

THESIS WORK

Alexa Rudolf

2024

Corvinus University of Budapest

Institute of Marketing and Communication Science

“Brand as a Friend”

**How different cultures identify with archetypal digital marketing of
brands?**

Alexa Rudolf

Marketing Master Program

2024

Thesis Supervisor: Dr. Ákos Varga

Abstract:

This research aims to explore how different European cultures identify with archetypal digital marketing communication. Grounded in the theories of digital marketing, social media marketing, brand archetypes (brand anthropomorphism) and Hofstede's cultural dimensions, the research investigates how individuals from diverse cultural backgrounds interpret and identify with digital brand messages embodying archetypal characteristics. Mixed-methods approach was conducted for data gathering, including cross-cultural survey and semi-structured in-depth interviews with five individuals from the Generation Z, from different European countries (Czech Republic, Finland, Germany, Hungary, Portugal). The study examines if cultural values, beliefs, and norms have a significant effect on the attitude towards social media marketing of archetypal brands, and connection in case of brand perception and identification with brands using archetypal digital marketing. The aim is to give implications on the importance of aligning digital communication with cultural characteristics to have stronger consumer-brand relationships in global markets.

Keywords: *Brand archetypes, cultural marketing, social media attitude, brand identification*

Resumo:

Esta investigação tem como objetivo explorar a forma como diferentes culturas europeias se identificam com arquétipos de comunicação de marketing digital. Com base nas teorias do marketing digital, do marketing dos meios de comunicação social, dos arquétipos da marca (antropomorfismo da marca) e das dimensões culturais de Hofstede, a investigação examina a forma como os indivíduos de diversas origens culturais interpretam e se identificam com as mensagens digitais da marca que incorporam características arquetípicas. Foi utilizada uma abordagem de métodos mistos para a recolha de dados, incluindo um inquérito transcultural e entrevistas aprofundadas semi-estruturadas com cinco indivíduos da Geração Z, de diferentes países europeus (República Checa, Finlândia, Alemanha, Hungria e Portugal). O estudo examina se os valores, as crenças e as normas culturais têm um efeito significativo na atitude em relação ao marketing nas redes sociais de marcas arquetípicas e na ligação no caso da perceção da marca e da identificação com marcas que utilizam o marketing digital arquetípico. O objetivo é fornecer implicações sobre a importância de alinhar a comunicação digital com as características culturais para estabelecer relações mais fortes entre os consumidores e as marcas nos mercados globais.

Palavras-chave: *Arquétipos de marca, marketing cultural, atitude nas redes sociais, identificação de marca*

Table of Contents

1.	Introduction	1
2.	Literature Review	3
2.1.	Digital Marketing	3
2.1.1.	The Evolution of Digital Communication.....	3
2.1.2.	The Concept of Digital Marketing	4
2.1.3.	Online Advertising: Social media	7
2.1.4.	The Main Challenges of Digital Marketing	9
2.2.	Marketing & Culture	10
2.2.1.	Explaining the role of culture in marketing research	10
2.2.2.	The Cultural Dimensions Theory – The Hofstede model	12
2.2.3.	Cultural Challenges in Advertising	15
2.3.	Brand Archetypes	17
2.3.1.	The Development of Brand Personality	17
2.3.2.	The Concept of Archetypes	18
2.3.3.	The Classification and Types of Brand Archetypes	19
2.3.3.1.	Innocent	20
2.3.3.2.	Sage	20
2.3.3.3.	Explorer	21
2.3.3.4.	Hero	21
2.3.3.5.	Outlaw	21
2.3.3.6.	Magician	22
2.3.3.7.	Lover	22
2.3.3.8.	Jester	22
2.3.3.9.	Everyman	22
2.3.3.10.	Caregiver	22
2.3.3.11.	Ruler	23
2.3.3.12.	Creator	23
2.4.	Formulating the research question and hypothesises	23
2.5.	Summary	25
3.	Research Methodology	27
4.	Analysis & Results	31
4.1.	Analysing the Cultures	33
4.1.1.	CZECH REPUBLIC	33

4.1.1.1.	Cultural Dimensions.....	33
4.1.1.2.	Consumer Behaviour.....	34
4.1.1.3.	Attitude Towards Social Media Marketing.....	35
4.1.1.4.	Brand perception	37
4.1.1.5.	Brand identification.....	38
4.1.2.	FINLAND	39
4.1.2.1.	Cultural Dimensions.....	39
4.1.2.2.	Consumer Behaviour.....	40
4.1.2.3.	Attitude Towards Social Media Marketing.....	40
4.1.2.4.	Brand perception	42
4.1.2.5.	Brand identification.....	43
4.1.3.	GERMANY.....	44
4.1.3.1.	Cultural dimensions.....	44
4.1.3.2.	Consumer behaviour	45
4.1.3.3.	Attitude toward social media marketing	46
4.1.3.4.	Brand perception	47
4.1.3.5.	Brand identification.....	48
4.1.4.	HUNGARY.....	49
4.1.4.1.	Cultural Dimensions.....	49
4.1.4.2.	Consumer Behaviour.....	51
4.1.4.3.	Attitude toward social media marketing	51
4.1.4.4.	Brand perception	52
4.1.4.5.	Brand Identification.....	53
4.1.5.	PORTUGAL.....	54
4.1.5.1.	Cultural Dimensions.....	54
4.1.5.2.	Consumer Behaviour.....	56
4.1.5.3.	Attitude toward social media marketing	56
4.1.5.4.	Brand perception	57
4.1.5.5.	Brand identification.....	58
4.2.	Hypothesis Testing.....	59
5.	Discussion	60
5.1.	Attitudes towards social media	60
5.2.	Brand perception	61
5.3.	Brand identification.....	62
5.4.	Limitations & Avenues for Future Research.....	64

6.	Bibliography.....	65
7.	APPENDIX	77
7.1.	English Text of the Survey	77
7.2.	Czech Text of the Survey	79
7.3.	Finnish Text of the Survey	80
7.4.	German Text of the Survey	81
7.5.	Hungarian Text of the Survey	82
7.6.	Portuguese Text of the Survey	83
7.7.	Interview with Respondent 1 from Czech Republic	84
7.8.	Interview with Respondent 2 from Finland.....	88
7.9.	Interview with Respondent 3 from Germany	94
7.10.	Interview with Respondent 4 from Hungary	99
7.11.	Interview with Respondent 5 from Portugal	103

1. Introduction

Many research on brand archetypes is focusing on identifying the key aspects which defines the archetypes in terms of content and semiotics and gives a comprehensive description of the use of brand archetypes in marketing. On the other hand, not many research is directed at the phenomenon that the characteristics of these brand archetypes and the message they convey can be interpreted differently by variable cultures. Xara-Brasil, Hamza, & Marquina (2018) measured consumers' perceptions of brand arcetypes in different countries, and highlighted the fact that cultures identify with brand archetypes through multifaceted and heterogeneous word associations. As people speak different languages even in the same country, some interpretation of messages can vary due the multupal cultural differences rooted in values, beliefs and norms.

This indicates the need for a coherent global archetypal approach.

The process of identification is also a self-categorization, measuring the self, other individuals around and considering the community to better understand where we stand in the society compared to these (Liu, Wang, Zhou, & Nie, 2020). The delimitation of personality is a unique process, but cultural values greatly influence it. Also, when the individual evaluates himself, while exploring his own personal characteristics, his consumer behaviour develops too. Along the way of realising the actual self, a new personality can be explored, a desired self. Customers use brand identities as a means of self-expression, and values and beliefs play a significant part in this process. It is therefore influenced by culture. This emotional bond can be further enhanced if the brand has a strong personality. In particular, when customers can discover their expanded or ideal selves in these businesses, or when they can act out their own personal tales there (Hong, Yang, Wooldridge, & Bhappu, 2021).

The understanding of cultural values' importance in the process of self-identification can enhance the development of a more consumer-oriented brand and helps to create a more personalized communication strategy.

In addition to establishing moral standards, guiding people's behaviour, and facilitating their assimilation into society, culture also offers a framework for perception through which to view the outside world. However, as these perceptions of the world can differ through cultures, a unified mechanism is needed, which helps to simplify the different ways of seeing and is able to convey the same message from different interpretations. This mechanism is called storytelling, and it helps to share and understand different representations of the world (Ganassali & Matysiewicz, 2021). In order to realize these potential benefits, companies are increasingly using stories to generate consumer value and allow customers to enact their

understanding of the world and its underlying myths through renowned brands, as it is widely accepted in the academic marketing field. The myths that brands propagate are a part of our collective unconscious; all it takes is one point of reference, or a hint, for our subconscious brains to go back and retrieve the remaining details from the mental archive. Therefore, brands encourage our minds to piece together the brand narrative, activating these stored myths.

Carl Jung (1938, 1974, 2011) conducted a thorough analysis of the collective unconscious, identifying patterns in behaviour and explaining archetypes as inherited forms of imagery. These archetypes might be viewed as human prototypes that are gained through experiences in society and are implicitly recognized. These archetypes are greatly influenced by culture. Subsequently, Mark & Pearson (2001) expanded on the idea of archetypes by applying it to the marketing field and producing the twelve brand archetypes. These categories classify brands according to their attributes, communication strategy, design, or on their interaction with consumers.

Summarizing all of this, it can be seen that the brand identification from the consumer side and the brand's personality (archetype) from the business side are greatly influenced by cultural variables. However, despite all this, there is little comprehensive research on the relationship between all these factors.

In addition to confirming the cultural significance of brand archetypes and offering insight into the variations in consumer behaviour and brand identification across European cultures, the study aims to clarify the significance of brand archetypes in the context of connecting with consumers and developing a personalized digital communication strategy for them.

The study has been organized in the following way. The first section prepares a thorough examination of the literature works on the different issues, mentioning the most significant models and theories in addition to the fundamental ideas. A research diagram supports the creation of the research question and hypotheses. Then the structure of the quantitative questionnaire, the method of data collecting, and the qualitative interviews are detailed, along with the research methodology. The study question's responses become clear during data analysis, and the ideas discussed in the interview provide further context for the questionnaire's analyses. Ultimately, a thorough conclusion that highlights the most significant findings and discusses the findings' applicability in real-world scenarios comes at the end of the study.

The aim of this study is to validate the cultural relevance of brand archetypes and their crucial function in brand recognition.

2. Literature Review

2.1. Digital Marketing

2.1.1. The Evolution of Digital Communication

Life in the 21st century could not be imagined without digital technologies, as it makes our life much easier than before. We can connect with our relatives and friends from miles away, have a meeting with our colleagues from the comfort of our home, shop by apps without going to the store, and easily share our thoughts and experiences with everyone, even anonymously. As we are living in the “Industry 4.0”, soon moving onto the “Industry 5.0” (Huang, et al., 2022), the digitalization is now present in every field of our lives, and we cannot really be independent from it. It shapes our thoughts, our experiences from the moment we wake up until we go to sleep. The impact of digital technologies become unquestionable, and we can see it through our changing behaviour in communicating, learning, working or even entertaining ourselves (Twohig, 2023).

The digital age made a sociocultural change in the human interactions and the way we connect to each other. A new trend had appeared that transformed the traditional face-to-face communication to online communication (Bartosik-Purgat, 2019). With the help of the Internet, creating contact with the other side of the world not just possible, but became normal. Geographical boundaries are starting to disappear with the emerging importance of social media platforms (Hedayatifar, Morales, & Bar-Yam, 2020).

The impact of digital communications was also pronounced during the COVID-19 pandemic (Shankar, et al., 2022). As offline opportunities were shut down, and quarantine started, people only could turn toward online media to stay connected with their relatives, be updated about the latest news and restrictions, or just to entertain themselves between the four walls. Social media platforms had an enormous interest during that time, and a lot of applications gained many new registrations. For instance, the number of TikTok users increased by 75% in 2020 (Koetsier, 2020).

Although the pandemic caused huge disruptions worldwide, digital communication had its benefits from it, as it created a more open society towards using online media and technological innovations. Also, they were more open for the firm’s digital offerings as well, which led to a more comfortable presence in the online space (Shankar, et al., 2022). Workplaces for example developed new ways of continuing doing the daily tasks, and companies implemented online meeting places like Microsoft Teams, Zoom, or Slack. The office, which functioned until in-person, had to move into the online space.

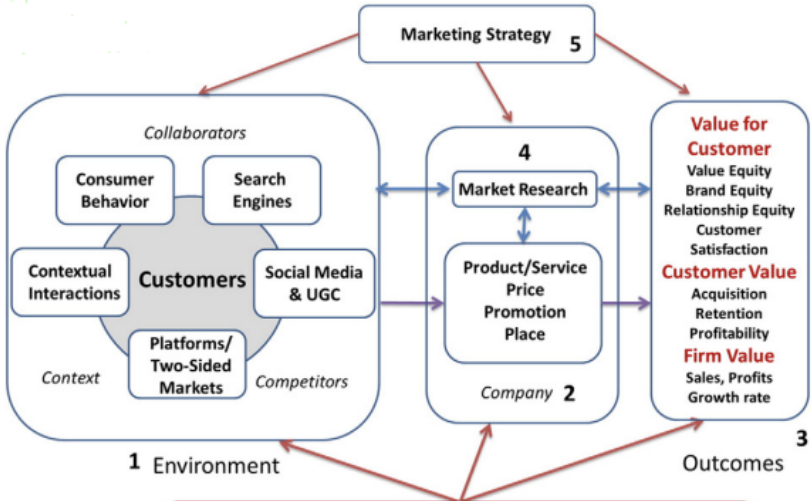
The changing perceptions have created numerous opportunities for companies to communicate with their consumers. Consequently, digital marketing offerings have begun to evolve.

2.1.2. The Concept of Digital Marketing

Digital marketing is not a new concept, it has been present since the last decade of the 20th century. However, it had a quite different form back then, with not much possibility for interaction between firms and customers, and to create real communities (Kingsnorth, 2016). Later digital marketing started to gain more importance with the advent of Industry 4.0. The communication process has been significantly enhanced in terms of speed, convenience, and cost-effectiveness, thanks to the growth of the internet and the development of social media (Bartosik-Purgat, 2019). Nowadays, millions of people worldwide can access the internet through their smartphones, which has given a tremendous boost to digital marketing. Furthermore, digital marketing has become more comprehensive and all-encompassing.

Hill et. al. (2018) referred to marketing as “an integrated management process which provides mutually satisfying exchange relationships with customers on the route to achieving organizational and artistic objectives”. The line between 'marketing' and 'digital marketing' is becoming more and more indistinct as all marketing efforts now include some form of digital marketing (Dunakhe & Panse, 2021). Digital marketing can be explained as “the use of digital channels to market products and services in order to reach consumers” (Barone, 2023).

To understand the concept of digital marketing it is necessary to establish the dimensions in which the impact of digital marketing can be examined. Kannan & Li (2017) developed a framework, describing the marketing strategy process influenced by digital technologies (**Error! Reference source not found.**). As in the traditional marketing process they start with t



1. Figure: The Marketing Strategy Process Influenced by Technologies (Kannan & Li, 2017)

he analysis of environment using the five C's (customers, collaborators, context, competitors, and company). The customers however, have a highlighted position as their role in the marketing process has been emerged with the evolution of digital media, and the widespread possibility of two-way communication.

The wide range of online platforms and two-sided markets are the consequences of digitalization (Kannan & Li, 2017). The base of this market is the interaction between the seller and buyer, where the "platform enables or facilitates the interaction," and where the "usage or variable charges" also affect the willingness for exchange (Rochet & Tirole, 2006). The platform has an intermediary role between the two players, therefore the decisions of them will affect both ways (Rysman, 2009).

Contextual interaction is referring to things that companies must implement when interacting with customers. Kannan & Li (2017) mention three elements that have been the focus of research in marketing in recent years. These things are geography and location, privacy policy and regulations on piracy of content. The geographical challenges for a firm come from the continuously clouding boundaries between different nations. Through "global media" exchanging information has more possibilities than before, and firms also have become more visible (Madan & Rosca, 2022). Companies with the help of digitalization are able to collect information about customers and use it to make a more personalized experience for them. However, the downside of this that customers are afraid that the information available of them online is a threat for keeping their privacy. Therefore, the GDPR (General Data Protection Regulation) was adopted in 2016 in the EU, which has a significant impact on companies' strategies when targeting customers online.

Search engine optimization (SEO) is the process of implementing techniques and strategies to improve the visibility and ranking of websites in search engines by targeting specific keywords or phrases. By utilizing SEO, websites can increase their online presence and attract more traffic to their site. One of the key motivations for companies is to establish a prominent position within the network, which can be achieved by ranking among the top thirty results provided by various search engines (Nuseir, et al., 2023).

Social media made it possible to connect with anybody, from anywhere in the world, at anytime. As it will be discussed more deeply in a further section, here it is just mentioned, that social media platforms' most important characteristic (which differentiates them from the traditional communication and marketing) is that these channels encourage users to participate, and integrate, create and share opinions, reviews and experiences with not just close friends, but also with strangers from all over the world (Chaffey & Ellis-Chadwick, 2019).

The fifth attribute of understanding the impact of digital technologies is to get a comprehensive picture of the rapidly changing consumer behaviour (Kannan & Li, 2017). Analytics has reached a level of development where it is possible to gain real-time insights into consumer behaviour, encompassing not only usage statistics but also demographics and interests (Kingsnorth, 2016). If companies can successfully decode the behavioural patterns, they could provide a more personalized solution for fulfilling the needs of customers, gaining a serious advantage among competitors.

Competitors and collaborators are also key characters next to customers in the environment in which the company has to operate in. In the 20th century companies found out in the early stages of their operating process, that competitors could easily imitate or duplicate their activity. Therefore, firms had two choices, either they increase their price, or differentiate their product or service. Most businesses chose the latter option (Mark & Pearson, 2001). In today's digital era more businesses entry the market, and with the widespread opportunities advertising a product or service has never been easier. The marketing tone, digital or not, is shifting towards building relationships and delivering great experiences to the customer. In every interaction between consumers and brands, it is important for marketers to give due importance to the emotional and experiential aspects of the consumer (Dunakhe & Panse, 2021). Businesses must develop a promise for customers, which stands out from the crowd, which is memorable and touches the person. Brand identity is a key element for making and keeping this promise, therefore it could be a competitive advantage for the firm (Xara-Brasil, Hamza, & Marquina, 2018).

Advertising is the method by which a company communicates information about its products or services to its customers and prospects. The advent of digital technology has transformed the way individuals and businesses communicate, the channels they use, and the number of touchpoints they encounter. This provides broader opportunities to reach customers, and online platforms make it easier to target those with the greatest potential to make a purchase. However, it is important to acknowledge that current trends are shaping the way marketing communication is conducted. One of the challenges brought about by digitalization is the limited time marketers must capture customers' attention. As such, it is crucial for marketers to employ effective strategies to engage their audience and make the most of the limited time available. It is worth noting that, according to a study, the average human attention span is expected to be 8.25 seconds by 2023, which is less than that of a goldfish. As stated by Golden Steps ABA (2023), it is imperative for marketers to craft a persuasive message that highlights the value of their product or service and provides a promise that resonates with their target

audience. Therefore, it is necessary for marketers to create a capturing message for promoting the product or service, and to provide a promise which is relevant to customers.

2.1.3. Online Advertising: Social media

With the enormous evolution of digital technology, as it was previously discussed, communication between people rapidly changed, and interactions between companies and customers is completely different than around 50 years ago. These new technologies – supplemented by the effects of globalization and internationalization – opened the possibility for two-way communication (Madan & Rosca, 2022) and made new ways of interaction between consumers and businesses (B2C, C2B), businesses and businesses (B2B) and consumers to consumers (C2C). Internet and online media gave the right channels for what these communication processes required.

Social media has been recognised as a significant advertising platform due to its extensive reach and potential for personalisation (Tsadiras & Nerantzidou, 2019). Appel et. al. (2020) defines “social media to be a technology-centric—but not entirely technological—ecosystem in which a diverse and complex set of behaviours, interactions, and exchanges involving various kinds of interconnected actors (individuals and firms, organizations, and institutions) can occur”. This definition highlights the most important characteristics of social media: interactive, as it motivates users (both individuals and businesses that appear on it) to create content, share their thoughts and experiences; and interconnected, because it has the potential to build online communities by collecting people who have the same interests, experiences, thoughts etc. The “technology-centric” concept proves that social media has a dynamic nature, due to the continuous innovation both on technology side (e.g. new features implemented on those platforms everyday) and on consumer side (e.g. new creative ways of using the platforms).

Li et. al. (2021) mention three fundamental changes that social media has made in the marketplace. First, social media enabled the connection between businesses and customers in ways that were never possible before. The features of social media (interactivity, interconnectivity, dynamic) have opened many new doors for marketers, and the innovation is continuous. Thousands of social sites, platforms and applications are accessible to customers where they can connect with a firm, and new ones born and older shut down day by day. The most known platforms can be categorized in social networks, which primer purpose is to keep in touch with friends, family and others (e.g. Facebook, WhatsApp); microblogging sites, to share short thoughts and experiences (e.g. X or Twitter as it was known before); and visual media sharing or content communities, which now has the most actors, as content creation had a huge turn towards visual media such as pictures and videos e.g. Instagram, TikTok, Snapchat,

Pinterest etc. (Li, Larimo, & Leonidou, 2021; Koesharijadi, Merthayasa, & Nendi, 2022). These sites can appeal as effective channels for communication and to engage with customers, as they have the power to create and manage communities and share content with large audiences.

The second shift they mention is the changing interaction between customers. With the ability to create content and share thoughts quickly and easily with anyone, anytime the communication between consumers has seen new trends which can give interesting insights to companies as well. According to Chen et. al. (2011) active actions through social media or just passive observations can affect the choices of others and consumer behaviours. The rise of new forms of social media influence started when businesses began to use celebrities or opinion leaders to influence the decision-making process of consumers. This phenomenon created a new industry as people now could become professional influencers and content creators and can have an impact on their followers when advertising a product or service. However, many researches argue that the “likes” on a post or video has small or no effect on consumer behaviour (John, Emrich, Gupta, & Norton, 2017). The goal of creating user-generated content (UGC) is to inform, entertain or even express themselves. Their communication can be product-oriented (e.g. certain reviews) or non-product oriented (e.g. sharing hobbies interests). With these various conversations consumers can influence other consumers actively or passively (Shankar, et al., 2022).

The third shift mentioned by Li et. al. (2021) is the enormous amount of data that these social systems gather. This data is characterized by the 3Vs: volume, variety and velocity, which is referring to the huge quantity, the different formats and the real-time factor of data. Market research has already discovered that analysing the data of customers can serve as a competitive advantage, as firms can create a more personalized user experience. However, using the data of customers can bring privacy policy issues. Many users are afraid to give their personal data in case of a more personalized offer because they fear that it might get in the wrong hands. Therefore, the way people see social media and brands using data has a really negative tendency. Marketers should pay a special attention to that (Appel, Grewal, Hadi, & Stephen, 2020).

Despite the fact that social media marketing is cost-effective and can reach large audiences the control over social media is in the hands of customers. They have the ability to choose when and how much commercial content they would like to see, and they also have the power of deciding whether they want to engage with brands or not. (Ahlluwalia & Singh, 2023)

Madan & Rosca (2022) wrote that “customers are more sophisticated, demanded, critical and discerning ‘to business practices’ and brands that they stand for”. Therefore, relationship

marketing has become vital for reaching consumers effectively. If firms capitalizing on enhancing value for customers, the quality of relationship and engagement has to be well-developed by the social media marketing strategy (Li, Larimo, & Leonidou, 2021).

Wibowo et. al. (2021) proved that the quality of relationship between firms and customers is significantly affected by social media marketing activities (SMMA) and customer experience (CX). Lemon & Verhoef (2016) defines customer experience as a multidimensional concept which emphasize the “cognitive, emotional, behavioural, sensory and social responses” of customer towards a product or service. The five types of customer experience are sense, feeling, thinking, acting and relating. The main senses, that are important in social media marketing point of view, are the visual and auditorial senses (seeing and hearing), as we cannot touch, smell or taste the social media content. Feelings are the inner sensations of customer, the emotions evoked by the social media interactions. Acting is the actual behaviour, the action that consumers might or might not take after the interaction. And relation is the step before forming the relationship: it is the “form of perception transcends intimate and human feelings, linking the ideal self with others or cultures” (Wibowo, et. al., 2021).

The impact of social media advertising is influenced by several factors, such as advertising value, emotional appeal, credibility, and incentives (Arora & Agarwal, 2019; Chen, Ling, & Chen, 2022). Creating engaging content that can be quickly perceived by consumers is crucial in social media advertising (Efendioğlu & Durmaz, 2022). Moreover, the use of social media advertising has been found to generate positive attitudes towards advertisements on these platforms (Bakır, Korkmaz, Selin, & Atalık, 2022).

Summarizing all the previously discussed concepts firms should focus on developing a long-term and trustworthy relationship with customers designing a relevant value proposition for them. (Li, Larimo, & Leonidou, 2021) Therefore, it is necessary to find these values in the social media interactions and to create meaningful messages, which could relate to the customers values as well. That is why it is essential to have a deeper understanding of both sides: the values and beliefs of customers which is reflected in the culture; and to have a comprehensive picture of the firms’ value propositions, which can be found in the brand identity.

2.1.4. The Main Challenges of Digital Marketing

Digital marketing encounters various challenges that affect its effectiveness and sustainability. Research suggests that the primary challenges in digital marketing include customer orientation and value proposition, understanding digital consumer behaviour, implementing digital green marketing practices, maintaining a competitive advantage,

managing supply chains effectively, and developing necessary capabilities (Othman, et al., 2022). Additionally, challenges such as high competition and the risk of fraud are significant barriers to the adoption of digital marketing tools (David, Adepoju, & Akinyomi, 2022).

Understanding customers is a significant challenge for marketers, as they are becoming increasingly discerning (Madan & Rosca, 2022). Consumer behaviour is influenced by various factors, including demographics, culture, technology, and the economy, all of which can significantly impact purchasing decisions (Hutchins, 2023). It is crucial for businesses to remember that their customers are individuals with unique personalities, values, and beliefs, and not just faceless entities defined by age, gender, or location. Hence, it is imperative to consider the ethical, cultural, and human factors of the customers in order to craft a clear and effective message.

In today's digital age, with the abundance of information available, it has become increasingly challenging to capture the attention of consumers. Moreover, the competition within industries has intensified, with smaller firms and startups leveraging digital technologies to compete with larger companies. Moreover, the fast-paced developments in digital markets require marketers to continuously innovate and tailor their strategies to align with evolving consumer behaviours and preferences (Zhou, 2021). Therefore, it is imperative for businesses to establish a strong and engaging brand identity that stands out in the digital landscape. As Hutchins (2023) suggests, that a complete brand identity is crucial for businesses to maintain their reputation.

To improve brand identity and gain valuable customer insights, the implementation of archetypes in the marketing process could be a potential solution (Mark & Pearson, 2001). By utilizing archetypes, brands have the ability to establish a profound emotional connection with consumers by accessing their fundamental emotions and motivations (Baronio, Pagan, & Pagan, 2022).

2.2. Marketing & Culture

2.2.1. Explaining the role of culture in marketing research

Many researches documented that cultural factors (beliefs, values and attitudes) are well-connected with marketing activities (Wang & Sun, 2010). As culture affects all the aspects of human behaviour which “may be subtle or pronounced, direct or oblique, enduring or ephemeral”, it also has an impact on customer decisions, therefore it is necessary to get a comprehensive picture about it. However, understanding the different cultures might be complex, since they are no longer static, as the global challenges, the political, social, and

economical factors are continuously transforming them. Cultures now have a dynamic nature (Marseille, 2022).

The concept of culture was researched by many anthropologists over the years, and many definitions were interpreted to frame the phenomenon. Kroeber & Kluckhohn collected over 160 definitions in 1952, and from then many new forms were written. The first definition about culture was formulated by Sir Edward Burnett Tylor (1871) in his book called *Primitive Culture*, where he referred to culture as “the complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities acquired by man as a member of society”. This wording is perhaps the most expressive, since the Cambridge Dictionary also contains a similar expression. However, the most relevant perception for this research is the one from Clifford Geertz, referring to culture as “a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life” (Britannica, 2023). This concept mentions some important features which this study also focuses on when examining the cultures’ impact on marketing and on consumer behaviour, namely “symbolic forms” which refers to any created or generated content for a promotional purpose; “communicate” as it is an interactive process between the participants; and “attitudes”, which marketers want to have an impact on. In addition to this, the Geertz definition also mentions “means” or “meanings”, with which the content will be significant for the receiver.

The cultural impact in global marketing has seen a huge interest in recent decades, despite the challenges that these researches may include. In the *International Journal of Advertising* for the last two decades (2002-2021) the topic of “cross-cultural issues/differences” dominated the field of researches in marketing (in 2002-2011 31,6% of the marketing researches focused on cultures, in 2012-2021 the ratio was 34,6%). Ford et. al. (2023) analysed the studies in many categorizations. The methods used in recent decades’ cultural marketing studies are surveys (36%), secondary data (24,3%) and content analysis (20,7%) and qualitative data research only had a slight increase in the recent years (7,7% in 2012-2021 period). Therefore, mixed methodology must be used for research in cross-cultural marketing analysis, with a particular focus on qualitative methodologies (Ford, Mueller, & Mueller, 2023).

Another perspective they examined is the countries studied by these researches, and they found, that the United States have always had a leading role among other countries, and Europe, where most of different cultures live very close to each other was just the second most investigated, but in recent years the focus was turning towards Asian cultures. Many researches are only comparing United States with another country, however these comparisons should

include more countries to get the whole picture (Calabrese, Capece, Costa, & Pillo, 2015). “Western European markets were well represented in the 111 studies analysed; however, few Central or Eastern European (CEE) countries were represented (Poland and Croatia)” (Ford, Mueller, & Mueller, 2023). Therefore a comprehensive analysis including cultures from those parts is also necessary.

The theories used in these studies are usually “Global Marketing Strategy” (the effect of standardization/adaptation in global marketing) and “Global Consumer Culture” (GCC – understanding global consumer styles), but the “Hofstede dimensions” and the “GLOBE model” were also commonly used cultural models during the researches. The Hofstede theory had twice as much appearance in the last decade (23% in 2012-2021) as in the previous one (10,5% in 2002-2011) (Ford, Mueller, & Mueller, 2023). Therefore the Hofstede model may be relevant for cross-cultural marketing researches.

