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EFFECTIVENESS OF APPLYING THE PERSONALITY TYPOLOGY BY ARCHETYPES IN BRANDING

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ЕФЕКТИВНІСТЬ ЗАСТОСУВАННЯ У БРЕНДИНГУ ТИПОЛОГІЇ ОСОБИСТОСТЕЙ ЗА АРХЕТИПАМИ

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Abstract

The **purpose** of the article is to find out the effectiveness of applying the personality typology by archetypes in branding. To study the regularity of communication design according to the dominant archetype of the target audience. **Research methodology.** The study used the empirical method of describing programs from the literature and the Internet, as well as the method of comparative analysis. In addition, the methodological basis of the article was a review and systematization of empirical material on the results of the conducted activities. **Scientific novelty.** The analysis of research on archetypes made it possible to understand the peculiarities of consumer behavior and to present their classification according to various criteria. The main factors that influence people's decision-making were identified. A comparative analysis of current personality classifications was carried out and information about them was systematized. The study reveals and summarizes how knowledge of archetypal typologies influences the choice of design style, as manifested in graphic design and brand communication with the target audience. **Conclusion.** As a result of the study, we conclude that the use of knowledge about personality typologies by archetypes will systematize and simplify the use of this information by designers and

Анотація

Мета статті – з'ясувати ефективність застосування у брендингу типології особистості за архетипами; дослідити закономірність дизайн комунікацій відповідно до приналежності до домінуючого архетипу цільової аудиторії. **Методологія дослідження.** Для дослідження використано емпіричний метод опису програм із літературних джерел та мережі інтернет, а також метод порівняльного аналізу. Крім цього, методологічною базою роботи над статтею став огляд та систематизація емпіричного матеріалу результатів проведеної роботи. **Наукова новизна.** Аналіз досліджень про архетипи дав змогу зрозуміти особливості поведінки споживачів та класифікувати їх за різними критеріями. Виявлено основні фактори, які впливають на прийняття рішень людьми. Проведено порівняльний аналіз сучасних класифікацій особистості та систематизовано інформацію про них. Дослідження розкриває та узагальнює, як знання архетипних типологій впливає на вибір стилю дизайну, що проявляється в графічному дизайні та комунікації бренду з цільовою аудиторією. **Висновок.** У результаті дослідження доходимо висновку, що використання знань про типології особистостей за архетипами дозволить систематизувати та спростити використання

make the approach to target audience profiling more effective. In the future, brand strategists and graphic designers will be able to use the analyzed information when creating and managing brands by analyzing the values and needs of the target audience. The research data will help branding and design professionals to choose the right visual and graphic language, and help designers to create the appropriate visual and graphic style.

цієї інформації дизайнерами, а також створить можливість зробити підхід до профілювання цільової аудиторії більш ефективним. У майбутньому бренд-стратегі та графічні дизайнери зможуть використовувати проаналізовану інформацію при створенні та управлінні брендами, аналізуючи цінності та потреби цільової аудиторії. Дані дослідження допоможуть фахівцям з брендингу та дизайну вибрати правильну візуально-графічну мову, а дизайнерам – створити відповідний візуально-графічний стиль.

Keywords: **Ключові слова:**

branding, design, visual communications, target audience, archetype, psychotype, personality profiling, audience classification, graphic design.

брендинг, дизайн, візуальні комунікації, цільова аудиторія, архетип, психотип, профілювання особистостей, класифікація аудиторії, графічний дизайн.

Introduction

At the current stage of social development, we are witnessing a highly competitive market economy. Hundreds and thousands of new brands enter the market every day. The situation is further complicated by global Internet globalization, as 50 years ago all manufacturers were mostly local, and now many of them are sold worldwide online. On the one hand, a huge number of brands in the same niche help to develop the market, make the product better, and improve the level of service. On the other hand, they create fierce competition. And in today's realities, it is not enough to just have a quality product or service; you need to address the specific needs, requests, problems, and desires of your target audience. A brand has to make a product specifically for its target audience. To do this, it has to answer the question: what can I give to the consumer, what task or problem can I solve with my product? And it should be solved in the best way possible. Then the results and success of the brand will be appropriate. But in order to understand these needs and tasks, you need to understand the motives, values, and desires of the target audience quite deeply. You also need to know how best to classify people into specific groups – target audiences. After all, the choice of the target audience forms the basis of the brand strategy and is an important stage of research to form the concept, product positioning, and further marketing strategy for brand development.

The designer is an integral part of the team when creating a brand. The designer takes over research data, analytics, and the brand platform from brand strategists and visualizes the selected brand ideas. He creates the design, the visual part of the brand, the design of communications – the exact things that the consumer will encounter first. Therefore, a designer must know and understand

the perception of visual forms and semantics of the brand's target group in order to create a visual identity that will resonate with the target audience.

