

A STRATEGIC CORPORATE IDENTITY DESIGN FOR DIGITAL DREAMS V.O.F.

BY

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Summary

Digital Dreams is a young, ambitious game design and development company with drive and a lot of technical knowledge in their field. Their lack in communication skills has led to a situation where there was no consistency or strategic intent in their communication. In order to bring their company from an infancy stage to a stable business, it was important to provide them with a framework for an authentic, effective and consistent corporate identity. Through a carefully conceptualised model that combines widely accepted and peer-reviewed theories by Birkigt, Stadler and Funck, Van Riel and Fombrun, Cornelissen, Urde and Henderson and Cote with the actual situation it was possible to research the company's personality and their current identity, which has not been strategically designed.

An analysis of the stakeholders was done and represented in a power-interest matrix to show their relative importance to the company. To measure their corporate image, interviews were done at the Festival of Games 2011 with individuals who got in contact with one of the representatives of the company. They were asked about their interests, their perception of Digital Dreams' values, their impression of Digital Dreams' corporate identity mix and lastly they were asked to rate the importance and presence of the values discovered in Digital Dreams' personality. By combining these results in cobweb analyses it was possible to find out the differences between their desired identity, the perceived identity and their corporate image.

The results from this research were used together with the theory to give Digital Dreams a branding advice, which is an operationalization of the translation of their personality into the other three elements of the corporate identity mix. This was done by selecting the most important values from their personality as core values, which will become the common starting points in all of their communication. These values, creativity, innovation and high quality, were used in combination with their goals and objectives, core business and competencies to develop a corporate vision and subsequent mission.

Finally, with these core values in mind and the analysis of the corporate identity and communication tools combined, it was possible to give a complete and clear advice on changes to be made to their corporate identity mix. When these changes are implemented, the result will be an authentic, effective and consistent corporate identity that will work as a platform to base their stakeholder communication on and gradually build a strong and positive reputation.

This advice, based on their core values as found in the research, includes:

- A new visual identity to be designed.
- A new slogan, vision and mission.
- A redesign of all of their communication tools.
- Instructions on the approach of key stakeholders.
- Changes for their corporate behaviour.

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1 Introduction

On the 9th of August 2010, three friends decided to take the leap and start their own company. Thijmen Bink holds a bachelor's degree in Computer Science and is rounding off a master's degree in Game and Media Technology at the University Utrecht. Geert Nellen and Berend van Gorkom both have a bachelor's degree (Engineer in Art and Science) in Game Design and Development from the Hogeschool voor de Kunsten Utrecht (HKU). The name Digital Dreams is registered with the Dutch Chamber of Commerce and a business plan is approved. After an initial period of exploring their direction and taking on numerous types of projects they decide to focus on platform games in order to improve their skill in this area and the opportunity to re-use software engines to improve efficiency in the work place. Roy van de Mortel, who completed the same education as Geert and Berend, joined them in December 2010 as a level designer/programmer. Peter van der Velden works on a part-time basis for Digital Dreams as a sound designer.

In May 2011 they still do not have a product on the market. Several promising games are lined up for distribution but there are no sales channels yet. These connections will prove to be of the utmost importance as it is difficult, if not impossible, to sell games without these. When referring to Adizes' Corporate Life Cycle, Digital Dreams can be placed at the infancy stage. The initial risk has been taken, money has been invested in the company and the focus is solely on the creation of a product. What has to be avoided here at all cost is infant mortality. Whether this is caused by a lack of funds to continue developing, a deterioration of motivation at the management level or by mistakes made that result in a bankruptcy is unimportant, what is important is that they start creating some revenue and move through the next stages towards stability.¹

In the meantime, a logo is developed, business cards have been printed and a website is put online, together with a Twitter account and a Facebook business page, without the guidance of a strategic foundation. The danger here is that an inconsistent or ineffective image is being sent to their stakeholders, which has the potential of damaging their future relationships or even severing them right from the start. This leads to the research questions, which will be the focus in the next section. The full structure of this research can be found in the methodology.

¹ http://www.adizes.com/corporate_lifecycle.html retrieved on 16-02-2011

2 Research questions

2.1 Policy question

Since the start-up of Digital Dreams in August 2010, the focus has been on the development of a product. As a multiplatform game developer, a lot of time goes into the development and production of a product. Without a selling product, their company would not become profitable. To be able to put a product on the market, a distributor is needed to provide a platform for the sales and marketing of their products. As all three founders and their recent addition to the team are all experts in the field of information technology and game design with little experience in the business field, there has been a lack of attention to company's marketing and communication.

Digital Dreams has now come to a point where they have a marketable product ready, the game FYI. This game has been noticed by the team at Xbox Live and the plan is for FYI to become their flagship game which should give them their initial awareness in the consumer market.

The policy question that this research endeavours to answer effectively is:

How can Digital Dreams move from their current infancy stage to a stable business with continuity?

2.2 Communication question

A strong corporate identity is able to lift a business unto a new level and can get it ahead of their competitors. When a corporate identity is developed and used effectively and consistently, the value of the company increases. The opposite is also true, when an identity is disregarded or used incorrectly, the value of the company decreases. This will be explained more thoroughly in the theoretical framework later in this research.

Until now, there has been no awareness within Digital Dreams regarding their corporate personality and their identity. Once they start selling their product and contact with publishers such as Microsoft or Sony, the media and other stakeholders starts increasing, it is important for Digital Dreams to send out a consistent message, one that reflects their core business, their competencies, their values, one that supports and builds a corporate reputation, which will bring them from their infancy stage to a stable, growing organisation.

The communication question that is the result from this is:

How can an authentic, effective and consistent corporate identity be conceptualised to support the sustained growth of Digital Dreams by giving them a foundation to build a reputation on?

2.3 Research question

To be able to find the values necessary to develop an authentic corporate identity, a research to the core of the organisation and its founders is necessary. This research will have to include all the necessary base points that form the foundation for a solid corporate identity. As there is no history of any communication strategy there is no documentation containing these, which leads to the need for a research pertaining to this.

This translates into the following research question:

What values and other characteristics are present in Digital Dreams that form their personality and how can they be used to extract core values which can then be translated into a vision and a mission as well as form the basis for an authentic, effective and consistent corporate identity?

This question was heavily influenced by the relevant literature and the theoretical framework and was as such conceptualised in an iterative process. The research question as it is now is the final version after several reviews.

2.4 Sub questions

Not only to be able to answer the main research question, but also to translate the results from this research question into a for Digital Dreams usable advice, several sub questions will require answering. These questions will form the basis for the analysis of Digital Dreams and will lead to an accurate representation of the personality and ultimately identity of Digital Dreams. An iterative approach has been applied in order to achieve the most optimal results as the initial sub questions did not provide sufficient information to thoroughly answer the policy question.

The sub questions that were ultimately able to give the required results are the following.

- *What are the values of Digital Dreams?*

Without knowing the values that are inherent in Digital Dreams and its management it is impossible to correctly determine their personality. By knowing the values of Digital Dreams it is possible to use these to select *authentic* core values upon which the corporate identity will be based.

- *What is the core business of Digital Dreams?*

A strong part of their branding will be determined by their core business, which at this moment is mentioned as the development of games. This is however a very non-restrictive statement which needs to be looked into further.

- *What are the competencies of Digital Dreams?*

Another part of the branding of Digital Dreams will come from their combination of skills and competencies. This will also be reflected in their corporate identity and as such is an important factor to accurately determine.

- *What does Digital Dreams' current corporate identity look like?*

Although there is no strategically founded corporate identity, through their logo, website, social media and other communication tools as well as their general behaviour and communication with others they have built up a perception in the mind of their

stakeholders. It is important to know the current situation to be able to give recommendations that will ensure *consistency* in their corporate identity.

- *What are the stakeholders' expectations in a game design company?*

To form an *effective* corporate identity it is important to not only have strong authenticity, but to shape and communicate this according to their stakeholders' expectations.

- *What image do the stakeholders of Digital Dreams have of them?*

Ultimately a corporate identity serves as a strategic foundation for communication tools aimed at influencing stakeholders. By analysing the current image Digital Dreams has, it is possible to make several gap analyses and identify possible differences in perception. It is important to measure both the internal image as well as the external one.

By answering these sub questions it will be possible to use the findings of this research to translate the results into usable management tools, based in communication theory, which will be the foundation for a consistent, effective and most importantly, authentic reputation.

3 Theoretical framework

To be able to do this research thoroughly and effectively, it will be based on several theories. A combination of the founding theory of the corporate identity mix first created in 1980 by Birkigt, Stadler and Funck (2000) and a modern adaptation of this theory from a different perspective, expanded with a focus on reputation, by Van Riel and Fombrun (2007) is used to obtain a balance between original theory and a modern point of view. To translate the corporate personality into usable tools for the effective branding of Digital Dreams, Urde's 2001 article on core value-based branding is used. A more thorough explanation of these theories and their key terms can be found below.

3.1 Corporate identity

3.1.1 Definition of corporate identity

The first thing that needs to be done is to formulate a definition of corporate identity. In a field where there are nearly as many definitions as researchers, it is important to identify a clear foundation for the rest of the research. This definition is based on Birkigt, Stadler and Funck (2000) as it encompasses the core of a corporate identity and is the most usable definition for the purpose of this research. An addition of corporate personality has been made to facilitate authenticity in this definition, where the values are based on the core of the organisation.²

Corporate identity is the strategically planned and operationally used self-representation and behaviour of an organisation, both internally and externally, based on their personality, long term objectives and a defined desired image.

The keywords in this definition can be clarified as follows. The basis of this corporate identity is in the organisation's *personality*, as mentioned earlier to establish a certain authenticity in the identity. If a company profiles itself one way but is in fact not like that, it can be damaging for their reputation. For a corporate identity to be effective it has to have a focus, which is why it is also based on *long term objectives*, as communicated in the vision and mission. More will be mentioned on this later. The *defined desired image* is important to make a connection between the personality of the organisation and their stakeholders. When conceptualising a corporate identity it is important to have sufficient knowledge on your stakeholders' wishes and expectations to ensure a good "fit" between them and your organisation. What must not be forgotten is that a corporate identity works *both internally and externally*. It is not only a tool for identification but also for motivation.³ Internally, an effective corporate identity based on the company's personality will allow employees to identify with the company and improves morale and satisfaction. As mentioned earlier, externally it is used to create relationships and build a reputation with stakeholders. It is important to not only have the identity *strategically planned* using the previous mentioned tools, but it must also be *operationally used* in order to achieve its full potential. Lastly, the corporate identity is *self-representation and behaviour* of the organisation. This can be analysed in more detail by using the corporate identity mix model by Birkigt, Stadler and Funck (2000), which will be explained in section 3.2.

² Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 59

³ Van Riel, C.B.M., & Fombrun, C.J. (2007). *Essentials of Corporate Communication*. London, United Kingdom: Routledge. Page 115

3.1.2 Uses of corporate identity

A corporate identity is the centralised communication strategy of an organisation and should therefore also be used as a centralised point for management decisions.⁴ While being constructed from goals and objectives, the uses of a corporate identity are separated in both internal and external uses. Internally it has among others the function of integration. All parts of the company, whether it is management or operational staff, should be guided by the same common starting points. This will eventually result in a streamlined organisation that has the same foundation throughout, thus ensuring a cohesive and consistent working method, motivation and mind set. These common starting points are based on the company's personality, goals, objectives and branding.⁵ In this research the common starting points will be created by the use of Urde's core value-based branding theory, which will be discussed later. The function of interaction is used both internally as well as externally to describe the way in which there is a two way communication between groups. It helps to shape the content and form of the communication between corporate and stakeholder groups in order to achieve a consistent message based on a long term strategy.⁶

A corporate identity is a long term strategic plan. It can only function if used for an extended amount of time. For established companies, working on a national or international level, this often means that very large scale changes need to be made. For them, the result of a corporate identity change may only truly show itself in three to five years' time. In the case of Digital Dreams, as there is currently no planned corporate identity and their exposure to stakeholders has been limited, it has the potential to offer effective use immediately with the integration internally and the interaction internally and externally.⁷

A corporate identity has the ability to convert single encounters into long lasting relationships. Especially for a company such as Digital Dreams which has a limited amount of contacts and has had limited interaction with these, it can be extremely beneficial to have core values upon which they can base the relationship that they build with their stakeholders, such as publishers, media or communities. By consistently sending out the same message through any and all corporate identity mix components they continue to build on their values, conveying them to their stakeholders. This will form the basis for a strong and positive reputation.

3.2 Corporate Identity Mix

As mentioned earlier, the components of the corporate identity are mentioned by Birkigt, Stadler and Funck (2000) as consisting of corporate behaviour (Unternehmens-Verhalten), corporate communication (Unternehmens-Kommunikation) and corporate appearance (Unternehmens-Erscheinungsbild), which should be based on the corporate personality (Unternehmens-Persönlichkeit).⁸ Van Riel and Fombrun (2007) criticise this

⁴ Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 31

⁵ Van Riel, C.B.M, & Fombrun, C.J. (2007). *Essentials of Corporate Communication*. London, United Kingdom: Routledge. Page 35

⁶ Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 41-43

⁷ Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 55

⁸ Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 19-20

model, which you can see below (figure 1), for its assumption that the image is a reflection of the corporate identity. They state that in fact it is influenced by many environmental and cultural elements and can never be seen like that. Furthermore, the image should not be an end in itself but rather form a basis to improve organisational goals and objectives. They also criticise the fact that the different elements of the corporate identity mix are represented in equal size, while they do not each have an equal impact on the image. While it may not be a 100% accurate representation of a real situation, the corporate identity mix will prove invaluable as a tool for the analysis of Digital Dreams. Furthermore, where Birkigt, Stadler and Funck mention corporate appearance, the term symbols as used by Van Riel and Fombrun is more accurate, as it also includes non-visual elements of the organisation such as sounds, smells and haptics.⁹ These terms will be explained in more detail below.

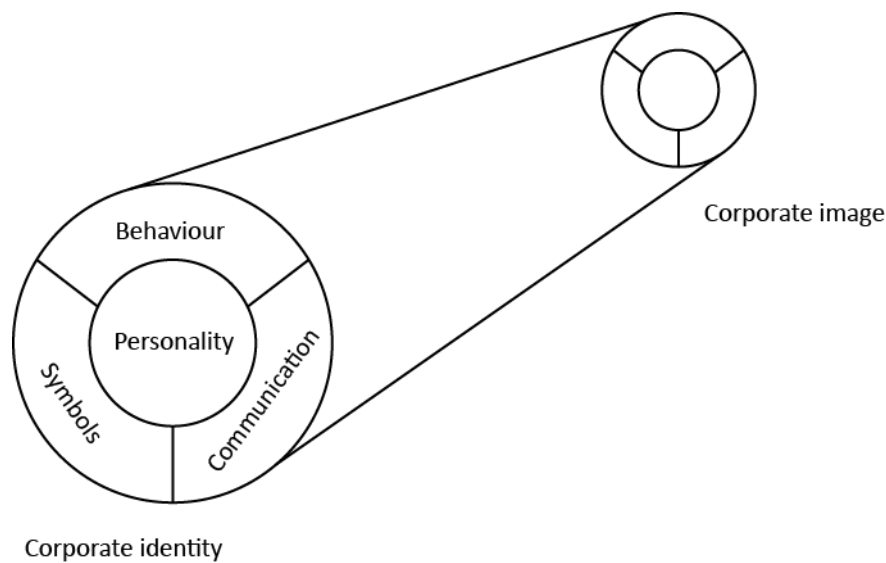


Figure 1 Corporate Identity Mix. Source: Van Riel and Fombrun (2007)

3.2.1 Personality

Functioning as the *Ist-status*, the personality forms the basis of the corporate identity, the element upon which the other three elements are based. The company itself, or rather its management, knows the personality best and is therefore the most important link in creating authenticity. The personality can be represented by values which are derived from the management. For the purpose of this research, the company's goals and objectives are not considered to be a part of their personality, but rather guiding elements which help to translate their personality, the internal core of their organisation, into a consistent corporate identity. Their personality is static, a foundation for the organisation, derived from the thoughts and ideas of the three founders of Digital Dreams. To use the company's goals and objectives intrinsically, as Birkigt, Stadler and Funck mention, would result in a personality that is characterised by instability rather than being a point of

⁹ Van Riel, C.B.M. & Fombrun, C.J. (2007). *Essentials of Corporate Communication*. London, United Kingdom: Routledge. Page 69

reference.¹⁰ Digital Dreams is still in the infancy stage of their organisational lifecycle and their goals and objectives have and most likely will change fairly frequently.

3.2.2 Behaviour

Seen as the most important and most efficient influencer of the corporate identity, a consistent and relevant corporate behaviour is essential to the success of translating a corporate identity into a positive image. The corporate behaviour can be seen as the type of products or services they offer, their prices, events that they connect to, communication channels they use and much more. The other components of the corporate identity mix, symbols and communication, are in the broadest sense of the word a part of it as well. This division is made to have more control over the elements of the corporate identity mix, as they have their own functions and form of impact as well.¹¹

3.2.3 Symbols

The corporate symbols, such as their logo, colours used, images shown and any other visual or other sensory representations are an effective component of the corporate identity mix as they form the single variable that the management of the organisation can fully control. The most important issue when analysing or strategizing symbols for an organisation is consistency. It should be based on the company's personality and its goals and objectives, represented by a vision and mission, and it should be consistent with the behaviour and communication. What is important to consider is the fact that when the organisations' goals and objectives change over time, it may be necessary to change the corporate symbols, especially when these goals and objectives are clearly represented in the symbols e.g. the logo or colours. Not making these changes can result in what Birkigt, Stadler and Funck call corporate schizophrenia.¹²

The logo can be analysed on a combination of 13 design characteristics as found by Henderson and Cote (1998) and then be classified as high-recognition, low-investment, high-image or poorly designed logo. These characteristics are the following.

Natural

Natural reflects the degree to which a logo represents commonly experienced objects. It is a combination of the following two elements:

- *Representative (versus abstract)*
This element depicts the degree of realism in a design. A low representativeness makes it difficult for the viewer to understand the image whereas a high value increases meaning and recognition.
- *Organic (versus geometric)*
A high organic value is given to designs with natural shapes as opposed to straight lines and harsh corners in geometric designs. Organic designs are generally more meaningful.

Harmony

Harmony is created by an even pattern or arrangement of the various elements of a design. It is comprised of balance and symmetry.

¹⁰ Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 19

¹¹ Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 20

¹² Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 21

- *Balance*
A high value of balance is created by evenly distributing the elements of a design around a central point. A low degree of balance can be upsetting to viewers.
- *Symmetric*
If the design can be reflected on one or more axes there is a high degree of symmetry. Symmetry also creates higher positive affective reactions.

Elaborate

An elaborate design can be described as capturing the essence of the design in simple lines. It is summarised by complexity, activeness and depth.

- *Complexity*
Arising from many different design features such as irregularity in arrangement or an increase in the amount of elements, complexity is suggested by optimal arousal theory to create the highest affective reactions in a moderate value. Simple logos however are easier to remember.
- *Active*
Active designs create the perception of movement and are generally perceived to be more interesting.
- *Depth*
Depth gives the impression of a three-dimensional design and as it is connected to both complexity and representativeness, it may affect recognition.

Parallel

Designs that are parallel are characterised by lines adjacent to each other.

Repetition

Repetition of elements occurs when parts of the design are similar or identical to each other. This does not hold true when these elements form a part of a whole.

Proportion

Determined as the relationship between horizontal and vertical elements, a balanced proportion has a positive effect on the appeal of the design.

Round

A design is considered round when comprised of mostly circular and curved elements.

A high recognition logo works best by being distinctive and its effectiveness is built through high investment (high in natural and harmony, moderately high elaborateness, repeated elements combined with extensive exposure to create company recall). A low-investment logo works by quite literally feeding off of other logos, creating a sense of recognition even though it is not there and has a positive affective value (below average on natural, high harmony, moderately high elaborateness, parallel lines, and good proportion). A high image logo is designed to have a professional look and a strong positive image, regardless of whether there is correct recognition or false recognition (moderately high elaborateness and naturalness, high harmony).¹³

3.2.4 Communication

The corporate communication element of the corporate identity mix is the most flexible of the three. It allows for a strategic direction as well as tactical formation of content,

¹³ Henderson, W.H., & Cote, J.A. (1998). Guidelines for Selecting or Modifying Logos. Journal of Marketing, 62(2), 14-30. Page 25

depending on the desired outcome of the message. What is important to keep in mind with communication is the target audience. Whereas the corporate behaviour and symbols are more or less consistent throughout all stakeholders, the communication is more specific and targeted towards certain stakeholders. This creates both opportunities as well as risks. It allows for very personalised messages aimed at changing either the knowledge, attitude or behaviour of one group of individuals in a very effective manner. On the other hand, it is important to maintain consistency in all messages. This consistency can be obtained by using the common starting points, derived from the personality. An individual does not necessarily belong to only one group of stakeholders e.g. an employee can be a customer or in the case of Digital Dreams, many competitors are part of the community.¹⁴

3.2.5 Corporate image

Whereas the corporate identity depicts the organisations self-image, the corporate image shows the ideas that stakeholders, both internal and external, have of the company. Through the strategically planned and operationally used corporate identity of an organisation, it communicates a certain image to their publics. These individuals however are influenced by many other factors, ranging from their own cultural background to peer pressure, competitor information, rumours and rational or irrational reasoning. This can lead to a difference in the image sent out by the organisation and the perception of the stakeholders.¹⁵ While it is true that the corporate image is not an exact representation of the identity, when managed well the latter can have a positive influence on the former. An inconsistency or error in the elements of the corporate identity mix however can lead to a negative effect on the corporate image. Ultimately, the image is merely a measurement tool, allowing researching to discover perceptions and ideas of a company. The value of a strong corporate identity lies in the collection of images over time, the reputation.

