

First Principles to TTRPG Practice

The fundamental ideas that apply to all participants of the TTRPG practice.

Aim: To document VERY IMPORTANT fundamental ideas of TTRPG practices for easy viewing and preliminary exposure.

Note for Writing: Must separate prescriptive and descriptive writing. Separate advice (guides) in appendix's to classifications (study) of the main body. The derivative and generative contents (product) will exist under their own context as a project.

- Always began a project writing in small, segregated documents that carries a distinct
 - **Aim:** add a subtitle summary to supplement the title. Merge the documents before publishing.
- Always use section breaks.
- Always complete/perfect ONE piece of content to establish a writing style before writing another similar piece of content.
- Never edit while writing, Edit in one week.
- Never revise until an document is completed.

Italic and indent for examples and quotes.

*Bold for **signposting**.*

Underline for emphasis.

Hyphens - Used to make extended points and extrapolation of loaded terms.

Square Brackets highlights previous defined [Concepts].

Braces for {mathematical expressions}.

*Italic Bold for recurring **key terms**.*

Always construct an **Aim** statement for a piece of document and a summative subtitle.

Tables

Table Border	Dark Grey 2, 0.5
Cell Padding	0.002
Line Spacing (Format)	Single

When hyphen is used for words such as role-play, emphasis is placed on the verb, action of play. Whereas compound words such as roleplay refers to the noun of the practice in role-playing.

In-line Text Elements:

Examples

Examples

Anecdotes

Replay - **Actors:** "Are bolded, and act out scenarios." *Like this, I say.*

Digression

Signposting: Leading to Other Works or Miscellaneous Thoughts

See: Refers to other blocks of text for further details.

Intent

<<The intent of using angled brackets is derived from software diagram practices>>

Sample Headings

- **Introduction**
- **Forward, Afterword**
- **Abstract, Synopsis**
- **Motivation & Rational**
- **Appendices**
- **Bibliography**
- **Glossary**
- **Index**

Bracketing []: Notes down ideas without formal writing, with enough information to return to later. Indicative of being needed to be completed.

StopLight Format Consistency

When producing multiple contents of similar format, copy and paste a finished version (entirely, green) as template. Follow the following color code when working on the new document.

- **Dark Green 3** - is mean. Eliminate the enemy.
- **Dark Yellow 3** - is mellow. *Unsure, uncertain, in flux.*
- **Dark Red 3** - is dead. **DO NOT TOUCH.**
- **(Cornflower) Teal 2** - is a link. *Reference.*

File Naming Format

- ***none** - Latest.
- **(Archived X)** - Archived document. Content is phased and logged elsewhere.
- **(RTE X)** - Ready to edit. Revision X.
- **(RTP X)** - Ready to publish. Revision X.

Versioning and Granularity

Name version in header and logged in Google Doc versioning system. Only update versioning when notable, self-contained, cohesive change had been made (minimum as a minor change).

Avoid transferring content across documents as much as possible to keep the versions.

v0.0.0 - description.

- **1st position:** Release/publish.
- **2nd position:** Major revision and/or changes.
- **3rd position:** Minor updates and/or changes.

What is a TTRPG?

Is it a form of ergodic literature? Escapist Literature? A social gathering in collaborative storytelling? Artistic rendering and portrayal of characters? Narcissistic projection of desires? Or is it something else?

A classic way to describe TTRPG in its raw form, updated from “*Dicing with Dragons*” by Ian Livingstone:

Tabletop roleplaying games (TTRPG) is a sophisticated form of make believe. Participants of a TTRPG are known as players of the game. Among the players, one is chosen to oversee the game known as the Game Master (GM). The rest of the players are known as the party.

Across a tabletop, or any other site of discussion, players create a persona and verbally act out the part of that persona much like an actor playing a role in a stage play. The GM acts as the narrator and sometimes acts out as other personas. Players play out their role as they have ordained for their persona. Through their persona, they interact with other personas, events and elements in their make believe fiction. This activity is known as roleplaying. By roleplaying, the players will narrate a story from a series of connected events in their fiction. In doing so, the players will personally experience a story constructed from the party’s emergent roleplay surrounding their personas.

The personas players make up are much like characters in a story. The characters are attributed characteristics which are recorded down. The characters role-played by a player are known as the **Player’s Character (PC)**. Whereas the characters role-played by a GM are known as the **Non-Player’s Character (NPC)**.

For every time a discussion is held, it is said that the players participate in a **session**. A story may last as long as a session, which is typically a few hours. Or the story may be told over multiple sessions, arching over scenes, chapters and even story arcs.

The players tell the story in their persona as they play a game; the rules of the game are outlined in a **formal system**. The formal system regulates the game with methods on how to play the game. This includes methods on how to create characters, how to tell the story and how to create the fictional settings the story will be told in. Such as guides, advice and tools to help the players roleplay. The game forms the basis guidelines on how the story is conducted as the players roleplay their persona’s activities in fiction.

For some attentive folks, they record down notes of their sessions to prepare for a longer gameplay experience. Some even transcribe the details of their sessions and share them with

others in the form of art, books, podcasts, animation and video recordings. Occasionally, artifacts such as props, miniatures and music are used to help players engage in roleplaying.

Ultimately, the goal of TTRPG is to enjoy the experience and have fun. For some, it is to tell a story. For some, it is to play a thrilling game. For some it is to enact their favourite scenes from stories. For some, it is to stimulate their creative inspiration. For some, roleplaying is the same as experiencing the story. For some, the activity helps them relax and release stress. For all, the game is a game with no victors, leaving only players to find their own satisfaction in the practice.

More so, the true appeal of TTRPG is the prospect of experiencing a personally unique story. Unlike a story told by another author, a story told by the player's collaborative effort is a personal endeavor to the players. Players may thrive in joy and pride knowing that what they have experienced was made by themselves, for themselves. Even if a player is not a professional writer, a successful TTRPG game only requires their personal attention, interest and enthusiasm (in addition to some lucky, emergent muses). The ability for a TTRPG's story to be personalised yet spontaneously progress in otherwise unforeseeable developments is unparalleled by any other literature media.

Digression: JTTRPG

By the modern Japanese definition, TTRPG took on the meaning of "Table-talk RPG". Whereas in the west, TTRPG remained as the meaning of "Table-top RPG", sticking close to its roots of being derived from the tabletop wargame genre. This does introduce complications and entangling with the "Tabletop Board Game" community and sphere, but that is a digression concerning the term "TTRPG". It is worthy of note that Japan developed their TTRPG community from the import of Dungeons and Dragons 3rd edition, hence the subculture's lack of root in war gaming. In addition, Japanese lifestyle and social customs give rise to the preference of playing short, single session one-shot games of self-contained, holistic story arcs. Ultimately, resulting in some variations in thematic, systematic and most prominently: their expressive ideal.

