2

Human Motivation
How and Why We Seek Meaning

Introduction

Disney has been so phenomenally successful not because it branded a product but because it branded a meaning. Hallmark is a brand of greetings cards, but it is so much more. Hallmark enables us to give and receive love. Gillette amounts to something more than just a smooth shave. The phrase *Kodak moment* used (albeit sarcastically) by Lester Burnham's daughter Jane in *American Beauty* is instinctively understood by us all. This all sounds a long way away from antifriction blades, microfins, and multiformat picture taking. And it is. Until you think of ladders.

The highly insightful research technique called laddering investigates what connects consumers to categories and the products that compose them. Through a methodical system of probes laddering moves respondents from articulations of attributes that are relevant to them "up the ladder" to objective benefits, to more subjective benefits and, ultimately, to values. These "higher-order" values, such as self-esteem or pride in being a good mother, reveal the profound significance for consumers of a given product category. Personal values are important to understand because they have a strong influence on how we make decisions and are motivated to act the way we do. We will return to the specific technique of laddering later in this chapter.

Motivation consists of the drives, urges, wishes and desires that initiate a chain of events culminating in a given behavior. Need recognition occurs when a perceived discrepancy exists between an actual and a desired state of physical or psychological being. We then

act in response to that recognition and seek to fulfill and remove the need. Some motivational psychologists draw a distinction between needs and wants. Needs are seen as broad and basic biological and psychological requirements that propel behavior, whereas wants are described as the particular forms of consumption that are deemed to be capable of satisfying underlying needs—for example, the type of liquid that is sought to relieve thirst. In reality, though, there is little practical difference between the two: one person's needs are another's wants. The multitude of needs underpinning consumer motivation is complex and extensive, ranging from the raw physiological requirements for survival to needs of self-determination and definition. Understanding the needs to which consumers are responding and the values that ultimately guide them is a prerequisite to comprehending how those consumers derive personally relevant meaning from products and brands.

Human Needs

Consistent with the well-known hierarchy of needs devised by the American psychologist Abraham Maslow, it is possible to identify three basic categories or clusters of consumer needs: utilitarian needs, identity needs and emotive needs. Though less strong and primal than these three groupings, experiential needs lie somewhere between functional and emotive needs and are significant enough today to warrant inclusion in the following classification:

- Utilitarian needs are of a conscious, tangible and rational nature and have to do with specific tasks, physical processes and practical necessities.
- Experiential needs are primarily those that drive consumers to seek out stimulation of the senses.
- Identity needs are concerned with self-definition, social status, affiliation and affinity with certain social and cultural groups.
- Emotional needs are the least accessible to research and often lie deep in the psyche. Examples are the need for achievement or control. Whereas utilitarian needs and to an extent identity needs, form manifest motives for consumer behavior (motives known to the individual and freely admitted), emotional needs translate into latent motives and are either unknown to the individual or are such that the person is reluctant to admit them.

The interesting point to note here with regard to brand meaning is that, once basic needs have been materially satisfied, the more culturally meaningful aspects of consumption start to prevail and people become increasingly concerned with the more symbolic meanings of goods rather than with their functional use.

Needstates

The complex web of rational and, more often, emotional and unconscious needs that trigger consumer behavior is referred to as a needstate. An important distinction between modern-day consumer needstates and Maslow's model (and indeed similar models) is that, whereas the Maslow model is structured as a hierarchy and implies a progression, consumer needstates are in a constant state of flux, with different needs overlapping and intermingling. In particular, needstates are directly influenced by the context and situation in which an individual finds himself or herself: the atmosphere and environment and the individual's own mood, attitude and feelings—what we might call the individual's *moodstate*. It has been said that there are more differences between the same consumer making a brand choice on two different occasions than between two different consumers choosing the same brand on the same occasion (Gordon 1994).

Furthermore, our needs and priorities change over time. Take the oral care category. For many years Crest was market leader in the toothpaste category based on its cavity-reducing claim backed by the endorsement of the American Dental Association. People wanted to avoid getting holes in their teeth and needing to have fillings. Gradually this became less of an issue, thanks to the addition of fluoride to tap water, for instance. So people became more concerned about having fresh breath, reduction in plaque build-up and prevention of gingivitis. Today everybody wants to have white teeth, giving rise to a plethora of new products above and beyond toothpastes that offer extra whitening.

Brands succeed or fail on their ability to meet consumers' diverse needs. Indeed, brand benefits can be seen as the flip side of consumer needs, as illustrated in Figure 2.1. So, for instance, the functional features and benefits of a brand respond to consumers' utilitarian needs: convenient packaging, ability to shift stains without fading colors and so on.

Consumer needstates
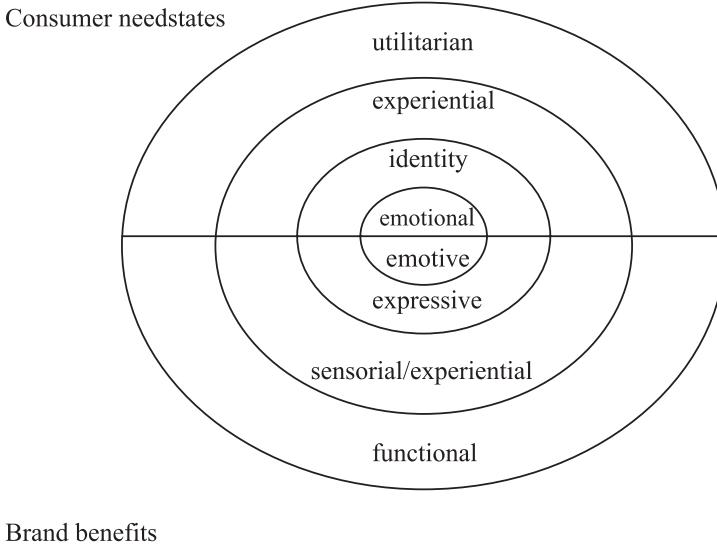
Brand benefits

Figure 2.1   Needstates/benefits.

Emotional and identity-related needs are met by the symbolic benefits that brands offer consumers. In particular, expressive benefits respond to identity needs and motives of self-definition, self-expression, assertion, reassurance and affiliation, among others. Consumers are, to a greater or lesser degree, conscious of such benefits: Status symbolism, for instance, is about the very deliberate and calculated acquisition of usually high-priced items to convey to others (and maybe reassure oneself of) a certain standing in society. More subtly and less consciously, a consumer may find himself or herself drawn to a brand that embodies values to which he or she also adheres. The deeply rooted, potentially suppressed, or unrecognized emotional needs we all have find a connection with the more subtle emotive benefits of brands.

Just as consumers are driven by a multiplicity of needs, so brands may simultaneously satisfy those needs at different levels. Thus, when Gillette proclaims, "The best a man can get," it is at once promising the most effective way to remove facial hair (functional benefit) and invoking some highly symbolic values (see p. 133 on Gillette). A woman approaching the ice cream cooler in a store may want to cool herself down and refresh her dry mouth. A fruity popsicle will appeal to her. Or, she may be hungry from having missed her lunch. A more substantial, creamy ice cream would be better.

A bit indulgent perhaps, but if she has worked through her lunch break she may feel she deserves a treat. Maybe she buys a small tub of Häagen-Dazs to take home and eat on the sofa, with a vague sense of its being "naughty but nice." Or perhaps she does not feel any guilt but, rather, feels fed up and unloved, in which case the ice cream serves as "comfort food." Whatever the origin of the need, the cabinet is full of products and brands offering her refreshment, nutrition, indulgence, comfort, compensation and sin—every one providing a different organoleptic experience: mouth-watering, smooth and creamy and so forth.

The Coexistence of Conflicting Needs

The "expression" versus "repression" polarities that are found in some brand mapping exercises have their roots in Sigmund Freud's psychoanalytical approach to human personality. According to Freud the *id*—uncoordinated, instinctual, pleasure seeking—is regulated by the *super ego*—our conscience, with its critical and moralizing influence over the guilt-ridden *ego*. To defend itself against guilt and angst, the ego develops mechanisms such as repression to send painful memories to the subconscious. Brands that would typically map toward the expressive end of the scale are feel-good, hedonistic brands providing sensual stimulation, such as perfumes. At the other, repressive, extreme of the dimension are do-good, utilitarian brands, which perform more serious roles and help relieve anxiety about personal health and well-being. Examples would be cold sore treatments or acne products. Most brands lie between these extremes, often combining do-good and feel-good benefits. Toothpastes that fight cavities or prevent gingivitis and at the same time offer fresh breath confidence are examples.

Implicit in the type of motivational hypotheses that Freud and Maslow put forward is the very complexity of the human psyche, for while one part of us may seek to belong and fit in, another may be hankering for self-actualization. The one drives us toward social affiliation and the other toward independence and individuation. Though these compelling urges pull us in opposite directions, there is nothing dysfunctional or schizophrenic about their coexistence within us. Similarly, most people have a strong need for safety and security: the reassurance of the familiar, the routine, staying within

one's comfort zone. Yet at the same time we are enthralled by the potential excitement and reward of taking a risk and giving rein to our ambition, of challenging the status quo and putting ourselves to the test. As the saying goes, "You cannot discover new oceans unless you have the courage to lose sight of the shore."