3.2.6 Reputation

As mentioned, the corporate image is a snapshot of all the assumptions and perceptions stakeholders have about the features of a company. An organisation's reputation however is a collection of feelings and ideas that have built up over time. There are many definitions of reputation but the underlying notion of it is that a reputation is built on a long term basis. Each stakeholder or stakeholder group may hold his or her own reputations of the company and it is important to pay attention to this.

The value of a strong reputation is that organisations with a positive reputation are able to more easily attract new resources and new employees as well as ask a higher price for a comparable product. Since Digital Dreams is currently highly dependent on publishers, a strong reputation can serve as a basis for becoming a preferential business partner.¹⁶

Through extensive research, Van Riel and Fombrun have found out a few of the important points that can lead to a strong reputation. The corporate identity should first of all be highly visible in communication, which in the case of Digital Dreams will mean to display or represent their core values in all forms of communication. Secondly, distinctiveness is important. If an organisation strives to have a strong reputation it should

¹⁴ Birkigt, K., Stadler, M. M., & Funck, H. J. (2000). *Corporate Identity: Grundlagen, Funktionen, Fallbeispiele*. München, Germany: Redline Wirtschaft. Page 22

¹⁵ Van Riel, C.B.M., & Fombrun, C.J. (2007). *Essentials of Corporate Communication*. London, United Kingdom: Routledge. Page 39

¹⁶ Van Riel, C.B.M., & Fombrun, C.J. (2007). *Essentials of Corporate Communication*. London, United Kingdom: Routledge. Page 44

position itself clearly differently from its competitors. Another important factor is authenticity. The corporate identity should be rooted in the values and personality of the company and not represent something that is not in fact intrinsic in the organisation. A corporate identity should also promote transparency. There should be no secrecy or untruthful behaviour or communication. Lastly and most importantly, there should be consistency to ensure that there are no conflicting messages being sent out. This goes for all forms and channels of communication, both internal and external.¹⁷

3.3 Core value-based corporate brand building

As mentioned in the theoretical framework of the corporate identity mix, it is important to translate the corporate personality into usable, effective and authentic common starting points. Urde (2001) offers a framework to identify core values from the organisation which can be used as these common starting points. Urde makes a distinction between values that are related to the organisation, values that sum up the brand and values as experienced by the customer. Core values are what affects an organisation at every level and at all times, which synthesizes with the uses of a corporate identity. A criticism for the purpose of this research on this theory is that it is fundamentally based on the formulation of a mission, a vision, determining values consistent with these and then selecting core values. The problem with this is that when there is no mission or vision available, which is the case with Digital Dreams, it becomes guesswork to formulate an effective vision or mission. When analysing Urde's theory, it becomes evident that the process is not a strictly linear one. Each of the steps has an impact on the others. For this reason the order will be changed. Based on the company's personality, organisational values are selected. Taking these values as a starting point, core values are selected. Combining this with their core business and competencies, a vision is created, together with a corresponding mission. This is why there is a slight alteration of the theory in order to properly facilitate functional use for the realisation of a corporate identity for Digital Dreams.

3.3.1 Organisational values

What can be seen as the foundation of corporate culture, the organisational values are the foundation of the core values upon which the rest of the branding process is based. These are the fundamental elements that the organisation consists of and regulate daily life in the company.

3.3.2 Core values

The core values will form the common thread for the branding process and ultimately serve two defining purposes. Firstly, they form the basis for the corporate identity as common starting points. They will serve throughout the business as guidelines for the behaviour, communication and symbols of Digital Dreams, both internally as well as externally. Secondly, they create added value to the stakeholders by forming the basis for a strong reputation. These values should thus be reflected in all parts of the organisation in order to send out a consistent message. Based on image research it is possible to determine the effectiveness of this endeavour.

3.3.3 Vision

Based on the core competencies and business of Digital Dreams combined with their core values a vision can be formulated that encompasses the reason for doing business. Since the core values are taken from the company's personality there is sufficient

¹⁷ Cornelissen, J. (2008). Corporate Communication. London, United Kingdom: Sage Publications. Page 82

authenticity to build a vision around these values. By adding the core values into the vision it makes it durable, visionary and as mentioned earlier, authentic. The vision is essentially a projection of the corporate brand in the future. It should be both a form of inspiration to and challenge for the company, an idealistic goal that should always be strived for.

3.3.4 Mission

A mission can be seen as the core reason of existence for a company. It is an explanation of why they are here and how they intend to make their vision a reality.¹⁸ It forms as a source of motivation internally as it shows the employees that they are a part of something bigger. An effective mission should always be founded in the organisational and core values of the company. It can form the basis of the company's corporate identity and as such be a guiding light for all the other components.

3.4 Stakeholders

Of crucial importance to the effectiveness of a corporate identity are the stakeholders. As they are the actual receivers of the messages and the ones who ultimately give shape to a company's reputation, they are an essential part of the system that should not be overlooked. Stakeholder management allows an organisation to map out everyone who influences or is being influenced by their policies and actions. The idea of stakeholder management is derived from socio-economic theory, which states that not just shareholders impact an organisation, but others outside this group as well. These groups consist of those who have a legitimate stake in the organisation which can range from a purely financial interest to an intellectual, employment or any other interest. The stakeholder model (figure 2) recognises that both the organisation and these groups are mutually dependent. The stakeholder groups given in this model are not a complete picture as groups will differ slightly with different companies. In the case of Digital Dreams the amount of stakeholders is limited due its small size, short life so far and no marketed products as of yet.¹⁹

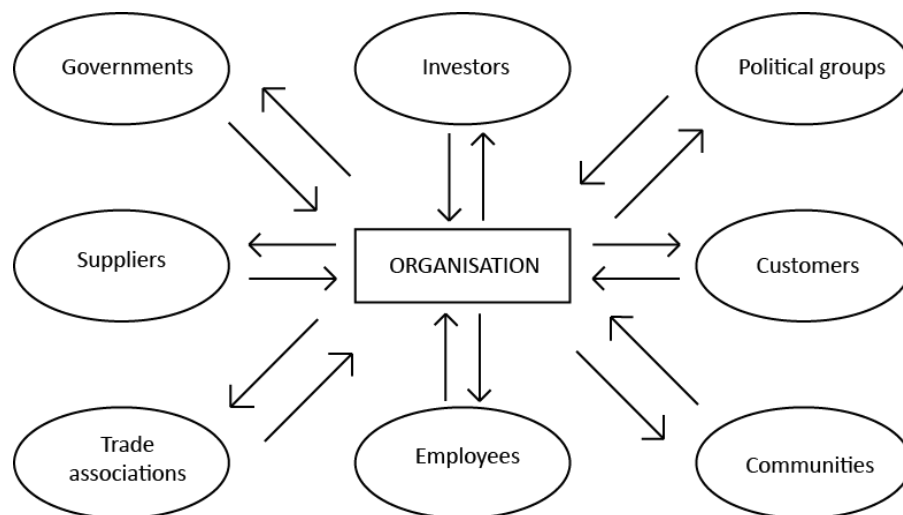


Figure 2 Stakeholder model. Source: Cornelissen (2008)

¹⁸ Cornelissen, J. (2008). Corporate Communication. London, United Kingdom: Sage Publications. Page 10

¹⁹ Cornelissen, J. (2008). Corporate Communication. London, United Kingdom: Sage Publications. Page 38

3.4.1 Power-interest matrix

An effective model to rank stakeholders by their relative importance to the organisation is the power-interest matrix (figure 3) as described by Cornelissen (2008). This can be a valuable tool to organise stakeholder communication and determine which stakeholder group constitutes which amount and frequency of attention. It creates a matrix in which the different groups are organised by the amount of power they have and the amount of interest they have in the company. Each quadrant requires its own communication strategy which is summarised in the model. Minimal effort is required in the low-low section of the power-interest matrix as these stakeholders are not very important. On the opposite side in the high-high quadrant are the key players. This group requires strong consideration in all decision making as they are crucial to the organisation's success. The group with low power and high interest should be kept informed on the organisation's progress in order to ensure their continued interest in the company and so they may spread positive word-of-mouth. The group with high power and low interest should be kept satisfied. They may not have a high interest in the company but may decide to change and start showing interest. It is then important that they have a positive image regarding the company, as they may turn against it if they do not.²⁰

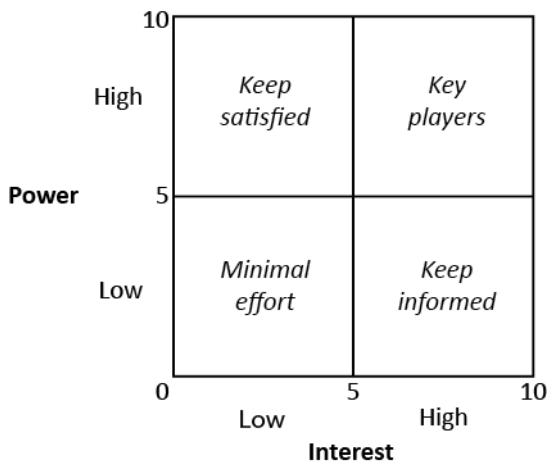


Figure 3 Power-interest matrix. Source: Cornelissen (2008)

²⁰ Cornelissen, J. (2008). *Corporate Communication*. London, United Kingdom: Sage Publications. Page 53

4 Methodology

To be able to build an authentic, effective and consistent corporate identity, the theoretical framework above has been used to develop a thorough and complete plan, customized for maximum effectiveness for Digital Dreams, created by the author. The emphasis here has been put on staying as close to the theory by Birkigt, Stadler and Funck, Van Riel and Fombrun, Urde and others while making adaptations to the theory as and when necessary, without losing sight of the peer-reviewed ideas of aforementioned scholars. The field of communication and the corporate identity is as much one of science as an art, which can be guided by guidelines, models and other constructs to point in the right direction and at the same time it is open to interpretation and more importantly, adaptation to fit the situation. Especially for a small, starting company such as Digital Dreams the analyses of the theorists, which are mainly focused on large and often multinational companies, can prove to be an invaluable foundation but functionally not literally translatable. This is why all these ideas have been formed, reformed, adjusted and worked on in an iterative way, which has led to the following plan to achieve an authentic, effective and consistent corporate identity. This plan has been converted into a model with seven steps which can be seen in figure 4.

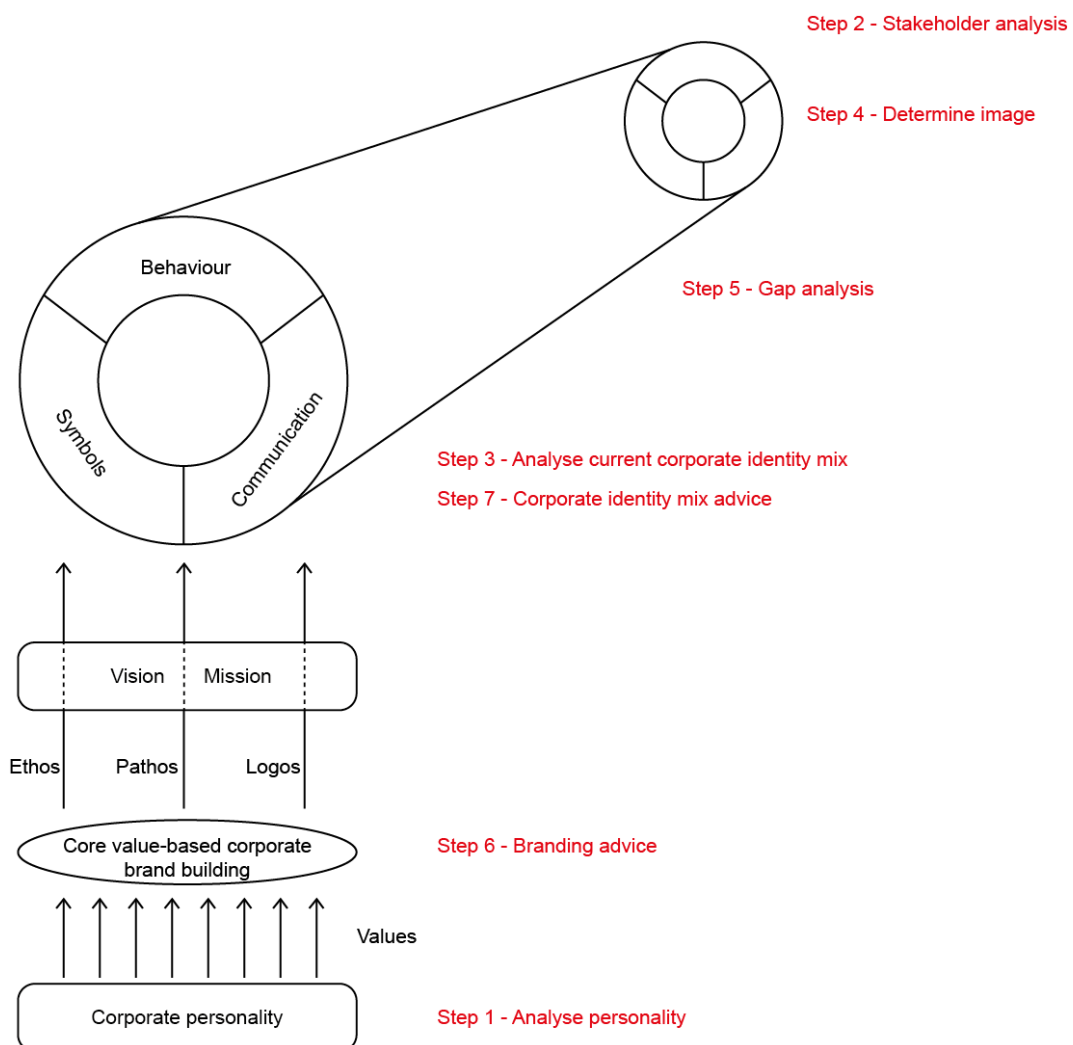


Figure 4 Corporate branding model. By Chris Loeffen.

4.1 Step 1: Analyse personality

In step 1 the first three sub questions will be answered, as well as the first part of the research question. At the very core of the corporate identity lies a company's personality. Each individual has certain values that they hold dear, that are their own. For organisations this is the same. There are emotions, values, norms and attitudes that are intrinsic in the organisation or in the case of Digital Dreams, in the founders of the organisation. As all three founders together still have the majority of the influence in the organisation it was important to determine their perception of their company. To do this a brainstorming session was held with the founders of Digital Dreams together. For a period of 30 minutes maximum, the objective was for them to name as many words and ideas that are at the core of Digital Dreams as possible. Several things were important during this brainstorming session. First and foremost, the aim was to get as many ideas as possible. There was no room for criticism of ideas as that would be covered in the evaluation phase. Freewheeling was stimulated in order to obtain insight from all parts, both logical and seemingly illogical or strange. Lastly, the participants were stimulated to combine ideas and form new ideas from these.²¹

After the initial stage of generating ideas, the three founders were asked to discuss together which eight of these ideas fit the company best, based on Bernstein's cobweb method.²² The result of this exercise was to bring out the values of Digital Dreams that are, in the eyes of the founders, the most important to the company. These values should be the basis upon which they build their company further. The brainstorming and evaluation brings the founders together to look into their company and determine what makes it tick. This results in a total of eight authentic values which can be used as the foundation for the rest of the corporate identity. Furthermore, by doing this, an awareness of the personality is activated with the management of Digital Dreams and it is possible to build on this in creating a vision, a mission and core values, which as mentioned will form the basis for the branding of Digital Dreams. The forms used for this step can be found in appendix A.

Since all three founders are together for the brainstorm session, this opportunity will also be used to identify their core business and competencies.

4.2 Step 2: Stakeholder analysis

As can be seen in the theoretical framework, taking note of all the stakeholders of a company is crucial, but it is important to analyse these as well and determine their importance to the company. For this, the power-interest matrix earlier shown in figure 3 will be used. During the later parts of this research, where the corporate image is analysed, these stakeholder groups will be separated in order to measure their separate images. By doing this, Digital Dreams will be able to customize messages for specific audiences to get the desired results from their communication.

4.3 Step 3: Analyse current corporate identity mix

This step will answer the fourth sub question. Without knowing the current situation it is impossible to make changes and move to a future, desired situation. Therefore all three components of Digital Dreams' corporate identity mix, even though there is no awareness

²¹ Andriopoulos, C., & Dawson, P. (2009). *Managing Change, Creativity & Innovation*. London, United Kingdom: Sage Publications. Page 152

²² Cornelissen, J. (2008). *Corporate Communication*. London, United Kingdom: Sage Publications. Page 80

regarding this internally whatsoever, have been analysed. This information is necessary to be able to do two things later. First, it will create the possibility of comparing the current information being sent out with the image that others have of them. Secondly, it will serve as a basis for the corporate communication advice that will be given at the end of this research. The three parts of the corporate identity will each be analysed separately to determine to what extent there should be adjustments made to each part. During the course of this research Digital Dreams had the opportunity to display their company at the Festival of Games 2011 (FOG 2011) at the Jaarbeurs in Utrecht on the 28th and 29th of April. Their presence there has been taken into great account with regards to all components of the corporate identity mix. To analyse this data a combination of observational and desk research has been done. A collection of the researched communication tools can be found in appendix B.

Behaviour

Under behaviour falls many things, as can be seen in the theoretical framework, but for the purpose of this research it shall be limited to their product behaviour, the behaviour inside the office, during meetings with others, which includes interaction during the research, social behaviour and behaviour during events such as the one that was attended by Digital Dreams. The behaviour of Digital Dreams should exude their core values as perceived by its stakeholders.

Symbols

As the part of the corporate identity mix that is completely in control of the organisation, the symbols that are chosen to represent it will be analysed thoroughly. Under these symbols fall among others their website design, the colours used, the logo and typeface chosen by the company. These are the elements that are used by and present in Digital Dreams.

Communication

To complete the analysis, the written and spoken content of Digital Dreams will be analysed, such as their vacancies, website content, tone of voice, social media messages and verbal information given to stakeholders, of which the potential business partners such as publishers are most important.

4.4 Step 4: Determine image

Sub questions five and six are answered in this fourth step, in which it is time to determine the image that stakeholders have of Digital Dreams. The stakeholders were not limited in the course of the research to obtain as complete of an image as possible. The first individuals that will be researched are the founders. On a 7 point Likert scale they are asked to what degree they believe the values they mentioned in step 1 are actually present in Digital Dreams. This question is also asked to both employees in order to determine the internal image, or perceived identity. With this information it is possible to determine to what extent the employees and owners/founders of Digital Dreams have the same perception as well as the extent to which they believe their identity is as desired. This questionnaire can be reviewed in appendix C.

The other groups that need to be looked at are the external stakeholder groups. To do this a questionnaire has been designed which measures the subjects' relation to Digital Dreams, what they are looking for in a company, their perception of Digital Dreams' values, their reaction to their behaviour, symbols and communication and finally a section to measure on a 7 point Likert scale how important they find Digital Dream's values as

concluded from step 1 in game design companies in general and subsequently, to what extent they find these values present in Digital Dreams. This will provide the answers to the last two sub questions. Please find the questions asked together with an explanation of their specific purpose in appendix D and examples of both the Dutch and the English version of the questionnaire in appendix E. The questionnaire combines a qualitative first part of the interview with a quantitative approach to the importance and presence of Digital Dreams' values. The results of this questionnaire will be thoroughly examined in order to identify key issues with the performance of Digital Dreams and at the same time give invaluable data about the perception of all types of stakeholders with regards to their beliefs, interests and their image of the company.

4.5 Step 5: Gap analysis

With the information that has been obtained so far it will be possible to make two gap analyses. The first one is the internal gap between the desired identity and the perceived identity as described by the values of Digital Dreams. This will show the difference between what Digital Dreams is right now and where they want to be. The second gap is researched between the desired identity and the image of Digital Dreams. The different stakeholder groups will be separated in the results and will be analysed individually. By combining these two collections of information in the form of cobwebs the results become visual and easy to interpret and understand. The results of these cobweb analyses lead to a better understanding of the current situation and what changes need to be made. This step will lead to the first concrete step that will make a start with the actual corporate identity, the branding advice.

4.6 Step 6: Branding advice

After getting the results from step 5 in which the two gaps were analysed it will be possible to create a branding advice, which will answer the last part of the research question as well as the communication question. This advice, based on the theory previously explained, will include the core values which will form the common starting points to build the identity from. It will also result in a vision and mission based on these core values. This branding advice will form the strategic backbone of the corporate identity mix in which the core values will be communicated consistently throughout all communication channels. The theory of Urde will be used as a guiding factor in this part of the process.

4.7 Step 7: Corporate identity mix advice

By now all the information that is obtained will give the opportunity to create advice for the actual tools. Separate advice will be given on each part of the corporate identity mix in order to communicate the same core values through each and every part of the organisation, both internally as well as externally. Recommendations will be given on changes that will need to be made to their behaviour and their communication and, if necessary, a new visual identity will be designed for Digital Dreams. With this final step in the research comes an end to the process. It is highly recommended to repeat the image research again roughly one year after the changes have been made to measure the effectiveness of the corporate identity. This final step will include the answer to the policy question.

