

Archetypal branding of Wall's ice-cream to Millennials in Ireland



Research dissertation presented in partial fulfilment of the requirements
for the degree of
MSc in International Business– Global Brand Management

Griffith College Dublin

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2nd September 2015

Candidate Declaration

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I certify that the dissertation entitled:

Archetypal branding of Wall's ice-cream to Millennials in Ireland

submitted for the degree of: MSc in International Business – Global Brand Management is the result of my own work and that where reference is made to the work of others, due acknowledgment is given.

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Date: 2nd September 2015

Dedication

For Anne Conroy and John Mellett:

It's no pasta jewellery box but I hope it makes you just as proud.

And for Bab.

Acknowledgements

First and foremost, I would like to express my deepest gratitude to my wonderful supervisor Justin F. Keogan for his unwavering support of this research, for his endless patience, and for his wealth of knowledge and the generosity with which he dispenses it. His counsel was invaluable at every stage of this research. I am so grateful for the many hours he allowed me to steal from his summer, whether poring over the various drafts or replying to inane queries. I can say with complete sincerity that I could not have done this without his help and I genuinely can't imagine a better supervisor. I would even venture that the man would make an excellent diplomat considering the delicacy with which he managed to highlight the shortcomings of the many drafts I sent his way. Thank you Justin, mentoring is definitely right in your "wheelhouse".

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Abstract

Archetypal branding of Wall's ice-cream to Millennials in Ireland

Gráinne Mellett

Modern-day marketers are operating in a global, twenty-four hour market place, inundated with similar offerings. To succeed is to differentiate oneself from the competition, and in order to do so a company needs to become a brand; they need to go beyond the logo and develop a meaning system – a personality. One approach to the personification of brands is archetypal theory which helps a company develop a consistent brand around an archetype that acts as a “guiding star” or “true north” for all communications and enables a deeper emotional connection with consumers.

This research explores how a suitable archetype for a brand is identified as applied to Unilever's Heartbrand ice-creams in Ireland. This was achieved with a multi method approach that examined the brand the company had built alongside the brand they hoped to become, as well as consumers' perceptions of the brand. This research discovered that the company had built a consistent brand in their previous communications to consumers prior to focusing their marketing efforts on branding, but that since turning their focus towards brand era marketing they had diluted their meaning system. The implications of this research were twofold. Firstly, that archetypal branding would serve to bring the company back on brand for all current and future campaigns; and that the archetype that their “true north” should be built around was a combination of the *Trickster* and the *Enthusiast*. And secondly, that there is sufficient potential for this approach to play a role in the creation and management of brands.

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Chapter 1: Introduction

1.1 Overview

“The global marketing challenge today is a challenge of execution.”

Doug West, Global marketing Director, ex Rentokil-Initial (Freedman, 2014)

“All it really reduces down to is what’s worth telling other people, what’s the nugget?”

Dan Germain, Creative Director, Innocent smoothies (Ross 2015).

Of the many challenges facing global marketers today, findings repeatedly show that the challenge of consistency of vision when marketing across cultures is regularly ranked at the top of the list. With studies like the McKinsey’s organizational-health index database¹, defining organisational health as *“the ability to align around a strategy or change program, to execute, and to renew a company faster than its competitors can”* (Dewhurst et al. 2011)”, emphasis is being put on aligning the brand around a strong objective vision; a “True North”.

A key component to this was said to be setting a shared vision and engaging employees around said vision; something the results showed high-performing global organizations to be consistently less effective at achieving (Dewhurst et al. 2011). This is plausible when one considers that setting and maintaining a shared vision on a national level is problematic; not just in the internal understanding of the brand by the organisation, but also externally in how the brand personality is portrayed to consumers across all campaigns produced by the organisation. Thus when a company is located in different countries, with different offices made up of teams operating in different native tongues and cultures - all attempting to “think globally, act locally” - it’s understandable that the company’s original vision can get lost in translation, and the challenge of consistency becomes even more significant.

One approach that is being developed in an attempt to address this challenge is the use of brand archetypes. Archetypal branding is an emerging approach that sits on the

border of analytical psychology and branding. It is an approach based on two of the best known psychological concepts – that of Carl Jung’s Collective Unconscious and his Jungian Archetypes which dwell within it – and the branding tactic of using a Brand Personality. Jung believed that there are universal primitive mental patterns and images, inherited from our earliest human ancestors and stored in the collective unconscious. He called them archetypes and felt they were the psychic equivalent of instinct (Feist & Feist 2009). These archetypes are familiar to all humankind as they are born of the human Collective Unconscious; a universal objective psyche.

Brand Personality is a tactic employed by many successful Global brands to differentiate themselves from other offerings in the saturated world market. It is the by-product of the direction marketing has taken over the last decade, the latest era of marketing if you will. It is generally accepted that there have been four major eras of marketing;

1900s–20s: **Product Era**

First packaged goods offered reliable quality, and sale/return

1920s–50s: **Sales Era**

Increased competition led to focus on functional differentiators

50s–2000s: **Consumer Era**

Similarity of products led to focus on consumer insights

00s–today: **Brand Era**

Brand as a meaning system for consumer to identify with

Contemporary marketers are working in the brand era where there is a global 24/7 market place, and competition is higher than ever before. Success is no longer guaranteed by offering a quality product thanks to standardising; functional differentiators are moot as innovation replaces each special feature with a better model; consumer insights are a dangerous game with an increasingly savvy consumer base that are highly sensitive to perceived manipulation.

Additionally research has shown emotion trumps reason in buying decisions(Gladwell 2006; Kahneman 2012), subconscious trumps conscious(Lindstrom 2008), and that different cultures can view the exact same thing in completely different manners; and so it seems an almost herculean task to attempt to market something in one manner the world over. However, this arid environment may well be exactly the right conditions for archetypal branding to flourish.

Brand era marketing – as the name suggests - necessitates that a company create a brand. The word “brand” originates from the Norse for fire “brandr” (Uriel 2011) and represents the practice whereby producers would burn their mark on to their products so as to distinguish them from others. Today to distinguish itself and succeed, a brand needs to be more than just a mark; it needs to be an entire meaning system. A brand needs a personality, a story, rituals, symbols & icons etc. To address this we are seeing more and more a move towards the personification of brands.

Brand Personality relies on differentiation by establishing an emotional connection with the consumer(Halliday 1996). The consumer ends up buying in to the brand, rather than simply purchasing the product. The theory behind archetypal branding is that using an archetype as the cornerstone around which the brand personality is built, should ensure that the brand personality is identifiable and familiar the world over.

Theoretically this would allow the brand to operate all over the world without having to adapt its core brand personality. Thus with archetypal branding, consumers and marketers of the brand in different countries should have the same understanding of what the brand stands for. Alexander Dunlop Ltd. is a consulting company specialising in this approach. They’re currently consulting with Unilever on the possible archetypal branding of the conglomerate’s Heartbrand Ice-creams. Working alongside them on this project, I hope to explore how one can identify the right archetype for the brand, as well as to explore the template such an archetype offers for future campaigns.

1.2 Research Topic

The research topic is “Archetypal branding of Wall’s Ice cream to Millennials in Ireland”. It will consist of an exploration in to the attempted archetypal branding of Unilever’s Heartbrand Ice creams by Alexander Dunlop Ltd. in the Republic of Ireland.

1.3 Background and objectives

1.3.1 Background and issues underlying the research

Before undertaking a Master of Science in International Business at Griffith College, I did not have any experience – academic or otherwise - of business studies. I came from a completely different discipline entirely; a Bachelor of Laws, which had awoken a deep fascination with the many different peoples and cultures of the world, and the rules – explicit or implied - that governed them. This led me to pursue Global Brand Management here at Griffith, a course focused heavily on qualitative cross-cultural research and studying representations of archetypal roles in different cultures. The lecturers on the Global Brand Management specialty were professionals actively working in the field as global branding consultants with Alexander Dunlop Ltd.

Inspired by the archetypal branding theory highlighted by the course - and in part to allay my fears of the program being too biased in favour of this one approach - I wanted to further explore this relatively new field and hopefully confirm for myself (and potential future employers) the value of archetypal roles in global branding.

This research may have started out with personal motivations, but I believe there is academic and professional value too, and it is this that has shaped the direction of my research in to what is here presented. Continuously throughout my Masters' – in lectures, articles, journals, studies and reports - a few key difficulties for global marketers have been highlighted. How to create a brand personality that (a) connects emotionally with consumers (b) on a global scale and (c) can be kept “true” to said brand in all its communications and activities the world over. These are exactly the issues that archetypal branding should be able address.

Initially my research set out to show the extent to which archetypal branding is able to address these challenges for global companies, and how it compares to alternative approaches. However the archetypal branding approach is relatively new and almost all of its proponents are global brands highly protective of their strategies. In preparing this research it become clear that issues of access, time constraints and feasibility demand I narrow the scope. I would instead focus on explorative research in to the archetypal approach as applied to a national branch of a global brand; Unilever's HB.

Having attended classes taught by the team from Alexander Dunlop Ltd., I had access and was able to approach them about my research and ask for their assistance. On the 26th of June 2015 a meeting was held at their head office between their founder (Sandy Dunlop), one of their consultants (Beulah Croker), my dissertation supervisor (Justin F. Keogan) and myself (Gráinne Mellett). Over the course of this meeting we discussed their ongoing projects to see which might be suitable as the subject of my research. We also discussed intellectual property and confidentiality issues that went hand in hand with my working alongside their consultation with a client.

They kindly allowed me to focus my dissertation around some consulting work that they were doing for Unilever's Heartbrand Ice-creams. It was decided that my dissertation could run alongside their work but remain independent. I would apply their technique, analyse it, and hopefully come to some meaningful insights.

1.3.2 Objectives and potential uses of the research

The objectives of this research are to explore (1) how a suitable archetype for the Heartbrand ice-cream division of Unilever to the Millennials in Ireland is identified; (2) and how archetypes are used to build brand personalities. Additionally I would hope these findings would shed some light on (3) how these brand personalities might help build strong emotional connections with consumers; and (4) how using archetypes to build brand personality help the brand stay consistent.

Essentially this dissertation will involve two complementary but separate avenues of research. Firstly, the exploration of the archetypal branding of a Global brand (Heartbrand Ice-creams) on a national level; and secondly, there will hopefully be some forecast in to the potential of archetypes to build strong emotional connections with consumers, and aide in the consistency of the message projected.

This line of research holds great hope for global marketers, because if there exists a collective unconscious, then there exists in all mankind's psyche a forum where cultural differences and biases can be bridged (Siraj & Kumari 2011). Thus a brand personality modelled on archetypes might connect with a wider consumer base, on a much deeper unconscious level and for longer.

Despite deep roots in well-founded analytical psychology and branding concepts, the potential of their by-product is as yet relatively unknown and uncharted. What little peer reviewed, empirical literature that exists on the subject has critically reviewed in the following chapter to illuminate the context from which archetypal theory was born and illuminate its potential uses in branding.

The subsequent chapter lays out the four stage, mixed bag of data collection methods and a combination of interpretivism and social constructivism research philosophies which culminated in the methodology designed for the fulfilment of this research.

The ensuing chapter presented the findings of each of these four stage of data collection, and analysed the patterns presented by the results. The initial two stages of data collection consisted of an ethnographic study and qualitative in-depth interviews, in the hopes of obtaining sufficient information to uncover a suitable archetype for Unilever's Heartbrand ice-creams in Ireland in keeping with the interpretivist philosophy. The final two stages of data collection consisted of supportive questionnaires and a quasi-judicial panel, in the hopes of facilitating a more direct level of comparability of perceptions and interpretations in keeping with the social constructivism element of the research philosophy.

And finally the closing chapter put forward the conclusions and recommendations garnered from this research for Unilever's Heartbrand ice-creams, for Alexander Dunlop Ltd., and for the global brand management community in general.

The potential uses for this research are two-fold. In the short-term, it will be – as previously mentioned – of use to Alexander Dunlop Ltd (and by association Unilever), as an objective review and assessment of their current framework for such work. And in the long-term, it highlights the potential of the archetypal approach to address the difficulties of contemporary marketers and brand managers, as well highlighting the need for further research in to this barely explored field.

Chapter 2: Critical literature review

Archetypal branding is the relatively newly formed and uncharted estuary between psychology and branding. The lack of peer reviewed, empirical literature on the subject poses a significant challenge to those hoping to explore it like myself. But while its depth and scope have yet to be fully researched and documented, it is fed from the well-substantiated river of knowledge that is Jung's Analytical Psychology.

2.1 The Collective Unconscious of Carl Gustav Jung

Among his many achievements, Swiss psychiatrist Carl Gustav Jung founded Analytical (or Jungian) Psychology over the course of a series of essays called "The Archetypes and the Collective Unconscious". The Newton's Apple moment that sparked this line of thinking for Jung was a dream he had in 1909 about a house; a dream that is widely considered to be his most significant. His interpretation of this dream would lead to the end of his friendship with Sigmund Freud and highlight their differing opinions on the role of personal experience, and mark his greatest contribution to the fundamental foundations of the field of psychology.

FIGURE 1: A DESCRIPTION OF CARL G. JUNG'S DREAM OF THE HOUSE

"He dreamt that he was on the top floor of an old house, well furnished and with fine paintings on the walls. He marvelled that this should be his house and thought 'Not bad!'. But then it occurred to him that he had no idea what the lower floor was like, so he went down to see.

There everything was much older. The furnishings were medieval and everything was rather dark. He thought, 'Now I really must explore the whole house.' He looked closely at the floor. It was made of stone slabs, and in one of these he discovered a ring. When he pulled it, the slab lifted, and he saw some narrow stone steps leading down into the depths.

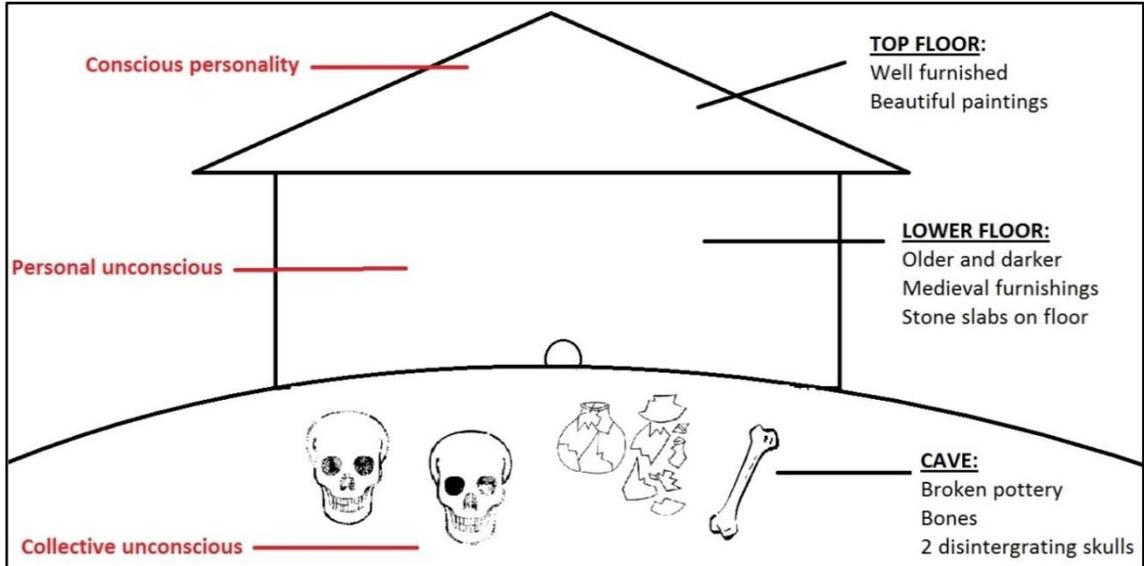
He went down and entered a low cave cut out of the rock. Bones and broken pottery were scattered about in the dust, the remains of a primitive culture, and he found two human skulls, obviously very old and half-disintegrated. Then he awoke."

Source: (as cited in Stevens 2001)

Freud felt energy should be focused on identifying the two skulls, believing that on some level Jung wanted them dead. Jung disagreed entirely; believing instead that house in the dream was a representation of his psyche. According to Jung's interpretation the top floor of the house was his conscious personality, and the lower floor was his unconscious. He would make the distinction "personal unconscious" with

regards to the lower floor because of the existence of the cave underneath which he believed housed the “collective unconscious”(Stevens 2001).

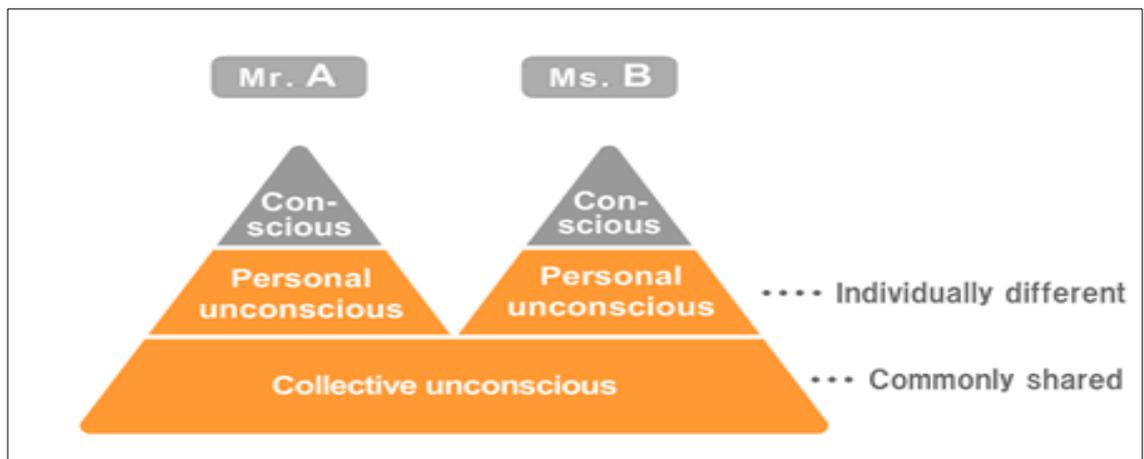
FIGURE 2: REPRESENTATION OF CARL G. JUNG’S INTERPRETATION OF THE HOUSE DREAM



Source: Mellett, 2015

His thesis was that beyond the empirical psyche (our individual conscious and unconscious minds); there exists a second psyche - the collective unconscious - in the unconscious mind of all mankind, wherein live universal themes unrelated to personal experience (figure 3).

FIGURE 3: REPRESENTATION OF THE COLLECTIVE UNCONSCIOUS



Source: (Creative Brains Inc 2012)

The contents of this collective unconscious are “identical psychic structures common to all”(Stevens 2001) and entirely inherited; he called these contents “archetypes”(Jung 1981). Jung went on to describe archetypes as “definite forms in the psyche which seem to be present always and everywhere [...] literally a pre-existent form [...] which can only become conscious secondarily and which give definite form to certain psychic contents”. These archetypes change only with evolution and thus they can last millions of years. They are the “archaic heritage of humanity” and so “on appropriate occasions, archetypes give rise to similar thoughts, images, mythologemes, feelings and ideas in people, irrespective of their class, creed, race, geographic location, or historical epoch” (Stevens 2001).

2.2 The terminology of archetypal theory

One difficulty in undertaking any kind of study into this “archaic heritage of humanity” is that the terminology surrounding archetypal theory quickly becomes a source of great confusion. There is no one agreed characterisation for the term archetype, and the definition of archetypes as imagined by Jung is very different to that found in ensuing research. Jung himself originally called archetypes “*primordial images*”, and the many others who have supported his theory usually added their own terms to the mix. I believe that this ambiguity with regards to terminology might stem from how little Jung’s work was considered an authority at the time of its proposal.

In his book introducing the work of Jung, Anthony Stevens devotes a section to “The currency of archetypal theory” wherein he points out that Jung’s theory of archetypes was “rediscovered by the practitioners of many other disciplines” without ever referencing Jung. Stevens wonders at how a theory so fundamental that it is continually rediscovered - by the likes of French anthropologist Claude Lévi-Strauss who talked of *unconscious infrastructures* being responsible for all human customs, and American linguist Noam Chomsky talked of universal *deep structures* in language, among many others – could have been so apathetically received when Jung proposed it. Stevens suggests that it is a result both of the context and manner in which he did so. Context in that the *tabula rasa* thinking dominated the field at the time, meaning that researchers were rejecting innate or inherited factors and focusing instead on experiential and environmental factors. And manner in that Jung didn’t propose his

archetypal theory in a clear and testable format supported with sufficient evidence. He instead first laid it out in his book *Transformations and Symbols of the Libido* that according to Stevens was so “densely written and so packed with mythological exegesis as to make it virtually impenetrable to any but the most determined reader”. Jung understood his limitations as a communicator saying “I have such a hell of a trouble to make people see what I mean”(Stevens 2001).

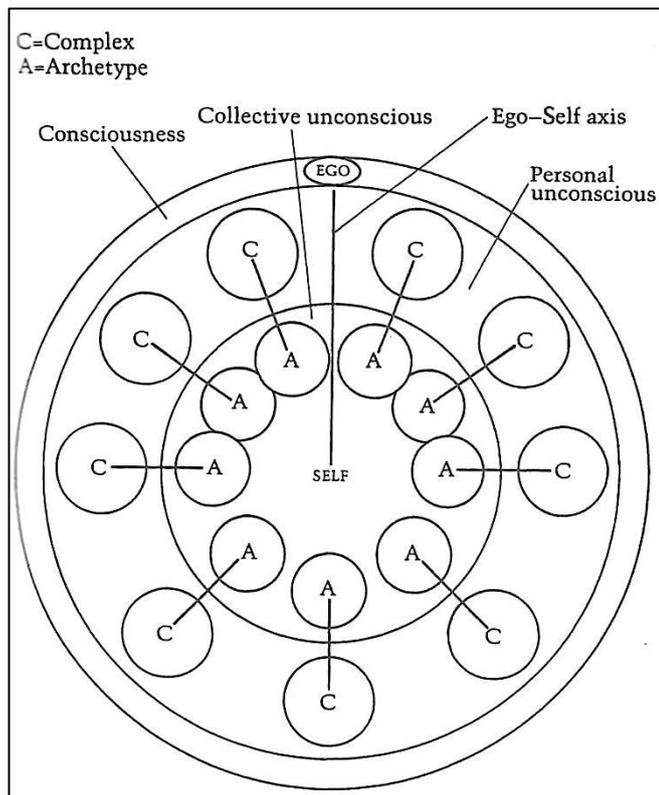
The scientific reputability now given to the theory of a collective unconscious is arguably down to the ensuing research of the likes of Nobel Laureate Jacques Monod and not Jung.

