

Archetypes in the management of a brand: usability for the leading brand of the Brazilian beer market

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Abstract

In this paper, we analyze the meaning of a brand based on a methodology still underexplored in Brazil, which is the one based on archetypes. First, we expose and discuss the theory based on archetypes Mark and Pearson (2001), to indicate how companies can apply this concept to strengthen their brands. Performing a survey involving 157 people, conducted through semi structured questionnaires, we identified the archetype associated with the most famous brand of beer presently in Brazil, in order to apply the theory to a real case in the Brazilian context. The results show the archetype most associated with this brand was the Jester, consistent with Mark and Pearson's theory (2001), which states the typical archetype of the beer category is indeed the Jester. So the fact that people associate the considered brand to such an archetype can contribute to the success of the brand. This is highlighted by the fact that 91% of those who are positive about the brand associated it with this archetype.

Keywords: Archetypes. Beer. Brand. Marketing. Case.

Introduction

With the market increasingly competitive in certain sectors, it is an arduous task for the customer to perceive the products of a specific brand or manufacturer. Until recently, it was possible to offer products based on their characteristics and benefits; but today, in the increasingly competitive categories, cases in which brand differentiation would be based on perceived product differences have become rare. And even when an organization is able to create and offer the market a genuinely differentiated product, it is quickly imitated and copied by competitors (MARK; PEARSON, 2001).

In the past, demand was greater than supply, products (and services) had a discernible distinction between each other and, consequently, brands were built on these differences. Today, many products have become commodities. In this new scenario, the choice between one product and another is often made on the basis of subjective criteria and consumers end up choosing products from companies for which they feel a sometimes inexplicable preference. What influences the customer's decision are, often, intangible factors, due to the lack of noticeable differentiation (MOWEN; MINOR, 2003).

Therefore, brands have gained admirable importance. Companies and organizations among the world's best-known businesses, such as Coca-Cola and McDonald's, have in their brands their most valuable assets, representing a large part of their market value. However, what is more important is that these brands have begun to carry a meaning with them (NUNES; HAIGH, 2003).

Something new occurs in the current context. Whole companies are acquired and millions are spent to obtain the ownership of a brand, because it is a responsible attribute for certain products to differentiate, even when resembling others (NUNES, HAIGH, 2003). According to Mark and Pearson (2001), some brands are worth millions because they have acquired a meaning that is universal, iconic. The authors state this can happen because of the use, even unconscious, of the archetypes by the brands. Therefore, the meanings these brands begin to carry are prime assets for the company and need to be managed as carefully as the financial investments.

In increasing scale, companies are looking for new ways to understand the minds of consumers and their decision-making process (MOWEN; MINOR, 2003). As a result, several theories that have an origin in psychology and marketing are used by the biggest companies in the world. Archetype-based marketing then emerges as a new option for companies seeking to break away from traditional theories and to understand more fully the meaning of their brands. In spite of this, we don't find a big amount of studies developed on this topic in Brazil, which justifies the importance of the present article in presenting the theory about the archetypes and to show that they can be useful for brands and their strategies, especially when presenting the analysis of the meaning of a brand through archetypes. The contribution of this study is to present an understanding of the concept of archetype as a strategic tool for branding and to relate it to the marketing strategy, in particular with a view to create stronger brands, as in the case shown below.

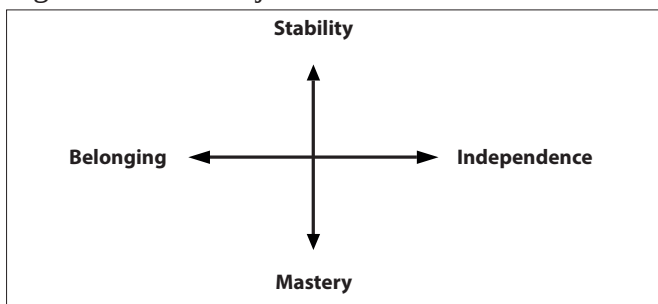
Based on this context, the objective of this article is to present the existing archetypes according to the theory of Mark and Pearson (2001) and, applying such theory to a well-known Brazilian brand, identify the archetype associated with it by its consumers. The practical application of the theory of archetypes is adequate to evaluate if this is valid in a real case in the Brazilian context since the authors develop it presenting evidence of the

North American reality, which does not necessarily imply its acceptance in other markets. As analyses like this, focused on the Brazilian market, are rare, we can notice the relevance of the research carried out in this study for the theory presented.

Basic needs and archetypes

We all have needs that need to be met constantly, of which four basic needs that can be positioned along two axes (MARK; PEARSON, 2001), shown in Figure 1.

Figure 1 – Four major human drives



Source: Mark; Pearson (2001, p.15)

Every day, the human being is driven by these desires and impulses. We cannot always get everything we want, and sometimes we need to sacrifice one end of the shaft in favor of the other. Life demands constant negotiation along such poles, so the tendency is to seek balance.

The archetypes, usually perceived through symbolic images (BARROS, 2010), are responsible for the intermediation between products and consumer motivation by offering an intangible experience of purport or meaning. Beer, for example, satisfies not only the thirst, but the necessity of belonging, for the mere fact of going out to drink it means, for many people, to be with friends or family, and not only to quench thirst.

Table 1 identifies the most important archetypes for the satisfaction of the four basic human needs, according to Mark and Pearson (2001).

Table 1 – Archetypes and Motivation

Archetypes and Motivation				
Motivation:	Stability & control	Belonging & enjoyment	Risk & mastery	Independence & fulfillment
	Creator	Jester	Hero	Innocent
	Caregiver	Regular Guy/Gal	Outlaw	Explorer
	Ruler	Lover	Magician	Sage
Customer Fear	Financial ruin, ill health, uncontrolled chaos	Exile, orphaning, abandonment, engulfment	Ineffectuality, impotence, powerlessness	Entrapment, selling out, emptiness
Helps People	Feel safe	Have love/ community	Achieve	Find happiness

Source: Mark; Pearson (2001, p.18)

According to Figure 1 and Table 1, archetypes support the consumers in meeting their needs for belonging, stability, mastery, or independence and serve as an intense motivational factor for people in their daily lives.