Plotting these four instinctive urges along two axes gives us the needstate grid in Figure 2.2. In life we are permanently navigating our way along these axes, in a constant trade-off between opposing influences. When people branch out on their own, try their hand at something completely different or seek to fulfill their true potential, their actions are motivated by needs and desires represented in the bottom right quadrant. These have, at least temporarily, acquired the upper hand over the need for security and for conforming and sticking to the beaten path—urges that will force the psyche to seek some sort of balance. Similarly, when a brand identity corresponds to a particular quadrant or space within a quadrant, consumers will feel an instinctive pull toward that brand, according to their particular needstate. Because needs mapping is psychologically based, it offers consistency across different cultures and across demographics. It is "segmentation at source… before the constructs of personality, life-stage and socio-demographics…. The marketer is working with the raw stuff of human needs and motivations, the most solid material from which to create customer-driven marketing" (Goodyear 1996, p. 115).
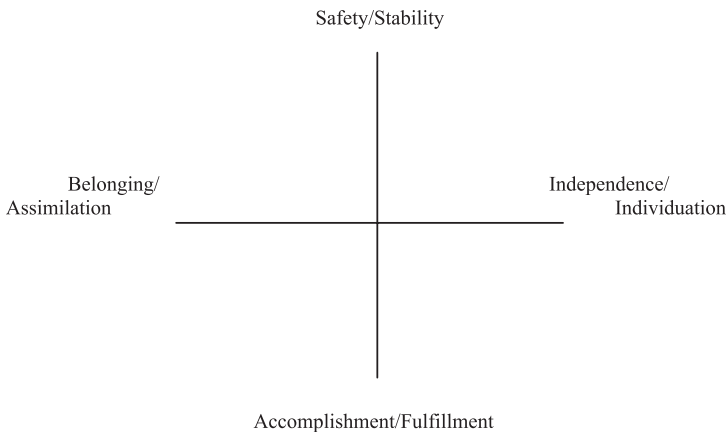
Figure 2.2   Needstate grid.

Human Values

In his book *The Nature of Human Values*, Milton Rokeach (1973, p. 5) defined a value as "an enduring belief that a specific mode of conduct or end state of existence is personally or socially preferable to an opposite or converse mode of conduct or end state of existence." Values are organized into value systems, which are hierarchies based on a prioritization of an individual's values in terms of the strength of those values. Values influence attitude and behavior, so one value system determines how we interact with friends and family, another how we behave in our work environment and so forth. Generally speaking, values are more stable and enduring than attitudes. The Rokeach Value Survey (RVS), designed by Rokeach to operationalize his value theory, is used to measure personal and social values. The RVS distinguishes two kinds of values:

1. Instrumental values reflect modes of conduct and behavioral characteristics that are ways of reaching terminal values.
2. Terminal values reflect end states of existence or a desirable end state in life that an individual would like to achieve. These values may be self-centered or society centered.

The 36 values identified in the RVS are shown in Table 2.1. Personal values play an important role in determining consumer behavior. "Freedom" as an important terminal value to an individual, for example, may imply a desire for freedom of choice and an interest in wide product lines and differentiated products. The instrumental value of "independent" might prompt a consumer to seek out customized or unique products that allow expression of his or her own personality and distinctiveness.

Other commentators have expanded on Rokeach's definition of values, notably social psychologist Shalom Schwartz (2003, p. 262), who summarizes the main features of basic values as follows:

1. Values are beliefs, cognitive structures that are closely linked to affect. When values are incited they become imbued with feeling.
2. Values pertain to desirable goals or end states, such as social equality or fairness.
3. Values transcend specific situations or actions. This characteristic of transsituationality differentiates values from narrower concepts like attitudes, which tend to be more situation specific.

4. Values serve as standards or criteria that guide selection and eval-uation of behavior, policies and events.

5. Values are ordered by importance relative to one another, the result being a system of value priorities by which cultures and individuals can be characterized.

6. The relative importance of the set of relevant values guides action. The example given by Schwartz is how attending church might express and promote the multiple values of tradition, conformity, security and benevolence for a person—but at the expense of hedonism, self-direction and stimulation values.

The Schwartz Value Survey (SVS) (Schwartz 1992) is widely used by social and cross-cultural psychologists. Consistent with the defini-tion of values as "desirable, transsituational goals, varying in impor-tance, that serve as guiding principles in peoples' lives" (Schwartz 2003, p. 267), Schwartz and colleagues' global research has identified ten basic, universal values, or value types. These are derived from three universal requirements of the human condition: the needs of

TABLE 2.1   Instrumental and Terminal Values

Instrumental Values	Terminal Values
Ambitious	A comfortable life
Broad-minded	An exciting life
Capable	A sense of accomplishment
Cheerful	A world at peace
Clean	A world of beauty
Courageous	Equality
Forgiving	Family security
Helpful	Freedom
Honest	Happiness
Imaginative	Inner harmony
Independent	Mature love
Intellectual	National security
Logical	Pleasure
Loving	Salvation
Obedient	Self-respect
Polite	Social recognition
Responsible	True friendship
Self-controlled	Wisdom

TABLE 2.2   Definitions of Motivational Types of Values in Terms of Their Goals and the Single Values that Represent Them

POWER: Social status and prestige, control or dominance over people and resources (social power, authority, wealth, preserving my public image)

ACHIEVEMENT: Personal success through demonstrating competence according to social standards (successful, capable, ambitious, influential)

HEDONISM: Pleasure and sensuous gratification for oneself (pleasure, enjoying life, self-indulgence)

STIMULATION: Excitement, novelty and challenge in life (daring, a varied life, an exciting life)

SELF-DIRECTION: Independent thought and action-choosing, creating, exploring (creativity, freedom, independent, curious, choosing own goals)

UNIVERSALISM: Understanding, appreciation, tolerance and protection for the welfare of all people and for nature (broad-minded, wisdom, social justice, equality, a world at peace, a world of beauty, unity with nature, protecting the environment)

BENEVOLENCE: Preservation and enhancement of the welfare of people with whom one is in frequent personal contact (helpful, honest, forgiving, loyal, responsible)

TRADITION: Respect, commitment and acceptance of the customs and ideas that traditional culture or religion provide the self (humble, accepting my portion in life, devout, respect for tradition, moderate)

CONFORMITY: Restraint of actions, inclinations and impulses likely to upset or harm others and violate social expectations or norms (politeness, obedient, self-discipline, honoring parents and elders)

SECURITY: Safety, harmony and stability of society, of relationships and of self (family security, national security, social order, clean, reciprocation of favors)

individuals as biological organisms, the needs pertaining to social interaction and the survival and welfare needs of groups of people.

Each of the ten basic value types can be further characterized in terms of their central motivational goal. These are shown in Table 2.2 (Schwartz 2007, p. 166), together with (in parentheses) specific, single-value items that primarily represent each of the ten basic value types.

The important contribution of Schwartz's work is that it expounds the structural aspect of values and the dynamics of the relations among them. Behaviors that are motivated by a given value have
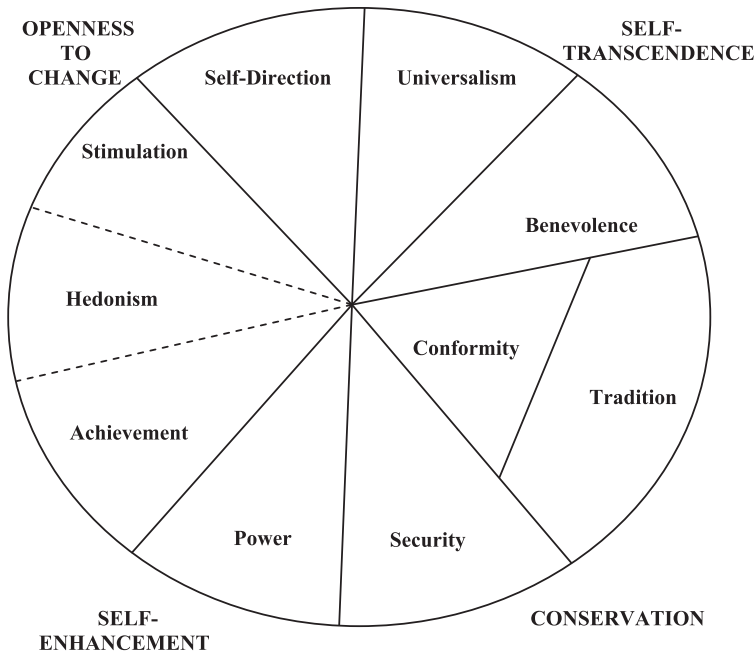
Figure 2.3   Schwartz's theoretical model of relations among ten motivational types of values.

social and psychological consequences that may either be at odds with or compatible with the pursuit of other values. Schwartz gives the example of how the pursuit of novelty and change (i.e., stimulation values) may adversely impact on the preservation of time-honored customs and practices (i.e., traditional values). Conversely, the pursuit of tradition values is congruent with the pursuit of conformity values, as both motivate behavior characterized by submission to external expectations (Schwartz 1992, p. 15).

