The Corporate Identity Game: A Simulation Game Involving Graphic Design Methodology

Alonzo Foster
THE CORPORATE IDENTITY GAME
A Simulation Game Involving
Graphic Design Methodology

by
Alonzo K. Foster

Candidate for the Master of Fine Arts
in the College of Fine and Applied Arts
of the Rochester Institute of Technology

December 8, 1973

Advisor: R. Roger Remington
THESIS COMMITTEE

R. Roger Remington
Robert S. Kerr
Larry Coppard
## TABLE OF CONTENTS

Thesis Committee .................................................. i
Acknowledgement .................................................. 1
List of Figures .................................................... 2
Introduction
A Brief Explanation of Simulation Gaming .................. 3
   Games as Amusement ........................................... 3
   Games Defined .................................................. 3
   Simulation Gaming ............................................. 4
   Basic Elements ............................................... 5
   Computer-Assisted Simulations ......................... 5
   Existing Games ............................................. 6
   The Operational Game .................................... 7
Documentation
Development of the Game ...................................... 9
   First Concept .................................................. 9
   Realism vs. Idealism ....................................... 9
   Role Establishment ....................................... 9
   Title Change ............................................... 10
   Realism...Where To Draw the Line .................... 10
   Gaming Elements - Variable Cards .................... 12
   Critique Sheet ............................................. 13
   Booklet Design ............................................ 14
The Design of the Game Booklet ............................. 15
   The Grid ....................................................... 15
   Cover Design ............................................... 15
   Additional Contributions ................................ 17
Evaluation
The Test Run .................................................... 18
   Evaluation Form .......................................... 18
   Score Compilation ....................................... 18
   Results ...................................................... 19
Conclusion ........................................................ 20
Footnotes .......................................................... 22
Bibliography ...................................................... 23
Appendix A ........................................................ 24
Appendix B ........................................................ 32
Appendix C ........................................................ 39
ACKNOWLEDGEMENT

I feel that I cannot honestly present the finalized version of this report without paying a special thanks to the Urbanarium program and to its various staff members and consultants. Due to this stimulant, the initial idea for the thesis was conceived. The Urbanarium provided an extremely valuable research resource experience that was conducive to the design and development of the "Corporate Identity Game". For this I am deeply indebted.
LIST OF FIGURES*

Figure 1: Variable Cards Appendix A
Figure 2: The Critique Sheet Appendix A
Figure 3: The Grid Appendix A
Figure 4: Cover Design Appendix A
Figure 5: Cover Design Appendix A
Figure 6: Cover Design Appendix A
Figure 7: The Evaluation Questionnaire (Part I) Appendix B
Figure 8: The Evaluation Questionnaire (Part II) Appendix B
Figure 9: Computer Card (Answer) Appendix B
Figure 10: The Evaluation Chart Appendix B
Figure 11: Average Score Evaluation Chart With Control Score Comparison Appendix B
Figure 12: The Control Card Appendix B

*Note: The Thesis Project in finished form will be found under Appendix C.
INTRODUCTION
A BRIEF EXPLANATION OF SIMULATION GAMING

Games as Amusement

It has been stated by Thomas Szasz that what people really need and demand from life is not wealth, comfort or esteem but games worth playing. He who cannot find a game worth playing is apt to fall prey to 'accidie', defined by the Fathers of the Church as one of the Deadly Sins, but now regarded as a symptom of sickness. Accidie is a paralysis of the will, a failure of the appetite, a condition of generalized boredom, total disenchantment...¹

Games have existed in many forms for thousands of years. Going back as far as the Greek and Roman Empires, there were games of many kinds designed for personal amusement. Considered as a game by some people, the gladiator "games" amazed and amused thousands. The famous Olympic Games have existed since the early Greek Empire and have continued to entertain people down through the centuries. From a child playing a first game of "hide-and-go-seek" to an adult eagerly watching the World Series, games are one of the most popular forms of amusement.²

Games Defined

What is a game? An interaction between people involving ulterior motives? Eric Berne uses the word in this sense in "Games People Play". But a game involves more than this. It is essentially a trial of strength or a trial of wits, played within a matrix which is defined by rules. Rules are essential. If the rules are not observed, the game ceases to be a game.³
Simulation Gaming

Even though amusement is a major factor in the majority of games, there are more serious purposes to some games; some are used as instructional or educational tools or as planning aids. Games of this purpose are said to be Simulation Games. Simulation games and techniques have been around for a long while. Games such as chess, go and Shogi were and are simulation games derived from war games used in India, China and Japan some thousand years ago. War games of today as used by armed force officials and also marketed by several simulation game organizations date from the latter part of the eighteenth century, when the Prussian army became aware of the need to update the training of its military officers.

Not until 1956 did the American Management Association, in cooperation with IBM, begin to develop "business war-games". The phenomenal increase of simulation gaming during the past quarter century can best be understood as a response to a communication need. There is little evidence to suggest that this generation of a new form of communication has been a conscious or deliberate effort. Rather, the ready acceptance of gaming/simulation appears to be the spontaneous yield of a widespread search for comprehension of totality, which can also be expressed as the individual's need to establish an overview or perspective through which he can obtain a better understanding of the world in which he must operate.
Consequently, in order to facilitate his understanding of the world, a simulation game must be devised around the structure of a real world situation. In other words, there must exist a facsimile or model of the real world environment within the game plan in order for the players to gain any meaningful experience from that game.

