

**ANIMALS, ARCHETYPES, AND ADVERTISING (A³): THEORY AND THE
PRACTICE OF CUSTOMER BRAND SYMBOLISM**

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Stephen has helped some of the world's most famous brands build value properties through marketing communications across cultures and across a range of highly competitive categories. Assignments have included Nestlé, Kraft, Kellogg's, Coca-Cola, Gillette, Johnson & Johnson and L'Oreal.

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ABSTRACT

This study provides a theoretical grounding from social anthropology and psychoanalysis into the use of animal symbolism in marketing communications. The study analyses the adoption of animal symbols in brand communications and considers these as either implicitly anthropomorphic (totemic) or explicitly anthropomorphic (fetishist). Contemporary advertising messages, as they become more visual, indirect, and implicit in their content (Phillips & McQuarrie, 2002) continue to employ animal symbols. Such integration of animal symbols serves to activate and connect archetypal associations automatically in the consumers' minds, thereby enabling them to activate the cultural schema that the brand represents. The effective application of cultural schema associated with a brand contributes to brand engagement and thereby to brand equity.

Key words: Branding, marketing communications, animal symbols.

Summary Statement of Contribution

This paper proposes a workbench theory of brand communications from social anthropology and psychoanalysis into the use of animal symbolism in marketing communications. The integration of animal symbols in brand communications serves to activate and to connect archetypal associations automatically, implicitly as well as explicitly in consumers' minds, thereby enabling them to activate the cultural schema that the brand represents. The effective application of cultural schema associated with a brand contributes to brand engagement and thereby to brand equity.

ANIMALS, ARCHETYPES, AND ADVERTISING (A3): THEORY AND THE PRACTICE OF CUSTOMER BRAND SYMBOLISM

INTRODUCTION

Research interest continues into the role of animal symbols and characters in marketing communications (Lancendorfer, Atkin, & Reece, 2007; Spears & Germain, 2007; Spears, Mowen, & Chakraborty, 1996). Animal characters proliferate in advertising (Phillips, 1996) because animal characters transfer meanings on to brands. Insights into the influence of animal symbols in differentiating well-known symbolic brands, however, are limited (Torelli, Hean, & Chiu, 2010).

Anthropomorphism is the representation of objects, for example a god or an animal, as having human forms or traits. Anthropomorphism embeds in an advertisement may result in more positive emotions, more positive attributions of brand personality, and increases in brand liking (Delbaere, McQuarrie, & Phillips, 2011). The study here focuses on the use of animal symbols and characters in brand communications.

Social anthropologists see animals as frequent expressions of totemism in primitive societies (Spears et al., 1996). Others see animals as differentiated expressions (Spears & Germain, 2007). Members of the Nuer society (one of a handful of African tribes that successfully fended off colonial powers in the early 20th century; Evans-Pritchard, 1956) see some animals, for example, birds (the spirits of the air), as not only pertaining to the above but also as great spirits. Totemic spirits are spirits with social, rather than purely spiritual, importance (Burton, 1974; Evans-Pritchard, 1956) and are important to those who respect a particular totem. Fetishes on the other hand have a more functional role in providing protective and healing powers (Cushing, 1994).

Some researchers develop the concept of a brand-as-iconic-symbol to explore the cultic, myth-laden, quasi-religious aspects of consumption (Belk & Tumbat, 2005). In

contemporary cultures brands of guitar and replicas and original guitars previously owned by famous performers are described as fetishes (Fernandez & Lastovicka, 2011). Such fetishes have the power to transform adherents to a state of approximation to the skills of the original users of guitar brands such as Gibson, Fender, Gretsch, Martin, and Rickenbacker. These items are magical objects “of extraordinary empowerment and influence” (Fernandez & Lastovicka 2011, p. 278). The significance of fetishism is ultimately semiotic and a reinforcement of cultural ideology (Belk, Wallendorf, & Sherry, 1989). This perspective is in contrast to the significance of totems which have more spiritual roots that are deeper in the psychic history of mankind (C. G. Jung, 1966) than fetishes.

The process of symbolic classification, and the categories that result, structure a system in the sense that the beliefs of an individual or a society bear significant relations to one another (Hahn, 1973). Yet people may be unaware of the principles, or at any rate cannot make the principles explicit; these principles nevertheless regulate their behaviour (Mick, 1986).

Table 1 summarizes how various social anthropologists and marketers see animals and non-animal symbol as examples of totems and fetishes. The complex totemism prevailing among Australian aborigines is the expression of the world view that orders and explains their everyday lives (Lévi-Strauss, 1968). Early Christians identified the fish as a symbol of Christ, and identified the fish with the waters of baptism (Fergusson, 1954).

Table 1
Some Examples of the Varieties of Sacred Animals and Objects from the Social Anthropology and Marketing Literature

Category	Definition	Cultural role/examples	Source
Totems	Of the below, but also little spirits.	The fish as a symbol of Christ, and identification with the waters of baptism.	Fergusson, 1954
		Important only to those who respect a particular totem.	Burton, 1974 (Burton, 1974)
	Metaphoric, dynamic, and expressing a world view.	The complex totemism prevailing among Australian aborigines is the expression of the world view that orders and explains their everyday lives.	Lévi-Strauss, 1968
		The animal and what it represents are not one and the same. In these situations people pray and sacrifice to the spirits associated with the animals.	Evans-Pritchard, 1956
		Apple and Mac brands	Belk and Tumba, 2005
Fetishes	Animals considered as having protective and healing powers. Made from various stones and other materials (each material has unique properties).	Each animal is believed to have inherent powers or qualities that may aid the owner: 1. Guardian animals with protective and healing powers 2. Guardian animals associated with particular activities (e.g., hunting).	Cushing, 1994
	Fetishes in marketing	The significance of fetishism is ultimately semiotic and a reinforcement of cultural ideology.	Belk, Wallendorf and Sherry, 1989
	Objects such as	Brands of guitar and replicas and original guitars previously owned by famous performers are described as fetishes.	Fernandez and Lastovicka, 2011