Schwartz (2007, p. 167) plots these basic value types on a circumplex where the circular arrangement of the value types represents a motivational continuum. In this model (Figure 2.3) opposite value types are inversely related so that the more distant any two value types are from each other on the circumplex, the more incompatible and antagonistic their underlying motivations are. By the same token, the closer together two value types are in any direction around the circle, the more alike and compatible the underlying motivations. Schwartz further summarizes this integrated structure of values with two broad dimensions: self-enhancement versus

self-transcendence and openness to change versus conservatism. With the former dimension, power and achievement value types (concerned with self-interests) oppose universalism and benevolence value types (concerned with the welfare and interests of others). In the case of openness to change versus conservatism, self-direction and stimulation value types (marked by independence of thought and action and disposition to new experience) oppose security, conformity and tradition value types (marked by self-restriction, order and resistance to change). Hedonism is deemed to contain elements of both openness to change and self-enhancement.

Besides determining consumer behavior on an individual basis as mentioned earlier, investigating and tracking values can both reflect and predict major social change and cultural currents in societies. We will return to the theme of cultural values and their significance for brands in Chapter 7.

Means-End Theory

Early approaches to the topic of product meaning tended to be from the product attribute perspective, whereby meaning was tied to the physical, observable characteristics of the product. This failed to recognize any type of personal meanings derived from those attributes. Given the limitations this implied, product meaning was expanded to take into account both the functional and nonfunctional benefits that attributes represented for the consumer. The focus was subsequently broadened further to cover yet higher levels of abstraction, that is, personal values. The application of the personal values perspective to consumer understanding finds optimal expression in means-end theory (Gutman 1982).

Means-end theory is an invaluable resource in investigating product meaning for two reasons: (1) Rather than concentrate on a particular level of meanings, it incorporates all levels into a conceptual framework; and (2) it focuses on the associations (i.e., derived meanings) between the levels. These associational linkages provide understanding of how consumers interpret product attributes ("means") as representing benefits to them (referred to as consequences) and how these benefits are ultimately translated into personal values ("ends"). It is this associational element of the means-end model that offers keen insight into the meanings that consumers derive from

Attributes   Consequences   Values

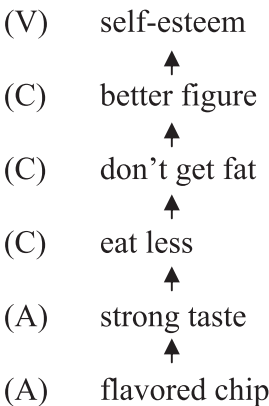Concrete ⟶ Functional ⟶ Psycho-social ⟶ Instrumental ⟶ Terminal
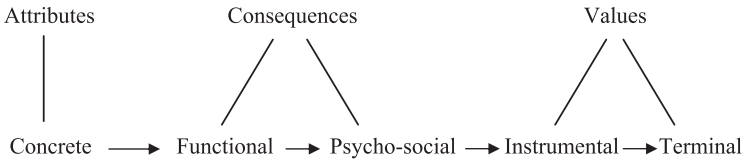
Figure 2.4   Means-end chain model.

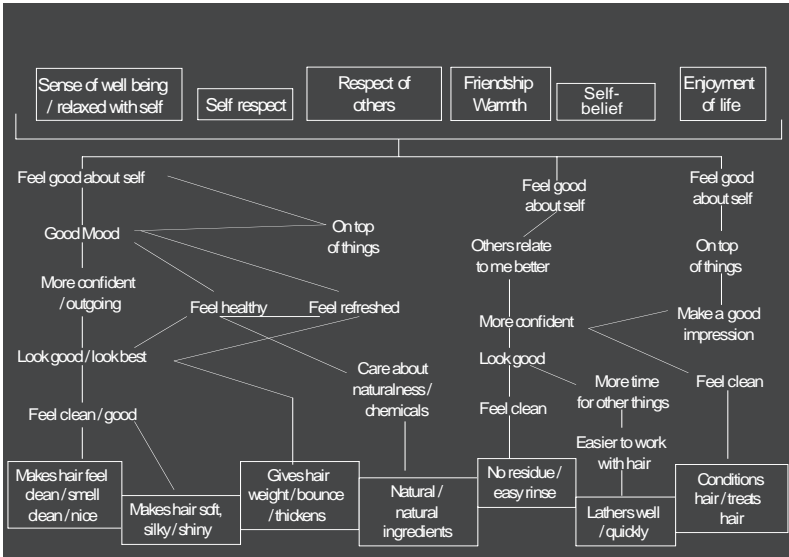products. Figure 2.4 illustrates a means-end model with three levels of abstraction.

The standard method for uncovering and assessing cognitive structure behind means-end hierarchy is laddering. Laddering refers to both the research process and the analysis methodology. The research entails in-depth one-to-one interviewing where the subject is probed, typically with the question, "Why is that important to you?" with the objective of identifying perceptual linkages between attributes (A), consequences (C) and values (V). For example, the ladder in Figure 2.5, beginning with a basic distinction among different types of snack chips, represents part of the data collection from a single subject in a study of the salty snack market (Reynolds and Gutman 1988).

Once all the laddering data are collected and analyzed, dominant connections can be arranged in a graphical representation of means-ends structures aggregated across all subjects (in "chains"), called a hierarchical value map (HVM). This cognitive map, with its connecting lines, shows the common pathways of meanings, representing the ways product attributes are related to personal values. Incidentally, after initial distinctions are obtained from perceived differences among particular brands of products, all subsequent higher-level elements are not brand specific. Although laddering charts the intrinsic meaning of product categories, as opposed to brands, consumers access categories through brands. Accordingly, it is instructive to consider the extent to which a particular

(V)   self-esteem
           ↑
(C)   better figure
           ↑
(C)   don't get fat
           ↑
(C)   eat less
           ↑
(A)   strong taste
           ↑
(A)   flavored chip

Figure 2.5   Single-subject ladder from salty snack study.

Figure 2.6   Hierarchical value map for the shampoo category.

brand may reflect the hierarchical linkages identified by laddering for its category. Close Up is an example of a brand that has been moved up the toothpaste ladder or at least one toothpaste ladder. In the beginning the brand communication was more attribute led, with visuals of the "mouthwash in the toothpaste" connoting freshness. Gradually it has moved up to social confidence and self-confidence values, with recent brand communication in some countries featuring complete strangers coming up to snatch kisses from unsuspecting women. It seems an appropriate ladder progression for a brand called Close Up.

The HVM thus presents a picture of consumers' underlying personal motivations in respect to a particular product category. Figure 2.6 shows an example of a HVM for the shampoo category. The HVM, though, is useful not only in understanding consumer motivation and meaning patterns of products and categories. It can also be used in the development and evaluation of product positionings in the marketplace. Each unique pathway from attribute to value represents a perceptual orientation and a potential product positioning. Untapped orientations may be discovered, offering an obvious positioning opportunity. Or it may be possible to establish ownership of a meaning by forging a stronger connection within an existing

association that is relatively weak—or to develop new meanings by creating significant connections between two as yet unrelated elements (Gengler and Reynolds 1995).

Means-end theory and laddering clearly offer substantial benefits through the understanding they provide of the meaningful connections between consumers and products and categories. To quote Gengler and Reynolds (1995, p. 30), "… *the successful implementation of the Means-End approach to strategy is the realization that meaning is everything….* Analysis of consumer perceptions of the reasons that drive decision-making behavior should be framed as a study of meaning." (italics in original)

Emotion

It is not without significance that the words *emotion* and *motivation* both have their roots in the Latin word *movere,* meaning "to move." Emotions are motivational in nature in that they arouse certain behavioral responses and patterns. They lie at the very heart of the way we experience life and all its vicissitudes. They determine our values and ethics, influence our judgments and give our lives color and meaning. Inputs from various fields and disciplines over the last few decades have broadened our understanding of emotions, but alternative and sometimes conflicting theories and definitions abound.

Before looking in more detail at what emotions are, their importance in a brand context should be emphasized. There are two key dynamics driving this importance. The first has to do with the fact that cognition and emotion are intertwined, as is discussed elsewhere in the book. What people feel about brands is integrated in what they think about brands. The second dynamic relates to the way memory works. When we experience something meaningful enough to be processed, the component parts of the experience are stored in different parts of our memory. Included in these components is any emotion associated with the experience. Emotional memories are stored in our unconscious. When a memory is triggered, all the component parts are reassembled in an instant, including the emotions associated with the memory. Brand encounters are part of our daily experiences and are thus characterized by the emotional memories associated with them. This is how brand meaning is imprinted in the psyche. Without emotions no mental connection is created. In

the opposite case, a mental connection is made and brand meaning is imprinted.