Basic Elements

Common to all simulation gaming experiences are three basic elements. They are (a) people playing certain roles which don't necessarily have to correspond to those they assume in their real life situation, (b) a scenario which is the defined problem area, e.g. the model the participants will work with, and (c) an accounting system designed to keep track of events and their consequences during the playing of the game.

Computer-Assisted Simulations

At this point in the discussion of simulation gaming, I would like to introduce the role of the computer. Simulation gaming will always employ the three elements previously mentioned and at least the major roles will be presented or represented by human participants. In computer simulations, the human element, for the most part, is replaced by a computer programmed to give unconditional responses. These responses are predictable usually because the results are generally rational responses preprogrammed into the computer. As the variables change, a predicted response is made by the computer. On the other hand, in non-computer
aided simulations, a response may not be accurately predicted due to the fact that there are always the opportunities for the absurd to happen and the irrational to dominate. Other than using computers as part of the accounting system in a simulation game, it is probably better that a man-model situation be utilized because, given the same variables, the results will be more typical of results obtained in a real-life situation.

Existing Games

Simulations are being heavily utilized today in such areas as urban and regional planning, educational institutions, social welfare organizations, etc. Games like "Housing Plan" are concerned with housing problems in suburban communities; "CLUG" is a Community Land Use Game; "They Shoot Marbles, Don't They" gives players a chance to become involved with rule-governed behavior and experiment with various behavioral situations. There are certain games such as "Policy Negotiations" which are processes in themselves. These games are considered priming games where the particular structure or format for the game may be utilized as a part of the game or separately to aid in the development of another game. The basic "Policy Negotiation Game" is designed as an encounter between teachers and a school board with both sides represented by three players. The game deals primarily with the allocation of a resource called "influence", in relation to the decision-making process. But this
priming game could be redesigned for use by non-academic related groups. By retaining the influence factor, the basic integrity of the game would be maintained.

The Operational Game

Another form of simulation gaming is what is called an operational game. As in many definitions, it is easier to define operational games by saying what they are not. Operational games are not physical games like football; they are not party games like monopoly or Group Therapy; they are not socializing games like dolls or "Mother, May-I"; they are not interpersonal games such as those described by Eric Berne in "Games People Play". Operational games, however, contain elements of all these games. They have a clearly defined set of rules; there is interaction between game players; players make the decisions that make the game run; both competition and cooperation combine to make the game well balanced; chance and strategy play off against each other, giving the players a feeling of challenge as well as control; and finally, the components are simplifications of real situations. 5

It is from this point of departure that the 'Corporate Identity Game' was designed. Considered an operational simulation game, the identity game is based on a simulation model of an existing system. That existing system is the corporate structure and its operating habits. The model
devised for the "Corporate Identity Game" was based upon the results obtained through research and observation. The game is structured so that, as in other operational games, its players and variables are combined in such a manner that they interact and a change in one player component will effect the function of the others.
DOCUMENTATION
DEVELOPMENT OF THE GAME

First Concept

The "Corporate Identity Game", a game designed primarily for use by graphic design students, went through several stages of evolution in its developmental process. The first concept of the game consisted only of one player—a graphic designer. Through a chance drawing or selection of several variables (as partially exists in the final version of the game), the designer was to gather information he needed to develop a symbol or logotype for an organization or corporation. Within a time frame of 30 minutes, the designer was to develop a symbol that would be legible, adaptable and also satisfy the requirements set forth by the variables arbitrarily selected for him.

Realism vs. Idealism

This format was a good start toward the development of the game but it lacked realism, an element that was also lacking in the everyday problem-solving the average graphic design student encountered. It is my opinion that within the educational structure, idealism is nice but realism is essential. If a graphic designer is to cope with a realistic situation and be able to maintain an interface with individuals he encounters, he must 'practice' with realistic environments, not 'suppose' with idealistic ones.

Role Establishment

The second major step in the design evolution was the addition of the corporate or executive roles. The creation of the executive role playing added
to the realism of the game plan. In actuality, corporate officials are confronted by graphic designers in the development of graphic identity programs, so why not include them in the game?

**Title Change**

At this time, the name "Corporate Identity Game" was developed. Until now the game had been entitled "The Graphic Designer" but it was decided that this particular name encompassed more than just that of a game involving the development of a corporate identity program. If the name "The Graphic Designer" had been maintained, it would have been necessary to broaden the scope of the game or at least the basic format to allow for the inclusion of design elements to be used in game play involving all areas of graphic design problem solving. Trying to include in the game every aspect of the real-life situation would tend to make the game so complex as to be unplayable. Because of this, the title was changed to reflect the basic concept of the game, to narrow the scope of the game and to add a control factor to the experience.

**Realism...Where To Draw the Line**

During a test-run of the game at this particular stage, mention was made of the point that to be realistic, a designer might have the option to quit or retire from that role or even be fired by the executive group. These options could be utilized when a situation arose where there was sufficient disagreement between the two factions.
This would allow the designer to re-enter the game with a new set of design conditions, color, typography and even a new corporation to work with. But the question was, "Would this really add to the realism of the game or actually lend itself to the development of an unrealistic situation?"

In order to arrive at a solution to the problem, reference was made to SIMSOC (Simulated Society) developed by William Gamson. This particular simulation deals with the establishment and maintenance of social order. During the development of that game, a situation arose similar to the one described above. In an early version of the game (SIMSOC), death posed an interesting problem in rule formation because the game rules did not prohibit players from committing "suicide" when they found themselves in altogether untenable circumstances; players would declare suicide and then re-enter the game as new participants. This option had to be ruled out to maintain sufficient realism in the game. Using this as a foundation for resolution of the problem previously discussed, it was decided to eliminate the option to quit or be fired. Not only did this contribute to the overall realism but also forced the participants to try to find alternative solutions to reconcile their disagreements.
Gaming Elements - Variable Cards

Previous versions of the "Corporate Identity Game" presented the game players with variables such as color, typography and design conditions. Also in the later stages of development, the role identification variables were presented the players. For each variable category, there was a stack of cards, each stack of a different color. From each stack, the game participants were to draw one card to identify variables to be used in the game. (figure 1, Appendix A).

