

Jacqueline Bryk



PLAYING  
KINDLY

THOUGHTS ON SAFETY,  
SECURITY, AND INTEGRITY IN  
ANALOG GAMES

# Playing Kindly

Thoughts on Safety, Solidarity, and Integrity in Analog Games

**Author:**

Jacqueline Bryk

**Cover Art:**

Jacqueline Bryk, Pexels, Pixlr

**Thanks to:**

Alden Strock, Blaine Rineer, Craig Eisenberger, David Leaman, Fishmanfishfish, Ian A. A. Watson, Justin Buckley, Katriel Paige, Natalie Zina Walschots, Rose Bailey, Satyros Phil Brucato, Stephen Dewey, and all my other [patrons](#).

Ammourazz and Pamela Punzalan for hosting the [#SafetyJam](#).

**About the Author:**

Jacqueline “Jax” Bryk (she/her) is a writer, LARPer, TTRPGeR, political administrator, trauma survivor, and unapologetic queer. She has written safety rules for *Changeling: the Lost 2e*, *Vampire: the Masquerade 5e*, *KULT: Divinity Lost*, and other games. You can find her on [Twitter](#), [DriveThruRPG](#), [Itch.io](#), [Patreon](#), and [her website](#).

**Content Notes:**

This zine covers issues that arise in analog game spaces — specifically tabletop roleplaying games (TTRPGs) and live action roleplaying games (LARPs). As such, it may contain references to sexism, racism, ableism, classism, queerphobia, transphobia, fatphobia, violence (both sexual and otherwise) torture, bullying, bigotry, white fragility, abuse, and other issues that arise within various analog gaming communities. Reader discretion is advised.

This zine is nowhere near the end-all-be-all of analog game safety. Please see the further reading section at the end for more resources.

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# Jax's LARPrunner's Pledge

Written before Metatopia 2019

1. **I will always tell you what my game is about.** I do not believe in hiding the lessons or themes of my game from my players. I do not believe surprising you with upsetting or shocking stories. I don't want to put you in a situation where you fall apart, and where I'm helping you to pick up the pieces.
2. **I will write characters you can play.** I am not interested in writing characters that I don't want to affect the game. If I write a game about a classist society, I will not write in revolutionaries unless I want that system upended. I will not write villains that have no teeth. I will not take away agency that I promised you, *unless* we have previously discussed taking away your character's agency.
3. **If I say no, I will explain why.** I am here to facilitate your experience. I am not here to write a novel with all the characters acting "correctly" or doing the things I think they should do as a GM. I am also not here to allow people to play out scenes that are harmful OOC. If I say no to you doing something, I will explain my reasoning, even if that reasoning is "Have you thought through what you're actually saying with that" or "I think that play is more harmful to players than characters".
4. **I will defer to my sensitivity editor(s).** I am a thin bisexual white cis woman who was raised Catholic. While I am marginalized because of my mental illnesses and being queer, I have no firsthand experience being marginalized because of my skin color, my gender expression, my religion, my physical abilities, or my appearance. When I write about oppression I have not experienced, I will do my research and work with sensitivity editors who have experience with that marginalized experience. I will also pay them.
5. **You are more important than my game. YOU ARE MORE IMPORTANT THAN MY GAME.** If you need to check out, do so. If you need to talk to someone, do so. If you need to talk to *me*, I am here. You are here to have fun. I am not your boss or a cop, and I cannot MAKE you have fun or MAKE you not be upset. I support you taking care of yourself first, and I will try to make that as easy as possible for you. I will try to employ safety staff and have a quiet room whenever possible.

- a. **Sleep is sacrosanct.** I will never have surprise events in the middle of the night at games where you are sleeping over. Any events like that will be discussed well in advance and will only affect players who opt in.
6. **You can make mistakes...** Not all of us came out of the womb being perfect at social justice. We are all still learning. If you fuck up, I expect you to apologize and make amends (if asked). As a larger meta-community, LARP should be supportive and engaged in harm reduction, not policing and punishment. I am still learning about restorative justice and boundary-setting, so I cannot promise I will be perfect, but if we can all take responsibility for our mistakes TOGETHER, we can work towards a safer, more accepting community.
7. **...but if it becomes a pattern, I have no responsibility to allow you into my game.** A LARP is a space where we all come together to create a story. If your behavior is harmful to others on a consistent and conscious level, I may ask you to step out of my story until you can adjust or stop that behavior. As a facilitator, I have my own boundaries, and crossing those boundaries is no different than crossing a player's boundaries.
8. **I will always be as honest and forthright as possible when it comes to any aspect of my game.** I will not hide themes, notes on difficult content, safety tools, processes, budgets, expectations, or accountability processes from you. We're in this game together.