So what is emotion? Emotion can be described as the subjective, internal experience by an individual of a complex pattern of bodily and mental changes in reaction to some situation (as opposed to the emotion being somehow consciously willed to occur). Psychologists have identified four components of an emotional reaction:

- A feeling or affective response, such as the experience of joy or anger
- A cognitive response: an interpretation of the situation, perception of the cause of the emotion and the label attached to the emotion
- A physiological response: physical changes in the body, such as elevated heart rate and blood pressure
- A behavioral response: a facial expression or a particular action

Cognitive appraisal occurs to evaluate whether the situation is of significance to our own well-being. Such evaluation often occurs unconsciously and has a biological or evolutionary origin—tied to our instinct for safety and survival, for example. Different emotions manifest themselves in different ways: For instance, fear, anger, disgust and surprise have distinctive facial expressions. It is also important to clarify that though the words are often used interchangeably, emotions and feelings are not the same thing. Feelings are the conscious experiences of emotions—the sensations we have when emotions become more conscious. Emotions and emotional drivers sit in our psyche ready for activation. Often, we are not even conscious of having emotional reactions or are unaware why we are reacting. This is because emotional reactions and emotional experiences can take place with little or no conscious or cognitive participation.

Theories of how emotional experience is produced tend to differ in terms of the sequential relationships they posit among emotion, cognition and behavior. The theories of Robert Zajonc are among the soundest. Zajonc's (1980) theory of emotion proposes that emotional reactions may occur both before cognition and without cognition and, furthermore, that emotional reactions may occur without any conscious registration of the stimuli. According to Zajonc, emotional reactions are quicker than interpretive and discriminative ones. In other words, emotions are autonomous reactions that occur before the emotion is interpreted. The suggestion that emotional reactions may be prewired helped fuel the debate on the relation between emotion and cognition.

Types of Emotions

How many different emotions do human beings experience? The answer depends on what system is used to classify emotions. Psychologists and philosophers have sought to identify the basic or primary human emotions. In 1650 René Descartes declared that there were six primary passions: love, hate, desire, joy, sadness and admiration. More recently, Robert Plutchik (1980) put forward a system based on eight primary emotions, each tied to some adaptive form of behavior or body process (innate or inborn emotions with survival value, so fear > escape, anger > destruction or removal of barriers, joy > attachment). Table 2.3 summarizes the groupings of basic emotions identified by different psychologists (Ortony and Turner, 1990).

Some commentators believe that the basic emotions have a biological origin, whereas others dispute this. Different nuances and intensities of these primary emotions may appear to be different emotions, but, according to Plutchik (1980), they are really similar to the primary emotion from which they derive. They simply carry a different label. So, for example, what we call *fear* when experienced at a medium intensity level is called *terror* when experienced at a high intensity level and *nervousness* or *apprehension* when experienced at a low intensity. Similarly, psychologists have proposed the idea of thinking of emotions in terms of dimensions or of families, with the primary emotion as the emotional nucleus and the members of the "family" rippling out from the core in various mutations (see, e.g., Goleman 1995). This is illustrated in Table 2.4. Additionally, some theorists have postulated that all emotions are to some extent and in some proportion, combinations of the basic emotions. So, for instance, according to Plutchik's theory of emotional blends and nuances, fear and surprise combine to produce awe, surprise and sadness to produce disappointment.

As Figure 2.7 depicts, moods lie in the outer reaches and tend to be milder and more subdued than emotions (Donaghey 2002). They are less spontaneous and more controllable than emotions. Far more enduring is temperament, the disposition to evoke certain emotions or moods that makes people happy-go-lucky or melancholy. Temperament becomes part of a person's psychological make-up and personality.

There is considerable debate over the extent to which emotions and emotional experiences are universal or culturally determined.

TABLE 2.3 Basic Emotions Identified by Psychologists

| Psychologist	Basic Emotions	Basis for Inclusion
Arnold (1960)	Anger, aversion, courage, dejection, desire, despair, fear, hate, hope, love, sadness	Relation to action tendencies
Ekman, Friesen, and Ellsworth (1982)	Anger, disgust, fear, joy, sadness, surprise	Universal facial expressions
Frijda (1986)	Desire, happiness, interest, surprise, wonder, sorrow	Forms of action readiness
Gray (1982)	Rage and terror, anxiety, joy	"Hardwired"
Izard (1971)	Anger, contempt, disgust, distress, fear, guilt, interest, joy, shame, surprise	"Hardwired"
James (1884)	Fear, grief, love, rage	Involvement of the body
McDougall (1926)	Anger, disgust, elation, fear, subjection, tender emotion, wonder	Relation to instincts
Mowrer (1960)	Pain, pleasure	Unlearned emotional states
Oatley and Johnson-Laird (1987)	Anger, disgust, anxiety, happiness, sadness	Do not require propositional content
Panksepp (1982)	Expectancy, fear, rage, panic	"Hardwired"
Plutchik (1980)	Acceptance, anger, anticipation, disgust, joy, fear, sadness, surprise	Relation to adaptive biological processes
Tomkins (1984)	Anger, interest, contempt, disgust, distress, fear, joy, shame, surprise	Density of neural firing
Watson (1930)	Fear, love, fury	"Hardwired"
Weiner and Graham (1984)	Happiness, sadness	Attribution independent

Basic emotions are constant across all cultures. Where there is variance is in terms of societal or conditioned emotions and the display rules and regulation of emotions. Conditioned emotions are those that are molded by our status as societal beings. Emotions such as guilt, humiliation and pride are very much influenced by being in the pubic domain. Display rules—that is, when and how to express an emotion—are learned as part of socialization and enculturalization

TABLE 2.4   "Families" of Emotions

Anger	annoyance, irritability, animosity, vexation, resentment, indignation, acrimony, exasperation, vexation, wrath, hostility, fury, outrage and, at the extreme, pathological hatred and violence
Sadness	cheerlessness, gloom, melancholy, self-pity, sorrow, grief, dejection, despair and, when pathological, severe depression
Fear	apprehension, nervousness, concern, misgiving, wariness, qualm, edginess, anxiety, consternation, dread, fright, terror; as a psychopathology, phobia and panic
Enjoyment	contentment, amusement, relief, pride, satisfaction, gratification, happiness, joy, delight, thrill, bliss, rapture, euphoria, ecstasy and, at the extreme, mania
Love	acceptance, kindness, friendliness, trust, affinity, devotion, adoration, infatuation
Surprise	amazement, astonishment, wonder, shock
Disgust	distaste, aversion, disdain, contempt, scorn, abhorrence, revulsion
Shame	embarrassment, guilt, chagrin, remorse, regret, humiliation

and may differ from culture to culture as well as in different contexts or roles. Some degree of regulation of emotions is necessary in a society in which many people live together. In cultures that emphasize social interdependence, for example, negative emotions are rarely displayed openly. On the other hand, although keeping a "stiff upper lip" may be seen as an admirable trait by some, regulation of emotions and in particular repression of emotions, consumes a lot of energy as emotions occur automatically.

Although researchers acknowledge that words and language we use are not a totally adequate channel for probing or communicating the full gamut of emotion and emotional experience, they can reveal interesting cultural differences. Language enables us to become conscious of and to seek to convey our thoughts and feelings. Societies and cultures differ in their depiction and description of different feelings and emotions. All languages have lexically encoded different scenarios or states involving feelings and emotions. The meanings of these words are language specific and may often not match across languages and cultures. For example, there is no direct German translation for the word innocent (*unschuldig* means, literally, "unguilty"). Likewise, there is no English equivalent of the Russian word
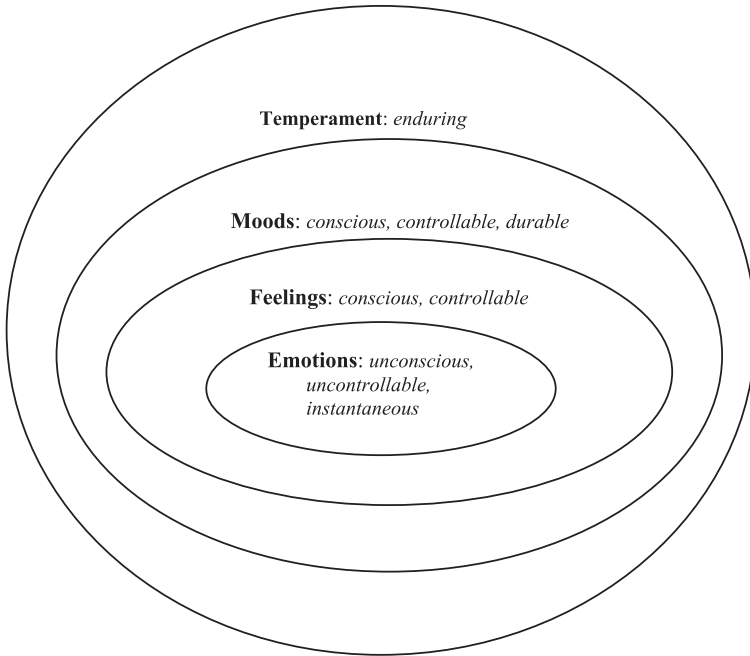
Figure 2.7   From emotions to temperament.

toska, meaning something like "melancholy-cum-yearning." The Portuguese word *saudade* has a similar but not identical meaning. The German word *Schadenfreude* means roughly "joy at somebody else's misfortune." The word *upset*, with its underlying metaphor of the upsetting of usual equilibrium (as in an upset vase), has no direct translation into other languages. Indeed, the very notion of *feeling upset* carries cultural baggage—the central concern being about losing balance, harmony, or control. Considering the dynamics of language and the emotions and meanings that words convey is important in the context of brand meaning. Over time, brands build up a brand vocabulary—the words that are associated with a brand, not just in its slogan but in its product descriptors, in print and online advertising and editorial, for instance.

