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September 1998
Perceptions of myths and brand identity in advertising:

Exploring the role of archetypes and national symbolism in advertising

By Hayden Breese

A thesis submitted for the degree of

Master of Commerce

At the University of Otago, Dunedin,

New Zealand

13.03.2000
And if it is true that we acquired our knowledge before our birth, and lost it at the moment of birth, but afterward, by the exercise of our senses upon sensible objects, recover the knowledge which we had once before, I suppose that what we call learning will be the recovery of our own knowledge . . .

Plato
Abstract

Similar myths emerge all over the world at the same time, in cultures that have had no contact with each other. Myths include the symbols and roles that define the identity of a group of people. Carl Gustav Jung proposes that these myths share a common source in archetypes of an objective, collective unconscious.

Advertising contains a wealth of myths and can be considered a modern mythmaker. Archetypal images appear as characters, situations and places in advertising. Therefore, the purpose of this research is to explore how consumers respond to cultural myth and archetypal imagery in brand advertising, and what impact these advertisements may have on identity and brands.

A qualitative design, comprising of five modified focus groups was used to gather exploratory data from first year University of Otago students, living in halls of residence. The data was transcribed and then analysed using the computer software: Qualitative Solutions and Research (QSR) Non-numerical Unstructured Data * Indexing Searching and Theorizing (NUDIST) for qualitative analysis, and Decision Explorer for qualitative theorising and display.

Findings suggest that archetypes act as foundations for characters and themes in advertising. The use of archetypes in advertising imagery appears to affect consumers' recall and emotions towards advertising. National and regional identities are manipulated by advertising's portrayal of particular societal characters and roles. A model is proposed that illustrates how archetypes, as characters in advertisements, affect brand identity and society. Based on this finding, advertisers should select archetypal characters or themes that compliment the character of their organisation, brand or product. In addition, they must consider their role in society as a mythmaker and the influence of their advertising on identity.
Acknowledgements

Thankyou to all those people who had faith in this project. Special thanks to my supervisor Dr Sarah Todd for her advice and Professor Rob Lawson for the means to continue higher learning. I would like to take the opportunity to thank two special characters, Nick Pascoe and Vaughan Gray, who made a MCom education an all round experience. Wherever life may take you, I wish you all the best. Finally, thanks Mum and Dad for putting a roof over my head when the money ran out, and for your day after day “is it finished yet?” Well it’s finally finished.
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1. Introduction

1.1 Background

The meaning of a symbol has driven many long and bloody world wars. Military and political campaigns revolve around the legend of their symbols. Today, boardrooms replace the battlefields, yet world wars in the corporate realm remain. International organisations create, control and promote themselves through the symbolic meaning of a brand.

A brand is a set of a consumer’s feelings, emotions, myths and fantasies associated with an organisation, and subsequently a product or service. Starbucks’ creator of Nike’s “Just do it” slogan, Scott Bedbury, states “a brand is a metaphorical story that’s evolving all the time. This connects with something very deep—a fundamental human appreciation of mythology” (Jensen, 1999, p. 99).

In order to create a popular and successful brand, a marketer must build strong associations of symbolic meaning with their organisation and its products or services. “The creative strategy... is based on the development of a strong, memorable identity for a brand through image advertising” (Belch & Belch, 1998). A brand requires careful and consistent development over time. A consumer’s perception of a brand can be affected wherever a brand is exposed or simply when a product is displayed on the shelf. The purpose of emotional advertising appeals, is to associate feelings to a consistent brand image, in an individual context, using the creative interplay of characters, situations, and places.

Successful building of intangible associations amounts to a feeling of greater worth in the eyes of the consumer. This idea is captured by Percy (1993), who states “there can be dollar value in a brand name, and, one of the ways to communicate that brand name and reflect its equity is through imagery” (p.570). According to Belch and Belch (1995), “good creative strategy and execution can often be central to determining the success of a product or service or reversing the fortunes of a struggling brand” (p. 241).

An understanding of myths and the psychology in the context of advertising will improve approaches to creative strategy. An expert in the area of mythology, psychology and
symbolism is Carl Gustav Jung, known for his theory of archetypes (1959). In application, Jungian symbolism and Jung’s theory of archetypes has potential in advertising and motivation research. It “not only shows how certain meanings are constructed in the human psyche, but it also provides an explanation of how meaning is associated with emotions” (Maso-Fleischman, 1997, p. 83).

It appears that some advertisers may unknowingly be using archetypes to build brands and powerful images of their organisations. However, there is little published research exploring consumers’ response to this advertising. Furthermore, there is no evidence to suggest that advertisers have a clear understanding of the affect of archetypal images on society.

It is suggested that advertising has a role in developing perceptions of identity (Ferguson, 1993, Sahin & Aksoy, 1993; Schlesinger, 1993, cited in Firat, 1995). It is possible for organisations to establish themselves in a market by creating brands that reflect the identity of a location. For example, the global clothing and shoe manufacturer Adidas has sought to capture a dominant share of the New Zealand market through brand advertising that typify’s New Zealand myths and symbols. Consequently, the identity of the New Zealand market is in some way influenced by advertising.

It would be a positive step to investigate the relationship of the consumer to the archetypal imagery used by organisations in emotional brand advertising appeals. Moreover, to explore the role of this advertising in identity formation. Therefore, the proposed research takes an exploratory approach. It explores the existence and role of archetypes, myths, and identity in perceptions of New Zealand brand advertising and what impact these advertisements may have on regional and national identity.

1.2 Justification

The challenge faced by international advertisers is brand communication across different cultures. As well as problems of selective perception and individual differences, advertisers face the difficulty of creating the same story in a different language or in different images. International advertising faces this challenge within the constraints of both maintaining international consistency and presenting an appropriate localised message.
While many wealthy countries share similar products in large urban centres, there remains a distinctive identity and character of a region that is established and carried by a heritage of myths, stories and symbols. In this age of globalisation of products and services, and with the increasing presence of international firms in local markets, many large firms are seeking to include culturally specific messages in their brand advertising. Marketers use an understanding of the identity of target markets to improve the likelihood that their brands will be accepted by different cultures and groups. Therefore, “the scientific study of national character has value in international marketing” (Clark, 1990, p. 66), and “the link between myths, consumer values, and advertising is...an important area for research” (Stern, 1995, p. 166).

Such is the role of marketing in society that the marketers themselves have become storytellers, the creators of myths, and, in some cases, key players in the development of regional or national identity. According to Bogart (1969, cited in Pollay, 1986, p. 33) “we should be probing the symbolism evoked by the models and scenes depicted in advertising to see what impact they have had on the national character.” It is suggested that our discipline to date has produced little in response to this call from professionals (Pollay, 1986).

Competing for the consumer’s dollar has never been more difficult. Advertising researchers are specifically interested in how individuals will interpret advertising and respond to brands, and whether this will result in increased sales and greater profits. As the market for products and services becomes more competitive, the emotional and intangible elements of a brand identity become increasingly more important. Therefore, “marketers must consider the meanings consumers attach to the various signs and symbols” that are presented in brand advertising (Belch & Belch, 1995, p.158).

Psychoanalytical interpretations of symbolism have been used “in consumer research to account for the personalities, motives and attitudes of consumers, and has been widely employed in the interpretation of advertising symbolism” (Robins, 1991, p. 59). However, many marketers are beginning to question the use of Freud’s theories and psychoanalytical interpretations of advertising symbolism. Therefore, it is suitable that alternative approaches are considered.
There is evidence to suggest there is pre-existing universal meanings associated with symbols, images, emotions and even situations. These universal principles have been formulated in theories of universal memory, instincts, and symbols. It is the universal nature of the archetype that presents the window of opportunity for advertising.

Archetypes may provide a framework for creative brand advertising appeals across cultures. International advertisers may already be using some of the principles of "archetypal advertising" to varying success. However, there remains no publicly available research into the effects these images have on consumers’ brand associations, recall, and regional and national identity. Thus, the connection between brand advertising, emotions, and identity remains unknown.

1.3 Objectives

As the application of Jungian psychology is relatively new to marketing, this research takes an exploratory approach. It specifically addresses the consumers’ perception of regional and national identity in advertising and the relationship to archetypal themes. It will also explore the consumers’ identification with, and response to perceptions of archetypal characters in regional and national brand advertising. The secondary purpose of this research is to explore the emotional response to advertising that contains and does not contain archetypal symbols. Furthermore, it is proposed that archetypal symbols are more easily remembered and recalled than other symbols.

In conclusion, the aim of this thesis is to suggest the adoption of Jungian psychology for studying the interpretation of advertising symbolism. The thesis addresses the applicability of Jung’s theory of archetypes for advertising. The discussion examines the roles of myth, symbols, and archetypal themes in advertising. This research makes a proposition for further research into the potential for using archetypal advertising in international marketing.

1.4 Scope

This research focuses on the perceptions of New Zealand, Otago and advertising from the perspective of 29 first year students studying at the University of Otago. Five focus groups and five New Zealand advertisements were used in this study.
This study will have implications for advertisers using and intending to use symbols of New Zealand identity in their advertising campaigns. In addition, this research provides a contribution to the study of advertising and brand identity by utilising Jung’s theory of archetypes.

Chapter one begins by introducing the reader to Jung’s Analytical Psychology and theory of archetypes. Chapter two discusses advertising symbolism and archetypes in advertising. Chapter three concludes with national identity. Results are presented in chapter five and discussed in chapter six. This thesis concludes with conclusions, limitations and suggestions for further research.
No man can change himself into anything from sheer reason; he can only change into what he potentially is.


The following chapter introduces the reader to the psychology of Carl Gustav Jung. The chapter begins with the fundamentals of Analytical Psychology, makes a brief comparison to Sigmund Freud’s Psychoanalytical Psychology, and continues with a discussion of the collective unconscious and the theory of archetypes. The chapter concludes with a discussion of archetypal roles in society.

2.1 Fundamentals of Analytical Psychology

The following section introduces the reader to the fundamentals of Analytical Psychology. Jung’s theories of the psyche, like Freud’s, contain elements that exist in a relationship fluctuating between consciousness and the unconscious. Jung separates the unconscious into two areas, the personal and the collective. The personal unconscious can be influenced by an individual’s conscious life, while the collective unconscious contains elements that are inherited biologically or exist in the unconscious, similar to the idea of a shared soul. Figure 1 overleaf, presents a diagrammatical display of the elements of the psyche according to Jung.
In Jungian psychology, the ego acts as a gatekeeper between the unconscious and the conscious. In relation to the ego is the persona, the shadow, the anima and animus, the archetypes of the spirit and the self. Each are considered as elements of the individual’s personality or as sub-personalities in themselves.

The *persona* is the medium by which an individual interacts with the conscious world. It is in a sense a reflection of an individual’s occupation, social class or nationality and is therefore, fundamental to their identity. In contrast, the personal unconscious, the subjective individual part of the unconscious, contains the shadow. When individuals project the contents of their shadow on to the external world, they perceive their own repressed inadequacies in others. This type of projection is the source of many forms of
discrimination and war. Like the persona, the shadow at times may assume full responsibility for the action and behaviour of the individual.

The unconscious also contains the anima and animus. The anima is the feminine aspect in man and the animus the masculine aspect in women. These forms can manifest and influence an individual in both positive and negative ways. The anima or animus can also appear as forms in dreams and are also projected upon others in conscious life.

The personal unconscious contains complexes that are based on an individual’s experience with the external world and derived internally from elements of the collective unconscious. A complex, according to Jung, is a small grouping of unconscious representations or a dual personality in itself. Jung distinguished a complex according to whether it is related to a single event or to a continuous situation, whether it is unconscious, partly conscious, or fully conscious, and by the level of associated emotion (Ellenberger, 1970).

Jung sees the unification of the personality as important to the psychological health of an individual. This process is said to extend over an entire life and is represented by a series of psychological changes. Jung has termed this process “Individuation.”

The process of individuation is represented by an individual having encounters with elements of his/her psyche. For example, the ego integrating and accepting the shadow, an encounter with the anima/animus and other important moments in life, like initiation rites and what is called the mid life crisis. In addition, the ego confronts personality components of the spirit and the self (Jung, 1959).

According to the system of psychological types, Jung (1921) termed individuals motivated internally by a subjective influence, introverts. In contrast, the extravert is motivated primarily from external factors. This introversion and extroversion can be thought of as an attitude existing in each individual to a different degree, which can potentially change over time. On some occasions the unconscious that contains the repressed extroversion or introversion can explode into conscious causing dramatic changes in normal behaviour (Ellenberger, 1970).

In addition, to the dimensions of introversion versus extroversion, Jung added four fundamental functions of the conscious psyche. These opposites included two rational
concepts, thinking and feeling and two irrational, sensation and intuition. This makes thinking opposite to feeling and sensation opposite to intuition. These functions exist in every individual, with one usually dominating, resulting in its opposite living an inferior existence (Ellenberger, 1970). The following table displays Jung’s introversion and extroversion and the four functions that form to define the personality types and their characteristics.

Table 1 Characteristics of Jungian Personality Types

<table>
<thead>
<tr>
<th>Types</th>
<th>Characteristics</th>
</tr>
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<tbody>
<tr>
<td>The thinking-extroverted type</td>
<td>• Directs own and dependents life according to fixed rules.</td>
</tr>
<tr>
<td></td>
<td>• Thinking is positive, synthetic, and dogmatic</td>
</tr>
<tr>
<td>The feeling-extroverted type</td>
<td>• Commits to taught values</td>
</tr>
<tr>
<td></td>
<td>• Respects social conventions</td>
</tr>
<tr>
<td></td>
<td>• Does what is proper</td>
</tr>
<tr>
<td></td>
<td>• Very emotional</td>
</tr>
<tr>
<td>The sensation-extroverted type</td>
<td>• Enjoys pleasure</td>
</tr>
<tr>
<td></td>
<td>• Sociable</td>
</tr>
<tr>
<td></td>
<td>• Adjusts easily to people and situations</td>
</tr>
<tr>
<td>The intuition-extroverted type</td>
<td>• Shows insight in life situations</td>
</tr>
<tr>
<td></td>
<td>• Detects and attracted by new possibilities</td>
</tr>
<tr>
<td></td>
<td>• Talented for business, speculation and politics</td>
</tr>
<tr>
<td>The thinking-introverted type</td>
<td>• Lacks practical sense</td>
</tr>
<tr>
<td></td>
<td>• Isolates themselves after unpleasant experiences with others</td>
</tr>
<tr>
<td></td>
<td>• Desires to go to the bottom of things</td>
</tr>
<tr>
<td></td>
<td>• Shows great boldness in ideas</td>
</tr>
<tr>
<td></td>
<td>• Often hindered by hesitations and scruples</td>
</tr>
<tr>
<td>The feeling-introverted type</td>
<td>• Unassuming, quiet, oversensitive</td>
</tr>
<tr>
<td></td>
<td>• Difficult to understand</td>
</tr>
<tr>
<td></td>
<td>• If female exerts a mysterious power over extroverted men</td>
</tr>
<tr>
<td>The sensation-introverted type</td>
<td>• Quiet, views the world as a mixture of benevolence and amusement</td>
</tr>
<tr>
<td></td>
<td>• Particularly sensitive to the esthetic quality of things</td>
</tr>
<tr>
<td>The intuitive-introverted type</td>
<td>• Daydreamer</td>
</tr>
<tr>
<td></td>
<td>• Ascribes the utmost value to inner trends of thought</td>
</tr>
<tr>
<td></td>
<td>• Easily considered odd or eccentric by others</td>
</tr>
</tbody>
</table>

Therefore, an individual's personality can be thought of as a type when it is dominated by the dimension of introversion or extroversion and one of the four functions of feeling, thinking, sensation and intuition.

In conclusion, Jungian psychology developed from a deep understanding of myth and religion, alchemy and symbols. However, his psychology was overshadowed by the contributions of Sigmund Freud. The following section makes a comparison of the theories of Jung and Freud and how they both influenced the study of marketing.

2.2 A comparison of the psychology's of Jung and Freud and their influence in Marketing

While Jung was a disciple of Freud for a short time, their theories and conception of the psyche soon rapidly diverged. It is appropriate then that a brief comparison is made between Jung's Analytical Psychology and Freud's Psychoanalytical psychology.

2.2.1 The psychology of Sigmund Freud

Freud based his theory on his patients' recollections of childhood experiences, an analysis of their dreams, and their current mental and physical problems. Briefly, Freud (1923/1946) proposes that three systems interact in conflict within the human personality. These three systems are the id, the ego and the superego.

The id is based on the pleasure principle and is a primitive component that drives the need to eat, drink, for warmth and sexual pleasure. The id does not distinguish between fantasy and reality. The ego is based on the development of the reality principle and derived from the id. It attempts to gain the satisfaction of the id through its more developed relationship with reality. Developing from the ego but becoming its master is the superego. The superego acts a judge, counterbalancing the instinctual drives of the id and forcing the ego to consider the consequences of its actions (Gleitman, 1991).

The focus of Freud's psychology was on the sexual drives of the unconscious (Schiffman, Bednall, Watson, & Kanuk, 1997), the influence of the sexual instinct and the drive of the libido as sexual energy. It was Freud's belief that repression, as a defence mechanism, of unconscious contents was caused by the emotional state of anxiety. In addition,
repression can also result in other defence mechanisms like displaced aggression, rationalisation, projection and isolation (Gleitman, 1991).

In conclusion, one of the reasons Freud’s theories spread so quickly and gained support was due to their ability to be communicated. During this time, many psychologists, such as Janet, Adler and Jung, did not receive the credit they deserved.

2.2.2 A brief comparison of Analytical and Psychoanalytical psychology

The foundations of both psychologies are grounded in the philosophy of nature and romantic medicine. In particular, Jung’s (1959) concept of the collective unconscious and his emphasis on dreams and symbols are representative of romanticism. In contrast to Freud, Jung openly admitted the influence of Nietzsche (1844-1900), specifically in the concepts of the problem of evil, the superior instincts in man, the unconscious, the dream, the archetypes, the shadow, the persona, the old wise man, and many others (Ellenberger, 1970).

Jung openly disagreed with Freud on the dominance of sexual energy as libido. In contrast, Jung conceived that the libido includes all types of psychic energy, and an individual is motivated by more than the sexual drive (Jung, 1944).

While Freud conceived the unconscious as containing unfulfilled wishes and desires, Jung’s conception was very different. According to Ellenberger, (1970) “Jung’s concept of the unconscious differs from that of Freud on three main points: (1) It has an autonomous course of development. (2) It is complementary to consciousness. (3) It is the seat of universal primordial images, the archetypes” (p.207). Alternatively, the defence mechanism in Freud’s psychology of projection is related to Jung’s projection of the contents of the shadow.

In conclusion, Sigmund Freud’s psychoanalytic theory of personality has had a dominating influence on the study of the unconscious and personality in psychology (Kassarjian & Sheffet, 1991; Merikle, 1992; Ellenberger, 1970), and its application in marketing (Lawson, Tidwell, Rainbird, Loudon, Della Bitta, 1996; Schiffman et al., 1997).
2.2.3 The influence of Jung and Freud in Marketing

A Freudian perspective is commonly referred too in marketing textbooks, even though there is very little research that supports this perspective (Dichter, 1964). Furthermore, there is even less modern research incorporating a psychoanalytical point of view (Kassarjian & Sheffet, 1991).

While the importance of the role of the unconscious and personality was recognised in psychology, the role of the unconscious and personality in marketing and advertising has been approached with scepticism. One reason for this is due to its focus on unfilled desires and sexual influence. Research began with James Vicary (1957) exploring the effect of subliminal messages in movie theatres to increase popcorn and coke sales (Loftus & Klinger, 1992). Research by Dichter (1964) used Freud's psychoanalytical interpretation of the unconscious and personality for consumer and advertising research. Specifically, Freuds theory of personality including the concepts of id, ego, superego are common in consumer behaviour and his psychoanalysis has been used in the interpretation of advertising symbolism.

Jung developed a comprehensive theory of the structure and development of the mind and many more contributions to psychology. However, it is his system of psychological types (1921) that has been most commonly used in marketing in the form of the personality inventory, the Myers-Briggs Type indicator. In particular, Gould (1991) used the personality types as a basis for market segmentation. Furthermore, when extended from the individual to the inter-organisational level, introversion and extroversion also applies to marketing organisations. According to Gray (1992), extroverted organisations respond to the consumer using mass media for the purpose of profit.

In conclusion, the potential of Jungian analysis for understanding personality in marketing research is proposed by Gould (1991). While Jung’s theory of personality has application in marketing in general, it is his theory of archetypes and the collective unconscious that has specific potential in advertising.

2.3 Universal images and the collective unconscious

There is evidence to suggest the recurrence of similar themes across cultures. The universal theme in its purity is a noticeable re-occurring pattern that appears in myths
across nations and cultures. Its emergence is clothed in the colours and flavours of the geographic and socio-cultural surroundings. For example, Jung noted that many cultures, without access to each other or in total isolation, developed particular myths that are similar or identical to others. Jung’s interpretation is that an archetype, a universal image from the unconscious has arisen and been represented by a symbol in conscious form.

These kinds of symbols have been referred to directly under many names. Mythological researchers termed them “motifs”. In the psychology of primitives, archetypes were equivalent to Levy-Bruhl’s concept of “representations collectives.” In comparative religion, Hubert and Mauss defined these forms as “categories of the imagination.” While years before, Adolf Bastian called them “elementary” or “primordial thoughts” (Jung, 1959). Therefore, “it tells us that so far as the collective unconscious contents are concerned we are dealing with archaic or – I would say – primordial types, that is, with universal images that have existed since the remotest times” (Jung, 1959, p.5).

A collective level of the unconscious is responsible for certain commonalities between cultures and nations. Having studied world mythology, religion and alchemy, Jung (1959) theorised that beneath the personal unconscious lies the collective unconscious containing elements common to all human kind. These elements called “archetypes are not the fruit of individual experience, they are universal. This universality has been interpreted by Jungians either as issuing from the structure of the human brain or as the expression of a kind of neo-Platonic world-soul” (Ellenberger, 1970, p. 706).

The collective unconscious is differentiated from the personal unconscious because it does not contain elements of personal experience. The personal unconscious contains complexes and elements that at one time have been conscious but now are forgotten or repressed. In contrast, the contents of the collective unconscious, the archetypes, have never been conscious but exist due to heredity. The contents of the collective unconscious, the pre-existent form of the archetype, can only become conscious secondarily and...give definite form to certain psychic contents” (Jung, 1959, p. 43), as the basis of a complex, motif, symbol or myth.

The collective unconscious is a “psychic system of a collective, universal, and impersonal nature which is identical in all individuals” (p.43). The archetype represents “the existence of definite forms in the psyche which seem to be present always and
everywhere” (Jung, 1959, p.42). Jung’s focus was on the archetype as a foundation for the complex. However, Jung went so far as to suggest that “there is a good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behaviour” (Jung, 1959, p.44).

Similar concepts to the archetype have also been suggested by other authors (Ellenberger, 1970; Sheldrake, 1981; Eibl-Eibesfeldt, 1989; Gray, 1991; Pietikainen, 1998).

Archetypal images have been related to Von Schubert’s idea of a universal language of symbols common to mankind. Like Jung’s, these universal symbols are manifested in dreams as well as in myths. For instance, “dreams use a universal language of symbols, which is the same for men throughout the world, and applies to men of the past as it does for contemporary men” (Ellenberger, 1970, p.205). In addition, Jung’s theory of the collective unconscious is comparable Sheldrakes (1981) theory of formative causation and morphic resonance (Rosen, Smith, Huston & Gonzalez, 1991).

The theory of archetypes also has similarities to theories in sociology and ethology (Gray, 1991/1992; Eibl-Eibesfeldt, 1989). A sociologist, Gray (1991), highlights the similarities between Levi-Strauss and Jung’s approach to the unconscious. For example, they “both divide the unconscious into dual segments, one personal, and one impersonal and see the deeper, impersonal level as providing a content free infrastructure upon which content builds” (p.210). Furthermore, both Jung and Levi-Strauss identified similar themes in mythology. In ethology, Eibl-Eibesfeldt (1989) also relates Jung’s archetypes to Levi-Stauss and his universal structures. For instance, in ethology the “structural unconscious” consists of universal structures and functional peculiarities which underly all cultural behavior. Eibl-Eibesfeldt (1989) agrees with Levi-Strauss and substantiates Jung’s proposition that “artistic creations of mankind were the expression of an archetypal foreknowledge” (p. 80).

The similarities between Jung’s psychology of archetypes and Cassirer’s philosophy of symbolic forms are identified by Pietikainen (1998). Specifically, they both emphasise symbolic and archetypal form and function, in contrast, to substance or causality and have many similarities in their views on myth.

As the implications for Jung’s theory was recognised across disciplines, accordingly, researchers sought to provide evidence for its existence. The collective unconscious has
been the topic of research into memory (Wagner, 1981; Eibl-Eibesfeldt, 1989; Rosen et al., 1991), perception (Lewis & McCully, 1994) and suggested for the study of emotions (Scherer, 1992).

In research exploring the implications of universal memory, a study by Wagner (1981) supported the hypothesis that the structure of memory is universal in cognition, while its control processes seem to be more culture-specific. Similarly, “the species-specific biases of our perception result from adaptations to our natural as well as to our social environment” (Eibl-Eibesfeldt, 1989, p. 673).

Archetypal memory is similar to what Eibl-Eibesfeldt (1989) calls “phylogenetic environmental imprinting.” According to Eibl-Eibesfeldt, (1989), there are biologically programmed perceptions, compulsions and learning dispositions where goals can be reached by a limited number of alternatives and strategies. Therefore, “we can speak of a universal grammar of human social behaviour and a more specific grammar describing the course of specific strategies” (Eibl-Eibesfeldt, 1989, p. 517).