5 Step 1: Analyse personality

An appointment was made on the 8th of April 2011 at 14:00 to meet with the management of Digital Dreams to do the brainstorming session to uncover their corporate personality. On that day Berend van Gorkom was not in the office and would not return for the rest of the day. It was then decided to not continue with the brainstorming session as it would not be a complete analysis of the foundation of the company. Roy van de Mortel, who later joined Digital Dreams as a programmer, added that Berend's ideas were rather different from Geert and Thijmen's. A new appointment was made for the following Monday, the 11th of April 2011 again at 14:00 and the session started with all three founders present.

From the brainstorming session a total of 73 words came out as associated with Digital Dreams in a period of 30 minutes. As mentioned in the methodology the importance in this first phase was to generate a large quantity of words to generate non-basic and non-superficial ideas as well as the things that come to mind first. The document used during the brainstorm session can be found in appendix F. The brainstorming session was done in Dutch as that was the founders' mother tongue. All employees including the management are well versed in English, however for the purpose of getting to the core of their company personality it was essential that they would feel completely sure on how to express themselves. It was therefore decided to do this step in their native language and translate the result to English effectively by doing it in cooperation. The process did not run flawlessly as there was a certain amount of criticising at several points during the session, but after reminding them that judgement should be suspended until the evaluation phase this eased down. A few moments occurred where ideas fell still for a moment during which they were encouraged to freewheel and mention anything that comes to mind, no matter how ridiculous it sounded. This resulted in a few interesting associations which lead to a series of new ideas.

After this initial brainstorming session, an evaluation phase was started in which the three founders sat together to discuss which eight of these words represented the essence of Digital Dreams best. This process took roughly 20 minutes to complete and resulted in the following eight words. These words are the values that are deeply rooted in Digital Dreams' personality, which lie at the core of the corporate identity. The following eight values were identified.

1. Creativity
2. Innovation
3. Holistic game design
4. High quality
5. Relaxed but professional working atmosphere
6. Independency
7. Young
8. Creating games that are fun to make

Most of these values are important for both internal and external purposes, but number five and eight are important mainly with regards to the internal processes.

During this phase the core business and core competencies were also clarified by the founders of Digital Dreams. Their core business can be defined as "the design and development of games". This does not set many limitations as to the platform or scope of

the projects which is understandable due to the young age of the organisation. After a recent strategic decision they will be focusing on platform games. Their core competencies as mentioned by them include a broad technical knowledge of programming, a thorough understanding of game design elements, a combination of practical and academic experience, a visionary viewpoint, short, two-way communication between game design and game development, strong ambition and work ethics, drive to learn and grow, a broad interest base and lastly, strong networking skills. These competencies all seem to relate to the internal process of game design and development and not so much to the external factors relevant to the communication of their brand and marketing of their products. It will be important to set up clear guidelines on their communication in order to guide them in their future endeavours.

They were also asked to describe what their future looks like, what they wish to become on a long term basis. Eventually, the founders of Digital Dreams strive to create larger projects, reaching the world population of gamers through channels such as PlayStation Network and Xbox Live. They want to create unique games which can give people a good, interesting or enjoyable experience, through the design of intriguing worlds. Ultimately they want to influence and contribute to the development of the game industry.

6 Step 2: Stakeholder analysis

At the end of the first meeting with the founders of Digital Dreams they were also asked to list any and all groups that have an influence in the functioning of the company or that are influenced by the functioning of the company. They were categorized by their stakeholder groups, which is an adaptation of the categories in the model shown in figure 2.

Customers

- General gamer public
- Flash portals, e.g. Kongregate
- Publishers, e.g. Microsoft, Sony, Nintendo

Media

- Control magazine
- Bashers.nl

Governments

- Dutch government
- European Union

Investors

- Thijmen Bink
- Thijmen Bink's grandmother
- Geert Nellen's father

Communities

- Dutch Game Garden
- Dutch game industry
- International Game Festival

Internal

- Founders: Thijmen Bink, Geert Nellen and Berend van Gorkom
- Employees: Roy van de Mortel, Peter van der Velden

There are no relevant stakeholders in the suppliers group, trade organisations or pressure groups.

The general gamer audience is important as a target group for the future as they are the actual users of the product. If a product is well made and enjoyed they have the power of word-of-mouth to spread it and increase its popularity.

Flash portals are important as these are stakeholders who purchase licenses to offer games on their websites, thereby attracting gamers and selling advertisement space for third parties.

Publishers are another crucial stakeholder group as they can be business partners who offer a channel through which Digital Dreams can sell their product, as well as offer funding for projects they find have potential.

Control Magazine and Bashers.nl form the press group which can be utilized to create publicity for Digital Dreams and its products.

The Dutch government is a stakeholder as they provide Digital Dreams with a steady source of income through the WWIK (Law on Work and Income Artists).

The European Union is a minor stakeholder as they provide funding for the Dutch Game Garden as well as giving them discounted rent prices on their office.

The investor group consists of people in or directly related to the founders of Digital Dreams. They have a financial stake in the success of the company.

The community group, consisting of the Dutch Game Garden, the Dutch game industry and the International Game Festival, are important to Digital Dreams for networking purposes and word-of-mouth advertising. Many connections can be made in this group and many have contacts in press, publishers or other key figures.

The internal group is for obvious reasons important as they form the production process of the company. It is important to keep everyone motivated and satisfied.

These groups can be mapped out on a power-interest matrix (figure 5) to aid Digital Dreams in the strategic conceptualisation of communication messages. Their relative importance and power is mapped out in this matrix, which gives them the opportunity to use the strategies explained in the theoretical framework to communicate with each stakeholder.

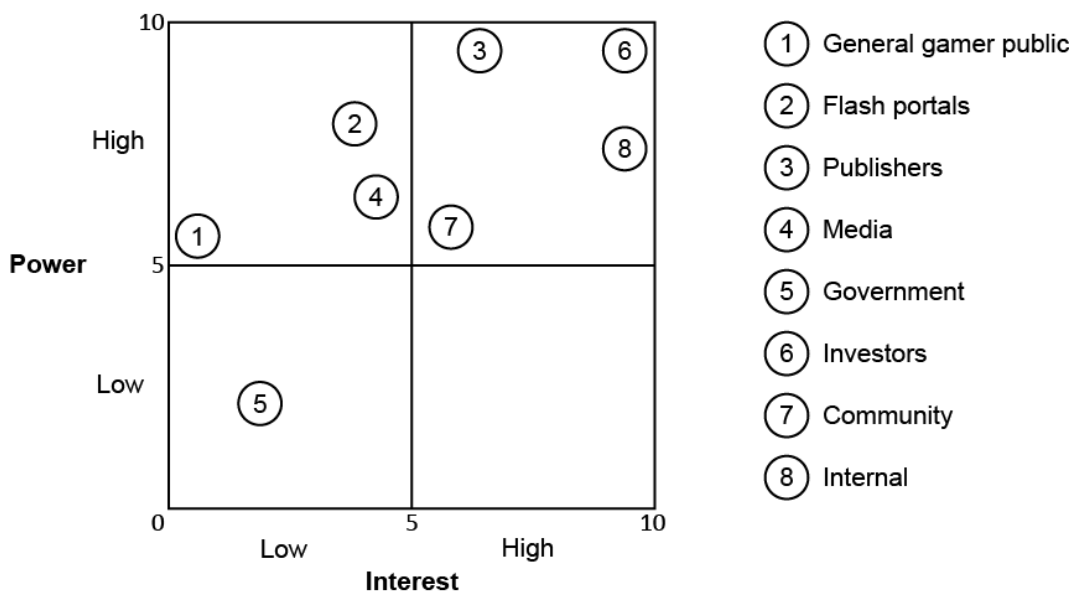


Figure 5 Power-interest matrix Digital Dreams

For Digital Dreams, interest is considered to be going both ways, from and towards the stakeholder. As becomes obvious from the power-interest matrix, a considerable amount of the stakeholder groups hold fairly high power. The three main groups are the investors, the internal stakeholders and the publishers. The good thing is that two of these groups are considered to be very internally oriented, as the investors all consist of members or direct family of Digital Dreams' founders. The community holds fairly high power as well because of their strong word of mouth. These groups are the key stakeholders in their environment, who should be given extra attention. The flash portals and media are fairly

high power groups who should be tempted into the high interest section. These two stakeholders hold crucial roles in the continuity of the company by offering financial opportunities in the case of the flash portals or valuable publicity for both their corporate brand as well as their product in the media. These groups require close attention and should be communicated with well in order to increase their interest. If these groups increase in interest it offers unique opportunities for Digital Dreams to improve their company's situation and help move them to a stable business. The general gamer public currently has no interest whatsoever as no product is out yet and therefore no awareness of the company. It is also unlikely that the general game public will have a large interest in the company themselves in the future. The Dutch and European governments are hardly interested in the company at all, but are still considered stakeholders as they are subsidizing Digital Dreams.

7 Step 3: Analyse current corporate identity mix

As mentioned in the methodology this section will be split up in separate sections. The focus will first be on the three components of the corporate identity mix in general as observed and analysed on the basis of the presence of the values uncovered in step 1. Many of these components were analysed during meetings regarding this research or during the FOG 2011. During this exposition Digital Dreams had a table at the Level Up job market stand which offered an ideal opportunity to measure its corporate identity mix as well as the image stakeholders have. More on this in step 4. Afterwards, each individual communication tool will be analysed with the same criteria.

7.1 Behaviour

During the first meeting with Digital Dreams one of the founders, Berend van Gorkom, was not present. This made it impossible to perform the brainstorm session as scheduled. This contradicts with the value of a professional work atmosphere. The same thing happened on the second morning of the FOG 2011 where Thijmen and Berend agreed to meet at 9:00. Berend only arrived at 10:30 and was as such over an hour and a half late. What made this situation more difficult was that Berend was bringing the company MacBook, which means that for the first hour and a half there was no presentation to show to the attendees. This was a lost opportunity as during the early hours of the day the majority of the attendees were industry professionals. Later during the day there was more socialising among each other as well as a group of students looking for an internship. Throughout the two days itself Thijmen, Berend, Geert and Roy, who represented Digital Dreams, were well dressed. They were dressed smart casual, which showed creativity as well as professionalism. None of them were wearing a t-shirt or polo. The thing that was notable was the fact that nearly all of them were late at some point. There were several moments during the exposition that due to Pitch & Match meetings and absence there was only one person standing at the table. On several occasions this caused interested parties to linger around for a while and leave a few minutes later. Conversations with people tended to run fairly long. The behaviour towards these people was genuine and open. They did not exude arrogance or disinterest but rather a sense of friendliness and patience. What must also be noted is the fact that both Berend and Roy bought food and drinks for everyone, rather than just buying it for themselves. This can be seen as an indicator of healthy interpersonal relationships and a good working atmosphere.

With regards to their product behaviour, they have so far been fairly inconsistent with the type of game they bring out. Several projects were started but not completed. However understandable this is for a starting company, it is important to have direction and consistency when developing and designing games. Fortunately in mid-April Digital Dreams had taken a day to determine the direction the company wanted to take and decided they would for now focus solely on platform games. This decision has contributed to the consistency and will in the future aid them in their high quality value as through practice they will become more skilled at designing and developing this type of game. The games that they have shown so far include an innovative platform game with a unique control system, "FYI"; a game about a little boy's fantasy with diagonally aligned pixels and an innovative simultaneous control of three characters, "A tale by Alex"; an adventure with a strong emphasis on a philosophical dilemma and a focus on narrative, "As the village turns"; and the first game they made public, a game with MS Paint-like artwork based on upgrades in which a hunter fishes up the corpses of ducks after

shooting them, "Extreme Duckhunting". While the first three fit well in the values of Digital Dreams such as innovation (FYI, A tale by Alex), creativity (FYI, A tale by Alex, As the village turns), high quality (FYI, A tale by Alex, As the village turns) and holistic game design (FYI, A tale by Alex, As the village turns). The game that sticks out like sore thumb is Extreme Duckhunting. It was two days later deemed an April Fools' joke on their Twitter and Facebook accounts with the message: "I think it is safe to say that Extreme Duckhunting was an aprils fool. Expect our real first game in a few weeks". Although this was mentioned, it still contradicted Digital Dreams' values of creativity, innovation and high quality. If they had already brought out a few games to establish their qualities and values it may have worked out better but in this situation the first product anyone saw was a joke which did not represent them as a company very well. On top of this they currently still do not have a functioning demo version of a game available on their website even though this was to be expected. This also became a problem at the FOG 2011 as they were not able to display their communicated values of creativity, innovation, holistic game design and high quality.

7.2 Symbols

7.2.1 Logo

In their communication Digital Dreams uses a logo (figure 6) that they developed themselves. By using Henderson and Cote's guidelines for selecting and modifying logo's it can be analysed on the characteristics as mentioned in the theoretical framework. The natural element is considered low. There are no commonly experienced objects visible and it does not look organic. It is very high in abstraction, it is nearly impossible to make out any actual things in the logo. This causes the logo to lose its familiar meaning and correct recognition. Furthermore, the logo seems to be comprised of a collection of geometric shapes with slightly organic forms in them. This indicates that the logo is not particularly meaningful and may cause confusion in its viewers. On harmony it scores fairly well in the balance element, though the graphics at the top draw the eye away from the company's name at the bottom. There is no symmetry in the logo, which is a lost opportunity for positive affective reactions. It is below average on the elaborate element. In its essence the logo is not particularly complex, but due to the large quantity of elements in it a clutter is created. Also, the logo is not very active; it is more of a static design. On top of that, there is no perception of depth. This further decreases the representative element and lowers the recognition. Parallel lines can be found in the design fairly well in the lines coming down from the squares on top and in the squares as well. There is a fair degree of repetition in the design when looked at the square shapes at the top. The proportions of the logo seem slightly distorted but overall they are fairly balanced. The elements on the top are stretched and therefore communicate a sense of inconsistency. This design is not considered round.

When all the characteristics are combined the Digital Dreams logo can be analysed as a poorly designed logo. This is a problem for them as their visual identity is built on this logo and it is being represented on all communication tools.



Figure 6 Digital Dreams logo

7.2.2 Colours

The one colour that is represented in Digital Dreams is blue. This is immediately the only colour that they use for their visual identity. It gives the viewer a sensation of calm and coolness and makes a dependable impression. It does not excite however, nor does it communicate innovation, creativity, quality or any of the other values of Digital Dreams. This is where there is a dilemma as blue is still undoubtedly the colour that is a favourite for most people. Although that is the case, whether someone likes a colour or not does not have a large influence in its effectiveness of communicating the desired effect.²³ Whether or not the company colour needs to be changed or added to will be determined by the decisions made in the branding advice. The positive point is that the blue is used consistently and the logo is presented in the same way throughout communication tools without being altered.

7.2.3 Typeface

Digital Dreams does not have a single typeface that they use for their communication. Their logo aside, they use Tahoma on their homepage content and Arial on other parts of their website. While effective in basic communication it does not say much about the company. These two fonts are the most used fonts in the world and do not communicate anything on their own. This is a missed opportunity for Digital Dreams to send out another confirmation of their values. Furthermore, in their game “As the village turns” a different font is used as the character on their website page uses, which is Myriad Pro. In their presentation to publishers and other interested parties, they use Adobe Gothic Std B.

7.2.4 Game icons

Each of the games has an icon that represents it. These icons function as logos for the products and should contain a hint to the unique selling proposition of the game. This however is not shown in all of the icons. The three icons can be seen in figure 7. The images themselves do not have a clear boundary due to their white background but on the website a square white box serves as a boundary as can be seen in the screenshots in appendix G. This makes them less suitable on a white background. The icons for “A tale by Alex” and “As the village turns” represent the unique art style of the games well, but the icon for FYI is simply their company’s logo with the letters FYI in Myriad Pro underneath. Though this is a project that is still being worked on this is not sufficiently communicated. This goes against their values of creativity and high quality as this is the polar opposite of that. Another issue is the fact that in the text the game is called “As the

²³ Wheeler, A. (2006). *Designing Brand Identity*. New Jersey, United States: John Wiley & Sons. Page 111

Village Turns” but the icon only has the V capitalized: “As the Village turns”. This is a consistency error. The font chosen for the icon however is consistent with the font in the game, which represents well.



Figure 7 Icons: FYI, A tale by Alex, As the Village Turns. Source: www.digitaldreamsgames.com

7.3 Communication

Based on the observations made during the FOG 2011, the communication done by Digital Dreams is very open and honest. They do not make themselves sound superior or talk with an air of arrogance. They talk mostly about their product and the concepts they are working on. Much of the conversation covered social topics as well since many of their conversation partners were people from their community as well as the same building. In general, in more serious conversation, they speak in coherent and well thought out sentences without much hesitation. There is consistency among all members of Digital Dreams regarding this, which is a very positive note.

In their communication during the FOG 2011 there was a strong focus on the holistic game design component in their games. While it is good that they are communicating this value which is important to their company, they did not have any proof of this as they did not offer a playable demo, any videos or even sound components to their games. This subject will be discussed more thoroughly later during the image research.

Overall they adjusted their communication well enough to the differing stakeholders while maintaining a focus on their core values. Only when communicating on a more informal basis did this change slightly, the interpersonal relationships in the game design and development community as observed during this research are fairly tight and informal. On a few occasions this has led to revelations which may not be beneficial to the company, especially since they were at a location where they were representing their company and many other people were walking around.

7.4 Communication tools

An analysis of all of the communication tools used by Digital Dreams was possible, as they do not have a very wide range. As their company is still in the infancy stage and they do not have the knowledge or skills needed to create a plethora of communication tools this amount is fairly limited. Each tool is analysed on the basis of the theoretical framework and includes evaluation of their authenticity, effectiveness and consistency.

7.4.1 Website

The first thing that shows when going to the website is the logo. The unfortunate thing here however is that on an average resolution screen the logo and the main menu bar take up two thirds of the screen. This is a lot of wasted space that could be used to give more information. The design of the website does not immediately communicate creativity and innovation, nor does it high quality. When hovering over some of the buttons from left to right the words disappear. There is no “Home” button or even a home page, when going to the website you start at the news page. The Twitter and Facebook plugins are available on every page of the website which is a good feature. It allows the user to engage in a dialogue at any point when visiting the website. The loss of space is persistent however and forms a huge problem.

Another problem with space distribution is the “Games” section. When clicking on the “Games” link, it does not immediately display all of the games available. The same problem as with the home page persists where the logo takes up more than two thirds of the space. Only the icon for “FYI” is halfway visible.

The website address www.digitaldreamsgames.com is not optimal. The name of the company is Digital Dreams and this is not reflected accurately in the website address. This may lead to confusion in the eyes of visitors and could have a negative effect on traffic to the website.

7.4.2 Business card

With on the front of the card clearly their logo displayed, Digital Dreams shows a great amount of consistency in their identity. The two most important communicative elements of the company are shown, which are their logo that includes their name and their website address. The back of the card has the same images in the background and again shows their logo. This does not show creativity as the elements are repeated instead of using the back of the card to communicate other elements.

Thijmen, Geert and Berend have the same business card but Roy, who joined the company in December, still does not have a business card. This harms their professionalism value as he cannot entertain stakeholders and present a business card when asked as well as possibly lowering his motivation and identification with Digital Dreams.

Regarding the content there is one large error in the formatting. First of all the formatting of the phone number is wrong. The country code is written as “031” whereas this should be either “+31” or “0031”. “031” gives the impression that this is an area code and not a country code which could lead to problems when receivers try to contact them. In fact, this may greatly damage their reputation as it goes against the value of high quality as a game design company. If they make an error in a phone number, who says that their code is not riddled with mistakes? Secondly, on all the business cards the formatting of the numbers is different. Geert’s number is written as 031 6 29 004 874 and Berend’s is written as 031 6 134 24 381. Although this may seem like a minor difference it is still an inconsistency.

The quality of the paper used is also fairly low. A business card is yet another form of representation for the company and if one of this company’s values is high quality, a business card should feel glossy and expensive. Much is done nowadays with business cards to make them stand out from the rest, which offers Digital Dreams a great opportunity to also reflect their innovation in it.

7.4.3 Presentation

Digital Dreams has a presentation prepared for the pitch of “FYI”, the project they are most actively promoting at this moment. This presentation can be found in appendix H. The thing that is immediately noticed is that although their logo is present on nearly every communication tool, when pitching their product to a publisher it is missing from the PowerPoint slideshow. The background of the website and business card is used which does create some consistency but the company is not introduced to the viewer.

In this presentation there is actually a symbol used to represent “FYI”, which is not used on the website. Text and images are seemingly thrown onto the slides without structure or clarity. This communicates sloppiness and disorganisation, instead of high quality. It is also difficult to distinguish the title from the content of the slides. On top of this, there is no clear division between sentences in the content. There is also not a lot of information about the game in the slides, which makes it more difficult to remember. The font size is generally good, however this is also inconsistent. Especially in the mood board section the font is very small and may be difficult to read for the viewer. The mood board itself in the beginning of the presentation is a good way to set the tone of the pitch.

There are no grammatical or spelling mistakes in the English language used in the presentation which supports their high quality value. It would be recommendable to also have a Dutch version of this presentation ready when pitching to Dutch publishers.

7.4.4 Job vacancy poster

The job vacancy poster was used to recruit interns during the FOG 2011 and was hanging together with numerous other posters at the Level Up job market stand. The font used here is a combination of Cambria and Calibri. It was printed on a normal A4 piece of paper in colour. The setup of the document is good. There is a clear explanation of the company, followed by a job description, skills and what Digital Dreams has to offer. The job vacancy is written in the English language but knowledge of the English language is not stated to be a requirement.