During an early test run of the simulation, it was noticed that once the cards had been drawn and the identification of the variables had been made, no further reference was made of the cards. The question arose in my mind whether there might be a more simple, economic (in terms of production) and efficient means of identifying these variables.

If the decision was made to include the cards, then this would have called for the design of and development of a complete package for the game. Included in the package would have been the six (6) stacks of cards, possibly a tray to hold the cards and a box designed to hold the entire works including the game booklet. Was this necessary and was this practical from the economic standpoint, considering the possibility of eventually publishing the game?
The decision was made to include all the variables in a game booklet. A copy accompanies this report. It was felt that this solution was the most practical because its simplicity facilitated the actual preparation for game play. It was also felt that this was the most 'economic' means of presenting the variables thereby eliminating the apparently unnecessary and costly (in terms of production) cards.

Critique Sheet

Early in the development of the game, the idea of determining the effectiveness of the corporate identity solution was considered. How to determine this effectiveness and validity caused considerable concern. The basic solution that was arrived at was and is that which exists in the final version of the game. It was decided that the realism would be maintained if the corporate group were to pass a final verdict concerning the identity's effectiveness. Initially a critique sheet (figure 2, Appendix A) was designed to be used by the corporate group as a guideline in the determination of effectiveness or worth. The crit sheet was later eliminated for it was thought that the guidelines demonstrated within the critique sheet were basically those which a designer might use to criticize another designer's work; these would not actually be considerations that a corporate executive would have or use when he/she tried to ascertain a particular design's strengths or weaknesses.
Also by eliminating specific guidelines for worth determination, it allowed for the flexibility which would enable the participants to input their own criteria for success. What does this tend to do? First it adds to the game by broadening the range of possible design solutions and secondly, it forces the player who is the graphic designer to be more conscious of individual idiosyncrasies of the executive role players.

Booklet Design

Included in the total design of the game was the design of the package itself and/or the game booklet. This phase of the game design went through several stages, as did the game concept, until it finally culminated with the game booklet found in Appendix C of this report. Explanation of the design process will be covered next.
THE DESIGN OF THE GAME BOOKLET

The Grid

A grid is an extremely valuable tool utilized by many graphic designers to aid them in their presentation of visual and verbal information on the printed page. A grid is designed and used to present this information in a systematic and orderly fashion and to create an overall integrity throughout a designed work that, in most cases, is not immediately apparent in designs that are intuitively developed.

The actual design of the game booklet was based on a nine (9) point unit with an 8/9 point sans-serif typeface used as the basis of this unit. A modular grid was developed from the unit as can be evidenced in figure 3 of Appendix A. The decision was made to utilize the bottom six vertical modules and three horizontal modules as the actual work area within the booklet. The upper three by three modular area on each page was reserved for headings and titles.

Cover Design

The cover design was, in final version, designed to fit within the 6 by 3 modular area. In earlier roughs for the cover, the basic concepts occupied a 4 by 4 modular area which could actually have been modified to fit the 6 by 3 area. (figures 4, 5, 6, Appendix A). These earlier concepts were based upon the thought that, the designer, from the physical transfer away from the protective environment of his design studio to the "front lines of battle" with lay individuals (executives),
is required to undergo a metamorphosis of personality but yet maintain his identity and integrity as a competent designer. When referencing figure 4, the designer is symbolized by the four circular shapes running across the top and the symbology of the metamorphosis is seen as the transition in color from purple to white (for the designer) and white to purple in the ground (for the environmental transfer).

Figure 5 is a similar attempt at this metamorphosis but by the use of a hard edge transition. In figure 6, the attempt to simulate this transition in several directions only adds to the confusion. It should be noticed that these three examples were generated when the game was still entitled "The Graphic Designer".

When the game received its new name, a cover design commensurate with the concept behind the name was considered. The refinement of this cover design concept is the one which appears in the final version of the game (see game booklet, Appendix C). It was felt that a simple typographic solution consisting of a word play of the three key words of the title expressed the basic concept of the game. Through the use of vertical and horizontal linkages of the letterforms and strict attention to figure/ground relationships, a design concept in keeping with the game was established. There was no hidden meaning
Additional Contributions

behind this design concept as was found in the previous cover designs.

The title and headings within the booklet were set in Mercator, a typeface which appears to be a cross between Helvetica Regular and Univers 55 typefaces. It was chosen mainly for its easy readability. Included in the game booklet, under the heading "Typography", are several examples of typefaces which were purposely placed there to facilitate ease and to aid the graphic designer during the design phase of the "Corporate Identity Game". These particular examples of typefaces were selected because they represented a broad range of possibilities extending from the most popular Helvetica to the somewhat 'kinky' Amelia.

Finally within the booklet are a few examples of symbols generated in a previous test run of the identity game. These examples were included to visually demonstrate the validity of this particular game. I personally feel these are extremely good examples and representative of the caliber of graphic design work that might be generated through the play of this game.
EVALUATION

The Test Run

Prior to the final preparation of the thesis project or game booklet, a test run of the game was conducted with the aid of the entire Junior Class of the Department of Communication Design under the guidance of Professor Robert S. Kerr and Lee D. Green. The simulation run was held during a six hour time span. The class divided itself into nine groups of four players each. The groups were then assigned nine separate names for corporations. Following the game directions outlined for them, play progressed immediately followed by a combined critique session.