The purpose of the study. To consider the methodology of classifying personalities by archetypes and to find out how effective the application of this knowledge will be in branding and design.

The methodology and analysis of sources **2**

The field of studying consumer behavior, their deep needs and goals is at the intersection of many disciplines: psychology (Jung, 2010; Bradway & Detloff, 1996), marketing (Cuofano, 2023), visual communications (Hartwell & Chen, 2012), sociology (Kucherenko, 2015), economics (Samolinska, 2021).

The possibility of classifying personalities has been actively studied for the past 100 years. Psychologists were the first to take an interest in personality typologies. They wanted to create a tool to organize the infinitely diverse psychological experience in a certain kind of coordinate space of a "trigonometric grid" and a tool for a practical psychologist that allows, based on the classification of the patient and the psychologist, to choose the most effective methods and avoid mistakes (Jung, 2010, 2018).

For the first time, Young & Rubicam agency began to apply knowledge about archetypes when creating brands and advertising. After conducting the largest BrandAsset Valuator study, they saw that those companies whose brands clearly correspond to a certain archetype are really and consistently increasing their profitability and success (Hartwell & Chen, 2012).

Target audience segmentation is now being studied quite narrowly to create different types of branding: consumer, product, personal, and corporate (Hartwell & Chen, 2012; Samolinska, 2021). Research in advertising is also becoming increasingly popular (Kucherenko, 2015; Larina & Riabchyk, 2014).

Results of the research **3**

Branding is the process of forming emotions, associations, feelings, and values in the minds of customers. A successful brand is a brand aimed at a specific target audience, i.e. a group of people united by the same characteristics: geographical, ethnic, political, economic, social, demographic. This article reviews the methodology for classifying personalities by such a parameter as "archetype" and the ways in which knowledge about archetypes can be applied in brand design, visualization, and subsequent management.

First, let's analyze the theoretical foundations of the classification of personalities by archetypes by well-known psychologists.

The first person to develop a classification of archetypes was Carl Gustav Jung (1875-1961), a Swiss psychiatrist and educator, the founder of one of the areas of depth psychology – analytical psychology. In analytical psychology, an archetype (from the Greek

ἀρχέτυπον "primordial image, original, model") is a structural element of the collective unconscious. These are universal images or symbols in the collective unconscious that prompt an individual to experience certain feelings or think in a certain way about an object or situation. At the very least, it is a source of universal symbolism, a story that is in each of us at the subconscious level (Jung, 2018).

As a result of Jung's elaboration of the theory of psychoanalysis, a set of classifications of personality types based on different areas of knowledge emerged. According to his theory, there are some basic innate personality structures that determine a person's needs, aptitudes, desires, and feelings. Jung also introduced the concept of the "collective unconscious". This is the transmission of these tendencies from relatives, ancestors to their descendants. Having knowledge of the innate structure of a person, a psychologist can understand his or her needs, get rid of complexes, and thereby improve the quality of life of a particular person.

There is a relationship between archetypes, which act as parts of psychostructures, and mythological images, which are products of primitive consciousness. First, the author draws an analogy, then highlights the similarities, and then announces the idea that one gives rise to the other. According to C.G. Jung, archetypes belong to the entire human race and are inherited. The prototypes are concentrated in the deep unconscious, which goes beyond the consciousness of the individual. Their sensual intensity and emotions determine a person's inclinations, potential, and purpose in life. In his theoretical classification, Jung paid special attention to the "persona", "anima", "animus", "shadow", "sage", and "self". A detailed description of the theory can be found in the relevant sources (Jung, 2010, 2018), and in this article we provide a brief summary in the table 1.

Table 1. Classification of archetypes by C. H. Jung

Таблиця 1. Класифікація архетипів К. Г. Юнга

Archetype	Definition	Symbols
Anima	The subconscious feminine side of a man's personality	Woman, Saint Mary, Mona Lisa
Animus	The subconscious masculine side of a woman's personality	Man, Jesus Christ, Don Juan
Persona	The social role of a person based on the expectations of society and early childhood	Mask
Shadow	The subconscious opposite of what an individual persistently repeats on a conscious level	Satan, Hitler, Hussein
Self	The embodiment of integrity and harmony, the regulatory center of the personality	Mandala
Sage	Personalization of life wisdom and maturity	Prophet

The theory created by C. Jung was continued in the work of Carol Pearson (1991), PhD, author, educator, and president of CASA (Center for Archetypal Studies and Applications). Inspired by the works of Jung and James Hillman, she developed her own theory, which includes 12 archetypes.

1. *The Innocent*. Mankind has always invented legends about a golden age or a magical land where life was or will be perfect. The key aspiration of the Innocent is that life should not be difficult. The Innocent is in any of us – it is an involuntary and naive child who, although dependent on others, will go on its own way in the future. He is afraid of being abandoned and needs protection. His main traits – trust and optimism – lead to the fact that he receives the support of others and help in his own quest. Most of all, the innocent does not want to be responsible for anything. As a result, he tends to postpone decision-making, recognizing realities, and planning goals to the last minute. The Innocent is a joyful creature, satisfied with life, and charging everyone with positive energy (Pearson, 1991).

