The Investigating of brand Archetypes for the New Entry Product of the Chocolate Malt Milk Industry; the Case of Dmalt

Lakkana Hengboriboon[1], Korada Khianphongphan[2] and Nathatenee Gebsombut[3]

International College, Khon Kaen University, International College, Khon Kaen Thailand 40002 [1]
E-mail: Lakkhe@kku.ac.th
International College, Khon Kaen University, International College, Khon Kaen Thailand 40002 [2]
E-mail: Kkorada@kkumail.com
International College, Khon Kaen University, International College, Khon Kaen Thailand 40002 [3]
E-mail: Nathge@kku.ac.th

Abstract

This study report is to investigate brand archetypes in order to meet consumer needs and Dmalt's communication objectives. Based on a quota sample procedure, there were 452 Thai respondents from various sectors. This study employed questionnaires as a survey instrument and IBM SPSS and AMOS for statistical analysis. The results indicated that Dmalt should utilize the Caregiver archetype and express a brand message using online brand communication channels in order to suit the consumer needs of Dmalt's target market. This study emphasized the need of maximizing effectiveness and customer satisfaction, as well as develop a distinct brand personality, to boost customer recall of a weak or low-recall brand.

KEYWORDS: brand archetypes, communication channel, Dmalt, ANOVA

1 INTRODUCTION

These days, parents select foods that supply their children with nutrition and energy, but they must also consider other factors, such as the association between nutrients, diet, and health issues. Nonetheless, parents have options for their children's diets. They can choose foods that fit their children's needs and provide the finest nutrition possible (Scaglioni et al., 2018). The chocolate malt beverage industry in the Thai market is relatively high barriers to entry. Ovaltine and Milo are two global brands, which have been in customers minds for a long time. Milo was launched in Thailand in 1958 (Nestlé (Thai) Ltd., n.d.) and Ovaltine was launched in Thailand in 1989 (AB Food & Beverages (Thailand) Ltd, n.d.). Dmalt enters the industry latest. It has to pay lots of money to create an advertisement for several media to compete for the market share with two direct competitors in this intensely competitive industry. Moreover, in the Thai beverage business, domestic beverage consumption continued to decline from the previous year in 2021. As purchasing power remains weak in 2022-2024 due to economic stagnation and the severe breakout of COVID-19, the domestic market is anticipated to develop at a modest rate following the gradual economic recovery in 2022-2024 (Yongpisanphob, 2022).

Advertising and key visuals are influential media to provide information for parents and others; furthermore, it can lead them to select and decide about the brand. To do the advertisement to meet the target audience and customers to recall the brand; The company has to design its brand personality, or "Brand DNA" called brand archetypes to be a frame of communication to communicate with customers. Brand archetypes include different 12 archetypes including Caregiver, Ruler, Creator, Innocent, Sage, Explorer, Everyman, Jester, Lover, Hero, Magician, and Outlaw (Xara-Brasil, Miadaira Hamza, & Marquina, 2018). For example, in the M&M chocolate case, the company used candies be brand speakers, which is the brand's unique selling point. Candies enhanced funny and happy feelings for customers. All of the mentioned before about M&M does as Jester archetype type of its brand personality (Hosany, Prayag, Martin, & Lee, 2013). Creating a brand archetype is the frame of communication, but it also is the reason for leading customers to be able to remember and connect with the brand with low brand memory.

Since a creating brand personality is a critical way to communicate with people and leads them to involve and remember the brand in the long term is a vital method for a new brand or weak brand. Additionally, it is essential for the marketing field, and advertising agencies because finding a brand personality and leading a customer to involve is crucial nowadays in the high competition industry. Wijaya (2013) found that creating a distinct brand identity through brand communication does not only result in customers remembering the brand, understanding brand insight, and mentioning the brand in the manner intended. On the other side, it is also associated with positive customer perception, brand recall, brand trustworthiness, and positive brand experience among the brand's target audience, resulting in a favourable attitude and engagement with the brand. Due to Dmalt's confusing brand personality, consumers become confused about the brand's communication and image. The objectives of this study are to 1) investigate the relationship between customer demographics and brand offline communication channels; 2) study customer demographics and brand online communication channels; and 3) examine brand archetypes according to consumers. To adapt this research to Dmalt's communication and develop Dmalt's character. The researcher expects that this study will benefit the ideas of other rising brands, firms, entrepreneurs, and individuals who read this study and will be able to apply its findings to their future strategies to satisfy the greatest number of customers.