2.2.2. The Cultural Dimensions Theory – The Hofstede model

The relevance of Hofstede model in cross-cultural analysis was discussed by many researchers (De Mooij & Hofstede, 2010; Calabrese, Capece, Costa, & Pillo, 2015). They addressed that the dimensions created by Hofstede are suitable for analysing the international market, as it gives a useful guideline to measure consumer behaviour along different cultural target groups. However, there are other models that could also be implemented in cross-cultural marketing analysis, as many of them focus on the same problems, namely the (1) connection to authority; (2) self-perception involving ego identity, and (3) main challenges of conflict and their management (De Mooij & Hofstede, 2010). As it was mentioned previously, the GLOBE model (Global Leadership and Organizational Behavior Effectiveness Project) is also a commonly used model, as it connects more than 500 researchers from 150 countries (GLOBE Website, 2020). Despite the wide presence, De Mooij & Hofstede (2010) mentions that the model is only focusing on leadership patterns. Although the models similarities, they differ not just in the subject researched, but also the amount of countries included, the analysis level, and some other factors, which therefore can cause differences in the end results (De Mooij & Hofstede, 2010).

The cultural dimensions theory by Geert Hofstede however provides a simple form of the dimensional framework including valuable measures which are easier to implement in the research, and can be therefore relevant to most of the fields studied, therefore marketing too. The model was developed firstly in 1980, with a large survey, collecting responses from 1960 to 1970. Over 100,000 IBM employees were included in the research from 50 countries. Later they added more analysed countries to the study and the previous four dimensions (which was

individualism and collectivism, power distance, uncertainty avoidance, and masculinity and femininity) were completed with two more (time orientation and indulgence/restraint) (Nickerson, 2023). The model is preferred to be implemented in many cross-cultural researches, but Dahl (2004) argues, that it cannot be applied nowadays research, as the data collected decades ago, and may not be up to date to the continuously changing world. Also, Hofstede surveyed a very specific group of employees, therefore the model might not be relevant for other target groups. Since there is no such a model that was specifically built to examine customer behaviour (De Mooij & Hofstede, 2010), these limitations have to be adapted to the work, including such as ignoring the individual personality of consumer. (Craig & Douglas, 2006) Despite the limitations and criticism on cultural dimensions theory, many researches in management and marketing field still implement the model (Calabrese, Capece, Costa, & Pillo, 2015), therefore this research will also use the framework.

The dimensions of cultures provide a scale from 0 to 100, where each of the analysed countries have their position regarding their nature according to the scale (De Mooij & Hofstede, 2010). These scales can be applied to any aspects of life, including family life, social practices, education, working behaviour etc. (Retnowati, 2015). Several studies have explained these cultural dimensions, incorporating many aspects of them. The concepts were collected from Calabrese et. al. (2015), De Mooij & Hofstede (2010) and Retnowati (2015).

Individualism and collectivism (IDV) refers to a societal phenomenon, not to the individuals' personality. This dimension explains where the person stands in regarding of the whole society. In individualistic cultures, the person's identity is in the middle, and every aspect of life is seen from the individual's point of view. Usually they look after themselves and "their immediate family only", however the connection between these individuals is not that close. In countries with high individualistic index the personal achievements shape the culture. also the communication here is low-contextual people want to get to the point fast, without useless information. Common examples are the Western countries, such as Germany or the United States. Collectivistic cultures however see themselves as a whole group of individuals, where the collective goal is more important than personal success, and relationships and loyalty are precious values for them. Usually these cultures care a lot about other people in the group, the elderly and extended family. Their communication is high-contextual, and if marketers want to reach them effectively, first, they have to build a relationship which relies on trust and collective values. Countries in this group are more from Asia, such as China or Japan.

The masculinity/femininity (MAS) dimension or gender role differentiation refers to the nature of core values that these cultures have, and how much they respect the feminine and

masculine roles in the society. In masculine societies values such as competition and achievement are dominating, therefore they prefer brands and objects that have a status symbol, and demonstrates the role of individuals. Also, the differences in these roles are larger than in feminine cultures. In feminine societies values such as caring, security, quality of life are more important, therefore these countries prefer those brands whose value proposition relies on these features. In feminine cultures the distance between the gender roles is also narrower, they treat genders more equally than in masculine countries, meaning that men also do things that stereotypically women should do, e.g. household shopping, or childcare. According to the study by Hofstede the most masculine country is Japan, while the most feminine one is Sweden (Hofstede, 2023).

The power distance index (PDI) refers to the degree of hierarchy, and how much individuals with less power in a society anticipate and embrace unequal distribution of power. In cultures with high index in this dimension the society has a very clear hierarchical system, where everybody knows their “rightful place”. In these societies respect and following the order by someone from the upper status is expected. While countries with low power distance index are more equal, everybody has the right to make their opinion and also in families the parents and children are equal to each other. North American countries are said to have low power distance index, while Arabian countries have high degrees of hierarchy.

Uncertainty avoidance (UAI) is the degree which measures how people from the culture cope with unexpected situations, if they tend to feel threatened of it, and try to avoid it, or not. If this degree is high people feel less comfortable in uncertainty, so the culture needs strong rules and restrictions, which gives them some help to deal with those cases. In low uncertainty avoidance cultures people are more flexible regarding to unexpected changes, they feel more comfortable in unexpected situations. Countries with low uncertainty avoidance have an active attitude according to their health, while high uncertainty avoidants care about their health passively, meaning they take more medication, and care about eating habits more. Japan for example has a high index in uncertainty avoidance, while Singapore has the lowest degree, which we can see that this country is more open to changes and innovation.

Long-term or short-term orientation (LTO) was added afterward the model was developed. This dimension refers to how different societies see the orientation of time, are they more future-oriented, or see terms in a shorter, more historical context. Cultures with long-term orientation has a patience for life, as they see that the present is in favour for the long-term success. Values like persistence, saving and thrift are important to these cultures. In comparison, the short-term oriented cultures focus more on the present or near future. They

respect tradition and past history. Values like personal steadiness and happiness is more important for these cultures. Long-term oriented countries are like China, or South Korea, while we can find short-term oriented cultures more in South America.

“Indulgence and restraint” is the dimension which explains if the society allows the enjoyment of life and desires, or they regulate the forms of gratification. In an indulgent society, desires can be fully expressed, while in restraint cultures they tend to suppress the satisfaction of needs. Highly indulgent countries are more from South America, while restraint countries are like Russia, or India.

2.2.3. Cultural Challenges in Advertising

In 1983 Theodore Levitt wrote about the dilemma that globalization caused in the marketing field, namely that with the highly international environment the world and the marketplace became “homocultural”. Levitt suggests that advertising should follow a standardise pattern, as using the same brand and promotions among countries would be more cost-efficient. Although the popularity of this concept, many researchers have refuted Levitt’s theory, and proved with empirical facts that culture plays a significant role in marketing effectiveness and that cultural customization is necessary in promotions (Dahl, 2004).

Retnowati (2015) listed four areas in cross-cultural advertising, which marketers must consider in case of better understanding of the values, beliefs and perceptions of the target market, and for an effective communication. These areas are language, communication style, image (or visual interpretation) and cultural values.

Language and communication style are important elements that marketers should really take into account when creating a marketing campaign for a different culture. Despite the fact that it is obvious to translate the message into the target language, many companies make linguistic mistakes in brand names or slogans, which may create a negative attitude from consumers (Retnowati, 2015). Besides understanding the foreign language, it is also indispensable to comprehend how different cultures communicate. Communication is affected by the physical and social context (time, location, relationships), and members from the same culture have the same key to interpret the message. However, different cultures have different contextual factors, therefore their understanding can lead to miscommunication (Craig & Douglas, 2006). The proper communication style allows the business to interact with customers in a way which they will appreciate the message.

Ten (2022) mentions that the solution for unifying communication is to implement a shared, common language. Language plays an important role in the cognitive process, however, it only gives one aspect of communication, but completing it with visual signs can offer a whole

understanding and interpretation. Pictures somehow give a more comprehensive, yet universal way of communication, as no verbal knowledge is needed for understanding the message, and there is no question about that all the cultures comprehend it. The problem comes when we ask how they understand the message. Seeing the visual content (including any visual advertisement e.g. social media video, picture) from a semantical view, we can say that the denotative meaning will be the same for all cultures. However, the connotative meaning, which includes the experiences and knowledge of the individual can differ among cultures and may be idiosyncratic. Visual communication mediated by the digital environment and technologies forms a universal cultural code, acquiring new meanings and values through information exchange (Denysiyuk, 2022). To implement a visual campaign in a foreign country, marketers have to be aware of the sensitivity of these pictures, and must respect the traditions and norms, the values of the culture.

Values and beliefs have a powerful motion in shaping the motivations, lifestyles, product choices and therefore purchase decisions in people's life (Calabrese, Capece, Costa, & Pillo, 2015). These are the elements, that help shaping a pattern of behaviour, and overall characterizes the society of the culture. The system of values has multiple dimensions, such as society, specific groups, organizations, and also the self of the individual (Craig & Douglas, 2006). A large number of researches focused on these values or appeals used in global advertising. Many of them uses Pollay's (1983) list of advertising appeals, however each examination is very different due to the amount of values listed, and the different methods (Dahl, 2004). Also, many of the researches focused on the societal level of cultural values, but they examined the impact of individual consumer behaviour. However, there are other intangibles, which play an effective role on the consumptions of customers, such as "ideals and aspirations, role norms and gender ideology, cultural myths, metaphors and signs" (Craig & Douglas, 2006). Therefore, research in attitudes towards online advertising should include not just behavioural values, but also the more abstract values to get a comprehensive picture.

Wang & Sun (2010) described five belief factors which are significant predictors of ATOA: information seeking, entertainment, economy, credibility and value corruption. Their result was that consumers "hold more positive attitudes toward online advertising when they believe online advertising is beneficial for the economy, informative, credible, entertaining, and pro-value".

Summarizing all, marketers must find the way of communication with foreign markets which considers all the attributes of different interpretations and attitudes. However, approaching all the differences in every culture is nearly impossible. Therefore, the challenge is to find a

universal language, which includes the overall message of the product, the vision of the company collectively, and which can be comprehended by all cultures. For this, creating a brand identity could be a solution for businesses to communicate themselves effectively.

2.3.Brand Archetypes

Brand personality had an intense attention in the marketing literature in the last 50 years (Maehle, Otnes, & Suphellen, 2011), however the research of brand archetypes is really sparse, despite the fact that this concept has the potential to manage the meaning and personality of brands effectively. Brand archetypes are originated from archetypes used in the ancient mythology, which was later developed by Carl Gustav Jung, however the pioneering researchers who transferred this theory to the field of marketing and used it to examine brands were Margaret Mark and Carol S. Pearson (2001).

2.3.1. The Development of Brand Personality

In the 20th century, companies' focus was more on the functional features of product than satisfying the need of their customers. However with the emerging competition between the industry, the firms had to face new challenges, which was that competitors could imitate the products and processes easily. The businesses had two choices: they will increase their prices, or differentiate their products. In most cases the latter became the business strategy, but differentiating only physically was not enough anymore: the firms had to focus on the needs of their customer and promise that the product will satisfy those needs. They had to create a meaning for the product (Mark & Pearson, 2001). With a well-developed meaning or promise, companies could have created brands, which can capture not just the functional, but the emotional features of a product. According to Allen & Olson (1995) these set of meanings can describe the characteristics of a brand, therefore essential for creating the brand personality.

Consumers automatically ascribe personality traits to products and brands, and connect with them through individual experiences, or cultural rituals (e.g. wedding, holidays etc.). This could serve as a common language which can communicate about the individuals' identity or status (Maehle, Otnes, & Suphellen, 2011). This concept leads to the "personality approach" of examining brands. The personality approach of brand management believes that consumers express themselves through the brand identity, and in this expression values and beliefs have a key role. Therefore it is affected by culture. If the brand have a strong personality, this emotional connection can be strengthened significantly. Especially, when consumers can play out their personal stories in these brands, or find their extended or desired self in them (Hong, Yang, Wooldridge, & Bhappu, 2021).

However these desires can be different in cultures. “Since mental and psychological processes are at work in consumers’ decision-making, tapping into the consumers’ unconscious levels of meaning-making and helping them link ideas and perceptions would help brands close the gap of cultural, social and behavioural distances among consumer segments (Poon, 2016). This unconscious level is a common language, and can be denoted the same way in every culture. These are the mythic characters that are universal in every language, or as Carl Jung referred to them: archetypes.

2.3.2. The Concept of Archetypes

To understand the concept of brand archetypes, first we have to examine the theory of archetypes. The word “archetype” has its origins from ancient Greek language, from the word “*archein*”, meaning “*to begin, to rule*” and the word “*typos*” which means “*type, model*”. Therefore, the meaning of the word could be “prototype”. Plato, the ancient Greek philosopher used the word “archetype” as it is the ideal form, and anything else is just a copy, a shadow of it (Merriam-Webster, 2024), but he also referred to it as a “form of intuition”, or as “templates” which can promote the individual understanding (Houraghan, 2018). Archetypes were also the base of myths and legends in the Ancient Greece and Rome, represented as gods and goddesses. As we think about these immortals from mythology, all of them depicted a typical character: Zeus, who rules as the king of gods (the Ruler), or Aphrodite, the goddess of love (the Lover), or Prometheus, who stole the fire for the people (the Hero) (Mark & Pearson, 2001).

The new approach to the interpretation of the term is primarily associated with Carl Gustav Jung. The Swiss psychoanalytic was the student of Sigmund Freud, however the collaboration ended because of different views, and Jung dedicated his researches to the collective unconscious (Fordham & Fordham, 2023). He explained archetypes as “forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin.” (Jung, 1938). He saw archetypes as patterns of behaviours, which can be anthropomorphised into a character. According to Faber & Mayer (2009) archetypes are “prototypes of culturally inherited figures”. That means these common behaviours are not biologically inherited in the collective unconscious, as Jung’s theory was, but these patterns are rather recognized implicitly and learned by experiences, therefore culture has an impact on connecting with these archetypes.

Jung used the word “collective” as these archetypes are common in every individual. “In other words, we are born with the same instincts and unconscious understanding of behavioural patterns and we recognise them when we see them” (Houraghan, 2018). Archetypes therefore are common, however not neutral – they evoke deep feelings from individuals, which can be

either fascinating or frightening. If it recognized and the meaning is denoted, it can conjure a really powerful emotional reaction from the individual (Mark & Pearson, 2001).

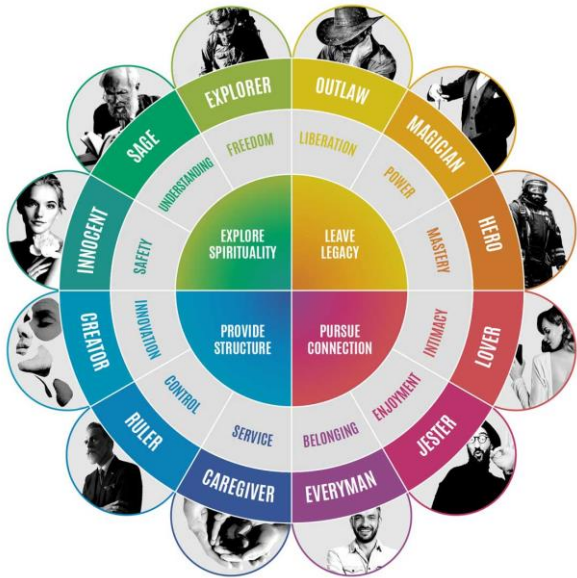
According to Faber & Mayer (2009) in the neo-archetypal theory, archetypes have five key characteristics. First, they are characters of a story, which highlights the important role of storytelling and myths in the transmission of culture. Second, they have schemas (self- or other-), which leads to the desired self of the individual, and how can archetypes help to reach this self. Third, as it was mentioned before, archetypes have the power to create deep feelings in individuals. Fourth, archetypes are processing in an unconscious level, which means that the individuals are usually not aware of the recognition. Fifth characteristic is that these patterns are “culturally enduring”. The 12 archetypes defined by Jung are universal and timeless, and every individual can find their personal characteristics in them, therefore can identify with them, and make a connection with the instinctive self (Poon, 2016).

Turning back to the previous thought, consumers need stories to empathize with and characters to express their innermost desires. A well-constructed brand archetype can provide an excellent solution for fulfilling this desire.

2.3.3. The Classification and Types of Brand Archetypes

The best and most comprehensive summary research on brand archetypes so far was carried out in Mark and Pearson's book (2001). They took the Jungian archetypes and formulated them as they can be used in marketing for examining the brands' personalities. They classified the 12 archetypes in four groups (“major human drives”), which can be structured in two dimensions: the position in the group (Belonging/Independence) and level of safety

(Stability/Mastery). With the help of this grid, the 12 archetypes can be categorized and their main goals can be defined. These archetypes are: Innocent, Explorer, Sage, Outlaw, Magician,



2. Figure: The 12 Brand Archetypes (Houraghan, 2018)

Hero, Lover, Jester, Everyman, Caregiver, Ruler, and Creator.

2.3.3.1. Innocent

The Innocent archetype promises, that life doesn’t have to be hard, and it can find happiness in the simplest and easiest things in life. This is a very optimistic archetype, with drivers of honesty and pureness. The Innocent believes that the world can be a better place if everyone found happiness. Brands in this archetype strive to make the relationship with their customers as trust-based as possible. Usually their designs use pastel colours, flowers and natural motives. Their communication is also calm, with many positive messages, where there is no place for negative tone of voice. Consumers usually connect with the brand archetype when they need safety in their life, want to find inner peace and beauty in the simplicity. Innocent brands are usually from the skin care and beauty industry (Dove, Aveeno), but Mark & Pearson (2001) highlights Coca-Cola as an “Innocent Masterpiece”.

2.3.3.2. Sage

To believe in the power of science and wisdom – that is the main instinct of the Sage archetype. Its goal is to make the world better with lifelong learning. For Sage brands it is important that their customer base is intelligent and informed, therefore they use higher-level, more experienced communication. Customers in the Sage archetype are exactly looking for this: connecting with these brands they believe they get a chance for educating themselves.

Industries in the Sage archetype are usually news sites, universities or educational platforms, for example, BBC, Harvard, or TedTalks.

2.3.3.3. Explorer

The Explorer's motto: "Don't fence me in." For this archetype there are no boundaries: every challenge is a promise of a new adventure. Basic motives in this archetype are mountains, infinite roads, terrains and the seeking for journey. This archetype likes to discover, and goes outside to seek for a better world. Explorer brands usually use earth colours in their designs, while in their communication they have an exciting and fearless tone of voice. They promise, if you use this product, you can also be an adventurer. The Explorer consumer turns to the brand not just for the discovery of the world, but also to find themselves, and have the feeling of infinite freedom. The most effective brands are the ones who seek the new challenges and who can also give explorations to the customers. The most common examples in this category are Amazon, Jeep or The North Face.

2.3.3.4. Hero

Although it is the most obvious archetype, it needs some explanation. As its main purpose is to defeat evil and prove its aptitude. Therefore heroes can come not just from an actual fight, but from any situation in life: sport, workplace, motherhood, etc. Basically anybody can be a hero, and brands in this archetype tend to have this promise. Their communication is powerful and energetic, with motivational messages and epic music, and in the designs they use bright colours and dynamic shapes. The customers, who can identify with the brands have challenges in their real life, and with the archetype's promise they would feel more ambitious and motivated. They need a role model who they can look up to. The most famous example is Nike, but other sport brands e.g. Adidas, or brands from other industries such as FedEx.

2.3.3.5. Outlaw

If the Hero wants everybody to love him, the Outlaw strives to everybody fear him. This archetype wants to make change in the world by revolution, and he doesn't aim to break the rules – because there are no rules for him. Brands in this archetype promise their customers, that they don't have to meet any expectations and can just be their own masters. Outlaw brands avoid the formal language in their communication, and usually try to form a community or gang from its followers. In their design they use bright colours, and blurry pictures which may scare individuals. Customers seek these brands if they want to get out from the comfort zone and want to live without constraints. Outlaw brands are usually products which are bad for health, for example alcohol (Captain Morgan), but the most famous Outlaw brand is Harley Davidson.

2.3.3.6. Magician

The Magician's motto: "It can happen!". For this archetype nothing is impossible, and its purpose is to make the dreams come true. Brands in this archetype tend to use mythological and magical elements, animals and objects, and in design the colours (purple, blue, white) also represent the magic. The disadvantage of this archetype is that it only evokes connection in those who are open for the transformation, change and who believe in magic. Brands usually communicate in a creative way, with informed tones and visionary pictures. Typical brands in this archetype are Disney, Polaroid, or MasterCard.

2.3.3.7. Lover

The Lover archetype primarily affect the emotions, especially the intimate desires, and it will use elegance, charm, or even sexuality for it. Brands in this archetype promise perfection, love, and uniqueness, that with their products everybody will adore you. Customers can identify with this archetype if they passionately desire affection and emotional overheat. Lover brands use the shades of red, gold and they typically want to affect other senses as well, such as touch and smell. Examples in this archetype category are Chanel, Alfa Romeo, or Victoria's Secret.

2.3.3.8. Jester

The Jester is the most optimistic, life-affirming archetype, who wants to create joy in the world with its jokes. In its image, it uses bright colours and bizarre, dynamic shapes – the more striking, the better. Jester brands' communication is usually frivolous, and humour has a key element in the marketing strategy: the advertisement are usually illogical, interspersed with absurd elements. The advantage of this archetype is that everybody likes to laugh, therefore it can evoke feelings in a lot of consumer, however, after a while it can be a lot, creating dissonance in some individuals. Jester brands are Snickers, Old Spice or Skittles.

2.3.3.9. Everyman

The Everyman archetype wants equality, therefore it does not care about age or gender. Its drivers are democracy, and belonging to the community. As brands in this archetype do not like to stand out, they use simple, clean colours, and in their communication they strive to convey messages that are understandable and acceptable to everyone. Their promise is that the customers do not have to be alone, because with the brands they can belong to the community, which creates deeper connections in them towards the brand. The greatest representatives of the archetype are IKEA, Target or Wendy's.

2.3.3.10. Caregiver

The Caregiver archetype is an altruistic character, whose purpose is to help others. It is similar to a mother, who does everything to help her family. Brands in this archetype usually emphatic and consistent in their communication, using a caring and calming voice, but their

marketing strategy focuses more on action, rather than words. They are the example that doing good can make the world better, and their consumers also believe that, they seek for chances where they can act good. Brands in this archetypes are usually for-profit or non-profit companies whose main goal is to help other or the environment, e.g. UNICEF, WWF.

2.3.3.11. Ruler

The Ruler archetype only cares about one thing: power. This archetype aims to control and to “rule the game”. Ruler brands tend to have a dominant communication, where weakness and failure has no place. Exclusivity and superiority is just the beginning. They promise their customers, that with their product they will get the best quality, therefore they can feel above everybody else. This archetype mainly includes luxury companies, car and fashion brands who are key players in the market. Its main representatives are Mercedes-Benz, Rolex, but this archetype also includes Microsoft.

2.3.3.12. Creator

The main desire of this archetype is to realize itself through the process of creation. They are the artists, writers, inventors who dedicate their lives to the realization of the idea. That's why the brands that provide opportunities for creation, development, and innovative thinking are able to evoke the archetype in customers. Fortunately, the creation process itself also needs a commitment, so brand loyalty can quickly be established between the consumer and the brand. Creator archetype includes brands like Apple, Lego, or Adobe.

2.4. Formulating the research question and hypothesises

Culture plays a significant role in shaping our daily lives, influencing our perceptions and influencing our consumer behaviour, as we have discussed previously. Globalization presents both challenges and strategic opportunities for marketers operating in diverse cultural contexts. Cultural values, language, rituals, and norms significantly shape consumer preferences and buying behaviours. Therefore, it is crucial to consider these factors when developing marketing strategies. By doing so, marketers can ensure that their strategies are culturally sensitive and effective in meeting the needs of their target audience (Meena, 2023). As this study aims to investigate how different cultures identify with the archetypal digital marketing communication of a brand. To achieve this, it is important to consider several other factors that may be influenced by cultural values.

Culture has a significant impact on the way in which social media is consumed by its users, which has been demonstrated by various studies. Kizgin et al. (2017) emphasized the significance of social media in facilitating cultural change and its influence on consumers' acculturation and consumption decisions. Alshare et al. (2022) found that demographic and

cultural factors such as gender, age, marital status, educational level, power distance, and collectivism impact social media usage and information sharing behaviours. Additionally, Kumari et al. (2022) pointed out the bidirectional relationship between culture and social media adoption, indicating that culture can influence social media consumption while social media, in turn, impacts culture.

Therefore the first hypothesis can be formulated:

H1: Culture has a significant impact on attitude towards archetypal social media marketing.

Cultural values can have a considerable impact on how consumers perceive brands. It is crucial for brands to understand the cultural values of their target audience to create a positive brand perception and increase customer loyalty. It is important to note that brand perception is influenced by several factors, such as brand experience, brand image, and brand personality. These factors, in turn, can significantly affect consumer loyalty and purchasing behaviour (Arisandi, 2022; Guliyev, 2023). Furthermore, research on brand equity in different markets has revealed that consumer lifestyle, marketing innovation, and changing consumer values significantly impact brand equity. This underscores the broader implications of cultural values on brand perception (Farooq, Bakar, & Murad, 2022). Recognizing and respecting cultural differences is therefore essential in shaping brand perception, as the influence of cultural diversity on brand stereotypes, emotions, and purchasing decisions varies across different cultures (Jakubanecs, et. al., 2022).

Based on the above characteristics, the second hypothesis of the research was formulated:

H2: Brand perception of archetypal brands is affected by culture.

Research has shown that cultural variability impacts consumers' evaluation of brand extensions, attitudes towards global and local brands, and the perceived value of brand websites (Jakubanecs et al., 2022). Brand culture has been found to positively influence the perceived experience value of products, indicating a strong connection between cultural values and consumer perceptions (Zong & He, 2022).

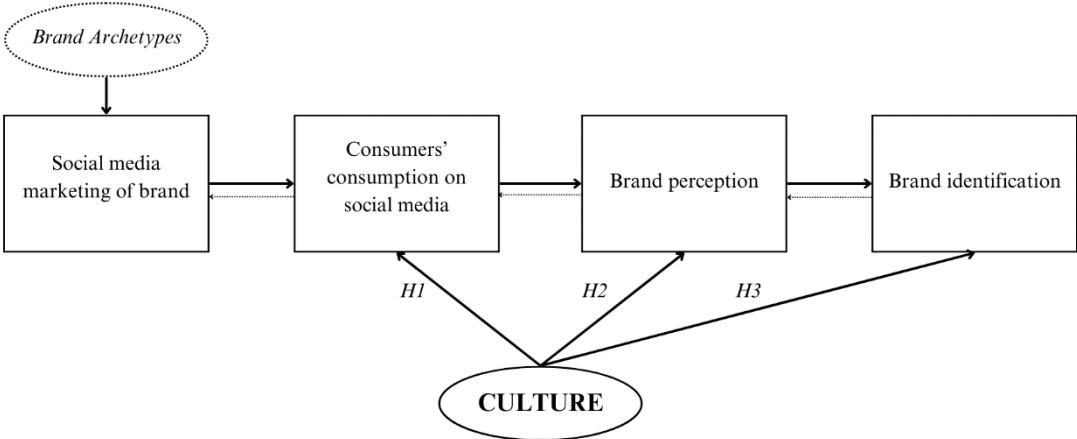
The impact of cultural dimensions on consumer brand loyalty has been thoroughly examined, revealing that cultural values moderate the effect of antecedents like perceived quality, value, and trust on brand loyalty (Hafeez, Maitlo, & Lashari, 2021). Brands that incorporate distinctive cultural symbolism that aligns with consumers' cultural values tend to elicit positive responses and strong connections from consumers, demonstrating the importance of cultural equity in brand perception and marketing strategies (Torelli, Oh, & Stoner, 2020).

Furthermore, research conducted by Chowdhury et al. (2020) has established a correlation between cultural values and consumer attraction towards brands.

The third hypothesis was established by taking into account all of these factors:

H3: Culture has an impact on brand identification of archetypal brands.

For the purpose of research transparency, a framework has been created that encompasses all previously discussed factors. The subsequent chapters will delve into investigating the relationship between these factors.



3. Figure: Research Framework

2.5.Summary

Researches prove, that the field of marketing, especially digital marketing and social media are going through an extraordinary change due to the emerging development of technology. Therefore it is more important than ever before to understand the consumers of a product, and know their desires, values and beliefs. To understand the consumer it is crucial to understand his environment and also his culture, which has become an even more difficult factor as a result of globalization. Companies are facing new challenges in their marketing strategy, one of them is to develop a digital communication strategy, which can have a common, but somehow personalized message to its consumers, which can affect the purchasing behaviour, and can lead to brand loyalty. This universal, but personalized behaviour patterns are the brand archetypes, which are inherited culturally, but can be denoted the same way for every individual.

The aim of this research is to identify any significant patterns between the Hofstede cultural dimensions and attitudes towards digital marketing, particularly when a brand's marketing

strategy incorporates elements of brand archetypes. The research question is formulated as follows:

RQ: How different cultures identify with archetypal digital marketing communication of brands on social media?

Hypotheses were also formulated previously:

H1: Culture has a significant impact on social media consumption of users.

H2: Brand perception of archetypal brands is effected by culture.

H3: Culture has an impact on brand identification of archetypal brands.

The following sections will discuss the research methodology, including data gathering through a multi-cultural survey on social media consumption, brand perception and brand identification with archetypal brands, as well as qualitative methods such as interviews with participants from different cultures. The following session will carefully analyse the results and data to establish significant insights and connections on cultural values and consumer behaviour toward brands.

3. Research Methodology

Quantitative and qualitative techniques were used to examine the question of how different cultures identify with archetypal digital marketing communication of brands. Mixed methods research is recognized as the third major research paradigm and became the most used term for mixing quantitative and qualitative data in the same study (Johnson, Onwuegbuzie, & Turner, 2007). There has been a latent phenomenon called “paradigm wars,” opposing quantitative and qualitative research methods, highlighting both the advantages and disadvantages of each approach. Indeed, contemporary researchers, in line with the APA Task force advocate the use of both quantitative and qualitative methods in one study (Wiggins, 2011). According to Dawadi, Shrestha, & Giri (2021) mixed methods has many advantages for examining complex research problems, where integrating only one approach would not interpret in-depth understanding. The use of mixed methods is a focused synthesis of data that allows researchers to take a broad view of their study by looking at a phenomenon from different perspectives and research lenses. Besides, this research aims to provide a significant analysis about brand identification on cross-cultural levels, analysing a very diverse population, therefore mixed methods research is necessary, and using both quantitative and qualitative techniques could increase the usefulness and practical benefits of the research (Robinson, David, & Hill, 2016).

For the quantitative data collection an international questionnaire was used, as survey research has centuries in history, and implemented in examining attitudes since the early 20th century (Ornstein, 2013). According to Groves et. al. (2009) a survey is a structured method of collecting information from a sample of units for the purpose of producing quantitative descriptions of the characteristics of the large population to which the units belong to. Therefore it is practical to examine wider populations and to describe significant associations about multicultural phenomena, such as brand recognition, and brand personality identification in digital marketing communication.