The overall layout of the document is well done. It is clear, clean and functional, with sufficient space used for the logo. Copies of the two job vacancy posters can be found in appendix I.

7.4.5 Facebook

Though Digital Dreams has a Facebook fan page which was started on the 18th of March 2011, it only has four wall posts on it. The value in social media can be found in its interactivity and it is a mistake to use it solely as a message broadcasting channel. Though they are not using it sufficiently to engage with their audience, their intentions are correct. One of the four posts was made to engage their readers to help think of a name for their new game. Unfortunately there was a serious lack of information about the game. There was no link to further information and the reader had to be satisfied with a short description in the post. This caused many readers to respond in a less than serious way. The quality of their logo also needs more attention. Their high quality value is not being shown by the logo which is troubled by a bad conversion and shows distortion around the letters.

Another of their four posts mentions their alleged April Fools’ joke post, which links to a page that no longer exists.

7.4.6 Twitter

Twitter seems to be the preferred channel of communication for Digital Dreams as they have been using it since the day their company started. Unfortunately, just like on their Facebook page, there are several links, especially the older ones, which are not functioning. Among these is a link to an article that was posted about Digital Dreams in a local newspaper. When a starting company gets this kind of exposure it should use it to its maximum potential. This opportunity is unfortunately left unused.

The same campaign as on Facebook to involve the public in coming up with a name for their new game was also done on Twitter but again there is no mention of sufficient information for the reader to base the name creation on.

Visually, they altered their background to display the logo. The problem is that with the feed blocking half of it, it becomes illegible. The viewer only sees half the logo with the words “digi-“ and “drear”, where the “m” is cut in half. After informing them about this, they immediately changed it. The amendment can be seen in appendix B. This is another example of the way in which their logo does not function, as when seen in a small icon such as the ones used in Twitter, it becomes a mess. Their company name is very difficult to read and the square shapes on top become a jumble of shapes.

Another issue with their Twitter account is the name. Their company name is Digital Dreams, their website is www.digitaldreamsgames.com and their Twitter name is DigitalDreamZzz. There are two problems with their Twitter name. First of all, the three consecutive z’s represent sleeping. While sleeping is related to Dreams, the Dreams in Digital Dreams should be referring to imagination and creativity, not sleep. This gives it the perception of laziness which is something you do you want to send out as a professional company. Secondly, this is the third variation on the name. Unfortunately due to ownership issues it is not possible to maintain the name “Digital Dreams” throughout all channels, but there should be as much consistency as possible to not confuse the public about the name.

The language used is also not always consistent. Though sometimes understandable, for example in response to a Dutch inquiry, this is not ideal. English is the lingua franca in the game industry and should be used as frequently as possible. Their business is easily expanded internationally with the right connections and Digital Dreams should be ready for this by having all of their external communication available in English.

8 Step 4: Determine image

8.1 Internal image

First and foremost the internal image of Digital Dreams was measured. The first stop in measuring this is to determine the desired identity as well as the perceived identity of the management. Based on the eight values that they stated as most representable for their company, they were asked to state to what extent these values were important for the company and to what extent these values were present in the company. With the first question, the desired identity is the result. The second question covers the perceived identity.

The results of the first question are shown below. The values for each manager separately are shown to determine cohesion among the team, as well as an average that will be used as an average to display the desired identity for the rest of this research.

	Thijmen	Geert	Berend	Average
Creativity	7	7	7	7
Innovation	7	7	5	6,3
Holistic game design	6	5	5	5,7
High quality	6	6	6	6
Relaxed, professional working atmosphere	6	5	6	5,7
Independency	4	6	5	5
Young	3	4	4	3,6
Creating games that are fun to make	7	6	7	6,7

Table 1 Desired identity founders

Cohesion here seems fairly good, except for the reply by Berend on the importance of innovation for a company. This value is deemed very important by Thijmen and Geert but only slightly important by Berend.

After determining this desired identity, the perceived identity of Digital Dreams must be uncovered. The management will be separated from the other employees to be able to compare the results between them as the founders of the company and the people who joined at a later point in time. This will allow a conclusion to be drawn on the cohesion within the team.

	Thijmen	Geert	Berend	Average
Creativity	6	6	6	6
Innovation	7	7	4	6
Holistic game design	5	5	5	5
High quality	5	5	5	5
Relaxed, professional working atmosphere	5	6	5	5,3
Independency	6	7	6	6,3
Young	7	7	6	6,7
Creating games that are fun to make	6	6	6	6

Table 2 Perceived identity founders

Digital Dreams only has two employees, both were asked to fill out a two-part questionnaire. First, they were asked to mention eight words that describe Digital Dreams best in order to measure their awareness of the values of Digital Dreams from an outside-in perspective. After completing this the employees were asked to fill out a second questionnaire in which they had to rate to what extent the values as discovered in step 1 were important to and present in Digital Dreams. The detailed results of this research can be found in appendix J. First the result of the stated importance of the values will be shown below in table 3.

	Roy	Peter	Average
Creativity	6	7	6,5
Innovation	7	7	7
Holistic game design	5	6	5,5
High quality	6	7	6,5
Relaxed, professional working atmosphere	5	7	6
Independency	4	7	5,5
Young	3	6	4,5
Creating games that are fun to make	6	7	6,5

Table 3 Desired identity employees

Secondly, the presence of the values in Digital Dreams is shown in table 4 below.

	Roy	Peter	Average
Creativity	6	6	6
Innovation	6	5	5,5
Holistic game design	5	5	5
High quality	5	5	5
Relaxed, professional working atmosphere	5	6	5,5
Independency	6	5	5,5
Young	7	6	6,5
Creating games that are fun to make	5	6	5,5

Table 4 Perceived identity employees

These results can be summarised by combining them in one overall, company-wide desired and perceived identity. As stated by the founders, the employees are as much a part of the decision making process as they are and therefor it is important to include their perception in this representation. These two identities will be used to compare data obtained from the stakeholders in order to conclude the effectiveness of Digital Dreams' communication, which will be a guideline in determining their branding and corporate identity advice. Table 5 contains this information.

	Desired identity	Perceived identity
Creativity	6,8	6
Innovation	6,6	5,8
Holistic game design	5,4	5
High quality	6,2	5
Relaxed, professional working atmosphere	5,8	5,4
Independency	5,2	6
Young	4	6,6
Creating games that are fun to make	6,6	5,8

Table 5 Desired identity and perceived identity

8.2 Corporate image

On the 28th and 29th of April 2011 Digital Dreams attended the FOG 2011 as mentioned in the previous step. This exposition was set up by a wide array of sponsors in the game industry and there were a total of 2127 industry professionals present. As a new start-up they were offered a unique opportunity by the organisers to attend the exposition with a Pitch & Match ticket which allowed them to set up 30 minute meetings with important potential business partners, which included BigFish, Microsoft, Nintendo and others. For the duration of these two days interviews were done with as many individuals as possible who got in contact with any one of the Digital Dreams representatives. This resulted in a total of 28 detailed responses. Selection of subjects was done by approaching those who came in contact with Digital Dreams as well as on instruction by Digital Dreams when asked who knew their company. This resulted in a sample that represented a good amount of different stakeholders of which some had been in contact with Digital Dreams before and some had not. The investors are not included in the groups as they are all part of or related to the Digital Dreams founders. A transcript of all the responses can be found in appendix K. The results will be separated by the qualitative and the quantitative sections. First the focus will be on the group which first encountered Digital Dreams, after which the group who has been in contact with them before FOG 2011 will be discussed.

8.2.1 Qualitative research

The first impression that Digital Dreams makes with the people that have never seen them before, which is the most accurate display of their current image, ranges from confusing and young to professional and having good ideas. Out of this group of 18 respondents, six mentioned that Digital Dreams clearly comes across as a start-up. This is unmistakably connected to the fact that they did not have a playable demo at the FOG 2011; five of these six mentioned this fact at later points in the interviews. This immediately translates into the fact that being young is not necessarily a benefit. While they are still considered a start-up as they have yet to leave the infancy stage of their life cycle, this may not be what they want to communicate to their stakeholders. The focus should be on the values that they see as important. In this group of never before met individuals, creative was mentioned four times, in the form of good or strong "ideas". Innovation was not mentioned at all. This may also be linked to the fact that they did not have any playable demos. Though mentioned frequently in their verbal communication, holistic game design or similar terms were not used to describe their first impression. Their independence was mentioned just once.

When asked for Digital Dreams' core values, this group mentioned both creativity and innovation four times. Holistic game design was mentioned by two subjects as it was communicated, but both separately mentioned that this was not visible in their stand or any of the material available. This is a problem as it is one of their most important values. High quality was mentioned twice with a focus on the artwork, and one respondent mentioned an inconsistency in their artwork. Independence was mentioned only once and young were both mentioned once. Other responses which are not in their values were challenging or advancing, which could be considered under innovation. The last significant values named were ambitious, driven and enthusiastic, a total of four times, which can be grouped together. Four respondents were not able to name any core values, one of which was the Business Developer from Microsoft Game Studios to whom they presented their idea earlier. This is problematic but when looking at their product presentation, it is understandable, as there is no corporate branding in the presentation whatsoever.

The responses to the associations with the logo were very varied. The values were not present in the logo whatsoever. Only one respondent mentioned creative, none of the other values were mentioned. Respondents seemed desperately trying to figure out what the figures in the sky were supposed to be and most of them responded with answers such as air, clouds, dreamy or water. There were hardly any values or other meanings connected to the logo. What is more interesting is that only three out of the group of 18 actually remembered the logo, the remaining 15 respondents did not remember the logo and had to look at it again.

When asked about their communication, the most mentioned keywords were open and professional (business-like, well organized, and knowledgeable). An issue that arose from this was a mention from several respondents that there was a lack of content, they did not receive enough information about the company or its products. None of their values were mentioned by any of the respondents.

The results from the analysis of the responses regarding Digital Dreams' corporate behaviour are similar to their communication. The only value that was given as an answer a single time was young. The value that is mentioned most by the respondents is kind, which was answered five times. Another interesting fact that was mentioned by three respondents was that it was brave of them to stand at the FOG 2011. Two respondents mentioned this as a positive fact; one said that it may be too early for them as they do not have any functioning games out yet.

The second group that will be analysed is the group that has been in contact with Digital Dreams before and will have a more long term perception of Digital Dreams, which could give some indicators of their reputation.

When they are asked for their first impression of Digital Dreams, it is surprising that all of them still remember this encounter. On its own this is already a commendable thing. The thing that becomes most obvious now is that the one thing that they were seen as was searching; it was unclear what they actually did. One subject thought they designed websites, even though they are situated in the building of the Dutch Game Garden. It became apparent that they were not very forthcoming with information and were mostly reactive in their communication.

In the research into the perceived core values of Digital Dreams in these stakeholders it was fairly surprising that on two of the eleven occasions the subjects could not answer this question. In the other respondents the value of creativity was mentioned three times, innovation was mentioned twice, but the quality was only mentioned in a negative sense. One respondent believed that there was a focus on quantity instead of quality, something that Digital Dreams does not wish to portray. Young was also mentioned as a core value once. The interesting fact here is that again, the holistic game design value of Digital Dreams which they seem to be communicating frequently is not named once. This can again be related back to the fact that they do not have a publically playable demo version of anything. This leads to empty words by Digital Dreams that are not backed by their behaviour, a consistency problem.

Words that were often mentioned when asked for the associations this group had with the logo were blue, clouds and wineglasses. Each of these words was mentioned by more than one respondent. Interestingly, even in this group of people who have been in contact with Digital Dreams before only three out of the eleven respondents remembered the logo. This group has been in contact with it on several occasions, either in the building

where they work together or seeing it during events, on their website or on social media, yet they still cannot recall the logo.

After the logo, which represents the symbols of Digital Dreams, this group was asked to describe the communication of Digital Dreams. A surprising amount of five out of the eleven respondents was not able to answer the question; another three could only come up with one word to describe it. The most given answer was informal or personal, which is not surprising as most of these respondents are also friends of the members of Digital Dreams. What can be concluded is that when handling communication with the community or other stakeholders that are close to the company the values are forgotten and the focus is on the personal relationship.

Their behaviour is slightly more characteristic for this group, as only two respondents were unable to answer the question. They actually seem to have found a balance in social and professional, as social is mentioned four times and professional three times. One respondent even mentioned both professional and casual at the same time, which is one of their internal values. The fact that their behaviour shows that they are young is also seen by two respondents, who did not specifically mentioned this to be good or bad.

8.2.2 Quantitative research

As mentioned in the methodology, each of the respondents was asked to rate the values of Digital Dreams on two factors: the importance of the values in a game design company and the perceived presence of these factors in Digital Dreams. The second factor was separated first by respondents that have not been in contact with digital dreams before and those who have. Secondly, a separation between community, competitor, potential employee and potential business partner will be made. For this separation both factors will be analysed.

The first analysis will be made on the importance of the values, sorted by their stakeholder type, and can be seen in table 6 below.

	Community	Competitor	Potential employee	Potential business partner	Press	Total average
Creativity	6,3	5,7	6,7	6,7	7	6,5
Innovation	5,6	5	5,6	5	5	5,5
Holistic game design	5,2	5	5,7	4,7	5	5,3
High quality	5,9	6,7	5	7	4	5,8
Independence	3,6	3,3	3,7	4	7	3,8
Young	3,1	3	2,4	2	1	2,8

Table 6 Importance of values, sorted by stakeholder group

What can immediately be seen is that both the competitor group as well as the potential business partner group rate a high quality very high. There is consensus regarding the relative unimportance of both independence as well as young. The other values are deemed more important with a clear emphasis on creativity.

This same group was also asked to state the presence of these values in Digital Dreams. The results of this question can be seen in table 7 on the next page.

	Community	Competitor	Potential employee	Potential business partner	Press	Total average
Creativity	6	6	6,3	6	7	6,1
Innovation	5,3	6	6,1	5,7	5	5,6
Holistic game design	4,8	4	5	6	5	5
High quality	4,7	5	4,7	5	3	4,7
Independence	5,8	6	5,6	5,3	5	5,6
Young	6,5	6	6,4	7	7	6,6

Table 7 Corporate image, sorted by stakeholder group

The results here show clearly that the one thing Digital Dreams is perceived as is young. Creative comes a close second, followed by independent and innovative, having holistic game design and lastly, which is quite worrying, high quality.

Next, the results will be shown from the presence of Digital Dreams' values as perceived by the respondents, separated by frequency of exposure to Digital Dreams.

	Never before	Once	Now and then	Frequently	Daily	Total average
Creativity	6,1	-	5,8	6,7	6	6,1
Innovation	5,9	-	5	5,3	6	5,6
Holistic game design	5,3	-	4	6	5	5
High quality	4,7	-	4,7	4	6	4,7
Independence	5,8	-	5,8	4	7	5,6
Young	6,7	-	6	7	7	6,6

Table 8 Corporate image, sorted by frequency of exposure

What stands out in this table is the fact that the perception of those who had never gotten in contact with Digital Dreams before and those who have, no matter how frequently, is very similar. This means that Digital Dreams has either not changed much over time, or that they have successfully communicated their changes.

9 Step 5: Gap analyses

The interviews that were done during the FOG 2011 consisted not only of a qualitative part which was analysed in the previous step, but also had a quantitative part. It was important to get a representation of their corporate image that was as thorough as possible to be able to determine how well their values are present when prompted. This inside-out approach can give a snapshot of the perceptions of the stakeholders present at the FOG 2011. All the quantitative information obtained through the research is combined in several cobwebs and compared to the data obtained from the founders and employees of Digital Dreams in order to reveal the gaps. There will be several different gap analyses, between the founders and employees' perceptions, between the desired and perceived identity, between the desired identity and the corporate image and between the importance and presence of the values of Digital Dreams.

9.1 Internal gaps

The first two gaps that are analysed are the differences between the perception of the founders and employees regarding the desired and the perceived identity. They are represented in figures 8 and 9 below.

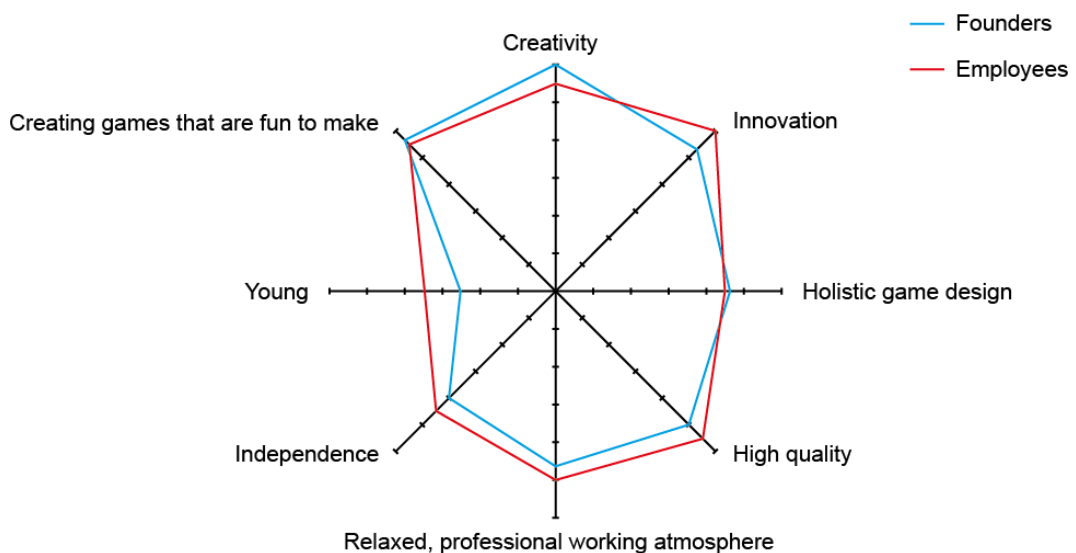


Figure 8 Desired identity – founders and employees

As becomes visible in the cobweb in figure 8 the ideas about Digital Dreams' desired identity are very similar among the founders and their employees. The only slight difference is found in the value "young", where the founders rate this a full point lower than the employees.

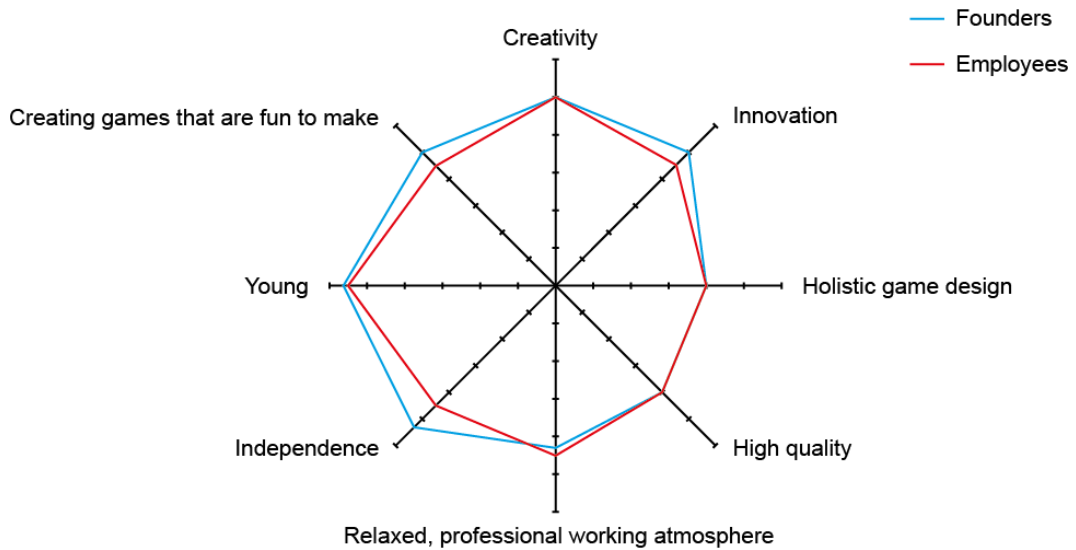


Figure 9 Perceived identity – founders and employees

A similar conclusion can be made from figure 9. The only difference that is somewhat significant is in their independence, where it becomes clear that the founders believe to be more independent than the employees.

The last fully internal cobweb analysis is made by comparing Digital Dreams' overall desired identity and their perceived identity. The difference between these can guide the internal branding process in closing this gap. Figure 10 shows this cobweb.



Figure 10 Desired identity and perceived identity

As can be seen from this cobweb, the differences between the ideal situation, the desired identity, and the perceived identity, which shows the current internal perception of the identity, is quite large. This has many implications for the internal branding process as mentioned earlier. Much needs to be changed in the company's processes, actions and communication. The largest differences are in the values young, two and a half point difference, and high quality, with more than one point difference. The effect this has on the branding will be discussed in the next step, the branding advice.

9.2 External gaps

As important as the internal gaps are for employee satisfaction and motivation, the external gaps are maybe even more important as these are what truly builds a reputation. The data that was analysed from the research at FOG 2011 is represented in a series of cobweb analyses which can portray the situation Digital Dreams is in right now.

The first comparison that will be made is that between the desired identity of Digital Dreams and the importance of the values in the eyes of the stakeholders, both on average (figure 11) as well as separated (figure 12).

