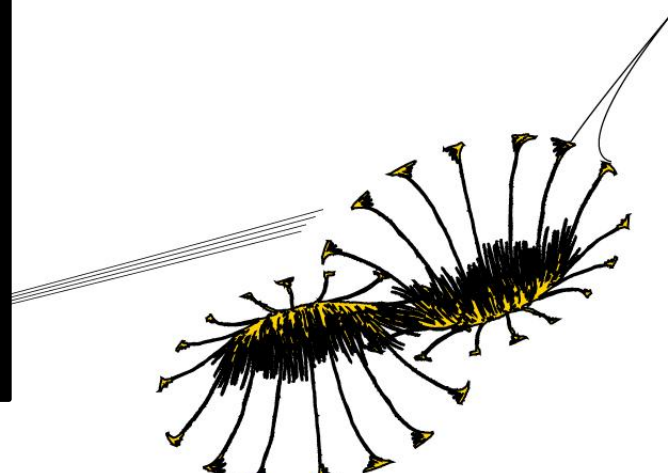# DOES YOUR MASCOT MATCH YOUR BRAND'S PERSONALITY?

An empirical study on how visual characteristics of a brand mascot can function as a tool for transmitting an archetypical brand personality.

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Master Thesis Communication Science, University of Twente

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Master Thesis

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"If you don't get noticed, you don't have anything. You just have to be noticed, but the art is in getting noticed naturally, without screaming or without tricks."

Leo Burnett

ABSTRACT

ENGLISH VERSION

Visual representation of a brand by using brand mascots is a technique which has been applied by organizations for many years. As the visual 'ambassador' of a brand, the mascot's goal is to strengthen the brand identity. The visual properties which are translated by these mascots can cause the distinctiveness of a brand. This study examined the potential of a mascot to represent a specific brand identity through an archetypical personality. An online survey was used to measure the fit between physical and emotional characteristics of a mascot and brand personality archetypes. Results of this study implicate that each brand personality archetype has multiple emotional and/or physical characteristics which have a fit between the archetype and brand mascot. Guidelines for the proper interpretation of these characteristics are given and discrepancies between clusters of archetypes are discussed.

DUTCH VERSION

Visuele vertegenwoordiging van een merk in de vorm van een mascotte is een techniek die al sinds erg lange tijd wordt toegepast door bedrijven. Als visuele 'ambassadeur' van het merk, hebben mascottes als doel de merkidentiteit te versterken. De visuele eigenschappen die worden door vertaald in deze mascottes kunnen hier een sterk onderscheidend vermogen in bepalen. Deze studie onderzoekt de mate waarin deze visuele eigenschappen de merkidentiteit in de vorm van een archetypische persoonlijkheid kan bepalen. Via een online vragenlijst is de fit tussen emotionele en fysieke visuele eigenschappen en merk archetypen gemeten. Resultaten van deze studie tonen aan dat er een fit is tussen verschillende emotionele en fysieke karakteristieken binnen elke archetypische persoonlijkheid van een merk. In dit rapport worden richtlijnen gegeven voor de juiste intepretatie van deze eigenschappen en worden er overeenkomsten en verschillen tussen clusters van de archetypen bediscussieerd.

INTRODUCTION

The modern age we live in has changed the way we experience information. Partly due to the rise of Internet's Web 2.0, where simplistic and visual interaction is desired as a standard for user experience and the shift towards fully digital service, a brand's window for information broadcasting towards consumers is shrinking each day. This phenomenon is giving brands less and less opportunity to demonstrate their added value to the customer, while meanwhile brand positioning based on objective features such as price, availability and product quality are leveling between brands as well. Based on this development, brands use a more subjective approach to build a brand relationship with the customer. Brand's often use brand personality to create this relationship. Brand personality is mainly based on human characteristics associated with the brand (Aaker, 1997), which can be realized by giving the brand 'human features'. Mark & Pearson (2001) have developed a brand personality framework by defining twelve different personality archetypes, each presenting a type of character that could be applicable to a brand. Because both brand mascots and archetypes are based on a certain character, brand archetypes could be translated through brand mascots. However, because brand mascots are mostly communicated through visual communication channels, not all archetype characteristics may be translated properly. For this reason, brand managers should make sure that their mascot is optimally representing their archetype. This is the first study which examines the relationship between mascot attributes and archetypes. Therefore, the main research question of this study is the following:

To what extent can visual characteristics of a brand mascot be used for expressing brand archetypes?

RISE OF THE BRAND

People practiced the concept of branding ever since they started creating goods for trading or selling. In order to distinguish their goods, trademarks were imprinted by craftsmen to signify the maker and a level of quality to their products (Blackett, n.d.). However, not only products were the subject of branding. From a negative perspective, people have used branding to indelibly mark people and animals. Where cattle and sheep were branded with a

hot iron to mark them as property, human slaves were branded for tracking or ownership reasons and criminals were branded with disgrace. These negative connotations of branding have been mostly abandoned for one that is positive throughout the 20th century, where contemporary branding has its focus on the use of distinguishing brand name goods and services. Today's definition by The American Marketing Association defines a brand as "a name, term, sign, symbol or design, or a combination of these, that identifies the goods or services of one seller or group of sellers and differentiates them from those of the competition" (Campbell, 2002). When translated into the example of technological company Apple, it does not seem to be just Apple's name, logo, slogan and design which create the Apple brand identity, it's also the ease of use of their products, the Apple stores and many other aspects (Mourdoukoutas, 2013) which contribute to the brand. According to Hoch (2002) people don't only focus on the physical product or service, but on the elements surrounding it as well.

All associations that are part of the brand experience, which are reflected by the consumer, result in the perceived brand-image the consumer has about the brand (Aaker D. A., 2009). On a more neural level, the human brain contains a network of nodes based on each association of the brand, creating the overall brand-image to the consumer (Keller, 1993). This perceived brand-image is important because it results in the strength the brand has towards its consumers (Keller, 1993) (Aaker D. A., 1996). A strong brand has multiple benefits for an organization. First, it increases the price flexibility (Aaker D. A., 2009; Keller, 1993) of the product or service. Aaker (2009) calls this price premium, where the additional value the customer is willing to pay actually represents the brand value. Second, it makes it easier to introduce new products by the brand because the brand has already established a certain quality perception. For example, Apple customers were more likely to purchase the first iPad due to their brand loyalty based on earlier products (Elmer-DeWitt, 2013). Third, a strong brand embraces the power to differentiate from other brands (Aaker D. A., 2009). The value attached to a brand supersedes product attributes and differentiates brands in the competitive area (Mick & Oswald, 2006).

To create brand value and distinguish between the available brands, the focus of brand positioning strategies is set on subjective associations to create an independent and differentiated brand personality. For instance, McDonalds is positioning itself to appeal to kids with its "Happy Meals" and playing yards within its restaurants. Burger King however,

has its focus on adults. Although they both offer mostly the same fast-food products, their positioning is quite different and aimed on different segments of the same market.

Whichever positioning strategy is implemented for a brand, differentiation from other brands seems to be the most valuable goal. When successfully implemented, it can create a strong fulfillment towards certain human needs resulting in a competitive advantage. From a consumer perspective, the solution to this human need can be found using two different processing routes. The first route, also called "the economic man" (Bhat & Srinivas , 1998), uses a rational decision process in which consumers generally go through a variety of cognitive operations to determine the importance of each attribute and comparing them with alternatives. The alternative route replaces the focus from the rational towards the emotional relationship that one can have with a brand, in which subjective attributes such as preference and self-expression are used as decision factors.

POSITIONING THROUGH BRAND PERSONALITY

The concept of brand personality appears to be a process that works in two directions. It can arise through a bottom-up approach, as a result of inferences about the underlying user or usage situation (Keller, 1993). However, Huang et al. (2012) confirmed in their study that the consumer tends to choose a brand that is associated with the group he or she wishes to belong to, accepting the brand's identity as (a part of) their own. It tends to serve as a symbolic or self-expressive function. This top-down approach is assumed to be more preferable for organizations. They make use of this method by applying a personality onto the brand itself in order to strengthen the connection with the consumer (Brown, 2011).

Research on brand personality has started as early as 1958, where Martineau used the word to refer to the non-material dimensions that make a store to be perceived as special (Azoulay & Kapferer, 2003). According to Martineau, the personality or character of a store could help differentiate one store from another. This can be seen as a more specific differentiation method subsequent to Aaker's (2009) suggested brand strength.

Brand personality can be defined as the specific set of meanings which describe the 'inner' characteristics of a brand. These meanings are constructed by a consumer based on behavior exhibited by personified brand characters (Aaker & Fournier, 1995). A brand's

personality can often be translated through an 'inner character' emphasizing its goals and values.

MEASURING BRAND PERSONALITY

Jennifer Aaker (1997) was one of the first to independently study the concept of brand personality and to argue that brands try to create their brand personality through a set of human characteristics associated with the brand. In this study, she developed a construct to measure brand personality through a validated scale, based on 42 different personality traits which resulted in the 'Big Five' human dimensions; Sincerity, Excitement, Competence, Sophistication and Ruggedness. However, not all 42 personality traits are always relevant to brands in general. A key difficulty of the brand personality framework is that the intended areas of application were never clearly defined (Austin, Siguaw & Mattila, 2003). This could cause some basic traits, such as being friendly or unique, to be more often applicable to brand elements than others. In addition, some traits can have overlapping associations, especially when only using visual representations. For example, honest and sincere are traits that are often perceived as closely related. A brand should evoke a positive response, should be unique and recognizable (Iverson, 1997). Therefore one could suggest that the extreme characteristic traits of Aaker's personality framework are most suitable for adding value to brand differentiation, as they are the most self-contained and unique.

ARCHETYPES

Besides the framework that was developed by Aaker with its (multi-)cultural variations, the archetypical framework is another framework that has been widely used to define brand personality. Originally created by Swiss psychologist Carl Jung (Jung, 1981), the archetypical framework is one with more enriched and distinctive ways of describing the different types of brand personality. According to Jung, each person has different personality traits, by which the combination of these traits forms an archetype. The most common combinations of traits can be compared to personalities of people from our daily lives, which might be the reason why people are familiar with these archetypes. For example, television exposes us daily to these typical archetype characters: James Bond as a well-groomed hero; Mr. Bean as the innocent; Bugs Bunny as the trickster and countless others. Based on Jung's concept of

archetypes, Mark & Pearson (2001) have created twelve different archetypes, based on original archetype characters as described by Jung. These archetypes help us to realize our (unconscious) ambitions and inspirations, for example, the caretaker becomes manifest in a young mother (Jansen, 2006). Archetypes help brands in creating, translating and stabilizing their brand personality (Brown, 2010; Jansen, 2006; Aaker D. A., 1996). They help consumers identify themselves with a brand, presumably because they translate the brand's values to human characteristics. For example, the radical Outlaw archetype helps MTV because it likes to be seen as a brand that likes to go against the social conventions originally established by other brands. The Hero archetype represents Nike which communicates confidence, rivalry and bravery, often combined with sports.

