

pólce marek własnych-efekt pauperyzacji społecznej i/lub strategia budowania lojalności klientów / J. Urbańska // Zeszyty Naukowe Uniwersytetu Szczecińskiego Nr. 685 / Finanse, Rynki Finansowe, Ubezpieczenia Nr. 46. – 2011. – P.271-278. 17. Urbańska J. Udział w pólce marek własnych-efekt pauperyzacji społecznej i/lub strategia budowania lojalności klientów / J. Urbańska // Zeszyty Naukowe Uniwersytetu Szczecińskiego Nr 685 /Finanse, Rynki Finansowe, Ubezpieczenia Nr. 46. – 2011. – P. 280. 18. Masal T. Marka własna w sieci Tesco / T. Masal // „Handel Nowoczesny” – 2010– nr 07/2010. 19. Carrefour Group Website [Electronic source]. – 2013. – Available from: www.carrefour.com and www.carrefour.fr

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ВИКОРИСТАННЯ КОНЦЕПЦІЇ АРХЕТИПІВ У СТВОРЕННІ МІЖНАРОДНОГО БРЕНДУ ЖІНОЧОЇ НИЖНЬОЇ БІЛИЗНИ

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Представлено концепцію архетипів у контексті побудови міжнародного бренду жіночої нижньої білизни. Архетипи є елементом стратегії бренду, яка є основою для будь-якої діяльності у сфері брендингу. Розглянуто 12 основних архетипів бренду та представлено три підтипи архетипу «Чарівниці». Ці субархетипи можуть бути успішно використані виробниками жіночої білизни (класичної або еротичної).

Ключові слова: міжнародний брендинг, архетипи бренду, ринок білизни.

THE USE OF THE CONCEPT OF ARCHETYPES IN BUILDING AN INTERNATIONAL BRAND OF LADIES' LINGERIE

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The article presents the concept of archetypes in the context of building an international brand of ladies' lingerie. Archetypes are an element of brand strategy which is the basis for all the branding activities being conducted. The present paper discusses the 12 basic brand archetypes. Moreover, three subtypes of The Enchantress archetype are presented. Those sub-archetypes can be successfully utilised by the manufacturers of ladies' lingerie (classic or erotic).

Key words: international branding, brand archetypes, lingerie market.

Formulating the problem. Creating a strong brand is currently the main tool of competitive battle. It might seem that every company who has an appropriate marketing budget is able to introduce a brand that sooner or later will become successful in the market. However, it is not true because branding is a complex and long-term process. Many companies make a mistake hoping that a perfectly designed logo and an attractive name put on the package will automatically become a brand. Even if the quality of the product stands in proper relation to its price and even if it satisfies the essential needs of the customer, is intensively promoted and widely available, even then it cannot be called a brand yet. According to K. Polak from the Semiotic Solutions company the physical attributes of the product are often semantically empty, not filled with any material content [1]. On the other hand strong brands constitute an important part of many people's everyday life. It does not only mean buying and using the products of this particular brand. Many brands are discussed with friends, dreamt about, influencing our personal lives and so on. Some of them are cultural icons, which – according to D.B. Holt – means that they are a widely accepted symbol representing the ideas and values that society deems important [2, s. 2].

The increasing competition being the result of factors such as globalisation processes, causes the devaluation of the traditional concept of marketing focusing on the use of the classical marketing instruments. Companies are increasingly turning to tools now used in other, non-economic, fields of science (among others it includes the concept of archetypes). This also applies to the lingerie market which is more and more competitive and is subject to deeper and deeper internationalisation. Other characteristics of this market may include for example:

- varying quality of the offer (it includes not only the quality of the products themselves but also the quality of the marketing activities), and thus the diversified image of the brand (from luxurious brands such as La Perla, Chantelle Paris, Marlies Dekkers, Ender Legard up to the no-name products);
- introduction of marketing innovations (e.g. the usage of the social media by Tutti Rouge);
- gradual transfer of the production of some companies to plants in China.

