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Identifying and testing success factors for brand extensions in the Video Game Industry

The differences between segments of players and a model for predicting success in the Tomb Raider Series

Master's thesis within Business Administration

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Abstract

Background

Brand managers often use brand extension as a “lower” risk alternative when introducing new products. A lot of research has been conducted about brand extensions but mostly focusing on fast moving consumer goods, therefore ignoring the impact that this strategy carries on experience goods and more precisely, the video game industry. Video games have turned from a niche product to a global billion dollar market in which brand extensions are a common marketing strategy. There are several examples of both successful and failed brand extensions in the video game industry.

Purpose

The purpose of this thesis is to identify brand extension success factors in the videogame industry and how important these factors are for the consumers, a model will be created to test the obtained results; further on the authors will look at different segment of gamers and how the importance of the identified factors differ among them.

Method

In order to analyze the level of importance that video game users give to the brand extension success factors, an online questionnaire was created with Likert Scale questions to measure each factor. Descriptive statistics, linear regression analysis, Kruskal-Wallis and Mann-Whitney U test were utilized to analyze the results of the questionnaire and to identify differences between the responses of different type of video game users. A second identical questionnaire was distributed only to Tomb Raider users in order to create a model which gave each factor a score depending on the results of the questionnaire and weighted their positive or negative influence into the likelihood of success of each of the Tomb Raider games; the purpose of the model is to predict if each game could be considered a success or not and then compare the prediction with the real outcome of each game in the Tomb Raider series.

Conclusion

The most important factors for the success of a brand extension in the video game industry are the factors game-play, the brand extension quality as perceived by the users and the factor storyline. On a lower level of importance, the gamers classified the parent brand quality by users and the factors audio, graphics, developer and genre. The lowest category of importance includes the quality as perceived by the critics of the parent brand and the brand extension, the parent brand awareness and the factor multiplayer mode. Finally the survey showed that the cultural familiarity, the factors publisher and rating, and the marketing campaign for the brand extension are not important for the gamers. A second survey was conducted exclusively with Tomb Raider users in order to create the model and the results for this second survey were the same as the one targeted to general gamers, which allows the possibility to generalize the results of the model. The findings of this thesis can help members of the video game industry to better allocate resources towards the factors that most influence the brand extension success.

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I Introduction

This chapter will provide information on the background of both video games and brand extensions, the identified problem is discussed and the purpose of this thesis is presented along with the limitations that the researchers may encounter.

Brand extensions are a common strategy for many companies, whereby “a current brand name is used to enter a completely different product class” (Aaker and Keller, 1990, p. 27). Brand extensions benefit from brand name recognition and image to step into new markets, by taking advantage of the company’s brand equity. Brand extension is a basic strategy for growth. Keller (2008, p. 37) defines brand equity as “the marketing effects uniquely attributable to a brand”. The brand equity allows companies to increase consumers’ perceptions, with the use of the parent brand name. Furthermore successful brand extensions benefit organizations by increasing their brand equity. For the last thirty years, the popularity of this strategy has been increasing as the risk of entering new markets is very high (Tauber, 1981). The practical favor for this strategy and its advantages, created the interest in academic literature during the past 20 years, where several studies have analyzed the impact of success factors on consumers’ evaluations of brand extensions (e.g. Aaker and Keller, 1990).

Brand extensions were firstly studied in a product context in the early 1990s (e.g. Aaker and Keller, 1990; Sunde and Brodie, 1993; Bottomley and Doyle, 1996). However the brand extension research has been conducted mostly focusing on fast moving consumer goods. Video games fall under a different product category as video games are experience goods (Andersson & Andersson, 2006). Experience goods have special characteristics that separate them from regular consumer goods. The distinctions will be explained further on.

Over the past two decades the video games industry has grown from a small industry selling to a few niche customers to a fully developed branch of the entertainment industry. According to PricewaterhouseCoopers (PwC), the global video game market was worth around \$56 billion in 2010. PwC predicts that video games will be the fastest growing form of media over the next few years, with sales rising to \$82 billion by 2015 (Bacon, 2011).

The growth of the industry has coincided with a growth in production cost. The increasing computer processing power and heightened consumer expectations increased the average price of game production slowly from \$1-4 million in 2000 to over \$5 million in 2006 and now to \$18-28 million per game (Crossley, 2010). Depending on the company size, big failures can lead as far as bankruptcy. Facing these high production costs, producers prefer to lower the risk of project failure by utilizing a brand extension strategy. Brand extensions and franchise lower the risk for producers and generate the resources for new ideas (Hudson, 2011).

The researchers consider brands in the video game industry as game titles (e.g. Star Craft, Warcraft, Call of Duty), their sequels (Star Craft II, Warcraft II) and franchisees (Call of Duty: Modern Warfare) are considered as brand extensions.

While some authors have argued (Tauber, 1981) that brand extensions increase the likelihood for success, there are several effecting factors that should be taken into account. Video game producers need to stay cautious and be aware of the fact that brand extensions are not necessarily a synonym for success. Poor choices of brand extensions can be fatal to a brand by damaging its brand equity or degrading its brand image. Furthermore producers need to realize that the negative effects generated by brand extensions are only noticeable in the long run. The history of video games provides a lot of famous and less famous failed brand extension, examples by the Tomb Raider video game series will be provided further on.

Besides the danger of a failed video game brand extension, the voices of the consumer comes loud and clear from game related forums and comment threads across the internet, asking for more original franchises. In their eyes developers are getting too comfortable by focusing on brand extensions instead of searching for new innovative games.

However in November 2010 “Call of Duty: Black Ops” was released. Fans in many countries queued around the block to get their hands on a coveted early copy. The publishers, Activision, reached worldwide sales of \$650 million in the first five days, which made it the most successful launch of an entertainment product ever, a month later the total sales reached over \$1 billion (Bacon, 2011). The consumers kept buying, beside the fact that “Call of Duty: Black Ops” was already the seventh brand extension since the original release of “Call of Duty” in October 2003.

1.1 Problem definition

This thesis is going to be made in order to identify brand extension success factors relevant to the video game industry and further on test the relevance of the factors with a model created by the researchers. Additionally the researchers will investigate the possibility of differences between the importance that different segments of gamers place towards the identified factors.

Although a lot of studies have already been conducted for fast moving consumer goods and in some cases for the movie industry, this paper will be used to fill the gap that exist between the existing literature and the video game industry. The literature on brand extensions has shown that a considerable amount of factors influence the evaluation of brand extensions. The authors will identify the significant factors for the video game industry by conducting a literature review. In order to support the relevance of the identified factors for video game users, the authors will conduct a survey that allows them to identify the level of importance that consumers give to the factors. The authors expect to find out how consumers rate the importance of the identified factors, relevant for the video game industry and compare their findings with a created model for the Tomb Raider video game series. The findings can be used to understand the requirements of consumers in the marketplace.

On the previous literature, 3 factor categories have been identified as the most important for the success of a brand extension: parent brand characteristics as

identified by Aaker & Keller (1990), the fit or relationship between the parent brand and the brand extension as identified by Völckner & Sattler (2006) and the characteristics of the brand extension (Hennig-Thurau, Houston & Heitjans, 2009). After carefully analyzing the literature, 16 individual factors specific to the video game industry were taken into account among the 3 different categories. The following paragraph formulates a few delimitations to confirm the focus of this research.

The identified factors are tested on how the consumer perceived them. This can vary from consumer to consumer. For reliable and valid data the respondents are asked objective and neutral questions without focusing on specific brands or brand extensions. Also potential negative effects like brand dilution or consumer confusion due to the extension strategy won't be considered in this research. Finally, external forces that act in the market place in general, such as competition and current economic circumstances, will not be included.

The intended audience for this thesis is academics in general, marketing researchers and professionals in the video game industry.

2 Frame of Reference

The frame of reference will start with presenting the structure of the video game industry and theory about brand extensions. Further, this chapter will present how brand extensions fit in the video game industry and it will explain the previous studies that were used to identify and create the factors for this study. Finally, said factors are presented.

2.1 Video game industry structure

The video games industry was born during the early 1960s and has rapidly and almost continuously, grown in size and scope ever since (Johns, 2005). In 1961 the first interactive computer game Spacewar was programmed by the Massachusetts Institute of Technology (MIT) student Steve Russell. Spacewar performed a diagnostic function and was used to demonstrate the ability and accessibility of computers. By the 1970s games had become established as legitimate computer programs (Haddon, 1999).

The video games industry developed from small firms, maybe even individuals programming software, producing for a highly niche market, to an industry ruled by multinational companies, connected in a complex structure with several actors (Johns, 2005). A model of the interactions between the actors of the video game software production network can be found in appendix 1. The three main actors of the industry are the console manufacturers, the developers and the publishers (Johns, 2005).

The console manufacturers create and produce the technology which runs the video games. The three main console manufacturers in the home video game industry are Microsoft, Nintendo and Sony. The developers are creating the video games. The developers are financed by publishers, either from console manufacturers' in-house publishers or from independent publishers. In exchange for covering the developing cost, the publisher usually retains the intellectual property rights to the game, and also has the decision-making powers over the game. The publisher ensures a fixed fee or a fixed percentage of sales revenue to the developer. The risk of project failure is carried by the publishers. The console manufacturers realized early in the history of the game industry that the sale of software is more profitable than the sale of consoles (hardware), leading to today's situation where games are also created by the console manufacturers. This way they are controlling the quality, monitoring the industry and, receive a percentage of all revenue from games sold for their particular console (Johns, 2005).

Empirical evidence suggests that the console manufacturer is able to capture 20% of the total retail value of a game; developer and publisher, 40% (combined); distributor, 10% and retailer, 30%. These figures are estimates, based on average distribution of value across the production network. The figures may vary between games based on negotiations between the actors (Johns, 2005).

2.2 Brand extension theory

The concept of brand extension is around thirty years old and was firstly referred to as brand franchise extension by Tauber (1981). A brand extension occurs when a firm uses an established brand name to introduce a new product (Keller, 2008). There are 2 kinds in which brand extension can fall into:

1. *Line extension* which is characterized by the use of an established brand for a new offering in the same product class or category (e.g. Budweiser Lite), which differs from the parent brand in relatively minor ways, such as flavors, sizes, and compositions (Reddy, Holak & Bhat, 1994).
2. *Category extension* in which a brand is used for a new product in a different category than the one of the utilized brand (Keller, 2008).

2.3 Advantages and disadvantages of brand extension

Brand extensions bring two main advantages, the first one is to facilitate new products acceptance (Keller, 2008). Consumers make assumptions about a brand extension based on the parent brand; a brand extension can improve a brand's image by remaining true to these assumptions (Kim & Sullivan, 1998). Risk perceived by consumers is reduced when buying a brand extension of a brand which they already associate with quality (Andrews, 1995). When introducing a brand extension, the marketing campaign does not have to create awareness of both the brand and the product, since the brand is already known by the customers; the promotional expenditures can be dedicated only to the promotion of the product, and so, reducing expenses (Aaker & Carmon, 1992). A brand extension also avoids the costs of developing a new brand (Keller, 2008).

The second main advantage of brand extensions is that they provide feedback benefits to the parent brand and company. A brand extension helps to clarify the brand's meaning by defining the market in which it competes, in the case of video game sequels it can be used to define the game's genre. Brand extensions can also help to improve the brand's image, to attract new customers into the brand franchise, therefore increasing market coverage, or simply by revitalizing the brand (Keller, 2008).

Brand extensions can also bring some disadvantages; in the worst case scenario, a brand extension not only fails but also hurts the parent brand image. In some cases it might succeed but hurt the parent brand image such as the case of the Tomb Raider series, which is a series of nine action-adventure video games, set in the modern day. A detailed analysis of the Tomb Raider series will be conducted further on in this research. Brand extensions can also create associations that are not consistent with the parent brand's image, they can also dilute brand meaning and they can be the reason that a company misses the chance to develop a new and potentially successful brand (Keller, 2008).

2.4 Brand extensions for video games

The aforementioned brand extension definitions are referring to fast moving consumer goods. However also video game publishers use brand extensions, new video games created as a brand extension of an existing video game brand. For the purpose of this thesis the authors identify three common forms of brand extensions for video games.

1. A *sequel* which is defined by the Merriam-Webster dictionary as the next installment (as of a speech or story); especially: a literary, cinematic, or televised work continuing the course of a story begun in a preceding one; such as “Halo 2” being a sequel of “Halo” which is a highly successful first person shooter game.
2. A *spin-off* is defined as something that is imitative or derivative of an earlier work, product, or establishment; especially: a television show starring a character popular in a secondary role of an earlier show (Merriam-Webster dictionary); such as “World of Warcraft” being a role play type of game spin-off of the strategy game “Warcraft”, which also has its own sequels “Warcraft II” and “Warcraft III”.
3. A *reboot* in media (including video games) dealing with serial fiction, means to discard much or even all previous continuity in the series and start anew with fresh ideas; like the new Tomb Raider, an adventure game with 9 brand extensions to this date, which is set to be released in 2012 and restarts the series completely disregarding all previous sequels (Willits, 2009).

A video game sequel and a reboot can be seen as line extensions and a spin-off can be identified as category extension, considering a change of game genre (e.g. from a Strategy game to a Role-playing Game).

Today, the video game market is flooded with sequels and franchises. Figure 1 shows the top 20 sold video games of 2010 in the US, 18 out of the 20 are either sequels or spin-offs. In fact, half of the global top 10 best-selling list is made up of sequels. In the European list, it is six out of ten (Hudson, 2011).

Rank	Title	Type of Brand Extension
1	Call of Duty: Black OPS	Spin-off
2	Madden NFL 11	Sequel
3	HALO: Reach	Sequel
4	New Super Mario Brothers	Sequel
5	Red Dead Redemption	
6	Wii Fit Plus	Sequel
7	Just Dance 2	Sequel
8	Call of Duty: Modern Warfare 2	Sequel
9	Assassin's Creed: Brotherhood	Sequel
10	NBA 2K11	Sequel

Rank	Title	Type of Brand Extension
11	Battlefield: Bad Company 2	Sequel
12	Super Mario Galaxy 2	Sequel
13	Pokémon Soul Silver	Sequel
14	Mario Kart for Wii	Spin-off
15	Just Dance	
16	New Super Mario Brothers for	Sequel
17	Donkey Kong Country Returns	Sequel
18	Wii Sports Resort	Sequel
19	Fallout: New Vegas	Sequel
20	Final Fantasy XIII	Sequel

Figure 1 - Top 20 video games of 2010 (US Market)

2.5 Example of video game brand extensions

The following paragraphs will provide an example of video game sequels by using one video game series. The examples are provided in order to show that even so it seems that video game brand extensions are a guaranteed success; there are instances when even successful video game franchises fail to develop a prosperous brand extension. The authors define success by sales figures.

2.5.1 Tomb Raider Series

Tomb Raider is an action-adventure video game developed by Core Design and published by Eidos Interactive, centering on the adventures of the fictional English archaeologist Lara Croft. Lara Croft became a major icon of the virtual gaming industry. The Tomb Raider series is with over 30 million units sold, one of the best-selling video games franchises of all time (Martin, 2007). The following figure provides an overview of the Tomb Raider series releases.

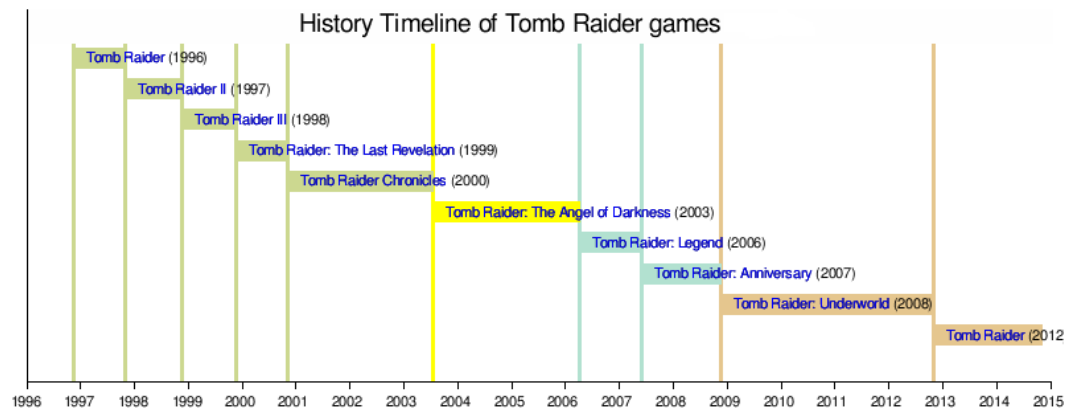


Figure 2 – History timeline of Tomb Raider games

2.5.1.1 1996–2003: Tomb Raider, II, III, The Last Revelation, Chronicles, and The Angel of Darkness

The original game, titled “Tomb Raider”, made its debut on the Sega Saturn, PlayStation, and PC. It was one of the titles responsible for the PlayStation's success in the mid-1990s. The games presented a 3D world with a series of tombs, and other locations, through which the player must guide the main character, Lara Croft. On the way, Lara Croft must kill dangerous creatures or other humans, while collecting objects and solving puzzles to gain access to an ultimate prize, usually a powerful artifact. The storyline is usually driven by the quest for a powerful artifact, with the main character in a race against a threatening shadow league who wants to obtain the relic for their evil purposes. Tomb Raider's game-play had a heavy focus on timed jumping combined with combat; beyond that each sequel introduced new weapons and moves.

The early Tomb Raider games were developed by Core Design, and a sequel was released annually. Therefore, the pressure grew so much on the developer that they decided to kill Lara Croft at the end of the fourth game. However, a fifth game was released, which consisted of a series of flashbacks with Lara Croft's funeral serving as

framing story for the various tales. The sixth installment “Tomb Raider: The Angel of Darkness” revived the main character. The game featured a darker more city-based setting and also introduced a new playable character for a short time in the game. The game was a failure, so the publisher changed the developer.

2.5.2 2006–2008: Studio change, Legend, Anniversary, and Underworld

The new developer was Crystal Dynamics, which re-launched the series with “Tomb Raider: Legend” which brought the Lara Croft back to its tomb raiding roots. It was the first time since the original Tomb Raider that Lara Croft's original creator, Toby Gard returned to work on a sequel. The game heavily expanded on the main character's background, detailing on the loss of her mother in her early childhood and how she followed her father's footsteps to find her.

The success of “Tomb Raider: Legend”, followed a remake of the original game, which was released almost a year later, called “Tomb Raider: Anniversary”. The game expanded on some of the plot lines, furthermore it set the stage for the follow-up “Tomb Raider: Underworld”, which was released in late 2008. Underworld featured the conclusion of the loose trilogy that forms Legend, Anniversary, and Underworld.