Except for the individual archetypes, Mark and Pearson classified their 12 archetypes in clusters to demonstrate the similarities between multiple archetypes. This technique was later on applied in in a similar way using different axes by other scholars. Mark and Pearson used the clusters 'Mastery', 'Independence', 'Stability' and 'Belonging', where the Lover, Regular Guy and the Jester share the latter axis. Other axes used by scholars are 'Freedom', 'Social', 'Order' and 'Ego' (Jansen, 2006), 'Knower', 'Carer', 'Striver', 'Conflicter' and 'Everyperson' (Faber & Mayer, 2009) and 'Freedom', 'Order' and 'Social' by Bolhuis (2011). However, as already argued by Van Nistelrooij (2012), these classifications of the archetypes are still ambiguous, occasionally contradicting and subject to change by different scholars.

THE USE OF ARCHETYPES

Archetypes can provide marketers with a framework from which to assess the 'fit' of the communication elements with the intended brand identity. The premise behind archetypes is that consumers choose brands because they help them tell stories about themselves or to tell others a story about how the consumer wants to be seen (Connan & Sarantoulias, 2013). Archetypal characters are the basic building blocks for these stories. Their personality traits are translated throughout all communication vehicles of the brand.

On a visual level, the corporate visual identity consists of all visible expressions and symbols of a brand (van Nistelrooij, 2012). According to Wallace (2006), the use of color, symbols and icons should be in congruence with the positioning of the brand to evoke the best possible brand experience. Thus, all visual elements should be in congruence with that of the brand's archetype. With regard to the visual communication of archetypes, some academic research

has been performed mostly related to corporate logos. Van Nistelrooij (2012) and Bolhuis (2011) both did research on logo shapes in relation to archetypes. These shapes are illustrated in table 1.

Table 1.

Archetype shape characteristics from van Nistelrooij (2012) and Bolhuis (2011).

Archetype	Bolhuis (2011) *Original Dutch characteristics	van Nistelrooij (2012) *Original English characteristics	Pooled, redefined
Explorer	sierlijk en organisch	parallel	Elegant and parallel
Outlaw	sierlijk, 3D, organisch en niet-rond	non-parallel	Elegant, 3D, squared
Jester	sierlijk en organisch	Round, non-parallel	Elegant, round, non-parallel
Lover	sierlijk, organisch en 3D	decorativeness, elaborateness, roundness	Elegant, organic, 3D
Caregiver	sierlijk, organisch, rond en parallel	Balanced, repetition	Elegant, parallel
Everyman	niet-sierlijk, strak, 3D en rond	Non-decorative, non-elaborated, balanced	Tight, simple, round
Innocent	-	-	-
Ruler	strak, 3D en niet-sierlijk	non-decorative, tight, squarred	Tight, squared
Sage	strak en 3D	balanced, non-decorative	Tight, parallel
Magician	sierlijk en organisch	decorativeness, elaborateness, parallel	Elegant, parallel
Hero	strak en 3D	Balanced, tight, non-decorative, simple, abstract	Tight, simple
Creator	organisch en sierlijk	-	Elegant

Both authors did not find any significant shape properties for the Innocent archetype. This might be because the concept of innocence is too ambiguous to be visualized by shape using logos. Other findings seemed to be in congruence between the two studies.

Beside the use of logos, brands often implement a visual marketing strategy in which they are made to be actually 'alive' (Aaker & Fournier, 1995), by using brand mascots. Familiar examples of this are the Kool-Aid lemonade or the M&M's both brought to life and loved to be consumed by their surroundings. In other cases, an additional character is developed to personify the brand such as the fictitious Energizer Bunny running endlessly on its batteries or the use of George Clooney, endorsing Nespresso for the luxury brand it proposes to be. Regarding the results from the studies by van Nistelrooij (2012) and Bolhuis (2011), we should question whether these shape characteristics related to the archetypes would also be

applicable to these brand mascots. In order to determine this, we need to know what visual characteristics are related to brand mascots in order to measure the relationship between the brand mascot characteristics and brand archetypes.

BRAND MASCOTS

Brands are commonly compared to, and designed as, persons because people like to reference the brand to themselves (Belk, 1988) and their ideal self (Malhotra, 1988). Anthropomorphism, the tendency to attribute human qualities to things, makes an emotional response to the brand more probable, and increases attributions of brand personality (Delbaere, McQuarrie, & Phillips, 2011). Mascots can help as a vehicle of this anthropomorphic translation of the brand towards the consumer. One reason for this is because mascots embrace the power of recognition (Brown, 2011), which is used to understand and process the experiences happening in our daily lives. Although one might assume that brand mascots would be a little drawn out by its massive application in today's marketing, the use of anthropomorphic characters for achieving brand recognition remains popular.

A brand mascot can provide multiple benefits to its brand. First, they present a certain amount of 'Emotional Pull' (Malinowksi, 2012). They can connect with the consumer in a specific way, creating a level of affection which is hard to realize with any other marketing technique. Second, they can contain a nostalgia factor. This presents the opportunity to entertain the older fans of a brand. Third, brand mascots contain a high amount of 'Social Power' (Malinowksi, 2012). Especially in the case of new media, which to a great extend is based on animation and text, brand mascots can be very suitable for representing a brand's message. For example, the Mr. Clean Facebook page has over 750.000 likes and Aleksandr Orlov has over 60.000 followers on Twitter. These examples show that people like to connect and interact with mascots through social media, which makes it a powerful tool for brands to create awareness and likeability. Digital media such as websites and social media are very suitable for mascot integration (Malinowksi, 2012) because social media in general has lower media richness than face to face (Kaplan & Haenlein, 2010). The imagination that is needed to complete the interaction fits the brand mascots in order to let them be perceived as real.

Anthropomorphic marketing had an enormous boost when legendary adman Leo Burnett started designing many famous brand mascots under his firm in the early 30's. The Marlboro Man, Tony the Tiger, the Pillsbury Doughboy and Morris the Cat are only some examples of his successful creations in brand anthropomorphism (Hatch & Obermiller, 2010). From this point, brand mascots started appearing everywhere on products and throughout the media. Children often seem to be the most impressionable (Anistal, Liska, & Anitsal) and are often the main target group of these endorsers. This is best illustrated by looking at the breakfast cereals lane in a random supermarket; only a few products present their packaging without the use of a cheerful mascot character. Nowadays, brand mascots are still widely applied to add human recognition to a brand (Kogheer, Patterson, & Hodgson, n.d.). Subsequently, this has led to an increase in interest in academic research on the topic as well. This research is mostly performed using practical analysis, in which existing mascots are analyzed based on their features and success as opposed to other famous brand mascots. Kogheer, Patterson & Hodgson have analyzed three popular mascots to research whether the use of literary genres is crucial to assemble a viable persona for a brand mascot. They conclude that the use of divergent literary genres do indeed make a mascot's character more unique in its kind. As literature genres, such as comedy, action or romance, are often associated with emotion, one could suggest that emotional elements contribute to defining the character. Moreover, they question whether there needs to be a close fit between the brand's core values and its anthropomorphic representation. Although not directly related to mascots, Agarwall & McGill (2007) propose that the consumers' liking of an anthropomorphized product depends on the perceived fit between the features of the product and an activated human schema, the representation of a concept within the consumer's mind. With this conclusion, they seem to argue that the fit has a positive influence on the positioning of a brand.

Figure 1: Aleksandr Orlov mascot

Contradicting the need of a required fit is shown by a successful brand mascot from the United Kingdom; the meerkat Aleksandr Orlov. This Russian meerkat is sophisticated and in no way relatable to the product it is endorsing other than the confusion of his website (comparethemeerkats.com instead of comparethemarkets.com). It has rapidly racked up in popularity and even won prizes such as the APG 2009 Creative Strategy Award and the 2010 British Television

Advertising Awards (Patterson, Khogeer, & Hodgson, 2013; Brown, 2010). The success of this anthropomorphized mascot suggests that a direct fit between the brand and its mascot, such as proposed by Kogheer et al., is not required. However, Aleksandr Orlov seems to remain the only example not rejecting this hypothesis. Whether this is due to the automatic assumption by advertising agencies that a related fit is required, and therefore only mascots with visual overlap such as the Michelin Man made out of tires and the Pillsbury Doughboy made of dough are developed, or because only mascots which include this fit are often eligible for success, remains unknown.

With regard to the type of association in which a mascot can be connected to a brand, Brown (2011) has developed a model in which two three-level dimensions are described to sort out the different usage of brand relevance within a mascot. Brown uses three basic categories of personification: anthropomorphism, where the brand or product is transformed into a human being, zoomorphism, where the product or brand is aligned with a wild or domesticated animal, and teramorphism, where "the attributes of an imaginary, supernatural or prodigious creature are bestowed on goods or services" (Brown; 2011). These categories are illustrated in table 2.

Table 2.

Three categories of personification and figurative relationship (Brown, 2011)

	Metaphor	Metonymy	Simile
Anthropomorphism	Marlboro Man	Mr Peanut	Juan Sheet (Bounty)
	Uncle Ben	Mr Moneybags (Monopoly)	Fido Dido (7-Up)
	Betty Crocker	Barry Scott (Cilit Bang)	Californian Raisins
	Milky Bar Kid	Caprain Ric (Ricicles)	Nicole Kidman (Chanel)
Zoomorphism	Toilet Duck	Tony the Tiger (Frosties)	Cadbury's gorilla
	Hello Kitty	Alesandr Orlov (Comparethemarket)	Budweiser frogs
	Puma Sportswear	Lux the Penguin (Linux)	Coco-Cola's Christmas polar bears
	Red Lobster Restaurants	Ralph Lauren (polo pony)	Tetley T-birds
Teramorphism	Jolly Green Giant	Honey Monster	The Noid (Domino's Pizza)
	Mr Clean	M&M candies	Citroen Transformer ad campaign
	Google Android	Keebler Elves	Philadelphia Cheese (angels)
	Green Goblin Cider	Snap, Crackle & Pop (Rice Krispies)	Skittles sock puppet

In addition to the three categories of personification, Brown described three levels of its figurative relationship with the brand; Metaphorical, where the brand name and the embodiment are one and the same, metonymical; where the personification is an endorser rather than an embodiment, and a simile, much looser and less long-lasting linkage or association to the brand. As opposed to the levels of personification, these levels do not seem directly associable with visual characteristics, but more with their position within the brand's marketing campaign. One might argue that it is much harder to connect a specific type of mascot to brands which are of such abstract identity that the association with a mascot, such as a wild animal, would only be confusing. To properly match a brand with a specific mascot, one can analyze the brand personality traits based on the archetypes adopted by the specific brand.