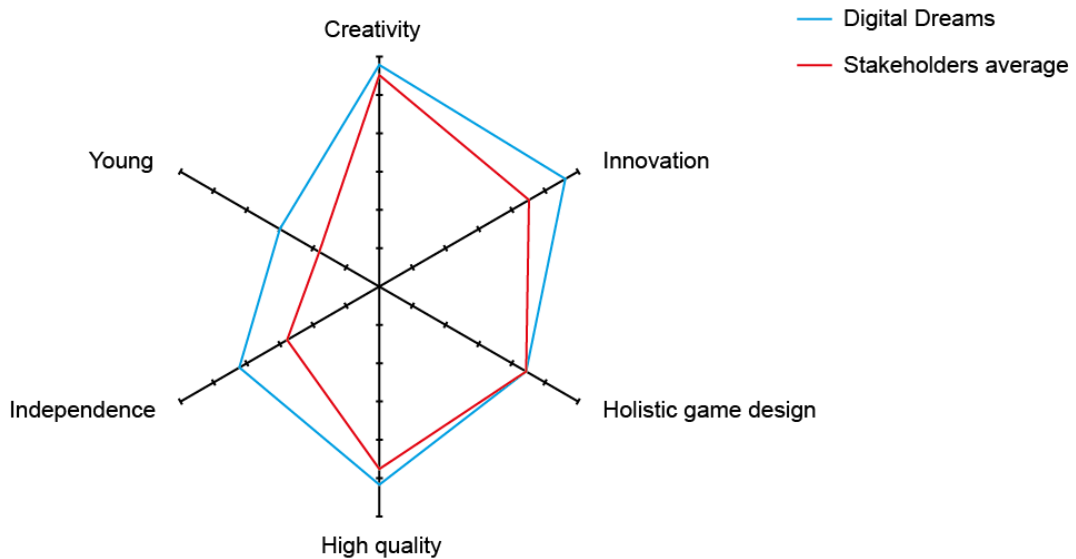


Figure 11 Desired identity and average importance to all stakeholders

The conclusion that can be made from this representation is that Digital Dreams sets higher standards for itself than is expected from their stakeholders. On nearly all values Digital Dreams has a higher desired appreciation than their stakeholders. The largest differences are on young, independence and innovation. This cobweb is more of a confirmation of their, though coincidental, strategic direction than a point of criticism, as the values are all close enough to warrant cohesion between expectancies of stakeholders and desires of Digital Dreams. They should take care not to overemphasize the values that they deem more important than their stakeholders do in order to reduce the gap.

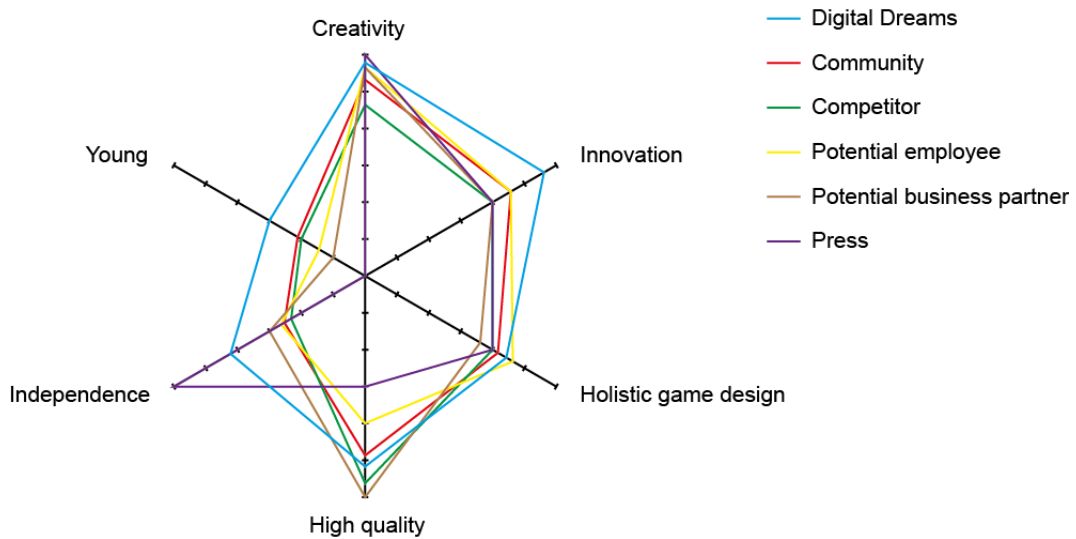


Figure 12 Desired identity and importance of values to separate stakeholder groups

Where the previous cobweb showed a fair amount of consistency in Digital Dreams' desired identity and the expectations of all the stakeholder groups together, when these stakeholder groups are separated it becomes clear that not all groups' expectations are met. They are correct with their desired creativity, holistic game design and high quality value, but especially for specific groups, the gaps are larger than the average may suggest. Especially with regards to the press there are significant gaps in the values innovation, high quality, independence and young. Perhaps their most important stakeholder at this time, their potential business partners, consider young to be nearly completely irrelevant. This group also expects a higher quality than Digital Dreams is striving for.

The next part will cover the differences between what is the most important indicator and will give the most clues to guide Digital Dreams in closing the gaps, between their desired identity and their actual corporate image. Figure 13 will first show an overall picture of all stakeholder groups together which will be followed by figure 14, showing each stakeholder group's perception separately.

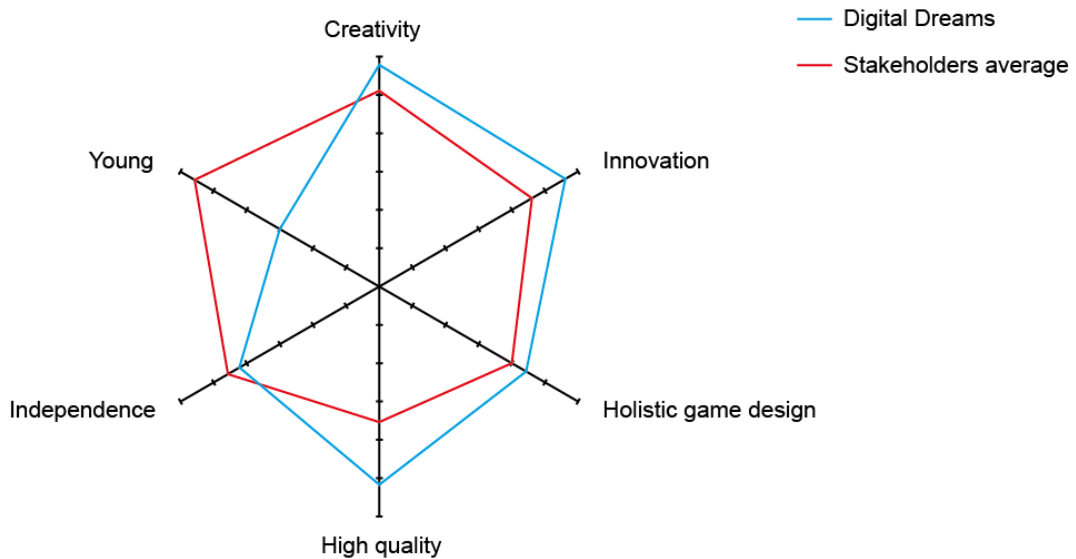


Figure 13 Desired identity and corporate image, all stakeholder groups' average

This is a more worrying representation. There are two values that Digital Dreams seems to score well at, which are independence and holistic game design. A side note with this is that many respondents gave Digital Dreams the benefit of the doubt or did not give a value for holistic game design, as there was no example of it at the FOG 2011. This was a common remark which can be seen in the results from the research in appendix K. The other values require a lot of attention. The value young is not generally seen as a positive value, but Digital Dreams is perceived as extremely young. They strive for a high quality, but the stakeholders' perceptions only show mediocre ratings. Lastly, their creativity and innovation are not up to par according to the results, though these two are less critical as the difference is not too big.

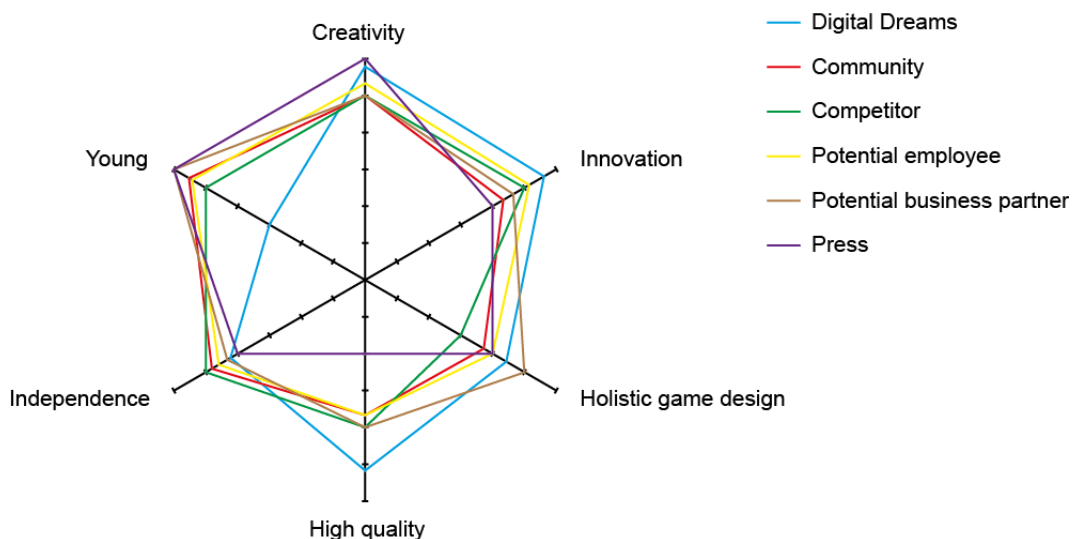


Figure 14 Desired identity and corporate image, stakeholder groups separated

The results from this cobweb actually shine a light on the differences between the groups. What immediately stands out is the increased rating of holistic game design by potential business partners. This group gets more attention from Digital Dreams and is able to view a PowerPoint presentation as well as play a demo version of the game. It is thus not

surprising that they, as they have been given an example of their product, rate this value higher than the rest of the stakeholder groups. The two largest differences can be seen in Digital Dreams' value of high quality and young, where there is a significant difference in opinions. All stakeholder groups seem to agree that high quality is not there and that they are still extremely young. The fact that the press considers their quality as low as it does is worrying as it is important that this group is impressed. If they see a high quality their perception of the company improves and they may write positively about the game or the company, which has the power to influence many others. Together with their potential business partners this is a critical group to communicate with.

The final cobweb analysis is designed to measure the level to which Digital Dreams agrees with the perception of their stakeholders. Figure 15 combines their perceived identity with the averaged corporate image.

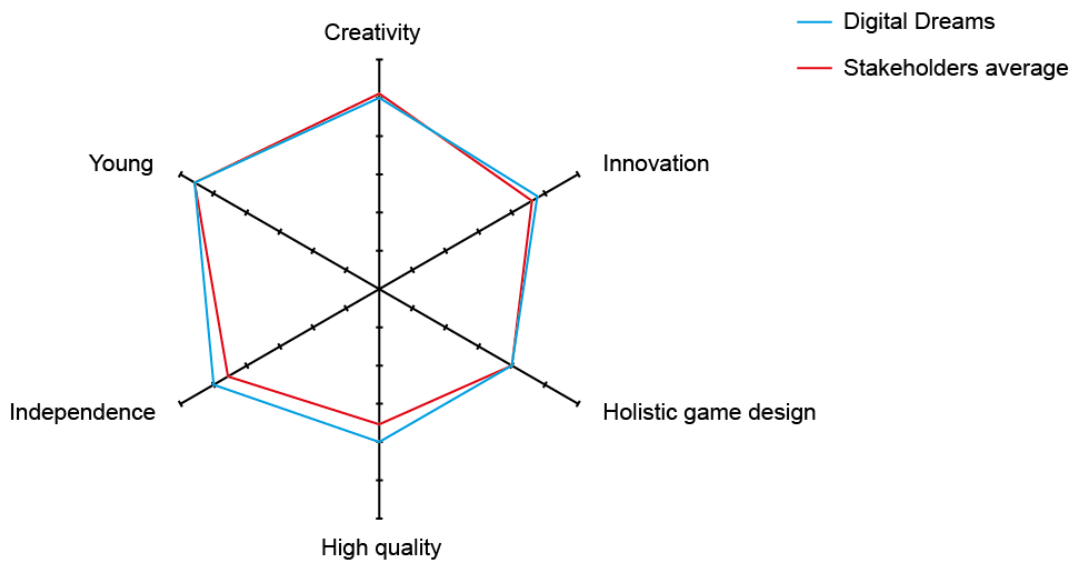


Figure 15 Perceived identity and corporate image, all stakeholder groups' average

The conclusion that can be drawn from this is that Digital Dreams is fairly well updated on the perceptions of their stakeholder groups. What they see as their company is also what other people see, which can be attributed to the fact that in the research done at the FOG 2011, they were mentioned to be very open to the public on several occasions. The only two slight differences are in their perceived high quality and independence. Digital Dreams rates itself with a half point higher on each of these values than their stakeholders do.

10 Step 6: Branding advice

In step 6, the communication question as well as the second part of the research question will be answered. From the research in step 1, a set of values has been determined that describe Digital Dreams best. This forms the very basis of this step in which these values will form the foundation for the core values, which will be the common starting points in their corporate identity mix. The second step is focused on an analysis of their stakeholders in order to focus on each group effectively without losing track of the common starting points, their core values. In step 3 their corporate identity mix was analysed for functionality and consistency with their values. Problems that were exposed in this step will be addressed in the last step after first finalising a branding advice. During step 4 a thorough research into the perceived identity and corporate image was done, which gives an insight into the expectations and perceptions of Digital Dreams' stakeholders. A series of detailed analyses were made in step 5 which uncovered the quantified differences between several aspects of Digital Dreams' corporate identity. In this step, a translation will be made from the conclusions drawn from the research, which will lead to a formulation of core values from the values in their personality and the research. These core values will act as common starting points and will work through a vision and mission to form the basis of their strategically designed corporate identity.

What has become evident from the gap analyses in the previous step is that Digital Dreams has a long way to go to reach their desired identity. What is good is that they understand their stakeholders. They know what they are thinking about Digital Dreams and are therefore also aware of what needs to change. This makes the branding process a lot easier as it is not necessary to cater to conflicting needs but the objectives can be determined clearly.

The objectives here are to formulate core values from Digital Dreams' values combined with the research on the perceptions of their stakeholders. The emphasis on the selection of these values is on the combination of the importance of both Digital Dreams as well as their stakeholders. The most important or distinct values will be chosen to form the foundation for the rest of the corporate branding. As was concluded in step 5, the values that most important to Digital Dreams are creativity, innovation, making games that are fun to make and a high quality. This third one is an internal value, which has little relevance for external stakeholders. From the research it has been proven that to the external stakeholders, creativity, innovation and high quality are the most important factors.

Therefore, the core values of Digital Dreams that will form the basis of their corporate identity are creativity, innovation and high quality. They are authentic, rooted in the corporate personality, and already important in the mind set of all members of Digital Dreams. In fact, all but one member of Digital Dreams have rated these values with an importance of 6 on the 7 point Likert-scale. It is important to obtain full dedication and support from all members in order to obtain the greatest benefit. Without support and operationalization of these core values they are worthless.

The next step is for these core values to be translated to create added value for the stakeholders. In a nutshell, the thing that Digital Dreams does is make games. What their core values allow them to do, is to make *unique* games. Through creativity, which is the generation of new and novel ideas, innovation, the translation of those ideas into functional products, and high quality, an execution of these ideas with a high attention to

all aspects of the design process (this includes holistic game design), this promise can be fulfilled.

During the course of this research, Digital Dreams also asked to have a slogan developed for them. This slogan can be utilised as the communication of the added value of the brand and would work together with the logo to communicate all important information about the company. It will be conceptualised by combining their core business together with the added value for the customer. By including the core values without emphasizing them it would also indirectly convey these values. The slogan that would communicate this well is the following.

Creating unique experiences.

The word “creating” is very similar to “creative”, which will resonate with their core value. It also references their core business, the design and development of games. “Unique” is the added value that their core values bring to the table for customers as well as a reference to their innovation core value.

The elements should come together in the vision of Digital Dreams. As described in the analysis of their personality, their vision is detailed and well thought out, but lacks a strategic intent. The core values allow this strategic intent to be included in their vision and subsequently, their mission. The following vision was suggested as the second step in this branding process. This vision statement was proposed to Digital Dreams and after some slight amendments it was accepted with enthusiasm as the basis for their corporate identity.

We want to reach out to a large and varied audience, giving them unique, meaningful and memorable experiences, by always striving for the highest quality, continuous innovation and creative, intriguing and holistic game designs, while making a distinct contribution to the development of the game industry.

To ultimately achieve this vision, the following mission statement is developed to describe their target audience, objectives and the working method that Digital Dreams will be using.

We design and develop creative, innovative and high quality platform games for serious and casual gamers in order to sustain a continuous growth in the game industry.

What is important to remember is that although these vision and mission statements were made with a long term goal in mind, through changes in business plan or direction it may be necessary to amend these in the future.

11 Step 7: Corporate identity mix advice

The seventh and last step of this research is a thorough advice on all parts of the corporate identity mix. In step 6, the branding advice, the Digital Dreams personality has been used to create authentic and effective core values. These core values are now applied as common starting points for the other three elements of the corporate identity mix to create consistency. These parts together form the answer to the communication question: an authentic, effective and consistent corporate identity. The focus will first be on the three components of the corporate identity mix in general, corporate behaviour, corporate symbols and corporate communication, followed by a more specific advice on each of their communication tools.

11.1 Corporate behaviour

In the interpersonal behaviour there is not much that needs to be improved. What must be remembered is that they themselves represent Digital Dreams and as such are seen as Digital Dreams. Their actions immediately reflect upon the company, which makes it important to show professionalism, but mostly their core values of creativity, innovation and high quality. Another implication that this has is to be present at expositions such as the FOG 2011, especially when able to give a keynote speech or have a booth. A speech given by employees of Digital Dreams provides a perfect opportunity to build their reputation by using the common starting points of creativity, innovation and high quality in them.²⁴

It is important to showcase Digital Dreams' products as well as possible, something that was not achieved during the FOG 2011. What must be ensured is that there are always at least two representatives of Digital Dreams available for questions to ensure that important people are not missed. Playable demo versions of the games that are being shown offer great value to the company's image and reputation, but at the very least there should be an example visible that includes all of the elements of the holistic game design, such as a trailer. It is also of the utmost importance to continuously create high quality, creative and innovative games. It was a mistake to release Extreme Duckhunting as their first game and this should not be visible to external stakeholders in any way. This includes the removal of all links to this game on their Facebook and Twitter accounts. It does offer some value in providing a fun story in the history of the company, to promote a relaxed working atmosphere. It may very well become a cult item internally, where it can be used for teambuilding activities, with an all-time Digital Dreams Extreme Duckhunting highscore for a fun relief.

The results of the research also made it clear that Digital Dreams should be more proactive in their approach with the press. It is important to profile yourself well as a company and seek out those who have the opportunity to publish reviews, press releases and news articles, whether online or in traditional media, in order to obtain free publicity. With carefully written pieces, made with the company's core values in mind, this offers great opportunities for publicity and the improvement of brand awareness. This opportunity is especially useful due to the limited funding Digital Dreams currently has and this chance should not be overlooked. Once Digital Dreams has a product ready for release it is highly recommended to approach as many media as possible with press releases introducing the game as well as the company behind it.

²⁴ Van Riel, C.B.M, & Fombrun, C.J. (2007). *Essentials of Corporate Communication*. London, United Kingdom: Routledge. Page 14

11.2 Corporate symbols

11.2.1 Logo

As seen in the research, Digital Dreams' logo is a poorly designed logo. It requires a complete redesign based on the dimensions of Henderson and Cote. The design is neither memorable nor meaningful and has a negative effect on the company's reputation as it does not convey the company's values in any way. A brief is developed for a graphic designer to conceptualise a new logo. This brief can be found in appendix L. From the three different types of logos, a high image logo is the most effective solution for Digital Dreams. They do not have a budget to build sufficient recognition and recall for a high recognition logo, yet they still need to be distinctly different from their competition. A high image logo is designed to have a professional look and a strong positive image. It is also easier to attach meaning to a high image logo. This makes it the ideal vehicle to communicate Digital Dreams' core values with it. Together with a new logo, a second, simplified version should also be created which can be used for media where only a small image can be used, such as their Twitter profile picture.

11.2.1.1 Briefing

In the design brief, which can be found in appendix L, a designer is contacted to create a few concepts according to the guidelines in the article by Henderson and Cote. In this brief the designer is informed about the company's vision, their new slogan and the specific graphic requirements of the logo. Instructions are also given on the message that the logo should convey. With this information the designer will be able to provide suggestions that fit Digital Dreams' core business, vision, core values and will support their corporate identity in offering a platform to build a reputation on. With matching icons to be used in social media it will be the basis for a complete visual identity.

11.2.2 Colours

Digital Dreams uses their colours consistently throughout all of their communication. In the case of a redesign of the logo a different colour may be selected by the graphic designer to convey the right message through the design. In this case it is important these new colours are used as consistently as the blue is being used right now.

11.2.3 Typeface

At this moment there is no one typeface chosen by the company as the standard, which has resulted in many different fonts being used throughout different media. In certain occasion such as Facebook or Twitter it is not possible to change the font, but it is important for Digital Dreams to choose an expressive font that stands out slightly while not losing credibility. This has the possibility to confirm their values of creativity as well as high quality.

11.2.4 Game icons

Game icons should only be used if they are correct representations of the games they stand for and should contain elements of the core values whenever possible. The icon for FYI on their website should be changed into a more permanent one. Another possibility is the design of an icon to represent a project that is being worked on. This will allow a certain consistency in the viewer which allows a quick realisation that Digital Dreams is working on a new project. Each of these icons could also contain an element of the Digital Dreams corporate logo to refer back to the corporate brand and improve their brand awareness.