In the first data column of Table 1 we can see the Creator, Provider, and Ruler archetypes, which help the consumer to have a sense of security. Due to the insecurity and uncertainty of life in general and contemporary life in particular, such archetypes prove useful for the brands of the present time. They tell us how to preserve both order and stability, as well as reconcile longings and modifications.

On the other hand, the archetypes of the Regular Guy/Gal, the Lover, and the Jester are the opposite of individuality. Instead of worrying about making an impact in the world, the individual asks himself/herself, as quoted by Mark and Pearson (2001, p.168): “Am I nice? Attractive? Funny? Will people accept me?”. The Regular Guy/Gal, Lover, and Jester archetypes help consumers connect with others. And everyone wants to join other human beings, no matter what they show in their apparent behavior (FORSYTH, 2010).

The Hero, Outlaw, and Magician, archetypes of power, focus on consumer attitudes that matter not only to achieve their own goals but even to transform the world. Thus, these archetypes provide natural brand insignia for products that make a dramatic impact on their time and place.

Finally, the archetypes of the Innocent, the Explorer, and the Sage emphasize themselves above the rest and an autonomy over belonging. They are the opposites of the archetypes of the Jester, the Regular Guy/Gal and the Lover, who give more value to belonging than to authenticity. Each one of these archetypes provide different strategies for self-fulfillment.

The archetypes in marketing

In 1991, Carol Pearson published a work related to the collective unconscious and archetypes. It was in the book *Awakening the heroes within: twelve archetypes to help us find ourselves and transform our world* that Pearson, after years of studies with Jung's works as the main reference, presented to the world the so-called 12 archetypes, arising from a psychological analysis. Pearson's (1995) archetypes are shown in Scheme 1.

Scheme 1 – The 12 archetypes

Creator	Regular Guy/Gal	Magician
Caregiver	Lover	Innocent
Ruler	Hero	Explorer
Jester	Outlaw	Sage

Source: Pearson (1995)

Ten years later, Pearson, along with Margaret Mark, broadens the concept for marketing, seeking to identify the meanings of brands through the archetypes. The authors, in the book *The Hero and the Outlaw*, advocate the study and use of archetypes in brand management as a prerequisite for any organization or corporation. For Mark and Pearson (2001), through the 12 archetypes, marketers could achieve the true meaning of their brands, which would be a decisive factor for success.

The archetypes created by Pearson are personifications of feelings and emotions. Therefore, by associating a brand with one of them, it would gain a consistent identity.

The 12 main archetypes

There are a myriad of archetypes in our unconscious, but the various characters of myths and legends can be defined on the basis of 12 main ones, according to Howard-Spink (2003), for whom one has to use such archetypes to build a strong brand.

By studying the archetypal basis of successful brands, it is possible to identify that the 12 archetypes are often expressed in commercial activities. Scheme 2 summarizes how they work in people's unconscious and how they can promote the identity of a brand according to the authors of the book *The Hero and the Outlaw*, which gives basis to this article due to the suitability to the subject discussed.

Scheme 2 – Archetypes, definitions, analysis and examples

Archetype	Definition (MARK; PEARSON, 2001)	Analysis	Examples
The Innocent	“When the Innocent archetype is active in an individual, a person is attracted to certainty, to positive and hopeful ideas, to simple, nostalgic images, and to the promise of rescue and redemption” (p.66).	The Innocent values more the order than a social life and seeks a bright future (VIETH, 2012). This archetype fights for the good, that is, for finding the right product, which means choosing goodness and moral behavior instead of greed and immoral behaviors. If the consumer is certain that the product or service in question, or the organization with which he/she relates, fulfills his promises and is based on lasting values, he/she will be loyal to the brand. Both religious fundamentalists and people who abandon a high pressure culture, focused on success, to pursue the joy of a simple life, have the archetype of the Innocent present in their lives.	Coca-cola, with the campaigns about happiness (VIETH, 2012; CONNAN; SARANTOULIAS, 2013).

Archetype	Definition (MARK; PEARSON, 2001)	Analysis	Examples
The Explorer	“When the Explorer archetype is active in customers, their call is to explore the world and, in the process, to find themselves, so that they know who they are” (p.81).	To succeed in creating a brand under this archetype, you need to know the Explorer story: To imagine what it would feel like to be repressed and want more stimulation and adventure. When the Explorer feeling is strong in a person, he/she may consciously do something that differentiates him/her from other individuals, such as young people who paint their hair in flashy colors, or who put piercings on body parts to conquer or express his/her individuality.	Starbucks (CONNAN; SARANTOULIAS, 2013) and Land Rover (VIETH, 2012).
The Sage	“When the Sage is active in the lives of customers, they are keenly interested in learning for its own sake” (p.99).	When the Sage archetype predominates in the character of the individual, there is constant motivation and interest in learning. For the Sage, the main fear that can occur is that of being deceived by unreal or false information, which would lead to a misinterpretation of situations. Thus the Sages see a purchase as being a logical, rational transaction. They demand information and knowledge about the quality of the product and its cost. They then take the – logic – decision based on the information available to them.	Sony and Philips (VIETH, 2012).
The Hero	“When the Hero archetype is active in individuals, they may be (...) invigorated by challenge, feels outraged by injustice, and responds quickly and decisively to difficulty or opportunity (p.107).	The Hero wants to ratify him/herself, always trying to overcome its limits, besides constantly trying to make the world a better place. The triumph of this archetype arises from marketing linked to social causes, aiming at a greater well-being of society in the long term (HYMAN, 2009) – and in the expectation of the consumer that companies become involved in philanthropy.	BMW and Nike (VIETH, 2012).