Regarding these archetypes, characteristics other than the figurative ones as described by Brown may be of interest as well, in order to acquire a desired fit between the brand and its public. Cultural factors can be of some importance here, as practical applications seem to have indicated this in earlier days. For example, the Marlboro Man helped moderate fears about the loss of American masculinity in the 1950s (Holt & Cameron, 2010). In another example, Betty Crocker has been a motherly American representing baking products (Cui, Albanese, Jewell, & Hu, 2008), an activity which classically can be considered as a feminine one. Based on cases like these, one may conclude that gender characteristics do play a significant role in determining a proper brand mascot that is able to connect with its customers.

Besides gender, an additional characteristic for defining a brand mascot based on the cultural factors is that of age. For example, in the UK, the Pillsbury Doughboy was given a British woman's voice because many British women resented being "talked down by a little kid" (Ohmann, 1996, p. 80). As brand mascots are often presented with the help of anthropomorphic properties to create a better emotional response (Delbaere, McQuarrie, & Phillips, 2011), age is a visual characteristic which may aid into doing so. As noted earlier, people like to reference the brand to themselves (Belk, 1988) and their ideal self (Malhotra, 1988). Because the desired self can be different of the current age of the customer, we can assume that the age characteristic may be based more on the brand than it is on the individual. For example, G.I. Joe, the masculine action figure might be the wannabe idol of the child playing with it, even though it is of much older age. Because not all brand

personality archetypes are tied to specific age categories (e.g. adults and kids can possibly both be heroes), it is interesting to know which age regions are most eligible to each archetype.

MEASURING EMOTION

In addition to the physical characteristics which were previously described, a more behavioral approach of translating visual characteristics of a brand mascot can be found within the field of emotions. Emotions are an important component of consumer response. Evoked by products, emotions enhance the pleasure of buying, owning, and using them (Hirschman & Holbrook, 1982). Our senses and memories are the starting point for any emotional process (Mäkelä, 1999). However, they are not triggered by situations or events, but by our thoughts, attitudes and beliefs about the situations or events we experience (McDonagh, Hekkert, Van Erp & Gyi, 2004). As people are used to compare brands to their (ideal) selves, translating the correct emotion using brand mascots is important to strengthen the brand personality.

In order to create congruence between the brand's mascot and its personality, the measurement of visual emotion characteristics is necessary. On an academic level, multiple scholars have developed scales for measuring emotion. Mehrabian (1980) developed the PAD method. PAD is an acronym for Pleasure, Arousal and Dominance, the 3 dimensions used by this method to describe and measure a certain emotional response. Based on this method, Lang (1985) developed a graphical depiction of these dimensions representing each dimension with a graphic character and a nine-point scale from which the user can choose what he/she feels. Specific emotions are not measured or differentiated with this approach, but rather the intensity of the different underlying dimensions.

Scherer (2005) developed the Geneva Emotion Wheel, in which the respondent is asked to indicate the emotion he/she experienced by choosing intensities for a single emotion out of 20 distinct emotion families. These emotion families are arranged in a wheel shape with the axes being defined as the two appraisal dimensions (control and pleasantness). To define intensity, five degrees are proposed, represented by circles in different sizes. Additionally, the options 'no emotion felt' and "other emotion felt" are provided within the center of the wheel.
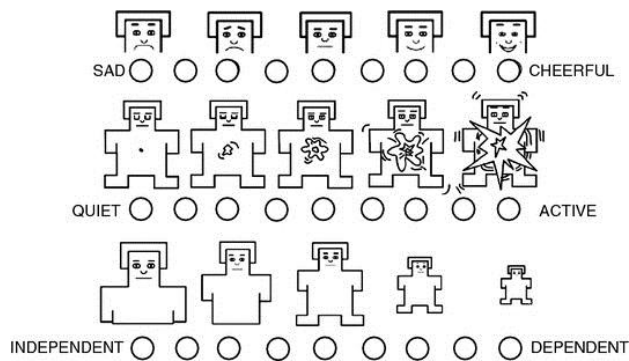
Figure 2: PAD instrument (Mehrabian, 1980)
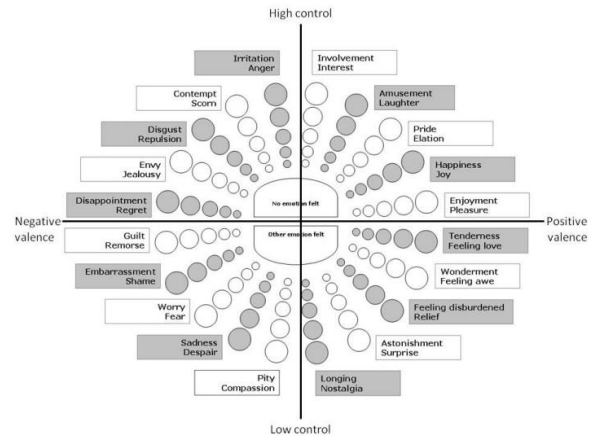
Figure 3: Geneva Emotion Wheel (Scherer, 2005)

Both scales present a method to measure individual emotions which can be applied to brand mascots as well. Where the PAD instrument is quite simplistic in comparison to the Geneva Emotion Wheel, its quadrants overlap between core emotions. The Valence dimension of the Geneva Emotion Wheel resembles the Pleasure dimension within the PAD instrument, as does the Control dimension do for the Dominance dimension. The Arousal dimension is best compared to the scale used for indicating the strength of each emotion in the Geneva Emotion wheel.

More closely related to mascot visualization, Desmet, Hekkert and Jacobs (2000) developed 'PrEmo' to assess the different emotions induced in users by product appearances. They developed this measurement scale based on cartoon characters in stating that cartoon characters are suitable for expressing emotions. In line with Desmet et al. (2000), Kobayashi and Hare (1996) also state that people are showing the highest emotion recognition rate at cartoon-like synthetic faces. Their ratio of recognition points around 90% for six facial expressions: surprise, fear, disgust, anger, happiness and sadness. These expressions are cross-culturally recognized by Ekman & Friesen (1978). This can be considered as plausible because social online applications that are used world-wide such as MSN Messenger, e-mail clients and Facebook often support these expressions as well in their use of emoticons.

Assuming - based on the above literature - that emotional and physical characteristics share general recognition, implementation of these characteristics on brand mascots can make them a powerful attribution to the brand's marketing mix. Nevertheless, the *correct application* of these characteristics resulting in the optimal fit between the brand's

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personality and its mascot still relies on choice of characteristics that are selected. The measurement scales that are mentioned however measure the emotional response of the observer instead of the emotion of the brand mascot that is observed. Within the scope of this study, one needs to bridge the gap on to what extent these mascot characteristics are linked to the different brand personality archetypes. Nevertheless, the emotional categories included in these scales provide excellent handles for measuring this gap as well. The experiments conducted in this study that address this issue is described in the following chapter.

RESEARCH METHOD

The literature review of this study on brand mascots and their potential value for a brand's personality made it evident that brand mascots can contribute to a brand's personification. When combined with the application of archetypes in a brand's personification, it is seems essential to analyze what attributes are relevant within the brand mascot for defining the chosen archetype. To research this, multiple pre-tests prior to a main study are designed to research the several constructs. Beforehand, a database of 111 different mascots has been composed. The mascots in the database are selected from multiple online graphic database websites such as ResourceGraphics and DreamStime, with the requirement that they are unfamiliar to the participants of the study and unrelated to a brand. The variation of the mascots are based on the 3 basic categories of personification by Brown (2010); anthropomorphic, zoomorphic and teramorphic characters. All mascots have been converted to grayscale to remove any influence of color in this study.

To answer the main question, first three pre-tests were taken to collect the data required to create the online survey to measure the relation between mascot characteristics and brand personality archetypes.

PRE-TEST 1

The purpose of pre-test 1 was to determine an initial pool of physical and emotional mascot characteristics. These characteristics are later on filtered and used during the following pre-tests and main study. The first pre-test involves a qualitative study, in which the collected sample pool of mascots is individually printed on sorting cards and presented to a group of

participants (n=10). The participants were asked to create homogeneous groups using the cards to distinguish strong mascot properties. The most commonly named physical characteristics groups were coded into standardized characteristics and used for pre-test 2 (Appendix A). Because the grouping resulted in a wide range of emotions, they are additionally categorized according to the PAD scale by Mehrabian (1980) to verify the balance of these core emotions (table 3) as they will be used in the main study. In addition the first (cheerful – sad) and last dimension (dependent – independent) were slightly altered as it seems more suitable for the research subject, as brand mascots are more likely to be serious (neutral) instead of sad (negative), as well as more connected than dependent to their surroundings. Mascots which were not clearly sorted within these groups were removed from the sample pool.

Table 3.

Emotion groups categorized to the PAD Scale by Mehrabian (1980)

(Altered) Emotion scale: Cheerful - Seriousness	
Cheerful (26):	Blij (2), Enthousiast (1), Euforisch (1), Gelukkig (1), Goedgemutst (1), Grappig (2), Lief (3), Optimistisch (1), Positief (1), Schattig (1), Vriendelijk (2), Vrolijk (10)
Seriousness (23):	Afstandelijk (2), Aggressief (4), Bang (1), Boos (4), Chagerijnig (1), Gefrustreerd (1), Gespannen (1), Nors (1), Ontevreden (1), Teleurgesteld (3), Terughoudend (2), Wanhopig (2), Woendend (1), Zielig (1)
Emotion scale: Active - Quiet	
Active (19):	Actief (5), Aggressief (4), Energiek (1), Enthousiast (1), Gemotiveerd (1), Goedgemutst (1), Spontaan (1), Sterk (1), Strijdlustig (1), Woedend (1), Gespannen (1), Spontaan (1)
Quiet (15):	Bang (1), Lui (1), Casual (1), Denkend (1), Geduldig (1), Nonchalant (2), Nors (1), Onschuldig (2), Ontspannen (2), Saai (1), Terughoudend (2)
(Altered) Emotion scale: Independent - Connected	
Independent (17):	Afstandelijk (2), Afwerend (1), Afwijzend (1), Eigenwijs (1), Geheimzinnig (1), Gestoord (2), Schijnheilig (1), Sluw (2), Stiekem (3), Terughoudend (2), Zelfbeschermend (1)
Connected (16):	Attent (1), Behulpzaam (1), Extravert (2), Geïnteresseerd (1), Hulpzaam (1), Nieuwsgierig (2), Open (1), Schamend (1), Toereikend (1), Trouw (1), Verleidend (1), Vriendelijk (2), Zoekend (1)

In the second pre-test, the remaining mascots from the database are listed and presented to multiple professionals (n=4) with an expertise in visual communication. They are asked to rate each mascot based on the most common physical characteristics resulted from pre-test 1, which were also considered as strong, distinguishable physical character properties by the author and multiple experts who participated in the study. Scales reached from their most opposed value (e.g. extremely sad) to their most extreme value (e.g. extremely happy). Each scale also included a detailed description to ensure the highest level of congruence between all experts, who were asked beforehand whether they understood each description. Ratings are given using a 5-point Likert scale to include a neutral rating value. The following groups were used for rating physical characteristics of the mascot characters:

Table 1.