11.3 Corporate communication

Their communication is concluded to be well done, with few spelling or grammatical errors. What is important here is to include their core values in their communication, whether it is verbal or written. Each text should be conceptualised with these values in mind and though they do not necessarily have to be mentioned every time, it should form the basis of their communication. What they should refrain from is an emphasis on the fact that they are young. It has become evident from the research that this is not perceived to be a positive value by a good number of respondents and is also not rated as important to a company by nearly all respondents. By focussing more on their creativity, innovation and high quality and less on the fact that they are a young, newly starting company they will be able to close the gap with their stakeholders over time, which again aids in the building of a reputation.

With regards to the actual creation of communication material, Digital Dreams is free to contact the author for review of created material and advice on their communication tools. During the research Geert sought contact for a review on a press release and it is recommended to continue doing this. Over time, they will be able to familiarize themselves with the tactical skills needed to write effective material.

11.4 Stakeholder communication

From the analysis of Digital Dreams' stakeholders which was placed in a power-interest matrix, it became clear that there are several groups Digital Dreams should focus on thoroughly in their external communication in order to improve their continuity. As already became clear in the communication advice it is essential that they are more proactive in seeking out the media as well as publishers and flash portals to increase their interest in the company. These groups are very important to the success of the company and should be catered to thoroughly. Doing this is the answer to the policy question, as this has the potential to improve Digital Dreams' situation significantly. Other groups that should be kept thoroughly informed include their investors for obvious reasons and their internal groups. The community should be kept informed about the progress of the company but is not considered a key player. Groups that are not as important are the general gamer public and the governments as they have little impact on the health of the company.

Concretely, as mentioned in the corporate behaviour advice, this means contacting press with press releases. On top of this it is important to remain relationships with key figures working for publishers such as Microsoft, Nintendo and Sony. Once a game is conceptualised and a working demo version is made, contact these individuals to inform them of the new project and offer to set up a meeting for a presentation of the project. It is very important to be proactive and not wait for these parties to contact Digital Dreams themselves or for situations where a meeting would be possible.

11.5 Communication tools

After this more general advice for Digital Dreams, the focus is now on their specific communication tools. By using the findings from the research combined with the branding advice, it is possible to suggest changes to be made to each of these tools to support a consistent communication of their core values and thereby building a strong corporate reputation.

11.5.1 Website

The Digital Dreams website is badly designed. As mentioned in the research the logo and menu bar take up more than half of the screen which needs to be fixed to create space on the screen for more relevant information. The possible new design should incorporate this. This also causes only one game to be partially visible on the main screen when clicking on “Games”. The games should be reorganised so that all icons and their corresponding descriptions are visible right after clicking “Games” without having to scroll down. On top of this, a “Home” button should be added to guide the user. The flaw with the movement of the mouse from left to right over the menu bar where the word disappears should be fixed as it contrasts with the high quality value of Digital Dreams. The design and content of the website itself do not reflect creativity and innovation either, although the difficulties with designing for multiple platforms are not helping. The presence of the Facebook and Twitter plugins is good and should be maintained. Lastly, it would benefit Digital Dreams greatly if they can obtain the domain name digitaldreams.com or .nl. The management is aware of this and has contacted the owner of that domain name. Currently the price this person is asking is too high but it is highly recommended to keep in contact with this person as it would greatly benefit the company to have a website address that is the same as their company name.

Content wise there is not much information about Digital Dreams available, this should be added to the “About” section. An important item for Digital Dreams to add to their website is a “Media” section, where they can store articles written about them in the media as well as press releases written by Digital Dreams themselves.

Digital Dreams has the skills necessary for the redesign of the website themselves and will therefore be able to handle this internally. What is important to keep in mind when doing the redesign of the website are the following points.

- Efficient use of screen space: many users view websites on laptop computers and it is therefore important to design the website to offer as much information on all screen resolutions. It is recommended to limit the need to scroll for information but rather display as much as possible on screens as small as 1366 x 768.
- Add a “Home” button at the start of the menu bar.
- Reorganize the design of the “Games” section so that all games are immediately visible with a corresponding icon and a short description of the uniqueness of the game.
- A dedicated section for the media to find information on the menu bar.

11.5.2 Business card

First of all a new business card should be made. The mistake in the formatting of the telephone number is greatly damaging to a company in the industry that they are in for the reasons mentioned during step 3. This should be fixed in the new design. The design of the card should reflect the new core values of creativity, innovation and high quality, which means that it should stand out, either in design or in concept. A higher quality paper is necessary to emphasize their high quality value. Furthermore, the business card should be made for all members of Digital Dreams, the founders as well as Roy and Peter. Of course a consistency in colour, typeface and symbols is necessary.

11.5.3 Presentation

The first thing that needs to be changed to the presentations is to add an introduction of Digital Dreams. Especially since many meetings are first time meetings with key figures in the game industry such as press and publishers, it is of crucial importance to describe the company and explain Digital Dreams' vision. Again there needs to be consistency regarding the colours, typeface and symbols that were selected. The slides should also be more structured with text and images consistently in the same locations with the same dimensions, to support their high quality value.

11.5.4 Job vacancy poster

No real changes are necessary for the job vacancy poster, aside from the advice given in all other parts to emphasize the importance of displaying the core values of Digital Dreams and maintain a consistency in colours, typeface and symbols. A requirement of knowledge of the English language should be added for applicants.

11.5.5 Facebook

Facebook is underutilised by Digital Dreams, Twitter is used far more frequently. From the activity seen in the question by Digital Dreams to engage the public in coming up with a name for their game "A tale by Alex" the potential interaction can clearly be seen. An active dialogue between the company and its stakeholders via Facebook can greatly help to promote their products as well as their brand. What is important here is to maintain correct grammar and spelling. The use of words such as "Interwebz" and a large amount of exclamation marks is undesirable as this comes across as childish and incompetent. The post regarding Extreme Duckhunting should also be removed as it links to non-existing parts of their old website.

In the future it is important to provide sufficient information to the readers of the company's Facebook page. The idea to involve the public in the creation of a name for their game was good, but insufficient information was given, causing the public to not be informed enough to come up with good suggestions.

The company's Twitter feed can also be connected to Facebook to reach both publics with the same message, as Facebook allows a much greater deal of feedback.

11.5.6 Twitter

The design of the Twitter page requires adjustment. The background image should not include the logo itself as it is unpredictable how it will be displayed on a user's computer. A special icon will need to be developed for Twitter and other similar uses as mentioned in the symbols part earlier. Preferably, the name "DigitalDreams" should be chosen, but due to unavailability it is recommended they change their name to "_DigitalDreams_". While this solution is not ideal, it removes the negative effect from the "Zzz" they currently have. People will still be able to search for Digital Dreams as their name is still represented as the full name as well as in the bio. This name is more consistent and supports the high quality core value more than the name "DigitalDreamZzz", which connects dreams with sleep instead of imagination.

To show their creativity and innovation in their Twitter it is possible to tweet interesting new technologies, concepts or creative ideas from others in the game industry. This confirms to the reader that Digital Dreams is constantly looking for new things and supports their core value.

The communication through this channel should be in English as much as possible to cater for international parties. In response to inquiries in Dutch it is of course possible to reply in Dutch.

11.6 Timeline for changes

For the convenience of Digital Dreams, the advice above will be condensed in a concise list of changes that need to be made or implementations that should be done. For each step of this process it is important to refer back to the advice in the previous parts of this report for detailed instructions. This following section will offer them the opportunity to create the corporate identity as conceptualised in this report by implementing one step at a time, which eventually will result in a complete redesign of their communication system, which will be one that consistently sends out the same message: their core values.

1. Implement the new visual identity in all communication tools.
2. Select a typeface that represents the company and use it throughout communication materials.
3. Develop and implement consistent game icons.
4. Redesign the website, including the new slogan, vision and mission of Digital Dreams.
5. Add the slogan, vision and mission to the Facebook account.
6. Remove the posts about Extreme Duckhunting from Facebook and Twitter.
7. Change the Twitter name to _DigitalDreams_, the background image and insert the slogan as bio in the Twitter profile.
8. Redesign the business card for all founders and employees, including the slogan.
9. Create a standard presentation for the pitches of projects.
10. Create communication materials to introduce the new identity of Digital Dreams to the relevant stakeholders.
11. Make more use of Facebook in communicating with the community.
12. Actively engage the media and publishers with information.
13. During events, ensure a sufficient presence of representatives of Digital Dreams.
14. In one year time, repeat the image research to be able to see the result of the corporate identity.

12 Critical review

Initially the steps taken during this research were not efficient. An iterative process was used throughout this research to continuously improve the quality of the research and this has eventually led to an efficient and effective plan for the development of a corporate identity for Digital Dreams. The result of this is a seven step plan that is usable not only for Digital Dreams, but that can be applied to other organisations just the same, regardless of whether they are large or small.

Due to the state Digital Dreams is in and the crucial importance of these meetings, it was considered unwise for the research to be done during the Pitch & Match presentations, in which they presented their product to publishers. This is an opportunity of analysis that was missed and many of these key stakeholders were thus not reached in the research. The best result that could have been obtained would be to reach saturation, which would have required a total of at least five respondents. In the light of the opportunities available and the fragile state of Digital Dreams as it is right now this was as mentioned not possible. A total of three potential business partners were interviewed, which at least allowed for triangulation of data in order to obtain a fairly accurate view of this group. This gave workable results that allowed analysis in order to analyse the data.

A similar dilemma presented itself with regards to the press, as Digital Dreams has not actively sought out their attention. It was only possible to interview one representative from the press which has made triangulation impossible here. This becomes apparent from the results of the research as represented in the cobweb analyses. Of course this information is still valuable as it comes from the Marketing and Projects Manager of Control Magazine, which is made for the game industry.

Another group which was not reachable for image research was the consumer group. Digital Dreams does not have a product out yet and therefore this group cannot be asked as they have never been in contact with Digital Dreams. This was not a critical problem as the consumer group only has limited power; they are not a very important stakeholder group. The influence that Digital Dreams can have on the behaviour of the consumers is limited, especially without a budget for marketing. They will have to rely on publishers and flash portals to do the advertising for them. This is the reason why this report is mainly focussed on creating a platform for their future, to build a reputation with all stakeholder groups and not focus on the details of the communication with one stakeholder group.

13 List of footnotes

- ¹ http://www.adizes.com/corporate_lifecycle.html retrieved on 16-02-2011
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- ¹³ Henderson, W.H., & Cote, J.A. (1998). Guidelines for Selecting or Modifying Logos. *Journal of Marketing*, 62(2), 14-30. Page 25
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²¹ Andriopoulos, C., & Dawson, P. (2009). *Managing Change, Creativity & Innovation*. London, United Kingdom: Sage Publications. Page 152

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²³ Wheeler, A. (2006). *Designing Brand Identity*. New Jersey, United States: John Wiley & Sons. Page 111

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15 Appendix A – Brainstorm session form

By using the brainstorming method as described by Andriopoulos and Dawson mentioned in step 1 of the research, it is possible to generate a great number of responses to the question “Which words do you associate with Digital Dreams”. This will result in a long list of ideas, emotions, qualities and much more that the founders of Digital Dreams find inherent in their company. After the initial brainstorming session, an evaluation is done to conclude with the eight words that they find best represents the company. These eight words will be used as the values of Digital Dreams and are used throughout the research as a basis for the creation of Bernstein’s cobweb analyses as described by Cornelissen.

Brainstorm sessie Digital Dreams 11-04-2011

Welke woorden associeer je met Digital Dreams?

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Welke acht van deze woorden zijn het meest toepasselijk voor Digital Dreams?

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6.
7.
8.

Wat is/zijn de kernactiviteit(en) van Digital Dreams?

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Wat zijn de competencies van Digital Dreams?

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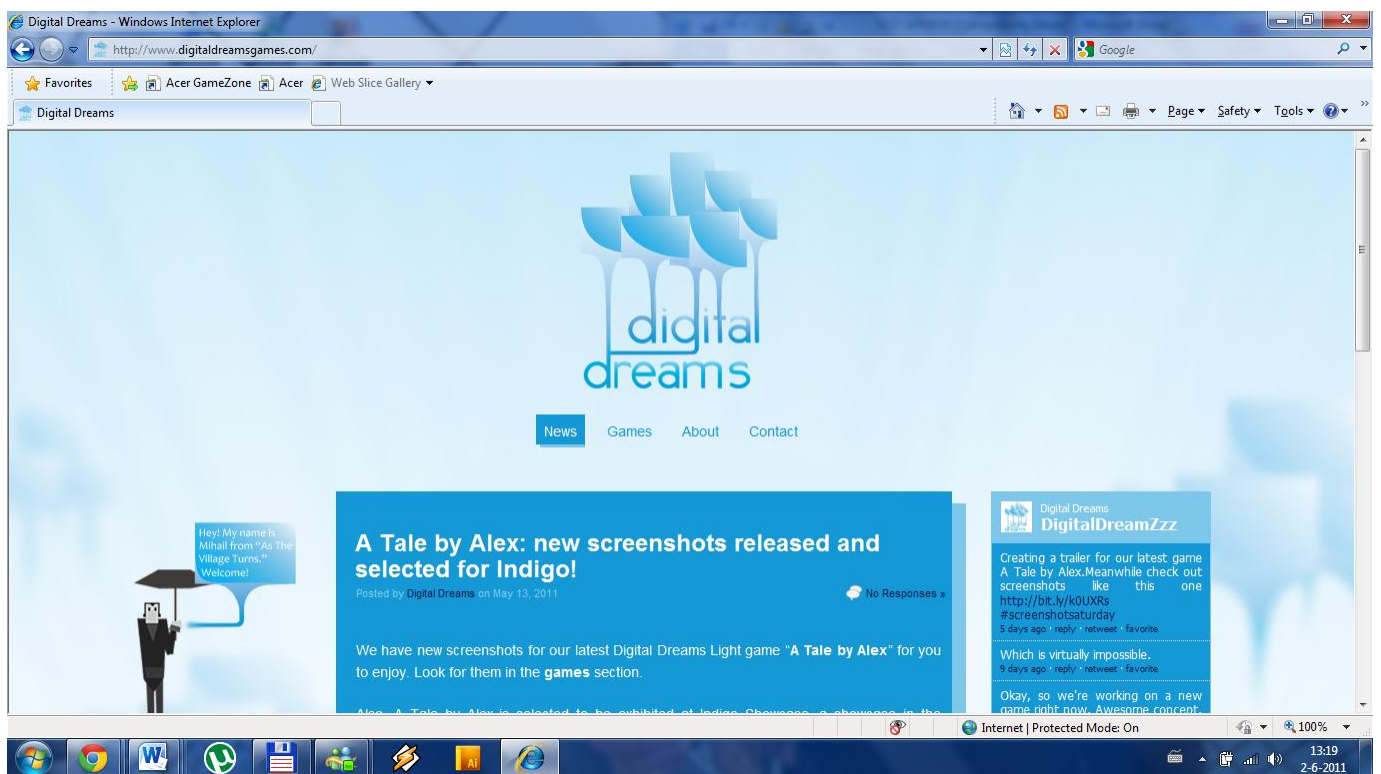
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16 Appendix B – Communication tools

The following communication tools were analysed in this research to determine their current corporate identity and the message they were sending out to their publics. On page 62 the homepage of the website is shown. Page 63 contains the business card design of all three founders. The back of the business card, which is displayed first, is the same for all three founders. Roy and Peter do not have a business card at this moment. Page 64 shows the entirety of their Facebook account while the following page shows the design of their Twitter account after the changes had been made that were recommended in the course of this research.





Digital Dreams - Windows Internet Explorer

https://www.facebook.com/home.php#!/pages/Digital-Dreams/189659127738416

Facebook

Search

Home Profile Find friends Account

Digital Dreams
Internet/Software · Utrecht, Utrecht

Wall Digital Dreams · Most recent

Share: Post Link

Write something...

Digital Dreams
Our latest game, A Tale by Alex (see link) was selected for Indigo Showcase on the 13th and 14th of May. We had a lot of great responses and want to thank everybody who played our game and gave feedback. We are now finishing up the game. Expect the game on the web soon!

Digital Dreams | A Tale by Alex
www.digitaldreamsgames.com
I'm Alex, and I'm 9 years old. Whenever I come home from school, I like to play. With my friends, my cat and even my fish! My sister can't play along, because she's a girl and evil! Whenever I hurt myself I get to go to the toy store with my mother. I get to choose whatever I want!

16 May at 14:13 · Like · Comment · Share

Digital Dreams
We want to thank everybody for all the responses for our naming-quest! The name for our newest game is: "A TALE BY ALEX".

Expect some screenshots on the interwebz fast!

05 May at 17:35 · Like · Comment

You and Digital Dreams

7 friends like this.

Previous status updates Show more

Arjen Kleinharenbrink zit previews te luisteren van GM album nr. 2. HARD!
2 people

Arjen Kleinharenbrink Entourage S7 bitches! Yeah!
8 1

Sponsored stories

Dagmar Cliteur likes John Frieda NL.

John Frieda NL
Like

Lidune Martens likes Sanquin Bloedvoorziening.

Sanquin Bloedvoorziening
Like

Chat (12)

Internet | Protected Mode: On

13:32 2-6-2011

Digital Dreams - Windows Internet Explorer

https://www.facebook.com/home.php#!/pages/Digital-Dreams/189659127738416

Facebook

Search

Home Profile Find friends Account

Digital Dreams
Internet/Software · Utrecht, Utrecht

Berend van Gorkom and Joris Wildenbeest like this.

Digital Dreams Find new screenshots of the game here:
http://www.digitaldreamsgames.com/games/a-tale-by-alex/
16 May at 14:14 · Like

Write a comment...

Marnix Aartsen
Vip behandeling at Monza avondje gratis drank alles! Shoutout to boys at Digital Dreams & Dreams of Danu :) Enige minpuntje was het jalbait in de lounge maar mij hoor je niet klagen!
29 April at 15:51 · View post

RECENT ACTIVITY

Digital Dreams changed their Description.
3 more similar stories

Digital Dreams
Okay, so we need a title for our newest game. The game is about a young kid named Alex, and about him playing in his fantasy. It's a platformer in pixel art. Any ideas?
27 April at 11:12 · Unlike · Comment

You and Digital Dreams like this.

View all 20 comments

Digital Dreams Nice! Thanks for all the responses!
03 May at 10:35 · Like

Digital Dreams We decided to go for the name: "A Tale by Alex"! Expect some new info, screenshots and trailer very soon!
03 May at 10:35 · Like

Sponsored Create an advert

Rip Curl Girls Surf
A beautiful ocean located Villa in Marokko with luxuries such as cinema & hot tub.

Sonicbangers
HARDCORE-Dance-Events & music
Like · 2,366 people like this.

Chat (12)

Internet | Protected Mode: On

13:33 2-6-2011



17 Appendix C – Questionnaire employees

The following questionnaire was used in this research to determine their desired identity by measuring to what extent the values found in step 1 are important for Digital Dreams, followed by their perceived identity by measuring to what extent these values are present in Digital Dreams at that time. All founders and employees of Digital Dreams were given the questionnaire in order to make a comparison between the thoughts and beliefs of the founders and those of the employees, who joined at a later point in time.

Naam:

In hoeverre zijn de volgende kenmerken **belangrijk** voor Digital Dreams?

	Totaal onbelangrijk					Zeer belangrijk	
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In hoeverre zijn de volgende kenmerken **aanwezig** in Digital Dreams?

	Totaal niet aanwezig					Zeer aanwezig	
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18 Appendix D – Interview questions with clarification

This appendix contains the interview questions used for the questionnaire to be done at the FOG 2011. As described in the research itself, these questions allow an analysis to be made on the stakeholder position, their expectations of what draws their attention in a company or what they look for, their perception of Digital Dreams' values after having been in contact with them, their ideas of all parts of the corporate identity mix of Digital Dreams and a quantitative section, which will allow for easy comparison by using cobweb analyses, to measure the importance they give to the values in Digital Dreams and the extent to which these values are currently present.

Who is your employer and what is your function?

Identify stakeholder positioning.

Which company at the Festival of Games attracts you the most and why?

Identify competitors as well as analyse the values the stakeholder is looking for.

What is your relationship to Digital Dreams?

Identify stakeholder positioning.

How often have you been in contact with Digital Dreams?

Identify first-time contact, return contact or frequent contact.

What is/was your first impression of Digital Dreams?

Identify the first impression Digital Dreams gives.

According to you, which 3 core values describe Digital Dreams the best?

Identify the core values presently in the image of Digital Dreams.

Please give 3 words that come to mind when you see the Digital Dreams logo.

Identify the core values as expressed in Digital Dreams' symbols.

Did you have to look at the logo again?

To measure how recognisable and distinctive the logo is.

Please give 3 words that come to mind when you see or hear communication from Digital Dreams.

Identify the core values as expressed in Digital Dreams' communication.

Please give 3 words that come to mind when you see Digital Dreams' behaviour.

Identify the core values as expressed in Digital Dreams' behaviour.

According to you, to what extent are the following values important in a company?

On a 7 point Likert-scale, identify the relevant importance of the values of Digital Dreams in the eyes of the stakeholder as well as measuring the overlap between the values present in Digital Dreams and the values as mentioned in the second question.

According to you, to what extent are the following values present in Digital Dreams?