2. *Everyman*. The Everyman realizes that all people are important, that everyone in the world has meaning, just like him or her. This archetype is simple and unpretentious. But its simplicity contains the depth of a person who has already been touched by life. He is like a wounded or orphaned child who does not expect good from life. At the same time, he is full of empathy, realism, and understands the laws of the street.

He is afraid that people will use him, a helpless orphan, for their own purposes. And he is looking for a way to feel again the protection of a newborn in the hands of loving caregivers. In order to complete his individual quest, the Everyman must make his way through the stages of development that he missed. His strong features are the ability to support and be needed, as well as the pragmatic realism he had to learn from an early age.

3. *Hero*. When all seems lost, the Hero appears fully armed, helping and saving everyone. Stern and courageous, this archetype helps a person to set goals and achieve them, overcome obstacles and persevere in difficult times. He also tends to find opponents in friends and divide the universe only into darkness and light. He struggles with his own fear of helplessness. His quest is to see the significance of his actions and win the battle wisely, using all his audacity and military discipline (Mark & Pearson, 2001). This archetype is a warrior, an incorruptible superhero, ready to fight the whole world and himself. At least its manifestations are described as "dementia and bravery," and in its more adequate manifestations it is determined, persistent, and ready to fight.

4. *Caregiver*. The Caregiver is an altruist driven by compassion, generosity, and self-sacrifice to help others. Despite the tendency to be a martyr, the inner Mentor can help us raise our children and help

those in need. The Caregiver will always try to help others, and will do so with generosity. But in the pursuit of helping others, he risks harming himself. He is antipathetic to selfishness, especially in himself, and is afraid that selfishness can take over. Perhaps, Caregiver is an insufficient name for this archetype. It is more accurate to say Savior or Brother of Mercy. But in essence, he is a Guardian. Every parent believes that he or she is obliged to help children first, and then take care of themselves. Sometimes this leads to the fact that there is nothing to help, everything is given away.

5. *Explorer*. The Explorer leaves the known to discover and explore the unknown. This internally hardened person bravely copes with loneliness and isolation, and is able to find fresh ways and solutions. Often oppositional, this authority overthrowing archetype can help us discover our uniqueness, our awareness, and our purpose. The Explorer is able to find something that will undoubtedly help to improve his life, and often does not realize that much is already in him. He studies a lot, is full of ambition, and often avoids interacting with other people and helping each other. Any scientist who is obsessed with the possibility of discovering something new or solving an old mystery is also an Explorer, but may spend time in the office rather than on a hike.

6. *Outlaw*. The Outlaw embodies depressive anger towards structures that no longer work in life, including when these structures are supported by society or our conscious choices. Although this archetype can be merciless, it clears the garden of weeds to make room for fresh sprouts. The Outlaw is a fighter, he does not care about his own safety and may endanger others. His quest is to change, to release the aggression or other power that drives him, and to return to balance.

7. *Lover*. The Lover archetype defines all images of love: parental, friendly, spiritual, but the easiest way to see it is in romantic love. This archetype is ready to make promises and follow the object of his adoration. The one in love finds the happiness of true love and the duality of a divine couple. And he is mature enough to not only absorb the feelings of love but also to love himself. He is afraid of loneliness (Mark & Pearson, 2001). In the broadest sense, a Lover is a being fascinated by someone or something. This is a person who seeks an answer from the world, expects love and admiration from others. In adult manifestations, a lover does not demand, but shows devotion himself. He no longer needs reciprocity or attraction, he has grown out of it.

8. *Creator*. The Creator archetype encourages various bursts of imagination: from the highest art to the smallest innovations in life or work. He cannot stand inactivity and can make our lives overloaded with fresh plans. But if you correctly channel the Creator's energy, it will undoubtedly allow you to express yourself in different ways.

The dangerous side of his task is to find and accept himself, to reveal his true uniqueness in the world. The life of the Creator is in his works, no matter how pretentious it may sound. And if the Creator loses interest, he runs away from real life to works and plans that can distract him from the main thing.

9. *Ruler*. The Ruler archetype inspires the individual to take responsibility for the life of the kingdom and for people in general. Having overcome the temptation to dominate others, the advanced Ruler creates an environment conducive to gifts. The Ruler's quest is to provide order and structure, meaning a better society in which the subjects of government can exist productively and relatively care-free. This is a difficult task, because order is close to disorder, and the Ruler needs to devote himself entirely to it. To some extent, the Ruler is close to the Father archetype. But the task of the Ruler is much more global and the responsibility is much greater. He introduces law and order into the world he has created.