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Archetype	Definition (MARK; PEARSON, 2001)	Analysis	Examples
The Outlaw	“The Outlaw has the enticement of forbidden fruit (...).The Outlaw holds the shadowy qualities of the culture – that is, the qualities the society disdains and disregards. In this way, the Outlaw can release society’s pent-up passions (...). When Outlaw consciousness is present, people are more acutely aware of the ways civilization limits human expression” (p.124-126).	It is perceived, according to the definition of this archetype, that the Outlaw is out of his time. He/she has discordant values that promise the revolution, or end up making threats through it. This archetype also provides a way to give continuity to the old qualities and characteristics that may exist in the culture and to make them emerge again.	Linux and Harley Davidson (VIETH, 2012).
The Magician	“When the Magician archetype is active in individuals, they are catalysts for change (...). Magicians are motivated by the desire for personal transformation and for the chance to change people, organizations, and their times. Magicians will appreciate it if you offer them transformative experiences. However, the biggest payoff comes if you can help a customer improve him- or herself” (p.145; 158).	The Magician represents those who seek the essential principles governing the working of things in order to employ them for them to take place. Entrepreneurs can be commonly perceived as Magicians, as well as athletes. “Magical” people often have dreams, illusions, and aspirations that many regard as impossible or impractical, but the core of magic is to have a vision towards which one should walk.	Absolut (CONNAN; SARANTOULIAS, 2013) and Red Bull (VIETH, 2012).

Archetype	Definition (MARK; PEARSON, 2001)	Analysis	Examples
The Regular Guy/Gal	“When the Regular Guy/Gal archetype is active in an individual, the person may dress in working-class or otherwise ordinary clothes (even if he or she is quite wealthy), speak in colloquial ways, and be put off by elitism in any form” (p.162).	This archetype does not appreciate artificialism, tending to value the leveling among people, regardless of social class, religion or culture. For example, at a party, asking for national beer instead of imported whiskey may provide an indication that the Regular Guy/Gal archetype is valued.	IKEA (VIETH, 2012) and Levi’s (CONNAN; SARANTOULIAS, 2013).
The Lover	“The Lover wants a deeper kind of connection – one that is intimate, genuine, and personal. Such forms of connection (...) require much greater knowledge, honesty, vulnerability, and passion than the cooler connectivity of the Regular Guy/Gal” (p.194).	Lovers prefer products that are unique or customized. In order for a company to be able to achieve this archetype, it will need to offer an excellent and, preferably, personalized product. The Lover wants quality in the brand he consumes, not for the sake of prestige, but to enhance his pleasure of living. This archetype is usual in the cosmetics, jewelry, fashion and tourism industries, as well as certain categories of food linked to sensuality and pleasure, such as fine wines and delicacies, where such attributes are often part of the consumer experience.	Häagen Dazs (CONNAN; SARANTOULIAS, 2013) and Bacardi (JANSEN, 2006).

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Archetype	Definition (MARK; PEARSON, 2001)	Analysis	Examples
The Jester	<p>“The core desire here is to be spontaneous, recapturing the playfulness we all had as little children (...) The archetype of the Jester help us to live at the present and to be impulsive and spontaneous” (p.207).</p>	<p>The Jester indicates that the person can act spontaneously and naturally and yet be welcomed and admired by others. As the “ritual” of going out to drink beer is usually enveloped by a relaxed atmosphere, the Jester is the archetype often used, albeit unconsciously, by beer brands in their disclosure.</p> <p>For Jansen (2006), this archetype would be positioned between “social” and “freedom”, carrying both senses, which is desired in brands that are concerned with pretending to appear relaxed and informal.</p> <p>Mark and Pearson (2001, p. 320) researched the essence of the beer category. Young drinkers were asked to describe their own stories about what they understood as a “perfect night” containing beer consumption. The result was that the subjects indicated, almost unanimously, the same narrative to present their impressions regarding beer: “A place where life is easy, without annoyance or boredom. Everyone is treated equally and gets along”. However, such research has never been replicated in other countries, which would be relevant, since the profile of beer consumers is often similar, as well as how to disclose the product.</p> <p>Making an interpretation according to the concept of the archetypes described by Mark and Pearson (2001), this place, an environment without pressures in which all are similar, accepted as they are and where beer is the great leveler, is the ideal environment for the Jester. Therefore, the Jester is perceived as the archetype of the beer category. This study will investigate, further on, if this happens effectively in a context different from that used by the authors – using a well-known brand in Brazil as an example.</p>	<p>Beers (MARK; PEARSON, 2001); Ben & Jerry’s. (JANSEN, 2006).</p>

Archetype	Definition (MARK; PEARSON, 2001)	Analysis	Examples
The Caregiver	“The Caregiver is an altruist, moved by compassion, generosity, and a desire to help others” (p.210).	For the Caregiver, marketing is considered effective when it considers consumer concerns directed at others. The client, in this case, should be comprised as having concerns with the others, and the product should assist him in demonstrating greater commitment and providing great ease of action.	Nivea (VIETH, 2012).
The Creator	“When the Creator archetype is active in individuals, they are often compelled to create or innovate – anything else and they feel stifled” (p.228).	Almost all people have a form of expression through creativity (MARK; PEARSON, 2001, p.232), which is exposed through activities such as painting, plastic arts, decoration and others. The Creator’s products tend to provide some assistance to people in such affairs. The association with this archetype also provides an evocation of status to its products.	Lego and Apple (VIETH, 2012).
The Ruler	“The Ruler is in charge and in control. Typically, he or she is portrayed as extremely responsible and juggling many important responsibilities” (p.250).	This archetype invokes responsibility, competence and sovereignty, being concerned with the welfare of society and the planet. Products and services related thereto encourage the proper management of these burdens, reaffirming the power and prestige of the consumer.	Mercedes-Benz (CONNAN; SARANTOULIAS, 2013), Audi and Rolex (VIETH, 2012).