The internationalization of the lingerie market is not just for example, the global distribution of the brand. The internationalisation of the internal processes of the company is also observed. For example, the Baci erotic lingerie is manufactured in China, the marketing know-how comes from the USA and the sales market is located mainly in Europe but also in some of the Asian countries and both Americas.

Analysis of current research outputs and publications. In recent years – as mentioned above – companies are increasingly using the knowledge and experience of experts from various fields of science and various industries. One of the more and more popular concepts are brand archetypes. The idea is based on the theory of archetypes developed by C.G. Jung. However, it is worth mentioning that the term "archetype" was probably used for the first time 2 thousand years ago in the works of a Jewish philosopher and theologian Philo of Alexandria (Philo Judaeus) [3, p. 4]. According to C.G. Jung archetypes are ideas and pictures of collective nature that occur virtually anywhere in the world as an element of myths, but at the same time they subconsciously shape the behaviours of individuals [4, p. 4]. In other words, archetypes are the remains of human experience, living still in the collective unconsciousness. Archetypes contain the basic patterns of human thinking, experiencing and behaviour, they reflect common human thoughts. They are deeply rooted in the psyche and they accompany us since childhood. Thanks to archetypes people – no matter what culture they come from – react similarly to the same stimuli.

One of the authors of the archetypes concept is the Young & Rubicam agency who conducts a worldwide research project called *Brand Asset Valuator* (BAV) in cooperation with Millward Brown research company since 1993. The main aim of this undertaking is the "cyclical supracultural measurement of brand health" [5]. BAV is a research of quantitative nature conducted in 51 markets. Up to now data from 700,000 respondents have been collected. This research allows for obtaining a lot of valuable data such as the measurement of the brand's image, the level of brand awareness, loyalty factors and factors influencing purchase intentions, etc. Not only brands are subject to the analysis but also countries, famous people, public institutions and even currencies.

Within the *Brand Asset Valuator* research the Young & Rubicam company developed a Y&Rchetypes model based, among others, on the theory of archetypes. This model assumes that every brand can serve a limited number of roles, and thus it can be assumed that all brands have an embedded archetypal theme. Due to that it is possible to find an optimal personality expressing itself in a particular archetype of the brand. Assigning a given archetype to the brand may strengthen its essence, facilitate the identification of strengths and weaknesses and what is most important provide an intuitive, accessible language to describe the brand [6].

The Young & Rubicam researches have identified twelve positive brand archetypes: The Sage, The Magician, The Jester, The Patriarch, The Guardian, The Warrior, The Companion, The Lover, The Explorer, The Earth Mother, The Maiden, The Enchantress.

Brand archetypes first of all are a strategic marketing tool and also a theoretic concept being gradually developed. Up to now a few valuable books on this subject have been published [e.g. 7, 8, 9]. However, many of them are like typical guidebooks. Moreover, branding agencies from all over the world modify the Y&Rchetypes model extracting a bit different archetypes or increasing their number. For example the Conceptbox company uses twelve main archetypes (The Caregiver, The Regular Guy, The

Innocent, The Ruler, The Sage, The Magician, The Hero, The Creator, The Explorer, The Outlaw, The Jester, The Lover) and 40 subarchetypes [10]. However, it is worth remembering that the Jung's archetype concept was also used in other fields long ago. For example already in 1991 (so a few years before the start of the *Brand Asset Valuator* research) a psychological guide *Awakening the Heroes Within* was published: *Twelve Archetypes To Help Us Find Ourselves And Transform Our World: Twelve Archetypes to Help Us Find Ourselves and Transform the World* [11].

Article objectives. The main aim of the article is to explain the idea of brand archetypes and to present the way of using this concept in building an international brand of ladies' lingerie. The specific objectives of this study may include: a) presenting the characteristics of the particular brand archetypes; b) discussing the archetypes which might be useful in building an international brand of ladies' lingerie; c) the analysis of the Enchantress archetype in the context of the ladies' lingerie market.