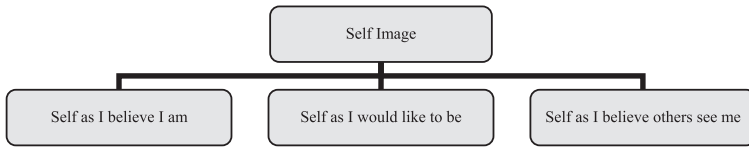Though there is not room to cover the subject here, research has examined the manner in which intervening emotional reactions to advertising mediate the relationship between advertising content and attitudes toward the ad or the brand being advertised. Holbrook and Batra (1987), for example, identified that the three emotional dimensions of pleasure, arousal and domination mediate the effects of

advertising content on attitudes toward the advertising and that the combined result partially mediates the effects of advertising content on attitudes toward the brand itself. Whether through advertising or the direct use of a product or service, the role of emotion is fundamental to an understanding of brands and the meanings they have for us.

Self-Definition

Postmodern society is characterized by the recognition that individuals today are involved in the ongoing task of negotiating meanings from lived and mediated experiences in an attempt to create and sustain their identity. Amid the disintegration of nation states and political blocs, the waning of religious authority, the unreliability of other social institutions and the breakup of the nuclear family, individuals are often left facing uncertainty, fragmentation and ever more indeterminate meaning. In the face of what Giddens (1991, p. 201) rather bleakly calls the "looming threat of personal meaninglessness," the individual is thrown back onto his or her own resources as he or she seeks to construct an identity that will endure through rapidly changing times and circumstances: "A self-identity has to be created and more or less continually reordered against the backdrop of shifting experiences of day-to-day life and the fragmenting tendencies of modern institutions" (Giddens 1991, p. 198).

The existentialist Søren Kierkegaard in the nineteenth century and Jean-Paul Sartre in the post-World War II period had predicated a form of existentialist angst that comes with our being "condemned to be free," that is, free to determine our own essence by our temporary, transient choices of what we would like to be. According to existentialist thought, we alone are the source of whatever meaning or value the world has for us; we are responsible for giving meaning to our world. In a similar vein, Carl Jung contended that people are constantly compelled to search for meaning in life. In the postmodern world, the self is neither a given nor a fixed entity and nothing can be taken for granted. Rather, each of us must actively create our reality and identity and in so doing we are a product of sociocultural structures and circumstances. Social interaction is instrumental in the fashioning of identity, as we traverse myriad social situations, with yet more complexity accruing from the mediated experiences offered by the mass media. We are thus exposed to and engaged in

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                    ┌─────────────────────┐
                    │     Self Image      │
                    └─────────────────────┘
         ┌──────────────────┼──────────────────┐
┌──────────────────┐ ┌──────────────────┐ ┌──────────────────────┐
│ Self as I believe│ │ Self as I would  │ │ Self as I believe    │
│      I am        │ │   like to be     │ │ others see me        │
└──────────────────┘ └──────────────────┘ └──────────────────────┘
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Figure 2.8   Self-image.

what Giddens (1991) terms a "plurality of lifeworlds," each with its own social roles, norms and values. This notion contrasts with the Cartesian concept of a highly individualist, autonomous and unitary self.

An individual's self-image is an amalgam of several dimensions: the self that I believe I am, the self that I would like to be (the ideal self) and the self that I believe others perceive me to be (Figure 2.8). This third conception of self, as perceived and influenced by the perceptions of significant others, peer groups, reference groups and so forth, is a critical component of identity. The sociologist Charles Horton Cooley coined the term "looking-glass self" to describe the way we develop a self-concept through our perceiving and imagining how others perceive and react to us. Viewed from this perspective, the self-concept emerges from social interaction. Other protagonists of the symbolic interactionism school of sociology added to Cooley's ideas. G. H. Mead later referred to Cooley's aforementioned process as the development of the "generalized other." For his part, Erving Goffman (1959), in *The Presentation of Self in Everyday Life*, described the principles of what he called "impression management" and the "dramaturgical performance" in which we engage, reminiscent of Shakespeare's lines:

> All the world's a stage,
> And all the men and women merely players …

People tend to convey impressions that are somewhere between an accurate presentation of their self-image and one oriented toward their desired identities. One way individuals endeavor to establish identity (and it is but one way, which should be neither exaggerated nor underestimated) is through consumption patterns. As consumers become less preoccupied with buying provisions to satisfy physical needs, there is a shift toward a pattern of consumption whereby goods are increasingly used to create and express self-identity. Brands can play a role in this process—particularly when they are

associated more with products that are likely to be on public display rather than those that are consumed privately. In a kind of self-symbolizing process, a person may buy and use a certain brand to affirm his or her actual self-concept or buy and use a brand to "lay claim" to a desired or idealized identity image. The latter is a form of what has been called symbolic self-completion (Wicklund and Gollwitzer 1982):

> Actual self + Brand = Ideal self

Material goods, then, are consumed as symbolic signifiers of identity, lifestyle and taste. Belk (1988) writes of "extending the self" through ownership of material goods, and other commentators have highlighted the role of consumption in the context of what Gergen (1991) calls the "saturated self": a multidimensional self or assemblage of self-definitions into a "pastiche personality." The individual envisions a number of imagined possible selves and may create any variety of these within the framework of his or her particular socio-cultural context. Furthermore, we all have a variety of roles—a man may be a husband, a father, a police officer, a sports coach and a wine enthusiast. Each of these roles has a certain set of norms, values and characteristics attached to it. Often people engage in a prototype-matching process, seeking to make their social images conform as closely as possible to the prototypical characteristics of a given role (see Leary and Kowalski 1990). For each role people will have an associated self-image that they will feel the need to express. The self-expressive benefits of brands come into play here, helping us to express and define ourselves. See section on expressive benefits (Chapter 5) for examples.

As consumers use the symbolic meanings inherent in the cultural environment to create and maintain their multiple identities, they come to learn to accommodate shared meanings and also to develop individual symbolic interpretations of their own. Again, in this respect, the consumer "is nothing if not an actor in search of an identity…. The post-modern subject constructs itself around the image it projects for others in consumer culture. 'I am what you perceive me to be.' Consumption enables people to change hats as the occasion demands" (Oswald 1996).

The subtle but important difference between brand identity and personal identity in a brand context is worth underlining here. Organizations create brand identities (e.g., logos, packaging, design).

People construct identities for themselves employing a variety of means, including brands and the meanings that they come to hold for them. This conceptualization of what a consumer is and how a consumer behaves marks a radical departure from conventional wisdom. In particular, there is a huge divergence between the way traditional marketing theory considers the consumer and the more modern, holistic and multidisciplinary approach taken by commentators from the social sciences. As Grant McCracken (1990) suggests, the usual models of consumer behavior depict the consumer as a kind of proto-economic man or *homo economicus*, driven purely by concerns of economic advantage and benefit. The purely economic definition of what consumer means is no longer sufficient.

McCracken (1986), like the previously mentioned commentators, points out that a central tenet of postmodern consumer theory is that consumers make consumption choices not only for utilitarian gain (or even for reasons of brand likeability alone) but also for the symbolic meanings of these choices. People consume not only physical products but also—or, often, instead—the symbolic meaning of those products, in the creation and expression of personal and social aspects of identity. Self-definition is sought, in part, "through the systematic appropriation of the meaningful properties of goods" (ibid., p. 80). We will return to the theme of symbolic consumption and personal and social identity, in Chapter 4, in the context of the meanings that inhere in consumption goods.

So, we seek and achieve identity by inserting ourselves into a discourse or one of a number of discourses—what Valentine and Gordon (2000) call "moments of identity." By "romancing" its consumers, through the generation of an appealing and accessible narrative in which those consumers are invited to participate, brands can provide both the structure and the raw material for meaningful discourse. There is, perhaps, no better illustration than the Harley-Davidson brand, which is discussed in more detail in Chapter 7. Often, the discourses with which we engage in life, consciously or more usually unconsciously, are intertwined with the archetypal patterns running through our psyche. "I therefore claim to show," wrote structural anthropologist Claude Lévi-Strauss, "not how men think in myths, but how myths operate in men's minds without their being aware of the fact" (Lévi-Strauss 1983, p. 12). Let us look further at these archetypal representations and the myths or stories with which they are associated.