10. *Magician*. The Magician archetype studies the fundamental laws of science and metaphysics, and wants to understand how to modify history, influence people, and turn visions into reality. If the Magician can overcome the temptation to use knowledge for bad purposes, he initiates energy for good. He has considerable power, so you should be afraid of him. The Magician is afraid of himself and his own potential. Probably the highest task of Magicians is to modify themselves, achieving more and more understanding (Pearson, 1991). The task of the archetype is to comprehend one's own power and to be able to handle it.

11. *Sage*. The Sage archetype seeks the truth that will set everyone free. And if the temptation of dogma is overcome, the Sage will help us to look at the universe and ourselves impartially and change our lives. The Sage is a seeker of truth and enlightenment who goes on long journeys to find another golden bar of knowledge. His only hope is that he functions in an open and impartial manner. The Sage learns to see with the clarity that will distinguish truth from falsehood. It is not without reason that the Sage contains the meaning of a soothsayer or seer. His area of responsibility is so high that it began to be transferred to intuition. And what was once a well-tuned, logical concept turns into a revelation, a miracle.

12. *Jester*. The Jester archetype inspires us to enjoy the ordinary course of life. But he is prone to laziness, he invites us all to this game, showing everyone how to transform our work, our interaction with others and routine tasks into a feast. The task of the Jester is to enjoy life, with all its phenomena and problems. The Jester is an archetype that professes pleasure. Sometimes the desire for pleasure replaces everything else, and then we face the shadow of the Jester.

Each of the 12 archetypes according to C. Pearson (1991) has its own values (Table 2).

Table 2. Classification of archetypes by C. S. Pearson

Таблиця 2. Класифікація архетипів К. С. Пірсон

Archetype	Values	Images
The Innocent	To be real and honest with yourself	Utopian, traditionalist, naive, saint
Everyman	To be accepted, connecting with others, simplicity	Our guy, a hard worker, a good neighbor, a realist
Lover	To trust your heart, get emotions, love	Partner, friend, lover, sensual, enthusiast
Jester	To entertain, to enjoy the moment	Jester, joker, comedian, humorist, clown
Magician	To make dreams come true	Seer, inventor, charismatic leader, oracle, magician, prophet
Outlaw	To break the rules, to restore justice	Revolutionary, iconoclast, romantic, dreamer
Hero	To prove one's competence, to win	Warrior, savior, super-hero, dragon conqueror, champion
Sage	To find the truth	Expert, scientist, detective, advisor, philosopher, academician
Explorer	To discover new things in the world and yourself	Traveler, adventurer, individualist, pilgrim
Explorer	To support and help others	Saint, altruist, mother, father, helper, nanny
Ruler	Well-being, safety, control	Boss, leader, aristocrat, king, queen, politician
Creator	To express oneself, to create the eternal	Artist, inventor, innovator, author, dreamer

The next stage of our research is to find out how brandologists, designers, and advertisers can use the knowledge of archetypes in practice.

As already mentioned, archetypes were first used in branding by the Young & Rubicam agency. They took the Jungian system and adapted it for advertising purposes.

The largest *BrandAsset Valuator* study surveyed more than 100,000 consumers in 32 countries to assess their perceptions of about 13,000 brands. They came to the conclusion that those companies whose brands clearly correspond to a certain archetype really and consistently increase profitability and success (Cuofano, 2023). As a result of the study, they concluded that when creating a brand and in its further development, it is worth choosing one of the 12 main archetypes and creating communication within a specific archetype. This applies to both verbal communication (Tone of Voice) and visual communication (design).

Based on the structure of the archetypes, 4 basic human values are distinguished:

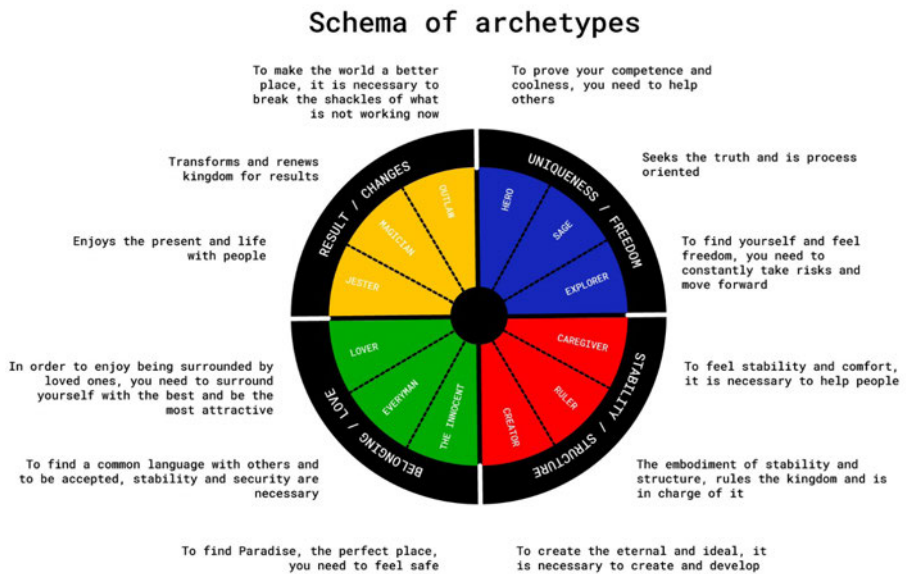
- *Belonging / Love* (the main manifestations are to belong to a group, to be liked by others and to be appreciated by others).