2.5.3 2010–present: Lara Croft spin-off series, and 2012 reboot

In 2010 Crystal Dynamics created a spin-off “Lara Croft and the Guardian of Light” an only downloadable game. The game featured co-op game play, shifting from the traditional solo exploration. Lara Croft was fighting alongside with a partner. The game was separated from the Tomb Raider series.

In the fourth quarter of 2012 Crystal Dynamics will release “Tomb Raider (2012)”. The game is supposed to be a Tomb Raider like never seen before – a fresh, innovative, and breath-taking return of the main character. It is already one of the most anticipated games of 2012 (Wainwright, 2011).

2.6 Previous studies

Several different studies have been conducted in order to measure how consumers evaluate brand extensions. Aaker and Keller (1990) were the first ones to investigate this phenomenon in their ground-breaking research entitled: “Consumer Evaluation of Brand Extensions” and most of the literature available on the subject is based on their work. They detected three factors on which consumers evaluate a brand extension; such factors were summarized by Bottomley & Holden (2001) as:

1. The extent into which the skills/assets associated with making the original product can be transferred into making the brand extension.
2. The interaction between the quality of the parent brand with the fit that exists between the original and extension product categories.
3. The perceived difficulty of designing and making the extension product category (Bottomley & Holden 2001).

Despite the wide acceptance of Aaker and Keller's (A&K) study results, a series of replications for A&K study have been conducted in order to prove their results, such studies while mainly supporting A&K results, have also provided some different results. Further researches have been conducted to identify and test additional factors than those tested by A&K.

The following paragraphs will provide an overview of past research in the field of brand extensions conducted after Aaker and Keller's results were published.

Based on several previous studies, including Aker and Keller among others, Völckner & Sattler 2006, detected 15 factors for brand extension success which have been shown to be significantly relevant in at least one of those studies and out of those 15 factors, 5 of them were excluded because they had minor influence on brand extension success. Their study was conducted in order to test the level of significance that the 10 remaining factor had for brand extension success on the German fast moving consumer goods market; those 10 factors are:

1. Quality (strength) of the parent brand
2. History of previous brand extensions
3. Parent brand conviction
4. Parent brand experience
5. Marketing support
6. Retailer acceptance
7. Fit between parent brand and product extension
8. Linkage of the utility of the parent brand to product attributes of the original product category
9. Perceived risk
10. Consumer innovativeness

Sunde and Brodie (1993) replicated A&K study in New Zealand. The study tested four hypotheses using consumer reactions to hypothetical brand extensions from six well-known New Zealand parent brands. The parent brands represented convenience goods and fast moving consumer goods in similar product categories as the original A&K study. Only one parent brand was a common brand in both studies (McDonald Meals). Sunde and Brodie's study overall supported A&K's original hypotheses, except the hypotheses about the difficulty of producing the brand extension, no relationship was found. They concluded that consumer reception of a proposed brand extension will likely be higher if:

1. The perceived quality of the parent brand is high.
2. There is a perceived fit between the two product categories, especially in terms of the transferability of skills and the complementarities of the two products.
3. The extension is in a product category which is perceived as difficult to make (Sunde and Brodie, 1993).

Bottomley and Doyle (1996) tested A&K's model in the United Kingdom using 5 out of 6 original parent brand examples from A&K. Bottomley and Doyle replication provides strong evidence for the majority of A&K's original hypotheses, only the degree of difficulty in designing and manufacturing the extension product class isn't supported, similar to the Sunde and Brodie replication.

A research article by Bottomley and Holden (2001) investigated the empirical generalizability of Aaker and Keller's model of how consumers evaluate brand extensions, based on a secondary analysis of eight studies. This research includes the original study as well as the two previous mentioned studies.

The authors find support for A&K's findings but they also find evidence that the results vary by brand and culture. Bottomley and Holden support the hypothesis that the quality of the parent brand is a significant and important predictor of how consumers evaluate extensions. Considering the main effects of fit, transferability and complementarity appear to be relatively more important predictors than substitutability. Furthermore the evaluation of brand extensions depends on the transfer of skills and assets associated with making the original product, into making the brand extension, although this transferability has a lesser effect on the evaluation. Cultural differences do not change the fact that the main effects of quality and fit on evaluations of brand extensions (Bottomley and Holden, 2001).

2.6.1 Brand extension studies of experience goods

Video games are part of what Andersson & Andersson (2006) define as experience goods, which have some special characteristics that separate them from the standardized goods and services. A basic characteristic of the experience goods is intangibility. Tangible goods can be perceived with the senses before a consumer decides to buy them; this is not the case with the experience goods. In the case of video games there is sometimes the possibility to have them demonstrated, however it is not possible to fully experience it before buying and consuming them. Because of their intangibility experience goods rely heavily on expectations, this expectations are stabilized by big entertainment firms by developing big brand names with associated product characteristics. Brand extensions are a way in which these expectations are addressed and therefore are the focus of this study.

Although no research has been done about brand extensions and video games, there has been some research done about movie sequels as brand extensions (e.g. Hennig-Thurau et al. 2009), as both movies and video games are experience goods, they share some unique characteristics and therefore it is important to take into account these studies when determining the factors that affect consumers evaluation of brand extensions in the video game industry.

Hennig-Thurau T., Houston M. B. & Heitjans T (2009) made a study in order to find, conceptualize and measure the monetary value of brand extension success, in order to do so they identify some factors that are already known before the extension is produced or that can be modified by the brand owner. After reviewing previous literature, they identify 4 categories of factors that can identify brand extension success: parent brand characteristics; fit between parent brand and extension;

interaction of parent characteristics and fit; and brand extension characteristics. Even though Hennig-Thurau et al. findings about monetary value are not relevant to this study, their identified factors for brand extension success are presented along with their conclusions and their implications to the brand extension theory.

Parent brand characteristics include parent brand image (PBI) of the parent movie which is measured by ratings from both users and critics; the parent brand awareness (PBA) of the parent movie which is measured by the number of theaters at the opening weekend; the interaction between PBI and PBA and the cultural familiarity of the parent movie, which only applies for experience goods and was given a value if the parent brand was based on a previously existing movie, a novel, comic-book or video game.

The fit characteristics between parent brand and extension were based on the continuity of 11 factors specific to the movie industry: stars, director, writer, producer, distributor, genre, rating (MPAA, Motion Picture Association of America ratings which provide basic information about the levels of certain elements of the film such as sex, violence and language), poster (similarity between parent movie and sequel's posters), title (recognizability of the movie as a sequel of the parent movie), budget and release season (difference in months of release).

Interaction effects were measured by the interaction of PBI and PBA with each of the fit variables. Brand extension characteristics were measured by the budget of the sequel, the distribution intensity of the sequel, MPAA ratings of the sequel and star power of the sequel.

The results for this study provided evidence that introducing brand extension for the movies has two main advantages.

1. They generate higher average revenues
2. They reduce project-specific risk.

They also find out that sequels are compliments to their parent movies and induce abnormal DVD sales of the parent movies for as high as 1.3 million copies motivated by elevated brand awareness as a result of a successful sequel.

When comparing to previous brand extension research, the results are supported by the Hennig-Thurau study, fit and marketing are important predictors of extension success as evidenced by Völckner and Sattler, however brand awareness and retailer acceptance had the strongest influence on predicting a sequel's success; Hennig-Thurau et al. believe this results are due to the fact that movies, as opposed from fast-moving consumer goods are hedonic media products, and because of the heavy media attention they receive, marketing is not fully responsible of creating awareness of the product.

2.7 Video game brand extension success factors

In the following paragraphs the authors will describe the factors which they identified as relevant for the success of a video game sequel. These factors are a product of both previous studies and of the authors own perception. The factors were divided in 3 categories: parent-brand factors, relationship between parent brand and product extension (fit factors) and brand extension factors. The authors presume that each factor is determinant for the extension's success.

2.7.1 Parent brand characteristics

Perceived quality is defined by Zeithaml (1988, p. 3) as "a global assessment of a consumer's judgment about the superiority or excellence of a product". Perceived quality has the highest abstraction level than any other product attribute, therefore is the most difficult to measure (Zeithaml, 1988). Hence, the first factor that will be tested in this study is quality. A Brand extension is more successful if the quality of the parent brand is high (Keller, 1993). Because of the nature of video games as an experience good, quality can be defined by the users and can also be defined by critics through reviews and ratings.

Brand awareness refers to the ability that consumers have to recall a certain brand in their memory under different conditions (Rossiter & Percy, 1987). It is important for the consumers decision process that consumers think of a particular brand when they think about a product category. A Brand extension is more successful if the brand awareness of the parent brand is high (Keller, 1993).

As an industry specific characteristic, as identified by Hennig-Thurau et al. (2009) for the movie industry, the authors include cultural familiarity as a characteristic which also applies for the video game industry as both of them are experience industries. Cultural familiarity refers to the fact that a video game is a remake of previous video games (series reboot) or if it is based on movie, novel, sport franchise, comic or any other culturally familiar source. A Brand extension is more successful if the cultural familiarity of the parent brand is high (Hennig-Thurau et. al, 2009).

2.7.2 Relationship of parent brand and product extension or fit factors

Fit factors refer to the interaction of the quality of the parent brand with the degree to which the original and extension product categories are either compliments or substitutes for each other (Aaker & Keller, 1990). The study by Völckner and Sattler (2006) identified the fit between the parent brand and an extension product as the most important factor of brand extension success. The fit factors describe the direct relationship between a parent brand and its brand extension.

A Brand extension is more successful if its fit factors are equal or higher in relation to the parent brand when the factors are measurable. The relevant identified fit factors for the video games are:

1. Game-play which is defined as the specific way in which players interact with a game. Game-play is the pattern defined through the game rules, connection

between player and the game, challenges and overcoming them, plot and player's connection with it as defined by the Oxford English Dictionary.

2. Story-line
3. Multi-player mode (if available)
4. Graphics
5. Audio
6. Genre
7. Developer
8. Publisher
9. Ratings (Parental Guide)

2.7.3 Brand extension characteristics

Being an entertainment good, video game brand extensions can receive a great deal of media attention and are criticized as stand-alone product (Andersson, 2006), therefore, perceived quality for the extension as a whole is also an important factor to consider for the success of a brand extension in the video game industry (Hennig-Thurau et. al, 2009).

A brand extension is more successful if the quality of the brand extension is high. Because of the nature of video games as an experience good, quality can be defined by the users and can also be defined by critics through reviews and ratings.

Marketing support for a brand extension is an important factor for the success of a brand extension. For the purpose of this study, marketing support will be studied as an effect of consumer perception of it. A brand extension is more successful if the marketing support of said brand extension is high (Klink & Smith, 2001; Völckner & Sattler, 2006; Reddy, Holak, and Bhat, 1994).

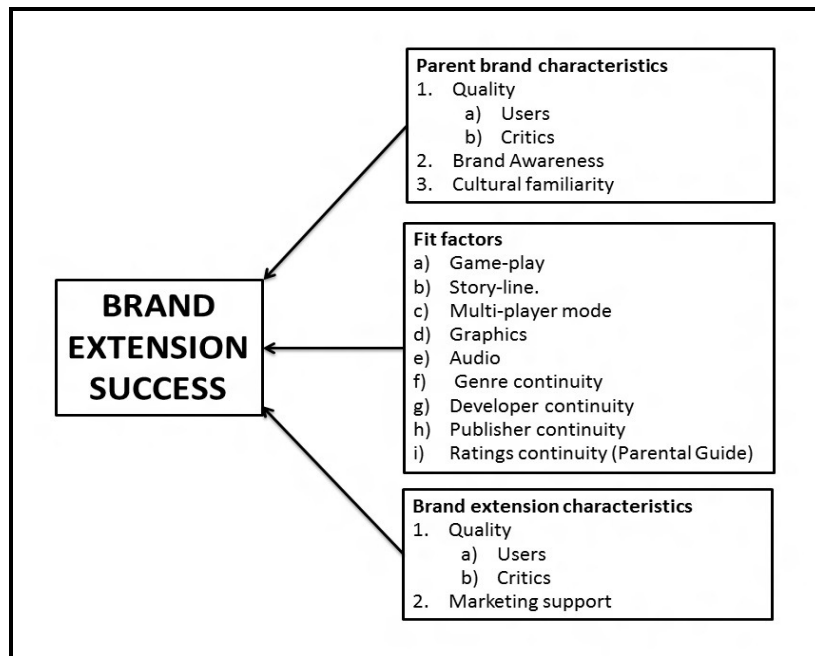


Figure 3 - Brand extension success factors

3 Methodology

The third chapter will start by presenting the different methods available for research and then present the authors' choice as the most convenient method for this study. The validity and reliability of the chosen methods will be explained as well as the data collection and analysis process.

3.1 Research approach

Research can be distinguished as belonging to one of two models - a deductive approach or an inductive approach. Also possible is the combination of the two (Saunders et al., 2003). Distinctions between the two methods aren't always easy to identify. Therefore, studies are often a mixture. For a better understanding or prediction of business phenomena's, theories are based on deduction or induction (Sekaran, 2003).

An elementary literature review provided the researchers with useful contributions and was therefore used to develop appropriate factors. The existing theory will be tested for a never before tested experiences product category: video games. Therefore a deductive approach was chosen.

The deductive research works from the more general to the more specific, beginning with a theory of the topic of interest, to specific hypotheses, which leads to the test of factors and ultimately to conformation (or not) of the theory (Saunders et al., 2003). The deductive approach is a logical process of deriving a conclusion from something known to be true (Zikmund, 2000).

3.2 Research strategy

Overall the researcher can chose between a quantitative and a qualitative research method. To be able to understand the differences between the two methods one has to take into consideration how the data is collected and how the data is analyzed. Both methods obviously have advantages and disadvantages, but by comparing these, the authors will be able to choose the most applicable method (Saunders et al., 2003).

Researchers refer to qualitative research as a method for exploring and understanding different phenomena in the field of study. It is an approach where according to emerging questions and procedures, data is collected from different sources of information (Creswell, 2009). The researchers analyze the data and interpret it, building up perspectives of the studied phenomena (Creswell, 2007).

Quantitative research on the other hand is defined as a method for collecting and analyzing numerical data (Saunders et al., 2007). The quantitative approach relies on statistical analysis and measurement of variables (Stake, 2010). A quantitative method can be applied when a standardized approach of analyzing the results is used (Saunders et al., 2007).

The research method that is most suitable and beneficial for the purpose of the study should be chosen in order to get the most valuable results. There are various methodologies for research. The choice of methodology refers to the approach of the authors on which cases to study, on method of data gathering, and on the data analysis (Silverman, 2007).

The main interest of the study is to describe and identify which factors are drivers for a brand extension success in the video game industry and compare test these findings. The authors have constructed a research strategy which is customized to the thesis purpose. The authors use quantitative research methods.

The quantitative approach can be utilized in studies in which the goal is to identify critical influencers of an outcome and to corroborate theories and explanations (Creswell, 2003). It also allows to measure the effect of the predicting factors in quantitative terms which is essential to test the factors disclosed in the frame of reference (Blumberg et al., 2005).

The primary data is data gathered and assembled specifically for the purpose of the research project (Zikmund, 2000) and based on the factors of the researchers interest (Sekaran, 2003). Further on, primary data collection is based on communication with a representative sample of individuals (Zikmund, 2000). The choice of data collection method depends on the facilities available, the degree of accuracy required, the expertise of the researcher, the time span of the study and other costs and resources associated and available for data gathering (Sekaran, 2003).

For primary data collection the researchers chose a questionnaire and they created a model to test their findings of the primary data.

3.2.1 Questionnaires

In order to collect primary data, the researcher will use a self-administered questionnaire distributed online. The main advantages of this method are efficiency, economy, and rapid turnaround (Creswell, 2003).

The questionnaire was constructed with questions of ordinal data, known as Likert scale in which it is possible to put alternatives in order of preference, but no information about the distance between the values is given (Leedy, 2001). The advantages of a Likert scale survey are that it is a resource for quick and efficient data collection and can indicate trends in the thinking of the respondents as a whole (McGuire, 1996). The sort of data plays an important role to determine which type of conclusion can be drawn and ordinal data makes it possible to specify questions into categories (McGuire, 1996). Each of the factors proposed by the author will be addressed with at least one question in order to identify the level of influence that each factor has over the success of a video game brand extension.

As mentioned before, the questionnaire will be web-based which makes it efficient time and cost wise, and allows for the reach of geographically dispersed respondents without incurring any costs. Furthermore, respondents can feel anonymous, response rates can be monitored in real-time, and the time needed to collect the data can be

reduced (Blumberg et al., 2005). A self-administered web-based questionnaire can present some disadvantages as well. The researcher is absent and therefore does not have the opportunity to intervene if the respondents want to raise questions or come across misunderstandings, it also makes impossible for the researcher to control the respondents environment and potential distractions while filling out the questionnaire (Blumberg et al., 2005).

3.2.1.1 Demographics questionnaire sampling

For scientific research two sampling techniques are used: probability and non-probability sampling (Malhotra & Bricks, 2006). Non-probability purposive sampling was used for this thesis as the authors required for the respondents to be part of a pre-defined specific group (Trochim, 2006).

According to a report from technology advisory firm Gartner Inc., global video game market is worth around \$74 billion in 2011 (Hinkle, 2011).

The target population for this research is the global video game users. Target population is defined as objects that possess necessary information for the researcher by Malhotra & Bricks (2006). Due to the researchers' time, financial and geographical limitations, the sample was reduced to English speaking users who participate on international video game internet forums, who are assumed to be video game users.

3.2.1.2 Second questionnaire sampling

A non-probability matched sampling technique is chosen for the survey, as the respondents are required to share a characteristic of interest for the researchers (Trochim, 2006).

The total population for the second questionnaire is assumed to be worldwide around 30 million Tomb Raider players, since the series sold over 30 million units. Due to the researchers limitation such a high amount of Tomb Raider players is unreachable. The researchers decided to publish their web-based questionnaire on worldwide English speaking Tomb Raider series forums and Tomb Raider series fan groups in Facebook, to reach a representing sample of the target population.

3.2.2 Questionnaire development and distribution

The questionnaire was developed with the web software Qualtrics which easily allowed the authors to create, distribute and analyze the results.

The first section of the questionnaire states its purpose and approximate duration. It is also stated that the survey is completely anonymous and that all the gathered data will only be utilized for this thesis.

The second section of the survey is used to collect statistical data such as age, gender, the type of video gamer the respondents considered themselves, their favorite video game genre and their favorite platform for playing video games. Such data will later be cross-referenced with the responses in order to find out the level of importance that each segment give to the analyzed factors and to find out if any considerable difference exist among them.