Archetypal Theory

Jung's Legacy

Maslow defined self-actualization, the highest level of human fulfill-ment, thus: "What a man can be he must be." The ideal finds expres-sion in a previous advertising slogan for the U.S. Army's recruitment campaign: "Be all that you can be." To hopeful young recruits, the army signifies a lifetime opportunity to prove themselves and realize their potential. It is a heroic call, reminiscent of John F. Kennedy's "Ask not what your country can do for you. Ask what you can do for your country." Or the film *Braveheart.* Or Frank Sinatra singing "My Way." Or Nike, the winged Greek goddess of victory and the brand that takes its name from her. We are, here, entering into archetypal territory, an important potential area of brand meaning.

The deep and primal motivating forces within us, like the yearn-ing to be heroic or the desire to go out and explore our world, are as universal as they are timeless. Jung first identified these profound psychic imprints as archetypes. His theory divides the psyche into three parts. The first is the ego, which Jung identifies with the con-scious mind. Closely related is the personal unconscious, comprising anything that is not presently conscious but that can become so. The personal unconscious corresponds to most people's understanding of the unconscious in that it includes both memories that are easily brought to mind and those that have been suppressed for some rea-son. The third part of the psyche identified by Jung, which sets him apart from other psychologists and psychoanalysts, is that of the col-lective unconscious. This is our "psychic inheritance"—the reservoir of our experiences as a species, a knowledge we are all born with. The contents of the collective unconscious are called archetypes.

Jung wrote, "Archetypes are like riverbeds which dry up when the water deserts them, but which it can find again at any time. An archetype is like an old watercourse along which the water of life has flowed for centuries, digging a deep channel for itself. The longer it has flowed in this channel the more likely it is that sooner or later the water will return to its old bed" (Jung, C.W. Vol. 10, p. 189). Arche-types represent fundamental aspects of the human condition. They tap into our profoundest motivations and provide deep structure for our sense of meaning. The archetypal imprints that are hardwired in our psyches are described by Jung as unlearned tendencies to

experience things in a certain way, "forms which are unconscious but nonetheless active—living dispositions, ideas in the Platonic sense, that preform and continually influence our thoughts and feelings and actions" (Jung C.W. Vol. 9, part 1, para 154). The archetype thus acts as an "organizing principle" on the things we do or feel. The way a particular archetype is represented or its content, is not determined or inherited—only the form or "possibility of representation."

Take the mother archetype as an example. Our ancestors all had mothers. A mother or mother substitute was part of the environment in which we grew up. As vulnerable babies we depended on our connection to a nurturing protector for our very survival. Little wonder that when we enter this world we are preconditioned to need, want, seek and recognize a mother. The mother archetype, then, is our innate ability to recognize a certain relationship, that of mothering. According to Jung, as this is somewhat abstract we project the archetype onto the physical world and onto a particular person, usually our own mothers. In the absence of such a human form, we tend to personify the archetype, turning it into a mythological storybook character. This character symbolizes the archetype. The mother archetype is symbolized by Mother Earth, the motherland, and numerous mythological representations. The father archetype is often symbolized by a guide or an authority figure.

Archetypal representations surface in abundance in literature, art, mythology and film. They can be found in fairy tales, parables and songs. When we encounter an archetypal myth, symbol or character we instinctively feel an emotional pull. Consider the lover archetype in the Cinderella story, Mills and Boon romances, *Casablanca* and *Titanic*. Or outlaw figures in the *Godfather* or *Rebel without a Cause*. The mythological stories in which archetypes are brought to life are intrinsic to humankind, part of our inherited psychic make-up, as suggested by the aforementioned quote from Lévi-Strauss. Archetypal characters can also be seen in real-life figures whose personalities seem to take on larger-than-life significance: Florence Nightingale and Mother Teresa as caretakers, for instance. Some practitioners of archetypal theory refer to the mythological representations of archetypes—in Greek and Roman mythology, for instance—contending that the pantheon of the gods is populated by representations of our deepest psychic selves: heroic figures like mighty Heracles or the courageous Achilles; intrepid explorers such as Jason or Odysseus; or Aphrodite, the Greek goddess of love and beauty.

In his classic book *The Hero with a Thousand Faces* Joseph Campbell (1973) surveys the myths of ancient peoples and different cultures and concludes that they are all founded on the same archetypal plot line or monomyth: the archetypal hero story. The same hero appears in each myth—hence the book title. Campbell's work was the inspiration for George Lucas's *Star Wars*—it also inspired the American public at large; 30 million people are estimated to have seen *The Power of Myth,* the public television serialization of Campbell's ideas. And the story of Luke Skywalker is nothing more than the retelling of one of the world's oldest myths. It is always the story of a hero's journey and transformation. There is a call to adventure. The hero sets off. Along the way he meets a mentor who helps to guide and orient him. Then obstacles are encountered—there are evil dragons to be slain; Indiana Jones must confront the Gestapo, snakes and knife-wielding enemies. The hero, though, overcomes these difficulties and fulfills the quest, returning home triumphantly, transformed by his experiences and ready to share his new knowledge for the good of humankind. The essence of the hero is selfless courage. The hero will endure separation and hardship for the sake of his people, knowing that a price must be paid to achieve the goal. Real-life figures such as Martin Luther King Jr. and Nelson Mandela are the hero archetype made flesh and blood.

Brand Application

The relevance of archetypal theory in a marketing context is well expressed on the Web site of the Center for Applications of Psychological Type (https://www.capt.org/discover-your-archetypes/about-archetypes.htm):

> "Because archetypes are the meaning magnets of the psyche, they provide a bridge between the deepest human motivations and felt experience (including products and services) that fulfill, or promise to fulfill, basic human needs."

Brands that tap into deep, primordial experiences and motivations establish an emotional affinity and forge deep-rooted connections with consumers. They acquire a kind of meaning that is universal, iconic and larger than life—symbolic meaning, which, more often than not, turns out to be archetypal meaning. It is important to

point out that, whereas strong brands are typically identified with one archetype, humans are much more multifaceted and a range of archetypes can appeal to us, depending on our needs and circumstances at any one time. The nature of an archetypal relationship between a brand and a consumer is that the brand, not the consumer, embodies the archetype or archetypal meaning. The connection occurs when the archetype appeals to the part of the consumer's psyche that is open and receptive to the archetype—when the trickster brand strikes a chord with the trickster part of us. "For the lover in you," "Brings out the hero in you," run the slogans. We are dealing here with human yearnings, often unfulfilled yearnings, that exert a strong motivational influence on our attitudes and behavior.

To quote a Harley-Davidson executive, "What we sell is the ability for a 43-year-old accountant to dress in black leather, ride through small towns and have people be afraid of him" (Ulrich, Zenger and Smallwood 1999, p. 38). There is no set limit to the number of potential archetypes, and their descriptions vary from one commentator to another. At any rate, the important thing is the meaning and nature of the archetype in question rather than its name. Let us look at some of the most commonly encountered archetypes in both a broad cultural context and a brand marketing framework, with some of their defining attributes and instances of brands that exemplify them.*

The Explorer/Seeker/Pilgrim

1. Attributes: Adventurous, restless, pioneering, independent, nonconformist; seeks fulfillment, change, excitement, a better world; values freedom, individualism, self-sufficiency.
2. Description: The explorer is constantly searching, always on a quest to find something: uncharted territory, new paths, self-knowledge or spiritual enlightenment. Since the beginning of time humans have displayed an elemental need to set out in search of new pastures, to discover what lies over the horizon. Real-life explorers like Marco Polo, Christopher Columbus and Scott of the Antarctic felt the irresistible urge to set out for the great wide beyond. In classical literature the narrator and protagonist of Dante's

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* Many of these archetypes are discussed in great detail in *The Hero and the Outlaw*, Margaret Mark and Carol Pearson's (2001) ground-breaking book on archetypes and brands.

Divine Comedy provides a good example of the explorer archetype. The explorer's journey may equally be a figurative one: an inner journey to find oneself, to discover where one's own boundaries lie. The explorer is a driven, rugged individual not averse to enduring the loneliness and isolation that so often accompany a personal quest. It is a price worth paying as the explorer helps us discover our calling and to realize our unique potential.

3. Brand examples: Land Rover, Starbucks, Timberland, Trailfinders (United Kingdom).

The Caretaker/Protector

1. Attributes: Selfless, compassionate, empathetic, benevolent; offers sustenance and support to the needy and vulnerable; values generosity and self-sacrifice.