The questionnaire was developed by adapting multiple statements from several different researches related to social media, brand personality and brand identification. All statements had a 7-point as it is likely, that a well-designed 7-point answer format will perform better than a 5-point format because it offers a wider range of items, which increases the likelihood that it will reflect the objective reality of respondents (Alabi & Jelili, 2023). The survey had all together six parts. The first part included the introduction and a leading statement adapted from Attor, Jibril, & Chovancová (2022), related to how consumers see brands presence on social media platforms. The next four parts were focusing on four different brand archetypes, and respondents had to rate the statements having previously listed brands in mind. The four brand

archetypes were the Ruler, the Hero, the Everyman and the Explorer archetype which was chosen carefully based on several different studies connected. First, twelve Jungian archetypes were adapted to the brand research by Mark & Pearson (2001), and the name of the four ones used for this research was transferred from them. However the selection of the four archetypes were based on a study by Becther et. al. (2016), in which they implemented a connection between the brand archetypes developed by Mark & Pearson, and the Brand Personality Dimensions explored by J. L. Aaker (1997). By combining the two frameworks, a comprehensive table was created, which assigns to each brand archetype its characteristic personality traits, Aaker's dimension, and a third, manifestation dimension. There were only four archetypes, which manifested only one dimension out of the four. These were the following: (a) „Stability” for the Ruler, (b) „Mastery” for the Hero, (c) „Belonging” for the Everyman, and (d) „Freedom” for the Explorer. These four archetypes also covered the five Brand Personality Dimensions. After selecting the brand archetypes, the survey gave brand examples, so respondents can imagine the characteristics and personality behind these brands. The examples were adapted from Dvornechuck (2023).

The same eight statements were listed for both brand archetypes in a 7-point Likert-scale, where „1” meant the respondent totally disagrees, „7” meant they totally agree with the statement. The eight statements were adapted from four researches, which is listed in Table 1.

Adapted from	Statement	Purpose
<i>(Švrakić & Arslanagić-Kalajdžić, 2023)</i>	I like the advertising and promotions of the brands.	<i>Attitude towards social media marketing (ASM)</i>
	I react favorably to the advertising and promotions of the brands.	<i>Attitude towards social media marketing (ASM)</i>
<i>(Kim, Leung, & McKneely, 2023)</i>	I feel that my personality and the personality of the brands are very similar.	<i>Brand identification (BI)</i>
	I think these brands on social media could help me become the type of person I want to be.	<i>Brand identification (BI)</i>
<i>(Kumar & Kaushik, 2020)</i>	The brands embody what I believe in.	<i>Personal value (PV)</i>
	These brands makes a strong impression on my senses, visually and in other ways.	<i>Brand perception (BP)</i>
<i>(Spangenberg, 2021)</i>	These brands are for people who want the best things in life.	<i>Personal value (PV)</i>
<i>(Cheung, Pires, & Rosenberger, 2020)</i>	These brands social media provide lively feed information I am interested in.	<i>Brand perception (BP)</i>

1. Table - Statements adapted for the questionnaire

Although cross-cultural analysis can be a valuable tool, it is important to consider when developing the survey, that different languages may be spoken within cultures (Pennell & Hibben, 2016). This is particularly true in Europe, which was the focus of this research. The analysis encompassed translations of these languages, as well as English. The Czech Republic,

Finland, Germany, Hungary, and Portugal were deliberately selected for their diverse geographical and cultural backgrounds.

The survey utilized convenience sampling to reach respondents, as it is an easy-to-use, cost-effective, and time-efficient method. However, it is important to note that this method has limitations in terms of selection bias and lack of representativeness (Taherdoost, 2016). The research aimed to explore attitudes towards social media advertising by brands and to achieve this, the survey was shared on various social media platforms, including Facebook and Instagram. To gather more diverse data, Facebook survey exchange groups were also utilized. The survey received a total of 214 responses.

Eliminating any data that would have a negative effect on the analysis's success was part of the data cleansing process. Half-completed answers were eliminated from the dataset. Furthermore, other nations were not included in the research because the main focus was on the five cultures that were explored; as a result, 184 replies were examined in the final analysis.

Since the statements were measured as ordinal variables on a 7-point Likert scale, and the cultures were measured as nominal variables, Chi-square tests were mostly used in the study to determine the Pearson correlation between the variables. The analysis was conducted using a 95% significance level ($\alpha = 0.05$).

The research also employed a qualitative approach, which included conducting five interviews with individuals from five different nationalities around Europe. The interview is a crucial and widely used method in social-scientific research, demonstrating the researcher's expertise and ability to gather valuable insights from participants (Gubrium, et. al., 2012). When examining experiences of brand perception and brand identification across cultures, it is essential to gain insights about actual subjective perceptions, which can support the quantitative, numerical data. Interviews are a superior method to capture the nature of consumer behaviour (Heding, Knudtzen, & Bjerre, 2009). Five in-depth interviews were conducted, as these kind of interviews gather information that pertains to personal matters, such as an individual's self, lived experiences, values, decisions, occupational ideology, cultural knowledge, or perspective (Johnson & Rowlands, 2012). The interview wanted to reflect on these personal experiences and perceptions of digital marketing communication of brands.

As mentioned previously, five countries were selected in case to make the research more tangible, so the interviewee sample followed the same way, selecting five individuals with purposive sampling from the Czech Republic, Finland, Germany, Hungary and Portugal. The interviewees consisted of three females and two males, all belonging to Generation Z, which refers to individuals born between 1997 and 2012 (Beresford Research, 2024). This sample was

specifically chosen because it represents the demographic that spends the most time on social media platforms (Coe, Doy, Enomoto, & Healy, 2023).

The interviews had an average length of 27 minutes. Four of them were conducted online and in English, while the interview with the Hungarian respondent was conducted in person and in Hungarian. The interview transcripts are attached in the Appendix. It should be noted that none of the interviewees were native English speakers, so there may be grammatical errors. The interview began with a concise introduction, where the interviewer outlined the research's objectives and the interview process. This was followed by an open discussion that delved into three key areas: the interviewee's culture, the respondent's own experiences and opinions regarding brand communication, and then brands as persons.

The findings from the two studies were incorporated into the study, and the two approaches were looked at collectively for every culture. The theories were put to the test following the analysis of the cultures.

4. Analysis & Results

Different cultures interpret and engage with archetypal digital brand communication in different ways, influenced by factors such as design style, brand community engagement and destination branding. This study examines cultural perceptions of brand personality across various contexts to determine the universality of the archetypal framework in branding. Understanding and leveraging cultural archetypes are vital for effective brand communication strategies in diverse cultural settings.

A multi-cultural survey was conducted across European nations to investigate how different cultures relate to and identify with archetypal digital brand communication. Following the data cleaning process, it was determined that there were a total of 214 valid respondents who participated in the survey. Out of the total, 184 individuals were from the nationalities that were primarily examined, namely Czech, Finnish, German, Hungarian, and Portuguese. The age range of the respondents spanned four generations, from 16 to 69 years old. Out of the total number of respondents, 192 were from Gen Z, which accounts for approximately 90% of valid answers. The remaining 10% was comprised of respondents from the Millennial generation (n=15; 7%), Generation X (n=6; 2%), and the second wave of Baby Boomers. (n=1; 0.4%). It is possible to attribute these figures to the fact that Gen Z and Millennials are the generations that use social media the most (Coe, Doy, Enomoto, & Healy, 2023).

The questionnaire was analysed using the SPSS system, which involved several tests. An investigation was conducted to test the hypotheses regarding the existence of a significant relationship between different attributes and cultures. Furthermore, the answers of the five examined cultures were analysed in detail, comparing them with the reports of the interviewees and with other analyses in the scientific field focused on consumer behaviour within the culture. Finally, a thorough analysis of the results was conducted to provide a comprehensive summary of the research question, which is also applicable in practice.

The statements were measured on a 7-point Likert-scale as ordinal variables, and cultures were measured as nominal variables, therefore the analysis mostly relied on Chi-square tests measuring the Pearson correlation between the variables. During the analysis a 95% significance level was used ($\alpha = 0.05$).

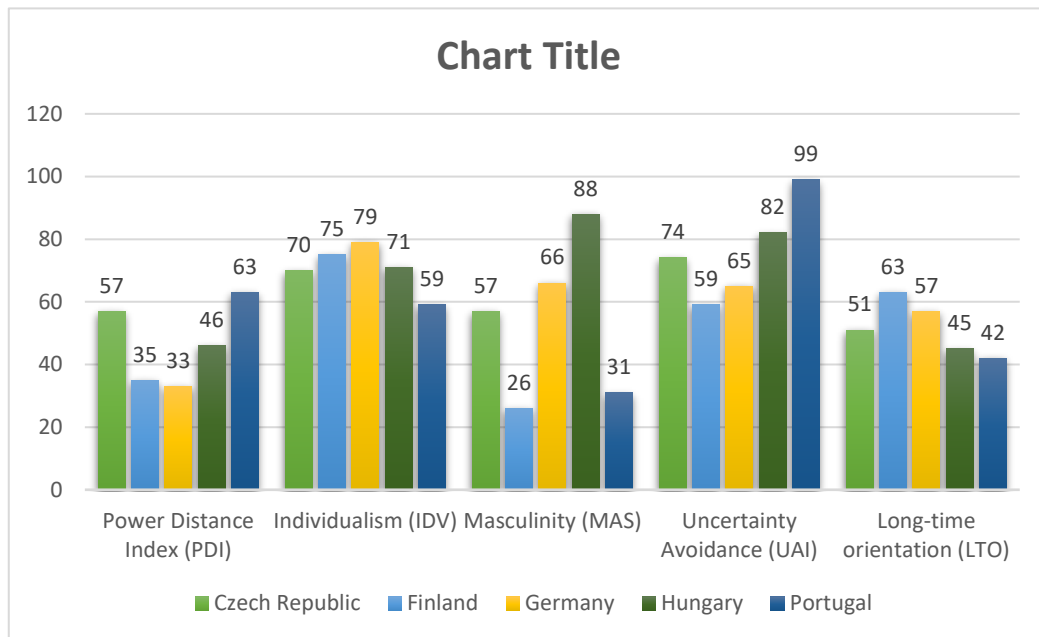
A chi-square test of association was conducted to determine if there is a relationship between the primary examined five cultures and the first statement, which was not related to any brand archetypes: "Social media is essential in promoting brands/products and services". There was no significance evidence of a connection between the two variables (p-value = .827), therefore the respondents' opinions do not depend on which culture they belong to when it comes to the

importance of social media in brand communication and promotion. However, measuring the same statement if it is dependent on generations, we can see a significant result ($=.022$), which means there is a relationship between age and the opinion of brands' presence on social media, although the connection is weak $X^2 (18; N=214) = 32,060, p=.022$. This means that younger users, such as Generation Z, are more likely to feel positive about brands being involved in social media.

As seen in the previous analysis, and as mentioned above, Generation Z is the group that is active on social media platforms, both as content producers and consumers, so it is no coincidence that they are the ones that companies are targeting in their campaigns. As this research examines attitudes towards brand communication, for the sake of a broad analysis, qualitative research was also carried out, selecting Generation Z social media users from five different European cultures. Three of them were females and two of them were males. The data about the respondents, that they agreed to use were summarized in the table below.

	Gender	Nationality	Age	Profession
Respondent 1	Female	Czech Republic	21	Student
Respondent 2	Male	Finland	23	Student
Respondent 3	Male	Germany	25	Student
Respondent 4	Female	Hungary	23	Student
Respondent 5	Female	Portugal	20	Student

The five cultures were chosen as these countries are from all the regions of Europe: the Czech republic represents Central-Europe and Slavic countries; Finland is from North-Europe and shows the culture of Nordic people; from the Western part of Europe Germany was chosen as a highly developed country; Portugal is representing the Southern region, and gives the insight of a very multi-layered culture; and Hungary represents the Central-Eastern part of Europe. The countries cultural dimensions are illustrated in the following diagram (Figure 4.).



4. Figure: The Cultural Dimensions of the Five Examined Nations

4.1. Analysing the Cultures

4.1.1. CZECH REPUBLIC

4.1.1.1. Cultural Dimensions

The Czech Republic is situated in the central part of Europe, serving as a connection between Western and Eastern Europe. Czech culture is distinguished by its linguistic heritage, a robust tradition of cultural autonomy, and a history of resilience through the arts. When analysing the culture using Hofstede framework, the dimensions might not be relevant at first, as the Czech Republic is a Central European country with the influence from both Western and Eastern Europe.

Analysing the Uncertainty Avoidance (UA) dimension is much higher in the Czech Republic (UA=74; The Culture Factor Group, 2023) than in Slovakia. This dimension includes the extent to which ambiguous situations threaten individuals, the extent to which rules and order are preferred, and the extent to which uncertainty is tolerated in a society. The Czechs do not like uncertainty and prefer situations to be clear rather than ambiguous (Dumetz & Gáboríková, 2017). Therefore stability is a motive, that tends to satisfy their needs. This means, that a brand, which has the profile of a more stable archetype, e.g. Hero, Ruler, tends to have a better chance to capture the attention of consumers, than a less stable archetype, e.g. Jester, Lover.

When it comes to Individualism (IDV), which refers to the individuals' position according to the group, a research utilizing Hofstede's dimensions indicates that the Czech Republic tends to have a more individualistic society (IDV=70; The Culture Factor Group, 2023) compared to Slovakia (Štěpánková, Kadlčíková, & Scherman, 2020). This suggests that Czech culture places

a higher value on individual goals, achievements, and independence, which then can be satisfied by a brand which has the promise of this individualism, e.g. Explorer archetype.

Power Distance Index (PDI) refers to the hierarchy level within the culture. Some cultures enjoy hierarchical relationships between their members (at work, on the street or at home), while others, more egalitarian, value equality. The Czech Republic tends to be conservative (PDI=57; The Culture Factor Group, 2023) when it comes to the roles of men and women. This hierarchical tendency also explains why displaying one's status is seen as a way of getting one's way (Dumetz & Gáboríková, 2017). This factor is based on the assumption that Czechs prefer to consume brands that have a status symbol or that they can use to gain status, as in the case of the Ruler brands.

Level of Masculinity (MAS) refers to the conflict-solving methods within the culture, feminine cultures tend to negotiate and make compromises, while in masculine cultures conflicts are solved in an assertive way. The Culture Factor Group (2023) ranks the Czech Republic as a Masculine country (MAS=57), with decisive and assertive people, where conflicts are “fought out”. According to this dimension, Czechs tend to prefer brand archetypes that have tough and reliable personality traits, such as Ruler and Explorer brands (Bechter, Farinelli, Daniel, & Frey, 2016).

The fifth dimension according to Hofstede is the time orientation (LTO) which shows whether the culture is short-term or long-term oriented. Long-term cultures have a patience for life because they see that the present is good for long-term success. Values such as perseverance, saving and thrift are important to these cultures. In contrast, short-term cultures focus more on the present or near future. They respect tradition and the past. The Czech Republic has a score of 51 (The Culture Factor Group, 2023), therefore it does not show a strong preference in either direction.

Summarizing, the main characteristics of Czech culture include a strong sense of cultural autonomy, a living tradition of folklore and intangible heritage, a language that evolves with social change, and a rich history of art that captures the nation's identity. Together, these elements paint a picture of a culture that is both deeply rooted in its past and constantly adapting to the present.

4.1.1.2. Consumer Behaviour

In the field of business and management, the Czech culture is distinguished by its exceptional approach to hierarchy and conflict resolution (Brunet-Thornton & Bureš, 2012). Consumer behaviour in the Czech Republic is influenced by various factors, including cultural preferences, economic conditions, health considerations, and societal trends. Shopping

behaviours in the Czech Republic are influenced by demographic, socio-economic, and geographic factors, with significant differences observed between customers of traditional, large-scale, and alternative retail formats (Spilková, 2018). Czech consumers show a preference for Czech brands of beverages and are increasingly purchasing products like tea, juices, mineral water, coffee, and wine, indicating a shift towards healthier lifestyles, however the Czech Republic still has the highest beer consumption per capita, which also plays a significant role in shaping consumer behaviour, and which led to the development of famous craft breweries (Březinová, 2021). Other studies have shown that Czech consumers exhibit a disinterest in corporate social responsibility (CSR) (Kožená & Mlázovský, 2021).

When the Czech respondent (Respondent 1) was asked about how consumer behaviour looks like in her country, she explained that although it depends a lot on people's personality, she thinks that brands are doing pretty good and relatively cheap campaigns and that consumers are responding positively to them. Therefore, we can say, that consumer behaviour in the Czech Republic is diverse, with segments ranging from quality-conscious to price-sensitive shoppers.

4.1.1.3. Attitude Towards Social Media Marketing

Social media usage in the Czech Republic has shown a significant increase in recent years. Research indicates that there is a statistically significant relationship between the active use of social media platforms and factors such as the biological age and educational level of individuals in selected corporations in the Czech Republic (Bejtkovský, 2018). Social media has become a crucial medium for engaging in public discussions, particularly in rural communities within the country (Sabou, Cihelka, Ulman, & Klimešová, 2019). Moreover, a study by Hootsuite in 2019 revealed that 54% of the total population in the Czech Republic were active social media users, indicating a widespread adoption of social media platforms (Rózsa & Kmecová, 2020).

The importance of social media in business practices has also been highlighted, emphasizing the utilization of social media by enterprises in the Czech Republic (Kasparova, 2018). Additionally, the popularity of social media tools has led to suggestions for their integration into formal education systems, particularly in primary and secondary education in the Czech Republic (Lu, Han, & Janík, 2022; Hatef, 2022). Furthermore, social media has been identified as a platform that can serve as an additional space for negotiating identities and fostering a sense of belonging, particularly among marginalized communities like the Roma population in the Czech Republic (Hatef, 2022).

While social media has gained traction in the Czech Republic, there are variations in its usage among different entities. For instance, Hungarian SMEs and older Hungarian firms have

shown a higher inclination towards utilizing social media channels compared to Czech and Slovakian counterparts (Civelek, Gajdka, Světlík, & Vavrečka, 2020). This discrepancy in social media adoption highlights the diverse approaches to online marketing and communication strategies among businesses in the region.

It cannot be clearly stated that there is a correlation between the statements regarding attitudes towards social media and Czech culture, as the correlation analysis between the null statement and cultures did not yield significant results ($p=.451$). However, we can see, that the Czech sample ($n=30$) positively evaluated the presence of brands on social media (mean=5,85), since 40% rated their agreement on the statement “7”, and 33,3% rated it “6”. As Respondent 3 agreed: “...it’s like the biggest part of having a brand, like social media is the number one, you have to have it, and have to know how to use them. I think that our generation, Gen Z everyone is using social media, so if you are not there you don’t have an influence on generation Z.”

When analysing the statements related to social media attitude, there are also no significant connections. The statements according to ASM in the Ruler Archetype group had no significant connection with the culture $R_ASM1: X^2(6; 159) = 5,997; p = .4,24$ and $R_ASM2: X^2(6; 159) = 7,927; p = .244$. In the Hero Archetype group the $H_ASM1: X^2(6; 163) = 6,186; p = .403$ and $H_ASM2: X^2(6; 163) = 4,066; p = .668$. In the Everyman archetype group the responses also were not significant, $E_ASM1: X^2(6; 173) = 9,914; p = .128$ and $E_ASM2 X^2(6; 173) = 8,437; p = .208$. The Explorer Archetype group the first statement Ex_ASM1 had $X^2(6; 150) = 6,054; p = .417$ and $Ex_ASM2: X^2(6; 150) = 2,748; p = .840$. The lack of correlation can be explained by the fact that the number of respondents was relatively small and that in many places the expected counts differ greatly from the actual counts.

However, when we analyse the mean of the statements, Czechs rather had positive rate (mean=4,57; mean=4,14), but as it was conducted before, there was no significant connection between. Similar pattern can be seen in the case of the Hero Archetype group (mean=4,97; mean=4,59), and the Everyman Archetype group (mean=4,20; mean=4,03), however in the case of Explorer brands, the mean rates of the statements were 5,41 and 5,04, which means Czechs’ attitude towards social media advertising is more favourable in the case of Explorer brands, than Ruler, Hero or Everyman archetypes.

During the interview, the interviewee mentioned that, in her personal opinion, gender and LGBTQ topics appear too violently during marketing campaigns, which can have a negative impact on the effectiveness of brand communication. This tendency can also be seen from the

survey, as Czechs rated the archetypes better which are not likely to use these kinds of topics in their advertisements.

4.1.1.4. Brand perception

Brand perception can be influenced by various factors such as marketing communication, brand image, and brand equity. In the Czech culture it is a multifaceted concept influenced by various factors. Studies have shown that brand perception significantly impacts consumer behaviour (Guliyev, 2023). In the Czech Republic, the perception of brands is influenced by cultural congruence, where the authenticity of a brand in reflecting the local culture plays a crucial role (Seo & Ko, 2021). Moreover, the convergence of perceptions of attractiveness among different ethnic groups living in the Czech Republic indicates an adoption of local beauty standards (Pavlovič, Fiala, & Kleisner, 2021).

The warmth and competence of a brand are key aspects of brand perception that influence consumer purchase intentions (Li & Nan, 2023). Brand perception aims to fulfil promises of value, evoke emotions, and create a sense of community among consumers (Hatole & Gaikwad, 2022). Additionally, regional perceptions, especially among the younger generation, play a role in shaping brand preferences and loyalty (Danko, Bednář, Voštova, & Harušťakova, 2023). Czech Millennials' brand perceptions are influenced by demographic factors, reflecting the unique characteristics of this consumer group (Bracíníková & Matušínská, 2020).

Cultural variability also plays a significant role in shaping brand stereotypes, emotions, and purchase intentions (Jakubanecs, Supphellen, Helgeson, Haugen, & Sivertstøl, 2022). The interplay between brand identity and cultural aspects further highlights the importance of understanding how cultural factors impact brand perception (Sharma, Patro, & Chaudhry, 2021). Moreover, the perception of brand localness in emerging markets like the Czech Republic can enhance the value of local brands (Safeer, Zhou, Abrar, & Luo, 2022).

The survey conducted two statements according to brand perception towards the different brand archetypes: “These brands make a strong impression on my senses, visually and in other ways.” (BP1) and “These brands social media provide lively feed information I am interested in.” (BP2). The statements all had no significant results when compared with culture. Ruler archetype brand perception had no significance, $R_BP1: X^2(6; 159) = 7,788; p = .254$, and $R_BP2: X^2(6; 159) = 8,194; p = .224$. In the Hero Archetype group the results were $H_BP1: X^2(6; 163) = 6,060; p = .417$, and $H_BP2: X^2(6; 163)$. The Everyman Archetype brand perception had a bit different result. The first statement according to it was not significant, $E_BP1 X^2(6; 173) = 10,423; p = .108$, but the second statement had a connection with the culture, $E_BP2: X^2(6; 173) = 14,986; p = .020$, the Phi-value = .294, meaning the connection is weak. The Explorer

Archetype group had no significant results, Ex_BP1: $X^2(6; 150) = 2,905; p = .821$, and Ex_BP2: $X^2(6; 150) = 5,750; p = .452$.

Based on the average of the results of the statements, the Czechs evaluate their brand perception in relation to the brand archetypes more positively. In the case of the Ruler brands (mean R_BP1=4,68; mean R_BP2=4,18) and the Hero archetype (mean H_BP1=4,66; mean H_BP2=4,69) the means are more neutral. However, for Everyman brands, the average for the second statement falls below 4.00, mean E_BP2=3,67, where 40% of respondents rated this statement as 3, according to which Everyman brands provide lively feed information. Since this was the only statement showing a significant relationship, it can be said that the Czechs do not feel that they can expect interesting information from Everyman brands. In the case of the Explorer archetype, the average of the statements was more positive (mean Ex_BP1=5,07; mean Ex_BP2=5,04).

Respondent 3 answered during the interview that when she sees some good marketing, she is “going into the brand, like it’s not the other way around”. The moment the brand captures the user, it can succeed, but to do so it must really capture the consumer's attention. Archetypes, and the familiar features they use, can help to simplify what needs to be said to the consumer and to deliver the brand promise as a message that is comprehensive and receptive.

4.1.1.5. Brand identification

Identifying with a brand is influenced by several factors. Understanding brand identification in Czech culture involves considering the historical and cultural significance attached to products. For instance, the beer industry in the Czech Republic has seen the founding of craft breweries driven by a desire to enhance beer culture and meet the increasing demand for diversified beer options (Březinová, 2021). This emphasis on cultural values in communication presents a challenge and opportunity for Czech beer brands to connect with consumers (Bobáková & Karpeta, 2023). Research on consumer behaviour shows, that consumer ethnocentrism plays a role in shaping attitudes towards foreign brands in the Czech Republic, with highly ethnocentric customers showing less favourable attitudes towards foreign (Alam, Roy, Akther, & Hoque, 2022). Brand identification plays a significant role, especially among Millennials, where their demographic criteria are related to their brand perceptions (Bracíníková & Matušínská, 2020).

The questionnaire contained two statements regarding brand identification, both adapted from Kim, Leung, & McKneely (2023): BI1: „I feel that my personality and the personality of the brands are very similar” and BI2: „I think these brands on social media could help me become the type of person I want to be”. Analysing the data for relationship between the

statements and culture in the four groups, the results show no significance. In the Ruler Archetype group R_BI1: $X^2(6; 159) = 5,708; p = .457$, and R_BI2: $X^2(6; 159) = 4,445; p = .617$. This means that there is no connection in identifying with Ruler brands in the Czech culture. The Hero Archetype group also had no significance, H_BI1: $X^2(6; 163) = 6,309; p = .389$, and H_BI2: $X^2(6; 163) = 5,288; p = .507$. Czechs do not identify with Hero brands. Everyman brands however showed significant connection in brand identification, E_BI1: $X^2(6; 173) = 13,917; p = .031$, and E_BI2: $X^2(6; 173) = 15,761; p = .015$. The Phi-value = .302, which indicates a weak connection, however there is a connection between the Czech culture and brand identification with Everyman archetype. Explorer archetypal brands do not have significant connection with Czech culture, Ex_BI1: $X^2(6; 150) = 4,368; p = .627$; and Ex_BI2: $X^2(6; 150) = 5,632; p = .466$.

When Respondent 3 was asked about if she has a favourite brand and how would she identify with that brand, she mentioned Duolingo and Apple. For Duolingo, she described it as „silly, loud all the time”, but a good friend, which she really likes, but according to her observations, Czech people do not really prefer loud and „pushy” brands. This may explain why the identification of Czechs was significant for Everyman-type brands. Although Czech culture is highly individualistic, so the cohesive promise of Everyman does not motivate them very much, the communication of these brands is cleaner and simpler than the marketing of other archetypes. The interviewee also added: „I think that Czech people, or at least in Gen Z a lot of people feel like they need to have some brand on them to feel better about themselves and about the community they are in”.

Overall, Czech culture cares a lot about what kind of brands they use, wear and consume, but there is no strong tendency to identify with these kinds of brands. They still think that branded products are better than unbranded ones, but they prefer local brands to global brands, which could be explained by the fact that this culture strongly avoids uncertainty, so the attitude towards new things, towards globalization, may not be as popular as in other countries. Brands that want to get their message across to Czechs should really take these factors into account when designing a marketing campaign.

4.1.2. FINLAND

4.1.2.1. Cultural Dimensions

Finnish culture, analysed through the lens of Hofstede's dimensions, reflects a complex interplay between economic development, institutional stability and the influence of historical and regional affiliations. In the case of Finland, which is known for its egalitarian society, it typically scores low on “Power Distance Index” (PDI=33; The Culture Factor Group, 2023)

indicating a preference for equality and a flat organizational structure. However, the country tends to score high on “Individualism” (IDV=75; The Culture Factor Group, 2023), reflecting a focus on personal independence and self-reliance within society. (Kujala, Battista, Lucianetti, & Paavilainen, 2021). Finland may exhibit characteristics related to uncertainty avoidance, which refers to a society's tolerance of ambiguity and uncertainty, and is known for its emphasis on innovation and adaptability, however, the “Uncertainty Avoidance” score of the country is relatively high (UAI=59; The Culture Factor Group, 2023) For the Masculinity vs. Femininity dimension Finland has a low score (MAS=29; The Culture Factor Group, 2023), making it a feminine country. In feminine societies, conflicts are resolved through compromise and negotiation, and incentives for employees could be flexibility, wellbeing and free time (Tuna, 2018). According to time orientation, Finland has a high score, making it a pragmatic culture, where they have the ability to adapt traditions easily to changing circumstances, and have a high propensity for saving and investment, thrift and persistence to achieve (LTO=63; The Culture Factor Group, 2023).

4.1.2.2. Consumer Behaviour

Consumer behaviour in Finnish culture exhibits characteristics that distinguish it from other countries. Research has indicated that Finnish consumers display a strong preference for functional foods, with a higher level of acceptance compared to consumers in the US and Denmark (Baker, Lu, Parrella, & Leggette, 2022). Respondent 1’s summary of Finnish consumer behaviour during the interview was: “Finnish culture in general is very reserved, can be seemed really cold, quiet, and especially when it comes to consumers it reflects in that as well. You have to be really careful when you approach people, like the advertising can’t be too aggressive, because that will scare the people away, or annoy the people I would say.” Furthermore, the differences in ethical consumer orientation between political parties are narrowing and moving towards more sustainable choices (Gwozdz, Reisch, & Thøgersen, 2020), indicating an emerging trend towards ethical consumer behaviour in Finland. This shift is a reflection of a societal movement towards more environmentally conscious consumption patterns. Respondent 1 also confirmed that nature and especially the Finnish landscape play pivotal role in advertising campaigns, and it has the ability to capture the Finn consumers’ attention.

4.1.2.3. Attitude Towards Social Media Marketing

Social media usage in Finland has been a subject of interest in various studies. explored the stratification of media usage in Finland from 2007 to 2018, indicating signs of socio-political polarization. This temporal perspective sheds light on how media consumption patterns may

reflect societal divisions (Heikkilä, Leguina, & Purhonen, 2020). Malinen et al. (2022) conducted a national representative study in Finland that explored social media concerns in relation to political party preferences, media trust, and immigration attitudes, shedding light on how these factors influence attitudes towards social media in the Finnish context. According to the research by Ertiö, Kukkonen, & Räsänen (2020) Finns consider themselves as relatively active social media users, writing or commenting on posts is common, as is reading blogs. An unexpected finding was that publishing one's own content, which we assumed would be more laborious and therefore less common than lower threshold activities such as sharing, is quite common, which is in line with the logic of social media.

Respondent 1 explained during the interview, that although he is not a big fan of social media personally and tries to avoid it and spend less time consuming content on these platforms, he agreed that social media is essential for brands to reach a large number of people and make themselves visible. This is also in line with the questionnaire's zero statement, where the mean score was 5.86 among Finnish respondents.

