across the category. The Polo and Abercrombie brands were rated highest as Ruler at 34% and 18% respectively. Banana Republic was rated highest as Creator at 50%. Tommy Hilfiger's highest rating was split between Everyman/woman and Ruler at Ruler at 20% each.

Table 17

<i>Responses to Political Parties</i>					
Archetype	Number of Times Selected	Percentage			
Ruler	117	22.2%	Caregiver	21	4.0%
Everyman	106	20.1%	Innocent	21	4.0%
Shadow	90	17.0%	Creator	18	3.4%
Jester	39	7.4%	Explorer	12	2.3%
Sage	36	6.8%	Magician	5	0.9%
Hero	32	6.1%	Lover	2	0.4%
Outlaw	29	5.5%	<i>Total Responses: 528</i>		

Table 17 displays the results for the political party category. Both Ruler and Everyman were each selected by more than 20% of participants in response to political party logos. The Democratic Party ranked slightly higher in Everyman-woman at 23% followed by Ruler at 17%. The Republican Party ranked highest in Ruler at 27% followed by Shadow at 20%.

Gender Differences

To examine gender differences in responses to classifying brands as archetypes, response frequencies were totaled by product category for each gender then analyzed using a two-tailed chi square. Table 18 below represents the frequencies for all archetype responses by product category, and Table 19 represents archetype frequencies by gender.

Table 18

Archetype Frequencies by Product Category

	Sports Drinks	Cars	Game Consoles	Sports Leagues	Beauty Products	Athletic Shoes	Soft Drinks	
Caregiver	52	58	6	10	229	19	38	
Creator	69	133	130	24	65	121	74	
Everyman	67	286	22	254	89	96	254	
Explorer	123	308	61	85	78	215	79	
Hero	208	50	18	306	47	134	30	
Innocent	62	30	46	21	113	33	62	
Jester	22	22	382	142	36	72	83	
Lover	10	8	8	4	243	7	12	
Magician	28	32	66	20	21	46	26	
Outlaw	17	46	26	82	47	156	68	
Ruler	130	78	19	113	42	108	59	
Sage	41	38	8	12	33	22	24	
Shadow	16	22	31	23	43	49	21	
Totals	845	1,111	823	1,096	1,086	1,078	830	
	Insurance	TV	Beers	Social Media	Energy Drinks	Apparel	Political	Totals
Caregiver	582	15	15	35	3	34	21	1,117
Creator	54	73	36	112	12	136	18	1,057
Everyman	167	83	244	187	15	131	106	2,001
Explorer	35	155	93	77	67	53	12	1,441
Hero	39	13	33	5	59	55	32	1,029
Innocent	38	40	62	84	4	100	21	716
Jester	34	418	221	152	128	44	39	1,795
Lover	9	7	28	21	6	90	2	455
Magician	18	56	30	14	43	16	5	421
Outlaw	8	87	156	13	261	37	29	1,033
Ruler	41	17	28	15	70	238	117	1,075
Sage	61	73	26	26	13	111	36	524
Shadow	21	32	117	62	133	48	90	708
Totals	1,107	1,069	1,089	803	814	1,093	528	13,372

Table 19

Archetype Frequencies by Gender

<i>Archetype</i>	<i>Male</i>	<i>Female</i>
Caregiver	345	767
Creator	299	744
Everyman/woman	645	1346
Explorer	438	998
Hero	433	671
Innocent	222	452
Jester	528	1273
Lover	112	324
Magician	152	271
Outlaw	326	695
Ruler	333	756
Shadow	167	341
Sage	247	444
TOTALS	4,247	9,082

At two degrees of freedom and $p < .05$, based on the obtained chi-square value of 56.77, the data shows a significant relationship between gender and archetype selection. Using a z-test of two proportions, Table 20 below represents the specific gender-archetype pairings resulting in significant differences when $p < .05$.