2 LITERATURE REVIEW

This study aims to deal with this lacking of capability of Code Checking Systems by considering patients psychological requirements when designing Mental Healthcare buildings with focus on Thailand as a case study. This paper reviews the patients psychological requirements to be taken into account by designers and what architectural design parameters of healthcare facilities should be considered in relation to these psychological factors.

2.1 Theoretical background

2.1.1 Jungian archetype theory

Carl Gustav Jung (1875-1961) was a Swiss psychologist who had many contributions to the psychology field. The concept of psychological types and archetypes is one of his accomplishments. (Maraldi & Fernandes, 2018). Archetypes are used for calling different human manner expressions or human motivation (Hwang, 2017). Firstly, the Myers-Briggs type indicators instrument (MBTI) was known to explain personality based on Jungs theory (Bechter, Farinelli, Daniel, & Frey, 2016). To state that there were four essential psychological functions, and each function included two contrasting attitudinal orientations. The first primary psychological function was a difference of introverted and extroverted, which related to an individual's psychic energy. Extroversion focused external and belonged to be around people, but Introversion wanted to be claim and not social engagement. Secondly, a contrast of sensing and intuition focused on perceiving information; Sensing perception was a cognitive function, but Intuitive perception was perceiving something without logical reasons. Then, a difference of thinking and feeling related to a judgment by thinking judgement was high logic, but the feeling judgement was high emotion. Lastly, judging and perceiving focused on the way to make a living; Perceptive attitude was opening to new experience, but Judging attitude would do something only when there was enough information (Higgs, 2001). To add to it, Boyle (1995) explained that each personality types would force by four-letter codes including; E (Extroverted) or I(Introverted), S(Sensing) or N(Intuition), T(Thinking) or F(Feeling), and J(Judging) or P(Perceiving). Moreover, 16 personality types were classified from a combination of four letters codeeach personality type defined as a specific behavioural pattern about attitudes, orientation, and decision-making.

Afterwards, the instrument has developed to be The Pearson-Marr Archetype Indicator (PMAI) for expanding the Jungs concept, the archetypes. The PMAI influenced by 12 different archetypes including Caregiver, Ruler, Creator, Innocent, Sage, Explorer, Everyman, Jester, Lover, Hero, Magician, and Outlaw (Xara-Brasil et al., 2018). The 12 archetypes can be categorized into four groups, including EGO (Control/ Stability) including Caregiver, Ruler, and Creator. This group want people or the world to be more secure. Secondly, Freedom (Independence and Fulfilment), including Innocent, Sage, and Explorer. This group wish to dependence more than be belonging. Then, Social (Belonging and Enjoyment) including Everyman, Jester, and Lover. This group seeks to connect with people and accept and belong with others but no changing the world. Lastly, Order (Mastery/ Risk), including Hero, Magician, and Outlaw. This group wants to provide the world structure for wishing the world to be better (Hwang, 2017; True & Djakeli, 2017; Xara-Brasil et al., 2018).

2.1.2 From archetype theory to brand archetypes

In the marketing term, marketers use 12 archetypes to adapt to creating a brand personality. Brand archetypes are symbols or characteristics of a brand to quickly identify the brand (Hwang, 2017). They do not only help people define the brand, but they also create the relationship between a consumer and a brand to build a strong position in the consumers mind (Siraj & Kumari, 2011).

Using archetypes depend on product categories because it links among different brand

archetypes and their consumer behaviours and personalities of each product category (Bechter et al., 2016). Roberts (2010) reported that archetypes could use at least three ways in marketing strategy. Firstly, using archetypes for creating characters in advertising; the company took an archetypal spokesperson to present the product; For example, a Tony the Tiger, a tiger cartoon mascot in Kellogg's Frosted Flakes. Then, using a brand logo or symbols to represent archetypal contents of a brand, for example; Apple brand uses a bite out of Apple to be a brand logo representing Outlaw Archetype. Lastly, the place or outlet where a product is put can also use archetypes; Amazon is an online shopping website that uses Explorer archetype to provide many benefits to its consumers.

Besides, many companies create an advertisement to describe insight into a brand's product to make the customer understand deeply through storytelling. For example; Kellogg's Cornflakes advertisement represents "the sunshine breakfast" when everyone in Family has breakfast together. Alternatively, KitKat represents relaxation through its slogan (Lannon, 1994). Ulman (2009) argues that "Storied advertising strategy" did not only generate emotional connection bond between the brand and consumers but also helped product fit customer insight and created customer loyalty.