What terminology should one then use in research attempting to explore this field? The term *Jungian archetype* has been the subject of great debate as it is too often confused with *Jungian archetypal images* or *complexes* as they are otherwise known(Ellenberger 1970). “Archetypes are components of the collective unconscious, deeply embedded personality patterns that resonate within us and serve to organize and give direction to human thought and action (Jung, 1983)” (Siraj & Kumari 2011). The *Jungian archetypes* were the contents that made up the collective unconscious while the *archetypal images* or *complexes* were the key patterns formed of this matter in the personal unconscious which we go on to use as tools to make sense of the conscious world. Archetypal images or *complexes* are the innately predetermined patterns into which we organise experience(Rycroft 1977). Put simply, *complexes* are the personification of archetypes.

The confusion stems from the simple fact that outside of Jung’s own work and his disciples in the analytical psychology community, most people use the term *archetype* when describing what Jung would have deemed to be an *archetypal image* or a *complexe*.

FIGURE 4: SCHEMATIC DIAGRAM OF JUNG’S MODEL OF THE PSYCHE

FIGURE 5: EXPLANATION AND ANALYSIS OF SCHEMATIC DIAGRAM OF JUNG’S MODEL OF THE PSYCHE



“At the centre, and permeating the entire system with its influence is the Self.

[The inner concentric circle] is the collective unconscious, composed of archetypes.

The outer circle represents consciousness, with its focal ego orbiting the system rather like a planet orbiting the sun [...]

Intermediate between the conscious and the collective unconscious is the personal unconscious, made up of *complexes*, each of which is linked to an archetype: for *complexes* are personifications of archetypes; they are the means through which archetypes manifest [in the psyche]”

Source: (Stevens 2001)

This research isn't directed at identifying the contents of the collective unconscious. Instead it operates off of the assumption that the collective unconscious exists and hopes to work with a set framework of the personified contents of said collective unconscious to assign the correct one to a brand. The Jungian archetypes are wonderful psychoanalytical guides but not as pertinent to this research as the *complexes* are. Thus to avoid confusion – and despite operating off of his collective unconscious theory – I will eliminate Jung's definition of archetypes from the rest of this research, and chose instead to take archetypes to be as Jon Howard-Spink defined them (Gains 2013) - “a universally familiar character or situation that transcends time, place, culture, gender and age. It represents an eternal truth”. Thus, for the rest of this research, the term archetype will be what Jung would have called a *complexe*.

2.3 Application of archetypal work outside of psychology

The existence of universally familiar characters that “transcend time, place, culture, gender and age” has implications far beyond the field of analytical psychology, and the value of Jung's archetypal work is far reaching.

In modern Russian culture the type of story that has stood the test of time is that of the fairy-tale. The rich Russian folkloric culture is born of roots in Slavic mythology. The value of Jung’s work in this field can be seen through the work of Russian folklorist Vladimir Propp, who attempted to understand the importance and success of the fairy-tale in Russian culture by reducing them down to their simplest elements. He analysed a hundred Russian folk tales to unearth the common plot themes and managed to identify a sequence of thirty-one narrative functions present in all of the texts that he studied (Propp 1968; Martin 1997). From there was able to further identify seven roles a character occupy (Propp 1968). His character roles can be applied to any format of story whether on the page, the stage, or even the big or small screens. Proppian character roles focus on the interaction the character has with the hero and as such they would be useful to anyone studying or writing a storyline; but not quite as useful for the actual development of a character’s personality. One limitation of Propp’s work is that he only demonstrated a Russian collective unconscious and so his work doesn’t provide any support for a cross-cultural collective unconscious.

FIGURE 6: TABLE ILLUSTRATING 7 PROPPIAN CHARACTER ROLES

Proppian character roles	Character function
The Hero	Has a lack and goes on a quest
The Dispatcher	Identifies the lack and sends hero on quest
The Villain	Works against the hero
The Donor	Gives hero a magical object
The Helper	Helps hero with quest and is usually magical
The False Hero	Takes credit for hero’s work, gets caught and punished
The Prize (usually Princess)	The hero’s reward for completing the quest

Source: Mellett, 2015

Where Propp failed however, Joseph Campbell thankfully succeeded. Campbell was similarly inspired by Jungian archetypal theory – amongst others – to explore the most long-lasting myths from all over the world in the hopes of finding a common structure; a *monomyth* as he put it. In his 1949 work “The Hero with a Thousand faces”, Campbell found that all the most important and enduring heroes – both historical and fictional –

share archetypes and that there are indeed patterns in their journey that are equally universal (Campbell 2008; Campbell 1991). Since then his monomyth has been used as the framework upon which some of the best-selling stories of the 21st century have been based – including but not limited to George Lucas’s *Star Wars* and arguably works like J.K.Rowling’s *Harry Potter*(Schrobsdorff 2011; Brown & Patterson 2010). The great take away from Campbell’s research is firstly that the stories that resonate the deepest with their audiences are those with characters based on these universally familiar archetypes; and secondly that Joseph Campbell managed to demonstrate that Jungian collective unconscious is cross-cultural.

“All the most powerful ideas in history go back to archetypes ... the central concepts of religion, science, philosophy and ethics are no exception to this rule”(Siraj & Kumari 2011). The applications for Jungian archetypal theory isn’t limited to creating popular and enduring characters and storylines – invaluable though they are to a marketer – it’s also capable of differentiating personality types. Isabel Briggs Myers went on to do exactly that when she created the Myers-Briggs Type Indicator (Myers 2000) which identifies 16 personality types in to which all mankind can be classed and from which careers and even countries can be suggested as a best fit. Entire career paths have been invented around creating compelling personas for public figures and managing their interactions to keep them on brand.

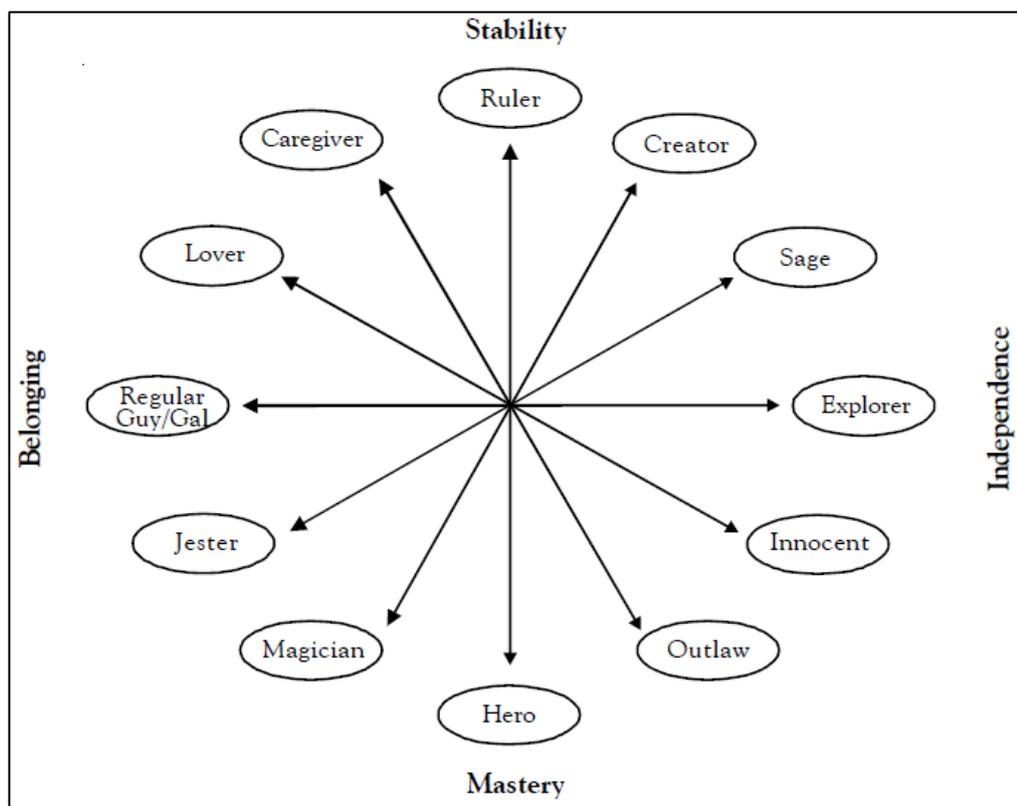
2.4 Archetypal frameworks

The 16 personality type Myers-Briggs Type Indicator is the most widely used archetypal framework but it is just one of many in existence attempting to fill the vacuum left by the lack of a definitive set for archetypal branding. This is not to say that Jung hadn’t proposed one; on the contrary he outlined a framework when he identified what he called 9 *complexes* (or archetypes as Jon Howard-Spink and this research will call them). They were the mother, father, child, hero, trickster, devil, god, wise old man and wise old woman (Jung 1981). Jung meant for all of these *complexes* to be present in a person and the situation they found themselves and how they were making sense of it determine which archetype was dominant at any given time. However from a branding perspective we aren’t as concerned with strictly following the analytical

psychology frameworks. We are more interested in finding a distinctive character that connects with the consumer and stakeholders on a subconscious and emotive level.

Arguably it is then Margaret Mark and Carol Pearson’s work in *The Hero and the Outlaw* that currently lends itself best to archetypal branding, as they designed a framework of 12 distinct and universally identifiable brand archetypes which are subcategorised by the four major human drives. Thus acting as the missing link between archetypal theory and customer motivation. Working off of the work of Jung, Myers-Briggs, Maslow’s *Hierarchy of Needs*, Erickson’s *Developmental challenges/desires*, and Kegan’s *subject/object structure*; Mark and Pearson managed to build the first system “for the management of meaning” by a brand through the “leveraging of its deep archetypal roots”(Mark & Pearson 2001).

FIGURE 7: MARK & PEARSON’S ARCHETYPAL FRAMEWORK



Source: (Mark & Pearson 2001)

2.5 Brand Personality Personification

When looking to buy a product from a market saturated with offerings of similar features, price points and quality; the differentiating factor is the emotional

connection a consumer feels with the maker of the product (Halliday 1996). They are buying the brand. What about this emotional connection causes the consumer to buy in to the brand has been defined as (Aaker 1997); the consumer choosing brands which reflect themselves (Belk 1988), their aspirational self (Malhotra 1981), or certain dimensions of themselves (Kleine III et al. 1993). It stems from the consumer behaviour of animism whereby consumers imbue brands with human traits. As a result consumers view brands the way they view a person they encounter; assumptions and judgments are made and they are more enduring than the stated goals and values of the company in the minds of consumers – we all know what Harlan Hogan said about first impressionsⁱⁱ.

The motivation for using brand personalities is clear and well established, but as pointed out by Jennifer L. Aaker's work on the dimensions of brand personality (Aaker 1997) not nearly as much research focused on the implementation of such personification due to a lack of clarity over the definition and measurability of brand personality. To rectify this, Aaker went on to define the dimensions of brand personality based on the 1961 work of Ernest Tupes and Raymond Christal on the Five Reoccurring Factors of personality traits (the Big Five).

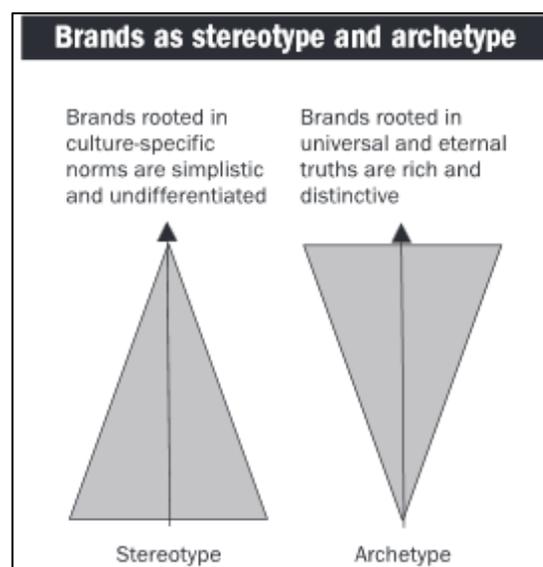
She defined brand personality as "the set of human characteristics associated with a brand" and said that brand personality served as a "symbolic or self-expressive function (Keller 1993)" rather than focusing on the product's functional attributes so popular in the first two eras of marketing. Mark & Pearson appear to have taken this in to great consideration and as such when constructing their framework, they did so focusing on four axis which differentiate between the twelve archetypes – Stability, Independence, Mastery, and Belonging – which separate the symbolic functions of the brand (see figure 7).

Alexander Dunlop Ltd. constructed an archetypal framework of their own which designated sixteen archetypes, and appears to follow Aaker's definition of brand personality and the Mark & Pearson system of four differentiating axis. However they chose to focus their axis on the four symbolic functions (and arguably motivations) of Transcendence, Relationship, Physical Reality, and Differentiation.

2.6 Emotional connection from brand archetypes

Nobel Prize winning author, Daniel Kahneman, identified two systems of thought in his book “Thinking, Fast and Slow”; these systems were simply titled as system 1 and system 2. System 1 is subconscious, instinctual and emotional. It is incredibly fast and frequent, and it is the basis for “snap decisions” and “gut reactions”. System 2 on the other hand is conscious, deliberated, and logical. It is much slower and the basis for calculated thought(Kahneman 2012). It had long been believed that purchasing decisions were made through system 2 thinking; for example that consumers would pick one brand over another because of price differences, or functional benefits, or preferences for the company’s ethics. The work of Kahneman as well as that of Malcolm Gladwell in his book “Blink: The Power of Thinking Without Thinking” (Kahneman 2012; Gladwell 2006) debunked this long standing myth and instead demonstrated how consumers distinguish between brands using system 1 thinking. They may decide to buy a car using the conscious and logical deliberations of system 2, but they will pick the Audi over the Mercedes because of subconscious, emotional bias that stems from system 1 thinking. How then can marketers build an emotional connection with the consumers? Through the use of archetypes. As Jon Howard Spink pointed out “There is something primal in archetypal characters and situations that stirs our emotions, stimulates our memory and sometimes changes lives”(Spink 2002).

FIGURE 8: THE RANGE CREATED BY ARCHETYPAL BRANDING COMPARED TO STEREOTYPICAL BRANDING



Source: (Spink 2002)

In July 2010 the Creative director for innocent smoothies – Dan Germain – described how had they not used archetypal branding; they’d be in very different place today. He explained that the brand was originally called “Fast Tractor” because they were creating a smoothie that lost very little time between the fruits sitting in a field and sitting in a bottle. On paper, as a positioning statement, “Fast Tractor” did all that was needed, but it was lacking the greater meaning system and emotional connection with consumers that successful global brands have. To address this they constructed their brand around the universal *Innocent* archetype, and global brand was born that consumers were able to instinctively connect with.

2.7 Innocent/Child archetype

The *Innocent* (along with the *Jester* and *Lover*) is an archetype that was very important to this research as will be explained in the findings chapter. To that end, it is important to explore the characteristics of the archetype in order to correctly identify it when faced with the company’s communications and the consumers’ perceptions. In their framework of 12 archetypes outlined in “The Hero and the Outlaw”, Mark & Pearson described the *Innocent* as a utopian optimist whose core desire is to experience paradise. The motto of this archetype is “Free to be you and me” (Mark & Pearson 2001) which expresses how in its naïve innocence it transcends the barriers of the status quo. It’s talents lie in its faith and optimism, and it’s weakness is that it can “be boring for all their naïve innocence”. Also known as the *Utopian, Dreamer, and Child*.

FIGURE 9: LOGO OF INNOCENT SMOOTHIES



Brands best suited to the Innocent archetype

- “Offer simple solutions to identifiable problems
- Are associated with goodness, morality, simplicity, nostalgia or childhood
- Are low to moderately priced
- Are produced by a company with straightforward values
- Need to be differentiated from brands with poor reputations”

Source: (Innocent 2015)

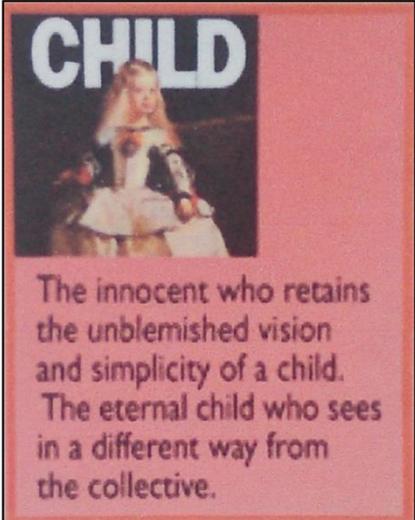
Alexander Dunlop Ltd.'s Child archetype

Alexander Dunlop Ltd. developed their own version of the *Innocent* archetype called the *Child*; an archetype described as “completely unblemished by history, experience, greed, ambition or established facts. This archetype sees the world in a completely fresh way, with no preconceived notions of how things are and could be. Because of this clarity of vision, they can see right to the heart of things, to find the eternal truth. This helps them to perceive hidden potential where others might pass it by”. It is these elements of the brand that make it a suitable choice for brands hoping to apply a niche strategy, or differentiate themselves through creative vision or morality.

The *Child* archetype represents boundless possibilities unfettered by convention; the idea that nothing is impossible. Completely centred on its own experience of the world the *Child* archetype constructs an understanding of its surroundings entirely out of its own encounters and experiences. The *Child* archetype is full of infinite wide-eyed curiosity and innocence. An example of the *Child* in popular culture is Forrest Gump from the movie of the same name.

It is important to note that as Alexander Dunlop Ltd. have revised the framework; the *Child* archetype is sometimes called the Idealist but that the description remains the same.

FIGURE 10: ALEXANDER DUNLOP LTD. CHILD ARCHETYPE

 <p>CHILD</p> <p>The innocent who retains the unblemished vision and simplicity of a child. The eternal child who sees in a different way from the collective.</p>	<p>“Characteristics of the Child archetype</p> <ul style="list-style-type: none">• Sees things in black and white• Their greatest strength comes from trust and eternal optimism• Visionary, can imagine possibilities beyond the scope of normal life• Lives in the moment. Neither past guilt nor future anxiety• Intuitive improvisation to find novel solutions• Infinite creativity and optimism
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Source: Alexander Dunlop Ltd, 2014

2.8 Jester/Trickster archetype

Another archetype important to this research is what Mark & Pearson called the *Jester* (also called the *Trickster*, *Fool* or *Joker*). The *Jester* is an irreverent, fun loving comedian whose core desire is to “Live in the moment with full enjoyment”. The motto “You only live once”(Mark & Pearson 2001) illustrates why this archetype is suited to brands with low-risk, light-hearted products. The talent of this archetype is to bring joy.

FIGURE 11: M&M CHARACTERS

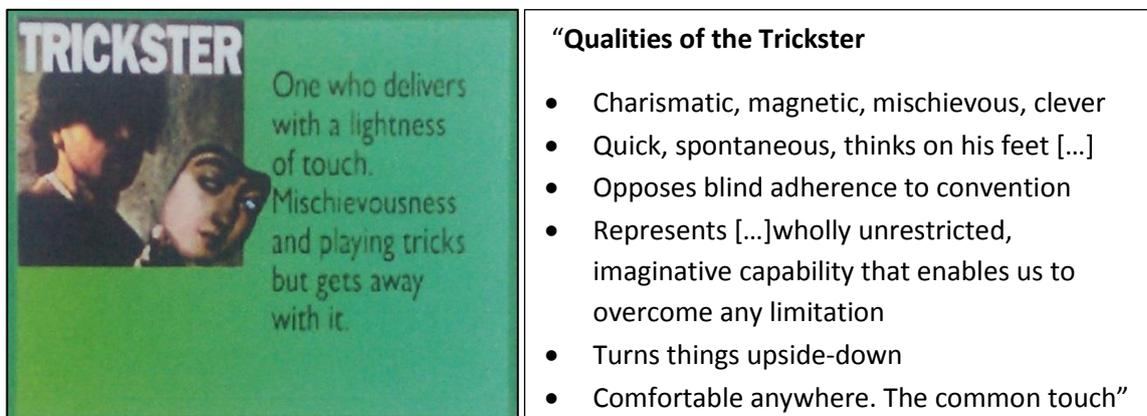


Source: (M&M'S® 2015)

Alexander Dunlop Ltd.'s Trickster archetype

In the Alexander Dunlop Ltd.'s framework, the *Jester* is the *Trickster*; a charismatic amoral agent of chaos. Preventing stagnation this; mischievous and funny the *Trickster* uses humour to navigate any situation. In popular culture it's Captain Jack Sparrow.

FIGURE 12: ALEXANDER DUNLOP LTD. TRICKSTER ARCHETYPE



Source: Alexander Dunlop Ltd. 2014

2.9 Lover/Enthusiast archetype

Mark & Pearson described the *Lover* as a passionate and enthusiastic seeker of experiences. The core desires of this archetype are intimacy and experience, as can be clearly seen from its goal of “being in a relationship with the people, work and surroundings they love” (Mark & Pearson 2001).

This clearly expresses how the *Lover* is all about living in the present and interacting with our surroundings; the personification of the *carpe diem* philosophy. Its talents lie in its “passion, gratitude, appreciation and commitment”. Also known as the *Enthusiast*, *Sensualist*, and *Partner*.

FIGURE 13: GUESS JEANS ADVERT FROM 1989



Source: Guess 1989

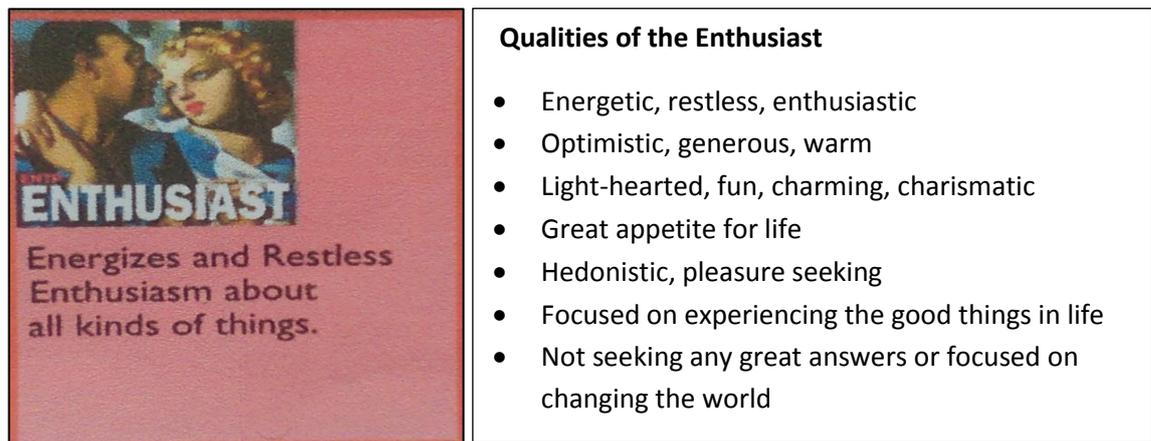
The *Lover* is a good choice of archetype for a brand if (Mark & Pearson 2001);

- “It helps people belong, find friends or partners
- Its function is to help people have a good time
- It is low to moderately priced
- It is produced by a freewheeling, fun loving, organisational structure
- It needs to differentiate itself from self-important, over confident brands”

Alexander Dunlop Ltd.'s Enthusiast archetype

According to Alexander Dunlop Ltd.'s archetypal framework, the *Enthusiast* is described as having a great appetite for all life has to offer. The primary motivation of this archetype is to play and experience pleasure. In different versions of their framework, Alexander Dunlop Ltd. have reworked the *Enthusiast* archetype. It is unclear which version is the current framework in use, but in the other version the *Enthusiast* is called the *Lover* and given more of an emphasis on sensuality and sexuality. Aside from that aspect the two are the same, and it has to be said that in the description to the archetype it is stated that the *Lover* can “have a powerful sexual energy but can also be quite innocent”. They are one and the same at heart.