Fetishes, on the other hand, from examples among the among the Native American Zuni tribe, comprise animals thought to have protective and healing powers (Cushing, 1994; Lévi-Strauss, 1968). Fetishes are made from various stones and other materials (each material having unique properties) in the manner of the Netsuke miniature sculptures that were invented in 17th-century Japan to serve a practical function at the same time being endowed with a long history reflecting the important aspects of Japanese folklore and life (de Waal, 2010). Among Zuni fetishes, each animal is believed to have inherent powers or qualities that may aid the owner, for example serving as guardian animals with protective and healing powers, or being associated with particular activities, such as hunting (Cushing, 1994). Figure 1 provides a model to differentiate implicit or totemic animal symbols from explicit, fetishist animal symbols.

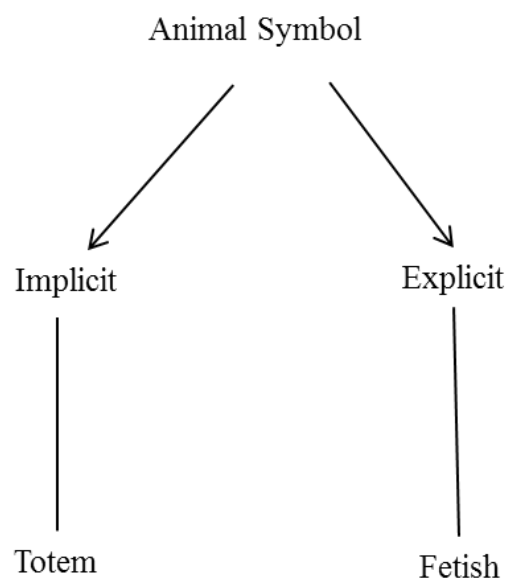


Figure 1
Animal Symbols in the Social Anthropology and Marketing Literature

Advertising Involvement and Engagement

Many involvement-driven models are available in advertising research, for example an elaboration likelihood model (Cacioppo & Petty, 1984; Petty, Cacioppo, & Schumann, 1983), and an attitude toward the ad model (Carl G. Jung, 2009; Sidney J. Levy, 1985; Lutz, 1985; Shimp, 1982). Andrews, Srinivas, and Akhter (1990) (Andrews, Durvasula, & Akhter, 1990) acknowledge the need to specify the domain of the involvement construct. The noun involvement has five senses: the act of sharing in the activities of a group; a connection of inclusion or containment; a sense of concern with and curiosity about someone or something; an intimate relationship; the condition of sharing in common with others (Princeton University Cognitive Science Lab, 2005).

From the perspective of marketing communications, “involvement” is defined as the individual, internal state of arousal (McLaren, 2006). Andrews et al. (1990) see involvement as a feeling rather than as an act of sharing, a sense of inclusion, or a condition of sharing (Princeton University Cognitive Science Lab, 2005) all of which may, from the perspective of these researchers, be considered antecedents of the involvement construct. Cognitive response generation is not necessarily indicative of a state of involvement (McLaren, 2006). Indeed, if cognitive responses are synonymous with the involvement construct there would be no need for such a construct (Rapaport, 1942).

The concept of engagement is a supporting focus in advertising research literature (Elms, 2007; Grant & Harari, 2005; Kurthen, Linke, & Reuter, 1991; Wallerstein, 1986). The noun “engagement” has four senses that are relevant to this study: a meeting arranged in advance; a mutual promise; contact by fitting together; the act of sharing in the activities of a group (Princeton University Cognitive Science Lab, 2005). While there is some cross-over of meaning between the concepts of involvement and engagement (e.g. the act of sharing in the

activities of a group), the concept of engagement is treated in the marketing communications literature as contextual.

The Advertising Research Foundation provides a working definition of engagement: “engagement is turning on a prospect to a brand idea enhanced by the surrounding context” (McClelland, Clark, Roby, & Atkinson, 1949). Advertising engagement (AE) is contingent upon the advertising setting; AE is defined as the measure of the contextual relevance in which a brand’s messages are framed and presented based on its surrounding context (Wang, 2006) (Wang, 2006, p. 355). If consumers have a need for relevant information, then this need is the antecedent to their involvement with advertising which helps satisfy the need (Zorn & Emanoil, 1999). AE, thereby, may be a precondition to the level of brand involvement.

Calder and Malthouse (2008) identify two forms of AE. Firstly, there is engagement with the advertising medium which is the journalistic or entertainment content of a medium which provides a context for the ad and which may affect reactions to the ad (Calder and Malthouse, 2008, p. 1). Secondly, engagement may occur with the advertised brand (Calder and Malthouse, 2008, p. 1-2). Calder and Malthouse (2008) see AE as a sense of involvement; of being connected to something—frequently a specific brand. Engagement comes from experiencing something; experiencing, for example, media content.

Such experiences are describable in terms of the thoughts and feelings consumers have when they are doing something. As such they are primarily accessible through qualitative research that attempts to “experience the experience” of the consumer (Calder and Malthouse, 2008, p. 3). In contrast to liking, an hedonic experience, engagement is a motivational experience (Ewing, 2009). Engagement is a second source of experience that: “involves the experience of a motivational force to make something happen ... or not happen ...” (Higgins, 2006, p. 441).