Sources: Mark; Pearson (2001); Vieth (2012); Connan; Sarantoulas (2013)

Archetypes as a branding tool

As mentioned earlier, when an archetype is related to a brand, it becomes easier to identify it among its counterparts.

Nowadays, it is possible to say that any brand needs to clearly define a position in the minds of consumers, and this is vital for the company. In this context, it becomes imperative to know and fully understand the meaning of the brand, in order to be able to develop strong and well-defined identities. It is, however, relevant to point out that sociocultural differences can lead to varying interpretations of the meaning of the brand archetype; the consumer often acquires a product of a certain brand due to the symbolism of the archetype

embedded in it, thus building its social and cultural identity (TSAI, 2006).

Branding refers to the asset that the brand represents, being an intangible and non-material matter that can be understood as the inherent effects of a brand, being these effects responsible for the results obtained by the products and services, which surpass those achieved in the absence of that brand (YANAZE, 2011). Moreover, consumers need to understand that there are significant differences between existing brands in a market so that the perception of value of the brand arises, which would not occur if all of them were perceived as equal. Using archetypes can facilitate this perception by creating mental structures that help in this differentiation.

Bengala, Nascimento and Silva (2005) also perceive the need to use the archetypes in branding, indicating that, in the creation or re-creation of a brand, the archetypes allow:

- To stabilize the positioning of the brand, based on consistent and/or complementary values that involve the development of a specific, clear and effective brand strategy.
- To assign an identity to the brand, consequently providing it with personality.

In the later phase of management, monitoring and development of brands, and also in the adjustments and corrections to be done, through archetypes it is possible to:

- Identify how the brand is established in the consumer's mind when compared to competitors.
- Analyze the uniformity of brand positioning by means of a "concentration index" of the relevant archetypes related to it.
- Perceive gaps between the desired and observed placements for the brand.
- Identify the perception and understanding of the brand identity, or product identity, and measure how effective the marketing strategy is in product positioning, or even in the diffusion of corporate identity.

Other authors present relevant concepts regarding archetypes as useful tools for branding. Siraj and Kumari (2011) mention that archetypes provide an accessible intuitive language to describe the essence of a brand and that one of the benefits provided by them is to personify it, acting as a persuasive tool for building the success of the brand. For Jansen (2006), an aspirational and motivational characteristic found in archetypes is that they directly influence the behavior of individuals. Once the archetypes make sense, they will be recognized and "activated" in an appropriate situation, thus collaborating to trigger a concept with which the brand is built. Therefore, a more intense relationship with the customer can occur, because the brand would connect with him/her in a deeper way. When the identity of a brand is built from an archetype, the most intense consumer aspirations can be achieved and aroused (JANSEN, 2006). This demonstrates the relevance of considering

the archetypes when planning a brand, being used as a tool that raises its power, favoring branding itself. The analysis of the brand Skol, which follows, will illustrate this fact in the Brazilian context, *vis-à-vis* the findings of Mark and Pearson (2001) in the American market.

Methodology

Having defined the existing archetypes according to Mark and Pearson (2001), and in order to observe the presented theory to a well-known brand in Brazil to identify the archetype associated with it in a real case, a descriptive exploratory research was carried out (VERGARA, 2009). In order to identify the consumer-associated archetype of the Skol brand, a field survey was carried out using a questionnaire containing closed-ended questions as a research tool. The sample, non-probabilistic, consisted of 157 people of both genders, consumers or non-consumers of beer, living in the city of Rio de Janeiro, with the profile shown in Table 2, in which predominate males, between 18 and 25 years old and belonging to the wealthiest economic classes. This can be seen as a limitation of the research since the predominant age group among the respondents is not necessarily the predominant one in any localities or at any time. However, for an exploratory study, there are no major obstacles caused by such limitations. The fact that there are three people under the age of 18 does not detract from the findings, since even though they cannot consume alcohol according to national laws, they may know the brand presented to them.

Table 2 – Sample profile

		Amount	%
Sex:	Male	70	45%
	Female	87	55%
Age group:	Under 18 years old	3	2%
	Between 18 and 25	110	70%
	Between 26 and 34	31	20%
	Between 35 and 54	11	7%
	Above 54 years old	2	1%
Economic class	A (Richest)	107	68%
	B (Upper middle class)	43	27%
	C (Middle class)	7	4%

Source: Field survey

The option for the Skol brand was due to the fact that it is one of the strongest brands in Brazil, as well as being the first brand remembered in this market since 2002 (DATAFOLHA, 2015), which indicates that it is a brand known by most consumers in the country. Besides, Skol has a lot of exposure in communication vehicles in general, which tends to cause a greater knowledge of the brand by many consumers and also non-consumers of the product, allowing a study with greater support.

Skol is the absolute leader in the Brazilian beer market, as can be seen in Table 3. In recent decades, it has gained notability and became a benchmark in Brazil, as evidenced by the *Top of Mind* survey, which identifies the most remembered brand in several markets – Skol was the first brand to be remembered by consumers over several years (Table 4).

Table 3 – Market share of the Brazilian beer market

Brand:	Market share
Skol	28,8%
Brahma	16,9%
Antarctica	10,6%
Nova Schin	10,3%
Itaipava	8,0%
Kaiser	5,3%
Crystal	3,9%
Bohemia	2,3%
Bavaria	1,8%
Others	12,1%

Source: Euromonitor (2015)

Table 4 – *Top of mind*, beer brands – Answer to the question “What is the first brand that comes to your mind, when it comes to beer?”