The demographic segmentation variables chosen to be analyzed in this thesis were selected in order to find out if any difference in the drivers for a brand extension success in the video game industry exist between the different types of consumers included in the “Who is playing?” section of the Essential Facts about the Computer and Video Game Industry 2011 Sales, Demographic and Usage Data Report published by the Entertainment Software Association (ESA). The report shows that even though the majority of players are between the ages of 18 and 49, an important part of players fall on other categories. Also interesting is the fact that the report indicates that 42 per cent of the video game players are women and therefore represent a large part of the video game player population.

The genre variable was chosen also because of the really segmented market presented in the ESA report since no particular genre represents more than 22 per cent of the market. The platform variable was chosen because the report shows that 55 per cent of gamers play on their phones or hand held devices and only 45 per cent in consoles or PC's therefore a big segmentation occurs in that field as well.

The last variable selected to study is the fact that consumers consider themselves to be hard core or casual gamers. This variable is only asked from the consumers' perception of themselves and is expected to be common knowledge between the gamer community therefore not properly defined in the questionnaire, however in order to have a better understanding of the term, the authors themselves define a hard-core gamer as someone who prefers to take significant time and practice on games, and tend to play more involved games that require larger amounts of time to complete or master; a casual gamer is defined as a player whose time or interest in playing games is limited, tend to play games designed for ease of gameplay and don't spend much time playing more involved games.

The following section of the survey consists of Likert scale questions on a range from 1 to 7, where 7 represents that the respondents strongly agree and 1 represents that the respondents strongly disagree with the proposed statements. The first part of this section asks the respondents to measure the degree on which certain characteristics of the parent brand influence their decision to buy a brand extension of a video game. In this part the authors are able to measure the factors quality, both from the users and from the critics perspective; brand awareness; and cultural familiarity of the parent brand.

Following this are the statements which were used to measure the different factors of the parent brand and what each statement was measuring:

When I buy a sequel for a video game I do it because:

1. I am satisfied with the parent brand. (Parent brand quality as perceived by the user)
2. Critics gave good ratings to the parent brand. (Parent brand quality as perceived by the critics)
3. Overall, the parent brand is a well-known video game brand. (Parent brand awareness)

4. The parent brand immediately comes to my mind when thinking about the genre of the brand extension. (Parent brand Awareness)
5. The parent brand is a remake of previous video games (series reboot) a novel, sport franchise or comic. (Parent brand cultural familiarity)

The second part of this section is used in order to identify the level of importance that the respondents give to the fit factors (relationship between parent brand and brand extension). The respondents are asked to measure how important it is for them that certain characteristics remain the same in the brand extension as they did in the parent brand if they are not measurable, such as the fit factors genre, developer, publisher and rating. Later, they are asked to measure how important it is for them that certain characteristics remain the same or of a better level of quality if they are measurable such as the factors game-play, story line, multi-player mode, graphics and audio.

Following this are the statements which were used to measure the different fit factors:

When I buy a sequel of a video game it is important for me that the following characteristics remain at the same level of quality or better that they were in the parent brand.

1. Game-play
2. Story line
3. Multi-player mode
4. Graphics
5. Audio

When I buy a sequel of a video game it is important for me that the following characteristics remain the same as they were in the parent brand.

1. Genre
2. Developer
3. Publisher
4. Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)

The last part of the section and of the survey is used to measure the factors concerning the brand extension. Quality, both from the users and from the critics, and marketing campaign are measured in this section by asking the respondents the level of importance that they give to said factors when buying a video game.

Following this are the statements which were used to measure the different factors of the brand extension and what each statement was measuring:

When I buy a sequel for a video game I do it because:

1. I think the sequel is good (Brand extension quality as perceived by the user)
2. Critics gave good ratings to the sequel (Brand extension quality as perceived by the critics)

3. The sequel has a good marketing campaign (Brand extension marketing support)

The questionnaire was distributed among several video game specialized English speaking internet forums in order to obtain the largest amount of responses as possible. A full copy of the questionnaire can be seen in the annex section (See appendix 2)

The forums in which the questionnaire was distributed are:

- IGN Boards (<http://www.ign.com/boards/>)
- Gamespot Forums (<http://www.gamespot.com/forums/index.html>)
- GiantBomb Forums (<http://www.giantbomb.com/forums/>)
- Destructoid Forums (<http://forum.destructoid.com/index.php>)
- HookedGamers Forums (<http://www.hookedgamers.com/forums/index.php>)
- NintendoWorldReport Forums (<http://www.nintendoworldreport.com/forums/index.php>)

3.2.3 Second questionnaire development and distribution

The second questionnaire was created in the same way as the demographics questionnaire was developed, leaving behind the segmentation and demographic questions. (See appendix 3)

The questionnaire was distributed on international English speaking Tomb Raider specialized internet forums and Tomb Raider fan groups in Facebook.

The forums on which the questionnaire was distributed are:

- Eidos Forums (<http://forums.eidosgames.com/index.php>)
- Katie's Tomb Raider Forum (<http://forum.katietombraider.com/index.php?>)
- The Sanitarium (<http://www.kteb.net/forum/>)
- LaraCroft Forum (<http://forum.tombraidergirl.net/index.php?page=Index>)
- Tomb Raider Forums (<http://www.tombraiderforums.com/index.php>)
- Lara's LevelBase (<http://forum.laraslevelbase.org/wbb/index.php?page=Index>)

The Facebook groups where the questionnaire was distributed are:

- Tomb Raider (Official Facebook Page)
- Lara Croft
- Lara Croft (Sports)
- Tomb Raider and Lara Croft
- Lara Croft: Tomb Raider (Games/Toys)
- Tomb Raider Underworld
- Tomb Raider 1

3.2.4 Reliability and validity

Reliability is defined as the level to which any measurement procedure produces the same results on repeated tests (Miller, 2010). A reliable questionnaire can be used several times and would give the same results. The researcher will use two questionnaires with the same questions, targeting once general gamer and once Tomb Raider gamer who are also considered general gamer. If the two questionnaires provide equal or similar results the findings should be reliable.

Validity refers to whether the questionnaire or survey measures what it intends to measure (Miller, 2010); therefore the questionnaires were carefully developed. Furthermore the questionnaires were independent and anonym. The external validity of the findings will be tested with the created model for the Tomb Raider video game series.

3.2.5 Data analysis

In order to analyze the collected data from the questionnaires the authors will use descriptive statistics. Descriptive statistics are used to quantitatively describe a main collection of data (Prem, 1995).

The authors will look for the central tendency of the answers of each question presented in the questionnaire, central tendency will be defined by the mean (Prem, 1995).

Furthermore, cross-tabulation descriptive statistics will be used to see if there is a significant difference between the results obtained from the different segments of respondents based on their age, gender, the type of video gamer the respondents considered themselves, their favorite video game genre and their favorite platform for playing video games. The authors will conduct several tests to identify significant difference between the segments.

Once the descriptive statistics are available the authors will be able to determine the extent in which each of the identified factors influence the success of a brand extension in the video game industry and would later be able to create a model that will allow them to test their findings.

The data from the general video game users' questionnaire will then be compared to the data of the Tomb Raider users' questionnaires in order to find out if there is a significant difference between the results obtained from both questionnaires. If the data turns out to be similar, the model could then be theoretically generalized to not only Tomb Raider users but video game users in general.

3.3 Model development

The purpose of this model is to test the results from the analyzed questionnaires, in order to do so, the authors will develop a model based on the results acquired from the questionnaire's data analysis which will allow them to predict the likelihood of success of each of the Tomb Raiders series installments measured by the number of

sales. An accurate prediction of the level of success of each Tomb Raider installment in comparison to their real number of sales would mean that the proposed model is accurate and therefore the results of the questionnaire's data analysis are valid.

The model consists on rating the positive or negative effect that each identified factor has on a given brand extension. The means of the factors which ranked over 6 points on the Likert scale are given a positive or negative effect of 3 points. The means of the factors which ranked from 5.01 to 6 are given a positive or negative value of 2 points. The means of the factors which ranked between 4.01 and 5 are given a positive or negative value of 1 point. The rest of the factors are considered irrelevant as they scored an average of 4 or less points on the Likert scale and therefore won't be measured in the model. The total amount of possible points represents a 100% likelihood of success for the brand extension and any amount of points below the total represents its respective percentage. The percentage obtained from the model is then multiplied by the average number of sales of all the installments of a franchise previous to the brand extension in order to obtain the estimated number of sales that the brand extension should achieve, if the total percentage obtained from the model equals 60% or more, the game is considered to be successful, any percentage below 60% is considered to be unsuccessful. The real number of sales of each Tomb Raider brand extension are expressed as a percentage of the total average sales of the previous installments and the same percentage rule as the model is utilized to determine if the brand extension was successful or not. If both the model results and the real results are equal, the model is considered to be valid.

In order to collect the data that represents each factor on each of the Tomb Raider series' installments the authors will consult the specialized video game website IGN (www.ign.com) which has collected the information necessary to rate each factor.

IGN rating system classifies games and game characteristics in the following manner:

10.0 – Masterpiece: The pinnacle of gaming, a masterpiece may not be flawless, but it is so exceptional that it is hard to imagine a game being better. At the time of its release, this game is the not just the best the system can offer, but better than we could have expected.

9.0/9.5 – Amazing: One of the best games out there. When this generation of games ends, people will look back and say, "This was one of the best games made for the system." It might have a few flaws, but this is a must-buy.

8.0/8.5 – Great: If you play a lot of games, then you have got to play this one. It might not be among the very best available, but it's worth your time. If this is the type of game that appeals to you, then this one should be an automatic purchase.

7.0/7.5 – Good: Sure, there are some issues, but the overall experience is still good enough to recommend. Maybe it lacks ambition or it's repetitive or has too many technical glitches, but we had fun playing it nonetheless and think you will too.

6.0/6.5 – Okay: No one should settle for "just OK." When games cost as much as they do, then it's up to publishers to deliver some bang for our buck. And while this game is passable, it's probably only worth a rental.

5.0/5.5 – Mediocre: This game is on the cusp of being bad. That means that there are one or two good things about it, but an equal if not greater number of issues present. If the game sounds interesting, you might want to give it a try, but don't expect to be wowed.

4.0/4.5 – Bad: Something went wrong during development and this egg went a little rotten. There's nothing worse than a game that ends up as "bad" on our scale, because it usually means there was some potential that the developer couldn't live up to.

3.0/3.5 – Awful: Bad concept, severe technical flaws, terrible design -- these are just some of the characteristics of an awful game. Getting to the end just might be impossible, because the experience is just so terrible.

2.0/2.5 – Painful: It physically hurts to play this game. That's how bad it is. Like moonshine -- it could actually make you go blind.

1.0/1.5 – Unbearable: The more you play, the harder it gets to continue living. There's nothing new or interesting here. Nothing exciting and, frankly, nothing that works.

0/0.5 – Disaster: One of the worst games ever made. Roger Ebert holds this game while standing on his soap box and declares it proof that games are not art.

Video game ratings are available both from users and critics. The same rating scale is available for game elements such as game-play, story-line, multiplayer, audio and graphics; as rated by the IGN editor. Information about other elements which are not rated such as developer, publisher and rating are also available at IGN. The marketing budget figure will be tried to obtain directly from the publisher Eidos, in the event that Eidos is not willing to share the information, the marketing factors will be assumed positive by the authors for every sequel as in the authors point of view, Tomb Raider games have always been well marketed.

Stand-alone factors from either the parent brand or the brand extension rated as okay (6.0/6.5) have a neutral effect and any rating below that have a negative effect on the brand extension's likelihood of success and anything rated as good (7.0/7.5) or better is considered to have a positive effect on the brand extension's likelihood of success.

The factor parent brand awareness will be measured by the number of sales of the previous installment of a given brand extension. In order to determine if the number of sales have a positive or negative effect in the brand extension's likelihood of success, the authors will compare the number of sales of the installment previous to the brand extension to the sales average of all the installments previous to the brand extension; an equal or better number of sales than the average would have a positive effect on the brand extension's likelihood of success while anything below equal would be considered to have a negative effect on the brand extension's likelihood of success.

The cultural familiarity factor is considered to have a positive effect on the brand extension's likelihood of success if the parent brand is a remake of previous video games (series reboot) or if it is based on movie, novel, sport franchise, comic or any other culturally familiar source; and a neutral effect if it doesn't.

Non-measurable factors such as genre and developer are considered to have a positive effect on the brand extension's likelihood of success if there is a fit between the brand extension and the parent brand and a neutral effect if there isn't.

Measurable fit factors such as game-play, story line, graphics and audio are analyzed by comparing their ratings from IGN for both the brand extension and the parent brand. If the brand extension rating is equal or superior to the parent brand rating, the fit factor is considered to have a positive effect on the brand extension's likelihood of success. If the brand extension's rating is inferior to the parent brand it is considered to have a negative effect in the brand extension's likelihood of success, a total of 1 model point is reduced by any half a point difference in negative difference that exist in the brand extension in comparison to the parent brand up to a maximum of the negative total possible amount of points for each factor depending on the results of the survey.

The factor marketing campaign will be measured by the marketing budget of a given brand extension. In order to determine if the marketing budget has a positive or negative effect in the brand extension's likelihood of success, the authors will compare the marketing budget of the brand extension to the marketing budget of all the installments previous to the brand extension; an equal or better budget than the average would have a positive effect on the brand extension's likelihood of success while anything below equal would be considered to have a negative effect on the brand extension's likelihood of success.

4 Analysis

The following chapter focuses on the analysis of the data collected in April 2012. It starts with a description of the general sample and the analysis of the general gamer survey. After that, the model for the Tomb Raider series will be used to further validate the authors' findings.

4.1 Sample description general gamer survey

At the end of the five-day data collection period, 200 respondents had started to fill out the questionnaire. 29 of those were deleted from the sample because they had not completed the questionnaire to the end. The remaining 171 respondents completed the survey and their answers were used in the data analysis.

Most of the respondents were in the age group 19-29 years old, a total of 132 (77%), followed by the age group 0-18 with 24 (14%), 30-39 with 12 (7%) and 3 respondents (2%) for the age group 50 and above. The sample provided no respondent for the age group 40-49 years. The respondents were 96% male and only 4% female. As for gamer type the sample represents 24% casual gamer and 74% hardcore gamer. The favorite game genre was Role-Playing (RPG) with 55%, followed by Action-Adventure (30%), Others (7%), Strategy (5%), Simulation (2%) and Sports (1%). The answer after the favorite platform for video games is fairly balanced with 52% consoles (Play Station 3, Xbox 360 or Nintendo Wii) and 47% PC, additionally 1% mobile devices.

4.2 Analysis of the general gamer survey

The overall 171 respondents are considered to be general gamers; therefore their answers represent the importance ranking of the factors of a general video game user. The authors ranked their identified factors by importance based on the mean each factor received in the survey. The factors were rated as the consumer perceived them.

Type of factor	Factor	Mean
Fit factor	Game-play	6.37
Brand extension	Quality as perceived by the users	6.30
Fit factor	Story line	6.06
Parent brand	Quality as perceived by the users	5.90
Fit factor	Graphics	5.50
Fit factor	Audio	5.39
Fit factor	Genre	5.23
Fit factor	Developer	5.13

Brand extension	Quality as perceived by the critics	4.84
Parent brand	Quality as perceived by the critics	4.59
Parent brand	Awareness	4.30
Fit factor	Multiplayer mode	4.17
Parent brand	Cultural familiarity	3.36
Fit factor	Publisher	3.26
Fit factor	Rating (Parental Advice)	2.95
Brand extension	Marketing campaign	2.94

Figure 4 – General gamer survey results

The researchers consider, based on the gathered results, that anything ranked above 6 points is considered a very important factor, which are the fit factor game-play, brand extension's quality as perceived by the users and the fit factor storyline. The factors ranked between 5.01 and 6 are considered important, which are parent brand quality as perceived by the gamer, the fit factor video graphics, the fit factor audio, the fit factor genre, and the fit factor developer. Factors ranked between 4.01 and 5 are considered of lesser importance, the factors in this category are the brand extension quality as perceived by critics, the parent brand quality as perceived by critics, parent brand awareness, and the fit factor Multiplayer Mode. The factors ranked 4 or below were considered unimportant for the success of a brand extension. These factors are cultural familiarity, fit factor publisher, fit factor rating (parental guide), and marketing campaign support.

The results show some surprises for the authors, for instance the opinion of critics or experts is rated significant lower than the gamers own judgment about a game. This is consistent with the parent brand as well as the brand extension. The brand extension quality as perceived by the gamer is a very important factor (6.30), which indicates that the general game user is more likely to judge a video game brand extension as a stand-alone game. This is also supported by the fact that parent brand awareness (4.30) is ranked as less important. However the ranking to the parent brand quality factor (5.90) as perceived by the gamer indicates that the general gamer does draw connections to the parent brand.

Considering the findings of Sunde and Brodie's study (1993) which concludes that consumer reception of a proposed brand extension will likely be higher if the perceived quality of the parent brand is high. The results of this study support this conclusion also for video games. The parent brand quality is an important factor even so the quality of the brand extension itself is more important for the consumer.

Also interesting is the fact that out of the two categories very important and important factors, 6 out of 8 factors are fit factors which represent the direct relationship between the parent brand and the brand extension. Furthermore the fit factors reflect

on the quality of the brand extension in comparison to the parent brand. As asked in the questionnaire the respondents request the fit factors to remain equally good or better than the parent brand. The high importance ratings of the fit factors support the findings of Völckner & Sattler (2006), that the fit between the parent brand and an extension product is the most important factor of brand extension success.

Another remarkable fact is that the general gamer considers the fit factor developer as important whereas the fit factor publisher is unimportant. This indicates that the general gamer has knowledge about the industry and is well informed. The gamer accredited the developer with having a higher impact on the brand extension than the publisher, which represents the practice in the industry.

The second conclusion by Sunde and Brodie (1993) which creates a higher reception of a brand extension is a perceived fit between the two product categories, especially in terms of the transferability of skills and the complementarities of the two products. A video game brand extension doesn't change its product category therefore a perceived fit is observed by consumer in more detailed characteristics of the sequel: the fit factors. The findings indicate that a perceived good fit between brand extension and parent brand will increase the success of the sequel as 6 fit factors are considered very important or important. Complementarity of a brand extension and its parent brand for video games can be observed by the fit factors game-play, storyline and genre. The high importance of the first two factors indicates that complementarity has a big effect on the gamer.

The findings of Aaker & Keller (1990) that consumer's reception for a brand extension is higher when the skills/assets associated with making the original product can be transferred into making the brand extension has to be analyzed carefully for video games. The skills and assets are separated in video game production. The developer which creates the game represents the skill while the publisher represents the assets. For the video game user the factor developer is important, they are the actual creator of the game, they turn ideas into a product. The gamer sees the asset (factor publisher) as unimportant even so the publisher is more visible on the product as well as to the public. The authors assume that the respondents of the survey were experienced gamers who can clearly draw a distinction between developer and publisher. Beginner gamers might not be able to separate the two actors and therefore think publishers create the games.