- *Result / Change* (the main manifestations are to change the world, to influence society by their actions).
- *Uniqueness / Freedom* (the main manifestations are the desire to be yourself and to know yourself and the world).
- *Stability / Structure* (the main manifestations are to control the order, to conserve resources).

In fact, these are the main motivational engines of people that motivate them to achieve important, global goals. Each of the values corresponds to three archetypes. The general structure is presented in Table 3:

Table 3. Schema of archetypes

Таблиця 3. Схема архетипів



Based on our own practical experience and analysis of advertising products of various brands, let's take a closer look at what the design should look like for the perception of each of the 12 archetypes.

The core values of *belonging/love* work well for brands that have simple products associated with kindness and childhood. The target audience tries to belong to a certain group, to be part of society, and to be protected by a collective. There are 3 archetypes in this group: *The Innocent*, *Everyman* and *Lover*.

Focusing on the *Innocent* archetype is effective for brands that offer a simple solution to an existing need; are associated with goodness, morality, nostalgia, childhood; have a low or average price; and want to differentiate themselves from brands with a bad reputation. The design should be simple and clear. It is better to use 2-3 primary colors and their shades. You can use both photos and illustrations,

the main requirement is simple and clear images. Only 1 compositional center is used. Simple and clear graphics. Fonts are easy to read and large in size. Examples of brand design and communications in the Innocent archetype are shown in Figure 1.

Brands that give people a sense of belonging, are simple and functional, have a low to average price, and want to differentiate themselves from elite, expensive brands should focus on the *Everyman* archetype. Natural colors and their shades are more often used in design. You can use illustrations, the main requirement is simple and clear images. 1 compositional center. Simple and clear graphics. Fonts are soft and rounded. Examples of brand design and communications in the Everyman archetype are shown in Figure 2.

The *Lover* archetype is suitable for brands that help to find love and friendship, become more attractive; want to differentiate themselves from cheap brands; are created by a company with a warm, sensual atmosphere. The design should be sensual. Photos of people are mostly used to convey this sensuality and mood of the entire layout. Calligraphic fonts are often used and occupy a small place in the layout, because images, not text, speak here. The layout often has 2 compositional centers. The color scheme is consistent and does not distract from the photo and the main product. Examples of brand design and communication in the Lover archetype are shown in Figure 3.

The core values of *result/change* work well for brands that transform the user or the surrounding space. The target audience is looking for unique products to stand out from the crowd. There are 3 archetypes in this group: *Jester*, *Magician* and *Outlaw*.

Focusing on the *Jester* archetype is appropriate for brands that help you have a good time; give you a sense of belonging; have a low to average price; and want to differentiate themselves from self-confident leaders. There are no color restrictions in the design, but the layout should be bright. As for fonts, it is better to use grotesque, preferably rounded grotesque. Photos are mostly used, although 3D illustrations are also good. Examples of brand design and communications in the Jester archetype are shown in Figure 4.

The *Magician* archetype is suitable for brands that offer goods and services associated with spirituality, expansion of consciousness, and have a new, modern product in the medium-high price category. The design layout usually has 1 compositional center. With a non-trivial image. The layout should not be too simple – it should contain elements for analysis, cause a desire to look at it. Colors are contrasting, preferably 2 main colors in the layout. Fonts can be either calligraphic or antique. Examples of brand design and communications in the Magician archetype are shown in Figure 5.

The target group of brands that "talk" to customers who feel marginalized in society, lead to new, revolutionary ideas and break the



