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THE POWER OF ARCHETYPES IN BUSINESS-TO-CONSUMER RELATIONSHIPS BASED ON THE CONFECTIONERY MARKET IN POLAND

ABSTRACT

Purpose: This paper aims to investigate the extent to which brand archetypes can influence business-to-consumers (B2C) relationship, identify brand archetypes of two Polish confectionary companies (Wedel and Wawel), and recognize consumers' attitudes towards brand archetypes used in B2C relationships. The conducted research allowed us to find the answers to five research questions.

Material and methods: Based on the theoretical deliberation, empirical research was conducted. Two research methods were applied in the study, i.e., a multiple case

study method as a form of qualitative research, and a survey conducted in May 2023 using Computer Assisted Web Interviewing (CAWI) on a sample of 106 respondents. The brand attitudes perceived by respondents formed the basis for the Brand Archetype Portrait (BAPOR) and Brand Archetype Power (BAPOW).

Results: The conducted analysis revealed the use of different archetypes by both research subjects. Customers were aware of the brand archetypes, and they identified the archetypes accordingly, allowing the indication of the brand archetype portraits (BAPOR). Wedel was associated with the Innocent archetype, while Wawel was associated with the Caregiver and Jester by survey participants.

Conclusions: This study addresses the scientific gap centered on integrating and exploring archetypes within the specific context of business-to-consumer relationships in the confectionery market in Poland. Additionally, there is a gap in understanding how the use of archetypes can influence the dynamics of business-to-consumer relationships within the confectionery market. The study findings are constrained by several limitations: only two case studies representing the same business sector were examined. Moreover, the quantitative research was conducted on a small and unrepresentative sample and thus does not allowing for drawing any general conclusions. However, the research in question provided insights into customers' opinions and attitudes toward brand archetypes. The aforementioned limitations leave room for future studies.

On a managerial level, the paper offers several contributions to marketing professionals, especially by suggesting how the use of archetypes can enhance customer relationships and company relationships. When effectively communicated, archetypes enable building bonds with consumers who share the same principles and beliefs. From an academic standpoint, we have contributed to the theory of social sciences by presenting the interrelations between brand archetypes and effective customer relations through shared values.

KEYWORDS: *archetypes, customer value, Business-to-consumers (B2C) relationships*

JEL CLASSIFICATION: *M31, M37, M14*

Introduction

Contemporary organizations operate in a rapidly changing business environment that is influenced by new and unpredictable external factors. The success of their business can be guaranteed when companies build and maintain strong, long-lasting bonds with their stakeholders, with a particular focus on customer relationships (Kushwaha *et al.*, 2020; Frow and Payne, 2009). These bonds can be achieved by fostering trust, responding to customer needs, and providing them with additional value that is perceived as satisfactory enough to enhance customer loyalty (Kushwaha *et al.*, 2020). Literature studies (Liu *et al.,* 2020) demonstrate that the concept of customer-perceived value has become one of the most popular approaches among business managers and marketing researchers. It is not only the starting point but also the result of relationship marketing.

Despite the abundance of research available on archetypes in marketing and their influence on business-to-consumer relationships, there is a noticeable gap in the literature regarding the application and impact of archetypes within specific markets and cultural contexts. Specifically, there is limited research examining the role of archetypes in the confectionery industry, and even less research focusing on the Polish market. There is a need for research that not only explores the theoretical aspects of archetypes but also provides practical insights and recommendations for businesses, especially those operating within the highly competitive and ever-evolving confectionery industry. While the current body of literature offers theoretical discussions on this topic, there is a lack of concrete guidance based on real-world case studies.

The authors argue that one of the key factors influencing customer-perceived value is the brand archetype used by marketers and business practitioners to shape consumers' attitudes. Archetypes can be seen as symbolic formulas or patterns, culturally prescribed reference points that carry symbolic meaning and preconceived images. Consumers assimilate current information about a brand, along with existing schemas, to construct narratives about the brand, which can potentially enhance its value (Gombos and Bíró-Szigeti, 2022; Herskovitz and Crystal, 2010).

The concepts of relationship marketing and brand archetypes have captured the interest of many researchers. However, the majority of previous research has examined these topics independently, which resulted in their unidimensional nature. In an effort to fill this gap in our understanding of the phenomenon, our study introduces the concept of brand archetypes and explores their role in cultivating customer relationships. This aspect of our research contributes to its novelty and originality.

This paper aims to investigate the extent to which brand archetypes can influence business-to-consumers (B2C) relationship, identify the brand archetypes of two Polish confectionary companies (Wedel and Wawel), and recognize consumers' attitudes towards brand archetypes used in B2C relationships. The conducted research allowed us to find answers to five research questions. Based on the theoretical deliberation empirical research was conducted using two research methods: a multiple case study method as a form of qualitative research (two research subjects, Wedel and Wawel, two leading brands specializing in chocolate products were selected for comparison), and a survey conducted in May 2023 using CAWI (Computer Assisted Web Interviewing) with a sample of 106 respondents in which the brand attitudes perceived by respondents were the basis for BAPOR (Brand Archetype Portrait) and BAPOW (Brand Archetype Power).

Theoretical background

During the last few decades, customer relationships have gained significant importance (Kushwaha *et al.*, 2020; Nurbasari and Harani, 2018; Payne and Frow, 2004, Payne et al. 2017, 2020). Since its initial mention (Berry, 1983; Kotler, 1992), a substantial body of conceptual and empirical research papers has emerged, establishing a consensus among academics and managers regarding the significance of the customer relationship paradigm (Palmatier *et al.,* 2006; Steinhoff and Palmatier, 2020).