FIGURE 14: ALEXANDER DUNLOP LTD. ENTHUSIAST ARCHETYPE



Source: Alexander Dunlop Ltd. 2014

2.10 Brand consistency

At the Global Business Summit in 2008, panellists discussed the challenges faced by marketers particularly in light of the rapid growth of social networking technologies and how they were shaping the landscape of marketing. They explained how the interactive nature of these technologies has changed the flow of advertising. It was no longer a monologue from business to consumer, or even a dialogue between business and consumer. Instead there was open discussion across the global community. This was causing an interesting phenomenon for marketers as they were no longer in complete control of their own brand. As Dan Germain, Creative Director of Innocent, put it “In its most basic form, brands are built on the stories that people tell about them. The annoying thing about stories is that they can assume a life of their own – a

lot of the things that are said about Innocent aren't things that we decided – they're things people have decided for themselves"(Ross 2015). However archetypes can theoretically with this as they build the brand to tap in to a subconscious emotional terrain that already exists in all of us.

The panel highlighted that "Amid the rush to use these new technologies, marketers must not forget that the key to marketing remains people; specifically, understanding their lives and needs and being able to connect with them emotionally. Today's new tools and technologies are simply a means to build a relationship and convey a brand's consistent emotional message"(Moon 2008).

Consistency is paramount for contemporary global marketers who operate in brand era marketing whereby they must build a brand that engages consumers emotionally and through a variety of touchpoints. Once they have created a strong brand, it is the brand itself that the consumers buy in to rather than the individual products. This offers greater loyalty from consumers as the brand occupies a certain position in their subconscious system 1 thinking. However it also exposes them to great danger if the consumers feel the company is acting differently to how they perceive it. The aversion and sense of betrayal a consumer can feel – over a brand acting in a way they didn't expect – is much greater when the consumer feels an emotional connection with the brand. Thus it's essential that brand consistency is integrated in to the brand strategy.

This is an issue of importance that archetypal theory should address quite successfully if applied and executed correctly, as the archetype would act as the "true north" of the brand around which all decisions are made. It would influence every aspect of how the brand is communicated and seen to act. The scripts for adverts, the celebrities chosen for endorsements, the partners aligned with, the products launched, sponsorships etc.

Unfortunately, while an issue of importance, due to access to pertinent company archival material (the marketing campaign that is the subject of this research) and the fact that the campaign is a work-in-progress, it was not possible to research this particular issue. Additionally this would be an extensive piece of research that would require a separate study or more realistically, set of studies of this magnitude to explore this issue to any meaningful extent.

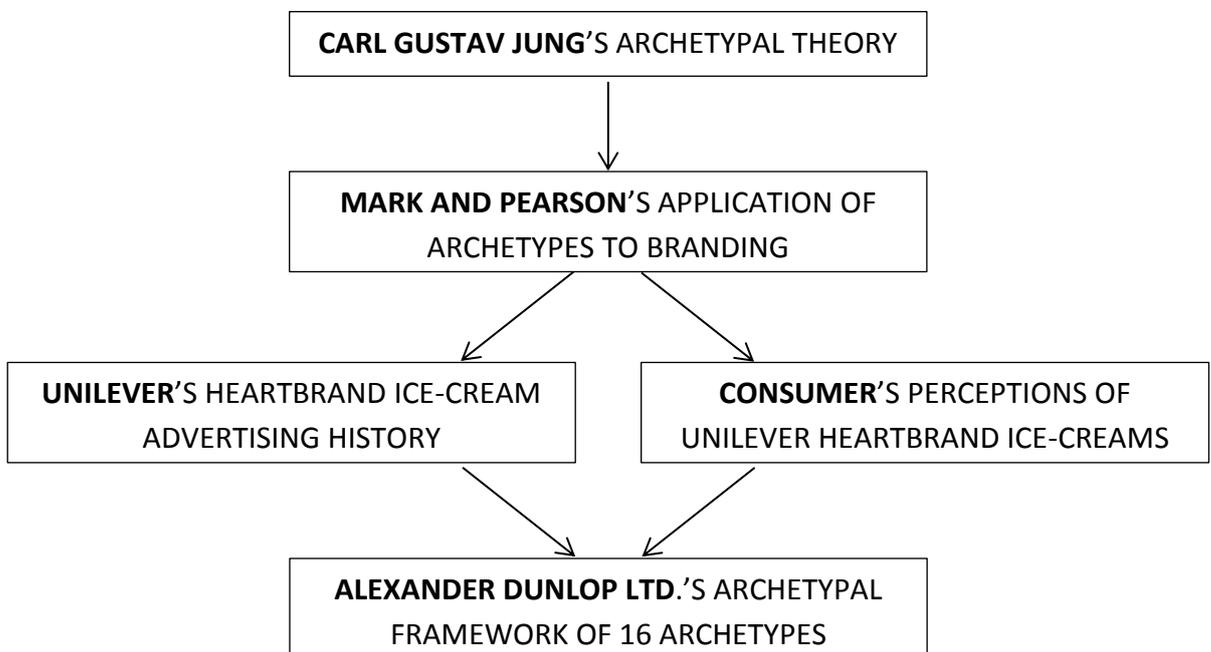
2.11 Conceptual framework

Operating from Carl G. Jung's theory of the collective unconscious and the existence of universal archetypes – and in order to explore how a suitable archetype for the Heartbrand is identified, as well as how archetypes are used to build brand personalities – I chose to apply the Mark & Pearson approach.

That is to say that I gathered data to illustrate on the one hand how the Heartbrand was representing itself and hoped to represent itself in future; and on the other hand how Irish millennial consumers perceived the Heartbrand. This was done in order to ascertain a thorough understanding of the emotional connection between the brand and consumer and will be explained in detail in the following chapter.

Once the emotional connection had been identified, I then studied the Alexander Dunlop Ltd. archetypal framework to locate which archetypal territory it occupied. This is explained in greater detail in the findings chapter under the ethnographic stage.

FIGURE 15: DIAGRAM REPRESENTING THE CONCEPTUAL FRAMEWORK OF THIS RESEARCH



Source: Mellett, 2015

Chapter 3: Research methodology and methods

Undertaking such a subjective and qualitative research subject meant that the manner in which the research was carried out had to be appropriate in order to act as a guiding light that prevented me from falling down a theoretical rabbit hole. The methodology and methods chosen for the research are outlined below.

3.1 Research paradigm

I was conflicted initially about the research philosophy to adopt for this research as Jungian theory suggests that the collective unconscious is an objective psyche to which we are all party, and that archetypes (or archetypal images as he would call them) are “universally familiar”. However, one of the primary problems associated with viewing the collective unconscious as an objective psyche, as is the case with many other concepts and constructs used in social science, is that they are not confirmable by a universally accepted method; while there may be a certain level of consensus as to the validity of many social science concepts, constructs such as the collective unconscious remain within the “black box” of directly unobservable phenomena. And so, consumer response to archetypal brand personalities and the human traits we associate with them are formed through individual perception and experience and remain, despite attempts to gain a deeper understanding of them, subjective constructs.

By the very nature then of this research subject, an approach influenced by the assumptions associated with the research philosophies that range between interpretivism and social constructivism was arguably the only choice due to the exploratory nature of the research objective.

Interpretivism does as it says on the tin; “interpretive researchers assume that access to reality (given or socially constructed) is only through social constructions such as language, consciousness, shared meanings, and instruments”(Myers 2008).

Social constructivism is a philosophy largely attributed to psychologist Lev Vygotsky, whereby he combined cognitivist and social thinking. Vygotsky felt that one couldn't separate learning from its social context. Social constructivism then is the theory that the potential for learning is intrinsically linked to the level of interaction and collaboration with others(Berger & Luckmann 1966). It is central to this research as I

am looking for a pattern of commonality of perceptions that enable the development or construction of a concept with sufficient resonance across a group of people, perhaps as wide as a culture of an ethnic group in order that a sufficiently coherent image or message is conveyed, received or understood with a sufficient level of desired consistency amongst the recipients. This is the central dogma of archetypal theory and by extension archetypal branding which is essentially trying to achieve a common response and inspire a common need in consumers the world over. The primary assumptions associated with the broad qualitative related philosophies, including interpretativism and social constructivism, are outlined in figure 16 below.

As the goal of this research was to gain an understanding of how a brand can be archetyped through the exploration of its existing communications and consumer perceptions, and considering how in trying to do so I was interacting directly with research subjects using existing theory; one must conclude that a deductive approach lends itself best and is most compatible with the interpretivist/social constructivist paradigm. The hope was to gain rich and deep understanding by working in depth with small samples. To facilitate this, the methodology of this research was qualitative in nature through exploratory and descriptive research.

FIGURE 16: PRIMARY ASSUMPTIONS ASSOCIATED WITH THE BROAD QUALITATIVE RELATED PHILOSOPHIES

Phenomenological paradigm	
Basic beliefs	The world is socially constructed and subjective. The observer is a party to what is being observed. Science is driven by human interests.
The researcher should	Focus on meanings Try to understand what is happening Construct theories and models from the data (inductive approach)
Methods include	Using multiple methods to establish different views of a phenomenon Using small samples researched in depth or over time Qualitative methods

Source: Easterby-Smith et al., 2002 (as cited in Gray 2014)

3.2 Research strategy and data collection

Qualitative research lends itself well to a research strategy of a mixed bag of methods and research strategies and I took full advantage of that by implementing an iterative approach whereby I carried out the research in stages so that each stage could inform the next and lead to a much deeper understanding of the subject. The particular research strategy used in this research is reflected in the stages outlined below.

The research consisted of a combination of primary and secondary data. With the hope of finding some practical support and potential application for the research, the secondary data consisted of advertising reels from Unilever's Heartbrand ice-creams, data collected by Alexander Dunlop Ltd. in their efforts to archetype the brand, as well as theoretical and factual literature on related topics. The methods for collecting primary data differed according to the research stages.

In the first stage of the research – the ethnographic stage of sorts – I was trained in archetypal theory before visiting the offices of Alexander Dunlop Ltd., where I was briefed on the Unilever ice-cream project and how it was that the company viewed themselves and their communications. The aims and objectives of the project were explained to me, as well as the archetypal roles they had as a result of their work and how it was that they had settled on them. I was then given access to future projections of the work as well as their previous advertising reels which I analysed. This afforded me the opportunity to collect data on how the company had been branding themselves previously, and hoped to brand themselves in the future. Field notes were kept throughout the entire process.

In the second stage of the research, I conducted four one-on-one in depth interviews with a view to exploring how it is that millennial consumers perceive the brand. The interviewees were all born between the years 1980 and 2000, and were encouraged to give detailed answers about their perceptions and feelings towards the Heartbrand ice-creams without an explanation of why to taint or lead their answers. Two of the four interviewees were familiar with archetypal branding, and had academic backgrounds in branding and business (Halina McNabb and Mark Dunning); and two were consumers of the brand completely unfamiliar with archetypal theory, and with no academic or professional history in the fields of branding and business studies

(Emma Smyth and Roisin Power). Transcripts were kept of each interview and one of these can be found in the appendices.

Following the Mark & Pearson method, the results of these two initial stages provided the necessary insights to determine the correct archetype for the brand. The archetype was chosen from the Alexander Dunlop Ltd. framework for comparability with their findings.

The third stage of the research consisted of a supportive questionnaire being sent to eight millennials participants. The supportive questionnaire was used to complement the other forms of data in order to ascertain more particular, focused responses in relation to a specific number of themes – including familiarity with the HB brand, the current Talking Heads campaign, and humour in advertising – in order to facilitate a more direct level of comparability of perceptions and interpretations necessitated by the more social constructivism element of the research approach. While the questionnaire could not be considered representative, in the traditional sense, that was not the aim of the questionnaire. The questionnaire was not analysed statistically but the short and more direct responses were compared to ascertain patterns if they existed. There was no discussion of archetypes in the questionnaires; instead the focus was on associations and perceptions of the brand and ice-cream category in general.

None of the participants had any familiarity with the archetypal theory. Four of the eight participants had an academic or professional history in marketing and business studies (Ross Kearney, Muireann Mellett, Aoife Porter, Nicola Meehan); and four were consumers of the brand with no academic or professional history in business studies (Ellen Dunne, Clíodhna Scully, Fergal Moran, Theresa Daly). A deliberate effort was made with the questionnaires to have an equal number of participants from each of the four provinces of Ireland.

FIGURE 17: TABLE OF QUESTIONNAIRE PARTICIPANTS

Leinster	Ulster	Connacht	Munster
Ellen Dunne	Nicola Meehan	Muireann Mellett	Clíodhna Scully
Ross Kearney	Aoife Porter	Fergal Moran	Theresa Daly

Source: Mellett, 2015

The questionnaire was a word document emailed to the participants before they filled it in and sent it back. The original questionnaire and a one of the filled in responses will be included in the appendices.

The findings produced by the ethnographic and interview stages were then put before a quasi-judicial panel of three in the fourth stage as well as engaging in the practice of self-reflection. The panel consisted of a consultant from Alexander Dunlop Ltd. (Beulah Croker) to provide a professional perspective, a fellow student from the MSc IB in Global Brand Management (Mya Lannefors) to provide a peer, pedagogical perspective, and a business strategist (Justin Keogan) to provide an expert opinion on the overall style and presentation of the research as well as an outsider perspective of the whole approach and findings having never worked using archetypal theory before.

3.3 Access and research ethics issues

The qualitative nature of my methodology requires that great measures be taken towards transparency in the data collected at all stages of data collection, and in the ensuing analysis. In the ethnographic stage I kept detailed field notes. I kept recordings of the in-depth interviews, and typed up full transcripts from each interview. An example of a full transcript, pictures of the handouts provided to the interviewees, and a picture of the handwritten interview guide is provided in the appendices. Equal efforts were made with the supportive questionnaire. All communication with the participants was written and copies kept as were the results they sent back. The questionnaire is provided in the appendices, with the results from one of the participants included. Finally for the quasi-judicial stage of research, all communications was again written and copies kept, and the brief sent to the panellists is included in the appendices also.

There was one stage of my research where I encountered difficulty. This was the final quasi-judicial panel. The difficulty encountered was entirely of my own making. I took too long to collate and produce my findings. Under pressure from the looming submission date, and in the interest of expediency, I sent them a 30+ page document of the full findings from the ethnographic and interview stages of the research, rather than the discussion of findings. They were kind enough to review it anyway but it was a vast amount of information to process, in a very short amount of time. There

conclusions and arguments were none the less excellently made; they were so thorough at reviewing the work that they even suggested a better approach would have been to send them the discussion of findings! This was a great relief to me as I had greatly welcomed the quasi-judicial stage as a safe-guard against my own bias in the interpretation of the results.

Bias is an area of research ethics that concerns me greatly with this research. My own personal bias could influence this research at any number of the stages from forming the description of the theory, to leading the results in person or by design of questionnaires, and obviously in the interpretivist philosophy throughout. I needed to be very careful to remain vigilant and aware of my own biases, and I felt making extra efforts towards transparency was key to overcoming this.

3.4 Techniques used for analysing/interpreting data

The technique employed for data interpretation was a messy process of data emersion and reduction through various means. A more extended account of the process is given in the following chapter, organised under the various stages of the research as they were explored. I will only briefly summarise the process here so as to avoid repetition.

One of the primary techniques used was emersion in the data. At the ethnographic stage this was through the training in the archetypal theory and application to other projects, as well as watching and then analysing over fifty years of Heartbrand ice-cream advertising reels. In the qualitative interview stage this consisted of engaging with the interviewee on the subject before playing back the recordings from the interviews repeatedly to transcribe them. This was time consuming, and at times the research felt stagnant as the data appeared to only change in format. However it was invaluable in that it assured my complete familiarity with the material, and it provided a comprehensive understanding of both the company's perception of the brand and the perception of its consumers as necessitated by the Mark & Pearson approach.

Another technique largely employed was that of thematic reduction of the results through categorisation at the various stages of research. This enabled me to search for patterns and associations, and to draw up preliminary findings at the end of each stage

that would go on to inform the ensuing stage of research. The interpretation of the data that resulted from this process was then quality assured through the use of a quasi-judicial approach whereby panellists were sent the findings of the two initial stages of research and asked to review it while asking themselves what the aim was, how it was achieved, what the outcome was, how it could have been interpreted differently, and whether there were any criticisms or improvement they would make.

Chapter 4: Presentation and Analysis of Findings

As previously outlined, the qualitative nature of this research lends itself well a mixed bag of data collection methods, and as a result I chose to implement a four stage iterative approach whereby each stage could inform the next and lead to a much deeper understanding of the subject. This process began with the ethnographic stage, which outlined the subject area of the qualitative in-depth interviews, which in turn decided the topics put to the supportive questionnaires, and all the previous findings and initial interpretations were then quality assured by the quasi-judicial panel.

4.1 Ethnographic research

Throughout the Masters of Science in International Business specialising in Global Brand Management at Griffith College Dublin, I had a weekly six hours taught by the consultants of Alexander Dunlop Ltd on archetypal theory and their professional experience of applying it. I had worked with them on a global cultural research project for Unilever Household Cleaning, as well as being sent out to work on my own with Terenure 2030 on branding their Sustainable Energy Community. As such I was thoroughly educated in their methodology and familiar with their practices, which greatly informed my approach to this research.

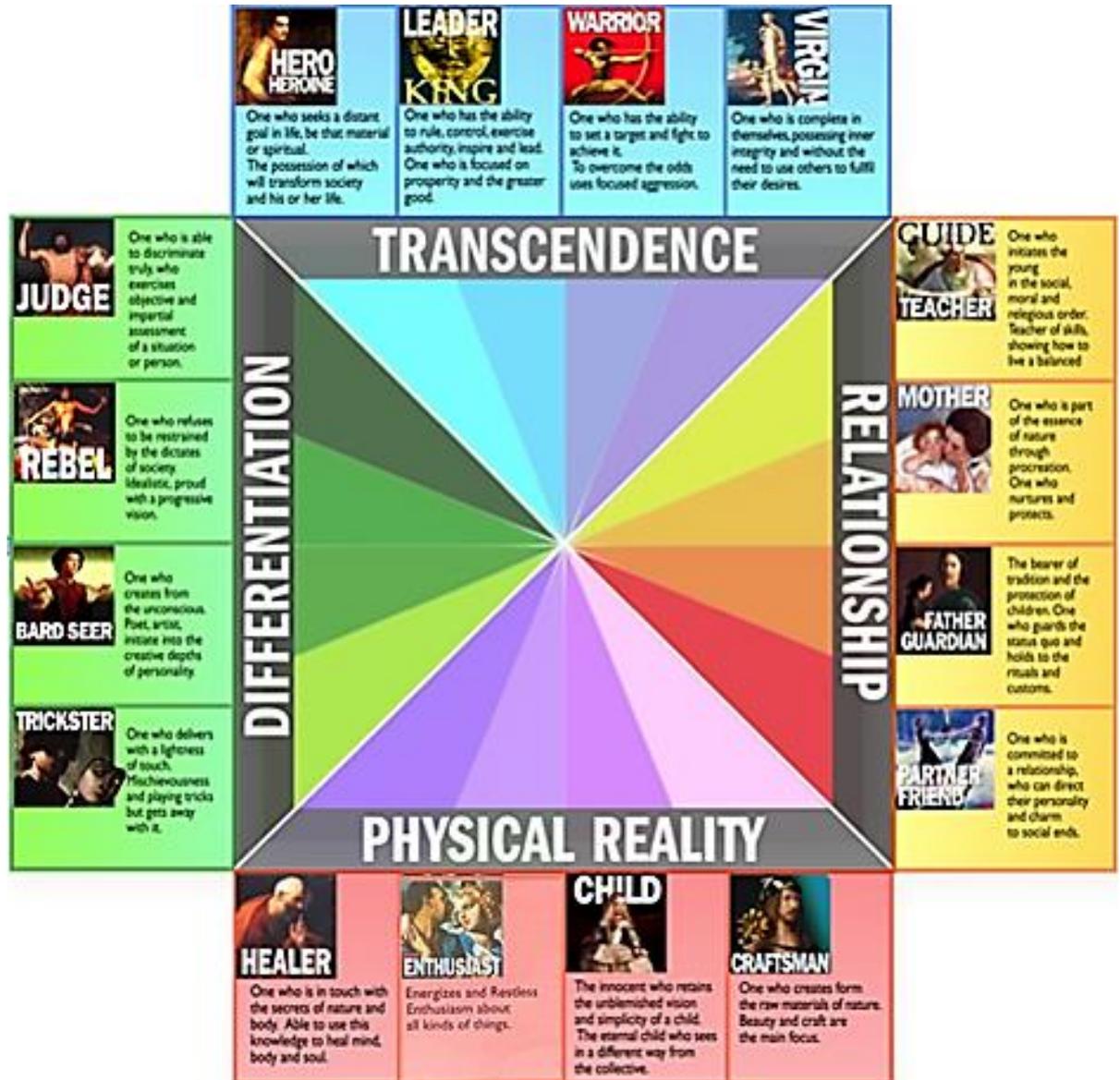
4.1.1 Alexander Dunlop Ltd. archetypal framework

In their own words, the team at Alexander Dunlop Ltd. “helps global businesses achieve sustainable difference by delivering insight into the cultural forces that affect their brands [...] we take our clients on a journey of discovery, leaving them equipped with world-class global marketing know-how and skills to develop real competitive advantage”. One of the approaches they use to do this is to use archetypal theory as a basis for branding.