Rating properties of Pre-test 2

Dutch (original):	English (translated):
Geslacht (mannelijk – vrouwelijk)	Gender (masculine – feminine)
Leeftijd (jong – oud)	Age (young – old)
Realisme (realistisch – onrealistisch)	Realism (realistic – unrealistic)
Aantrekkelijkheid (Plezierig - Onplezierig)	Attractiveness (pleasant - unpleasant)
Lengte (lang – kort)	Length (tall – short)
Dikte (dik – dun)	Size (big – thin)
Detail (gedetailleerd – eenvoudig)	Detail (detailed – simplistic)
Lichaamshouding (open – gesloten)	Posture (open – closed)

PRE-TEST 3

Simultaneously to the second pre-test, the mascots from the database were listed and presented to 20 participants to be rated on the emotional scales cheerfulness, activeness and independence. These emotions are based on the model of Mehrabian (1980) as these emotions were also of frequent occurrence in the results of the first pre-test. Each mascot was rated on the three scales using a 5-point Likert scale. Because this study was geared towards the study of brand mascots, in which sadness and dependence are factors which are very rarely used, they were replaced in the measurement scale by alternative opposites that were more applicable for brands: Seriousness and connectedness.

Table 2

Rating properties of Pre-test 3

Dutch (original):	English (translated):
Serieus - Vrolijk	Serious - Cheerful
Rustig - Actief	Quiet - Active
Onafhankelijk - Verbonden	Independant - Connected

Combining the results of pre-test 2 and pre-test 3, the 4 strongest and weakest mascots on each construct were filtered, as well as based on their lowest standard deviation score ($\sigma <$ 1,00). Using this technique, the sample pool was downsized to 60 mascots (Appendix B).

The purpose of the main study was to measure the relationship between the archetypes and mascots illustrations. Using an online survey, a group of participants (n = 223) was presented twelve descriptions of the archetypes which were originally defined by Mark & Pearson (2001) and validated in multiple studies (van Nistelrooij, 2012; Bolhuis, 2012). During each description, the same 12 mascots were displayed and the participant was asked to rate the fit between the description and each mascot using a 7-point Likert scale.

Additionally, participants were asked to rate each presented mascot on its general relevance of being used for a brand using a similar 7-point Likert scale in order to measure the brand appropriateness of each mascot.

In total, 10 different variations of the survey were distributed. Each survey contained 12 out of the total of 60 mascots and 6 out of the total of 12 archetypes. In each survey, the set of brand mascots and brand descriptions were randomized in their order of showing for each participant to avoid response bias (Appendix C). Each fit between a mascot and a brand personality archetype is evaluated by at least twenty respondents (min=20, max=24) to prevent the influence of potential outliers.

RESULTS

In this chapter, the results of the main study are presented. Each personality of the archetypical framework will be described with the results found in the analysis, and a factor analysis of each personality will be presented to show possible clusters.

RESPONDENTS

A total of 223 unique respondents (113 female, 110 male) participated in this study. Each survey was completed by a minimum of 20 participants (min = 20; max = 24). Most respondents were between the ages of 18 and 25 (38%). Other respondents were younger than 18 (18%), between the ages of 26 and 35 (12%), 36 and 45 (19%), 46 and 65 (8%) and older than 65 years old (5%). Respondents were assigned randomly to one of the 10 different survey variants. Respondents participating in the pre-tests were not included in the main study. Because for each survey the questions were mandatory, there were no incomplete surveys.

FACTOR ANALYSIS

For each archetype, the fit between the mean score and each characteristic is calculated. To analyze the archetypal framework in general, a factor analysis was performed on these mean scores to distinguish possible clusters between the different archetypes (table 6).

Table 3.

*Factor analysis on archetypes**

	Factor		
	1	2	3
Outlaw	**-,876**		
Innocent	**,883**	,381	
Caregiver	**,873**		
Regular Guy	**,777**		,514
Lover	**,741**	,371	
Jester	**,627**	,579	-,331
Creator		**,855**	
Magician		**,805**	
Explorer		**,782**	,500
Hero	-,561	,469	**,509**
Ruler			**,917**
Sage	,416		**,796**

*Values of < ,300 were left blank

In total, the varimax factor analysis distinguished three clusters of archetypes. Namely, an 'Social', 'Order' and 'Creative' group. The Innocent, Caregiver, Regular Guy, Lover and Jester belong to the 'Social' group. The Creator, Magician and Explorer archetype belong to the 'Creator' group. The Hero, Ruler and Sage belong to the third group, called 'Order'. The 'Order' group has a 100% match with Bolhuis' cluster (2011). The other two groups match only partly with the clustering results of other scientists. The Outlaw archetype was negatively correlated to the 'Social' cluster, indicating that it does not belong to this group, but still a relation between the group and the Outlaw archetype exists.

BRAND ARCHETYPES AND BRAND MASCOTS

For each mascot, all the means of all characteristics were calculated which were used to measure the fit between each brand personality archetype and brand mascot characteristic. This was performed using a correlational analysis which can be found in appendix D. Below, the most important fits between brand archetypes and brand mascots are presented.

CAREGIVER

A weak positive correlation was found between the Caregiver archetype and the physical characteristics gender (r_{gender}=,260*), attractiveness ($r_{attractiveness}$=,659**) and posture ($r_{posture}$=.802**). This means feminine and attractive characteristics and an open posture contribute to the fit between the Caregiver archetype and the brand mascot. The emotion characteristics show a positive correlation between the Caregiver archetype and the characteristics cheerfulness ($r_{cheerfulness}$=.669**) and connectedness ($r_{connectedness}$=.773**), meaning the more cheerful and connected to its surroundings a mascot is visualized, the better it can represent the Caregiver archetype. A comparison of the best and worst fitting mascots confirms the fit for cheerfulness and posture between the archetype and mascots, based on their smiling and angry expressions.

				MEAN: 3.19 SD: 1,40				
5,76	5,70	5,24	5,00		1,24	1,19	1,14	1,04

JESTER

For the Jester brand personality archetype, an open posture ($r_{posture}$=.697**), cheerfulness ($r_{cheerfulness}$=.794**) and connectedness to its surroundings ($r_{connectedness}$=.726**) contribute to the fit between the archetype and the brand mascot. The strongest and worst fitting mascots show a strong contrast in cheerfulness and posture based on their open arms and smiles.

				MEAN: 3,38 SD: 1,27				
5.87	5.76	5.48	5.38		1.43	1.38	1.33	1.22

HERO

For the Hero brand personality archetype, the only positive correlation found was that between the level of activeness ($r_{activeness}$=.480**) and brand mascots. A negative correlation was also found with connectedness ($r_{connectedness}$=-.354**), indicating that the more independent the mascot is visualized, the better the fit with the Hero archetype. The strongest fitting mascots from the study show aloof and reserved behavior based on their offensive posture, which is in line with the level of independence that fits the Hero archetype.

				MEAN: 2,94 SD: 1,08				
5,24	5,19	5,10	5,09		1,57	1,52	1,48	1,38

EXPLORER

Five positive correlations were found on the Explorer archetype. A fit was found between mascots and the level of attractiveness ($r_{attractiveness}$=.418**), open posture ($r_{posture}$=.470**), cheerfulness ($r_{cheerfulness}$=.794**), activeness ($r_{activeness}$=.357**) and connectedness to its surroundings ($r_{connectedness}$=.320*). The best fitting mascots show an open posture and seem cheerful, the worst fitting mascots do not seem cheerful and plain, which could be referred to as unattractive.

				MEAN: 3,32 SD: 0,96				
5,33	5,29	5,04	4,83		1,65	1,52	1,48	1,29

CREATOR

For the Creator archetype, a negative correlation was found between the archetype and the characteristics realism ($r_{realism}$=-,287*) and length (r_{length}=-,258*), meaning a low level of realism and the use of a relatively short character contributes to the fit between the Creator archetype and its brand mascot. Creator archetype brand mascots should contain an open posture ($r_{posture}$=,448**), be cheerful ($r_{cheerfulness}$=,503**), active ($r_{activeness}$=,296*) and feel connected with its surroundings ($r_{connectedness}$=,353**). A comparison between the best and worst fitting mascots shows that objects or animals fit the Creator archetype best within the choices of brand mascots that were given.

				MEAN: 3,35 SD: 0,86				
5,19	5,00	4,96	4,67		1,95	1,62	2,17	1,48

REGULAR GUY

The Regular Guy archetype fits mascots that are cheerful ($r_{cheerfulness}=,424**$), realistic ($r_{realism}=,302*$), open ($r_{posture}=,590**$) and connected to their surroundings ($r_{connectedness}=,531**$). It however contains less of a fit with mascots that are very active ($r_{activeness}=-,349**$). The best fitting mascots show ordinary characters; the worst fitting characters show active and eccentric characters, of which the latter could indicate unrealism which is in line with the findings.

				MEAN: 3,35 SD: 1,33				
6,29	6,14	6,05	5,95		1,48	1,47	1,43	1,38

RULER

The Ruler archetype fits mascots that have attractive characteristics ($r_{attractiveness}=,311*$) and to those with an open posture ($r_{posture}=,274*$). The best fitting mascots show the use of male characters with an open posture, which is in line with the findings. The worst fitting mascots show uncommon characters which could be seen as unattractive.

				MEAN: 3,08 SD: 1,01				
5,32	5,27	5,09	4,75		1,68	1,64	1,55	1,23

LOVER

The level of feminine (r_{gender}=,531**), attractiveness ($r_{attractiveness}$=,635**) and open posture ($r_{posture}$=,647**) characteristics within brand mascots fit the Lover archetype, as do the level of cheerfulness ($r_{cheerfulness}$=,549**) and connectedness to its surroundings ($r_{connectedness}$=,667**). The best fitting mascots are female characters. The worst fitting mascots are male characters.

				MEAN: 3,01 SD: 1,16				
6,14	5,80	4,50	4,24		1,45	1,36	1,32	1,27

OUTLAW

The level of realism ($r_{realism}$=-,307*), attractiveness ($r_{attractiveness}$=-,420**), open posture ($r_{posture}$=-,535**), cheerfulness ($r_{cheerfulness}$=-,337**) and connectedness to its surroundings ($r_{connectedness}$=-,613**) were all negatively correlated to the Outlaw archetype. This shows that a low level of realism, unattractive characteristics, a closed posture and a high level of seriousness can contribute to a better fit with the Outlaw brand mascot. The level of activeness ($r_{activeness}$=,491**) is the only positive correlation found which contributes to a fit between the mascot and the Outlaw archetype. The best fitting mascots show mascots that seem a bit rebellious. The worst fitting mascots seem more approachable, which are both in line with the fit between the open posture and the archetype.