Evaluation Form

In hopes of ascertaining effectiveness and validity of the game, a two page evaluation form was developed, patterned after the course evaluation format used at Rochester Institute of Technology and also an evaluation form found in an issue of the "Psychology Today" magazine. The design game evaluation forms were distributed to each of the members of the design class who had participated in the test run. (see figures 7 and 8, Appendix B, the evaluation form, pages 1 and 2). The students were asked to answer the questions by marking their answers or responses on supplied computer cards (figure 9, Appendix B).

Score Compilation

Answers were compiled on an evaluation chart (figure 10, Appendix B). Average scores for each question were compiled and were transferred to another chart (figure 11, Appendix B) where they were compared
with responses from a control card which had been prepared by me. (figure 12, Appendix B). With this method of evaluation, it was hoped there would be a correlation between actual responses made by the students and the supposedly ideal responses (from the control) to the questions concerning the game effectiveness.

Results

The results of the evaluation show a marked similarity between the average real response and the responses of the control. The control responses agreed with the consensus of opinion in twenty-three (23) out of the total fifty (50) instances. Twenty-four (24) of the remaining twenty-seven (27) responses were closely related to the point of being either the response "strongly agree" related to "agree" or "disagree" (an average response) related to "strongly disagree" (a control response).

There were only three responses from the test group that were direct opposites of the responses from the control. Numbers 16, 17 and 18, from the evaluation form, were the questions where there was an apparent disagreement. (see figure 11, Appendix B.).
CONCLUSION

It has been said that trying to explain simulation gaming to a layman is like trying to explain sex to a virgin. Likewise, designing a simulation game and manipulating the various elements of the game format until they are in a reasonably good working order is comparable to moving the deck chairs around on the Titanic. There are always changes that can be made to enhance an existing structure, but the point to be made is, a line must be drawn eventually or nothing will ever be completed. After having prepared this thesis, I realize that there might possibly be further alterations to the game structure that could enhance, but at the same time, change the scope of the game.

Considering the status of the game at this point, I feel that it fulfills the educational needs I set forth in the Preface of the game (see Appendix C, Preface). Other alterations may be made to the game, but my opinion is that if any are made, the total concept of the game (as it stands) will be destroyed.

Looking back on the design of this thesis, I feel that I have gained tremendous insight in the realm of education and at the same time feel that I have contributed a tool to the educational schema that will enhance that plan (at least in graphic design education). To paraphrase a comment by one of the design faculty at the Rochester
Institute of Technology, "...there are a lot of bright design students here at RIT and I have seen them react positively to a number of design involvements, but never have I seen such an enthusiastic reaction toward a particular situation than I have seen here during the play of the 'Corporate Identity Game'.

Based upon this remark, as well as several other similar comments made by the students themselves who had the opportunity to participate in the playing of the game, I feel I have successfully designed a good working educational tool. This after all was my intention and my thesis.
FOOTNOTES

1 Robert S. DeRopp, The Master Game - Pathways To Higher Consciousness Beyond The Drug Experience, New York, 1968, p. 11.


3 DeRopp, p. 12.


5 Margaret W. Monroe, "Operational Games", Urban Games: Four Case Studies in Urban Development, p. 3. (all other information unavailable).

BIBLIOGRAPHY

Armstrong, Robert H. and Hobson, Margaret. *Introduction To Gaming/Simulation Techniques*, University of Birmingham, Birmingham, England. (all other information unavailable).


APPENDIX A
Figure 1. Variable Cards
Critique / Analysis Sheet (Figure 2)

This critique/analysis sheet should be used as a guide in the discussion of the graphic designer's finished design rough. The items of discussion listed below are only suggested in order to enable the critic to identify specific design problem areas so that he may more clearly understand the rationale behind each element of a particular design.

- Were all the directives closely adhered to by the designer? If they weren't, why weren't they?
- Is there visual impact?
- Is the design legible?
- Is the design simple?
- Is the design distinctive?
- Is the design adaptable?

- Would this design lend itself to a reversed? (i.e., positive to negative)
- Would the design hold up if reduced to postage stamp size?
- Would the design be legible if weathered badly?
- Would the design be legible if moving?
- Would the design hold up if distorted?
Figure 3. The Grid
The Corporate Identity Game