On a 7 point Likert-scale, measure the effectiveness of the current symbols, communication and behaviour in conveying the company's values.

19 Appendix E – Dutch & English interview questions

The interviews held at the FOG 2011 were done on groups that spoke either Dutch or English, in some cases both. It was important to get the most correct responses, which is why it was decided to measure these responses as much as possible in their native language. Explanations on each of the questions can be found in the previous appendix.

Wie is uw werkgever en wat is uw functie?

.....

Welk bedrijf op Festival of Games trekt u het meeste aan en waarom?

.....
.....
.....
.....

Kernwoorden:.....

.....

Wat is uw relatie tot Digital Dreams?

.....

Hoe vaak bent u al met Digital Dreams in contact geweest?

- ☐ Nooit
- ☐ Eenmaal
- ☐ Af en toe
- ☐ Regelmatig
- ☐ Dagelijks

Wat is/was uw eerste indruk van Digital Dreams?

.....
.....
.....
.....

Kernwoorden:.....

.....

Welke 3 kernwaarden omschrijven volgens u Digital Dreams het beste?

1.
2.
3.

Noem 3 woorden die in u opkomen bij het zien van het logo van Digital Dreams.

1. Heeft u het logo nogmaals
2. moeten bekijken?
3. Ja / Nee

Noem 3 woorden die in u opkomen bij het horen of lezen van teksten van Digital Dreams.

1.
2.
3.

Noem 3 woorden die in u opkomen met betrekking tot het gedrag van Digital Dreams.

1.
2.
3.

In hoeverre zijn de volgende waarden volgens u belangrijk in een bedrijf?

	<i>Absoluut niet belangrijk</i>					<i>Zeer belangrijk</i>	
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In hoeverre zijn de volgende waarden volgens u aanwezig in Digital Dreams?

	<i>Absoluut niet aanwezig</i>					<i>Zeer aanwezig</i>	
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Who is your employer and what is your function?

.....

.....

Which company at the Festival of Games attracts you the most and why?

.....

.....

.....

.....

Keywords:.....

.....

.....

What is your relationship to Digital Dreams?

.....

.....

How often have you been in contact with Digital Dreams?

- ☐ Never
- ☐ Once
- ☐ Now and then
- ☐ Frequently
- ☐ Daily

What is/was your first impression of Digital Dreams?

.....

.....

.....

.....

Keywords:.....

.....

According to you, which 3 core values describe Digital Dreams the best?

- 4.
- 5.
- 6.

Please give 3 words that come to mind when you see the Digital Dreams logo.

4. **Did you have to look**
 5. **at the logo again?**
 6. Yes / No

Please give 3 words that come to mind when you see or hear communication from Digital Dreams.

4.
 5.
 6.

Please give 3 words that come to mind when you see Digital Dreams' behaviour.

4.
 5.
 6.

According to you, to what extent are the following values important in a company?

	<i>Not important at all</i>					<i>Very important</i>	
Creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holistic game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Independence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Young	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

According to you, to what extent are the following values present in Digital Dreams?

	<i>Not present at all</i>					<i>Very present</i>	
Creativity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holistic game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
High quality	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Independence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Young	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20 Appendix F – Brainstorm results

The following pages contain the results from the brainstorm session held at the office of Digital Dreams on the 11th of April 2011. This also includes the evaluation and the research on the core business and competencies of Digital Dreams.

Welke woorden associeer je met Digital Dreams?

1. Creatief
 2. innovatief
 3. game design innovatief
 4. visueel innovatief
 5. holistische ontwerp ethiek
 6. ervaring overbrengen
 7. narratief
 8. vooraanstaand
 9. plezier
 10. leuke spellen
 11. leuk om spellen te maken
 12. onafhankelijk
 13. financieel gezond
 14. commercieel
 15. kleine projecten
 16. groei
 17. experimenteren
 18. relaxte werksfeer
 19. professionele werksfeer
 20. alles is mogelijk
 21. multi platform
 22. hoge kwaliteit
 23. "polished" producten
 24. nog lerende
 25. toegewijd naar 3D games
 26. " " grotere producties
 27. bekend in ieder geval NL industrie
 28. ↳ door hoge, innovatieve kwaliteit
 29. blauw
 30. fris
 31. droog
 32. vijf
 33. legale software (streven naar)
 34. internationaal succesvol
 35. console platform
36. Zolder kamer
 37. open deur
 38. niet open deurs inschoppen
 39. kennis delen
 40. vooral producer belangrijk
 41. lezingen / presentaties
 42. kritische blik op andere games
 43. high-end graphics
 44. griller handbar
 45. nieuwe bureaustool geeft
 46. secretarisse met C-cup
 47. stagiaires
 48. kost'tis
 49. inspiratie uit alle hoeken
 50. wolken
 51. sociaal overkomen
 52. ^(nog) niet pretentius overkomen
 53. water
 54. games met sterke atmosfeer
 55. itereren op concepten
 56. platform games
 57. dutch game garden
 58. incubator
 59. reude
 60. Utrecht
 61. Nederland
 62. Nederlands talig
 63. Engelse games
 64. jong bedrijf
 65. alumni
 66. praktische + academische achtergrond
 67. altijd hier in de koelkast
 68. redelijk netwerk in industrie
 69. nog niet klaar voor de pers
 70. FYI
Poseidon
Indy scene
willen schaalbaar zijn

Welke acht van deze woorden zijn het meest toepasselijk voor Digital Dreams?

1. creatief
2. innovatief
3. holistisch game design
4. hoge kwaliteit
5. relaxte, professionele werkhouding
6. onafhankelijk
7. jong
8. spellen moeten leuk zijn om te maken

Wat is/zijn de kernactiviteit(en) van Digital Dreams?

..... game design en development

.....

.....

.....

Wat zijn de competencies van Digital Dreams?

..... veelzijdige technische kennis

..... game design

..... academische en praktische ervaring

..... geest: visie

..... sterke communicatie tussen design en development

..... ambitie en werkeethiek bij allen

..... leergierig

..... brede interesses ~~op het gebied van~~

..... sterke netwerk cirkel

.....

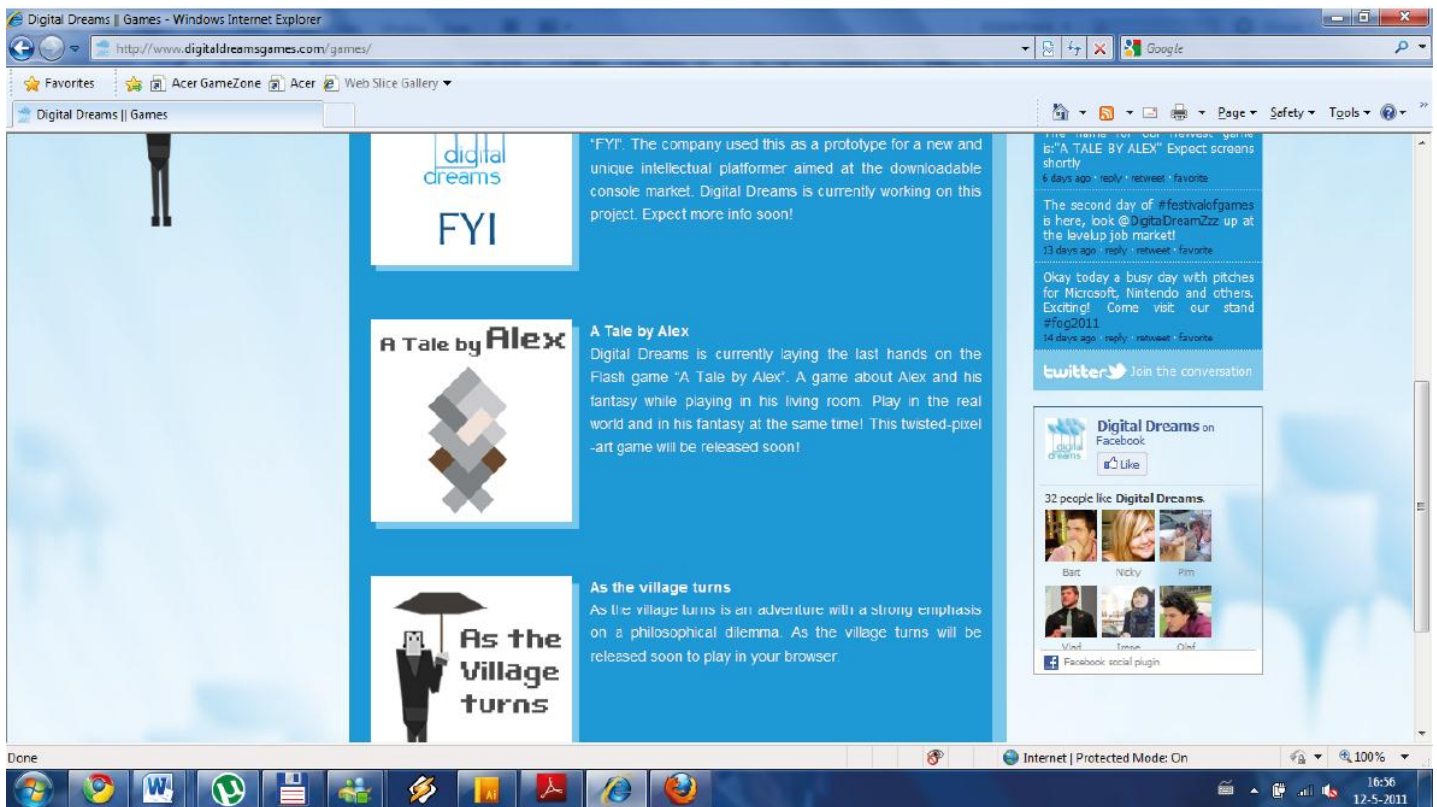
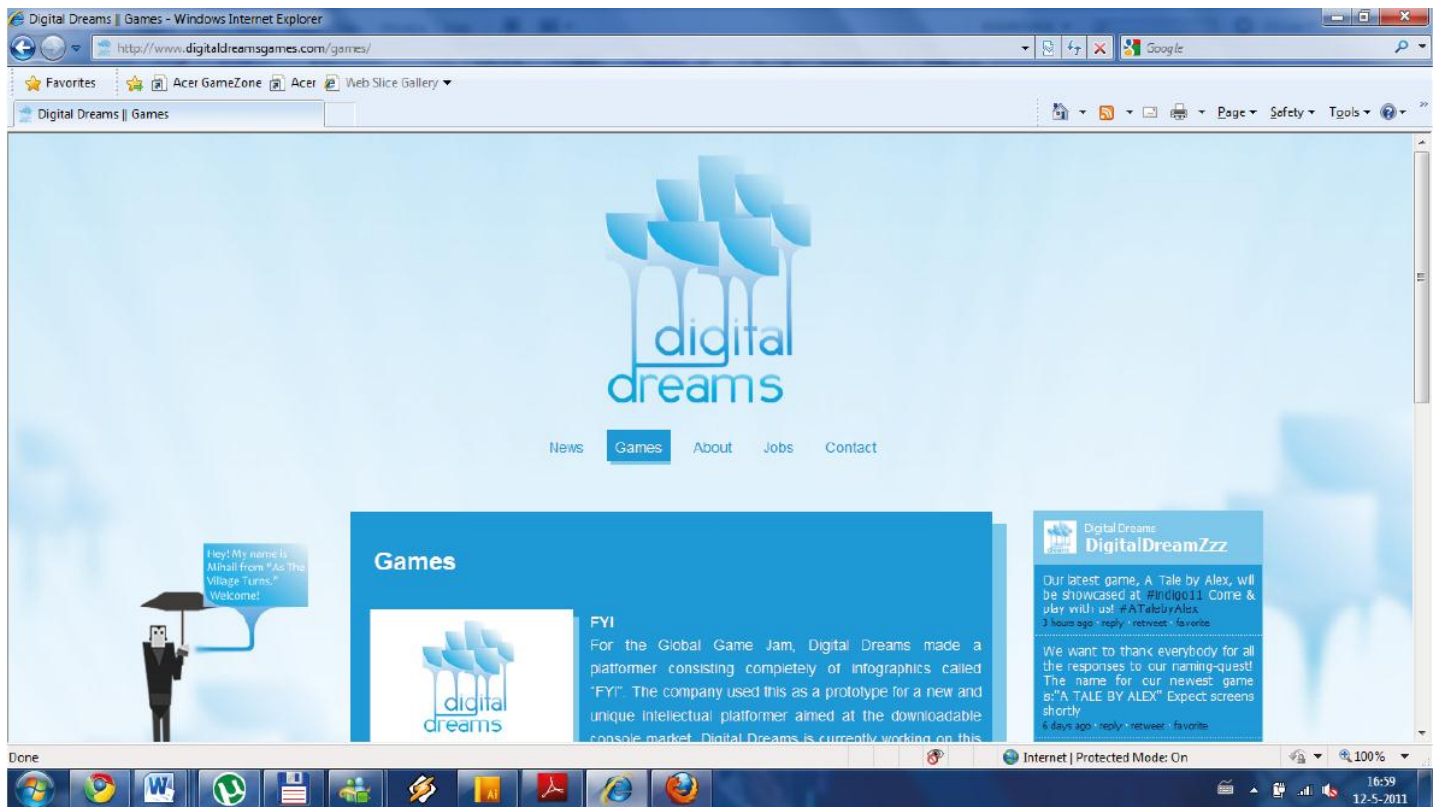
.....

minpunten:

..... onervaren op PR gebied

21 Appendix G – Screenshots game icons

As described in the main research, the screenshots of the game icons show how they display on a screen with a resolution of 1366 x 768. One has to scroll to be able to see all the games, which is undesirable.



22 Appendix H – Presentation of FYI

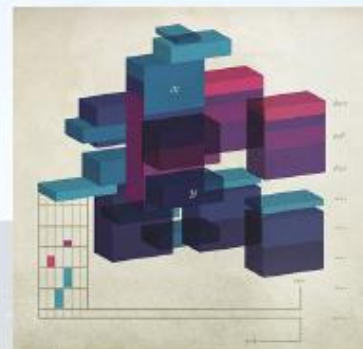
The following presentation is being used by Digital Dreams for pitching their products to potential investors such as publishers. At the FOG 2011 this presentation was used in all Pitch & Match meetings as well as with a last minute meeting with a representative of Sony.



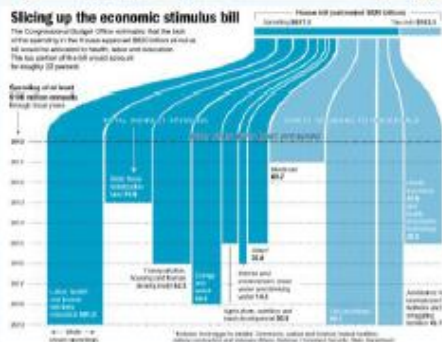
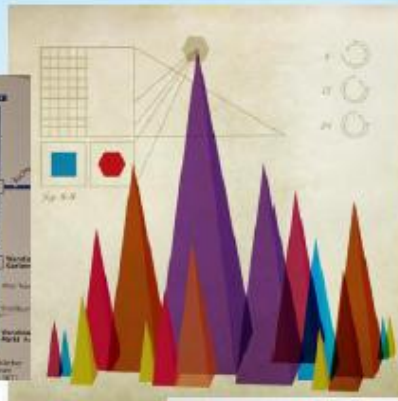
Puzzle platformer Infographics

→ React on players actions

Infographics appeal



Infographics appeal



Infographics and abstract and stylized graphics appeal



Game Design appeal



After the GGJ

A lot of positive feedback

Decided to make a completely new version based on the main mechanic and the infographic aesthetic

New version

Emotional aspect to the infographics

Storyline of a person through his life

Currently in art and tech pre-production

23 Appendix I – Job vacancy posters

As Digital Dreams was present at the FOG 2011 at the Level Up job market, they presented two job vacancy posters offering positions for internships. These posters are analysed in more detail in the report.

2D Artist (Intern)

Digital Dreams

Location: Utrecht, Netherlands

Website: www.digitaldreamsgames.com

Published: 02-04-2011



About Digital Dreams

Digital Dreams is a young indie game developer which designs and develops playful experiences. We believe in holistic design and want to contribute meaningful and enriching experiences that push the boundaries of interactive entertainment.

We try to reach the hard core as well as the casual game market by creating easier and less time consuming games, which possess powerful and emotionally rich interactive experiences none the less.

Role definition

We are looking for a 2D **Artist Intern** to join our passionate team. You will be a part of our innovative projects and have a say in the process.

Required skills and experience

- Experience with Adobe Photoshop and Illustrator
- Flexible, problem solving, creative thinker.
- High motivation
- Team player

Bonus skills and experience

- Experience as an programmer or level designer
- Experience with Adobe After Effects and Flash

We offer

- A fulltime internship
- The possibility to grow professionally, technically and creatively

If you are interested in this position, please send your résumé, portfolio and a motivational e-mail to: Thijmen Bink, CEO

thijmen@digitaldreamsgames.com

Programmer (Intern)

Digital Dreams

Location: Utrecht, Netherlands

Website: www.digitaldreamsgames.com

Published: 02-04-2011



About Digital Dreams

Digital Dreams is a young indie game developer which designs and develops playful experiences. We believe in holistic design and want to contribute meaningful and enriching experiences that push the boundaries of interactive entertainment.

We try to reach the hard core as well as the casual game market by creating easier and less time consuming games, which possess powerful and emotionally rich interactive experiences none the less.

Role definition

We are looking for a **Programming Intern** to join our passionate team. You will be a part of our innovative projects and have a say in the process.

Required skills and experience

- Experience with Flash and Actionscript 3
- Experience with C# and XNA, **OR**
- Plenty of experience with C++ or Java
- Flexible, problem solving, creative thinker.
- High motivation
- Team player

Bonus skills and experience

- Knowledge of shaders, lighting and rendering techniques
- Knowledge of physics systems
- Experience as an artist or level designer

We offer

- A fulltime internship
- The possibility to grow professionally, technically and creatively

If you are interested in this position, please send your résumé, portfolio and a motivational e-mail to: Thijmen Bink, CEO

thijmen@digitaldreamsgames.com

24 Appendix J – Results internal questionnaire

This appendix contains the results from the questionnaire held with the founders and employees of Digital Dreams and forms the information that the analysis of their desired and perceived identity are based on.

Naam: Thijmen Bink

In hoeverre zijn de volgende kenmerken **belangrijk** voor Digital Dreams?

	Totaal onbelangrijk				Zeer belangrijk			
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

In hoeverre zijn de volgende kenmerken **aanwezig** in Digital Dreams?

	Absoluut niet aanwezig				Zeer aanwezig			
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Naam: Geert Nellen

In hoeverre zijn de volgende kenmerken **belangrijk** voor Digital Dreams?

	Totaal onbelangrijk				Zeer belangrijk			
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

In hoeverre zijn de volgende kenmerken **aanwezig** in Digital Dreams?

	Absoluut niet aanwezig				Zeer aanwezig			
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Naam: Berend van Gorkom

In hoeverre zijn de volgende kenmerken **belangrijk** voor Digital Dreams?

	Totaal onbelangrijk				Zeer belangrijk			
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

In hoeverre zijn de volgende kenmerken **aanwezig** in Digital Dreams?

	Absoluut niet aanwezig				Zeer aanwezig			
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	

Naam: Roy van de Mortel

In hoeverre zijn de volgende kenmerken **belangrijk** voor Digital Dreams?

	Totaal onbelangrijk					Zeer belangrijk		
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

In hoeverre zijn de volgende kenmerken **aanwezig** in Digital Dreams?

	Absoluut niet aanwezig					Zeer aanwezig		
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Naam: Peter van der Velden

In hoeverre zijn de volgende kenmerken **belangrijk** voor Digital Dreams?

	Totaal onbelangrijk				Zeer belangrijk			
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

In hoeverre zijn de volgende kenmerken **aanwezig** in Digital Dreams?

	Absoluut niet aanwezig				Zeer aanwezig			
Creativiteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovatie	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Holistische game design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hoge kwaliteit	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Relaxede, professionele werksfeer	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Onafhankelijkheid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jong	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spellen moeten leuk zijn om te maken	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

25 Appendix K – FOG 2011 interview results

The following pages contain condensed transcripts and the results from the questionnaire held at the FOG 2011 with Digital Dreams' stakeholders. These findings form the basis of the analysis of the stakeholders' expectations, beliefs and Digital Dreams' corporate image.

<i>Employer Function</i>	<i>Monobanda CEO</i>	<i>Self-employed CEO/Animator/Bookkeeper</i>	<i>MeinMein Director</i>
<i>Most attractive company at FOG 2011</i>	WeirdBeard	RTL	-
<i>Reasons for selection</i>	Friends with the CEO, nothing else stands out. Personal relationships important.	Old acquaintance, personal relationship.	-
<i>Stakeholder position</i>	Competitor, Community	Community	Friend, Community
<i>Frequency of contact with Digital Dreams</i>	Never before	Never before	Now and then
<i>First impression of Digital Dreams</i>	Nice	Good work, clearly just graduated. Very sympathetic.	Group of guys who want to make games, differing personalities with different goals.
<i>Perceived core values</i>	1. - 2. - 3. -	Updated Creative Lively	Relaxed Try out everything -
<i>Symbolism image</i>	1. Soft colours 2. Not for a game company (not negative) 3. More for a bedding company or hip hotel No	Dreamy Floaty / guru Updated No	Wineglass Planet Blue No
<i>Logo recall?</i>	1. - 2. - 3. -	Lively Enthusiastic Just starting (contentwise)	- - -
<i>Communication Image</i>	1. Kind 2. - 3. -	Good potential Driven Human	- - -
<i>Behaviour image</i>			
<i>Importance of values in a game design company</i>			
<i>Creativity</i>	7	2	7
<i>Innovation</i>	7	5	7
<i>Holistic Game Design</i>	4	5	3
<i>High Quality</i>	7	6	5
<i>Independence</i>	4	1	1
<i>Young</i>	1	1	1
<i>Presence of values in Digital Dreams</i>			
<i>Creativity</i>	-	6	6
<i>Innovation</i>	-	-	5
<i>Holistic Game Design</i>	-	-	3
<i>High Quality</i>	-	-	4
<i>Independence</i>	-	7	7
<i>Young</i>	-	7	6
<i>Additional comments</i>	Impossible to answer the questions as he did not receive sufficient information to get a good image	Only screenshots were displayed which is why it was impossible to answer the values of Digital Dreams completely.	

