1. Introduction

1.1 Background

Back in 1999, Jensen had stated that it would be no longer enough to produce a useful product. “A story or legend must be built into it; a story that embodies values beyond utility. The story shapes our feelings about a product, and becomes an enormous part of what we buy when we buy a product” (Jensen, 1999).

Consumers’ most compelling needs have moved beyond mere functionality (Spink & Levy, 2002), thus motivating brand managers to look for sources for competitive advantage beyond the functional attributes. In this search it is the intangibles that have been found to create a differentiating advantage to a brand. Infact, the brand wars are fought in consumers minds on the basis of these intangibles.

“Brands are metamorphic stories that connect with something very deep- a fundamental human appreciation of mythology” (Bedbury, 1997). They work through the visceral route, through the personal memories and cultural associations that orbit around it, impacting the subjective experience a consumer has with the product (Hawley, 2000).

It is in this context that advertisers have used different themes to create brand imagery. These range from utilitarian appeal (Chang, 2006; Edell & Burke, 1987; Dens, and De Persmacker, 2010; Sirgy et al. 1992; Stern, 1990), the celebrity endorsements (Atkin, Block, 1983), shock appeal (Urwin& Venter, 2014; Virvilaite, R., &Matuleviciene, M., 2013)), value expressive appeals (Sirgy et al., 1992), emotional appeals (Dens, and De Persmacker, 2010; Escalas et al., 2003; Passyn et al., 2006; Golden et al., 1983), rational appeals (Escalas et al., 2004; Aaker et al., 1998; Golden et al., 1983), Negative versus Positive Appeal (Homer et al., 1990), Mixed emotions (Hong et al., 2010, Self esteem appeals (Durgee et al., 1986), Collectivist versus individualist (Zhang, 2010), Humorous versus Non humorous (Chattopadhyay et al., 1990), Nostalgia/Bizarre (Stern, 1990), Image / Transformative (Chang, 2006; Edell & Burke, 1987; Stern, 1990) and Olney et al., 1991 who studied the effect of 34 different appeals used in advertising.
However, inspite of the appeals, the marketing literature is replete with instances where there are marketing communications that have failed to build strong brands.

Irrespective of the above brand failures, the marketers have continued to use advertising route to build brands. Competition has now made it almost a necessity for the brand to be advertised in all media vehicles, online or mainline.

The growth in media has also spurred advertising spends. Despite large advertising budgets, issues of advertising have remained persistently increasing allocation of time of each broadcast hour to advertising (Elliot and Speck, 1998), the limited time allotted to each commercial, and the growing presence of other media, which suggest that a given advertisement must contend with an ever-growing number of other stimuli for attention (Mord and Gilson 1985; Ray 1988; Webb 1979).

On one hand, advertising brings revenue to the media; on the other hand, advertising clutter is widely believed to reduce the advertising effectiveness of the media (Ha & Litman, 1997). Commercial advertising clutter has been a perceived problem with broadcast television for years (Klopfenstein, 2011).

The Public’s attitude towards advertising has turned more negative in the recent decades (Zanot, 1984). The reasons cited include the rise of consumerism, perceived deception, offensive stereotypes and an increasing amount of advertising (Elliot and Speck, 1998).

The human mind keeps one from being overwhelmed by stimuli by filtering out much of what comes their way, including ads (Mark and Pearson, 2001).

It is impossible to take in each and every selling message due to cognitive limitations (Jacoby, 1984; Malhotra, 1982) as this may exceed the consumer’s information processing ability, leading them to build up coping mechanisms and ad evading strategies (Speck & Elliott, 1997).

When exposed to too many ad messages, the consumers filter out the surplus visual and aural marketing stimuli, attending to only those messages that pass through their screening criteria, such as ads focusing on their lifestyles and values (Kalnova, 2011).

Advertisers are fully aware of the barriers posed by both the viewer opposition and the information processing limitations.
In times such as these, there is an increasing need to resort to more captivating “anti-clutter, anti-zapping strategies” (Joseph D., 2002). Marketers are trying to find out new ways to reach out to the consumer effectively.

1.2 Research Rationale
As studied above, ad clutter (Ha &Litman, 1997), the growing negative perception of viewers towards advertising (Zanot, 1984)) and the information processing limitations (Speck & Elliott, 1997) has compelled advertisers to think of better ways to reach out to the viewers (Joseph D., 2002).

One way to build and maintain strong, enduring brands has been using archetypes (Mark and Pearson, 2001).

Archetypes are components of the collective unconscious -- deeply embedded personality patterns that resonate within us and serve to organize and give direction to human thought and action” (Jung, 1965).

If you have only a few seconds to get your message across—as in a television commercial, you can do so more effectively if your message taps into the stories we all know already (Mark and Pearson, 2001).