It assumes that business-to consumers relationships and strategies can earn and maintain customer loyalty, increase their satisfaction, and subsequently influence business growth and profitability (Nurbasari and Harani,

2018). Especially in times of dynamic changes, long term relationships with customers allow organizations to achieve their goals (Kushawaha *et al.,* 2020) and are key to company prosperity and performance (Palmatier *et al.*, 2006). According to Palmatier and Steinhoff (2019), in the digital age, relationship marketing is not reaching its maturity stage but rather experiencing a new upsurge, emphasizing the importance of developing customer relationships "more critical than ever before." Palmer (2011), followed by Hendriyani and Auliana (2018) argues that customer relationships focus on customer retention, continuous customer contact, long-term perspective, high commitment to meeting or anticipating customer expectations, and strong emphasis on customer value. Archetypes play a critical role in relationships with customers.

An archetype is a symbolic formula that begins to operate when either conscious concepts are absent or unable to arise due to internal or external reasons. The essence of the collective unconscious is manifested in consciousness through distinct inclinations or attitudes (Jung, 2009, p. 25). Archetypes are inherently intertwined with civilization and the human being. The archetype itself cannot be fully realized, thus it remains unknowable (Filar, 2012, pp. 370-371).

The concept of the archetype was introduced by Carl Gustav Jung, the founder of analytical psychology. According to Jung, an archetype is a collective, fundamental pattern with a mythological nature that is passed down from generation to generation and refers to humanity as a whole (Hajdas, 2006). The utilization of archetypes in the process of conceptualizing brand values aims to enhance the authenticity of these values. Brand identity established on an archetype and consistently communicated on the basis of this archetype develops its distinct characteristics over time (Mark and Pearson, 2001).

From a purely marketing perspective, it can be stated that the brand archetype is one of the many tools that prove helpful in understanding and as adapting the brand and its personality to meet market expectations and requirements. The fundamental archetypes that are considered useful for brand creation include: the Outlaw (Rebel), the Jester, the Explorer, the Caregiver (Guardian), the Lover, the Regular Guy (Everyman), the Ruler, the Innocent, the Sage, the Hero, the Creator, and the Magician (Gombos and Bíró-Szigeti, 2022; Purkiss and Royston-Lee, 2010; Mark and Pearson, 2001). The aforementioned archetypes are presented in Table 1.

Table 1. *Brand archetypes*

Archetype	Orientation	Motivations	Also known as	Keywords	Motto
Outlaw	Freedom	Risk and mastery	Rebel, the revolutionary, the villain, the wild man or woman, the misfit, the enemy, iconoclast.	Motivating, free spirited, reforming	Rules are meant to be broken.
Jester	Freedom	Belonging and enjoyment	Fool, trickster, joker, punster, entertainer, clown, prankster, practical joker, comedian.	Humorous, play-ful, impulsive	If I can't dance, I don't want to be part of your revolution.
Explorer	Freedom	Independence and fulfill-ment	The seeker, adventurer, iconoclast, wanderer, individualist, pilgrim, quester, antihero, rebel.	Adventurous, brave, curious	Don't fence me in.
Caregiver	Social	Stability and control	Caretaker, altruist, saint, parent, helper, supporter.	Helpful, generous, attentive	Love your neighbor as yourself.
Lover	Social	Belonging and enjoyment	Partner, intimates, friends, matchmakers, enthusiasts, connoisseurs, sensualists, spouses, team builders, harmonizer.	Sensual, passion-ate, pampering	I only have eyes for you.
Regular Guy/ Everyman	Social	Belonging and enjoyment	Good old boy, the regular Jane, Everyman, the common man, the guy next door, the realist, the working stiff, the solid citizen, the good neighbor.	Team spirit, adaptable, practical	All men and woman are created equal.
Ruler	Order	Stability and control	Boss, leader, parent, politician, manager, administrator, role model, responsible citizen, parent, aristocrat.	Responsible, empowers/ authority	Power isn't everything. It's the only thing.
Innocent	Order	Independence and fulfillment	The saint, Pollyanna, utopian, traditionalist, naive, mystic, romantic, dreamer.	Honest, natural, humble	Free to be you and me.
Sage	Order	Independence and fulfill-ment	Expert, scholar, oracle, evaluator, philoso-pher, researcher, mentor, thinker, researcher, teacher, contemplative	Teacher, expert, researcher,	The truth will set you free.
Hero	Ego	Risk and mastery	Warrior, crusader, the rescuer, the super-hero, the soldier, the winning athlete, the dragon slayer, the competitor, team-player.	Bold, risk-taking, persistent	Where there's a will, there's a way.
Creator	Ego	Stability and control	Artist, innovator, inventor, musician, writer, dreamer	Creative/ innova-tive, artistic	If it can be imagined, it can be created.
Magician	Ego	Risk and mastery	Visionary, catalyst, innovator, charismatic leader, mediator, shaman, healer, medicine man or woman.	Makes dreams come true, daz-zling, charismatic	It can happen.

Source: Gombos and Bíró-Szigeti, 2022; Djakeli and True, 2017; Purkiss and Royston-Lee, 2010; Mark and Pearson, 2001.

The identification of the twelve archetypes is the result of many years of research grounded in the theory of human motivation and needs. The Creator, Caregiver, and Ruler archetypes are associated with individuals who seek to bring order to the world and provide a sense of security. The Lover, Jester, and Regular Guy archetypes suggest the importance of connecting with and accepting the world without attempting to change it. The Hero, the Outlaw, and the Magician archetypes aspire to transform and improve the world, making dreams a reality. The Innocent, the Lover, and the Sage archetypes strive for happiness.

Brands that embody homogeneous archetypes help us fulfil these needs. Independence, for instance, is associated with the archetypes of the Innocent, the Sage, and the Explorer. The need for belonging is fulfilled by the archetypes of the Jester, the Regular Person, and the Lover. The Creator, the Guardian, and the Ruler archetypes contribute to achieving stability, while the Hero, the Rebel, and the Magician archetypes of support embracing the risk (Xara-Brasil, 2018).