Presentation of main materials. Each of the distinguished archetypes offers various values and has its particular potential. Picture 1 presents a matrix arranging the brand archetypes by two pairs of opposing features (thought – emotions; energy – substance). The consumers consciously or subconsciously choose those brands whose archetype suits their personality. And thus a person who does not succumb to emotions, who is characterised by a high level of self-control is more likely to purchase brands representing the archetype of The Guardian, and an energetic person who wants to pursue their passions – brands representing The Warrior or The Jester archetypes.

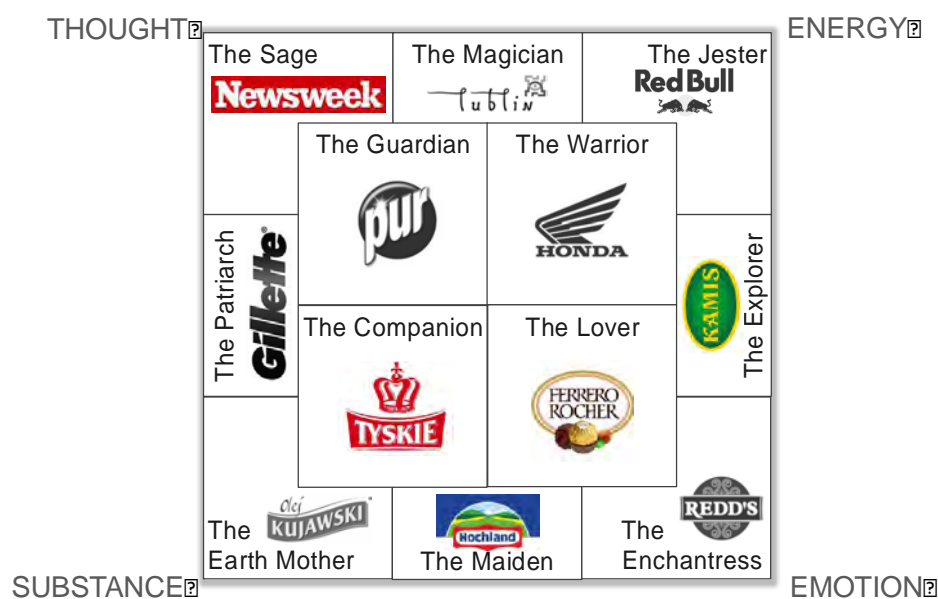


Figure 1. Examples of brand archetypes
Source: own work on the basis of [12]

Below the character and meaning of the particular archetypes and good representatives of these archetypes are presented [13]:

- The Sage – *personality*: scholar, enlightened, profound; *meaning*: wisdom, fate, mastery; *representative*: Plato.
- The Magician – *personality*: wise, mysterious, talented; *meaning*: transformation, motivation, delight; *representative*: Walt Disney.
- The Jester – *personality*: funny, original, mocking; *meaning*: creation, joy, defiance, a new beginning; *representative*: Salvador Dali.
- The Patriarch – *personality*: dignified, simple-minded, authoritarian; *meaning*: authority, order, leading; *representative*: Nelson Mandela.

- The Guardian – personality: organised, systematic, self-controlled; meaning: control, patronage, protection; representative: Socrates.
- The Warrior – personality: strong, dynamic, courageous; *meaning*: action, power, victory; representative: Alexander the Great.
- The Companion – personality: altruistic, helpful, dedicated; meaning: friendship, courage, emotional support; representative: Sancho Pansa.
- The Lover – personality: passionate, charming, sensual; meaning: dream, salvation, affection, attraction; representative: Romeo.
- The Explorer – personality: independent, discovering, bold; meaning: the challenge, self-discovery, trial; representative: Indiana Jones.
- The Earth Mother – personality: concrete, caring, confident; meaning: abundance, association, stability; representative: Isis.
- The Maiden – personality: selfless, innocent, pure; meaning: innocence, promise of paradise; representative: Snow White.
- The Enchantress – personality: beautiful, mysterious, seductive, alluring; meaning: dangerous temptation, irresistible pleasure, sensuality, attraction; representative: Marilyn Monroe.