Archetypes have been found to be beneficial in creating competitively advantageous brand imagery (Grutzner, 2011; Spink & Levy, 2002; Randazzo 2006; Veen, 1994; Johar, Holbrook. and Stern 2001; Mark and Pearson 2001; Holt 2003; Holt & Thompson, 2004; Randazzo, 2006; Woodside et al., 2008; Muniz, 2013) and are said to have a strong influence on the basic behavior patterns (Mark and Pearson, 2001; Faber and Mayer, 2009; Els, 2004; Randazzo, 2006; Goodman, Duke & Sutherland, 2002; García-García, et al., 2011; Holt 2003; Johar, Holbrook and Stern 2001; Randazzo 1993; etc), thus making it a concept worth exploring in the realm of brand advertising and consumer behavior.

Walle (1986) had described archetypes as “constitute valuable tools for practitioners such as strategic planners of promotional campaigns”.

Advertising practitioners and theorists have been particularly attuned to the importance of archetypes to break through the clutter (Siraj & Kumari, 2011) to create a strong emotional
connect with the customer (Randazzo, 2006; Goodman, Duke & Sutherland, 2002; García-García, et al., 2011) and construct competitively advantageous brand images (Mark & Pearson, 2001; Holt 2003; Johar, Holbrook and Stern 2001; Randazzo 1993). They are the most persuasive and convincing type of advertising (Siraj & Kumari, 2011). Advertisements using archetypal stories have helped achieve both, an immediate direct impact on attitudes and behaviors, and also, unconscious effect (Randazzo, 2006) which is wide.

Powerhouse products such as Nike, Coke, Ralph Lauren, Marlboro, Disney, and Ivory, to name a few, have consistently used an archetype as a tool to build strong brand images (Mark and Pearson, 2001).

Understanding and leveraging archetypal meaning, which was once said to be an interesting concept to effective marketing, is now a prerequisite (Mark and Pearson, 2001).

Inspite of the growing importance, limited research has been carried out measuring the effectiveness of archetypes in advertising. In the consumer behavior literature, there are several articles inquiring into archetypes from a qualitative research perspective (e.g., Walle 1986; Maso-Fleischman, 1997; Hirschman 2000; Goodman, Duke, Sutherland 2002; Thompson, 2004; Tsai, 2006; Megehee & Woodside 2010; García-García, Baños-González, & Fernández-Fernández, 2011; and Megehee & Spake, 2012).

Several conceptual works have been done in the area (Vander-Veen, 1994; Randazzo, 2006; 2008; Siraj & Kumari, 2011 and Llyod et al., 2013).

Most of the studies however do not manage moving beyond mere categorization of archetypes. Some studies which go a step further to understand the effect of archetypes include those of Mark & Pearson (2001) who studied and found a positive effect of archetypes on consumer responses and financial performance of companies; Groppel-Klein et al. (2006), who found that the presence of archetypes in ads leads to arousal; Faber & Mayer (2009) who studied the effect of various archetypal media on affective reactions and character preferences; Kalnova (2011) who studied the effect of archetypes in print ads and the ad response framework for the same and Dave (2013) studied the consumer perceptions towards brand archetypes.

With the growing importance of archetypes as a strong marketing tool, it is important to understand the effectiveness of the same. The current research aims to do so
and studies archetypal ads and its effect on the viewer’s affective and cognitive response, thus impacting ones attitude towards the ad and perception on brand trustworthiness.

Since the dominance of archetypes, depends on the maturity level of the culture (Mark & Pearson, 2001) and also the life stage of an individual (Mark and Pearson, 2001), a culture specific study focusing at only one stage at a time is essential to gain a better understanding of the effect of archetypes.

The current study hence aims to study the effect of archetypal advertising in the Indian market targeting the youth in particular.

India’s economy is expected to grow by upward of 6 percent annually in the next few years, among the highest rates of any big emerging economy, making marketers across the globe, eye the Indian market (McKinsey & Co., 2012). The Indian youth have increasingly become a prime target for marketers due to their increasing buying power and purchase influence, which far exceeds their numerical strength (Ratish Nair, chief executive, Interactive Avenues Marketing Solutions Pvt. Ltd.). To make in-roads into the Indian market, reach out to the youth and move to the next level, one needs to understand the mindset of the Indian youth and find effective ways of reaching out to them. Archetypal advertising from the above literature, promises to be one such way. The current research would help marketers understand if archetype, as an advertising tool, is effective in the Indian market. And would also help marketers better understand the Indian youth.