The Innocent archetype, also known as the romantic or dreamer, seeks to experience paradise. It fosters faith and hope, prioritizing security and predictability over change and innovation (Staniszewski, 2019).

The Explorer archetype is characterized by an individualistic nature and longing for a better world. Their life's journey entails seeking answers to their deepest needs and questions from both within and outside themselves. Open spaces, forests, and mountains are their natural environment, making them a perfect match for brands that enable them to feel free and express themselves (Xara-Brasil, 2018).

The Sage is also known as the Philosopher, Mentor, or Teacher. Thanks to their wisdom, they enable others gain better understanding of the world and make more informed decisions. They are able to discern truth from illusion and their mind is clear. The Jester archetype, also referred to as the Joker or Jester, is the soul of the party, even though they do not actively seek it as much as the Regular Person or Lover archetype. They enjoy joking and playing tricks. While this archetype may not seem particularly appealing, it can be a viable choice for brands that occupy a secondary position in a given category. By employing mockery, they undermine the authority and self-satisfaction of the market leader (Mark and Pearson, 2001).

The Everyman archetype presents the values of being an ordinary person, living a life "next door" like others in the neighborhood. This archetype is commonly used for popular brands. The Lover archetype is typically associated with cosmetics, jewelry, and fashion brands, although it can also be used by wine brands or those offering exclusive food products. A Lover values beauty, and sensuality is closely associated with this archetype. Love, whether the romantic, parental or friendly, is extremely important to him. The E. Wedel brand perfectly embodies the Lover archetype with its slogan "Pleasure factory", the use of a sensual font in the logo, appealing packaging aesthetics, and distinctive product presentation. For instance, Ptasie Mleczko ("Birds milk"/marshmallow) chocolates are depicted floating on a cloud, Delicje cookies are delicious, and the visualization of chocolate filling often takes the form of a heart shape (Xara-Brasil, 2018).

The Creator archetype has an artistic soul but is often an entrepreneur or innovator. The Creator believes that if something can be imagined, it can also be created. This archetype focuses on self-expression rather than blending in with the crowd. The Guardian archetype is an altruist whose life mission is helping others. Parental feelings and instincts are deeply rooted in this archetype. The Guardian is willing to make sacrifices and not only cares for others but also helps others to strive for their goals. This archetype is clearly suitable for brands offering medical, health, and care products. It is also commonly used by banks and insurers. The Guardian archetype is definitely a suitable choice for distinct types of products targeted at families (Mark and Pearson, 2001).

For the Ruler archetype, control is the way of managing chaos. Their security is not as important, as the security of those they are responsible for. The Ruler derives satisfaction from wielding authority. The Hero archetype is a type of warrior, so they feel best on the battlefield, where they can face worthy challenges. They triumph in the fight against evil and adversity, inspiring others to act, be determined, and exhibit discipline. Nevertheless, they do not forget about their ego. The Hero Archetype is suitable for instance for brands offering innovative products tools for performing demanding tasks (Xara-Brasil, 2018).

The Rebel archetype believes that rules are meant to be broken. Unlike the Hero, they do not attach so much importance to interpersonal relationships, and their rebellion or revolution often starts from personal resentment. Brands

embodying this archetype are suitable for companies offering revolutionary products or those that cause a sort of destruction. The Rebel archetype is characterized by challenging the status quo. The Magician Archetype makes dreams come true by using knowledge of how the world works. Choosing this archetype intuitively can present specific challenges. This raises the following questions: How should the meaning of an archetype be interpreted in the context of brand? How can it be implemented effectively to ensure the to implement it so that the brand truly aligns with the archetype? How can the archetype be managed to establish deep relationships with clients? (Xara-Brasil, 2018).

The outcome of this analysis is the identification of archetypes that are most noticeable in the narrative of a specific category. Since it is hardly ever just one archetype, both the primary archetype, and the secondary archetype should be identified. The thresholds for the implementation of the archetype with a description of the actions to be taken on each of them: 1. minimum threshold for the archetype – the primary archetype is "visible" in the brand's activities at the minimum level, 2. the dominant threshold for the archetype: The archetype dominates the brand's actions and is clearly represented, 3.iconic threshold for implementing the archetype: The brand is a representative of the archetype at a benchmark level for the category (Staniszewski, 2019).

A set of indicators is used to manage the brand archetype. The indicators are selected on the basis of the characteristics of the archetype, industry specifics, and the typology of marketing activities required for archetype implementation. They enable monitoring the level of archetype implementation at the brand level, including identification of the current implementation threshold, implementing corrective measures, and actively managing secondary archetypes (http://jacekpogorzelski.pl/archetyp-marki-wdrozenie/). Several conclusions can be formulated regarding the benefits of using archetypes in business operations. Firstly, selecting a well-suited archetype ensures that the enterprise effectively communicates a relevant and consistent message to its target audience. Secondly, the more relevant and consistent message of the enterprise is towards its target group the better market response the company receives. Thirdly, the better market response the company receives, the more distinguishable the company becomes. Finally, once the company becomes

distinct and recognized, it wields a bigger impact on the industry it operates in as well as the market as a whole.

Research methodology

Based on the theoretical deliberation on how brand archetypes representing consumer values, can enhance B2C relationships, qualitative and quantitative research methods were used to supplement the theoretical background. The primary objectives of the study were as follows: 1. the identification of brand archetypes of two Polish confectionary companies (Wedel and Wawel), and 2. the recognition of consumers' attitudes towards brand archetypes used in B2C relationships. The conducted research aimed to address the following research questions: RQ1: Do confectionary companies incorporate brand archetypes into their marketing strategies?, RQ2: What associations do the archetypes bring? RQ3: What are the portraits and power of the researched brand archetypes?, RQ4.: What are consumers' attitudes towards researched archetypes of brands? RQ5.: To what extent do the brand archetypes influence consumers' inclination to maintain relationships with researched brands?