Jung’s theory of the collective unconscious and Sheldrakes (1981) theory of formative causation and morphic resonance acted as a basis for an empirical study conducted by Rosen et al. (1991). They sought to provide evidence for the existence of a collective unconscious, collective memory and the universality of archetypal symbols.

Rosen et al. (1991) examined the associations between symbols and their meanings. The authors identified three methods used by Jung to prove the existence of archetypes and the collective unconscious. These are the word association test, the documentation of archetypal symbols in delusions, hallucinations, and dreams of people who had not been exposed to the symbols, and finally, in the relatedness of myths and symbols between separate and non-communative cultures.

It was hypothesised by Rosen et al. (1991) “that collective unconscious (archetypal memory), like semantic memory, would increase learning and recall of archetypal symbols correctly paired or matched with their meanings” (p.219). The word association test, commonly used by Jung, was modified to include pictures of symbols. The measure was termed the Archetypal Symbol Inventory (ASI). In conclusion, the results of the study by Rosen et al. (1991) support Jung’s theory of the collective unconscious and the
concept of memory patterns as archetypes. Furthermore, the researchers highlight the potential for the ASI to be tested in cross-cultural studies.

A study by Lewis and McCully (1994) suggests that archetypal sources in the collective unconscious also influence perception. Using Rorschach images, the researchers worked under the presumption that elements of archetypal energy need certain stimuli to activate them. Rorschach images are effective in exploring perception because it is easy to separate individuals projected meaning from the pre-existing form of the Rorschach image. Using an expanded mode of interpretative analysis, the researchers' identified the existence of archetypal elements that caused symbol formation in response to Rorschach images (Lewis & McCully, 1994).

A substantial amount of universality in antecedents and reaction were found when comparing the self-reports of emotion in eight European countries (Scherer, Wallbott, Matsumoto, & Kudoh, 1988). According to Scherer (1992) “memory storage of the event and the retrieval processes are affected by emotion representation” (p. 30). Due to the criticism of universal theories of emotion, that self reported emotions are social representations, Scherer (1992) suggests the study of emotion using the “proven concepts: stereotypes, prototypes and archetypes” (p. 31). The term archetype is used by Scherer (1992) to refer to the “cognitive representations of phylogenetically continuous associations between specific types of situations, differentiated emotional states, and biologically determined adaptive response configurations” (p. 32). Archetypes, prototypes, stereotypes, and measure of effect size are proposed to test the differences in emotional response between individuals, groups, and cultures.

In conclusion, archetypal symbols emerge as motifs in everyday life and influence memory, perception and emotion. The purpose of the next section is to introduce the reader to the basis for these symbols and motifs, the archetypes of the collective unconscious.

2.4 Theory of Archetypes

The following section explores the concept of the archetype in more detail. The discussion includes its perceptual element and distinguishes between archetypes and the archetypal. It concludes with a description of the main structural archetypes.
Jung’s theory of archetypes was derived from his work with severe psychotic patients at Burgholzi hospital, where he noticed the frequent occurrence of universal symbols in their delusions and hallucinations (Ellenberger, 1970). According to Jung (1959), a motif is the repetition of types of situations and figures that have corresponding meaning. These motifs are arranged by a series of archetypes.

Archetypes emerge from the unconscious as the base of a complex. They are a complex of experience (Jung, 1959). They are further consciously perceived as a symbol, which emerges in conscious form as a combination of the interaction of personal experience, cultural history and archetypal formalism (Gray, 1992). When this content emerges, it is altered through conscious perception and modified to the particulars of the individual conscious (Jung, 1959).

In definition, Jung (1940) states, archetypes are “contents and modes of behaviour that are more or less the same everywhere and in all individuals” (Jung, 1940, p. 53). There is an archetype for every typical situation. Archetypes are forms without content that have been developed through repetition. Therefore, they represent potential kinds of perception and action triggered by an internal or external cue (Jung, 1959).

It is important to make a distinction between the different aspects of archetypes and the way they are being used in different frames of thought. Figure 2 shows the distinction between the psychic and psychoid role of the archetype according to Gray (1992).

Table 2 Four levels of archetypal complexity

<table>
<thead>
<tr>
<th>Topological/Structural archetypes (Persona, ego, shadow, anima, self)</th>
<th>Psychic archetypes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archetypal elements (Archetypes as psychic entities, and as universal patterns of human thought and action)</td>
<td></td>
</tr>
<tr>
<td>Instinctual psychoid elements (IRMS’s, instincts)</td>
<td>Psychoid archetypes</td>
</tr>
<tr>
<td>Psychoid structural elements (the possibility of perception and action)</td>
<td></td>
</tr>
</tbody>
</table>

Archetypes, according to Duncan (1983, cited in Stern, 1995), are clusters of images or symbols originating in dreams; they are also elicited through forced imagination or spontaneous drawings (Knapp, 1984). Therefore, archetypes emerge consciously as symbols and motifs wherever the contributions of the ego are reduced. For example, in creative activity or when emotions or fantasies are aroused.

Archetypes not only appear as characters but also situations. For instance, the transformation of the personality is symbolised by a corresponding series of archetypes called the archetypes of transformation, which are typical situations, environments, and behaviours. These symbols, like the structural archetypes, cannot be exhausted in their interpretation (Jung, 1959).

The archetypal image is bipolar and deviates along dimensions of good/bad, inside/outside. Hence, whenever the projection of an archetypal image is replaced in reality, it is by its opposite. Therefore, the hero does not become the misguided hero, he/she becomes the villain (Redfearn, 1973).

The archetype can also be thought of as an instinctual element at the psychic level, similar to instincts at the biological level. Consequently, “the existence of archetypes is inferred by the same process as that by which we infer the existence of instincts. Just as instincts common to a species are postulated by observing the uniformities in biological behavior, so archetypes are inferred by observing the uniformities in psychic phenomena” (Edinger, 1968, p. 12 cited in Knapp, 1984, p.xi).

A psychoid structural view is taken by Redfearn (1973), who defines the archetypal “as the direction towards which sensory data, perceptions, images, and motor patterns tend to be modified and organized by spontaneous human psychic activity” (p. 128). Gestalt psychologists’ laws of perception and the organisation of sensory data represents archetypal activity at a sensory and perceptual level (Redfearn, 1973). In conclusion, it is Redfearn’s perspective that archetypes and previous learning share responsibility for natural behaviour.

2.4.1 Archetypal influence

Archetypes influence the personality by making it predisposed to particular symbols or alternatively by assuming complete control. Archetypes are centers of psychic energy and
are likely to be manifested in critical circumstances due to an inner or exterior event (Ellenberger, 1970) or in conjunction with events of one’s innermost life (Knapp, 1984).

Particular individuals have certain archetypes that they are predisposed to. The archetypal predisposition drives an individual to seek a compliment in the external world (Fordham, 1957; Jung 1960/1969). In addition, the archetypal subsystem has the potential to temporarily control the personality as a compulsive subordinate personality (Bertalanffy, 1968, p.69-71; Fordham, 1973/1980, p. 84-7 cited in Gray, 1992, p.23). It is therefore capable of becoming the centre of consciousness and behaviour (Gray, 1992). According to Jung (1959), “there is no lunacy people under the domination of an archetype will not fall prey to” (p.48).

When the archetype is playing an active role in conscious life, it appears as active personalities in dreams and fantasies. During this time, the archetype reflects an end and provides a goal during its dominance; it draws the contents that reflects the same function (Gray, 1992). This assuming of personality control results from a trigger in the external world. Therefore, when the archetype matching an external stimuli is activated, its powerful energy is aroused causing unpredictable consequences (Jung, 1959).

In conclusion, when new unconscious contents emerge in consciousness they appear either in personified form as archetypal characters or alternatively in typical situations in life (Redfearn, 1973). Archetypes attract conscious elements that share a similar function (Gray, 1992). The following section attempts to document the manifestations of the archetype and presents the literature surrounding how archetypes influence society.

2.4.2 Archetypal themes

It would be pointless to attempt to document a list of archetypes as the list would be essentially endless. Nevertheless, structural archetypes of the personality and some dominant archetypes can be described. A list of archetypal themes, mentioned in Jung’s collected works, is provided by Gray (1992) overleaf:
Table 3   Archetypal themes from the collected works of Jung

| bird/spirit, boy, butterfly/resurrection, cave, child, city, conjunctio, crowds, crucifixion, daughter, demiurge, devil, dioscuri, divine child, divine harlot, divine son, dragon, family, father, fire, flowers, foot, giant, god and goddess, goddess, gods, guard, hand, healing serpent, jesters, king and queen, kore, lingam, lover in remote land, magic demon, mana personality, marriage, marrying the city, marrying the land, mistletoe, mouth, others, phallus, powerful animals, puer, quaternity, sacrifice, separation, shadow, speech, sphere, square, sun, tree, tree of health, tree of life, tree and snake, trickster/mercurius, twins, vulva, water, women, wood, worm, yoni, syzygy. In turn, these are represented by further multiplying and overlapping symbols. |


In contrast to archetypal themes, the main archetypes relating as sub-personalities and inner psychic reality include the structural ones: anima & animus (archetype of the soul), the wise old man (archetype of the spirit), the great mother and archetype of the self. The persona and shadow are distanced from the collective unconscious and relate more with the contents of the personal unconscious.

According to Jung (1959) “the three archetypes...the shadow, the anima, and the old wise man-are of a kind that can be directly experienced in personified form” (p. 38). However, many others are also considered important. These include the child and child hero, the primordial mother, earth mother, maiden (Redfearn, 1973; Ellenberger, 1970) and witch (Gray, 1992). This discussion of archetypes shall limit itself to a brief description of the main structural archetypes of the personality.

2.3.2.1 The Anima and Animus

The anima or animus is the archetype of the soul. It is a natural archetype and a primordial figure of the unconscious. This archetype provides the basis for mythological gods and goddesses (Jung, 1940).
The *anima* is defined by Edinger (1968) as “an autonomous psychic content in the male personality which can be described as an inner woman” (p.10). The anima is the psychic contra-sexual element of the personality. The symbolic imagery resulting from this archetype are, for example, figures of women from the harlot to the saint. The *animus* in contrast is “the corresponding representative of the masculine contra-sexual elements in the psychology of women” (p. 10 cited in Knapp, 1984, p. xii).

The projection of the archetype of the soul results in a “characteristic personification” of the opposite sex. This manifestation emerges due to the complementary nature of the unconscious of man and woman, for males as an ideal feminine figure (anima) and females an ideal feminine one (animus). The anima is an unconscious idealistic representation of woman. It manifests in the distortion of real woman in everyday life and is personified in dreams, fantasies and myths. For example, in the distortion of mothers, sisters, and partners. Therefore, the projection of the anima on a real woman, when in love, can result in a misconceived understanding of reality. Furthermore, some type of women (anima-gestalt) even attract the projection of the anima of men (Ellenberger, 1970).

Although the male anima is often represented as only one female figure, the animus is often many male figures. There are also differences between the animus of younger and older women. In very young women, it may appear as an “infatuation for an older man or a paternal figure” (Ellenberger, 1970, p. 709). In mature women, the animus manifests in projections towards a “sports champion or, in negative cases, a playboy or even a criminal; and with an older woman more likely a physician, an ecclesiastic, or a supposedly misunderstood genius” (Ellenberger, 1970, p. 709).

2.3.2.2 The archetype of the Spirit (Wise old man)

The next most important archetype is the archetype of the spirit or wise old man. This archetype affects everyday life when an individual is faced with a critical life situation. It is symbolised in dreams by such forms as wind, ancestral figures, helping animals, divinities and manifests as the figure of the old wise man. For example, a primitive medicine man, a priest, monk, or a figure who provides excellent advice. Like all archetypes, it has the ability to polarise, thus the wise old man can appear as a wise evil
figure like a sorcerer. In a similar fashion to the archetype of the soul, this archetype can be projected onto a real person (Ellenberger, 1970).

The wise old man can be thought of as the father of the soul, a superior master and teacher. While at the same time the soul is also his virgin mother (Jung, 1959). The archetype of the wise old man can also be found in women (Ellenberger, 1970).

The focus of Jung (1956/1967, 1959/1968a) has been to relate the archetypes of the father, the wise old man and the chief. Furthermore, there is little distinction between the mother and daughter archetypes (Gray, 1992).

2.3.2.3 The archetype of the Great Mother

The archetype of the magna mater (or great mother) can also be found in men (Ellenberger, 1970). This version of the archetype of the mother, can be projected upon “one’s mother, grandmother, or nanny. It can appear as a female ancestor, a saint, the holy Virgin, the divine wisdom, the church, the university (the alma mater), or the mother country. Among the negative aspects of this archetype are those deities that regulate human destinies, the witches, dragons, and so on” (Ellenberger, 1970, p.710).

2.3.2.4 The Self

The self is the most central of the archetypes. It is the centre of the personality resulting from the unification between the unconscious and conscious. The self is normally unconscious but like other archetypes its form manifests in archetypical figures. The process of individuation cannot be separated from the description of the self (Ellenberger, 1970).

2.3.2.5 The Trickster

The trickster archetype is a good representation of the bipolarity nature of the archetype. It manifests in many positive and negative forms. For example, positively as a god of creation and magic, or negatively as symbols of the shadow and the devil (Gray, 1992).

In conclusion, this section has described Jung’s theory of archetypes and explored specific archetypes in more depth. Archetypes play a role in the structure of the personality and a single archetype can even dominate it. This influence affects the
identity of individuals and groups in society. The next section discusses the influence and role of archetypes in society.

2.5 Archetypal roles in society

Archetypal figures appear in similar roles across different cultures. For example, there are similar roles in cultures distinctly different as African bushman to the busy cosmopolitan culture of New York. Therefore, archetypes may provide a means of understanding the dynamics that motivate a person, a group or a culture.

2.5.1 Archetypal roles

Researchers have attempted to identify universal figures and roles in society (Thompson, 1971; Mitroff, 1983; Moxnes, 1987; Ullyot & Myers, 1994; Gray, 1992). A table of archetypal figures provided by Moxnes (1987, cited in Mitroff, 1983) with contributions by Mitroff (1983) and adapted by Gray (1992) is presented overleaf. The researchers combined, identified eight dominant archetypal figures. The table shows that the structure of cultural roles closely resembles the family structure of father, mother, son and daughter. In conclusion, the bipolar dimension of the archetype is highlighted by the aspect component of the table and it is also directly comparable to Jung’s archetypes of the psyche.
### Table 4  Archetypal figures from Mitroff and Moxnes

<table>
<thead>
<tr>
<th>Archetype</th>
<th>Aspect</th>
<th>Fairy tales</th>
<th>Bible</th>
<th>Greek myths</th>
<th>Message</th>
</tr>
</thead>
<tbody>
<tr>
<td>Father</td>
<td>Good</td>
<td>King</td>
<td>God</td>
<td>Zeus</td>
<td>I will guide/teach</td>
</tr>
<tr>
<td></td>
<td>Father</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bad father</td>
<td>Troll/Beast</td>
<td>Devil</td>
<td>Hades</td>
<td>I will punish/enforce</td>
</tr>
<tr>
<td>Mother</td>
<td>Good mother</td>
<td>Queen</td>
<td>Madonna/</td>
<td>Hera</td>
<td>I will care/nurture</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>St. Mary</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bad Mother</td>
<td>Witch</td>
<td>Jezebel</td>
<td>Persephone</td>
<td>I will abandon</td>
</tr>
<tr>
<td>Son</td>
<td>Good Son</td>
<td>Crown Prince</td>
<td>Jesus</td>
<td>Apollo</td>
<td>I will obey</td>
</tr>
<tr>
<td></td>
<td>Bad Son</td>
<td>Black Sheep</td>
<td>Antichrist/</td>
<td>Ares</td>
<td>I will disobey</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Judas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daughter</td>
<td>Good Daughter</td>
<td>Princess/</td>
<td>Virgin</td>
<td>Athene</td>
<td>I will follow/submit</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Virgin</td>
<td>Mary</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bad Daughter</td>
<td>Whore/Witch</td>
<td>Mary</td>
<td>Aphrodite</td>
<td>I won’t</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Magdalene</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slave/Servant</td>
<td>Good Slave</td>
<td>Courtier</td>
<td>Martha</td>
<td>Hermes</td>
<td>I will serve</td>
</tr>
<tr>
<td></td>
<td>Bad Slave</td>
<td></td>
<td>Unjust</td>
<td></td>
<td>I want mine/serve</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Steward</td>
<td></td>
<td>serve me</td>
</tr>
<tr>
<td>Wiseman</td>
<td>Good</td>
<td>Old Man</td>
<td>Jesus, Luke, Solomon</td>
<td>Asculapeus</td>
<td>I will teach/lead/heal/empower</td>
</tr>
<tr>
<td></td>
<td>Wiseman</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bad Wiseman</td>
<td>Balaam, Solomon</td>
<td></td>
<td></td>
<td>I will addict/lead astray/deceive</td>
</tr>
<tr>
<td>Winner/Hero</td>
<td>Good Winner</td>
<td>Ash Lad</td>
<td>Abraham</td>
<td>Hercules, Perseus</td>
<td>I will save/give</td>
</tr>
<tr>
<td></td>
<td>Bad Winner</td>
<td></td>
<td>Lot</td>
<td></td>
<td>Me first</td>
</tr>
<tr>
<td>Loser</td>
<td>Good Loser</td>
<td>Anonymous</td>
<td>Abraham</td>
<td>Prometheus</td>
<td>If at first you don’t succeed ...</td>
</tr>
<tr>
<td></td>
<td>Bad Loser</td>
<td></td>
<td>Nabal</td>
<td></td>
<td>Life is not fair</td>
</tr>
</tbody>
</table>

In alternative other researchers, (Ullyot & Myers, 1994) concentrated on female archetypal images in the forms of goddess archetypes. According to Ullyot and Myers (1994), each goddess has her own pattern of behaviour, emotion and pathology. These archetypes, as presented in table 5, show how archetypes manifest in the form of gods and types of feminine roles in society.

Table 5  Goddess Archetypes

<table>
<thead>
<tr>
<th>Goddess Archetypes</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artemis (Diana)</td>
<td>Sister, competitor, athletic, feminist, independent, loves autonomy. Focused; sets and achieves goals for herself. Persevering, self-sufficient. Goddess of moon and hunt.</td>
</tr>
<tr>
<td>Athena (Minerva)</td>
<td>Fathers daughter, strategist, thinker. Problem solver, intellectual. Works well with men and in “men’s fields.” Craftswoman. Goddess of wisdom and crafts.</td>
</tr>
<tr>
<td>Demeter (Ceres)</td>
<td>Mother, nurturer. Generous, supportive, giver of love and food to family, children. “Earth mother.” Goddess of grain.</td>
</tr>
<tr>
<td>Persephone (Proserpina)</td>
<td>Mothers daughter. Receptive, compliant, innocent, youthful. Open to imagination and the psychic. Maiden, queen of the underworld.</td>
</tr>
</tbody>
</table>

These studies (Moxnes, 1987 & Mitroff, 1983; Ullyot & Myers, 1994) show how archetypes can be used to identify individual roles. In addition, they provide the basis for how these roles interact in society and in social structures.

In the interpretation of archetypes in social structures, Thompson (1971), like Jung, identified four underlying archetypal roles: the Chief, the Shaman, the Hunter and the Fool. It is interesting to note that the archetypal roles can be related to the four Jungian functions. For example, Chief as thinker, Fool as feeler, Shaman as intuitive and Hunter as sensate (Gray, 1992). To adapt archetypal roles for the study of sociology, Gray (1992) divided the Chief and Hunter into the operational, and Shaman and the Fool into the ideational.

<table>
<thead>
<tr>
<th>Religion</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shaman</td>
<td>Chief</td>
</tr>
<tr>
<td>Fool</td>
<td>Hunter</td>
</tr>
<tr>
<td>Art</td>
<td>Military</td>
</tr>
</tbody>
</table>

**Figure 2**  
*The fundamental roles of society and their corresponding traditions.*


According to Gray (1992), these functions also appear as polar opposites. For example, Chief versus Fool and Shaman versus Hunter. This application of Jung’s theory of archetypes culminates in the formation of social groups. Table 6 overleaf, shows how the fundamental roles of society are divided into four disciplines.
Table 6  The fundamental roles of society translated into four disciplines

<table>
<thead>
<tr>
<th>Operational roles</th>
<th>Ideational roles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief</td>
<td>Shaman</td>
</tr>
<tr>
<td>King</td>
<td>High Priest</td>
</tr>
<tr>
<td>Military</td>
<td>Strategist</td>
</tr>
<tr>
<td>Commander</td>
<td>Scribe</td>
</tr>
<tr>
<td>Religion</td>
<td>Theologian</td>
</tr>
<tr>
<td>Bishop</td>
<td>Celebrant</td>
</tr>
<tr>
<td>Art</td>
<td>Mystic</td>
</tr>
<tr>
<td>Publicist</td>
<td>Satirist-critic</td>
</tr>
<tr>
<td>Artisan</td>
<td></td>
</tr>
</tbody>
</table>


In conclusion, the natural progression of archetypes, as a reflection of the psyche, to roles in society results in the formation of particular social groups.

2.5.2 Archetypes in social groups

Archetypes influence the personality, either as a structural component or as a single controlling factor. It is this same structure, of an individual’s personality, that emerges in the archetypal roles of a culture or group. Therefore, a series of behaviours, situations, myths or symbols can be characterised by an archetypal image from which it is founded.

In contrast to those archetypes that activate in response to an environmental cue, there are those that emerge from the unconscious due to some internal drive. When this occurs, in many individuals at the same time, these people communicate and relate by sharing common views and perceptions of reality (Gray, 1992). Thus, a natural process of group formation develops from a common internal function.

Individuals are drawn to groups that have a similar archetypal structure (Gray, 1992). The growth of a group or segment of people depends on the group’s ability to “constellate an archetypal image from the collective unconscious” (Gray, 1992, p. 203). The symbol for group identification is the archetypal image portrayed by the individual with the dominant projection (Gray, 1992). Therefore, according to Gray (1992), “the archetypes
[provide] both a common perceptual capability, a common need hierarchy and an epigenetically determined propensity for sociality” (p.264).

Like individuals, groups project archetypal images that represent their character, role in society and the way that role is carried out. A “group will actively project an image or symbol for public consumption” (Gray, 1992, p. 214). In the marketing sense, those with the dominant projection are the organisations and their advertisers.

Marketers of corporate images and brands often unknowingly use archetypal imagery to create grounded organisational legends. Gray (1992) writes, “organizations clearly enact archetypal roles, and plainly evoke their images. The police, first aid or fire departments evoke projections of the hero archetype. The hospital, study group, or graduate seminar evoke the Healer, Magus and Shaman” (p. 215). However, there is no research exploring the effects of archetypal images on organisational identity.

In conclusion, archetypes may account for specific perceptions and interpretation of images. Similarly, it is possible to identify particular characteristics that represent an archetypal theme, for example, in poetry or in other creative outputs. The classification of cultural and archetypal roles, and how these roles are represented, reinforced or ignored in advertising, is an important area for discussion. Organisations can be introverted and inward looking, or extroverted and market orientated. As a creation of humans, organisations reflect the same laws that govern the dynamics of the human mind. It is the marketing of these organisations and their brands that will be addressed in the next section on archetypes in advertising.
3. Archetypal Imagery in advertising

Each person has his own unique version of this experience which is incommunicable as such. Yet, the form of the experience is universal and can be recognised by all men.

Edinger, 1972, p. 157

Advertising is a modern source of mythmaking. Advertisements are creative expressions of the psyche. If Jung’s theories are true, we would expect the same influence of archetypes in the context of advertising. The following section discusses advertising interpretation, myths and symbolism in advertising, and concludes by discussing archetypal imagery in advertising.

3.1 Advertising symbolism

True, whoever looks into the mirror of the water will see first of all his own face

Jung, 1959, p. 20

Ordinary products are “made sacred by myths, rituals, and signs. They are the media by which a society’s “deep knowledge” is passed on to succeeding generations” (Belk, Wallendorf & Sherry, 1989, p. 11). A product is more than its physical attributes, it is an individual’s perception of accumulated and projected meanings.

Advertising is the modern mythmaker. It gives products and brands meaning through story telling. Advertisements present reflections of society’s values, beliefs, trends and fashions. Like all stories, advertisements contain the element of exaggeration necessary to entertain and maintain interest. In addition, advertising creates new myths or modifies existing ones. Therefore, although advertising is a persuasive expression of the modern psyche, it is a somewhat distorted mirror of society (Pollay & Gallagher, 1990).

According to Randazzo (1993), “advertising is the vehicle that allows us to access the consumer’s mind, to create a perceptual inventory of imagery, symbols, and feelings that come to define the perceptual entity we call a brand” (p. 8). Brands provide
organisational identity, and symbols of economic and personal value (Pollay, 1986). Therefore, material items come to represent other non-material things, and through that exchange meaning is created (Williamson, 1978). It follows that emotions are an important aspect of non-material associations with a product. This acknowledgment of the emotive aspects of consumption and perception has led researchers to modify the information processing models of consumer behaviour to include the symbolic, hedonic, and aesthetic nature of consumption. For example, research has suggested that the consumption experience is directed by a pursuit of fantasies, feelings and fun (Hirschman & Holbrook, 1982; Holbrook & Hirschman, 1991).