A Simulation Game Involving Graphic Design Methodology

By Alonzo K. Foster
The Corporate Identity Game

A Simulation Game Involving
Graphic Design Methodology

Copyright © 1973 Alonzo K. Foster
Designed by Alonzo K. Foster
Photographic Essay
My sincere thanks for help in this undertaking should go to a number of people, named and unnamed. I would like to acknowledge the valuable assistance afforded me by Barbara Steinwachs and Larry Coppard of the Environmental Simulations Laboratory at the University of Michigan. Through them I was able to achieve a greater understanding of the workings of simulation gaming. The assistance of R. Roger Remington of the Department of Communication Design, and John Bozza of the Department of Criminal Justice, both faculty at Rochester Institute of Technology, is greatly appreciated. Their verbal assurances and suggestions aided me in selecting a gaming experience, drawing from a multitude of possible gaming situations. To Robert S. Kerr, faculty member of the Department of Communication Design at Rochester Institute of Technology, I am deeply indebted for allowing me to test run the simulation experience on his graphic design class and I am further grateful for his very helpful suggestions leading to the development and evaluation of the game.
The Corporate Identity Game was designed with the intent to aid students of graphic design in their development as designers. There was an attempt made to create an environment which to most students was completely alien to any situation they might have encountered previously in their studio involvements. Through observations made over a time span of several years, I have concluded that most educational design situations involved the average student in problem solving of an idealistic nature. This experience I confess, is valuable to the extent that the student is allowed to develop a visual solution for a particular situation and is able to “free his mind” by delving into graphic analysis of problem areas in an innovative way. But the question is, does this adequately prepare a graphic design student to cope with the realism of a graphic designer/client situation? Is the average graphic design student capable of dealing with client wishes and educating lay persons as to what is or what is not good graphic design? The purpose of the Corporate Identity Game is to simulate a graphic designer/client encounter and add a diminution of realism to visual problem solving.
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Photographic Essay</td>
<td>2</td>
</tr>
<tr>
<td>Acknowledgement</td>
<td>3</td>
</tr>
<tr>
<td>Preface</td>
<td>4</td>
</tr>
<tr>
<td>Introduction</td>
<td>7</td>
</tr>
<tr>
<td>Game Directions</td>
<td>8</td>
</tr>
<tr>
<td>Organizations</td>
<td>10</td>
</tr>
<tr>
<td>Symbols and Logotypes</td>
<td>12</td>
</tr>
<tr>
<td>Occupations</td>
<td>13</td>
</tr>
<tr>
<td>Biographical Sketches</td>
<td>14</td>
</tr>
<tr>
<td>Colors</td>
<td>16</td>
</tr>
<tr>
<td>Typography</td>
<td>17</td>
</tr>
<tr>
<td>Design Conditions</td>
<td>20</td>
</tr>
<tr>
<td>Variations</td>
<td>22</td>
</tr>
</tbody>
</table>
In trying to tell you, the reader, my reactions to Lon Foster's Corporate Identity Game, I should like to refer to a statement by Hans Hofmann, who said, "...the process of re-creating reality is not based upon a simple reproduction of nature." It is in this way that I feel the "Game" is valuable. It is not just a reproduction of nature. It has the ability to create in a simulated way the reality of the real that was Hofmann's lifetime search.

In my years of teaching graphic communications, I have seldom seen students react in a more positive way to a problem that, like so many of our class assignments, is but a simulation of the real. The quality of becoming is in being. The students seem to be able to "be" a designer, which is after all the first step to becoming a designer. The "Game" has the unique ability of getting one to take a role; to begin to see with other eyes; method-acting as if it were. It introduces the student/player into the multi-problems that will face him in the world.

Design at its greatest is a synthesis arrived at by mastering its multi-problems. The "Corporate Identity Game" does enable the player to become other than what he is and therefore provides insights not normally open. If this game is useful in helping the player see the design task more clearly, more directly, more responsibly, then its creating was well worth the effort, and I believe it does.

Robert Shaffer Kerr

Robert Shaffer Kerr

11.14.73

The Corporate Identity Game is a gaming experience designed for four to six players, although it is possible that more players may participate. For simplicity sake, the directions given here are for a simulation involving four players. Preparation for the game is a simple step by step process which will simultaneously set the stage for the graphic designer/client encounter and will allow for the flexibility necessary and conducive to the modification of gaming elements to aid in the creation of a variation of the game that might be desired by the participants.

The primary function in preparation for the encounter is the identification of the corporation. The group of players must pick a number from one (1) to twenty-four (24). Turning to page 10 in this manual, locate the organization name corresponding to the number selected. Accompanying the organization is a brief explanation of the corporation's services and/or involvements.

The next step is the selection of the graphic designer from the group of four players. This player will maintain his own identity throughout the entire game while the remaining players take on roles supposedly alien to them. These roles will be those of the corporate executives who are to work with the graphic designer in the development of an identity program for the corporation. Of the remaining players, one must be selected to act as chairman of the corporate executive group and to perform as recorder of all the variables to be identified. He should also act as quasi-mediator throughout the game.

Each of the corporate executives are then to arbitrarily select two (2) more numbers from one to twenty-four. Using the first number each executive has selected for himself, the chairman will refer to the section entitled Occupations to identify each executive's occupational background. With the second number for each, the individual biographical sketches will be identified (page 14). Combining the sketch with its respective occupation, the roles that the executives are to play will be established. The players of these roles are free to build upon these sketches but should try not to stray too far from the basic character that is arbitrarily assigned to him.

The final step in the preparation for the encounter is the selection of the color, typographic and design conditions. As before, one number should be randomly selected for each of these categories and reference should be made to their respective corresponding numbers in this manual. The color element will be identified by referring to page 16, the typography on page 17 and the design condition on page 20.

Now that all the variable have been identified, the first encounter may occur. The purpose of this initial meeting between the corporate executive group and the designer is to acquaint the designer with the needs of the corporation and to discuss possible solutions for the corporation's graphic design requirements. The corporate group will present the designer with their desired color, type, and design condition as previously selected. It is probable the designer will be confronted with some very strange combinations and must question the group about...
their "choices" of the color, type or condition. If the designer feels the necessity of substituting a different color or typeface, he must at this point in the game try to persuade the group that a change should be made. Cost and budgetary considerations might be discussed. The corporate executives should take it upon themselves to confront the designer with whatever questions they might feel are pertinent but must remember that while presenting their questions they are to remain a part of the roles they were originally assigned. This first meeting may last for thirty minutes or more depending upon the need to identify specific problem areas and discuss plausible solutions.