Archetypes in building an international brand. Brand archetypes can be very useful in preparing a concept of an international or global brand because – as mentioned before – they are of universal, supracultural nature. In the simplest terms it can be assumed that a brand representing a particular archetype will similarly affect consumers who have certain personality characteristics. They may come from various countries or cultures. It should be noted, however, that brands rarely represent only one archetype. In addition, each archetype has its depth [14]. This means that a brand can be perceived by consumers on multiple levels. For example, the archetype of the Lover can be operated on a very superficial level (e.g. primitive sexism in the communication of the Axe brand). The use of this archetype can also rely on the attempt to make the consumer aware of the necessity to satisfy their needs (e.g. „L’Oréal – *Because I’m worth it*”). Yet a deeper level of support may affect the consumer's self-acceptance. The parasocial campaign prepared by Dove called *Campaign for Real Beauty* is an example of such activities. The aim of this international campaign was primarily to break down stereotypes about the canons of beauty and support women in building a sense of self-acceptance [15]. Such a deep – and at the same time bold, because overcoming the relevant market standard – use of brand archetypes can contribute to the construction of the desired image and achieving a competitive advantage.

Archetypes of the ladies' lingerie brand. Due to the nature of ladies' lingerie market is not possible to use any brand archetype. Taking into account the features of the target segment and the functional, emotional and symbolic advantages connected with the purchase of lingerie it can be assumed that the leading archetypes in this market will be the Enchantress and the Maiden. The observations of the marketing activities of the lingerie manufacturers suggest that sometimes the archetype of the Earth Mother is used (or possibly different, completely random archetype). However, very often it is not a deliberate action but the result of marketing mistakes. An example of such a company is Jarpol Collection [16]. Not only the brand name raises objections (it is not associated with lingerie at all) but also the design of products, the choice and the look of the models, the appearance and functionality of the website and many other factors. The exemplification of the lack of coherence of the elements of brand identity is a Polish brand of erotic lingerie Lolitta [17]. Despite the brand name leaving no ambiguous associations in the promotional materials the company uses pictures of rather vulgar models and the visual level of the marketing communication is bereft of good taste and even kitschy.

Figure 2 presents brand archetypes likely to be used in the lingerie market along with a few examples of brands. In order to present the complexity of the concept of archetypes in the chart there have been identified three subarchetypes of the Enchantress (the Sensual Enchantress, The Vulgar and Sensual Enchantress, the Vulgar Enchantress). Despite that the picture is simplified because it is one-dimensional

(using one variable). It was assumed that the more the archetype is associated with the emotional element, the more pronounced is the "sexuality" of the brand. And in this case the Earth Mother is basically characterised by the lack of sexuality, the Maiden – subtle sexuality and the Enchantress presents a more vulgar type of sexuality.