“Transportation” is an experience with great relevance to positive engagement (Baek & Morimoto, 2012; Green & Brock, 2000). Transportation is seen as “a convergent process, where all mental systems and capacities become focused on events occurring in the narrative” (Green & Brock, 2000, p. 701). The use of a powerful symbol, for example an animal, is a means for involvement between the brand and the consumer and the animal symbol becomes the mode of transport that enables consumers to enact (experience) a transformation (McCracken, 2008) (cf. McCracken, 2008). Such consumer transformations include brief episodic to life-change experiences with primal forces (archetypes, see Jung, 1966, 1968).

Symbolic and Metaphoric Dimensions of the Brand

A symbol is something visible that by association or convention represents something else that is invisible, for example the eagle is a symbol of the United States and several universities (e.g., Auburn University, Boston College, and Yonsei University) (Princeton University Cognitive Science Lab, 2005). A metaphor on the other hand is a figure-of-speech in which an expression is used to refer to something that it does not literally denote in order to suggest a similarity (Princeton University Cognitive Science Lab, 2005). Metaphors are figurative devices; comparisons between two seemingly dissimilar things. Thus a metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process, or concept or co-occurrence of words in an unconventional way (Goatly, 1997). The language of marketing has been seen to be more metaphoric than the language of any other social science (Zaltman, Lemasters, & Heffring, 1982). A metaphor in marketing is “a literally false, declarative assertion of existential equivalence that compares two concepts or things, where one concept, called the primary concept, is claimed to be another, the secondary concept. For example, the marketing warfare metaphor is short for "marketing is war," the where marketing is the primary concept and war, the secondary” (Hunt & Menon, 1995, p.

82). Metaphors and metaphoric transfers have much to offer as a source of competitive advantage in marketing strategies (Hunt & Menon, 1995).

Symbols associate two things and have both literal and figurative meaning and are seen as a means of encoding reality (Epstein, 1994). The brand's name or logo may take on the role of symbol (Davies & Chun, 2003). Brand symbolism is seen to build cohesion for a brand's identity by ensuring that brand attributes are recalled each time the brand symbol is seen (D. A. Aaker, 1995). The outward presentation of a brand by means of a symbol helps consumers distinguish, for example, an automobile brand from its competitive set (Grassl, 1999). Consumers require an appropriate and clearly demarcated fit between the symbol and the brand (Keller, 1998).

The corporate brand is a symbol that differentiates an organization (Hatch & Schultz, 2003). The symbolic resources of an organization, such as beliefs, meanings and stories, are seen to be expressed in sense-making and sense-giving patterns that are unique to a company (Gioia, Schultz, & Corley, 2000).

The Anthropomorphic Dimension of a Brand

All behavioural manifestations of the human being are revealing and expressive of his personality (Rapaport, 1942). Anthropomorphisms are possible contexts of consumer-brand relationships (J. Aaker & Fournier, 1995; Fournier, 1998; Fournier & Yao, 1997). Consumers embrace brands with strong, positive personalities because of a natural human tendency to anthropomorphise non-human objects (Freling, Crosno, & Henard, 2010). The tendency for consumers to perceive brands as actual human beings has significant implications in the area of branding. It is suggested that the theory of anthropomorphism explains how the self-concept and brand image congruity may influence the inference process of brand anthropomorphization (Puzakova, Kwak, & Rocereto, 2009).

Projective techniques which use animal symbols as stimuli elicit responses from the underlying resources of the person (Sidney J. Levy, 1985). Animal choices are used to describe impressions of automobile brands: strong and proud (lions, tigers), heavy (elephant, rhino), and offbeat (koala, zebra); other brands are described in terms of horses and other more domestic animals (Levy, 1985, p. 70). Exclusively feminine brands seen as appealing to two main sources of motivation—those related to beauty, grace, and sinuosity, are associated with the snake, python, leopard, swan, panther, Persian cat; those related to affiliative needs for cuddling and protection are associated with the kitten, poodle, Pekingese, puppy, teddy bear, little bird (Levy, 1985, p. 71).

Woodside et al. (2008) build on the anthropomorphic dimension of a brand and develop a narrative theory of how consumers use brands as props. Drama interaction, according to Woodside et al. (2008), may include conversations and actions: conversations between one or more human participants as well as between a consumer and one or more brands, and on a conscious and an unconscious level.

Woodside et al. (2008) propose that the archetype that a marketer's story produces in a brand drama should match with the intended customer's archetypal yearnings, (such yearnings mostly, or entirely held unconsciously). Consumer emic reports of own-lived stories require that the researcher feeds the archetypal interpretations of the consumers' earlier collected stories back to the consumers in an emic-etic-emic-etic manner (Woodside, Sood, & Miller, 2008). Such a brand-consumer focus is substantive with its roots in experience.

Research on the Role of Animals in Advertising

The focus of research to-date is limited to print advertising. Print advertising, such as that used in the historical study conducted by Spears and Germain (2007), is more easily assessable than broadcast advertising. Spears and Germain (2007) were able to access issues

of *Time* (magazine) during the years 1900-2000; they would not have found such a readily-available source of television commercials from the beginning of television advertising in the 1950s and 2000. Spears et al. (1996) develop a symbolic communications model (SCM) that sees the use of animals (among which the horse is dominant) as part of a culturally constituted world in which animals have symbolic meaning that is linked to products and then communicated to the consumer. The focus of these researchers, as with earlier researchers (S. J. Levy, 1959; McCracken, 1990; Mick, 1986) is on the anthropomorphic.

SCM sees the natural world of animals as without cultural meaning until given such a meaning by humans and transferred through a unit connection, and iterative process (Spears, et al., 1996, pp. 88-89). Through this iterative process animals provide a form of source-consumer attachment (an emotional bond that forms mostly nonconsciously) (Chaiken & Maheswaran, 1994; Hovland & Weiss, 1951; Sternthal, Dholakia, & Leavitt, 1978).