After the first meeting, the designer might take from three to twenty-four hours to prepare rough sketches and a more finished rough of his design for presentation. At the end of this time he must present the corporate group with his visual solution and be able to rationally defend his solution by presenting them a step by step analysis of his design.

Returning to meet with the corporate group, the designer will make his presentation and answer questions put to him by the executives. A response should be made by the group, whether it be negative or positive concerning the graphic identity solution they have been presented. Based upon the response made, the effectiveness of the solution will be determined.

The structure of the game not only requires the individual players to make the game whatever they wish but also lends itself to many variations. A couple possible variations will be discussed later in this manual.
<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bob Willis Travel</td>
<td>(complete travel bureau)</td>
</tr>
<tr>
<td>2</td>
<td>Kas</td>
<td>(Rochester domestic supplyhouse; tile, kitchen cabinets)</td>
</tr>
<tr>
<td>3</td>
<td>Davis Detective Bureau</td>
<td>(provides all forms of confidential investigation and security systems)</td>
</tr>
<tr>
<td>4</td>
<td>Pizza Palaces Inc.</td>
<td>(restaurants and pizza specialists)</td>
</tr>
<tr>
<td>5</td>
<td>Multilectric</td>
<td>(multi-service corporation)</td>
</tr>
<tr>
<td>6</td>
<td>H.B. Mitchell &amp; Co.</td>
<td>(income tax accountants and consultants firm)</td>
</tr>
<tr>
<td>7</td>
<td>Homer</td>
<td>(electric appliance, vacuums, manufacturer and dealer)</td>
</tr>
<tr>
<td>8</td>
<td>Steinman</td>
<td>(piano and musical instruments manufacturer)</td>
</tr>
<tr>
<td>9</td>
<td>Kratketz Gallery</td>
<td>(gallery and custom picture framing service)</td>
</tr>
<tr>
<td>10</td>
<td>Bob Ryan Stereo Center INC.</td>
<td>(stereo franchise and dealer)</td>
</tr>
<tr>
<td>11</td>
<td>Modernform Inc.</td>
<td>(ladies’ lingerie manufacturer)</td>
</tr>
<tr>
<td>12</td>
<td>Truehaus</td>
<td>(national truck body dealer)</td>
</tr>
<tr>
<td></td>
<td>Company Name</td>
<td>Description</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>13</td>
<td>Haul-All</td>
<td>(trailer and moving van rentals)</td>
</tr>
<tr>
<td>19</td>
<td>Croll International Inc.</td>
<td>(distributors of high quality office furniture)</td>
</tr>
<tr>
<td>14</td>
<td>Riverwood</td>
<td>(Rochester's planned community)</td>
</tr>
<tr>
<td>20</td>
<td>GS Hoists</td>
<td>(provides electric, hand and ratchet hoists, trolleys and accessories)</td>
</tr>
<tr>
<td>15</td>
<td>National Fire Extinguishers</td>
<td>(provides complete line of fire fighting equipment)</td>
</tr>
<tr>
<td>21</td>
<td>Bradford and Associates</td>
<td>(graphic design studio; grid oriented)</td>
</tr>
<tr>
<td>16</td>
<td>Monroe Zoo</td>
<td>(complete line of animals)</td>
</tr>
<tr>
<td>22</td>
<td>Cleensewer</td>
<td>(national sewer and plumbing service)</td>
</tr>
<tr>
<td>17</td>
<td>Ozarks Art Supply</td>
<td>(speaks for itself)</td>
</tr>
<tr>
<td>23</td>
<td>Center City Mall</td>
<td>(extensive grouping of stores under one roof in the Central Business District)</td>
</tr>
<tr>
<td>18</td>
<td>Happy Ice Cream</td>
<td>(national ice cream chain)</td>
</tr>
<tr>
<td>24</td>
<td>Morris County Parks</td>
<td>(provides parks and information on parks and recreation)</td>
</tr>
</tbody>
</table>
Shown here are a few examples of visual solutions to corporate identity problems from some previous runs of the Corporate Identity Game.
<table>
<thead>
<tr>
<th></th>
<th>General Manager</th>
<th></th>
<th>Plant Manager</th>
<th></th>
<th>Vice President of Marketing</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Engineer</td>
<td>2</td>
<td>Public Relations Officer</td>
<td>11</td>
<td>Presser to PR Officer</td>
</tr>
<tr>
<td>3</td>
<td>Secretary to the President</td>
<td>12</td>
<td>Personnel Director</td>
<td>20</td>
<td>Quality Control Director</td>
</tr>
<tr>
<td>4</td>
<td>Vice President of the firm</td>
<td>13</td>
<td>Printer</td>
<td>21</td>
<td>Deputy Sales Manager</td>
</tr>
<tr>
<td>5</td>
<td>President of the firm</td>
<td>14</td>
<td>Chairman of the Board</td>
<td>22</td>
<td>Secretary to Marketing</td>
</tr>
<tr>
<td>6</td>
<td>Art Director</td>
<td>15</td>
<td>File Clerk</td>
<td>23</td>
<td>Secretary to Marketing</td>
</tr>
<tr>
<td>7</td>
<td>Sales Manager</td>
<td>16</td>
<td>Store Manager</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Marketing Executive</td>
<td>17</td>
<td>Salesman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Firm Accountant</td>
<td>18</td>
<td>Legal Attorney</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Biographical Sketches</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------------------------------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>40 years old; very conservative; feels hiring a designer is a waste of time and money.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>64 years old; ready for retirement; dollars and cents conscious; opinion can be swayed.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>34 years old; very business-like; young but conservative; needs verbal assurance from the designer.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>44 years old; very moody person; a real company man; uneasy about new ideas.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>48 years old; frustrated; split personality; retired army colonel; interested in red, white and blue.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>50 years old; feels threatened by young designer coming into the company and changing the identity; wants things to continue as they have been for the last 30 years.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>63 years old; conservative; doesn't believe that a good design will help sales any.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>73 years old; retired but still hanging around; very crabby; not open to new ideas.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>25 years old; very conservative; aggressive but likes things the way they are presently.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>60 years old; extremely conservative; doesn't like sanserif type; very hard to please.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>32 years old; contemporary person; likes fresh ideas; likes systems approach to design.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>37 years old; very self-assured; very confident; egotistical; aggressive; very interested in how the design will look hanging over his 2500 dollar desk.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
13
42 years old; lots of practical experience; very logical thinker.