				MEAN: 3,49 SD: 1,25				
5,80	5,68	5,62	5,57		1,82	1,77	1,77	1,64

MAGICIAN

For the Magician archetype, only one fit with mascot characteristics was found. The level of realism ($r_{realism}$=-,277*) had a negative correlation with the Magician archetype. This shows that the less realistic the mascot looks, the better the fit with the Magician archetype. The best fitting mascots show notable or extraordinary mascots. The worst fitting mascots show regular male characters.

				MEAN: 3,28 SD: 0,83				
5,55	4,81	4,71	4,60		2,09	1,95	1,82	1,59

INNOCENT

An open posture ($r_{posture}$=,828**) and connectedness with its surroundings ($r_{connectedness}$=,848**) are mascot characteristics that have a very strong fit with the Innocent archetype. Additionally, mascot characteristics with a high level of attractiveness ($r_{attractiveness}$=,658**) and cheerfulness ($r_{cheerfulness}$=,765**) fit the Innocent archetype. The best fitting mascots show elements of kindness, sometimes using animals which can be related to attractiveness and cheerfulness. The worst fitting mascots show mostly hostile mascots.

				MEAN: 3,83 SD: 1,49				
6,05	6,00	5,77	5,75		1,68	1,59	1,50	1,36

Between the Sage archetype and the mascot characteristics, a correlation was found on the level of attractiveness ($r_{attractiveness}$=,417**) and open posture ($r_{posture}$=,395**). The best fitting mascots often contain elements of wisdom, such as books, glasses and age. The worst fitting mascots show simple illustrated and abstract characters.

				MEAN: 3,28 SD: 1,07				
6,14	5,50	5,36	5,15		1,70	1,43	1,41	1,18

RELEVANCE OF THE CONSTRUCTS FOR BRAND MASCOTS

In addition to measuring the relationship between mascot characteristics and brand archetypes using brand mascots, the relevance of each mascot to be used by as a brand mascot was measured. A positive correlation was found for attractiveness ($r_{attractiveness}$=,592**), posture ($r_{posture}$=,599**), cheerfullness ($r_{cheerfulness}$=,538**) and connectedness with its surroundings ($r_{connectedness}$=,499**). This means the more attractive, open, cheerful and connected a brand mascot is to its surroundings, the better it seems suitable as a brand mascot.

				MEAN: 3,85 SD: 1,11				
5,58	5,33	5,32	5,27		1,95	1,74	1,67	1,53

DISCUSSION

Despite the fact that the use of brand mascots is so commonly applied these days, few empirical studies focus on the required design ingredients that can contribute to the personality of the brand. This study is takes the first step in creating a validated foundation on defining the brand mascot that fits the brands' personality based on the archetypal framework.

ARCHETYPAL FRAMEWORK

The performed factor analysis based on the results of this study shows three different clusters in which the different archetypes are divided to. A grouping of the different clusters is visualized in the figure below:
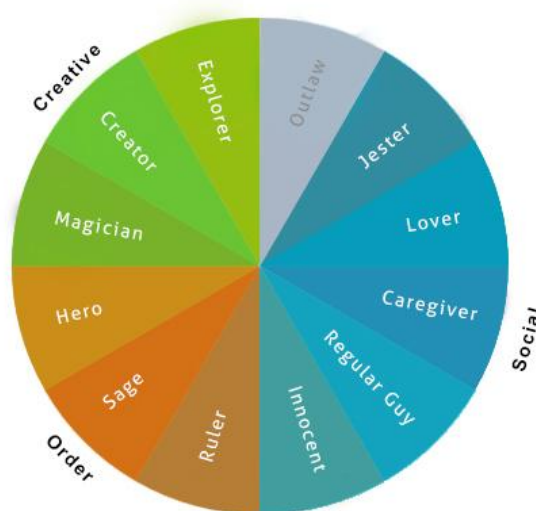
Figure 4: Clusters of the archetypal framework

The Creative cluster seems closely related to the left side of Bolhuis' 'Freedom' cluster. In addition, these archetypes seem related to the Ego cluster as defined by Jansen (2006) as well. Because the Explorer archetype lies only just outside of this cluster, its relevance to the Ego cluster could still apply. The archetypes within this clusters are closeley related to magic, creativity and freedom. This cluster is named 'Creative', because in overall, they express themselves in a way that is unusual and peculiar to others.

The Outlaw archetype was the only archetype without a positive correlation to any of the clusters. However, it does show a negative correlation with the Social cluster. In other

words, where all archetypes within the Social cluster are in congruence with the social conventions, the Outlaw is indocile to these standards (Mark and Pearson, 2001). From this perspective, one could argue that the Outlaw is indeed the most opposite archetype compared to the other 'Social' archetypes. Compared to the other clusters, the Social cluster is the only one that seems to have this opposite relationship. Within the Order cluster, some sort of 'Follower' archetype, one that does that takes the initiative, would suggest a similar opposite, as could a 'Passive' archetype be for the Creative cluster, as one that does not show any artistic or expressive value. However, these are suggested archetypes which are most certainly not suitable for brand personalities due to their negative aspect.

Mark & Pearson (2001)

Jansen (2006)

Bolhuis (2011)

Van Nistelrooij (2013)

Figure 5: Clusters of the archetypal framework from earlier studies

Overall, when comparing these clusters with the earlier suggested clusters (figure 5), they show many differences and some returning similarities. They can be named differently, contain more or less archetypes, but in general, there seems to be a common denominator which devides these different archetypes into clusters. This denominator seems to adjust itself based on the scope of the research within the archetypal framework. A possible explaination for this is that archetypes can be intepreted and translated differently for each

brand vehicle, such as logo's, typeface, mascots or any other type of stationary that expresses a brand's personality.

GUIDELINES FOR BRAND MASCOT SELECTION

Before introducing mascot profiles which can be relevant for each archetype, one must be aware of the fact that brand personality cannot be linked directly to a singular archetype. After all, all personalities slightly differ from one another. Brands should therefore select their personality traits and accept the combination of these traits as their custom brand archetype. Regarding the selection of their brand mascot, it should contain a well-balanced touch of each archetype which possesses these traits.

The mascot profiles in this chapter consist of a general brand archetype description based on earlier research by Bolhuis (2010), Van Oosterhout (2013), Van Nistelrooij (2012) and Wolthuis (2010). Then, the characteristics of the brand archetype based on the results of this study and some example brands are presented and followed by an interpretation of the results with a practical application in terms of visualizing the brand personality archetype through a suggested brand mascot.

Description

The Caregiver archetype is compassionate and has an ambition to take care of other people. Its brand is emphatic and generous for both customers and society. It opposes greed and selfishness, and cares for a harmonious society where everyone is caring for each other.

	Mascot characteristics	**Example brands**
	- Feminine - Attractive - Open posture - Cheerful - Connected to its surroundings	- Nivea - Unicef - Rabobank

Mascot interpretation

Looking at the best fitting mascots, the Caregiver mascot is often represented by a female character. This is in line with earlier archetype studies based on logo design (Van Nistelrooij, 2012) and typography (Van Oosterhout, 2013), as well as in the original study by Mark and Pearson (2001) on this archetype. Known as to take care of people, the mascot obviously should show connectedness to its environment. Examples of this are environmental gestures or taking care of children, such as a cleaner or mother. Most charity brands, such as Unicef and Amnesty International have a Caregiver brand personality. Taking care of others is their strongest trait. Attractiveness could be seen as beauty, which is often combined with women (van Rompay & Pruyn, 2011), but could also be associated with likeability.

Description

The Jester brand archetype entertains people in a clownish and funny way. It uses a humoristic approach to place everything in perspective by showing the bright side of life and making enjoyment the bottom line.

	Mascot characteristics	**Example brands**
	- Open posture	- Pringles
	- Cheerful	- Smart
	- Connected to its surroundings	- Fanta

Mascot interpretation

Originally known from the medieval days, the Jester mascot's connection with cheerfulness is undeniable. As the archetype uses humor as one of its important traits (Mark & Pearson, 2001), an open posture and connectedness to its surroundings are appropriate characteristics for a brand mascot to reflect this to the customer. Bolhuis (2011) found a fit between decorative logo design and the Jester archetype. Fanta and Ben & Jerry's use cartoony environments as their decorative stage to present their brands. Decorating the Jester brand mascot could also be visualized through adding attributes which help in evoking humor and enjoyment such as by the use of colorful clothing. Van Nistelrooij (2012) also found that colors represent enjoyment. M&M's brand uses colors through their different peanut mascots, as does McDonalds with its colorful clown.

Description

The Hero brand gives people courage, power and self-confidence. It likes challenge, opportunity and difficulty. The brand is ambitious, goal-oriented, competitive and powerful. The brand likes to use its power to improve the world.

Mascot characteristics
- Active
- Independent

Example brands
- Nike
- BMW
- Duracell

Mascot interpretation

One of the best known traits of the Hero archetype is challenge. Nike uses it to motivate its customers to run the extra mile, BMW to show its powerful engine and Duracell to demonstrate its high durability. These three examples all combine this trait with active behavior. Heroes are strong and competent, which explains the fit with the independence characteristic. When visualizing the Hero archetype brand mascot, confidence born out of this characteristic should be clearly present in its expression. This could be done by using strength, for example by using an athlete character, one that is perceived as a possible winner. However, brands need to be aware of the potential arrogance it can provoke. It should keep in mind that it always wants to win with the customer, not against it.

Description

The Explorer brand archetype helps consumers with maintaining independence, finding out who they are and seeking and expressing individuality and uniqueness.

Mascot characteristics
- Attractive
- Open posture
- Cheerful
- Connected to its surroundings

Example brands
- Jeep
- Discovery Channel
- Marlboro

Mascot interpretation

The Explorer archetype brand mascot has a fit with many different characteristics. These characteristics have in common that they contribute to easily connecting the mascot with its customers. According to Mark & Pearson (2001), Explorer brands advance consumers' journey of self-discovery. This indicates that the Explorer brand mascot should be visualized as looking for adventure, but meanwhile inviting its customers to join him as well. The Discovery Channel invites the viewer to watch its programs, for learning new things and enjoyment. Using a brand mascot, inviting the customer to join could be visualized by always looking towards the customer, with a smiling and engaging expression. Because the brand tries to provoke a level of engagement, this archetype is especially useful for brands that offer a service or product which contains a strong experience. In case of Marlboro, it's smoking the cigarette. In case of Jeep, it's driving the large and robust vehicle, often through rough terrain.

Description

The Creator brand archetype helps consumers with crafting something new, something of enduring value. The brand uses imagination for the creation of its products and in its expressions. It encourages self-expression and is often artistic in design.