For Brand Archetypes, P. Roberts (2018); Xara-Brasil et al. (2018) has defined Jungian archetypes according to PMAI in following ways:

The caregiver is to protect or take care of people and helping others from harm. Moreover, it also gives a positive feeling and happiness to others. For example; Nordstrom, Marriott, and Nivea.

The ruler is to control and also create successful and prosperous to company, community, and Family. For example; Ralph Lauren, American Express, and Microsoft.

The creator is to create valuable things. They are good at creative and imaginativefor instance; Sesame Street, Serta, Biltmore Estate, and LEGO.

Innocent is to do something to make others happy, simple, and optimistic. For example; Coca-Cola, McDonalds, and Disney.

Sage is to discover the truth, find and learn more information to understand the world. For instance; Procter& Gamble, Branes & Noble, McKinsey, and Harvard.

Explorer is to be freedom for discovering the world; they have high energy to seek a challenge to improve the experience. For example; Starbuck, Patagonia, Red Bull, and Amazon.

Everyman is to connect or belong with others as well as understand everyone as well. For instance; Saturn, GAP, and Visa.

Jester entertains people to make them feel enjoy, playful, joyful, and funny, and made the world light up with a great time. For example; Pepsi and Burger King.

The lover builds a relationship with others to make people in surrounding love or feel positive emotionfor instance; Channel, Hallmark Cards, Victoria's Secret, and Godiva.

The hero is to be able to hurdle a problematic situation to complete the goal. This strategy shows strong, powerful, and also competent. For example; Nike, and FedEx

The magician is to make the imaginary thing come true as well as seek a win-win outcome. For instance; MasterCard, Lucent Technologies, Vanish, and Pantene.

Outlaw is to be high individualism. They like to be freedom and want to sight changing of the world. For example; Harley-Davidson and Apple.

The abovementioned above shows that Archetypal interpretive can represent the different

emotion and create for the brand's unique position. If the brand is unclear about its position, the customers will feel confused about a vague brand image. Brand positioning is one of the key success factors leading to making the brand different from the competitors. The archetypal meaning can affect to the customer feeling that the brand was alive. When they feel engaged or belong to a brand, they will gain loyalty and passion for those brands (Laub, Ferdinand, Kramer, & Pätzmann, 2018).

The brand archetypes in marketing strategic help understand a relationship between a brand and the influence on a preference of consumers (Vilcekova & Starchon, 2017). When consumers perceive and feel satisfied archetypes of a brand through symbols and storytelling, this unconscious desire can drive the consumers to make a buying-decision (Hwang, 2017).

2.1.3 Creating Brand Communication through Brand Archetype

Brand communication is one of the critical methods to create brand meaning. According to Keller (2001), brand meaning in marketing composes of 3 critical dimensions, including 1.) Strength; how strong is the brand identified with a brand association? 2.) Favourability; how important or valuable is the brand associate to customers? 3.) uniqueness; how distinctively is the brand identified with the brand association? Three dimensions are associated with a positive brand response and affected brand loyalty. What is more, Schivinski and Dabrowski (2015) stated that brand communication could lead to brand equity when customers felt satisfied with product message when they cleared in their question. Brand communication was essential for the marketing field, but marketers often felt lost when trying to manage a brand's meaning. The archetypes could help define its meaning or improve brand communication. Archetypal brand positioning would not only tell the brand's stories (Haddad, Hamza, & Xara-Brasil, 2015) it also created brand memory. Brand memory can create in various ways; For example, firstly, KitKat has created brand memory through its slogan; HAVE A BREAK: A KIT KAT. It includes two parallel short phrases. This slogan has used Everyman archetype as the theme of when taking a break from any activity, Just buying and eating KitKat (Davis & Durant, 2015). Secondly, M&M chocolate in Mars Incorporated company has brand characters to be M&M characters; candies mascots can enhance brand memory. M&M used Jester archetype to make customers feel fun and happy. The mascots can increase customer trust, which leads them to feel a positive attitude with the brand (Hosany et al., 2013). Many people can then remember Snicker through advertising; which used Hero archetype in the concept "You are not you when you are hungry. Snicker satisfies"; This concept mixes between humour and magical transmutation (Tollefson, 2019). The next is Apple brand which enhanced recall and recognition of a brand through a brand logo. Apple logos design is considered as minimalistic and easy to remember and recognize. This design makes customers memorize easily about the brand (Iancu & Iancu, 2017). Alternatively, Nike Air Jordan, which uses hero archetype, is a universal symbol that makes people identify the brand (Tsai, 2006). Each brand will have its unique characters that made them different from the competitors in the same category. These differentiation points will lead customers to remember about the brand (Keller, Sternthal, & Tybout, 2002).