Two research methods were applied in the study, i.e., a multiple case study method, as a form of qualitative research, and a survey conducted in May 2023 in the form of CAWI (Computer Assisted Web Interviewing) on a sample of 106 respondents.

According to Meyer (2001) and Crowe *et al.* (2011) the case study approach allows for in-depth and multi-faceted explorations of complex issues in real-life settings. It is a well-established research design that is extensively used in various disciplines, especially in the social sciences. The definition of a case study can vary (Rashid *et al.*, 2019, Yin, 2009; Pearson *et al.*, 2001; George and Bennett, 2005), but the central idea is to thoroughly explore an event or phenomenon in its natural context. This approach is often referred to as "naturalistic" design, in contrast to an "experimental" design, where the researcher seeks to exert control and manipulate the variable(s) of interest (Crowe *et al.*, 2011). According to Gustafsson (2017), the case study method explores a real-life, contemporary bounded system (a case) or multiple bounded systems

(cases), through detailed and in-depth data collection from multiple sources of information, which provides case description.

It can be observed that companies utilize archetypes to interact with deep motivations of consumers and imbue products and brands with meaning that reflects their conscious and unconscious desires. While some companies are more successful in this endeavor than others, identifying good business practices allows for an in-depth analysis of this phenomenon. Considering the aforementioned arguments, a case study method was chosen for the research. The research in question applied a multiple case study approach. Gustafsson (2017) explains that multiple case studies enable the analysis of data within each individual situation as well as across different situations. According to Baxter and Jack (2008) the evidence generated from multiple case studies is strong and reliable. Multiple case studies also facilitate a broader exploration of theoretical evolution and research questions. By grounding the suggestions in diverse empirical evidence, this type of case study also creates more convincing results. Crowe *et al.* (2011) followed by Rashid *et al.* (2019) identified several stages of research activity when planning and implementing a case study, i.e.:1.Defining the cases, 2. Selecting the cases, 3. Collecting, analyzing, and interpreting the data, 4. Reporting the findings. The same stages were implemented in the conducted research.

The authors decided to choose the confectionery market sector. The main focus was put on two companies: Wedel and Wawel. The subjects of the research were purposefully chosen – two most famous Polish confectionery brands with long histories and traditions (both brands were founded in the 19th century) and recognized by all generations. The chosen brands were also awarded by Superbrands Poland competition in 2021 (and in previous editions) and certified in the *family sweets and snacks* category (Superbrands, 2021).

The time scope of the research covers the years 2020 and 2021, which coincides with the time scope of the brand competition. The spatial scope of the research covers the Polish market. Data for the case study method were collected through multiple means, including potential qualitative or quantitative information obtained from primary and/or secondary sources. Case study data often allows for integrating both objective and subjective data (De Masis and Kotler, 2014). The conducted research was based on both primary sources

(such as non-participant observations of business practices) and secondary sources (including documents available online).

In order to develop a comprehensive understanding of the cases, the third stage of the case study research was conducted. Data were collected from multiple sources, organized, analyzed, and coded to facilitate easy retrieval of key issues, both derived from the literature and emerging from the dataset, at a later stage. Special attention was focused on the relationship between different causes, effects, and outcomes.

The quantitative research in a form of a survey was conducted on 106 Polish respondents. The data collection procedure was developed using the CAWI approach, which allowed for gathering information from many respondents in a relatively short time (Skowron, Cieślik 2016). The SPSS statistical survey software was applied for data analysis. The sample selection assumed finding respondents who declared being familiar with both Wedel and Wawel brands. Sampling procedures relied on snowball sampling (a non-random technique). It should be noted that the research was conducted on a small and non-representative sample, which prevented drawing of general conclusions. However, the research provided insights into customers' opinions and attitudes toward brand archetypes. In total, 106 valid questionnaires were included in the analysis. Of these, 49 respondents were male and 57 were female. 54% of respondents belonged to 18 – 25 age group and had higher and secondary education levels (36% and 27% respectively). When asked to describe their economic status in comparison to other people of the same age, 52% of the respondents evaluated it as similar or the same – see Table 2.

Table 2. *Profile of survey respondents (N=106)*

Specification	Sample (in %)	Specification	Sample (in %)
1. Gender		2. Age	
a. Male b. Female	46.3 53.7	a. 18 – 25 years b. 26 – 35 years c. 36 – 45 years d. 46 – 55 years e. 56 – 56 years f. 66 years and more	53.7 19.9 9.5 6.6 5.6 4.7
3. Education		4. Material status in comparison to other people at the same age	
a. Primary and junior high school b. Vocational c. Secondary general d. Secondary technical e. Higher	0 17.0 27.3 19.9 35.8	a. Definitely worse b. Rather worse c. Similar or the same d. Rather better e. Definitely better	7.5 16.0 51.9 19.9 4.7

Source: Own study.

The questionnaire used as a research tool for data collection included scales to measure consumers' attitudes toward brands and their archetypes. To measure the dependent variables (consumers' attitudes), Osgood's semantic differential (SD) was employed. The semantic differential is a type of semantic rating scale measuring the connotative meaning of concepts. It captures the cognitive, affective, and behavioral components of respondents' perceptions of the selected concepts on a multidimensional level. Unlike other rating scales, the SD is widely applicable and can measure associations, motivations, emotions, attitudes, etc., for almost every concept (Ploder, Eder, 2015; Taranko, 2016).