Another factor which increases the consumer reception of a brand extension identified by Aaker & Keller (1990) was the perceived difficulty of designing and making the extension product category. This factor can't be transferred for video game sequels to its full extend. The survey results show that the gamer appreciate good product development since factors such as game-play and storyline are considered very important. Video game sequels should therefore be carefully developed.

Furthermore a fascinating fact is that the factor marketing campaign support is ranked as the least important factor, this surprised the authors since overall the marketing expenses and efforts have significantly increased in the industry over the last years. The low importance of this factor may be explained to a weakness of the Likert-Scale,

social desirability bias, the respondents portray themselves in a more socially favorable light rather than being honest. Another possible explanation for the low score of the marketing factor is that consumers are not always aware on how the marketing efforts affect them. The finding of Klink & Smith (2001) or Völckner & Sattler (2006) that a brand extension is more successful if the marketing support is high, the authors believe that marketing support accounts also for video games but from the respondents view it is considered unimportant.

4.2.1 Analysis of the general gamer survey by demographics

The following paragraphs will describe the researchers' findings about the differences and similarities between the respondents of different demographic groups and segments.

4.2.1.1 Age groups

The survey results only provided enough data to compare three age groups, 18 and younger (24), 19-29 (132) and 30-39 years old (12). The most fascinating fact is that the 30-39 years group consider the fit factor genre as the most important factor with a rating of 6.25 (in comparison 0-18= 4.96 and 19-29= 5.23). Another interesting fact is that the importance of the brand extension quality as perceived by critics decreases by increasing age, 0-18= 5.08, 19-29= 4.89 and 30-39= 3.92. This can be explained by increasing video game experience for older gamers who require fewer reviews to evaluate a game. Also with increasing experience the gamers' attitude towards the credibility of some critics may decrease. A related reduce in importance by rising age can be observed for the parent brand awareness factor (4.64-> 4.41-> 3.92). A similar decrease in importance can be seen in the fit factor multiplayer mode, the gamer average rating, starting with the youngest group, went down from 4.63 to 4.20 to 3.50. This can be explained with the difference of leisure time between the groups. Older gamer have less leisure time and therefore prefer to play whenever their timetable allows it, to increase their flexibility they may prefer games which focus on a single player mode. Besides that the younger generation grew up in an established internet area, playing against other gamers online and building relationships with other gamer's world-wide is fairly normal for this age group. Also a remarkable fact is that the importance of the fit factor developer increases by increasing age (5.08-> 5.15-> 5.42) and at the same time the fit factor publisher decreases by increasing age (3.46-> 3.27-> 2.83). This can also be explained by increasing industry knowledge by increasing gaming experience. A video game developer creates the game while the publisher provides the assets for the production and the promotion for the game.

Factors	Mean by age group		
	0-18	19-29	30-39
Game-play	6.33	6.45	6.17
Brand extension quality as perceived by the users	6.38	6.39	6.08
Story line	5.96	6.16	6.17

Parent brand quality as perceived by the users	5.80	5.99	5.79
Graphics	5.63	5.51	5.50
Audio	5.42	5.53	5.00
Genre	4.96	5.23	6.25
Developer	5.08	5.15	5.42
Brand extension quality as perceived by the critics	5.08	4.89	3.92
Parent brand quality as perceived by the critics	4.88	4.63	4.21
Parent brand awareness	4.64	4.41	3.92
Multiplayer mode	4.63	4.20	3.50
Cultural familiarity	3.72	3.31	3.64
Publisher	3.46	3.27	2.83
Rating (Parental Advice)	2.96	3.01	2.92
Marketing campaign	3.29	2.97	2.25

Figure 5 – General gamer survey result by age

In order to be able to perform a linear regression analysis, the authors needed to create a dummy variable which are used examine group differences between 2 groups. Since the age category was divided into 5 different groups, the results were separated into 2 new groups, 18 and below which was given the dummy value 0; and 19 and above which was given the value 1. People who belong to the 19 or above age group are statistically and significantly different from the attitudes of younger people. To be more specific, people who are 18 or below give a higher level of importance to the parent brand cultural familiarity factor than people who are older. We inferred that from the minus coefficient of the dummy variable created for the age group. (See appendix 4 for the full linear regression model)

Additionally the authors conducted a Kruskal-Wallis Test. It is the non-parametric alternative to a one-way between-groups analysis of variance. It allows the researchers to compare the scores on some continuous variable for three or more groups. The test will only compare the following age groups 0-18, 19-29 and 30-39, since the amount of respondents for the other groups were insufficient to be considered relevant. The test revealed that there is no statistically significant difference on the level of importance that respondents gave to each factor across the three age groups. With a significance value of less the .05 there are only two factors which present a significant difference: Fit factor genre and Brand extension quality as perceived by the critics. For the Fit factor genre the mean rank for the age group 30-39 was 119.04 which are significantly higher than the other groups. The Brand extension (BE) quality critics' factor has a mean rank of 90.40 for age 0-18, followed by 86.44 for age 19-29 but a big difference

for age 30-39 which accounts for the low value of the level of significance. Test results are presented in the following figure and appendix 5.

	Mean rank Fit Factor Genre (Sign. 0.018)	Mean rank Factor BE quality by critics (Sign. 0.038)
Age 0-18	72.27	85.17
Age 19-29	83.58	86.38
Age 30-39	119.04	62.50

Figure 6 – Kruskal-Wallis Test significant results (Age)

4.2.1.2 Gender

Unfortunately the sample doesn't provide enough diverse data, with only 6 female gamer respondents in comparison to 165 male respondents. The male/female relation of our respondents doesn't reflect with the Data Report published by the Entertainment Software Association where as 42% of the video game players are women.

The authors conducted a Mann-Whitney U Test which is used to test for differences between 2 independent groups on a continuous measure. The results for the test are as follows: The level of importance that males and females give to the parent brand quality as perceived by the critics factor, the fit factor developer and the brand extension quality critics factor is significantly different; however due to the low number of responses from females this won't be analyzed further on. The results of the test can be found in the appendix 6.

The linear regression analysis for the gender group only showed a difference in the level of importance that each group give to the brand extension quality critics factor, once again, due to the low number of female respondents the results will not be analyzed further on.

4.2.1.3 Type of gamer

The sample provides a better comparison for type of gamer with 41 casual gamers and 130 hard-core gamers. These two types of gamer are considered to be very different in their attitude towards video games. As defined by the authors a hard-core gamer prefers to take significant time and practice on games, and tend to play more involved games that require larger amounts of time to complete or master; a casual gamer is a player whose time or interest in playing games is limited and therefore tend to play games designed for ease of game-play and don't spend much time playing more involved games. Therefore the authors expected a variation in the answers for casual and hard-core gamers.

Surprisingly the importance of the factors did not change by separating the data in the two gamer types. Overall the means of each factor are comparatively similar. There are only three factors where the variation is slightly bigger. The biggest difference with

0.49 points is the fit factor publisher, the rating for casual gamer is 3.63 in comparison for 3.14 for hardcore gamer. For casual gamer, with less industry knowledge, the more visible publisher will be easier to be connected to a video game. Similar to that, the factor brand awareness is different by 0.4 points, casual gamer rank the importance of brand awareness with 4.68 and hard-core gamer with 4.28. Also different is the factor cultural familiarity by 0.35 points. Casual gamer ranked the factor higher with 3.64 in contrast to 3.29 for hard-core gamer but overall unimportant.

Later, the authors conducted a Mann-Whitney U Test which only showed a significant difference in the fit factor publisher between the two types of gamer which support the previous findings, as it was the only factor that scored a significance level of less than .05. The linear regression model performed to analyze the type of gamer variable showed no difference in the level of importance that hard-core and casual gamers give to any of the analyzed factors. (See appendix 7 for the full test)

	Mean rank Fit factor publisher (Sign. 0.034)
Casual Gamer	99.89
Hard-Core Gamer	81.62

Figure 7 – Mann-Whitney U Test significant results (Type of gamer)

To analyze the type of gamer with a linear regression model the dummy variables were created giving casual gamers the value 0 and hard-core gamers the value 1. No significant differences were found between the two types of gamers.

Factors	Mean by type of gamer	
	Casual	Hardcore
Game-play	6.46	6.35
Brand extension quality as perceived by the users	6.24	6.32
Story line	6.10	6.09
Parent brand quality as perceived by the users	5.91	5.90
Graphics	5.49	5.50
Audio	5.27	5.51
Genre	5.29	5.25
Developer	5.02	5.16
Brand extension quality as perceived by the critics	4.78	4.85
Parent brand quality as perceived by the critics	4.67	4.56
Parent brand awareness	4.68	4.28

Multiplayer mode	4.27	4.14
Cultural familiarity	3.64	3.29
Publisher	3.63	3.14
Rating (Parental Advice)	3.17	2.90
Marketing campaign	3.12	2.98

Figure 8 – General gamer survey results by type of gamer

4.2.1.4 Type of favorite video game genre

The sample provided only a significant amount of answers for the genre Action-Adventure (48) and Role-Playing (95). The other genres didn't achieve enough respondents Simulation (3), Strategy (10), Sports (2) and Others (13).

For the researchers this was also an interesting aspect to analyze maybe gamers favoring different genres would rank the importance of the factors differently. The researcher identified the following variances between the in favor for Action-Adventure group and the Role-Play group. The last mentioned group considers the factor parent brand quality as perceived by users as a very important factor with 6.15 points. The quality of the parent brand as perceived by the gamer himself is added to the other three very important factors: Fit factor game-play, Brand Extension quality by user and Fit factor Storyline. For the other group this factor is only considered important (5.81). Also more important for the Role-Play genre group is the Fit factor developer, with 5.24 it is considered important instead of 4.96 for the Action-Adventure Group. The opposite and the biggest difference with 0.48 points is for the Brand extension quality by critics factor. Action-Adventure gamer ranked this factor as important (5.13) and Role-Play user only 4.65. Furthermore the Action-Adventure group admires a Multiplayer Mode (4.42) more than its opponent group (3.98). Summarized a Role-Play genre video game brand extension should have a by the users appreciated parent brand, the same or a better developer which can focus less on a multiplayer option. For an Action-Adventure sequel a multiplayer mode is more appreciated by the gamer and the game should achieve high rating in critic reviews.

Also interesting for the researchers was to analysis if there are connections between type of gamer (casual or hard-core) and favorite game genre. The sample showed equal separation 29.79% of the casual gamer have Action-Adventure as their favorite genre as well as 30.34% of the hard-core gamer. Similar to this is that 55.32% of the casual gamer prefer the Role-Play genre as well as 54.48% of the hard-core gamer. This indicates that type of gamer doesn't affect the choice for favorite genre.

For the Mann-Whitney U test conducted to find out if there is a significant difference on the level of importance that respondents give to each factor, only the genres Action-Adventure and RPG were taken into account as the number of respondents who choose different genres as their favorite wasn't enough to make them statistically relevant. The results showed that there is a significant difference for the parent brand

(PB) quality users factor with a level of significance of .019, where the mean rank of the RPG gamers is of 80.69 in comparison to the Action-Adventure gamers which only have a mean rank of 64.69 as showed in the previous analysis. The test also showed a significant difference in the fit factor storyline which scored a significance level of .031 where the RPG gamers had a mean rank of 76.96, significantly higher that the opponent group which had a mean rank of 62.19 (See appendix 8 for the full test).

	Mean rank Factor PB quality by users (Sign. 0.019)	Mean rank Fit factor story line (Sign. 0.031)
Action-Adventure	64.69	62.19
Role-Play	80.69	76.96

Figure 9 – Mann-Whitney U Test significant results (Genre)

In order to create the dummy variable for the linear regression analysis for the favorite genre, only Action-Adventure (value 0) and RPG (value 1) were taken into consideration as the results for the other types of games are not enough to make them statistically relevant. The analysis, much like the previous analysis showed a significant difference in the level of importance that Action-Adventure and RPG gamers give to the parent brand quality user factor. People whose favorite genre is RPG give a higher level of importance to the parent brand quality user factor than people whose favorite genre is Action-Adventure. We inferred that from the positive coefficient of the dummy variable created for the favorite genre group. The analysis also showed significant difference in the fit factor storyline since the coefficient of the dummy variable is positive, we infer that RPG gamers give a higher level of importance to the fit factor.

Factors	Mean by favorite genre	
	Action-Adventure	Role-Play
Game-play	6.35	6.42
Brand extension quality as perceived by the users	6.33	6.41
Story line	6.00	6.28
Parent brand quality as perceived by the users	5.81	6.15
Graphics	5.48	5.58
Audio	5.23	5.49
Genre	5.13	5.32
Developer	4.96	5.24
Brand extension quality as perceived by the critics	5.13	4.65

Parent brand quality as perceived by the critics	4.64	4.56
Parent brand awareness	4.22	4.46
Multiplayer mode	4.42	3.98
Cultural familiarity	3.30	3.41
Publisher	3.42	3.20
Rating (Parental Advice)	3.17	2.98
Marketing campaign	3.00	2.95

Figure 10 – General gamer survey results by favorite genre

4.2.1.5 Type of favorite video game platform

In the past video games were developed for one type of platform only, when the game was successful, it would be published for other platforms. The effort of the conversion done by developer and publisher affected the quality of the game. In the beginning many games were transformed poorly into other platforms. Today only a small amount of games are published only for one platform, those games are usually developed by in-house developers of the three big console production companies Microsoft, Sony or Nintendo.

The authors were interested if the survey shows differences of the factor ranking by the gamer's choice of favorite game platform. The sample shows no significant differences in the importance ranking of the factors by PC gamers (total 83) and console gamers (total 86). Unfortunately the sample didn't provide enough respondents for the mobile platform (total 2), therefore only console gamers and PC gamers will be analyzed. However only minor differences can be found at the fit factor graphics, console gamers ranked the factor 0.3 points higher to a total importance of 5.65 points. The same can be identified for the fit factor publisher, where the console gamer ranked it 0.3 points higher than the PC gamer, but still overall unimportant with a total of 3.41 points.

The Mann-Whitney U Test conducted for the favorite platform variable showed no significant difference in any of the factors tested. In order to perform the test only the platforms PC and console were used, as the mobile platform didn't have enough answers to make it significantly relevant. (See appendix 9)

The dummy variable for the favorite video game platform, the mobile choice was excluded due to the low amount of responses, PC was given the value 0 and console was given the value 1. The linear regression analysis showed no significant difference in the level of importance that each group gave to the studied factors.

Factors	Mean by favorite platform	
	PC	Console
Game-play	6.37	6.40
Brand extension quality as perceived by the users	6.30	6.37
Story line	6.06	6.14
Parent brand quality as perceived by the users	5.90	5.97
Graphics	5.35	5.65
Audio	5.36	5.53
Genre	5.27	5.26
Developer	5.24	5.05
Brand extension quality as perceived by the critics	4.73	4.91
Parent brand quality as perceived by the critics	4.57	4.63
Parent brand awareness	4.31	4.48
Multiplayer mode	4.06	4.29
Cultural familiarity	3.39	3.38
Publisher	3.11	3.41
Rating (Parental Advice)	2.83	3.09
Marketing campaign	2.82	3.08

Figure 11 – General gamer survey results by favorite platform

4.3 Sample description Tomb Raider gamer survey

After a ten-day data collection period, 121 respondents finished the questionnaire out of 163 who started the survey. The answers of the 121 respondents were used in the analysis.

Also in this survey the biggest age group was 19-29 years old 95 (62%), followed by 18 and younger with 34 respondents (22%). The age group 30-39 and 40-49 had both 10 respondents (6%). The smallest group was 50 and older with 5 respondents (3%). As for gamer type the sample is fairly balanced with 54% casual gamer and 46% hard-core gamer.

4.4 Model analyses

The results of the Tomb Raider gamer questionnaire were similar to the general gamer survey. Every factor was ranked in the same category of importance in both questionnaires therefore the authors conclude their questionnaire and findings are reliable.

As mentioned in the methodology section of this thesis, a model was created to test the validity of the questionnaire results by comparing the likelihood of success of each one of the 8 installments of the Tomb Raider series against the real success that said installments had.

Any factor whose mean ranked above 6 points on the Likert Scale is considered a very important factor and was given a value of 3 points in the model; the factors that are considered to be very important are the fit factor gameplay, brand extension's quality as perceived by the users and the fit factor storyline. Factors whose mean ranked between 5.01 and 6 in the Likert Scale are considered to be important and were given a score value of 2 in the model, the important factors are the brand extension's quality as perceived by the users, the fit factor audio, the fit factor graphics, the fit factor developer and the fit factor genre. Factors whose mean ranked between 4.01 and 5 in the Likert Scale are considered of lesser importance and were given a value of 1 point in the model, the factors in this category are the parent brand extension's quality as perceived by the critics, the parents brand's quality as perceived by the critics, the parent brand's awareness and the fit factor multiplayer mode. Finally, the factors whose mean ranked 4 or below were considered irrelevant for the success of a video game brand extension and were excluded from the model, these factors are the fit factor cultural familiarity, the fit factor publisher, the brand extension's marketing campaign and the fit factor rating (parental guide).

The factors' means and given scores in the model can be found in the following table:

Type of factor	Factor	Mean	Score
Fit factor	Game-play	6.17	3
Brand extension	Quality as perceived by the users	6.13	3
Fit factor	Story line	6.01	3
Parent brand	Quality as perceived by the users	5.70	2
Fit factor	Audio	5.50	2
Fit factor	Graphics	5.48	2
Fit factor	Developer	5.33	2
Fit factor	Genre	5.28	2
Brand extension	Quality as perceived by the critics	4.82	1
Parent brand	Quality as perceived by the critics	4.59	1

Parent brand	Awareness	4.38	1
Fit factor	Multiplayer mode	4.17	1
Parent brand	Cultural familiarity	3.72	0
Fit factor	Publisher	3.69	0
Brand extension	Marketing campaign	3.65	0
Fit factor	Rating (Parental Advice)	3.26	0

Figure 12 – Tomb Raider gamer survey results

The total amount of possible points is 23 and it represents a 100% likelihood of success for the brand extension; however, since the Tomb Raider Series' games do not have a multiplayer mode, that factor was also excluded from the model bringing the total possible amount of points to 22, which represents a 100% likelihood of success for the Tomb Raider Series. Any amount of points below the total represents its respective percentage for the brand extensions likelihood of success. The percentage obtained from the model is then multiplied by the average number of sales of all the installments of a franchise previous to the brand extension in order to obtain the estimated number of sales that the brand extension should achieve, if the total percentage obtained from the model equals 60% or more, the game is considered to be successful, any percentage below 60% is considered to be unsuccessful. The real number of sales of each Tomb Raider brand extension are expressed as a percentage of the total average sales of the previous installments and the same percentage rule as the model is utilized to determine if the brand extension was successful or not. If both the model results and the real results are equal, the model is considered to be valid.