	Mascot characteristics	**Example brands**
	- Unrealistic - Short/Small - Open posture - Cheerful - Active - Connected to its surroundings	- Apple - Lego - Renault

Mascot interpretation

According to the results of this study, the Creator brand mascot should be visualized as not realistic and small. This is in congruence with the best fitting mascots in this study being anthropomorphic animals or objects, which are often somewhat unrealistic and small. As the Creator archetype often possesses artistic qualities (Bolhuis, 2011; Van Nistelrooij, 2012), one could assume that in order to express these qualities it needs to connect with the outside world. Creativity is the ability to produce work that is both novel and appropriate (Sternberg & Lubart, 1996). Based on this definition and the fitting characteristics from this study, the unrealistic aspect of the Creator brand mascot could be translated by using a mascot that is unusual or beyond expectations, however it should remain its pleasant character. As a practical example, Lego uses its unusual yellow and strangely headed characters to promote its brand. They are a bit unusual, but still pleasant and fun to watch.

Description

The Regular Guy brand archetype is a regular man or woman and is accessible for everybody. Products of this brand are not explicit or spectacular. It is down-to-earth and helps consumers with being themselves.

	Mascot characteristics	**Example brands**
	- Realistic - Open posture - Cheerful - Not active - Connected to its surroundings	- Ikea - Walmart - Hema

Mascot interpretation

The Regular Guy brand mascot should appear as realistic and open to its environment. It should not be displayed as very active. Strong relations to mascots from this study indicated that casual, cheerful characters were preferred. Characters which behave hostile, crazy or obtrusive do not fit its profile. The casual characteristic seems in line with other studies (Wolthuis, 2010; Bolhuis, 2011; Van Nistelrooij, 2012), where simplicity and balance are characteristics that fit this brand archetype well. Therefore, a realistic and average guy or girl who appears to be easily accessible is advised for visualizing this brand mascot. One should however question whether a 'simplistic' brand should expand its brand strategy by implementing a mascot. Van Nistelrooij (2012) argued that using the brand's name as a logo could often be sufficient for this archetype. As a brand mascot is even more complementary than a brand's logo, not implementing this in the brand's communication strategy can be the best fitting choice.

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Description

The Ruler brand archetype shows leadership and takes responsibility. It tries to make life as stable and predictable as possible. The brand helps consumers with having control and exerting leadership in their family, group, organization and/or society. Because of its characteristics, the brand is not only successful, but also a leader in its domain.

Mascot characteristics	**Example brands**
- Attractive	- Rolex
- Open posture	- Mercedes
	- ABN AMRO

Mascot interpretation

According to Mark & Pearson (2001) and confirmed by Bolhuis (2010), control is a trait which fits very well with the Ruler archetype. Regarding to this trait, characteristics found within this study might suggest that accessibility and attractiveness of the mascot create a better possibility to exercise control over others. The worst fitting mascots in this study show animals and overreacting characters, which both confirm a lack of control. Therefore a mascot design for this brand archetype should be focused on characters that seem more mature. Rolex, Mercedes and ABN AMRO are all brands that pursue a product leadership strategy. They position themselves as being the best. Another aspect of these brands is that they do not use a clear brand mascot to promote their brand. Just like Hugo Boss and IBM, they are often letting the product speak for itself. Therefore, one should question whether the application of a brand mascot is a choice that would fit its personality.

Description

The Lover brand archetype has a loving relationship with its environment. The brand helps consumers with finding and giving love. These types of love can be based on friendship, parental love, spiritual love and of course romantic love. It fosters closeness between people and implicitly promises beauty and sexual appeal.

Mascot characteristics
- Feminine
- Attractive
- Connected to its surroundings
- Cheerful
- Open posture

Example brands
- Magnum
- Victoria's Secret
- Chanel

Mascot interpretation

The Lover archetype mascot has a strong fit with the feminine characteristic. It should be illustrated as attractive, which can lead to being seductive. Brands like Magnum or Bacardi use seduction as a key element in their advertisements. Feminine shapes are often round (van Rompay & Pruijn, 2011; Bolhuis, 2010; Wolthuis, 2010; Van Oosterhout, 2013), which can be used within the contours of the female body. Being a passionate lover, an open posture fits this character, as well as a positive attitude. Brands such as Magnum, Victoria's Secret and Chanel use real-life models and actors to express their sensual and attractive characteristics. It is most probably that models that are socially accepted as being beautiful are most suitable for expressing these traits. Therefore, using real-life actors instead of animated or hand-drawn brand mascots can be more effective in building the Lover brand archetype.

Description

The Outlaw brand archetype is powerful and rebellious. Consumers looking for freedom use this brand. It changes existing situations and is not guided by social conventions. It does not need to belong or seek approval for what it does and helps retaining values that are threatened by prevailing ones.

Mascot characteristics
- Unrealistic
- Not attractive
- Closed posture
- Not cheerful
- Not connected to its surroundings
- Active

Example brands
- Harley Davidson
- Diesel
- MTV

Mascot interpretation

As a rebellious archetype, the Outlaw brand is often positioned as obstructive against existing social conventions (Mark & Pearson, 2001). This could explain why mascots representing the Outlaw brand archetype score low on the characteristics of visual attractiveness, cheerfulness and openness to others. To this extent, the lack of these characteristics is in line with the outcome that it does not need to be connected with other people as well. It is an individual, a lone ranger. As it is freedom orientated, one might assume that it is often seen as active, which is in congruence with the result of this study. Because the Outlaw seems to be willing to not belong to a specific in-group, hence the opposite relation to the social archetypes within the 'Social' cluster of this study, only brands that follow a strategy which is purposely deflecting from other brands should maintain the Outlaw brand archetype.

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Description

The Magician brand archetype helps consumers with affecting transformation. It supports the achievement of dreams by transforming unwanted situations into ultimate goals. The brand often uses rituals and has a mysterious image. It promises 'magical moments' and is often a catalyst for change.

Mascot characteristics
- Unrealistic

Example brands
- Walt Disney
- MasterCard
- Axe

Mascot interpretation

The Magician archetype often has a spiritual character (Mark & Pearson, 2011). Its mysterious character can be based on imagery which people can't understand, explain or identify. Making the brand mascot look unusual through this approach would support this study's only finding on the Magician brand archetype characteristics, as realism is related to what is perceived as logical (Tennant, 1987). The characterization of the Magician leaves a lot of visual details to the creativity of the brand. Examples like Axe and Calgon use the product experience for the mysterious and magical aspect. In this light, Magician archetype brand mascots can also promote the product experience as being magical. Therefore, the mascot can but does not necessarily need to be visualized as an actual magician or wizard.

Description

The Innocent brand archetype gives people an unconcerned and positive view on live. The brand is trusting, good-natured and sincere. It is willing to do well for everybody and assumes the goodness in other people as well.

Mascot characteristics
- Attractive
- Open posture
- Cheerful
- Connected to its surroundings

Example brands
- Innocent
- Haribo
- Coca-Cola

Mascot interpretation

Based on the results of this study, the Innocent brand mascot has a high fit with openness and connectedness to its surroundings. This indicates the trusting and lack of concernedness as described by Mark & Pearson (2001). The best fitting mascots in this study show that animal mascots have a strong fit with this brand archetype. As dogs, cats and other domesticated animals have a strong association with trust and kindness to people, these types of characters could suit the Innocent brand mascot very well. Alternatively, children are an example that could be very well used for this archetype. Children are known to be sincere and positive which they project on their surroundings through their innocent behavior. In previous research, Wolthuis (2010) found a link with harmony and balance for this archetype. This is in line with the worst fitting mascots, which show unbalanced aggressive behavior. Therefore, brands should make sure this emotion is excluded in the visualization of the brand mascot.

Description

The Sage brand archetype uses intelligence for development and understanding the world. It helps customers with making smarter decisions. Consumers using the Sage brand feel smarter and more informed. The brand has a strong self-reflection and is rewarded for it.

	Mascot characteristics	**Example brands**
	- Attractive - Open posture	- Google - Intel - CNN

Mascot interpretation

The best fitting mascots to the Sage brand archetype show mascots that have elements which indicate wisdom and intelligence. Books, glasses and age can all be associated with these characteristics. Therefore, adding these features to a brand mascot could create a better fit with the archetype. This is confirmed by brands like Google, Intel and CNN all contain a high level of informational value. An open and attractive posture can add willingness to learn from the brand mascot, which fits the archetype profile. Earlier design characteristics on this archetype showed balanced, tight and simple design (Van Nistelrooij, 2012; Bolhuis, 2011) which indicate a type of stability and control in its character. In combination with the elements from this study, a teacher character could be used be used as a Sage archetype brand mascot.

OVERALL BRAND RELEVANCE

Results based on the relevance of the proposed mascots in this study towards a brand in general have shown that attractiveness, open posture, cheerfulness and connectedness to its surroundings are characteristics that have a fit with brand mascots being perceived as adequate. As the other characteristics still contribute to adding character to the mascot from a brand archetype perspective, these characteristics should have a strong emphasis when designing a brand mascot. This is not very surprising, as most existing brand mascots seem happy, open and are nice to look at. Because brands can hold human characteristics (Aaker J. , 1997), they try to create a personality of which we want to be friends with, just like we choose who we become friends with in real life. Here, we are also triggered by attractiveness, openness and happiness.

When looking at the different clusters in which the archetypes are classified, the 'Social' cluster has a strong relation with these characteristics. The Caregiver, Innocent, Regular Guy and in particular the Jester have openness and cheerfulness as important personality traits, just like the Lover has for its attractiveness. Based on this perspective, we can argue that these archetypes are most applicable for creating a brand mascot. Although the 'Social' cluster might have an easier potential to be successful for creating a brand mascot, the other clusters 'Active' and 'Order' also contain these traits (although not as present as the 'Social' archetypes) plus additional characteristic traits which, if properly implemented, create the opportunity to add a level of distinctiveness to a brand's personality that should not be underestimated.

LIMITATIONS

During this study, new empirical evidence is collected for applying mascot characteristics based on brand archetypes. However, as brand mascots can be visually different in countless ways, this study has only covered a small aspect of the total amount of characterization factors that influence a mascot's personality.

Besides of the countless other visual and emotional characteristics that can be measured and implemented on brand mascots, additional dimensions such as animation and sound are also factors which can have great influence on the characterization of a brand mascot's

personality. Due to their media richness (Kaplan & Haenlein, 2010), different types of media can display a brand mascot in many different ways.

During this study, brand mascots characteristics and archetypes were measured using a Likert scales during an online survey. One could argue whether this research method offers the best way of retrieving the results in its most detailed way. Alternatively, one could discuss the brand mascots and archetypes using qualitative interviews with respondents to really ensure a clear and rich review of the brand mascots.