All constructs were measured using multi-item reflective measurement models applying 5-point scales with bipolar, contrasting adjectives (e.g., good–bad, social–unsocial), and a neutral zero point. Only the poles of the semantic differential (SD) scales were labelled, and the scale intervals were assumed

to be of equidistant (Ploder, Eder, 2015). The brand attitudes perceived by the respondents served as the basis for assessing BAPOR (Brand Archetype Portrait) and BAPOW (Brand Archetype Power) based on Jung's brand archetype concept and developed by Djakeli and True (2017). The twelve identified archetypes were grouped into four cardinal orientations, i.e., freedom, social, order, and ego. Classical archetypes that fully represented the cardinal orientations were assessed at 100 percent in the matrix, while other archetypes were assessed at 50 percent (True, Djakeli, 2017). By considering the percentage of BAPOR, the brand archetype power (BAPOW) can be calculated (see Table 3).

Table 3. *Archetypes and their cardinal orientations*

Cardinal orientation	Archetype	Given scores
Freedom	Outlaw	100
	Jester	50
	Explorer	50
Social	Caregiver	100
	Lover	50
	Regular Guy/ Everyman	50
Order	Innocent	100
	Ruler	50
	Sage	50
Ego	Hero	100
	Creator	50
	Magician	50

Source: (True, Djakeli, 2017).

To minimize the measurement error and prevent bias in the results, neutral wording was used, as well as respondent anonymity and data confidentiality were ensured (Mitręga and Pfajfar 2015). The conducted research was descriptive in nature and aimed at describing a specific phenomenon within its context, rather than providing definitive evidence, with the objective of a better understanding of the issue (Henson and Roberts, 2006).

Research findings

The case study of Wedel

Wedel, one of Poland's leading confectionery companies, was established in the mid-19th century (1851) as a small family business producing chocolate. It was founded by Karl Erns Wedel and offered chocolate and chocolate snacks in Warsaw. Today Wedel produces a wide range of sweets including the famous Ptasie Mleczko (Bird's Milk), or Torcik Wedlowski which is a hand decorated wafer in dark chocolate. These products have become Polish staples (Wedel, 2022). Since 2010, Wedel has ben a part of Lotte Group, a South Korean – Japanese company.

Currently, Wedel uses the logotype (Figure. 1) that represents a return to its past. It is a modernized version of the logo used before World War II. The focal point of the logo is an image of a boy sitting on the zebra, with Wedel chocolate bar depicted in the background. The whole image is complemented by E. Wedel's handwritten signature and the date on which the company was established – 1851. All these elements refer to tradition and bygone time. However, it is important to emphasize that when the original version of the logo was created, it was considered an innovative and mainstream advertising trend rather than one being rooted in tradition.

Figure 1. *The Wedel's logotype*

Source: (Wedel, 2022).

The original image of a Boy on a Zebra, ordered by Jan Wedel, was created by Leonetto Cappiello in 1926. It symbolizes childhood, which by most people is associated with pleasant and distant memories. While there has been recent glorification of the pre-war era, focusing on its splendor and innocence that was subsequently lost due to the war, it can be assumed that the decision to return to the logo might have been influenced by such connotations. However, in a broader sense, the logo should be interpreted as evoking positive associations with childhood – magical, and carefree times when everything learned was as exotic as the zebra shown in the logotype. This message only strengthens the advertising slogan of *Feel the childlike joy*! that accompanies the logo.

Childlike joy, on the other hand, can evoke associations with carefree laughter, ease, bliss, and innocence. This directs our attention toward the archetype described as the Innocent in Mark and Person's work (Mark and Pearson, 2001, pp. 53-70). The authors emphasize that the key desire of this archetype is to experience paradise, while the goal is to attain happiness. Optimism and faith are a gift, while the strategy means doing the right thing.

Certainly, the message conveyed through advertisements, the logotype, and the advertising slogan ensures that having Wedel's sweets will provide a sense of childlike happiness, freedom from the constraints of adulthood, optimism, and faith. It suggests that through Wedel, one can return to the seemingly lost times of childhood. This message is reinforced by entrusting most of the statements in commercials to the child and the zebra. During childhood, animals, even the plush toy animals, had a power to contact us, and we could communicate with them so if we "hear" zebra speaking to us in the advertisement, we smile, which means that there is still a part of a child in us that will be fully awakened by Wedel chocolate. Thus, through the archetype of the Innocent Wedel refers to our inner child (sometimes even the mischievous one), who does not need to worry about the fact that chocolate is not healthy. In this view, if something gives joy, smile, and is delicious (as portrayed in advertisements), it cannot be considered bad. In addition, the archetype of the Innocent created by advertising messages coincides with the company's mission: "We are constantly evolving to bring joy to ourselves and our customers" (Kępa, 2018; Kluszczyński, 2021; Wedel, 2022).

The case study of Wawel

Wawel company was established in 1898 by Adam Piasecki in Cracow as a confectionery shop. In 1910 the production was relocated to a purpose-built factory, which became one of the largest in the city. After World War II, the company was nationalized and subsequently merged with two other Kraków-based companies: Pischinger and Suchard. In 1992 Wawel was privatized, and in 1998 it became listed on the Warsaw Stock Exchange. In 2006 the three historical factories in Kraków were closed and production was moved to a new facility in Dobczyce. Since 2007, 52.12% of Wawel's shares have been owned by the German company Hosta International. The most popular products manufactured by Wawel include Danusia (chocolate bar), Malaga, Tiki Taki, Kasztanki (chocolates), Raczki, Kukułki, Fresh & Fruity (candies) and Mieszanka Krakowska (chocolate box) (Wawel, 2022).

Although the way in which the company creates the message and refers to the archetype shares some common elements with Wedel, there are significant differences in terms of the uniqueness of the message.