Beer:	2010	2011	2012	2013	2014	2015
Skol	41%	41%	40%	40%	39%	41%
Brahma	22%	22%	19%	24%	24%	22%
Antarctica	11%	11%	10%	10%	9%	8%
Itaipava	2%	2%	4%	4%	5%	6%
Nova Schin	7%	7%	7%	6%	7%	4%
Kaiser	6%	5%	7%	4%	4%	3%
Others	11%	12%	13%	12%	12%	16%

Source: Datafolha (2015)

Positioning and associations with the Skol brand

Skol is positioned as a young, daring, irreverent brand, a reference when it comes to events and the most innovative beer (ROSA, 2011; AMBEV, 2015). Therefore, in order for the brand to succeed in positioning, it needs to create associations so that its target, which is the young people, perceives it this way.

Investing intensely in marketing, Skol seeks to be related to modern, innovative and fun events. The brand believes that sponsoring and developing cultural events is an efficient way to reach its target audience and consolidate itself in the marketplace. In addition, it seeks to invest in innovative actions that are perceived as trends. All initiatives in this area aim to work on brand values: innovation, daring and young spirit. Another important issue that contributed much to the construction of the brand image was its commercials. To convey the image of being modern and irreverent, Skol always airs high spirited, innovative commercials that are often remembered for a long time.

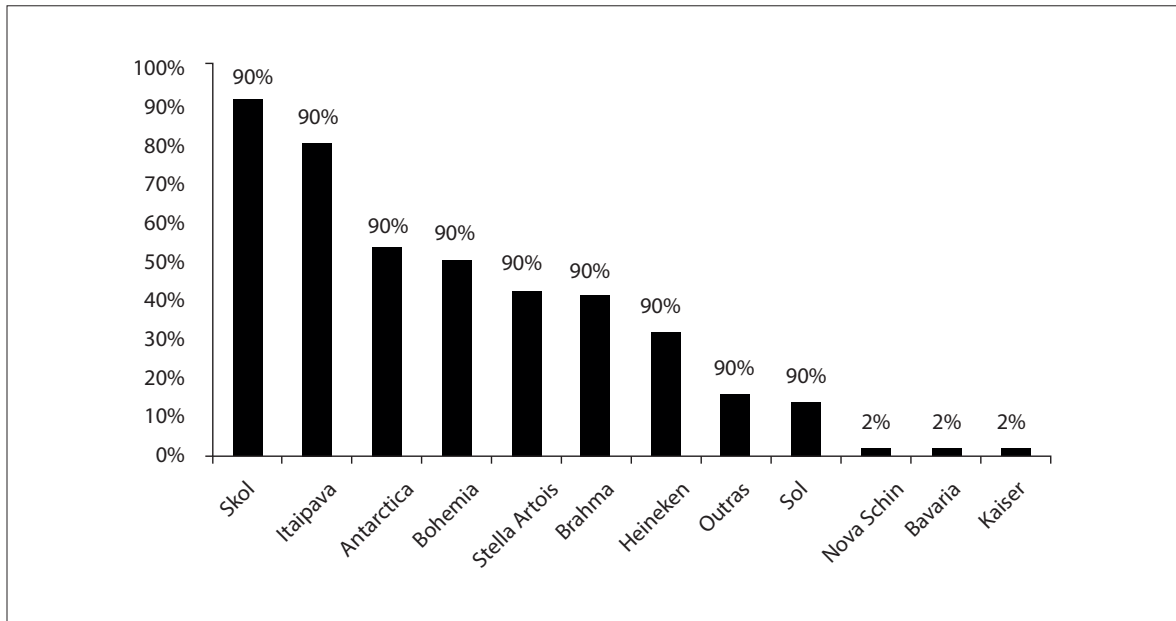
In the field survey we conducted, a questionnaire was used with closed-ended questions, seeking to identify the beer brands that were most consumed by the respondents and the knowledge regarding the Skol brand, in order to perceive if it was compatible with being the market leader. Being a consumer of the brand or not, the respondent was asked to show his affection, on a five-point scale, ranging from “I hate the brand” to “I really like the brand”. The respondent was also asked to quote the most appropriate word to describe the Skol brand, in the only open question in the questionnaire.

Then, respondents were asked to indicate, among several sentences presented, those they understood to be more related to the Skol brand. Each archetype was represented by two sentences, making a total of 24 sentences presented. These phrases portrayed a summary of each archetype, out of the 12 specified by Mark and Pearson (2001) – although this had not been explained to the respondents, who were only asked to indicate the phrases understood as describing Skol. Subsequently, the primary and secondary archetypes were considered. The primary archetype (Pa) is the one with which the brand is most identified and the secondary archetype (Sa) is the second most identified with it. Therefore, if $Pa - Sa > D$ (being D a value greater than or equal to 10 percentage points), the brand will have an archetypal identity strongly defined, according to Mark and Pearson's (2001) theory.

Results and discussion

In the field survey, it was verified that Skol ratifies market leadership: 80% of the respondents consume beer, of which 90% indicated they usually consume Skol (Graph 1)