They have developed and copyrighted a framework of 16 core archetypal roles categorised under four dimensions of Transcendence, Relationship, Physical Reality, and Differentiation. One of the first lessons we were taught about this framework is not to be influenced by the name of the archetypes; confusion often occurs around the archetypal roles closest to family roles – mother, father, child – but the presence of a mother, father, or child in an advert does not automatically assign the archetype of the

same name to the brand featured in the advert. One must look instead into the personality traits portrayed rather than the title.

FIGURE 18: ALEXANDER DUNLOP LTD. ARCHETYPAL FRAMEWORK



Source: Alexander Dunlop Ltd. 2014

It is this framework that was used in all of their archetypal work with Unilever's Heartbrand, and it is therefore this framework that I applied in my research to ensure comparability and compatibility between our parallel lines of research.

4.1.2 Alexander Dunlop Ltd. archotyping of Unilever Heartbrand ice-cream

In the early days of my research I had a meeting at the offices of Alexander Dunlop Ltd. where I was briefed on the Unilever ice-cream project. Sandy Dunlop (Alexander

Dunlop Ltd. founder) and Beulah Croker (Alexander Dunlop Ltd. consultant) talked me through the project; what it was that they were hoping to achieve and how they were hoping to achieve it. Their work itself isn't pertinent to my research and won't be included. What is relevant however is the archetype that they settled on, and how it was that they settled on it. Not to mention the insights they were able to give me in to what it was that the company viewed themselves as, and access to their previous brand advertising reels going back to the 1950s.

In conducting their research Alexander Dunlop Ltd. ran focus groups and numerous other forms of market research – as well as working off of a brief from the brand – to amass enough information to assign an archetype. They ended up concluding that Unilever Heartbrand ice-creams were a combination of the *Trickster* archetype and the *Child* archetype.

4.1.3 Unilever Heartbrand overview

Unilever is one of the worlds largest manufacturers of ice-cream, with products sold in over 40 countries under different local names such as HB in Ireland (see figure 19).

FIGURE 19: LOCAL NAMES OF UNILEVER HEARTBRAND



Source: (Hasan 2009)

Since 2003, Unilever has been working on rebranding their Heartbrand to build a more cohesive global offering. This began with updating the logos of the different local brand names and has continued with the construction of a brand personality that this research hopes to explore. To update the logo, the yellow background was removed so that the colour scheme was a simple combination of red and white. The blue lettering of the local names was replaced with a simple and universal font in all capital letters. At the launch of the new logo the European president for the Heartbrand – Kees van der Graaf – said that “Yesterday our branded items simply carried the Heartbrand as an add-on – from today, the heart becomes an integral part of the total design”.

4.1.4 Unilever Heartbrand previous advertising reel

It was important for my research that while I knew that Alexander Dunlop Ltd. were considering a mixture of the *Trickster* and *Child* archetypes for the Unilever Heartbrand ice-creams, my own results wouldn't be influenced by it. My results were gathered from a study of the Heartbrand advertising reel from the 1950s to present day. The findings from my study of the advertising reels are laid out below and divided by campaign. They help to illustrate how it was that the brand perceived themselves and portrayed themselves to consumers. I presented my finding in a different table for each series or campaign reviewed. The first two columns of the table are the product advert analysed and a description of what took place. The second two columns are my perceptions of the era of branding that is being used, and my conclusion as to which archetype is being described.

I established the era of marketing by looking at the approach taken in the advert. If the advert focused on offers of quality and guaranteed returns or replacements then it was of the product era which was most common between 1900s and 1920s. If the adverts focused on functional differentiators such as price or uses it was of the sales era most prevalent between the 1920s and 1950s. If the advert attempted to reach the consumer through consumer insights they had garnered from market research it was considered to be of the consumer era which was most popular between the 1950s and the 2000s. And finally if the advert was focused on emphasizing a meaning system for the brand that the consumer would identify with it was of the brand era seen today.

To determine the archetype portrayed I would look at what the advert presented and what role the brand played in the story depicted. I would then examine the Alexander Dunlop Ltd. framework of archetypal roles and establish which archetype was invoked by the advert.

1958 series: TVCs low res

My research of the previous Heartbrand campaigns began with examining a series of adverts that had run in the 1950s. Figure 20 represents my findings.

FIGURE 20: FINDINGS OF 1958 SERIES ANALYSIS

Advert	Description	Perception	Archetype
Neapolitan	Black and white cartoon of a boy blowing up chemistry set. Mum gives family ice-cream..	Sales era marketing Price and flavour are focal points.	Trickster
Tutti-frutti	B&W. Real actors. Family game night. Focal point of 6 fruits listed as ingredients in ice-cream	Sales era marketing. Enthusiasm in both children and adults	Enthusiast (and Mother)
Cherry pie	B&W cartoon marching band messing around on winter's day. Outside is cold but inside is "warm as a sunny summer's day" so ice-cream is perfect choice "for the joy it gives".	Sales era marketing with beginnings of Consumer era (Price listed and flavour, as well as behaviour)	Trickster (elements of Healer)
Neapolitan	B&W. 2 children tucking in to ice-cream while playing a game of dress up. "All children love Walls ice-cream no matter the weather". Price and flavours.	Sales era marketing with beginnings of Consumer era	Enthusiast (Healer)
Snofrute	B&W Johnny Morris as ice-cream vendor and customer.	Sales era marketing. Ingredients & price	Enthusiast Trickster

Source: Mellett, 2015

The adverts were very much of the Sales and Consumer eras of marketing and as such the focus was mainly on functional benefits with a small care given to customer insights. There wasn't much effort made to develop a personality for the brand but none the less there was a certain consistency with the archetypal roles being projected. All adverts of this series portrayed elements of either or both the *Trickster* and *Enthusiast* archetypal roles. The presence of children in the advert do not influence the archetypal roles projected; and interestingly not a single advert came

across as the *Child* archetype. While children were used in a lot of the adverts, what carried across was enthusiasm not their vision of the world.

1970s series: Walls TVCs

FIGURE 21: FINDINGS OF 1970 SERIES ANALYSIS

Advert	Description	Perception	Archetype
Jolly Jelly (1970)	Happy group of children playing together in the park on a sunny day. Product explained.	Sales era marketing	Enthusiast
Happy endings (1970)	Large group of young and old celebrating May day together over ice-cream. Young couple.	Consumer era marketing	Enthusiast (and some Trickster)
Cider Gold (1971)	Young couple flirting. Man acting the clown to impress the girl while she enjoys ice-lolly. Voice over talking only about product. "Walls Cider Gold, the very taste of summer". Flavour.	Consumer era marketing	Trickster Enthusiast
Midnight Mint (1971)	Black tie New Year's eve party and a woman flirts suggestively with a rather guileless fellow.	Consumer era marketing	Enthusiast
Cornetto (1977)	2 passing gondolas in Venice. One carrying woman with ice-cream and the other an Italian flirt singing like Pavarotti. He seems to lean in for a kiss but steals her ice-cream instead.	Consumer era marketing	Trickster

Source: Mellett, 2015

The adverts from the 1970s series were firmly of the consumer era of marketing and so they focused primarily on perceived customer insights. Despite the deficit of attention given to constructing a personality for the brand, the ads managed to stay consistent with the voice set out in the 1950s as once again all the adverts portrayed elements of either or both the *Trickster* and *Enthusiast* archetypal roles.

The *Trickster* shone through in the benign mischief carried out by the characters in the adverts and the *Enthusiast* was demonstrated through the animated joie de vivre of the characters and their passion for both the product and at times each other. It has to be noted that again, despite the presence of children in many of the adverts, the *Child* archetype was not projected in this series.

1980s series: Walls TVCs

FIGURE 22: FINDINGS OF 1980 SERIES ANALYSIS

Advert	Description	Perception	Archetype
Cornetto (1983)	English couple on a date in rowboat. He rows and sings "Cornetto" song while she eats ice-cream. They pass under a bridge and emerge in Venice.	Consumer era marketing	Enthusiast Trickster
Tongue Twister (1985)	Woman bites into the ice-cream setting off flashing neon lights. "Get your knickers in a twist"	Consumer era marketing	Trickster (weak)
Calippo (1987)	Caribbean themed. Smiling and dancing teens on the beach. Random dancing Einstein.	Consumer era marketing	Enthusiast (Trickster thanks to Einstein...)
Magnifico (1987)	Scene of amorous couple on yacht in Italy. Voice over by dowdy English woman saying lines like "She'd never experienced a Cornetto as big as this". Truly adult affair series	Consumer era marketing	Enthusiast Trickster
Cornetto super cones (1986)	Woman being serenaded by her gondola driver when ice-cream van cuts in. Turns out to be ice-cream boat and flirty vendor gives woman two cones for a kiss. Just as he leans over, gondola driver ties up his boat and he is yanked back. Gondola driver and woman drift into sunset sharing the 2 cones.	Consumer era marketing	Trickster Enthusiast

Source: Mellett, 2015

The results of studying the 1980s series of adverts were consistent with those of the two previous series. That is to say that once again despite focusing on perceived customer insights over building brand personality, Unilever still managed to retain a consistent voice firmly set in the *Trickster* and *Enthusiast* territory. The *Trickster* is most definitely a benign mischief maker, and the enthusiasm of all characters for the surroundings was evident whatever the setting. One noticeable difference was the lack of children and families in this series. The characters represented were mostly in their 20s and older. The products advertised were also individual ice-creams instead of the family tubs.

Walls classics reel

The results of studying the Walls Classics reel was again consistent with previous series. This series demonstrated a noticeable shift towards Brand era marketing as

Unilever began to build a meaning system around their product; the essence of which was fun.

FIGURE 23: FINDINGS OF WALLS CLASSICS REEL ANALYSIS

Advert	Description	Perception	Archetype
Heartbrand itself	Long montage of different characters enjoying a sunny day on the beach. Lots of playfulness and mischief.	Consumer and Brand era	Trickster Enthusiast
Klondike Bar	“What would you do for a Klondike Bar?” Mona Lisa painting asked if she’d smile for an ice-cream and she does.	Consumer and Brand era	Trickster
Fat Frog	HB Ireland advert but set in New Orleans swamp setting. Frog evading crocodile and child enjoying the ice-cream	Brand era marketing	Trickster Enthusiast
Feast	Scene of amorous couple in a setting similar to the film <i>Out of Africa</i> . Voice over by dowdy English woman saying lines like “Jeremy devoured the Walls Feast. ‘Jeremy you’re not still hungry are you?’ ‘Only for you Virginia’ ‘Gosh’ ”. Truly adult affair series	Consumer era marketing	Enthusiast Trickster
Rocket	Couple are “getting it on” in a tent as can be seen by their feet sticking out the bottom. Someone clears their throat to interrupt and it turns out to be a couple well into their 60s but the implication is eating the ice-cream made them young again.	Brand era marketing	Enthusiast Trickster

Source: Mellett, 2015

Unilever remained consistent with their previous communications, keeping firmly once again to the benign *Trickster* and *Enthusiast* territory. Children were more present than in the 1980s series but the screen time was once again dominated by adults. In fact the moments where children were on screen were usually depicting a nostalgic moment in the storyline of the advert. Youthfulness dominated over childishness, and often there were more amorous settings than family orientated ones. The characters were again mostly in their 20s and older. The products advertised were also individual ice-creams instead of the family tubs.

Current series: Goodbye Serious Campaign and Cupidity Campaign

The recent Cupidity and Goodbye Serious Campaigns are the first to weaken what had been a strong brand message. Unilever has finally consistently entered in to brand era marketing of building a meaning system around their brand. Bizarrely however, they

are weakening their strong track record of a *Trickster* and *Enthusiast* combo, to introduce elements of the *Child* and the *Healer*.

FIGURE 24: FINDINGS OF GOODBYE SERIOUS AND CUPIDITY CAMPAIGN ANALYSIS

Advert	Description	Perception	Archetype
Boy and a Box	Commuters don't interact on trains so Walls intervenes. Boy hired to give a commuter a box and then run off train. Commuter opens the box it is full of ice-creams and they share with everyone.	Brand era marketing (Brand is trying to look past fear and suspicion to connect people)	Child Trickster Enthusiast
King for one day	Teen boy sees girl and falls for her on sight. Uses Cornettos to gain an introduction. Ends with a kiss. Mini romcom movie.	Brand era marketing Connecting people	Enthusiast Trickster (weak)
Kismet diner	Mini movie of shy waitress who falls for a deaf customer. She thinks he's not interested but when she realises he's deaf she learns sign language for him.	Brand era marketing	Healer Child (weak)
40 love	Mini movie of a ball girl who falls for tennis pro who knocked her out in a game. They meet again and fall for each other.	Brand era marketing	Enthusiast Child
Airport scanner	Hidden camera prank at airport security. Passengers set off the alarm when going through the scanner. Asked to explain the noise they're shown their scan with ridiculous objects inside them.	Brand era marketing	Trickster

Source: Mellett, 2015

It seems that in trying to move away from nostalgic advertising and towards building a strong brand, they decided that brand would be one that “sees the world differently than the collective” and “retains the visions of possibilities”. This to me seems an odd choice for two reasons; firstly because in trying to build their brand they are going “off brand” of what they spent fifty odd years building. And secondly, because the *Child* archetype seems an odd choice for them, as they are not a niche brand.

4.1.5 Conclusion

In summary despite only recently turning to brand era marketing, the Heartbrand ice-creams have already established a consistent voice that they portrayed in their adverts for over half a century. This voice was a combination between the mischief making

Trickster, and the energetic hedonistic *Enthusiast*. The presence of children in the earlier adverts did not influence the archetypal roles projected; and interestingly not a single advert came across as the *Child* archetype until the most recent Goodbye Serious campaign. This is interesting as this is the same campaign through which the conglomerate was finally turning fully towards brand era marketing and they were doing so by diluting their established brand. While children were used in a lot of the adverts, what carried across was enthusiasm not their vision of the world.

It is also interesting to note that from the 1980s onwards there was a clear shift in the target audience of the adverts. While the first 30 years showed that brand had previously targeted children and their mothers, the last 35 years have seen adolescents and adults targeted. There is more of an amorous and couple-orientated tone to many of the adverts now, and this is tone that is better suited to the hedonistic and energetic *Enthusiast*, than it is to the innocent and visionary *Child*.

Having established how the brand depicted themselves, it was time to examine how the consumers perceived them and whether it was consistent with the brands communications.

4.2 Qualitative In-depth interviews

Having come to the end of my studies of the previous advertising reels, it was time to enter in to the next stage of research; the in depth interviews with my four interviewees. I wanted interviewees born between the 1980s and 2000, so as to concentrate my research on millennials.

FIGURE 25: PROFILES OF INTERVIEWEES

	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Age	32	27	23	22
County	Dublin	Offaly	Dublin	Waterford
Profession/Study	Business	Accountancy	Administrative	Civil Service
Know archetypes	Yes	Yes	No	No
Familiarity with HB and feelings	Yes Positive	Yes Positive	Yes Neutral	Yes Positive

Source: Mellett, 2015

I also wanted to ensure that I got the best range of perspectives out of my four interviews so I asked two former course mates who were educated in the Alexander

Dunlop approach to archetypal theory in the hope of gaining an informed panellist perspective, and two friends who weren't familiar with archetypal theory at all but were fans of the brand to gain an archetypally unbiased consumer perspective.

The purpose of the interviews was to gain an understanding of how Unilever's Heartbrand ice-cream was perceived in Ireland amongst millennials, and hopefully to illuminate which archetype would be most fitting for consistency in the mind of the consumer. To this end I needed to conduct qualitative interviews where the interviewee and I could really delve in to their subjective conceptualisation of the brand, whilst ensuring that I wasn't leading the interviewee to a certain answer.

To avoid having my interviewees tell me what they thought I wanted to hear, I decided to conduct a blind interview of sorts. That is to say that I never explained to my interviewees why it was that I was asking them the questions I was asking. They were told at the outset that we were just going to have a lengthy conversation about their experiences of HB ice-cream and that there was no such thing as a wrong answer.

I brought along a hand written guide to the interview that was the same for each interview, ensuring I got answers to the same questions from all of them, but allowing me to maintain a relaxed conversational format to the interview. I believe this helped the interviewees to feel comfortable digressing into their own experiences without me leaving the interview with questions unanswered. The interview locations were chosen for comfort and familiarity, as I wanted interviewees to feel happy delving in to their own personal memories and perceptions. Halina and Mark – already familiar with the work I was conducting – were interviewed in establishments that were convenient for them and that they had often frequented and would be comfortable talking over coffees. Roisin and Emma – entirely unfamiliar with what it was I was working on – were interviewed in their own homes.

4.2.1 Loose associations with the brand and category

I began the interviews with a "soft opening" to set the tone and get the interviewees out of the "surprise test" feeling and reassure them that this wouldn't be very strenuous. The first question put to them was whether or not they were familiar with HB ice-cream and if yes did they have any stand out memories of having a HB ice-

cream. Then they were asked to play a word association game and tell me what kind of things popped in to their heads when they thought of ice-cream and especially HB ice-cream.

FIGURE 26: FAMILIARITY AND ASSOCIATIONS WITH HEARTBRAND

	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Familiarity with HB and feelings	Yes Positive	Yes Positive	Yes Neutral	Yes Positive
Memories	Going to shop as a child. Board listing flavours and prices	Family trips away After Mass treat Board in shop	Raspberry ripple slice between wafers at her granny's house	Vanilla slice between wafers as Treat on Sundays
Associations	Childhood Holiday Summer Special occasion Treat	Fun Reward Excitement Family Cool treat	Treat Viennetta always in freezer "just in case"	Fun Sunshine Beach Group of friends

Source: Mellett, 2015

At this early stage there was a clear nostalgic element to ice-cream as a throwback to childhood. There was also a split emerging between the more family orientated products of the tubs like the Raspberry ripple or the Viennetta; and the more individualistic products on the sticks like the Twisters and the Magnums. At this early stage it seemed like the tubs were in more of a Mother and Healer territory, while the sticks were in *Trickster* and *Enthusiast* zone. I hadn't foreseen this split but made to incorporate it going forward.

4.2.2 Archetypal roles

Having gotten the interviewees now firmly thinking about ice-cream and HB, I asked them which archetypes they felt suited the general category of ice-cream and then HB.

FIGURE 27: INTERVIEWEE PERCEPTIONS OF HEARTBRAND ARCHETYPE

	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Ice-cream category in general	Enthusiast Trickster	Trickster		Enthusiast Rebel Trickster Child*
HB	Enthusiast Trickster Rebel	Trickster Enthusiast [Tubs – Mother] [Sticks – Rebel]	Partner/Friend	Trickster Enthusiast

Source: Mellett, 2015

It was interesting to see that there was almost unanimous consensus that ice-cream as a category fell under the *Enthusiast* and *Trickster* territory, and the same for HB itself which is consistent with what had been coming across from the Brand's previous advertising history (even if diluted somewhat in their more recent efforts). It was also interesting to the Rebel being brought up, and to see it being brought up for the same reasons; that in today's world of health foods being trendy, it seemed almost rebellious and cool to choose an ice-cream.

The result with the asterisk is so marked because it holds less weight than the others once the interviewee explained their choice and it became apparent to me that it had been for the wrong reason. They said they had chosen the *Child* archetype because ice-cream is often marketed to children, instead of choosing it because the description of that archetype matched the brand. This is a classic example of a completely understandable and common mistake for those new to archetypal branding, one which you may remember from the ethnographic stage of this research as being something that I was warned against. The mistake is to choose the archetype based on the title rather than the description. If the *Child* archetype had had a different name it wouldn't have been chosen on this occasion.

Many of the panellists agreed that there are a variety of voices coming through from the different products, and that it is a great challenge to put them under one umbrella. The main consensus was that the tubs had more of a mothering and family feeling; the likes of the Twisters were childish; while the Cornettos were teenagers and the Magnums were fancy adults. They agreed however that the *Trickster* and *Enthusiast* combo stood the best chance, as there is always an element of light-hearted humour, and *carpe diem* energy.

When discussing it further with Halina, she went so far as to explain that she felt a *Trickster* and *Child* combo only hit some of the brands, and would be "limiting" compared to a *Trickster* and *Enthusiast* combo. She felt the *Enthusiast* left more scope to include products like Magnum. She also echoed my earlier feelings that seeing as the *Child* archetype is built around the concept of "seeing differently to the collective", it was better suited to niche and trendsetter brands which HB couldn't claim to be. The

Enthusiast sees the world differently – in that it doesn’t worry about the bigger picture – without being niche or exclusatory.

4.2.3 Rebranding of HB as Walls

Having established which archetypal territory the interviewees felt housed the HB brand, it was time to understand how much sway the HB brand itself had over the interviewees. They were asked quite simply if they would have any feelings about the brand changing its name to Walls ice-cream instead.

FIGURE 28: OPINIONS REGARDING REBRANDING OF HB

	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Positive, Neutral, Negative	Neutral	Negative	Neutral	Neutral to negative
Why?	Her studies have illustrated the connection	Clear memory of lettering on the shop price board	Never refers to products as HB, so wouldn’t care	Grew up with HB so wouldn’t like the change

Source: Mellett, 2015

The reaction to a name change is at best neutral and at worst negative, but at this point the results don’t suggest it should be ruled out. Both of the negative reactions were loyal to HB because of nostalgic familiarity. However they both went on to say that it wouldn’t put them off the brand or stop them buying its products. It would simply be a preference that the name remains the same. Emma brought up a very interesting point when she said that she doesn’t refer to the products as HB. That is to say she would order a “Twister” not a “HB Twister”. All of the other panellists said the same when asked which further highlights how a name change wouldn’t be an unsurmountable obstacle if handled correctly.