Fig. 1. The Innocent archetype in branding



Fig. 2. The Everyman archetype in branding



Fig. 3. The Lover archetype in branding

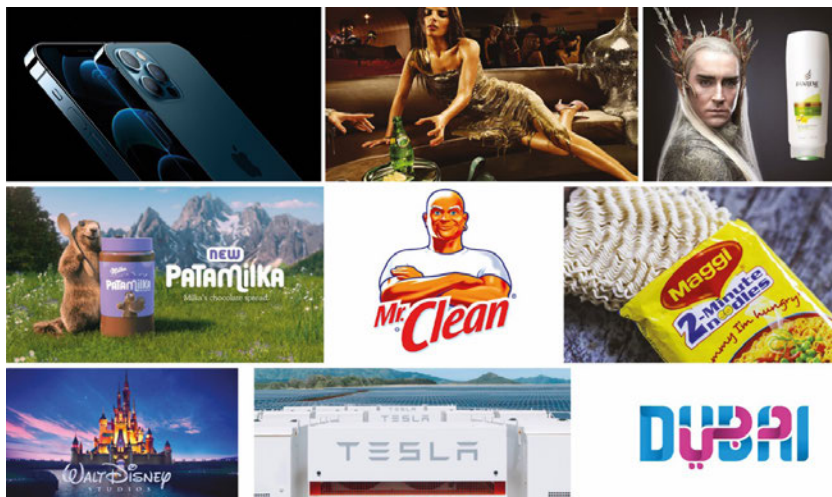


Fig. 4. The Jester archetype in branding



Fig. 5. The Magician archetype in branding

rules of the category are representatives of the *Outlaw* archetype. In design, it is manifested by an asymmetrical layout that can have 2 compositional centers and immediately attracts attention. It has bold bright color combinations, often using the duotone effect. Usually, fonts are large. Photos or realistic 3D images are mostly used. Examples of brand design and communications in the *Outlaw* archetype are shown in Figure 6.



Fig. 6. The *Outlaw* archetype in branding

The core values of *uniqueness/freedom* are embedded in the communication of brands that are pioneers and innovators. The target audience values freedom and relies on its own opinion when making a choice. There are 3 archetypes in this group: *Hero*, *Sage* and *Explorer*.

The *Hero* archetype is suitable for brands that are innovative and change the world, help people to reach their potential, solve social problems and inspire others to do the same; challenge a specific competitor and want to differentiate themselves from those who break promises. Asymmetrical layout should be preferred in design, usually with one compositional center. The color scheme is contrasting but restrained. Fonts usually take a secondary place in the layout, and are restrained and not too large. Photographs or very realistic 3D images are mostly used. The main task of the layout is to convey the message through visuals rather than text, i.e. ideally, the design and images should be understood without reading the text. Examples of brand design and communications in the *Hero* archetype are shown in Figure 7.

The *Sage* archetype is relevant for brands that offer consumers expert opinion and information, offer benefits based on scientific facts, stimulate the development of intelligence, and want to differentiate themselves from other brands whose quality is questionable.

The design is based on symmetrical composition. Logos and other graphics can be designed as emblems. White and generally light colors prevail, with small color accents. Antiques are often used, although grotesques are also common. Photos without any special processing are preferred in design. Examples of brand design and communications in the Sage archetype are shown in Figure 8.

The *Explorer* archetype is suitable for brands that help people feel free, feel like pioneers, offer a durable product that can be used outside the home or in extreme situations, want to express themselves, want to differentiate themselves from a more "mass offer". The design is expressive and inspiring, mostly using photos and realistic 3D. Photos of nature are often used, as this archetype suggests travel and adventure. Textual support is usually a call to action, and visually it can be an accent in the design. Layouts are often asymmetrical. Examples of brand design and communications in the Explorer archetype are shown in Figure 9.

The core values of *stability/structure* work well for brands that structure, bring logical order to the complex. The target audience appreciates regulations and consistency, and relies on proven experience and feedback from others when making a choice. There are 3 archetypes in this group: *Caregiver*, *Ruler* and *Creator*.

The *Caregiver* archetype is suitable for brands that give consumers an advantage over competitors, support families, are associated with caring, are focused on the social sector (healthcare, education), and help people stay connected and take care of each other. The design of layouts for this archetype is structured and filled with information, which is often abundant in the layout. Photos are mostly used, sometimes illustrations. The color scheme often has familiar, natural colors, such as green, red, and blue. Grotesques are more often used as fonts. Examples of brand design and communications in the Caregiver archetype are shown in Figure 10.

The *Ruler* archetype is suitable for brands that: are associated with high status; help people to be more organized, maintain power; give a sense of stability and security in a chaotic world; if you need to differentiate yourself from a "people's" brand. The design is structured and minimalistic, there is no unnecessary noise that creates the effect of accumulation. Mostly photographs are used, sometimes photorealistic 3D images. The main colors are often white and/or black and their shades. Grotesques are the most commonly used typefaces. Printed products often use various typographic effects, such as embossing, lamination, foiling to give a premium look. Examples of brand design and communications in the Ruler archetype are shown in Figure 11.