In 2017 Wawel implemented a coherent communication system through its logotype and advertisements with the slogan "Feeling better, doing better". The branding strategy was developed by the marketing companies Schulz Brand Friendly, Lemon Film Studio, Garden of Words Group, and Mets (Wawel, 2022). The slogan represented the mission statement of Wedel company: "Our need to have a positive impact on the world makes us aspire to create natural and innovative sweets accessible daily. "Due to our skill to create exceptional sweets and charity, we can really do good". By the end of 2022, Wedel introduced a refreshed logotype featuring a deep brown color and a crown that symbolize intensive chocolate royalty (Wawel is also the name of the famous Royal Castle in Cracow). The new logo was aimed to emphasize the long tradition and expertise in producing chocolate confectionery. Figure 2 presents an example of the Wawel logotype and an advertising slogan of 2017 as well as the latest version from 2022.

Figure 2. *Wawel's logotypes introduced in 2017 and 2022*

Source: (Wawel, 2023).

The company's slogan (*"Feeling better, doing better"*) reflects the idea and main values of Wawel, which are beneficence, magnanimity, and kindness. Each product is a message of the manufacturer who has its own foundation and donates a part of the revenue from the product sale. Each time people grab a bar of chocolate, they are aware that their choice does good not only to them, but also to others. The message appeals not only to people's altruism as they also derive personal satisfaction from consuming chocolate, but to their generosity and compassion. This, in turn, draws attention to the archetype of the Caregiver (the Guardian), whose main desire is to protect people from suffering and his goal is helping others. His strategy is doing something for others, while compassion and generosity are his gift.

The archetype presented above could be considered unambiguous, were it not for the fact that the buyer's good and the *Freedom of the choice* message created in the advertising communication are the first priority indicated in the slogan, especially in the recent advertising campaign of chocolate sweets (Górka, 2022). Generally, it is about making a choice, under an impulse, of any set of chocolates, throwing them into one bag to save a variety of tastes. At the same time the slogan *Freedom of choice* is still accompanied by the slogan *You feel good, you do good* which has been discussed before. At least two archetypes overlap and even fight here. The aforementioned Caregiver has to face the Jester, whose main desire is to live for the moment, the wish to have a fun time

and to cheer up the world. Joy is his gift, whereas playing, being funny and making jokes is the strategy. The Jester strategy is coded in the convention in which the advertisements are prepared, while other elements are verbalized.

CONSUMERS' ATTITUDES TOWARDS THE ARCHETYPES OF RESEARCHED BRANDS

All survey participants declared they were familiar with both Wedel and Wawel brands. When asked how often they buy sweets, they indicated varied answers: most of them (66.98%) buy at least once a week, 20.7% – once or twice a month and 8.4% – daily. Respondents were also inquired how often they choose the researched brands. According to the declarations, Wedel is chosen more often than Wawel, but consumer choices depend on the type of assortment.

All respondents stated they can identify the researched brands on the market, but when asked to describe the brands' visual identification (unaided brand awareness) Wedel was described more accurately than Wawel. When characterizing Wedel, respondents indicated "*zebra*", "*a horse with a boy*" or " *a Pegasus*", but also "*chocolate bars*" or the specific signature of the founder. In terms of colors, respondents indicated mainly black and white, which resembled zebra colors. As far as Wawel is concerned, the brand associations were weaker; the researched consumers could identify the color (brown) to some extent, and a few described the logotype (brand name bent in an arc). It generally means that the latest logotype introduced in September 2022 has not gained much popularity so far. Respondents could recall and describe particular chocolates or candies (e.g., Kasztanki, Tiki-Taki , Raczki, or Kukułki) introduced by Wawel.

When asked about first associations connected to the researched brands, respondents mentioned "*chocolate/ Polish chocolate brand*", "*a child/ children*", "*a boy and a zebra*", "*a dream*", "*joy and happiness*" or " *a fairy-tale*", "a *dream/ dreamer*" or "*faith*" related to Wedel, and "chocolate/ chocolates", "*wide range of products – freedom of choice*", but also " *a person who shares happiness*", "*sweets that make others better people*" or "*compassion*".

64.15% of respondents declare they agree with the statement that they always pay attention to brands while choosing a confectionary product (27.3% "strongly agree" and 36.85% "rather agree"). Survey participants were presented

16 pairs of statements (adjectives) referring to their cognitive, affective, and behavioral components of attitudes. Respondents were then asked to indicate their opinion on the scale (from 5 to 1). Results were recorded and weighted average was calculated. All measured components of respondent's attitudes are presented in the form of semantic profile in Figure 3.

Figure 3. *Semantic profile of cognitive, affective, and behavioral components of consumers' attitudes towards Wedel and Wawel*
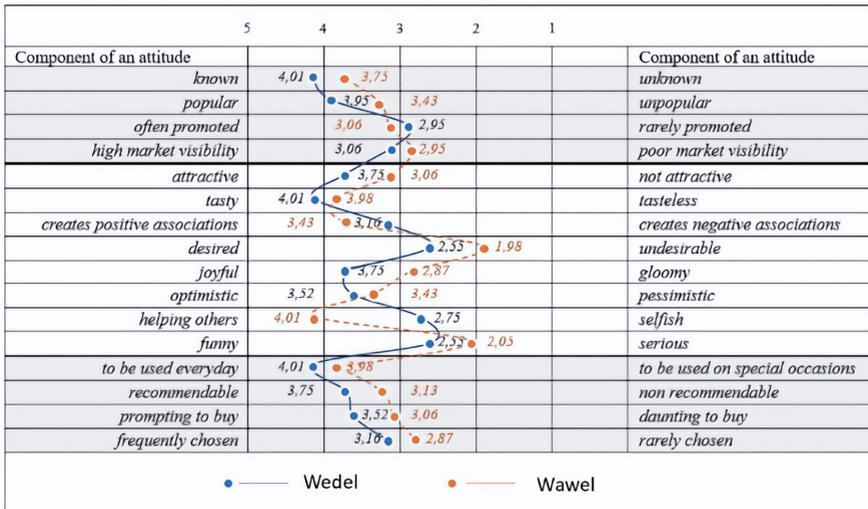

Source: Own elaboration.