In the following paragraphs, the authors will begin testing the model with the newest Tomb Raider game available and proceed with their analyses chronologically backwards until they have tested their model with all the available Tomb Raider brand extensions.

4.4.1 Tomb Raider: Underworld

Tomb Raider: Underworld (2008) is a direct sequel (8th part). The story continues from the events in *Tomb Raider: Legend* and also connects unexplained plot elements with *Tomb Raider: Anniversary*. The three games merged into the renewed stand-alone Tomb Raider Trilogy by developer Crystal Dynamics. It was the first game of the series to be released on the PlayStation 3. The game received mostly mixed to positive reviews, however sales were below expectations and it wasn't until 2009 that *Underworld* outsold *Legend* and *Anniversary* with 2.6 million copies by 2009. The problem, suggested by many users, was that the plot (storyline) left by *Legend* seems to be closed, offering very little drive to continue.

The following table shows the results of each analyzed factor as described in the methodology for both the brand extension Tomb Raider: Underworld and its parent

brand Tomb Raider: Anniversary. The table also shows if the effect of each factor is considered to be positive or negative and the score that each factor receives in the model.

Type of factor	Factor	Parent Brand Tomb Raider: Anniversary	Brand Extension Tomb Raider: Underworld	Effect	Score
Fit factor	Game-play	8	7.5	+	2
Brand extension	Quality Users		8.2	+	3
Fit factor	Story line	7.5	7.5	+	3
Parent brand	Quality Users	8.3		+	2
Fit factor	Audio	7.5	8.5	+	2
Fit factor	Graphics	7	8	+	2
Fit factor	Developer	Crystal Dynamics	Crystal Dynamics	+	2
Fit factor	Genre	Action Adventure	Action Adventure	+	2
Brand extension	Quality Critics		7.7	+	1
Parent brand	Quality Critics	8.3		+	1
Parent brand	Awareness	1.3 million		-	1

Figure 13 – Tomb Raider: Underworld model results

The sales of Tomb Raider: Anniversary went up to a total of 1.3 million, when compared to the average sales of the all the previous games which amounted to a total of 4.19 million, the parent brand awareness has a negative effect on the likelihood of success of the brand extension Tomb Raider: Underworld because the sales were lower than the average.

The total score for Tomb Raider: Underworld's likelihood of success in the model was of 19 points which amounts to an 86.36% likelihood of success. The real number of sales that Tomb Raider: Underworld achieved is 2.6 million which amounts to a 68.06% level of success when compared to the sales average (3.82 million) of the previous installments. As defined in the methodology section a brand extension is considered a success if its total number of sales is at least 60% of the total sale average of the previous installments, therefore the authors were able to predict that Tomb Raider: Underworld is a success.

4.4.2 Tomb Raider: Anniversary

Tomb Raider: Anniversary was published as a remake of the original *Tomb Raider*. The game uses an improved version of the *Tomb Raider: Legend* game engine and combines it with all of the original environments from *Tomb Raider*. The game was well received by critics. However, the game sold only 1.3 million copies, making it the least commercially successful game in the series up to today.

The following table shows the results of each analyzed factor as described in the methodology for both the brand extension *Tomb Raider: Anniversary* and its parent brand *Tomb Raider: Legend*. The table also shows if the effect of each factor is considered to be positive or negative and the score that each factor receives in the model.

Type of factor	Factor	Parent Brand Tomb Raider: Legend	Brand Extension Tomb Raider: Anniversary	Effect	Score
Fit factor	Game-play	8	8	+	3
Brand extension	Quality Users		8.3	+	3
Fit factor	Story line	8.5	7.5	+	1
Parent brand	Quality Users	8.3		+	2
Fit factor	Audio	8	7.5	+	1
Fit factor	Graphics	8	7	+	0
Fit factor	Developer	Crystal Dynamics	Crystal Dynamics	+	2
Fit factor	Genre	Action Adventure	Action Adventure	+	2
Brand extension	Quality Critics		8.3	+	1
Parent brand	Quality Critics	8		+	1
Parent brand	Awareness	4.5 million		+	1

Figure 14 – Tomb Raider: Anniversary model results

The sales of *Tomb Raider: Legend* went up to a total of 4.5 million, when compared to the average sales of the all the previous games which amounted to a total of 4.13 million, the parent brand awareness has a positive effect on the likelihood of success of the brand extension *Tomb Raider: Anniversary* because the sales were higher than the average.

The total score for Tomb Raider: Anniversary in the model was of 17 points which amount to a 77.27% likelihood of success. The real number of sales that Tomb Raider: Anniversary achieved is 1.3 million which amounts to a 31.10% level of success when compared to the sales average (4.18 million) of the previous installments. As defined in the methodology section a brand extension is considered a success if its total number of sales is at least 60% of the total sale average of the previous installments, therefore the authors failed to predict that Tomb Raider: Anniversary is not a success.

The authors attribute the lack of accuracy for this prediction to the fact that Tomb Raider: Anniversary is a direct copy of the first Tomb Raider game with improved graphics and audio, therefore a lack of interest from the players might exist to buy again a game that they have already played and thus they're attitude towards the game becomes unpredictable.

4.4.3 Tomb Raider: Legend

Tomb Raider: Legend (2006) was the first game of the series to be developed by a new company, Crystal Dynamics, who installed changes for the famous main character. Eidos announced *Tomb Raider: Legend* sold 4.5 million copies making it the most commercially successful game since *Tomb Raider: The Last Revelation*. The new developer had managed to revive an old franchise and a well-loved character with the game receiving the highest scores the series had seen since *Tomb Raider II*.

The following table shows the results of each analyzed factor as described in the methodology for both the brand extension Tomb Raider: Legend and its parent brand Tomb Raider: Angel of Darkness. The table also shows if the effect of each factor is considered to be positive or negative and the score that each factor receives in the model.

Type of factor	Factor	Parent Brand Tomb Raider: Angel of Darkness	Brand Extension Tomb Raider: Legend	Effect	Score
Fit factor	Game-play	4	8	+	3
Brand extension	Quality Users		8.3	+	3
Fit factor	Story line	7	8.5	+	3
Parent brand	Quality Users	6.3		+	0
Fit factor	Audio	8	8	+	2
Fit factor	Graphics	6.5	8	+	2
Fit factor	Developer	Core Design	Crystal Dynamics	+	0
Fit factor	Genre	Action Adventure	Action Adventure	+	2
Brand	Quality		8	+	1

extension	Critics				
Parent brand	Quality Critics	5.4		-	1
Parent brand	Awareness	2.5 million		-	1

Figure 15 – Tomb Raider: Legend model results

The sales of Tomb Raider: Angel of Darkness went up to a total of 2.5 million, when compared to the average sales of the all the previous games which amounted to a total of 4.46 million, the parent brand awareness has a negative effect on the likelihood of success of the brand extension Tomb Raider: Legend because the sales were lower than the average.

The total score for Tomb Raider: Legend in the model was of 14 points which amount to a 63.63% likelihood of success. The real number of sales that Tomb Raider: Legend achieved is 4.5 million which amounts to a 108.96% level of success when compared to the sales average (4.13 million) of the previous installments. As defined in the methodology section a brand extension is considered a success if its total number of sales is at least 60% of the total sale average of the previous installments, therefore the authors were able to predict that Tomb Raider: Legend is a success.

4.4.4 Tomb Raider: Angel of Darkness

Tomb Raider: Angel of Darkness (2003) is Lara Croft's first adventure on the new PlayStation 2 and its reviews are at the bottom. The developer Core Design blamed Eidos the publisher for forcing them to rush the game. This was the last sequel developed by the original developer, Core Design. Besides the bad reviews the game was sold 2.5 million times partly due to an aggressive advertising campaign.

The following table shows the results of each analyzed factor as described in the methodology for both the brand extension Tomb Raider: Angel of Darkness and its parent brand Tomb Raider: Chronicles. The table also shows if the effect of each factor is considered to be positive or negative and the score that each factor receives in the model.

Type of factor	Factor	Parent Brand Tomb Raider: Chronicles	Brand Extension Tomb Raider: Angel of Darkness	Effect	Score
Fit factor	Game-play	5.5	4	+	0
Brand extension	Quality Users		6.3	+	0
Fit factor	Story line	7.5	7	+	2
Parent brand	Quality Users	7.4		+	2

Fit factor	Audio	7.5	8	+	2
Fit factor	Graphics	8	6.5	-	1
Fit factor	Developer	Core Design	Core Design	+	2
Fit factor	Genre	Action Adventure	Action Adventure	+	2
Brand extension	Quality Critics		5.4	-	1
Parent brand	Quality Critics	5.6		-	1
Parent brand	Awareness	1.5 million		-	1

Figure 16 – Tomb Raider: Angel of Darkness model results

The sales of Tomb Raider: Chronicles went up to a total of 1.5 million, when compared to the average sales of the all the previous games which amounted to a total of 5.20 million, the parent brand awareness has a negative effect on the likelihood of success of the brand extension Tomb Raider: Anniversary because the sales were higher than the average.

The total score for Tomb Raider: Angel of Darkness in the model was 6 points which amount to a 27.27% likelihood of success. The real number of sales that Tomb Raider: Angel of Darkness achieved is 2.5 million which amounts to a 56.05% level of success when compared to the sales average (4.46 million) of the previous installments. As defined in the methodology section a brand extension is considered a success if its total number of sales is at least 60% of the total sale average of the previous installments, therefore the authors were able to predict that Tomb Raider: Angel of Darkness is not a success.

This case provides a good example of the effect of the marketing support factor and supports the finding of Klink & Smith (2001) and Völckner & Sattler (2006) that a brand extension is more successful if the marketing support is high. Tomb Raider: Angel of Darkness sold 1 million more copies than the previous game, however compared to the whole series it is considered unsuccessful.

4.4.5 Tomb Raider: Chronicles

Tomb Raider Chronicles was released in 2000 even after the death of Lara Croft in the previous installment. The game was a peak point in the series. It was the last Tomb Raider to release on the original PlayStation and the last to be built on Lara's original, core foundations. Review scores were hitting an all-time low but surprisingly the game received a decent user score; in the end the game sold only 1.5 million copies globally.

The following table shows the results of each analyzed factor as described in the methodology for both the brand extension Tomb Raider: Chronicles and its parent brand Tomb Raider: The Last Revelation. The table also shows if the effect of each

factor is considered to be positive or negative and the score that each factor receives in the model.

Type of factor	Factor	Parent Brand Tomb Raider: The Last Revelation	Brand Extension Tomb Raider: Chronicles	Effect	Score
Fit factor	Game-play	8	5.5	-	2
Brand extension	Quality Users		7.4	+	3
Fit factor	Story line	8	7.5	+	2
Parent brand	Quality Users	7.7		+	2
Fit factor	Audio	9	7.5	-	1
Fit factor	Graphics	8	8	+	2
Fit factor	Developer	Core Design	Core Design	+	2
Fit factor	Genre	Action Adventure	Action Adventure	+	2
Brand extension	Quality Critics		5.6	-	1
Parent brand	Quality Critics	6.1		+	0
Parent brand	Awareness	3.54 million		-	1

Figure 17 – Tomb Raider: Chronicles model results

The sales of Tomb Raider: The Last Revelation went up to a total of 3.54 million, when compared to the average sales of the all the previous games which amounted to a total of 5.75 million, the parent brand awareness has a negative effect on the likelihood of success of the brand extension Tomb Raider: Chronicles because the sales were lower than the average.

The total score for Tomb Raider: Chronicles in the model was of 8 points which amount to a 36.36% likelihood of success. The real number of sales that Tomb Raider: Chronicles achieved is 1.5 million which amounts to a 28.84% level of success when compared to the sales average (5.20 million) of the previous installments. As defined in the methodology section a brand extension is considered a success if its total number of sales is at least 60% of the total sale average of the previous installments, therefore the authors were able to predict that Tomb Raider: Chronicles is not a success.

4.4.6 Tomb Raider: The Last Revelation

Tomb Raider: The Last Revelation was published in 1999. The game received mostly positive reviews. Besides the criticizing of *The Last Revelation*, for being "more of the

same," the game still was sold 3.54 million times. The users were speculation over Lara Croft's fate in internet forums, directing anger and frustration towards Core Design and Eidos over their choice to let the main character die.

The following table shows the results of each analyzed factor as described in the methodology for both the brand extension Tomb Raider: The Last Revelation and its parent brand Tomb Raider: Tomb Raider III. The table also shows if the effect of each factor is considered to be positive or negative and the score that each factor receives in the model.

Type of factor	Factor	Parent Brand Tomb Raider III	Brand Extension Tomb Raider: The Last Revelation	Effect	Score
Fit factor	Game-play	8	8	+	3
Brand extension	Quality Users		7.7	+	3
Fit factor	Story line	7	8	+	3
Parent brand	Quality Users	7.6		+	2
Fit factor	Audio	8	9	+	2
Fit factor	Graphics	6.5	8	+	2
Fit factor	Developer	Core Design	Core Design	+	2
Fit factor	Genre	Action Adventure	Action Adventure	+	2
Brand extension	Quality Critics		6.1	+	0
Parent brand	Quality Critics	7.8		+	1
Parent brand	Awareness	3.54 million		-	1

Figure 18 – Tomb Raider: The Last Revelation model results

The sales of Tomb Raider III went up to a total of 3.54 million, when compared to the average sales of the all the previous games which amounted to a total of 5.75 million, the parent brand awareness has a negative effect on the likelihood of success of the brand extension Tomb Raider: The Last Revelation because the sales were lower than the average.

The total score for Tomb Raider: The Last Revelation in the model was of 19 points which amount to an 86.36% likelihood of success. The real number of sales that Tomb Raider: The Last Revelation achieved is 3.54 million which amounts to a 61.56% level of

success when compared to the sales average (5.75 million) of the previous installments. As defined in the methodology section a brand extension is considered a success if its total number of sales is at least 60% of the total sale average of the previous installments, therefore the authors were able to predict that Tomb Raider: The Last Revelation is a success.

4.4.7 Tomb Raider III

Tomb Raider III: Adventures of Lara Croft (1998) was where users' enthusiasm with Lara started to diminish. While the second game had received mostly favorable reviews, several commented on its lack of innovation. *Tomb Raider III* was facing the same criticism, it was often seen more an expansion then a sequel. The critic reviews went down but the user reviews remained high, in the end the game sold 4.13 million copies.

The following table shows the results of each analyzed factor as described in the methodology for both the brand extension Tomb Raider III and its parent brand Tomb Raider II. The table also shows if the effect of each factor is considered to be positive or negative and the score that each factor receives in the model.

Type of factor	Factor	Parent Brand Tomb Raider II	Brand Extension Tomb Raider III	Effect	Score
Fit factor	Game-play	8	8	+	3
Brand extension	Quality Users		7.6	+	3
Fit factor	Story line	8	7	+	1
Parent brand	Quality Users	8.1		+	2
Fit factor	Audio	8	8	+	2
Fit factor	Graphics	8	6.5	-	1
Fit factor	Developer	Core Design	Core Design	+	2
Fit factor	Genre	Action Adventure	Action Adventure	+	2
Brand extension	Quality Critics		7.8	+	1
Parent brand	Quality Critics	8.2		+	1
Parent brand	Awareness	4.13 million		-	1

Figure 19 – Tomb Raider III model results

The sales of Tomb Raider III went up to a total of 4.13 million, when compared to the average sales of the all the previous games which amounted to a total of 6.57 million, the parent brand awareness has a negative effect on the likelihood of success of the brand extension Tomb Raider III because the sales were lower than the average.

The total score for Tomb Raider III in the model was of 15 points which amount to a 68.18% likelihood of success. The real number of sales that Tomb Raider III achieved is 4.13 million which amounts to a 62.86% level of success when compared to the sales average (6.57 million) of the previous installments. As defined in the methodology section a brand extension is considered a success if its total number of sales is at least 60% of the total sale average of the previous installments, therefore the authors were able to predict that Tomb Raider III is a success.

4.4.8 Tomb Raider II

Based on the huge success of the original game a sequel was released one year later. In 1997 *Tomb Raider II* was one of the most anticipated games. It was an immediate commercial success, quickly surpassing the sales of previous game with global sales of 7.53 million units. *Tomb Raider II* was also critically successful, though not as much as its predecessor.

The following table shows the results of each analyzed factor as described in the methodology for both the brand extension Tomb Raider II and its parent brand Tomb Raider. The table also shows if the effect of each factor is considered to be positive or negative and the score that each factor receives in the model.

Type of factor	Factor	Parent Brand Tomb Raider	Brand Extension Tomb Raider II	Effect	Score
Fit factor	Game-play	9	8	+	1
Brand extension	Quality Users		8.1	+	3
Fit factor	Story line	9	8	+	1
Parent brand	Quality Users	8.3		+	2
Fit factor	Audio	9	8	+	0
Fit factor	Graphics	9	8	+	0
Fit factor	Developer	Core Design	Core Design	+	2
Fit factor	Genre	Action Adventure	Action Adventure	+	2
Brand extension	Quality Critics		8.2	+	1
Parent brand	Quality Critics	8.9		+	1
Parent brand	Awareness	5.6 million		+	1

Figure 20 – Tomb Raider II model results

The sales of Tomb Raider went up to a total of 5.6 million, due to the high number of sales and the fame the main character and therefore the game received, the authors

assume that the brand awareness was high and that it has a positive effect on the likelihood of success of the brand extension Tomb Raider II.

The total score for Tomb Raider II in the model was of 14 points which amount to a 63.63% likelihood of success. The real number of sales that Tomb Raider II achieved is 7.53 million which amounts to a 134.46% level of success when compared to the sales average (5.60 million) of the previous installments. As defined in the methodology section a brand extension is considered a success if its total number of sales is at least 60% of the total sale average of the previous installments, therefore the authors were able to predict that Tomb Raider II is a success.

4.4.9 Model overall results

The following chart presents the expected outcome according to the authors model and the real outcome that each of the Tomb Raider sequels achieved.

Game	Expected Outcome	Real Outcome
Tomb Raider II	Successful	Successful
Tomb Raider III	Successful	Successful
Tomb Raider: The Last Revelation	Successful	Successful
Tomb Raider Chronicles	Unsuccessful	Unsuccessful
Tomb Raider Angel of Darkness	Unsuccessful	Unsuccessful
Tomb Raider Legend	Successful	Successful
Tomb Raider Anniversary	Successful	Unsuccessful
Tomb Raider Underworld	Successful	Successful

Figure 21 – Tomb Raider model test overall results

Although the model was successful in predicting whether the games can be considered as successful (60% or more of the sales average) or not (below 60% of the sales average), the authors notice that in a lot of cases the predicted percentage of sales fall far away from the actual sales percentage. The authors attribute this lack of precision to the fact that the factor brand extension's marketing support was marked by the survey respondents as not important, most likely due to the way the question was asked in the questionnaire which would inhibit the respondents of giving an precise answer as they tend to believe marketing does not affect them, even when several studies have proved that it does.