Rational perspectives of consumer decision making are gradually being challenged. Researchers, Vakratsas and Ambler (1999) suggest that there is “little support for an hierarchy of effects” (p.26). Recent research suggests the role of the unconscious and emotions is stronger than previously thought. For example, in a study by McDonald (1998), a series of in-depth interviews reported that when consumers are hypnotised, they report more emotional explanations for their decision making than when they are not hypnotised. Therefore, there is evidence to suggest that the role of the unconscious and emotions in consumer behaviour is more important than traditionally conceived.

It is believed by Ambler (1998) that traditional models of advertising effectiveness should include consumer experience and feelings. Expanding the FCB grid, which focuses on affect and cognition, Ambler (1998) proposes that the EAC model, experience, affect and cognition. According to Ambler (1998) “feelings are probably more important for consumer decision making than thinking” (p. 3).

In response to the rational information processing perspective of consumption (Lavidge & Steiner, 1961; Rogers, 1962; McGuire, 1974). A paradigm has emerged that focuses on the emotional, sensual, and mystical aspects of human nature. Early expressions of this perspective were in the theories of Jung and Freud, and is evident in consumer research in the work of Dichter (1960), Levy, (1981), Hirschman and Holbrook (1982), Hirschman, (1985), and Belk, Wallendorf & Sherry (1989).

This direction for research has also been reflected in advertising. For example, the role of feelings in understanding advertising effects was investigated by Edell and Burke (1987).
The researchers concluded that positive and negative feelings can co-occur in response to one advertisement and also affect an attitude towards a brand.

Researchers have examined how emotions influence brand and advertisement memories (Frierstad & Thorson, 1993) and the role of emotions across individualistic and collective cultures (Aaker & Williams, 1998). Emotion is considered a universal internal process. Therefore, there is a growing interest in the role of feelings, symbols and their meaning in advertising.

Emotional bonding is a term given to a research technique that is used to investigate how consumers feel about brands and the nature of their emotional relationship to idealistic product benefits. Emotional bonding is defined by three levels of relationships with brands, as depicted in figure 3 (McCann-Erickson, 1989).

![Levels of relationships with brands](image)

**Figure 3** Levels of relationships with brands. Source: McCann-Erickson. (September, 1989). *Topline*. New York.

At the lowest level of emotional bonding, product benefits define the relationship between a consumer and a brand through a rational thinking process. Consumers with this kind of relationship are not very brand loyal. In the next stage, consumers assign a personality to a brand by giving it human qualities and attributes based on the conscious and unconscious meaning of advertising. However, the strongest relationship is defined by the emotions or feelings associated to a brand (McCann-Erickson, 1989).
3.1.1 Advertising interpretation

Research has sought to explain how to interpret advertising, and how the consumer responds and is effected by the advertising message (Resnik & Stern, 1977; Culler, 1981; Fiske, 1982; Alperstein, 1990; Boller & Olson, 1991; Mick, 1992; Goodstein, 1993; Stern & Schroeder, 1994).

The study of advertising meaning can be approached in four ways. Firstly, by examining how the rhetorical structures present meaning. Secondly, by exploring the consumer's affective and cognitive processes by which they create and experience advertisement meanings. Thirdly, by studying the use of ad-influenced meaning in social contexts, and finally by comparing all of these findings to the intended meaning of advertisers (Boller & Olson, 1991).

Research in advertising has focused on specific aspects of the advertising message. Researchers have analysed the information (Resnik & Stern, 1977) and verbal content (Alperstein, 1990) of television advertising. However, the majority of research in advertising has focused on print advertisements. According to Fiske (1982), the visual components of advertisements can be considered to be equally, if not more important than the written or spoken component.

Different types of analysis have been used to interpret advertising meaning. Stern and Schroeder (1994) used the symbolic approach, in the form of interpretative methodology, to study advertising imagery. However, while many interpretations of advertising are based on the cultural meaning given to signs, a semiological perspective is often taken in the analysis of advertising content (Culler, 1981). Furthermore, Panofsky analysed symbols and myth in paintings using the following criteria he called iconographic analysis. Under iconographic analysis, an advertisement is analysed at three levels. The first level examines the natural subject matter of colour, shape and people. The second level, secondary or conventional subject matter, where motifs are related to themes and cultural meanings. The third and final level, is the intrinsic meaning, which explores the underlying principles of a nation through unconscious qualification by its creator (Fiske, 1982).
Advertisements can be classified according to their level of symbolism. The kinds of advertisements rich with symbolism are what Fiske (1982) calls complex and sophisticated advertisements. Complex advertisements focus on luxury and status images for expensive products like furniture and cars. In addition, sophisticated advertisements "explore hidden or subconscious feelings," where the relationship between product and images is only subtle (p. 91). In these advertisements, dream like imagery is used that creates a fantasy type situation, exaggerated sexuality is common, and self indulgence and violence may be undercurrents. Furthermore, Fiske (1982) identifies the existence of elements of Freudian symbolism in sophisticated advertisements.

Television advertisements are classified by Fiske (1982) into 13 themes (table 7 below). It is important to note that of those 13 themes, nine can be related to an archetypal theme. For example, comedy and humor is related to the concept of the trickster, beautiful women the anima, nature and the natural world the mother archetype, and experts and important people the wise old man.

**Table 7** Examples of Advertising Themes

- Happy families
- Rich luxurious life styles
- Dreams and fantasy
- Successful romance and love
- Important people, celebrities or experts
- Glamorous places
- Success in career or job
- Art, culture and history
- Nature and the natural world
- Beautiful women
- Self importance and pride
- Comedy and humour
- Childhood

Many television advertisements use such an unusual interplay of images that interpretation and classification is difficult. Furthermore, the classification and interpretation of the creator may be completely different to the perception of the consumer. Research has sought to alleviate this problem by studying and attempting to understand the consumer’s response and interpretation of advertising.

3.1.2 The consumers’ interpretation of advertising

The way that an individual and groups of consumers perceive and find meaning in television advertisements, is important to advertisers who want to increase sales and improve brand image. Fiske (1982) states that “Audience research... is an important branch of both marketing and social and behavioural sciences” (p. 87). To illustrate, research has focused on how consumers perceive and process television advertising (Goodstein, 1993).

Approaching consumer interpretation of advertisements from a belief that consumers comprehend subjectively, is better for exploring perception rather than objectively (Mick, 1992). A framework for conceptualising levels of subjective comprehension was developed in a study of pre-brand choice in response to a linguistic advertisement (Mick, 1992). The results support the use of a subjective framework over an objective orientation in explanatory ability and theoretical insight. According to Belch and Belch (1998), when consumers use their own experiences and beliefs to interpret the information content of advertisements, they are engaged in a process of selective comprehension. Therefore, it is suggested that consumers do not respond in the same way to advertisements, and do not base their perceptions on a common understanding of brands, rather on a subjective case by case basis.

An advertisements connotation process is dependent on the knowledge of the forms of those who perceive it (Fiske, 1982). These forms consist of a perceptual inventory of symbols and signs. A sign, according to Edinger (1972) “communicates abstract, objective meaning whereas a symbol conveys living, subjective meaning. A symbol has a subjective dynamism, which exerts a powerful attraction and fascination on the individual. It is a living, organic entity which acts as a releaser and transformer of psychic energy” (p. 109). Advertising creates signs and meaning through the consumer’s interpretation of symbols and myths. Therefore, according to Leigh and Gabel, (1992),
advertising and other marketing communications can effectively serve as vehicles for this process of symbolic meaning transfer” (p. 28).

3.1.3 The interpretation of advertising symbols

Advertising creates signs and stories for perception. An understanding of how these signs are given meaning by consumers, as symbols, can assist advertisers to create more effective brand communications.

One source of symbols is the unconscious. According to Edinger (1972), “symbols are spontaneous products of the archetypal psyche...They transmit to the ego, either consciously or unconsciously, life energy, which supports, guides, and motivates the individual. The archetypal psyche is constantly creating a steady stream of living symbolic imagery” These symbols have the potential to “spill out into the external environment via projection, causing the individual to become fascinated and involved with external objects and activities” (p.110). Therefore, an advertisement may influence a market segment when the segment projects their symbols on to the imagery.

Archetypes emerge as projected symbols in particular kinds of advertisements. For instance, “the archetypes themselves are expressed only through the complexes. When we speak of symbols we are talking of pockets of subjective meaning projected on to signs. The complexes in turn communicate their archetypal burden to the world of consciousness through symbols” (Gray, 1992, p.90). In this context, the sign is the objective content of the advertisement. Therefore, the advertisement is whatever the receiver perceives it to be, based on the flow of energy from archetype, through complex, to symbol and their personal experience.

Archetypal symbols are projected on to advertising content that compliments its feeling tone. According to Gray (1992), “the character of the symbol depends upon the relationship between the complex that gives it birth and the conscious economy. If the complex is active at or near the level of personal unconscious, there is a great deal of probability that the symbol will be clothed in the guise of a familiar person. A father-complex might appear as the actual father, the school principal, a local policeman, or another known authority figure, who closely fits the average feeling tone of the complex. If however, the complex has been repressed, or has never yet come near conscious
realisation, it is likely to appear as a god, an animal or a monster” (p.91). Therefore, consumers should relate and identify with symbols that compliment their complexes.

When an individual projects a symbol onto an advertisement, subjective meaning occurs in what is known as perception. Because the symbol derives from the perceptual inventory of the receiver there is subjective understanding. If a symbol is archetypal, identification with that symbol can result in a group of individuals having a similar perception (Edinger, 1972, p. 113).

According to Jung (1959), “a living symbol is empowered with archetypal energy. It captures the collective need of the moment and carries each individual in a tide of unconscious participation. The symbol is self-explanatory through the experience it evokes.” When a symbol is subjected to intellectual examination then it loses its archetypal energy and has its meaning and boundaries formulated (Jung, 1959).

Responses to advertising symbols can be interpreted psychologically in terms of the ego’s relationship with a symbol. According to Edinger (1972), “in general there are three possible patterns of relation between ego and symbol or, which means the same thing, between ego and archetypal psyche” (p. 110). The first is the ego’s identification with the symbol, which results in an individual acting out the symbolic image. The second is the ego’s alienation from the symbol. This results in the symbol operating outside of consciousness as a sign to be understood only in abstract factors. The third is portrayed by the ego, separated from the archetypal psyche, open to the reception of symbolic imagery effects. The resulting dialogue between the ego and emerging symbols enables the symbol to act as a releaser and transformer of psychic energy with total conscious understanding (Edinger, 1972). Therefore, if this is taken in the context of consumer responses to advertising, a consumer can either identify with advertising content, be alienated by it, or accept the content as new symbols.

The ego-symbol relationship gives rise to what Edinger (1972) termed the concretistic and reductive fallacies. The concretistic fallacy occurs when the ego is “unable to distinguish symbols of the archetypal psyche from concrete, external reality. Inner symbolic images are experienced as being real, external facts” (p. 111). This is similar to an individual’s perception of television as reality. The reductive fallacy occurs when “the significance of the symbol is missed by misunderstanding it only as a sign for some other
known content,” reducing “all symbolic imagery to elementary, known factors” (Edinger, 1972, p. 111). Therefore, as a rule of thumb, new symbols in advertisements are interpreted and matched against a set of consumers existing possibilities and the most common accepted for understanding.

3.1.4 The study of Myths in advertising research

The term “myth” in advertising research is defined as a “tale commonly told within a social group” (Levy, 1981, p.5). According to Hartley (1982) “the function performed by myth is, roughly, to allow a society to use factual or fictional characters and events to make sense of its environment, both physical and social” (p. 30). The first to study myths and symbols systematically were Christian Gottlieb Heyne, Fredrich Schlegel, Creuzer, and Schelling, around the year 1810. These thinkers regarded myths and symbols as “living forces and realities,” not “historical errors or abstract concepts” (Ellenberger, 1970, p. 200).

Myths in consumer behaviour research have been studied by Levy (1981), Rook (1985), Hirschman, (1987), Sherry (1987) and Belk et al. (1989), and in advertising research by Leymone (1975), Berman (1981), Leiss, Kline, and Jhally, (1986), and Randazzo (1993).

According to Hartley (1982), “myth signifies values associated with concepts. Ordinary signs work to classify the world into conceptual categories deriving meaning” (p. 28). Consumer mythology can also be considered as a type of code (Mick, 1986). “Codes organise our understanding of the world in terms of ‘dominant meaning patterns’, patterns which vary from culture to culture” (Fiske, 1982, p. 135). These meaning patterns of myths have been the topic of consumer research. Firstly, Rook (1985) explored the ritualistic nature of personal grooming rituals and concluded that rituals, as individual myths, are very meaningful and mark significant rites of passage or changes in status. Belk et al. (1989) used myth to explain consumer behaviour as they see consumption as a vehicle for experiencing the sacred. Finally, in a study of the self concept of plastic surgery consumers, Schouten (1991) concluded that consumers “draw heavily” on myths for their plots and characters in creating their identity and self image.

Advertising can be thought of as a cultural system (Sherry, 1987). Research by Sherry (1987) has examined, through cultural hermeneutics, the way advertising shapes and reflects the consumer’s sense of reality. A hermeneutic approach to understanding
consumers’ meaning was also used by Thompson, Pollio, and Locander (1994) to understand cultural viewpoints. A study of Chinese television commercials found that the advertisements “reflected those cultural values that help sell products and ignored those that cannot benefit advertisers” (Cheng, 1997, p.790).

This significance of rituals and their interaction with products and rites of passage highlights the danger of advertising in abusing these symbols. For example, the Ministry of Health’s “immunise your child 2000” campaign used a picture of an owl, which symbolises in Maori culture a sign of a bad omen and the reflection of death. The result was the campaign ended in failure. Therefore, advertisers must attempt to understand the meaning behind their symbols and the impact on society.

Depth interviews and Claude Levi-Strauss’s approach to the analysis of myths were used by Levy (1981) to interpret the qualitative symbolic content of food consumption. Myths are understood at three levels: myths of origin and emergence, myths of migrations, and village tales. In addition, family myths were examined by Levy. Close reading of transcriptions was used to analyse consumer projections of their identity. The study showed that the following issues were important: the purpose of telling myths, the values portrayed, behaviour theories of family members and their structural relationships. In conclusion, “little myths show how the basic vocabulary of cooking and eating is used to express identities by males and females” (Levy, 1981, p. 60). Further research is encouraged in how marketers participate in creating the symbolic vocabulary and how they use the consumers’ mythology.

A structural analysis of consumption myths using Northrop Frye’s taxonomy of myths was used to study advertisements in terms of mythic plots. The mythic plots: comedy, romance, tragedy and irony were used in the analysis. The researcher concluded that the design of consumer appeals can be organised according to conventional plot structures in myths (Stern, 1995). In conclusion, Stern (1995) proposes the study of mythic plots, by describing the myths that appear in consumer narratives, their characteristics and how they surface in advertisements. Therefore, the purpose of the study of myths in advertising research is to identify commonalities of mythic patterns in consumer’s response to advertising appeals. Furthermore, to trace the way that those patterns are used to convey product benefits and values (Pollay, 1986; Randazzo, 1993; Stern, 1995).
As a creator of myth, advertising assists society to develop character roles and events. Levy (1981), states that the "fundamental character of a myth points to its universal mode of thought, the way it transcends local culture" (p. 51). Therefore, the study of myths in international advertising is important, "people’s needs for stories recognizes no cultural or national boundaries" (Jensen, 1999, p. 56).

In conclusion, advertisements are created and understood as projections of the psyche. Consumers respond to symbols and myths in advertising by relating them to existing conceptual structures. Archetypes provide the foundation for the conceptual structure of perception and meaning in terms of pre-existing forms. These forms and how they are presented in advertising is the topic of the next section.

3.2 Archetypes in advertising

Just as the archetype reaches consciousness in a form particular to an individual, archetypes emerge in advertisements as symbols of meaning. "Self referencing allusiveness in advertising itself, interestingly, can also be considered a source of mythology" (Alter, 1989, cited in Stern, 1990, p. 17), "for in a culture of shopping, commercial slogans and characters enter the consumers’ psyche as archetypes" (Mick, 1987, cited in Stern, 1990, p. 17). Personality symbols, in the form of a central character, are used in creative strategy to deliver the advertising message and create a brand identity (Belch & Belch, 1995). These images often appear as archetypal characters.

Although some logos are merely simple pictures as symbols, Gray (1992) highlights the potentiality of corporate logos as symbols of a company’s archetypal image. For example, "Reynolds Aluminium presents a stylized St George slaying the dragon on its corporate logo ... Teleflora adopted the figure of Mercury/Hermes, presumably to illustrate its role of messenger, and with it the implied elements of speed and universal access...Underlying all such messages, however, are the deeper, less distinct messages of the collective unconscious: the domination of earth and instinctually by the ego principle: the magical efficacy of the messenger god... All are powerful themes at the root of human experience " (Gray, 1992, p. 214). To illustrate, a New Zealand advertisement for Toyota’s new car the “echo,” uses the myth of the “pied piper” to communicate the message of “smarter, smaller, larger” to consumers. In the advertisement, Toyota’s car,
without driver, leads every car out of the city and over a cliff to the music of the Pied Piper song.

The potential of archetypes in understanding advertising effectiveness, has been suggested by Randazzo (1993) and Maso-Fleischman (1997). Randazzo (1993) founded an archetype to marketing link by suggesting the use of archetypes and archetypal symbols in understanding brands, consumer research and advertising. According to Randazzo (1993), “an understanding of archetypes can help creative teams understand why some advertising ideas and images have a greater impact and are more enduring than others” (p. 224). Furthermore, Randazzo suggests that “when used appropriately, advertising ideas and images that are archetypal generally have a greater impact on the consumer and are more enduring” (p. 224). To date, there has been little research exploring Randazzo’s (1993) claims.

Research has shown that the level of prior knowledge effects total advertising recall more than level of involvement (Okechuku, 1992). Although, this researcher talks of prior knowledge in the sense of consciously experienced and remembered information, it is possible that an archetypal foreknowledge may operate in aiding advertising recall.

The effect of advertising retrieval cues on brand evaluations of print media was investigated by Keller (1987). The findings supported the conception that retrieval cues effect brand evaluations; were there no cues available the appropriate memory trace is not retrieved. “An advertisement will be better remembered if it produces longer and deeper thought”(Docker, 1987, p. 460). Therefore, the proposition that archetypal symbols are more easily remembered and recalled than other symbols (Rosen et al., 1991) is significant for advertisers considering using archetypal symbols in their campaigns.

Advertising can also modify consumers’ perceptions and beliefs after the event to make an unfavorable event be remembered as more favorable (Braun, 1999). Redfearn (1973) suggests that “The archetype, or the archetypal image, is essentially the imaginal part or aspect of affective or emotional behaviour and experience,” however, this is not always the case (p.131). Therefore, an understanding of archetypes in advertising would be important for those creating emotional appeals.

There is also potential for archetypes to help explain emotional responses to advertising. For example, it is stated in support that “the value of Jung’s theory of archetypes applied
to advertising is that it not only shows how certain meanings are constructed in the human psyche, but it also provides an explanation of how meaning is associated with emotions" (Maso-Fleischman, 1997, p. 83).

One researcher, Maso-Fleischman (1997), uses archetype analysis as a qualitative tool to aid the creative director and marketer in the creation of advertisements. According to Maso-Fleischman, archetype analysis provides “in-depth information to be shared between the creative director and marketer, promoting a more enlightened dialogue and a smoother process toward creation and/or completion of an advertising campaign” (p. 81). Furthermore, “it explores the emotional response to a commercial or a storyboard and reveals and explains whether there is a connection to an archetype” (p. 83). The Maso-Fleischman (1997) study used three focus groups and an understanding of archetypes to allow the creative director and marketer to make an assessment regarding the significance of a concept for the consumer (Maso-Fleischman, 1997). The researcher explored consumers’ responses to a milk “generations” campaign advertisement, containing a grandmother figure. The archetypal analysis of the grandmother revealed why consumers reacted so strongly and attached such significance to the grandmother, it also showed the benefits of the link between the symbol (grandmother), product (milk) and consumer (Maso-Fleischman, 1997).

The term “allegory” is used by Stern (1990) to “convey meaning in a story underneath a story, where something other than what is literally represented is also occurring” (p. 15). Typology is the allegory of action, “typologies in advertising superimpose a new action or experience on top of an older theme in order to encourage empathic transfer of positive feelings from the old to the new” (p. 17).

Advertisers use classical conditioning theory to teach consumers to associate existing feelings with other symbols. When similar symbols are connected together in a sequence that creates meaning, externally a myth or story is created. These types of advertising created myths, can be related to the idea of a complex in Jungian psychology. The complex or myth has a feeling tone attached to it. When that myth or complex is close to the archetypal source, it has a strong feeling tone attached to it. However, when further symbols become associated to the complex or myth, the feeling tone suffers a reduction in energy. Therefore, the closer a symbol is to the foundation of an archetypal myth displayed in advertisements, the stronger the feeling associated to the paired brand.
Stern (1990) believes that myths, ancient stories, and fables are based on archetypal myths that underlie advertising typology; and refers to Jung, the collective unconscious and the role of archetypes in advertising. The presence of a mythic theme in an advertisement identifies a typology. For example, Stern provides one example of a garden with vegetation and a commandment as the Garden of Eden. A second example of a Ford advertisement shows the words “Free Parts. Free Labour. For Life,” a “lifetime Service Guarantee,” chiseled in stone. The text according to Stern is symbolically the Declaration of Independence. According to Stern (1990), “reification allegory” is the allegory of character, conflict and personification. These advertisements emphasize conflict rather than allusion and character, rather than action. For example, “The Colgate Wisdom Tooth” as a wise old man personifying the product’s leadership in tartar control. Stern (1990) analyses print advertisements based on typological allegory. It is stated by Stern (1990) that the “invocation of myth to clothe an advertising campaign is thought to be powerful in proportion to the original story’s importance in cultural collective memory...the business application rests on a archetypal story” (p. 19).

Advertising has been accused of stereotyping particular roles in society. For example, the mother as housekeeper and caregiver, and the father as breadwinner and protector. However, other roles have been neglected. A study by Greco & Swayne (1987) using content analysis of 814 television advertisements found that only seven percent of American advertisements used elderly characters. This suggests that the frequency of the wise old man and great mother archetypes may be portrayed much less than that of the hero and maiden archetypal images. A content analysis of male images in magazine advertising was used in one study to investigate the portrayal of men in advertising (Kolbe & Albanese, 1996). The study found that the strong and muscular “cowboy” image was found to be the predominant portrayal of the masculine image. These messages have stereotyped masculine and feminine images for particular roles in society.

In particular, advertisers have used Jungian personality types in the creation of targeted advertising messages (Schiffman et al., 1997). It is logical that marketers could progress to the use of archetypes in creating and also analysing advertising messages. Therefore, an understanding of archetypal figures and imagery may enable advertisers to discover why certain advertisements have more emotional impact and influence a group of consumers.
The term "brand mythology" is used by Randazzo (1993) to refer to the images, symbols, feelings, characters, themes, stories and situations associated with a brand. Though many "brand mythologies" do not use a single character, they often project the personae of a single archetype (Randazzo, 1993). A brand identity is the imagery, feelings, and associations with the brand. In contrast or in conjunction with archetypal characters, archetypal advertisements may contain archetypal images or situations. For example, "Advertising can also be used to mythologize products by creating brand mythologies around imaginary places. And again the mythical worlds created in advertising are often archetypal, derived from universal images" (Randazzo, 1993, p. 146).

Under a Jungian classification it is evident that many archetypal images are used in advertisements, whether consciously or not. For example, Gillette is characteristic of consistently presenting multiple images of the warrior archetype in its communications. Randazzo (1993) states that advertising that creates brand mythologies around appealing mythical characters or appealing user imagery often uses (albeit unwittingly) archetypal images. However, a campaign may not need to contain a central archetypal character but focus on the many facets of a specific archetypal image, in order to have the same effect. In conclusion, the question remains open to longitudinal study whether constant presentation of different characters of one particular archetype is sufficient to create a consistent and effective brand mythology.

According to Randazzo (1993), the images used to create brand mythologies are based on, for males, the great father or warrior archetypes, and, for females, the great mother or the maiden archetype. Furthermore, Randazzo (1993) identifies the use of mythical situations, places, and themes. These images have universal and sometimes archetypal meanings. For example, the Garden of Eden as a place, and birth or death as situations, are universal commonalities (Randazzo, 1993).

3.2.1 Masculine archetypes in advertising

The hero archetype is a common theme in advertising, especially associated with sports advertising. The hero archetypal theme is chosen for sports advertising, due to its direct association with the sports mythology. An athlete becomes a hero in the eyes of the public by creating modern day myths and legends, and achieving amazing accomplishments over themselves or others (Odell, 1994).
The hero and warrior archetypes (Figure 4) share similar characteristics and are representative of the masculine archetypes. These archetypes are represented in advertising for products like cigarettes, beer, hygiene and sport. In order to be effective, it is necessary for the archetypal character, situation or theme to appear in the form that is recognisable by the culture. For example, global brand Adidas associates the New Zealand Maori warrior, with the All Blacks and their brand, as a symbol of New Zealand cultural heritage and pride. This powerful imagery is achieved through the universal symbol of the warrior archetype. Figure 5 overleaf, shows how the archetypal image of the warrior adds impact to an Adidas print advertisement, through association with a strong sporting symbol like the All Blacks.
Figure 5  The warrior archetype in association with Adidas and the All Blacks.
Another common archetype is that of the father. The father archetype closely resembles that of the old wise man. This archetype is represented in advertising that persuades empathy with characters and for products that emphasis the caring not so aggressive side of man.