3 METHODOLOGY

3.1 Survey item

This research used a questionnaire to be a tool for collecting the data. The questions composed of 6 parts involving General information, Brand Archetypes. The types of questions were multiple choice (close-ended) for general information, and Likert scale from very strongly agree (7) to very strongly disagree (1) for observation variables.

3.2 Sampling and Data Collection

The research used Quota Sampling, which is a nonprobability sampling technique. The researcher would select respondents to represent a population according to traits (Acharya, Prakash, Saxena, & Nigam, 2013). This study divided samplings into four traits involving Gender, Age, Sectors, and Career; the questionnaire was created through the Qualtrics Survey and distributed via online channels and self-conducted. A researcher will collect 452 cases of the respondent in this study.

3.3 Data Analysis

This research used a self-administered survey which is the method that respondents read the questionnaire and record the responses by themselves. The interview does not require in this survey method. This method is likely to bias measure the constructs (Podsakoff, MacKenzie, & Podsakoff, 2012).

This study used statistical tools to be IBM SPSS and AMOS to analyze the data. A researcher used the IBM SPSS program to analyze demographics, including gender, age, sector and occupation, and another descriptive analysis (Brand communication channel, both offline and online channels). Furthermore, the researcher also used IBM SPSS involving T-test and one-way ANOVA for examining comparative testing of brand communication channels (both online and offline) based on demographics. T-test is a statistical method to measure the difference between two populations. Likewise, ANOVA used for measuring the difference of three or more populations (DeCoster, 2006).

A researcher used IBM AMOS to analyze Confirmatory factor analysis (CFA) which used for measuring models or factor analysis which defined factor loading or item-factors relationship to examine or confirm that item-factors relationship as expected or not (T. A. Brown, 2006).

4 RESEARCH FINDINGS AND ANALYSIS

4.1 Descriptive Analysis

Table 1 describes the frequency and percentage of respondents' demographic profiles; Demographic variables including gender, age, sector, and career.

Demographic profiles of 452 respondents can classify into four groups (see table 1); Firstly, gender: calculated female as 50.9% and the rest (49.1%) was male. Secondly, age: less than 25 was considered 53.3%, which was the majority of the respondents. The rest, 39.6% was

25-45 years old, and 7.1% was more than 45 years old. Next, sector: it was divided into four sectors from different geographical regions in Thailand. Percentage levels arranged the samples groups would be Northeast (33.2%), Centre (25.9%), North (20.8%), and South (20.1%). Lastly, career: separated this group into four groups consists of student (45.1%), self-employed (13.7%), employee (33.2%), and retired and unemployed (8%).

Table 1: *The descriptive statistics of demographic variables*

	Catalogue	Frequency	Percentage (%)
Gender	Female	230	50.9
	Male	222	49.1
	Total	**452**	**100**
Age	Less than 25 years old	241	53.3
	25-45 years old	179	39.6
	More than 45 years old	32	7.1
	Total	**452**	**100**
Sector	North	94	20.8
	Northeast	150	33.2
	Centre	117	25.9
	South	91	20.1
	Total	**452**	**100**
Career	Student	204	45.1
	Self-employed	62	13.7
	Employee	150	33.2
	Retired and Unemployed	36	8
	Total	**452**	**100**

Table 2: *The descriptive statistics of brand communication channel variables*

	Catalogue	Frequency	Percentage (%)
Offline	Television	338	74.8
	Billboard	253	56.0
	Magazine	89	19.7
	Newspaper	85	18.8
	Radio	47	10.4
	Brochures	110	24.3
Online	YouTube	365	80.8
	Twitter	176	38.9
	Instagram	275	60.8
	Facebook	368	81.4
	Line	153	33.8
	E-mail	60	13.3

Another table (Table 2) describes the frequency and percentage of brand communication

channels; both offline and online. To understand and know customers' behaviour, about receiving the brand message by the respondents could select more than one platform of both offline and online channel. The offline channel consists of television, billboard, magazine, newspaper, radio, brochures, etc. Online channel includes YouTube, Twitter, Instagram, Facebook, Line, E-mail, and others.

Table 2 indicates that top 3 offline channels which people receive brand messages come from television (74.8%), billboard (56.0%), and brochures (24.3%). For the top 3 online channels include Facebook (81.4%), YouTube (80.8%), and Instagram (60.8%).