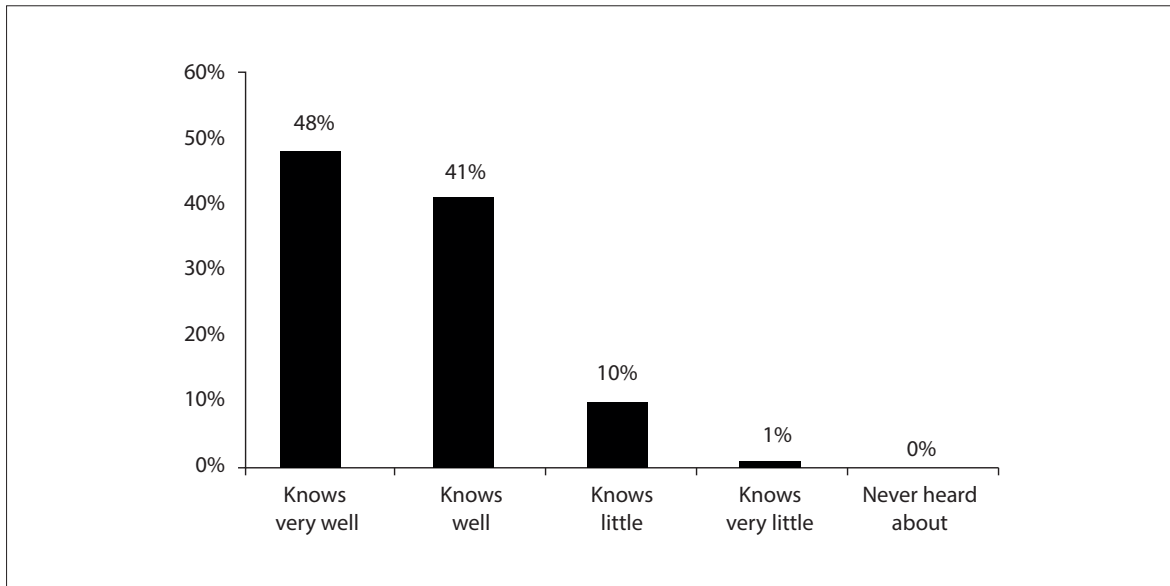
Graph 1 – Beers consumed by the sample



Source: Field survey

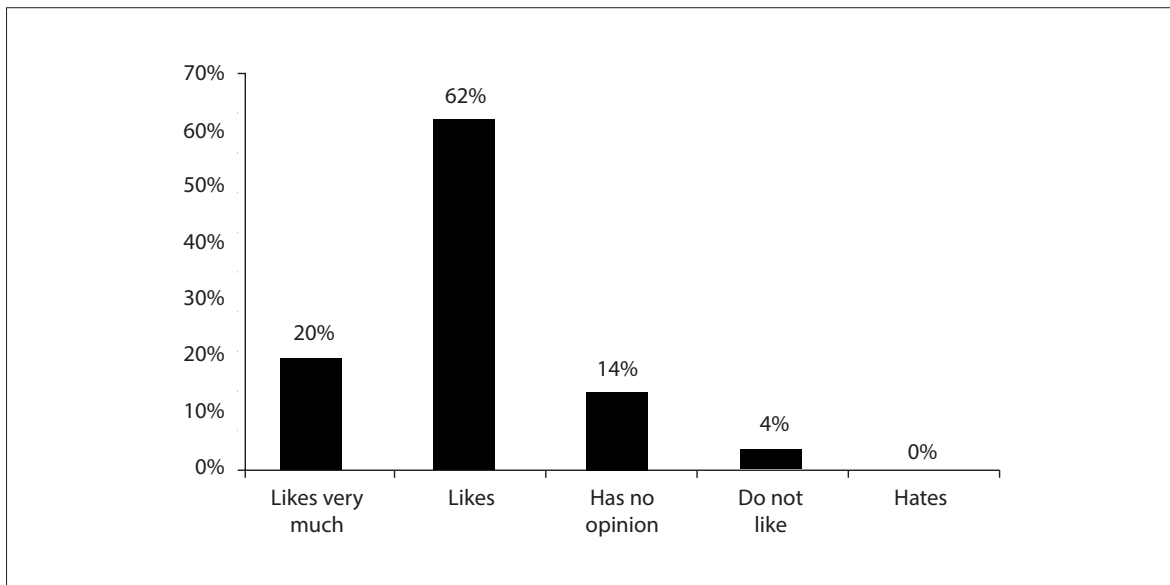
Two other questions were also intended to prove the strength of the Skol brand. When asked about the knowledge of the brand, all of the respondents answered that they knew it, of which 89% knew well or very well. No one checked the “never heard about” option, and only 10% said they knew little (Graph 2). As for people’s opinion about the brand, once again Skol was very strong: 82% said they liked the brand or liked it very much. No one checked the “I hate the brand” option (Graph 3), demonstrating once again its good acceptance.