Analysing the statements in the questionnaire related to social media, the results show no significant connection between social media attitude and Finnish culture. The Ruler archetype group results were R_ASM1: $X^2(6; 159) = 5,873; p = .438$; and R_ASM2: $X^2(6; 159) = 6,593; p = .360$. Related to the Hero Archetype group the statements had the results H_ASM1: $X^2(6; 163) = 4,447; p = .616$; and H_ASM2: $X^2(6; 163) = 4,323; p = .633$. However, the Everyman Archetype showed significant results, E_ASM1: $X^2(6; 173) = 21,373; p = .002$, and E_ASM2: $X^2(6; 173) = 21,287; p = .002$, the Phi-value = .351. This means the Finns had significantly better attitude towards social media marketing of Everyman brands. One statements in the Explorer archetype group had also a significant connection, but the other was not. The results were Ex_ASM1: $X^2(6; 150) = 9,522; p = .146$; but Ex_ASM2: $X^2(6; 150) = 14,203; p = .027$, Phi-value = .308, meaning that the connection is not that strong, but Finns significantly react favourably to social media marketing of Explorer brands.

Calculating the means of the statements we can see that the Finn respondents had a relatively positive attitude towards social media marketing of brands. Ruler Archetype had the lowest means (mean R_ASM1=4,81; mean R_ASM2=4,39), the Hero and Everyman brands had similar results (mean H_ASM1=5,07; mean H_ASM2=4,67; mean E_ASM1=5,10; mean E_ASM2=4,68) but Explorer archetypes had to most positive reviews according to social media marketing (mean Ex_ASM1=5,77; mean Ex_ASM2=5,58). The interviewee explained that although he hates that companies gather his data and information about his preferences, but it is necessary to target people, and he added that he also likes to see new options that social media

gives him due to the algorithm. However, it is essential for brands to find the best way to reach people and with the right message.

4.1.2.4. Brand perception

Brand perception has many indicators and research has shown that affective brand experiences play a significant role in shaping consumer perceptions (Hermes & Riedl, 2021). Consumer brand loyalty can be linked to cultural preferences, as seen in the case of Finland where Nokia phones have garnered significant loyalty (Hafeez, Maitlo, & Lashari, 2021). Furthermore, perceptions of sustainability and material usage, as highlighted in research on consumer housing values in the Nordic region, can impact how brands are perceived in terms of their ecological footprint and alignment with consumer values (Lähtinen, et al., 2021). This indicates that brand perception in Finland may be influenced by a sense of national pride or preference for local brands. Moreover, the use of social media and online platforms plays a crucial role in shaping brand perception, especially among younger generations like Generation Z (Reinikainen, Kari, & Luoma-aho, 2020). Consumer segments and their affective responses to branding elements, such as naturalness in logo design, can also provide valuable insights into how different cultural values, like those in Finland, influence brand preferences (Torres, de Carvalho, Machado, van de Velden, & Costa, 2023). By understanding the emotional connections that consumers have with brands, businesses can tailor their marketing strategies to resonate with the Finnish audience effectively.

During the survey analysis the correlations showed interesting results. In the Ruler archetype group, the statements according to brand perception had no significant results, R_BP1: $X^2(6; 159) = 4,279; p = .639$; and R_BP2: $X^2(6; 159) = 6,407; p = .379$. There were no significant results for the Hero brands either, H_BP1: $X^2(6; 163) = 7,093; p = .312$ and H_BP2: $X^2(6; 163) = 2,988; p = .810$. However the statements related to brand perception in the Everyman archetype group had significant results, E_BP1: $X^2(6; 173) = 14,893; p = .022$, Phi-value = .293; and E_BP2: $X^2(6; 173) = 25,256; p = <.001$, Phi-value = .382. Interpreting the data we can say that there is a significant connection between brand perception of Everyman brands and Finnish culture, meaning that Everyman brands make strong impressions on Finns' visual senses, and provide them lively feed information, which respondents rate positively. The Explorer archetype only had significant value for the first statement, Ex_BP1: $X^2(6; 150) = 12,754; p = .047$, Phi-value = .292, meaning the connection is weak, but the Explorer brands make a strong impression on the respondents' senses. The second statement had no significant result, Ex_BP2: $X^2(6; 150) = 10,120; p = .120$.

When comparing the means of the statements, we can see, that the brand perception statements had positive ratings by Finnish respondents, with approximately similar results (4,58-5,90). The most positive rating was for statements related to Explorer brands (mean Ex_BP1=5,90; mean Ex_BP2=5,48).

Explorer brands had very positive ratings according to brand perception among Finnish respondents, which can be explained by the fact that the Explorer brands use a lot of natural and terrain landscapes in their advertising, and environmental elements and sustainability plays an essential role in the culture. This phenomenon was also confirmed by the Finnish respondent, that nature, especially local nature has an essential role and value for people in the society. Based on all this, it can be stated that brands that want to enter the Finnish market and want to convey their message in the most effective way need to somehow display natural factors in their campaign.

4.1.2.5. Brand identification

Brand identification in Finland is a multifaceted concept. Local brands have a pivotal role in the market, for instance the success of brands like Lapin Kulta Oy underscores the importance of heritage brands and their market dominance, reflecting strong brand identification among Finnish consumers (Ikäheimo, 2021). Research on consumer behaviour in Finland has shown that there is a high level of awareness among Finnish consumers regarding eco-friendly brands and sustainable development (Saari, Baumgartner, & Mäkinen, 2017) Additionally, a study on brand love in a social media context involving a destination brand in Finland underscores the interactive layers of brand identification and consumer engagement (Aro, Suomi, & Gyrd-Jones, 2023). This highlights the role of social media and digital platforms in shaping brand perceptions and identification processes. Moreover, research on neo localism in crafting a brand narrative emphasizes the importance of storytelling and craftsmanship in establishing brand identities (Ikäheimo, 2021). The interviewee was asked about his favourite brand, he also mentioned some local brands (*Moomin*, a Finnish cartoon) and brands from culturally similar countries (*Volvo*, Swedish car brand), and he also mentioned craftsman and handmade brands, such as knives etc., which also confirms the brand identification tendency in Finland.

The questionnaire contained two statements according to brand identification. The statements related to the Ruler archetypal brands had no significant connection with the culture, R_BI1: $X^2(6; 159) = 4,896; p = .557$; and R_BI2: $X^2(6;159) = 9,696; p = .138$. The Hero archetype group also had no significant connection, H_BI1: $X^2(6; 163) = 6,077; p = .415$; H_BI2: $X^2(6; 163) = 12,154; p = .059$. The Everyman archetype however had a significant connection with the Finnish culture, E_BI1: $X^2(6; 173) = 17,058; p = .009$; Phi-value = .314;

indicating a weak connection. The second statement, E_BI2: $X^2(6; 173) = 20,357$; $p = .002$; Phi-value = .343 also shows a weak connection between Everyman archetypal brands and Finns. According to the Explorer archetype group, the connections were also significant, Ex_BI1: $X^2(6; 150) = 15,030$; $p = .020$; Phi-value = .317; and Ex_BI2: $X^2(6; 150) = 19,251$; $p = .004$; Phi-value = .358, which means that the Finn culture has a significant identification with Explorer brands.

Analysing the means of the statements we can see similar results, however the two archetypes that had significant connection with the culture had relatively better rating than the other two (mean E_BI1=4,61; mean E_BI2=4,45; mean Ex_BI1=5,58; mean Ex_BI2=5,42). The results indicate that the Finn culture feels that their personality is similar to the Everyman and Explorer type of brands, and that their marketing campaigns assist them in becoming the person they want to be.

Respondent 1 was asked during the interview which brands he could identify with and how he would describe these brands if they were people. In his own opinion, he identifies with Volvo because he feels that the brand is reliable and would be a good friend. On the other hand, he doesn't want to be associated with Apple, which is typically a Ruler brand, because it's an arrogant brand that wants to be better than everyone else and will do anything to get there. This opinion is also shown by the fact that Finns value clean, reliable and simpler brands much more than ruler or heroic brands. Therefore, if the company's target market is the Finnish consumer, then it is essential to find a simpler, more sincere and clean marketing strategy to reach them.

4.1.3. GERMANY

4.1.3.1. Cultural dimensions

German culture is characterised by several key aspects. Germanic culture has played an important role in shaping European cultural characteristics, with a focus on linguistic and geographical influences (Hu, 2022). In addition, cultural traits such as material values and work ethic differ between East and West Germans, reflecting different cultural orientations (Welsch, 2022). A notable feature is the emphasis on self-compassion among German employees, which can be linked to cultural traits such as long-term orientation, uncertainty avoidance and restraint (Kotera, Mayer, & Vanderheiden, 2021). Perceptions of national identity and outgroup prejudice may influence cultural traits, with implicit theories shaping beliefs about cultural traits that are perceived as unchangeable (Bauer & Hannover, 2020). Stereotypical characteristics associated with Germans include militaristic and mechanistic attributes, which contrast with perceptions of other neighbouring countries (Köllen & Kopf, 2021). In historical

contexts, Germans have been portrayed as belligerent and aggressive, reflecting a specific image in different fields such as history, cooperation and sports (Liutkevičienė, 2021).

Power Distance Index (PDI) reflect the attitude toward inequalities in the society. Germany has a low score in this dimension (PDI=35; The Culture Factor Group, 2023), as this culture is highly decentralized and supported by a strong middle class, and controlling leadership can lead to dislike (Al-Alawi & Alkhodari, 2016). Consequently, brands that have a strong sense of control and hierarchy may also be unidentifiable for Germans.

In the case of Individualism (IDV) Germany has a high index (IDV=79; The Culture Factor Group, 2023), making it a highly independent culture where there is a strong belief in the ideal of self-actualization, and desire to achieve personal goals. Loyalty and honesty is also in their preferences, which might make them prefer brands that are highly reliable and sincere.

According to Uncertainty Avoidance (UAI) Germany sees a threat in the uncertain future, as its score in this dimension is high (UAI=65; The Culture Factor Group, 2023). Before making a decision, the German public prefers to gather sufficient information about any situation or issue. Therefore the culture might have a preference in brands that promise stability and remains reliable both in communication and quality.

The Masculinity vs. Femininity dimension (MAS) shows whether the culture focuses on competition and success versus care and quality of life. Germany has a high score in this dimension (MAS=66; The Culture factor group, 2023), making it a masculine culture, where performance is highly valued and people rather “live to work”, than otherwise. Status is often indicated, in particular, by cars, watches and technical devices, therefore well-known brands, especially luxury brands have a favour in German culture.

The time orientation in German culture has a slightly high score (LTO=57; the Culture Factor Group, 2023), indicating the culture as a pragmatic nation, where the emphasis is on the acceptance of change. Germans are flexible in their approach to change, and they easily adapt their traditions to suit different circumstances.

In summary, German culture is characterised by traits such as self-compassion, individualism, historical perceptions, beer traditions, punctuality and strong cultural norms. These characteristics shape the social fabric and perceptions associated with German society, influencing various aspects of daily life and interactions within the culture.

4.1.3.2. Consumer behaviour

Consumer behaviour in Germany is influenced by various factors, including preferences for organic products, environmental concerns, and regional sourcing. German consumers tend to prefer domestic products and imports from nearby countries, driven by environmental

considerations and a preference for organic foods (Pedersen, Zhang, Zhou, Aschemann-Witzel, & Thøgersen, 2022). German consumers are more environmentally-minded, although the reported behaviours may not always align with intentions (Alzubaidi, Slade, & Dwivedi, 2021). Additionally, the acceptance of new technologies, such as autonomous delivery vehicles, can be hindered by the lack of habitual behaviour towards these innovations (Kapsler & Abdelrahman, 2020).

Respondent 2 explained during the interview, that it is true for the whole German culture, that they like to spend money. Brands also have a status symbol in his opinion among people in Germany, “because there are so many people who walk around in brands that are super shiny and expensive”, and they buy it just because of the name.

4.1.3.3. Attitude toward social media marketing

The implementation of new marketing practices is directly linked to the continued growth and economic contribution of the German commercial aviation industry. New marketing paradigms are helping promoting brands, products and services more effectively and in a more widespread manner, particularly in the face of challenging market conditions and fierce competition in a highly segmented industry. This relatively new marketing phenomenon has changed the way companies and consumers interact. As a result, companies need to be aware of the increased consumer power in the online environment (Knoblich, Martin, Nash, & Stansbie, 2017). Consumer engagement with brands on social media in Germany, similar to other regions, is driven by a sense of congruence with the brand's identity and symbolism (Leckie, Dwivedi, & Johnson, 2021). This engagement extends beyond mere transactions to active participation and interaction with the brand (Zha, Aw, Dastane, & Fernando, 2023).

During the interview the German respondent agreed that social media is an essential part of the communication strategy of brands, as younger generations spend a lot of their time on these platforms. “Most consumer decisions are made online. So, it’s just a necessity for brands to have a huge representation on social media I would say”, he explained. However, the analysis did not show significant connection between the null statements regarding towards brands’ presence on social media and the culture.

The statements related to attitude toward social media marketing were analysed by each archetype group, which showed interesting results. In the Ruler archetype group the statements had significant connection with the culture, $R_ASM1: X^2(6; 159) = 43,793; p = < .001; Phi\text{-value} = .525$, indicating a medium connection between the likeability of Ruler brands’ advertisement and Germans. The second statement also had significant result, $R_ASM2: X^2(6; 159) = 51, 845; p = < .001; Phi\text{-value} = .571$, which is also a medium connection. Therefore,

Germans not just prefer Ruler archetypal communication, but also react favourably to them. In the Hero archetype group no significant connection was explored, H_ASM1: $X^2(6; 163) = 9,632; p = .141$; and H_ASM2: $X^2(6; 163) = 7,181; p = .304$. The Everyman archetype also had no significant connection according to attitude about social media marketing, E_ASM1: $X^2(6; 173) = 10,310; p = .112$; and E_ASM2: $X^2(6; 173) = 9,035; p = .172$. However, Explorer archetype had significant results for the first statement, Ex_ASM1: $X^2(6; 150) = 16,208; p = .013$; Phi-value = .329, indicating a weak connection between the likeability of Explorer brands' marketing and German culture, however there was no significant connection if they react favourably to these advertisements, Ex_ASM2: $X^2(6; 150) = 10,921; p = .091$.

Respondent 2 explained his attitude towards social media marketing as follows: "There is the thing with specific brands that you click on something once and then it shows up over and over, because the advertisement, the algorithm remembers that you clicked on this website once, maybe it was just because whatever reason, and then they are just all over. And if you are not quite into the brand then it has the opposite effect. It stops me even further from this brand." He also added that he sees on himself that somehow social media influences his thinking but tries not to be influenced by the brand itself, rather by the people who value that brand.

Ruler and Explorer archetypes use a lot of motion in their communication, creating an innovative and motivating campaign. As Germans prefer these archetypes, marketers can build on similar strategies when developing the social media strategy to reach the culture.

4.1.3.4. Brand perception

Within Europe, there are differences in how consumers perceive and value brand equity, and brand awareness, brand associations and brand loyalty are not always clearly distinguishable in different cultural environments, including Germany (Niros, Niros, & Pollalis, 2022). In addition, historical and structural differences in industries, such as brewing in northern and southern Germany, have led to localised brand loyalties (Keenan, 2020). These cultural values also play a role in brand perception, for example in the choice of loyalty programmes. Consumers in developed countries such as Germany show a preference for immediate promotional rewards over loyalty programmes (Maderer, Holtbruegge, & Woodland, 2016). Respondent 2 also highlighted the phenomena that Germans pay particular attention to brands, their communication, and the product itself.

According to the survey, there were two statements related to brand perception, which were analysed in the context of each examined brand archetype. In the Ruler archetype group significant connection was found for both statements, R_BP1: $X^2(6; 159) = 43,541; p < .001$; Phi-value = .523; and R_BP2: $X^2(6; 159) = 30,065; p < .001$; Phi-value = .435; indicating a

medium connection between Ruler archetype brand perception and German culture. In the case of Hero brands there was no significant connection, H_BP1: $X^2(6; 163) = 7,717; p = .260$; and H_BP2: $X^2(6; 163) = 10,852; p = .093$. The Everyman archetype also did not show significant connection, E_BP1: $X^2(6; 173) = 9,439; p = .155$; and E_BP2: $X^2(6; 173) = 9,528; p = .146$. In the case of Explorer brands, there was no significant connection between the culture and the brands' visual impressions, Ex_BP1: $X^2(6; 150) = 8,506; p = .203$, however the providence of lively feed information showed a significant, but weak connection, Ex_BP2: $X^2(6; 150) = 18,706; p = .005$, Phi-value = .353. From these results it can be seen that Ruler archetypal brands have a connection with the culture according to brand perception, also the means of these statements were relatively higher (mean R_BP1=6,09; mean R_BP2=5,59) than for other archetypes.

4.1.3.5. Brand identification

Germans show a strong identification with brands, especially when considering their preference of consuming. Studies show that German consumers are brand aware, associate high prices with better quality and favour well-known and expensive brands (Workman & Cho, 2012). This brand consciousness extends to areas such as beer consumption, where German consumers show a high degree of brand loyalty, especially for regionally produced beers. Furthermore, brand perceptions in Germany are influenced by factors such as the country's role in trade, engineering prowess, car production and ecological achievements (Chavez, 2020). Respondent 2 explained it in detail, that most of the people he knows like to wear brands that have a recognition feature, and many people buy products just because of their representative level or reputation. A lot of people are into luxury brands, which have a status symbol. "People here in Germany are willing to pay premium just to have this brand, and identify with this lead part of society", as he mentioned.

According to brand identification the questionnaire data analysis had interesting results when compared with the German culture. Brand identification with brands from the Ruler archetype showed significant connection, R_BI1: $X^2(6; 159) = 41,658; p < .001$; Phi-value = .512; and R_BI2: $X^2(6; 159) = 32,840; p < .001$; Phi-value = .454; indicating a medium relationship for both statements. These results show that Germans feel their personality is very similar to the Ruler brands and that their marketing campaign can help them to become a person they want to be. Hero brands did not show significant connection in the case of similar personality, H_BI1: $X^2(6; 163) = 7,652; p = .265$; but Germans may think, that Hero brands could help them become the person they want to be, as this statement had a significant, but weak connection, H_BI2: $X^2(6; 163) = 14,442; p = .025$; Phi-value= .298. Everyman archetype did

not show significant connection with the German culture, E_BI1: $X^2(6; 173) = 10,117$; $p = .120$; and E_BI2: $X^2(6; 173) = 10,802$; $p = .095$. In the case of the Explorer archetype, a significant relationship between brand identification and culture can also be observed, Ex_BI1: $X^2(6; 150) = 13,140$, $p = 0,41$; Phi-value = .296; and Ex_BI2: $X^2(6; 150) = 18,688$; $p = .005$; Phi-value = .353; indicating a weak connection for both.

Germans have a significant identification with Ruler and Explorer brands, which can be the result of the values of the culture. Germany has a high independence and stability is pivotal for them, therefore brands that can promise these values, such as reliability, stability and independence can more easily target German consumers. Another interesting fact is that many technology and car brands are included in these archetypes. There are several brands in the Ruler archetype category which are originated from Germany, for instance Mercedes-Benz and Hugo Boss, and many brands are from culturally similar countries, e.g. Rolex from Switzerland. From the Explorer category there are also many car brands, and Red Bull, which is originally founded in Austria.

Summarizing, the results show that Germans identify with brands that include the same cultural values as them. Additionally, when targeting the German market, it is important to consider the power of local brands and the German loyalty towards them.

4.1.4. HUNGARY

4.1.4.1. Cultural Dimensions

Hungary's cultural identity is also manifested in its nationalist tendencies, which are part of a broader regional trend (Feischmidt, 2020). Hungarian culture is a rich tapestry of historical, social and political influences that have had an impact on the country's unique identity. With similarities to neighbouring countries such as Croatia, the country's cultural landscape has been influenced by its transition from a post-socialist period (Granel-Giménez, et al., 2022). Hungary's diplomatic history has shown a commitment to EU norms, especially when it came to joining the EU, which reflects specific cultural values (Müller & Gazsi, 2022).

The Power Distance Index (PDI) which refers to acceptance level of authority within the society. Hungary exhibits a moderate level of power distance (PDI=46; The Culture Factor Group, 2023), indicating some acceptance of hierarchical structures and authority figures in the culture. Independence, hierarchy only for convenience, and equal rights are characterizing the culture. The power is decentralised and in the organizational culture managers count on the experience of the members of their team. There is a dislike of control and the attitude towards managers is informal and on a first-name basis. Communication is direct and participative in

nature. From this it can be that Hungarians do not necessarily identify with authorized and control-based brands, e.g. Ruler archetype.

The Individualism (IDV) dimension is reflecting the individual's position according to the group and the whole. With a score of IDV=71 (The Culture Factor Group, 2023), Hungary is an individualistic society. This means that there is a strong preference for a loose social framework in which individuals are expected to care only for themselves and their immediate family. Therefore, Hungarians are expected to identify with brands that have to promise of independence, as Explorer archetype.

The Masculinity vs. Femininity (MAS) dimension shows social values and behaviours that are dominant in the society. Masculine cultures are decisive and competitive, while feminine countries prefer to avoid conflict and negotiate. Hungary displays a higher level of masculinity (MAS=88; The Culture Factor Group, 2023), emphasizing assertiveness, competition, and material success in societal values. The emphasis is on fairness, competition and achievement, and conflicts are resolved by fighting them out. This dimension emphasizes that Hungarians might identify more with brands that are sincere and straightforward.

Uncertainty Avoidance Index (UAI) refers to the society's ability to deal with changes and uncertain situations. Hungarian culture has a high uncertainty avoidance index (UAI=82; The Culture Factor group, 2023), suggesting a preference for rules, structure, and clear guidelines to mitigate ambiguity and uncertainty. In these cultures, rules are needed (even if they don't seem to work), time is money, people are driven by the need to keep busy, precision and timeliness are the norms, there's a resistance to innovation, and security plays a key role in motivating people. Brands that have the promise of stability might be preferable for Hungarian consumers.

In the case of time orientation (LTO), with a score of 45 on this dimension (The Culture Factor Group, 2023), Hungary emerges as a relatively normative country. People in such societies are very concerned with establishing the absolute truth; they are normative in their thinking. They show a strong respect for tradition, a relatively low tendency to save for the future and an orientation towards quick results.

In conclusion, Hungarian culture is a complex tapestry woven with historical legacies, political dynamics, and societal norms. The country's cultural characteristics encompass elements of nationalism, consumer behaviour, political polarization, and historical influences, reflecting a multifaceted and dynamic cultural landscape.

4.1.4.2. Consumer Behaviour

Consumer behaviour in Hungary is a multifaceted area that has been studied in various fields. Studies have examined different aspects such as the influence of culture and marketing on consumer attitudes (Závodi, Szabó, & Alpek, 2021), the impact of health consciousness on food choices (Papp-Bata & Szakály, 2020) and preferences for locally produced goods (Oravecz, Mucha, Totth, & Illés, 2020). In addition, research has explored the effects of external factors and how sustainability awareness influences purchasing behaviour (Fogarassy, Nagy-Pércsi, Ajibade, Gyuricza, & Ymeri, 2020). In Hungary, there is a growing trend towards quality consumption as well (Hlédik & Harsányi, 2019).

Hungarian culture is influenced by consumer habits, with personal characteristics playing a role in shaping consumer behaviour. The cultural divide, particularly between cultural and economic aspects, has been a defining feature of the country since the transition period. Respondent 5 highlighted, that there is a noticeable generational gap between consumers. Younger generations are more likely to adapt to changes in consumption, buying and checking updates online, while the elderly segment prefers traditional ways of consumption, for instance going to the store and choosing the product in person.

4.1.4.3. Attitude toward social media marketing

Hungary's engagement with social media marketing is multi-faceted and influenced by a number of factors. One aspect is the use of social media for political purposes (Lukács, 2021), where activists in Hungary used social media to create databases of memes for protest purposes. This highlights the role of social media in shaping political narratives and activating communities. Additionally, the use of social media as a marketing tool has been found to be crucial for making purchase decisions in Hungary (Wu & Takács-György, 2022).

Respondent 5 also conducted during the interview, that social media is essential for people to show an image to the world, to belong somewhere and it is the same with brands. They want to show users what they can give to them, communicate there promise and also to create a community where the users can feel as themselves.

The attitude toward social media marketing was measured in the survey. For the null statement regarding of brands' presence on social media the analysis showed no significant result. The following two statements were analysed by each archetype group separately, which all had significant results.

In the Ruler archetype group R_ASM1: $X^2(6; 159) = 26,661; p = < .001; \text{Phi-value} = .409$; and R_ASM2: $X^2(6; 159) = 35,718; p = < .001; \text{Phi-value} = .474$, indicating a medium relationship between the brand archetype's social media communication and the culture. In the

case of Hero archetype, H_ASM1: $X^2(6; 163) = 34,365$; $p < .001$; Phi-value = .459; and H_ASM2: $X^2(6; 163) = 30,797$; $p < .001$; Phi-value = .435; which means that there are also medium connections between the statements and culture. The Everyman archetype statements had the results of E_ASM1: $X^2(6; 173) = 22,463$; $p < .001$; Phi-value = .360; and E_ASM2: $X^2(6; 173) = 21,302$; $p = .002$; Phi-value = .351; indicating a weak connection between the variables. According to the Explorer archetype, Ex_ASM1: $X^2(6; 150) = 37,504$; $p < .001$; Phi-value = .500; and Ex_ASM2: $X^2(6; 150) = 30,785$; $p < .001$; Phi-value = .453; which shows a medium connection with the social media of Explorer archetype brands.

Although the connections between the statements were all significant, with a medium connection with Ruler and Explorer brands, the means of the statements show that the rating was rather negative.

4.1.4.4. Brand perception

In the Hungarian context, understanding consumer segments and their preferences, particularly among millennials, can offer valuable insights into brand behaviour and management strategies. The cultural values and perceptions of consumers in Hungary can also be influenced by social media marketing activities, subsequently impacting brand loyalty. Experiential marketing, perceived quality, and brand trust has been highlighted as key factors affecting brand loyalty.

Consumer responses to new product and brand choices in Hungary in the early 2000s reflect a mix of desire, ambivalence, scepticism and confusion, indicating the evolving nature of the marketplace in the country (Rekom, Jacobs, Verlegh, & Podnar, 2006). Perceptions of brand loyalty and trust among Hungarian consumers are also influenced by factors such as social media marketing activities and education levels. Studies have shown that perceived social media marketing activities can influence consumers' brand loyalty, brand awareness and value awareness. In addition, differences in perceptions of brand loyalty were observed based on the education level of participants, highlighting the importance of understanding different consumer segments in Hungary.

Furthermore, the effect of country of origin on consumer perceptions of domestic products has been studied in the context of food products in Hungary (Dogi, 2020). This research aims to assess how country of origin influences the judgement of domestic food products among Hungarian consumers, shedding light on the role of national identity in shaping brand perceptions.

In the questionnaire two statements were measured regarding the brand perception, in the analysis they were separately tested. In the Ruler group results were significant, R_BP1: $X^2(6;$

159) = 29,172, $p < .001$, Phi-value = .428; and R_BP2: $X^2 (6; 159) = 23,037; p < .001$, Phi-value = .381; indicating a weak connection between the variables. The results in the Hero archetype group were H_BP1: $X^2 (6; 163) = 38,134; p < .001$, Phi-value = .484; and H_BP2: $X^2 (6; 163) = 47,237; p < .001$, Phi-value = .538; which means there is a medium connection between Hungarian culture and Hero brand perception. The Everyman archetype group also showed significant connection, E_BP1: $X^2 (6; 173) = 25,845; p < .001$, Phi-value = .387; and E_BP2: $X^2 (6; 173) = 24,695; p < .001$, Phi-value = .378; meaning that the connection is weak. In the Explorer archetype group brand perception also had significant connection with the culture, Ex_BP1: $X^2 (6; 150) = 32,669; p < .001$, Phi-value = .467; and Ex_BP2: $X^2 (6; 150) = 39,153; p < .001$, Phi-value = .511. Hungarians had a weak connection regarding the visibility of advertisements for Explorer brands, but a medium connection for lively information providence.

However, calculating the means it can be seen, that most of the statements have an average rating under 4,00, which is rather negative. Connection is significant with Hungarian culture, with Hero archetype it is medium, which means brand perception in Hungary is significantly stronger toward Hero archetypal brands. In this brand category many popular global brands are included, such as Adidas and Nike, which was highlighted by Respondent 5 too, that in her opinion these brands have a great popularity among Hungarian consumers.

4.1.4.5. Brand Identification

Brand identification in Hungary is a multifaceted concept that encompasses various aspects such as consumer behaviour, product perception, and marketing strategies. The evolution of the younger generation, as exemplified by Hungarian students, plays a pivotal role in shaping brand preferences and responses to marketing initiatives (Treutz, 2020). Differences in consumer responses to advertising messages across nations underscore the need to customize marketing approaches to specific cultural contexts in Hungary (Orth, Koenig, & Firasová, 2007). By synthesizing historical branding practices, contemporary consumer trends, and organizational strategies related to brand identification in Hungary, a comprehensive understanding of the multifaceted nature of branding in the country can be achieved.

Analysing the questionnaire's statements regarding the brand identification showed significant connection between the variables. In the case of Ruler archetype the results were R_BI1: $X^2 (6; 159) = 28,906; p < .001$; Phi-value = .426; and R_BI2: $X^2 (6; 159) = 37,557; p < .001$; Phi-value = .486, indicating a medium relationship between Hungarian culture and Ruler brands. Hero archetype had stronger relationship, H_BI1: $X^2 (6; 163) = 41,397; p < .001$; Phi-value = .504; and H_BI2: $X^2 (6; 163) = 49,766; p < .001$; Phi-value = .553. The Everyman

brands connected with the Hungarians as E_BI1: $X^2(6; 173) = 28,159; p = <.001$; Phi-value = .403; and E_BI2: $X^2(6; 173) = 45,461; p = <.001$; Phi-value = .513; meaning that brand identification has a medium connection with the culture. The Explorer archetype also had a significant medium connection, Ex_BI1: $X^2(6; 150) = 38,311; p = <.001$; Phi-value = .505; and Ex_BI2: $X^2(6; 150) = 49,204; p = <.001$; Phi-value = .573, having a slightly stronger connection than Hero archetype.

Identification with Hero brands can be explained by the fact that in Hungary many Hero brands enjoy popularity, as Respondent 5 mentioned, a lot of consumers buy Nike, Adidas and BMW, as these brands also had many followers among the respondents. The Hero brand archetype has the motive of “Mastery”, which can be connected with the high level of Masculinity dimension, which refers to the seek of success, and doing things the best way. Hungarians can identify with hero brands because they feel that the brand promise can create the ideal personality that consumers desire. In the case of Explorer brands Red Bull and Starbucks had the most followers, as these brands also have a favourable reputation in the Hungarian market. Explorer brand archetype has the promise of freedom and independence, and Hungarian culture, as a highly individualistic culture seeks this opportunity to be independent. With the help of these brand consumers can escape their life to have a different kind of experience which can fill their desires about their ideal self.