4.2 Comparative testing

Table 3: *Percentage and chi-square relationship between demographics and brand communication channels, both offline and online channels that respondents receive a brand message.*

Brand Communication Channel (Offline)	TV		Billboard		Magazine		News-paper		Radio		Brochures	
Gender												
Female	73	75.2	125	54.3	45	19.6	35	15.2	23	10.0	58	25.2
Male	165	74.3	128	57.7	44	19.8	50	22.5	24	10.8	52	23.4
Pearson chi-square	P=0.663		P=0.170		P=0.892		**P=0.000***		P=0.573		P=0.375	
Age												
Less than 25	158	65.6	140	58.1	52	21.6	34	14.1	21	8.7	58	24.1
25-45	151	84.4	98	54.7	26	14.5	31	17.3	19	10.6	37	20.7
More than 45	29	90.6	15	46.9	11	34.4	20	62.5	7	21.9	15	46.9
Pearson chi-square	**P=0.000***		P=0.446		P=0.019*		**P=0.000***		P=0.072		P=0.006**	
Sector												
North	63	67.0	56	59.6	22	23.4	11	11.7	8	8.5	22	23.4
Northeast	111	74.0	87	58.0	37	24.7	41	27.3	14	9.3	40	26.7
Centre	85	72.6	58	49.6	10	8.5	14	12.0	13	11.1	21	17.9
South	79	86.8	52	57.1	20	22.0	19	20.9	12	13.2	27	29.7
Pearson chi-square	P=0.011*		P=0.252		P=0.003**		P=0.002**		P=0.725		P=0.168	
Career												
Student	137	67.1	121	59.3	49	24.0	32	15.7	19	9.3	49	24.0
Self-employed	50	80.6	28	45.2	7	11.3	12	19.4	3	4.8	13	21.0
Employee	120	80.0	83	55.3	27	18.0	35	23.3	17	11.3	42	28.0
Retired and Unemployed	31	86.1	21	58.3	6	16.7	6	16.7	8	22.2	6	16.7
Pearson chi-square	P=0.007**		P=0.266		P=0.130		P=0.331		P=0.049*		P=0.453	

To compare the relationship between demographics and brand communication chan-

Table 3 (Continue)

Brand Communication Channel (Offline)	YouTube		Twitter		Instagram		Facebook		Line		E-mail	
Gender												
Female	190	82.6	97	42.2	144	62.6	181	78.7	78	33.9	29	12.6
Male	175	78.8	79	35.6	131	59.0	187	84.2	75	33.8	31	14.0
Pearson chi-square	P=0.042*		P=0.005**		P=0.123		P=0.002**		P=0.954		P=0.39	
Age												
Less than 25	209	86.7	132	54.8	191	79.3	197	81.7	71	29.5	39	16.2
25-45	134	74.9	40	22.3	79	44.1	148	82.7	64	35.8	17	9.5
More than 45	22	68.8	4	12.5	5	15.6	23	71.9	18	56.3	4	12.5
Pearson chi-square	P=0.002**		**P=0.000***		**P=0.000***		P=0.346		P=0.008**		P=0.136	
Sector												
North	84	89.4	44	46.8	69	73.4	78	83.0	22	23.4	9	9.6
Northeast	127	84.7	75	50.0	104	69.3	124	82.7	48	32.0	21	14.0
Centre	90	76.9	39	33.3	73	62.4	98	83.8	40	34.2	23	19.7
South	64	70.3	18	19.8	29	31.9	68	74.7	43	47.3	7	7.7
Pearson chi-square	P=0.001**		**P=0.000***		**P=0.000***		P=0.411		P=0.007**		P=0.071	
Career												
Student	184	90.2	120	58.8	166	81.4	167	81.9	61	29.9	34	16.7
Self-employed	36	58.1	11	17.7	30	48.4	53	85.5	17	27.4	3	4.8
Employee	117	78.0	31	20.7	58	38.7	122	81.3	66	44.0	21	14.0
Retired and Unemployed	28	77.8	14	38.9	21	58.3	26	72.2	9	25.0	2	5.6
Pearson chi-square	**P=0.000***		**P=0.000***		**P=0.000***		P=0.440		P=0.013*		P=0.050	

Significant at < 0.05*, 0.01**, 0.001***

nels, a researcher used T-test and ANOVA for analyzing percentage and chi-square to test the difference among groups as Table 3.

Pearson chi-square at less than 0.05 referred to statically significant. Similarly, when highly statically significant, it would be smaller than 0.001 (one in the thousand chance of being wrong).

