

GameDevelopers
Conference

MARCH 20-24
SAN JOSE, CALIFORNIA

WHAT'S NEXT
.....GDC:06

www.gdconf.com

GAME DEVELOPERS CHOICE AWARDS

INDEPENDENT GAMES FESTIVAL

GDC MOBILE

SERIOUS GAMES SUMMIT

GAME CONNECTION

Brand Development for Video Games

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Next Gen Games

- Massive Teams
- Colossal Budgets
- New forms of gaming & entertainment
- Means...
- Higher risks than ever before

Next Gen Games

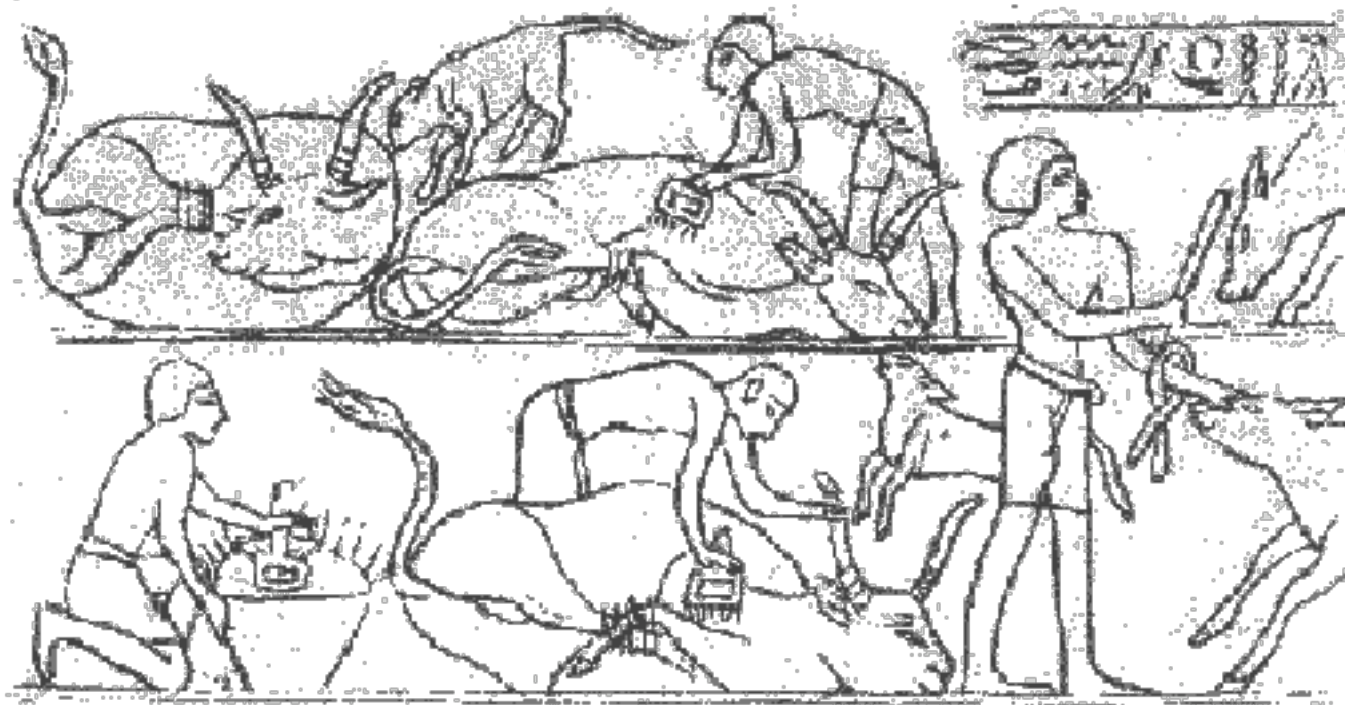
- Communicating what your product is about will be more important than ever
- The days of 3D artists creating the game's logo are over
- Today it's not just a game, it's a brand

Presentation Overview

- Brand Identity Creation
 - What is Brand Identity and why is it important
 - Forming a Brief
 - A good creative process
 - Brand Management
- Case Studies from Sony Computer Entertainment
 - SingStar® Brand
 - Working with existing IP's (24: The Game™)
 - EyeToy® Logo
- Conclusion

What is Brand Identity?

→ Traditionally it's visual devices that identify ownership



LS LIT Ψ H R O ?

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What is Brand Identity?

- Today branding is everywhere we look
- As well as identifying ownership it also symbolises the values behind the product
- Brand Identity is the symbolic embodiment of all the information connected with a company, product or service

Some iconic modern brands

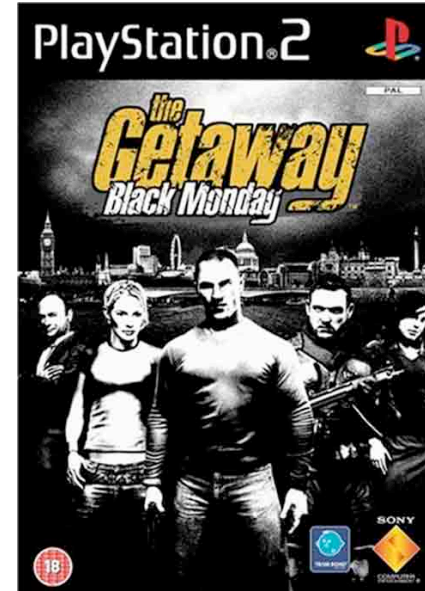
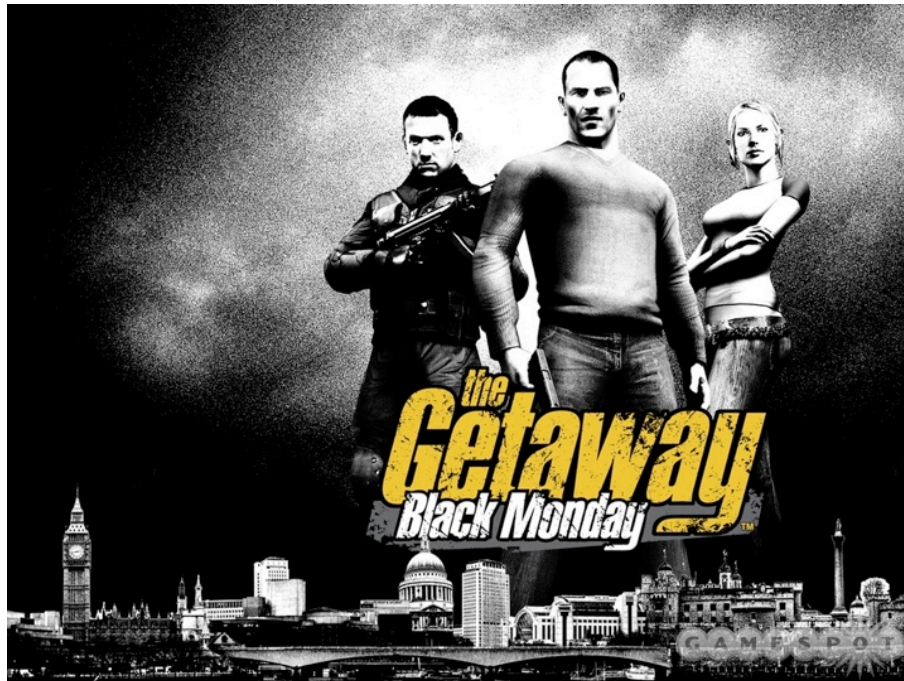


What is Brand Identity?

- Typically the brand identity of a video game is a combination of Logo, Typography, Key Colours & Imagery



the Getaway



Why is a products Brand Identity Important?

→ It's the face of the product

“Image means personality...

Products, like people, have personalities, and they can make or break them in the market place”

David Ogilvy (US advertising executive, b.1911)

It's the face of the product



Lloyds TSB

Traditional & dependable

abbey

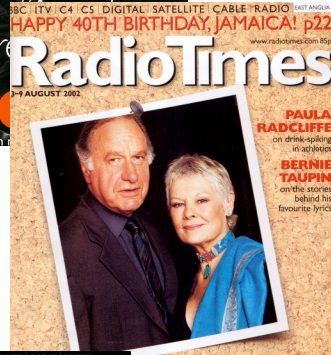
Soft, fluffy and friendly



Why is a products Brand Identity Important?

- Communicates what the brand is about

Communicates what the brand is about



Vs?



Why is a products Brand Identity Important?

→ Brand Identity often forms the first impression



Amazon.co.uk: PC & Video Games, Categories, PlayStation 2 : Type of G...tinum Games, Children's Games, Games under £10, Hardware & Accessories

http://www.amazon.co.uk/exec/obidos/tg/browse/-/526776/ref=amb_vg_h_nav_526776/203-4623726-564

- TOCA Race Driver 3 (PS2) **Used Price: £22.00** (Our Price: £25.99)
- FIFA Street 2 (PS2) **Used Price: £25.92** (Our Price: £29.99)
- Black (PS2) **Used Price: £24.95** (Our Price: £29.99)

More Used Games

Sony PSP Giga Pack bundle in stock now
The must-have gadget of 2005: Sony's PSP (PlayStation Portable) is a super-advanced handheld console with power on a par with the PlayStation 2. Use it to play games, watch films, listen to music and browse the internet. Build your own bundle in our [PSP Pick 'n' Mix](#).

PlayStation 2

 Fifa Street 2 (PS2) Our Price: £29.99 Used & New from £24.95	 Rugby 06 (PS2) Our Price: £29.99 Used & New from £27.99
 ICO Our Price: £17.99 Used & New from £12.50	 PlayStation 2 Bundle (inc. PS2 Console & Buzz) (PS2) Our Price: £114.99 Used & New from £98.50

Top Sellers Updated Daily

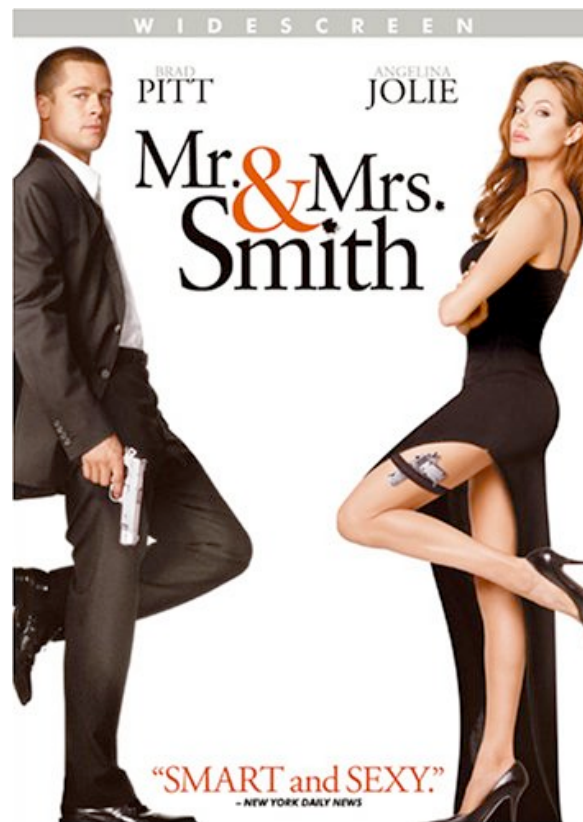
- Buzz! The Big Quiz solus (PS2)**
Our Price: £17.99 You Save: £7.00 (28%) **Used & New** from £17.99
- 24 the Game (PS2)**
Our Price: £29.99 You Save: £10.00 (25%) **Used & New** from £28.95
- Fifa Street 2 (PS2)**
Our Price: £29.99 You Save: £10.00 (25%) **Used & New** from £24.95
- Black (PS2)**
Our Price: £29.99 You Save: £10.00 (25%) **Used & New** from £24.95
- Buzz! The Big Quiz with Buzzer (PS2)**
Our Price: £29.99 You Save: £10.00 (25%) **Used & New** from £29.95

More Top Sellers

The Godfather (PS2)
★★★★★
On the face of it The Godfather isn't an obvious movie to be made into a video game... what with it being more than

Why is a products Brand Identity Important?