The anima is another archetype evident in male targeted advertising images that depicts the dark seductress or the infatuating beauty. It is the feminine figure that we love to love but deep down know has the danger and potential for evil. “It took more than a thousand years of Christian differentiation to make it clear that the good is not always the beautiful and the beautiful not necessarily good” (Jung, 1959, p.28). “The nixie is an even more instinctive version of a magical feminine being whom I call the anima. She can also be a siren, melusina (mermaid), wood-nymph, Grace, or Erlking’s daughter, or a lamia or succubus, who infatuates young men and sucks the life out of them” (Jung, 1959, p.250). “As long as a man is unconscious of his anima she is frequently projected upon a real woman, and the man’s fantasy equips her with all the fascinating qualities peculiar to the
anima” (Jung, 1940, p. 23). The success of the seductive feminine figure depicted in advertising depends upon the relation of a man’s projection of anima to the feminine figure.

3.2.2 Feminine archetypes in advertising

Advertisers use the anima and feminine archetypes in advertisements to appeal to the sexual instinct in man, the aspirations of women and to depict the nurturing qualities of the mother figure.

Each feminine archetype has her own pattern of behaviour, emotion and pathology (Gray, 1992). The content of advertising communications has traditionally emphasised Hera and Hesta archetypes in the marketing of household goods. For example, washing detergents and dishwashers. Aphrodite is commonly used to portray women when selling beauty products. On average, it is fair to say that the feminine image to date has been dominated by Hera and Hesta representations. In figure 7 below, Randazzo summarises the many forms of what he calls the Maiden archetype.

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**Figure 7** Archetypal Female Images of the Maiden. Source: Randazzo, S. (1993). *Mythmaking on madison avenue: How advertisers apply the power of myth and symbolism to create leadership brands.* Chicago, Ill: Probus Publishing Company. p. 71
Advertisers', Calvin Klein and Levis jeans "original sin campaign", have consistently associated themselves with the maiden archetype in the form of the seductress or harlot aspect. This archetypal image is depicted in a print advertisement for Levis jeans' "original sin campaign," overleaf.
Figure 8  The Maiden archetype in Levis original sin campaign. Source: FHM (1999, May).
There is a new trend developing of artemis and athena archetypes in the portrayal of feminine imagery. Therefore, more masculine orientated aspects of females archetypes are being used in advertising. Today, the more traditional archetypes associated with the male are now being used to target female consumers in advertisements that create new, not so stereotypical roles. The use of the warrior archetype is particularly notable. Reebok in marketing its tennis shoes depicted strong aspects of the amazon archetype for example (Randazzo, 1993).

Feminine archetypes appeal to the sexual instinct in man and the aspirations of women. In contrast to these images, other aspects of the feminine are utilised, to take advantage of the traditional role of the female as housewife, in the advertising of household products and services. For example, many advertisements traditionally directed to female homemakers are based on the Great Mother archetype, an image (figure 9 overleaf) that represents “motherness,” the maternal instinct in all of us. According to Maso-Fleischman (1997), characteristics of the mother archetype are “maternal solicitude, sympathy, forgiveness, and wisdom, all that is loving, that cherishes and sustains, that is nurturing and fosters growth” (p. 83). The powerful appeal of an archetypal image is that people respond to it not only on a conscious level but also on a deeper, instinctive, emotional level” (Randazzo, 1993, p. 60). It is stated by Randazzo (1993) that “Advertising mythologies that create appealing user imagery based on archetypal images like the Great Mother often try to create an affiliative feeling in the intended user” (p. 126). Furthermore, the target consumer will see themself in the commercial, and feelings associated with the related experience will be evoked (Randazzo, 1993).
The advertisement is a representation of its creators, a product of the unconscious forces in their minds; it is projections of their fantasies and fears and especially of archetypal myth. "In creating these mytho-symbolic worlds, the art director and copy writer must look to the unconscious psyche, to their intuitive feelings and instincts for inspiration" (Randazzo, 1993, p. 50).

Advertising can be perceived through the perception of "mytho-symbolic worlds into which humans project dreams, fears, and fantasies" (p.50). "The ultimate goal of Jungian psychotherapy is to make the symbolic process conscious" (Edinger, 1972, p. 113). The communication then is the unconscious recognition of archetypal meaning from the creative team to the receiver.

There is huge potential for the systemized use of myth and symbols in advertising. According to Randazzo (1993), "to understand and appreciate the power of myth, advertisers must have some understanding of the powerful, unseen, psychic force called the unconscious" (p. 34). The relative decrease in the interest of the unconscious element of motivation research is creating an unnecessary gap in advertising knowledge.
Understanding the unconscious and archetypal images, as postulated by Jung, in advertising will make an important contribution “to our understanding the link between mythology and the human psyche” (Randazzo, 1993, p. 35).

In conclusion, Jensen (1999) predicts a future of the “Dream Society” where emotional products transcend cultural borders. These products contain universal elements that globally sell in the story markets. The possible reason for this is that consumers contribute their own content to the story told by a company, thus the “customer co-produces the story.” In addition, advertising in turn may effect the identity of a group or culture. Therefore, advertising campaigns should contain the framework of an archetypal theme while maintaining cultural and geographic subjectivity.
4. Selling Perceptions of New Zealand character, identity and myth

The following section addresses the role of advertising in developing perceptions of myths, stories, character, and identity. According to Gray (1992), “myths characterize the archetypes in the forms appropriate to a specific group, they carry a national character” (p. 89). The country of New Zealand is used as an example to illustrate the role of advertising in the making of myths and identity.

The integration of anthropology and Freudian psychoanalytic theory has been used in the study of national character as a framework for scientific study (DuBois, 1944). Model personality, according to Inkeles and Livinon (1969) is commonalities in adult personality. These personality attributes are derived from commonalities amongst representative national samples which form a blue print of a national character.

National character is defined by Clark (1990) as the “pattern of enduring personality characteristics found among the populations of nations” (p. 66). The study of national character has developed from two perspectives, a deductive cultural perspective and an inductive personality perspective (Duijker & Frijda, 1960). Studies focusing on the cultural perspective observe the social structures, artefacts, and collective behavior of groups (Barker, 1927; Barzini, 1983). In contrast, personality studies of national character observe random samples of individuals and produce evaluations of national character.

Research has been conducted into the effects of advertising on national character and identity (Gronhaug & Heide, 1992; Ferguson, 1993, Sahin & Aksoy, 1993; Schlesinger, 1993, cited in Firat, 1995; Holland & Gentry, 1997). Research in this area has focused on the effect of advertising from economically advanced countries on less developed countries’ cultural identity (Ferguson, 1993, Sahin & Aksoy, 1993; Schlesinger, 1993, cited in Firat, 1995).

It is becoming increasingly harder to establish an identity distinct from others in society. Advertising may work to remove feelings of isolation, affecting identification with society and lifestyle roles. However, a more critical view is taken by Mannes (1964, cited in Pollay, 1986) who states advertising raises “a generation of children with cockeyed values as to what men and woman and life and family really are” (p. 32).
Advertising is one component alongside the fashion system and four consumption rituals, responsible for transferal of the cultural meaning of goods in society (McCracken, 1986). According to Pollay & Gallagher (1990), "to create the economic impact of selling goods, advertising operates psychologically, changing attitudes, images, cognitions, feelings, and ultimately preferences and values" (p.359). Bouchet (1995) writes, "marketing, in its way of dealing with cultural diversity and ethnicity, has a tremendous impact on the further development of cultural identity and influences the future of what today are called ethnic groups and nations" (p.69). Therefore, advertising affects the identity of groups in society.

On a geographic level, many different perceptions of character and identity can develop. These perceptions revolve around the stories and myths of a geographic location. Advertising affects story telling and mythmaking and the development of regional identity. Its isolated effect is difficult to determine because of the many influences on an individual. However, there are many instances where advertising works as a basis for maintaining and developing the cultural myths of a location.

In national advertising, advertising creates more coherent and stereotyped images (Gronhaug & Heide, 1992). According to Costa and Bamossy (1995), "the global resurgence in ethnic identity and pride suggests that as superficial aspects of behavior converge, people tend to cling more to their own sense of cultural identity (p.40). Therefore, "ethnic group members who identify strongly with their heritage are likely to have a stronger emotional response to the use of their cultural symbols in marketing communications than those who identify less with their heritage" (Holland & Gentry, 1997, p.485).

Research by Holland and Ball (1995), and Koslov, Shamdasani and Touchstone (1994) has suggested that consumers perceive and respond to cultural symbols in advertising (Holland & Ball, 1995, cited in Holland & Gentry, 1997). "National symbolism strikes a powerful chord in our minds-stronger than the company" (Jensen, 1999, p. 191). The fact that less developed societies prevent or prohibit advertising as a "threat to cultural identity" suggests that advertising has a role in shaping and influencing individual identity (MacBride, 1980, p. 111 cited in Pollay, 1986, p. 28). Therefore, making a persuasive argument for the use of national symbols in advertising.
A model of intercultural accommodation (figure 10) was proposed and tested by Holland and Gentry (1997). The researchers used print advertisements and a between-subject, one factor experimental design. The researchers concluded that evaluations of advertisements and of brands are significantly affected by the use of cultural symbols. Furthermore, those consumers that have a strong identification with their culture had more extreme responses, both positive and negative, than those who didn’t (Holland & Gentry, 1997).


Boller and Olson (1991) highlight the role of respondent empathy to narrative advertisements. It is their argument that consumers identify with characters and make comparison between the identity of the characters and their own. Initially this may include dress, posture etc and later may develop into values and goals. According to Boller & Olson (1991), “in advertising, the identification with a character should lead to the activation and consideration of consumption related interests and goals. Thus, empathy is “a process of participating consciousness” and may result in the person learning how a brand can help attain desired goals (p. 173).

Research by Livingstone (1990) demonstrates that respondents perceive and base consistent meanings of television programs on the character they identify with.
Advertising content presents characters in roles which allow for easy identification; further it over-emphasises the significance of these roles (McGuire, 1974).

According to Jensen (1999), "to find a culturally specific national character, you are increasingly forced to turn to museums, historical monuments, or rural areas. The stores, the items for sale, the cars, the way people dress—all these factors that used to make the atmosphere of a city unique—are becoming more or less indistinguishable" (p. 95). This would make an advertiser's job much easier. However, international advertising is not that simple.

A study by Caillat and Mueller (1996) investigated cultural values in American and British beer advertising. The study combined content analysis with semiology to identify values in advertisements. The researcher's concluded that both countries, although similar, present different cultural values in their advertising campaigns. Therefore, although beer is a cross culturally similar product, the cultural character of a region is maintained through its advertising messages.

It is the dominant symbols of a region or nation that define its character and the perceptions of identity by its people. In a study by Hirschberg (1993, cited in Bell, 1996, p. 10), students completed a word association test to test notions of New Zealand national identity. The study suggested that students received imagery of New Zealand as real and meaningful, possibly because it is an idealistic replacement for reality. In comparison to an earlier study by Hirschberg of American students, there are many differences in perceptions of national self-image. New Zealanders focus on landscape and lifestyle, while Americans focus on politics and ideology (Bell, 1996). In another American study, it was concluded that the value character of advertising is independent of the cultural character of the population (Pollay & Gallagher, 1990).

Advertisers use symbols of established New Zealand heritage to create rapport with the New Zealand people. According to Bell (1996), television has maintained the cultural myths of New Zealand. Especially the Pakeha, middle-class, happy, financially comfortable nuclear family, the good society, the sporting heroes, and sports-loving culture, nostalgically linked to the land, racially harmonious, surrounded by unique flora and fauna" (Bell, 1996, p. 161).
Regardless of the isolated nature of the country of New Zealand, the multi-cultural aspects of its people and the geographic separation of its islands, the media has presented similar perceptions of national character and identity. For example, “big strong men playing sport in black jerseys; the farmer and his dog at home in rugged nature; the picturesque landscape; wholesome country living: such as identity imagery is instantly recognised by New Zealanders” (Bell, 1996, p. 163). These types of images have dominated at a national level. New Zealanders take pride in the clean, green healthy perception of the nation. For example, Air New Zealand is one company that associates itself with New Zealand nature and wildlife in an attempt to capture heritage and pride.

It is in the healthy sports persona or sporting mythology that advertisers play. There is no greater New Zealand sporting myth than the legend of the All Blacks. The All Black jersey is arguably New Zealand’s strongest symbol. For example, in an Adidas advertisement with the All Blacks the uniforms “transform its wearer into an archetypal image” (Jung, Von Franz, Henderson, Jacobi & Jaffe, 1964, p.263). According to Odell (1994), “Like actors and actresses that become their character once in costume, athletes in uniform can be effectively raised to heroic heights, in part through the unconscious impact of symbols” (p. 238).

Early isolation has had a profound effect on New Zealand identity. Bell (1996) states “this early influence of the environment on ‘national character’ has been claimed by historians as having an enduring effect on national imagery for New Zealand” (p. 5). The older the symbol, the greater its power in continued establishment as a symbol of national identity (Bell, 1996). For example, Bell (1996) writes “In New Zealand we can see that nature and landscape have become a powerful identity myth” (p. 48). Furthermore, another myth based on New Zealand heritage is that of the pioneer male and Maori warrior.

Perceptions of New Zealand identity are most easily communicated and developed in this age of mass communication. It is expected that advertising has had an influence on developing perceptions of regional and national identity. These images, among others, are predominantly used to sell products and services. According to Bell (1996), “the advertising environment makes a point of showing us things with which we can connect, by utilising sentiments such as national pride and recognisable heritage values to sell products” (p. 151).
In conclusion, through television, advertising, and media, the New Zealand people unconsciously absorb symbols and myths of identity (Bell, 1996). International organisations are quick to gain a localised image through creative advertisements that associate them with symbols of local heritage. The role that these advertisements play in reinforcing or creating perceptions of identity is unknown.
5. Conclusion

Carl Gustav Jung developed a comprehensive theory of the structure and development of the mind and many more contributions to psychology. However, Sigmund Freud’s psychoanalytic theory of personality has had a dominating influence on the study of the unconscious and personality in psychology (Ellenberger, 1970; Kassarjian & Sheffet, 1991; Merkle, 1992), and its application in marketing (Lawson et al., 1996; Schiffman et al., 1997). Therefore, it is timely that Jung’s theories are applied in a marketing context.

Although Jung’s personality types are used in marketing, it is his theories of archetypes and the collective unconscious (1959) that has potential in advertising. The collective unconscious is, at an unconscious level, common to humankind and distinct from personal subjectivity. Its contents derive from centuries of repetitive actions and responses to the external world, from the structure of the psyche, or a collective soul (Jung, 1959; Ellenberger, 1970). It has been related to theories by Levy-Bruhl, Hubert and Mauss, Adolf Bastian, Von Schubert, Sheldrake and the sociologist Levi-Strauss (Jung, 1959; Ellenberger, 1970; Sheldrake, 1981; Gray, 1991; Rosen et al., 1991; Eibl-Eibesfeldt, 1989; Pietikainen, 1998).

The collective unconscious contains archetypes that are forms without content. They can be described in terms of personality dimensions, universal modes of thought and action (Redfearn, 1973), instincts in the forms of innate releasing mechanisms (Jung, 1959; Eibl-Eibesfeldt, 1989), and as predispositions to perceive (Fordham, 1957; Jung, 1959; Gray, 1992).

There is evidence to suggest that the collective unconscious and archetypes affect memory (Wagner, 1981; Eibl-Eibesfeldt, 1989; Rosen et al., 1991), perception (Lewis & McCully, 1994) and emotions (Scherer, 1992). It is expected that the individual is more receptive to symbols that are associated around the same archetype ((Jung 1960/1969; Fordham, 1957; Bertalanffy, 1968; Fordham, 1973/1980, p. 84-7 cited in Gray, 1992, p.23). One way of identifying an archetype is in the forms that it produces for conscious perception. Motifs, in the form of universal myths and symbols, invade life as projections of the human psyche (Ellenberger, 1970; Knapp, 1984). These projections are manifest in every aspect of life; for example, in dreams, paintings (Knapp, 1984) and in advertising.
Therefore, individuals may identify with and have a stronger response to advertisements that reflect archetypal images and themes.

Interpretation of advertisements can be approached from many different perspectives. Research has analysed the advertising message and how the consumer responds to it (Resnik & Stern, 1977; Culler, 1981; Fiske, 1982; Alperstein, 1990; Boller & Olson, 1991; Mick, 1992; Goodstein, 1993; Stern & Schroeder, 1994). For example, research has specifically focused on the role of myths in advertising (Berman, 1981; Leiss, Kline, & Jhally, 1986; Leymore, 1975; Randazzo, 1993). However, although advertising researchers have studied myths, the majority have used print media in their analysis. Therefore, further research is needed in the analysis of myths in television advertisements.

Research has been conducted into how advertising affects national identity (Gronhaug & Heide, 1992; Ferguson, 1993, Sahin & Aksoy, 1993; Schlesinger, 1993, cited in Firat, 1995; Holland & Gentry, 1997). For example, it is believed that advertising affects the national identity of New Zealand (Bell, 1996; Hirschberg, 1993, cited in Bell, 1996). Advertisers unknowingly use symbols and myths that are based on archetypal images to create sophisticated emotive advertisements. Furthermore, there is evidence to suggest that archetypes influence identity in society (Thompson, 1971; Mitroff, 1983; Moxnes, 1987; Ullyot & Myers, 1994; Gray, 1992). Therefore, research is required to explore how advertising, containing archetypal images and national symbols, affects national identity.

Researchers believe that the link between myths and advertising has been neglected and is an important area for research (Stern, 1995; Randazzo, 1991; Maso-Fleishman, 1997). Randazzo, (1991) and Maso-Fleishman (1997) have proposed the use of archetypes for explaining brand identity, and the consumers response to the advertising message.

In conclusion, there is evidence to suggest that archetypal imagery is used unknowingly in advertisements, in some cases as a basis for the central character or theme. The affects on brand identity, emotion and recall are unknown. Furthermore, the role these images play in effecting the identity of a society is not clear. Therefore, the purpose of this research is to explore the consumer’s response to myths and archetypal images in advertising, and the impact on identity.
6. Methodology

6.1 Research question

How do consumers respond to cultural myth and archetypal imagery in brand advertising, and what impact do these advertisements have on identity and brands?

While this research takes a snapshot of reality given time and monetary constraints, it is recognized that the above research question is better approached from a longitudinal design. This research shall specifically address the following objectives:

6.2 Objectives

- To explore the foundation of myths and archetypes behind New Zealand and Otago cultural identity, and the relationship to archetypal characters;
- To explore how the depiction of archetypal characters effects the perception of brand personality;
- To explore the role of advertising in the creation of identity and cultural myth, and
- To explore the reported emotional response and recall of symbolism in archetypal advertisements.
6.3 Method

6.3.1 Participants

People staying at the University of Otago halls of residence were chosen to participate in this research. Participant homogeneity, low costs and access to participants were the main reasons for selection. In addition, this group was also appropriate because they represent a target market for the brand "Speights" and an appropriately aged market for the Adidas brand used in this study. Group discussion was thought to be improved because people of this age bracket are also considered more conforming than older adults (Templeton, 1994). Participants were selected based on their common demographics. In addition, the fact that the study was conducted in university halls, meant that the majority of participants came from locations throughout New Zealand.

In total, 29 subjects from Unicol and Cumberland halls participated in five focus groups. Participants were recruited after dinner at their hall; they were told that they would receive chocolate in return for their participation. 13 participants were aged 19 years and the remaining 16 were aged 18 years. Table 8 overleaf shows the age, gender, and hometown of the participants per focus group.
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<th>Group</th>
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6.3.2 Procedure

Three groups of six, ten and seven participants and two triad groups of three were conducted to provide within-method triangulation. Two focus groups and one triad group were held in the conference room of Unicol and one focus and triad group were held in the fourth floor TV room of Cumberland Hall on the Otago University campus. These locations were selected to induce comfort and familiarity for participants. Meetings were scheduled during the week of Monday 27th September 1999, over three nights between the hours of six and nine. The groups lasted over an hour. A television and video unit was used to illustrate advertisements to participants. Respondents were informed of their rights of non-participation and anonymity. Participants were given a sheet to fill in with their first name, age, gender, and hometown. A video camera was used to measure the visual and audio responses of participants. On the completion of the focus group, respondents were given chocolate in thanks for their participation.

An interview protocol was prepared to enable the focus groups to have a basic structure and to ensure the research objectives were achieved. The structure of the protocol was modified per focus group, in an attempt to reduce the effect of the order of the advertisements and respondent mindsets. The protocol questions were pre-tested on a group of 12 first year University of Otago students.

A combination of serial free association and personification techniques with probing, was used to elicit response pre and post-advertising exposure. Anthromorphization was used to gain an insight into feelings about the selected brands. A basic laddering technique was used in an attempt to probe the more inner underlying feelings associated with the brands and deeper response to creative emotional advertising. Personification is one technique capable of revealing deeper cultural myths, archetypes and symbolism (Maso-Fleischman, 1996).

Eight advertisements from five brands were presented to participants on the basis of their depiction of archetypal themes, and New Zealand and Otago symbolic imagery.
6.3.3 Justification

Qualitative techniques are useful for exploring deeper sometimes hidden emotional motives whereas quantitative techniques uncover more rational socially accepted reasons (Randazzo, 1993).

Focus groups were chosen over structured interviews for greater validity. The primary purpose was to gain a more in-depth insight into the responses and feelings of participants. A focus group methodology was deemed more appropriate than personal interviews for this research because the group dynamics should generate more information than individual interviews (Greenbaum, 1993).

According to Greenbaum (1993), the implementation of focus group research in the 1990's will see more minigroups, shortened lengths and the use of external stimuli. The current research has attempted to achieve this combination by using smaller groups, a time of just over one hour, video and audio stimulation. The focus groups were conducted in two different halls to increase reliability (Templeton, 1994). Three focus groups were conducted at University College, the largest hall of residence at the University of Otago. Two focus groups were conducted at Cumberland hall, a smaller hall of residence.

The most appropriate number of participants for a focus group is between eight and ten (Goldman & McDonald 1987; Greenbaum, 1993). Smaller groups of three and six, constituting what the research industry terms a minigroup, were chosen to gain more in-depth information in the time allowed. These smaller groups were selected to use laddering technique. Pre-testing of protocol questions showed that the projective technique of personification is effective in exploring brand identity when groups are smaller. In support of these techniques it is stated that “the development of projective techniques as diagnostic tools has provided one of the most useful means to uncover such motivations and market research can well afford to borrow their essentials” (Haire, 1950, p. 649 cited in Rothwell, 1955, p.150).

The verbal report of emotions is justified in some cases. According to Scherer (1992), “the study of emotion cannot easily dispense with... the verbal report of subjective experience” because it is the way to “important determinants and components of emotional state” (p. 35).
6.4 Description of adverts

6.4.1 Speights: National and regional symbolism based on the archetype of the old wise man

The alcohol product category was chosen because of the dominance of masculine imagery in advertising. The Speights brand was chosen for its depiction of values and beliefs and the strong association with the Otago region. The Speights characters reflect an almost father/son relationship, suggesting strong connections to the archetype of the "father." Furthermore, the cunning behaviour and teacher type role of the older character resembles the archetype of the "old wise man," a logical progression from that of the father archetype.

The situation of the characters can be further compared to Marlboro's mythical character of the American cowboy, based on the warrior/hero archetype. Although the Marlboro man as cowboy is depicted in American mythology as having "pioneering spirit and rugged individualism...it is not the image of the hard working, cow-poking cowboy....[however] it is the cowboy as gunslinger" (Randazzo, 1993, p. 136). In contrast, the Speights cowboys are pioneering, rugged, certainly hard working and cow poking.

Speights One

The scene is set in the high rugged country of Otago. In the background a harmonica plays the Southern Man tune. Two characters dressed appropriately for the conditions in cowboy hats and long outdoor coats, rest beside a pond. The viewer gets the feeling they have worked hard and deserve a rest because of their weary sounding voices. A can of Speights is thrown to the older of the two characters, symbolizing a reward of a job well done. The viewer cannot help but notice the resemblance of the characters to the figures of cowboys. The younger character begins to explain how his Auckland girlfriend wants him to move to Auckland and begins to list very attractive reasons to move. The camera zooms to focus on a picture of a very attractive girlfriend held by the young man. The young man concludes his sentence with "she doesn't drink Speights but... still, no hurry ah." Which elicits a response from the older man, "good on ya mate". It ends with a still picture of a glass, a bottle and can of Speights. The voice over "Speights, pride of the South for over a 100 years" sounds with a mature, strong voice.
Speights two

The scene is set indoors, the colors are dark, apart from the light streaming through the windows piercing the darkness. A harmonica can be heard quietly playing the Southern Man tune in the background. The Speights characters talk beside the coffin of a mate "Wally." Wally has left his possessions for his mates to have and people can be seen in the background holding items. They walk to the window where the older tells the tale of Wally’s 100 dozen Speights stashed in the shed. The younger character presents a pot, and a key emerges from it, he says “I thought Wally would have wanted us to have it.” The older replies “good on ya mate” and it ends with a still picture of a glass, a bottle and can of Speights. The voice over “Speights, pride of the South for over a 100 years” sounds with a mature, strong voice.