2. Description: The caretaker archetype is dedicated to the safety, welfare and comfort of others. It may also appear as the helper, altruist or philanthropist. Often associated with, but not limited to, maternal and paternal figures (each of which is in itself an archetypal character), the caretaker nurtures and protects dependents and those in its charge. Like the Good Samaritan (and the Samaritans organization in the United Kingdom), caretakers will go out of their way to offer help and compassion to those in need.

3. Brand examples: Campbell's Soup, Mothercare (United Kingdom), Salvation Army, Oxfam.

The Lover

1. Attributes: Passionate, sensual, seductive, erotic; seeks true love and pleasure, follows its emotions; values loving and intimate relationships.

2. Description: This archetype is driven by the urge to give and receive love. Whether in friendship or romance the lover signifies affectionate commitment. From *Romeo and Juliet* to *Casablanca*, *Love Story* to *Titanic,* the lover archetype is as compelling as it is ubiquitous. The archetype is active when pleasure and fulfillment are found through intimacy or passionate commitment—to someone or something. The object of the devotion may be something animate, like another person or an animal or something inanimate, like food, where sensuality and indulgence can be given free rein. Fragrance and cosmetics brands often embody this archetype.

3. Brand examples: Hallmark, Clairol Herbal Essences, Match.com, Ferrero Rocher, Estée Lauder.

The Trickster

1. Attributes: Playful, mischievous, irreverent; pokes fun, crosses boundaries, breaks taboos; values fun, change and spontaneity.

2. Description: The trickster or "Divine Joker," as Jung called the archetype, exists in all cultures: the Greek messenger god, Hermes, with his winged sandals and penchant for playing games and tricks; Mercury, his counterpart in Roman mythology, "mercurial" being a quintessential trickster descriptor; Loki, of Norse tradition, who changed himself into a salmon to escape the wrath of the gods; or Raven of the Eskimos and Coyote of western North American native peoples. The trickster appears as medieval jester, Shakespearean fool, joker, harlequin and clown and can be seen in entertainment figures like Charlie Chaplin, Steve Martin and the Marx Brothers.

The archetype embodies the energies of mischief and the desire for change. It is "the spirit of disorder, the enemy of boundaries" (Kerenyi 1976). The trickster yearns for the fantastic and for escape from the humdrum routines of life. It is the part of us that pokes fun at the pompous, breaks taboos, questions the unquestionable and mentions the unmentionable. It appears when a way of thinking has become outmoded and needs to be overhauled and replaced by something new. It is thus destroyer and savior at the same time, good and evil, moral and immoral—a fool, but a wise fool. Brands in categories with few or no functional differences between competitors, which seek differentiation primarily along personality lines, may find embracing this archetype enhances their consumer appeal.

3. Brand examples: Miller Lite, Pepsi, Mountain Dew, The Comedy Channel.

The Creator

1. Attributes: Artistic, imaginative, innovative; strives to create something new that will last; values self-expression, that which is aesthetically pleasing.

2. Description: The creator archetype appears in the form of the artist, the writer, the musician and the inventor. Though the artistic world is the natural domain for the creator, the archetype is apparent in the various gods and goddesses described in the early creation myths portraying the very creation of the world itself. Fertility deities such as Isis or Ceres come to mind. The archetype is recognized through its promotion and undertaking of imaginative endeavors of all sorts—anything that allows us to express

ourselves by crafting something that is at once novel and of endur-
ing value.
3. Brand examples: Crown Paints (United Kingdom), Crayola, Lego,
HGTV, Home Depot.

The Outlaw/Outsider/Rebel

1. Attributes: Rebellious, revolutionary, disruptive, outrageous,
iconoclastic; breaks the rules , dismantles outdated and oppres-
sive structures; values liberation and counterculture.
2. Description: The outlaw exists on the very fringes of society and
may be seen as a misfit, an outsider to the community. The arche-
type is galvanized into action by a feeling of powerlessness or
resentment at perceived mistreatment, on a personal level or on
behalf of a group. Robin Hood and Raffles, the gentleman thief,
are more lighthearted, romantic examples, but there is often an
undercurrent of brooding tension in the outlaw figure. Its rejec-
tion of prevailing convention and mores leads the outlaw either to
affirm its alienation from the cultural mainstream through acts
of outrage or to seek the destruction of what is seen as oppres-
sive and restrictive. It is a complex archetype that requires careful
handling in a brand or advertising context—as was demonstrated
by a 1980s U.K. anti-heroin ad that backfired when its drug addict
protagonist became a hero figure to heroin users.
3. Brand example: Harley-Davidson.

The Magician

1. Attributes: Intuitive, spiritual, holistic, charismatic; brings about
transformation, turns visions into reality; values metaphysical
solutions, the expansion of consciousness.
2. Description: The magician archetype also appears in the form of
sorcerer, shaman, healer, witch/wizard and visionary. The pow-
erful appeal to us of the archetype is witnessed in our fascina-
tion with stage magicians, illusionists and hypnotists, as well as
superstitions of all types. The instant appeal of Harry Potter is
not difficult to fathom when you have observed a child's reaction
to his or her first magic coloring book. Characters in tales and
fables such as Thomas Mann's *Mario and the Magician*, Christo-
pher Marlowe's Doctor Faustus, the Wizard of Oz and Merlin the
Magician in the legend of King Arthur are examples from a rich
tradition of literary and mythological figures gifted with special
powers. More recently the archetype has surfaced in the genre of

magic realism made popular in Latin America through the writings of authors like Gabriel Garcia Marquez and by films such as *Like Water for Chocolate.*

Above all, the magician archetype is about transformation, be it physical or spiritual. With deep knowledge of the physical and spiritual worlds, the magician is able to harness the energies and forces around and within us, to transform situations and bring about change for the better.

The wonders of modern technology are often accompanied by and extolled with magical imagery. DuPont's slogan proclaims, "The miracles of science." When we download software we have a "wizard" to help us install it. Yet, despite the attraction of the magician, there are very few brands that truly embrace the archetype. This is in part due to consumer distrust and cynicism generated by disappointment at being let down by "miracle" products that fail to deliver on their claims. Disney is a brand in which two different archetypal representations exist together (more on this subject later): besides embodying the innocent it is also a magician brand.

3. Brand examples: Disney, Olay Regenerist.

The Sage/Wise Old Man or Woman

1. Attributes: Philosophical, reflective, informative; seeks truth, shares knowledge; values wisdom, objectivity.
2. Description: This archetype may appear as the oracle, expert, advisor, teacher or mentor. Notable sages have included Socrates, Albert Einstein and Confucius. The sage character is often portrayed as the guardian of truth and the source of wisdom. In the case where the sage appears as the wise old man or woman, the character's age symbolizes his or her experience and accumulated wisdom. By seeking and gaining a better understanding of the world around us, the sage enlightens us and helps us to progress and fulfill our potential.
3. Brand examples: *Financial Times,* Harvard University, *Encyclopedia Britannica.*

The Innocent

1. Attributes: Trusting, pure, wholesome, optimistic, happy; keeps hope alive, retains and affirms faith; values honesty, goodness, simple pleasures.
2. Description: Often appearing in the form of a child or naïve youth, as well as a saint or mystic, the innocent is characterized by great purity and faith. It has almost boundless optimism and, in the face

of whatever life throws its way, always manages to keep hope alive. Despite his intellectual limitations and naiveté or perhaps because of them, Forrest Gump manages to come through life's trials and tribulations—Vietnam, meeting presidents, the wild ways and eventual death of the girl he loves—and remain unscathed, with his endearing purity of spirit intact. To him life is as his mother says it is: "Life is like a box of chocolates; you never know what you're gonna get." On another occasion he comments, "I may not be a smart man, but I know what love is."

In its most child-like and naïve guise, the innocent tends toward dependency and a desire to be cared for. In its fuller, more mature manifestation it displays a mystical sense of serenity and one-ness. The innocent symbolizes belief in the promise of paradise, the existence of an idyllic, utopian world. Disney's motto, "The happiest place on Earth," perfectly corresponds to an innocent brand. The archetype is also active when there is a longing for a return to innocence, a warm nostalgia for the traditional way of doing things.

3. Brand examples: Coca-Cola, Ivory, Disney.

The Ruler

1. Attributes: Commanding, authoritative, powerful; strives to be in control, assumes leadership; values order, harmony, efficiency.
2. Description: The ruler archetype also appears as the leader, manager, king or queen. The ruler is driven to gain and keep control, to replace or ward off chaos by taking charge of situations and events. The archetype inspires people to take responsibility and to manage their personal and professional commitments in an organized and efficient manner. Though sometimes surrounded by the prestigious trappings of position and authority, the ruler's focus is always power and control rather than mere status.
3. Brand examples: American Express, IBM, CitiBank.