See: [The Japanese TTRPG Culture](#)

Additionally, in China, TTRPG is denoted by a CRPG lexcon (跑团) from the MMORPG subculture.

See: [The Chinese TTRPG Culture](#)

Who are we, those who practice TTRPG?

"Creates a world of shared experience, where the player characters have the opportunity to shape their world, which we don't often have in the real world."

- Professor DungeonMaster

See also: [Who we are, what we are.](#)

Ground Zero Principles:

Storytelling and The Experience

Interpretivism (Guidelines)

Once a piece of writing is published into the public collective, elements of a writing are open to interpretation from the viewer. Unless otherwise implemented, the author has no rights nor means to force the readers to obey the writing. The author themselves simply becomes one of the many interpreters (of their own work).

For every idea posed below, there are many if not, uncountable patterns to implement them algorithmically. This document will pose its own examples for the purpose of explaining those ideas. In the spirit of TTRPG, personal rulings (home rules) are highly advised after an initial playthrough with the originally designed writing. For that rules is simply an organized set of rulings deemed coherent and understandable by the prevailing author:

“This is what we found that works. If you like it, go on and use it. If you dislike it, please change to your taste.”

However, it is strongly advised to the viewer that they comprehensively analyze said writing before making judgements. Under most cases, a consumer is advised to adhere to the ruling as intended. Where the author’s intent is communicated to the consumer via writing and the final intent is interpreted by the reader.

“Ruling over rules.”

TTRPG’s play is dependent on narration. All numerical mechanics introduced in this document is up to speculation and interpretation by the players. GMs are free to alter any rules mentioned within this document as they see fit. The freedom to customize to your group’s preference and needs is the courtesy of every TRPG.

See also: [Polylitic Design](#)

Facilitation of an Experience

In essence, TTRPG practice is the art of facilitating and simulating an abstract experience. **The Experience** is a particular set of circumstances, developments and elements that will collectively set a mood for an observer. This experience is recreated and simulated at a site elsewhere using the capabilities of that site. For TTRPG, this site is the tabletop.

Every element of a TTRPG game should ideally be fit for purpose for that experience. Before conducting a TTRPG practice, participants must identify the experience and manage their expectations around it. These parties include:

Players - Act and play in game sessions to imitate/recreate the experience.

Game Masters - Progress game sessions to help recreate the experience with the formal system.

Designers - Design the formal system to facilitate the experience.

Observers - Who entertain themselves with the on-going of said game sessions.

The Experience is what players will be immersed into. Limited by the capabilities of the artifacts, an experience cannot be recreated to 100% similarity. A degree of suspension of disbelief is necessary for immersion.

Experiences as a Feeling

However, the recognition of the artificial experience is personal and interpersonal. No two individuals will perceive, interpret and then recognize the same narration told through the game session identically.

The game session is a medium that evokes feelings in the players. This feeling cannot be documented in accountable form, and referenced at a later time. A reinterpretation based on an archive at a later time will draw upon the information involved with the experience in a new context. Destroying the original feeling with a newly updated one. This feeling only exists uniquely for the individual for the very instant they are experiencing it, and nowhere, no time else.

Why take a photo, to remenesent at a later date when you can fully absorb the scenery at this very instant and remember it only for now?

No two stories are ever the same, and yet they are equally important to the person experiencing them.

Digression: Objective Consistency vs Experiential Consistency

Objective Consistency

A believable framework of systems backed by logic and rational.

Experiential Consistency

A believable framework of systems backed by emotions, mood, psychological and thematic experience.

Objective consistency maintains believability through hard logic and rationality. Objective worldbuilding is created from a carefully architected clockwork of intention, causality and relationships. Which is expected to be navigated, explored, discovered and unravelled by an observer. To marvel at the comprehensive and holistic nature of the fictional world.

Experiential consistency maintains believability through invitation to make inference; in order for the observer to reach a personal conclusion on the fictional world's internal logic.

See: Perspective Gameplay

Finding Meaning in a Meaningless World

The fiction is fiction, virtual, fake, pretentious. In blatant terms, TTRPG practice is a meaningless practice. A group of people pretending to be. A practice of escapism.

What are the dangers of indulging in stories?

"(On secondary Worlds) Into which both designer and spectator can enter, to the satisfaction of their senses while they are inside; bit in its purity it is artistic in desire and purpose."

"Escape is evidently, as a rule, very practical, and maybe even heroic... Why should a man be scorned if, finding himself inspired, he tries to get out and go home? The world outside has not become less real because the prisoner cannot see it."

- J.R.R. Tolkien

Why do we indulge ourselves in a fictional reality with a fictional narrative about fictional people? The same question can be and has been asked for stories in other forms of media, books, film. Why do we indulge in stories?

- To distribute, archive and inherit information in digestible, appetising format. A common technique to pass on information that is applicable but yet to be proven not understood; these information materialise and survive as legends, myths, and traditions among the tales of old.
- To tell narratives that an observer will otherwise never will-experience nor consider. **The art of imagining possibilities.**
- As a medium/tool for topic discussion in multi-faceted perspectives.
- To share human experiences by walking in another person's shoes.
- To break down and rebuild our intellectual and emotional understanding of the world.

Why aim for realism, when you can ascend beyond realism?

Myths are snippets of history that do not fit neatly in historical records. Thus we wish to disregard them, brush them off as mere uncertain rumors. But myths, like any information told by people, are as real as they exist to be.

A character's essence is a product of its existence. Characters need to be able to critique, make judgements and decisions about the reality and rationale of the fiction they belong in.

Digression: Death and Rebirth of the Author

To derive meaning from a fundamentally meaningless world, we must share the meaningless with other people. The source of meaning thus becomes the act of sharing meaninglessness with other consciences who are able to understand meaninglessness.

Consciousness is the ability to understand and react to the world around us and actively incintifies changes to it. By following only our own individualist interpretation and relativistic understanding of an idea, we will only recognize a single face of the world around us. A stubonistic pursuit of an idea from a singular (your) perspective will wrap the idea into a perversion of what you believe it should be. Resulting in an insular worldview with no one to accept, criticize or reject but yourself. This is a failure to advance your understanding of that idea, and that is by extension the holistic world.