Brands that promote self-expression, provide design-oriented options, want to differentiate themselves from a brand that leaves no room for imagination and empower the consumer to participate in the creation of the final product are focused on the *Creator* ar-



Fig. 7. The Hero archetype in branding

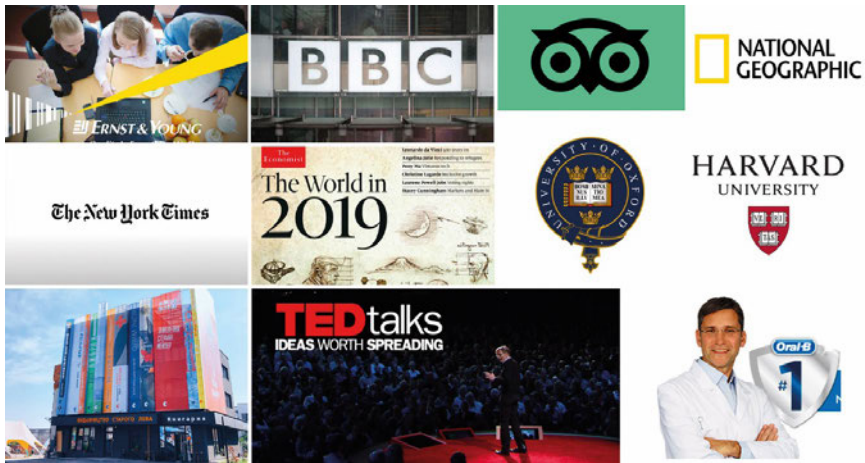


Fig. 8. The Sage archetype in branding



Fig. 9. The Explorer archetype in branding

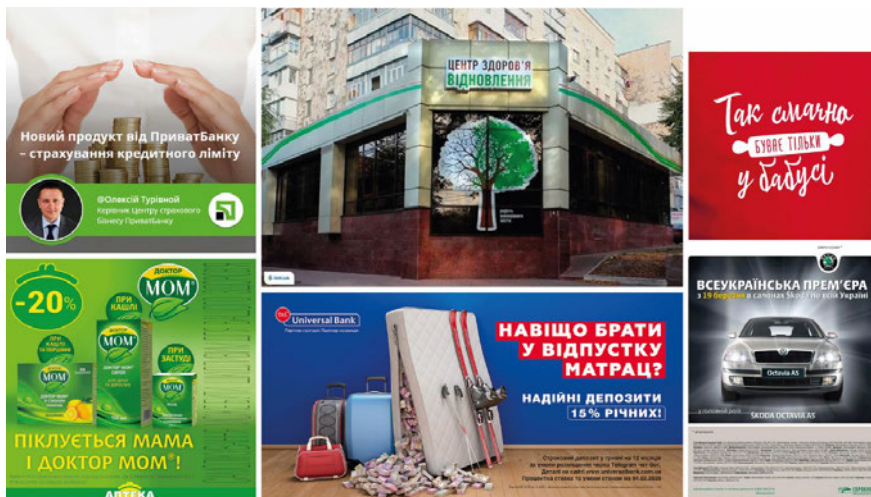


Fig. 10. The Caregiver archetype in branding

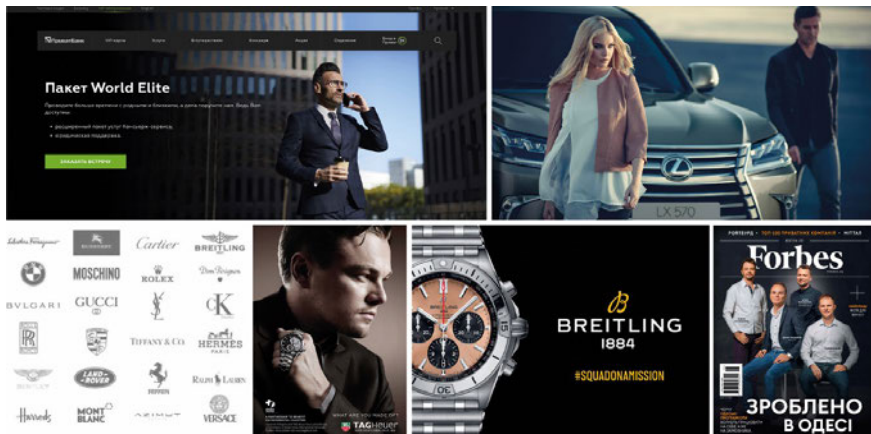


Fig. 11. The Ruler archetype in branding



Fig. 12. The Creator archetype in branding

chetype. The design, aimed at the target group of this archetype, is bright and asymmetrical. Photos, 3D images and illustrations are used in the design. The color scheme is bright and contrasting. The fonts are calm and don't take much attention. The layout sometimes has an interesting idea that leaves room for imagination (Hartwell & Chen, 2012). Examples of brand design and communications in the Creator archetype are shown in Figure 12.

Before choosing a target audience archetype and defining it correctly, research is conducted on representatives of the potential target group. In general, marketing research can be quantitative and qualitative. Quantitative research is conducted to identify and display objective, quantifiable characteristics of consumer behavior; it mainly contains socio-demographic indicators and is of little use to brand strategists when choosing an archetype. In contrast, qualitative research helps to identify the motives of consumer behavior (sometimes hidden), their desires, expectations and doubts when choosing a product.