Speights Three

The scene is set as the Speights characters travel while sheep pass over railway tracks. It looks to be a hot day. A harmonica can be heard in the background playing the Southern Man tune. The younger character is on foot. As he leads his horse he asks the older character, who is on horseback, a question? The younger asks “where does that go,” referring to the railway tracks.” The older replies “nowhere, well anywhere north of here is nowhere.” The younger continues “And that?” looking at a diverging track, “that goes back home son” the reply, “I hear they’re sending train loads of Speights up north these days” he states, and then looks at the older and pulls a lever that brings the tracks together, ultimately sending any trains and Speights back home. The older replies “good on ya mate.” It ends with a still picture of a glass, a bottle and can of Speights. The voice over “Speights, pride of the south for over a 100 years” sounds with a mature, strong voice.

Speights Four

The scene is set as the Speights characters on horseback lead a flock of sheep over the rugged Otago hill-land. Snow covered mountains set against a blue sky appears in the background. They stop as a sheep appears on a small rocky hill. The younger states “lucky last.” “If you can call being a sheep lucky,” the older character replies. “Must be your turn I reckon” the young character suggests. The older pauses in contemplation then gets down from his horse, he says “getting too long in the tooth to play mountain
goat boy. Tell you what, get this one and you can have the last can of Speights.” The younger, on seeing the can, rides off the dogs to retrieve the sheep. On returning, the older (seated) hands the younger a can of Speights, then retrieves his own from a satchel, he states “you can call me old but you can’t call me stupid.” The younger looks away and says “good on ya mate” with sarcasm. The sky is red in the background as the pair sit by the fire drinking their cans. The voice over, “Speights, pride of the South for over a 100 years” sounds with a mature, strong voice.

6.4.2 Adidas: New Zealand symbolism based on the archetype of the Warrior/hero

Adidas One (The captains ad)

The Adidas brand was chosen because of its relatively major sponsorship of the New Zealand “All Blacks,” a major New Zealand symbol. This has initiated an advertising campaign rich in imagery and emotional connotations, stressing the new association of Adidas to the All Blacks. The Adidas advertisements depict a rich display of New Zealand heritage with the strong associations of the All Black brand. The captains advertisement depicts the All Black captains as New Zealand leaders, proud and strong men serving their country. This relates directly to the concept of proud New Zealanders who served in the wars. Furthermore, an old rousing war-time song is adapted and slowed to be used in the advertisement. This advertisement is a good depiction of the hero archetype used in advertising. The second advertisement uses strong links to New Zealand’s culture by depicting the All Blacks, Maori warriors and war themes together. Fireworks sound like bombs exploding, huge tackles like rifles firing, and the sound of swords clashing, booms in the background throughout. These characters relate directly to the concept of the warrior archetypal theme used commonly in sports advertising.

The scene for the advertisement is set in a rugby changing room, a rugby ball and white collared All Black jersey hangs on a hook. The room is dark and empty, except for the old proudly smiling figure of an early All Black captain. The old figure adorns an All Black jersey. A female voice sings a slow moving melody, “Bless them all, bless them all, the long, the short and the tall...for the battle ahead....it’s the strength in your heart that will set you apart.” The figure changes to the next All Black captain, slightly younger than the first. He also adorns the All Black jersey. The jerseys contain no sponsorship icons. The process continues, the captains getting progressively younger, until the young, strong looking current captain, Taine Randell, adorns the new Adidas All Black jersey
and the advertisement fades to black with the Adidas name in white and their slogan “forever sport”. In the final captains shot, the new All Black jersey has the Adidas name on it and no white collar, the white collar jersey is no longer hanging from the hook.

Adidas two

The advertisement is filmed totally in black and white. It begins with Maori warriors performing the traditional war dance (challenge) behind pools of bubbling mud (presumably near Rotorua, a New Zealand landmark). High pitched screams of a large group sound in the background while the warriors yell their challenge, “kamati, kamati, kora, kora.” The scene changes to the All Blacks, performing the Haka before a match. The camera jumps from sky-set frames of the stadium, the excited crowd, to close-up frames of huge tackles. Game fireworks explode loudly. The advertisement concludes with two close-ups of All Black forwards. Taine Randell (the captain) looks away from the camera with an intimidating look on his face and the Adidas brand, set on a black background appears.

6.4.3 Air New Zealand: Symbols of national character

The Air New Zealand advertisement was selected because of its rich display of New Zealand heritage. The advertisement compares New Zealand landscapes to that of other countries around the world.

The scene is set on a sunny New Zealand beach. The clear blue/green surf hits the shore as birds fly above. A young Maori girl dressed in white, ties blue and green ribbons to a long stick and begins to run along the beach. In the next shot she stands on the beach, ribbons flowing in the wind. A young female voice sings a well-known Maori song in the background. The scene changes as if in a daydream through a close-up of the ribbons to the girl in various exotic locations around the world, intermixed with shots of New Zealand’s green scenery. The shots are predominantly of her meeting children around the world. The advertisement contains many symbols of New Zealand culture, including a tiki worn around the girl’s neck, native birds, a rendition of the Haka. The last location shows the girl catching the bouquet at an Irish wedding. She is lifted symbolically, as in a rugby line-out. As it ends, the impression of a Maori boat appears in the sea rowing towards shore, and an elderly Maori woman is shadowed against the background. It
concludes with the Air New Zealand logo, a plane flying against a blue sky in the background and the voice over “Air New Zealand, the world’s warmest welcome.”

6.4.4 **Toyota and “Everyday People”: Symbols of national identity**

Toyota was chosen because of its representation of national character. It presents so-called “everyday New Zealanders” in everyday activities. It serves as a cue for respondents to build perceptions of New Zealanders from an advertisement.

This advertisement focuses around New Zealand people and the role of their car in their lives. The fun fast moving beat of “I am everyday people” plays loudly in the background. A central theme is that people have ordinary things happening to them, and while enjoying themselves. For example, it begins with the trials and tribulations of driving lessons with many cars and different people, late night taxi driving, a car stuck and towed from the beach, and backing the trailer at the tip. While switching between many people from all walks of life and cars of all shapes and sizes, new and old, cheap and expensive, it occasionally focuses on one person and a situation that can be related to by the audience. It concludes with an Asian man at a market garden saying, “everyday I think this is a great place, yeh” and the Toyota slogan “Toyota/everyday,” and the logo.

6.4.5 **Telecom New Zealand Ltd: National symbolism based on the archetypes of the father and great mother**

**Father & Son: The Father archetype**

Telecom was chosen for its representation of the Father/son relationship, and is related to the archetype of the father. There are also images and symbols of New Zealand culture.

It begins with a shot of a shirtless man (the father), holding a baby in his arms while an old car rests outside a bach in the background. The emotive Cat Steven’s Father & Son song begins “it’s not time to make a change” in the background. The shots fade from colour to black and white from the first step, fishing and boating, surfing, having a drink together and finally sitting having a coffee. In each shot the characters look like they are posing for a camera. The characters are close and happy throughout. The advertisement progresses with the son growing and the father getting older until the father is very old and the son is a man; the bach is always in the background. The advertisement concludes with the son standing outside the bach with his hand on his head then looking at the
camera. Symbols of the things they did together away beneath the bach in the background, like the boat and barbecue. The song finishes with “you may still be here tomorrow but your dreams may not.” “Keep in touch” is displayed in orange at the bottom left corner of the screen. The Telecom logo is displayed.

Telecom Old Woman The mother archetype

This Telecom advertisement was chosen because it presents a character in the role of the great mother archetype. It has no natural images of New Zealand.

The scene is set in an empty, blue walled room. The camera shifts between close-ups and further angles of an elderly woman. As she speaks, a gentle instrumental plays in the background. She speaks of how she can see the future and the many technological changes that have occurred in her lifetime. She speaks of hard work and the energy of the people that have made what we have today. She focuses on the telephone and the new technologies of the telephone, and asks that we “embrace them,” and that we owe it to those that have gone before us. She suggests we are a nation of explorers and pioneers and concludes by wishing us well for the new millennium. The Telecom logo is presented against a black background.

6.5 Analysis

The focus group data was transcribed for analysis using Qualitative Solutions and Research Ltd’s Non-numerical Unstructured Data * Indexing Searching and Theorising (Nudist). Focus group data was analysed for latent and manifest content and presented for interpretation in a cognitive map format. According to Pollay and Gallagher (1990), content analysis has been used in the past to measure the cultural character of advertising.

Focus group questions were designed to elicit from participants any perceptions of cultural mythology or archetypes. In order to assess whether participants have identified with an archetype, the respondents’ perceptions of the characters were used to reconstruct characters and relate them to the literature on archetypes.

This process is very similar to what Maso-Fleishman (1997) calls archetype analysis. For instance, “the archetype analysis goes to the roots of why and how much a symbol or a theme impacts viewers emotionally. Archetype analysis shows why a symbol is culturally
significant. And, finally, archetype analysis can explain why a symbol is motivational, i.e., archetype analysis explores how the symbol is linked to the product and how the link benefits product usage” (Maso-Fleischman, 1997, p. 2).
7. Results

The following section presents the findings of the current study in regards to addressing the following research question. How do consumers respond to cultural myth and archetypal imagery in brand advertising, and what impact do these advertisements have on regional and national identity.

The five focus groups discussed a series of topics including New Zealand, Otago and five brand advertisements. This chapter is structured by each topic. Within each topic a series of questions were raised to direct discussion. Questions are laid out according to the order they were asked within each topic. Those questions, the research objectives they address and consumer’s response are presented in the following sections. This chapter begins by presenting the results for New Zealand and Otago’s identity, it continues with the archetypal topic of Speights, national advertisers Toyota and Air New Zealand and concludes with the archetypal advertising of Adidas and Telecom.

7.1 New Zealand and national identity

The following section presents the results on respondents’ perceptions of New Zealand and national identity. It is included to explore the foundation of myths and archetypes behind New Zealand’s cultural identity and the relationship to archetypal characters. The following information is supplied by respondents, unless otherwise stated.

7.1.1 Associated symbols of New Zealand

Respondents were prompted, “when you think of New Zealand what comes to mind?” They responded with the following associations. Symbols of New Zealand are the fern, kiwi, kiwifruit, sheep and the Beehive. Maori culture is associated with New Zealand and the distinctive tourist location of Rotorua. New Zealand is seen as clean and is connected with respondents’ frequent mention of water. New Zealand is associated with sport in general and specifically rugby and the All Blacks. New Zealand is associated with scenery and beauty, the long white cloud, good weather, the outdoors, hills, beaches and water. New Zealand is a friendly country where people are free to be individuals and enjoy family life.
7.1.2 *Feelings associated with New Zealand*

Respondents were prompted with the question, “what images or feelings do you associate with New Zealand?” This question elicited the following images and feelings.

New Zealand is strongly rural and the kiwi-farming image is a strong association. The natural New Zealand image results in a feeling of adventure.

Many feelings about New Zealand derive from its location and size. This isolation, seclusion and small size is compared to locations like America and Europe, and results in feelings of uniqueness and pride. New Zealands’ perception of uniqueness is affected by the sparseness (geographic diversity) of the South Island, the relative small size of its cities and number of people. Thus to compensate, New Zealanders try to make their mark on the world.

Feelings of uniqueness are also a result of New Zealand being perceived as a young country, with no real culture apart from that of the Maoris. The non-Maori population feel excluded from the heritage of their own country. Respondents’ ownership of heritage and culture is minimal. They identify with being young, more than being New Zealanders.

New Zealand is a country that is strong, yet friendly and relaxed. It is this slower pace of life that gives the impression of the importance of greater quality of life, including healthy living and caring for the environment over progress. Although New Zealand is perceived as being a bit behind other countries, this results in benefits and feelings of less violence and innocence.

Countries view New Zealand as a big adventure playground. The perceived benefits of being a New Zealander are the access to nature, clean and green, encompassing scenery, forests and beaches. New Zealand is a caring country, the people are friendly and honest, and there is less crime than other countries. The fact that you have rights in New Zealand was also stated as a benefit. New Zealand is viewed as a good country because it is young, dependent on farming, innocent, has family values and a close-knit community.

Pride, community spirit and national morale is related to the community coming together and the most obvious opportunity for this is in sports. Rugby is the predominate sport for creating community pride. However, female groups expressed discontent and feelings of
exclusion regarding the dominance of more masculine and male dominated sports, like the America’s Cup and rugby.

The strength of New Zealand’s pride, relative to other countries was also mentioned. Participants believe New Zealand has a pride that is stronger than other bigger countries. National pride is affected by New Zealand doing well even though it is so small. This is especially obvious in the rivalry with Australia. New Zealand respondents are proud of their country because it is unique and different.

7.1.3 The New Zealand identity

Respondents were asked to personify the New Zealand identity. They were asked, “if New Zealand was a person what would they be like?” Their response is described below.

The average New Zealand character is aged about 25 years. New Zealand is personified as feminine and identified with the image of mother nature. Gender selection appears to be derived from the attitude of New Zealand as clean, if females are clean, New Zealand is a female. This mother nature motif is reinforced by the symbols of ferns and Maori tattoos. This image is further supported by the perception of a land dominated by nature, not people and is therefore unspoiled. The qualities of the personified New Zealand are reported as caring, friendly, welcoming (approachable), and nice, yet strong and talented in physical abilities like sport. A physical attribute included “browny black” curly hair. The strength of the character is related to the “work hard, play hard” philosophy and keenness for a good time. Participants stated that a New Zealand character would be dressed in a rugby jersey, grass skirt and casually. This description projects the distinctive characteristics of New Zealand. The rugby jersey as pride, community spirit and non-Maori culture, the grass skirt as Maori heritage and national culture, and finally the “casual” comment as the relaxed pace of life.

In contrast, an alternative masculine national character is the relaxed, care-free, proud honest and confident male who enjoys the outdoors, hunting, fishing and rugby. This character is confident in the sense that he gives things a go and is idealistic. This character is personified by the bush shirt, rugby jersey, a black singlet, rugby shorts and gumboots. This person also spends time at the beach and works in occupations like sheep shearing or as a farmer on a tractor.
7.1.4 Advertisements that reflect the national character of New Zealand

Participants were asked, “can you think of any advertisements that reflect the national character of New Zealand?” The advertisements mentioned were the All Blacks, McDonalds, Adidas, Air New Zealand, Toyota, L & P, DB, and the drink driving ads. Associations with Adidas were Maori culture and national pride. Symbols mentioned in association with the Air New Zealand advertisements were children, Maori symbolism and birds. Symbols associated with Toyota were community spirit, scenery, the beach, dogs, rural, Barry Crump and “bugger”, and “welcome to our world.” Drink driving advertisements were mentioned due to their country road associations. Respondents reported that they mentioned the DB advertisements because of their depiction of the hard working attitude.

7.1.5 Post Adidas advertisements associations of New Zealand

In order to explore the role of advertising in the creation of identity and cultural myth, respondents, after exposure to the Adidas advertisements, were asked to again to recall any associations with New Zealand. They stated that the image of New Zealand was more to do with the hardy side of strength and everyone behind one thing. There said the image was not so much to do with the clean green part.
7.2 Otago regional identity

The following section presents the results on respondents’ perceptions of Otago and regional identity. It is included to explore the foundation of myths and archetypes behind Otago’s cultural identity and the relationship to archetypal characters. The following information is supplied completely by respondents unless stated otherwise.

7.2.1 Associated symbols of Otago identity

The focus groups were prompted with the following question, “when you think of Otago what comes to mind?” Their response is described below.

Otago is characterised by rugby, the university, and its buildings, which serve as a symbol linking the heritage of Scottish culture. The Scotland influence is also reinforced by the Highlanders, the popular Otago/Southland representative rugby team.

Natural features include big hills, gold mines, large rural areas with sheep, paddocks, rivers, lakes, and the beach. Isolation is associated with Otago, with the hills around you. Respondents stated “you don’t know what’s going on, everything is so far away, it is good for a while”. It is isolated and “private compared to Auckland.” Tourist features also define differentiated character. For example, Larnachs castle, the albatross colony, penguins, seals, Central Otago skiing and Queenstown adventures.

According to respondents, Otago is loyalty. The colours, blue and gold (Yellow) as adopted by the region serve as symbols of pride.

Respondents associate the University, students (scarfies) and images of the Otago University registry, with Otago. The lifestyle of the University students is associated with scummy flats. However, it is positive as group identification and fun results. For example, the lifestyle is laid back and relaxed, “you have a good time with less stress.” There is an image of buildings, flats and couches.

7.2.2 Feelings associated with Otago

When asked “what images or feelings do you associate with Otago,” respondents stated it is about the student lifestyle. It is home, cold, social, friendly, and laid back.
7.2.3 *The regional character of Otago*

Respondents were asked, “do you think Otago has a regional character or personality?” After initial discussion, they were asked “is there an average Otago resident,” and “what would Otago be like if it was a person?” If and where appropriate, focus groups were prompted for gender, occupation, clothing, car, and spare time of the Otago person.

According to respondents, the regional character of Otago is an old male (like the old guy in the Speights advertisement) who lives in the rugged country. He is rugged and a farmer-type. He has a conservative background and is down-to-earth. He makes the most out of anything and is fun loving (like students).

The regional character of Otago would be old or young but not middle-aged; they would be traditional, and have old ideals or be a student. If a student they would be a snowboarder. The Otago person would wear jeans and a rugby jersey or rugby shorts. They would be proud and like Speights.

They would drive a rural brown Falcon (because farmers have them), or a blue Holden station wagon, Toyota (red) or Mitsubishi Mirage. It was agreed there would be no nice cars. They all would be old and rusty.

The qualities of the Otago person are being carefree and out for a good time. One respondent stated “it is like a holiday”, however, they also want to do well at university. There is the drinking image, on the veranda at flats, of the male, Southern Man.

There are noticeable differences between male and mixed groups, and the female focus groups. For example, in contrast the females report regional characters, based on a young beer drinking, raucous, meaty, thick rugby persona, and report a negative response to the regional character of Otago. This negative attitude is evidence that females have difficulty identifying with the regional character of Otago. Furthermore, they state that the average Otago person wears a Speights t-shirt, drinks stubbies and watches rugby on the embankment at Carisbrook. Their physical characteristics include being brawn, stocky, hairy and big.

7.2.4 *The reported benefits of being an Otago person*

The focus groups were asked, “what would be the benefits of being a Otago person?” They responded by describing that Otago is not like a big city, no-one is in a hurry,
everyone is in the same boat, is laid back and has no worries. Otago is a friendly and safe place compared to Auckland. It is relaxed; there is no living in the fast lane. There is hot weather in the summer and locals live in beauty.

The character of Otago is dominated by the carefree, "enjoy life" years that are reinforced by students, the Southern Man and farming images. The traditional values, derived from working the land develops a "work hard play hard" philosophy. In addition, the physical features of the environment have contributed to the creation of the cultural character. The rugged country, isolated from the rest of New Zealand, has reinforced a farming lifestyle and masculine qualities.

7.2.5 Advertisements that reflect the regional character of Otago

Respondents were asked, "can you think of any advertisements that reflect the regional character of Otago"? The advertisements Southern Man (Speights), Otago rugby, and Export Gold, and Carlton Stripe reflect the Otago character. It is interesting to note that three of the four advertisements mentioned are for beer.

The reality of the Southern Man image according to respondents is beer and rugby, horses and up sheep. However, it is recognised that this is a false image.

The Speights (Southern Man) advertisements show two different kinds of people, the Dunedin student also portrayed by the export ads, and the Otago man with the rugby players, ruggedness and tradition. Speights advertisements reflect the hard work, hard play attitude.

7.2.6 Otago compared to Auckland

In order to differentiate the Otago identity, focus groups were asked "as an Otago resident, how do you think the average Otago resident differs to the average Auckland resident" and in probing "what is the regional character of Auckland?"

The Auckland character is reported as the complete opposite to the reported Otago character. The Auckland character is money orientated, image orientated, classy, sophisticated, competitive, self absorbed, arrogant and "snooty." They are arrogant and classy because they drive nice cars and their life is fast paced. Their life is dominated by being busy, stressful and competitive. Aucklanders are out to be the best, they live a fast paced life and want to get somewhere fast, they are self interested and out for themselves.
However, the hustle and bustle of city life makes them all worried. The average Auckland person likes everything to do with money, and is a “corporate.” They wear a suit in a fashion environment or a polo shirt, and have a cellphone.

The difference between Otago and Auckland is that Dunedin is a small town. It is also rural, and farming and country orientated. You dress casual which equals freedom. In contrast, the Auckland character has to dress up; they are high class and “citish.” One respondent remarked that Auckland makes her “feel dirty” because of the fumes, so many people, and the hot and humid weather.

Export Gold beer advertisements reflect the Auckland character with the students flatting. The fact that the male groups focused on drinking as a difference between the Auckland and Otago character is important. Auckland people drink wine in pubs and lattes, they are multicultural, and multi-racial, they drink lattes and are upper class. Life is stressful (driving to work on the motorway), intense and high pressure. The average Aucklander has a working lifestyle, is rushed and more directed. Otago is different, people are more open-minded, have more people skills, like roughing it, wear jandals and are laid back. They eat on a balcony at their flat.

7.2.7 Post-associations of Otago after exposure to Speights advertisements

In order to explore the role of advertising in the creation of identity and cultural myth, after exposure to the Speights advertisements, respondents were asked “when you think of Otago what comes to mind?”

Respondents reported that Dunedin is isolated from the farming community. Otago is bigger than just Dunedin. There are more small towns, farms, sheep, and horses. There is a proud image that you can relate to which includes a lifestyle of rugby, beer, and being southern.
7.3 Speights

The following section presents the respondents' perceptions of Speights and Speights advertising. It is included to explore how the depiction of archetypal characters effects the perception of brand personality and the role of advertising in the creation of identity and cultural myth. It is also included to explore the reported emotional response and recall of symbolism in archetypal advertisements. The following information is supplied by respondents, unless stated otherwise.

7.3.1 Associated symbols of the Speights Brand

The focus groups were directed with the question, “when you think of Speights what comes to mind?” Respondents associate the ever-present logo, the can, and the colour orange with the Speights brand.

7.3.2 Feelings and emotions towards Speights

Focus groups were asked, “what images or feelings do you associate with Speights?” According to the focus groups, Speights is seen as a low class beer like brands Lion Red and Waikato. In contrast, respondents associate high class beers Steinlager and Heineken with Auckland. Orientation week at university, beer competitions and rugby were also mentioned. The female focus group expressed discontent with Speights, rugby and drunks.

7.3.3 Emotions towards advertisements

After exposure to the Speights advertisements, the focus groups were asked, “how did you feel emotionally while watching the advertisement?” The female focus group reported negative emotions towards the Speights commercials. The group reacted negatively, reporting specifically the masculine ideals of beer and roughness, the secondary importance of females and the importance above all of drinking beer. They identified that the advertisements made no attempt to appeal to females. Farming life only appears to matter to the characters. There was nothing identifying Speights with Dunedin or Otago. They found the advertisements boring and monotonous, although humorous. It is clear from the responses of female participants that they did not identify with the Southern Man characters and even went so far as to resent the image and ideals it was presenting. They expressed a need for one of the characters to be a female.
7.3.4 Post advertisement Recall

Following the discussion on emotions, focus groups were asked, “what images or feelings can you recall from the advertisements?” A series of different elements were remembered from the Speights advertisements. The first aspect recalled was the character of the older figure. Specifically, the respect for the “old guy.” For example, one respondent stated “you have to respect him”, “he is like a teacher”. Respondents stated that the character is “wise,” and another group referred to him as “a wise old man.” After probing, respondents explained that the old man always has an answer for everything, “he knows everything,” he is crafty or up to something and/or cunning. Secondly, masculinity and the ruggedness were also recalled. Recall can be divided into music, appearance of characters, old guy, character relationship, environment and pride.

One difference between the completely female groups in contrast to the male groups was that the females’ recall focused on the appearance and clothes of the characters. For example, the oil overcoats, hats, unshaven faces, and rugged country clothing. This acts as an example of how perception and recall is influenced by gender. Other differences were that male groups tended to recall the music and references to “southern pride” and “pride of the south for over a hundred years” while, in contrast, the female groups recalled the mountains and physical environment.

7.3.5 Themes in the advertisements

Respondents were asked the following question to do with themes. “What sort of themes did you see in the advertisements?” The reported themes in the Speights advertisements were loyalty to beer and friends, and Speights is a man’s drink. Furthermore, life is simple and the characters are content. Themes of the rural country such as snow in the background were reported. North vs South also emerged as a theme packaged by the title “Southern Men.” Otago values were specifically reported as re-occurring themes. For example, those that emphasise the honest, hard working and “bit of fun” but “don’t like change” aspects of life.

7.3.6 Characters in the advertisements

To probe focus group responses to the characters in the advertisement, respondents were asked, “what qualities did the characters display... what others would you presume they
have... if you were one of the characters in the advertisement, what would your life be like?

The two Speights characters are perceived as either being mates or as father and son. As mates, the older character is like a mentor, a teacher and is wise; the younger one perhaps works for him and is learning on the farm, he aspires to be like the old guy. The old guy is wise because he is “happy where he is, knows a lot, has a lot of life experience, and tricks the other guy.” The characters are content with life because they enjoy each others’ company and life is simple. This simple life is a hard one, although it is hard work, the characters still enjoy it and would never leave.

The female focus group perceived the Speights characters as annoying, with their monotonous voices. The carefree attitude was mentioned. The characters were expressed as not like North Island farmers and followed by “they are Southern Men.”

Respondents attributed the characters with the following qualities: hard case, crafty, rugged, hard, relaxed and can take a joke. They are honest, loyal, not materialistic, because money is not important and they are back to basics. They are unselfish and not necessarily family orientated. They are proud of the south (because they changed the tracks), and are not stroppy or self centered.