The only situation in which the model fail to predict the lack of success of a Tomb Raider installment was in the case of Tomb Raider: Anniversary, as explained before, the authors believe that this failure is related to the fact that Anniversary is not an actual sequel but a remake of the first Tomb Raider, in which the game had the exact same storyline of the first Tomb Raider with improved aesthetic elements.

Overall the model proved that the identified factors have a significant influence on the success of the video game brand extensions, therefore the rating of the importance of each identified factor is accurate.

5 Conclusion

The last chapter concludes this master thesis by combining all the findings. The main points will be discussed. Then, the limitations that hinder the generalizability of the results will be addressed. Finally, suggestions will be made for further research in the area of brand extension for video games.

The goal of the thesis was to identify and test which factors are important for the success of a video game brand extension. Therefore a survey was conducted where gamers were asked to rate the importance from the researchers identified factors. The authors were also interested in finding out if any significant difference exists between different categories of gamers; therefore the results were divided by segments and tested separately. Lastly, the researchers wanted to test the results of their findings with a model which would allow them to test the validity of their findings.

The survey results showed that the most important factors for the success of a brand extension in the video game industry are the fit factor game-play, the brand extension quality as perceived by the users and the fit factor storyline. On a lower level of importance, the gamers classified the parent brand quality by users and the fit factors audio, graphics, developer and genre. The lowest category of importance includes the quality as perceived by the critics of the parent brand and the brand extension, the parent brand awareness and the fit factor multiplayer mode. Finally the survey showed that the cultural familiarity, the fit factors publisher and rating, and the marketing campaign for the brand extension are not important for the gamers. A second survey was conducted exclusively with Tomb Raider users in order to create a model to test the results with the Tomb Raider Series and the results for this second survey were similar as the one targeted to general gamers, which allows the authors to conclude that the importance of the factors are equal for Tomb Raider users and general gamers.

The most surprising finding for the authors among this results is the fact that gamers do not consider the marketing support of the brand extension to be an important factor, as previous literature signaled this factor to be highly important for other type of products. The authors believe that the low score that the marketing support factor received is mainly due to a limitation of the chosen method for collecting data, where the respondent of the survey is not likely to answer in a way that they perceived as negative. In the case of the low ratings for the importance of the factor marketing support, the authors think that respondents might feel that by accepting that marketing has an influence over them, they perceive themselves as weak and easily manipulated, therefore, they gave low ratings to the marketing support factor even when it is probably an important one. As seen in the case of the sequel Tomb Raider: Angel of Darkness which was promoted heavily which lead to satisfying sales numbers for this sequel.

Some important differences were found between the different segments of users. When segmented by age, the fit factor genre seems to be really important for people between 29 and 39, and not so important for the rest of the ages. The importance that users give to the quality of the brand extension as perceived by critics seems to

decrease with the age, which means that older users are more experienced or decisive and depend less on critic's opinion when choosing a game to buy. The same decrease pattern can be found in the fit factor multiplayer mode which can be explained by the decrease in leisure time that comes with the age increase and which makes older users less likely to organize themselves with their friends just for gaming; another possible explanation for this is the younger users familiarity with the internet and social networks which makes them more likely to play not only with their friends but also with strangers over the internet. The fit factor developer increases with age while fit factor publisher decreases, this can be explained by a better understanding of the video game industry gained through experience where older generations understand that publishers do not affect the quality of the game as much as developers do. The fit factor genre was also found to be more important to older gamers, which shows that they are more likely to buy games just on their favorite genre as opposed to younger users who are more likely to experiment several genres in order to find their favorite or simply just get bored of playing a unique genre. The parent brand's cultural familiarity ranked higher for users under the age of nineteen, this fact is interesting as it shows they are more willing to buy video games if they are familiar with the brand even before a video game was created.

When trying to compare the preferences between men and women, the sample size of female respondents was unfortunately too small to have any relevance, therefore the differences between genders weren't further analyzed.

Although the authors initially believed that hardcore and casual gamers would have quite a difference set of preferences as to which factors they would consider more important when buying a sequel due to their different habits of playing, the results of the analysis show that there are few important differences. Casual gamers rate the fit factor publisher a little higher than hardcore gamers, presumably because the publisher logo is more visible on the game and its merchandising and therefore easier for them to connect the publisher with the video game. A small difference also exists in the ratings of the parent brand awareness and cultural familiarity factors which are rated higher by the casual gamers; the authors believe that these factors are more important for casual gamers as their decision to buy a game is easier when they are familiar with it in one way or the other.

When comparing the gamers by their favorite type of genre, the responses were only relevant for the cases of Action-Adventure and RPG games, therefore, the difference between these two categories were the only ones analyzed by the authors. The biggest difference between these two groups is that RPG gamers consider the quality of the parent brand as perceived by users to be very important when buying a sequel as opposed to the Action-Adventure gamers which only find it to be important. RPG gamers also consider the fit factors developer and storyline to be more important than Action-Adventure gamers do. On the other hand, Action-Adventure gamers consider the quality of the brand extension as perceived by the critics to be more important than the RPG gamers do. Action-Adventure gamers also appreciate the multiplayer mode more than RPG gamers. Another interesting finding is that the type of gamer

does not influence the favorite genre, fact that dismisses the general assumption that the majority of RPG gamers are hardcore gamers.

Not enough data was collected for the favorite platform mobile and therefore only favorite platforms PC or consoles were analyzed. The tests showed no significant difference between the responses of the gamers which prefer one platform or the other.

The model created by the authors proved to be accurate in predicting the success of the Tomb Raider series sequels. The model only failed in the case of Tomb Raider: Anniversary; the authors attribute the failure of the model to the fact that Anniversary was a remake of the original Tomb Raider rather than a sequel and therefore the consumers' attitude towards it became unpredictable. Although the model proved to be accurate there was a lack of consistency between the predicted sales percentage and the actual sales percentage, the author believe that this lack of consistency occurs due to the fact that the brand extension's marketing support factor wasn't included as a part of the model because of the reason previously mentioned.

Overall the finding of this thesis indicate that publishers and developers have to make sure that the sequel achieves equal or better ratings for the important factors for a successful sequel. Customers will buy a sequel to a game they enjoyed, even if that sequel scores slightly lower ratings than its parent brand. As long as the fall on quality is not significant, sales are unlikely to be impacted as consumers are more forgiving. This can be observed by the fact that the user rating even for the lowest quality Tomb Raider sequel was significantly higher than the critics rating.

Nevertheless publishers have to be careful if consumers are exposed to poor sequels once too often they will turn away from a brand towards another one. Winning back former fans is more expensive than keeping them.

In general sequels need to be carefully developed and released. Even if a sequel gets decent scores from critics, consumers can still be unsatisfied with certain features of the game. However, consumers have to see the other side, think about the huge risk developers take with every release. A game achieving great ratings requires enormous amount of resources. Therefore publishers are willing to sacrifice significant profits in order to create a fan base and a strong brand, therefore sequel titles can recover the costs.

The authors' findings prove the importance that gamers give to several factors when considering buying a video game and therefore they can help members of the video game industry to better allocate resources towards the factors that most influence the brand extension success. These findings can also be interesting to academics as they close the breach that exists between the brand extension theory for consumer goods and experience goods, especially video games.

5.1 Limitations

The authors believe that the approach they used for conducting the surveys might have led to erroneous information about the level of importance that consumers place

in the brand extension's marketing support. Another limitation is the possibility that the authors weren't able to identify all factors that influence the success of a video game brand extension and therefore reducing the accuracy of their created model.

Due to time, money and geographic limitation the researchers had to choose an online survey to collect primary data, and therefore weren't able to pick a accurately representative population of the video game users, but only to settle with whomever responded the survey, since the most important characteristic the authors were looking for was that the respondents were video game users, that was the only pre-requisite to answer the survey; the generalization of the result gathered are limited to male gamers, on the ages 39 and younger, whose favorites genres are Action-Adventure and Role-Play and whose favorite platforms are PCs and consoles. The authors were unable to collect enough information about different categories of gamers such as females or mobile gamers.

The proposed model has only been tested with one series of video games and to further validate its reliability it would need to be testes with different video game brand extensions.

5.2 Further Research

The authors suggest further studies about the subject with a different approach which could avoid the bias from their chosen method. If more resources are available, the authors believe that a large focus group where the researchers are able to pick the specific characteristics of their respondents might give a better insight to the topic. Since female and mobile gamers seem to be on the rise, it would be interesting to include these characteristics as part of the focus group. Due to the fact that significant differences were found between Action-Adventure and RPG gamers, the authors also think that a wider sample of gamers whose favorite genre vary from these two would also be interesting to analyze.

Since the possibility exists that the authors failed to identify all of the factors influencing the success of a video game brand extension, a qualitative study involving several video game marketing professionals could be considered.

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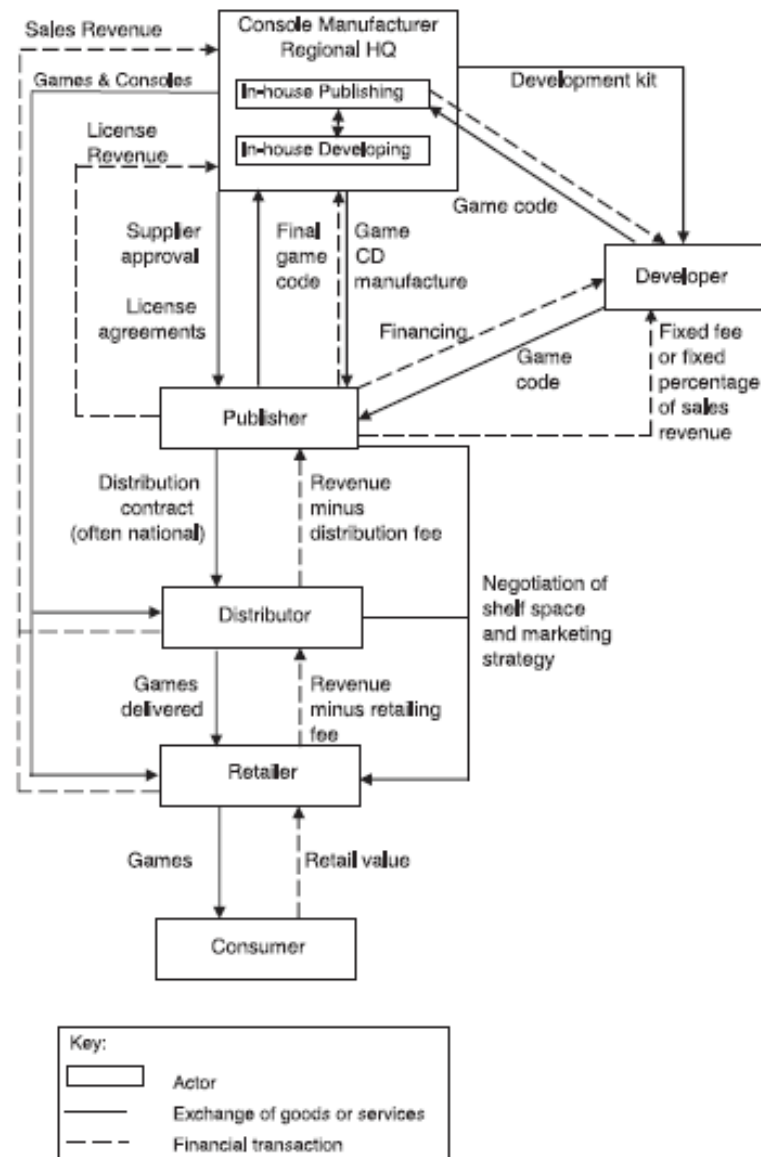
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7 Appendixes

Appendix 1 - Model of the interactions between the actors of the video game software production network



Appendix 2 - Demographics Survey

Default Question Block

Hello.

We are 2 master students from the Jonkoping University in Sweden currently working on our thesis. The purpose of this thesis is to identify the factors for a brand extension success in the video-game industry.

The purpose of the following survey is to collect data from video game users. All the answers provided will be treated as absolutely confidential and will only be used for the purpose of the aforementioned thesis. The duration of this survey can vary from person to person depending on the but it should not take more than 4 mins of your time.

This survey is completely anonymous.

Thanks in advanced for your help.

1. What age group do you belong to?

- ✦ 0-18
- ✦ 19-29
- ✦ 30-39
- ✦ 40-49
- ✦ 50 and above

What is your gender?

- ✦ Male
- ✦ Female

Do you consider yourself a casual gamer or a hardcore gamer?

- ✦ Casual
- ✦ Hardcore

What is your favorite video game genre?

- ✦ Action-Adventure
- ✦ Role-Playing (RPG)
- ✦ Simulation
- ✦ Strategy
- ✦ Sports
- ✦ Others

What is your favorite platform for playing video games?

- ✦ PC
- ✦ Consoles (Wii, Xbox, Playstation)

Mobile devices

When I buy a sequel for a video game I do it because:

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I am satisfied with the parent brand.	☐	☐	☐	☐	☐	☐	☐
Critics gave good ratings to the parent brand.	☐	☐	☐	☐	☐	☐	☐
Overall, the parent brand is a well-known video game brand.	☐	☐	☐	☐	☐	☐	☐
The parent brand immediately comes to my mind when thinking about the genre of the sequel.	☐	☐	☐	☐	☐	☐	☐
The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.	☐	☐	☐	☐	☐	☐	☐

When I buy a sequel of a video game it is important for me that the following characteristics remain at the same level of quality or better that they were in the parent brand.

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
Game-play	☐	☐	☐	☐	☐	☐	☐
Story line	☐	☐	☐	☐	☐	☐	☐
Multi-player mode	☐	☐	☐	☐	☐	☐	☐
Graphics	☐	☐	☐	☐	☐	☐	☐
Audio	☐	☐	☐	☐	☐	☐	☐

When I buy a sequel of a video game it is important for me that the following characteristics remain the same as they were in the parent brand.

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
Genre	☐	☐	☐	☐	☐	☐	☐
Developer	☐	☐	☐	☐	☐	☐	☐
Publisher	☐	☐	☐	☐	☐	☐	☐
Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	☐	☐	☐	☐	☐	☐	☐

When I buy a sequel for a video-game I do it because:

Strongly Disagree Somewhat Neither Somewhat Agree Strongly

	Disagree		Disagree		Agree nor Disagree	Agree	Agree	
I think that the sequel is good.	⊖	⊖	⊖	⊖	⊖	⊖	⊖	⊖
Critics gave good ratings to the sequel.	⊖	⊖	⊖	⊖	⊖	⊖	⊖	⊖
The sequel has a good marketing campaign.	⊖	⊖	⊖	⊖	⊖	⊖	⊖	⊖

Appendix 3 – Tomb Raider Survey

Default Question Block

Hello.

We are 2 master students from the Jonkoping University in Sweden currently working on our thesis. The purpose of this thesis is to identify the factors for a brand extension success in the video-game industry.

The purpose of the following survey is to collect data from video game users. All the answers provided will be treated as absolutely confidential and will only be used for the purpose of the aforementioned thesis. The duration of this survey can vary from person to person depending on the but it should not take more than 5 mins of your time.

Thanks in advanced for your help.

1. What age group do you belong to?

- ☐ 0-18
- ☐ 19-29
- ☐ 30-39
- ☐ 40-49
- ☐ 50 and above

Do you consider yourself a casual gamer or a hardcore gamer?

- ☐ Casual
- ☐ Hardcore

When I buy a sequel for a video game I do it because:

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I am satisfied with the parent brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Critics gave good ratings to the parent brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overall, the parent brand is a well-known video game brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The parent brand immediately comes to my mind when thinking about the genre of the brand extension.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

When I buy a sequel of a video game it is important for me that the following characteristics remain at the same level of quality or better than they were in the parent brand.

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
Game-play	⊗	⊗	⊗	⊗	⊗	⊗	⊗
Story line	⊗	⊗	⊗	⊗	⊗	⊗	⊗
Multi-player mode	⊗	⊗	⊗	⊗	⊗	⊗	⊗
Graphics	⊗	⊗	⊗	⊗	⊗	⊗	⊗
Audio	⊗	⊗	⊗	⊗	⊗	⊗	⊗

When I buy a sequel of a video game it is important for me that the following characteristics remain the same as they were in the parent brand.

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
Genre	⊗	⊗	⊗	⊗	⊗	⊗	⊗
Developer	⊗	⊗	⊗	⊗	⊗	⊗	⊗
Publisher	⊗	⊗	⊗	⊗	⊗	⊗	⊗
Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	⊗	⊗	⊗	⊗	⊗	⊗	⊗

When I buy a sequel for a video-game I do it because:

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree nor Disagree	Somewhat Agree	Agree	Strongly Agree
I think that the sequel is good.	⊗	⊗	⊗	⊗	⊗	⊗	⊗
Critics gave good ratings to the sequel.	⊗	⊗	⊗	⊗	⊗	⊗	⊗
The sequel has a good marketing campaign.	⊗	⊗	⊗	⊗	⊗	⊗	⊗

Appendix 4 – Linear regression model

```

REGRESSION
  /MISSING LISTWISE
  /STATISTICS COEFF OUTS R ANOVA
  /CRITERIA=PIN(.05) POUT(.10)
  /NOORIGIN
  /DEPENDENT Q4_1
  /METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel for a video game I do it because:-I am satisfied with the parent brand.

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.178 ^a	.032	-.004	1.050

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	4.943	5	.989	.897	.485 ^b
	Residual	151.029	137	1.102		
	Total	155.972	142			

a. Dependent Variable: When I buy a sequel for a video game I do it because:-I am satisfied with the parent brand.

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	5.707	.317		18.028	.000
	dumage	.021	.268	.007	.078	.938
	dumsex	.198	.537	.031	.368	.713
	dumcashar	-.038	.207	-.016	-.185	.854
	dumgenre	.381	.190	.172	2.007	.047
	dumplatform	.117	.179	.056	.651	.516

a. Dependent Variable: When I buy a sequel for a video game I do it because:-I am satisfied with the parent brand.

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q4_2
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel for a video game I do it because:-Critics gave good ratings to the parent brand.

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.198 ^a	.039	.004	1.596

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	14.246	5	2.849	1.118	.353 ^b
	Residual	348.999	137	2.547		
	Total	363.245	142			

a. Dependent Variable: When I buy a sequel for a video game I do it because:-Critics gave good ratings to the parent brand.

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.828	.481		10.033	.000
	dumage	-.485	.407	-.101	-1.191	.236
	dumsex	-1.498	.816	-.155	-1.837	.068
	dumcashar	.182	.315	.049	.578	.564
	dumgenre	.058	.288	.017	.202	.840
	dumplatform	.041	.272	.013	.152	.880

a. Dependent Variable: When I buy a sequel for a video game I do it because:-Critics gave good ratings to the parent brand.

REGRESSION

/MISSING LISTWISE

/STATISTICS COEFF OUTS R ANOVA

/CRITERIA=PIN(.05) POUT(.10)

/NOORIGIN

/DEPENDENT Q4_3

/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel for a video game I do it because:-Overall, the parent brand is a well-known video game brand.

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.206 ^a	.042	.007	1.638

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	16.276	5	3.255	1.213	.306 ^b
	Residual	367.542	137	2.683		
	Total	383.818	142			

a. Dependent Variable: When I buy a sequel for a video game I do it because:-Overall, the parent brand is a well-known video game brand.

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.490	.494		7.067	.000
	dumage	.573	.418	.116	1.371	.172
	dumsex	-1.379	.837	-.139	-1.647	.102
	dumcashar	-.368	.323	-.096	-1.138	.257
	dumgenre	.202	.296	.058	.682	.497
	dumplatform	.198	.279	.060	.708	.480

a. Dependent Variable: When I buy a sequel for a video game I do it because:-Overall, the parent brand is a well-known video game brand.