- We're told never to judge a book by it's cover... but everyone does
- Consumer's will make assumptions on the perceived value of a product from what the packaging looks like



How to get the brand identity right

- The project brief
- A good creative process
- Brand Management

Forming a brief

- Forming a good brief is half way to success
- Without a designer is simply shooting in the dark

The form of a brief

- Briefing occurs in many ways
 - In a formal meeting
 - Via Email
 - Verbally
 - In a document

Project Description

- Introduce the game and sum it up
- Don't be tempted to simply refer the creatives to the game design documentation

Background Information

- Reason behind why the project is being developed
- It's planned lifespan

Target Audience

- Who are we aiming at?
- Try using examples/references

The Task

- Keep it short
- Use indicative words
- Avoid terms like 'something that says wow!'
- Outline a creative process...

Practical Requirements

- Screen sizes for example
- Deadlines (which allows for changes)

Forming a brief

- Final Tip; Make sure you circulate the project brief to others before the creative process starts
- Avoid Creative differences at the end of a project (have them at the start!)

Summary of a good Brief

- 1. Project Description
 - High-Level Explanation of the game
- 2. Background Information
 - The project's history and why it's being made
- 3. Target Audience
 - What kind of person are we aiming at
- 4. The Task
 - A statement of what is required
- 5. Practical Requirements
 - Any technical considerations, deadlines etc

An effective Creative Process

- Creativity rarely just happens. It's a process
- Create a framework for success

Research

- Researching informs the designer
- Provides focus
- Offers an understanding of the competition
- Helps to form an appropriate direction
- Provides opportunity for discussions

Initial Concepts

- Broad concepts are a good place to start
- Try to get the weaker concepts eliminated
- Recognise they are conceptual and look past the rough edges when presented
- Don't be afraid to say when more initial ideas are required

Concept Development

- At this stage the hard work should have been done
- Try to avoid having multiple ideas being developed
- The designer can focus on working the idea up

Final Design and Approvals

- Getting the final 1% of the project right can take longer than the rest of the project
- It should be easy to get approval from all concerned at this stage owing to the circulation of the brief

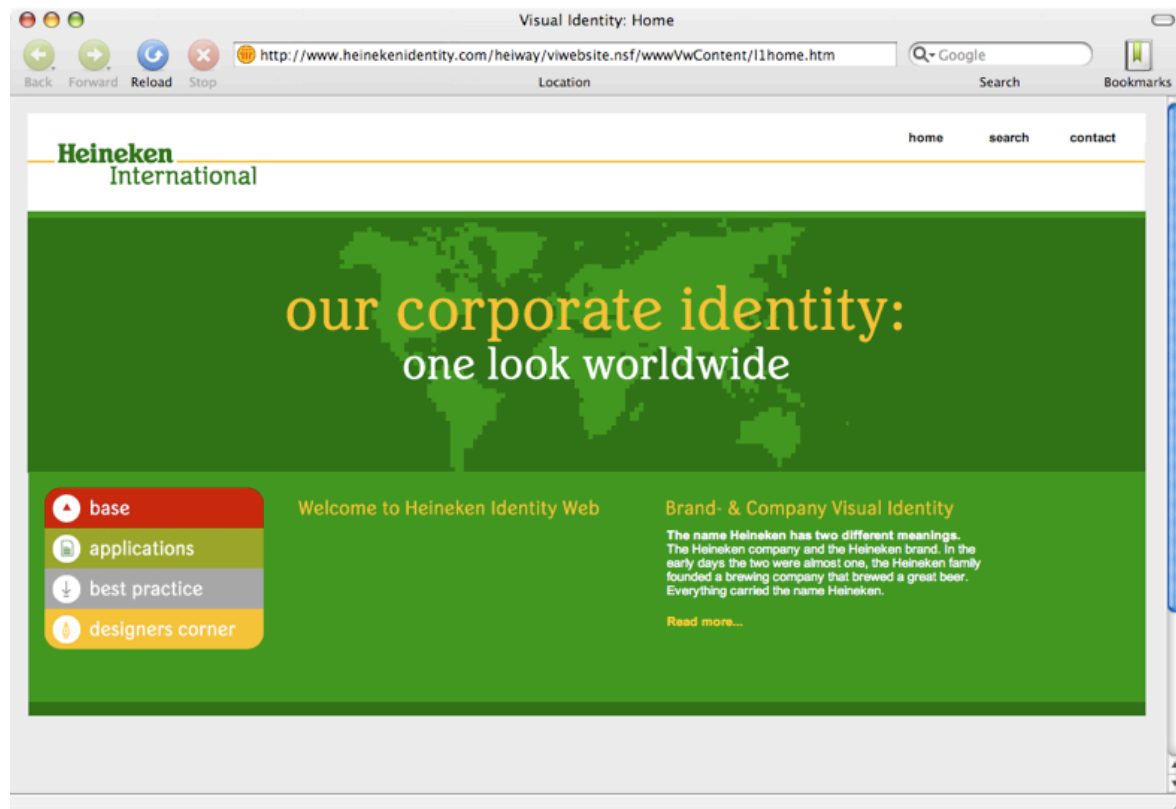
Summary of Creative Process

- 1. Research
 - The building blocks of a successful outcome
 - 2. Initial Concepts
 - Get a range of focused concepts
 - 3. Development
 - Have the strongest concept worked up
 - 4. Final Design & Approvals
 - Leave time for changes at the end of the process
- (Remember to place deadlines for each stage of the process in the project brief)

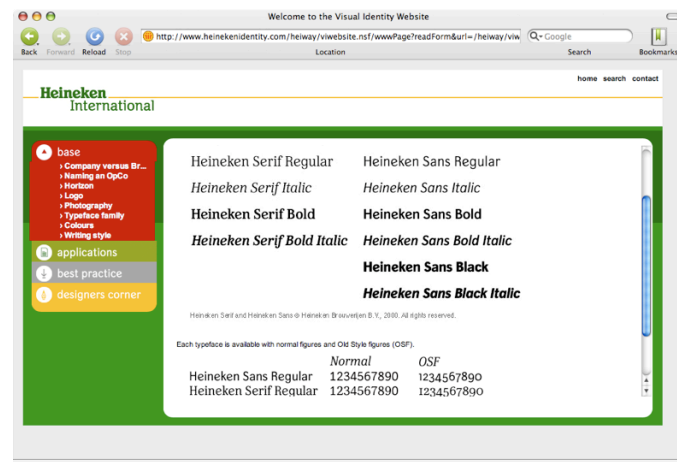
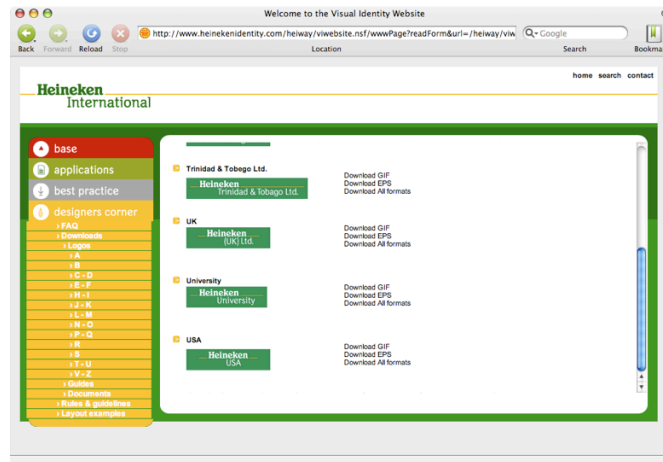
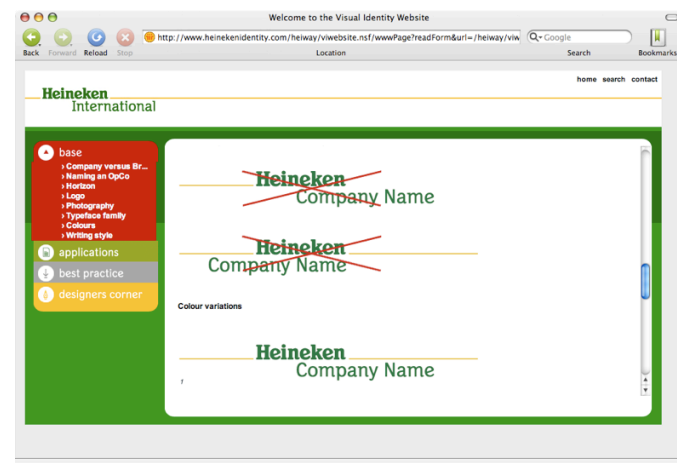
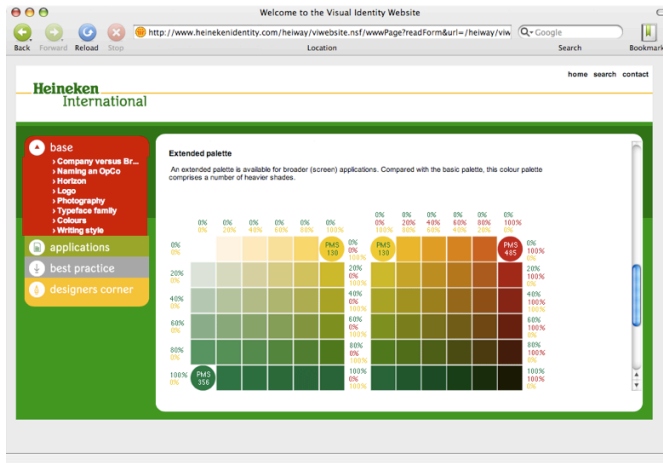
Brand Management

- Most of your products are global brands
- As such other people will be involved in representing it, often without your awareness

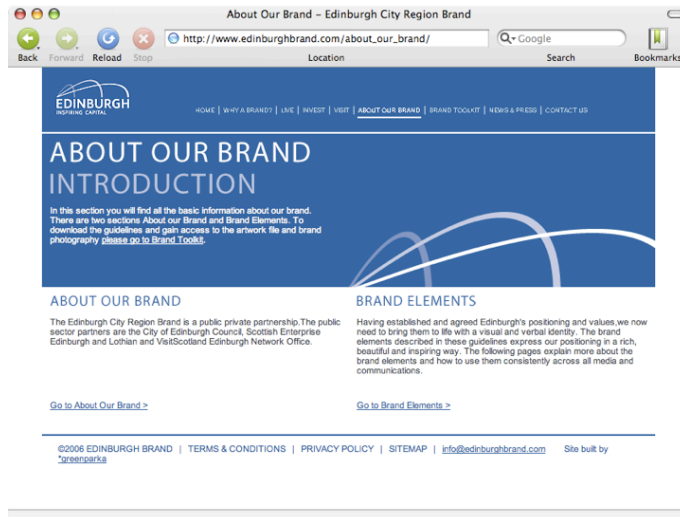
Brand Guidelines Example



Brand Guidelines Example



Brand Guidelines Example



Brand basics — Compaq logo

Compaq logo — dos and don'ts

The Compaq logo is the cornerstone of our brand identity.