Table 20

Z-test of Two Proportions

<i>Archetype</i>	<i>Male</i>	<i>Female</i>	<i>Z value</i>
Caregiver	345	767	not significant
Creator	299	744	2.27
Explorer	438	998	not significant
Everyman	645	1,346	not significant
Hero	433	671	5.45
Innocent	222	452	not significant
Jester	528	1,273	2.46
Lover	112	324	3.68
Magician	152	271	1.79
Outlaw	326	695	not significant
Ruler	333	756	not significant
Sage	247	444	2.22
Shadow	167	341	not significant

Based on the response frequencies by gender and results of the z-test of two proportions, the top three selected archetypes are the same for each gender: Everyman, Jester, and Explorer. For females, the next most frequent category is Caregiver. Both groups are about as likely, proportionately, to select Caregiver, Innocent, Outlaw, Ruler, and Shadow. However, for males, the fourth ranked category is Hero. Hero is ranked ninth out of the 13 for women, indicating a higher likelihood among males to select Hero. Among other differences, women are more likely to select Creator, and men are more likely than women to select Magician and Sage.

CHAPTER 5

DISCUSSION

Building on previous research dealing with archetypes across media and especially the recent work of Faber and Mayer (2009), this paper proposed that archetypes are incorporated into brand management strategies and brand personality. Faber and Mayer's neo-archetypal theory suggests that people are able to recognize archetypal characteristics in various media. Although their work measured responses to archetypes in music, movies, and art, this study inquired as to whether participants, specifically college-aged consumers, would categorize popular brands according to classic archetypes with any level of inter-rater agreement. Using Yeung and Weyer's (2005) application of the ELM to support similar branding strategies for brands in the same product category, this study was also concerned with the likelihood of brands within the same product category being classified as the same archetype. In general, this study set out to lay some foundational groundwork for quantitative measures of brand-archetype relationships. High frequencies of categorical archetype ratings for both individual brands and product categories indicate support to the affirmative for both RQ 1 and RQ 2.

Further, this study produced data indicating that some individual brands produce an archetype selection that is inconsistent with other brands in their category as well as the product category as whole. NASCAR, for example, is the only brand out of the four professional sports leagues that was ranked lower as Hero and higher as Outlaw. Intuitively, one might conclude that this is related to the history of stock car racing and its roots in the Prohibition era moonshine trade. Is this archetypal connection beneficial or harmful for NASCAR? If the company found this association undesirable, what attempts could be made to disassociate the NASCAR brand from the Outlaw archetype? A similar example of a brand inconsistent with the rest of its

product category is Mountain Dew. Though Coke and Pepsi were strongly associated with the Everyman archetype, Mountain Dew was rated most highly as Explorer. This Explorer archetype is consistent with Mountain Dew's brand history, as it first came on the scene to offer an 'alternative' soda pop for those consumers who were seeking something other than cola (Dietz, 1973). Mountain Dew is a brand that has seen success as a result of its inconsistency with other products in its category, but what qualities of this type of brand strategy ensure that the alternative archetype will resonate with consumers and not have the opposite effect?

Vitamin Water is another brand in the study that did not reveal an archetype consistent with other brands in its category. In fact, in the case of Vitamin Water results indicated there was no archetype rated consistently highly among participants. What potential benefits could a relatively new brand like Vitamin Water achieve in effectively associating the brand with an archetype? How should they decide whether to embrace the Hero archetypes of other sports drinks such as Gatorade and Powerade or instead strike out on their own in the vein of brand like Mountain Dew and hope to enjoy success by offering an alternative archetype for consumers?

Based on literature linking classic archetypal personalities to individual personalities (Faber & Mayer, 2009) and research that discusses the effect of the individual personality on consumer choices, it is a logical movement that archetypal qualities are associated with consumer choices. Essentially, the implication of this research is not that archetypal marketing suggests a *new* model for explaining the significance of archetypes in the construction of brands. Instead, the results of the study imply that there is a need to dissect the existing framework in order to understand where the influence of archetypes already exists. There are several stages within the brand process where this potential exists for archetypal significance.