As for how it should be handled; Halina pointed out that before her studies she hadn’t known of the connection between the two and many others still don’t so she would recommend that it be a slow transition with plenty of communication of the links between them so as not to shock. She would also advise importance of the brand staying true to its essence during such a transition; that they keep the essence of fun and not try to do anything off-brand like a frozen yoghurt line, or gelato. The overall idea was that “HB is sugar and should stay unrepentantly sugar”. I thoroughly agreed with this argument, and even felt it went on to reinforce the slightly rebellious

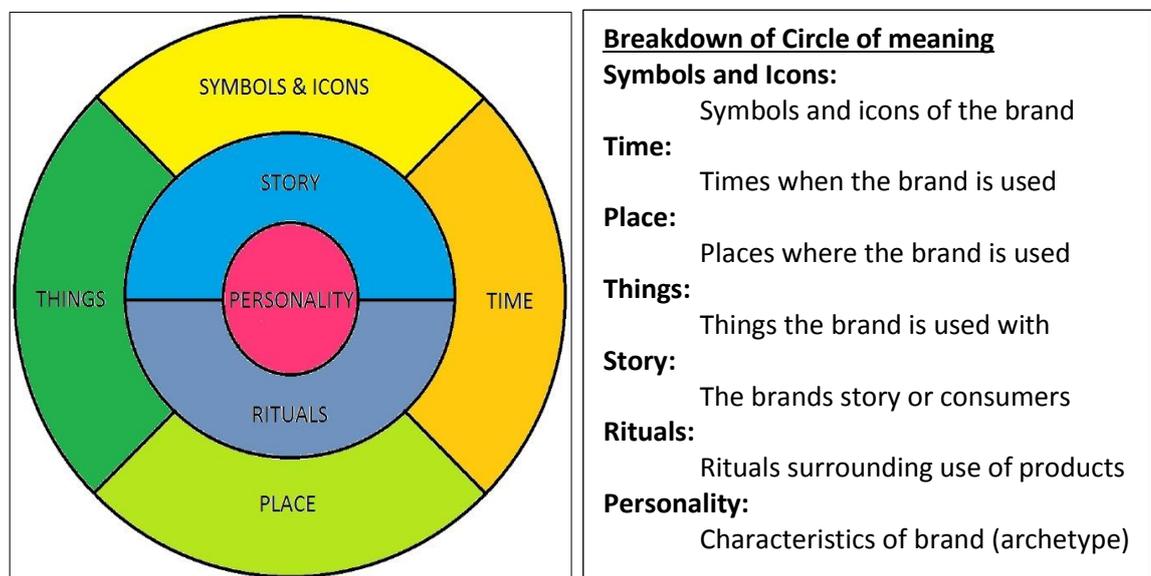
qualities of the Heartbrand. They are unapologetic in staying true to themselves – at numerous points in my research I had participants express the honesty and trustworthiness of the brand – the only way they could become dishonest would be if they tried to play the healthy angle.

4.2.4 Circle of meaning

The Circle of Meaning is a tool I was introduced to in the lectures with Alexander Dunlop Ltd. that was designed as a method of understanding religions. As a brand is a meaning system in its own right, the Circle of Meaning has proved a great aid in amassing information on the ways that a brand influences the consumer, and understanding the brand’s placement in the consumers mind. In the hopes of gaining a full picture of how HB is perceived by consumers, and thus gaining informed insights in to what elements would influence consistency, I included the Circle of meaning framework in the interviews. It yielded very detailed results.

Applying the Circle of meaning to the interview consists simply of asking the interviewees what if anything they associate with each of the sections in the circle.

FIGURE 29: DIAGRAM OF CIRCLE OF MEANING FRAMEWORK



Source: Mellett, 2015

Symbols and Icons

The first step of the Circle of meaning framework is to determine which symbols and icons are associated with the Heartbrand ice-creams? One of the most interesting

results to come from asking this of the interviewees was that despite all four of them being familiar with the brand, not a single one of them knew exactly which products the brand encompasses. They all recognised the tubs (of vanilla and raspberry ripple etc.) as being HB but didn't always know if Viennetta or Romantica belonged to the brand. Things got even more confused when talking about the sticks. When talking about ice-creams they knew – like the Calippo, or Brunch, or Twister – they never knew if it was a Heartbrand ice-cream or not. And nearly all of them firmly believed that Magnums were a separate brand all together. This became very interesting and apparent when discussing symbols and icons.

FIGURE 30: INTERVIEWEE FINDINGS FOR SYMBOLS & ICONS OF HB

	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Symbols & icons	Wooden stick Colours Individual products	Individual products Blue HB lettering	Individual products (nothing for HB)	Heart symbol Board listing the products

Source: Mellett, 2015

All four interviewees said that they thought more of the individual products than they thought of the brand, and that when it came to the brand there wasn't a strong symbol standing out for them. Roisin was the only one to think of the heart symbol. Halina made an interesting observation about this phenomenon. She said that "They're really good at building brands within a brand. So like with Häagen-Dazs; all you think of is luxury ice-cream, you don't differentiate between what those personalities mean. Like what does cookies and cream mean? You're just like ok that's it. Whereas Walls are really good at differentiating their different items".

I would venture that the Heartbrand is too good at creating these differentiated products and not good enough at building the brand itself to anchor them all. If this is true it adds weight to the argument that the brand needs to work on their brand personality, and in turn that archetypal branding might be the best approach. In a related anecdote; since developing this theory I've been asking everyone I encountered what their favourite childhood ice-cream was; and if it was HB. Every single person listed a Heartbrand ice-cream as their favourite, but only a very small fraction of them knew that it belonged to the brand.

Time, Place, and Things

Following on from symbols and icons, the next section of the Circle of meaning framework focuses on times associated with the brand. The results of this line of enquiry didn't raise any surprising results other than to further highlight how deeply rooted the tubs and sticks distinction goes.

FIGURE 31: INTERVIEWEE FINDINGS FOR TIMES OF HB

Time	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Tubs	Winter evening Special occasion Emergency dessert	All year round Weekends Family dinner	All year round Evening Winter comfort food	Dessert After dinner Evening & night
Sticks	Summer Afternoon	Summer Afternoon Lunch at work	Summer only Lunchtime onwards Impulse buy	Summer only Afternoon Impulse buy

Source: Mellett, 2015

The tubs are seen as a product that can be used all year round; in fact all the interviewees felt that it was something they associated more with winter than any other season. The tubs have a distinctly family feel to them in the minds of my interviewees, always eaten in the home and usually to mark the end of a big family dinner or special occasion.

FIGURE 32: INTERVIEWEE FINDINGS FOR PLACES AND THINGS OF HB

Place	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Tubs	Gift for dinner party Sitting down Inside home	At the table or by TV Sitting down Inside home	In front of TV Sitting down Inside home	Sitting down Inside home
Sticks	Outdoors Park, beach, garden Camping trip On the move	Outdoors On the move Taking a moment on walk back to office	Outdoors Canal, parks Sitting in the sun	Mostly outdoors Prom beside beach Standing up On the move
Things	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Tubs	Spoon and bowl "Dishwasher occasion"	Spoon "God of ice-cream" Pricier ice-cream	Bowl Wafers Jelly Warm home	Spoon and bowl Wafers or cones Family Brain freeze
Sticks	Napkin or wipe	Sticks with heart symbol	Sticks BBQ Grass	Stick Napkin Melted on hands

Source: Mellett, 2015

The sticks are seen as seasonal, summer to be exact. They are eaten outside the home, and usually on the move. They're a spontaneous celebration of good weather or an impulsive treat. These results were reaffirmed in the next sections about what places and things are associated with the brand.

Story

The results of the previous sections of the Circle of meaning framework go a long way towards building a picture of the brand. The following sections are aimed at going a level deeper than simple associations, and should help to build a deeper understanding of the emotive delineation. The results reflect this as the interviewees were now completely in the mind frame of the brand and products, and were able to paint a much more vivid setting.

FIGURE 33: INTERVIEWEE FINDINGS FOR STORIES OF HB

Story	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Tubs	Emergency dessert "Get the Viennetta out of the freezer!"	Family dinner Movie nights with girlfriend, no bowls	Dessert at Granny's Big slice with wafers Roasting kitchen	Family dinner Emergency dessert Special occasion
Sticks	There's always one kid who gets ice-cream all over face First independence	"Be good and we'll stop for ice-cream" Break from work First independence		Friends at beach Child with it melted over hand and even sand stuck to it
Rituals	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Tubs	Kid filling trolley and everything removed except for ice-cream	Family dinner Movie nights with girlfriend, no bowls	Granny serving up very generous slice between 2 wafers	Someone coming home from trip Scoop with tart
Sticks	Mum trying to keep kids busy while she gets dinner ready	Walking back from lunch to office and stop for ice-cream	Mini magnums always in fridge Licking cream off Twister first	Stopping on a long car journey

Source: Mellett, 2015

For all of the interviewees the tubs were strongly associated with family togetherness. Either as the closing course to a planned family dinner celebrating a special occasion – often a reunion of some sorts such as the return of a loved one who has been away; or as the default dessert when you don't have much time to prepare something but you

still want the meal to be special – often an unexpected guest. Halina related a great anecdote that illustrates this phenomenon. She said she had seen some comedic sketches that used observational humour to really capture true Irish stereotypes. “I saw a clip the other day and realised it’s definitely not just my family – [in the clip] there is this woman on the phone and she’s saying “yeah, yeah, Jim...it would be lovely to see you...sure will you come over for dinner?” and she’s waving frantically at her daughter. And her daughter is like ‘What?! How am I supposed to understand that?’. And this goes on back and forth for a while until the woman gets off the phone and yells ‘Take the Viennetta out of the freezer!’. Like someone fancy is coming”.

This sketch appears to have perfectly captured an unremarkable but completely relatable truth surrounding the role of ice-cream as the emergency dessert in many Irish households. If that sketch had been an advert the ice-cream brand would be playing the part of the solution to the consumer’s problem and a reliable friend in times of need.

If one looks at the definitions of the archetypes as laid out by Alexander Dunlop, the role that matches the role described would be that of the *Healer* (“One who is aware of the secrets of things and is able to use that knowledge to solve problems of all types”). The *Healer* because the brand plays the role of the solution to the family’s problems. The brand understands that sometimes you don’t have time to prepare a dessert but you want something that looks and tastes good that you can keep until it is needed without it going off. So they create products like the Viennetta and the Romantica for just such an occasion. This doesn’t mean that this is the archetype of the brand or the voice they talk to consumers with, it just means that they are able to fulfil another purpose for consumers.

The sticks have a different story all together, but interestingly the end result is that they play the same role. All of the interviewees at some stage in the interview stated that ice-cream was a reward for good behaviour. Mark told me how ice-cream was used as the carrot in a “carrot and stick” approach to discipline by his parents; “Whether it be coming home from Mass or a trip. ‘Be good and we’ll stop in the shop and get an ice-cream’. That phrase was used with us I don’t even know how many

weekends in a row. But it was always during the summer for the ice pops”. It was also associated with that first taste for independence. To stay with Mark for the moment, he said of this that “My independence wasn’t the going to the shop on my own, but it was the first thing I was allowed to pick out for myself. I was brought in to the shop and stood at that board and ‘There you go, pick your ice-cream’”. Halina also said that her first independence is related to ice-cream because the first trip to the shops that she was allowed to make as a child was to get herself an ice-cream.

If the story described by Mark was an advert for the brand, the brand would again be playing the role of *Enthusiast*. The ice-cream brand is used to solve problems by the parents, but all it was trying to do in this instance was symbolise enjoyment and reward. There is an argument to be made that the ice-cream brand would also touch on the territory of another archetype in that scenario; the *Guide/Teacher* (“One who initiates the young in the social, moral and religious order. Teacher of skills, showing how to live a balanced life”). I would personally refute this as technically the parent in such an advert is playing the archetypal role of the *Guide/Teacher* as they try to instil good behaviour in the child, while the ice-cream brand is the tool through which they manage to do this. Thus the ice-cream for me would firmly represent happiness not discipline and guidance.

Another key observation about the sticks is that they are an impulse buy and usually consumed away from the home shortly after being bought. The consumer often takes the product to the closest scenic spot and enjoys it there before going about their business. When Mark described how he would do usually this – buy one while on the way to something but he would stop en route to enjoy the ice-cream somewhere – it reminded me of a theory I had been thinking of for a while. I asked him if he knew of the Kit Kat “Have a break” campaign and how Kit Kat had taken ownership of a time in the day, in that they had taken ownership of the break. I then explained how I feel Unilever could do the same with their stick products; “I feel like HB with the pops they could own exactly that – the walk back to the office. That somewhere on that walk back you take a moment just to be childish and then you go back to work [...] Like it’s literally one minute in the day but it puts a smile on your face and you go back feeling a little bit naughty”. He thoroughly agreed with that idea.

Emma had said something in her interview that reiterated this thinking; “It’s not like a guilty treat – like a tub [eaten] with a spoon – it’s like a childish treat. Like you wouldn’t go back to your work [after lunch] and tell your colleges ‘Oh I had a packet of crisps’ but you would go back and be like ‘Oh I just got myself an ice-cream’. The treat side of it is again the idea of it being a notion; it’s not something you went to the shop for but it’s something you leave the shop with”. I would venture then that if that moment was turned in to an advert it would carry a *carpe diem* voice to it.

Nobody dreams of spending their summer wearing suit and missing the sunshine in an office, with each day blending indistinguishably into the next. So the consumer with a “Don’t forget to smell the roses along the way” attitude who wants to seize the day, will go and buy an ice-cream and find themselves a nice little spot to sit while they enjoy it. Returning to the office with a smile on their face and a feeling of having done something fun that day. The ice-cream brand in such an advert would again play the role of the *Enthusiast*, as it enables the protagonist to realise their goal of enjoyment of the moment. There are small elements of the *Healer* and *Trickster* as well, in that the overall philosophy that the advert promotes is enthusiastically enjoying the little moments wherever you find them and allowing yourself to be a little bit naughty no matter your age or status.

Personality

The previous sections of the Circle of meaning have established the setting and roles that the brand occupies in the mind of the consumers interviewed. This information is of great use as inspiration for script writing for the brand, but what does it do for those managing the brand? It is essential for a brand manager to understand why its consumers are buying the brand. Emotional connections between the consumer and the brand inspire much deeper consumer loyalty and repeat custom. They are buying into the brand rather than the individual products and so it is crucial to understand that emotional bond. Aaker defined the causes of that emotional bond as the consumer choosing brands which reflect themselves (Belk 1988), their aspirational self (Malhotra 1981), or certain dimensions of themselves (Kleine III et al. 1993). If the brand doesn’t understand these causes then they run the risk of going “off brand” in their communications and severely damaging their consumer base.

So what has the Circle of meaning helped to illustrate for a brand manager about firstly the way the consumers use the products, secondly the way they wish they could be, and thirdly how they see themselves?

The results illustrated that there is a huge divide within the brand between how the tub products and the stick products are used by the consumers; they inhabit completely different settings and practices in the mind of the interviewed consumers. Tubs are the final course to a meal, eaten in the home, by a group enjoying each other’s company and often celebrating some family occasion. The sticks are a treat to reward good behaviour or make the most of a moment in the day. They are eaten outside the home, either alone or with friends. The tubs are allowing the provider to celebrate and enjoy their family no matter the short notice; while the sticks are allowing the consumer to treat themselves for reaching goals (whether of good behaviour or being present in the moment they occupy) and to add a little excitement to their routine. The consumers of the tubs see themselves then as the playing the role of the *Mother* because they are nurturing their loved ones, and the consumers of the sticks are being enabled to play the role of the *Enthusiast* in that they are being given a manageable outlet for fulfilling their wish to make the most out of a moment, and enjoy life and it’s small excitements.

The consumers are then unconsciously placing the brand in the territory of the *Healer*, but while this is the role they see the brand fulfilling it doesn’t mean it’s the voice they feel the brand has. To establish this I ask the interviewees the final question – if the brand was a person, how would they describe them? What traits or characteristics would they associate with them?

FIGURE 34: INTERVIEWEE FINDINGS FOR PERSONALITY OF HB AND INDICATED ARCHETYPE

	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Personality	Excitement Energetic	Fun Devilment Naughtiness Cheerful Pick-me-up	Child-like indulgence	Fun Outgoing Cheeky Joking Mischievous
Archetype	Enthusiast	Trickster	Enthusiast	Trickster

Source: Mellett, 2015

Halina had already described the brand as definitively being the *Enthusiast* (with elements of the *Trickster* in how it throws back to childhood) when talking about archetypes and her opinion remained consistent. Emma saw it as a moment of child-like indulgence even for adults. It was child-like in that it was hedonistic. Letting yourself be spoiled without larger concerns for the consequences other than the pure enjoyment of that moment. Emma's results lined up with Halina's in that for them the standout element of the brand's personality was how it seemed to stand for enjoyment and enthusiasm - the territory of the *Enthusiast*.

Roisin on the other hand said outright that "HB is outgoing, fun, cheeky, joking and mischievous. And those traits carry over the subgroups". Her assessment firmly focused on the qualities that identify the *Trickster* archetype and Mark was in agreement with her consistently throughout the interview; saying that the act of buying the ice-cream was a fun moment of devilment or naughtiness. But when asked to describe what he would choose to describe the personality of the brand as, Mark focused on different qualities to that of the *Trickster*, saying "It's definitely hard to put them all in to the one category but [if you had to] it's definitely fun and joy. [...] I think it's a real pick up, like a pick me up if you're down. Ice-cream has to just help you know?". Therefore, reiterating the feelings of Halina and Emma that the brand was speaking with the voice of the *Enthusiast*, while also arguing that it was fulfilling the purpose of the *Healer*. That is to say that it was using its fun personality as a way of helping those in need of a little joy to experience it.

Overall the results of the Circle of meaning framework have led me to believe that the brand is firmly in the *Enthusiast* territory in that it stands for enthusiastic enjoyment of the little moments in life, and that this goes hand in hand with having the lightness of touch and benign mischievousness of the *Trickster*. I think the product is used by the consumers to bring enjoyment and fun to their lives and those of their loved ones, occasionally making them the *Mother* or the *Healer* depending on the occasion and motivation. But that the results for the brand remain unchanged in that they don't claim to do anything other than bring levity and enjoyment to their consumers.

4.2.5 Humour

At this stage of the interview it was apparent that there were some differences in how the brand was hoping to project itself and how the consumers perceived it. The visionary elements of the *Child* archetype and its innocence weren't appearing in the perceptions my interviewees expressed of the brand. The only common components at this point between the directions the brand was hoping to take and what the consumers felt of them was the *Trickster* qualities. Seeing as the *Trickster* had also come up so consistently when studying the advertising reels, I thought it would be good to try to get a feeling for the type of humour that works in Ireland with millennials.

FIGURE 35: INTERVIEWEE OPINIONS ON HUMOUR

	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
Humour in ads	Yes – memorable	Yes	Yes – memorable	Yes – memorable
Good humour	Self-deprecating Dark Classic Irish	“That’s so me” Intelligent stereotypes	Puns “Dad jokes” Intelligent jokes	Intelligent jokes Observational Dark & satirical
Bad humour	Political correctness: too much or too little	Trying too hard Overly rehearsed Forced	Crude Vulgar Mean spirited	Trying too hard Crude Crass
Comedians you like	Dara O’Briain Tommy Tiernan Chris O’Dowd David O’Doherty	Dara O’Briain Tommy Tiernan James Corden Jim Jeffries	Dara O’Briain Aziz Ansari Stephen Fry James Corden	Tommy Tiernan Chris O’Dowd Richard Ayoudi
Comedians you dislike	Brendan Grace Brendan O’Carroll For perpetuating lazy stereotypes	Brendan Grace	Tommy Tiernan Frankie Boyle Alan Carr Jimmy Carr	Ed Byrne – trying too hard

Source: Mellett, 2015

My questions were quite superficial and I didn't delve too deeply in to this line of enquiry as I knew that “what is funny” is entirely subjective. I didn't expect to uncover any miraculous form of humour that was universally adored, I only hoped to see if I could get a feel for whether or not the *Trickster* elements of an advert would be well received and if there were any “watch- outs” (types of humour to be avoided).

To that end I asked my interviewees some basic questions; did they like humour in adverts and why? What would they call good humour and what would they call bad humour? Could they name any comedians that they really liked or disliked and why?

They were unanimous in the preference for humour in adverts. The general consensus was that if they were expected to be interested in something that someone was trying to sell them on, they should at the very least get a laugh out of it. Halina, Emma and Roisin all stated that they found humorous adverts more memorable than non-humorous ones. This seems encouraging for a brand hoping to build itself using *Trickster* elements among others.

As expected no magic formula was uncovered for how to write a perfect joke that everyone will enjoy. There were some common themes highlighted but a larger sampling would have to be examined to put any stock in those results. It did seem that intelligent humour was well received by all, and that Dara O’Brian was the “poster boy” for this type of humour. There was also a general appreciation for observational humour which Mark summarised very succinctly as “That is so me” jokes. That is to say jokes about everyday habits that seem completely reasonable and unremarkable until the comedian puts it into a different light and you find yourself laughing at yourself for acting in a way that now seems absurd or silly.

Self-deprecation was something the interviewees were entirely comfortable with as long as it was handled intelligently and without mean-spiritedness. What wasn’t appreciated was vulgar or crass humour, especially if making fun in a mean-spirited fashion. Additionally, “lazy” stereotypes weren’t to the taste of my interviewees, or acts that felt like they were trying too hard to be funny or trading off of their personality instead of their comedic talent.

All in all, the additions made by this line of questioning to the research was to illustrate how a campaign grounded in humour and benign-mischievousness like that of one built around the *Trickster* would be well received and potentially more memorable than one without.

4.2.6 Talking Heads Campaign

Having established that in general a humorous campaign would be appreciated, I wanted to look specifically at a *Trickster* based ads run by the brand. The most recent Talking Heads campaign for the Heartbrand is exactly one such series of ads. I pulled a dozen of their most recent adverts from the Irish Facebook page for Unilever’s Heartbrand ice-creams and showed them to the interviewees. I asked them if they liked or disliked the advert and why in the hopes of further highlighting any “watch outs” for the brand.

FIGURE 36: INTERVIEWEE FINDINGS ON TALKING HEADS CAMPAIGN

Like or dislike the advert?	Halina McNabb	Mark Dunning	Emma Smyth	Roisin Power
	✓	Wouldn't load on the day of the interview	✗	✓
	✗	Wouldn't load on the day of the interview	✗	✓
	✗	✗	✗	✓

 <p>TWO PHONES GOT MARRIED RECEPTION WAS AWFUL!</p> <p>GOODBYE SERIOUS</p>	✓	✗	✓	✓
 <p>OI, ED! I'M THE DELICIOUS GINGER!</p> <p>GOODBYE SERIOUS</p>	✓	✓	✗	✗
 <p>TYPICAL IRELAND. IT'S SUMMER AND I'M FROZEN!</p> <p>GOODBYE SERIOUS</p>	✓	✓	✓	✓
 <p>MORE LIKE EIR-COLD!</p> <p>GOODBYE SERIOUS</p>	✗	✗	✗	✓
 <p>I'M FROZEN!</p> <p>LET IT GO LET IT GOOOO!</p> <p>GOODBYE SERIOUS</p>	✓	✓	✓	✓

	X	✓	X	✓
	X	✓	X	✓
	X	X	X	✓
	✓	X	X	✓

Source: Mellett, 2015

This line of questioning didn't illuminate much for certain beyond how humour is entirely subjective. There were a few tentative takeaways none the less, although again a larger sampling would be needed to give any weight to the results.