Whenever and wherever it appears, it should always be clear and visible. Care should therefore be taken in controlling the background on which it is presented in order to optimize legibility. The correct and incorrect examples illustrated here will serve as a useful guide when you are developing a layout or choosing an environment or a medium in which the Compaq logo will be displayed.



Don't



To maximize readability, it is strongly recommended that the Compaq logo only appear on solid backgrounds such as white, black or red. Avoid using busy backgrounds such as photos, illustrations or patterns.

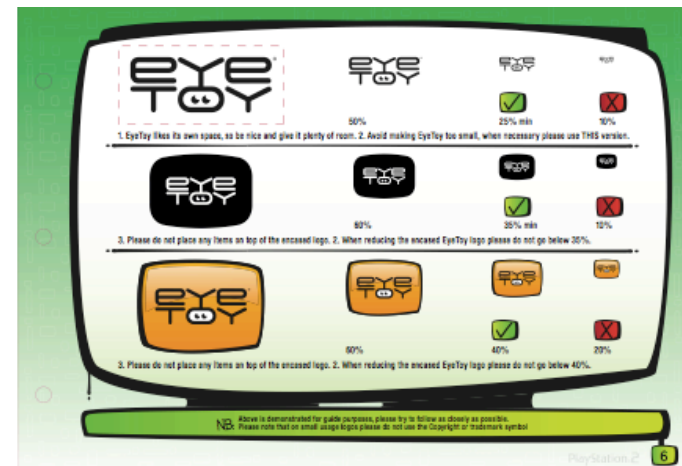
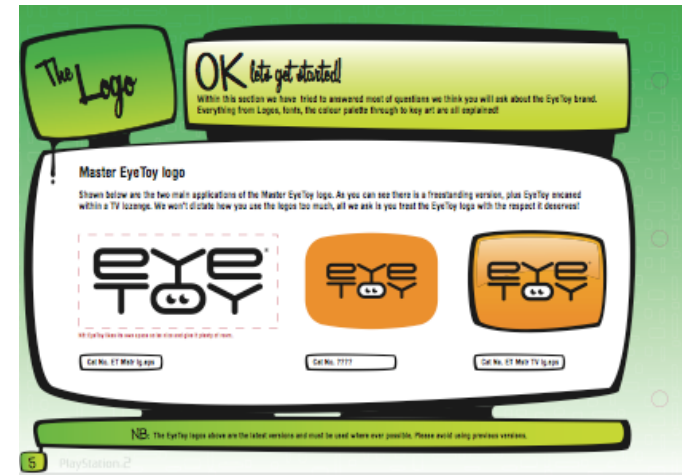
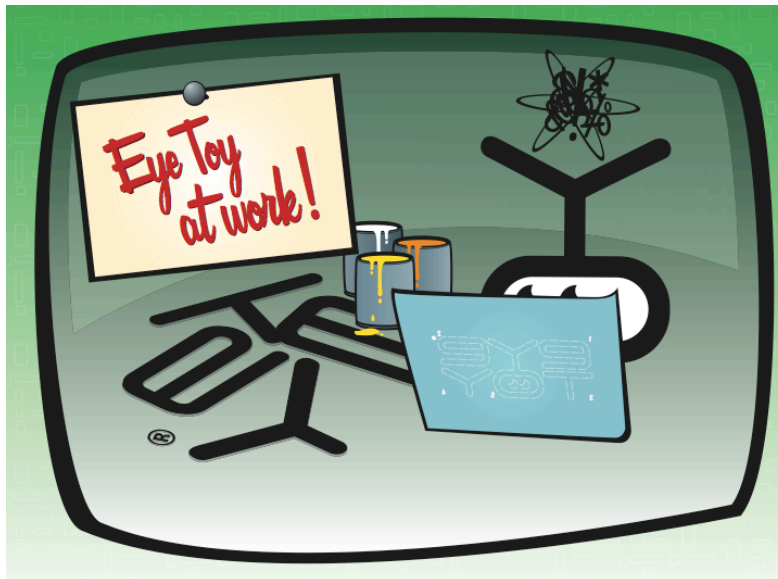


For the Compaq logo, always adhere to the protection zone guidelines. Please do not use colors outside of the approved color palette. Do not add bounding boxes or other graphic elements to the lock-up. Avoid using blends, drop shadows, filters or effects.

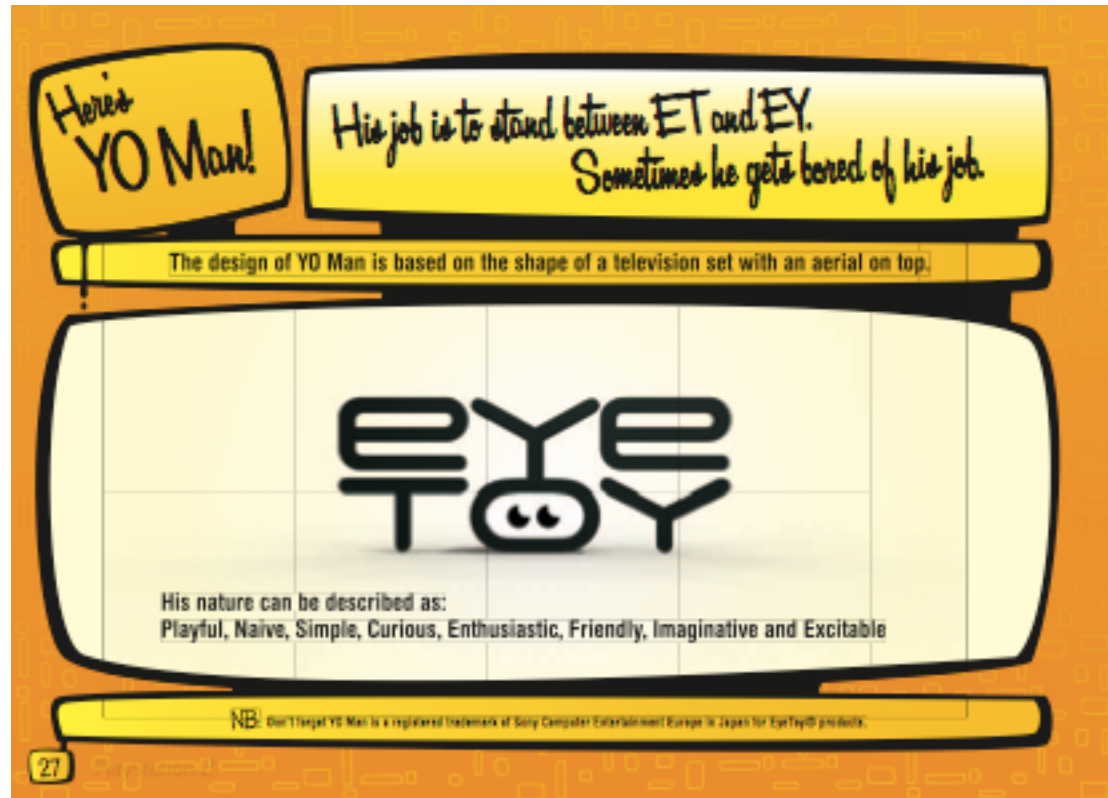
Please do not use the Compaq logo as a road through.

3 version 1

EyeToy Brand Bible



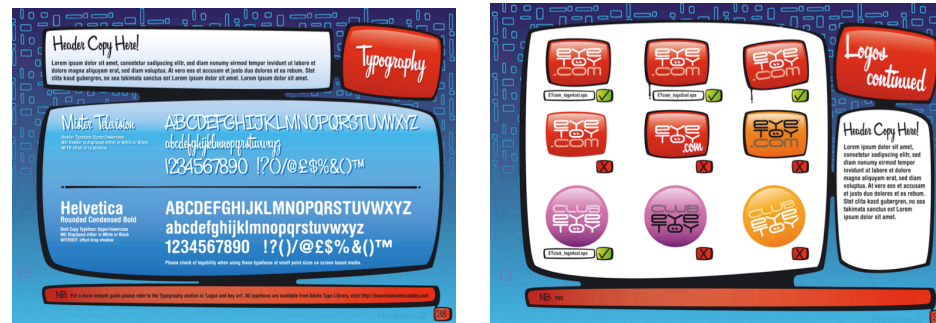
EyeToy Brand Bible



EyeToy Brand Bible



EyeToy Brand Bible



Brand Management Summary

- Set up usage guidelines for your brand identity elements
- Consider having these translated
- Consider placing them online
- Remember they don't have to read like a rule-book



Case Studies

→ Examples of some of our projects

SingStar Case Study

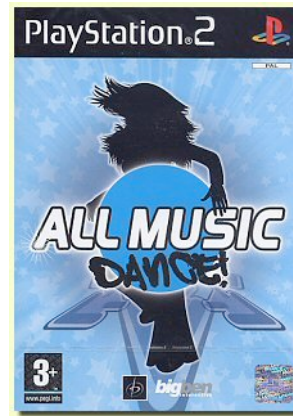
- SingStar is a performance-rated Karaoke game which is very popular in Europe



SingStar Case Study

- We wanted it to appeal to a broad audience
- Including a female audience
- To do this traditional video game branding offered little or no inspiration
- Existing Music based games were too Arcadey, too technical or too japanese in influence

Traditional Music Genre Games



The Task

- Design a universal product that reflects the visual style of the music industry.
- The look had to be user friendly and simple to use.
- The look had a requirement for a style that could work well with other genres, such as rock, pop, 80s, 70s ...etc.