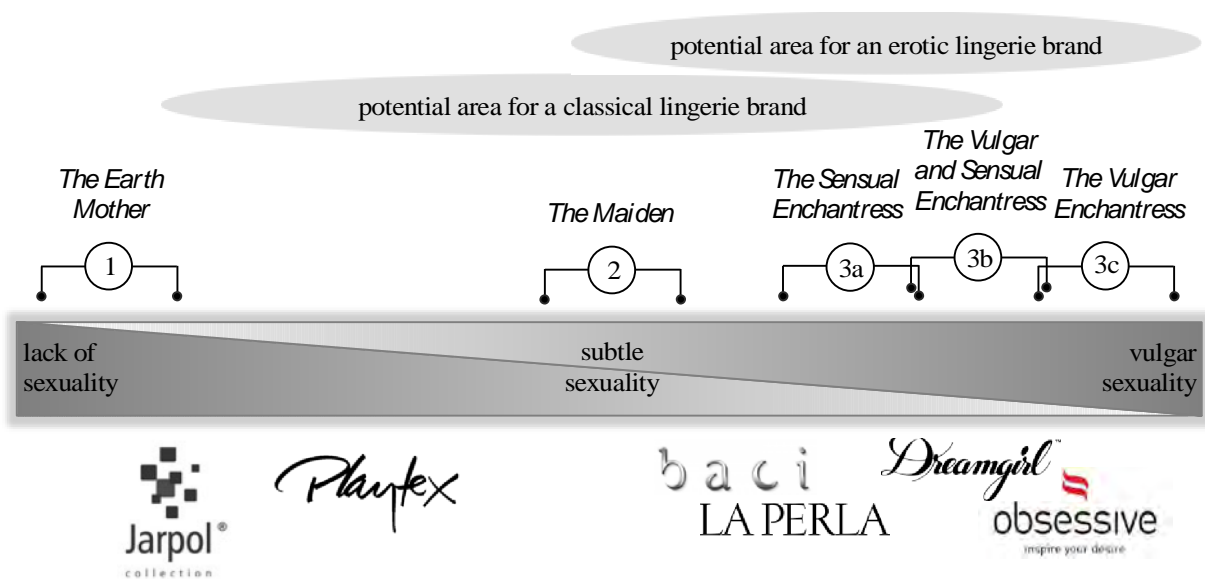


Figure 2. Brand archetypes likely to be used in the lingerie market
Source: own work

Despite these imperfections the scheme may be a useful tool when choosing a desired brand personality. It should also be noted that in the following chart a choice of a brand archetype for classical and erotic lingerie has been suggested. Those potential areas partially overlap so there is a chance for successful extension of the offer of a brand of classical lingerie with lingerie which is subtly erotic and sexy. Such a move may result in the increase of revenue of the company without the risk of breaking or blurring the image of the brand. Another example can be introducing a brand offering erotic lingerie (but not extremely erotic) and sexy lingerie suitable for everyday wear. Summing up, the Maiden archetype and the Sensual Enchantress subarchetype constitute the area for possible competition of the classical and erotic lingerie brands.

The example of a very interesting attitude towards branding in the erotic lingerie market is the above mentioned Baci brand. It uses communication codes unusual for this market (e.g. religious imagery – figure 3). The visual layer of the brand is elegant and sensual, but far from vulgar sexuality. Even the name of the brand is subtle ("baci" in Italian means "kisses"). This atypical – as for erotic lingerie – positioning method gives particular results. Baci strongly differs from other erotic lingerie brands (regardless of the geographic market where the brand is sold, so the differences in culture, income levels, consumer preferences, etc.). What is interesting it is perceived as special although the quality of the products of this brand is not the highest.

In practice archetypes are an element of the brand strategy which is the basis for all branding activities. The brand strategy describes in a synthetic way the essence and the uniqueness of the brand, it shows its positioning method. Brand strategy may include items such as: profile of the target, the benefits of purchasing the brand, brand personality / brand archetypes, the essence of the brand. The brand strategy is the basis for further, more detailed projects – it determines the consumer's point of contact with the brand (for example, it affects the choice of the brand name, the form and content of advertising, appearance of the packaging, etc.).

Table 1 presents a detailed characteristic of the three subtypes of the Enchantress archetype. The profiles of these subarchetypes were prepared based on the answers to several key questions (e.g. who am I for?, what do I believe in?, in what way am I better than others?). A set of these questions – according to

the methodology of Corporate Profiles Consulting – is used to describe the brand positioning [19]. The table clearly shows that the brand archetype is not a closed category and is not finally defined. It offers a whole range of opportunities associated with the formation of brand personality.



Figure 3. An example of the use of non-conventional codes in the erotic lingerie market
Source: [18]

Table 1

Subarchetypes of the Enchantress archetype


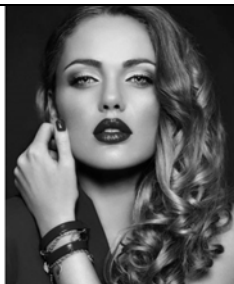

	the Sensual Enchantress	the Vulgar and Sensual Enchantress	the Vulgar Enchantress
Specification			
Who am I for?	– for my partner	– for the men for whom sex is very important	– for men looking for adventures
What is my essence?	– subtle beauty	– sexiness and deviousness	– vulgar carnality
What is the evidence of my essence?	– I am young – I am delicate – I am sensual – I am modest – I am intelligent	– I am young – I am attractive – I know what I want – I am independent	– I like to show my body – I make provocative face expressions – I wear provocative make-up