Spears and Germain (2007) take a diachronic perspective to the analysis of print advertisements from *Time* (magazine) during the years 1900-2000, based on the assumption that consumers' definitions of their situation, and their socially-constructed perceptions, change and evolve over time (Spears & Germain, 2007). The researchers consider animals in advertising as anthropomorphic visual images and as repositories of cultural meaning that redress economic and social discontinuities and issues. What amounts to a history of art approach, sees a chorus of animals rotating over the years, and each animal changing in the way it is rendered by the designers of advertisements. What emerges from Spears et al. (1996) and from Spears and Germain (2007) are insights into the animals that consumers identify with under certain socio-economic conditions.

Lancendorfer et al. (2007) provide valuable insights into the cognitive process whereby animals in advertisements influence consumers, that is to say, through heuristic

processors that use “mental shortcuts in lieu of engaging in issue-relevant thinking to form a judgement” (Lancendorfer, et al., 2007, p. 385). The researchers progress their thinking to the development of an heuristic-systematic model of persuasive communication. In the manner of the elaboration likelihood model (Cacioppo & Petty, 1984), if consumers are highly involved with the message content, they can switch from the mental short-cut of the heuristic to a systematic mode of thought.

While Spears et al. (1996) are mindful of the culturally assigned meanings that people attach to animals, and of the importance of the attractiveness and likeability that animals have for people, the researchers engage in no discussion of transference or projection of an activated archetype to animals (C. G. Jung, 1968). Researchers (Lancendorfer et al., 2007; Spears & Germain, 2007; Spears et al., 1996), while acknowledging category specific animal relevance and the appropriateness of classes of animals to socio-economic conditions, have yet to differentiate between various classes of animal symbols, for example higher-lower (Burton, 1974; Evans-Pritchard, 1956), totemic and fetishist (Cushing, 1994; Lévi-Strauss, 1968) and implicit-explicit, or to explore the archetypal power of animals in marketing communications. Phillips (1996) views animals as transferring meanings on to brands, but does not appear to consider the transference of feelings and meanings of consumers as being transferred on to the animals that feature in advertisements; the archetypal role, the effectiveness and power of animals in advertising, is not considered.

Animal Symbolism in Advertising across Various Media Channels

Research on the use of animal symbolism in advertising focuses on print advertising. Thematic analysis of advertising across media channels (TV, magazine, newspaper and outdoor) created by the leading international advertising agencies, including McCann-Erickson (Alter, 1995) has been conducted through library and Internet searches. The analysis

includes examples of well-known advertising for the brands of international marketers that incorporates animal symbols and appears in Table 2. This brief analysis provides examples of how animal symbolism is implemented, explicitly and implicitly, across media channels that extend beyond the print medium.

The power of an archetype can affect those who create advertising communications as well as those who are the target of their communications. When Spears et al. (1996) say that consumers are influenced by the symbolic meanings that have been culturally assigned to an animal it could be argued that the creators of the advertising messages also are influenced by the symbolic meanings that the same animal possesses. Jung (1966) suggests that the work of art is less a creation intimately tied to the personal life of the author than it is something supra-personal which has "soared beyond the personal concerns of its creator" (Jung, 1966, p. 71). The work is not something simply transmitted or derived from external sources (Jung, 1966a).

Table 2: A Bestiary of Advertising Animals

Animal	Campaign/Agency	Slogan/Positioning	Source of Motivation
Bull	American Railroads (1969)/McCann-Erickson (ME)	“... if you upset the price of steak now, think what a beef you’ll have then”.	Explicit
Cow	Firebrand Beef Strips (1978-85)/Leo Burnett (LB)	“Start a stampede ... beef for breakfast”.	Explicit
	Unilever Natura Margarine (1973)	Implied natural, dairy attributes.	Implicit
Horse	Ford Mustang (1964-2011)/JWT	Young power.	Implicit
	Smirnoff Vodka (1967)/ ME	“... leads more lives than a Bengal Lancer”.	Explicit
Jackass	Martini & Rossi Bianco (1971)/ ME	Romance/style of man and woman riding through shallow lake.	Implicit
	New York Racing Association (1974)/ ME	“ ... the Thoroughbred racehorse – the fastest animal in the world”.	Explicit
	Ortho Conceptrol (1974)/ ME	“It’s the year of new apartment ... new awareness ... new life-style”/” ... for the new you”.	Implicit
	Wells Fargo Bank (1977)/ ME	Long-running campaign based on stories of America’s old west.	Implicit
	Citroen Cars (1987)/EuroRSCG	Horse Power: “En avant citoyens”.	Explicit
	Mitsubishi Pajero (2011)/ 180LA	Horse power/Lion supporting Dakar rally (control)	Implicit/Explicit
	The National Bank of New Zealand (1990-2010)/Saatchi & Saatchi	“The Thoroughbred among banks”.	Implicit
Lion	Lloyds Bank TSB (2011)/Fallon	Black Horse Express	Implicit
	iRobot Roombu (2011)/ Brand Concept	“I live with a bunch of Animals ... the pigs ...my husband (Jackass) ... Let an iRobot do your dirty work”	Explicit
Tiger	Harris Bank (1974-1981)/LB		Implicit
	Esso Extra gasoline (1965)/ ME	“Put a Tiger in Your Tank”/Powerful performance	Implicit
	Esso Corporate (1986)/ ME	The major face of investment in Britain.	Implicit
Leopard	Exxon Phase IV (1992)/ ME	“Rely on the tiger”.	Implicit
	Cartier (2008/2011)/House	Rare and dangerous. House symbol first introduced to the world when the Duke and Duchess of Windsor bought a panther motif brooch in 1987.	Implicit
Cheetah	New York Racing Association (1974)/ ME	Compares the fleetness of a cheetah to that of a racing thoroughbred.	Explicit
	PepsiCo Mountain Dew/BBDO	Extreme refreshment: “Do the dew”.	Implicit