It may be noticed that in the case of all assessed components: cognitive, affective, and behavioral, Wedel has scored insensibly higher than Wawel, although the results are very approximate. The highest differences are visible in terms of two affective components, i.e., helping others (Wawel scored 4.01 and Wedel 2.75 – the semantic distance is 1.26) and perceived joy (Wedel scored 3.75 while Wawel scored 2.87 – the semantic distance between consumers' indications is 0.88).

BRAND ARCHETYPE PORTRAITS AND POWER TO MAINTAIN BUSINESS-TO-CONSUMER RELATIONSHIPS

The cardinal orientation for Wedel is in order. The closest archetype connected to this orientation would be the Innocent – as declared by 74% of respondents. According to survey participants, other archetypes associated with Wedel were Magician (11%) and Sage (15%). As far as Wawel is concerned, the cardinal orientation of the brand is Social. The closest archetype would be Caregiver (50%), and other archetypes associated with Wawel were Jester (26%), Creator (8%) and Lover (16%). Respondents' opinions are presented in Figure 4.

Figure 4. *Brand Archetype Portraits of Wedel and Wawel based on respondents' opinions*
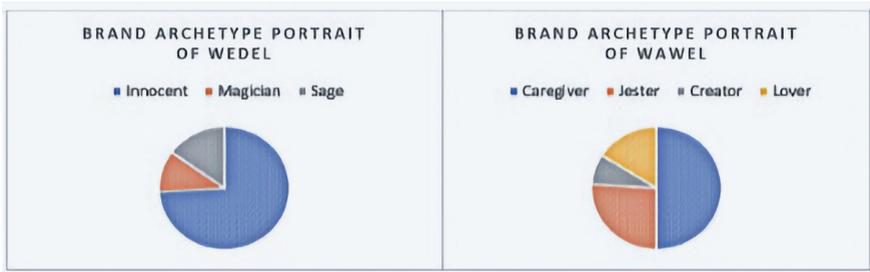
Source: Own elaboration.

The brand archetype portrait (derived from respondents' opinions) is the basis to calculate the brand archetype power (Table 4).

Table 4. *Brand archetype power of Wedel and Wawel based on respondents' opinions*

Researched brand	Cardinal orientation	Archetype	BAPOR (%)	Score of archetypes (%)	BAPOW
WEDEL	Order	Innocent	74	100	74
	Ego	Magician	11	50	5.5
	Order	Sage	15	50	7,5
	Total				87
WAWEL	Social	Caregiver	54	100	50
	Freedom	Jester	27	50	13
	Ego	Creator	8	50	4
	Social	Lover	17	50	8
	Total				75

Source: Own elaboration.

Wedel is more coherent in terms of brand archetypes, i.e., in survey participants' opinion there is one predominant archetype – the Innocent, recognized by three-fourths of respondents, other archetypes – the Sage and the Magician were of minor meaning, gaining 15% and 11% of indications, respectively. Also, the brand archetype power is higher (scored 87) compared to the other research brand, which scored 75. Wawel's main archetype is the Caregiver (the Guardian) with 54% recognition, but the second dominant archetype, i.e., the Jester was indicated by almost one-third of research participants. It allows for drawing a conclusion that the more dispersed the brand archetype portrait, the weaker brand archetype power may be observed.

Respondents were also asked to indicate to what extent they are willing to maintain relationships with the researched brands. In terms of Wedel, 26.4% of researched consumers will "definitely maintain" and 61.5% declare they will "rather maintain" relationships with the brand", while significantly fewer consumers declare the same inclination towards Wawel, i.e., 15.1% of respondents declare they will "definitely maintain" and 40. 6% will "rather maintain" relationships with Wawel. Almost a half of respondents declare they "do not know".

Respondents, who declared maintaining relationships with the researched brands were additionally requested to indicate the most preferred forms of maintaining relationships. Respondents' replies are presented in Figure 5.

Figure 5. *Customer declared inclination to maintain particular types of brand relationships*
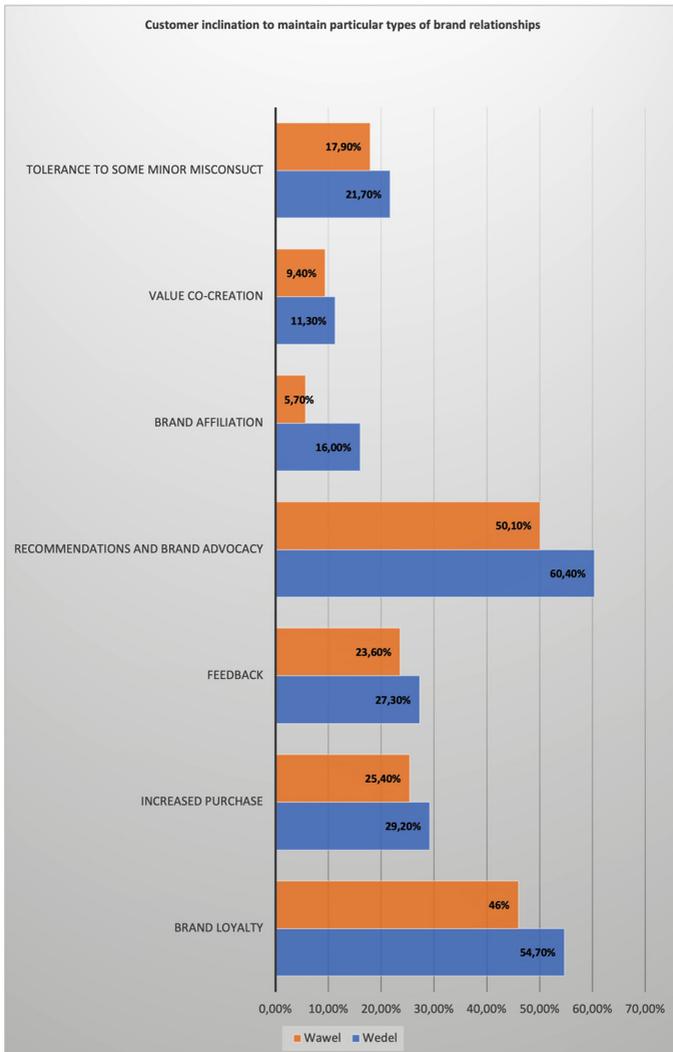
Source: Own elaboration