## **The Door Is Always Open**

On a technique created by Eirik Fatland, published in other TTPRGs

If you have ever LARPed or played a tabletop game, you may have heard the phrase “The Door Is Always Open”. What does this mean?

Fundamentally, it means just that. The door is open for you if you need or want to leave, for any time, for any reason. Give your facilitator a heads up if possible, but if you need to leave, leave. There is no shame in leaving! You are more important than the game!

It can be hard to leave a game for any number of social reasons. Players, if you feel you need to use this mechanic but don’t know if it’s appropriate, know that I am giving you permission to do so if the following occur:

- Your Storyteller or other players deliberately ignore the safety techniques you all agreed to use
- You are having a family or other emergency
- You feel ill or panicky
- You are uncomfortable and have addressed that with others at the table
- Your Storyteller or other players are using out-of-game (or in-game that you’re not comfortable with) name calling, threats, or extended arguments to force you into situations you don’t want to be in
- You’re not Feeling It
- You have a prior engagement or need to leave early
- You don’t feel this is the experience you signed up for
- You have another reason

## Anarchy Is What LARPs Make Of It

A manifesto written after New World Magischola: Yule 2018.

Quote from Alexander Wendt's "Anarchy Is What States Make Of It: The Social Construction of Power Politics", *International Organization*, Spring 1992.

**1. Consensual power is given by consensus. Anything else is hegemony.**

In the study of International Relations, the term "anarchy" refers to the space in which states operate. A "hegemony" refers to a state in the anarchy space that pushes all the other states around, similar to a cue ball in pool (or the balls in billiards, hence the term ["the billiard ball theory"](#)). When a hegemony moves, everybody else moves.

Unless *specifically otherwise noted* in the LARP design, a hegemonic player is a failstate. If your LARP focuses on collaborative storytelling, providing routes to encourage emergent and branching play is paramount. If your LARP is systemless or system-light, saying that someone is in charge only works but so well. Players will choose who they want to listen to, who they will follow, and how they want to establish themselves. Choosing to spotlight or force power into an arbitrary role causes the game to be about that role -- and thus, by extension, pushing all other players into the background. This is especially true if your game includes law enforcement, nobility, etc.

I see this problem a lot in games where staffers are allowed to have PCs. Even the most well-meaning staffers occasionally fall prey to making themselves the most important people in the game. This creates a basically unbreakable staff hegemony, which is bad praxis in a game that isn't trying to teach social lessons, and actively harmful to players in a game that uses its mechanics to teach players how to be better people. Players quickly learn that they have to cozy up to the powerful and step on those who will never achieve that level, which is not the takeaway you want from a progressive environment.

While all of the above is a little less true if your game runs on sheets with numerical point values, it still holds. A staffer consistently giving big roles to friends, for example, is contributing to LARP hegemony. A VtM LARP has a prince and primogen, but not giving plot to neonates and ancilla is still bad

praxis. The cue ball is not the only ball on the table -- and let's face it, we're LARPing, we're not playing pool.

**2. Torture never works. Stop sensationalizing it.**

“The strong will resist and the weak will say anything to end the pain.”

-Ulpian

“Torture is such a slippery slope; as soon as you allow a society or any legal system to do that, almost instantly you get a situation where people are being tortured for very trivial reasons.”

-Iain M. Banks

“There's an absolute ban on torture for a very good reason. Torture ... has a powerful perverse appeal, and once it starts, both the perpetrators and the powerful who order them, let it spread, and it spreads out of control.”

-Alfred McCoy, *A Question Of Torture*

If your game allows, or even has mechanics specifically for, torture that allow the person doing the torture to see the pain they are inflicting; if the torture has a scene all to itself where the target is expected to roleplay pain and anguish and the torturer gets to degrade and brutalize them; if your game has no consent mechanics, or has them but people forget them in the heat of the moment?

Red flags.