```

REGRESSION
  /MISSING LISTWISE
  /STATISTICS COEFF OUTS R ANOVA
  /CRITERIA=PIN(.05) POUT(.10)
  /NOORIGIN
  /DEPENDENT Q4_4
  /METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

- a. Dependent Variable: When I buy a sequel for a video game I do it because:-The parent brand immediately comes to my mind when thinking about the genre of the sequel.
- b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.304 ^a	.093	.060	1.652

- a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	38.157	5	7.631	2.797	.019 ^b
	Residual	373.760	137	2.728		
	Total	411.916	142			

- a. Dependent Variable: When I buy a sequel for a video game I do it because:-The parent brand immediately comes to my mind when thinking about the genre of the sequel.
- b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.977	.498		9.994	.000
	dumage	-.931	.421	-.182	-2.209	.029
	dumsex	-.768	.844	-.075	-.909	.365
	dumcashar	-.203	.326	-.051	-.623	.534
	dumgenre	.657	.298	.183	2.202	.029
	dumplatform	.661	.282	.195	2.348	.020

a. Dependent Variable: When I buy a sequel for a video game I do it because:-The parent brand immediately comes to my mind when thinking about the genre of the sequel.

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q4_5
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel for a video game I do it because:-The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.228 ^a	.052	.017	1.389

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	14.485	5	2.897	1.501	.193 ^b
	Residual	264.354	137	1.930		
	Total	278.839	142			

a. Dependent Variable: When I buy a sequel for a video game I do it because:-The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.853	.419		9.200	.000
	dumage	-.731	.354	-.174	-2.063	.041
	dumsex	-.577	.710	-.068	-.812	.418
	dumcashar	-.233	.274	-.072	-.851	.396
	dumgenre	.345	.251	.117	1.376	.171
	dumplatform	.124	.237	.044	.525	.601

a. Dependent Variable: When I buy a sequel for a video game I do it because:-The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q5_1
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Game-play

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.153 ^a	.023	-.012	.820

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	2.194	5	.439	.653	.660 ^b
	Residual	92.086	137	.672		
	Total	94.280	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Game-play

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.237	.247		25.233	.000
	dumage	.184	.209	.075	.879	.381
	dumsex	.574	.419	.117	1.370	.173
	dumcashar	-.064	.162	-.034	-.394	.694
	dumgenre	.047	.148	.027	.315	.753
	dumplatform	.004	.140	.003	.029	.977

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Game-play

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q5_2
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Story line

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.210 ^a	.044	.009	1.000

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.339	5	1.268	1.269	.281 ^b
	Residual	136.864	137	.999		
	Total	143.203	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Story line

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	5.765	.301		19.130	.000
	dumage	.040	.255	.013	.156	.877
	dumsex	-.186	.511	-.031	-.363	.717
	dumcashar	.006	.197	.003	.032	.975
	dumgenre	.445	.181	.210	2.466	.015
	dumplatform	.089	.170	.044	.520	.604

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Story line

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q5_3
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Multi-player mode

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.130 ^a	.017	-.019	1.913

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	8.591	5	1.718	.470	.798 ^b
	Residual	501.144	137	3.658		
	Total	509.734	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Multi-player mode

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.624	.577		8.019	.000
	dumage	-.336	.488	-.059	-.689	.492
	dumsex	.482	.978	.042	.493	.623
	dumcashar	.062	.377	.014	.165	.869
	dumgenre	-.415	.345	-.104	-1.202	.232
	dumplatform	.022	.326	.006	.066	.947

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Multi-player mode

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q5_4
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Graphics

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.164 ^a	.027	-.009	1.282

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.222	5	1.244	.757	.582 ^b
	Residual	225.233	137	1.644		
	Total	231.455	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Graphics

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	5.273	.387		13.640	.000
	dumage	-.136	.327	-.036	-.417	.677
	dumsex	-.016	.655	-.002	-.025	.980
	dumcashar	.094	.253	.032	.371	.711
	dumgenre	.181	.232	.067	.783	.435
	dumplatform	.394	.219	.155	1.802	.074

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Graphics

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q5_5
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Audio

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.179 ^a	.032	-.003	1.336

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	8.127	5	1.625	.911	.476 ^b
	Residual	244.348	137	1.784		
	Total	252.476	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Audio

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.767	.403		11.838	.000
	dumage	.121	.341	.030	.356	.722
	dumsex	.103	.683	.013	.151	.881
	dumcashar	.177	.263	.057	.671	.503
	dumgenre	.327	.241	.116	1.356	.177
	dumplatform	.351	.228	.132	1.542	.125

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Audio

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q6_1
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Genre

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.141 ^a	.020	-.016	1.580

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.936	5	1.387	.555	.734 ^b
	Residual	342.183	137	2.498		
	Total	349.119	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Genre

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.733	.476		9.934	.000
	dumage	.226	.403	.048	.560	.576
	dumsex	.773	.808	.082	.957	.340
	dumcashar	.039	.312	.011	.126	.900
	dumgenre	.320	.285	.097	1.119	.265
	dumplatform	.017	.269	.005	.063	.950

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Genre

```

REGRESSION
  /MISSING LISTWISE
  /STATISTICS COEFF OUTS R ANOVA
  /CRITERIA=PIN(.05) POUT(.10)
  /NOORIGIN
  /DEPENDENT Q6_2
  /METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Developer

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.219 ^a	.048	.013	1.439

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	14.242	5	2.848	1.376	.237 ^b
	Residual	283.674	137	2.071		
	Total	297.916	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Developer

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4.692	.434		10.816	.000
	dumage	.303	.367	.070	.824	.411
	dumsex	-1.450	.736	-.166	-1.971	.051
	dumcashar	.194	.284	.058	.685	.495
	dumgenre	.261	.260	.085	1.005	.317
	dumplatform	-.175	.245	-.061	-.714	.476

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Developer

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q6_3
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Publisher

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.151 ^a	.023	-.013	1.459

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	6.806	5	1.361	.640	.670 ^b
	Residual	291.557	137	2.128		
	Total	298.364	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Publisher

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.688	.440		8.386	.000
	dumage	-.225	.372	-.052	-.604	.547
	dumsex	-.058	.746	-.007	-.077	.939
	dumcashar	-.310	.288	-.092	-1.079	.283
	dumgenre	-.174	.263	-.057	-.662	.509
	dumplatform	.260	.249	.090	1.045	.298

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Publisher

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q6_4
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Rating (Parental advice such as Everyone, Everyone over 10, Teen and ...)

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.139 ^a	.019	-.016	1.662

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.503	5	1.501	.543	.743 ^b
	Residual	378.497	137	2.763		
	Total	386.000	142			

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Rating (Parental advice such as Everyone, Everyone over 10, Teen and ...)

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.245	.501		6.476	.000
	dumage	-.145	.424	-.029	-.343	.732
	dumsex	-1.071	.850	-.107	-1.260	.210
	dumcashar	-.246	.328	-.064	-.752	.454
	dumgenre	-.018	.300	-.005	-.062	.951
	dumplatform	.216	.283	.066	.764	.446

a. Dependent Variable: When I buy a sequel of a video game it is important for me that the following characteristics remain...-Rating (Parental advice such as Everyone, Everyone over 10, Teen and ...)

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q7_1
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-I think that the sequel is good.

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.207 ^a	.043	.008	.818

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	4.101	5	.820	1.225	.301 ^b
	Residual	91.746	137	.670		
	Total	95.846	142			

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-I think that the sequel is good.

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	6.051	.247		24.525	.000
	dumage	-.012	.209	-.005	-.055	.956
	dumsex	.697	.418	.140	1.666	.098
	dumcashar	.267	.161	.140	1.657	.100
	dumgenre	.103	.148	.060	.699	.486
	dumplatform	.105	.139	.064	.756	.451

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-I think that the sequel is good.

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q7_2
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-Critics gave good ratings to the sequel.

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.310 ^a	.096	.063	1.475

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	31.792	5	6.358	2.922	.015 ^b
	Residual	298.110	137	2.176		
	Total	329.902	142			

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-Critics gave good ratings to the sequel.

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	5.168	.445		11.620	.000
	dumage	-.320	.376	-.070	-.851	.396
	dumsex	-2.235	.754	-.243	-2.964	.004
	dumcashar	.249	.291	.071	.857	.393
	dumgenre	-.395	.266	-.123	-1.482	.141
	dumplatform	.117	.251	.039	.466	.642

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-Critics gave good ratings to the sequel.

REGRESSION

```

/MISSING LISTWISE
/STATISTICS COEFF OUTS R ANOVA
/CRITERIA=PIN(.05) POUT(.10)
/NOORIGIN
/DEPENDENT Q7_3
/METHOD=ENTER dumage dumsex dumcashar dumgenre dumplatform.

```

Regression

[DataSet1] C:\Users\Jerónimo\Dropbox\Thesis\SSPS Reports\Video_Game_Brand_Extensions_Survey_Demographics.sav

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	dumplatform, dumsex, dumage, dumcashar, dumgenre ^b	.	Enter

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-The sequel has a good marketing campaign.

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.193 ^a	.037	.002	1.437

a. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	10.934	5	2.187	1.059	.386 ^b
	Residual	282.800	137	2.064		
	Total	293.734	142			

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-The sequel has a good marketing campaign.

b. Predictors: (Constant), dumplatform, dumsex, dumage, dumcashar, dumgenre

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3.326	.433		7.678	.000
	dumage	-.424	.366	-.098	-1.158	.249
	dumsex	-1.184	.734	-.136	-1.613	.109
	dumcashar	-.254	.283	-.076	-.897	.371
	dumgenre	.187	.260	.062	.721	.472
	dumplatform	.039	.245	.014	.160	.873

a. Dependent Variable: When I buy a sequel for a video-game I do it because:-The sequel has a good marketing campaign.

Appendix 5 - Kruskal-Wallis Test Age

NPAR TESTS

```
/K-W=Q4_1 Q4_2 Q4_3 Q4_4 Q4_5 Q5_1 Q5_2 Q5_3 Q5_4 Q5_5 Q6_1 Q6_2 Q6_3 Q6_4
Q7_1 Q7_2 Q7_3 BY Q1(1 3)
/MISSING ANALYSIS.
```

NPar Tests

[DataSet1] C:\Users\Jerónimo\Desktop\Video_Game_Brand_Extensions_Survey_Demographics.sav

Kruskal-Wallis Test

Ranks			
	1. What age group do you belong to?	N	Mean Rank
When I buy a sequel for a video game I do it because:-I am satisfied with the parent brand.	0-18	25	78.48
	19-29	136	89.98
	30-39	14	85.75
	Total	175	
When I buy a sequel for a video game I do it because:-Critics gave good ratings to the parent brand.	0-18	25	94.30
	19-29	136	88.60
	30-39	14	70.96
	Total	175	
When I buy a sequel for a video game I do it because:-Overall, the parent brand is a well-known video game brand.	0-18	25	81.22
	19-29	136	90.13
	30-39	14	79.43
	Total	175	
When I buy a sequel for a video game I do it because:-The parent brand immediately comes to my mind when thinking about the genre of the sequel.	0-18	25	104.78
	19-29	136	86.50
	30-39	14	72.57
	Total	175	
When I buy a sequel for a video game I do it because:-The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.	0-18	25	99.76
	19-29	136	84.94
	30-39	14	96.75
	Total	175	
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Game-play	0-18	24	80.90
	19-29	132	87.20
	30-39	12	62.04
	Total	168	

Ranks

	1. What age group do you belong to?	N	Mean Rank
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Story line	0-18	24	83.60
	19-29	132	84.68
	30-39	12	84.33
	Total	168	
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Multi-player mode	0-18	24	94.75
	19-29	132	84.33
	30-39	12	65.88
	Total	168	
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Graphics	0-18	24	85.38
	19-29	132	84.51
	30-39	12	82.63
	Total	168	
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Audio	0-18	24	85.00
	19-29	132	85.48
	30-39	12	72.67
	Total	168	
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Genre	0-18	24	72.27
	19-29	132	83.58
	30-39	12	119.04
	Total	168	
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Developer	0-18	24	82.94
	19-29	132	83.92
	30-39	12	94.00
	Total	168	
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Publisher	0-18	24	90.83
	19-29	132	84.64
	30-39	12	70.25
	Total	168	
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	0-18	24	85.52
	19-29	132	84.56
	30-39	12	81.83
	Total	168	
When I buy a sequel for a video-game I do it because:-I think that the sequel is good.	0-18	24	85.17
	19-29	132	86.38
	30-39	12	62.50
	Total	168	

Ranks

1. What age group do you belong to?		N	Mean Rank
When I buy a sequel for a video-game I do it because:-Critics gave good ratings to the sequel.	0-18	24	90.40
	19-29	132	86.44
	30-39	12	51.33
	Total	168	
When I buy a sequel for a video-game I do it because:-The sequel has a good marketing campaign.	0-18	24	97.48
	19-29	132	84.06
	30-39	12	63.38
	Total	168	

Test Statistics^{a,b}

	When I buy a sequel for a video game I do it because: -I am satisfied with the parent brand.	When I buy a sequel for a video game I do it because: -Critics gave good ratings to the parent brand.	When I buy a sequel for a video game I do it because: -Overall, the parent brand is a well-known video game brand.	When I buy a sequel for a video game I do it because: -The parent brand immediately comes to my mind when thinking about the genre of the sequel.	When I buy a sequel for a video game I do it because: -The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.
Chi-Square	1.316	2.121	1.132	4.380	2.369
df	2	2	2	2	2
Asymp. Sig.	.518	.346	.568	.112	.306

Test Statistics^{a,b}

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Game-play	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Story line	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Multi-player mode	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Graphics	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Audio
Chi-Square	3.941	.011	2.922	.028	.814
df	2	2	2	2	2
Asymp. Sig.	.139	.994	.232	.986	.666

Test Statistics^{a,b}

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Genre	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Developer	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Publisher	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	When I buy a sequel for a video-game I do it because: -I think that the sequel is good.
Chi-Square	8.052	.532	1.528	.050	3.289
df	2	2	2	2	2
Asymp. Sig.	.018	.766	.466	.975	.193

Test Statistics^{a,b}

	When I buy a sequel for a video-game I do it because: -Critics gave good ratings to the sequel.	When I buy a sequel for a video-game I do it because: -The sequel has a good marketing campaign.
Chi-Square	6.558	4.159
df	2	2
Asymp. Sig.	.038	.125

a. Kruskal Wallis Test

b. Grouping Variable: 1. What age group do you belong to?

Appendix 6 - Mann-Whitney U Test Gender

NPAR TESTS

```
/M-W= Q4_1 Q4_2 Q4_3 Q4_4 Q4_5 Q5_1 Q5_2 Q5_3 Q5_4 Q5_5 Q6_1 Q6_2 Q6_3 Q6_4
Q7_1 Q7_2 Q7_3 BY Q11(1 2)
/MISSING ANALYSIS.
```

NPar Tests

[DataSet1] C:\Users\Jerónimo\Desktop\Video_Game_Brand_Extensions_Survey_Demographics.sav

Mann-Whitney Test

Ranks

	What is your ...	N	Mean Rank	Sum of Ranks
When I buy a sequel for a video game I do it because:- I am satisfied with the parent brand.	Male	171	90.24	15431.00
	Female	7	71.43	500.00
	Total	178		
When I buy a sequel for a video game I do it because:- Critics gave good ratings to the parent brand.	Male	171	91.40	15629.00
	Female	7	43.14	302.00
	Total	178		
When I buy a sequel for a video game I do it because:- Overall, the parent brand is a well-known video game brand.	Male	171	91.00	15560.50
	Female	7	52.93	370.50
	Total	178		
When I buy a sequel for a video game I do it because:- The parent brand immediately comes to my mind when thinking about the genre of the sequel.	Male	171	90.34	15447.50
	Female	7	69.07	483.50
	Total	178		
When I buy a sequel for a video game I do it because:- The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.	Male	171	90.60	15492.50
	Female	7	62.64	438.50
	Total	178		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Game-play	Male	165	86.02	14193.50
	Female	6	85.42	512.50
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Story line	Male	165	86.48	14268.50
	Female	6	72.92	437.50
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Multi-player mode	Male	165	86.48	14269.00
	Female	6	72.83	437.00
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Graphics	Male	165	86.76	14316.00
	Female	6	65.00	390.00
	Total	171		

Ranks

	What is your ...	N	Mean Rank	Sum of Ranks
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Audio	Male	165	86.46	14266.50
	Female	6	73.25	439.50
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Genre	Male	165	85.83	14162.50
	Female	6	90.58	543.50
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Developer	Male	165	88.08	14533.50
	Female	6	28.75	172.50
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Publisher	Male	165	86.77	14317.00
	Female	6	64.83	389.00
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	Male	165	87.13	14377.00
	Female	6	54.83	329.00
	Total	171		
When I buy a sequel for a video-game I do it because:-I think that the sequel is good.	Male	165	86.03	14195.00
	Female	6	85.17	511.00
	Total	171		
When I buy a sequel for a video-game I do it because:-Critics gave good ratings to the sequel.	Male	165	87.82	14490.50
	Female	6	35.92	215.50
	Total	171		
When I buy a sequel for a video-game I do it because:-The sequel has a good marketing campaign.	Male	165	86.85	14330.50
	Female	6	62.58	375.50
	Total	171		

Test Statistics^a

	When I buy a sequel for a video game I do it because: -I am satisfied with the parent brand.	When I buy a sequel for a video game I do it because: -Critics gave good ratings to the parent brand.	When I buy a sequel for a video game I do it because: -Overall, the parent brand is a well-known video game brand.	When I buy a sequel for a video game I do it because: -The parent brand immediately comes to my mind when thinking about the genre of the sequel.	When I buy a sequel for a video game I do it because: -The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.
Mann-Whitney U	472.000	274.000	342.500	455.500	410.500
Wilcoxon W	500.000	302.000	370.500	483.500	438.500
Z	-1.023	-2.506	-1.953	-1.098	-1.440
Asymp. Sig. (2-tailed)	.306	.012	.051	.272	.150

Test Statistics^a

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Game-play	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Story line	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Multi-player mode	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Graphics	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Audio
Mann-Whitney U	491.500	416.500	416.000	369.000	418.500
Wilcoxon W	512.500	437.500	437.000	390.000	439.500
Z	-.033	-.702	-.674	-1.099	-.662
Asymp. Sig. (2-tailed)	.974	.483	.500	.272	.508

Test Statistics^a

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Genre	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Developer	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Publisher	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	When I buy a sequel for a video-game I do it because: -I think that the sequel is good.
Mann-Whitney U	467.500	151.500	368.000	308.000	490.000
Wilcoxon W	14162.500	172.500	389.000	329.000	511.000
Z	-.237	-2.970	-1.098	-1.620	-.046
Asymp. Sig. (2-tailed)	.812	.003	.272	.105	.963

Test Statistics^a

	When I buy a sequel for a video-game I do it because: -Critics gave good ratings to the sequel.	When I buy a sequel for a video-game I do it because: -The sequel has a good marketing campaign.
Mann-Whitney U	194.500	354.500
Wilcoxon W	215.500	375.500
Z	-2.607	-1.205
Asymp. Sig. (2-tailed)	.009	.228

a. Grouping Variable: What is your gender?

Appendix 7 - Mann-Whitney U Test Type of Gamer

NPAR TESTS

