

This thesis closely looks at the phenomenon of iconic brands. The behaviour of iconic brands in general and explanation of their success on the market can be applied on the example of Nike - producer of sports goods and the leader in this product category on the global market.

For the purpose of this thesis, selected elements of Nike's iconic behaviour are demonstrated on TV spots. The criteria for TV spot selection was their success at the International advertising festival in Cannes.

In the theoretical part, the concept of iconic brands is explained - cultural icons are exemplary symbols that people accept as a shorthand to represent important ideas. A brief description of the history of Nike from its beginnings to today follows. In the next chapter I analyse the corporate design of Nike as it appears in TV spots and the way in which the brand deals with it. In this chapter I concentrate on the shape of the logo, the name of the brand, typography, slogan and logo colour. It turns out that the basic building block of Nike's corporate design is the logo (swoosh), whereas the unity of the rest of the elements of the corporate design are not preserved and are constantly changing. A large part of the thesis is devoted to the story - identity myth that Nike offers its consumers. This myth is based on the belief that everyone can be an athlete. It offers its consumers a substitute identity of a sportsman. First of all attention was paid to how Nike incorporates sports celebrities into its TV spots. Then I dealt with how ordinary people take part in the advertisements and the way in which they perform sports. Finally, I contemplated that Nike has thoroughly diverted from the role of being a seller of sports products to a seller of sports myth to be more exact to a seller of substitute identity. In the end of the theoretical part, circumstances that add to the trustworthiness of the Nike myth are mentioned.