The Hero

1. Attributes: Courageous, principled, determined, competitive; overcomes obstacles, rises to the challenge, rights wrongs; resolve in the face of adversity, moral integrity.
2. Description: Variations of the hero archetype include the warrior, crusader and champion. The hero comes to the defense of the vulnerable, rescues those in distress. Heroes are motivated by the desire to prove their worth through courageous action and noble feats, particularly in difficult circumstances. They are willing to endure hardship and take knocks but are always confident

of prevailing for the good of humankind. Their readiness to make a stand and put their honor on the line means that heroes often find themselves in competitive situations. This archetype gives us energy and determination and inspires us to get the job done.

3. Brand examples: Nike, FedEx, U.S. Army, the Olympics.

Leveraging Archetypal Meaning

Leveraging archetypal meaning involves more than simply borrowing meaning in a one-off advertising campaign. Archetypal brands achieve their status by becoming an enduring and consistent expression of an archetypal identity that is intrinsic to the brand. Until recently one of the best examples was McDonald's, for a long time a classic embodiment of the innocent archetype both as a brand and as an organization. McDonald's was the company that liked to see us smile. It is an innocent desire that permeated everything the brand stood for—from Happy Meals to the Ronald McDonald character and promotions with Disney and toy manufacturers to the play areas it provides for children. Under the famous Golden Arches is an Eden-like place of "food, folks and fun." The brand became a paragon of archetypal consistency. The company then decided to adopt a more hip and cool persona and is currently of no fixed archetypal abode.

Few brands truly exploit their archetypal potential. It is common for brands to dip in and out of archetypal territory, usually unwittingly, leaving the brand with a schizophrenic identity. Take one of McDonald's competitors, Burger King. For a time the brand stumbled into ruler territory ("In the land of the burger the Whopper is king"). It has also flirted with the creator archetype. Recent campaigns have introduced at least two more archetypal identities for the brand: the trickster and the hero.

Another shortcoming that often occurs is the failure to have a brand progress past the lowest levels of a particular archetype. In fact, when this occurs, it is often not so much an archetype that is being invoked as a stereotype. Whereas an archetype is a universally familiar character or situation that transcends culture, time, place, status, age and gender, a stereotype tends to be specific to one or more of these facets and thus more limited in its expression and recognition. In a brand context stereotyping is the consequence of

lowest common denominator segmentation and profiling methods, whereby the richness and depth of human motivations are overlooked in favor of a more reductionist conception of people as mere consumers. Generic claims and slogans, hackneyed story lines and unconvincing characters are the advertising corollary to archetypal impoverishment, undifferentiated brands its consequence.

Yet the concept of archetypal identity offers so much more. Moreover, besides archetypal figures and characters there are archetypal objects, such as moon, sun, fire, water, chalice, snake; and archetypal events, be they natural (e.g., birth, death) or rituals of all sorts, such as baptism, marriage, rites of passage; and archetypal tasks and activities. Considering products and categories from an archetypal perspective can provide insights that in turn help to uncover a brand's actual and potential meaning. More often than not, there is an identifiable category essence—a fundamental, primal meaning underpinning a category—and, by extension, a category archetype. As will be discussed in Chapter 5, the essential meaning of a product category is determined largely by the original purpose of the product itself. When a brand both owns the category benefit (likely to be reflected in its primary brand meaning) and is emphatically aligned with the archetype that best represents category essence (reflected in its instinctually motivating symbolic brand meaning), that brand will be in an unassailable position in the market. (These distinctions in brand meaning will also be developed in Chapter 5.)

If "the best archetypal brands are—first and foremost—archetypal *products*, created to fulfill and embody fundamental human needs" (Mark and Pearson 2001, p. 25, italics in original), it is how a product fulfills these needs, performs its function and provides its physical or emotional benefit that indicates with which particular archetype the brand may be aligned. In the analgesics market, for instance, there are brands that help soothe away aches and pains and other brands that forcefully attack the point of pain. In the former case, such a brand could embody the caretaker archetype, whereas in the latter the brand may be invoking the hero archetype. Similarly, in the household cleaning product category there are brands that display characteristics typical of the hero archetype, like the U.K. brand Domestos ("Kills all known germs. Dead."). Other brands in the category place greater emphasis on their more environmentally friendly natural ingredients, such as vinegar. This ecologically aware approach is more akin to the innocent archetype. Thus various

archetypes may be appropriate and operational in the same category and archetypal identity can be used to achieve differentiation in highly competitive markets.

On the other hand, the same archetype may be at the heart of brands in totally different categories, yet those brands remain completely differentiated from each other. So, although the Coca-Cola and Ivory brands may be embodiments of the innocent archetype, there is nothing interchangeable and very little comparable between those brands. Two brands, or for that matter 200 brands, may tap into the same archetype, but the expression of that archetype may be rendered in numerous distinct ways. This is because, as outlined in the previous pages, there are many aspects to and therefore many manifestations of, a single archetype. The hero can be a warrior, always ready to enter the fray, or a champion or a selfless crusader for noble causes. Consider also the lover archetype, with its multiple nuances. The archetype is represented in classical mythology in figures such as Eros, Venus and Aphrodite and is seen in its erotic, sexual guise in lover brands such as Victoria's Secret, Durex and Givenchy.

Bailey's Irish Cream is a brand that has consistently aligned itself with the lover archetype. An early on-pack promotion offered a set of three "truth or dare" dice, one with different action commands written on its sides (e.g., *touch, caress, kiss*), one with adverbs like *passionately* or *provocatively*, and one with parts of the body. In a recent commercial for the brand three young men and a woman are playing pool. The woman sniffs her glass of Bailey's to savor its sweet aroma. She then takes her shot. When she returns to her glass she finds it empty. To discover the culprit she teasingly moves close to the lips of each of the men. When she reaches the third man she detects the aroma and kisses him passionately. "Let your senses guide you," runs the endline.

Then there are the less erotic, more romantic and even platonic guises of the lover archetype. The long-running Nestlé Gold Blend campaign (mentioned in Chapter 8) was romantic novel turned soap opera, with Cupid's arrows winging their way through the will-she, won't-she commercials. Hallmark Cards is a classic lover brand, one that helps people express their feelings toward others—whatever the nature of their relationship. In a wonderfully touching commercial an elderly, learned-looking piano teacher sits at the piano with his pupil, a young girl. As he opens the score sheet to begin the day's lesson he is taken aback to find an envelope hidden between the pages.

He reads the birthday card and realizes it is from his pupil, while a girl's voice sings, "So I'm giving you this Hallmark and I hope that you will see what I'm really giving you is a part of me." He struggles to contain his emotions and cannot resist a smile as she begins to play. Visit the Hallmark Web site and you can send flowers to the one you love ("Let love bloom") or e-cards to those you care about.

So two brands may be defined by the same master archetype yet may be differentiated by particular archetypal nuances that endow the brands with very different identities when it comes to executing the brand story. There might be secondary archetypes with which the brands are also aligned. Thus, although brand A and brand B may share the same dominant archetype—say the hero—brand A may embody elements of the caretaker, whereas brand B incorporates the outlaw as its secondary archetype. The Virgin brand is an example of the latter situation. The brand, its founder Richard Branson and the mythical figure, Robin Hood (Branson's "role model") all represent a tantalizing combination of champion of the underdog and irrepressible outlaw.

Finally, it should be noted that archetypes have a lighter and a darker side, a positive and a negative manifestation. So the ruler can be benevolent but can also be tyrannical, authoritative, domineering or a control freak. The caretaker can become smothering and prone to martyrdom. The magician can be a manipulator. In *Batman* the trickster appears in both positive and negative form: as Batman himself (positive side of the trickster—Bruce Wayne transformed into superhero in the guise of a black bat) and as the Joker (here as evil side of the trickster). The trickster as jester may become self-indulgent and a time waster. As an example a recent radio campaign promoting a call plan from a well-known cellular phone company tells potential customers they will have so many minutes under the plan that they will not know what to do with them—why, they will be able to call friends at work just to ask them what they are wearing.

Apple's famous 1984 Super Bowl commercial clearly associates competitor IBM with the dark side of the ruler archetype—here as an Orwellian Big Brother type. The genius of the commercial is that it uses archetypal imagery to infuse the brand with meaning and effectively cast a competitor in a negative light without so much as mentioning the competitor's name. Analyzing the competitive landscape from an archetypal viewpoint will reveal whether any competitor has become aligned with the negative side of an archetype,

as well as highlighting opportunities such as unoccupied archetypal territory.

Given that consumer response operates simultaneously at several different levels, archetypal research in particular and symbolic research in general can be invaluable in accessing the more elusive and hidden depths of ultimate psychological motivation. Above all, research must fathom the underlying factors that determine why an archetype is apposite for a given brand. This requires profound knowledge of human motivation, a keen understanding of category dynamics and a thorough appraisal of the brand in question. If that can be achieved, archetypal meaning can be leveraged to greatly enhance the way people connect with a brand. Moreover, from the marketer's viewpoint archetypes are useful as metaphors capable of unifying the various elements of a brand into a single identity. Just as archetypes themselves act as organizing principles of the psyche, so an archetype can act as an organizing principle for a brand, providing inspiration, structure and coherence and giving creative teams more meaningful imagery to work with.