When studying the effect of archetypes, it is important to note that at a given point of time, certain archetypes are activate in the minds of the consumers, based on the experiences one has been through (Mark and Pearson, 2001). Past research has found that the individual’s archetype dominance has a significant impact on perception of archetypal media (Faber and Mayer, 2009) making it an important aspect of consumer psychology to study. The current research studies how the individual’s archetypal dominance (IAD) affects his/her perception towards a television ad. This would help the marketer better understand the effects of archetypal advertising across a varied consumer base (with varying levels of archetype dominance).

While studying the effect of archetypal ads, it is important to understand the difference in response for archetypal ads and non-archetypal ads. If the difference is significant, and
archetypal ads are found to have more positive effects, it would help one further establish the importance of using archetypes as an advertising tool.

Some studies in the past have focused on understanding this difference (Groppel-Klein et al., 2006; Mark and Pearson, 2001). Past research has compared the effect of archetypal and non-archetypal ads on arousal and conscious assessment of the brand (Groppel-Klein et al., 2006).

Young & Rubicam’s analysts discovered that that brands associated with archetypal identities positively and profoundly influence the real asset valuation of their companies. They found that stronger archetypal association of a brand has also shown a positive effect on the Market Value Added (MVA) and the Economic Value Added (EVA) than weak archetypal associations (Mark and Pearson, 2001).

Further research studying the same in detail is relevant. Archetypal ads are said to be the most persuasive and convincing type of advertising (Siraj and Kumari, 2011). The current study aims to study the difference between archetypal and non-archetypal ads so that adequate comparisons can be made between the 2 types of advertisings to further explain the effectiveness of archetypal ads.

The current research hence compares the effect of archetypal ads and non-archetypal ads on the consumer’s affective and cognitive response leading to attitude formation and beliefs about brand trustworthiness.

The above would help the marketers understand the need to design ads with a dominant archetypal embed and the benefits and outcomes of using the same.

1.3 Research Problem
The decibel level created by brands in India has greatly increased. The Indian advertising industry in 2014 grew by 16.4%, in terms of absolute numbers; the advertising industry touched Rs. 37,100 crore in 2014. In 2014, TV reached Rs. 14,158 crore and its contribution to total advertising is now at 38% (Achhpal, 2015).

In times like these it remains doubtful that despite the visibility that brands may seek, by advertising across the advertising mediums, the target market remembers it. Yet there are brands that have successfully fought this clutter. It is in this context that the current doctoral study was
undertaken to answer key research problems such as: What do brands do to build positive imagery? Does archetypal advertising help brands create the desired imagery in the Indian market?

1.4 Research Objectives
To answer the research problem, this study is aimed at developing an in-depth understanding of the effect of archetypal advertisements. To do so, it also compares the effectiveness of archetypal ads with the non-archetypal ads. The main objective of the current research is:

To study the effect of archetypal ads on the consumers affective and cognitive responses leading to attitude formation and beliefs about brand trustworthiness.

The research questions that would help address the above objective are as below:

1. Do archetypal ads lead to strong identification of the consumer with the ad?
2. Are archetypal ads easy to understand?
3. Do archetypal ads lead to affect outcomes?
4. Do archetypal ads lead to cognitive outcomes?
5. Does an archetypal ad lead to positive attitude towards an ad?
6. What is the predominant route to brand belief formation for Archetypal ads?
7. Does an individual’s archetype dominance affect the perception to that archetype?
8. Are archetypal ads more effective than non-archetypal ads?

To study the questions above, a qualitative and quantitative study was done, the details of which appear in the following chapters.

1.5 Scope of the Study
i. India Context

While the archetypes are universal, the “valance” surrounding them changes on a cultural basis. E.g. Individualism is a collective value in the United States. This reinforces the Explorer archetype with an emphasis on discovering and expressing one’s own uniqueness (Mark and Pearson, 2001).

This is inline with the neo-archetypal theory that suggests archetypes to be learned contradictory to being passed on through evolutionary history. This emphasizes the fact that the incidence with
which we utilize such models may speak to their cultural significance (Faber & Mayer, 2009). Hence the level of sophistication of the culture is said to affect the interpretation of the archetypal image/story (Mark, & Pearson, 2001). This calls for culture dependent studies to understand the understanding, interpretation and effect of archetypes.

India being a rapidly emerging economy has become the key focus of marketers across the globe (McKinsey & Co., 2012). The current research hence focuses on an India specific study and studies the effectiveness of archetypal ads for the Indian consumer.

ii. Indian Youth

Also, since activation of archetypes is dependent on the life stage of the individual (Mark and Pearson, 2001), studying the effect of archetypes one stage at a time would give a deeper understanding.

The Indian youth have increasingly become a prime target for marketers. More so in India, as two-thirds of the population is below 35 years of age. According to MindShare Insights, the research division of a media-buying agency MindShare, 65%, or over 700 million Indians, are younger than 35 years.