Graph 2 – Knowledge about Skol brand



Source: Field survey

Graph 3 – Opinion on the Skol brand

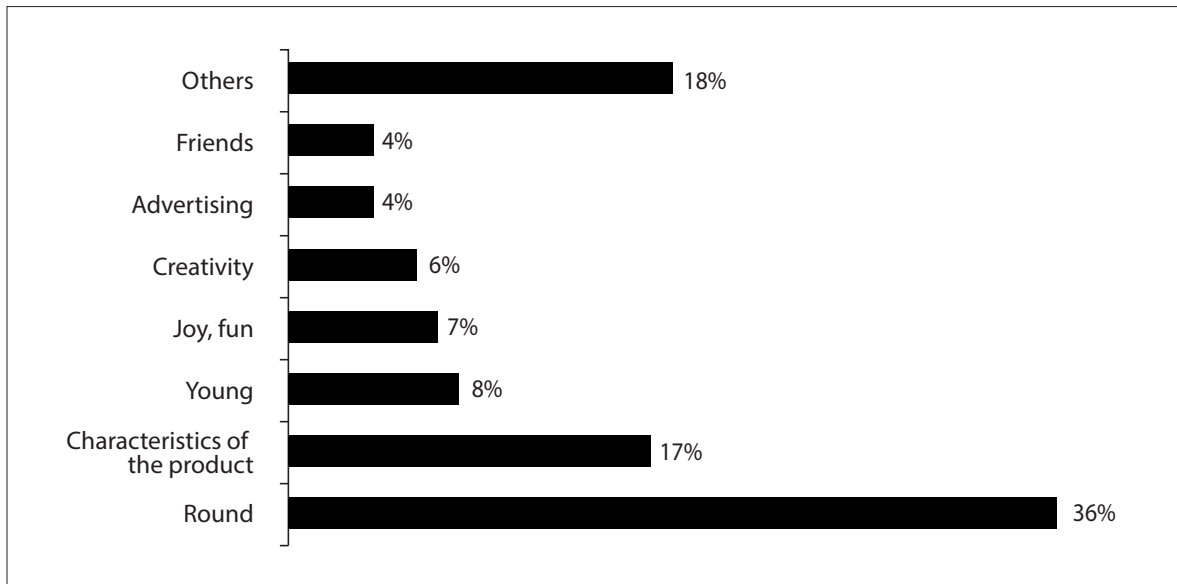


Source: Field survey

In the only open question of the questionnaire, the result obtained reflects the positioning of Skol in recent times. People were asked to describe the brand in just one word, and 36% responded “round”, demonstrating that they were attuned to the company’s

famous slogan. Ambev states on its website that “the Skol brand maintains the same winning position that made it the most popular and most consumed beer in Brazil: beer that goes down roundly”. In this way, it is noticed that Skol is positioning its brand with great success. In addition to the word “round”, the word “young” was well remembered, cited by 8% of respondents, and “joy” or “fun” was mentioned by 7% of the sample. In Graph 4, where the main groups of words cited can be observed, the group “characteristics of the product” refers to those answers that described the physical product and not the Skol brand, as requested. People in this group used words like “icy”, “yummy”, “tasty” and so on, to refer to the brand.

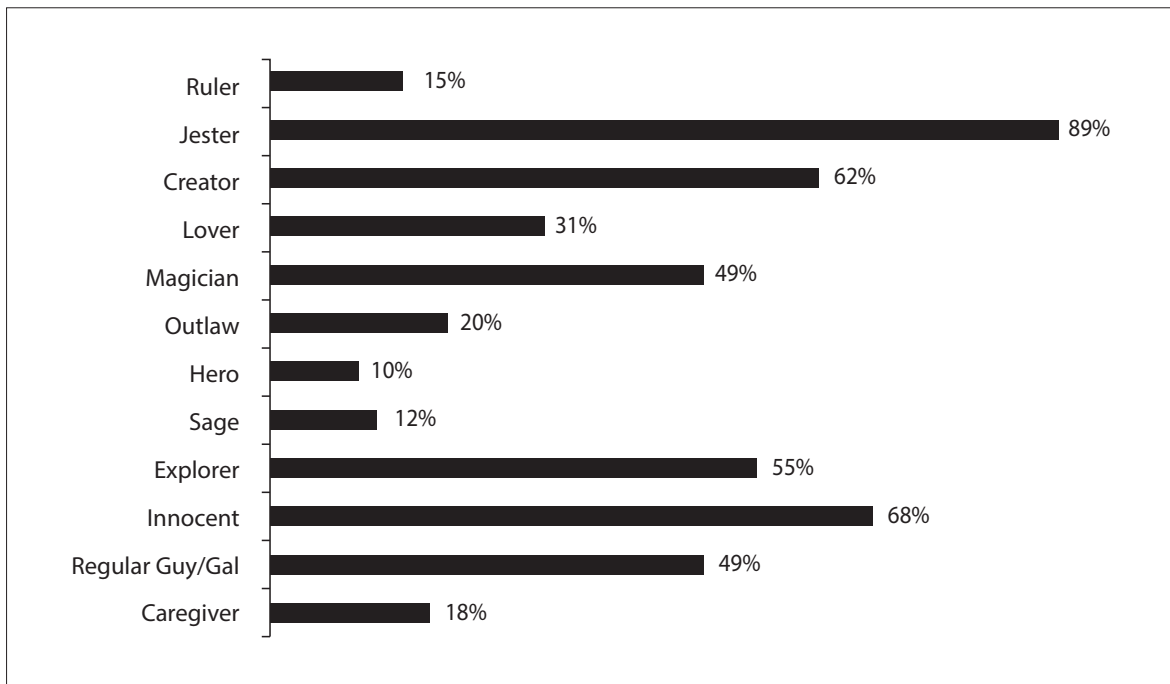
Graph 4 – The word that best describes the Skol brand



Source: Field survey

The most extensive question presented consisted of 24 sentences and the respondents should mark all those they considered to be a good description or that they supposed to be related to the Skol brand, in order to identify their primary and secondary archetypes. They were allowed to point out as many sentences they considered adequate. The research was based on the 12 archetypes of Mark and Pearson (2001) described above, each archetype being represented by two sentences; the objective of this question was to identify which archetype was more related to the Skol brand in the perception of the respondents. To be considered associated with the brand, at least one of the two phrases referring to the archetype should be marked. The results are shown in Graph 5:

Graph 5 – Skol brand archetype



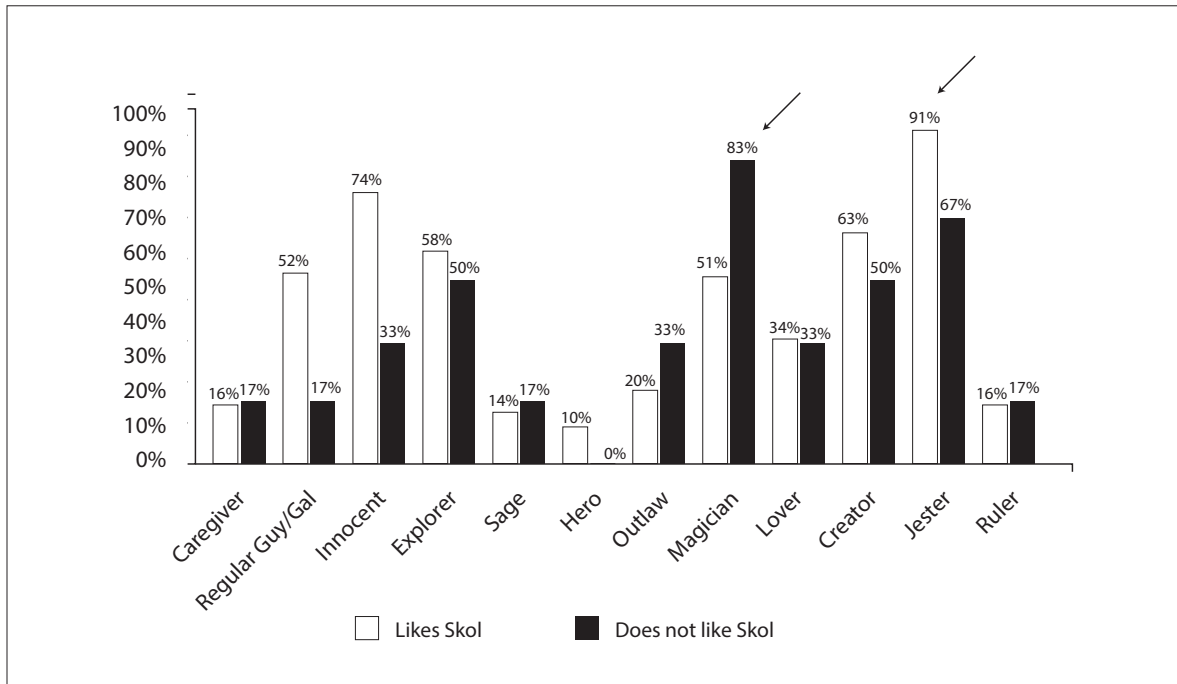
Source: Field survey

The archetype which was the most associated with the brand was the Jester (Ap), indicated by 89% of the sample. Skol's secondary archetype (As) is the Innocent, with 68%. The difference between Ap and As is: $D = 89\% - 68\% = 21\%$. Being D greater than 10%, there is an archetypal identity of high magnitude in the Skol brand. Therefore, according to Mark and Pearson (2001), the success of the brand can be explained by its strong identification with a specific archetype, in this case, the Jester.

Finally, the data concerning the opinion of the people about the brand and its associated archetype were crossed, allowing to identify two important differences between the two groups. Among those who like the brand (those who indicated they like or like very much the Skol brand), 91% associated the brand with the Jester archetype (Graph 6). Among those who do not like Skol, only 67% associated the brand with the Jester, while 83% associated it with the Magician archetype (among those who like the brand, only 51% associated with this archetype).

Due to the great difference in the association between the Skol brand and the Jester between those who like and who do not like the brand, we can infer that this archetype must, in fact, be well seized by Skol, since 91% of those who have a positive opinion about the brand associated it with the Jester.

Graph 6 – Who likes x who does not like Skol



Source: Field survey

According to Mark and Pearson (2001, p.337), in addition to discovering the archetype of the brand in question, it is essential to know the archetype of the category being analyzed. For the authors, “the most competitive position, in most cases, is to possess the essence of the category of a brand”. That is, the company should seek to associate itself with the archetype of its category. As already mentioned in Scheme 2, the literature indicates that the archetype of the beer category is usually the Jester, so the fact that people associate Skol with this archetype can be a decisive factor for the success of the brand.

Final remarks

From the results of this study, it is possible to affirm that the archetypes can serve as an important tool for marketing. It is critical to plan a strategy, have a good product or service, and communicate it in the best possible way, but when one does not know exactly what his/her brand means, that task becomes rather complicated.

It is not necessary to conduct a complex study to state that Skol is a fun, cheerful and young brand. However, it is an intricate task to put all the sensations and feelings the brand conveys into a system that can be used in the company’s marketing strategy.

Using the archetypes, it was possible to discover in this research what the brand really means for people. Once this meaning has been discovered, the next step would be to define a positioning strategy according to the archetype to be achieved, providing a managerial contribution.

Concerning Skol, a leading brand and top of mind in Brazil, it is noted that it has a consistent meaning. According to the field research results, the brand is seen by the vast majority of people as young, vibrant, spontaneous and creative. Therefore, Skol's thriving identity is one of the reasons for its great success.

The results also revealed that consumers strongly associate beer with the Jester archetype. According to Mark and Pearson's theory (2001) based on archetypes, Skol's success can be explained by this association in its identity, since the secondary archetype is 21 percentage points below the primary. Hence, it is concluded that the brand should position itself as Jester, seeking to increase its association with such archetype through its communication strategy.

It can be said that this archetype is ideal for Skol, since it was also observed that the more people liked the brand, the more they related it to the Jester. Additionally, this is the typical archetype of the beer category (MARK; PEARSON, 2001), further reinforcing such assertion. It was possible, through the analysis of the actual case of the beer studied, to obtain clues about the theory presented in a case involving Brazilian consumers, which may generate hypotheses to be tested in future research.

As mentioned earlier in the presentation of the four major human drives (Figure 1), the Jester helps people to meet the need of belonging. Therefore, for beer in general, and Skol in particular, "going out to drink beer" should always be an activity to enjoy with the people you love. The brand should express to its consumers the idea of fun and relaxation. In short, companies in the industry need to know the archetype of the Jester in depth in order to be able to work their brands effectively.

Recommendations for future research

It is recommended that future work should be performed with a representative sample in order to validate the present findings. From this it would be feasible to carry out a research similar to the present one, analyzing other brands of beer not explored in this work. We also suggest the archetypal analysis of other alcoholic beverages, indirect competitors of beers, and the division of the public researched by gender and social classes, since there may be specific preferences in each of these groups for certain archetypes, which was not the intention of this study to contemplate, but that can generate applications in business strategies.

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