The characters are strong, hard, southern men because they are out in the hill country, in a harsh land, handling the elements and drinking beer. They drink Speights and this is important to them, females are not important.

7.3.7  Characters in a different job, time or place

To explore the archetypal nature of the characters, respondents were asked “Presume that you could take these people with the same qualities and put them in other jobs, where do you think they would best fit” and “if you could tell the same story, with the same character qualities but at a different time and place, what would that story be like?”

In a different job, the characters would be shearing, a rural banking consultant or on the dole. They would be involved in a physical outdoor position that involves isolation. It may be a farm adviser, or a mechanic because it involves getting dirty. The older character could be a labourer or a rubbish collector.
If the characters were in a different time or place they would be gold diggers, sailors or in the Australian outback as sheep farmers. They would be involved in rugged outdoor things like a tramping club or working as outdoor pursuits leaders. The characters could be related to Sir Edmund Hillary. They would be nothing flash and motivated by things other than success or money. They do not want success or to be rich, they just want contentment and to enjoy life in their way. The characters may drink on the job because they are simple people and not too bright.

7.3.8 Speights Personified

Focus groups were prompted with the question, “what would Speights be like if it was a person?” If and where appropriate, focus groups were prompted for gender, occupation, clothing, car, and spare time of the Speights person.

The Speights brand personified, as a character, would be loyal to mates and where he came from. He would have pride, be wise, cunning, and be a farmer. He would be traditional, not into the fast life but hard and tough, and enjoy it. His life would be simple, with less stress as long as he had Speights. He is a hard case and has a story to tell, sitting around the camp fire.
7.4 Toyota

The following section presents the respondents’ perceptions of Toyota and Toyota’s brand advertising. It is included to explore the role of advertising in the creation of identity and cultural myth. It is also included to explore the reported emotional response and recall of symbolism in advertisements. The following information is supplied by respondents, unless stated otherwise.

7.4.1 Associated feelings and symbols of Toyota

Focus groups were asked “when you think of Toyota what comes to mind” and “what images or feelings do you associate with Toyota?” Respondents believed the Toyota commercial was an accurate depiction of everyday life. It was “down to earth” and “real.” They have a good reputation and you can trust them, Toyota cars, are hardy and not expensive. They are for the average family and the everyday New Zealander.

Toyota advertising has been dominated by rural farming images. Associations with Toyota therefore were dominated by farms and farm trucks. This created the perception that Toyota is mainly a truck company. The character or Barry Crump was associated with Toyota. As a character of past Toyota advertising, this stereotypical image of the New Zealand male farmer has stood the test of time. Furthermore, the new “Bugger” Toyota advertisements continues this rural farming image.

7.4.2 Emotions towards advertisement

Focus groups were told “I am now going to show you another advertisement, I would like you to sit back and watch it, paying particular attention to the images, sounds, and people.” Respondents were then asked, “how did you feel emotionally while watching the advertisement?” According to respondents, the advertisement was perceived as being “politically correct” and there were no racial conflicts between lots of different New Zealanders,’ leading to the respondents conclusion, “New Zealanders are all one people.”

When probed about emotions, respondents referred to feelings of being “laid back” and “relaxed.” This laid back feeling was linked to the identification with day-to-day events in life and in particular backing trailers, showing different types of New Zealand, different ethnicities, and that there is a Toyota car for everyone. Respondents stated that
they related their memories of everyday life to typical scenes at the beach and tip, shown in the advertisement.

Respondents concluded that you are laid back if you are ordinary and do ordinary things. The advertisement is like everyday life, with mum taking the kids in the car. It was also mentioned that the advertisement was family orientated, symbolised by the holidays and other family situations.

The advertisement was reported as being fun and “feel good.” Respondents felt that we are living in a cool place (New Zealand) and having a good time. For example, one respondent states “even when times are tough, people like, when backing the trailer people are having fun, they are those kind of people.”

Toyota drivers are “not all rich”, “not all sleek” they are “hard case,” have a “funny look on life and are “tongue in cheek.” Because “everyone [was] getting on” from the different cultures, respondents felt acceptance.

7.4.3 Images or Feelings in response to the advertisement

Respondents were asked, “what images or feelings can you recall from the advertisement?” Respondent’s identified with the family having a flat tyre. Everyday life is happy and fun. It is the good life with rugby and at work.

The message received by respondents was that Toyota has all kinds of cars, old and new, and the cars have always been there. Whether farm cars or family cars, they are reliable and trusty, and this is important when buying a car. They can also be trusted because there are no “flash people,” according to Toyota it is okay to be simple. For example, different folks with the Chinese people, the couples and gay guys means anything goes.

Respondents specifically remembered the last character of the Asian Market Gardener, stating that “it’s a great place.” According to respondents, if he is living in New Zealand it must be better than his home, and they stated that this is similar to Toyota also being imported. Respondents stated that because this character appeared at the end, it may have influenced their recall. Another specific character remembered was that of the rugby player, he appears twice and is “clowning around with the boys.”
Another image remembered, because it was stereotypical of New Zealand, was the beach and its bright colours.

7.4.4 Attitude towards advertisement

Focus groups were questioned about their attitude towards the advertisement. The group was asked, “did you like or dislike it” and why?” Their responses indicated that respondents reacted positively to the advertisement. They specifically said they liked the catchy music, and could relate to the advertisement because it is genuine. For example, they stated “you know someone like these people,” “you can relate to it,” with “mates, family counting the clock down or on summer holiday.” The taxi ride with the drunken students was provided as an example. It also “makes you happy” and feel good because it is “the best place to live” and “I am proud for others to see it” it “gets you bopping.”

7.4.5 Themes in the advertisement

Focus groups were asked “what sort of themes did you see in the advertisement?” Reported themes were “everyone was happy” and bright colours. Having a good time was another theme. Family was a theme with mothers and kids on the beach. It was stated that Toyota drivers in general are happy. It was believed that Toyota vehicles last, as portrayed by the “one more time” taxi driver and speedo clicking over to the start.

7.4.6 Post-associations with Toyota

In order to explore the advertisements affect on brand identity, after exposure to the advertisement, respondents were asked “now when you think of Toyota what comes to mind?” The Toyota brand was linked to the following associations: city things (with the taxi), family, summer, holidays, distance, kids and farms (with the Anchor Milk cows).

It was stated that Toyota has a diverse range of cars for a diverse range of people. Respondents “used to think trucks [but] now think cars.” It “doesn’t matter who you are [Toyota] cater for everybody.” Toyota values are trustworthy and reliable, “good old car”.

7.4.7 Toyota brand personified

In order to determine a brand identity for Toyota, respondents were asked “what would Toyota be like if it was a person?” If and where appropriate, focus groups were prompted for gender, occupation, clothing, car, and spare time of the Toyota person. They
responded with the following personification. Toyota would be young, about 19 to 25 years old or middle aged, have a lot of experience and be an energetic primary school teacher. They would be a male, friendly, fun, sociable, easy going, relaxed, casual and outgoing, like the rugby character or similar to a character in Footrot Flats. They are not flash. They are different, hard case and unpredictable. In addition, their personality would include being adaptable and versatile. They would drive a crappy, old Toyota, possibly a land cruiser and it would be being towed.
The following section presents the respondents’ perceptions of Air New Zealand and Air New Zealand brand advertising. It is included to explore the role of advertising in the creation of identity and cultural myth. It is also included to explore the reported emotional response and recall of symbolism in advertisements. The following information is supplied by respondents, unless stated otherwise.

7.5.1 Associated symbols of Air New Zealand

Focus groups were asked “when you think of Air New Zealand what comes to mind?” According to respondents, Air New Zealand is New Zealand’s main air service and is associated with quality, airhostesses, being a big company with high costs, birds, and planes. In addition, advertising symbols such as the Pokarekareana song, Kiri Te Kanau, Koru sign, little girl, and seagulls making sign were stated.

7.5.2 Feelings and symbols of Air New Zealand

Focus groups were prompted with the question “what images or feelings do you associate with Air New Zealand” Images recalled about Air New Zealand were, ferns, birds (Heron), the sea, and Maori kids in the sand. According to respondents, the colours green and blue are like nature and the environment, and like land and sea. Other imagery recalled from advertisements included the sky, scenery, landscape and the environment, or related to the product. The Air New Zealand logo and culture were recalled. It was felt that Air New Zealand’s food was better than Quantas, and Air New Zealand is proud and loyal to their country.

7.5.3 Emotions in response to the advertisement

Focus groups were told “I am now going to show you another advertisement, I would like you to sit back and watch it, paying particular attention to the images, sounds, and people.” Respondents were then asked, “how did you feel emotionally while watching the advertisement?” The advertisement was reported as being quite moving and some females even reported they felt like crying, the general feeling was it is “good to be here” in New Zealand. This feeling of appreciation was based on the images that reinforce “it is all right here in this country.” This feeling was moving and touching and was based on the acceptance of culture. For example, the dancing with aborigines; the association of
New Zealand with the rest of the world, and the song. It was reported that New Zealand is taking it to the world and not waiting for it to come to us.

The advertisement was reported as assuming a “gentle approach” based on the presence of the little girl and landscape. According to respondents, the little girl is innocent, soft and sweet. However, the unrealistic effects and New Zealand races living together in perfect harmony gave an impression of being fake. Respondents reported it as cheesy and corny. Cheesy because it was not realistic and everyone is smiling. Feelings of pride were reputedly based on the song. The song is taken from Maori culture and is a reinforced symbol of New Zealand identity. The clean green image was noticed and resulted as a consequence of the sky, earth and the colours blue and green.

Those who liked it reported that they liked the New Zealand culture, the girl in the different countries and the song. In contrast, it was disliked because it was predictable and boring.

7.5.4 Recalled images or feelings of the advertisement

After the discussion of emotions, respondents were asked “what images or feelings can you recall from the advertisement” After exposure to the advertisement, the birds (Heron), trees, and beaches were recalled. A feeling of happiness was mentioned, based on seeing the kids and also the beach. Respondents reported that they wanted to go to the beach and that they associate it with summer. Respondents identified with the kids in the advertisements, reminding them of their own family, childhood and being carefree.

Getting or bringing New Zealand to the world was also recalled and the mixing of overseas images with New Zealand’s. The New Zealand images were reported as being natural while, in contrast, the overseas images were man made. The dominant images were of water and clean lakes.

The little girl performing the dance with the old lady in the background represents heritage. The song was also recalled.

7.5.5 Post advertisement associations of the Air New Zealand Brand

After viewing the advertisement, respondents were asked, “now when you think of Air New Zealand what comes to mind?” Respondents reported the Air New Zealand brand as “greasing up,” and stated that you have to be affluent to travel.
New Zealand is a small country but has a lot to offer. Post-Associations were of birds, nature, walks and beautiful country.

The little girl is the “free spirit of New Zealand”, she is a symbol of New Zealand reinforced by the catching of the bouquet at the wedding and the line out. Further, she is pure, see through and airy-fairy.

7.5.6 Themes in the advertisement

Focus groups were prompted with the following question, “what sort of themes did you see in the advertisement? The theme of culture was reported and reinforced by rugby symbolism, the Aborigines and Maori people. Another reported theme was nature. Finally, the theme of taking New Zealand to the world, included the beliefs that everyone loves New Zealand because it is where we came from and who we are; no matter where you go in the world.

7.5.7 Attitude towards the advertisement

Respondents were asked if they liked or disliked the advertisement and why. Those respondents who liked the commercial based this attitude on the following aspects. The display of beautiful nature led to the conclusion that New Zealand is perfect or close to perfection. Respondents reported that this image of New Zealand is what people ideally want and the advertisement is an extreme but nice representation. However, it was stated that New Zealand does not have cultural harmony, in contrast to the advertising message.

7.5.8 Personification of the Air New Zealand Brand

In order to determine the Air New Zealand brand identity, respondents were asked “what would Air New Zealand be like if it was a person?” If and where appropriate, focus groups were prompted for gender, occupation, clothing, car, and spare time of the Air New Zealand person. The Air New Zealand brand personified; produced a consistent response across focus groups. The character is friendly, welcoming, accepting, calm and peaceful. They are older and warmer because the advertisement is boring and slow moving. They are female because there is nothing “dark and seedy,” and because of the Air New Zealand colours of aqua, blue, and white used in the advertisement. They are generally smiling, happy and clean. They are proud of the country and want to show New
Zealand to the world and also to see the world as a traveller. There was also the suggestion that the person would be young like the young girl in the advertisement.

There is also evidence to suggest that respondents projected some of their idealistic qualities on to this character. For example, they stated that they are adventurous because you have to be adventurous to fly and especially to go on an OE and like to have fun. The person would drive a nice, maybe even flash car, like a Holden club sport. It may be a station wagon, with kids in the back.

According to one all-female group, the Air New Zealand brand personified is a "politically correct" "goody good," is superficial, two faced and over the top.
7.6 Adidas

The following section presents the respondents’ perceptions of Adidas and Adidas’s brand advertising. It is included to explore how the depiction of archetypal characters effects the perception of brand personality and the role of advertising in the creation of identity and cultural myth. It is also included to explore the reported emotional response and recall of symbolism in archetypal advertisements. The following information is supplied by respondents unless stated otherwise.

7.6.1 Associations with Adidas

Respondents were asked, “when you think of Adidas what comes to mind?” The results reflected the fact that many had already been exposed to the latest Adidas advertisement including the All Blacks. Respondents mentioned the colour black and the All Blacks and rugby as examples of associations. Further, the slogan “all day I dream about sport” slogan was mentioned and three stripes as the dominant Adidas symbol. Tennis was a sport also mentioned in association with Adidas.

Negative associations with Adidas included an attitude that the brand used to be “budget,” meaning unfavoured or unfashionable. Further, Adidas is associated with the North Island, “label bashing” and “homeys.”

7.6.2 Images or Feelings associated with Adidas

Focus groups were asked, “what images or feelings do you associate with Adidas?” According to respondents’ the Adidas brand has changed from having budget, homey and “G wearing” clothing to be into New Zealand and pride but not so much sport. One respondent remarked “it is a bigger brand.” However, the comments “it is American stuff” and “North Islanders wear it” refers to the objection to the clothing being suitable in Otago.

7.6.3 Adidas Advertisement one

Focus groups were told “I am now going to show you another advertisement, I would like you to sit back and watch, paying particular attention to the images, sounds, and people.” Respondents were then asked, after exposure to the advertisement, “how did you feel emotionally while watching the advertisement?”
According to respondents, the emotions experienced are pride and being proud (patriotic) of New Zealand. In contrast, a complementary emotion of sadness was also felt. As a result of the once, great captains appearing older, respondents reported that they felt sad because they are dying off and were once so confident. The music based on the accomplishment of the All Blacks and New Zealand, as a small country, over the years adds to this feeling. Furthermore, this pride is experienced in the form of everyone coming together as New Zealanders’, as a “country creating a national identity.” It is also connected to the tradition and legacy of the All Black legend, based on honour and high standards. The reported symbol, linking this emotion, is the All Black jersey. It is “looked up to” and “everyone wants to wear it.” According to respondents “New Zealand is represented in it”, “it is the desire to win” it is “what we are good at”.

7.6.4 Recall and images or feelings in response to the advertisement

Respondents were asked, “what images or feelings can you recall from the advertisement?” According to respondents, putting on the jersey symbolises the history, what everyone aspires to as the prestigious achievement. Behind the pride lies the respect for the tradition and those who have gone before.

The captains are recalled as leaders, and keep the team together. In addition, the locker room, solitude and putting on the jersey were recalled. Adidas is continuing this tradition as the rugby jersey changes. Respondents noticed that there were no other sponsors on all black jerseys, this and the focus on the silver fern lead them to consider that Adidas are just out to make money.

7.6.5 Themes in the Adidas Captain’s advertisement

Respondents were asked, “what sort of themes did you see in the advertisement?” According to respondents, the jersey changes equal the ongoing tradition of the captains and changing of the guard. This proves there is always change and progress, and technology is taking over. This theme of progress is linked to a negative feeling of Adidas wanting money and the view that it is all about money.
7.6.6 Characters (qualities of the captains)

Focus groups were then probed about the characters in the advertisement. According to respondents, the captains are legends who have self respect and respect for others. The captains have leadership abilities, they are stern, wise and domineering.

7.6.7 Attitude towards advertisement

Focus groups were asked to state their attitude toward the advertisement. Respondents liked the advertisement because the music was reported as sounding as if someone was going to war, like a battle and the music is saying goodbye to them.

7.6.8 Emotions towards the Adidas warrior advertisement

Focus groups were told “I am now going to show you another advertisement, I would like you to sit back and watch, paying particular attention to the images, sounds, and people.” Respondents were then asked, after exposure to the advertisement, “how did you feel emotionally while watching the advertisement?” The female group responded emotionally after seeing the advertisement, stating that the advertisement was scary and aggressive.

There were two aspects of the advertisement that produced an emotional response from respondents. Firstly the link with New Zealand through the haka, made people “shiver.” Respondents stated that they felt fear and that they were happy not to be there. Lastly the advertisement was reported as being like a battle. The Maori warrior was perceived as ugly and scary. Respondents followed a chain of thought that stressed the advertisement as a battle, as the All Blacks became warriors themselves. National pride and rugby as our national sport, supported the notion that the All Blacks are fighting for their country, like Maori warriors. One respondent remarked “rugby is taken seriously”. According to respondents, combining the haka, the running and crashing, and the strength of characters, reinforced the “warrior side of rugby.”

According to respondents, the flashbacks and the Maori culture merged to create the “spirit of the warrior.” Respondents felt exhilarated and unique.

Feelings of power were based on the All Blacks themselves, their intimidation and lastly the intensity of the advertisement. The players were reported as having the Maori culture behind them. Performing the haka symbolised the Maori war dance and preparing for
battle, which in this case was the game but also in some sense the fight for the country and pride. The Maori “ancestors” themselves, their faces and strength also supported the notion of power.

The war analogy was supported by the haka as a war dance, the violence, and power. Perceptions of power derived from the All Blacks as modern day warriors fighting for their country and respondents stated that it made them think about old warriors. The tradition of sport and the Maori culture was an emotional point. Respondents also felt national pride deriving from the haka.

Feelings of happiness were reinforced by players giving their best, crashing into players and scoring tries. Being on top and “wasting everyone else.” It was stated that other sides fear playing them because of their intimidation and because they are so strong.

The All Blacks are giving their best because they are proud, loyal, and dedicated to New Zealand, and us. Giving your best is linked to the history of New Zealand culture and the incorporation of New Zealand culture in things we do.

7.6.9 Images in association with the Adidas warrior advertisement

Respondents were asked, “what images or feelings can you recall from the advertisement?” Rotorua and the warrior were recalled. Specifically his size and tattoos. The battle aspect with the Haka “connects the All Blacks with warriors” and acts as a challenge for the purpose of scaring the enemy off. The history aspect involved New Zealand’s battles and rugby, connecting the past with the present, and the culture of rugby. Finally the players themselves “kicking some ass”, pumped and ready for action.

7.6.10 Recall aspects of the Adidas warrior advertisement

Respondents were asked to recall anything that entered their head in response to the advertisement. Respondents recalled the faces and wild eyes of the warriors, and the faces of the All Blacks while performing the haka. It was stated that the flashing from warrior haka to All Black haka transforms the players into warriors, thus making the players the same as the ancestors with qualities of determination, meanness, and strength. Specifically, the flashbacks of the Maori warrior and Taine Randall’s face.

The close-ups added to the intensity of the advertisement, reinforcing a perception of power and aggression. The haka as a war challenge is a symbol of New Zealand's
individuality, it reinforces the pride in going to war. The fact that the All Blacks were always scoring tries or tackling opponents was also recalled.

The fact that the advertisement was in black and white and there was no sound apart from the tackles was recalled. The new jerseys and the Adidas logo on socks and shirts was recalled, especially at the start of the advertisement. Respondents stated that Adidas is usually associated with more gentle sports. The slogan was recalled.

7.6.11 Themes in the Adidas Warrior advertisement

Respondents were asked, “what sort of themes did you see in the advertisement?” The theme of pride was stated as both cultural and national. The theme of culture was supported by the influence of the Maori people and reinforced by the symbol of the haka. It is based on the culture of New Zealand, the Maori people and harmony produced by playing together. Furthermore, another theme was based on the sounds in the advertisement. Respondents reported hearing war sounds, like cannons, machines and banging.

7.6.12 Attitude towards advertisement

Focus groups were asked to state their attitude toward the advertisement. Respondents liked the advertisements and could relate to them because they reflected on the history and uniqueness of New Zealand. Respondents specifically liked the power deriving from the sounds, and the challenge and aggression of the warrior.

7.6.13 Post advertising associations with Adidas

Respondents were asked, “now when you think of Adidas what comes to mind?” Post-associations were of pride, culture and war, aggression, the All Blacks, Taine Randall and rugby. It was stated that Adidas is “the power behind rugby”.

Respondents after viewing the advertisements associate the Adidas name with the slogan “forever sport.” It was stated that they would support the All Blacks but not Adidas products and that they didn’t notice the Adidas logo. Respondents believed that the changing room symbolised change and Adidas was trying to connect with New Zealanders. It was Adidas purpose to reduce the uproar over changing the jerseys.
7.6.14 Characters in the advertisement

In order to explore the focus groups response to the characters in the advertisement in more detail, respondents were asked, “what qualities did the characters display” and “what others would you presume they have?” According to respondents, the character of the warrior rarely smiles and has a staunch look on his face. He is fearsome and fearless, determined, has strong leadership skills and is physically strong. However, he has honour and is not out to make fights as he is a defender; he would die for the tribe and do a lot for the cause.

The characters have courage, pride and are respectful. Specifically, pride in the haka and as captains. They are focused and determined. However, also fearsome, tough and fired up. Some respondents found them angry, intimidating and domineering. It is presumed that they have good leadership and teamwork skills and that their life is full of action and success.

If the advertisement’s characters could be put in a different job, it would be somewhere they could be focused and compete. For example, in sports commentary, an accountant, or Adidas manager. Alternatively, they would be a lawyer or a feisty corporate, they would be respectful, intimidating, fierce-driven, yet interpersonal.

Respondents were then asked, “presume that you could take these people with the same qualities and put them in other jobs where do you think they would best fit?” According to respondents, in a job at a different time, they would utilise their leadership abilities and intimidation to defend their village as the chief of a tribe. They may be the prime minister because people love them and would follow them. Their strength and power as normal people leads them to be working men as tradesman, builders or plumbers.

In addition, respondents were prompted with the following question, “if you could tell the same story, with the same character qualities but at a different time and place what would that story be like?” In a different time or place, the characters would be in any sport where you needed to be determined and focused. For example, like American football. Alternatively, the characters would be in war, like one of the World Wars. They would be risking their lives to defend New Zealand and on the front line, not afraid of anything, in a more primitive war, like the New Zealand Maori wars, or similar to that depicted in the movie “Braveheart.”
7.6.15 The Adidas brand personified

In order to determine the Adidas brand identity, respondents were asked “what would Adidas be like if it was a person?” If and where appropriate, focus groups were prompted for gender, occupation, clothing, car, and spare time of the Adidas person. The Adidas person according to respondents is into sport, they are classy, intelligent and probably male. They are young (25 years) but mature, intelligent, confident and determined. Their physical attributes include being aggressive, staunch, tough, strong and powerful. They may be scary and intimidating, known for being arrogant, brash and in your face. They would drive a navy blue large Ford Falcon or a black BMW or Porsche with tinted windows. They are wealthy and maybe a business type changing tradition. Their hobbies and interests would include watching rugby from a corporate box and playing touch and netball. They would listen to fast and up-beat music.

The Adidas person was likened to the All Black character of Keiss Meuws. Female focus groups considered the Adidas person also female because of Adidas’s netball sponsorship.
7.7 **Telecom**

The following section presents the respondents' perceptions of Telecom and Telecom brand advertising. It is included to explore how the depiction of archetypal characters effects the perception of brand personality and the role of advertising in the creation of identity and cultural myth. It is also included to explore the reported emotional response and recall of symbolism in archetypal advertisements. The following information is supplied by respondents, unless stated otherwise.

### 7.7.1 Associations with Telecom

Focus groups were asked the following question, “when you think of Telecom what comes to mind?” According to respondents, the Telecom brand is associated with animals, Spot the Dog and old songs. This probably results from Telecom's ongoing campaign with wildlife animals and also their Spot the Dog campaign. Communicating, phones and the colours green and yellow were also mentioned. Respondents reported at this stage that Telecom is just out to make money, that they are a large organisation. Respondents stated that they would back the underdog. However, the fact that Telecom competes with Clear Communications reduces the attitude that Telecom is just out to make money.

Telecom's latest campaign advertisements were mentioned as true to life, including the father and son, and two boys on couch advertisements.

### 7.7.2 Images or feelings associated with Telecom

Focus groups were asked to report “what images or feelings do you associate with Telecom?” Respondents in one group reported strong negative feelings towards Telecom, stating “that they have no time for Telecom.” Respondents expressed that Telecom overcharges.

Telecom are moving away from animals and trying to get deep and meaningful with the kids on the couch, and the advertisement where the father is away for a long time and the Elvis song is playing.
7.7.3 Emotions towards the Telecom father & son advertisement

Focus groups were advised, “I am now going to show you another advertisement, I would like you to sit back and watch, paying particular attention to the images, sounds, and people.” Respondents were then asked, “how did you feel emotionally while watching the advertisement?” According to respondents, the father and son advertisement had a very emotional effect on the female focus group. Respondents laughed at each other because they wanted to cry. They expressed feelings of sadness because the old man died in the end (the father). Respondents also reported feeling depressed, considering the knowledge that they are going to die. This depression also resulted because of the depiction of life moments, leading to a fear of growing old and fear of death. One respondent did not acknowledge that the character was going to die, blocking out the negative feelings.