Through sharing our ideas, our understanding, our recognition, our perspective, our struggles in understanding meaninglessness with others; attempting to identify new ideas, understand it and empathize with another consciousness's perspective on similar struggles, we as the collective whole become the bathian author. We interpret the world, and use our meta-relative understanding to reshape the interpretation. Then, crucially, share our findings for others to repeat this cycle. Our role as the author is to create and die to create other authors. This is an act to derive meaning from other people, instead of ourselves. Thus is the value of collaborative storytelling.

The role of the author is fleeting. The author is killed by its existence. The author's existence pitches ideas for audiences to discover. Audiences who collect ideas from everywhere they've once tread as they live and formulate all those ideas into a compilation unique to them. Through this compilation, the audience form their own recognition of the world around them and may pitch an idea from their perspective. Thus, becoming the authors themselves and participating in this cycle of authorship.

Our position as the author is allowed to die in order to inspire forthcomer to become the author of their own story.

- **Together**
 - We interpret,
 - We recognize,
 - We share our findings,

- We become the author of our own stories,
- Our stories cannot exist forever, we will die.
- In our graves it will have had nurtured,
- Sprouting authors who together:

Digression: Rethinking the Desire for Isekai (Another World)?

Adventure, dungeoneering and isekai are similar desires in nature. It means to experience the unknown and the uncomfortable, the never see before things and the wonderful blessing that the world has to offer. Thus, broadening our recognition of the world. In other words: [Experience Points].

Collaborative Storytelling

Collectively, all players of an TTRPG game act as an author of the story. The story encompasses a narrative, recreating a particular experience by following a theme. All players play a role in contributing to this story.

In particular, the players are in a collaborative relationship in the telling of a story through TTRPG practices.

Digression: Higher Purpose of TTRPG

Sayings and quotes are condensations of experience. Rooted in culture and timeliness. It is easy to disregard their surface value. Stories (narration) extrapolate details and the convincing sequence of events behind the veil of eventuality.

The ends justify the means...

But the means gives us details and context for critical discussion. The fundamental materials to enable the gifts of free will to take ownership of agency to make informed and critically thoughtful decisions.

In this practice of seeking an artificial experience, the participants are indoctrinated to think critically on matters they would never have a compelling (stake filled) reason to consider over. Like how it is difficult to relate to children collecting trash to survive. What if you were that child and this practice helps immerse you into the child's character, circumstances, stakes, loves, desires, needs, ideals and thinking behind their decision making? Will we be able to understand each other better?

The Artificial Experience

Simulating the real and the impossible. The recognizable yet unfamiliar - Jamais vu

A sensational and imaginative experience recreated in a TTRPG game, on a limited artifact known as the tabletop. TTRPG is an interactive/ergodic literature practice. Practitioners of TTRPG seek to experience what is not physically with them.

Of sensory:

- Objects that can't be touched.
- Actions that can't be done.
- People that can't be talked to.
- Sights that can't be seen.
- Sounds that can't be heard.
- Aroma that can't be smelt.

Of Complications:

- Time and space that can't be in.
- Culture that can't belong.
- Feeling that can't be felt.
- Emotions that can't be felt
- Circumstances never under.
- Nuances never applied.
- Knowledge never known.
- Contexts never considered.
- Insights that can't be seen.
- Rumors never forced upon.
- Stories never heard or are a part of.
- People never met and people who never understood.

Of Stakes:

- Ideal
- Justice
- Integrity
- Ethics
- Moral
- Emotions
- Recognition

TTRPG practitioners aim to feel "it" in their bones. To seek ways and methods to experience the "can't be experienced". To be a part of a narration that does not belong to us. A mythos. To feel **anemoia**.

Digression: In Another's Shoe (SUBJECTIVE MATTERS)

It is arguably difficult to sympathize, without understanding of recognition. Any individual's perspective is undeniably different.

Example: Violence and Moral Integrity

They say violence solves nothing... Violence is the weapon of the weak... The moment I chose to fight, I've already lost...

There is meaning behind those sayings that only a narrative under context can describe in full detail. A complete image for discussion.

Then what if the circumstances call for only violence. Circumstances robs options and catalyzes decisions of the most immediate/direct judgement (of the shortest/easiest path). What happens when a consciousness is robbed from the opportunity for discussion and negotiation? Survival on the sacrifice and abandonment of all else or accept the termination/enfeeblement of your consciousness, hence your rights (and power) to express and/or even execute your moral integrity? Moreso, there are stakes, only relevant to this one instance of consciousness! Inimaginable to other consciousness, unrelated and most likely unimportant...

"Nobody will care about you... More than you."

How can one, with genuinity, truly simulate the feeling of shouldering all these imaginable stakes?

- To place themselves inside the narrative.
- To have meaningful stakes in and on the narrative.
- To abandon objective perspective to the narrative and reincarnate internally.
- To deeply sympathize by adopting an internal recognition.

See: [Perception, Acknowledgement and Recognition of Fictitious Elements](#)

Thus, coming up with a series of conducts, and formal systems to simulate the real and the impossible, is the role of the practice of TTRPG.

Resources: History of TTRPG from Sandboxes and Wargaming

https://www.goodreads.com/book/show/15784870-playing-at-the-world?fbclid=IwAR0bMgWm8aIlLW9Q5pNqb2YxfyRRBwnGoLwCTOUtGffM-5_Nw-y7wd9NXHo

https://vimeo.com/ondemand/sobfinal?fbclid=IwAR1Qrm-dHLslzz5bpMnD1sB1bkzduu4UKonJPCaXai0yghVluyd2_uZkVoE

<https://trojanhorse.fi/borrowing-positions-role-playing-design-architecture/?fbclid=IwAR1QVkmJcGEzmlc5g3IJMmQWEIA4agCg8kJ3QbtfVOMUO0wjU0arqiQksxg>

Meditation through Play and TTRPG

"It releases some of the bottled-up passions inside you."

Review: Meditation through play in Japan arcade and relate it to TTRPG.

Practicality and Artifacts of TTRPG

Formal System

The defined laws, parameters, rules, limits, codes the game operates under.

"This is an formal system for Pen&Paper TTRPG."

Where a formal system is a set of provisional rulings for how a TTRPG experience is carried out in practice.

Know that a formal system assists creativity by herding the player's mindset in the right direction whilst maintaining strict order. Limitations and parameters are means to facilitate a feeling, a tone, and the fictional experience of a theme. Without a written, agreed formal system among the players, creativity runs free like a headless fly. Never getting anywhere.

"The enemy of art is the absence of limitations."

Limitations stimulate creativity and guide it in a productive direction.

The job of the developers who write the formal system is to answer the following questions:

- How can we emphasize the theme of the story through its gameplay? Through the product in its entirety?
- How can we encourage behaviour? A way to roleplay?
- How can we make it feel like [Insert Fictional Activity] at the tabletop? How can we assist the players in immersing themselves?