In conclusion, brand identification in Hungary is influenced by a complex interplay of social media marketing, brand trust, consumer reactions to new market dynamics. These elements collectively shape brand loyalty and consumer behaviour in the Hungarian market, highlighting the significance of understanding and managing brand perception for businesses operating in the region.

4.1.5. PORTUGAL

4.1.5.1. Cultural Dimensions

Portugal, a country with rich cultural characteristics, has been influenced by various factors over the years. With its rich cultural heritage, exhibits unique characteristics that set it apart from other nations. The country's cultural traits have been shaped by historical, social, and economic factors. The internationalization of culture and soft power has played a significant role in shaping Portugal's cultural landscape (Neto, Filho, & Lima, 2021). Similarities have facilitated the movement of professionals between Portugal, Brazil, and Spain due to historical backgrounds and geographical proximities (Borges, et al., 2021). The country's cultural products have been impacted by influences from other nations, such as Brazil, leading to a symbolic association that aids in the internationalization of Portuguese cultural offerings.

Power Distance Index (PDI) shows the culture's attitude towards hierarchy. Portugal's score on this dimension (PDI=63, The Culture Factor Group) reflects an acceptance of hierarchical distance and an acceptance that those in the most powerful positions have privileges for their position. Therefore, Portuguese people may like brands with a sense of controlling, such as Ruler archetype.

Individualism refers to the self-reliance according to the group they are in. Portugal has a moderate score for individualism (IDV=59; The Culture Factor Group, 2023). This is a loosely knit society where the expectation is that people take care of themselves and their immediate family. However, among the examined nationalities in this research Portugal has the lowest index in this dimension. Therefore, Portuguese people might have a preference for brands that promise the opportunity of belonging, e.g. Everyman archetype.

Masculinity versus Femininity shows the dominant behaviour and assertiveness in the culture. Portugal has a low index in this dimension (MAS=31; The Culture Factor Group, 2023), making it a feminine society, where negotiation is key. Thus, polarisation is not well considered, nor is excessive competitiveness valued. In countries with low scores for motivation to achieve and success, such as Portugal, the focus is on "working to live". There is a preference for incentives such as free time and flexibility and a focus on welfare, not status. Portuguese consumers therefore may identify better with brands, which promise them freedom, and do not have a tough and harsh marketing campaign.

Portugal has one of the highest index on Uncertainty Avoidance dimension (UAI=99; The Culture Factor Group, 2023), indicating a very high preference for uncertainty avoidance. Countries with high uncertainty avoidance maintain rigid codes of belief and behaviour and are intolerant of unorthodox behaviour and ideas. There is an emotional need for rules in these cultures. Stability might be a good promise for consumers, which can be given by Ruler, Creator and Caregiver archetypes.

According to Time Orientation, Portuguese culture favours normative over pragmatic thinking (LTO=42; The Culture Factor Group, 2023). People in such societies are concerned with finding the absolute truth; they tend to be normative in how they think. They show great respect for tradition, tend to save relatively little and focus on achieving quick results.

Respondent 5 described Portugal as a mixed country, which has influences from many countries in Europe, and from Brazil. She highlighted, that Brazil is more consumeristic than Portugal, and she explained the tendency of not consuming with the high segment of Portuguese elderly in the population. Consumer behaviour is shaped by both demographic and geographic factors.

4.1.5.2. Consumer Behaviour

The influence of cultural values on consumer behaviour is evident in studies comparing Portugal and Spain, suggesting similarities in consumer behaviour due to shared cultural values (Torres, de Carvalho, Machado, van de Velden, & Costa, 2023). Online browsing also found to have positive impacts on consumer behaviour by helping consumers discover new brands and products, increasing product knowledge, and enhancing confidence in purchase decisions (Sandes, 2022). This also could help elderly population, as they are a bigger segment of Portuguese society, yet not familiar with the online opportunities of consumption. In terms of sustainability and ethical considerations, studies have shown variations in consumer behaviour based on gender, with women in Portugal exhibiting higher values in attitude, altruism, environmental knowledge, and buyer behaviour, aligning with the traditional feminine culture in the country (Magano, Au-Yong-Oliveira, Ferreira, & Leite, 2022).

Respondent 5 explained that consumer behaviour has noticeable differences in Portugal and in Brazil. Whereas Brazil is a more consumeristic culture, Portuguese people do not tend to spend a lot of money, and especially not for goods, such as clothes, because in her opinion, Portugal does not have as many options to consume. Less global stores and boutiques are present in the country, then in Brazil for instance, which could make consumer behaviour less materialistic in Portugal.

4.1.5.3. Attitude toward social media marketing

The rapid development of information technologies has reduced physical distances and triggered profound changes in the way we research, communicate and shop, as digital channels become more widespread. Social media can function as beneficial, engaging, and a reliable source of current and high-quality information, but most importantly to connect people all around the world. In the case of brands social media has the ability to reach consumers from different countries, which in the Portuguese context has a crucial role, Portugal has a very close relationship with Brazil. Also, taking into consideration Macau has a similar situation, as many Portuguese travel there too for study or work. Internet and social media platforms made it possible to connect these countries not just for people, but for brands as well, giving the opportunity for local brands to reach consumers with similar cultures values.

Additionally, Respondent 5 explained the tendency towards social media in Portugal: “generally elderly people are not on social media, they will use more like TV, or here in Portugal sometimes you will listen to the radio, or like newspaper. But I guess being in social media means that you have a larger audience, you have more chances of reaching more people. And I think it’s a way of getting closer to consumers.”

Analysing the null statement of the questionnaire regarding to brands' presence on social media sites had no significant connection. The other two statements related to attitude toward social media marketing were analysed separately. In the Ruler archetype group there was no significant result, R_ASM1: $X^2(6; 159) = 10,763; p = .096$; and R_ASM2: $X^2(6; 159) = 8,396; p = .211$. The Hero archetype also showed no significance, H_ASM1: $X^2(6; 163) = 8,693; p = .192$; and H_ASM2: $X^2(6; 163) = 8,662; p = .194$. Same in the Everyman archetype group, E_ASM1: $X^2(6; 173) = 6,541; p = .365$; and E_ASM2: $X^2(6; 173) = 12,002; p = .062$. In the case of Explorer archetype group there was significant connection between attitude and culture, Ex_ASM1: $X^2(6; 150) = 23,318; p < .001$; Phi-value = .394; and Ex_ASM2: $X^2(6; 150) = 16,087; p = .013$; Phi-value = .327; indicating the connection was weak between the two variables and culture. Interpreting the results we can determine the fact that Portuguese people tends to prefer the social media advertisements of Explorer brands and react to them favourably.

Brands' social media marketing is essential, as Respondent 5 agreed, but she also explained the problem of having too many advertisements on social media platforms. "For me personally I find that annoying, because if I'm on social media I don't necessarily want to see those things, I want to be entertained, or I want to see things that I enjoy." Therefore, brands that want to capture the attention of consumers should rather focus on enjoyable and quality communication, rather than quantity.

4.1.5.4. Brand perception

Brand perception in Portugal is shaped by cultural values, social interactions, and marketing strategies. Consumers in Portugal often use brands as a guide to evaluate quality attributes, especially inherent ones. The friendliness of local people has been identified as an important factor in the brand building process in Portugal (Freire, 2007). This highlights the importance of social aspects and cultural context in shaping brand perceptions in the country. Research on Instagram advertising in Spain and Portugal reveals differences in audience attention towards fashion influencers and brands, suggesting differences in brand engagement strategies between regions (Viniestra, Veloso, & Cambra, 2019). However, social media engagement can positively influence brand reputation among Portuguese users on Instagram (Silva, Marques, Martinho, Teixeira, & Carvalho, 2021).

According to the survey, the analysis of brand perception among Portuguese respondents produced varying results. In the Ruler archetype no significant connection was explored, R_BP1: $X^2(6; 159) = 12,403; p = .054$; and R_BP2: $X^2(6; 159) = 5,653; p = .463$. However, the other archetypes showed significant connection with the BP2 statement, which was related to the quality of information in those brands' communication. In the Hero archetype group

H_BP1: $X^2(6; 163) = 8,638; p = .195$; indicating no significant connection, but H_BP2: $X^2(6; 163) = 12,944; p = .044$; Phi-value = .282; showing a weak connection. In the Everyman archetype group, the results were E_BP1: $X^2(6; 173) = 9,144; p = .166$; but E_BP2: $X^2(6; 173) = 21,164; p = .002$; Phi-value = .350; which shows a weak connection between Portuguese culture and perceived information on brands' social media feed. In the Explorer archetype the results were Ex_BP1: $X^2(6; 150) = 10,013; p = .124$; means there is no significant connection, and Ex_BP2: $X^2(6; 150) = 14,509; p = .024$; Phi-value = .311; also showing a weak connection.

When discovering a new brand, younger generations are more likely to search for the brand on social media platforms than on the brand's website. This trend was also highlighted by the interviewee, who said that she only learns about brands on social media, and when she wants to discover a new brand, it is still the first place she looks. Influencers who promote products as brand ambassadors are also a big help. Based on all this and the significant results, social media has an information service function for the Portuguese.

4.1.5.5. Brand identification

Portuguese people have strong values rooted in their culture, therefore promoting local authenticity and cultural heritage can play a pivotal role in their brand identification. Gouveia & Oliveira (2021) highlight the positive impact of audiovisual storytelling on young consumers in Portugal, indicating that narrative strategies can build trust and foster identification with brands, as it can enhance emotions and establish brand loyalty among consumers.

Respondent 5 highlighted that fact, that there are relatively fewer well-known brands on the market, which makes it harder for consumers to use brand as an identity tool, meaning that consumers just blending in the society, rather than having brands as a differentiation.

According to the survey, the two statements related to identification with brands were analysed separately in each archetype group. The Ruler archetype group had significant connection with the Portuguese culture, R_BI1: $X^2(6; 159) = 20,558; p = .002$; Phi-value = .360, and R_BI2: $X^2(6; 159) = 14,963; p = .021$; Phi-value = .307; indicating a weak connection for both statements. In the Hero archetype H_BI1: $X^2(6; 163) = 13,587; p = .035$; Phi-value = .285; and H_BI2: $X^2(6; 173) = 9,538; p = .146$; showing a weak connection for the first statement, and no significant connection for the second. The Everyman archetype group also had significant results, E_BI1: $X^2(6; 173) = 14,814; p = .022$; Phi-value = .293; and E_BI2: $X^2(6; 173) = 16,852; p = .010$; Phi-value = .312; showing weak connection for both. In the Explorer archetype the results were Ex_BI1: $X^2(6; 150) = 12,539; p = .051$; Phi-value = .289; and Ex_BI2: $X^2(6; 150) = 12,988; p = .043$; Phi-value = .294; indicating a weak connection.

A Pearson correlation coefficient was computed to assess the linear relationship between culture and statements related to brand identification. There was a negative correlation between all the variables, which indicates that identification between culture and brands does not occur. This result can be inferred from the fact that Portuguese culture, if we take its dimensional scores into account, is far from all the foods represented by the brands of the examined archetypes. In addition to all of this, the interviewee highlighted that there are relatively few opportunities for global brands in the markets, as local brands have an advantage, so brand identification can occur less.

4.2. Hypothesis Testing

Although the analysis showed that many culture has a significant connection with archetypal brands, the hypotheses were based on the fact that there is a significant relationship between culture and various attributes (social media attitude, brand perception, brand identification).

A one-way ANOVA was performed to evaluate the relationship between attitude towards social media marketing (ASM) and nationality. The ANOVA was not significant with any of the statements, at the $\alpha = .05$ level. Therefore, the H_0 cannot be rejected, and H_1 cannot be accepted, emphasizing that there is no significant connection between nationality and attitude towards social media marketing of brands using archetypal communication.

Brand perception analysis also explored significant connection with the cultures, but the H_2 was formulated for the whole. To assess the relationship between brand perception and nationality, a one-way ANOVA was performed. The ANOVA was not significant for any of the statements according to brand perception at the $\alpha = .05$ level. In this case H_0 is not rejected and H_2 is not accepted, highlighting that there is no significant relationship between brand perception and the cultures.

Brand identification had many significant results when was analysed for each group and culture separately, however the H_3 is that cultures altogether have relationship with brand identification. A one-way ANOVA was performed to assess the relationship between brand identification and nationality. The ANOVA was not significant at the $\alpha = .05$ level for any of the brand identification statements. H_0 therefore cannot be rejected, and we cannot accept H_3 , which indicates that there is no significant connection between the identification of archetypal brands and the cultures.

5. Discussion

Several reports have shown that brand identification is influenced by cultural values, cultural dimensions, and consumer perceptions (Hafeez, Maitlo, & Lashari, 2021; Jakubanecs, et. al., 2022; Zong & He, 2022), however very little was found on how different cultures identify with archetypal digital brand communication. This research aimed determine whether there is a significant connection between brands' archetypal digital marketing communication and the brand identification process. A comprehensive literature review was provided in case of better understanding the topic and to explore the theories behind the phenomenon. A mixed-method approach was used to present the results. An international survey was created and translated into five languages in order to collect quantitative data. Five interviews were performed in order to provide a cultural perspective and a deeper understanding of consumers' subjective experiences with brands through the use of the qualitative technique. After the data-cleaning process the analysis provided both significant connections and non-significant results when analysed in the case of the nationalities separately.

5.1. Attitudes towards social media

Despite the widespread use of social media, there has been no significant results between culture and attitudes toward social media marketing in the Czech Republic. However the survey showed positive brand evaluations on social media platforms, which indicates that consumers, especially younger ones, are open to the innovation and the interesting strategies that archetypal digital communication may provide. But issues with how gender and LGBTQ issues are portrayed in advertising campaigns emphasize how crucial it is for brand communication strategies to be inclusive and sensitive to cultural differences.

When it comes to marketing, Finns are reserved on the social network platforms and prefer real, non-invasive strategies. Although there is no significant relationship between attitude toward social media marketing and cultural archetypes, Finnish consumers are often sympathetic to Explorer brands, as they use many natural elements, landscapes, hiking etc. in their advertisements, creating a community where freedom and sustainability are core values. For Finns, these promises are more motivating.

Ruler and Explorer archetypes use a lot of movement in their communication, creating an innovative and motivating promotion. Since these characters are preferred by Germans, marketers can base their social media strategy development on comparable tactics to appeal to the culture.

In Hungary, social media significantly influences how customers perceive brands and engage with them. Social media platforms function as powerful conduits for communication

and interaction in a variety of contexts. Although the results on attitude towards social media were significant, Hungarians rather rated it negative. Therefore it is possible, that the culture rather has a negative attitude towards social media marketing overall, and not specifically to the archetypal characteristics.

In Portugal, although the quick growth of digital media has made it easier to communicate and share knowledge, especially amongst nations with similar cultures, like Brazil and Portugal, there are varies in the preferences of different generations. Although younger customers are more likely to interact with brands on social media, older generations continue to consume media through traditional channels like newspapers, radio, and television. However, social media continues to be an effective tool for marketers to reach Portuguese consumers—as long as the information they provide is entertaining and of a good caliber.

The first hypothesis was the following:

H1: Culture has a significant impact on attitude towards archetypal social media marketing.

The analysis showed no significant result between cultures and attitude towards social media, the H0 cannot be rejected, so there is no correlation between the two factors. This results can be explained by the fact that with globalization, the borders and distances are overly blurred, especially in social media platforms, therefore cultural boundaries disappeared from there, and only global trends are formulating the attitudes.

5.2.Brand perception

The results suggest that Czech consumers have different preferences and perceptions of different brand archetypes. While Everyman brands resonate with consumers in terms of simplicity and authenticity, other archetypes may struggle to establish strong connections due to cultural nuances and preferences.

For Finnish consumers the Explorer brands were the only, which made a strong impression on their senses visually. This also indicates the fact that Finnish users can be captured by natural elements, landscapes etc. Perceptions of brands are shaped by emotional connections, environmental responsibility, and cultural congruence for Finns, therefore marketers have to develop strategies that envelop these elements in their campaign in order to capture the attention of consumer.

Germany only had significant connection in case of brand perception with Ruler brand archetype, which indicates the previous connections' relevance. German consumers can be

captured by the promise of individual success, reliability, and sincerity which are all included in the marketing campaigns of Ruler brands.

Hungarian customers' perceptions of brands are shaped by social media marketing strategies, cultural values, and product features. Customer preferences are primarily influenced by brand loyalty and trust, with notable variations seen among various customer segments. For businesses to effectively connect with Hungarian consumers, they need to carefully manage their brand image and marketing techniques.

For Portuguese respondents the results were significant according to the quality of information of brand communication, which means consumers prefer the information provider function of social media. Therefore when brands want to highlight themselves for Portuguese consumers, they should rather give some information along the communication.

The hypothesis for brand perception was the following:

H2: Brand perception of archetypal brands is affected by culture.

The hypothesis-testing did not give any significant correlation between culture and brand perception of archetypal brands. However as we can see from the separated results, the archetypal brand perception may be influenced by culture. A brand can prosper as soon as it draws in the user, but first it needs to truly grab the consumer's interest. The utilization of archetypes and their recognizable attributes can aid in streamlining communication with consumers and conveying the brand promise in an all-encompassing and accommodating manner.

5.3. Brand identification

In the case of Czech Republic, only Everyman archetype showed significant connection with the culture. In general, brand identification is not strongly associated with Czech culture, despite the fact that brand choice is very important to Czech consumers. They still believe that branded goods are superior to unbranded products, but they favour local brands over international ones. This preference for local brands may be due to the culture's strong aversion to uncertainty, which may explain why it is less common than in other nations to embrace change and globalization. When creating a marketing strategy, brands need to particularly consider these criteria if they want to reach Czech consumers, and focus on local beliefs rather than implementing global trends to their strategy.

The Finnish culture correlated with the Everyman and Explorer archetypes in case of brand identification. The Everyman brand archetype's communicational strategy includes transparent ideas, clean visual appearance and simple messages, therefore it follows exactly the structure

that Finns prefer according to their cultural values. Explorer brands express the potential for freedom and endless possibilities, but unlike the Ruler archetype, they do so without dominating the society; instead, they place a strong emphasis on the welfare of the individual and self-realization, which blends in nicely with the independent yet feminine culture of Finland. In addition to all of this, the commercials also feature a significant amount of nature, which is consistent with Finnish cultural norms.

German culture had significant connection with Ruler and Explorer archetypes, which can be originated from the highly individualistic nature of the culture. Both archetypes serve as mediators of freedom and independence. In the case of the Ruler archetype, this is combined with a dominant nature in which dependability plays a significant role in addition to individual success and mastery rising above everyone else, which is exactly the same as the exact and methodical German culture. The Explorer brands however promote independence and a life without of restrictions, which may be a desired psychological state of the individual in some parts of the regulated German society.

Hungary had a strong correlation with each of the brand identification archetypes. In Hungary, a large number of the brands mentioned in the questionnaire are very well-liked and consumed by consumers. These include Ruler archetypal brands like Apple and Mercedes-Benz as well as Hero brands like Nike, Adidas, and Explorer brands like Red Bull and Starbucks. These brands allow for the expression of freedom and expertise, in line with Hungarian cultural norms. Hungarian customers might therefore relate to marketing archetypes that promise to "be better" than others (Ruler), for others (Hero), or on an individual basis (Explorer).

Portugal, on the other hand, showed a very unique situation in which it significantly correlated with all archetypes; however, the correlation was negative, indicating that there is no identification process between brand archetypes and the culture—in fact, the culture prefers not to be associated with a brand. The preference for local brands over international ones and the desire to avoid being lumped into a global brand category may account for this tendency with Portuguese consumers. Another example is Portugal does not consume as much as other cultures since it is not a materialistic nation. The third reason why the negative correlation might be is the fact that in this study only four archetypes were examined, while from the other eight there might be other archetypes which have the promises which correlates better with the values of the culture. The fact that only four of the eight archetypes were studied in this study may be the third factor contributing to the negative association; other archetypes may hold greater potential and better align with cultural norms.

The third hypothesis wanted to examine the connection between brand identification with archetypal brand and culture.

H3: Culture has an impact on brand identification of archetypal brands.

However, there were no significant findings from the hypothesis-testing. Although there was no correlation with the aggregated culture variable, there were strong connections between particular cultures and certain brand archetypes independently. This helps to explain how the brand identification initially happens. In certain instances, culture shapes the self and identity; however, since values differs from culture to culture, the process – which takes into account norms, values, and beliefs – must be studied culture by culture. Additionally, the way that different countries understand the brand message may also have an impact on identification. Therefore, brands need to understand that consumers' actual and desired selves are influenced by culture, and that influence affects brand identification. Brands must make sure that the values they maintain align with cultural values and are conveyed in a way that consumers can understand if they hope to build a loyal base of customers who yearn for their goods and services.

5.4.Limitations & Avenues for Future Research

It is important to emphasize the limitations of this study and the significance of the need for additional research.

One source of weakness in this study which could have affected the measurements of the research question and the formulated hypothesises would be that data from the quantitative methodology are not representative and the number of respondents per culture is considerably small. A comprehensive picture of the social situation was not possible due to the uncontrollably shared survey, which was further evidenced by the fact that 90% of the respondents were from the same generation. Another drawback is that the study only looked at four brand archetypes and five European nations, none of which had any prior research to draw from.

Taking all of this into consideration, the research has the potential to look into other areas. Several important connections may become apparent through an analysis of representative data. Examining identification with different archetypes, taking into consideration many cultures other cultures would also give a new approach, an confirm the importance of the influence that culture has on brand identification.

6. Bibliography

- Aaker, J. L. (1997). Dimensions of Brand Personality. *Journal of Marketing Research*, 347-356.
- Ahluwalia, S., & Singh, S. (2023). Consumers' Demographics as Predictors of Their Perception of Online Advertising: Are They Still Relevant in the E-Landscape? *Global Business Review*, 417-432.
- Alabi, A. T., & Jelili, M. O. (2023). Clarifying likert scale misconceptions for improved application in urban studies. *Quality & Quantity*, 57(2), 1337-1350. doi:<https://doi.org/10.1007/s11135-022-01415-8>
- Al-Alawi, A. I., & Alkhodari, H. J. (2016). Cross-cultural differences in managing businesses: applying Hofstede cultural analysis in Germany, Canada, South Korea and Morocco. *Elixir International Business Management*, 95, 40855-40861.
- Alam, M. A., Roy, D., Akther, R., & Hoque, R. (2022). Consumer ethnocentrism and buying intentions on electronic products: moderating effects of demographics. *South Asian Journal of Marketing*, 3(2), 82-96. doi:<https://doi.org/10.1108/sajm-03-2021-0032>
- Allen, D., & Olson, J. (1995). Conceptualizing and Creating Brand Personality: A Narrative Theory Approach. *Adv. Consum. Res.*, 392-393.
- Alshare, K. A., Moqbel, M., & Merhi, M. I. (2022). The double-edged sword of social media usage during the covid-19 pandemic: demographical and cultural analyses. *Journal of Enterprise Information Management*, 36(1), 197-220. doi:<https://doi.org/10.1108/jeim-07-2021-0292>
- Alzubaidi, H., Slade, E., & Dwivedi, Y. K. (2021). Examining antecedents of consumers' pro-environmental behaviours: tpb extended with materialism and innovativeness. *Journal of Business Research*, 122, 685-699. doi:<https://doi.org/10.1016/j.jbusres.2020.01.017>
- Appel, G., Grewal, & L., Hadi, R., & Stephen, A. T. (2020). The future of social media in marketing. *Journal of the Academy of Marketing Science*, 79-95.
- Aro, K., Suomi, K., & Gyrd-Jones, R. (2023). Layers of love – exploring the interactive layers of brand love in the social media setting. *European Journal of Marketing*, 57(13), 87-110. doi:<https://doi.org/10.1108/ejm-12-2020-0897>
- Attor, C., Jibril, A. B., & Chovancová, M. (2022, August 16). Does brand personality mediate the link between social media usage and customer buying decisions on telecommunication's products and services? Evidence from Ghana. *Innovative Marketing*, 18(3), 84-98. doi:10.21511/im.18(3).2022.08
- Baker, M., Lu, P., Parrella, J., & Leggette, H. (2022). Consumer acceptance toward functional foods: a scoping review. *International Journal of Environmental Research and Public Health*, 19(3), 12-17. doi:<https://doi.org/10.3390/ijerph19031217>
- Bakır, M., Korkmaz, H., Selin, S., & Atalık, Ö. (2022). Determinants of consumer attitudes towards social media advertising: evidence from the turkish airline industry. *Studies in Business and Economics*, 17(1), 5-23. doi:<https://doi.org/10.2478/sbe-2022-0001>

- Barone, A. (2023, October 31). *Digital Marketing Overview: Types, Challenges & Required Skills*. Retrieved from Investopedia: <https://www.investopedia.com/terms/d/digital-marketing.asp>
- Baronio, C. B., Pagan, N. M., & Pagan, K. M. (2022). Development of visual identity and positioning of a design agency based on archetypes. *Quaestum*, 3, 1-15. doi:<https://doi.org/10.22167/2675-441x-2022062>
- Bartosik-Purgat, M. (2019). Digital Marketing Communication from the Perspective of Individual Consumers: A Cross-Country Comparison. *Entrepreneurial Business and Economics Review*, 205-220.
- Bauer, C. A., & Hannover, B. (2020). Changing “us” and hostility towards “them”—implicit theories of national identity determine prejudice and participation rates in an anti-immigrant petition. *European Journal of Social Psychology*, 50(4), 810-826. doi:<https://doi.org/10.1002/ejsp.2666>
- Bechter, C., Farinelli, G., Daniel, R.-D., & Frey, M. (2016). Advertising between Archetype and Brand Personality. *Administrative Sciences*, 6(5), 1-11. doi:[doi:10.3390/admsci6020005](https://doi.org/10.3390/admsci6020005)
- Bejtkovský, J. (2018). Promotion as a variable of hr marketing in selected corporations in the czech republic in the context of digitization. *Acta Universitatis Agriculturae Et Silviculturae Mendelianae Brunensis*, 66(6), 1393-1405. doi:<https://doi.org/10.11118/actaun201866061393>
- Beresford Research. (2024). *Generations defined by name, birth year, and ages in 2024*. Retrieved from Beresford Research: <https://www.beresfordresearch.com/age-range-by-generation/>
- Bobáková, H., & Karpeta, J. (2023). Creation of cultural values in communication as a challenge for czech beer brands. *Acta Academica Karviniensia*, 23(1), 5-18. doi:<https://doi.org/10.25142/aak.2023.001>
- Borges, E., Queirós, C., Abreu, M., Mosteiro-Díaz, M., Baldonado-Mosteiro, M., Baptista, P., & Silva, S. (2021). Burnout among nurses: a multicentric comparative study. *Revista Latino-Americana De Enfermagem*, <https://doi.org/10.1590/1518-8345.4320.3432>.
- Bracíníková, V., & Matušínská, K. (2020). Clustering of millennials by brand perceptions in relation to demographic factors. *Central European Business Review*, 9(5), 63-80. doi:<https://doi.org/10.18267/j.cebr.253>
- Březinová, M. (2021). Beer industry in the czech republic: reasons for founding a craft brewery. *Sustainability*, 13(17), 9680. doi:<https://doi.org/10.3390/su13179680>
- Britannica. (2023, October 26). *Clifford Geertz*. Retrieved from Britannica: <https://www.britannica.com/biography/Clifford-Geertz>
- Brunet-Thornton, R., & Bureš, V. (2012). CROSS-CULTURAL MANAGEMENT: ESTABLISHING A CZECH BENCHMARK. *E & M Ekonomie A Management*, 15(46).

- Calabrese, A., Capece, G., Costa, R., & Pillo, F. D. (2015). Global Market and Commercials: Understanding Cultural Diversities. *Knowledge and Process Management*, 167-179.
- Chaffey, D., & Ellis-Chadwick, F. (2019). *Digital Marketing; Seventh Edition*. Pearson.
- Chavez, M. (2020). German in the marketplace of languages: why students of german and of four other languages say that they and others might choose german. *Die Unterrichtspraxis/Teaching German*, 53(2), 151-174. doi:<https://doi.org/10.1111/tger.12134>
- Chen, Y., Wang, Q., & Xie, J. (2011). Online social interactions: A natural experiment on word of mouth versus observational learning. *Journal of Marketing Research*, 238-254.
- Cheung, M., Pires, G., & Rosenberger, P. (2020, 03 02). The influence of perceived social media marketing elements on consumer–brand engagement and brand knowledge. *Asia Pacific Journal of Marketing and Logistics*, 32(3), 695-720. doi:10.1108/APJML-04-2019-0262
- Chowdhury, R., Chun, W., Choi, S., & Friend, K. (2020). Brand and firm values in distinct national cultures. *Asia Pacific Journal of Marketing and Logistics*, 32(8), 1737-1758. doi:<https://doi.org/10.1108/apjml-03-2019-0121>
- Civelek, M., Gajdka, K., Světlík, J., & Vavrečka, V. (2020). Differences in the usage of online marketing and social media tools: evidence from czech, slovakian and hungarian smes. *Equilibrium. Quarterly Journal of Economics and Economic Policy*, 15(3), 537-563. doi:<https://doi.org/10.24136/eq.2020.024>
- Coe, E., Doy, A., Enomoto, K., & Healy, C. (2023, April 28). *Gen Z mental health: The impact of tech and social media*. Retrieved from McKinsey: <https://www.mckinsey.com/mhi/our-insights/gen-z-mental-health-the-impact-of-tech-and-social-media#/>
- Craig, C. S., & Douglas, S. P. (2006). Beyond national culture: implications of cultural dynamics for consumer research. *International Marketing Review*, 322-342.
- Dahl, S. (2004). *Cross-cultural advertising research: What do we know about the influence of culture on advertising?* London: Middlesex University Business School.
- Danko, L., Bednář, P., Voštova, K., & Harušťáková, Š. (2023). Modeling determinants of the generation z regional perception on the periphery: to stay or to leave. *Problems and Perspectives in Management*, 21(2), 233-243. doi:[https://doi.org/10.21511/ppm.21\(2\).2023.25](https://doi.org/10.21511/ppm.21(2).2023.25)
- David, O. L., Adepoju, O. O., & Akinyomi, E. R. (2022). Digital marketing tools and sales performance of shoprite, shopping mall akure, ondo state nigeria. *Open Journal of Management Science*, 3(2), 21-34. doi:<https://doi.org/10.52417/ojms.v3i2.409>
- Dawadi, S., Shrestha, S., & Giri, R. A. (2021). Mixed-Methods Research: A Discussion on its Types, Challenges, and Criticisms. *Journal of Practical Studies in Education*, 2(2), 25-36. doi:<https://doi.org/10.46809/jpse.v2i2.20>
- De Mooij, M., & Hofstede, G. (2010). The Hofstede Model: Applications to global branding and advertising strategy and research. *International Journal of Advertising*, 85-110.