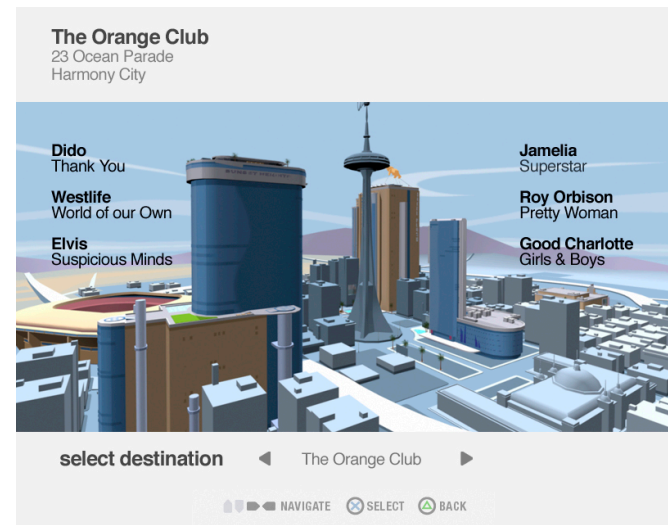
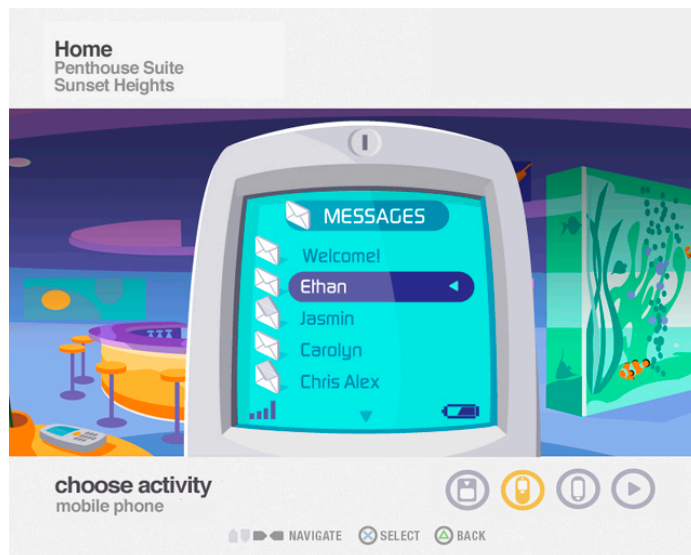
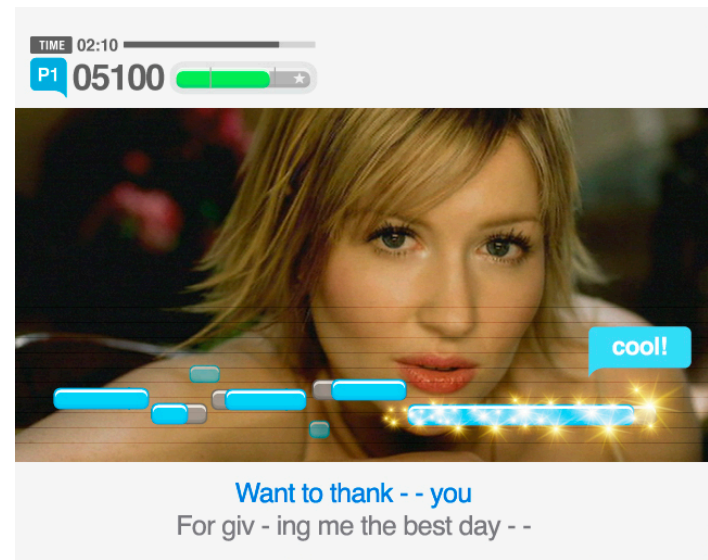
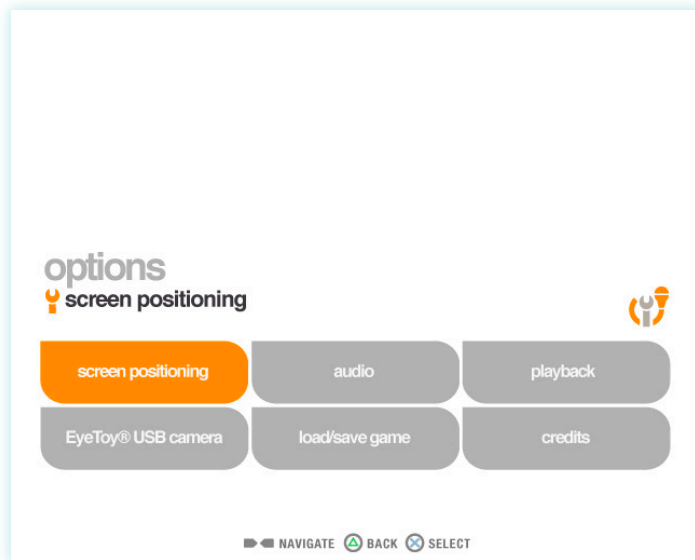
The Solution

- To base the look on research from the music industry and not the game industry
- To display and communicate information clearly, by keeping information to a minimum and the screen clear of distracting devices.
- Colour coding to distinguish each future release.
- An illustration style that complimented this look
- A generic shell that could house different genres under the one brand identity.

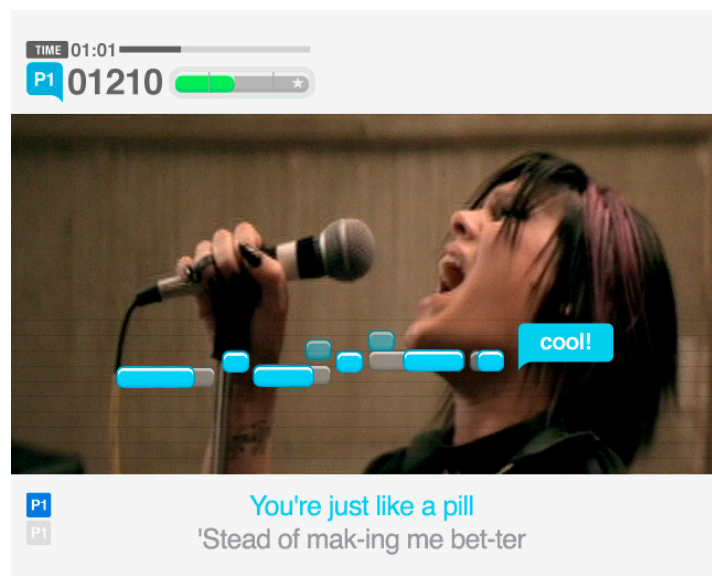
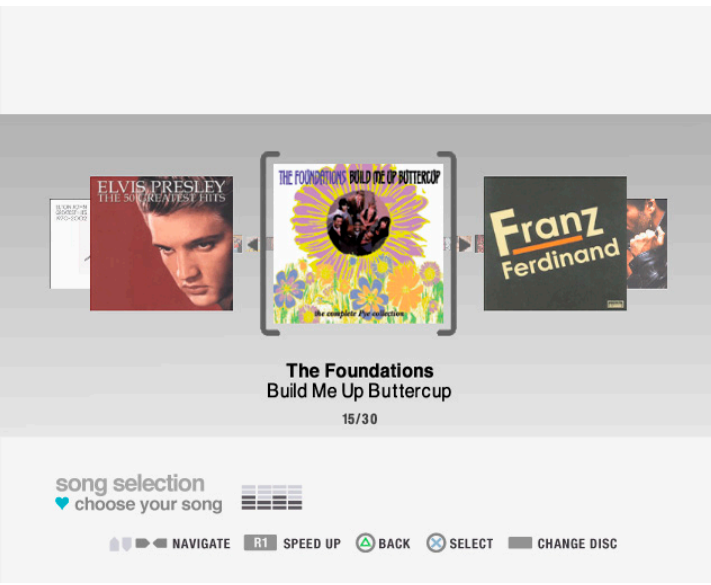
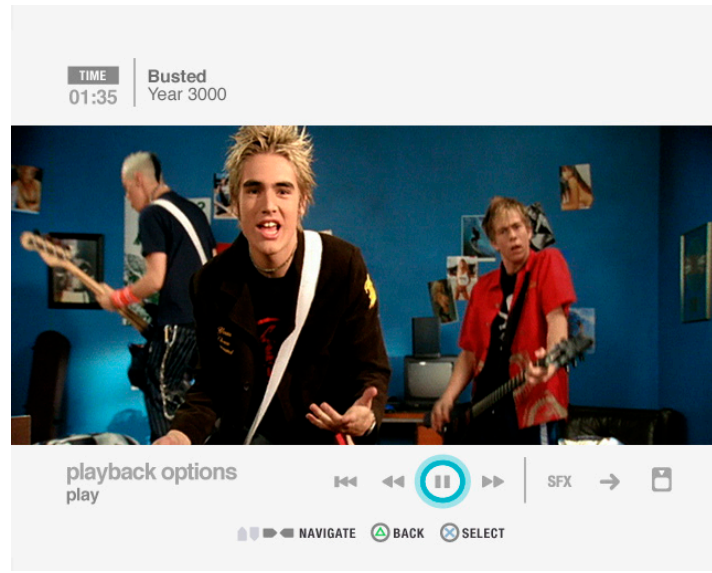
singstar™

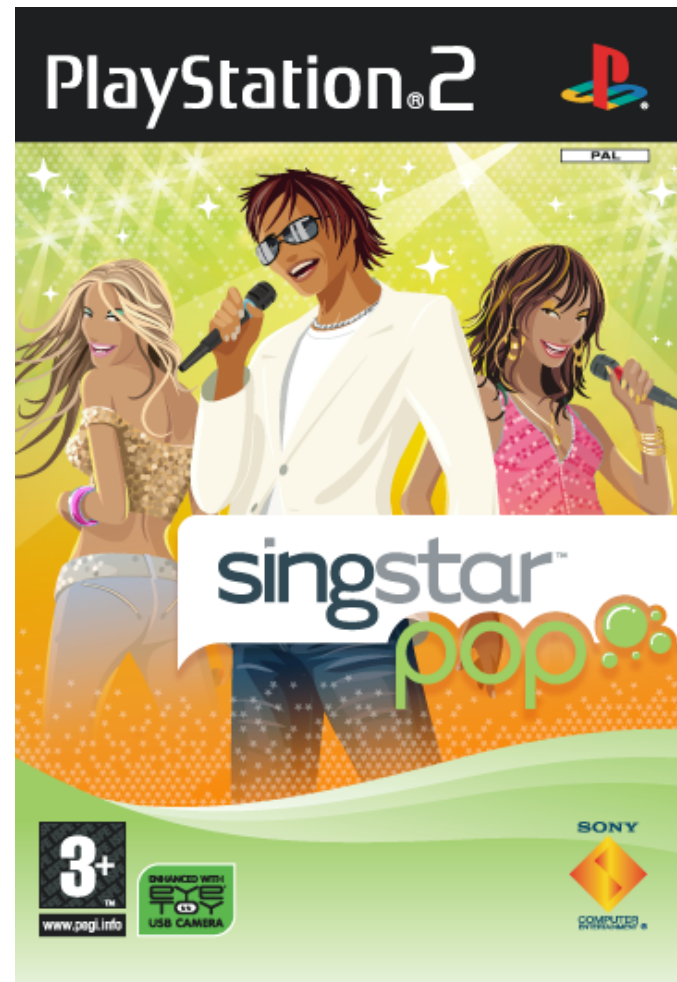
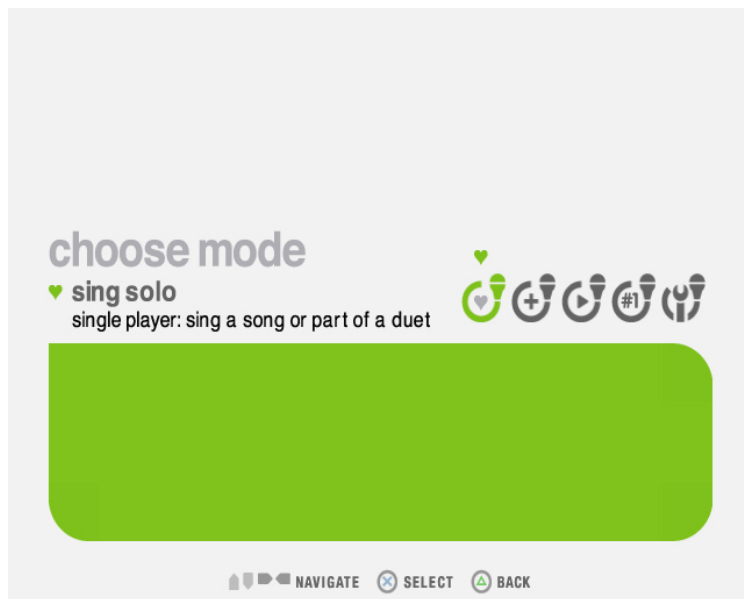