MindShare Insights found that the earning age in India is down by 10 years, and 54% of youngsters are earning while still studying. “Business process outsourcing and other service industries have lowered the average working age. This has made them an immensely desirable target group to marketers (Livemint, 2008).

This segment has an influence on consumer spending far in excess of its numerical strength. Another critical factor is the increasing buying power of this segment. With total spending power of about $6.5 billion--their own discretionary income plus what their families spend on them--they carry considerable economic clout, as well as the power to influence their parents' purchasing decisions on items ranging from computers and cars to watches and TVs (Livemint, 2008).

Hence the marketers are trying to find ways to reach out to this group (Ratish Nair, chief executive, Interactive Avenues Marketing Solutions Pvt. Ltd.). Archetypes could be one such way.
The current study hence focuses on studying the effect of archetypal advertising on the Indian youth.

iii. Unknown brands

It has been found that the effect of archetypes on consumer responses is affected by the consumers mediated experience and lived experience of the brand archetype (Tsai, 2006). Our goal here is to study the mediated experience of the brand archetype and hence it was prerequisite that such brands be chosen with whom consumers have no lived experience. Hence unseen ads (archetypal and non archetypal) of brands unknown to participants were used in the current study.

iv. Archetype of Hero-Warrior

While selecting the archetypal ads, there were various filters that were applied, to ensure that the ads selected were recent, of unknown brands, and with no celebrity presence, to avoid effects of past knowledge. Also, to ensure that the ads were of a particular archetype, a double staged approach was followed. First, the researcher rated the ads with respect to their archetype dominance. This was done based on extensive study on the theories of archetype. The ads were further shortlisted by 3 coders who had a strong understanding of archetypes. Those ads that received highest cross coder agreement were retained.

While carrying out this selection, it was noticed that the hero-warrior ads received highest cross-coder agreement compared to any other archetype.

It was noticed, that warrior traits were easily recognized. This could be one of the reasons why advertisers in the past have extensively used the archetype of a warrior. E.g. Nike, Duracell, FedEx, etc.

Also, the current research was focusing on the Indian youth, who have recently been through experiences such as getting into the university or were in the stage of finding a job. In this stage, the Hero- warrior archetype is said to be observable (Woodside et al., 2013; Belk, 1989).
The story of a hero is a standard one used across cultures and time (Goodman, Duke, & Sutherland, 2002). There are six archetypes associated with the hero on his journey toward self-actualization: the Innocent, Orphan, Martyr, Wanderer, Warrior, and Magician (Pearson, 1991). With the warrior trait being the focus of Heroes in some cultures (Mark & Pearson, 2001), some sources describe the Hero as the ‘‘Warrior’’ (McAdams, 1993).

The emphasis on the above heroic traits of physical strength and conquering the opponent has made the warrior society’s most common archetypal hero (Goodman, Duke, & Sutherland, 2002). “It is the central focus of the monomyth” (Campbell, 2008).

Keeping the above factors in mind, the current study focuses on the Hero-Warrior archetype of an individual and also has used warrior ads to measure the effectiveness of archetypal advertising.
1.6 Chapter Scheme

Chapter 1: The introduction chapter provides the background to the research, the rationale behind the research, the research problem, research objectives and the scope of the study.

Chapter 2: Literature Review and Model Building Chapter provides a comprehensive review of relevant literature covering theories on archetypes and the advertising effects models. Review of relevant theories is followed by literature specific to the variables and the gaps in the literature. The model building section of the chapter discusses the development of the research model and its related hypotheses. The research model draws from the literature review in the previous section of the chapter.

Chapter 3: The research methodology chapter discusses the research methodology adopted in the study. This chapter provides the research study design, details on the tools and techniques used the sample and setting, and the data analysis method used for both qualitative and quantitative study and also the procedure followed for ad selection in the pre-study phase.

Chapter 4: The qualitative study chapter presents the results of the qualitative study executed. In this chapter, the validity of the responses is checked, the focus group transcripts are analyzed and the key findings are presented.

Chapter 5: The quantitative study chapter includes the operational definitions of the constructs along with the instruments used and the models and methods used. The assessment of model is done using statistical methods such as Exploratory Factor Analysis (EFA) and Confirmatory Factor Analysis (CFA). The structural model is specified and the hypotheses are tested using structural equation modeling (SEM) and the key findings are presented.

Chapter 6: The discussion and conclusion chapter provides the discussion of the results of the study and summarizes the research.

Chapter 7: The chapter Implications of the research presents the academic implications and the theoretical contributions, the implications for practitioners and limitations of the study. The study concludes with the recommendations for future research.