Table 1 (continuation)

What do I believe in?	<ul style="list-style-type: none"> - love - partnership - passion 	<ul style="list-style-type: none"> - passion - sex - money - independence 	<ul style="list-style-type: none"> - sex - fun - my body
In what way am I better than others?	<ul style="list-style-type: none"> - I am more attractive - I am more sensual - I am younger - I am more intelligent 	<ul style="list-style-type: none"> - I wake up lust 	<ul style="list-style-type: none"> - I am braver - I am more impudent
What am I good at?	<ul style="list-style-type: none"> - <i>ars amandi</i> 	<ul style="list-style-type: none"> - sex 	<ul style="list-style-type: none"> - passionate sex
What benefits do I offer?	<ul style="list-style-type: none"> - one can fall in love with me - one can experience passion with me - one can trust me - one can talk with me 	<ul style="list-style-type: none"> - passionate sex 	<ul style="list-style-type: none"> - sex without commitment
What do others think about me?	<ul style="list-style-type: none"> - beautiful - subtle, but with a temper - mysterious - alluring 	<ul style="list-style-type: none"> - pretty - sexy - unfaithful - passionate - confident - cunning 	<ul style="list-style-type: none"> - immoral - provocative - easy to get - very intelligent, simple - primitively sexy - bodily

Source: own work and [19]; pictures [20]

Conclusions and prospects for future research. The concept of archetypes and their subtypes discussed in the article requires further study and research. To take full advantage of the uniqueness of this concept, it is necessary to prepare appropriate tactical tools (such as briefs). The idea of subarchetypes resented in the article should be tested taking into account the specificities of the different markets. Only then it will be possible to talk more fully about the usefulness of this concept in the construction of an international brand.

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М31

Х.Б. Хованец

Технічно-гуманітарна академія в Бельсько-Бялей, Польща

CSR ЯК ЕЛЕМЕНТ ОРІЄНТОВАНОГО НА ВАРТІСТЬ МАРКЕТИНГУ. ВПРОВАДЖЕННЯ КОРПОРАТИВНОЇ СОЦІАЛЬНОЇ ВІДПОВІДАЛЬНОСТІ У DANONE GROUP У ПОЛЬЩІ

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Системні зміни, які відбуваються зокрема й у Польщі, змусили змінити підхід до маркетингу. Впровадження маркетингової концепції без надання реальної вартості для споживача, беручи до уваги інтереси інших груп чи використовуючи традиційні засоби маркетингових комунікацій, для певних груп стає недоцільним. Визначено маркетингову концепцію, деталізуючи її з точки зору інструментарію та цілей, представлено концепцію орієнтованого на вартість маркетингу і його специфіку з використанням прикладу – надання вартості впровадженням концепції корпоративної соціальної відповідальності.

Ключові слова: CSR, маркетинг, орієнтований на вартість.

CSR AS AN ELEMENT OF BASED-VALUE MARKETING. IMPLEMENTATION OF CORPORATE SOCIAL RESPONSIBILITY BY THE DANONE GROUP IN POLAND

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The system changes, including in Poland, have forced a change in approach to the market. Implementation of the marketing concept without providing real value for the customer, taking into account other interest groups or using traditional media is becoming – at least for certain groups of consumers – obsolete. This article presents the definition of the marketing concept, narrowing to its determination from the perspective of the tools and its goals, presents the concept of value-based marketing and its specificity by presenting as an example – delivering value through the implementation of the concept of corporate social responsibility.

Key words: CSR, based-value marketing.

Problem formulation. The idea of Corporate Social Responsibility (CSR) is well-known in the entire world and has marked its presence in all of the responsible business activities. In many places there appeared initiatives which engage leaders of business, non-government organizations and state