Another limitation of this study is the influence of stereotypes. Although the research has been performed with as much focus on the measurement of visual characteristics as possible, there can always be a mistaken relationship between the perceived stereotype of a brand mascot character and the archetype. For example, a fox can be considered sly because of its stereotypical background, instead because the way it is visually presented. Not only illustrational visualizations apply to brand mascots. In current days, brand mascots are also translated by real life actors, computer animations, stuffed animals and cartoons. This might influence the fit between the characteristics and brand archetypes that were validated in this study, and should be taken into account. Also, this study was conducted in the Dutch language, and all participants were Dutch. When applying the validated characteristics on a global scale, the actual results could differ from the expected results.

FUTURE RESEARCH

As was mentioned in the limitations section of this report, much more possible characteristics are to be validated in order to create a full guideline in designing brand mascots based on brand archetypes. This study took the first step in creating a validated foundation for design characteristics for brand mascots. However, as it is based on research of archetypes in which its research scope was not focused on brand mascots, scientists in the field of brand personality should be encouraged to enclose these findings under further research, potentially within multiple research fields such as animation, story-telling and behavior of brand mascots. In addition, not only the way brand mascots are developed is interesting for future research, but also the way they are applied by these brands, as one might argue that brand mascots have a complementary role, the level of application can play an important factor in a brand's success.

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APPENDIX A - PRE-TEST RESULTS GROUPING

A summarized overview of all groups that were created by the respondents is illustrated below.*

Table 1.

Summarized overview of all groups of pre-test 1

Groups	Karaktereigenschappen (codering)
achterbaks- een oog dichtgeknepen, tong uit, niet alle lichaamsdelen goed zichtbaar	Stiekem, schijnheilig
actief- handgebaar doet afbeelding bewegen	Actief, Energiek
Afgedropem omdat het niet goed is gegaan: hangende amen en bozige uitdrukking.	Teleurgesteld, ontevreden
Buitenaards	Realisme
afwachtend- stand van ogen, arm richting gezicht waardoor ze lijken na te denken	Denkend, geduldig
Afwerend door handen voor zich te houden.	Afwerend, zelfbeschermend, afstandelijk
aggressief, stoer - gespannen, actieve houding, vuist, laat tanden zien	Aggressief, stoer, actief, gespannen
agressief door spieren en houding armen	Aggressief
Angry / Boos	Aggressief, boos
Babbelende baby (luier) op weg naar iets wat hij leuk vindt (lach).	Enthousiast, extravert
bang - gebukte lichaamshouding, tanden op elkaar, hand voor mond, terug gebuigt	Bang, terughoudend
behulpzaam door hoge schouders en startklare houding	Behulpzaam, toereikend
Blij en vrolijk door lach en "armen" in de lucht.	Vrolijk, Open
Blijdschap door lachend springen/dansen met blij lachend gezicht en daardoor schele oogjes van een arbeider, die goud heeft gevonden wat hij in zijn hand houdt.	Vrolijk, gelukkig, euforisch
Boos en gefrustreerd omdat hij niet goed gepresteerd heeft tijdens voetbal: gestrekte boze armen en mondhoeken naar beneden.	Boos, gefrustreerd
Boos, te zien door stoom uit neusgaten	Boos
boos- armen in vechthouding	Boos, aggressief
chagerijnig- hangende mond	Chagerijnig
Knap	Aantrekkelijkheid
cool- relaxte houding	Ontspannen, zelf-bewust
Cuteness overload	Lief, schattig
Daar is het: verwijzend met hand.	Verwijzend, hulpzaam
De saaie (wiskunde)leraar (armpje met wijsvinger omhoog, potlood achter oor) hoe iets berekend moet worden.	Saai, verwijzend
Distancherend omdat hij al pratend naar iets of iemand wegloopt.	Afstandelijk
dom door kwijl uit mond	Dom, niet-intelligent
dom door uit elkaar staande ogen en rare tanden	Dom, niet-intelligent
Vijandig	Lichaamshouding
eigenwijs- handen over elkaar, ogen opzij gedraaid	Eigenwijs
geheimzinnig - ogen niet zichtbaar	Geheimzinnig
gemotiveerd door gebalde vuisten	Gemotiveerd
gestoord door ongelijke ogen en rare vorm tanden	Gestoord, Gek, gehandicapt
Goedgemutste (glimlach) toneelspeler (door kleding).	Goedgemutst, Acterend
grappig door feestende houding en vrolijke blik	Grapppig, vrolijk, blij
Grappige uitdrukking door schele oogjes en glimlach	Grappig, blij
haastig naar werk door rennende positie en actekoffertje.	Haastig, actief
insane - mond wijd open, tanden,	Gestoord, gek, maf
Just a goofy animal	Gek, maf

lief door grote ogen	Lief
Dikzak	Dikte
lief, onschuldig, dom, onwetend- grote ogen, (pupillen dicht bij elkaar),	Lief, onschuldig, dom, onwetend
lui, ontspannen - zit, ogen (half) dicht, niet helemaal recht op, handen in broekzak	lui, ontspannen, non-chalant
Jong / klein	Leeftijd
Luidruchtige vakantievierder, vakantiekleding, mond standje hard praten, onderstreept door arm met hand met gespreide vingers.	extravert, casual
moedig- armen in de zij- spierballen tonen	Moedig, sterk
Nerdy	nerdy
Veel details	Gedetailleerd
nieuwsgierig- op zoek naar iets door loep voor grote ogen te houden	Nieuwsgierig, zoekend
nieuwsgierig-ogen wijzen in een richting	Nieuwsgierig
nors door nonchanalnte houding en kleine ogen met hoogopgetrokken wenkbrauwen	Nors, non-chalant
Onschuldig - puppy ogen	Onschuldig
onschuldig- grote ogen die omhoog kijken	Onschuldig
Onverschillig - handen in de zakken, nietszeggende uitstraling	Onverschillig
Lange slungel	Lengte
open, competent, attent, geinteresseerd- rechtop, beide wenkbrauwen omhoog	Open, competent, attent, geinteresseerd
Positief door duimpjes/armpjes omhoog	Optimistisch, positief
Professional company	Professioneel, zakelijk
Saaie/sullig figuur. Handen in zijn broekzakken of slap langs lijf.	Saai, sullig
SAD / Verdrietig	Verdrietig
Sluw en stiekem door sluipende beweging en tong uit bek.	Sluw, stiekem
sluw- stand van de ogen	Sluw
spontaan- actieve houding	Spontaan, actief
Streng - wengbrauwen naar beneden	Streng
Strijdlustig door tenue en gebalde vuisten en lichaamshouding: kom maar op!	Strijdlustig
Student op weg naar een leuk college (boeken en tas) omdat hij blij kijkt.	Vrolijk, blij
Opa	Leeftijd
teleurgesteld- grote ogen, hangende mond	Teleurgesteld
teleurgesteld-hangende ogen	Teleurgesteld
Klein	Lengte
terughoudend- afwijzing met handen en schuin kijken	Terughoudend, afwijzend
triest door kale hoofd en pruilmond	Zielig, triest
Mannelijk	Mannelijk
trouw- vriendelijke houding	Trouw, vriendelijk
verlegen - kijkt niet helemaal recht, meer van beneden naar boven	Verlegen
Verlegen verontschuldigend/beetje schamend door monduitdrukking en stand van de oogjes.	Verlegen, verontschuldigend, schamend
Oud	Leeftijd
Verleiden - ronde vormen	Verleidend
Verontschuldigend (armen om hoog met handen open) omdat hij haast heeft, weg moet, door moet.l	Verontschuldigend, gehaast
Vertellen dat groente gezond is. Ze kijken allemaal met vriendelijke oogjes en mondje staat op lachstand	Vertellend, vriendelijk
Vertellen over iets: mond open op stand spreken en arm(en) in actieve stand.	Vertellend, actief
verveeld - mondhoek naar beneden, arme slap of gekruist	Verveeld
vragend, onwetend - wenkbrawen omhoog, wijsfinger in de lucht, mond geopend (breed)	Vragend, ontwetend
vriendelijk door ogen die ver uit elkaar staan	Vriendelijk
vrolijk - in beweging, lacht, handen en voeten in de lucht (duim omhoog), ogen open	Vrolijk, actief
Vrolijk - ogen dichtbij elkaar, ronde vormen	Vrolijk
Mannelijk	Mannelijk
vrolijk- blij gezicht en dansende beweging	Vrolijk, blij
vrolijk- lach op gezicht	Vrolijk
vrolijk-lachend gezicht	Vrolijk
wanhopig- handgebaar	Wanhopig
wanhopig- handgebaar omhoog kijken	Wanhopig
Wijs	Wijs
woedend - snuift	Woedend

*= The native language of the respondents is Dutch and therefore the groups are also in Dutch.