19
24 years old; very contemporary; very aggressive; not easily sold unless designer can soundly support ideas.

14
35 years old; irritable; quick tempered; quick to react; extremely stubborn and opinionated.

20
PLAY YOURSELF

15
26 years old; very mod; thinks he knows it all; positively impressed with the amount the design job will cost.

21
21 years old; new to the company; likes contemporary ideas; makes a lot of untrained comments.

16
28 years old; conservative type; extremely interested in sales; polite but aggressive.

22
28 years old; very wishy-washy; unstable; no self-assurance.

17
36 years old; slightly contemporary; slow to react to new ideas; very profound with thoughts.

23
56 years old; very conservative; antagonistic; dollars and cents conscious.

18
34 years old; very easy going; easily swayed; quick to side with the designer.

24
33 years old; not contemporary but not conservative either; a real middle of the roader; more concerned about present business operations than future company identity.
<table>
<thead>
<tr>
<th></th>
<th>Colors</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Your choice of any day glow color</td>
</tr>
<tr>
<td>2</td>
<td>Any combination of black and another color.</td>
</tr>
<tr>
<td>3</td>
<td>Blue and green</td>
</tr>
<tr>
<td>4</td>
<td>Three colors (your choice)</td>
</tr>
<tr>
<td>5</td>
<td>Three greys</td>
</tr>
<tr>
<td>6</td>
<td>Cream/Beige</td>
</tr>
<tr>
<td>7</td>
<td>Blue and orange</td>
</tr>
<tr>
<td>8</td>
<td>Black only</td>
</tr>
<tr>
<td>9</td>
<td>Black and yellow</td>
</tr>
<tr>
<td>10</td>
<td>Four Process Colors</td>
</tr>
<tr>
<td>11</td>
<td>Pink</td>
</tr>
<tr>
<td>12</td>
<td>One color (your choice)</td>
</tr>
<tr>
<td>13</td>
<td>Two colors (your choice)</td>
</tr>
<tr>
<td>14</td>
<td>50% of any color</td>
</tr>
<tr>
<td>15</td>
<td>Black and cyan</td>
</tr>
<tr>
<td>16</td>
<td>2 contrasting colors (your choice)</td>
</tr>
<tr>
<td>17</td>
<td>Black and grey</td>
</tr>
<tr>
<td>18</td>
<td>Black and orange</td>
</tr>
<tr>
<td>19</td>
<td>Graphic designer red</td>
</tr>
<tr>
<td>20</td>
<td>Designer's Choice</td>
</tr>
<tr>
<td>21</td>
<td>2 Greys</td>
</tr>
<tr>
<td>22</td>
<td>2 Complementary colors</td>
</tr>
<tr>
<td>23</td>
<td>Embossed on white stock</td>
</tr>
<tr>
<td>24</td>
<td>Pure color and 50% of another color</td>
</tr>
</tbody>
</table>
| 1 | Univers 55 | abcdefghijklmnopqrstuvwxyz
|   |           | ABCDEFGHIJKLMNOPQRSTUVWXYZ
|   |           | 1234567890(&.,;!:?""""-*.£%/$) |

| 2 | Cooper Black | abcdefghijklmnopqrstuvwxyz
|   |             | ABCDEFGHIJKLMNOPQRSTUVWXYZ
|   |             | 1234567890(&.,;!:?""""-*.£%/$) |

| 3 | Helvetica Regular Extended | abcdefghijklmnopqrstuvwxyz
|   |                            | ABCDEFGHIJKLMNOPQRSTUVWXYZ
|   |                            | 1234567890(&.,;!:?""""-*.£%/$) |

| 4 | Futura Light | abcdefghijklmnopqrstuvwxyz
|   |              | ABCDEFGHIJKLMNOPQRSTUVWXYZ
|   |              | 1234567890(&.,;!:?""""-*.£%/$) |

| 5 | Harry Fat | abcdefghijklmnopqrstuvwxyz
|    |          | ABCDEFGHIJKLMNOPQRSTUVWXYZ
|    |          | 1234567890(&.,;!:?""""-*.£%/$) |

| 6 | Times Roman | abcdefghijklmnopqrstuvwxyz
|    |            | ABCDEFGHIJKLMNOPQRSTUVWXYZ
<p>|    |            | 1234567890(&amp;.,;!:?&quot;&quot;&quot;&quot;-*.£%/$) |</p>
<table>
<thead>
<tr>
<th>Font</th>
<th>Font Details</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Amelia</strong></td>
<td>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890&amp;.,;:&quot;'!?'-&quot;$%£/\</td>
</tr>
<tr>
<td><strong>Helvetica</strong></td>
<td>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890&amp;.,;:&quot;'!?'-&quot;$%£/\</td>
</tr>
<tr>
<td><strong>Optima Italic</strong></td>
<td>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890&amp;.,;:&quot;'!?'-&quot;$%£/\</td>
</tr>
<tr>
<td><strong>Americana Bold</strong></td>
<td>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890&amp;.,;:&quot;'!?'-&quot;$%£/\</td>
</tr>
<tr>
<td><strong>Folio Light</strong></td>
<td>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890&amp;.,;:&quot;'!?'-&quot;$%£/\</td>
</tr>
<tr>
<td><strong>Hobo</strong></td>
<td>abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890&amp;.,;:&quot;'!?'-&quot;$%£/\</td>
</tr>
</tbody>
</table>
Optima

13

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?'"