These can all be forgiven, however, *if your game does not expect the target to give up true and helpful information*. If your game does this, throw it in the trash.

Torture is not an unfortunate means of intelligence collection. Torture is violating the body and spirit, and inflicting pain on someone for the sole purpose of having power over them. Information and interrogation are *always secondary*. Torture is always about power. Always.

Stop fucking normalizing torture in your play. If you violate someone's mind with magic, if you rip apart someone's chest cavity, if you hold someone in solitary and refuse to let them speak to other players, then your character deserves whatever villain aspersions are cast on them. If your character

tortures to fight for or gain authority, be willing to own the absolute tire fire of an evil asshole that you're playing.

Exemption from this section: [Dreaming the Devil](#) by Dymphna Coy. Please examine how she uses torture in her game.

**3. Everything is iterative, even if you think it isn't.**

Every single LARP you play teaches you something. Every time you play a character, or even think about a character, you're building on that character and changing them, even if it's just a little. Other players will remember things your character has done that you won't. You will remember similar things about other characters. That's ok!

What's also totally ok is asking people to treat your character a certain way. You can always ask. What you cannot do is demand that other people's characters ignore their own perceptions and treat you how you view your character. That gets into LARP hegemony, which we covered above. You *cannot* be the arbiter of anyone else's LARP experience, not even as staff. Repeatedly telling someone how to feel, and/or telling someone how to feel in such a way as it contradicts their own lived experience, is not only shitty, it's outright harmful.

If you can't trust your pretend fantasy experience, what can you trust?

**4. Stop being nice. Start being thoughtful.**

Let me be clear before I begin this section: *I do not think LARPs should be less accepting.* In fact, I think that's one of the greatest things about LARP. The ability to build a community based around a shared world, with protections from the greater Outside, can be massively helpful to those in the community.

That being said? A lot of us think of ourselves as good, caring, kind people who want to see everyone do well. And because we think of ourselves in this way, we open ourselves up to exploitation.

“Playing the victim role: Manipulator portrays him- or herself as a victim of circumstance or of someone else's behavior in order to gain pity, sympathy or evoke compassion and thereby get something from another. Caring and conscientious people cannot stand to see anyone suffering and the manipulator often finds it easy to play on sympathy to get cooperation.”

-George Simon, *In Sheep's Clothing: Understanding and Dealing with Manipulative People*

Everyone comes to a LARP with a different lived experience. Some of us have more privilege than others. I am a white, cisgender, straight-passing, neurotypical-passing woman who has health insurance and a car. I can talk to cops without getting shot, and I am even friends with some. I am also heavily traumatized, very queer, and just breaking out of working poverty. When someone makes a joke about people being poor, or their characters casually hating and harming others, I get extremely defensive. When someone uses torture, threats, or abuse to extract information or gratification, I want to be literally anywhere else. This is different for everyone else, but it does mean that at some point, you are going to bump up against someone else's boundaries.

*This is ok.* I know it doesn't feel like it, because it certainly doesn't to me, but accidentally bumping up against someone's boundary is normal. It sucks, but given the number of folx in LARP with trauma disorders, systemic issues, and hidden triggers, it's basically unavoidable. Apologizing and watching out for it in the future is thoughtful and kind. Using safety rules to protect yourself and reach out to others is thoughtful and kind. Making sure there is a safety staffer or council in place, and then making use of them, is thoughtful and kind.

Another thing that is both thoughtful and kind, however, is saying "No" or "Stop" or "You are hurting other people". Sometimes, you cannot actually empathize with everyone in a given situation -- or you can, but protecting vulnerable parties comes first. Just because someone says they're hurting doesn't mean that you need to drop everything to help them. Use your own best judgement -- "I'm sad because I hurt other people and I don't know how to make it up to them" might be worthwhile, but "I'm sad because other people think I hurt them and I didn't" isn't.

There are plenty of people in plenty ofLARPs who want their trespasses forgiven, without working towards that forgiveness. Being nice is giving them that forgiveness uncritically. Being nice is allowing constant microaggressions and little pinpricks and emotional papercuts to slide, because they didn't know any better. Being nice is consoling those in power who complain that others will not recognize or respect their power. Being nice is treating all sadnesses equally, without regard to those who have actually been hurt or harmed in your community.

Long story short: give your love to those who are working to be better.