Below, the final collection of brand mascots is illustrated that was used during the main study. The corresponding number of each mascot is based on the initial library before it was composed to the final group of brand mascots. These are followed by the calculated means for each presented mascot on 11 characteristics.
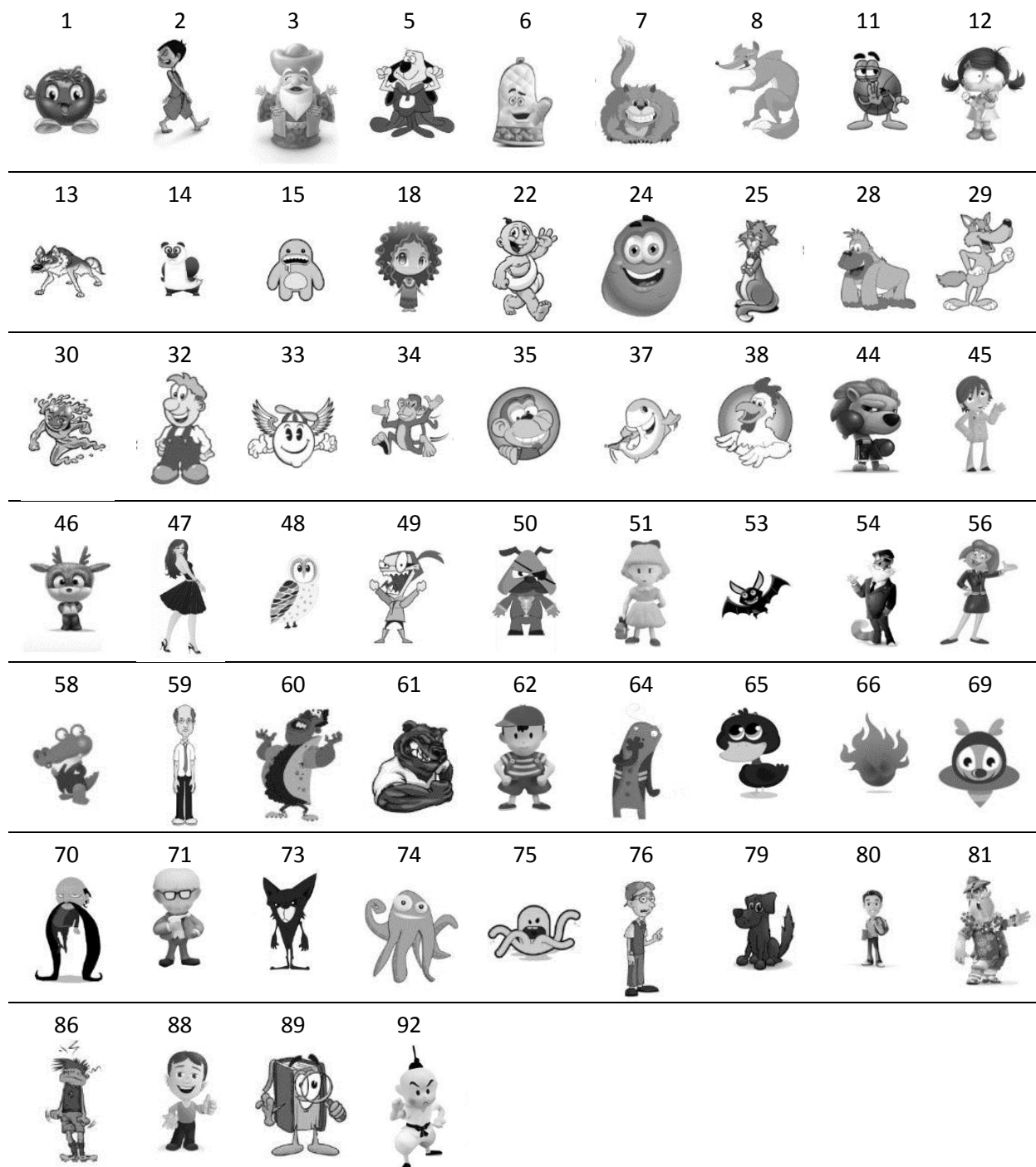
Mascotte	Geslacht	Leeftijd	Realisme	Aantrekke	Lengte	Dikte	Details	Houding	Serieus - v	Rustig - a	Onafhank
1	2	3	4	2,75	2,75	1,25	4	2,25	2,7	3,2	1,65
2	1	5	3,25	3,5	1,75	4,25	3,75	5	4,7	3,3	3,5
3	2	3,25	1,5	3,5	2,5	1,75	1,75	4	4	3,7	3,45
5	3	3,75	3,5	1,25	2,5	3	4	4	4	2,35	3,15
6	2,25	4	2,25	1,5	4	5	3,5	2,5	3,5	3	2,45
7	2	4	2	1,25	4	3	1,75	1,75	1,5	3,75	1,3
8	2,5	3	2,75	3	1,75	3,25	3	2	2,1	1,95	2,55
11	4,5	2	2,5	3,75	1,5	2,5	3,75	3	3,05	2,25	3,45
12	1,25	4	4,25	1,25	3,5	3	3,75	1	1,45	3,55	1,15
13	2,25	3,25	2,25	3,75	2,25	4,5	2,25	3	2,3	1,6	2,7
14	1,75	1,5	1	1,25	2,25	3	1,25	2,25	2,15	2,05	2,05
15	5	4	3	4,5	2	2,25	3,75	4,75	3,2	2,25	3,25
18	2	1	2,5	2,75	4	3	3,5	4,75	4,8	4	3,9
22	3	3,25	2,5	2,25	4,25	3,5	2	3,75	4,45	2,7	3,25
24	1	5	3,75	2	3	2	4,5	3,75	4,65	4,65	2,95
25	4,5	4	2,25	3,5	3,75	3	2,5	1,75	1,8	1,25	1,75
28	1,5	3,5	3,25	3,75	3	3,75	2,75	3	3,9	3,45	2,9
29	1,75	3,25	3,25	2,25	3	3	2,25	3,25	2,45	3,4	1,9
30	2,75	2,75	1	1,5	3	3	3,5	3,25	3,65	4,7	2,7
32	1	4	4	4,5	2,75	3	2	4,75	4,4	2,7	3,4
33	2,5	3,25	1	1,75	2,25	3	1,25	4	3,85	3,75	3,05
34	2,25	3,25	3,75	3,25	3	3	2,5	4,25	4,05	4,6	3,3
35	1,75	4,25	3	2,75	2,75	3	2,25	3,5	3,95	2,7	3,25
37	2,5	3	3,5	4,25	1,75	3	2,25	4,5	4,6	4,55	3,8
38	2	4	3,5	3,75	3,5	3	2,5	3,75	3,9	2,75	3
44	1,25	3,25	1,25	3,5	1,75	2,5	4,5	3,5	1,45	3,3	1,5
45	1,25	3,5	3,75	2	2,25	2	3	2,25	3,25	2,45	3,05
46	2,25	2,25	2	4,75	1,75	3	4,5	4,25	3,85	2,15	3,35
47	5	4	4,75	4,75	3,5	2	3,75	3,5	2,75	3,1	2,5
48	3	3,75	3,25	2	3	3	2,75	3	2,1	1,4	1,75
49	2,75	3,75	2,5	1,25	2	2,25	2,25	1,75	2,5	4,75	1,7
50	1	4	2	1,5	1,75	3,25	3	2,25	1,35	2,1	1,75
51	5	3	3,75	3,5	3,25	3	3,5	3,5	2,1	1,65	3,05
53	2	2,5	2,75	2,75	1,75	3	3,25	3	3,95	4,2	2,95
54	1	4,5	1,75	4,25	4	3	5	5	3,65	2,6	3,3
56	5	4	4,75	3,5	2,75	2	4,25	5	3,9	3,25	3,25
58	1,5	2,75	1,75	4	1,5	3	2,75	3	2,05	2,2	2
59	1	4	4,75	1,5	3,5	1,5	4	2	1	1,05	1,85
60	1	4	3,25	1,5	2,75	4,75	3,5	2,5	2,2	3,7	2,6
61	1	4	2,25	2,25	3,5	4	4,5	1,5	1,25	3,85	1,25
62	1,5	2,25	3,75	4	1,75	3	2,75	4,5	3,45	2,9	3,55
64	2,5	3,25	1	1,25	3,75	2	1,5	2,75	2,2	1,75	2,65
65	3	1,75	2,75	4,25	2,25	3	2,25	3,5	3,65	2,15	4
66	1,75	3,75	1	1,5	2,75	3,25	1,25	1	1,65	3,9	1,5
69	3	2,25	1	3,5	1,5	2,25	2,5	3,5	4,15	3,55	3,75
70	1	4	2,5	2,25	1,75	2,5	3,5	2	1,3	1,8	1,7
71	1,25	2,75	3,5	3,75	2,25	3	3,25	2,5	1,25	1,9	1,85
73	2,5	3,5	1	1,75	2	1,5	2	2	1,35	2,05	1,85
74	2,5	3	1,75	2	2,5	3,5	2,75	3,5	4,05	3,45	3,3
75	2	2,25	1,5	1	1,75	3	1,25	1,5	2,45	4,05	2,3
76	1	4	4,75	2,5	3	2	4,25	3,25	1,35	1,35	2,55
78	2,5	3	1,5	2,25	2,75	3	2,75	5	4,65	4,25	3,9
79	1,75	2,25	4,25	4,75	2	3	3,25	4	3,7	3,35	3,85
80	1,25	2,75	4,5	4,25	2,75	2,25	4,75	4	3,35	2,55	3,75
81	1	4	4,5	4	2,75	4,75	5	5	4,25	3,45	3,6
86	1,75	3	3,5	1,25	3	3	4	1,75	1,75	3,8	2,6
87	3,5	3,5	2,5	3	3,5	3,5	2	4,5	4,25	3,65	3,75
88	1,75	3,5	4	4,25	2,5	3	4	4,5	4,15	3,15	3,8
89	3	3,75	2,5	3	3,75	3,75	2,75	4	3,85	2,9	3,05
92	2	3,5	4	3,75	2,75	3	3,5	1,5	1,5	4	1,7
M	2,20	3,33	2,81	2,83	2,66	2,93	3,06	3,25	3,02	2,98	2,76
SD	1,11	0,80	1,14	1,15	0,76	0,77	1,00	1,13	1,16	0,96	0,81

APPENDIX C – QUESTIONNAIRE

One of the questions of the questionnaire is presented below*. The Lover archetype is described, followed by a set of mascot characters. In the questionnaire, 6 brand archetype descriptions were presented, followed by 12 characters.

Omschrijving 2/6

Dit merk heeft een liefdevolle relatie met zijn of haar omgeving. Producten van dit merk zijn passioneel en verleidelijk, waardoor zowel klanten als ook het merk zelf op iedere denkbare manier aantrekkelijk worden gemaakt. Alles draait voor dit merk om schoonheid, verleiding en contact met de omgeving.

*= The native language of the respondents is Dutch and therefore this question is also in Dutch

To investigate the relation between archetypes and the characteristics of brand mascots, a correlational analysis was performed. The results are presented below.

Table 2.

Results of the correlational analysis per mascot characteristic

	Caregiver	Jester	Hero	Explorer	Creator	Regular Guy	Ruler	Lover	Outlaw	Magician	Innocent	Sage	Relevance
Geslacht	,260*	,125	-,175	,088	,180	,149	-,172	,531**	-,224	,204	,285*	,095	,071
Leeftijd	-,171	-,111	,205	,127	,001	,051	,293*	-,115	,154	,148	-,201	,182	-,064
Realisme	,092	-,161	-,091	,030	-,287*	,302*	,127	,112	-,307*	-,277*	,128	,165	-,112
Aantrekkelijkheid	,659**	,325*	-,035	,418**	,201	,569**	,311*	,635**	-,420**	,161	,658**	,417**	,592**
Lengte	-,168	-,220	,117	-,082	-,258*	,026	,117	-,077	-,055	-,230	-,192	-,034	-,190
Dikte	,014	,223	,053	,089	,084	-,029	,036	-,043	-,058	,167	,077	-,058	,188
Details	,043	-,136	,047	,143	-,073	,096	,202	,082	-,087	,029	,033	,151	-,005
Houding	,802**	,697**	-,197	,470**	,448**	,590**	,274*	,647**	-,535**	,215	,828**	,395**	,599**
Serieus - vrolijk	,669**	,794**	-,121	,480**	,503**	,424**	,117	,549**	-,337**	,206	,765**	,175	,538**
Rustig - actief	-,087	,242	,480**	,357**	,296*	-,349**	,022	-,091	,491**	,247	-,024	-,246	,169
Onafhankelijk - verbonden	,773**	,726**	-,354**	,320*	,353**	,531**	-,015	,667**	-,613**	,080	,848**	,192	,499**

*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is significant at the 0.01 level (2-tailed).