Ultimately, the formal system must ALWAYS be fit for the purpose for facilitating the artificial experience it aims to facilitate.

Character Sheets

For a Pen&Paper TTRPG, information is tracked in a medium known as the character sheet. The character sheet is used to scribe any information associated with the character. Information associated with the character is used to inform, direct and drive the roleplaying of the TTRPG experience.

Persona, Character and Roles

Players make up a persona in their head. They then record that persona's characteristics on a piece of paper known as the character sheet to track information with association to that character. During a game of TTRPG, the player portrays the persona through the character described by the character sheet and takes on the role of that character to practice roleplaying in the narrative.

In essence, a character is spiritual.

The role of a character is their established position and purpose in the story and the delivered experience. A character can be roleplayed from a blank slate and developed onwards in play. However, this in most cases invests unnecessary overhead commitments in order to enjoy the experience.

Typically, a formal system is designed to facilitate and deliver an experience with a specific role in mind. Designed roles offer a quick start to the roleplay, presenting established backgrounds that inform the present state of the character. Players are encouraged to choose and personalise the role for their benefit. Therefore, players utilize the pre-established contents as guidelines to immerse themselves in the experience.

Roles take on many different forms.

- **Roles may be positional archetypes:** classes, jobs, races, heritages, ethnicity etc.
- **Roles may be purposeful in writing a narrative:** mentor, prodigy, protagonist, hero, lancer, villain, anti-hero etc.

Gameplay and Roleplay

TTRPG is made up of two major practices, **R**oleplay and **G**ameplay.

To roleplay is to take on a role and act accordingly, often to a shared canon among the players. Roleplaying is subjected to the notion of suspended disbelief and immersion. The player taking on the role of a character with a fitting persona in a fictional world must practice to believe in that fictional reality. Through the belief, the immersion in a fictional reality, the roleplayer conveys a narrative to share with all the players involved.

The gameplay is to literally play, fiddle around and try numerous ways to do something. Gameplay often implies that there is a game to be played, a competitive activity that will deearn victory and defeat. However, for TTRPG, a game is a means/tool used to inject the told story with controlled artificial uncertainty for a definitive result. Replacing victory with fortune and defeat with misfortune. The gameplay aims to emulate the experience of the role being played

in the tabletop environment. The gameplay reinforces the immersion in a fictional reality through a formal system that injects artificial experience. Through a purposefully designed activity the players must do, the players are made to feel like they are doing what their role would be doing.

Both plays are equally important as another, assisting each other in their endeavors.

Game, The Essence:

A game is an activity that fiddles around with things. Play with elements. Making choices, making strategic judgements informed by past, present and future states.

An activity can be a contest and a game. But a game is not necessarily a contest. However, a game must have rules that are consistently absolute during its runtime.

The Tabletop Artifact

It is important to remember that in physical reality, we are all people playing on the stage known as the tabletop. This tabletop is an artifact that acts as the site of which players practice TTRPG in order to recreate an experience. Understanding of the limitations of 'table-talk' is crucial in contrasting this simulation. How can these limitations be manipulated to aid in facilitating that experience?

- Conversation, dialogue, body language.
- Seating, player proximity.
- Venue layout, furniture configuration, tabletop configuration.
- Props (miniatures, models).
- Tools (writing utensils, digital devices, online services).
- Trinkets (dice, cards, knucklebones, matches, nails).

The tabletop is a physical space in reality that the TTRPG game takes place in. It is the space that the players inhabit and interact with other players to practice TTRPG.

Table etiquette is a set of codes of conduct set out for the benefit of the TTRPG and the players that play it. Typically, it is the common sense behind interactions with other sentient, emotional beings. However, some example codes specific to TTRPG (born from common misconceptions) are:

- Work with the GM. Do not antagonise the GM.
- Conduct yourself with integrity as a player.
- When at the table, conduct attention to practicing TTRPG.
- Play nice with the goal to have fun. Do not start your actions with malicious intentions.
- Maintain immersion. Leave all arguments and conflicts post-game.
- Maintain communication between the players.

For the purpose of fluidness, the GM always makes the final call, correct or not. Leave discussion and debate to resolve post-game. If in doubt, consult the principles of interpretivism.

It is even more crucial to be aware of the intimate and subtle relationships between the players outside of TTRPG practices...

Artificial Uncertainty

To formalise possibility and to stimulate drama.

See: [Artificial Injection](#)

Common Canon & Personal Canon

“Win? It's when you come to an agreement on something.”

- SENO Soruto, *Heterogenia Linguistico*

TTRPG is, in essence, collaborative storytelling (with artificial uncertainties). In this collaboration, every participant is able to contribute elements to the story told. In return, each member owns a share of the canon to the story told.

The canon of a story is a general collection of facts, laws and principles (information) that are acknowledged to be irrefutably true or due to be true to the story told (as far as the observer is concerned).

The **Common Canon** is a set of information regarding the collaborative story that is agreed upon by every party member to be true or due to be true. The verdict to this canon is typically within the judgement of the GM only. However, it is in spirit to the collaborative effort that a canon is based upon. Thus, players of all roles have the right to decide on their rightful canon.

Whilst each member will inadvertently create their **Personal Canon** on the story, the common canon must remain consistent publicly amongst all contributing members. A consistent common canon upholds the story's consistency, integrity and genuinity. Lacking in any parts of the above will compromise the trust between the contributing members and chaos will ensue. This in extension also hinders the practice of immersion and suspension of disbelief. Overall, a poorly maintained common canon will most likely degrade the quality of the story told.

“How could one relax and enjoy role-playing together if they were not even acknowledging that they are reading from the same page?”

To maintain order, the GM's personal canon is an exception to the common canon principles and often the equivalence to the common canon. This convention is based on the trust in the

GM's integrity. Where the GM's personal canon are believed to be prototypes of "to be commonly canon".

Suspension of Disbelief and Rationale

The intentional avoidance of critical thinking or logic in examining something surreal, such as a work of speculative fiction, in order to believe it for the sake of enjoyment.

Taking a TTRPG game too seriously often stagnates the suspension of disbelief, distracting from the immersion into an experience and the fluent process of storytelling:

Detracked from Storytelling:

Outcomes to narrations, rulings over rules becomes an argument as if it were on a court of law. Spawning the devilous lawyers.

Breaking Immersion:

Distracted by the cumbersome cognitions of reality, participants will fail to fully adapt and experience the mood created through the game.

Think of it this way:

Immersion is not an attitude to experience where the audience is passively: "accepting the telling as believable", but the active process of rationalizing any disbelief presented.