The general rule of thumb seemed to be that anything that was too forced or too bland didn't do well. They came across as weak at best and desperate at worst. The

cultural references were a bit of a hit and miss as well. On the other hand puns seemed to go down well and plays on what my interviewees called “classic Irish” such as complaining about the weather or as Halina put it the “Classic Irish stereotype of moaning about a wedding despite getting an entire day out for free. Funny and timeless. You can pretty much put that anywhere in Ireland”.

It has to be noted however, that more than anything else this section of the interview raised the question “who are these aimed at?”. At some point either during or after the interview, all of my interviewees expressed that they weren’t sure who the ads were aimed at and wondered if they maybe weren’t of the demographic that the ads were trying to engage. My supervisor even asked me the same question when looking over an earlier draft. Mark went so far as to ask “Is anyone else finding these funny?”. The adverts were placed on commuter routes and places with heavy foot fall around the city. These included events like the Ed Sheeran concert, and inside the Luas trains (Dublin’s light rail system). This would suggest it was aimed at adults at the very least. If the campaign was to continue with the *Trickster* archetype, I don’t foresee a problem but I do think the scripts need a bit of work. But if the future of the campaign was to involve the introduction of *Child* elements I would be very confused as to why that was being done for such a demographic.

I do think the campaign is incredibly smart when it comes to addressing the problem the brand has with people not associating its products with it. Having the different ice-creams in conversation with each other does a wonderful job of brand awareness and all my interviewees left with a much better picture of what products the Heartbrand covered as a result of viewing them. However, if the campaign was supposed to be giving the products a humorous voice, and thus building a *Trickster* brand personality, it didn’t seem at this point to be doing a very strong or consistent job of it.

4.3 Supportive questionnaires

The supportive questionnaire was used to complement the initial two stages of data collection in order to ascertain more particular, focused responses in relation to a specific number of themes – including familiarity with the HB brand, the current Talking Heads campaign, and humour in advertising – and while the questionnaire was not analysed statistically, the short and more direct responses were compared to

ascertain patterns if they existed. In order to better represent the four provinces so as not to limit my findings to millennials in Leinster, participants were found from across the country. I also wanted to have a larger sample so as to either support or disprove earlier findings. I tripled my total sample by sending out eight questionnaires asking very similar questions to those asked of my interviewees, in the hopes of ensuring compatibility and comparability with earlier results.

FIGURE 37: PROFILES OF QUESTIONNAIRE PARTICIPANTS

<u>Province</u>	<u>Leinster</u>	<u>Ulster</u>	<u>Connacht</u>	<u>Munster</u>
Participant	Ellen Dunne	Nicola Meehan	Muireann Mellett	Clíodhna Scully
Age	31	22	21	22
County	Laois	Donegal	Galway	Cork
Profession	Teacher	Business student	Marketing student	Makeup artist
Participant	Ross Kearney	Aoife Porter	Fergal Moran	Theresa Daly
Age	27	20	21	26
County	Dublin	Donegal	Galway	Kerry
Profession	MSc in Business	Marketing student	Finance student	Accountant

Source: Mellett, 2015

The only big difference between the interview questions and the questionnaires was that I omitted any talk of archetypes from the questionnaires. This was because I couldn't be sure that the archetypal theory could be conveyed in one paragraph and understood correctly, and I didn't want it to influence results. There had been some confusion over the archetypal theory apart from with Halina and Mark, and so I felt it best not to include it since none of the questionnaire participants had any familiarity with archetypal theory.

As for the background of my questionnaire participants, I wanted a mix of those who were pure consumers, and those who were consumers but might have a higher awareness of marketing having taken business studies. Therefore, four of the eight participants had an academic or professional history in marketing and business studies (Ross Kearney, Muireann Mellett, Aoife Porter, Nicola Meehan – the shaded boxes in the table above); and four were consumers of the brand with no academic or

professional history in business studies (Ellen Dunne, Clíodhna Scully, Fergal Moran, Theresa Daly).

4.3.1 Familiarity with HB and associations

FIGURE 38: QUESTIONNAIRE PARTICIPANTS FAMILIARITY WITH HB

Province	Leinster	Ulster	Connacht	Munster
Participant	Ellen Dunne	Nicola Meehan	Muireann Mellett	Clíodhna Scully
Familiar with HB?	Yes	Yes	Yes	Yes
Positive/negative	Positive	Positive	Positive	Positive
What do you think of when you think of HB ice-cream?	Raspberry ripple Wafers	Warm weather Dessert & parties Fun & happiness Ice-cream stop on drives if hot day	Friend's houses Cardboard box tub everybody seems to have	Creamy cold goodness
What would your reaction be if they renamed HB in Ireland as Walls?	Neutral – as long as the consumer knew it was HB	Negative – differentiation between British & Irish markets appreciated considering political history	Negative – Not a fan of name changes and the name “Walls” doesn't appeal to her	Neutral – It doesn't matter what it is called as long as it tastes the same
Participant	Ross Kearney	Aoife Porter	Fergal Moran	Theresa Daly
Familiar with HB?	Yes	Yes	Yes	Yes
Positive/negative	Negative	Positive	Positive	Positive
What do you think of when you think of HB ice-cream?	Friends' birthday parties as a child. Blocks of vanilla. Would prefer to go without than eat HB vanilla. Can't name other products of brand	Drives around Inishowen yelling for ice-cream. Holding HB ice-cream parties in the front garden.	Summer days Most of his favourite ice-creams have been HB products	Summer Mint Children Ice-cream sticks
What would your reaction be if they renamed HB in Ireland as Walls?	Neutral – Don't think it would be a major issue. Doesn't associate with the HB brand at all. Instead purchases the individual products.	Negative – If not necessary don't do it. Living on border with North hadn't helped establish connection between HB and Walls	Neutral – Products are as recognisable as the brand. He's aware HB goes by different names abroad.	Negative – “What is Walls? I've never heard of it!”

Source: Mellett, 2015

As seen in the above table, all of the participants were familiar with HB and had a positive opinion of the brand with the exception of Ross who associated it only with the tub products that he considered subpar compared to his preferred ice-cream

brand (Haagen-Dazs). As for changing the name from HB to Walls; the reaction reflected those of the interviews in that it was again fifty-fifty, ranging between neutral at best and negative at worst. The greatest obstacle to the name change was again that the consumers were unaware of the connection with Walls. And in the case of the Ulster participants, there was a preference for differentiation between British and Irish markets as a result of the political history there. The results reflect the interview findings that a gradual, informed renaming would be essential.

4.3.2 Talking Heads campaign

The aim of the Talking Heads review section of the questionnaire was to establish if a larger sampling supported the tentative findings of the in-depth interviews. To reiterate those earlier findings briefly; jokes that were too forced or too bland didn't do well, popular culture references garnered mixed opinions on whether or not they were a good idea, while puns on the other hand were well received, as were plays on "classic Irish" stereotypes such as complaints about the weather. The following four adverts were the ones that received the best reviews from participants.

FIGURE 39: MOST POPULAR TALKING HEADS CAMPAIGN ADVERTS FROM QUESTIONNAIRE RESULTS



Source: Unilever, 2015

Of the “Foot fall on Grafton Street” advert participants said they enjoyed how it was localised to Ireland, that it used word play, and that the joke was focused on the product. The “Phone reception” advert was appreciated for being a one liner with a good punch line. The subject of the joke was relatable to everyone and the only participant who disliked the advert said it was because they couldn’t understand what the joke has to do with ice-cream. The “Typical Ireland” and “White bits” adverts were well regarded for a combination of the two previous reasons; firstly that they had a one liner with a good punch line, and secondly that it is relatable to the Irish and clearly related to – and focused on – the product.

The following four adverts are the ones that received the worst reviews from participants.

FIGURE 40: LEAST POPULAR TALKING HEADS CAMPAIGN ADVERTS FROM QUESTIONNAIRE RESULTS



Source: Unilever, 2015

FIGURE 41: TABLES OF QUESTIONNAIRE PARTICIPANTS REACTIONS TO TALKING HEADS CAMPAIGN

Province Like or dislike the advert?	Leinster		Ulster		Connacht		Munster	
	Ellen	Ross	Nicola	Aoife	Muireann	Fergal	Clodhna	Theresa
	X	X	X	✓	X	X	✓	✓
	✓	✓	✓	✓	X	✓	✓	✓
	X	✓	X	✓	✓	✓	X	✓
	X	✓	✓	✓	✓	✓	✓	✓
	X	✓	X	X	X	X	✓	✓
	X	✓	✓	✓	✓	✓	✓	✓
	X	X	X	X	X	X	✓	X
	X	X	✓	✓	✓	X	✓	✓
	X	✓	X	✓	✓	✓	✓	X
	X	X	X	✓	X	X	✓	✓
	X	✓	✓	✓	X	X	✓	✓
	✓	✓	✓	✓	✓	✓	✓	X

Source: Mellett, 2015

The “Eir-Cold” advert was by far the least popular with participants, with only person saying they liked it. The reasons for their dislike were that a few of them didn’t get the reference (the ad is a play on the recently launched and somewhat controversial Irish post-code system; Eircode) and those that did felt that it was a weak punchline. Some also mentioned that they didn’t like it because they felt it had nothing to do with the product, and that they didn’t enjoy the current events subject choice. As Fergal Moran put it “the less said about Eircode the better”.

This general dislike for trying to link popular culture references in to the adverts was repeated in the other adverts of that nature. All three of the other popular culture adverts received the approval of only three out of the eight participants. Which participants enjoyed these types of adverts varied depending on the subject of the advert.

This leads me to believe that the takeaway here is the same as that of the interviews; cultural references are a “hit and miss” game. Even if the consumer gets the reference, it doesn’t mean they find it funny and it doesn’t mean they like the subject discussed. And finally, it incurs questions like “what does that have to do with ice-cream?”.

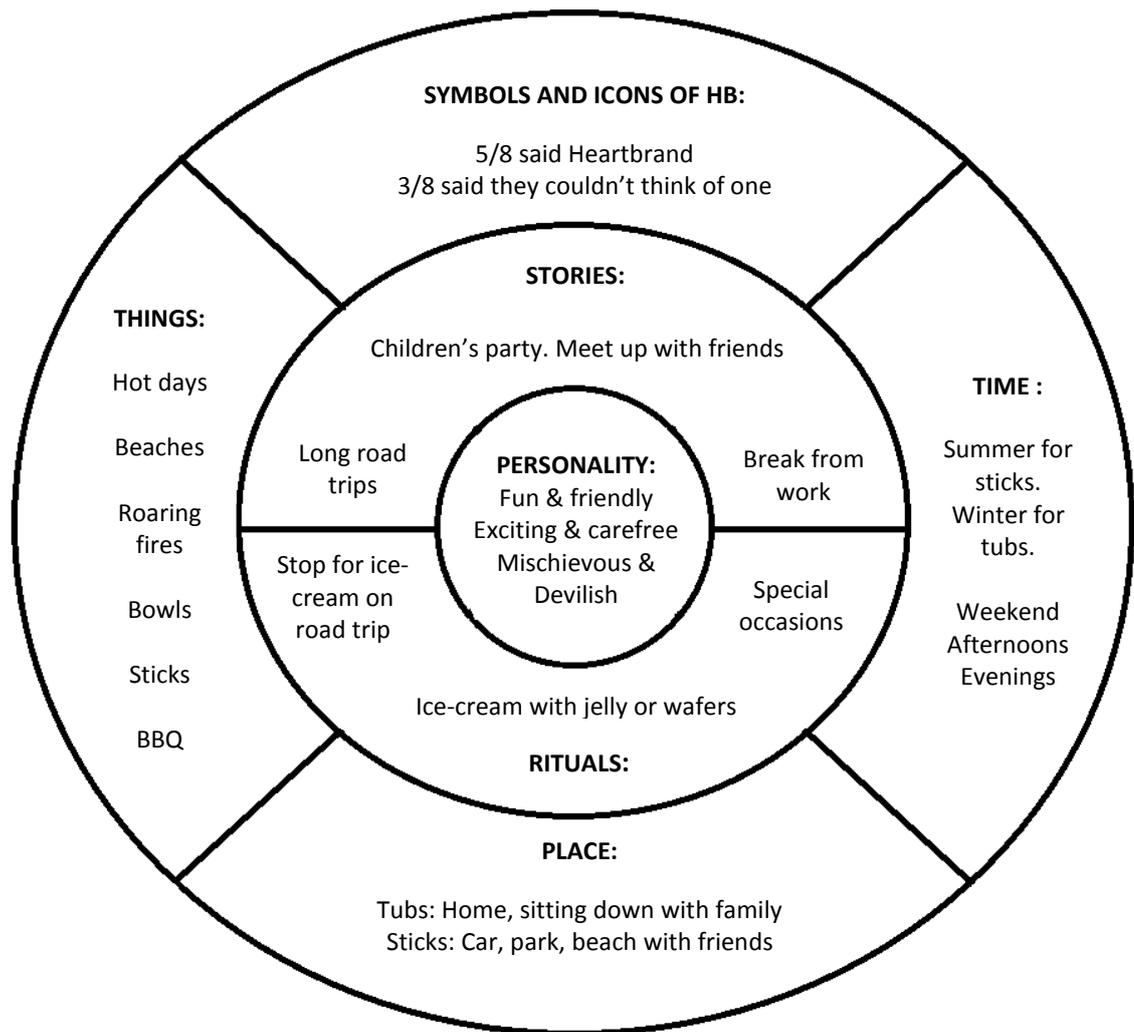
Overall this line of questioning served to fully support the earlier findings of the interviews.

4.3.3 Circle of meaning

As with the other Talking Heads campaign, I decided to include the Circle of meaning questions in the hopes of seeing the interview results supported or dismissed by a larger sample. I understood that the answers wouldn’t be as thoroughly fleshed out as they had been in the interview considering the unfamiliarity of the participants with the framework. Below is a summary of questionnaire results that were common across all four provinces (see figure 42).

Including the Circle of meaning framework in the questionnaires confirmed some key observations from the interviews.

FIGURE 42: DIAGRAM SUMMARISING QUESTIONNAIRE RESULTS FOR THE CIRCLE OF MEANING OF HB



Source: Mellett, 2015

The first observation was that despite all panellists being familiar with the brand, they were unsure of its logos and products. Secondly that their associations differentiated greatly depending on if the product was a tub (consumed all year round but especially in winter while at home with family celebrating a special occasion) or a stick (consumed in the summer while alone or with friends and on the move).

Thirdly and perhaps most importantly I was able to gather the personality traits that the participants felt would describe the character of HB if it was a person. From these I was able to attribute archetypes to brand that matched the participants' perceptions by examining which archetypes were described by those characteristics. Fun & friendly are traits of the *Trickster*, *Enthusiast* and *Partner/Friend* archetypes. Exciting & carefree is the *Enthusiast*. Mischievous & devilish are traits of the *Trickster*.

Overall the results of the Circle of meaning framework have confirmed the interview results which pointed towards the brand sitting firmly in a combination of the *Enthusiast* and *Trickster* in that it stands for enthusiastic enjoyment of the little moments in life, and that this goes hand in hand with having the lightness of touch and benign mischievousness. I would add here that while the brand does have the friendliness elements of the *Partner/Friend* archetype, it doesn't sit in that archetypal territory. This is because the motivation of that archetype is commitment to a relationship and while the brand is friendly towards everyone, never in its communications has it used an approach built around emphasizing its commitment to the consumer. For an example *Partner/Friend* branding think of car insurance adverts that talk of always being there for you the consumer.

4.3.4 Humour

Having confirmed and re-established the consistent presence of the *Trickster* in both the communications of the brand and the perceptions of the consumers, I wanted to ask the questionnaire participants some rudimentary questions about what it is that they find funny. I asked them the same questions I had asked of my interviewees so as to be able to compare and contrast the results from the larger sample; did they like humour in adverts and why? What would they call good humour and what would they call bad humour? Could they name any comedians that they really liked or disliked and why?

The purpose of this line of questioning at this stage of my research was to confirm or disprove the results that the in-depth interviews had indicated on this subject. Those results had been a unanimous preference for humour in adverts and the argument that it made the adverts more memorable and more likely to be discussed with others. Additionally intelligent and observational humour was well received by all, with Dara O'Briain setting the standard for how to do it well. And mean-spirited, vulgar or crass humour wasn't appreciated; nor were "lazy" stereotypes or comedians who made their success off their personality rather than their talent.

The results again showed a unanimous preference for humour in adverts. Muireann went on to say that "I find myself talking and discussing the adverts more when humour is involved, and I find I will relate better to products that have fun adverts".

This fully supports the interview results and again indicates that a campaign based on the *Trickster* archetype would be very well received and have more word of mouth advocates simply for being funny.

FIGURE 43: QUESTIONNAIRE PARTICIPANTS OPINIONS ON HUMOUR

Province	Leinster	Ulster	Connacht	Munster
Participant	Ellen Dunne	Nicola Meehan	Muireann Mellett	Clíodhna Scully
Humour in ad	Yes	Yes	Yes	Yes
Good humour?	Short & quick	Innuendo Puns & one-liners Intelligent	All types Good punch line Cheesy & corny	Relatable observational humour
Bad humour?	Racist Mean-spirited Long winded	Generic jokes ("3 men walk into a bar..." etc.)	Toilet humour Crude & crass	Jokes about politics
Comedians they like?	Neil Delamere	Michael McIntyre Stewart Francis Amy Schumer Dylan Moran	Tommy Tiernan Michael McIntyre Chelsea Handler Amy Poehler Tina Fey	Tommy Tiernan
Comedians they dislike?	Tommy Tiernan – He can go too far and offend people	Ardal O’Hanlon		Lee Evans – Tries too hard
Participant	Ross Kearney	Aoife Porter	Fergal Moran	Theresa Daly
Humour in ad	Yes	Yes	Yes	Yes
Good humour?	All types really from outright cheesy to subtle.	"Dad"/lame jokes Paddy jokes Bold & offensive	Silly/immature Word-play Stream of consciousness	Political comedy Puns & dad jokes Unflattering truth behind Irish stereotypes
Bad humour?	Jokes that try too hard or appear to regurgitate ads	"Anything that takes a long time to make sense"	/	Over exposure to certain topics Misogynistic
Comedians they like?	Dara O’Briain Tommy Tiernan Ed Byrne	Tommy Tiernan Neil Delamere Billy Connolly Robin Williams Kevin Hart	Dara O’Briain Dylan Moran Demetri Martin Louis C.K.	Dara O’Briain Bill Marr Maeve Higgins
Comedians they dislike?	Jason Byrne – "Anyone willing to make fool of themselves could do what he does"	/	Jason Byrne Karl Spain	Brendan O’Connor

Source: Mellett, 2015

Dara O'Briain and his brand of intelligent observational humour was again consistently enjoyed but the most appreciated comedian was Tommy Tiernan and brand of irreverent observational humour. A strong liking for good one-liners, puns and word play was again made evident. Everyone disliked the work of different comedians but their reasoning was often the same; they didn't when comedians resorted to being shocking to get a laugh, or those who seemed to be almost desperate in their efforts to make it funny. The watch outs were to avoid over exposure to topics and that mean-spirited, vulgar or weak brand of humour wasn't appreciated.

Happily for the Heartbrand ice creams this again indicates that their campaign if built on humour and benign-mischievousness like that of a brand built around the *Trickster* would be well received by Irish millennials and potentially more memorable than one without.

4.4 Quasi-Judicial panel and self-reflection

As previously mentioned the fourth and final stage of data collection was that of a quasi-judicial panel. This consisted of sending the findings from the ethnographic and interview stages to a consultant from Alexander Dunlop Ltd. (Beulah Croker) to provide a professional perspective, and a fellow student from the MSc IB in Global Brand Management (Mya Lannefors) to provide a peer, pedagogical perspective. Both panellists were asked read through the document and keep five questions in mind;

1. What was I trying to do and is this made clear in the document?
2. How did I try to achieve my aims and do you have any criticisms of my approach?
3. Can you see how I came to my conclusions and do you agree with them?
4. What do you think of the research?
5. Are there any improvements you would make?

Overall both panellists were happy with the research, and the application of the archetypal frameworks but they did raise a few issues for me to consider.

Beulah Croker, Consultant with Alexander Dunlop Ltd.

Beulah's first advice for me was that the while my conclusions were implied in the text, the research would benefit from a concluding section at the end where all the strands of research could be pulled together. I whole-heartedly agree with Beulah, and had

planned on this all along. The reason it hadn't been included in the document sent to her was purely down to my failings at time management in collating the final conclusions in time for the panellists to be able to review them and return feedback.

She went on to illuminate that I had come to the correct interpretation according to the agency and company – the brand is indeed a combination of the *Trickster* and *Enthusiast* – however the brand team's insistence on using the *Child* archetype was tactical as some elements of the *Trickster* are ill received in many Asian countries, and the *Enthusiast* can be seen as scandalous. Therefore they decided to add in the element of the *Child* archetype to balance out the mix with well-meaning innocence.

As for improvements to the research, while she understood that the limitations of this dissertation necessitated a small sample limited to millennials in Ireland so as to limit the exposure to bias, she did suggest that she would have enjoyed seeing a larger range of ages interviewed to see how consistent the perceptions are.

Mya Lannefors, MSc in International Business candidate of Griffith College Dublin

Mya's first suggestion was that as I had made a point of asking the interviewees and questionnaire participants about their feelings towards HB changing its name to Walls, should I not have developed that line of enquiry further both in my objectives and findings. I realised upon reading her feedback that this was a line of enquiry I had raised but failed to tie off at the end. My reasoning behind that question was to try to establish how well the consumers noted that HB was just the local name of a global brand – by comparing it to its nearest neighbour which is the UK where HB is called Walls – and secondly to get a grasp for their threshold for change. There are some brands that hold such meaning for consumers, that the slightest change causes outcry. My other panellist Beulah once told me how her long-time favourite biscuit brand had changed the opening on their packets, and she had felt betrayed and wouldn't buy them anymore. She knew it was completely irrational but she couldn't help it, and I'd say it's a good demonstration of the power of system 1 thinking. But I digress, the point here is that I wanted to see just how attached they were to the local brand name and the tradition of the brand, I didn't mean to open a larger discussion.

Mya raised another excellent suggestion which is in support of what Beulah had said about extended the age range studied. Mya pointed out that as I recognised a shift in how the brand was portraying themselves from the 1980s onwards, wouldn't it have been interesting to interview the generation that experienced that shift and gather their perceptions.

Mya is based in Sweden and told me that she agreed with the conclusions I had reached except for where I said the HB would be going off brand to start making healthier or trendy offerings like frozen yoghurt. She pointed out that when she was growing up in Sweden it was the only brand to offer a sugar-free ice-cream. I would argue here that this goes some way towards highlighting the challenge faced by a brand that wants to become globally consistent but have had a global presence for some time without a "true north" to guide its communications.