- Denysiyuk, Z. (2022). Visual communication as a mass culture phenomenon. *NATIONAL ACADEMY OF MANAGERIAL STAFF OF CULTURE AND ARTS HERALD*. doi:<https://doi.org/10.32461/2226-3209.2.2022.262194>
- Dogi, I. C. (2020). Az ország eredet imázs hatása a hazai élelmiszertermékek megítélésére. *Élelmiszer Táplálkozás És Marketing*, 14(1), 17-23. doi:<https://doi.org/10.33567/etm.2248>
- Dumetz, J., & Gáboríková, E. (2017). The Czech and Slovak republics: a cross-cultural comparison. *Marketing science and inspirations*, 11(4).
- Dunakhe, K., & Panse, C. (2021). Impact of digital marketing – a bibliometric review. *International Journal of Innovation Science*, 14(3/4), 506-518. doi:10.1108/IJIS-11-2020-0263
- Efendioğlu, İ., & Durmaz, Y. (2022). The impact of perceptions of social media advertisements on advertising value, brand awareness and brand associations: research on generation y instagram users. *Transnational Marketing Journal*, 10(2), 251-275. doi:<https://doi.org/10.33182/tmj.v10i2.1606>
- Ertiö, T., Kukkonen, I., & Räsänen, P. (2020). Social media activities in Finland: A population-level comparison. *Convergence*, 26(1), 193-209. doi:<https://doi.org/10.1177/1354856518780463>
- Faber, M. A., & Mayer, J. D. (2009). Resonance to archetypes in media: There's some accounting for taste. *Journal of Research in Personality*, 307-322.
- Farooq, F., Bakar, A., & Murad, M. (2022). Predictors of brand equity in the contemporary markets. *Pakistan Journal of Humanities and Social Sciences*, 10(2). doi:<https://doi.org/10.52131/pjhss.2022.1002.0255>
- Feischmidt, M. (2020). The nationalist turn in youth culture. *Intersections*, 6(4). doi:<https://doi.org/10.17356/ieejsp.v6i4.662>
- Fogarassy, C., Nagy-Pércsi, K., Ajibade, S., Gyuricza, C., & Ymeri, P. (2020). Relations between circular economic “principles” and organic food purchasing behavior in Hungary. *Agronomy*, 10(5). doi:<https://doi.org/10.3390/agronomy10050616>
- Ford, J. B., Mueller, B., & Mueller, S. (2023). Forty years of cross-cultural advertising research in the International Journal of Advertising: a bibliometric research. *International Journal of Advertising*, 119-127.
- Fordham, M. S., & Fordham, F. (2023, December 14). *Carl Jung*. Retrieved from Britannica: <https://www.britannica.com/biography/Carl-Jung#ref3798>
- Freire, J. (2007). ‘Local people’ a critical dimension for place brands. *Journal of Brand Management*, 16(7), 420-438. doi:<https://doi.org/10.1057/palgrave.bm.2550097>
- Ganassali, S., & Matysiewicz, J. (2021). Echoing the golden legends: storytelling archetypes and their impact on brand perceived value. *Journal of Marketing Management*, 37(5-6), 437-463. doi:10.1080/0267257X.2020.1831577

- GLOBE Website. (2020). *About GLOBE*. Retrieved from GLOBE Official Website: https://globeproject.com/about?page_id=intro#globe2020_intro
- Golden Steps ABA. (2023, November 30). *Average Human Attention Span (Statistics)*. Retrieved from Golden Steps ABA: <https://www.goldenstepsaba.com/resources/average-attention-span>
- Gouveia, T., & Oliveira, A. (2021). Storytelling audiovisual: práticas de consumo de estudantes do ensino superior. *Avança / Cinema*, (pp. 872-879). doi:<https://doi.org/10.37390/avancacinema.2021.a319>
- Granel-Giménez, N., Palmieri, P. A., Watson, C., Gómez-Ibáñez, R., Leyva-Moral, J. M., & Bernabeu-Tamayo, M. D. (2022). Patient safety culture in european hospitals: a comparative mixed methods study. *International Journal of Environmental Research and Public Health*, 19(2). doi:<https://doi.org/10.3390/ijerph19020939>
- Groves, R. M., Fowler Jr, F. J., Couper, M. P., Lepkowski, J. M., Singer, E., & Tourangeau, R. (2009). *Survey methodology* (Vol. 561). John Wiley & Sons.
- Guliyev, S. (2023). The impact of brand perception and brand image on consumer purchasing behavior in azerbaijan. *Science Education and Innovations in the Context of Modern Problems*, 6(1), 137-144. doi:<https://doi.org/10.56334/sei/6.1.5>
- Gwozdz, W., Reisch, L., & Thøgersen, J. (2020). Behaviour change for sustainable consumption. *Journal of Consumer Policy*, 43(2), 249-253. doi:<https://doi.org/10.1007/s10603-020-09455-z>
- Hafeez, I., Maitlo, Q., & Lashari, I. A. (2021). Nexus among the hofstede cultural dimensions and consumer brand loyalty: empirical evidence from pakistan. *Journal of Business and Social Review in Emerging Economies*, 7(4), 985-996. doi:<https://doi.org/10.26710/jbsee.v7i4.2066>
- Hatef, A. (2022). “the facebook is a state of roma”: negotiating identities, building communities, and belongingness online among roma in the czech republic. *New Media & Society*, 24(2), 328-344. doi:<https://doi.org/10.1177/14614448211063174>
- Hatole, S., & Gaikwad, V. V. (2022). A study of measuring of brand awareness and brand perception with reference to non-stick cookware in maharashtra. *Ecs Transactions*, 107(1), 7987-7996. doi:<https://doi.org/10.1149/10701.7987ecst>
- Hedayatifar, L., Morales, A., & Bar-Yam, Y. (2020). Geographical fragmentation of the global network of Twitter communications. *Chaos*, 30(7), 073133. doi:<https://doi.org/10.1063/1.5143256>
- Heding, T., Knudtzen, C. F., & Bjerre, M. (2009). *Brand Management: Research, theory and practice*. Routledge.
- Heikkilä, R., Leguina, A., & Purhonen, S. (2020). The stratification of media usage in finland, 2007–2018: signs of socio-political polarization? *New Media & Society*, 24(5), 1053-1075. doi:<https://doi.org/10.1177/1461444820971612>

- Hermes, A., & Riedl, R. (2021). Dimensions of retail customer experience and its outcomes: a literature review and directions for future research. 71-89. doi:https://doi.org/10.1007/978-3-030-77750-0_5
- Hill, E., O'Sullivan, C., & O'Sullivan, T. (2018). *Creative Arts Marketing, second edition*. Oxon & New York: Routledge.
- Hlédik, E., & Harsányi, D. (2019). Towards quality consumption. *International Journal of Wine Business Research*, 31(4), 602-617. doi:<https://doi.org/10.1108/ijwbr-10-2018-0063>
- Hofstede, G. (2023). *Country comparison graphs*. Retrieved from Geert Hofstede Official Website: <https://geerthofstede.com/country-comparison-graphs/>
- Hong, J., Yang, J., Wooldridge, B., & Bhappu, A. (2021). Sharing consumers' brand storytelling: influence of consumers' storytelling on brand attitude via emotions and cognitions. *Journal of Product & Brand Management*, 31(2), 265-278. doi:<https://doi.org/10.1108/JPBM-07-2019-2485>.
- Houraghan, S. (2018). *Brand Archetypes: The Definitive Guide*. Retrieved from IconicFox: <https://iconicfox.com.au/brand-archetypes/>
- Hu, J.-X. (2022). The contribution and function of germanic culture in the construction of european cultural traits. *Proceedings of the 2022 6th International Seminar on Education, Management and Social Sciences (ISEMSS 2022)*, (pp. 550-556). doi:https://doi.org/10.2991/978-2-494069-31-2_68
- Huang, S., Wang, B., Li, X., Zheng, P., Mourtzis, D., & Wang, L. (2022). Industry 5.0 and Society 5.0—Comparison, complementation and co-evolution. *Journal of Manufacturing Systems*, 64, 424-428. doi:<https://doi.org/10.1016/j.jmsy.2022.07.010>
- Hutchins, M. (2023, May 24). *11 Common Digital Marketing Challenges and How to Overcome Them*. Retrieved from semetrical.com: <https://www.semetrical.com/11-common-digital-marketing-challenges-and-how-to-overcome-them/>
- Ikäheimo, J. P. (2021). Arctic narratives: brewing a brand with neolocalism. *Journal of Brand Management*, 28(4), 374-387.
- Jakubanecs, A., Supphellen, M., Helgeson, J., Haugen, H., & Sivertstøl, N. (2022). The impact of cultural variability on brand stereotype, emotion and purchase intention. *Journal of Consumer Marketing*, 40(1), 112-123. doi:<https://doi.org/10.1108/jcm-01-2022-5121>
- John, L. K., Emrich, O., Gupta, S., & Norton, M. I. (2017). Does "liking" lead to loving? The impact of joining a brand's social network on marketing outcomes. *Journal of Marketing Research*, 144-155.
- Johnson, J., & Rowlands, T. (2012). The interpersonal dynamics of in-depth interviewing. In *The SAGE Handbook of Interview Research: The Complexity of the Craft* (pp. 99-114). SAGE Publications. doi:<https://doi.org/10.4135/9781452218403>
- Johnson, R. B., Onwuegbuzie, A. J., & Turner, L. A. (2007). Toward a Definition of Mixed Methods Research. *Journal of Mixed Methods Research*, 1(2), 112-133. doi:10.1177/1558689806298224

- Jung, C. G. (1938). *Psychology and Religion*. Bimhangton: The Vail-Ballou Press.
- Kannan, P., & Li, H. ". (2017). Digital marketing: A framework, review and research agenda. *International Journal of Research in Marketing*, 22-45.
- Kapsler, S., & Abdelrahman, M. (2020). Acceptance of autonomous delivery vehicles for last-mile delivery in germany – extending utaut2 with risk perceptions. *Transportation Research Part C Emerging Technologies*, 111, 210-225. doi:<https://doi.org/10.1016/j.trc.2019.12.016>
- Kasparova, E. (2018). Social media in enterprises in the czech republic. *International Journal of Engineering & Technology*, 7(2.28), 211. doi:<https://doi.org/10.14419/ijet.v7i2.28.12915>
- Keenan, L. (2020). The geographies of the institutional and industrial constraints on the financialization of german brewing. *Environment and Planning A: Economy and Space*, 52(8), 1662-1680. doi:<https://doi.org/10.1177/0308518x20917414>
- Kim, J., Leung, X. Y., & McKneely, B. (2023). The effects of Instagram social capital, brand identification and brand trust on purchase intention for small fashion brands: the generational differences. *Journal of Fashion Marketing and Management: An International Journal*, 27(6), 988-1008. doi:10.1108/JFMM-05-2021-0126
- Kingsnorth, S. (2016). *Digital marketing strategy : an integrated approach to online marketing*. London: Kogan Page.
- Kizgin, H., Jamal, A., Dey, B. L., & Rana, N. P. (2017). The impact of social media on consumers' acculturation and purchase intentions. *Information Systems Frontiers*, 20(3), 503-514. doi:<https://doi.org/10.1007/s10796-017-9817-4>
- Knoblich, S., Martin, A., Nash, R., & Stansbie, P. (2017). Keys to success in Social Media Marketing (SMM)–Prospects for the German airline industry. *Tourism and hospitality research*, 17(2), 147-167. doi:10.1177/1467358415610415
- Koetsier, J. (2020, September 14). *Massive TikTok Growth: Up 75% This Year, Now 33X More Users Than Nearest Direct Competitor*. Retrieved from forbes.com: <https://www.forbes.com/sites/johnkoetsier/2020/09/14/massive-tiktok-growth-up-75-this-year-now-33x-more-users-than-nearest-competitor/?sh=2ea880ec4fe4>
- Kotera, Y., Mayer, C. H., & Vanderheiden, E. (2021). Cross-cultural comparison of mental health between german and south african employees: shame, self-compassion, work engagement, and work motivation. *Frontiers in Psychology*, 12. doi:<https://doi.org/10.3389/fpsyg.2021.627851>
- Kožená, M., & Mlázovský, M. (2021). The impact of corporate social responsibility on business competitiveness. *SHS Web of Conferences*. doi:<https://doi.org/10.1051/shsconf/20219206017>
- Köllen, T., & Kopf, S. (2021). Ostracism and nationalism in the workplace: discursive exclusionary practices between cultural and geographic neighbors. *Review of Managerial Science*, 16(2), 583-615. doi:<https://doi.org/10.1007/s11846-021-00454-z>

- Kujala, J., Battista, V., Lucianetti, L., & Paavilainen, A. (2021). The influence of cultural context in managerial decision-making: legitimacy views of Finnish and Italian managers. *International Journal of Human Resources Development and Management*, 21(1). doi:<https://doi.org/10.1504/ijhrdm.2021.10029528>
- Kumar, V., & Kaushik, A. K. (2020). Building consumer–brand relationships through brand experience and brand identification. *Journal of Strategic Marketing*, 28(1), 39-59. doi:10.1080/0965254X.2018.1482945
- Kumari, S., Jindal, P., & Chand, P. K. (2022). Social media networking: as facilitator of acculturation. *ECS Transactions*, 107(1), 9381-9388. doi:<https://doi.org/10.1149/10701.9381ecst>
- Lähtinen, K., Häyrynen, L., Roos, A., Toppinen, A., Aguilar, F., Thorsen, B., & Hoen, H. (2021). Consumer housing values and prejudices against living in wooden homes in the Nordic region. *Silva Fennica*, 55(2). doi:<https://doi.org/10.14214/sf.10503>
- Leckie, C., Dwivedi, A., & Johnson, L. (2021). Examining drivers and outcomes of social media brand engagement. *Asia Pacific Journal of Marketing and Logistics*, 34(2), 350-367. doi:<https://doi.org/10.1108/apjml-07-2020-0488>
- Lemon, K. N., & Verhoef, P. C. (2016). Understanding customer experience throughout the customer journey. *Journal of Marketing*, 69-96.
- Li, B., & Nan, Y. (2023). Warmth or competence: understanding the effect of brand perception on purchase intention via online reviews. *Journal of Contemporary Marketing Science*, 6(3), 210-227. doi:<https://doi.org/10.1108/jcmars-06-2023-0018>
- Li, F., Larimo, J., & Leonidou, L. C. (2021). Social media marketing strategy: definition, conceptualization, taxonomy, validation, and future agenda. *Journal of the Academy of Marketing Science*, 51-70.
- Liu, Y., Wang, T., Zhou, L., & Nie, C. (2020). Study on Chinese Brand cultural archetype: theory building and cross-cultural comparison. *Journal of Contemporary Marketing Science*, 57-80. doi:<https://doi.org/10.1108/jcmars-12-2019-0050>.
- Liutkevičienė, D. (2021). The image of the German in current literature and media. *Verbum*, 12(6). doi:<https://doi.org/10.15388/verb.25>
- Lu, J., Han, F., & Janík, T. (2022). Exploring social media technologies for novice EFL school teachers to collaborate and communicate: a case in the Czech Republic. *Frontiers in Psychology*, 13. doi:<https://doi.org/10.3389/fpsyg.2022.1010686>
- Lukács, G. (2021). Internet memes as protest media in populist Hungary. *Visual Anthropology Review*, 37(1), 52-76. doi:<https://doi.org/10.1111/var.12232>
- Madan, A., & Rosca, M. I. (2022). Current Trends in Digital Marketing Communication. *Journal of Marketing Research and Case Studies*.
- Maderer, D., Holtbruegge, D., & Woodland, R. (2016). The impact of brand associations on brand loyalty in the football industry. *Sport, Business and Management: An International Journal*, 6(5), 499-519. doi:<https://doi.org/10.1108/sbm-06-2016-0026>

- Maehle, N., Otnes, C., & Suphellen, M. (2011). Consumers' perceptions of the dimensions of brand personality. *Journal of Consumer Behaviour*, 290-303.
- Magano, J., Au-Yong-Oliveira, M., Ferreira, M. A., & Leite, Â. (2022). A cross-sectional study on ethical buyer behavior towards cruelty-free cosmetics: what consequences for female leadership practices? *Sustainability*, 14(13). doi:<https://doi.org/10.3390/su14137786>
- Malinen, S., Koivula, A., Keipi, T., & Saarinen, A. (2022). Shedding light on people's social media concerns through political party preference, media trust, and immigration attitudes. In *Europe in the Age of Post-Truth Politics: Populism, Disinformation and the Public Sphere* (pp. 199-221). Springer International Publishing. doi:https://doi.org/10.1007/978-3-031-13694-8_10
- Mark, M., & Pearson, C. S. (2001). *The hero and the outlaw: Building extraordinary brands through the power of archetypes*. McGraw-Hill.
- Mark, M., & Pearson, C. S. (2001). *The Hero and the Outlaw: Building Extraordinary Brands Through the Power of Archetypes*. New York: McGraw-Hill.
- Marseille, A. (2022). Understanding Culture in the 21st Century: Implications for Counseling & Psychotherapy. *Journal of Mental Health and Social Behaviour*, 4(2), 169. doi:<https://doi.org/10.33790/jmhbsb1100169>
- Meena, D. B. (2023). The Effect of Cultural Factors on Consumer Behaviour: A Global Perspective. *International Journal For Multidisciplinary Research*. doi:<https://doi.org/10.36948/ijfmr.2023.v05i06.10906>
- Merriam-Webster, D. (2024, January 8). *Dictionary - Archetype*. Retrieved from Merriam-Webster: <https://www.merriam-webster.com/dictionary/archetype>
- Müller, P., & Gazsi, D. (2022). Populist capture of foreign policy institutions: the orbán government and the de-europeanization of hungarian foreign policy. *JCMS Journal of Common Market Studies*, 61(2), 397-415. doi:<https://doi.org/10.1111/jcms.13377>
- Neto, A. R., Filho, J. M., & Lima, A. C. (2021). Internationalization of culture and soft power. *European Business Review*, 34(1), 103-126. doi:<https://doi.org/10.1108/eb-09-2019-0240>
- Nickerson, C. (2023, October 24). *Hofstede's Cultural Dimensions Theory & Examples*. Retrieved from Simply Psychology: <https://www.simplypsychology.org/hofstedes-cultural-dimensions-theory.html>
- Niros, M., Niros, A., & Pollalis, Y. D. (2022). Effective marketing strategies for global fmcg brands during covid-19 pandemic crisis. *International Marketing Review*, 40(5), 1012-1034. doi:<https://doi.org/10.1108/imr-11-2021-0327>
- Nuseir, M. T., Refae, G. A., Aljumah, A., Alshurideh, M., Urabi, S., & Kurdi, B. A. (2023). Digital Marketing Strategies and the Impact on Customer Experience: A Systematic Review. *The Effect of Information Technology on Business and Marketing Intelligence Systems*, 21-44. doi:https://doi.org/10.1007/978-3-031-12382-5_2
- Oravec, T., Mucha, L. M., Totth, G., & Illés, C. (2020). Consumers' preferences for locally produced honey in hungary. *Acta Universitatis Agriculturae Et Silviculturae*

- Ornstein, M. (2013). The invention of survey research. In *A Companion to Survey Research* (pp. 1-10). SAGE Publications Ltd. doi:<https://doi.org/10.4135/9781473913943>
- Orth, U. R., Koenig, H. F., & Firbasová, Z. (2007). Cross-national differences in consumer response to the framing of advertising messages. *European Journal of Marketing*, 41(3/4), 327-348. doi:<https://doi.org/10.1108/03090560710728363>
- Othman, Z., Abu, N., Shafie, S., Zaman, N., Alias, E., & Yahaya, W. (2022). Challenges of social media marketing in digital technology: a case of small traders of agricultural products in malaysia. *Journal of Advanced Research in Applied Sciences and Engineering Technology*, 28(3), 312-319. doi:<https://doi.org/10.37934/araset.28.3.312319>
- Papp-Bata, Á., & Szakály, Z. (2020). The relationship between the motivators and barriers of health behaviour and consumer attitudes towards functional food. *Acta Alimentaria*, 49(3), 287-294. doi:<https://doi.org/10.1556/066.2020.49.3.7>
- Pavlovič, O., Fiala, V., & Kleisner, K. (2021). Environmental convergence in facial preferences: a cross-group comparison of asian vietnamese, czech vietnamese, and czechs. *Scientific Reports*, 11(1). doi:<https://doi.org/10.1038/s41598-020-79623-1>
- Pedersen, S., Zhang, T., Zhou, Y., Aschemann-Witzel, J., & Thøgersen, J. (2022). Consumer attitudes towards imported organic food in china and germany: the key importance of trust. *Journal of Macromarketing*, 43(2), 233-254. doi:<https://doi.org/10.1177/02761467221077079>
- Pennell, B., & Hibben, K. (2016). Surveying in multicultural and multinational contexts. In *The SAGE Handbook of Survey Methodology* (pp. 157-177). SAGE Publications Ltd. doi:<https://doi.org/10.4135/9781473957893>
- Pollay, R. W. (1983). Measuring the Cultural Values Manifest in Advertising. In E. A. James H. Leigh and Claude R. Martin, *Current Issues and Research in Advertising*. University of Michigan.
- Poon, S. T. (2016). Designing The Brand Archetype: Examining The Role Of Jungian Collective Unconscious In The Creative Customisation Of Brands. *The International Journal of Social Sciences and Humanities Invention*, 2228-2239.
- Reinikainen, H., Kari, J. T., & Luoma-aho, V. (2020). Generation z and organizational listening on social media. *Media and Communication*, 8(2), 185-196. doi:<https://doi.org/10.17645/mac.v8i2.2772>
- Rekom, J., Jacobs, G., Verlegh, P., & Podnar, K. (2006). Capturing the essence of a corporate brand personality: a western brand in eastern europe. *Journal of Brand Management*, 14(1-2), 114-124. doi:<https://doi.org/10.1057/palgrave.bm.2550056>
- Retnowati, Y. (2015). Challenges in cross-cultural advertising. *Humaniora*, 340-349.

- Robinson, R. V., David, E. J., & Hill, M. (2016). Participatory Mixed Methods Research Across Cultures. In L. A. JASON, & D. S. GLENWICK, *Handbook of Methodological Approaches to Community-Based Research* (pp. 273-282). Oxford University Press.
- Rochet, J.-C., & Tirole, J. (2006). Two-sided markets: a progress report. *RAND Journal of Economics*, 645-667.
- Rózsa, Z., & Kmecová, I. (2020). Cybervetting prospective employees of smes. *Journal of International Studies*, 13(1), 295-309. doi:<https://doi.org/10.14254/2071-8330.2020/13-1/19>
- Rysman, M. (2009). The Economics of Two-Sided Markets. *Journal of Economic Perspectives*, 125-143.
- Saari, U. A., Baumgartner, R. J., & Mäkinen, S. J. (2017). Eco-friendly brands to drive sustainable development: replication and extension of the brand experience scale in a cross-national context. *Sustainability*, 9(7), 1286. doi:<https://doi.org/10.3390/su9071286>
- Sabou, J., Cihelka, P., Ulman, M., & Klimešová, D. (2019). Measuring the similarities of twitter hashtags for agriculture in the czech language. *Agris on-Line Papers in Economics and Informatics*, 11(4), 105-112. doi:<https://doi.org/10.7160/aol.2019.110410>
- Safeer, A. A., Zhou, Y., Abrar, M., & Luo, F. (2022). Consumer perceptions of brand localness and globalness in emerging markets: a cross-cultural context. *Frontiers in Psychology*, 13. doi:<https://doi.org/10.3389/fpsyg.2022.919020>
- Sandes, F. S. (2022). The outcomes of online browsing in consumers. In *Digitalization as a Driver for Smart Economy in the Post-Covid-19 Era* (pp. 78-92). doi:<https://doi.org/10.4018/978-1-7998-9227-4.ch005>
- Seo, Y., & Ko, E. (2021). The role of cultural congruence in the art infusion effect. *Journal of Consumer Psychology*, 32(4), 634-651. doi:<https://doi.org/10.1002/jcpy.1248>
- Shankar, V., Grewal, D., Sunder, S., Fossen, B., Peters, K., & Agarwal, A. (2022). Digital marketing communication in global marketplaces: A review of extant research, future directions, and potential approaches. *International Journal of Research in Marketing*, 541-565.
- Sharma, A., Patro, S., & Chaudhry, H. (2021). Brand identity and culture interaction in the indian context: a grounded approach. *Journal of Advances in Management Research*, 19(1), 31-54. doi:<https://doi.org/10.1108/jamr-12-2020-0361>
- Silva, R., Marques, C., Martinho, D., Teixeira, N., & Carvalho, J. (2021). Instagram: a gimmick or a serious reputation builder in the airline business? *Journal of Creative Communications*, 16(3), 285-302. doi:<https://doi.org/10.1177/09732586211031380>
- Spangenberg, K. (2021). Brand Archetypes. University of Washington.
- Spilková, J. (2018). Tell Me Where You Shop, and I Will Tell You Who You Are”: Czech Shopper Profiles According to Traditional, Large-Scale and Alternative Retail Options. *Moravian Geographical Reports*, 26, 86 - 198. doi:<https://doi.org/10.2478/mgr-2018-0015>.

- Štěpánková, L., Kadlčíková, D., & Scherman, A. (2020). Czech and slovak life scripts: the rare case of two countries that used to be one. *Memory*, 28(10), 1204-1218. doi:<https://doi.org/10.1080/09658211.2020.1828476>
- Švrakić, E. H., & Arslanagić-Kalajdžić, M. (2023, June 5). How Do Brand Communication and Brand Personality Shape Consumer Loyalty? *Economic and Business Review*, 25(2), 118-127. doi:10.15458/2335-4216.1321
- Taherdoost, H. (2016). Sampling methods in research methodology; how to choose a sampling technique for research. *International Journal of Academic Research in*, 5(2), 18-27.
- Ten, Y. (2022). CREATIVE APPROACH TO SHAPING THE SYMBOLIC SYSTEM OF GLOBAL CULTURE. *Creativity Studies*, 15(1), 102-115. doi:<https://doi.org/10.3846/cs.2022.12626>
- The Culture Factor Group. (2023, October 16). *COUNTRY COMPARISON TOOL*. Retrieved from The Culture Factor Group: <https://www.hofstede-insights.com/country-comparison-tool?countries=czech+republic>
- Torelli, C. J., Oh, H., & Stoner, J. L. (2020). Cultural equity: knowledge and outcomes aspects. *International Marketing Review*, 38(1), 99-123. doi:<https://doi.org/10.1108/imr-12-2018-0366>
- Torres, A., de Carvalho, L. V., Machado, J. C., van de Velden, M., & Costa, P. (2023). Exploring consumer segments defined by affective responses to naturalness in logo design. *Journal of Product & Brand Management*, 32(8), 1287-1305. doi:<https://doi.org/10.1108/jpbm-06-2022-4023>
- Treutz, Á. U. (2020). Transformation of z-generation in the context of globalization and place marketing: the case of hungarian students. *Socioeconomic Challenges*, 4(1), 28-35. doi:[https://doi.org/10.21272/sec.4\(1\).28-35.2020](https://doi.org/10.21272/sec.4(1).28-35.2020)
- Tsadiras, A., & Nerantzidou, M. (2019). An experimental study on social media advertising for charity. *International Journal of Economics and Business Administration*, VII(4), 403-416. doi:<https://doi.org/10.35808/ijeba/353>
- Tuna, N. (2018). Culture Matters: Analysis of Culture in Sweden and Finland and Its Influence on Innovation and Job Performance.
- Twohig, B. (2023, August 14.). *The Importance of Technology in Everyday Life*. Retrieved from LinkedIn: <https://www.linkedin.com/pulse/importance-technology-everyday-life-barry-twohig/>
- Tylor, E. B. (1871). *Primitive Culture*.
- Viniegra, L. M., Veloso, A. I., & Cambra, U. C. (2019). Fashion promotion on instagram with eye tracking: curvy girl influencers versus fashion brands in spain and portugal. *Sustainability*, 11(14). doi:<https://doi.org/10.3390/su11143977>
- Wang, Y., & Sun, S. (2010). Assessing beliefs, attitudes, and behavioral responses toward online advertising in three countries. *International Business Review*, 333-344.

- Welsch, H. (2022). What shapes satisfaction with democracy? interests, morals, and the german east–west divide. *Social Indicators Research*, 163(1), 197-217. doi: <https://doi.org/10.1007/s11205-022-02893-x>
- Wibowo, A., Chen, S.-C., Wiangin, U., Ma, Y., & Ruangkanjanases, A. (2021). Customer Behavior as an Outcome of Social Media Marketing: The Role of Social Media Marketing Activity and Customer Experience. *Sustainability*, 189-197.
- Wiggins, B. J. (2011). Confronting the Dilemma of Mixed Methods. *Journal of Theoretical and Philosophical Psychology*, 31(1), 44-60. doi:10.1037/a0022612
- Workman, J. E., & Cho, S. (2012). Gender, fashion consumer groups, and shopping orientation. *Family and Consumer Sciences Research Journal*, 40(3), 267-283. doi:<https://doi.org/10.1111/j.1552-3934.2011.02110.x>
- Wu, Y., & Takács-György, K. (2022). Comparison of consuming habits on organic food—is it the same? Hungary versus China. *Sustainability*, 14(13). doi:<https://doi.org/10.3390/su14137800>
- Xara-Brasil, D., Hamza, K. M., & Marquina, P. (2018). The meaning of a brand? An archetypal approach. *Revista de Gestão*, 142-159.
- Závodi, B., Szabó, G., & Alpek, L. (2021). Survey of the consumer attitude of tourists visiting south transdanubia, hungary. *Geojournal of Tourism and Geosites*, 34(1), 245-250. doi:<https://doi.org/10.30892/gtg.34133-644>
- Zha, T., Aw, E. C., Dastane, O., & Fernando, A. G. (2023). Social media marketing for luxury brands: parasocial interactions and empowerment for enhanced loyalty and willingness to pay a premium. *Marketing Intelligence & Planning*, 41(8), 1138-1161. doi:<https://doi.org/10.1108/mip-05-2023-0192>
- Zhou, J. (2021). How consumer behaviors shape digital marketing. In *Proceedings of the 2021 3rd International Conference on Economic Management and Cultural Industry (ICEMCI 2021)* (pp. 712-716). Atlantis Press. doi:<https://doi.org/10.2991/assehr.k.211209.118>
- Zong, Y., & He, M. (2022). The impact imposed by brand elements of enterprises on the purchase intention of consumers—with experience value taken as the intermediary variable. *Frontiers in Psychology*, 13. doi:<https://doi.org/10.3389/fpsyg.2022.873041>

7. APPENDIX

7.1. English Text of the Survey

Dear Respondent!

My name is Alexa Rudolf, and I am a Marketing Msc student at Corvinus University of Budapest. I am doing my master thesis, in which I examine how different cultures relate to archetypal brand communication.