A researcher would focus on only highly statically significant or Pearson chi-square at smaller than 0.001 on Table 3. The outcomes showed that gender was highly different between male and female about using newspaper; male used newspaper more than female 7.3%. Among age groups; there are highly significant both online and offline channels. Offline channels; Among age groups used TV and newspaper differently. More than 45 years old group used TV and newspaper most, which calculated by 90.6% for TV and 62.5% for the newspaper. Online channels; comparison between age for Twitter and Instagram groups was significant, which less than 25 years group used Twitter (54.8%) and Instagram (79.3%) most.

Using brand communication channels were dissimilar among sectors for online media (Twitter and Instagram); Northeast was the sector that used Twitter most (50%), and Instagram was North sector (73.4%). The comparative brand communication channels in Career group indicated that there are highly significant for online channels involving YouTube, Twitter, and Instagram, which student group was the most users.

4.3 The Measurement model assessment

A researcher used IBM AMOS to analyze CFA, which used for measuring the collected data to examine the relationship between observed and latent variables to test the fit between a model and data (Civelek, 2018). According to the acceptable range for factor loading, Hair et al. (2010) suggested that each item was considered that satisfied when its factor loading above 0.70. From 12 archetypes. there are only 4 items which passed factor loading criteria involving; IN (Innocent) = 0.745, CR (creator) = 0.838, CG (caregiver) = 0.990, and EM (Everyman) = 0.952. Therefore, this study would consider only four archetypes; which are accepted in criteria.

5 CONCLUSION AND DISCUSSION

According to the objectives; it can conclude that first, there are differences in receiving brand messages based on demographics depends on the targets behaviours because each target has different behaviours in media consumption. The majority of respondents are aged less than 25 years; they are the target's audience of Dmalt. The results; it implied that Dmalt could communicate key messages through online media such as Facebook, Twitter, YouTube, and Instagram; which is the most effective media for the target's audience. Similarly, Caregiver archetypes are brand archetypes that are the most suitable for Dmalt in communicating with customers.

Many findings emerge from this research. Firstly, a researcher found different customers behaviours of choosing media consumption from brand communication channels based on demographics in this study. Brand communication channels or called marketing communication channels, can classify into offline and online marketing channels. Offline marketing channels are traditional media such as television, billboard newspaper, magazine, radio, and brochures. On the other hands, online channels are e-marketing, for example; YouTube, Twitter, Instagram, Line, E-mail and Facebook. Effective marketing communication depends on customer behaviours related to positive perception, and trust on target customers (Hun & Yazdanifard, 2014). This study, a researcher focused on gender, age, sectors, and career variables. The results showed that each demographic variable is related to different receiving messages according to Pearson chi-square values. Knoll, Eisend, and Steinhagen (2011) stated that differentiate behaviour in receiving messages of women and men concerned with gender stereotypes, belief, and gender perspective. This cause led male to prefer to use newspaper more than female. However, customers' behaviour also related to aged or generation. The reason that receiving brand messages through online marketing channels is highly significant in generation Y (age between 25-40 years old) is that generation Y grew up with the internet and used the internet in everyday life. Thus, social media users in this generation are larger than the older generation (Bolton et al., 2013). Wells, Chang, Oliveira-Castro, and Pallister

(2010) argued that the customer's personality or characteristic and lifestyles also differed due to sectors and careers. It comes to no surprise that media consumption on YouTube, Twitter, and Instagram would be different among sectors and careers.

This research then recommended using brand archetypes in Dmalt to increase brand memory and trust; the company has to set clear brand identity through brand archetypes. From factor loading values of 12 archetypes, there are only four archetypes suitable for the brand, including Creator, Everyman, Caregiver, and Innocent. Brand archetypes theory defines archetypal meaning: *Creator* as Inspirational, Innovative, and Dreamy; *Everyman* as Low complexity, Belonging, and Down to Earth. *Caregiver* as Caring, Warm, and Soft; and *Innocent* as Optimistic, Humble, and Sincere. The highest factor loading values are Caregiver (0.996), and the lowest values are Innocent (0.741). Therefore, the most appropriate brand archetype for Dmalt is Caregiver. To increase brand memory; the brand should tell its stories through Caregiver archetypes as it is a chocolate malt drink that parents can trust to let it take care of their children from waking up until fall asleep.