```
/M-W= Q4_1 Q4_2 Q4_3 Q4_4 Q4_5 Q5_1 Q5_2 Q5_3 Q5_4 Q5_5 Q6_1 Q6_2 Q6_3 Q6_4
Q7_1 Q7_2 Q7_3 BY Q2(1 2)
/MISSING ANALYSIS.
```

NPar Tests

[DataSet1] C:\Users\Jerónimo\Desktop\Video_Game_Brand_Extensions_Survey_Demographics.sav

Mann-Whitney Test

Ranks

	Do you consider yourself a casual gamer or a hardcore gamer?	N	Mean Rank	Sum of Ranks
When I buy a sequel for a video game I do it because:-I am satisfied with the parent brand.	Casual	45	86.24	3881
	Hardcore	133	90.60	12050
	Total	178		
When I buy a sequel for a video game I do it because:-Critics gave good ratings to the parent brand.	Casual	45	90.06	4053
	Hardcore	133	89.31	11879
	Total	178		
When I buy a sequel for a video game I do it because:-Overall, the parent brand is a well-known video game brand.	Casual	45	100,4	4520
	Hardcore	133	85.80	11412
	Total	178		
When I buy a sequel for a video game I do it because:-The parent brand immediately comes to my mind when thinking about the genre of the sequel.	Casual	45	98.00	4410
	Hardcore	133	86.62	11521
	Total	178		
When I buy a sequel for a video game I do it because:-The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.	Casual	45	98.57	4436
	Hardcore	133	86.43	11496
	Total	178		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Game-play	Casual	41	85.72	3515
	Hardcore	130	86.09	11192
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Story line	Casual	41	83.88	3439
	Hardcore	130	86.67	11267
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Multi-player mode	Casual	41	88.22	3617
	Hardcore	130	85.30	11089
	Total	171		

Ranks

	Do you consider yourself a casual gamer or a hardcore gamer?	N	Mean Rank	Sum of Ranks
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Graphics	Casual	41	84.21	3453
	Hardcore	130	86.57	11254
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Audio	Casual	41	80.43	3298
	Hardcore	130	87.76	11409
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Genre	Casual	41	87.56	3590
	Hardcore	130	85.51	11116
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Developer	Casual	41	79.67	3267
	Hardcore	130	88.00	11440
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Publisher	Casual	41	99.89	4096
	Hardcore	130	81.62	10611
	Total	171		
When I buy a sequel of a video game it is important for me that the following characteristics remain...-Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	Casual	41	94.48	3873
	Hardcore	130	83.33	10833
	Total	171		
When I buy a sequel for a video-game I do it because:-I think that the sequel is good.	Casual	41	78.45	3217
	Hardcore	130	88.38	11490
	Total	171		
When I buy a sequel for a video-game I do it because:-Critics gave good ratings to the sequel.	Casual	41	82.67	3390
	Hardcore	130	87.05	11317
	Total	171		
When I buy a sequel for a video-game I do it because:-The sequel has a good marketing campaign.	Casual	41	92.99	3813
	Hardcore	130	83.80	10894
	Total	171		

Test Statistics^a

	When I buy a sequel for a video game I do it because: -I am satisfied with the parent brand.	When I buy a sequel for a video game I do it because: -Critics gave good ratings to the parent brand.	When I buy a sequel for a video game I do it because: -Overall, the parent brand is a well-known video game brand.	When I buy a sequel for a video game I do it because: -The parent brand immediately comes to my mind when thinking about the genre of the sequel.	When I buy a sequel for a video game I do it because: -The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.
Mann-Whitney U	2846.000	2967.500	2500.500	2610.000	2584.500
Wilcoxon W	3881.000	11878.500	11411.500	11521.000	11495.500
Z	-.530	-.086	-1.679	-1.313	-1.398
Asymp. Sig. (2-tailed)	.596	.931	.093	.189	.162

Test Statistics^a

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Game-play	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Story line	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Multi-player mode	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Graphics	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Audio
Mann-Whitney U	2653.500	2578.000	2574.000	2591.500	2436.500
Wilcoxon W	3514.500	3439.000	11089.000	3452.500	3297.500
Z	-.047	-.335	-.335	-.276	-.852
Asymp. Sig. (2-tailed)	.963	.738	.738	.782	.394

Test Statistics^a

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Genre	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Developer	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Publisher	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	When I buy a sequel for a video-game I do it because: -I think that the sequel is good.
Mann-Whitney U	2601.000	2405.500	2095.500	2317.500	2355.500
Wilcoxon W	11116.000	3266.500	10610.500	10832.500	3216.500
Z	-.238	-.967	-2.122	-1.298	-1.240
Asymp. Sig. (2-tailed)	.812	.333	.034	.194	.215

Test Statistics^a

	When I buy a sequel for a video-game I do it because: -Critics gave good ratings to the sequel.	When I buy a sequel for a video-game I do it because: -The sequel has a good marketing campaign.
Mann-Whitney U	2528.500	2378.500
Wilcoxon W	3389.500	10893.500
Z	-.510	-1.059
Asymp. Sig. (2-tailed)	.610	.290

a. Grouping Variable: Do you consider yourself a casual gamer or a hardcore gamer?

Appendix 8 - Mann-Whitney U Test Genre

NPAR TESTS

```
/M-W= Q4_1 Q4_2 Q4_3 Q4_4 Q4_5 Q5_1 Q5_2 Q5_3 Q5_4 Q5_5 Q6_1 Q6_2 Q6_3 Q6_4
Q7_1 Q7_2 Q7_3 BY Q9(1 2)
/MISSING ANALYSIS.
```

NPar Tests

[DataSet1] C:\Users\Jerónimo\Desktop\Video_Game_Brand_Extensions_Survey_Demographics.sav

Mann-Whitney Test

Ranks

	What is your favorite video game genre?	N	Mean Rank	Sum of Ranks
When I buy a sequel for a video game I do it because: -I am satisfied with the parent brand.	Action-Adventure	53	64.69	3428.50
	Role-Playing (RPG)	96	80.69	7746.50
	Total	149		
When I buy a sequel for a video game I do it because: -Critics gave good ratings to the parent brand.	Action-Adventure	53	79.28	4202.00
	Role-Playing (RPG)	96	72.64	6973.00
	Total	149		
When I buy a sequel for a video game I do it because: -Overall, the parent brand is a well-known video game brand.	Action-Adventure	53	73.84	3913.50
	Role-Playing (RPG)	96	75.64	7261.50
	Total	149		
When I buy a sequel for a video game I do it because: -The parent brand immediately comes to my mind when thinking about the genre of the sequel.	Action-Adventure	53	68.71	3641.50
	Role-Playing (RPG)	96	78.47	7533.50
	Total	149		
When I buy a sequel for a video game I do it because: -The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.	Action-Adventure	53	71.60	3795.00
	Role-Playing (RPG)	96	76.88	7380.00
	Total	149		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Game-play	Action-Adventure	48	71.15	3415.00
	Role-Playing (RPG)	95	72.43	6881.00
	Total	143		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Story line	Action-Adventure	48	62.19	2985.00
	Role-Playing (RPG)	95	76.96	7311.00
	Total	143		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Multi-player mode	Action-Adventure	48	78.63	3774.00
	Role-Playing (RPG)	95	68.65	6522.00
	Total	143		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Graphics	Action-Adventure	48	70.91	3403.50
	Role-Playing (RPG)	95	72.55	6892.50
	Total	143		

Ranks

	What is your favorite video game genre?	N	Mean Rank	Sum of Ranks
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Audio	Action-Adventure	48	67.56	3243.00
	Role-Playing (RPG)	95	74.24	7053.00
	Total	143		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Genre	Action-Adventure	48	64.57	3099.50
	Role-Playing (RPG)	95	75.75	7196.50
	Total	143		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Developer	Action-Adventure	48	68.44	3285.00
	Role-Playing (RPG)	95	73.80	7011.00
	Total	143		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Publisher	Action-Adventure	48	75.23	3611.00
	Role-Playing (RPG)	95	70.37	6685.00
	Total	143		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	Action-Adventure	48	72.56	3483.00
	Role-Playing (RPG)	95	71.72	6813.00
	Total	143		
When I buy a sequel for a video-game I do it because: -I think that the sequel is good.	Action-Adventure	48	70.44	3381.00
	Role-Playing (RPG)	95	72.79	6915.00
	Total	143		
When I buy a sequel for a video-game I do it because: -Critics gave good ratings to the sequel.	Action-Adventure	48	80.39	3858.50
	Role-Playing (RPG)	95	67.76	6437.50
	Total	143		
When I buy a sequel for a video-game I do it because: -The sequel has a good marketing campaign.	Action-Adventure	48	68.73	3299.00
	Role-Playing (RPG)	95	73.65	6997.00
	Total	143		

Test Statistics^a

	When I buy a sequel for a video game I do it because: -I am satisfied with the parent brand.	When I buy a sequel for a video game I do it because: -Critics gave good ratings to the parent brand.	When I buy a sequel for a video game I do it because: -Overall, the parent brand is a well-known video game brand.	When I buy a sequel for a video game I do it because: -The parent brand immediately comes to my mind when thinking about the genre of the sequel.	When I buy a sequel for a video game I do it because: -The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.
Mann-Whitney U	1997.500	2317.000	2482.500	2210.500	2364.000
Wilcoxon W	3428.500	6973.000	3913.500	3641.500	3795.000
Z	-2.338	-.931	-.249	-1.357	-.731
Asymp. Sig. (2-tailed)	.019	.352	.804	.175	.464

Test Statistics^a

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Game-play	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Story line	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Multi-player mode	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Graphics	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Audio
Mann-Whitney U	2239.000	1809.000	1962.000	2227.500	2067.000
Wilcoxon W	3415.000	2985.000	6522.000	3403.500	3243.000
Z	-.197	-2.162	-1.383	-.233	-.937
Asymp. Sig. (2-tailed)	.844	.031	.167	.816	.349

Test Statistics^a

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Genre	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Developer	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Publisher	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	When I buy a sequel for a video-game I do it because: -I think that the sequel is good.
Mann-Whitney U	1923.500	2109.000	2125.000	2253.000	2205.000
Wilcoxon W	3099.500	3285.000	6685.000	6813.000	3381.000
Z	-1.568	-.752	-.683	-.119	-.359
Asymp. Sig. (2-tailed)	.117	.452	.495	.905	.719

Test Statistics^a

	When I buy a sequel for a video-game I do it because: -Critics gave good ratings to the sequel.	When I buy a sequel for a video-game I do it because: -The sequel has a good marketing campaign.
Mann-Whitney U	1877.500	2123.000
Wilcoxon W	6437.500	3299.000
Z	-1.774	-.686
Asymp. Sig. (2-tailed)	.076	.492

a. Grouping Variable: What is your favorite video game genre?

Appendix 9 - Mann-Whitney U Test Platform

NPAR TESTS

```
/M-W= Q4_1 Q4_2 Q4_3 Q4_4 Q4_5 Q5_1 Q5_2 Q5_3 Q5_4 Q5_5 Q6_1 Q6_2 Q6_3 Q6_4
Q7_1 Q7_2 Q7_3 BY Q10(1 2)
/MISSING ANALYSIS.
```

NPar Tests

[DataSet1] C:\Users\Jerónimo\Desktop\Video_Game_Brand_Extensions_Survey_Demographics.sav

Mann-Whitney Test

Ranks

	What is you favorite platform for playing video ...	N	Mean Rank	Sum of Ranks
When I buy a sequel for a video game I do it because:-I am satisfied with the parent brand.	PC	87	88.57	7705.50
	Consoles (Wii, Xbox, Playstation)	89	88.43	7870.50
	Total	176		
When I buy a sequel for a video game I do it because:-Critics gave good ratings to the parent brand.	PC	87	85.72	7457.50
	Consoles (Wii, Xbox, Playstation)	89	91.22	8118.50
	Total	176		
When I buy a sequel for a video game I do it because:-Overall, the parent brand is a well-known video game brand.	PC	87	87.52	7614.00
	Consoles (Wii, Xbox, Playstation)	89	89.46	7962.00
	Total	176		
When I buy a sequel for a video game I do it because:-The parent brand immediately comes to my mind when thinking about the genre of the sequel.	PC	87	81.80	7117.00
	Consoles (Wii, Xbox, Playstation)	89	95.04	8459.00
	Total	176		
When I buy a sequel for a video game I do it because:-The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.	PC	87	89.07	7749.00
	Consoles (Wii, Xbox, Playstation)	89	87.94	7827.00
	Total	176		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Game-play	PC	83	82.64	6859.00
	Consoles (Wii, Xbox, Playstation)	86	87.28	7506.00
	Total	169		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Story line	PC	83	83.67	6945.00
	Consoles (Wii, Xbox, Playstation)	86	86.28	7420.00
	Total	169		

Ranks

	What is you favorite platform for playing video ...	N	Mean Rank	Sum of Ranks
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Multi-player mode	PC	83	82.32	6832.50
	Consoles (Wii, Xbox, Playstation)	86	87.59	7532.50
	Total	169		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Graphics	PC	83	80.07	6646.00
	Consoles (Wii, Xbox, Playstation)	86	89.76	7719.00
	Total	169		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Audio	PC	83	79.48	6596.50
	Consoles (Wii, Xbox, Playstation)	86	90.33	7768.50
	Total	169		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Genre	PC	83	86.79	7203.50
	Consoles (Wii, Xbox, Playstation)	86	83.27	7161.50
	Total	169		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Developer	PC	83	87.64	7274.50
	Consoles (Wii, Xbox, Playstation)	86	82.45	7090.50
	Total	169		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Publisher	PC	83	81.07	6728.50
	Consoles (Wii, Xbox, Playstation)	86	88.80	7636.50
	Total	169		
When I buy a sequel of a video game it is important for me that the following characteristics remain...- Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	PC	83	81.78	6788.00
	Consoles (Wii, Xbox, Playstation)	86	88.10	7577.00
	Total	169		
When I buy a sequel for a video-game I do it because:-I think that the sequel is good.	PC	83	80.64	6693.00
	Consoles (Wii, Xbox, Playstation)	86	89.21	7672.00
	Total	169		
When I buy a sequel for a video-game I do it because:-Critics gave good ratings to the sequel.	PC	83	79.96	6636.50
	Consoles (Wii, Xbox, Playstation)	86	89.87	7728.50
	Total	169		
When I buy a sequel for a video-game I do it because:-The sequel has a good marketing campaign.	PC	83	83.10	6897.00
	Consoles (Wii, Xbox, Playstation)	86	86.84	7468.00
	Total	169		

Test Statistics^a

	When I buy a sequel for a video game I do it because: -I am satisfied with the parent brand.	When I buy a sequel for a video game I do it because: -Critics gave good ratings to the parent brand.	When I buy a sequel for a video game I do it because: -Overall, the parent brand is a well-known video game brand.	When I buy a sequel for a video game I do it because: -The parent brand immediately comes to my mind when thinking about the genre of the sequel.	When I buy a sequel for a video game I do it because: -The parent brand is a remake of previous video-games (series reboot) a novel, sport franchise or comic-book.
Mann-Whitney U	3865.500	3629.500	3786.000	3289.000	3822.000
Wilcoxon W	7870.500	7457.500	7614.000	7117.000	7827.000
Z	-.019	-.739	-.258	-1.769	-.150
Asymp. Sig. (2-tailed)	.985	.460	.796	.077	.881

Test Statistics^a

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Game-play	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Story line	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Multi-player mode	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Graphics	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Audio
Mann-Whitney U	3373.000	3459.000	3346.500	3160.000	3110.500
Wilcoxon W	6859.000	6945.000	6832.500	6646.000	6596.500
Z	-.694	-.369	-.711	-1.336	-1.485
Asymp. Sig. (2-tailed)	.488	.712	.477	.182	.138

Test Statistics^a

	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Genre	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Developer	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Publisher	When I buy a sequel of a video game it is important for me that the following characteristics remain...- Rating (Parental advice such as Everyone, Everyone over 10, Teen and Mature)	When I buy a sequel for a video-game I do it because: -I think that the sequel is good.
Mann-Whitney U	3420.500	3349.500	3242.500	3302.000	3207.000
Wilcoxon W	7161.500	7090.500	6728.500	6788.000	6693.000
Z	-.480	-.712	-1.057	-.867	-1.264
Asymp. Sig. (2-tailed)	.631	.477	.291	.386	.206

Test Statistics^a

	When I buy a sequel for a video-game I do it because: -Critics gave good ratings to the sequel.	When I buy a sequel for a video-game I do it because: -The sequel has a good marketing campaign.
Mann-Whitney U	3150.500	3411.000
Wilcoxon W	6636.500	6897.000
Z	-1.360	-.508
Asymp. Sig. (2-tailed)	.174	.612

a. Grouping Variable: What is your favorite platform for playing video games?