These life moments reflected memories that the respondents would like to have, like surfing, barbecues, drinking and fishing. Respondents also desired the same close relationship with their family. Furthermore, they reported that it is easy to lose touch being wrapped up in your own life.

However, respondents also felt happy, empathising with the feelings of love between characters as they grew up, stating that “it was still fun while they were alive.” Emotions were also strongly linked with the family connection and generations. One respondent stated “that it makes you want to call family.” Feelings of satisfaction were connected to the characters growing old together and keeping in touch while spending time at the same place at the bach. The respondents reported that the advertisement was true to life.

7.7.4 Recall aspects of the Telecom father & son advertisement

Focus groups were asked, “what images or feelings can you recall from the advertisement?” According to respondents, the progression of the family through the relationship between father and son was recalled, leading to the father growing old and the son left alone. The growing up together was emphasised by the characters staying in touch.

In the imagery, it was noticed that the fights between the characters are never shown only the good things. Being with parents as kids in summer and on holiday was recalled. Being
together makes them happy. They are kiwi blokes because they have a beach house, drink beer, enjoy life, and fish with each other.

7.7.5 Characters in the father and son advertisement

Respondents were probed for more in depth information on their response to the characters in the advertisement. According to respondents, the characters were personified by the close relationship between father and son. It is about family growing up at their bach, reminiscing and staying in touch. According to respondents it is also about growth, as the father nurtures the son to become a man. It was stated “that some people don’t have that relationship.”

7.7.6 Themes in the father and son advertisement

Respondents were asked, “what sort of themes did you see in the advertisements?” According to respondents, the strong relationship between father and son the whole way through was an important theme along with the importance of family. Respondents reported wanting to ring their father after watching the advertisement. Other themes were “don’t take life for granted” and “stay in touch.”

7.7.7 Emotions in response to the Old woman Telecom advertisement

Focus groups were advised, “I am now going to show you another advertisement, I would like you to sit back and watch, paying particular attention to the images, sounds, and people.” Respondents were then asked, “how did you feel emotionally while watching the advertisement?”

Respondents reported that they could not relate to the woman in this advertisement due to her age. Respondents also stated that “old people lose credibility” and her wrinkles stood out. The students see the millennium as a New Years party, not a time to reflect on change.

Respondents reported feeling irritated and annoyed by her because she is demanding respect for her age, ordering you, and lecturing you. She reminded respondents of how their grandma orders them around. She demands respect because of the hard life she had lived and the fact the young people don’t know best. It was like a lecture because she is old and wise and “we are young,” it was too long (boring) and she tells you what to do. The message was good up until the Telecom stuff began.
7.7.8 Response to the Character in the advertisement

Respondents were probed for more in depth information on their response to the character in the advertisement. According to respondents, the character of the old woman is wise, based on her experience, knowledgable and is a grandmother. She is like a parent, a mum, friendly, nice but “sturdy,” because she is accepting and also adaptable to change. She is like a queen, she talks well and does a good speech.

The story is “like old nursery rhymes” that a teacher would tell. Respondents reported that they did not want to listen because they think they know as much as she does, but realise that they don’t.

7.7.9 Recall (images and feelings)

Focus groups were asked, “what images or feelings can you recall from the advertisement?” Respondents recalled that she looked old and wise, with probably a lot of experience through seeing so much.

Female respondents specifically remember wrinkles and the neck of the character with the skin so old. They report that they fear the future, they don’t want to get old, to have a saggy neck and to lecture kids.

The room was also remembered and the fact that the advertisement was long and boring like a lecture. It was stated that Telecom is up with technology. Furthermore, family values were mentioned in that “we owe it to the country and our ancestors.”

7.7.10 The Telecom brand Personified

In order to determine the Telecom brand identity, respondents were asked “what would Telecom be like if it was a person?” If and where appropriate, focus groups were prompted for gender, occupation, clothing, car, and spare time of the Telecom person.

Respondents based their characterisation of the Telecom brand on two perspectives, advertising or their attitude towards the brand. Those taking an advertising perspective said the Telecom person would be technologically competent with email and communications. The character would be family orientated, based on generations, the grandmother and the father and son. As a male, they would be a leader and protector of the family. As a female, they would be interesting and caring. They would be wise and
like the character of the grandmother. However, defining a true character for the Telecom brand is difficult because the advertisements are so different with the animals included.

In contrast, those with a negative attitude towards the brand created the following character. The Telecom person is arrogant and money orientated. They are educated, think they’re right when they are wrong and are intimidating. They do not care about your opinions.

7.7.11 Post advertising associations with Telecom

Respondents were asked, “now when you think of Telecom what comes to mind?” After viewing the Telecom old lady advertisement, those with a negative attitude towards Telecom reported that Telecom is not fresh, has no new ideas, is stale and arrogant.

7.7.12 Themes in the advertisement

Respondents were asked, “what sort of themes did you see in the advertisement?” Reported themes of the advertisement were of history and rapid change. The message that technology is growing, it is fast moving and that we should embrace it, was received. Pride in country was linked to respecting explorers and adventurers who had gone before.

7.7.13 The Telecom characters

In order to explore the focus groups response to the characters in the advertisement in more detail, respondents were asked, “what qualities did the characters display” and “what others would you presume they have?”

According to respondents, the characters are genuine and sincere ordinary New Zealanders. In a different time or place the grandmother would be in a house with family, probably running it or in a rest home. The father and son would be working hard but enjoying life and summer. To them, quality of life is important, not making money.

In conclusion, this chapter has presented the results of the current study. The following chapter discusses the findings of the current study and relates them to the literature, and research objectives.
8. Discussion

This discussion begins by addressing how the depiction of archetypal characters affects the consumer’s perception of brand personality. It discusses the foundation of myths and archetypes behind New Zealand, and Otago cultural identity. It also explores the role of advertising in the creation of identity and cultural myth in society. Finally, it explores the consumer’s perception of regional and national identity and the relationship to archetypal character themes. In conclusion, it explores the reported emotional response and recall of symbolism in archetypal advertisements.

8.1 The role of national advertising and archetypal characters in the creation of brand identity

Marketers use advertising to associate a brand identity to organisations. In this study, changes in the symbols associated with brands, after immediate exposure to advertising, were used to explore the role of archetypal characters in the creation of brand identity (It is acknowledged that the immediacy of post assessment will affect the perception of brand identity).

The findings suggest that respondents had previously been exposed to the Toyota advertisement used in the present study. However, respondents reported associations with the Toyota brand that associates Toyota mainly with trucks and farming. After exposure to the advertisement, respondents associated the brand with city things, and it was stated by a respondent “used to think trucks, now think cars.” Therefore, it is concluded that in this case the Toyota advertisement was successful in modifying brand identity immediately post-advertisement.

It is interesting that respondents personified Toyota as someone having a lot of experience, placing them in the 30 yr age bracket and in the occupation of primary school teacher. The domination of family images in the advertisement may have influenced this age. Furthermore, many images of children in the advertisement may have lead to the suggesting of the primary school teacher occupation. The experience aspect perhaps is linked to the wide range of people and situations displayed in the advertisement. Respondents based their perceptions of Toyota’s brand identity on the identification and association of feelings with advertisement situations. Furthermore, there was no central
character and the situations were familiar, respondents projected their own feeling of being relaxed and laid back onto the brand. This finding highlights the role of empathy in advertising. According to Bollar & Olson (1991), consumers identify and compare themselves with characters. The general appeal and positive associations with this advertisement result from the identification with at least one of the wide range of characters displayed.

Like the Toyota advertisement, respondents reacted to the Air New Zealand advertisement by identifying with the kids, reminding them of their own family, childhood and being carefree. According to a Jungian perspective, the perception occurs through the complexes of experience, in this case the students separation from family. This use of personal experiences in the interpretation of advertising content is based on the process of selective comprehension (Belch & Belch, 1998). According to Fiske (1982), an advertisements connotation process is dependent on the knowledge of the forms of those who perceive it. The finding of the present study support the argument for a subjective comprehension perspective in consumers' interpretation of advertising (Mick, 1992).

In the case of the non-archetypal character advertisements of Toyota and Air New Zealand, it is the identification and feelings in association with the situations and places that are transferred to the brand. For example, in the case of Toyota and the Air New Zealand brand, there was no central character or personality to associate with the advertiser's brand. Therefore, consumers used their own feelings and experiences associated with the situations and places to substantiate a brand identity.

When the advertising content matches the receiver's experiences, identification occurs and positive experiences are associated with a brand. However, advertising also builds on this experience-based foundation by associating additional symbols to brands. The consumer's response to the Adidas advertisement shows how further brand qualities are linked to existing knowledge. For example, some respondents had already been exposed to the Adidas advertisements. The symbols mentioned in association with Adidas, before exposure to the advertisement, were general symbols like rugby and the All Blacks. As was expected, the symbols recalled in association with the Adidas brand, after exposure to the Adidas advertisement were more specific. For example, pride, culture, aggression
and war. Therefore, the advertisement was effective in modifying brand identity in the short term.

The Adidas warrior advertisement, in terms of Fiske’s (1982) classification, is a sophisticated advertisement. For example, it contains complex symbolism and different levels of meaning; it is presented like a fantasy or dream and has violence as an undercurrent. Furthermore, the Adidas advertisements are typical of Stern’s (1990) description of advertisements that use allegory to convey and associate different levels of meaning to products and brands. Associating a story to another story results in the transfer of old feelings to the new, in line with traditional classical conditioning theory. According to Stern (1990), reification allegory is the allegory of character, conflict and personification.

The findings of this current study suggest that the response to the archetypal warrior was successfully transferred to the All Blacks and furthermore the Adidas brand. In addition, the advertising was also successful in transferring the feelings associated with war heroes to the All Black captains depicted in the advertisement. This allegorical process is aided when the symbols, myths or stories being associated, share the same common archetypal foundation. In this case, the archetype of the warrior.

![Diagram of feeling and symbol transfer through myth and brand pairing]

**Figure 11** Feeling and symbol transfer through myth and brand pairing

When symbols and myths are paired in an advertisement, the brand receives the feeling tone associated with those symbols. Figure 11 shows how the Adidas brand (F3) and All Black legend (F2) receive the archetypal feeling tone (F1) of the warrior archetype through advertising. For example, the underlying myth and its feeling tone (F1), as symbolised by the warrior is based on the warrior archetype. The second myth is the
legend of the All Blacks (F2). After pairing in the advertisement, the legend of the All Blacks receives the feelings associated with the warrior myth (F1 + F2). Furthermore, the brand receives F1 and F2. The relationship of the feeling tone or elicited response to the symbol can be related to Gray’s (1992) description of the complex, where a feeling tone attaches itself to the complex, containing a group of related symbols.

The reaction to Adidas’s use of cultural symbols can be interpreted according to Holland and Gentry’s (1997) partial model of intercultural accommodation. Adidas assumed financial ownership of the All Black symbol through sponsorship. However, the clothing brand Canterbury of New Zealand had established a strong link to the symbol through the brand’s association with the myth of the Southern Man pioneer male. Adidas has attempted to modify this All Black association with the myth of the pioneer male to more of an emphasis on the warrior. This national symbol of the All Blacks has the potential for both positive and negative associations, due to its performance on the sports field, in contrast to other national heritage symbols of New Zealand. Therefore, this adaptation, the teams loss of performance, and controversy over jersey changes will make the success of brand ownership of this New Zealand symbol speculative.

The findings of the present study support Holland and Gentry’s (1997) conclusion that evaluations of advertisements and brands are significantly affected by the use of cultural symbols in advertising. Furthermore, as Costa and Bamossy (1995) suggest, people cling to their cultural identity and pride as superficial aspects of behaviour converge. In this case, the cultural identity also included the brand of Canturbury of New Zealand.

Post-advertisement responses revealed that the advertisements were not successful in completely changing respondents’ feelings and attitudes associated with the brand. For example, those respondents with a negative brand image attributed negative qualities to the characters and maintained a negative attitude to the brand. Female focus groups were more likely to describe the characters using negative qualities like intimidation, arrogance or domineering. In contrast, male groups used words such as courage and strength. Therefore, existing feelings towards brands affects the interpretation towards archetypal characters and the characters affect on the consumer’s perception of brand identity.

According to Randazzo (1993), brand mythologies can be based on mythical situations, places and themes. Respondents’ perception of the theme of war and the sports field as
the battlefield, is an emotional experience based on the mythical situation and locations of war. However, it is also potentially dangerous to portray this archetypal theme, in the sense that, war carries many negative emotions in addition to the positive one of pride.

The findings of the present study suggest, the associations with character identity also depends on the initial reaction to the underlying myth. A negative response to the underlying myth will result in negative attribution to the paired myths and the advertiser’s brand. For example, as females perceived the warrior as fearsome and intimidating, so to were the All Blacks and the Adidas brand something to be feared rather than admired. In addition, although females are probably not the target market for this advertisement, this highlights the importance of understanding the perception of the myth used and its affect on the brand. After all, both males and females purchase Adidas products. Therefore, it may be appropriate for brands that serve multiple markets, to balance the portrayal of masculine and feminine myths over long-term brand advertising campaigns.

This is also illustrated by the response to the great mother figure in Telecom’s advertisement. The pairing of the archetypal figure of the great mother with the reported negative brand image of Telecom, resulted in the archetypal figure being perceived in its negative form, as authoritative and domineering. The negative feeling tone resulted in the negative bi-polarity of the archetypal image. In contrast, the negative brand image had a different effect on responses to the father and son advertisement. That is, respondents reacted very favourably and emotionally to the Telecom father and son advertisement by identifying with the advertising message, archetypal characters and situations. Empathy was felt towards the characters in the Telecom father and son advertisement, and pride was felt for the national symbols in the Adidas advertisement. However, respondents did not identify the advertisement with Telecom or Adidas, and their recall showed that they may have even repressed or ignored Telecom symbols. Here lies the danger of using strong national or archetypal symbols in brand advertising; they can be so successful that the desired feeling response is elicited, and the weaker organisational brand ignored.

The fact that the Telecom advertisement depicts the old woman in a square room by herself and respondents attributed to her wisdom, and the qualities of a parent or mum personifies her as symbolic of Ullyot and Myers (1974) Hestia (Vesta) goddess archetype. Furthermore, the respondents compared the character to a queen, who in fairy tales is the good mother and nurturer (Mitroff, 1983). These qualities were mentioned in
the female personification of the Telecom brand. Therefore, the qualities of characters depicted in advertising are transferred to form brand identity and personality.

A positive attitude towards the brand results in positive attribution of the archetypal figure and the pairing of these symbols to the brand. If there is a negative brand identity, then the advertisement will be received with cynicism. The qualities of the archetypal character will not be transferred to the brand. Alternatively, the archetypal character will be perceived as its polar opposite and the negative qualities transferred to the brand. When an attitude towards an advertisement is positive and they dislike the brand, respondents defend their brand judgement by reducing the association between the advertisement and the brand. Alternatively, if the brand image is positive, the archetypal image will be received positively and this quality transferred to the brand. It is possible that longer campaigns are required to modify feelings or emotions associated with brands.

The results of the current study do not support McCann-Erickson’s (1989) conception of emotional bonding. For instance, the pairing of a personality to a brand in archetypal advertisements results in a strong emotional association to a brand. In contrast, McCann-Erickson’s (1989) separate emotions to a higher level than personification. Therefore, it appears that emotions do not constitute a separate level in emotional bonding and brand relationships.

In summary, if the paired symbol matches the complex to the archetypal symbol, it will be accepted as a satisfactory recipient of archetypal energy. If the brand has an existing negative feeling tone before exposure to an advertisement, then it will result in the negative perception of the associated archetypal image. However, if the consumer has a positive complex associated with the archetypal image, then continued associations with the brand will change the feeling tone associated with the brand.

8.2 The foundation of myths and archetypes behind New Zealand and Otago cultural identity, and the relationship to archetypal characters

Locations can also be thought of as brands, developing and evolving as their symbols are reinforced and rejected. However, geographic branding is different to organisational branding in the sense that no one in particular has complete control over the brand
identity being presented to the public. For example, there are various dynamic influences including organisations and sports teams that operate above the static identity of heritage.

One way that international organisations can develop their brand in foreign countries is to understand and use local identity symbols in their advertising campaigns. The following section explores the foundation of myths and symbols that defines the identity of Otago and New Zealand. This foundation of myth is related to archetypal characters in an effort to provide direction for brand advertising to these markets.

8.2.1 Myths and archetypes behind New Zealand identity

The following table presents a summary of the findings on New Zealand identity.

<table>
<thead>
<tr>
<th>Landscape</th>
<th>Industry</th>
<th>Sport</th>
<th>Personality</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fern</td>
<td>Sheep</td>
<td>Rugby</td>
<td>Friendly</td>
</tr>
<tr>
<td>Kiwi</td>
<td>Farming</td>
<td>All Blacks</td>
<td>Family life</td>
</tr>
<tr>
<td>The long white cloud</td>
<td>Adventure</td>
<td></td>
<td>Freedom</td>
</tr>
<tr>
<td>Diversity</td>
<td></td>
<td></td>
<td>Uniqueness</td>
</tr>
<tr>
<td>Beaches</td>
<td></td>
<td></td>
<td>Pride</td>
</tr>
<tr>
<td>Water</td>
<td></td>
<td></td>
<td>Young</td>
</tr>
<tr>
<td>Hills</td>
<td></td>
<td></td>
<td>Innocent</td>
</tr>
<tr>
<td>Rotorua</td>
<td></td>
<td></td>
<td>Slower pace of life</td>
</tr>
</tbody>
</table>

The findings of the current study support Hirschberg's (1993, cited in Bell, 1996) conclusion that New Zealanders focus on landscape and lifestyle in defining their national identity.

Respondents reported that New Zealand pride is stronger than other countries. This could be interpreted as an attempt to make up for the size of New Zealand and feelings of inferiority that result. New Zealand is like a small child trying to be heard in a family of larger brothers. Due to its size, New Zealanders identify with the role of the courageous underdog. It is through sport that New Zealand tries to receive attention. The attitude is
reinforced by a “take notice of us because while we are small, we are unique” philosophy. New Zealand yells for attention from its family (the world) by attempting to excel at sports. Rugby is the cherished sport because when rugby yells, the world listens. This need to be heard also manifests in strong opinions, like New Zealand’s nuclear-free stance. Respondents believe New Zealand is perceived as a young country, which relates to its perceived innocence, un-abused landscape and stance on nuclear weapons.

Participants’ responses included a rejection of the ethnic heritage of New Zealand and of Britain. Alienation from ethnic identity, according to Bouchet (1995), will result in an over identification with other dimensions. It appears in this case, the age of respondents have become the dominant dimension by which they judge their identity. For example, the student sub-culture, is considered to define identity more than the nationality of being a New Zealander. Furthermore, the isolation and size of New Zealand means that there are far fewer opportunities offered than elsewhere. Thus, this may account for the fact that many young New Zealanders leave to pursue futures in other countries around the world, shortly after completing their university degrees.

In order to explore the perception of New Zealand’s identity, respondents were asked to describe New Zealand in terms of a character. The responses conformed into one masculine and one feminine characterisation. Results presented in figure 12 overleaf show feminine aspects of the New Zealand characterisation.
The dress of the feminine New Zealand is symbolic of the foundation behind consumers’ responses. The “grass skirt” represents the native island inhabitants and Maori heritage, the “rugby jersey” sport, togetherness and pride, and “casual” representing the way of life. The results suggest that feminine archetypal characters in New Zealand brand advertising would be appropriate for organisations and products that have benefits or existing associations of strength and security or being caring and welcoming.

With reference to Randazzo’s (1993) archetypal images, this feminine character would be most like the mother nature and virgin motifs of the maiden archetype. In the sense that the landscape is beautiful and enchanting. However, this result is also directly comparable with Randazzo’s (1993) archetypal female image of the mother, with her warmth, nurture and comfort.

The female image, as defined by respondents, in terms of Ullyot and Myers (1994), is closest to the female archetypal image of Persephone (Proserpina). New Zealand is not only the great mother, she is also the innocent and youthful daughter, a conception based on its landscape and nature.
A summary of the results suggests that the male identity of New Zealand is founded on the pioneering male myth and warrior archetype. Figure 13 below shows why New Zealand’s masculine characterisation is based on the pioneer male.

Figure 13 Masculine aspects of New Zealand identity

The pioneer male characterisation of respondents supports Bell’s (1996) beliefs that the pioneer male is a dominant myth in New Zealand. However, New Zealand’s version of this myth has a warrior representation founded in the Maori heritage of New Zealand. The attributes of the pioneer male myth, of strength and confidence, relate to Randazzo’s (1993) conception of the warrior archetype. The rugby player and farmer fit the derived roles of the football player and the blue collar worker. The difference to Randazzo’s (1993) archetypal image is that the New Zealand male is extremely outdoor orientated and has no business orientation. This image shows how New Zealand’s identity leans away from commerce and business roles in society.
8.2.2  Myths and archetypes in Otago identity

Otago’s identity is stereotypical of rural New Zealand, in the sense that little differentiates it from the pioneer male myth of New Zealand identity. The Otago brand, according to respondents, is defined by colour, sporting representatives, its dominant economy of farming and adventure tourism, and the physical environment through architecture and nature. The Otago identity is best explained by the Speight’s Southern Man character.

Otago is a large area and rural imagery tends to support this perception. The Otago region serves as a paradise, where worries are forgotten, quality of life, rest and relaxation are priorities. Otago is about getting back to nature, down to earth and making the most out of anything. However, Dunedin itself is perceived as isolated and according to respondents does not embrace this farming image.

Otago’s identity and culture is based on the archetypal search for fortune. Just as the gold diggers came to work the rugged, harsh land, now young people come as students to find their own gold in the form of education. The rite of passage to social status is not the discovery of gold but the trials and tribulations of university. However, the same process occurs in the journey to a land of isolation and rugged terrain, from safety and security, family and friends in search of oneself. Student identity is defined by the symbolic stripping of youth and innocence through the indulgent, poverty ridden, and careless lifestyle of the student. In this world, sins are executed and finally removed in a kind of cleansing. In the end, the journey is symbolised by the rising from poverty to riches and status. The search for identity and freedom concludes with the ritual shredding of sins in a graduation symbolised by the adornment of a new corporate uniform. So for many, living in Otago is a rite of passage that relive the myths associated with Otago.

Still strongly linked to the values of the student mythology, the University of Otago is symbolic of the great mother archetype (alma mata) (Ellenberger, 1970). Male students, by attending university, delay adulthood and the assuming of responsibility and accountability. Male students return to the ritual journey from boyhood to manhood by identifying with masculine symbols. The acceptance and identification with the Speights brand in Otago and other beer products reconstructs the assortment of masculine symbols for a new identity. This masculine identity excludes females. Therefore, it is expected from these findings that females would not buy the Speights product. Furthermore, they
may choose to support another beer brand like Export Gold that includes females in a more direct advertising campaign towards students in general.

The results of the present study suggest that respondents projected their identity, of the stereotypical university student, on to the regional character of Otago. Respondents specifically highlighted the quality of being carefree. This Otago identity is balanced by the young male farmer image and linked to the student through the laidback attitude. It is recognised that, given different research subjects the character of Otago may not have been dominated by students and the university. However, the common identity attribute of being carefree and laidback should also be represented in the responses of another group of Otago residents. Therefore, advertisers targeting the Otago market in general should base their campaigns on the laid back, carefree component of identity whether presented as the student or farmer type, in combination, or in another manifestation.

In conclusion, the findings of the current study support Bell’s (1996) conception that nature, landscape and the pioneer male have become important identity myths in New Zealand. There are many similarities between the identity of the Otago region and that of New Zealand. This derives from the identification of Otago as a rural environment stereotypical of New Zealand identity.

8.3 The role of advertising in the creation of identity and cultural myth

Advertising, in its selectivity, reinforces and rejects symbols, and roles that do not suit the purpose of the organisation. Capitalism is the new religion, in contrast to prayers and inner retrospection, individuals seek peace from the difficulties of every day life in the external consumption of products and multimedia. Therefore, advertisers have become the mythmakers by which modern rituals are satisfied.

This next section shall consider the identity of Otago and the relationship to the beer brand Speights. The results of the current study suggest that respondents identify with the qualities of the Southern Man character. Speights has created this character of the Southern Man through advertising. This stereotyped character is arguably now a stronger brand than Speights itself. This characterisation is similar to what Toyota has done with its “Barry Crump,” rural farming image.
Speights has been established in Otago since 1876, it has become a part of its heritage. Otago’s heritage is based on settlers (mainly from Scotland) and pioneers searching for gold during hard times. The pioneering male myth is most obviously represented in the advertising for Otago beer brand “Speights.”

Speights’ advertisers have created the myth of the “Southern Man,” as a manifestation of the pioneer male, in order for males to identify with the Southern Man’s quality of drinking Speights. Thus, society no longer directly supports an organisational brand. They support an identity. Figure 14 below shows male student respondents’ identification with the character of the Southern Man.

<table>
<thead>
<tr>
<th>Advertising symbol</th>
<th>Shared Identity</th>
<th>Societal role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Southern Man</td>
<td>Identification</td>
<td>Male Student</td>
</tr>
</tbody>
</table>

Rejection of the feminine
Contentment
Speights
Carefree

Figure 14 Identification with the Speights Southern Man character

According to Edinger (1972), there are three possible responses. The consumer can identify with the symbol and act out the symbolic image. For example, as male students act out the Speights drinking with friends. Secondly, the consumer may be alienated from the symbol, for example, the negative female response to the symbol of the Southern Man. Thirdly, the consumer can accept the advertising message as a true depiction of reality. For example, as respondents modified their perception of Otago identity, after exposure to the Speights advertisements; to include more farming and rural associations.