As related earlier in this paper, one crucial aspect of effective brand management lies in the building of a successful relationship between consumer and brand (Wood, 2002). At the most basic level, archetypal qualities could be used to relate to the consumer in a way that is harmonious with the consumer's perceptions of his or her own personality, whether those qualities symbolize actual or desired characteristics (Sutherland, Marshall, & Parker, 2004). This is consistent with branding theories proposing that consumers are more or less likely to identify with, and ultimately purchase, brands that are consistent or inconsistent with their perception of their own personalities (Keller, 1998). Once a consumer makes this initial decision, a process is set into motion that could lead to personal endowment of brand loyalty.

If the achievement of brand loyalty is one component of strong brand equity, or the overall value of a brand including financial and other less easily measurable assets, then there is a continued path for archetypes to absorb the consumer through the brand building process. Brand equity also includes all the signs, symbols, and attachments a consumer relates to a brand (Oswald, 2007). Consider the power of archetypes as brand signs and symbols. For example, the Jolly Green Giant is a well-known logo that embodies the classic archetypal Green Man and has been inextricably associated with the persona of Green Giant Food Company for over 90 years (Araneo, 2008).

Of the brands included in this study, the association Allstate and its product category of insurance carriers with Caregiver resulted in some of the highest frequencies of inter-rater agreeability for any brand-archetype relationship. The Allstate logo prominently features a pair of outstretched hands to compliment the motto "You're in good hands with Allstate®". It is worth noting that hands have been symbolic of healing and giving care throughout history and across various cultures from the Biblical healing hands of Christ to ancient Eastern energy

practices to modern medicine (Majno, 2001). Though this particular study did not investigate the motivations behind participant choices, there are the kinds of questions that would be valuable for future research. Green Giant's Green Man and the potential for Allstate's care giving vision are precisely the kinds of tangible, lasting images that help propel brands to the next stage of brand development, the achievement of iconic status.

Interestingly, qualities of iconic brands resemble qualities of the classic archetypes. Recalling McEnally and de Chernatony's (1999) explanation that an iconic brand "taps into higher-order values of society and can be used to stand for something other than itself" (p. 12) and Bengtsson and Firat's (2006) proposition that an iconic brand constellates images that serve as a means by which people have life experiences and meanings, and through which these cultural values and meanings are communicated" (p. 376), these descriptions themselves are reminiscent of the function of archetypes. Because an iconic brand operates within the market much in the way a classic archetype operates within the context of human history, archetypes hold a wealth of power across many mediums of persuasive communication. When a brand becomes iconic, it has successfully integrated its story into the narrative of the society in which it functions, and consumers can use their relationship to that brand to tell their own stories. Exploring the results of this study in order to further develop research that probes the details of consumer's resonance to archetypal qualities in brands could lead to the discovery of as yet unknown connections between consumer and brand or between classic archetype and contemporary society.

Limitations

Some limitations of this research are related to typical limitations involving online surveys. Because of the design of the survey and ethical standards, participants were not forced

to answer one question before moving on to the next. In essence, this allowed participants to choose which brands to respond to and resulted to some brands receiving more responses than others. Because each brand was analyzed individually as well as within the context of its product category, the integrity of the results would not be compromised due to varying numbers of responses. However, concerns could be raised concerning respondents' personal opinions of brands and any resulting biases in choosing whether to respond to a particular item.

Due to the use of a combination the study participant system and self-directed sampling, the sample selection was not randomized. This should not, however, have a substantial effect on the representativeness of the sample because all participants recruited through the research system are currently enrolled college students. Additionally, there was a higher occurrence of female participants than male participants, but this is proportionately representative of the population. Because the survey was completed online, there could be a risk of a sampling bias toward participants who are less comfortable using the required technology, but this risk should be minimal as the target population is assumed to be familiar with and have access to computers and internet access. Technical difficulties affecting participant ability to access and respond to items are a potential concern as well.