Dog	Coca-Cola (1979)/ ME Pomellato Jewelry (1980)/ ME	Loyal companion/Tribute to Norman Rockwell. Bulldog leads woman to precious jewelry/Dog as seeker.	Implicit Implicit
	Black & Decker Surge Xpress hand vacuum cleaner (1993)/ ME Washington Lottery (2009)/ Lotto New Zealand (2010)/DDB	Transforms bumpy Chinese Shar-Pei into a smooth Labrador/Smooth and powerful. "I dream of being my dog's best friend".	Explicit Implicit
Dog/puppy	Kimberly-Clark Andrex Toilet Tissue (1972-2011)/JWT	Wilson the Dog: Epic tale of loyalty at its best. The little things in life can make a difference.	Implicit Implicit
Cat	Nestlé/Purina Fancy Feast (1990-2011)/ ME Sony Handycam (1988)/ ME	"An exquisite feline dining experience". White cat topples vase of flowers/" So advanced it even freezes water".	Implicit Explicit
Rabbit/Bunny	Nesquik (1990-2001)/ ME	"You can't buy happiness, but you can drink it".	Implicit
Monkey/Chimpanzee	Unilever Brook Bond PG Tips (1956-2002)/JWT Dodge (2010)/ Wieden + Kennedy	Chimpanzees dressed in human clothes and were known as the 'Tipps family'. Chimp in Evel Knievel costume detonates confetti - the only thing that could make Dodge's "tent event" more amazing. (PETA complained).	Explicit Explicit
	ITV Digital (2001-2003)/Mother	Monkey plays the straight man to the comedian Johnny Vegas's slob character "Al".	Explicit
Snake	Burger King (2011)	"Eat like a snake": Man assumes monstrous Boa attributes.	Explicit
Eagle	Buick (1976)/ ME	Classic tradition/"History of Buick"	Implicit
Polar Bear	Coca-Cola (2013)/		
Ducks	Miller High Life Beer (1971)/ ME	"If you've got the time, we've got the beer"/Watching ducks as manly relaxation.	Implicit
Penguins	Guinness (2009)/Ogilvy	"When penguins choose a best mate they stay together for life".	Explicit
Fish	StarKist Tuna (1961-2011)/LB	Charlie the Tuna believes that he is so hip and cultured that he has "good taste," and he is thus the perfect tuna for StarKist.	Explicit
Multi-animals	Frontier Airlines (2003-2006)/Sticky Grey	"A whole different animal."	Explicit

THEORETICAL GROUNDING AND PROPOSITIONS

The theoretical grounding of this study rests in the value of the implicit content of brand communications in the building of brand equity. This perspective follows from the research literature in relation to the influence of unconscious thinking on behavior (Hofstede, 2003; C. G. Jung, 1969; Wegner, 2002; Woodside, 2008); the relevance of transference to brand communications and its importance to high-involvement social and brand enactments (Freud, 1964; Megehee & Woodside, 2010); the importance of social identity as a driver of consumer-brand drama enactment (Bourdieu, 1984; Riesman, Glazer, & Reuel, 1963); the power of metaphoric, or archetypal, dimensions of the brand in marketing communications (Batra, 2002; Coulter, Zaltman, & Coulter, 2001; Zaltman, 1996, 2003; Zaltman & Coulter, 1995).

Dual Processing Theory

Research on the metaphoric dimensions of the brand builds from dual processing research which recognizes two different modes of mental processing: System 1 and System 2 processes (Hulten, 2011; Kahneman, 2011; Petrova & Cialdini, 2007). System 1 thinking operates automatically, quickly, effortlessly and with no sense of control (Kahneman, 2011). System 1 processes include unconscious thinking: holistic, evolutionary old, associative and parallel, shared with animals, domain-specific, independent of general intelligence, and independent of working memory (Evans, 2008).

System 2 thinking allocates attention to effortful mental activities; its operations are associated with the subjective experience of agency, choice, and concentration (Kahneman, 2011, p. 21). System 2 processes include conscious thinking: analytic, evolutionary new, rule-based, uniquely human, domain general, linked to general intelligence, and limited by working memory capacity (Evans, 2008).

Implicit Knowledge and Archetypes

The recall of information is not always an accurate predictor of the influence that information has on judgement (Adaval & Wyer, 1998). Research on implicit memory indicates instances in which people use information they cannot recall (Greenwald & Banaji, 1995). The marketing psychology literature attests to the validity of a theoretical foundation for the study of unconscious thinking and of its influence on behaviour (Woodside, 2008). Jung (1968) identifies a type of unconscious process which is not directly observable, is of unknown origin and of mythological character and constitutes a pattern peculiar to mankind in general: this Jung calls the collective unconscious (C. G. Jung, 1968). The patterns of the collective unconscious Jung calls archetypes, or mythological motifs.

Archetypes are universal, primitive, and elemental mental forms; they are symbolic expressions of psychic dramas that become accessible to human consciousness by way of projection; their images are intended to attract, to convince, and overpower (Jung, 1940, p. 57). Any activated archetype can appear in projection and by transference, “into an external situation or into people, or into circumstances – in short, into all sorts of objects. There are even transferences to animals and to things” (Jung, 1968, p. 158).