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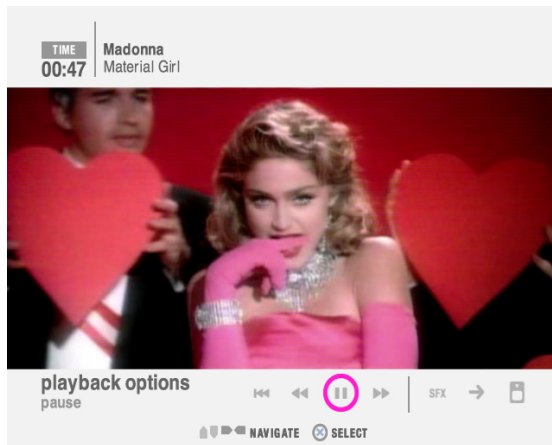
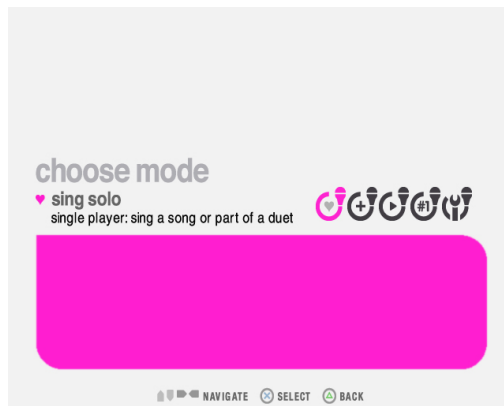








singstar™ '80s





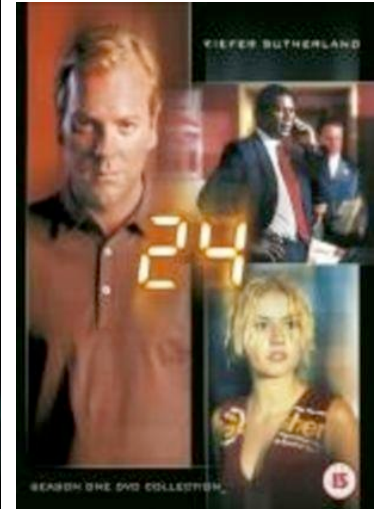
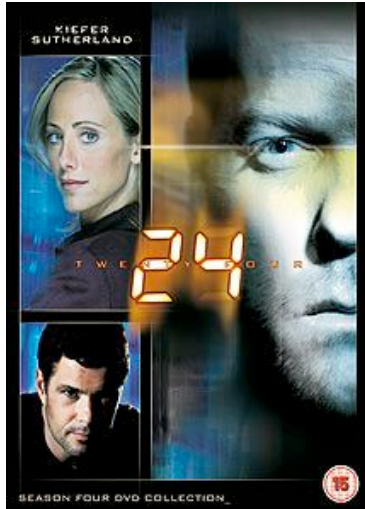
Take-Away points

- Aim for a look which is consistent from packaging, logo through to in-game
- Be sure to plan for potential sequels
- If we want to appeal to new audiences we need to look outside the games industry for inspiration

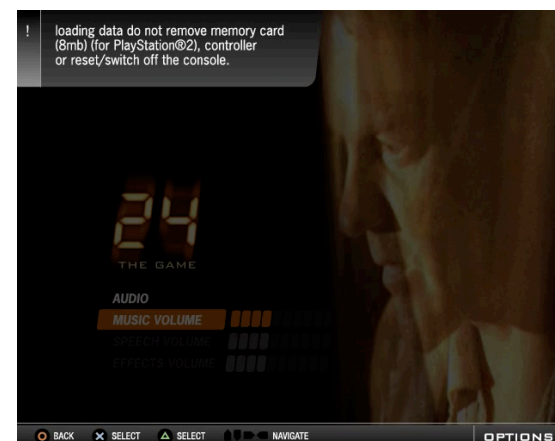
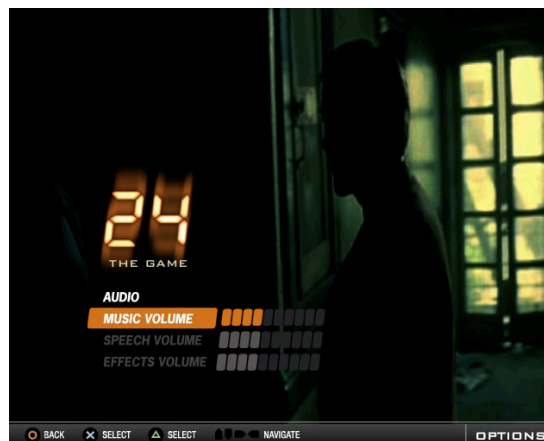
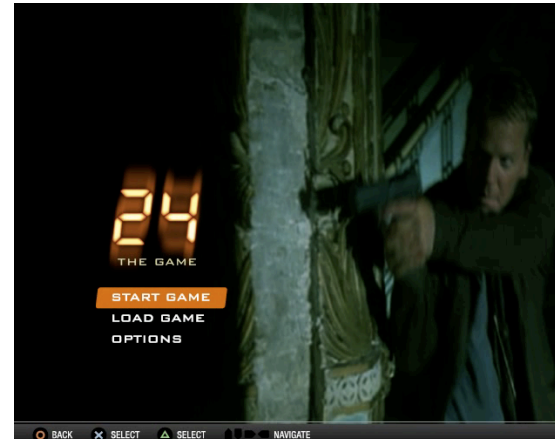
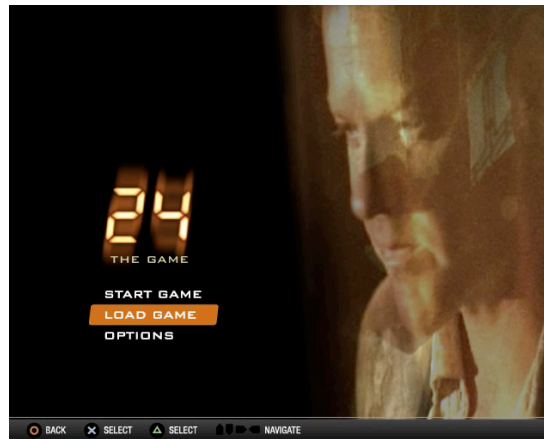
Working with existing Brands

- Adhere to Brand Guidelines
- Build a catalogue of reference material
- Recognise the value of aligning your product with the existing identity