Simply, it is the inverse of constructing a result through a logical and rational process. The participants must release their skepticism and have leniency over their rationale (to embrace the strangeness, the questionable and the unanswerable) for the sake of a good story and storytelling experience. The moment our TTRPG simulation of an experience is tolerated, with grains of salt, we would gain more freedom to have fun and enjoy the practice.

"[Oh], how I learned to stop worrying and love roleplaying."

- GentleManGames, on Ryuutama

Grounded in the Moment

Touchdown and ground thy feet unto the magnetic earth of the game.

Ground oneself in the game session at play and the narrating that's being told in the moment.

It is very easy to over extrapolate. The excitement of an overarching story, the epic battles that'll come to be and the tales of wonder, excitement and marvel that the party will tell... Are all superficial.

Don't count your chickens before they're hatched.

In addition, events going on in the background that are ill concerned with the spotlight of the tabletop, need little attention. The process rarely matters if only the results are observed by the players. It saves effort.

- One session at a time. Three interwinding plotlines at most, three NPCs at most.
- Do not dream nor float on a narrative of additive content.

Only then will the baggage of delivering a game to a standard be dropped and oneself may enjoy roleplaying in the moment.

Subjective Principles

Disclaimer:

(This section will sometimes be written quite personally. Any usage of “We”, “Us”, “Our” will refer to all participants of an TTRPG practice. Including the observer, the observed and all spectators. From here onwards regarded as a participant in the hobby of TTRPG.)

Portrayers, Avatar and the Spirit of the Actor

A character fulfills a role in a story. A portrayer takes on a character to portray for the story in a play. When we refer to a player role-playing a character, this is often the case.

Avatars:

An avatar is the link and representation the player has between the fictional reality and our reality. A character can be an avatar but not all characters are avatars. The portrayer often has sole sovereignty over all aspects of the avatar.

Typically, for an avatar, the portrayer often portrays themselves or an extension of their own persona, and acts in the interest of themselves. An avatar can be equated to the portrayer themselves, who originally did not belong in any story's setting setting.

This is mostly true for Western RPGs, where the character the player portrays are as abstract and/or generic as possible. Thus, facilitating the freedom of expression, where the player has the utmost agency to act and shoulders the responsibility of their own decisions.

Whereas in Eastern RPGs, the character the player portrays often has its own troubles and circumstances. A character who has characteristics associated with them; their own agendas, dogmas, ego, lies they believe, ideals, and raison d'être. It will never be truly fair play to portray a character.

Unlike a character, an avatar has no attachments. An avatar is puppeted, and a character with guardianship over is instead guided.

We often mistakenly assume that the character is only an avatar for the players. We must understand that a character, with their set of characteristics and persona, possesses agency independent of us.

Spirit of the Actor:

What is most desirable however is the spirit of the actor. Where the portrayer wishes to act out the role instead of the character that fulfills that role. The portrayer understands the responsibilities of the role they play, and acts in the interest of the story.

Whether it is advantageous or disadvantageous, the act must be completed to fulfill a... Play. Like how the term is used in the theatre, a character exists as a role for a story. And the story is a telling.

A portrayer who embodies the spirit of an actor imposes rule on themselves appropriate to their character for the betterment of their portrayal. These kinds of self-imposed rules are wilfully accepted by the portrayer, thus relieving the responsibility from the GM to enforce them.

Rights to Portrayment and Guardianship over Characters

The rights to portraying a character are the entitlement for any player to portray a character at a TTRPG table. This right often comes with the player who created the character. The GM often has the jurisdiction over the allocation of this right. However I argue that the right to portrayal lies with the characters's image in the common canon.

The relationship between characters and the players are that of guardianships. Unlike a puppet behind an avatar (who has sole sovereignty over all aspects), a character under the guardianship of a player is guided.

Imagine the relationship between the player that created them and characters like between a parent and a child. The creator and the created.

In nurture, the player would want the best for them, limit what they can and cannot do to either to a set of ideal desires or beneficial traits. However, a character has characteristics set out as rules, laws that govern their existence. Adhering to those characteristics is what allows that character to retain its individuality.

A player must respect what they have created, the rules they laid out for that character and respect the characteristics assigned to it. For the character to act, to interact, to grow and live in our minds organically. To not tarnish their existence with our ego.

However, a player, even if they are the creator, cannot assume guardianship of their characters. Only the first progenitor of that character may remotely consider their relationship to be 'similar' to that of a parent and child. A character will never be severed of origin with its creator. Yet, once an idea is pitched into the world, it is open to change by the environment around it.

When a work leaves the author's hands, it is open to the interpretation of the public perceiver. Even the author's own interpretation of the work simply becomes another perspective among the others.

A character will always reflect a part of all people who have an image, even an unconscious opinion of it. Every character has a part of their portrayer and observer in it.

The character is separate from the players, but when a player portrays it, they are putting themselves into the shoes of the character. When others view the portrayal, ideas are implanted that form their view of that character.

Just like the parent and child analogy, only that this child changes foster for every new environment they are portrayed in. For each foster (portrayer) they are in, they rub off something from them. Be it behavior, ideals or customs etc.

A character must originate from somewhere. Its form enters our attention from the world around us, as information circulating in the media. We as observers consume media and ponder the idea of the character. The very contamination with the ideas of the characters is enough to form an image of it (personal canon). As players regurgitate the character out, they inevitably include a little bit of themselves mixed in that image.

Though a character may not bear the same name, the same visual presentation, its characteristics live between all participants in the common agreement (common canon) in its image. Through the ideas it implanted into our minds and how they have influenced us the character becomes an image. The image of the character is alive, adaptive and evolving.

This image is the result of a mutual relationship between the portrayer, the observer and the portrayed:

- The character puts some of themselves into the creators/viewers and the creator/viewer puts some of them into the character.
- The portrayer embodies the image of the character, what the character is and what it stands for. As commonly recognized and acknowledged by all observers who are aware of the resistance of the character and possess their own image of it.

This is like how everyone has a common agreement on how Spider-Man should be and what he will be (one can easily replace this with batman):

Through who knows how many hands and minds since Stanlee, each creator that touched Spidey had a bit of them mixed into the character, including the feedback from all the readers. Like how we have seniors and juniors attached to people's names, Spidey the character has been reincarnated for generations and generations bearing the same name, acting as its senior counterpart (metaphysically).

Spidey lived in a common canon.

Everyone in the real world, those who had been exposed to Spidey since birth, those who had just known the media containing Spidey, those who had seen Spidey and died all carry the memory of the character called Spidey. Though different from the causes of spatial and temporal dissonance, humanity has a collective recognition over this character. Some were even inspired or influenced to a great extent.