4.5 Discussion of findings

This research set out to explore archetypal branding, through its application to the Unilever Heartbrand in Ireland. To look back at the research objectives, this research hoped to explore how the appropriate archetype for is identified from a combined study of the companies communicated values and how it is that the consumers perceive them; and the usefulness of such an archetype in the management of the brand – both externally in the emotional connections with consumers, and internally as a "true north" incorporated in to the strategy of the company and the voice behind all its communications.

The ethnographic research served to illuminate the archetype indicated from the Heartbrand's previous communications (the advertising reels); and indicate the internal usefulness of a branding strategy concentrated around said archetype.

The archetype that the Heartbrand ice-creams had consistently established in their communications for over 50 years was a combination between the *Trickster* and the *Enthusiast*. Elements of the *Child* archetype weren't introduced until the most recent Goodbye Serious campaign, which was coincidentally the Heartbrand's first venture into brand era marketing. Initially I would have argued that had they chosen to use archetypal branding sooner they would have been made aware of their archetypal

territory and taken ownership of it so as to strengthen the brand, rather than dilute it as they did. The feedback from the quasi-judicial has helped to shed some light on these early findings; considering Beulah's elaboration of the brand team's choice of the *Child* I now see how this wasn't a territory they wandered in to by mistake or because of failed self-reflection. Instead this was very much a tactical choice made by the company (not the consulting team) with regards to assuring the success of the brand in the Asian markets. This leads me to believe that the company hasn't fully internalised the principles of archetypal theory then as the entire purpose of such an approach is to tap into the universally familiar. The *Trickster* and *Enthusiast* combination offers the brand a wide range to work within, as both can be made more adult or childish as suits the need of the brand without going off brand. I don't debate their research suggesting innocence would be an attractive quality to certain parts of the world, however I would debate their assumption that to incorporate innocent qualities necessitates the incorporation of the *Child* archetype. If the point of this rebranding was to have coherency globally, why sacrifice an established reputation or dilute consistency needlessly?

The quantitative in-depth interviews and supportive questionnaires served to explore how consumers perceived the Heartbrand in Ireland, and to give insights in to what emotional capital the company already had with the consumers and the archetypal territory they stored it in.

The *Trickster* and *Enthusiast* combination was the archetypal territory for the brand depicted by the consumers, but there were many issues raised in these stages of research for the brand to consider before giving carte blanche to a *Trickster* and *Enthusiast* rebranding and global campaign.

The first consideration is that the Heartbrand is uniquely under recognised for such a successful global brand. The vast majority of its consumers didn't appear to realise they were consuming its products half of the time. One of the participants outright stated that his aversion to their products was so strong he would rather go without ice-cream, only to later mention how his most recent ice-cream purchase was a Magnum, not realising that Magnum is a Heartbrand product.

This seemed to link strongly into the vast emotional differentiation between the stick products and the tub products. The tubs were largely recognised as being products of the Heartbrand ice-cream, but the vast majority of the other products (including the Viennetta and the Romantica) were thought to be brands on their own. This was noted as a great strength of the brand – to build mini brands within the brand – but also served as a great challenge when attempting to get them all singing off the same hymn sheet. There is a lot of risk involved with pulling back from the individual mini brands and focusing on the overall Heartbrand considering the unique and significant emotional connection the consumers have built with each.

Repeatedly throughout the process, I had participants tell me how they associated different products with different stages of their lives and that some were even attached to something as fundamental as their first sense of independence. Beulah put it best in her feedback when she said “This is not just a perception of a brand, these ice-creams are cultural artefacts that are tied up with memories of who these people are”. While the *Trickster* and *Enthusiast* combo is the appropriate archetype for the Heartbrand, they might be premature in trying to pull everything under one umbrella. They may need to consider building brand awareness first, and highlighting the link between not only the mini-brand and the Heartbrand, but also the Heartbrand and its local name representative. Their past success at local responsiveness, today presents an obstacle to global cohesiveness.

And finally, with regards to the first attempt at *Trickster* based archotyping by the brand in the form of the Talking Heads campaign; the brand took the *Trickster* literally and built a campaign around telling jokes. The problem with jokes is that there is no universal humour. The reviews of the campaign garnered mixed results but the overall conclusion was that the campaign had no consistent voice which does nothing to strengthen the Heartbrand itself. If they worked more on building the archetypal character itself rather than simply emulating the behaviour of its namesake, they would build a much more defined voice and strengthen the brand. The visuals of the campaign were in theory a brilliant way of informing consumers that the Heartbrand was the umbrella under which the many products are gathered, unfortunately it fell short in the execution of the archetypal branding.

Chapter 5: Conclusions and Recommendations

5.1 Contributions of the Research

As discussed above this research fully explored the initial objectives such as how an archetype for Unilever's Heartbrand is identified, and how in general archetypes are used to build brand personalities with deeper emotional connections, and contribute to brand consistency. However, these are not the only contributions of this research.

This research also established a method for applying archetypal theory to a brand. Following the principles laid out by Mark & Pearson, that no attempt at archetypal branding could be considered complete without first examining both the internal and external perceptions of the brand, and applying a mixed method of data collection to gather these perceptions, the results were then applied to the Alexander Dunlop Ltd. framework.

Thus this research goes some way to looking at the deployment of a range of tools and concepts that at present lacks peer reviewed empirical, systematically researched literature; but for which there is sufficient experiential knowledge to support that the tools and concepts have a role to play in the creation and management of brands.

5.2 Limitations of the Research

The specificity of this research is its greatest limitation, but was necessary for it to be executed within the constraints demanded by this researcher's obligation to have it completed within a certain range of time, and words.

It would be interesting to execute the same study across a variety of brands and contexts in order to ascertain the extent to which there are findings that are generalizable and the success of the approach in general.

The other great limitation to this research was the lack of peer reviewed, empirical literature. There a lot of missing links yet to be filled in, but if they were it would be interesting to see to study of this approach in comparison to an alternative method of building emotional connections with consumers and maintaining consistency globally.

5.3 Recommendations for Practice

This research would lead me to make a few recommendations firstly to Alexander Dunlop Ltd. with regards to their archetypal framework, and then to Unilever's Heartbrand with regard to global rebranding.

5.3.1 Recommendations for Alexander Dunlop Ltd.

The framework developed by the Alexander Dunlop Ltd. is a great addition to the field, sitting nicely between the Mark & Pearson and Myer-Briggs frameworks. However, there are two suggestions I would make for potential improvements.

Firstly, that the naming of the archetypes be very carefully considered. This may well have been addressed already by the team as I know the framework has been revised. But if the present version has the following terms I would urge another revision; Child, Mother, Father, Lover. These terms evoke such strong associations in and of themselves, that it is all too easy for the archetypal territory that they signpost to be overlooked and for a "misdiagnosis" to take place. In my opinion the Child was better titled the Idealist, the Mother was better under the Carer, the Lover was better under the Enthusiast.

Secondly, I think they could add great dimension to the framework if they were able to examine how certain archetypes might be linked to certain business strategies. For example in this research it was suggested that the Child/Idealist was well suited to a brand with a niche strategy. This was something that was done with the Mark & Pearson framework, and helps further illustrate the value of archetypal branding for brand differentiation and its potential as a strategic tool.

5.3.2 Recommendations for Unilever's Heartbrand

The Heartbrand is incredibly successful in over forty countries and is hoping to grow globally under a more uniform brand personality. I would counsel them to take any such measures slowly. Archetypal branding can be used immediately as a tool to ensure the consistency and strength of the brand personality. However, the level to which this newly minted brand (archetypally branded or not) is put forward over the mini-brands should be carefully measured.

Those individual products have built up emotional capital with consumers in an archetypal territory of their own. To overlook or underestimate this could prove a dangerous mistake.

The recommendation I would make would be to work on building brand awareness. This isn't necessary for the individual products but for the Heartbrand itself. The products should be linked to the Heartbrand and one another in more places than the price board in the local news agents.

The Talking Heads campaign was a good effort of doing so but it was too bland. The archetypes of the individual products should have been identified. The overall tone of the brand must come across as the Trickster and Archetype combination, but the individual products could have different voices within that range. The archetypes offer a spectrum (see figure 8) rather than limiting the brand to a stereotype.

Appendices

Appendix – a: Transcript of Interview with Halina McNabb

10th of August 2015, 10am at Noshington, South Circular Road, Dublin

I gave Halina a prepared questionnaire to look at and she filled in the initial profile questions like age, hometown, profession/field of study, and if she was familiar with HB (she was). Interview then starts.

Age	32
Home county	Dublin
Profession/field of study	MBA graduate
Familiar with HB/Walls ice-cream?	Yes
If yes, do you have good/neutral/bad associations and why?	Good. Remember HB from childhood. The large cards of pictures and choices. The small independence of going to the shop.

Gráinne (me): Alright I better start recording that there.

Halina: Okay.

G: Where does the mic go? Mics at the bottom isn't it?

[I set up microphone, while Halina jots down her answers to what memories it is she associates with HB/Walls]

H: That make sense?

G: What is this? A memory is it?

H: I remember that you go, especially on holidays, and the summer in general [for ice-cream], because you have a lot more freedom then as a kid – “I'm going to the shop, see ya later”. The cards.

G: What were the cards?

H: So there were cards, like half the size of a table and they have all the choices, and you'd have a little marker and you'd rub out the price if the price changed or whatever.

Profile completed we then move on to next section of the interview as laid out on the questionnaire.

G: What terms/traits do you associate with ice cream?

H: Childhood would be the first thing, there would be like holiday treats and also the classic Irish thing of the viennetta or the romantica for the special occasions. Special occasion when you have kids and you don't have time to be making things and its right there. What else, holidays, summer. I really like the whole ice cream on a stick thing. It seems to be now a throwback. And the tubs of ice cream were always a bit more fancy, “oh check you out with your tub and your spoon”.

G: Yeah, when Ben & Jerry's became such a big thing.

H: Yeah, it was real American and sort of faraway place and people didn't have such access then. Like the Abercrombie of Ice cream.

G: And then for Walls would you say there's a difference?

H: Yeah, there's probably a difference in occasions. It seems like Walls covers a lot of bases but doesn't try to be all things to all people. So like if it's doing the childhood thing it's doing the childhood thing. If it's doing the viennetta/romantica thing it's doing the romantica thing. So it would be kind of tricky to have an umbrella brand that communicates successfully on both sides. Does that make sense?

G: Yeah, definitely. So you said it does the childhood thing, what other ones do you see it doing?

H: Yeah, I'm trying to think....didn't it do the tubs with the ripple, isn't that the almost like a Segway in between? So you have your foot and then you have your tubs and then you have your special occasion.

G: And tubs, what do you associate them with?

H: Emergency treats, like in the freezer, "I need something". It's definitely a brand that you would choose knowing that it's going to be good, like you can go into Lidl and Aldi and get ice cream but it's probably not going to taste as good.

G: So then, archetypes. You are thankfully familiar with these which is a refreshing change. [I place sheet with 16 ADL archetypes and brief descriptions in front of her] so ignore my little scribbles there. If you could just have a look at those brief little descriptions there and pick which ones would stand out for ice cream and then ones for Walls?

H: I think maybe the enthusiast.

G: Is this for ice cream?

H: Maybe for both! Like there's an element of the trickster too, but that kind of across everything. Whereas the enthusiasm for ice-cream that can cross over all occasions. Whether it's you're excited to celebrate, or excited for a treat you didn't expect, or you're excited because it's summer.

G: So it's the excitement that's the one?

H: Yeah, "energizes and restless enthusiasm about all kinds of things" [Reading traits of enthusiast]. I kind of thought the rebel one but Walls isn't your massively outside the box brand but at the same time it's not totally boring either. It's not quite there.

G: And you were saying trickster as well?

H: Yeah, well it kind of plays back to the childhood idea, I think.

G: Do you think trickster goes well or hand in hand with childhood?

H: Yeah because it's kind of like, I suppose there's a difference between the trickster and being evil. There's no malice meant in it, you're just trying to have fun. And you might find that it's maybe not appropriate but "now I know for next time". Yeah here look [indicates description of Trickster] "Mischievousness and playing tricks but gets away with it", like it's understood as not malicious.

G: So then talking about HB, if they changed it to Walls everywhere

H: Instead of being Algida?

G: Instead of being Algida, or Ola, or Olé or anything else that it is all over. Here as well, so HB disappears and it becomes Walls all over. How would you feel about that? Would you have any particularly strong feelings? Positive, negative, neutral, and why?

H: I think that because I was on that program [Halina took a module on Alexander Dunlop archetypes last year and studied the case of Walls for an assignment] I know that they're connected, but I wouldn't necessarily have known that HB and Walls are the same beforehand. So if you're going to do that in Ireland I would probably have some kind of transitional – not quite "HB→Walls" – but something to show we're not ignoring your memories but communicates that they're the same. And kind of also

keeping the essence of what it is. They're not trying to be a frozen yoghurt, or like a healthy option or anything like that. It's fun and it says what it is, you know?

G: So just kind of own it?

H: Yeah exactly. Don't try to gimmick it out.

G: Don't put a Fro-Yo option in to the line?

H: Yeah, I wouldn't personally.

G: Okay so did you guys do this? This is the circle of meaning. [Halina indicates she hasn't]. Apparently it was developed as a great way of looking at religions and all that they break down in to, but it's being used by Alexander Dunlop as a way of getting to the core of a brand. And I found it useful as a brand is a whole meaning system like a religion, and it's very helpful so I've decided to use it for the dissertation. So, [indicating the symbol section of diagram] if we start here and work our way around [gesture clockwise], and ideally we will apply it to ice-cream and Walls but if you think of something that say you associate with ice-cream but not Walls make sure that I note that.

H: I just thought of something there.

G: Yeah, go ahead.

H: You know the whole gelato idea? I wouldn't associate that with Walls.

G: You wouldn't?

H: Yeah, like I don't expect especially natural ingredients.

G: Yeah, it's literally sugar on a stick.

H: Yeah. They're very innovative with that. Like the Freaky Foot and the Twister. So symbols and icons?

G: Yes, what symbols and icons do you associate with Walls and ice-cream?

H: Cartoon characters.

G: This is for Walls is it? Just you let me know if there's anything that is only for one of them.

H: Yeah. Probably both I'd say. The wooden stick, and there being a cover on it. Colours. I know they do the Magnum and stuff but for me that's a bit "newer", they're classier range. What else...Did I say colours? Yeah. Kind of brands within a brand. They're really good at building brands within a brand. So like with Häagen-Dazs all you think of is luxury ice-cream, you don't differentiate between then what those personalities mean. Like what does cookies and cream mean? You're just like ok that's it. Whereas Walls are really good at differentiating their different items.

G: And do you think that that would be a trouble then, if they were trying to find the overarching personality of Walls or HB.

H: They've set themselves a huge challenge. Because of the differences in occasions. Not that I'm massively in touch with children now but you could have your Barney character that covers a whole section of that, but you would be leaving out your Romanticas and Viennettas. And this whole idea of a family now, not everyone now wants to have a family. Or even with expats now, sometimes people go away and their friends are their family. So yeah I think it would be tricky to have a character.

G: Do you think of the heart brand?

H: I definitely think of that but I don't think of it so much with the occasional, fancier ones. So in my head there is a split. On one side you have colour, and the heart. And the other side you have gold and blacks and lamés and greys.

G: Okay, we'll move on to the next one but if you think of anything we can go back. So is there a time of the year, a time of the day, a season that you associate with HB? You don't have to give me just one answer; just any kind of timing that you feel is associated with ice-cream and Walls? And is there a difference between what you think about Tubs and what you think about Sticks?

H: I think that first of all in Ireland we jump at the chance of sunshine and there is very little planning around it. So for time of year it would be obviously summer for a lot of it. Summer and the afternoon, you're not going to go having ice-cream for breakfast. So yeah even going to get an ice-cream can be an activity. The ice-cream trucks are back where I live anyway and even the timing of that, so you don't really see that until maybe 3 or 4 o'clock in the afternoon. So before the streetlights go on. You wouldn't go after that. And for the ones were you are going to plan for a special occasion, I think in Ireland they would still be appropriate at Christmas, winter time, birthdays. It doesn't have to be a hot situation for like the Viennetta or the tubs or Romantica.

G: More winter for those [tubs] or all year round?

H: I say more winter. Because there is always an element of light-heartedness and less planning for life in the summer so you don't mind having your ice-cream foot for dessert because you're just like "whatever, sure I had probably had a salad anyway". And that would be evening.

G: So for the sticks it's light-heartedness, and summer and carefree?

H: Yeah, even from an adult perspective.

G: And then for the tubs, Viennetta and Romantica. You're saying it's winter, it's evening, and it's a planned dinner.

H: Yeah and a special occasion.

G: Are there any kind of numbers you would associate differently? For example with the tubs or Viennetta's is that one person treat or a group?

H: Definitely a group.

G: Is it a family or anybody?

H: I think anyone. Ireland is a very inclusive environment, so if they've got family or friends bring them in. So it's definitely a group sharing situation. Whereas the other ones, I know you can buy them in boxes but you give them out one at a time.

G: So then place. Where do you associate ice-creams with? So this can be for example; beach, city, rural, mountains. But it can also be in the kitchen, or the sitting room, or in the garden, or at the dining room table. Is it standing up or sitting down? What is the place that you associate with ice-cream? Do you want to keep splitting it between sticks and tubs, because it seems like they are very different tracks.

H: Yeah, they're different in my head. So going with sticks first; it would be a variety of ones. Outdoors – I'd hate to restrict it to beach because that's very limited. So could be the park, could be the beach. Could be a summer day and a mum is trying to get some shopping done and this will give her ten minutes of peace.

G: And a t-shirt for the wash later.

H: Yeah, yeah. So that kind of we're having dinner in the kitchen with the doors open and they might run around come back in and get their ice-cream and then go again. And equally for the adults, you might have your glass of wine and be sitting in the garden but you had dinner inside. In my mind I am very much picturing my family home. I wouldn't go eating that stuff in the living room or even the hall way. There is like an invisible barrier.

G: Yeah, the closest it gets to indoors for me is the car. I can remember when we were kids and we would be going on a long road trip.

H: Yeah like a camping trip or something.

G: Yeah, and my dad pulls up to get petrol and he comes back with an ice-cream that we have in the car. And without fail my brother gets it all over his face and my dad is lamenting the fact that he brought this mess in to his own car.

H: Yeah, they're kind of on the move; even if you're at home they're on the move. And then for tubs, it's like dinner parties where you bring the dessert. Again it's mostly in the kitchen but more importantly it's sitting down. You're not running around the garden with your bowl. That one you would maybe have in a fancier room. In the sitting room after dinner, coffee and ice-cream. For me there is even more of an effort made around serving it. It gets a bowl, matching spoons, there might be some sprinkles.

G: So the next thing is things. So this could be things like you were saying there about matching spoons. All the things you associate with it.

H: Yeah usually even within the tubs and the Viennetta – tubs you probably get the standard issue kitchenware, whereas Viennetta you get the nice glass dessert bowls. Because you can see a lot of effort is made to how they look with the layers, and you don't want it to go to waste. If the sticks are served in the home the kids have some kind of a napkin wrap going on. I would say tubs are a "dishwasher occasion", whereas the other one is minimal clean up.

G: So story; this can be memories that you associate with it. Maybe it's not your own, maybe it's ads that you've seen, TV moments or movies. That you would associate with ice-cream and Walls.

H: In Ireland the ideal would be to live in an area with a broader green area that the kids can play rounders or whatever. And there was always this kid in my area who would come out after dinner with the remnants of a cone in his hand and ice-cream all over his face and we would all be like "how does he do it?!". I personally love the 80s throwback ads with the red one piece prancing around on the beach, and the woman has a body that has clearly never had any children but seems to have somehow acquired a couple of them. There's also this one like a classic Irish family joke, I saw a clip the other day and realised it's definitely not just my family – there is this woman on the phone and she's saying "yeah, yeah, Jim...it would be lovely to see you...sure will you come over for dinner?" and she's waving frantically at her daughter. And her daughter is like "what? How am I supposed to understand that". And this goes on back and forth for a while until the woman gets off the phone and yells "take the Viennetta out of the freezer!" like someone fancy is coming.

G: Rituals that you would associate with ice-cream?

H: I would definitely say birthdays. Those Viennettas and Romanticas were always a quick fix for a fancy situation, or an older kid's birthday. Or being so busy and you get the ice creams and you didn't think about the mop up situation. So that ritual you just mentioned there with the car and your brother. Parents across the world thinking they've done a good deed but they end up making more work for themselves but at the end you have a happier kid. I would still even associate the ritual of going to the supermarket together. The kids are putting things in the basket, trying their luck. Or an occasion where you all dressed up fancy and tragedy strikes! [Forgotten the dessert].

G: And then personality. What personality would you associate with Walls? And it may change from product to product. Like for me I've always seen Cornetto as more teenagers and above. Are there any that have distinct personalities for you?

H: Ehm tricky. I see what you mean about a certain category. I used to pick a Brunch, because it was different and not everyone had it. So that one is more individual to me. The twister I see as more of slightly older child, 6 to 7, "I'm not a baby anymore". And proper comfort one is the Ice burger, for a little child. They've done a good job of rejecting the narcissistic side of indulgence with Magnum. It's just an adult moment of indulgence, not selfish. They're a separate thing but there is potential to merge

them together. Like a child's whole purpose in life is joy and pleasure. And the magnum is the adult moment of joy and pleasure.

G: A little change of track now. This is more just in general about humour and Irish humour. So in adverts, how do you feel about humour in adverts?

H: I think they've gotten much better than they used to be. It used to be more like information, the end. Whereas one of the great things about Irish humour is that we are really good at laughing at ourselves. Within reason obviously. So like the Irish mammie thing, or the culture shock going from country to city, of the fresh meat at college, or even just like the chats. So saying things about the craic or "isn't that gas". The Chill insurance adverts are really good and short and snappy. It seems to never get old that idea of laughing at ourselves. In Ireland we'll jump at the chance to criticise so make it intelligent and a bit dry. Slapstick will only take you so far in Ireland.

G: Types of humour. What other ones are positive or negative here.

H: A bit dark is good. Ads that seem really serious, really dark almost like the drink driving ones and then flipping it around at the last minute and you're left thinking is it inappropriate or funny. I think Dara O'Briain does a really good job of balancing it out. The big thing with comedy is being careful of political correctness. Even of going too far in to it.

G: Any other comedians you like?