Lastly, using brand archetypes as one of the methods in creating a brand identity which led to brand memory and brand equity in the long term (Christou, 2013; Laub et al., 2018). Contrast, brand archetypes were not unlikely necessary for high brand memory when compared with low brand memory. According to Bonhomme, Christodoulides, & Jevons (2015), strong brand memory would tent to more substantial brand equity; which led to user-generated content (UGC). UGC was a marketing strategy that had a higher value than the content that the brand created in marketing because it was how customers would like to post content about the brand on their own social. Besides, the customer would trust and made a buying decision on high brand equity rather than low brand equity (Portal, Abratt, & Bendixen, 2019).

References

AB Food & Beverages (Thailand) Ltd. (n.d.). Ovaltine. Retrieved from https://ovaltine.co.th/index.php/about

Acharya, A. S., Prakash, A., Saxena, P., & Nigam, A. (2013). Sampling: why and how of it? Indian Journal of Medical

Specialities, 4(2), 330333. https://doi.org/10.7713/ijms.2013.0032

Bechter, C., Farinelli, G., Daniel, R.-D., & Frey, M. (2016). Advertising between Archetype and Brand Personality. Administrative Sciences, 6(2), 5. https://doi.org/10.3390/admsci6020005

Bolton, R. N., Parasuraman, A., Hoefnagels, A., Migchels, N., Kabadayi, S., Gruber, T., Solnet, D. (2013). Understanding Generation Y and their use of social media: A review and research agenda. Journal of Service Management, 24(3), 245267. https://doi.org/10.1108/09564231311326987

Bonhomme, J., Christodoulides, G., & Jevons, C. (2015). The impact of user-generated content on consumer-based brand equity. In 9th Thought Leaders International Conference on Brand Management, 61, 016.

Boyle, G. J. (1995). MyersBriggs Type Indicator (MBTI): Some Psychometric Limitations. Australian Psychologist, 30(1), 7174. https://doi.org/10.1111/j.1742-9544.1995.tb01750.x

Brown, T. A. (2006). Confirmatory Factor Analysis for Applied Research. In D. A. Kenny (Ed.), Methodology in the Social Sciences. United States of America: A Division of Guilford Publications, Inc.

Christou, E. (2013). Exploring brand confusion through hotel adverts. An International Multidisciplinary Refereed Journal of Tourism, 8(3), 151163. Retrieved from https://mpra.ub.uni-muenchen.de/98211/

Civelek, M. E. (2018). Essentials of Structural Equation Modeling. Zea Books. https://doi.org/10.13014/K2SJ1HR5

Davis, J., & Durant, A. (2015). HAVE A BREAK and the changing demands of trademark registration. Queen Mary Journal of Intellectual Property, 5(2), 132156. https://doi.org/10.4337/qmjip.2015.02.02

DeCoster, J. (2006). Testing Group Differences using T-tests, ANOVA, and Nonparametric Measures.

Haddad, L., Hamza, K., & Xara-Brasil, D. (2015). Archetypes And Brand Image: An International Comparison. Australian Journal of Basic and Applied Sciences, 9(34), 2231. Retrieved from http://hdl.handle.net/10400.26/10627

Hair, J. F., Black, W. C., Babin, B. J., & Anderson, R. E. (2010). Multivariate Data Analysis: A Global Perspective. Pearson Prentice Hall.

Higgs, M. (2001). Is there a relationship between the Myers-Briggs type indicator and emotional intelligence? Journal of Managerial Psychology, 16(7), 509533. https://doi.org/10.1108/EUM0000000006165

Hosany, S., Prayag, G., Martin, D., & Lee, W. Y. (2013). Theory and strategies of anthropomorphic brand characters from Peter Rabbit, Mickey Mouse, and Ronald McDonald, to Hello Kitty. Journal of Marketing Management, 29(12), 4868. https://doi.org/10.1080/0267257X.2013.764346

Hun, T., & Yazdanifard, A. P. D. R. (2014). The Impact of Proper Marketing Communication Channels on Consumers Behavior and Segmentation Consumers. Asian Journal of Business and Management, 2, 155159.

Hwang, S. (2017). Storytelling in Branding: Difference in Brand Archetypes Between Western and Asian Tech companies (based on Carl Jungs 12 Archetype model). 179. Retrieved from https://aaltodoc.aalto.fi/bitstream/handle/123456789/28663/master_-Hwang_Soo_2017.pdf?sequence=1

Iancu, I., & Iancu, B. (2017). Recall and recognition on minimalism. A replication of the case study on the Apple Logo. Kome, 5(2), 5770. https://doi.org/10.17646/KOME.2017.24

Keller, K. L. (2001). Building Customer-Based Brand Equity: A Blueprint for Creating Strong Brands. In Marketing Science Institute. Retrieved from http://www.academia.edu/download/40863813/CustomerBasedbrandEquityModel.pdf

Keller, K. L., Sternthal, B., & Tybout, A. (2002). Three questions you need to ask about your brand. Harvard Business Review, 80(9), 8081.