Spidey spreads like a mental disease and infects our mind like an idea parasit. Image of Spidey contaminates the mind like a mental pollution. Let's just say that even if humanity is wiped out, Spidey will still live; in memory, in ideas, in history, in people and the relics they leave behind.

The undeniable truth is: The character lives as a recollection, a concept, a canononity. That we may let live through our interactions with our imagination. We have no control over it, and certainly do not present the right to demand control over. A character may evolve in our minds, in the common canon unconsciously and without input.

Disassociation from the Character

Stop trying to be your character or start being your character.

It can be dangerous in having emotional attachment to a character. Often, the character is overprotected by their players or the player's self bleeds into the character. This is incredibly unhealthy. When this occurs, any influence on the character will be recognized by the player as an influence upon themselves. Sparking overprotection that'll:

- **Makes it difficult for GMs to pass impartial verdicts** - Provokes defensive-aggression from the player in question.
- **Distracts from the goal of storytelling and game-play** - Becomes a personal display of concept and assertion of delusions upon their character.
- **Subscribes to escapism in attachment to material desires** - The idea of the characters themselves over the ideas they stand for and the role they play for the story.

Using Pronouns, First and Third

The use of pronouns in role-playing reveals the attitude a player has towards their own role-playing.

When using first person pronouns, it can be easy to mistake any commentary toward the character to be directed at the player portraying it.

When using third person pronouns, the player assumes an 'gods-like' view of the narrative.

Whilst first person pronouns are more immersive than third person pronouns, it in return exposes them, making them more vulnerable to influences and emotional turmoil from the game. Often or not, players will respond and identify targeting of their characters to be identical as targeting themselves.

Liberty and Leniency in Interest

When it rests in conflict, the nature of an activity changes. TTRPG remains as collaborative story telling, as a practice altogether, it is a hobby. Thus, participants have more liberty to compromise for the common interest of having 'fun'.

Whilst the attitude to the TTRPG practice is clearly identified as 'easy going' or 'lighthearted', unsavoury matters would be taken with grains of salt. With the common ideals of collaboration, and the backing of trust and good faith, malice, aggression, antagonising actions and similar player versus player action can be accepted and 'played along' as a part of the storytelling experience.

Players would also be more accepting of GM's antagonising actions (threats, damage, death) towards the party and its characters. Players would be more likely to accept rulings in the spirit of the rules over the literal meanings. GMs will have more leniency in manipulating the PCs, knowing that the players are less protective of the characters.

However, the nature of TTRPG games is subjected to change. The games can be set up in competitive, or even destructive manners. These setups are often unhealthy, encouraging player to player sabotage and malice.

Absolutely do not use this game as a vehicle to put down, humiliate, insult, or hurt another.

Digression: Contesting Interest

Competitive TTRPG is not only unhealthy, but also unphasable because:

- Unequal standards between GMs that causes playing fields to.
- GMs have excessive power and authority in jurisdictions that is unfit for judgement.

- Interrupts and undermines role-playing.
- The activity fundamentally shifts into debates. With debates, comes lawyering. Lawyers siphon fun.
- The game will cease to be collaborative storytelling through gameplay and becomes gameplay for the sake of victory.
- Emotional attachments from players to their character of control become vulnerable to trauma and exploitation.
- Competition lockdown on mercy, generosity and leeway.

Whereas on the other hand, an orchestrated, pretend competition for the sake of drama, display and role-playing are phasable.

While the competition is not necessarily planned and rigged from the beginning, all participants must understand the dogmas of the game and hold a healthy mindset when practicing it. Under this clause, players are merely 'play pretend'. Though this idea may be discouraging, it can become implemented under the veil.

Perception, Acknowledgement and Recognition of Fictitious Elements

"Shit, characters actually do have rights and responsibilities attached to their very existence due to them being observed by us, a separate entity of consciousness."

- *Hao Lin, formalizing recognition of stories.*

The perception, acknowledgement and recognition of fictitious elements is an important classification to establish for the understanding of and how to conduct around fiction.

Perception is:

- *The way in which something is regarded, understood, or interpreted.*
- *From a standpoint.*

Acknowledgement is:

- *Acceptance of the truth or existence of something. Recognition of the importance or qualities of something.*
- *Indication of knowing.*

Recognition is:

- *How we identify an element. To acknowledge the existence, validity, or legality of.*
- *A way of thinking.*

Identity is:

- *The fact of being or knowing of a thing.*

Full Description:

Given any particular element of a narration of a story, the element possesses an innate identity. Before acknowledgement from a consciousness, this identity and its surrounding recognition is undefined in a superpositional, metabolic state.

When observed by a consciousness (a observer) the identity is subjected to be collapsed into a particular recognition. The party of observers who acknowledge this particular recognition (recognizers) subscribes the idea to their personal and/or common canon. This is done under the 'advice' of context.

[Here, we presume that context surrounding the element/topic manner will only be able to advise an observer of their corresponding, appropriate conducts surrounding the element/topic manner. The observer still retains free will.]

Only with a recognition of the particular element/topic manner will the observer be able to formulate a response to it (thus, with time to understand and formulate a response, becoming a perceiver). This response consists of an attitude, hence a personal and/or common perspective on the particular recognition of the element/topic manner that they subscribed to.

A perspective on a topic matter cannot exist alone without context. There must be an originating consciousness who holds a perspective from. Perspectives will never overlap identically, it is always brooded under different context.

Acknowledgement is simply understanding and/or retaining memory of an existence. Acknowledgement does not equate to, perception, observation or recognition.

A recognition of something cannot exist alone without context. Context surrounding the target of recognition will always 'advise' the recognizer on the appropriate attitude in how to recognize it. There must be an originating consciousness who holds recognition of a particular attitude over a identified topic matter. We as humans all have some form or personal recognition of a topic matter in our personal canon. This is distinct from beliefs in that a belief is something we hold true. However, we can recognize something without regard to whether it is the truth to us, only conveniently identified.

We are all characters of a story told at some point.

By definition, a story is an account of a sequence of events (narrative), the elements involved can be either imaginary or real. Whilst a story can be fictional or non-fictional, that is simply a classification we denoted for a practical purpose. By technicality, all stories are fiction.

A story will always be re-told.

By our definition above, there can be a primary account of a story. However, though recalled as an account, it is impossible for the observation and expression of a story to be exactly specified as it transpired.

Stories are ultimately collected and regurgitated like junk.

Observed through the minds of a consumer, stories can only be accounted for from one dimension (the way it transpires) in one perspective for each individual observer (the relative relationship between the observer and the transpired event).

