

Title

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Chapter 1

Introduction

Here is some text so far.

Chapter 2

Methodology

methodology

Chapter 3

Structured Literature Review

slr

Chapter 4

Taxonomy

Taxonomy

- Narrative Brands
- Aesthetic Brands
- Mechanical Brands
- Parody/Facsimile Brands
- Real world brands

4.1 Narrative Brands

4.1.1 Description

A Narrative Brand is a in game brand that is crucial to the narrative of the game. This Brand can be antagonistic, with the protagonist of the game facing off against the corporation, organisation or team represented by this Brand.

The Narrative Brand could also be on the side of the protagonist, with the protagonist either being a member of this brand, or being supported in some fashion by this brand.

Finally the Narrative Brand could switch between the role of protagonist and antagonist as the narrative of the game progresses.

4.1.2 Examples

Abstergo in Assassin's Creed. (Fan made website: Abstergo.org) Hyperion in Borderlands 2.

4.1.3 Brand Identity

4.2 Aesthetic Brands

4.2.1 Description

Aesthetic Brands provide background colour to a game world. They fill out the game world providing context to the world. Aesthetic Brands are often only visible within the game as in terms of iconography, billboards, posters and similar visual representations.

The player rarely interacts directly with the brand.

4.2.2 Examples

BurritoXXL in Cyberpunk 2077 (could also be a Facsimile Brand of the XXL Burrito of Taxo Bell)

4.2.3 Brand Identity

4.3 Mechanical Brands

4.3.1 Description

Mechanical Brands are in-game brands that have a mechanical effect on game play. Items that are produced by a certain brand in game might have a certain type of effect or ability.

4.3.2 Examples

Ravnica Guilds from Magic the Gathering. The Corporations from Borderlands.

4.3.3 Brand Identity

4.4 Parody/Facsimile Brands

4.4.1 Description

A Parody or Facsimile Brand is an in-game brand that is a close copy or parody of an existing real world brand. This is either done for comedic effect or to trade-on the brand recognition of the real-world brand being copied.

4.4.2 Examples

eCola in GTA V

4.4.3 Brand Identity

4.5 Real world brands

4.5.1 Description

Real-world brands in games are examples of actual brands that have been copied over into the game. These Brands generally have some kind of arrangement with the game developers, either to provide permission for the brand to be deployed within the game, or to provide compensation to the game developer for the exposure provided by the game.

4.5.2 Examples

Ford F150-RL in Rocket League Keanu Reeves' Motorcycle Brand in Cyberpunk 2077

4.5.3 Brand Identity

Chapter 5

Random Ideas

Ravnica Guilds as examples of Synthetic Brands in a Game.

RW *rebranded* as Boros

Color identity and mechanics forms the core of the Guild's Brand Identity.

Use Aacker's model on the Guilds (getting data via blogs, website, *novels* etc.) to determine the Brand Identity of each Guild. Add consideration of the mechanics of each guild to the model.

Use Keller's model to determine the Brand Equity of each Guild (if appropriate).

Adjust Both models to include game mechanics and their development into the process of Synthetic Brand building and identity.

Determine ways in which building brands from a mechanical standpoint up can be used in game development.

Determine whether any of the learnings from the work so far can inform brand building in the "real world".

For F150-RL branding in Rocket League

5.1 Interview

Branding as Narrative Branded Entertainment - van Loggenberg → Authentic Narrative

24th and 25th March for Masters workshop

Bibliography