Cultural Schema and Cultural Congruency

A cultural schema is a loose network of shared knowledge that consists of a central concept and its associated beliefs, values and objects (Chiu & Hong, 2006; Y.-Y. Hong, Morris, Chiu, & Benet-Martinez, 2000; Oyserman, 2009). Well-known brands can become part of a cultural schema (S.-T. Hong & Kang, 2006; Leclerc, Schmitt, & Dubé, 1994) whereby a brand’s cultural symbolism influences positively its ability to leverage brand equity (Torelli & Ahluwlia, 2012). Cultural schemas are activated by priming them with cultural symbols (Torelli & Ahluwlia, 2012), for example animal symbols. Once activated,

cultural schemas operate below consciousness (Y.-Y. Hong, Chiu, & Kung, 1997; Y.-Y. Hong et al., 2000), implicitly. The cueing of a schema through activation may engender expectations by activating other concepts related to it (Whittelsea, 1993).

A culturally symbolic brand is likely to activate, automatically, the cultural schema associated with it (Torelli & Ahluwlia, 2012). Cultural congruency, therefore, occurs when activated cultural schema have relevance for the consumer. *A posteriori* a culturally significant brand, that activates implicitly the cultural schema associated with it, engenders brand congruency with the consumer.

Key Postulate and Theoretical Propositions

The following proposition is accepted as true to provide a basis for theoretical reasoning: the integration of explicit animal symbols and implicit meanings serves to activate and connect archetypal associations automatically in the minds of consumers, thereby enabling them to activate implicitly the drama and the outcome that the brand represents. Figure 2 visualizes the proposition which provides a theoretical model of animal engagement and activations, and which is grounded in the following theoretical propositions.

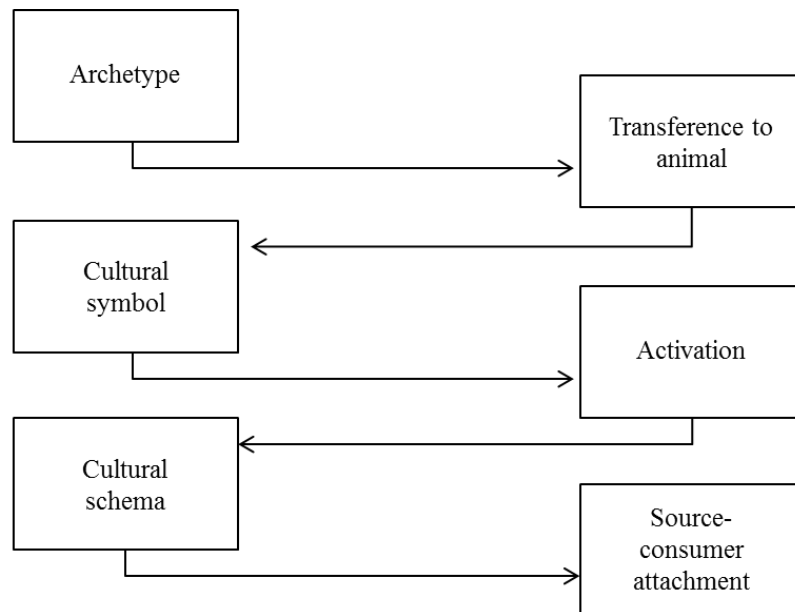


Figure 2
Animal Engagement, Activation, and Attachment

P₁: Jung (1968) identifies a pattern of the unconscious called archetypes. Archetypes are powerful and their images can attract, convince and overpower (C. G. Jung, 1940). P₂: An activated archetype can be projected onto an animal (C. G. Jung, 1968). P₃: Consumers seek engagement, that is, interaction with brands and based on consumer-generated influence (Elms, 2007).

P₄: The use of a powerful symbol, for example an animal, is a means for engagement between the brand and the consumer (Calder & Malthouse, 2008). P₅: The use of animals is part of a culturally constituted world in which animals have symbolic meaning that is linked to products and then communicated to the consumer (Spears, Mowen and Chakraborty, 1996).

P₆: Animal characters transfer meaning onto brands and are an important source of brand differentiation (Torelli et al., 2010). P₇: Anthropomorphic animal symbols are important tools in crafting advertising messages (Batra, 2002) and have symbolic meaning that is linked to products and then communicated to the consumer. P₈: Animals transfer

meanings on to brands (Phillips, 1996); the feelings and meanings of consumers are transferred on to animals which, through marketing communications, imbue the brand with cultural symbolism.

P₉: Well-known brands become part of a cultural schema (S.-T. Hong & Kang, 2006; Leclerc et al., 1994) whereby its cultural symbolism influences its ability to leverage brand equity (Torelli & Ahluwalia, 2012). P₁₀: Once activated, cultural schemas operate below consciousness (Y.-Y. Hong et al., 1997; Y.-Y. Hong et al., 2000), implicitly. P₁₁: The archetype that a marketer's communications activates needs to match with the intended customer's unconscious yearnings (Woodside et al. 2008 p. 113). Such congruence is a source of mostly or entirely nonconscious attachment for the brand and its animal symbolism (Chaiken & Maheswaran, 1994; Hovland & Weiss, 1951; Sternthal et al., 1978). A₁₂: People use information they cannot recall (Greenwald & Banaji, 1995). Anything (e.g. an archetypal animal symbol) that generates an emotional response captures the attention and becomes memorable (G. Page & Raymond, 2006; T. J. Page et al., 1988).