**5. All play is political, even yours.**

All play is politics.

The word “politics” comes from the Greek words “politēs”, meaning citizen, and “polis”, meaning city (more about that [here](#)). Fisher Ames, one of the Massachusetts representatives who helped ratify the US Constitution, said that “Politicks [sic] is the science of good sense, applied to public affairs, and, as those are forever changing, what is wisdom to-day would be folly and perhaps, ruin to-morrow.” Politics is interactions between people, how you treat each other, where you are in the power hierarchy, and what amount of power you have over someone else.

Political play does not necessarily mean changing national laws or facing down an archvillain, though it can. Political play is exploring another gender, culture, or axis of oppression. It is playing a character without parents, or with amnesia, or under a curse. The way you play a game is political, and those around you are watching.

There are dozens of articles on how to appropriately play evil characters, disabled characters, disadvantaged characters, traumatized characters, etc. I strongly recommend you read them. As above, be mindful about what your character is saying about these conditions. Are they expressing that it’s cool to hurt other people, or consciously playing to illustrate that harming people harms a community? Are they tying blindfolds over their eyes to illustrate that they’re blind and putting other people in danger of being tripped or fallen on? Are they glamorizing/wallowing in trauma, or playing to heal from it? Keep these questions in mind.

Your play is political, regardless of whether or not you think it is, and it informs the play of others around you.

**6. LARP is a low-consequence environment to experience high-consequence emotions, and it informs your real life no matter how much you think it doesn’t.**

To tie back into the title: anarchy is whatLARPs make of it. A LARP is essentially nothing but a state space in which people, with their collected set of norms (values, likes, dislikes, fuckups, triggers, preferences, etc.) are moving and

bumping up against each other and interacting in different ways. *While the state space ends, the people persist.*

It's easy to say that deroleing and debriefing mean that you can separate the player from the character. It's easy to think that we can leave those experiences behind, and pretend that they don't affect us. That is never what happens, no matter how hard we try. Even silly, casual games leave some mark -- we are subjecting ourselves to interactive fiction, where we possess agency, and sometimes that can foster regret and sadness. Sometimes it fosters joy and pride as well.

What you play impacts how you grow as a person. Playing an abuser can be damaging, but it can also teach you empathy for the abused and how to recognize signs of abuse. Playing a cop can teach you how power is abused, or it can make you grumpy because no one wanted to play with a cop. Playing a vampire can teach you office politics or social manipulation. LARP is a wonderful liminal space to experiment with all different kinds of emotions and states of being, but in the end, you will take those back with you.

What you do with them is up to you. Take some fucking responsibility for that, ok?

## **Facilitator Safety**

Published in several TTRPGs under different titles

While we've talked a lot about player safety, it's important to note that the facilitator is just as susceptible to bleed and trauma as anyone else at the table. Conventional gaming wisdom holds that it is the facilitator's job to make sure that the players are having fun. This is true, to a point. The players are putting themselves in the hands of the facilitator, who they agree has more power than them in this space, and interact with the world the facilitator creates for them.

However, unless the facilitator is being paid actual money or bound by legal contract, they are under no obligation to keep running for a certain group. Being a facilitator is a lot of emotional labor, often uncompensated, and if the group they are playing with refuses to acknowledge that, it may be better to take a break or stop running for that group entirely.

With that being said, it can be extremely difficult to recognize or extricate oneself from a potentially harmful facilitator situation. I give you permission as a facilitator to drop a game if your group does any of the following regularly:

- Actively ignores your comfort level, demanding to explore things you have stated will not be included in your story or ignoring your use of the safety tools
  - Does not respect your schedule, bullies you into running a game when you're busy, demands private scenes at odd hours or when you're unavailable
  - Mocks or derides you, but expects you to run game anyway
  - Uses your game as a therapy session (without asking first) or a method of testing out their kinks (again, without asking first)
  - Uses out-of-game name calling, threats, or extended arguments to get their way
  - Something else comes up that makes you feel consistently unsafe or uncomfortable

## **The Glass Box: An In-Character Transparency Technique For LARP**

**First Used:** *The Paradise Machine*, written in 2011. It's since made its way into a couple of other games, including Marshall Bradshaw's *The Harvest Festival*.