Sintex 1

14

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?'"

Folio Medium

15

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?'"

Helvetica Light

16

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 (&.,:;!?'"

Must use all upper case of any type.

Designer's Choice

17

Must use any italicized type.

Must use initials of the company.

Must use a serif type.

Must use a sanserif type.

Logotype (2 typestyles of medium wt.)

18

19

20

21

22

23

24

25
1. Must use the Gestalt Law of Similarity. (Under the so-called Law of Similarity, visual units which resemble each other in shape, size, color and direction will be seen together as a homogeneous grouping. It is possible to organize such stimulus events in time as well as space.)

2. Must use the Gestalt Law of Proximity. (Perceptual groupings are favored according to the nearness of parts. Those parts nearest to each other will tend to form groupings against a background of empty space. In visual perception what is closest together tends to unite.)

3. Must use the Gestalt Law of Pragnanz. (The Law of Pragnanz is the law of equilibrium likened to the principles of the maximum and the minimum in physics. When organization moves toward a minimum, it is characterized by the simplicity of uniformity; when it moves to the maximum, it is characterized by the simplicity of perfect articulation.)

4. Must be able to identify verbally for the client 12 areas where the new identity may be used at best advantage.

5. Must use the Gestalt Law of Continuity. (Good continuity allows us to linearly trace a line of a design concept. Organization in perception apparently tends to occur in such a manner that a straight line, for example, appears to continue in a straight line, or an arc continues into a circle.)

6. Must use any form of modular grid.

7. Must demonstrate a strong figure-ground relationship. (The very nature of the perceived figure is dependent upon the character of the surrounding field, which may include not only a ground but also other figures. The contrast or opposition resulting from the figure-ground phenomenon is fundamental to all visual experience.)

8. Must demonstrate a strong figure-ground relationship and also use the Gestalt Law of Proximity. (see #’s 2 and 7)

9. Must have spatial quality.

10. Must be developed within the parameters of a square grid.

11. Must be developed within the parameters of a circular grid.

12. The design must be symbolic. (The symbol is highly variable and bears the collective and distinctive mark of human life. Man’s symbolic thoughts and behavior are fundamentally responsible for the progress of the human culture.)

13. Must demonstrate a strong figure-ground relationship and also use the Gestalt Law of Continuity (see #’s 5 and 7)

14. Must demonstrate a strong figure-ground relationship and also use the Gestalt Law of Similarity. (see #’s 1 and 7)
15
Must be linear.

16
Must use the Gestalt Law of Closure. (Closed areas are visually more stable than unclosed ones, and therefore more easily form figures in perception. Closure implies a strong tendency to close gaps in what is perceived as an incomplete configuration.)

17
Design must be equally suitable as new identity when reversed out on a black field. (If design is in color, a black and white version must be included to satisfy this requirement.)

18
Must be linear and be constructed within the parameters of a square grid.

19
Must be linear and be constructed within a modular grid of any form.

20
Must present 4 different visual examples of distorted image during final meeting with the client.

21
Must include visual identification of 12 areas where client may utilize new identity element.

22
Must present the client with a progression of thoughts and sketches of design from the point of initiation through the final stages of design.

23
Must present the client with a progression of enlargements from postage stamp size to a size that would be accommodated by an 8 x 10 format.

24
Must lay design out in letterhead, envelop, and business card fashion for presentation at final meeting.
Variations

To change the pace of the game a bit, try altering the structure by allowing two or more people to act as a design team or consultants who will work with the executive group on an identity program for the corporation. This variation of the basic game would allow for further input during the confrontation periods and would also add to the constructive thinking during the design phase of the game.

Considering the probability that most of the players who participate in this game will be graphic design students, a variation that would make it possible for all participants to try their hand at designing the logotype or symbol for the corporation might be in order. This variation may be handled in a number of ways but one way that has been proven goes as follows:

One player will perform the role of graphic designer and will meet with the remaining players who are the corporate executives as previously described in the game directions. The change comes when the designer begins to develop his roughs and layouts. While the designer performs his task, the remaining players should take the same information the designer received and apply it to rough sketches of their own. These additional design ideas should be criticized and compared with the roughs the designer presents the group during the final encounter. The catch is for the "executives" to prepare their design concepts as if they (the designs) had been prepared by and seen through the eyes of the characters they are acting out.

One final variation I would like to mention is an alternative that will create an altogether different dimension to the game. By removing the restriction that an identity program be developed for the corporation it is possible to use the game structure to generate graphics in other areas. For instance, using the same game format, the designer might have to work with an executive group to develop a poster or brochure which will communicate a particular idea the corporation will wish to convey. It is quite possible that additional criteria will have to be laid down but this may be accomplished when the graphic designer and the executive group meet the first time to establish the ground rules.

Listed here have been just a few of the many variations that may be derived through the use of the Corporate Identity Game format. The breadth of the participants' imaginations will be the only element that will define the limits of the art of gaming.