Knoll, S., Eisend, M., & Steinhagen, J. (2011). Gender roles in advertising: Measuring and comparing gender stereotyping on public and private TV channels in Germany. International Journal of Advertising, 30(5), 127. https://doi.org/10.2501/IJA-30-5-867-888

Lannon, J. (1994). Mosaics of meaning: Anthropology and marketing. Journal of Brand Management, 2(3), 155168. https://doi.org/10.1057/bm.1994.46

Laub, F., Ferdinand, H.-M., Kramer, I., & Pätzmann, J. U. (2018). How archetypal brands leverage consumers perception: A qualitative investigation of brand loyalty and storytelling. Markenbrand, (6), 4654.

Maraldi, E., & Fernandes, M. (2018). Carl Jung (Biography). Society for Psychical Research.

Podsakoff, P. M., MacKenzie, S. B., & Podsakoff, N. P. (2012). Sources of Method Bias in Social Science Research and Recommendations on How to Control It. Annual Review of Psychology, 63(1), 539569. https://doi.org/10.1146/annurev-psych-120710-100452

Portal, S., Abratt, R., & Bendixen, M. (2019). The role of brand authenticity in developing brand trust. Journal of Strategic Marketing, 27(8), 714729. https://doi.org/10.1080/0965254X.2018.1466828

Roberts, C. (2010). Exploring Brand Personality through Archetypes. Electronic Theses and Dissertations. Retrieved from https://dc.etsu.edu/etd/1691

Roberts, P. (2018). Rethinking Archetypal Branding: Investigating the Effects of Authenticity and Flawed Archetypes on Brand Attachment, Self-Congruence and Purchase Intent. https://doi.org/https://doi.org/10.17615/tzx2-mc49

Scaglioni, S., De Cosmi, V., Ciappolino, V., Parazzini, F., Brambilla, P., & Agostoni, C. (2018). Factors influencing childrens eating behaviours. Nutrients, 10(6), 117. https://doi.org/10.3390/nu10060706

Schivinski, B., & Dabrowski, D. (2015). The impact of brand communication on brand equity through Facebook. Journal of Research in Interactive Marketing, 9(1), 3153. https://doi.org/10.1108/JRIM-02-2014-0007

Siraj, S., & Kumari, S. (2011). Archetyping the Brand: Strategy to Connect. The IUP Journal of Brand Management, 8(3), 4760.

Tollefson, M. M. (2019). Youre not you when youre in a snickers ad: Celebrity, intertextuality, and masculinity. Qualitative Research Reports in Communication, 20(1), 3541. https://doi.org/10.1080/17459435.2019.1605403

True, S., & Djakeli, K. (2017). From innovative perception mapping to brand archetype portrait (BAPOR) and brand archetype power (BAPOW). Quality - Access to Success, 18(October), 4350.

Tsai, S. (2006). Investigating archetypeicon transformation in brand marketing. Marketing Intelligence & Planning, 24(6), 648663. https://doi.org/10.1108/02634500610701708

Ulman, T. (2009). Archetype and brand congruency in advertising. Thesis Presented to the Graduate School of the University of Florida in Partial Fulfillment of the Requirements for the Degree of Master of Advertising.

Vilcekova, L., & Starchon, P. (2017). Consumer Perception of Selected Brands Explored Through Archetypes. 4Th International Conference on Education and Social Sciences (INTCESS), 819823. Istanbul.

Wells, V. K., Chang, S. W., Oliveira-Castro, J., & Pallister, J. (2010). Market Segmentation From a Behavioral Perspective. Journal of Organizational Behavior Management, 30(2), 176198. https://doi.org/10.1080/01608061003756505

Wijaya, B. S. (2013). Dimensions of Brand Image: A Conceptual Review from the Perspective of Brand Communication. European Journal of Business and Management, 5(31). https://doi.org/10.13140/ejbm.2013.55.65

Xara-Brasil, D., Miadaira Hamza, K., & Marquina, P. (2018). The meaning of a brand? An

archetypal approach. Revista de Gestão, 25(2), 142159. https://doi.org/10.1108/rege-02-2018-0029

Yongpisanphob, W. (2022) Industry Outlook 2022-2024: Beverage Industry. Krungsri Research. https://www.krungsri.com/en/research/industry/industry-outlook/food-beverage/beverage/io/io-beverage-2022