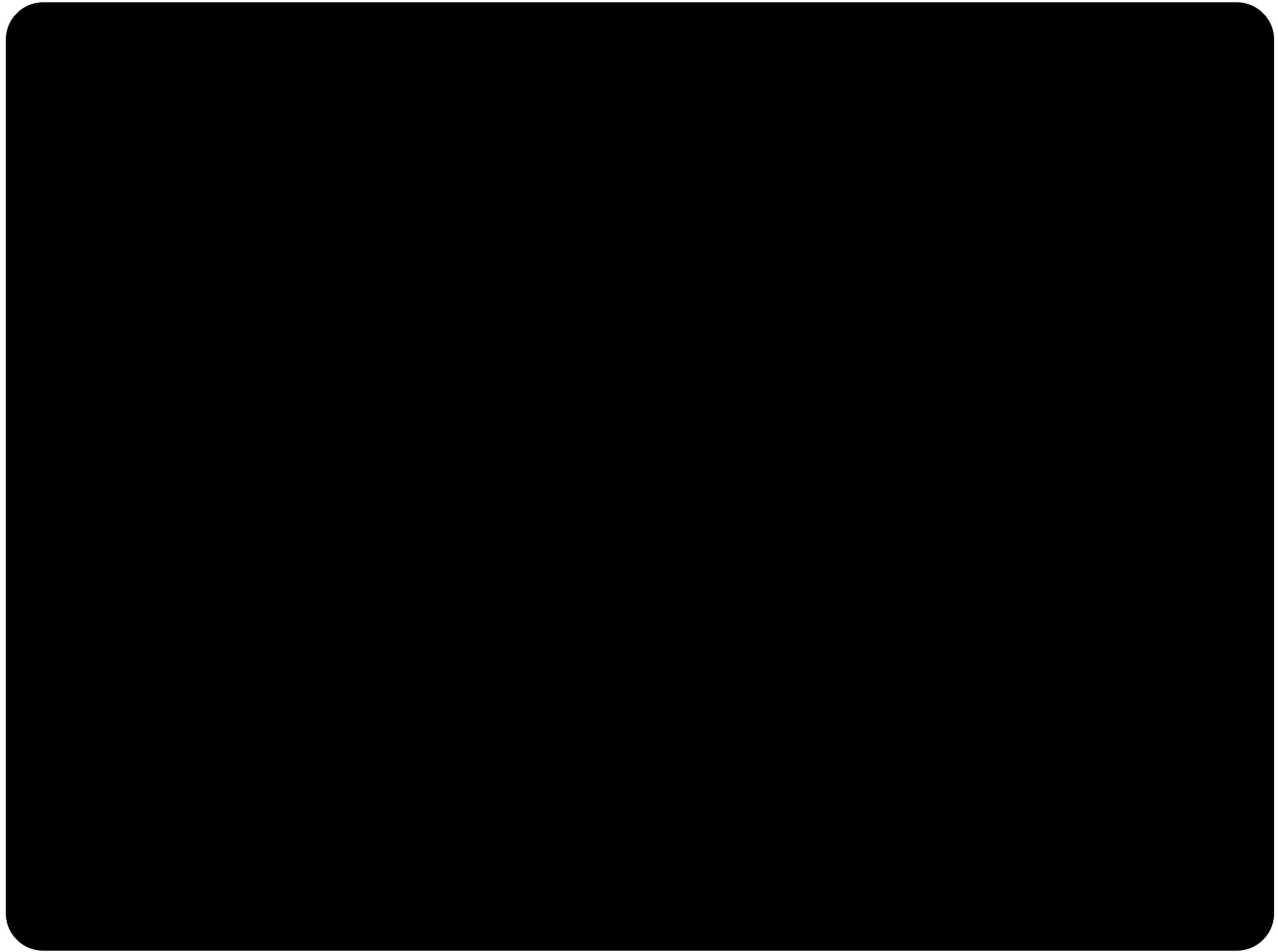
24™ The Game



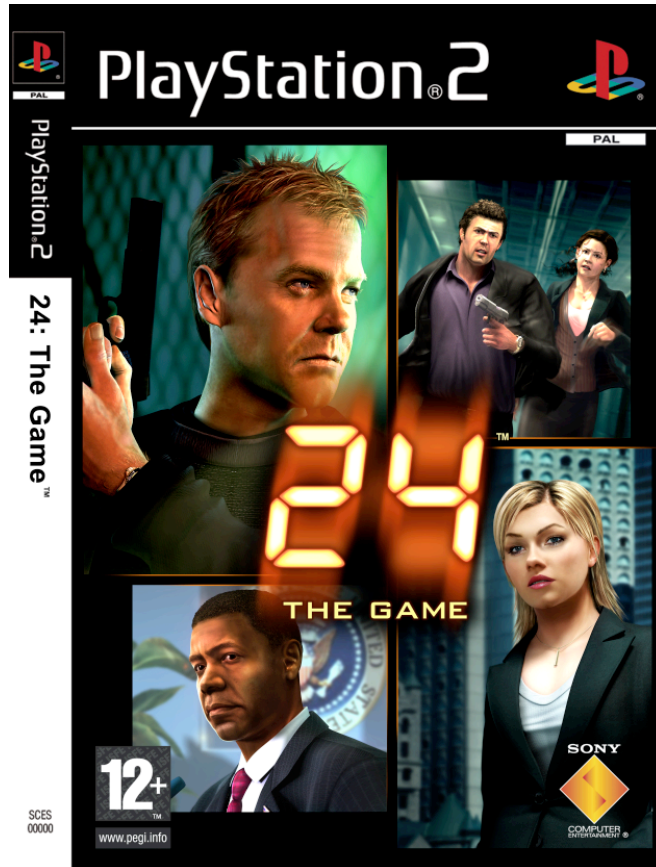
Front End Design



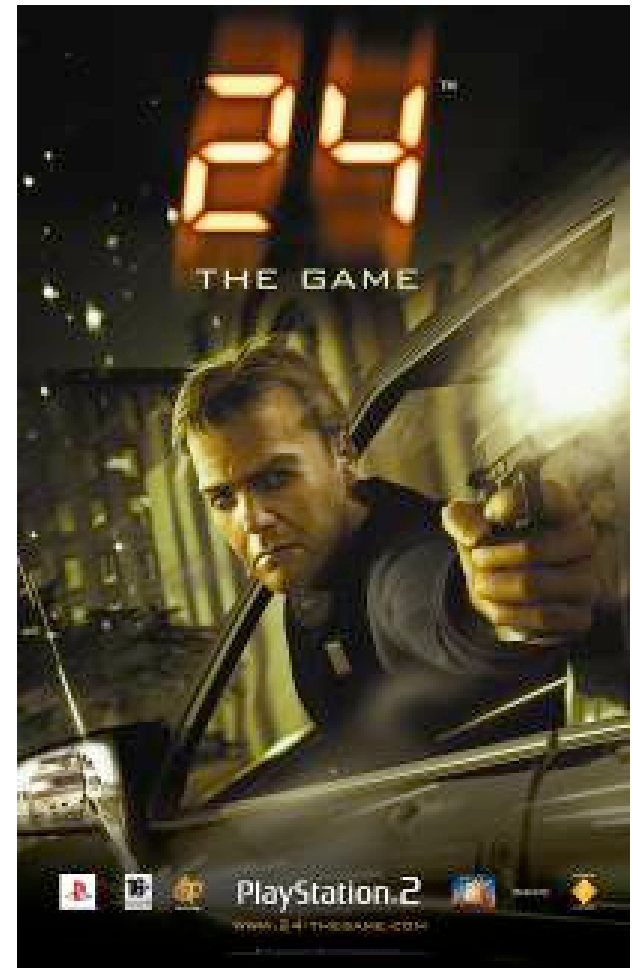
Front End Design



Printed Materials



Printed Materials



EyeToy Logo Case Study

WHAT'S NEXT
...:GDC:06

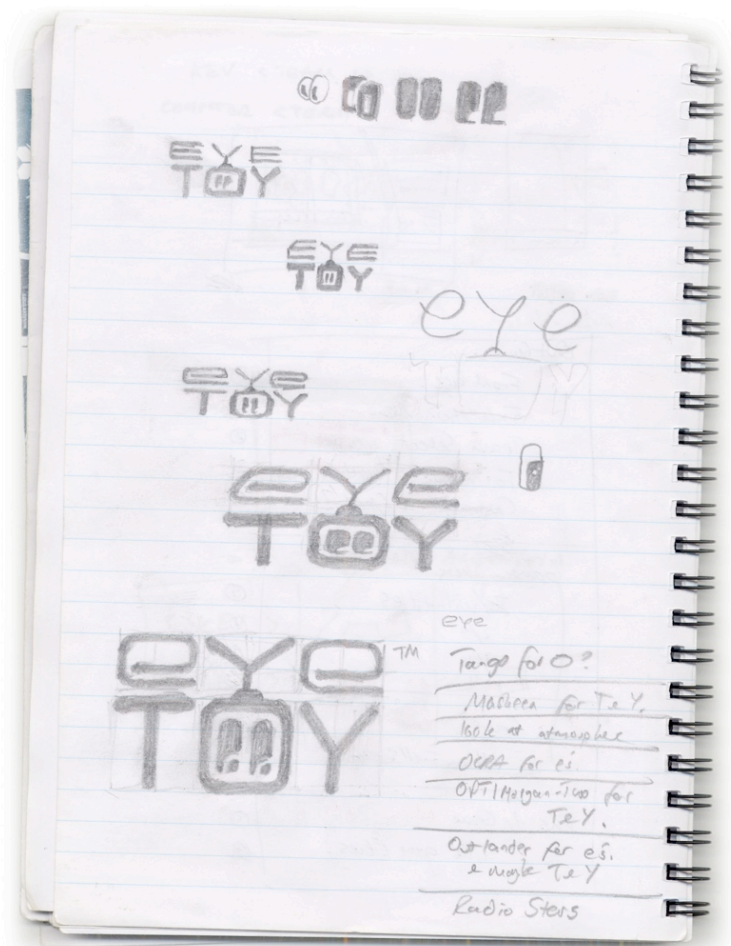
EyeToy Logo Case Study



Briefing

- We need a logo for EyeToy...
- ... for tomorrow morning

Initial Concepts



Development of Concept

eye
TOY

EYE
TOY

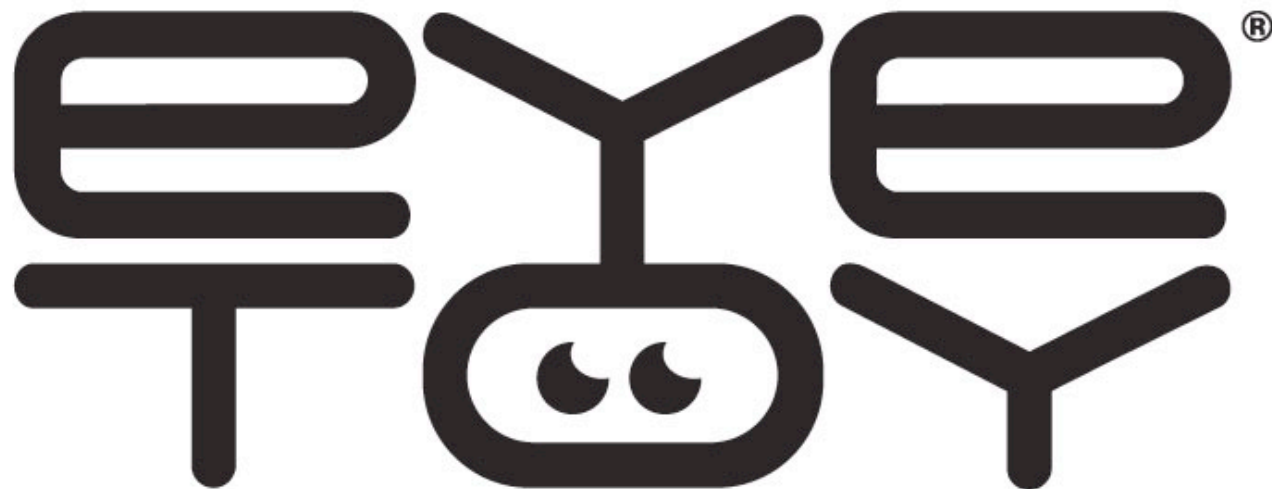
EYE
TOY

EYE
TOY

EYE
TOY

EYE
TOY

Final Concept



Y0 device



Use in the real world



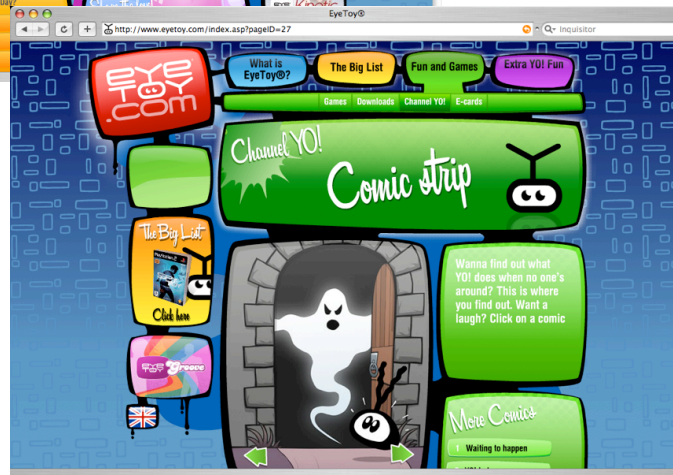
正面



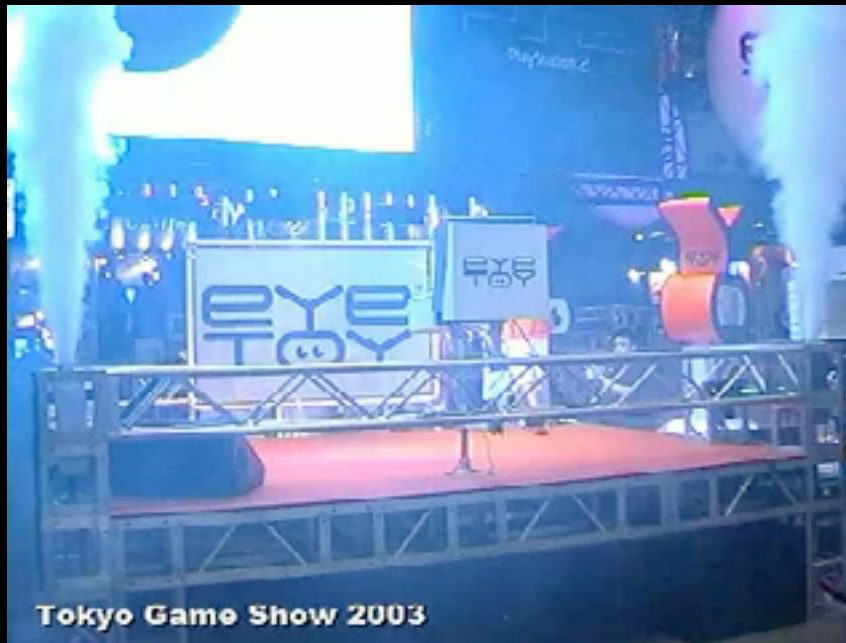
背面



Use in the real world



Use in the real world



Use in the real world



Use in the real world



Use in the real world



Use in the real world



Brand Management

- We commissioned Nexus Productions
- Brand Idents
- Brand Bible

Bringing the logo to life

BACK TO REALITY

All scenarios begin with just the eyes of the Eyetoy character opening and looking around. The 'screen' of his face fills the actual screen of the tv. At first he looks about, taking in his situation and beginning to react to it. We then pull out or cut to reveal him involved in various extreme situations. These scenes might be live-action with Eyetoy composited over the top, or animated 2d or 3d sequences.