The question had a form of a conjunctive cafeteria, so answers do not sum up to 100 percent. Among the most frequently indicated there are "brand loyalty" respondents declared recommendations and brand advocacy (60.4% towards Wedel and 50.1% towards Wawel), brand loyalty (54.7% towards Wedel and 46% towards Wawel), providing feedback to companies on their marketing activities, product quality, etc., (29.2 towards Wedel and 25.4 towards Wawel). The least frequently declared customer activity would be value co-creation, i.e., suggesting new tastes, co-sharing content on social media, etc. – only 10% of respondents declared an intention to participate in this form of brand relationship. A general conclusion may be drawn that Wedel not only had higher brand archetype power, but the consumer inclination to maintain relationships with the researched brand was also higher.

Conclusions and discussion

Based on literature studies and market observation, a notice can be made that companies incorporate their brand archetypes into marketing strategies. This is a way to present their brand's uniqueness and to distinguish it from competitors. The properly selected and fitting archetype may become a statement, representing what customers appreciate, what is important to them or what they believe in. This may consequently allow for building and maintaining effective and strong B2C relationships.

Conducted research on brand archetypes of two leading companies in the confectionary market in Poland (Wedel and Wawel) allowing noticing that both companies incorporate brand archetypes into their marketing strategy. Conducted analysis of brand logotypes and slogans, as well as observation of brand communication strategies, clearly demonstrate that archetypes play important roles in their strategies – archetypes either help brands in desired positioning or help consumers to understand the character of the brands. This notice provides an answer to the first research questions.

It may be concluded that both researched companies refer to particular values and associations, which allows them to answer the second research question. Wedel's main value is *childlike joy*, which brings associations with

childhood, joy, carefree moments, playtime, and happiness. Wawel's value is represented by the slogan: *feeling better, doing better,* which means pleasure that may become an impulse for little gestures or acts of supererogation. With a good mood and positive vibes, people are more prone to become benevolent.

Wedel's brand represents the Innocent while Wawel's brand represents the Caregiver (also known as the Guardian), with some elements of the Jester. This may lead to the conclusion that there is not a particular archetype to be used by companies, nevertheless, they shall bring positive connotations and refer to positive emotions. Analyzing orientations of brand archetypes suggested by Jung (1993), Mark and Person (2001) and followed by Gombos and Bíró-Szigeti (2022) the Innocent represents independence and fulfilment, purity, simplicity, goodness, and happiness, while the Caregiver bases on stability and control, representing the archetype of helping people: find happiness, have love, belonging and enjoyment.

After having identified the brand-specific archetypes of Wedel and Wawel, direct research in the form of CAWI was conducted on a sample of 106 respondents. Survey participants were asked to identify the archetypes they associated with the researched brands. As the research shows, respondents were aware of the brand archetypes, and they identified the archetypes accordingly allowing to indicate the brand archetype portraits (BAPOR). According to gathered information, Wedel was associated by 74% of survey participants with the Innocent, while Wawel was associated by the Caregiver 50% and Jester by 26% of survey participants. Based on brand archetype portraits, Wedel's and Wawel's brand archetype power (BAPOR) was measured, allowing to answer the fourth research question. It may be stated that Wedel's brand archetype portrait is more coherent, compared to Wawel's, also the brand archetype power is higher (Wedel scored 87, while Wawel – 75). It allows a general conclusion, that the more disperse brand archetype portrait, the weaker brand archetype power may be observed.

The questionnaire used as a research tool for data collection contained scales to measure consumers' attitudes toward brands and their archetypes. To identify consumers' attitudes towards researched brands, and to answer the fourth research question, Osgood's semantic differential (SD) was adopted to capture the cognitive, affective, and behavioral components of respondents'

attributions. In terms of Wedel, the brand is perceived as known and popular (the cognitive component), tasty, joyful, and optimistic (affective component), to be used every day, and recommendable (the behavioral component). Whereas Wawel is also known, but not so popular (the cognitive component), tasty, helping others, and creating positive associations (affective component), and to be used on a daily basis (the behavioral component).

The study was also meant to provide information to what extent consumers were willing to maintain relationships with the researched brands. In terms of Wedel, 88% declared they would maintain those relationships, while Wawel scored lower – 56%. The most frequent ways of maintaining relationships with both researched brands were recommendations and brand advocacy, brand loyalty, increased purchases, and feedback provided to companies on their marketing activities, product quality, etc.

The study may expand our understanding of the importance of archetypes in creating business-to consumers relationships. From an academic point of view, we contributed to the theory of the social sciences by presenting the interrelations between brand archetypes, consumer attitudes, and the inclination to maintain relationships.

On a managerial level, the paper provides several contributions to marketing professionals, especially suggesting how using brand archetypes may support B2C relationships. Also, using the brand archetype portrait and power, brand managers may recognize the connotations brand create and implement an effective branding strategy.

The study findings have several limitations. The researched subjects, Wedel and Wawel, were selected purposively as they represent the most famous Polish chocolatiers, but both companies are also present on the international market. There are also other well-known chocolate producers, local and global, that were not researched. Also, the quantitative research was conducted on a small and unrepresentative sample and thus does not allow for drawing any general conclusions. However, the research in question made it possible to become familiar with the customers' opinions and attitudes toward brand archetypes. The above-mentioned limitations leave space for future studies.

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