The survey's data will remain anonym, and the data will only be used for this research!

Think about your social media usage, and how you see different brands' presence on these platforms! Please rate the following sentences in a 7-point scale where "1" means "I totally disagree" and "7" means "I totally agree".

- Social media is essential in promoting brands/products and services.

Did you meet with ANY of these brands' advertisements on Social Media?

- Yes
- No

Which brand(s) do you follow on social media?

You can give multiple answers!

In the following section you will read specific statements about the previously listed brands' advertisements.

Please focus on the brands' social media pages, and their marketing tools on these platforms. Rate the following sentences in a 7-point scale where "1" means "I totally disagree" and "7" means "I totally agree"!

Statements:

- I like the advertising and promotions of the brands
- I react favorably to the advertising and promotions of the brands.
- I feel that my personality and the personality of the brands are very similar.
- I think these brands' on social media could help me become the type of person I want to be
- The brands embody what I believe in.
- These brands makes a strong impression on my senses, visually and in other ways.
- These brands are for people who want the best things in life.
- These brands social media provide lively feed information I am interested in.

Demographics:

Age: Please write a number!

Gender: Female, Male, Other

Nationality: If you cannot find your country please scroll down and click on the "Other" option!

7.2. Czech Text of the Survey

Milý respondente!

Jmenuji se Alexa Rudolf a jsem studentkou magisterského programu Marketing na Univerzitě Corvinus v Budapešti. Pracuji na své diplomové práci, ve které zkoumám, jak různé kultury souvisejí s typickou komunikací značky.

Data z dotazníkového šetření jsou anonymní a budou použity pouze pro účely této práce!

Zamyslete se and tím, jak moc používáte sociální sítě a jak vnímáte přítomnost různých značek na těchto platformách! Následující tvrzení ohodnoťte na 7bodové stupnici, kde “1” znamená “naprosto nesouhlasím” a “7” znamená “naprosto souhlasím”.

- Sociální média jsou nezbytná při propagaci značek/produktů a služeb.

Setkali jste se někdy s JAKOUKOLI z těchto reklam na sociálních sítích?

- Ano
- Ne

Kterou značku/značky sledujete na sociálních sítích?

Můžete vybrat více odpovědí!

V následující části jsou specifické tvrzení, které odkazují na reklamy daných značek, které jste mohli vidět.

Zamyslete se and tím, jak moc používáte sociální sítě a jak vnímáte přítomnost různých značek na těchto platformách! Následující tvrzení ohodnoťte na 7bodové stupnici, kde “1” znamená “naprosto nesouhlasím” a “7” znamená “naprosto souhlasím”.

Tvrzení:

- Líbí se mi způsob reklamy a propagace těchto značek.
- Pozitivně reaguji na reklamu a propagaci těchto značek.
- Mám pocit, že mé osobní hodnoty jsou si podobné s hodnotami těchto značek.
- Myslím, že tyto značky by mi přes sociální sítě mohly pomoci stát se takovým člověkem, jakým chci být.
- Tyto značky ztělesňují to, v co věřím.
- Tyto značky působí na mé smysly silným dojmem, vizuálně i jinak.
- Tyto značky jsou tu pro lidi, kteří chtějí v životě to nejlepší.
- Tyto značky poskytují na sociálních sítích nové informace, které mě zajímají a jsou pro mě cenné.

Demografické rozdělení:

Věk: Prosím, napište číslo!

Pohlaví: Žena, Muž, Jiné

Národnost: Pokud nemůžete najít Vaši zemi, prosím přejděte dolů a klikněte na možnost “Jiné”!

7.3.Finnish Text of the Survey

Rakas vastaaja!

Nimeni on Alexa Rudolf, ja opiskelen markkinoinnin maisteriopiskelijaksi Corvinus University of Budapest. Teen maisterin tutkielmaa, jossa tutkin, miten eri kulttuurit suhtautuvat arkkityyppiseen brändiviestintään.

Kyselyn tiedot pysyvät nimettöminä, ja tietoja käytetään vain tätä tutkimusta varten!

Mieti, miten käytät sosiaalista mediaa ja miten näet eri brändien läsnäolon näillä alustoilla! Arvioi seuraavia lauseita 7-portaisella asteikolla, jossa "1" tarkoittaa "olen täysin eri mieltä" ja "7" tarkoittaa "olen täysin samaa mieltä".

- Sosiaalinen media on olennaisen tärkeä tuotemerkkien/tuotteiden ja palveluiden edistämisessä.

Oletko törmännyt MIHINKÄÄN näiden tuotemerkkien mainoksiin sosiaalisessa mediassa?

- kyllä
- ei

Mitä tuotemerkkejä seuraat sosiaalisessa mediassa?

Voit antaa useita vastauksia!

Seuraavassa osiossa luet konkreettisia väittämiä aiemmin lueteltujen brändien mainoksista.

Keskitythän tuotemerkkien sosiaalisen median sivuihin ja niiden markkinointivälineisiin näillä alustoilla. Arvioi seuraavat lauseet 7-portaisella asteikolla, jossa "1" tarkoittaa "olen täysin eri mieltä" ja "7" tarkoittaa "olen täysin samaa mieltä"!

Lausunnot:

- Pidän tuotemerkkien mainonnasta ja myynninedistämisestä.
- Reagoin myönteisesti tuotemerkkien mainontaan ja myynninedistämiseen.
- Koen, että persoonallisuuteni ja brändien persoonallisuus ovat hyvin samankaltaisia.
- Uskon, että näiden tuotemerkkien sosiaalisessa mediassa esittämät tiedot voivat auttaa minua tulemaan sellaiseksi ihmiseksi, jollainen haluan olla.
- Brändit ruumiillistavat sitä, mihin uskon.
- Nämä tuotemerkit vaikuttavat voimakkaasti aisteihini, visuaalisesti ja muilla tavoin.
- Nämä tuotemerkit ovat ihmisille, jotka haluavat parasta mitä elämällä on tarjota.
- Nämä tuotemerkit tarjoavat sosiaalisessa mediassa vilkasta syötetietoa, josta olen kiinnostunut.

Demografiset tiedot:

Ikä: Kirjoita numero!

Sukupuoli: Nainen, Mies, Muu

Kansalaisuus: Jos et löydä maatasi, selaa alaspäin ja klikkaa "Muu" -vaihtoehtoa!

7.4. German Text of the Survey

Liebe Teilnehmer!

Mein Name ist Alexa Rudolf, und ich studiere Marketing an der Corvinus Universität in Budapest. Momentan schreibe ich meine Masterarbeit, in der ich untersuche, wie verschiedene Kulturen mit archetypischer Markenkommunikation umgehen.

Die Daten der Umfrage werden anonym behandelt, und die Daten werden nur für diese Forschung verwendet!

Denken Sie darüber nach, wie Sie soziale Medien nutzen und wie Sie die Präsenz verschiedener Marken auf diesen Plattformen sehen! Bitte bewerten Sie die folgenden Sätze auf einer 7-Punkte-Skala, wobei "1" für "Ich stimme überhaupt nicht zu" und "7" für "Ich stimme vollkommen zu" steht.

- Soziale Medien sind wichtig, um Marken/Produkte und Dienstleistungen zu bewerben.

Sind Sie mit irgendeiner Werbung dieser Marken auf Social Media in Berührung gekommen?

- Ja
- Nein

Welcher Marke(n) folgst du in den sozialen Medien?

Sie können mehrere Antworten geben!

Im folgenden Abschnitt werden Sie spezifische Aussagen über die Werbung der zuvor aufgeführten Marken lesen.

Bitte konzentrieren Sie sich auf die Social-Media-Seiten der Marken und ihre Marketinginstrumente auf diesen Plattformen. Bewerten Sie die folgenden Sätze auf einer 7-Punkte-Skala, wobei "1" für "Ich stimme überhaupt nicht zu" und "7" für "Ich stimme voll und ganz zu" steht!

Erklärungen:

- Ich mag die Werbung und Promotionen der Marken.
- Ich reagiere positiv auf die Werbung und die Promotionen der Marken.
- Ich habe das Gefühl, dass meine Persönlichkeit und die Persönlichkeit der Marken sehr ähnlich sind.
- Ich glaube, dass diese Marken in den sozialen Medien mir helfen könnten, der Typ Mensch zu werden, der ich sein möchte.
- Die Marken verkörpern das, woran ich glaube.
- Diese Marken machen einen starken Eindruck auf meine Sinne, visuell und auf andere Weise.
- Diese Marken sind für Menschen, die die besten Dinge im Leben wollen.
- Die sozialen Medien dieser Marken liefern lebendige Informationen, die mich interessieren.

Demografische Daten:

Alter: Bitte schreiben Sie eine Zahl!

Geschlecht: Weiblich, Männlich, Andere

Nationalität: Wenn Sie Ihr Land nicht finden können, scrollen Sie bitte nach unten und klicken Sie auf die Option "Andere"!

7.5. Hungarian Text of the Survey

Kedves Kitöltő!

A nevem Rudolf Alexa, Marketing mesterszakos hallgató vagyok a Budapesti Corvinus Egyetemen. A mesterszakos szakdolgozatom keretében azt vizsgálom, hogy különböző kultúrák hogyan azonosulnak az archetipikus jegyeket tartalmazó márka kommunikációval.

A kérdőív kitöltése anonim, a válaszok csak a kutatáshoz lesznek felhasználva!

Kérlek gondoldj a közösségi media használatodra, és arra, hogyan látod a különböző márkák megjelenését ezeken a platformokon. Kérlek pontozd az alábbi állítást egy 7 pontos skálán, ahol az 1-es az jelenti "Egyáltalán nem értek egyet" a 7-es azt jelenti "Teljes mértékben egyet értek".

- A közösségi media oldalak elengedhetetlenek egy márka, termék vagy szolgáltatás népszerűsítéséhez.

Találkoztál már BÄRMELYIK márka hirdetéseivel a közösségi media oldalakon?

- Igen
- Nem

Mely márkákat követed a közösségi media oldalakon?

Több válasz is lehetséges!

A következő részben különböző állítást olvashatsz melyek az előzőekben felsorolt márkák hirdetéseire vonatkoznak.

Kérlek vedd figyelembe a márkák közösségi média kommunikációját, és a marketing stratégiát amit ezeken az oldalakon használnak. Kérlek értékeld az alábbi állítást egy 7 pontos skálán, ahol az 1-es az jelenti "Egyáltalán nem értek egyet" a 7-es azt jelenti "Teljes mértékben egyet értek".

Állítások:

1. Szeretem ezeknek a márkáknak a hirdetési kampányait.
2. Kedvezően reagálok ezen márkák reklámjaira és promócióira.
3. Úgy érzem a személyiségem és a márka személyisége nagyon hasonló.
4. Úgy érzem ezen márkák segítenek olyan emberré válnom, amilyen lenni szeretnék.
5. Ezen márkák megtestesítik azt amiben hiszek.
6. Ezek a márkák erős benyomást tesznek az érzéseimre, vizuálisan és más módon is.
7. Ezek a márkák olyan emberek számára készültek, akik a legjobb dolgokat akarják az életben.
8. Ezek a márkák olyan információkat nyújtanak a közösségi médiában, amik érdekelnek.

Demográfiai adatok:

Életkor: Kérlek számmal válaszolj!

Nem: Férfi, Nő, Nem szeretném megadni

Nemzetiség: Ha nem találsz a listában, kérlek válaszd ki az „Other” opciót!

7.6. Portuguese Text of the Survey

Caro inquirido!

O meu nome é Alexa Rudolf e sou estudante de Mestrado em Marketing na Universidade Corvinus de Budapeste. Estou a fazer a minha tese de mestrado, na qual examino a forma como diferentes culturas se relacionam com a comunicação arquetípica da marca.

Os dados do inquérito permanecerão anónimos e só serão utilizados para esta investigação!

Pense na sua utilização das redes sociais e na forma como vê a presença de diferentes marcas nestas plataformas! Classifique as seguintes frases numa escala de 7 pontos, em que "1" significa "discordo totalmente" e "7" significa "concordo totalmente".

- As redes sociais são essenciais para a promoção de marcas/produtos e serviços.

Encontrou-se com ALGUM dos anúncios destas marcas nas redes sociais?

- Sim
- Não

Que marca(s) segue nas redes sociais?

Pode dar várias respostas!

Nenhum deles

Na secção seguinte, lerá afirmações específicas sobre os anúncios das marcas listadas anteriormente.

Concentra-te nas páginas das redes sociais das marcas e nas suas ferramentas de marketing nestas plataformas. Classifica as frases seguintes numa escala de 7 pontos, em que "1" significa "discordo totalmente" e "7" significa "concordo totalmente"!

Declarações:

9. Gosto da publicidade e das promoções das marcas
10. Reajo favoravelmente à publicidade e às promoções das marcas.
11. Sinto que a minha personalidade e a personalidade das marcas são muito semelhantes.
12. Penso que a presença destas marcas nas redes sociais pode ajudar-me a tornar-me no tipo de pessoa que quero ser
13. As marcas personificam aquilo em que acredito.
14. Estas marcas causam uma forte impressão nos meus sentidos, visualmente e de outras formas.

15. Estas marcas são para pessoas que querem as melhores coisas da vida.

16. As redes sociais destas marcas fornecem informações animadas que me interessam.

Dados demográficos:

Idade: Por favor, escreva um número!

Género: Feminino, Masculino, Outro

7.7. Interview with Respondent 1 from Czech Republic

Date: 23/03/2024

Text of the interview:

INTERVIEWER: So I started the recording, but because of GDPR reasons I have to ask you again is it true that I asked you before that I can make the recording?

RESPONDENT 1: Yes, I agreed and you asked me so everything is fine.

INTERVIEWER: OK. So, thank you so much for participating in this research, and I'm just going to tell you some things about my thesis, and about how I will use your opinion. As you know I'm a master degree student, and I am making this research for finishing my studies. My thesis is about how different cultures identify with archetypal digital marketing communication of brands. Another thing is that the interview is anonym, so I won't use your name, I will only use your gender, your age and nationality. So, first of all I would like to ask you to introduce yourself in a few sentences and introduce your culture and how your culture relates to brands, do they like social media campaign, etc.

RESPONDENT 1: My name is Respondent 3, I am 21 years old, I'm a student here in Czech Republic, and about brands... I think we are doing pretty well, as we are not as, like Czech Republic is not a big country, but the brands are doing good marketing strategy and marketing campaign that it has a big influence on people from Czech Republic. So I think they are doing really good. And it is not as expensive as doing it for like a campaign in Germany, because that's like a huge country.

INTERVIEWER: And how does the consumer behaviour looks like?

RESPONDENT 1: I think every person is different so it really depends on who you are asking, but my own opinion is that, since I'm a marketing student of course I try to find what marketing strategies are good or what is not, so I'm looking at these brands' Instagram and Facebook and other social medias. So I think it has a big influence on me as a consumer.

INTERVIEWER: Why do you think brands are on social media? How they are using it?

I think it's like a biggest part of having a brand, like social media is the number one, you have to have it, and have to know how to use them. I think that our generation, Gen Z everyone is using social media, so if you are not there you don't have an influence on generation Z. But also you have to have a Facebook, because that's for example, because that is the biggest influence on other generation X and Y. So I think that why they are using it because that is the biggest influence, but also they need to use television for example. I think it's every part of each type of communication, and marketing communication needs to work somehow, so they need to have the marketing strategy divided into some parts, so like social media, television, and then there is newspaper, and something like that. But still social media is the biggest part. And it really depends on the brand. For example Duolingo. We all know that their marketing is super good on social media, they are trying to make silly and stupid things so people can laugh about it and send it to another friend. But then there are for example brand Dove, and one of their marketing strategies was gender and about how women are strong, and like those things. So that was really good as well. Yeah, it depends on the brand, but I think like if you know what their brand strategy is, they are always using the right platform I would say.

INTERVIEWER: You have mentioned some examples, but let's go deeper in that. What is your experience, do you follow any brands on social media?

RESPONDENT 1: I think I don't follow any of the brands because I feel like even if I'm a student on marketing I just don't follow those brands, because I just feel like I want to have my social media on private one, and not for work or studies. But if I'm interested in any of those brands I always look at them on social media, like Instagram accounts.

INTERVIEWER: Do you think that you can find valuable information on these platforms about the brand?

RESPONDENT 1: I think so. Like usually they have some bio, for example on Instagram, and yeah sometimes they have valuable information of the brand. But again, it really depends on the brand, so I can say like 60% of the brands that I'm looking at these account of I could find some information that are valuable for me.

INTERVIEWER: Do you have any favourite brand?

RESPONDENT 1: As I said Duolingo, even though I don't have the app, I just love their marketing, how they are doing their things even on TikTok and Instagram, so I really like this one. And then I don't really have a specific brand that I love, when I see some marketing

strategy on social media that really caught my eye, that is like something I never seen before. So that's why I'm always like oh that one is really good. So usually when I see some good marketing, I'm going into the brand, like it's not the other way around. That's why it is good to like to do Reels for example on Instagram, because then it could get into your feed and you can see it, even though you don't know the brand.

INTERVIEWER: You mentioned Duolingo a couple of times, how would you describe it as a person?

RESPONDENT 1: I think it's a smart person, also I think he is a little bit silly, but knows what he is doing. I think he would be a great friend of mine, because I think I would laugh at him and with him as well, but he could teach me, so it would be also inspiring to me to talk to him, and I know I would actually ask him how he is doing his marketing stuff, because I love it.

INTERVIEWER: And do you think that the Czech culture all together can identify with this brand, like this kind of personality, this silly and funny friend type?

RESPONDENT 1: I think yeah, that like a lot of people, at least in my friends group, and I think in every friends group there has to be someone who is silly and making jokes a little bit, so it's not just serious stuff all the time. So I think yeah, but also some of the Czech people also think would not be happy with someone being super loud all the time. It is just the diversity of Czech people.

INTERVIEWER: Duolingo is a good example, but do you have a negative example that you don't like it's advertising?

RESPONDENT 1: I'm just thinking about if there is any brand that I just don't like, Probably there is no any particular one that I really don't like their marketing, or the stuff they are doing.

INTERVIEWER: Okay, no problem. Do you have any kind of marketing strategy that you don't like?

RESPONDENT 1: Yes, I don't like strategies that are too pushy to people. And I don't like when they are mentioning that much gender, or those stuff, that they are trying to be like "Oh LGBTQ" and those stuff, like even though it 's not that I hate it, these people and this community, but I just feel like it's everywhere right now, there is a lot of strategies like building on this community, and that's probably what I don't like. And I don't like strategies where I don't understand what the brand is about, like something that is just doesn't make sense. And

after seeing the commercial I just don't know what the brand is, especially in television for example.

INTERVIEWER: Do you think that the Czech culture has positive reaction toward the gender and LGBTQ topics?

RESPONDENT 1: I think if you ask generation z usually they are going to say yeah, I love this, I'm 100% in it, I'm so happy that they are doing this stuff. Because everyone is just kind of used to it in Gen Z. But if you are going to ask like Gen X and Y, someone from my parents for example, they probably won't be against it, but they will not like it. It is 50-50 opinion about it, some people really hate it, and they will for example if there is a commercial on Instagram and you look at the comments, then you can see that like some people who like, and some people who just hates it. And I think that from Czech people are really honest about their opinion and they are not scared talking about it. So yeah if I will answer the question it s 50-50.

INTERVIEWER: If you think about brands as a person, do you think that they can have relationship with their community, with their followers?

RESPONDENT 1: If I think about brands as a person, yeah I think so, for sure. I mean, you can see all the time that brands have a really big community and a lot of "friends" everywhere around their followers. And people if they are super into the brand then they can just find their stuff, they are super supportive about the brand, because they just trust it and have a relationship like a friendship with them.

INTERVIEWER: And do you think that the individuals can express themselves with these kind of brands?

RESPONDENT 1: Yeah when I think about it for example Apple, that if I see that someone has an Apple notebook, Apple phone, even though that Apple doesn't have a marketing strategy, basically it is just word-of-mouth, people just going to talk about it with their friends. But maybe in my mind if I can see that he has everything from Apple I will have my opinion about the person. Also I think it's the same with the Armani, or Gucci wallet, I could see that the brand means a lot to them, and they could express themselves through the brand. They think that if I have the brand on me then it looks better than having something without the brand. So I think yes.

INTERVIEWER: And is this true for all the Czech people, that they like to express themselves with these brands?

RESPONDENT 1: Yeah I think that Czech people, or at least in Gen Z a lot of people feel like they need to have some brand on them. to feel better about themselves and about the community they are in. So I think for sure that if you have new shoes like Nike, or if you have like Converse shoes then everyone is going to look at you like “oh my God, you paid for that, this is so cool” and you know these people have a style, they have a brand on themselves. And it’s not about styling the clothes, I just feel like it’s about the brand they are using.

INTERVIEWER: I think you answered every question. Do you have any other comment or thought you want to add?

RESPONDENT 1: I think I just really want to thank you for the interview, because I never think about this stuff, and like the brand as a person in my usual life, so it’s really fun to think about it, and understand more the brand culture, and understand that in every culture it could be different, so I’m happy that you are doing this thesis. And I will sure read it after! And about the brands, I think I love when you said that people have a brand as a friend and like relationship with the brand, as what I said about Apple, some of the brands were in your survey I just felt like some of them were super... like the thing I’ve never seen the commercial, but I just know the brand because I saw it somewhere or they have good words about themselves.

INTERVIEWER: OK. Thank you so much, I will then stop the recording!

7.8. Interview with Respondent 2 from Finland

Date: 06/03/2024

Text of the interview:

INTERVIEWER: I have to ask you again because of GDPR reasons that is it true that I asked you before if I can make a video recording?

RESPONDENT 2: Yes.

INTERVIEWER: Okay, thank you! So, first of all, I would like to thank you for participating in this research of mine. I will tell you some things about what is it, what I have to do, and how your thoughts and opinions will be used in my research. As you know I’m attending my final semester in masters degree, and this is the thesis I have to make for it, so I will use your thoughts for that, but it will be totally anonym, your age, gender and nationality will only be used. About the topic: I’m researching how different cultures identify with brands, especially brand archetypes. Basically that’s it. First I would like you to introduce yourself.

RESPONDENT 2: Yeah sure! I'm "Respondent 2" from Finland, I'm 23 years old, and I'm actually studying economics right now, based in Helsinki, and yeah, friend of you and I'm really glad to participate in this interview.

INTERVIEWER: Can you please tell some things about your culture, like how things are going there, and especially about the consumer behaviour?

RESPONDENT 2: Yeah, especially now that I have been visiting... I was on exchange not so long ago so I've seen a bit of a difference I guess between cultures, and what I can say for sure now, like I knew it before as well, but right now is that the Finnish culture in general is very reserved, can be seemed really cold, quiet, and especially when it comes to consumers it reflects in that as well. You have to be really careful when you approach people, like the advertising can't be too aggressive, because that will scare the people away, or annoy the people I would say. And something that is also very typically Finnish is that nature place is a big big part of Finnish culture, because we have so much of nature and people enjoy it. You can also see it in branding, in advertising and also in people's preferences as well.

INTERVIEWER: Now I want to ask more about your experience. Why do you think brands are on social media? How they can use social media site and what is the main goal of it?

RESPONDENT 2: I think if you think about it from a sales perspective which is like the end goal of any company, or any product in general, you really want to reach as many people as possible. You want to have maximum amount of numbers, and you do that buy social media. That's the easiest and most cost effective way reaching as many people as possible. Now will you reach the specific target groups that are most likely to buy your product, that's another question, that's how you advertise and so on. But I would say social media as a tool is easily and by far the best and quickest way to reach the biggest number of people. Of course there is also some niches in like which social medias to use, and which social medias do you want to identify with. If we talk about let's say Instagram, or Twitter, or now that it's called X, for example X might be something that some companies or people don't want to be affiliated with, because they don't want to be affiliated with Elon Musk, who is now the current owner of it. So there are a lot of thought behind it, but I would say as a general answer social media is the best way to reach as many people as possible.

INTERVIEWER: What do you think what kind of content is the most effective to reach people?

RESPONDENT 2: I think you can really see the trend of... actually this is a really interesting topic for me personally. The competition for people's attention, because we have a limited amount

of focus time per day, and we choose to spend it however we want. And there are a lot of different companies trying to gain our attention, and they really competing for that attention. So first, the product really needs to stick out of the crowd, and the second one is that for an advertisement I cannot be too long. The attention span is really short. So it has to grab your attention immediately. And after TikTok became a thing, you could see that immediately all the other social media brands adopted the same system with short videos rolling on. Instagram did it, Facebook, YouTube did it. And you could also see that there is advertisements played in between the different short video clips. So I think you could really notice this attention to make it interesting and short.

INTERVIEWER: Do you follow any brand on social media?

RESPONDENT 2: Actually I'm not a big social media person, and I really don't like to devote my life, my attention to brands, especially not through social media. I might however support brands by buying their stuff. I'm actually kind of old-fashioned I prefer shops be physical instead of online shopping, because I like to see the product before I buy something. But if we expand on the term brand, so let's say I like ice hockey, so on social media I follow the NHL (National Hockey League) which is the biggest ice hockey league played in North America, so that's like a big brand I would say that I do follow on social media, also travelling in general, but that's a broad term to say. But of course there you can talk about specific influencers as brands as well, and also cooking is really important for me, so I actually follow some people who do cooking, especially if they do some specialities, like Italian, or Asian, or something like this. So this would be from social media that could be seen in my followings. Also some handcrafts, like knives or bags that are really home crafted let's say. These are something that I'm interested in and that I follow on social media. Because these things are not necessarily easy to find nearby or even like in Finland, sometimes you only find it in social media.

INTERVIEWER: Did you meet any commercials related to these brands, e.g. Reels, or Story Ads, Carousels etc. What kind of and how do you relate to them?

RESPONDENT 2: Honestly, it's a love-hate relationship for me with targeted advertising. Of course companies will gather information and data, about your preferences, what you've Googled and so on, and they will create good advertisements that will specifically show you products that you will like, you enjoy seeing. I don't like it that they use my information and they target me so well. Sometimes I'm really surprised how well they can choose a specific company or product to advertise. I don't like seeing that, but on the other hand, of course I like seeing it, because some of the product are, and for the influencers that cook and kind of their

own brand as a person doing recipe videos, I do enjoy it, and I do enjoy finding someone new who has their own idea of food. So yeah, it's bit of a love hate relationship with this.

INTERVIEWER: You are talking about influencers a lot. Did you see any branded product in their videos? Like a partnership, or something?

RESPONDENT 2: Yes, definitely. And also I think it's a genius way, especially to introduce your product. So if it's a product that is not very well-known yet, I can't think of a better way to introduce your product to a large audience, and having an influencer sponsoring it and have it in their video, especially if you choose your influencer well. If you know the audience of the influencer, and you know it's kind of like your target audience and you have a good product, it is really a good way to boost your sales immediately and get your product known. I can't remember buying anything based on that like seeing influencer using that product, but I do think it's definitely a very effective way of advertising. And I think it's almost like the influencer doing half of your job, like finding the target audience and you just have to like have the influencer.

INTERVIEWER: Do you think that these influencers are authentic representatives of the brands?

RESPONDENT 2: No, not in any way, but of course they are required to. But I think it's bit of an ethical question. Let's say the influencer is offered some sponsorship, and it's their decision to advertise this product, and they could choose to advertise because they actually like the product and want to advertise it, or they can choose to basically accept the money and fake the authenticity. I appreciate influencers who do it with authenticity. I think somewhat it is noticeable if a person really authentically uses and likes the product, or if it is just a "doing it" because of the contract. For me the preference definitely lies in the authenticity, but I think there is a lot of advertising just for the money.

INTERVIEWER: Let's talk about especially brands, because this is the main topic. Do you have any favourite brand? It can be from any industry.

RESPONDENT 2: Actually I was thinking about it, but I'm really not brand-loyal often, and I would have difficulties thinking about a brand. But when it comes to technology for example, I'm not really loyal to any specific brand, but I don't want Apple products, because I really disagree with their philosophies. Just like having a premium product just because the name is Apple. It doesn't make sense that the prices are as high just because of the brand value, like I don't value the brand as much. So I prefer Android stuff, no particular company, just Android in general, that's where I would say I'm a bit "loyal". And then when it comes to cars, I think

this is interesting, I prefer Volvo as a cra brand just because my dad does. It just comes from the fact that my dad always buys Volvo and I think it's a good car, I've always had a good experience with it, so I think I'm really influenced by my dad, but the product is also good. And I would say the Finnish nature is a brand in itself, because it is so widely used, in Finnish marketing, and I do really enjoy nature, I can be heavily influenced if a brand is using Finnish nature as a way to lure me to buy. Also the Moomin, the Finnish cartoon is for me very dear. I grew up watching it, and in Finland we have a lot of design products that include Moomin, on coffee mugs, or clothing, and I buy some stuff occasionally just because they have Moomin on it. So I would say these are the brands that I purchase due to the brand, not necessarily the product itself.

INTERVIEWER: You said one brand that you are kind of loyal to, and one that you have a hate relationship with. How would you describe them if they would be a person? Like if Apple would be a person, would you be friend with it, how would you describe it? And also what do you think about the Volvo?

RESPONDENT 2: I will start with the Volvo, because I would describe it as I would describe a friend a person. Because I think it's reliable, really somehow someone to trust, and I mean I would describe a friend like that. And if Volvo was a person I would like to be friends I guess. And then there is the exact opposite, with Apple. I would describe Apple with arrogant, because I just think Apple has this goal to be better than the others, and that's how I would see the brand as a person as well. So these are kind of the two extremes or opposites in a way, and then when it comes to Moomin, it's very warm endearing, like someone you would give a hug, because it is a children's cartoon, it's supposed to have some emotions as well. And Finnish nature would give me a sense of calmness.

INTERVIEWER: Do you think that these brands, or the brands you use you can express your identity or yourself?

RESPONDENT 2: Honestly if I'm thinking about the brands, and the ones specifically that you used in the questionnaire, they definitely have all to be used as how you want to express yourself as a person. You are a mixture of the things you use and buy and the brands that you choose. Because brands, they are selling you some sort of a picture, and you buy that picture to show it to everyone else almost all the time, unless you buy something that is not really quantifiable, something you cannot show. In general, the car you drive has a lot to do with how it looks outside, the clothes... With clothing: some people really don't buy something from H&M, because they read all the things about how they are not good to the environment, there are some

human right issues, something like this. And some people are really don't want to be identifies with that. And again some people really prefer that the clothes are cheap. So it's something about your preferences. Definitely tell about you and how you want to express yourself.

INTERVIEWER: Do you have this trend in your culture, that people who tend not to buy a brand somehow left out of the culture?