<i>Employer Function</i>	<i>Ronimo Games Junior Producer</i>	<i>United Games Nederland Lead Community Manager</i>	<i>Little Chicken Game Company 3D Artist</i>
<i>Most attractive company at FOG 2011</i>	Digital Dreams	Gamepoint	Guerilla
<i>Reasons for selection</i>	Interesting new game, choice of platform	Business meeting, interesting company	Develops PS3 games, largest of Holland, AAA titles
<i>Stakeholder position</i>	Competitor, Community	Friend, Community	Friend, Community
<i>Frequency of contact with Digital Dreams</i>	Now and then	Frequently	Now and then
<i>First impression of Digital Dreams</i>	Website building company, first encounter through apology due to setting off fire alarm.	Enthusiastic, driven, still searching for a place in the industry, flexible.	Not a big impression, no idea of what they do.
<i>Perceived core values</i>	1. They create what they want 2. They make things with a twist 3. They can only be DD together	Innovation Fun Experimentation	Game design - -
<i>Symbolism image</i>	1. Space 2. Creative 3. Not very business like	Monochrome Reaching out Soft No	Ship Dreams Not very meaningful Yes
<i>Logo recall?</i>	Yes	Playful	Easy talkers
<i>Communication Image</i>	1. Informal speech 2. - 3. -	- -	- -
<i>Behaviour image</i>	1. - 2. - 3. -	Enthusiastic Searching Sociable	Good Professional -
Importance of values in a game design company			
<i>Creativity</i>	6	7	6
<i>Innovation</i>	4	5	4
<i>Holistic Game Design</i>	7	5	4
<i>High Quality</i>	6	6	6
<i>Independence</i>	2	3	6
<i>Young</i>	4	2	3 (dangerous, not positive)
Presence of values in Digital Dreams			
<i>Creativity</i>	6	6	5
<i>Innovation</i>	6	6	5
<i>Holistic Game Design</i>	4	7	5
<i>High Quality</i>	5	4	5
<i>Independence</i>	6	1	3 (need a publisher)
<i>Young</i>	6	7	6
<i>Additional comments</i>			

<i>Employer Function</i>	-	Student	-	Programmer	-	Student
<i>Most attractive company at FOG 2011</i>		Digital Dreams		Digital Dreams		BigPoint and Gamious
<i>Reasons for selection</i>		Independent, nice style, others seem very commercial, indie appearance, most creative games		XNA developer, offering internships, being able to build skills		Projects very similar to interests
<i>Stakeholder position</i>		Possible internship		Possible internship		Possible internship
<i>Frequency of contact with Digital Dreams</i>		Never before		Never before		Never before
<i>First impression of Digital Dreams</i>		Busy, platform games, nice style, indie games, flash and actionscript based.		Starting company		XNA developer, one of the few.
<i>Perceived core values</i>	1. 2. 3.	Creative - -		- - -		Graphically inconsistent Holistic design, but not visible -
<i>Symbolism image</i>	1. 2. 3.	Clouds Dreamy Creative		Fly swatters Unclear Design company		Dutch Game Garden Glasses Not technological No
<i>Logo recall?</i>		No		Yes		No
<i>Communication Image</i>	1. 2. 3.	Well organised - -		Nice talk Fun Knowledgeable		Nice talk Fun Knowledgeable
<i>Behaviour image</i>	1. 2. 3.	Internships, learning process Not too commercial, indie -		Just starting Young -		- - -
Importance of values in a game design company						
<i>Creativity</i>		5		7		7
<i>Innovation</i>		5		4		4
<i>Holistic Game Design</i>		4		6		5
<i>High Quality</i>		4		3		6
<i>Independence</i>		4		7		1
<i>Young</i>		3		1		2
Presence of values in Digital Dreams						
<i>Creativity</i>		7		6		5
<i>Innovation</i>		6		6		5
<i>Holistic Game Design</i>		6		4		2
<i>High Quality</i>		6		2		3
<i>Independence</i>		5		6		6
<i>Young</i>		4		7		7
<i>Additional comments</i>						As there was no playable game it was not possible to see holistic game design.

<i>Employer Function</i>	<i>Triumph Studios Owner</i>	<i>Indie game design company, Hamburg Developer</i>	<i>A game studio Owner</i>
<i>Most attractive company at FOG 2011</i>	-	-	Unity
<i>Reasons for selection</i>	Personal bond, how commercially feasible is the company	-	User of product, good experiences and personal contacts
<i>Stakeholder position</i>	Community	Competitor, Community	Friend, Community
<i>Frequency of contact with Digital Dreams</i>	Never before	Once	Now and then
<i>First impression of Digital Dreams</i>	Extreme startup, quick with ideas, young passion in a difficult market, need a lot of hard work and luck, ambitious, creative.	Similar to their company, structure and people wise.	Small, iPhone game studio
<i>Perceived core values</i>	1. Creativity 2. Naivety 3. Driven	- - -	Hardworking Focus on quantity instead of quality -
<i>Symbolism image</i>	1. Horrible, both name and logo 2. Vague 3. Indistinct	Blue Not memorable Confusing	Clouds Freedom Simple
<i>Logo recall?</i>	No	No	Now and then
<i>Communication Image</i>	1. Friendly 2. Open 3. Honest	- - -	Personal Friendly -
<i>Behaviour image</i>	1. Sympathetic 2. Daring 3. Maybe too early to be at FOG 2011	Similar to them Fine -	Professional Casual -
Importance of values in a game design company			
<i>Creativity</i>	-	4	7
<i>Innovation</i>	7	4	6
<i>Holistic Game Design</i>	7	4	5
<i>High Quality</i>	7	7	6
<i>Independence</i>	4	4	4
<i>Young</i>	4	4	1
Presence of values in Digital Dreams			
<i>Creativity</i>	6	-	5
<i>Innovation</i>	6	-	3
<i>Holistic Game Design</i>	6	-	4
<i>High Quality</i>	2	-	4
<i>Independence</i>	7	-	7
<i>Young</i>	7	-	7
<i>Additional comments</i>	It is very positive that Digital Dreams is allowing this research to be done. It is a big problem that there is no playable demo.	Impossible to answer most question because of insufficient information. A video of the game or a playable demo are absolutely necessary	

<i>Employer Function</i>	<i>SPIL Games Head of Game Design</i>	<i>HKU Professor Playful Interaction</i>	<i>U-TRAX Manager Quality Assurance</i>
<i>Most attractive company at FOG 2011</i>	LucasArts	-	U-TRAX
<i>Reasons for selection</i>	Keynote presentation. Strong drive, historical overview, a lot of information was given on i.e. Transition from movies to games.	Innovative things.	Had to be here.
<i>Stakeholder position</i>	Community	Community	Community
<i>Frequency of contact with Digital Dreams</i>	Never before	Never before	Now and then
<i>First impression of Digital Dreams</i>	Fantastic logo, good name, something to do with games since they are present at the FOG 2011	Confusing, no consistent story. Very speculatively targetted at "dreams".	Nice name.
<i>Perceived core values</i>	1. Ambitious 2. Creative 3. Dreamy	Profiled as holistic but no evidence Not too formal, more open-ended	Fun Dreamy -
<i>Symbolism image</i>	1. Clouds 2. Trees 3. Air No	Cloudy Keeping things in the air Dreamy No	Clouds Blue - No
<i>Logo recall?</i>	1. - 2. - 3. -	Brief Nothing special or outstanding Lacks content	- - -
<i>Communication Image</i>	1. - 2. - 3. -	Good Kind -	Nice people Good drinking -
<i>Behaviour image</i>	1. - 2. - 3. -		
Importance of values in a game design company			
<i>Creativity</i>	7	7	7
<i>Innovation</i>	5	7	5
<i>Holistic Game Design</i>	5	4	5
<i>High Quality</i>	3	5	6
<i>Independence</i>	2	4	5
<i>Young</i>	1	6	3
Presence of values in Digital Dreams			
<i>Creativity</i>	7	6	7
<i>Innovation</i>	-	6	6
<i>Holistic Game Design</i>	7	4	4
<i>High Quality</i>	5	5	6
<i>Independence</i>	-	4	6
<i>Young</i>	7	6	4
<i>Additional comments</i>	No actual playable demo and therefore not able to answer all questions.		

<i>Employer Function</i>	Grafisch Lyceum Rotterdam Internship Coordinator	- Student	- Student
<i>Most attractive company at FOG 2011</i>	-	-	Ronimo, Digital Dreams, Rough Cookie
<i>Reasons for selection</i>	Potential internship offering, cooperation and development are important, reachability and level of quality	2D design, job market. Looking to gain experience and future development possibilities.	Familiar with Ronimo, Digital Dreams because they are a startup, Rough Cookie because of high expectations.
<i>Stakeholder position</i>	Mediator Internships	Potential internship	Potential internship
<i>Frequency of contact with Digital Dreams</i>	Never before	Never before	Never before
<i>First impression of Digital Dreams</i>	Enthusiastic, good graphics	Good concept, professional, clear explanation.	Strong ideas, still developing as a company, needs to get titles produced.
<i>Perceived core values</i>	1. Innovation 2. Enthusiasm 3. Challenging	2D Experimental	Innovation Teamplay Indie
<i>Symbolism image</i>	1. Trees 2. Dreamy 3. Not strong enough / too elaborate	Dreamy Soft, cool colours Style	Growth - -
<i>Logo recall?</i>	No	No	No
<i>Communication Image</i>	1. Good 2. - 3. -	Illustrator Good approach	Open -
<i>Behaviour image</i>	1. Well 2. - 3. -	Patient Open to view work	Young Approachable -
Importance of values in a game design company			
<i>Creativity</i>	7	7	7
<i>Innovation</i>	7	7	7
<i>Holistic Game Design</i>	7	7	6
<i>High Quality</i>	7	3	7
<i>Independence</i>	4	4	4
<i>Young</i>	2	1	2
Presence of values in Digital Dreams			
<i>Creativity</i>	6	7	6
<i>Innovation</i>	6	7	7
<i>Holistic Game Design</i>	-	7	6
<i>High Quality</i>	6	7	4
<i>Independence</i>	6	7	4
<i>Young</i>	6	7	7
<i>Additional comments</i>	There is a gap between the logo design and the core activity. No projects were shown besides screenshots which makes answering questions difficult.		Open communication is not very common in larger companies such as Ubisoft, you are not free to express ideas. This seems nice here. The fact that there are no demo's makes it difficult to judge Digital Dreams well

<i>Employer Function</i>	<i>SPIL Games Game Designer</i>	<i>Iron Digital Manager</i>	<i>Freelance PR / Marketing Communication</i>
<i>Most attractive company at FOG 2011</i>	SPIL Games	Gameindustry.com	-
<i>Reasons for selection</i>	My own company.	Marketing potential, the way they work.	Looking for employment in PR and/or Marketing Communications or freelance reviews on websites.
<i>Stakeholder position</i>	Community	Community	Potential employee
<i>Frequency of contact with Digital Dreams</i>	Never before	Never before	Never before
<i>First impression of Digital Dreams</i>	Good art, good that they are allowing this research, open to criticism.	Start up, good idea to make their own products, 2D game design.	Fun, small, newly started company, communicatively strong.
<i>Perceived core values</i>	1. Quality of artwork 2. Cultural element (local, Utrecht) 3. Innovative	Enthusiasm Openness Flexibility	- - -
<i>Symbolism image</i>	1. Earrings 2. Nice gradient 3. Suggestion of pillars/values, unclear	Water Bad legibility Fluent Yes	Joyful Fresh Airy Yes
<i>Logo recall?</i>	1. Looped 2. Not a lot of information 3. -	Open Friendly Easy going / no barriers	Strong story Trust -
<i>Communication Image</i>	1. Interested 2. Kind 3. Not arrogant	Open Friendly Easy going / no barriers	Brave to stand at FOG 2011
<i>Behaviour image</i>			
<i>Importance of values in a game design company</i>			
<i>Creativity</i>	7	7	7
<i>Innovation</i>	7	7	5
<i>Holistic Game Design</i>	7	5	5
<i>High Quality</i>	7	5	5
<i>Independence</i>	5	6	2
<i>Young</i>	5	7	6
<i>Presence of values in Digital Dreams</i>			
<i>Creativity</i>	-	5	7
<i>Innovation</i>	-	5	6
<i>Holistic Game Design</i>	-	4	-
<i>High Quality</i>	6	5	-
<i>Independence</i>	7	7	5
<i>Young</i>	7	7	7
<i>Additional comments</i>	Only still images were available so it was not possible to judge the level of creativity, innovation or holistic game design.		Impossible to judge holistic design and quality due to absence of demo's or video's.

<i>Employer Function</i>	<i>- Student</i>	<i>- Game Design student HKU</i>	<i>Dreams of Danu Game Designer & Artist</i>
<i>Most attractive company at FOG 2011</i>	SPII Games	Ubisoft	-
<i>Reasons for selection</i>	Web development branche, closely related to interests	High quality titles aimed at his interests. Ubisoft listens to innovative ideas better than i.e. EA, etc.	Familiar people.
<i>Stakeholder position</i>	Friend, Community	Friend, Community	Friend, Community
<i>Frequency of contact with Digital Dreams</i>	Now and then	Frequently	Daily
<i>First impression of Digital Dreams</i>	Good idea, hope that it will work out.	Group of friends, difficulty forming an image of the company, ambitious.	Fun, young, clever, nothing negative.
<i>Perceived core values</i>	1. Originality 2. Tight group 3. -	- - -	Young Innovative Chatty
<i>Symbolism image</i>	1. Wineglasses 2. Fountain 3. Waterfall / Air No	Soft Playful Static No	Illustrator Fresh Clean / blue Yes
<i>Logo recall?</i>	1. - 2. - 3. -	Young Ambitious Searching / innovative	- - -
<i>Communication Image</i>	1. Informal 2. Fun 3. Creative	Young Interested Refreshing	Sociable Open Spontaneous
<i>Importance of values in a game design company</i>			
<i>Creativity</i>	6	7	7
<i>Innovation</i>	6	5	5
<i>Holistic Game Design</i>	6	6	6
<i>High Quality</i>	5	7	7
<i>Independence</i>	5	3	2
<i>Young</i>	3	4	3
<i>Presence of values in Digital Dreams</i>			
<i>Creativity</i>	6	7	6
<i>Innovation</i>	5	5	6
<i>Holistic Game Design</i>	4	-	5
<i>High Quality</i>	4	5	6
<i>Independence</i>	6	6	7
<i>Young</i>	7	7	7
<i>Additional comments</i>		No innovation seen but the potential seems to be there. Impossible to answer Holistic game design as there is no working demo version.	

<i>Employer Function</i>	<i>-</i>	<i>Owner, composer, linguist</i>	<i>Denit Hosting Solutions</i> <i>Account Manager</i>	<i>Microsoft Game Studios</i> <i>Business Developer</i>
<i>Most attractive company at FOG 2011</i>	<i>Owner, composer, linguist</i>	<i>Account Manager</i>	<i>Guerilla</i>	<i>Fontys students</i>
<i>Reasons for selection</i>	<i>Innogames</i> Browser based games with fullscreen capabilities. Serious instead of casual. Improves the quality of casual games.	<i>Old client. Personal relationship is important.</i>	<i>Photon was very innovative and exciting. It showed a lot of talent.</i>	
<i>Stakeholder position</i>	<i>Potential businesspartner</i>	<i>Potential businesspartner</i>	<i>Potential businesspartner</i>	
<i>Frequency of contact with Digital Dreams</i>	<i>Never before</i>	<i>Never before</i>	<i>Never before</i>	
<i>First impression of Digital Dreams</i>	<i>Nice, talented, good ideas, too bad that there are no playable demo's.</i>	<i>Good idea, keep going, be original.</i>	<i>Professional, interested.</i>	
<i>Perceived core values</i>	1. Artistically strong 2. Student-like 3. -	<i>Innovative</i> <i>Challenging</i> <i>Advancing</i>	- - -	
<i>Symbolism image</i>	1. Oldschool 2. Busy 3. Cool No	<i>Drops</i> <i>Little clouds</i> <i>Blue</i> <i>No</i>	<i>Waterfall</i> <i>Fluid</i> <i>Positive</i> <i>No</i>	
<i>Logo recall?</i>				
<i>Communication Image</i>	1. Businesslike 2. - 3. -	<i>Professional</i> <i>Good</i> <i>Clear</i>	<i>Disclaimers</i> <i>Apologetic</i> <i>Passionate</i>	
<i>Behaviour image</i>	1. Good that they are at FOG 2011 2. Lack of playable demo's 3. -	<i>Good</i> <i>Not well dressed</i> -	- - -	
Importance of values in a game design company				
<i>Creativity</i>	7	7	6	
<i>Innovation</i>	4	6	5	
<i>Holistic Game Design</i>	4	4	6	
<i>High Quality</i>	7	7	7	
<i>Independence</i>	4	5	3	
<i>Young</i>	3	2	1	
Presence of values in Digital Dreams				
<i>Creativity</i>	6	5	7	
<i>Innovation</i>	5	5	7	
<i>Holistic Game Design</i>	5	7	6	
<i>High Quality</i>	5	5	5	
<i>Independence</i>	5	7	4	
<i>Young</i>	7	7	7	
<i>Additional comments</i>	<i>Creativity and innovation are mentioned a lot as important for the company, but it was not visible.</i>	<i>Even if in the creative business, wearing at least a jacket or a shirt with sneakers is important to come across professional.</i>	<i>It seemed almost as if they were not convinced others would enjoy their games as they kept mentioning that they liked their game and they thought it was innovative, and so on.</i>	

<i>Employer Function</i>	<i>Control Marketing & Project Manager</i>		
<i>Most attractive company at FOG 2011</i>	-		
<i>Reasons for selection</i>	Fun, customers for advertorial in Control. Level Up was organised by Control, also networking		
<i>Stakeholder position</i>	Community, Press		
<i>Frequency of contact with Digital Dreams</i>	Frequently		
<i>First impression of Digital Dreams</i>	What do you do? Had to get information herself, not proactive in making connections, very reactive		
<i>Perceived core values</i>	1. Narrative games, not fun to play 2. Doing what they enjoy 3. Good cooperation		
<i>Symbolism image</i>	1. Clouds 2. Rain (negative) 3. Blue / messy / paintbrush stain		
<i>Logo recall?</i>	No		
<i>Communication Image</i>	1. Not enough content on website 2. Not invoking curiosity enough 3. No link on Facebook about Alex		
<i>Behaviour image</i>	1. Student-like 2. Not very professional but that's okay 3. -		
Importance of values in a game design company			
<i>Creativity</i>	7		
<i>Innovation</i>	5		
<i>Holistic Game Design</i>	5		
<i>High Quality</i>	4		
<i>Independence</i>	7		
<i>Young</i>	1		
Presence of values in Digital Dreams			
<i>Creativity</i>	7		
<i>Innovation</i>	5		
<i>Holistic Game Design</i>	5		
<i>High Quality</i>	3		
<i>Independence</i>	5		
<i>Young</i>	7		
<i>Additional comments</i>			

26 Appendix L – Logo design brief

This last appendix contains a brief sent to a graphic designer for the development of a new logo for Digital Dreams. This logo will have to be made by the specifications found in the research to give them the best result. The requirements are based on the theory by Henderson and Cote as described in the theoretical framework.

This design brief was sent via email on the 20th of May 2011. At the time of writing there has been no response yet as she is working on it in her free time, however she has agreed to create several design concepts and will allow Digital Dreams to use the logo of their choosing free of charge.

Dear Nithiya Saher,

As informed, Digital Dreams is in need of a new logo. The company's core business is the design and development of video games, not limited to a single platform. Their vision is the following:

We want to reach out to a large and varied audience, giving them unique, meaningful and memorable experiences, by always striving for the highest quality, continuous innovation and creative, intriguing and holistic game designs, while making a distinct contribution to the development of the game industry.

The slogan of Digital dreams is "creating unique experiences".

The logo should contain an image, which should represent the core values of the company: creativity, innovation and high quality. This image is to be designed according to the guidelines of a high image logo as described in the attached article by Henderson and Cote. The image should be moderately high on elaborateness and naturalness and high on harmony. It should have a professional look and generate a strong positive affect. For more details on these variables, please refer to the article.

What is important in the logo is that it includes an image that represents previously mentioned core values and the company name, separated from the image to allow for usage with or without the name. The design of the company slogan should fit with the logo design. Please also include with each concept a matching icon, to be used in social media such as Twitter and other, predominantly digital applications.

Please have the design concepts ready by the 1st of June 2011. Digital Dreams looks forward to seeing them.

With kind regards,

Chris Loeffen