Animal-Archetype-Brand-Consumer Diamond within a Story Enactment Model

In the Spears and Germain (2007) study the 20th century's three dominant animals were the horse, bird, and dog. The paper here focuses on the first of these, the horse, and then provides an example of the use among children of a far-less popular animal, the rabbit. The horse is seen as dominant with themes of power, strength and energy, strength and war, and as a companion and helper of humans in work, leisure and prosperity (Spears & Germain, 2007, pp. 23-27). Figures 3-5 demonstrate the application of the Animal-Archetype-Brand-Consumer (AABC) diamond story enactment model. Each figure illustrates various AABC anthropomorphic model applications.

Figure 3 illustrates the explicit anthropomorphic visualization involving the horse and the Citroën brand. Figure 4 illustrates the implicit anthropomorphic visualization involving

the horse and the Cartier brand. The Citroen case illustrates the incorporation of the horse, in the form of a thoroughbred with felt “silencers” on its hoofs, to demonstrate the features of the Citroen Xantia XDi. The Cartier case illustrates the use of the horse (the polo pony) as social symbol in engendering brand congruency with up-market consumers (the market target for Cartier jewellery) and stakeholders (the media and the Cartier distributors) through event sponsorship, public relations and publicity. The Cartier International Day at Hurlingham and the Cartier Queen’s Cup at Windsor represent a facet of Cartier marketing communications that does not conflict with the continued use by the brand of the leopard symbol in advertising and Internet communications.

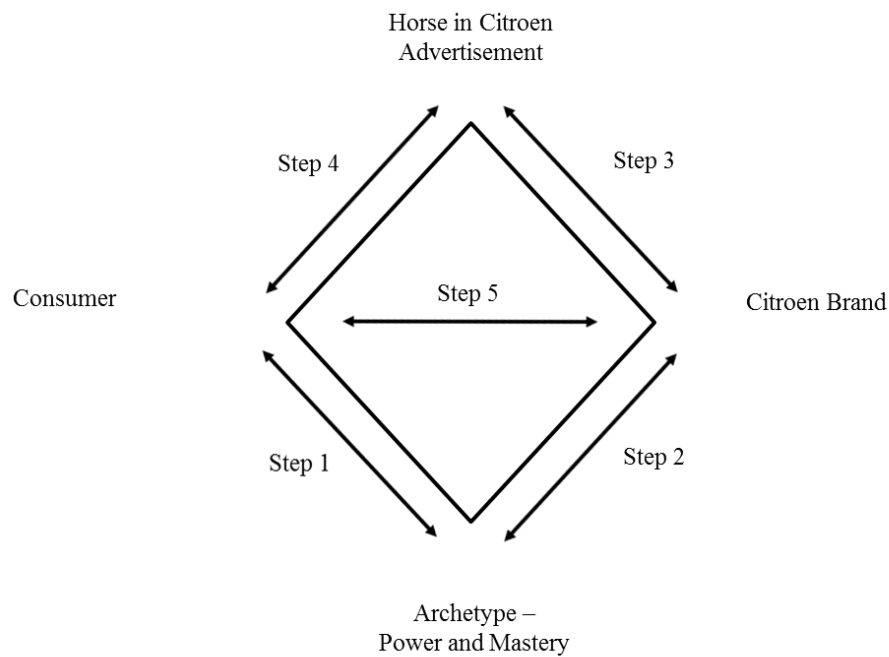


Figure 3
Explicit Anthropomorphic Visualization Involving the Horse

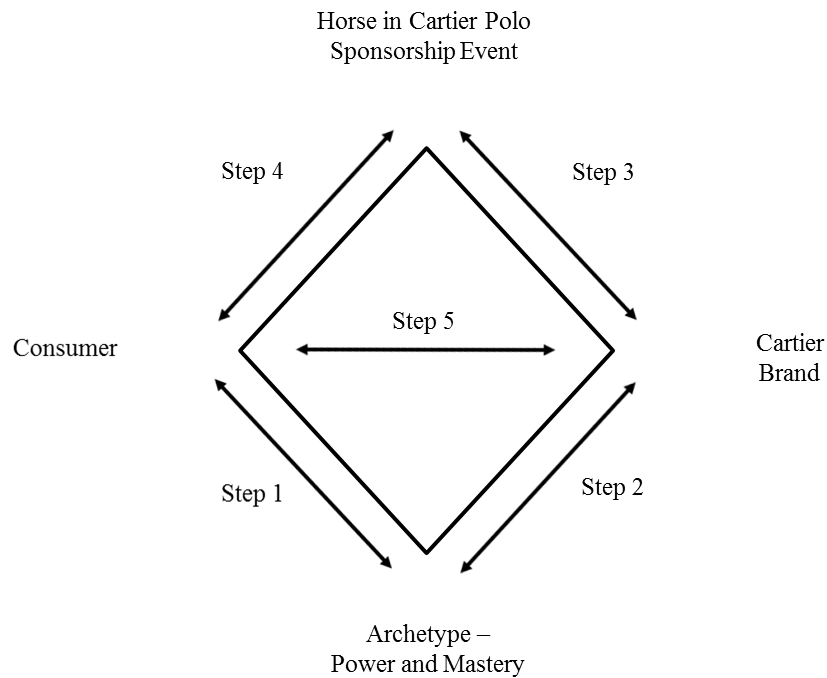


Figure 4
Implicit Anthropomorphic Visualization Involving the Horse

A customer, brand, and primal force visualization includes five steps in the animal-archetype-brand-consumer diamond story enactment model. The model is tantamount to a brand congruency process.

Step 1: Here, the consumer experiences a need to fill a life space. The power of an archetype is felt implicitly but is unrecognized. Step 2: Similarly, the brand seeks a cultural symbol that has congruency with its brand identity and with which it may achieve relevance for its target consumers (and for targeted stakeholders in the case of corporate brand communications as illustrated in the Cartier case).