Another potential limitation involves the use of brand logos as the stimuli to completely represent the brand. Though much academic and practical work offers support for high levels of brand logo recognition, there is a lack of timely research focusing on the concept of the logo and total brand representativeness. However, there is a precedent for brand research that uses logos as stimuli for representing brand association (Yeung & Weyer, 2005). Although the survey instructions provided explicit direction to the contrary, the relevant concern for this study is that

participants could be responding to characteristics of the logo itself and not exclusively to the brand it represents.

Partially due to the lack of previous research in archetypal branding, this study does not use brands already known to be associated with particular archetypal characteristics. Included brands were chosen because of their popularity and the popularity of their respective product categories with the study population. Therefore, this study was not designed to measure participant ability to recognize and identify known brand-archetype connections but instead to explore the frequencies and agreeability among participants in matching popular brands and product categories with archetypes. Because of the high frequencies of similar responses to brands and within product categories, this type of research could be used to construct future studies that do measure recognition and resonance.

Future Research and Implications

The exploratory nature of this research has the potential to serve as groundwork for future research across various disciplines. Based on this study and the work that has come before, it is implied that people are establishing connections with classic archetypes in contemporary media. Implications for exploring that connection exist in several arenas. Faber and Mayer (2009) used their study to explore the participant personalities in comparison to their selection and recognition of archetypes. This same concept could be applied to the archetypal component in the consumer-brand relationship. Through a combination of the congruity theory applied to mass media preferences (Sutherland et al., 2004) and neo-archetypal theory (Faber & Mayer, 2009), research could specifically address connections between archetypal qualities in consumer personalities and archetypal qualities in the personalities of the brands they choose (or choose not) to consume.

Additionally, data uncovered in this study could lead to intensive research, both academic and practical, on the archetypal structures of specific brands or product categories. Holt (2004) proposed that brands with the strongest brand personality are those that have the potential to achieve iconic status. It would be interesting to examine the correlation between consumer perception of brand-archetype strength and actual brand performance history.

Results indicating a significant relationship between gender and archetype selection also have important implications for future brand-archetype research. For marketers, this is another avenue in which to examine consumer product relationships. Though there are certain archetypes more often linked to the portrayal of one gender or the other, this does not imply that traditionally masculine archetypes resonate more with male consumers and feminine with female consumers. Depending on the target market for a given product, the brand strategists would do well to examine which archetypes resonate more with certain populations within the context of a certain brand or product. These gender results also have implications for the way people relate to archetypes across media, not just within the context of branding. To account for the changing trends in society and evolving views on gender and sexuality, the concept of gender differences in archetypal research is due for a more timely review. Most of the in-depth treatments of archetypes and homosexuality were written in the early to mid-90s (Ourahmoune & Nyeck, 2008). With same-sex relationships being portrayed more across media and issues such as same-sex marriage on the forefront in the United States, cultural narratives about gender issues are clearly changing, and it is important to reassess how interpretations of classic myths are being altered as a result.

As suggested in the work of Scarry (1997) and Tsai (2006), archetypal influences in consumer thinking are not relevant only in the United States. Tsai's work examines impressions

of the Nike/Hero paradigm with consumers throughout Asia, Europe, and North America. Though this study focuses on brands that are popular in America, every region of the world has its own mythic history and archetypal impact. Future research should examine similarities and differences among cultural mythologies and international consumer archetypal connections. Not only would global consumer differences in brand-archetype relationships be a fascinating subject for interdisciplinary academic research, but it is also a worthwhile concept on a larger scale. With international concepts and goals of globalization permeating every sector of the media, including marketing, archetypal similarities could be crucial in facilitating cross-cultural communication.

Whether thinking in terms of individual personality, marketing issues, gender differences, or global similarities, classic archetypes remain highly relevant and ever evolving in contemporary society. The lasting story of any culture is told through symbols, and archetypes are among the oldest symbolic representations in the history of humanity. With such a direct and longstanding pathway to the collective unconscious, it is unsurprising that archetypal influences are found virtually everywhere, including in brands and other media. The use of archetypes has persisted from strictly oral cultures to highly literate cultures to increasingly digital cultures, and the only limitation to their power to convey the narrative of a people lies in our ability to interpret their significance.

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