After a few seconds the scene suddenly winks out of existence leaving Eyetoy back in his 'real' environment, which is always the same. This environment would be a very simple corner of a room; two walls and floor, possibly a kind of padded cell, but indicative of the place where everyone's tv sets normally reside. It would be coloured in a single bright colour from the Eyetoy background palette (orange, yellow, or purple).

The comedy would be derived firstly from the absurdity and pace of the situations revealed, and the reactions/involvement of the character, then secondly from the physical and character comedy resulting from the sudden switch back to reality.

BIPLANE

We pull out from the eye closeup to reveal Eyetoy sitting astride a biplane. He looks scared at first, but starts to enjoy it. The plane begins a loop-the-loop, but at its apex the scene transforms back to reality. Eyetoy lets out a little yelp before crashing at top speed into the wall and ending up flat on the floor, a little dizzy and wonky. Transform to Eyetoy logo.

DINOSAUR

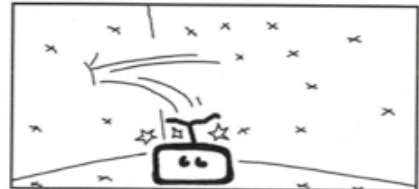
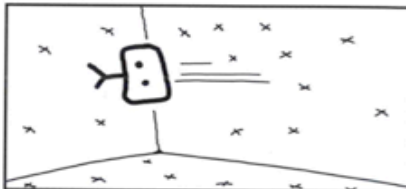
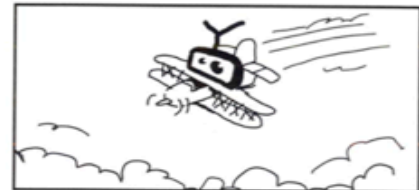
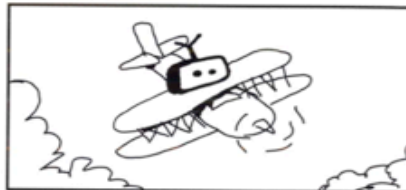
Eyetoy is being chased by a huge dinosaur, Jurassic Park style. He's bouncing along, terrified, with the monster snapping his jaws right behind him. He suddenly arrives at a cliff edge; he's cornered by the dinosaur who pauses before striking. He looks over the edge. It's miles down to the water below. As the monster snaps at him, he hurls himself over. The scene then snaps back to his little corner, and he's still in mid air, although only an inch or so above the floor. He lands with a slightly pathetic slap, and then looks about a bit sheepishly. Transform to Eyetoy logo.

DISCO

Eyetoy is in a disco, dancing. He's surrounded by other (human) dancers, but is the centre of attention. His moves become more and more furious and elaborate. In the middle of a particularly extravagant leap/spin, the scene switches and the music disappears. He lands in a flamboyant pose to find himself back in the corner. He freezes and looks about nervously. Quiet chuckles remind him that he's being watched, and he flushes red looking at the floor, deeply embarrassed.

AND MANY MORE

Including ping-pong, killer whales, football, medieval catapults and etc



EYE TOY IDENTITY DEVELOPMENT
FIZZY EYE

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Bringing the logo to life

TRANSFORM

The Eyttoy character amuses itself by magically transforming everyday household objects. We focus on the character as mischievous and playful, and what it gets up to when left alone. He has a kind of electrical, magical, zap that emits from his 'antenna' to make things transform, combine, appear, disappear, etc. The results of his magic have bizarre and entertaining outcomes, but can also easily backfire on him. Some, or all, could have more than one possible ending.

In this treatment, Eyttoy inhabits a limitless but empty, brightly coloured space. Everyday objects are rendered photo-realistically in 3d, but have accentuated cartoon proportions; for example, a telephone would look like a 'real' cartoon telephone.

1 : SHOE

Eyttoy is wandering around his world looking for entertainment when he comes across a large shoe. He looks at it for a moment, puzzled, and then begins thinking to himself about what he could do with it. He has an idea, and then zaps it with his antenna. Racing car wheels appear on it. He hops in excitedly and revs it up, before hurtling around in it at breakneck speeds.

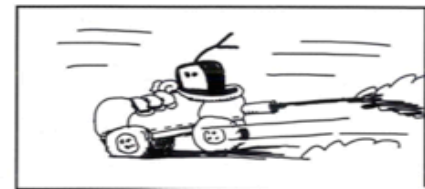
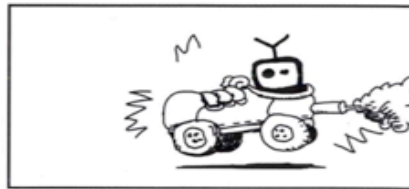
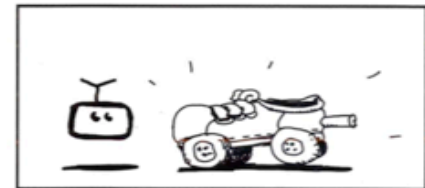
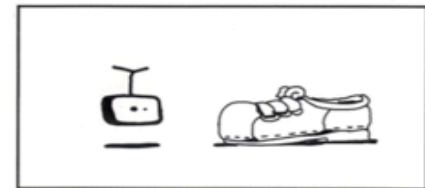
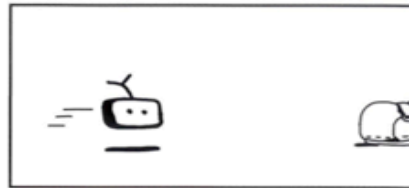
2 : ROBOT

Eyttoy is accumulating a pile of random items: a cardboard box, a toaster, an alarm clock etc. He stands back and looks at it proudly, before giving all of it a mighty zap from his antenna. The objects leap up and attach themselves together, forming a giant but rubbish-looking robot. Eyttoy gets excited and jumps up and down, then gives it another zap. It comes to life, moving its arms and head around and making strange mechanical noises. Eyttoy is ecstatic. But then the robot turns to look at him, and fires a powerful laser at him. He leaps up and it burns a hole in the ground. The robot chases him off, firing off continuous laser shots.

3 : WINDOW

Eyttoy is wandering around, bored. He comes across a small window. Outside is a washing line with clothes hanging. He zaps the whole window into something a bit more impressive. It's now a huge bay window overlooking the Grand Canyon. He's pleased with this and admires the view for a second, before tiring of it, and zapping it again. It transforms into an underwater porthole with fish swimming by. Again, he gets bored pretty quickly, and zaps it a third time. Then:

A: It turns into an open door of an aircraft. We can see clouds below. He is instantly sucked out through it by the air pressure. Or:
B: It doesn't turn into anything, but just swings open letting the whole sea flood in.



EYE TOY IDENTITY DEVELOPMENT
FIZZY EYE

Bringing the logo to life

STUNTS'N'TRICKS

The Eyetoy character is showing off for his audience, performing a variety of stunts and tricks; some quite impressive, some distinctly unimpressive, others just bizarre and/or dangerous. A large part of the humour would be derived from the animation of the character himself, the timing and sound effects, as well as from the stunts themselves. Of course, stunts often have more comedy potential in failure than completion. There is also potential for different possible endings.

The scenes would start with the eyes of the Eyetoy character opening and filling the tv screen. He then looks around the room and takes in his audience. The environment is an empty, brightly coloured space.

1 : THE BACKFLIP

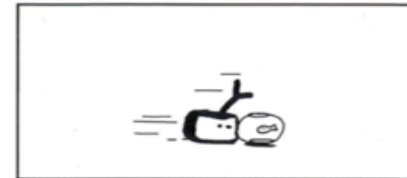
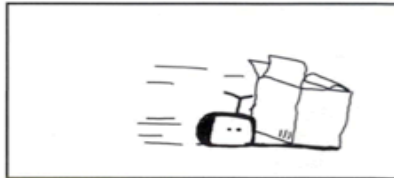
An impressive anti-climax. Especially after an over-extended build up. Many variations of scale, complexity and failure.

2 : HIGH DIVE

We see Eyetoy dragging and pushing various items across the screen. He seems to be assembling them off camera. He goes past with a box, then a chair, each time zipping back again to get something else. He then comes on pushing a small goldfish bowl, which he leaves in the centre of the screen before disappearing off screen where he's been taking the other stuff. The camera pans across to reveal the base of a very shaky looking tower made of general household objects. We then pan miles up to the top, where Eyetoy is barely balancing on the swaying structure. He leaps off and after a couple of seconds we hear a tiny splash. Pan down to reveal Eyetoy squeezed perfectly into the tiny bowl. The water is in a pool on the ground, but the goldfish is still in the bowl, pressed flat between the glass and his eye.