Re-told through the minds of an author, stories are subjected to filtering. This filtering is not necessarily intentional, it may be subconsciously associated with the teller's storytelling habits and style. This includes ideals they hold, the attitudes they have (towards particular subjects), their current emotional state and their perception, acknowledgement and the recognition they have over the story and its elements.

Digression: Circumstances

Even with non-human accounts, it will still be subjected to the element of circumstance.

I.e. In theory, a security camera captures events exactly. However it is still very much subjected to:

- *Exploitation (I.e. trickery, the circumstances the footage is used under).*
- *Illusions (I.e. shot angles, context).*
- *Limitations (I.e. resolution, refresh).*
- *Force of nature (I.e. malfunction, human error at installation or operation).*

If a party really wanted to distort the truth, it would be distorted. If the court is filled with people that wish the same outcome, no judgement from them will be any different. Because in this world, there is no absolute truth. There can only be convenient truths true to a conscious will's intent on establishing a desirable state. Even when the court upholds fairness, there are complications behold that ideal.

Hence, under the context of existing within a fictional rendition of a narrative, there is no distinction in a real or imaginary element within a narrative.

For example, a real or imaginary person can both be regarded as characters, a narrative device used to tell the story. Same goes for any other elements like props and events, real or not the element in a story is simply the similar tool used by the author to tell stories with. By simply being associated with a narrative, a real person's persona is transformed into a character in the eventual retellings of the story.

As equally valid narrative devices, a fictional character and a non-fiction character (derived from a real persona) are both equally subjected to the judgemental eyes of the audience's perception. We the audience (perceivers, acknowledgers, recognizers) acknowledge the existence of these characteristics and these characters enforce their own recognition.

When a character is recognized by a recognizer, the act of recognition enforces that recognition.

Digression: Portrayment

Considering the effects characters bring forth to the real world and the ideas that they expose to the horizon of our recognition.

Say if the character is dark skinned. Already a lot of people are going to be butt-hurt over their portrayal (see the many news you can find online). But what about the character themselves? A character is a narrative device, ultimately used to construct and/or convey a narrative.

The narrative is a sequence of events that eventually come to be, the result of the recognition. To dismiss the sequence of events, circumstances and nuances behind the surface recognition is a slothful shortfall of humanity. Whereas we must also understand the perspective of the character and their experience of being viewed by the world in either/both a generalised, and stereotypical way.

A person viewed from the news is a character, a person in a rumor is a character, a person that existed in our memory is a character in the story we constructed in our headspace. I argue that we must take responsibility in respecting their rights. which sounds like ludacry. However, our treatment of those characters, though will never reflect back unto the original progenitor of the character, nor the fictitious character itself (because that **is** ludicracy and slothful escapism) will inform us of our own conscious recognition over the topic.

This will inform how we will grow/change viewing such concepts with such attitudes. Thus, informing an individual's future conducts surrounding such topics. In particular, regarding understanding and empathy of/with another consciousness. In its essences, the tool known as a character is also a representation of an instance of consciousness, acting in the laws of their world, bounded by the boundaries of their world. In which those worlds are often or not, a slice of our own, or a reimagining of what if. if has, could have and what will be. Hence, can we not observe that a fictitious character also has their own perspectives, acknowledgements and recognition of its exo-surroundings?

cannot disregard the importance of understanding fiction (or better, experience it in the closest genuine form).

A child collecting the trashes of warfare whilst regarding it as a norm of life, a Nazi officer conducting in his own sense of integrity and assimilation of ethics, an imaginary aliens of eagle noses, ghostly skins and golden hair who rumors to exist across where the sun falls... is an experience that we will never be able to understand emphatically at an earthly, magnetic connection of their grounded life.

"I think that it is very difficult for us moderns to appreciate how different our ancestors viewed the world."

Generalized:

"I think that it is very difficult for us, the unconcerned separate entity/consciousness to appreciate how different another entity/consciousness viewed the world."

- Difficult, not impossible.
- Appreciate, not approval nor respect.
- Viewed, recognized, not believed nor asserted.
- And why? Why? WHY?

Obedience in Recognition

A person's recognition and the world's recognition are powerful forces with their own justice. When these powerful minds collide, one of their recognition is going to overpower another. This recognition is something a story holds absolute obedience to. Including its elements, like characters and emotions.

We as recognizers of fiction will have our own impression over the recognition in fiction.

- **Establishment of recognition.** An instance of recognition will come into being once expressed in any form. The recognition over any elements we recognize, in the context of its belonging, will simply be asserted as true in the personal and/or public canonicity.
- **By choice.** We must make a conscious judgement and decision over how we will approach a recognition. Is it to suspend disbelief, compromise, negotiate or to advocate assertion of our own belief? It is at this point where we decide whether to welcome the recognition of our common canonicity.
- **For a purpose.** Our choices and attitude in dealing with recognition is ultimately bound by the intended desirable state of us the recognizers. Is it to have fun? Is it to be right (egotistical)? Is it to be fair? Is it to be equal? Or is it to simply 'feel' right? Is it to simply feel as if the artificial experience is simulated? What is the purpose?

See: Public and Common Canonity.

Example Recognition:

Say the physical laws of a fictional world are fundamentally different from the real. Easy to comprehend? What about emotional laws? The laws of relationships, desires, benefits and logic? The very fabric of causality? A psychic violation of the laws we are so, so subscribed to throughout our existence till now?

If a thing is defined as "dead" as a part of a telling of a story, it is indeed recognized as dead. This recognition can be revoked, by simply stating it is "not dead". Albeit, not convincing nor explaining itself through a sequence of events that let the recognition come to be. It is simply a declaration of "a" recognition that exists in the story at that time, at that space (note space-time may also never well exist in that narrative).

If anything will burn if touching water, then so be it. If pigs fly then so be it. If a creature seeks not to survive (exist) nor pursue desire or ambition, then so be it. If holding hands makes babies then so be it. If the ultimate depiction of love is no different than hate, then so be it.

The recognition of the canon from us who observe the fictional world shall be asserted as true in the context of the fiction. Truest to a fault.

Recognitions are indomitable.

Stories are simply a collection of recognitions linked by further recognitions of causes and effects that link the stimulus to the responses. Recognitions throughout a story supports its fundamental existence and in this arguing case, may well be the essence of a character's being. A character instance is a dime a dozen, but their recognition of other things, other consciousnesses's recognition of it is what made that particular instance unique. We create characters who are unique in their own recognition of the world, and in role-playing them we subject that character to change its recognition.