Step 3: In which the brand identifies a cultural schema that consists of a central animal concept and its associated beliefs and values. The brand becomes part of a cultural schema. Step 4: The brand's cultural schema is activated through the conscious recognition of the animal symbol and its association with a powerful, archetypal force.

Step 5: The brand is recognized by the consumer as culturally significant: the brand activates implicitly the cultural schema associated with it and engenders congruency with the consumer. The consumer experiences, implicitly, the archetypal dimensions of the brand.

Figure 5 illustrates the implicit anthropomorphic visualization involving the rabbit and the Nesquik brand. While neither the rabbit nor the bunny feature in the Spears and Germain (2007) study, the Nesquik bunny has become the spokesperson for this leading, global brand of milk drink mix.

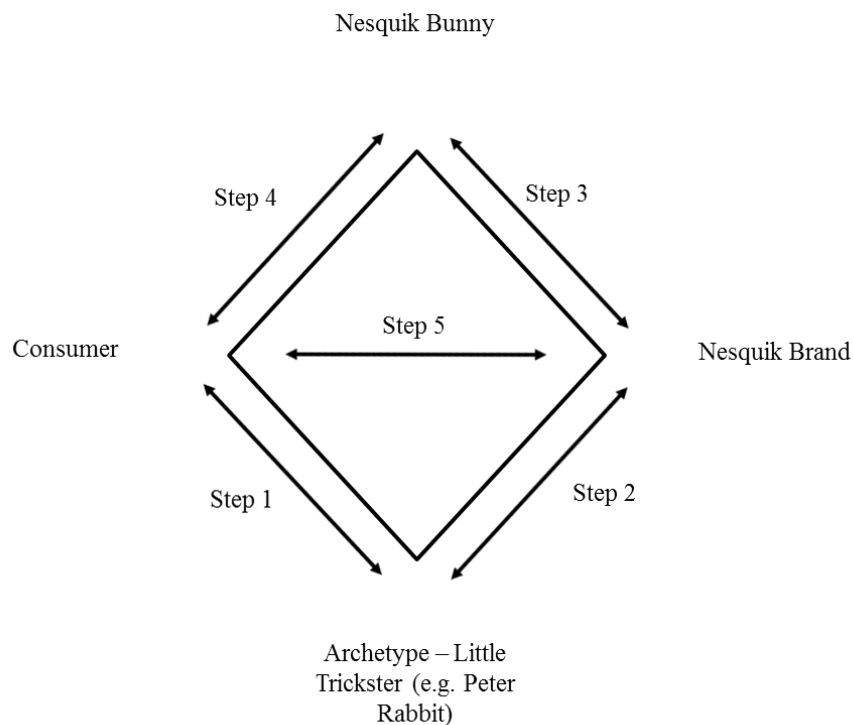


Figure 5
Implicit Anthropomorphic Visualizing Involving the Rabbit (Bunny)

DISCUSSION AND CONCLUSION

The study here examines social anthropological and psychoanalytical aspects of archetypal and animal symbolism to generate insights with relevance for marketing communications practice. The theoretical model developed in this study indicates a pathway from archetypal transference to animal symbols, to the evocation and activation of animal symbols by brands into cultural schema. The association of brands with social schema provides a brand with source-consumer attachment by way of a powerful association with an original archetypal force that first forced an association with an animal symbol.

Implications for Marketers

This study contributes to the theory of anthropomorphisms in the context of consumer–brand relationships (J. Aaker & Fournier, 1995; Fournier, 1998; Fournier & Yao, 1997). The tendency for consumers to perceive brands as actual human beings has significant implications in the area of branding. Similarly, animal characters transfer meanings on to brands. The integration of animal symbols in brand communications serves to activate and to connect archetypal associations automatically in the consumers' minds, thereby enabling them to activate the cultural schema that the brand represents. The effective application of cultural schema associated with a brand contributes to brand engagement and involvement thereby to brand equity. The paper argues that the adoption of implicit, totemic symbols has the greater power than the adoption of fetishistic, explicit symbols to engage and to involve the consumer at a deeper, life-changing level.

Brand symbolism is seen to build cohesion for a brand's identity by ensuring that brand attributes are recalled each time the brand symbol is seen (D. A. Aaker, 1995). The use of a powerful symbol, for example an animal, is a means for building involvement between the brand and the consumer and the animal symbol becomes the mode of transport that enables consumers to enact (experience) a transformation (cf. McCracken, 2008). Such

consumer transformations include brief episodic to life-change experiences with primal forces (archetypes, see Jung, 1966, 1968).

Implications for Future Research

The theory builds from twelve theoretical propositions which are readily transferrable into research questions capable of empirical testing. The challenge for future research is how to interpret the meaning of animalistic symbolism in advertising messages.

Prior research on subjective personal introspection (Gould, 1995; Holbrook, 2006), and the dual systems perspective toward the explicit and implicit, support the application of the visual narrative analysis (VNA) as a research approach in the study of animal symbols in brand advertising. The application of VNA would employ visual media to assist consumers in surfacing System 1 processing; this would enable researchers to analyze, diagnostically, unconscious thinking with respect to implicit animal symbolism in advertising. Such a diagnostic analysis will identify how relationships involving communication exchanges between consumers and brands (Fournier, 1998) provide the trigger that awakens archetypal animal symbols.

This study suggests theory-led research direction into three key motivational experiences in brand relationship and brand equity building: engagement as a motivational force to make something happen (Ewing, 2009); involvement as the individual, internal state of arousal (McLaren, 2006); and transportation, a process, where all mental systems and capacities become focused on events occurring in a brand narrative (Green & Brock, 2000). The use of a powerful symbol, for example an animal, is an important bridge that links primal forces (archetypes) to visible brands and consumer brand purchase-use experiences.

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