Speights’ advertising romanticises the life that is no longer possible in areas other than Otago, Southland and some other areas of New Zealand. Which is similar to Leiss (1976, p. 89 cited in Pollay, 1986) description of advertising that romanticises the life being lost.
This advertising depicts “a slower pace of life, quiet and serenity, open space, and closeness to the natural environment (images of rural life)” (p. 27)

The Speights man is a “keep-this-country-going bloke and the elements anti-woman-tradition...rugged outdoor type...a down-market Malborough (cigarette) man” they epitomize the “self-reliant, ingenious Man alone... and represent New Zealand masculinity” of which there is no North Island equivalent (Bell, 1996, p. 165). They are not based on real individuals but a ‘type’ that has been around for a very long time (Bell, 1996). The Speights characters, as the cowboy manifestation, directly resemble the qualities of the American Malborough Man. While the Malborough Man is based on the mythology of the American Cowboy, the Speights Southern Man is based on the mythology of the Otago farmer. There are many similarities in terms of personality characteristics and their environments. It is plausible that this type should have an equivalent in many cultures throughout the world. International advertisers could base their advertising campaigns on this archetypal character and modify their local campaigns to reflect the cultural manifestation of this type. This character and examples of manifestations in Malborough and Speights advertising are depicted in figure 15 below.

Archetype Characterised Form (motif) Culturally specific image

![Diagram showing the relationship between Warrior, Cowboy, Pioneer Male, and Southern Man](image)

**Figure 15 Advertising manifestations of the archetype**

The advertisements: Southern Man (Speights), Otago rugby, and Export Gold, and Carlton Stripe reflect the Otago character. It is interesting to note that three of the four advertisements mentioned are for beer. These three advertisements reflect the dominant aspects of Otago identity: rugby, farming and the student lifestyle. Beer brands use the same or very similar themes to create their brand mythologies. These results suggest that the dominant user of symbols of Otago identity are beer brands.
Male respondents believe that the relationship between the characters, of loyalty and camaraderie, symbolises the desired relationship to Speights beer. The Speights advertisements reflect male bonding and brotherhood through rejection of the feminine and the drinking of beer.

Advertisements that reflect a particular aspect of a regions’ cultural foundation have the potential to discriminate against certain individuals. Advertisements that appeal to a cultural identity contribute to it and through target marketing, exclude certain groups. The Speights brand contributes to Otago’s cultural identity. The message females get from Speights advertising is that the Otago identity is the Southern Man. However, this man and identity has no room for females. Resentment of the Speights brand seems to result from a feeling of disgust at the care-free attitude associated with the Speights brand and the drunken lifestyle of male students. However, the feelings of pride in Otago are still reinforced by the Speights advertisements. Therefore, although the females did not identify with the Speights characters, they still took pride in the fact that they were symbols of Otago pride. Thus, supporting the earlier conclusion; national or regional symbols in advertising have an affect regardless of brand attitude.

Although brand mythologies do not use one character, they often present the persona of a single archetype (Randazzo, 1993). Speights uses this approach, focusing on the persona of the rural farmer, across advertising media to integrate its marketing communications. In addition, Toyota has also used multiple characters over the years in national advertising to represent a recurring brand character also based on the rural farmer image.

When asked about advertisements that reflect national identity, respondents recalled aspects of advertisements that show symbols of New Zealand. Therefore, according to respondents, New Zealand advertising (as depicted in table 10) is reinforcing the following aspects of New Zealand identity.
Table 10  Advertisements that reflect the national character of New Zealand

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Brand</th>
<th>Identity</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Blacks</td>
<td>Adidas</td>
<td>Maori culture</td>
</tr>
<tr>
<td>Children</td>
<td>Air New Zealand</td>
<td>Scenery/Beauty</td>
</tr>
<tr>
<td>Maori symbolism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Birds</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Community spirit</td>
<td>Toyota</td>
<td>Rural</td>
</tr>
<tr>
<td>Beach</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barry Crump</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dogs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Country Roads</td>
<td>Police</td>
<td>Rural</td>
</tr>
<tr>
<td>Hard work</td>
<td>DB</td>
<td>Rural, work hard/play hard/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>contentment</td>
</tr>
</tbody>
</table>

There is evidence to suggest that many of the associations that make up New Zealand’s identity derive from the media. Tourism advertising typifies Rotorua as a distinctive tourist location. National advertisements continually bombard the public with images of green and water symbolism, representing purity. New Zealand is a land untamed by man, rough and ready, it poses a challenge and an adventure.

Advertisers use national symbols to penetrate and sell brand identities to the New Zealand market. However, while organisational brands are influenced by the symbols used in advertising, the myths and symbols in society themselves are reinforced and modified. This relationship is depicted in figure 16.
While brands receive the feeling tone (F2) associated with the myths portrayed in their advertisements, these myths are in turn affected by their reinforcement over other symbols in society. For example, the results suggest respondents do not identify with the New Zealand culture as presented in advertising. This is not surprising considering the picture that has been formulated of New Zealand identity by advertisers. New Zealand is perceived as a relatively better place to live than other locations, the bigger and better attitude is defended with the clean, green, crimeless paradise that is differentiated by its uniqueness. Respondents have the perception that New Zealand cities are small in comparison to those in other countries and lack opportunity. Advertising reinforces the perception of New Zealand as a place dominated by farming and nature. Hardly environments or situations university students can identify with or aspire to. Therefore, advertising may be presenting a New Zealand identity that alienates the roles that university students may one-day fulfil in New Zealand society.

In addition, to presenting the beauty and farming myths, advertising does not reinforce the role of commerce and city life in New Zealand society. Because the respondents live in Otago and identify with the qualities of the pioneer male of being care-free, Auckland comes to define the fear of technology and change, stress, responsibility and capitalism. Therefore, as the student respondents live their life of carelessness, they project their shadow on to the Auckland identity, the same identity that they will one day assume.

Toyota has traditionally built a New Zealand identity based on the male rural farming image, the independent, self-sufficient, hard case kiwi bloke, neglecting the city image where the majority of the population lies. This character is a cross between the wise old man and trickster figure.
Toyota's current advertisement supports the New Zealand life of holidays with the family and the beach. According to Toyota, hard work is important and fun, and everyone is a New Zealander, regardless of race, location, or sexual preference.

It is logical that the students would relate to Toyota more because of the nature of their advertisement and the fun good-time image it is presenting. Respondents believed the Toyota commercial was an accurate depiction of everyday life. It was "down to earth" and "real." This honesty transfers to brand image in reinforcing a good reputation and trust. It further transfers to their products in the perception of Toyota cars as hardy and not expensive, for the average family and the everyday New Zealander. It is interesting that the images and situations depicted in the advertisement were not relaxed or laid back situations. In contrast, the majority were pressure life situations.

Advertising goes a long way in displaying what life is about in New Zealand or what life should be about. Aspects of the Toyota advertisement were idealistic in the sense that it was always sunny and through tough times people enjoy themselves, and everyone gets on well together. However, respondents reacted positively, identifying with the good times. In contrast, Air New Zealand's special effects and attempts at showing racial harmony produced feelings of falseness. The Toyota advertisement shows real life, which results in people identifying with the characters and feeling comfortable. The figure of the Asian character at the end is symbolic of cultural acceptance and Toyota itself at home in New Zealand, accepting it as a great place. Therefore, respondents apparently desire advertisements to be positive but they also want to maintain some realism of the world or else they will respond negatively.

The Air New Zealand advertisement character of the Maori girl is symbolic of New Zealand. The girl is the innocent and yet she is also the great mother displayed as the spiritual elder Maori woman. She is symbolised by the imagery of the unspoiled earth. Dressed in white she is the young innocent who journeys though foreign lands. After watching the Air New Zealand advertisement, respondents believed that New Zealand is close to natural perfection, however, not cultural perfection, in terms of the relationship between different races.

The reaction to the grandmother figure in the Telecom advertisement is comparable to consumers' responses to the archetypal analysis of the grandmother figure in Maso-
Fleishman’s (1997) study of milk. Consumers reacted strongly by identifying with the relationship between the archetypal character and their own common experiences, therefore, resulting in common emotions, perceptions and attitudes to the brand.

The character of the old woman automatically represents authority. She is the all knowing lecturer, or the controlling parent. There are nurturing, motherly qualities associated to this character but she is also the other side, the strong, powerful all-knowing grandmother that has survived the ages. As the students participating in this study are free to develop their own identities away from their parents, the reception of the authority figure is not well received. The fact that the participants responded with comments that identified feelings of alienation to the use of the elderly character in Telecom advertising is also supported by the findings of Greco (1988). Greco found that advertisers are cautious about associating elderly characters with brands due to the fear of alienation.

It is no wonder that many advertisers have embraced the legend of the All Black rugby team, as it gives New Zealanders something to be proud of. The history of the All Blacks, as one respondent put it, is unique, you feel like you can relate to it. This fits with New Zealand seemingly lacking a cultural heritage that young New Zealanders can relate to. The unique part fits with the desire of New Zealanders to be different to the rest of the world. This feeling of uniqueness is important as tradition, culture and pride merge to create a national identity based on the archetypal image of the warrior. The rising from anonymity and poverty, identification of special abilities at an early stage and triumphant struggle is symbolic of the hero myth (Odell, 1994). The subsequent journey to power parallels the rise of the modern sports star to success and their identification with the role of the warrior. The symbolic death of the hero/athlete is reminiscent of retirement or failure. The Adidas Captains advertisement is particularly symbolic in this sense, as the All Black captains come and go and grow older, the legend of the All Blacks remains to be assumed by the next captain.

While the hero myth grows on the sports field, advertisers create powerful arousing images of the teams. As heroes died fighting for their country in war, the modern equivalent is the battle between opposing sides on the sports field. The national team represents the country in a war of symbols, death, victory and defeat.
While the All Black legend is continually reinforced and developed by advertisers, “tales of heroic deeds and achievements have always been incorporated into all cultures because there exists an innate and insatiable appetite for these stories” (Odell, 1994). Furthermore, the success of the All Black brand is also linked to the archetype of the hero. The sports hero fulfills a void that the hero archetype symbolically develops in consciousness and culture. When organizations associate their products and services with these sports heroes, they capture a small essence of the power of the symbol. Society reclaims the heroic function by dressing themselves in the uniforms of heroes. In this case the brand the All Blacks wear, “Adidas.”

Although females responded negatively to the Adidas brand, as discussed earlier, everyone experienced positive nationalistic feelings identifying with the New Zealand symbols in the advertisement. Therefore, the depiction of national symbols in advertising reinforces nationalism, pride and national identity.

One focus group responded very negatively to Adidas use of the All Blacks as a national cultural symbol in their advertising campaign. The advertisement was seen as an obvious attempt to manipulate. In explanation, Holland and Gentry (1997) state that “it is likely that consumers make attribution about the communicators’ motives for using cultural symbols in advertising” (p.484). Therefore, if an organization gives the consumer a reason to make attribution, then they will question the motives behind the use of the symbol. Toyota and Air New Zealand brands are satisfactory users of national imagery in advertising because they are already well established national imagery users. For Adidas to enter the market and associate New Zealand’s strongest symbol with an international brand, is a bold move.

In conclusion, this study shows that advertisers take symbols of New Zealand identity and reinforce these through advertising. In addition, the results suggest that advertisers create symbols of New Zealand identity by linking new symbols with existing ones. These symbols are glorified making advertising a slightly distorted mirror of society. Advertising that causes alienation in the short term is typified by Speights. However, in the long term, it appears that between advertisers such as Speights and Air New Zealand, masculine and feminine myths may be balanced in New Zealand.
8.4 The emotional response and recall of symbolism in archetypal advertisements in contrast to non-archetypal advertisements

8.4.1 Emotional response to advertising

Jung’s theory of archetypes has potential in explaining how meaning is associated with emotions (Maso-Fleischman, 1997). The archetype is the “imaginal” aspect of emotional behaviour (Redfearn, 1973). Therefore, we would expect archetypal symbols to elicit a stronger emotional response than other symbols. Although emotions have been referred to throughout the discussion, this section focuses on emotions in particular. The present study used respondents reporting of their emotions to explore the response to archetypal images in advertising.

The use of cultural symbols in national advertising communications is likely to influence the emotional response of ethnic group members to which those symbols belong. The strength of the identification with an ethnic group should affect their emotional response to the use of those symbols (Holland & Gentry, 1997). The reason why the All Black advertisement worked so well is that it displayed a legacy that the New Zealand public wants so badly, tradition and a proud heritage of bravery and heroes, exactly what the captains are. This could be why there is such a strong emotional connection with the advertisement. Therefore, an emotional response derives from feelings of acceptance and identification within a culture.

Respondents were emotional after viewing the Air New Zealand advertisement. This emotion is linked to the fact that the advertisement gives the viewer what they want. In this case, the association of the isolated small New Zealand with the rest of the world. Respondents also said in explanation that the advertisement reinforced the acceptance of their culture and the fact that New Zealand is a good place to be. These responses reflect the age of respondents and the importance of social acceptance. In contrast, negative emotions were felt towards Speights because the Speights advertisements did not attempt to appeal to females and took steps to alienate them from the social identity. In response, female respondents expressed a need for one of the characters to be female, to balance the masculine qualities of the Southern Man characters. Therefore, emotional response to national symbols in advertising is linked to acceptance and social identity.
In national advertising, alienation of target markets can be avoided by presenting multiple situations and characters. Positive emotions, in response to the Toyota advertisement, were feelings of being laid back and relaxed. Respondents identified and related with scenes at the beach. Positive feelings resulted from the Toyota advertisement due to the depiction of images that viewers could relate to. It is expected that other groups of New Zealanders would relate to different aspects of the advertisement. Although the advertisement did not target one market segment specifically, it is likely that the advertisement was successful in its appeal to many groups due to its diversity of symbols.

Respondents reacted emotionally to Telecom’s father advertisement. Probing their responses indicated identification with the characters in the advertisement. These results support Boller and Olson’s (1991) conception that identification results in a comparison between respondents and characters’ interests and values. Specifically, in this study the importance of keeping in touch with family.

Edell and Burke’s (1987) conclusion that positive and negative feelings co-occur in response to an advertisement and both affect an attitude towards a brand is supported by the results of this study. In the current study, respondents reported both feelings of happiness and sadness in response to Telecom’s father advertisement. Respondents empathised with the characters’ experiences, and/or desired the same memories or experiences. There is also evidence to suggest that feelings of depression were related to those respondents who have a more inferior relationship with their father than that depicted in the advertisement.

The shocking realisation of the Telecom father and son advertisement is that it portrays an archetypal situation, the journey to death and relationship between father and son. This is extremely emotional viewing in that it applies to everyone, everywhere. Respondents responded very emotionally to Telecom advertisements. This theme is also repeated in the Telecom old woman advertisement. Telecom expresses, the female fear of death, growing old, loss of beauty, to become old and wrinkled, in its advertising campaign. For example, respondents stated in response to the advertisement, “that room, that neck,” symbolised by the room, being locked away from the world because you are no longer beautiful. Telecom advertisers use the powerful archetype of life and death to form an emotional connection to the Telecom brand. Telecom hope that consumers will “keep in touch” with family and friends, because according to Telecom, life is short. The findings
of the present study support Scherer’s (1992) proposal that archetypes should be used to test the differences in emotional response between individuals, groups and cultures.

In conclusion, the findings of the current study suggest that national symbols used in advertising produce a strong emotional response from consumers. When they identify with characters and situations in advertisements and feel accepted and they have an emotional response. The findings suggest it is possible that a stronger emotional response was elicited towards archetypal characters. However, further biological research is required to test this proposition.
8.4.2 Recall of archetypal advertising

The purpose of the following section is to discuss the recall of advertisements that contain archetypal symbols. An understanding of archetypes can help explain why some advertising images have a “greater impact” (Randazzo, 1993).

In the present study, respondents were asked if there was anything that they could recall from the advertisement. The characters that were archetypal were the first aspects of the advertisement recalled. Their responses suggest that archetypal characters have a greater impact than other images in both recall and emotional response. Table 11 overleaf, presents the order of recall in three archetypal advertisements used in the current study. The findings suggest that there is a recall sequence in response to archetypal advertisements. This sequence includes archetypal image, cultural motif, advertising form and brand symbols.

While prior knowledge is suggested to affect advertising recall more than involvement (Okechuku, 1992), it is possible that the archetypal characters were easily remembered because of an archetypal foreknowledge. This would also explain why females with low levels of involvement with the Speights product also firstly recalled the image of the archetypal character.
<table>
<thead>
<tr>
<th>Recall sequence</th>
<th>Archetypal symbol</th>
<th>Adidas</th>
<th>Telecom</th>
<th>Speights</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural motif</td>
<td>All Blacks</td>
<td>Warrior</td>
<td>Old woman</td>
<td>Old Man</td>
</tr>
<tr>
<td></td>
<td>Haka</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advertising form</td>
<td>Flashbacks</td>
<td></td>
<td>Room</td>
<td>Environment</td>
</tr>
<tr>
<td></td>
<td>Close ups</td>
<td></td>
<td>Story long and boring</td>
<td>Music</td>
</tr>
<tr>
<td></td>
<td>Black &amp; White</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sound silent</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brand symbols</td>
<td>Adidas symbols</td>
<td></td>
<td>Telecom up with Technology</td>
<td>Pride</td>
</tr>
<tr>
<td></td>
<td>Slogan</td>
<td></td>
<td></td>
<td>Pride of the south for over a hundred years</td>
</tr>
</tbody>
</table>
This recall sequence begins with the archetypal symbols themselves. This is expected considering the proposition that archetypal symbols have a greater impact, are more enduring (Randazzo, 1993) and are more easily remembered (Rosen et al., 1992).

The cultural motif or description of the symbol is next in terms of recall. For example, consumer describes the character or the symbols of the cultural myth. Finally, the advertising contents and style is remembered. For example, the music and environment. In conclusion, the brand symbol or advertising message is recalled.

Rosen et al. (1991) proposes that archetypal symbols are more easily remembered and recalled than other symbols. According to Scherer (1992), “memory storage of the event and the retrieval processes are affected by emotion representation” (p. 30). If archetypal symbols have more of an emotional impact, which appears to be the case, then memory storage and retrieval processes are more effective. In the advertising context, the results of the current study appear to support these claims.

In conclusion, the results of the current study suggest that archetypal advertising produces a consistent response in recall of the advertising message.
9. **Conclusions and implications**

Advertising focuses our experience of reality by showing us certain images of the world. Advertising is not an unbiased, objective medium. Advertising does more than market products and develop attitudes towards brands; it reinforces symbols of identity. In addition, through the pairing and reinforcement of symbols, advertisers recreate identity.

9.1 **Modeling archetypes, myths and brand identity in advertising**

The results of the present study have been formulated into a model of the affect of archetypal advertising on the consumer, society and brand identity. This model is presented in figure 17 overleaf.
Figure 17  A model of Archetypal Advertising and Brand identity
Figure 17 is a modification of Holland and Gentry's (1997) model of inter-cultural accommodation, and McCann-Erickson's (1989) emotional bonding and relationships with brands. Randazzo's (1993) conceptions of brand identity are included as consequences. Furthermore, Stern's (1990) process of symbolic meaning transfer through allegory is illustrated in the model. This allegorical process of meaning transfer (Stern, 1990) operates during perception and comprehension when feeling tones associated to myths, transfer to the brand.

The model shows how consumers' individual differences affect the interpretation of the intended advertising message. Consumer perceptions of a brand's identity are affected, in terms of Randazzo's (1993) imagery, feelings and associations. In turn, myths in society are affected, certain symbols reinforced and new symbols created by advertisements. In particular, the archetypal character and situations influence the retrieval process of the consumer.

In conclusion, this model was developed to provide an early framework for practical and theoretical implications of archetypes and national symbolism in advertising, and in the hope that it will be tested in future research.

9.2 Conclusions to the objectives of the study

In summary, the current study has lead to the formation of the following conclusions in regard to the research objectives:

9.2.1 The role of national symbols and archetypal characters in the creation of brand identity

- A negative brand attitude will result in the perception of the archetypal character in its negative bipolar form and vice versa.

- The consumers existing brand attitude determines whether they experience a positive or negative meaning transfer process.

- Consumers may also disassociate the brand, from liked advertisements, in order to defend a pre-existing negative brand judgement.
• A brand identity receives the qualities of the characters that are displayed in advertisements.

• In advertising without central characters, consumers compare the situations and places to their own experiences, and transfer these feelings on to brands.

9.2.2 The foundation of myths and archetypes behind New Zealand and Otago cultural identity, and the relationship to archetypal characters

• Components of national identity in New Zealand are landscape, industry, sport and personality factors. Marketers can use these categories and symbols to create advertising appeals to the New Zealand people.

• New Zealand has a masculine archetypal identity of the pioneer male and warrior, and feminine of mother nature. Otago's identity is based on its farming heritage, the pioneer male archetypal image and the Speights Southern Man character.

9.2.3 The role of advertising in the creation of identity and cultural myth

• The dominance of beer advertising in Otago's identity shows how the rural farming image influences society. The image itself is not always identified with, however, the qualities of the lifestyle are transferable to other roles in Otago's culture.

• This dominance of masculine imagery in Otago's identity can alienate people from identification with the region.

• Rural images dominate national symbolism in New Zealand advertising.

• Advertising reinforces a New Zealand identity that does not include commerce and city life.

• Regardless of the response to characters and brands, consumers still feel pride towards symbols of national identity.

• The depiction of national symbols in advertising reinforces nationalism, pride and national identity.

• Through the glorification and reinforcement of symbols, advertising is a somewhat distorted mirror of society.
9.2.4 *The emotional response and recall of symbolism in archetypal advertisements in contrast to non-archetypal advertisements*

- Consumers respond emotionally to the use of national symbols in advertising.
- This emotional response is linked to feelings of acceptance and belonging.
- There were strong emotional reactions to the archetypal characters used in the advertisements.
- There is a recall sequence in response to archetypal advertisements, including: archetypal symbol, cultural motif, advertising form and content, and brand symbols.

9.3 *Implications for advertising*

The following implications for advertising have been formulated from the findings of the current study:

- Advertisers targeting the student market (possibly the Otago market in general) should base their campaigns on the laid back, carefree component of identity whether presented as the student or farmer-type, in combination, or in another manifestation.
- International advertisers, targeting the New Zealand market, should consider how their products relate to national symbols and myths.
- The recall sequence, elicited in response to the archetypal advertising, could have implications for advertisers. For example, by focusing on these four elements of archetypal symbol, cultural motif, advertising form and content, and brand symbols, more efficient use of advertising message time could be made.
- Archetypal advertisements may effect memory storage and retrieval process more than other kinds of advertising messages. Therefore, advertisers should consider the development of archetypes in their brand communications to gain advantage over competitors.
- Brand advertisers that target different markets should balance the portrayal of masculine and feminine myths over long-term brand advertising campaigns.
• Archetypal characters can be used to communicate a personification of a brand.

• Archetypes can serve as characters, situations, or as a theme for ongoing advertising campaigns.

• Archetypal places and situations can be used to associate strong emotions and feelings to a brand.

• The findings of the current study support Bouchet’s (1995) statement: “marketing strategists should seriously consider the consequences of their use of ethnicity and their contribution to identity making-because the market is never a given but is continuously constructed” (p.98).
10. Limitations and directions for further research

The following section is included to acknowledge the limitations of the present study and to suggest directions for future research.

Due to the scope and funding available, this study used a student sample. The student sample represents only a small subgroup of the Otago and New Zealand culture. Future research should expand to use people from different areas, vocations, and ages.

Advertisements were pre-analysed and classified according to the knowledge and experience of the researcher. The validity of this analysis could be improved by employing a panel of analysts to confirm archetypal categories and further pre-testing done with students to confirm these categories.

The results of projective techniques in the form of personification are affected by momentary impulses and moods (Rothwell, 1955). Some researchers have suggested that verbal reporting of emotions is not the most effective measure of emotional response to advertisements (Agres, 1990; Haley, Staffaroni, & Fox, 1994; Hazlett & Hazllett, 1999). Therefore, research should explore the personification of brand and emotional response over a longer period of time, and biological measures of emotions.

An experimental design is appropriate for further research on the role of archetypes in influencing emotions and recall in advertising. Marketing research should measure whether there is any differences in biological emotional response to archetypal advertising than advertisements without. Research should compare the recall of archetypal advertisement content to those without.

Research should analyse and explore the perceptions of national symbols of advertising of another culture, in order to compare the results of the present study. Furthermore, it would be beneficial to explore and compare the responses to archetypal advertisements used by international advertisers across different cultures. Thus, further research is required to provide the framework for the execution of international brand advertising campaigns.

A longitudinal design would be appropriate to investigate the role of advertising in the creation and manipulation of identity.
The results of the present study support Maso-Fleischman’s (1997) suggestion that the relationship between values and archetypal characters in advertisements is a direction for future research.

In conclusion, it is hoped that the proposed model will be addressed, tested and modified by future research. Furthermore, this researcher suggests the wider adoption and use of Jungian psychology in advertising research. According to Gray (1992), “Most have entirely missed the potential of Jung’s psychology to serve as an integrative framework for the behavioural sciences” (p.3). This integrative framework could provide the opportunity to tie together research in advertising, psychology, and sociology.
11. References