H: Tommy Tiernan, Dara O'Briain. Dez Bishop to a point but he takes himself too seriously sometimes. Chris O'Dowd, and David O'Doherty. Rhys Darby - but that's like a very generational thing, from Flight of the Concorde. Amy Schumer – I love her but she might be a bit too feminist. All of them except Dez Bishop and Amy Schumer would cross all divides. Dez is maybe trying too hard. He just seems like a very intense human.

G: Anyone you would put under dislike?

H: Brendan Grace – I don't like at all. Mrs. Brown – I get but it's painful. I think it worked because it was a little bit shit but its perpetuating negative Irish stereotypes. Brendan Carroll as himself. Tubridy or any one like him. In a bigger pond he'd be sunk.

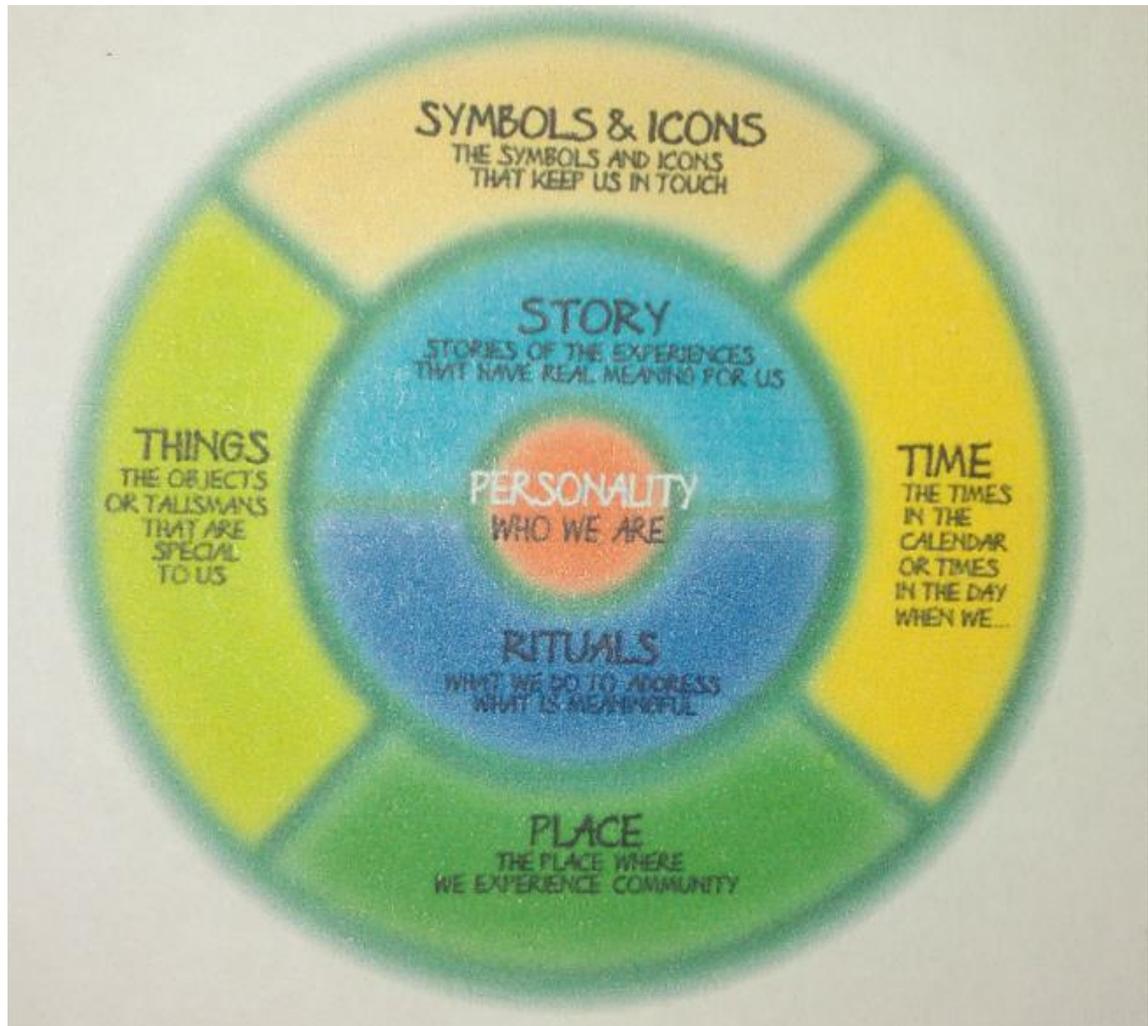
G: Ok so the Talking Heads Campaign.

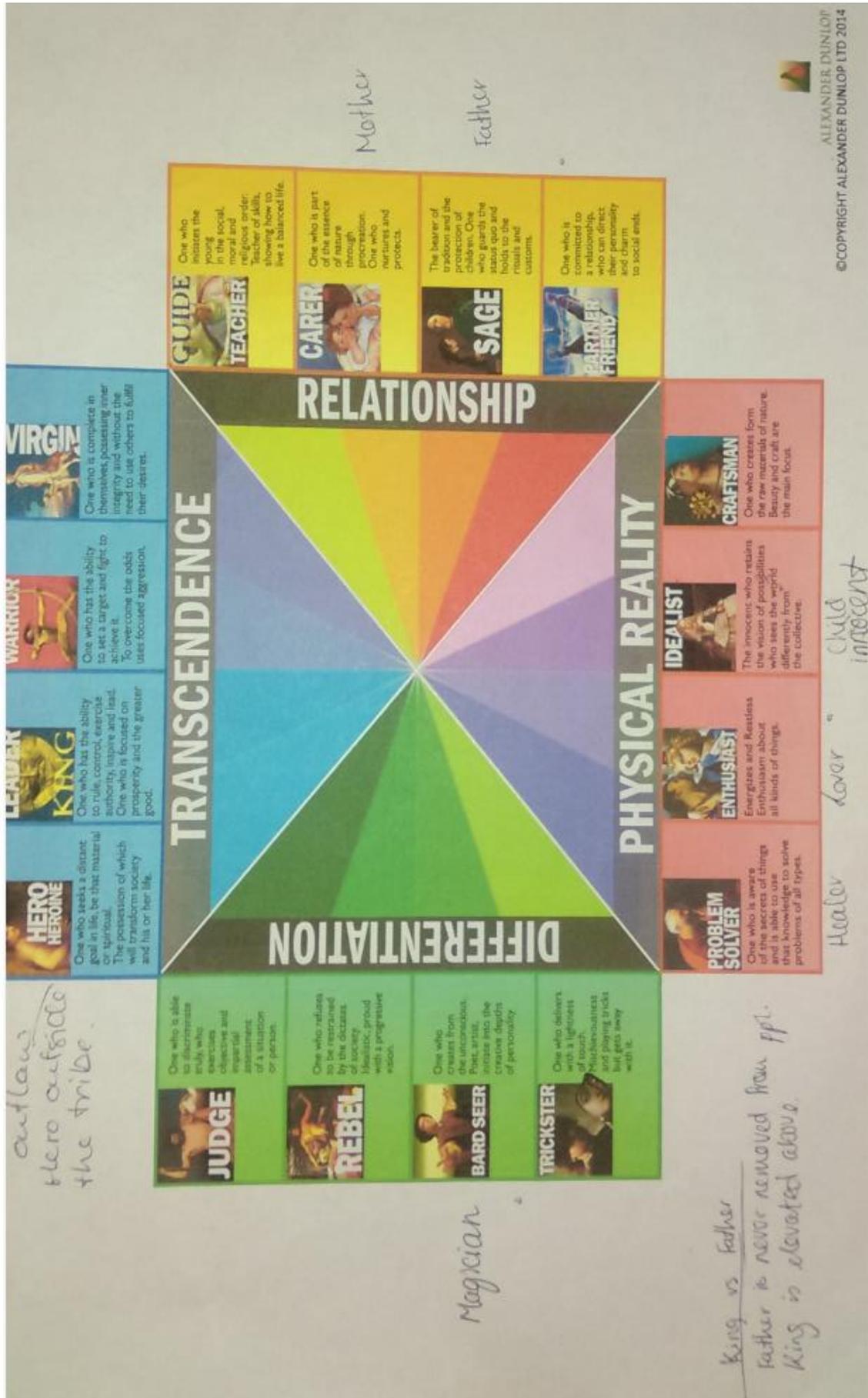
ADVERT	LIKE IT? WHY?	DISLIKE IT? WHY?
	<p>Yes but may be generational</p>	
		<p>Joke falls flat.</p>

		<p>Weak joke. Better joke would have been race you to the finish line.</p>
	<p>This is quite funny. Classic Irish stereotype of moaning about a wedding despite getting an entire day out for free. Funny and timeless. You can pretty much put that anywhere in Ireland.</p>	
	<p>Like this. It could go either way though.</p>	
	<p>That's good. Classic Irish stereotype, funny and timeless.</p>	
		<p>This might be a bit early. They're not working yet. Don't really like it. Weak.</p>

	<p>This is quite funny. I didn't get the movie reference, I just thought it was and classic Irish moaning about the weather.</p>	
		<p>Don't like it. Would be better if one was bitching about the heat and the other felt too cold. Not great for a childhood product.</p>
		<p>Don't like it. Risky to do a pop culture reference that not everyone will get. Even if they do get it preferences play in to it.</p>
		<p>Don't like it. It has the tone of a builder harassing a girl.</p>
	<p>Funny, and on the right side of sexual for the product.</p>	

Appendix - b: Handouts provided to interviewees





Appendix - c : Hand written guide to interview with Emma Smyth

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Interview w/ Emma Smyth

(1) PROFILE

- Age: 23
- County: Down
- Profession/study: Administrative
- Familiar w/ Walls/HB? +ve/neutral/-ve, memories
- HB - Raspberry Ripple. Granny would have Vienneta / raspberries black and huge portions put between wafers.

(2) ARCHETYPAL ROLES

- Blind test - attributes associated w/ icecream: Teenage girls, young, trend or for elderly and of habit Vienneta in freezer always.

Ben & Jerry's changed quite a bit individual w/ same flavours - Ben & Jerry's

- attributes associated w/ Walls/HB: Gen. colourful. HB before: family black. HB now - more common and individual

- Explain archetypes: - which one for icecream

Partner/friend, Bard Sea - funny to create something new

HB: Relationship - conversation in ads - which one for Walls/HB
Brunch: caner - loop de loop: rebel - choc out of nowhere.
Twitter: dridester - maschinen: warrior - name

- (3) HB → Walls: any feelings? +ve/neutral/-ve
No bias as not referred to as "HB"
referred to by individual products.

(ES 2)

(4) MAGIC CIRCLE of icecream + walls/HB

- Symbols & Icons Nothing for HB not even ~~individual~~ individual icecreams. Packaging maybe Calippo - thinks of heart brand. Otherwise no. Magnum "M"
 - Time: Summer - sticks, the more watery
Vaffett - NOT MOKKINFI the more summer only
Creamy ~~Tarts~~ - All year round. lunch onwards
↳ Evening, ~~after~~ comfort food, winter too.
 - Place: water - ^{- kids at zoo} outdoors, sitting in sun park, canal
cream - indoors, inside after dinner sitting in front of tv.
↳ Jelly, Jelly + icecream dessert.
 - Things: BBQ, ball - sticks, picnic, grass
Vieretta: Dinner, winter treat, toasty comforting setting, sunday roast, dipped china willow pattern crockery, "beaking paw" is no big deal.
 - story: Granny: traditional Irish desert. Pack of wafers, raspberry ripple, GENEROUS helping ~~this~~ Age Center heart medication second helping welcome. Woman after my son heart.
 - Rituals: Tubs: mentioned above
Sorted by many mini magnamas ~~abruptly~~ in fridge but it's an impulse buy not a habit.
- Personality child like wanting icecream at all (individual ones), guilty pleasure. ~~message~~ "haven't had one in ages" impulse buy NOT TYPICAL

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(6) Talking heads campaign

Horse racing ^{→ Gets reference but not funny} X not scared at ~~embarrassed~~ not funny

"Foot fall": X not funny, desperate joke.

"Finish line": X don't get joke doesn't eat it like Steve

"Reception": ✓ Hilarious, Dad joke, Irish too. Big yes.
_{memorable}

"Ed Sheeran": X Gets joke, not funny, just outside
_{concept}

Calippo "freezer": X not funny but not terrible, relevant

Er-code: X just no.

Frozen "letp": ✓ enjoy this one, not funny but smile at it.

"Sticky bottom": X don't get it or like it.

Taylor Swift: X not funny, get it but not a joke.
_{Calippo wrong way round, irrelevant}

Balls out: X no, not ever said. Like they're related.

White bits: X don't get it, no one says it.

Any themes of what:

works
Puns
Dad jokes.

doesn't work
- Too relevant to I off evot
- Teenage girl focus not
relevance outside of that
- kids don't have money
- Spicy things that are
Irish "topical" - clingy
desperate joke

Appendix – d : Questionnaire sent to participants

NAME : [FILL NAME IN HERE]

Profile

Age	[FILL YOUR ANSWERS IN HERE]
Home county	
Profession/field of study	
Familiar with HB/Walls ice-cream?	
↳if yes, do you have good/neutral/bad associations and why?	

Word association

What do you think of when you think of HB ice-cream?

If HB was renamed Walls in Ireland would your reaction be positive/neutral/negative and why?

Talking heads campaign

ADVERT	LIKE IT? WHY?	DISLIKE IT? WHY?
		
		
		

 <p>TWO PHONES GOT MARRIED RECEPTION WAS AWFUL!</p> <p>GOODBYE SERIOUS</p>		
 <p>Oi, ED! I'M THE DELICIOUS GINGER!</p> <p>GOODBYE SERIOUS</p>		
 <p>TYPICAL IRELAND. IT'S SUMMER AND I'M FROZEN!</p> <p>GOODBYE SERIOUS</p>		
 <p>MORE LIKE EIR-COLD!</p> <p>GOODBYE SERIOUS</p>		
 <p>I'M FROZEN!</p> <p>LET IT GO, LET IT GOOOO!</p> <p>GOODBYE SERIOUS</p>		

Meaning system

For some of these questions your answers may vary depending on the product (e.g. stick ice-creams or tubs) please give as much detail as you can if this is the case about what it is that makes you feel differently.

What Symbols or Icons do you associate with HB:

What Times do you associate with HB (of the day and of the year) :

What Places do you associate with HB (in the home/garden, and in general) :

What Things do you associate with HB :

What Stories do you associate with HB (can be a memory etc. or describe what setting you picture HB in) :

What Rituals/Occasions do you associate with HB:

If HB was a person what personality traits would you give HB in general and any individual HB ice-creams you can think of:

Irish humour

Do you like humour in adverts?

What types of jokes do you like?

Any comedians you like?

What types of joke do you dislike and why?

Any comedians you dislike and why?

THANK YOU SO MUCH FOR YOUR HELP!!!

Appendix – e : Questionnaire response of Ross Kearney

Ross :[Ross Kearney]

Profile

Age	27
Home county	Dublin
Profession/field of study	International Business Management
Familiar with HB/Walls ice-cream?	Yes, familiar with both.
↳if yes, do you have good/neutral/bad associations and why?	I have a somewhat negative association with HB, as it was always perceived as a cheap and fairly tasteless ice-cream that parents would bulk buy for their children's birthday parties.

Word association

What do you think of when you think of HB ice-cream?

As mention above, it reminds me of friends' birthday parties as a child. For some reason the only ice-cream on offer was HB and always vanilla. To do this day I'm not sure if the infamous blocks are available in any flavour but vanilla. The impression that was created then is the one I still have today, that the brand is an ersatz choice. To be honest, if I had a choice between HB vanilla ice-cream and no ice-cream, it would be no ice-cream every time. I am quite fond of ice-cream but don't consider HB to be in the same league as my favourite Haagen Dazs. It is kind of interesting that the only ice-cream I associated with HB is the cheap rectangular block I was served as a child, while they may sell other products I couldn't honestly name any despite probably still consuming some of their ice-pop style products.

If HB was renamed Walls in Ireland would your reaction be positive/neutral/negative and why?

I really don't think it would be a major issue. Looking at the pictures below reminds me of my favourite ice-cream as a child, the Twister. The association that remains is between me and the particular ice-cream, the brand does not come into play at all. I suppose this may be because the relationship began when I was a child and was not cognisant of brands at the time. To do this day if I want a ice-cream I will always know the particular one I want, often a Magnum or Iceberger, but really care very little about the particular brand that produces the product. To me, buying a ice-cream is an extremely low-risk proposition and therefore I do not seek out the brand before making my purchase. If I buy an ice-cream at it is terrible, I may at this stage become curious of the manufacturer/brand but will most likely note the particular product name to ensure I do not purchase it again. The pink Magnum is a recent example of where I was disappointed in an ice-cream product, however I still couldn't tell you with full certainty what brand the magnum line belongs to, only that I won't purchase a pink one again. It strikes me that some people may consider HB to be a truly Irish company, and this may be an issue should the name be change. Personally, I find it difficult to keep up with what companies are truly Irish and what companies aren't, particularly due to complex ownership structures, and therefore I will rarely choose one brand over another based on its nationality of ownership. It may be a problem with older generations.

OK, so after writing the above I googled "HB" and see that it is now part of the Unilever Group. My perceptions of it being Irish are probably due to the fact there was a HB factory (Nutgrove) located close to where I grew up. However, if the brand name change tomorrow, I honestly don't think I would notice and I know it would have no effect on my choice of ice-cream products.

Talking heads campaign

ADVERT	LIKE IT? WHY?	DISLIKE IT? WHY?
		<p>The joke is cheesy but not in a forgivable way. Also, the twister is shown with a bite out of the side. Only a madman would take a bite out of a twister. The correct procedure is to lick the white twists first before proceeding to the rest of the ice-cream.</p>
	<p>Ok, the Feast was always a foot shape so I can forgive the cheesy nature of the joke. I suppose its an ad campaign that would catch my eye just because of how corny the jokes are. Its nice that it is specific to Ireland and not a one size fits all billboard.</p>	
	<p>I'm really apathetic about this one. I literally nothing it. I get the reference to the lines but its still not that compelling an advert.</p>	
	<p>So this one is moving in a better direction for me. I almost laughed at this one. This I what I call a "Dad joke", you know the safe corny jokes fathers love to tell their kids. I think a campaign like this would be good fun for consumers.</p>	

	<p>I like this one because it incorporates popular culture. Also, the image is somewhat amusing. I think this ad would grab my attention if I was to see it live.</p>	
	<p>I like this because its something I can image every Irish Mammy ever saying. I can imagine two Calippos yammering back and forth in Irish accents, and "how we haven't has a summer at all".</p>	
		<p>I get the play on Eircodes, but this is a stretch. My reaction to this would be literally, "ugh!".</p>
		<p>I'm probably the wrong demographic for this one. If I had children and were forced to watch Frozen one hundred times I may appreciate it more. As a unmarried male with no kids, I'm sick of hearing about Frozen.</p>
	<p>I get that it is making reference to how the bottom of the Calippo melts first.</p> <p>I think I'd prefer if the jokes were a little more courageous, for instance if the twister had a "pain in his stick".</p>	<p>I don't like this one, simply because it isn't funny.</p>

		<p>Again, I think I'm just the wrong demographic to appreciate a Taylor Swift reference.</p>
	<p>Ok, so this one is a little more risqué. The ad is moving in a funnier direction.</p>	
	<p>I like this one. It incorporates the ice-cream, the summer and our pasty Irish skin perfectly.</p>	

Meaning system

For some of these questions your answers may vary depending on the product (e.g. stick ice-creams or tubs) please give as much detail as you can if this is the case about what it is that makes you feel differently.

What Symbols or Icons do you associate with HB:

Honestly, the only image that comes to mind is of the square block of vanilla ice-cream I had as a child. I couldn't honestly describe HB's logo to someone.

What Times do you associate with HB (of the day and of the year) :

The summer and the afternoon, especially on warm days. HB isn't really a breakfast time food.

What Places do you associate with HB (in the home/garden, and in general) :

When I think of HB I think of the fridges in the news agents and petrol stations where I purchase ice-cream style products. I also think of my car, as this is where I eat ice-cream the vast majority of the time.

What Things do you associate with HB :

Ice-pops, ice-cream, summer, youth, summer holidays.

What Stories do you associate with HB (can be a memory etc. or describe what setting you picture HB in) :

None really, If I wrote one it would really be fiction.

What Rituals/Occasions do you associate with HB:

I associated HB with road trips, to Wexford in particular, where we would stop to purchase ice-cream/ice-pops.

If HB was a person what personality traits would you give HB in general and any individual HB ice-creams you can think of:

Youthful, humorous, outgoing, carefree, happy, generous.

Irish humour

Do you like humour in adverts?

Yes, however if the humour is confusing I find it really irritating, e.g. the Deep River Rock "Water you wear" campaign.

What types of jokes do you like?

All types really from outright cheesy to subtle jokes that can almost be missed, and often are. The worst thing for a joke in advertising is to come across as either trying too hard or appearing to be regurgitating a previous ad's jokes.

Any comedians you like?

Darragh O'Brien, Tommy Tiernan, Ed Byrne.

What types of joke do you dislike and why?

In advertising I dislike a joke that is only funny once or twice, because if I have to hear it or see it repeatedly it can often begin to grate.

Any comedians you dislike and why?

I particularly dislike Jason Byrne. I find his type of humouring irritating as anyone who is willing to make a fool of themselves could do what he does. Also, he just isn't funny!

Appendix – f : Brief sent to quasi-judicial panellists

Dear Beulah, Mya, and Rachel,

Thank you for agreeing to sit on a quasi-judicial panel to review the initial findings of my dissertation research. Your unique perspectives are incredibly valuable to me. Beulah as the professional expert in the approach itself, Mya as a fellow classmate who received the same training in this approach, Rachel as a marketer not practicing in the archetypal branding approach to provide an outsider perspective of the whole approach. What this will ideally entail is having you read through this document all the while keeping a few questions in mind;

1. What was I trying to do and is this made clear in the document?
2. How did I try to achieve my aims and do you have any criticisms of my approach?
3. Can you see how I came to my conclusions and do you agree with them?
4. What do you think of the research?
5. Are there any improvements you would make?

I'm very grateful to you all for taking the time to do this and I sincerely hope it isn't too arduous a read. If it is, please feel free to tell me that! There is no such thing as bad feedback and any notes that you have to make are a great help to me in developing and strengthening my research further. Sometimes you have to be cruel to be kind.

All the very best,

Gráinne

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ⁱ The McKinsey's organizational-health index database collates the results of 600,000 employee surveys designed to assess the health of almost 500 different corporations.

ⁱⁱ «There's no second chance to make a first impression » Quote attributed to Harlan Hogan an American advertising voice over actor.