One of the most effective qualitative research methods used to generate hypotheses at the stage of selecting an archetype, psychotype, and brand platform is in-depth interviews. In-depth interviews allow us to understand, in particular, the profile and motivation of consumers and determine the archetype and psychotype of the target audience. They are conducted among representatives of the core of the actual or potential target audience, and do not require a large sample, since the answers of the informants are very detailed and accurate. Usually, it is enough to interview 12-18 people to get a complete picture. The duration of an in-depth interview varies from 40 minutes to two hours. The results of in-depth interviews are analyzed by a brand strategist to determine the archetype of this target audience and to provide the necessary information to the designer to create an appropriate design (Moon, 2018).

Let's take a look at the concept of using the archetype system on the example of designing the Aromanty brand, developed under the guidance of the author of the article. A brand of home fragrances in the form of a spray is a new product for the Ukrainian market, as there are no brands that produce home fragrances in Ukraine.

The task that had to be implemented was to develop a brand concept and positioning, create a verbal identity, develop a visual identity, and draw up a plan for a brand promotion strategy.

The first step was to research the market and trends, target audience, product, and competitors. In this article, we will focus on the target audience. Quantitative research was conducted, which showed that 85% of the target audience are women. We also conducted 15 in-depth interviews with women.

The result was a target portrait: a woman aged 28-40, a resident of a metropolis, married. She takes care of herself and practices a healthy lifestyle. She is fond of yoga and other practices to find harmony and balance. Family is an important part of life, but not

the only priority. She is a creative person, initiator of changes and transformations in the house. She likes to create rituals, magical atmospheres, and find winning solutions for the whole family.

As a result of the obtained portrait of the audience, the necessary brand components were selected:

- *metaphor*: magical particles that you breathe in everyday life, which give you energy and a sense of purity, open up new opportunities for a harmonious and comfortable life;
- *brand positioning*: we create fragrances that magically help you transform yourself and the space around you;
- *brand values*: inspiration by the magic of nature, emotional transformation, care and attention to detail;
- *brand character*: magical, natural, inspiring, creative, filled with feelings, responsive.
- *archetype*: Magician. He understands the laws of the universe, his goal is to make wishes come true. And this archetype is perfect for brands that transform, offer a new, modern product.

Based on the brand's values and character, metaphor and positioning, and taking into account the specifics of the target audience, the Aromanty naming was created.

The designers assembled a visual moodboard that conveys the idea of the brand, archetype, and is related to the target audience (Fig. 13) and visualized the brand ideas. The line includes 5 fragrances that symbolize the elements of nature (Fig. 14).

As for the fonts, we chose Archeron Pro Stencil Book, as it conveys the character and atmosphere of the Magician, and also consists of particles that fit the brand essence of Magic Particles as well. The artist also drew lettering circles and 5 emblems symbolizing the elements. The circle consists of a unique ornament with the name of the element written in it. The character of the calligraphic circles perfectly conveys the concept of the brand of the elements of nature and the Magician (Fig. 14).

As part of the project, we developed the bottle shape and design of the accompanying materials: a tester and a thank-you card (Fig. 15). The design of social media was also developed, the concept of which is to alternate colors in the corresponding sections. The social media visuals are sensual and engaging, conveying the Magician archetype.

**Scientific
novelty and
practical
significance
of the
research**

4

The article provides a comparative analysis of current personality classifications and systematizes information about them. The possibility of applying knowledge about archetypes in brand design and visualization of ideas has been established. Based on the analysis of the sold advertising products of well-known brands, recommendations are formulated for designers who will develop projects taking into account the peculiarities of information perception by representatives of 12 archetypes. The effectiveness of applying the theory of



Fig. 13. Visual moodboard



Fig. 14. Calligraphic compositions of the brand



Fig. 15. Design of the accompanying materials

archetypes in branding has been proven by the project of the Linnikov branding agency, the director of which is the author of this article.

Conclusions **5**

To classify the target audience, personality typologies according to the archetypes formulated by G. C. Jung and Carol Pearson were analyzed. The analysis of the existing typologies has made it possible to understand the peculiarities of people's behavior and preferences. It is proved that when designing a brand, it is necessary to pay proper attention to the value proposition, consumer benefits and deep needs of the dominant archetype, in other words, the proposed product should solve tasks, needs, desires, difficulties the consumer faces in life. Based on this, understanding the physiological and psychological characteristics will be a useful tool in branding to create and manage a brand to meet the needs of particular people.

The main purpose of branding is to create images, emotions and associations in the minds of the target audience. Images are the visual style of the brand, the design system. It is the design that the target audience ultimately interacts with the most, and it is the design that determines whether they like or dislike a product or service. The archetype system has been shown to be a great tool for achieving this goal using the example of branding for the Aromanty project.

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