When two recognition clashes, we the tellers debate the reasonability of the outcome and the process that leads on to it. This is done in order to orientate and align our recognition of the public canon in the common canon. We will meticulously examine the literal and spiritual meaning of the text of the recognition, how it was defined and how it will be interpreted by us in the context of this clash. Taking any precedence into account, adjuring existing laws of the fiction, perhaps even resorting to paralogical arguments in lawyering the clash. Just so we can resolve the negotiation of the clash's outcome in a reasonable, convincing and believable manner to be eventually incorporated into the

common cannon. Most likely, each player has their own stance on the matter. Our will, intent and interest in a desirable state shapes the outcome of a clash.

However, when the clashes are fundamentally incompatible and in direct opposition with no room for fallacy, we will resort to a resolution system. Often or not just a decision made by the chances. A dice roll. The outcome of the clash is therefore, only a mere thought of fortune and misfortune. As carried out by the **Will of the (fictional) World**.

Say in one party, they are recognized as having the “strongest spear” and the other party are recognized as having the “strongest shield”, what will happen if the spear and shield clashes? “If they are the strongest, then so be it.” They are indeed the strongest in the context of this discussion.

(Abedit, quite rash, unreasonable and unbelievable of I to simply assert this fictional fact upon thee. Yet for you to suspend your disbelief is what I will ask. Please simply accept this recognition without arguments and let us adopt it into the public canon and eventually our common canon. For the purpose of this example).

So we say the “strongest”, then it must be true that they are the “strongest” in every imaginable aspect we can think of! We will have different interpretations and credence on what elements will constitute as being able to be subjected to the measurable description of “strong”. Our perspectives may be mismatched, but they are equally acceptable in the narrative we are going to tell together.

In this example, the phrase “strongest” possesses the same weight on both sides. If the wordings were used differently, it will be able to spark a heated debate among the recognizers.

If the wording were “the strongest spear that’ll always reach its target” and “the strongest shield that will always stop a spear,” then one valid inference is simply that the spear will be stopped; if the shield were interpreted as its target. If the holder of the shield were interpreted as its target, then by the above wording the spear will reach them regardless. The detailed implementation and the context a recognition is interpreted under will drastically change the resulting inference and debate over it.

For an immovable force and an unstoppable force, one of them has to change. This change is simply deliberately chosen intent to resolve the clash of recognition by a resolution system in the quickest, most fluid manner to the desired state in preserving the momentum of the game session and the tellings of the narrative. That is wilfully deemed by us as the primary purpose of the resolution system (in addition to facilitating an experience).

This is a choice by our own will as the players of a game in the interest of letting the game go on. To not hangover on lawyership, stagnation of the game and egotistical interest. Thus, we have resigned the right to decide and make judgement to a system of chance. Yet, reader, to whom you are also a participant of a TTRPG game, your choice may be different from mine.

Example: 40k Lamenters

Lamenter's identity is that of: "the living embodiment of Murphy's law where things can always get worse". This recognition from Gamesworkshop defined Lamenter's role in the lore of the Warhammer universe. Justifications over any and all things that happened to them are supplied. However, the justification is not a prerequisite for their recognition to be of effect/be true. Meanwhile, players will have their own recognition over the Lamenters, some believe they should be of a different design (than taxi colour), some believe that the Lamenters have a named chapel master (which they do not in Gameworkshop's recognition). Whilst all recognition coming from different perspectives, each personal canon commonly refers to the one agreed upon canon. Since the lore of Warhammer is unapproachable enormous, a common route to induction to the stories of warhammer are from hearsays. Hence, information circulating from a multitude of perspectives collectively forms the overall rumors, tales, gossips surrounding the topic of Lamenters. Each consciousness has their own vision and justification over the identity of the lamenters. Thus effectively, all of the perspectives over the lamenters in the Warhammer fanbase community and media shapes the overall recognition of the lamenter's identity in lore (narration of the story) for any given individual participant (who dabbles) in the hobby.

Observation, Inference and Intent: Schrodinger's Superposition & Recognition Collapse

Inspired by: [CTMU](#)

Technically, only when us players begin a game session and observe the fiction will the fiction's public canon collapse into the common canon. Applying our intent to the fiction through pitching tellings will induce change to the fiction. Exactly as if the players act with guardianship: Merely projecting an intent. aka a desired state. Whether this state aligns with the other intents at the table (from other players, through reasonability, belief and suspension of disbelief combined) will ultimately define whether it will be adopted by the public canon to collapse into the common canon.

Finally, this is all affirmed as a verdict by the GM, who controls and manages this process. The GM only has this authority due to the underlying agreement from the players that the GM has

the authority to pass adjudication. Meaning that the will from the players gave the GM the rights over the control of the TTRPG's narration process. The GM's responsibility is to help the public canon collapse into the most appropriate common canon.

Say a cave is defined/recognized to have two exits. The PCs enter one of them. The exact location of the other exit is yet to be defined. I may appear anywhere in the cave system. On a wall, on the ceiling, on the floor at any location. The exit is simultaneously everywhere and anywhere. No one has to know for sure. However, when the pitch of a telling comes up (exerting intent) that will involve the recognition of exits, the exit (a recognition) collapses through that telling to one definitive telling/writing. Eventually adopted to the common canon as being true.

In this process, the GM has control over whether the collapse is appropriate (healthy, fit for purpose etc). With the authority endorsed by the players at the table, the GM adjudicates the telling/collapse. For example, it would be quite bizarre if the exit collapses into a magical portal, a slide or a person's stomach is the metaphorical exit. Is this appropriate? Is this in line with the facilitated experience? Is this healthy for the game? Is this fit for purpose (not a redundancy)?

GMs, designers and developers can exploit this principle in their work. GMs and designers can allocate their prep work to be more improvisational by allowing certain elements to be either unspecified, or undetermined. Then allowing the emergent tellings of the players to define those elements in emergent gameplay. Developers may design their system to hone and encourage this philosophy, such as by including randomly allocatable resources, writing/idea prompts and tools to aid in the control of recognition collapse.

See: [Emergent Gameplay \(Emergence\)](#), [Improvisational Design](#)

We can also invoke our current understanding, recognition and acknowledgements on matters to make invented inference on the future sequence of events.

See: [Invented Inference](#)

Healthiness of Conducts and Decisions

A debate of whether a conduct or decision is ultimately beneficial for **THE EXPERIENCE** in running a game. This is a very **IMPORTANT** criteria for **ANYTHING** that you plan to include in a TTRPG game:

- *Is it beneficial for the experience of the game and its direction?*
- *What are the potential and lasting consequences?*
- *Is it worth the trouble?*

Finally, a basis conduct to TTRPG as a social activity, ask:

- Are all players convinced to agree to its application?