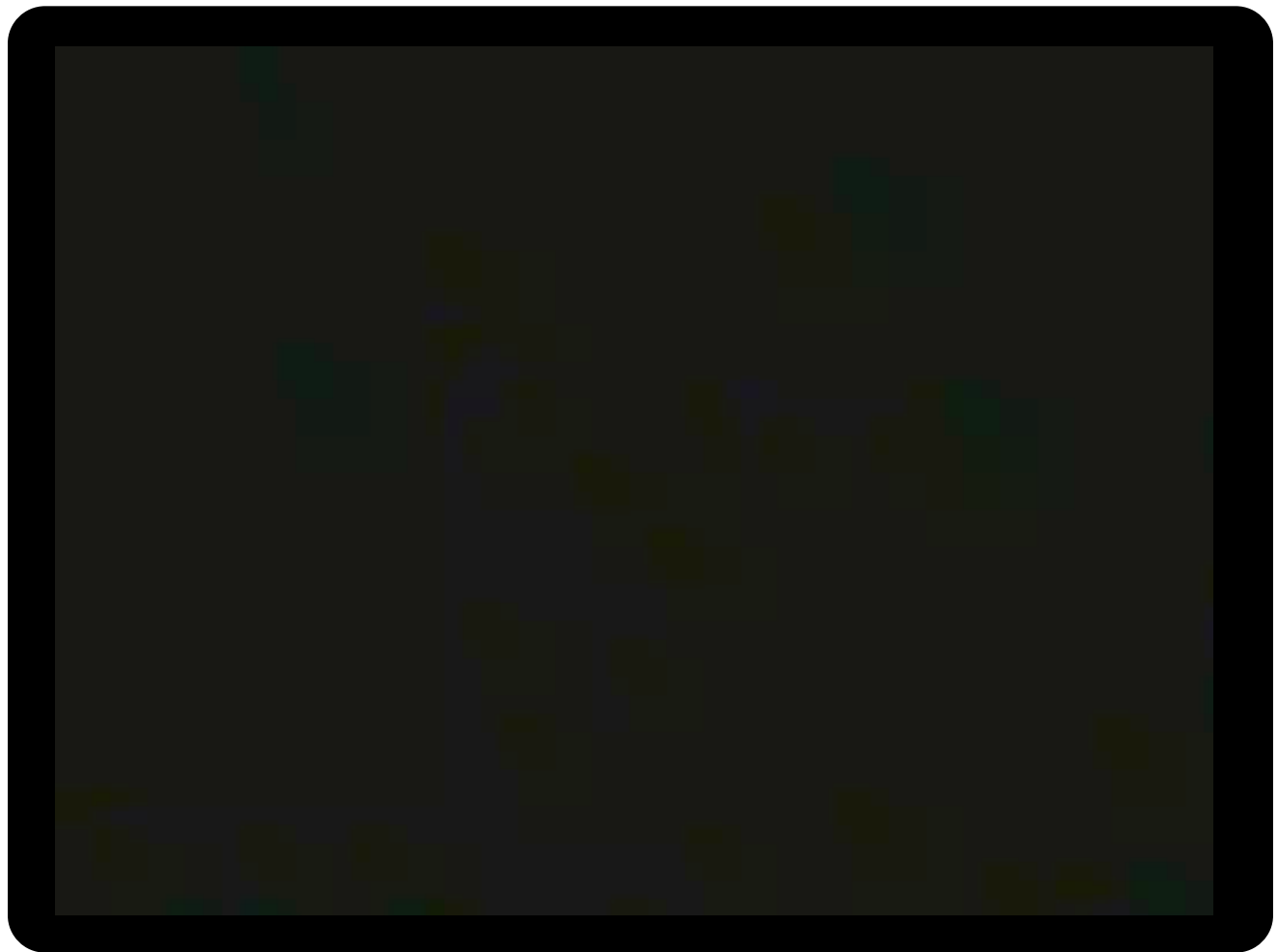
3 : HELICOPTER

Simple. Eyetoy twists his antenna around, and winds them up tightly before letting them unwind for an instant 'helicopter' effect. With a perfect execution he will hover up into the air and then float gracefully back down to the ground. More likely outcomes see him ricocheting off walls, drilling himself into the ground, firing off the screen, crashing spectacularly into the camera, etc., or just unwinding pathetically with no other result than a sad little noise.

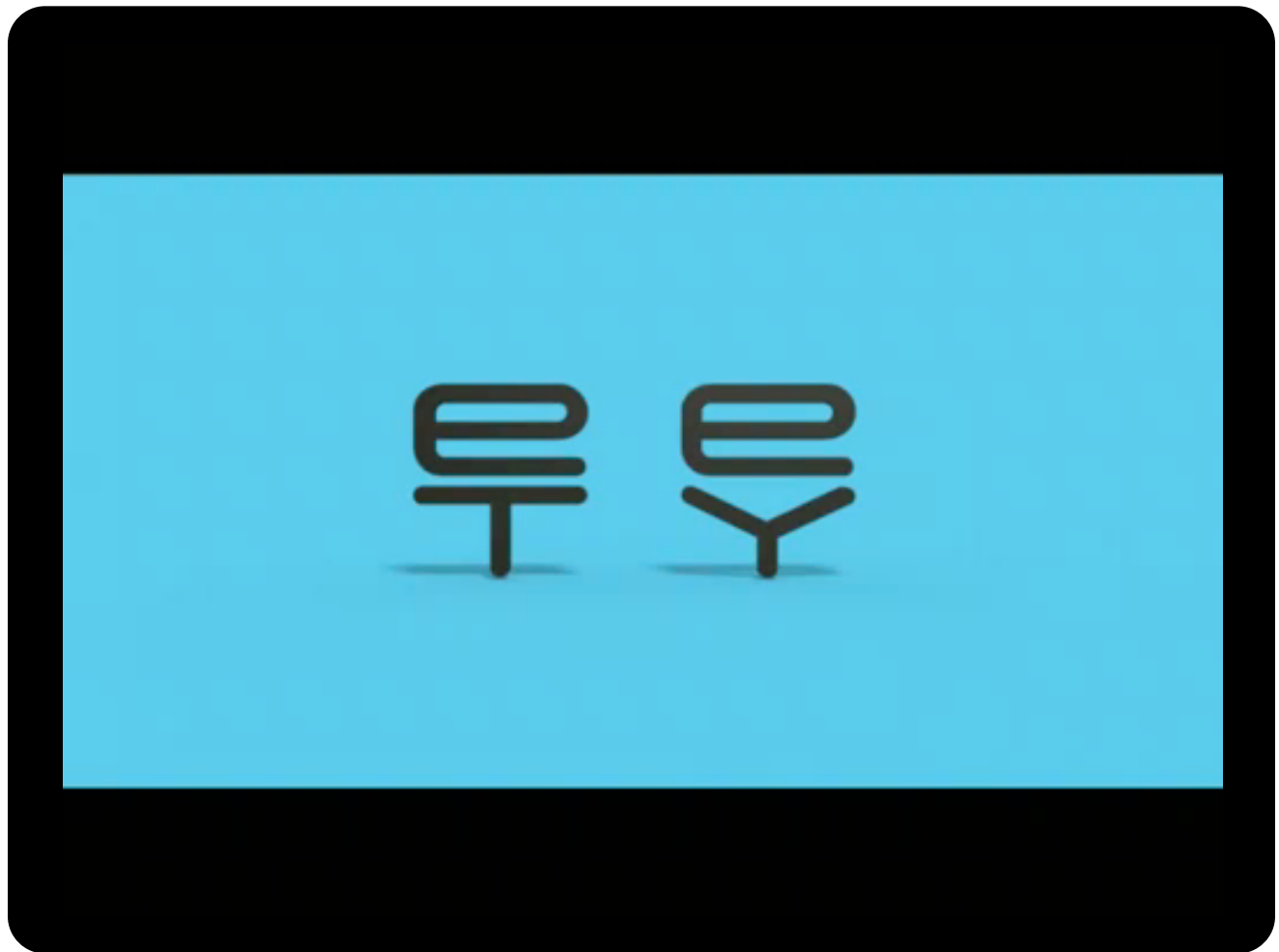


EYE TOY IDENTITY DEVELOPMENT
FIZZY EYE

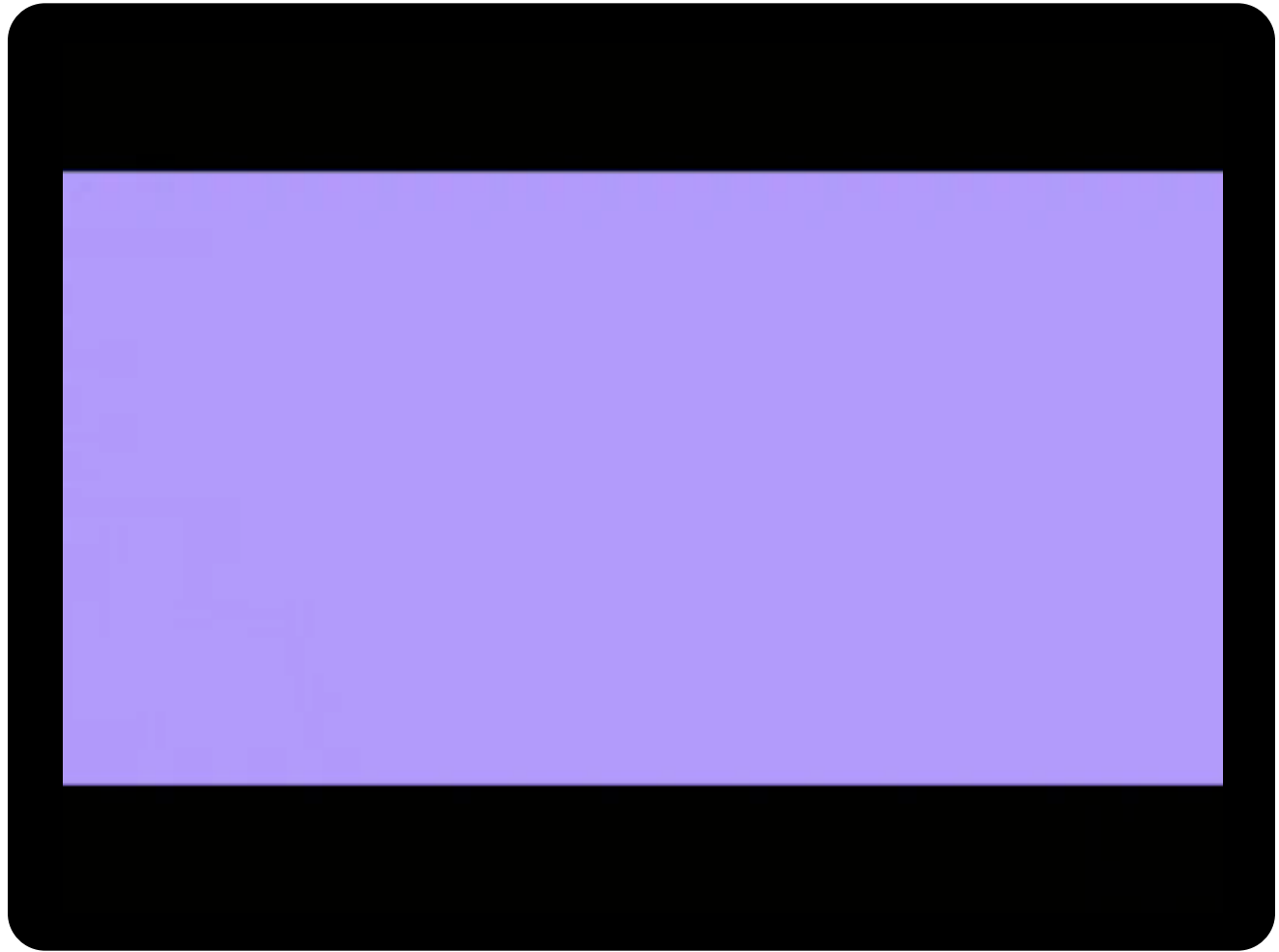
Nexus Idents



Nexus Idents



Nexus Idents



Nexus Idents



Nexus Idents



Conclusion

- Designing was 1% of the overall project
- Brand management should start before the logo was rolled out
- Using a 3rd party to help establish brand identity was very successful

Conclusion

- When developing a new brand identity from scratch insist on research and following a good creative process
- Remember that the brand look needs to explain what the product is
- It needs to be a coherent message and guidelines are the best way to ensure this happens
- Brand Identity is a vital component of any successful video game today



The End

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