RESPONDENT 2: I think that's a difficult one. Finland is a bit different. I would like to say at least, maybe I just have my own bubble, my own experience, but in school I wouldn't say there was like a difference. I think that's the classical example, that you are in school and if you are not wearing a brand clothing than you are not as good as everyone else. I personally didn't really experience this, especiall when you are younger, when you are a teenager you get bullied of everything. But I don't think it's really a big phenomenon. I think Nordic people, and I say because I experience Swedish and Norwegian people, Danish people are very similar to us, but if we talk about Finnish people, they are really humble, and really minding their own business I guess. We don't put much emphasis let's say on social media status, or something like this, so I won't say it's a big thing. But also of course it happens. Otherwise brand things wouldn't sell if it won't be somehow exclusive to be a part of let's say Apple or something like this.

INTERVIEWER: We finished every question I think. Do you want to add anything that is left out of the session?

RESPONDENT 2: In Finland I think there has been a noticeable evolution, because I think Finland has been a little bit late in branding thing, and I think it is a bit bore in branding. So I don't think we brand ourselves really that well, like the companies themselves and Finland in general. If we talk about a global market. So I think it's been a bit left behind, this focus on branding and how you look on the outside, because Finnish people are notorious in the worklife and showing up to work, punctual, and making their work but not doing any fuzz about it. So we would make amazing products, but not branding, not talk about it, not market it, and wonder why it's not selling. So I think that's an interesting point about Finland regarding brands.

INTERVIEWER: So you mean it's not likely to have a really aggressive marketing campaign?

RESPONDENT 2: Yes, definitely when you compare to other countries.

INTERVIEWER: And you or the Finnish people don't like that?

RESPONDENT 2: Yes, I think that is also like a thing that doesn't really work for the Finnish people. But when you are trying to become more global, international, you have to, because that's the only way to compete with other companies.

INTERVIEWER: I think I asked everything I wanted. You had really good thoughts, so thank you so much! I will end the recording now.

7.9. Interview with Respondent 3 from Germany

Date: 18/03/2024

Text of the interview:

INTERVIEWER: Because of GDPR reasons I have to ask again is it true that I asked you before if I can record the interview?

RESPONDENT 3: Yes you did.

INTERVIEWER: So, thank you so much for participating in this research, sharing your thoughts and opinions. First I just want to introduce to you what this research is about and how I will use your thoughts. So as you know I'm in my final semester at masters degree, and I have to make this thesis work. All the responses will be anonym, I will only use your age, gender and nationality in the analysis. My research is about how different cultures identify with archetypal digital marketing communication. Basically that's it. And now I want you to introduce yourself and then please introduce your culture, especially focusing on how your culture relates to brands, social media, brand communication, advertisements and things like that.

RESPONDENT 3: Hello, I'm "Respondent 3", I'm 25 years old, I'm currently doing a masters degree in economics, and I live in Munich, Germany, which is a city that may be described as a little bit arrogant, and there are a lot of rich people here. So I would say brand recognition is super important here, because there are so many people who walk around in brands that are super shiny and expensive. So from regional perspective I would say that people at my city spend a lot of money, but also from the German perspective I would say that Germans may be known as people who like to spend money, at least in most regions. So this could be quite interesting for your research.

INTERVIEWER: Yeah this could be interesting because I will compare different nations and different cultures. First I want you to share your opinion about why do you think brands are

present on social media, do you think it's necessary, is it good, is it bad, and how they are using these social media platforms?

RESPONDENT 3: So my first thought would be that brands have to be present on social media, because nowadays social media is just a huge part of everyone's life, and I would lie if I would say I don't spend an hour a day on Instagram. So basically advertisement has shifted from television and radio communication to social media, so brands need to have a huge representation on social media in order to be seen for the general public and especially younger people who starting to earn more and more money. They would be perfect to receive all this advertisement on social media, and if the brand does not have this strong view, strong impression on social media, then they might be overlooked, because honestly, not that many people are walking around the city anymore and see like a good store and say "oh this is good, this might be interesting". Most consumer decisions are made online. So it's just a necessity for brands to have a huge representation on social media I would say.

INTERVIEWER: And what is your experience with these social media advertisements?

RESPONDENT 3: Actually it's super mixed. There are some brands that I don't like, where I get advertisement all the time, and I'm just like okay I don't like it, it's just annoying. And sometimes they are suitably so good that I really like "okay, this is interesting, I'm clicking on it" and then I might be ordering something.

INTERVIEWER: Can you say some examples for that?

RESPONDENT 3: Yeah sure! For example there is this shirt brand that I recently discovered, also based on talks with colleagues and other people, and they were on my Instagram for such a long time, so I started looking into the company and I figured this is actually nice, and the quality seems good, the price is fair. They just specialized on classic shirts, and let's say business wear, or business casual, and they were so present that I decided okay let's just order something, and I just placed my first order last week, also because it was just so present on my social media, that I decided okay, why not just go with it. And also the brand seemed to be what I can identify with.

INTERVIEWER: What was the thing that made you decide – beside the fact that they were not so pushy, but everywhere – what was the main thing that made you say "this is so good and I want to buy it"?

RESPONDENT 3: The main reason for me was that it is not shiny and flashy, it's just classic, it's a shirt, it doesn't need any big branding, so this is a brand that isn't advertising their own name,

not in the manner that they have a huge logo in every shirt, and I just like this kind of understatement. So you just wear it for the brand, but not for the logo. So it's not like walking around and showing off to everyone that I'm so rich, I can afford this brand, it's more like you value this and quality, so you just wear this and probably no one will even ask you where is that from. Besides maybe some people were also interested in clothes like this. But you just look normal and it's understatement, they don't need that big logo placement. It's just simple and that's something I value in clothes. I think the man itself should be the brand and not the clothes.

INTERVIEWER: You said there was another example, where it was too annoying advertisement, and you didn't like it. Can you mention that?

RESPONDENT 3: There is the thing with specific brands that you click on something once and then it shows up over and over, because the advertisement, the algorithm remembers that you clicked on this website once, maybe it was just because whatever reason, and then they are just all over. And if you are not quite into the brand then it has the opposite effect. It stops me even further from this brand. But I guess that's just how these algorithms work, and maybe it could have been targeted even better, they could have the same effect on me, or may have on others. But honestly sometimes you just may want to forget about advertisements because they are so annoying. That is why I don't like engaging and following that many brands on social media, because I'm already overwhelmed by all the advertisements, and I don't need more of that if I'm not interested. So I just rather do my own research if I need something, and not be told that I need this in a specific time period. But I know when I need something I can do my own research.

INTERVIEWER: When you are doing this research do you look up on these platforms, I mean the social media page of the brand?

RESPONDENT 3: Yes, not the brand, but I do follow let's just say influencers, that do videos for classical man's wear or something like that, and they recommend brands sometimes. Like for example this one brand I was talking about earlier was also recommended by them, so that was why I clicked on it when I saw the advertisement. So I would say my opinion is kind of shaped by social media, but really selective. I'm not getting myself influenced by the brand itself, but rather by the people who value that brand, I think if I like the opinion of this guy and he looks aesthetic and he simply knows what he is talking about, and he also represent values and norms I strive for then I will go with it. Not because some brand does the flashy advertisement. I would rather hear a story about it, and have someone "okay tell me about it", the stuff that he does with these clothes, or something else.

INTERVIEWER: So you think that these representatives of a brand, let's call them influencers, they are important, but do you think that they can communicate their message more effectively?

RESPONDENT 3: Yeah I think so, because if you have someone who is talented, and he has more time because it is a real channel, not an advertisement, it feels like you are getting the opinion from someone who is also a consumer, rather than a producer. Because obviously the brands is like yeah, this is the best thing you can get, but if you see actual people talking about it, and I'm not even talking about advertisements, most of the videos I look at are specifically not sponsored. So it's just a random guy talking about it. And it's probably the same as advertisement by just let's say talking about it, like mouth-to-mouth advertisements. If friends who I value their opinion tell me that this is a good brand, I'm much more influenced by it than just seeing some flashy advertisements in the streets.

INTERVIEWER: OK, my next question would be if you have any favourite brand how would that brand look like, how would you describe it?

RESPONDENT 3: Yeah I would just go with the same brand and I will tell the name of it, because I just see how they actually fit in our thing, but overall probably it's the closest, and because they shifted my opinion in that sense recently to go for that kind of clothing. And this brand is called Charles Thyrrwhitt, it's an England based dress-shirt company. They have this effortless look, white shirts with nice stripes, and they have coats, nice trousers, and it's basically the whole scope of traditional men's wear. And it presents this casually chic look that I strive for. It doesn't have to be a flashy pullover with big branding or whatever, just some white shirts, some nice chinos, dressy boots, and then you can top it off with some cufflinks. It's better to have like a more elevated style, and not trying too hard. It's not about having flashy colours, or big designers, it's more about combining easy simple colours. And honestly I have like 15 white shirts, because that's all I need, so I think that perfectly aligns with what they are selling, so that just fits my type. And I'm quite convinced that I will like it. And I could perfectly identify with that.

INTERVIEWER: Do you think that this brand is for everybody?

RESPONDENT 3: No I don't think so, because I also know some good friends, and if you put them in a white shirt, they feel super uncomfortable, because that's not like who they are, they rather wear a hoodie and sweater. So I'm quite sure it's not for everyone. It's for people who like to dress more for let's just say a little more fancy, we don't go out in sweatpants and

hoodies, but rather wear like some nice chinos and shirts. I think there is a huge audience for it, but I wouldn't say that it's for everyone.

INTERVIEWER: And how would you describe it as a person, like with what kind of adjectives?

Maybe something like... it's not that easy. Easy-going. I like easy-going. It's not trying too hard, he doesn't need to grab all the attention in the room. He is just there and he is nice, and charming... Charming also fits well, that would be my go to. And yeah, just like nice, he respects others, and doesn't put himself above others. As I said it's not about showing off that it's from that brand, you never realize that you are wearing a shirt from that brand, because honestly most white shirts kind of look like the same. And also they don't have any branding on their pullovers or on their sweatshirts, so the person wearing it is the most important thing.

INTERVIEWER: Let's talk about the whole German culture. Do you think that the whole culture can identify with this brand?

RESPONDENT 3: I think part of it maybe, but judging from what I see on a day-to-day basis I would try to disagree. Especially on given that where I work, the most prestigious area of Munich, and everyday I walk past by Gucci stores, Louis Vuitton stores and all these shiny big brands, they want you to know you are wearing them, and so most people I see walking around there I think they are putting the brand above everything else, so for them specifically wouldn't fit, but maybe I'm also biased a little bit, because I'm spending so much time in that area, not because I want to, because I have to, and that's what I have in my head. But also a lot of my friends and people I know like to wear brands that have this recognition feature, and specially here in this part of Germany I would say many people tend to buy clothes because of their representative level. And also because I'm studying economics, lot of people really like brands like Ralph Lauren, or I don't know, something similar, also because of their reputation. People here in Germany are willing to pay premium just to have this brand and identify with this lead part of society. But I think it's changing more and more so there could be people who see it the same way as I do, also the fact that these influencers are gained a lot of followers recently, and they mostly doing videos in German, so from this perspective I would say that maybe there is a shift, just because these people tend to have a bigger audience, than they did some years ago. But in general I would say the German society is really keen on branding and premiums and the specific traits we discussed before are not well-fitting for many part of the country.

INTERVIEWER: Do you have any example of a brand in mind which had a negative effect on you?

RESPONDENT 3: I think there is one, and it was always promoted by this kind of old German singer, he has been really famous in the '80s-'90s, the guy is called Dieter Bohlen, and he was one of the lead singers of Modern Talking, and he has been pushing this one brand called Camp David, he was the main face of their advertisement campaign, and every time I see that brand I identify it with this Dieter Bohlen, and that is someone who I don't want to identify with. I would never buy that brand just because of this advertisement campaign.

INTERVIEWER: And as before just in a few words can you describe it as a person?

I would say arrogant, better than anyone else, I'm not talking to you, and also high maintenance, I think that is a good word to describe it, like someone who is not as easy to talk to. Like they drain your energy.

INTERVIEWER: Okay! Do you want to add anything more? Because I think I asked all I wanted to.

RESPONDENT 3: Right now I don't think so, I think I made my point!

INTERVIEWER: Okay then thank you so much, I will stop the recording now...

7.10. Interview with Respondent 4 from Hungary

Date: 23/03/2024

Text of the interview:

INTERVIEWER: So, before we get started, I have to ask for GDPR reasons, is it true that I asked you first to start recording?

RESPONDENT 4: Yes.

INTERVIEWER: Okay. So, first of all, thank you very much for doing the interview and I'll tell you in a few sentences what it's about. I'm doing my master's degree and I need to do a thesis to do my master's degree but I'm going to do a TDK on this thesis, so I'll use what you're going to say today. The thesis itself is about how different cultures identify with archetypal digital marketing communication and importantly the interview is anonymous so your name will not be used in the analysis only your age, gender, nationality and maybe a few other things you want to say about yourself. And then I'll ask you to introduce yourself, tell me a few things about yourself and then I'll have some questions afterwards.

RESPONDENT 4: Okay, so... I'm a twenty-three-year-old Hungarian girl who's recently graduated from university and I've got my first job of any kind, but I'd like to continue my studies. I'm working as a decorator and I can live out my little world, so to speak.

INTERVIEWER: Thank you. My next question would be: please describe in a few sentences the Hungarian culture, how do you think consumer behaviour is in Hungary and how do Hungarians relate to different social media campaigns?

RESPONDENT 4: Well, I would break it down into two parts. Here at home, our generation (Gen Z) is much more influenced by it, but there are a lot of elderly people living in Hungary, so they are influenced by it in a different way, but I wouldn't say it doesn't work the same way for them, it's a strange way of saying it, but that it works for them. I think TikTok works mostly for young people in our country, although more and more older people are using it now, there is a transition between older people who are buying into these new generation trends and those who are still clinging to the old days, which was before. How do they relate to it? I think some people are outright condemning it, saying "it's just so I can buy this and that", and some people just like it and say, "oh that's good, I like that, I want that, I want that". Well, you could say that you identify with it and then you go into a shop and spend your money on that particular thing. Whether it's clothing or electronics, I think it's irrelevant, I think campaigns have an absolute effect on everyone.

INTERVIEWER: Why do you think brands are present on social media platforms and what can they use these platforms for? And here we think of Instagram Facebook TikTok and YouTube.

RESPONDENT 4: I could start from the fact that we basically use them individually to follow us or to belong to something, so you want to give an image of yourself to the world and I think that's what brands want to use them for, to convey who they are and why they are, and if you can identify with them then you should belong to them and follow them. So, what works between people, even between friends, I think it also works between brands, so they build a community and use it for that. Obviously, it's used for advertising because then they're taking advantage of the advertising opportunity especially if they have so many followers but that's why I think it's used.

INTERVIEWER: So, it has a community-building function?

RESPONDENT 4: Yes.

INTERVIEWER: What is your experience with social media communication for brands, do you follow any brands?

RESPONDENT 4: I follow quite a few anyway. It's hard to pick one that's my favourite right now but maybe the first one that comes to mind is Apple. I have an Apple phone, I used to have one, and okay, there were other ones in between, for example, there was a period when I didn't, but I wanted to switch back to it. But anyway, regardless of the fact that when I had other phones, I followed what they were doing, so these events, what they were publishing, it kind of caught me. And when I think about why I switched back, I feel like I got what I expected. I knew what I was going to get, and it always brings a change that I wouldn't say was a change, just a little something new that I needed but you only find out afterwards. It's like they know whoever's developing it and they know that you're going to use it for that, or that it's going to be good for you because... Although that's obviously individual. But it's like they can foresee what's going to happen in the future, or what people need.

INTERVIEWER: If Apple were a person, what qualities would you have or be a friend of that brand?

RESPONDENT 4: Well, it's difficult... as I said, I get what I expect from him and after all, if we were friends, it would be a stable relationship. On the other hand, I find it attractive that he gives such a clear image of himself, it's important to me at least that he's transparent, that he's not pretending. I can't get into it in a way, there's not one point that I would say is wrong. On the whole it always does the same thing to the same standard, nothing more, nothing less, just what it needs.

INTERVIEWER: And do you feel that in your communication you bring that?

RESPONDENT 4: Yes, I said the events, but whatever it is, they're scheduled for them, so you know that every September there's going to be something new, it's communicated, there's going to be an event, there's going to be this and that, and you can limit it and you can wait and see "what's going to come next". They are going a cycle that repeats itself, but they still put something new in there that you need, that you don't know about and there's always a nice cycle that they do over and over and over again, and it works.

INTERVIEWER: You could say it keeps the attention of your followers.

RESPONDENT 4: Yes, and it's pretty much dominating it, I would say it's a bit of a manipulation, but not that drastic, I don't feel dominated, I don't feel that it's mandatory. I don't think that's what he's communicating anyway, so I haven't come across that. It's more on a certain level, as far as you can manipulate a person. He uses the art of persuasion well. Clearly, understandably anyone can take what he says or communicates, and they are bought.

INTERVIEWER: Is there another brand that you can identify with in this way?

RESPONDENT 4: Adidas is what I'm still following. For me, Adidas stands out somehow among the sportswear brands, I don't necessarily buy sportswear from them, but I really like their shoes and they have some customized pieces. So, it doesn't matter what kind of individual you are, you can find what you are, what you need. If you want a colourful, floral t-shirt and it's got their logo on it then you're good, if you want a more stripped down piece then you'll find something, so you can stay self-identical with the brand because you're not denying yourself because you're wearing what you like but you can still relate to the brand image. So, you can belong to a community. In this country I think Adidas is already more popular than it used to be, obviously there are other sports brands on the market that are popular, Nike, Vans, even maybe Champion, obviously for the wealthier class The North Face.

INTERVIEWER: You said that you follow Adidas' social media platforms, do you feel that your communication has that identity?

RESPONDENT 4: Yes, I follow a lot of people who love this brand, I mean celebrities like musicians, influencers, and I see that they can keep themselves. For example, Yamina had a commercial shoot with them, I know which shoes she was wearing, I even have some of those shoes. But she also has such a unique style, yet she remains self-identical in it, she didn't deny herself to put her name to a campaign that wasn't her. So, with a lot of musicians and influencers, it comes across to me in outfits. you don't feel like there's only one type, it's totally whoever you are you can find what you need. It represents that you can achieve something you want with it. If you bring psychology into it, because I think it has something to do with it, if you look at the individuals and why they choose what they choose and how they choose it, there's certainly a place for psychology in this story. There are certainly individuals for whom it is a pull, that they belong to it, and they love it, they can inspire you, so to speak, inspire you to be a better person or to be yourself.

INTERVIEWER: One question I have is that you just mentioned two positive examples here that you can identify with. Is there a brand that you don't like very much or that you can't identify with at all, because it might communicate or represent values that don't match your taste?

RESPONDENT 4: Well, that's no easier question! Now I suddenly think of Starbucks. I love coffee, I drink coffee there, no doubt, but looking at the people there, they are such fanatics. They see "oh my God, there's a Starbucks, let's go in", but it's just a coffee. I've got places that I'd say, well I can't say no to that, let's go there, but I still don't feel like I'm a fanatic about it.

Like, say, I'm fanatical enough to buy all the canteens in existence. I don't think it's the brand's fault, but rather the communities. I don't know, it doesn't give me more than any other coffee chain. But I'll go in, have a coffee there and enjoy my coffee just the same. I mean, the coffee is good, the place is nice, so I can identify with it, but not with the brand community. I'm sure there are brands that I don't really prefer, or I don't like it when I see it... Maybe I don't like the pushy stuff, which is too pushy, you feel it's in your aura and it repels you, I don't need it.

INTERVIEWER: In Hungary, we have seen a lot of campaigns, whether it's social media campaigns, TV ad campaigns or offline campaigns, which are as in your face and as in your face as possible, and as often as possible. You've said that this is dissonant and negative, but do you think it has any legitimacy in Hungary, so Hungarians are quote "falling for it"? How do you see it?

RESPONDENT 4: Of course they will fall for it! Yes, it works for a lot of people, I think. You get to a point where it's annoying, but bad advertising is also advertising. These pushy commercials start to annoy you after a while and then they pick up, so they've evolved. It becomes popular because it's annoying and it becomes more successful because it's already being developed, or I don't know. In this country, the meme production is very popular, and I think that makes it even more successful. A wave is starting. I'm sure it's working but obviously I'm saying there's a segment of people who are so conscious either of their purchases and really of their advertising. It's turning around I think at some point now.

INTERVIEWER: I think you've given some very good thoughts; I don't know if there's anything else you'd like to add, any thoughts that you've had?

I think I have said everything.

INTERVIEWER: OK, thank you very much, I'll stop the recording!

7.11. Interview with Respondent 5 from Portugal

Date: 23/03/2024

Text of the interview:

INTERVIEWER: OK, it has started! First of all, I have to ask you again because of GDPR reasons that it is true that before I started the recording I asked you if I can start the recording?

RESPONDENT 5: Yes, it's true.

INTERVIEWER: OK. So first, I would like to thank you for participating in this interview, I will talk about what is this research and what is it about, and how will I use this interview in my thesis. So as you know I'm a master degree student in my final semester finishing my studies, and for that I have to write a thesis work. It is about how different cultures identify with archetypal digital marketing communication of brands, and for that I'm making qualitative research, these interviews and quantitative research which is a questionnaire. I will use your thought in the analysis but I won't use your name, so this whole session will remain anonym. And now I would like to ask you to introduce yourself and then I want you to introduce your culture, what is the typical consumer behaviour, do you purchase a lot of goods, and how your culture relates to social media campaigns.

RESPONDENT 5: OK. So, I'm 21 years old and for me it is tricky, because I am Brazilian, I identify as Brazilian, and I lived in Brazil most of my life, but I also had a few international experiences, and for the past 5 years I've been living in Portugal. I think in Brazil we have a lot of influence from the United States, maybe because it is closer, here in Portugal I feel like the influence is mostly here in Europe, but in Brazil it's a lot from the US. And I think that we also have... it also reflects the way we relate to brands, and I think in Brazil we are much more consumeristic, than compared here in Portugal for example. I'm not sure where that comes from, but in Brazil we also have this huge culture of showing off, I don't know if there is a better word, but basically I feel like people like to show off, maybe it is the differences in social classes or this more consumeristic behaviour, I'm not sure. But people like to dress up a lot, to show off their thing, like their material things, that they have a specific purse from a specific brand. And they like to dress up with like accessories, and basically show off. And it's very common for people to buy things with the symbol of the brand that's fake, so instead of having a Dior brand it's slightly different, so it's fake, but people buy it and show off as if they have money, or a certain status. That is very common there. But there is also that part, where we have a lot of options I feel like, there are so many options of everything, like different restaurants, food, to go to a grocery store you have so many options of products from different places, clothes, even handmade stuff, we have a lot of options. And Brazil is very mixed, we have a lot of influences from different places, United States, but also from Europe, and Africa, and indigenous people, so it's very mixed. And I think in Brazil we are very consumeristic.

INTERVIEWER: Do you see the same tendency in Portugal?

RESPONDENT 5: I don't feel it as much. I'm not sure why, but one thing that I noticed that is different is for example here in Portugal most of the population is older. And I see that old

people they are more conservative, and they dress up with whatever feels more comfortable. I guess here not a lot of options either, even for younger people. And for example if I go to a mall, there are only those same brands, that even have thing similar to each other, Like Bershka, Pull&Bear, even Primark, Zara, they are “magazine stores”, I don’t know if it’s the same word in English, but more like clothes that come from China...

INTERVIEWER: Yeah like fast fashion.

RESPONDENT 5: Yeah, OK, fast fashion. So, yeah I feel like here that is the trend that goes on, and people here don’t buy as much, they don’t consume as much, maybe because there is no option or maybe something cultural, maybe also because of economic thing, like the salary here, like the ratio status to the salary to how much you have to spend is not proportional. So here the salaries are low, and prices of living are really high. So buying things isn’t priority here.

INTERVIEWER: Now let’s talk about more of social media, and brands on social media. First, what is your opinion, why brands are present on social media?

RESPONDENT 5: I think it’s a way of getting closer to the customers. Everyone uses social media, and it’s obviously depends on the target audience. If I want to target an audience of elderly people, I probably won’t be on social media if I’m a brand. Because overall, like generally elderly people are not on social media, they will use more like TV, or here in Portugal sometimes you will listen to the radio, or like newspaper. But I guess being in social media means that you have a larger audience, you have more chances of reaching more people. And I think it’s a way of getting closer to consumers.

INTERVIEWER: And what is your experience? Do you follow any brands on social media, did you meet any social media campaigns of a brand?

RESPONDENT 5: I cannot remember a specific brand that I follow, but I probably do, but I feel like now social media is trying to show us more brands like in advertisements, because I guess that’s how business works. But for example if I go to YouTube, I have to watch the advertisements in able to watch the movie, the video, or in the middle of the video you pause to show and advertisement. And now in different social media the same is happening. If I’m in Instagram and I go down my feed there are many advertisements of different brands showing all the time. For me personally I find that annoying, because if I’m on social media I don’t necessarily want to see those things, I want to be entertained, or I want to see things that I enjoy. But I guess I don’t really follow a brand, like go into their profile, and see what’s new, only like sometimes, if I need something and then I go, and remember “oh yeah, that brand, let me

check out, let me see if they have something new”. Or if I discover a new brand, I will probably go look at their social media to see what’s it about instead of looking in their website for example. I will look at their social media to see the image and all the above.

INTERVIEWER: And do you have any favourite brand?

RESPONDENT 5: I think I might have brands that I prefer in different things, like in different categories. If I want to buy a perfume, or something, I really like Rituals. For something electronic I like Apple. If I buy make up, I really like Maybeline, so I have different brands for different things, not specifically a favourite brand.

INTERVIEWER: You’ve mentioned a lot of famous brands, like Apple, Maybeline... How would you describe them as a person, what personality traits would they have?

RESPONDENT 5: That’s tricky... I don’t know, guess I never really thought about it. But I would imagine them as influencers, it reminds me of social media. Like showing off, trying to sell themselves, trying too hard. Like Maybeline, because it’s a make up brand, I already imagine it being like a lot about make up, styling, on looks. Apple would be something like a futuristic, the image they are trying to create themselves I guess. But That’s a tricky question, it’s hard! I would imagine it as being like nerdy, and into tech things, but like not in a lame way, yeah like futuristic and modern, innovative I guess. Or for example, Urban Outfitters is a brand I imagine as cool, I really enjoy their jackets and their coats, so for me I imagine it being as something different and maybe also innovative but also when it comes to like fashion and clothes, being like laid out, chill and yeah, cool.

INTERVIEWER: Do you think that you could be friends with these brands?

RESPONDENT 5: For me... I don’t think so. When I think of brands I think I see more the business and even imagining those traits if they were a person, it comes to my mind that it’s fake. I would imagine it being like a fake relationship based on interest, like they are interested in something. They want me to buy, they want to gain money and I cannot imagine being friends with any specific brands, because it would be a relationship based on interest, it won’t be genuine.

INTERVIEWER: So you think it would be a fake relationship, but do you think they can make relationship at all?

RESPONDENT 5: Yeah I guess. One brand that comes to my mind is Duolingo, because they are really present on social media. When it comes down to how accessible and approachable a brand seems to me, because if I think of Apple, Apple for is very far away, it’s inapproachable,

almost like they are so high, better than everyone, they are on a different level. But Duolingo, they are funny, they make memes, produce so much content, they have their TikTok, and they are always posting funny things. I don't use Duolingo, but I think I follow them just because it's funny. It seems like they are closer to the customers, and I feel like it's more real or natural the person behind it, than Apple. It just creates that distance but I guess that could also be their goal, to be like this brand, that is not for everyone, only for a specific group of people who can afford it. Duolingo posts and comments funny things on other profiles, and that creates a closer relationship. So I think it depends on the brand.

INTERVIEWER: Do you think that people who are using brands, and let's think about the Brazilian and Portuguese culture too, do you think that individuals can express themselves with big brands?

RESPONDENT 5: Yeah I think so. Here in Portugal is what I said, like people don't have as many options, and for me it creates the sense of like almost everyone looks the same and they all blend in. Especially when I think about clothes, it's very annoying too, because I want to be different, not necessarily for attention, but I don't like going out and seeing different people wearing the same thing as I am. And that actually happened once in my class, three girls in my class in thirty students, and they were wearing the exact same sweater. And I feel like here there aren't many options, people just blend in, and I don't know if we would have here more options people would be able to express themselves better and in a way they identify more. Maybe it's also about culture here in Portugal, I feel like it's more closed minded, maybe because there are more older people, but they are also more conservative . And also colours are a huge thing for me, here it's so neutral, it's always like black, white, brown, it's almost as it is always the same thing. Some people dress up more, like more accessories and elegant, even in Católica, our university we see a lot of people like really dressing up, even when they dress up it's all the same. It's always like the jeans, some boots, and wearing those longer coats, but it's always the same things. But in Brazil I feel like there is so much diversity, there are so many options, and people really express themselves. So you will find people who dress up just like here in Europe, or prefer neutral colours, but you will also find so many colours, and patterns in clothing, and they will have so many different accessories, and some people will dress with dresses, or suits. And people will even change their hairstyle, and make their hair colourful, or cut it in a very stylish and specific way that really show their identity. And I think that because we have more brands, more consumeristic culture, people will be able to use different brands to complement their identity and really express themselves through different brands. In Brazil people care more

about I want to buy this brand and show off this item, even if it's fake I want other people to see that I have this Louis Vuitton bag, even though it's fake, but let them think it's real, people really care about showing that image. They want to look as a certain status, they want to look rich. But here in Portugal I feel people buy because they need it, there aren't many options, and they buy maybe for the price, let's see what is cheaper, let's see what I can afford.

INTERVIEWER: That is really interesting about that people are blending in.

RESPONDENT 5: Yeah like you go to the mall, you see one store after the other and they all look the same. And even if you find something that you like probably thirty other people already bought that, you will wear it and you will be just like everyone else. Maybe because here there is so much of fast fashion, and maybe those brands don't really care about identity, or they just want to sell, because they really blend in for me.

INTERVIEWER: That's actually interesting. Do you think that brands don't care about individuals identity, but rather their identity? Or do you think they don't care about the image they show to people at all?

RESPONDENT 5: When I think about it, for example Balenciaga, they became viral last year because of their different things, and people are always saying that oh, that looks cheap and it costs thousands, but I think that is their purpose, they want to do something to make people talk about them. And even though it's something like ridiculous, or obviously looking bad, or cheap, they are not accessible and affordable for everyone. So I guess they create their own identity, in a way of being this is not for everyone, because of the price. I think they would care for their public. But other brands, like those fast fashion, I don't know if they have specific identity, because if I think about them they blend in, they all look the same. And not even just those brands from the mall, but even like online one, like Shein, it all looks the same. Like if you go to Zara and find a cloth and look it up on Shein, you will probably find it. I don't know if they have a specific audience, I don't know if they care, maybe they just want to sell and make money from selling low quality.

INTERVIEWER: I think I asked everything. I don't know if you have anything to add to it?

RESPONDENT 5: I think I said everything!

INTERVIEWER: OK, then thank you so much, I will stop the recording now...