**Setup:** Designate part of the playspace as the eponymous Glass Box. This space should be easily visible and audible to other players. Use tape, ribbon, or rope to designate this area, NOT walls or doors.

**How To Use It:** The Glass Box is best suited for chamber or conventionLARPs with no more than two rooms in the playspace. Its purpose is to play out scenes that others can gossip about later, but that don't fit the time-space placement of the LARP.

The Glass Box is in use when two or more players step into the designated area. They should hold up their hands or give some other signal to cease play. The players inside of the Glass Box then explain what the goal of their scene is, or what question it will answer, and play out their scene for everyone else to watch. Scenes should run no longer than five minutes.

Characters not involved in the scene have the option to know about the scene that happened in the glass box — whether through gossip, eavesdropping, spying, etc. It then becomes part of the fabric of the game.

**Why You Should Use It:** Sometimes in games, we get caught up in our own plots and do not give other people a chance to share in our play. This can breed resentment and feelings of isolation and being unwanted. The Glass Box offers the option to let players be involved with plots that might have otherwise not touched them and spread the play around through the entire LARP.

This will not work for every game, and is not foolproof. It is, however, available for your personal toolkit.

# On Honesty and Trauma

## Some Thoughts on Responsible GMing

I am someone who deals with trauma. That's just the way it is. It's like saying that my eyes are brown and the sky is blue. I can wear contacts (though I'm bad at it) and it can be raining, but my eyes are still brown under the lenses and Earth's atmosphere still mostly scatters blue light. It's just a fact of life. I had a childhood interspersed with uncertainty, cruel remarks, occasional slaps and choking, and screaming matches. I had several partners who used me as a combination status symbol and sex doll. I have been sexually assaulted twice. I can cope healthily most days, but the wounds are still there, and they still ache.

I have been in therapy for seven years now. Talking to a therapist is incredibly helpful — I no longer have a raw, bleeding, infected wound. Now I know how to change my mental bandages, and I have an idea of how to be gentle with myself. A lot of gamers — a lot of *people* — aren't so lucky! Some have had bad experiences with therapists. Many don't even know that they should see therapists, and if they do, cannot or will not spare the resources to do so. No moral judgement here. I recognize that I am extremely privileged to have a seventy-year-old therapist who accepts the oddities of my life and swears when I mention anything my heinous bitch of a sister or my abusive and opinionated parents have done to further fuck with me now that I am free of any financial or familial obligations from them.

“But Jax,” you might say, leaning forward in confused horror, “why are you telling me this? This is a gaming zine. This is a gaming zine about *safety*. What use is this to me?”

Dear reader, my story is not unique. In the US alone, there are 700,000<sup>1</sup> children abused every year. Some of those children might be among the 443,000 in foster care<sup>2</sup>. This isn't even counting the children in immigration detention, or missing, or other adverse circumstances. These children don't stay little forever. Some of them, I'd venture to guess many of them, grow up to become gamers of all stripes. Gaming, reading, writing, and other creative pursuits become an outlet for the deep agonies

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<https://www.nationalchildrensalliance.org/media-room/nca-digital-media-kit/national-statistics-on-child-abuse/>

<sup>2</sup> <https://www.childrensrights.org/newsroom/fact-sheets/foster-care/>

that have built within us. We learn how to tend our wounds with imagination, even if we don't have any other help.

This isn't limited to child abuse either. Rape survivors, people who have escaped friendship and partner abuse, victims of racism, misogyny, ableism, fatphobia, queerphobia, and other forms of bigotry (no matter how innocuous or unintended) turn to gaming for escapism and empowerment. It's human nature: we look towards stories to find healing and strength.

But sometimes, instead, we find the same prejudices replicated in unsafe and cruel ways, because the designer or GM had a specific idea of "reality" they wanted to impose on their players.

Look. I get it. Sometimes it's fun to play out bad people. In fantasy and sci-fi settings, especially, villains seem not to have any connection to real world issues. They're just big mean baddies with too much money and too much magical/nanobot/carbon nanotube/electrical/whatever power. It's fun to defeat them with a swing of a sword or a blast of a phaser — or even some well-placed words. It can even be fun to *not* defeat them, and play out that suffering.

But. BUT.

If you are a GM of any kind (LARP or TTPRG), and you put a tyrannical villain into a game, you have a responsibility to *let your players know how you want this to end*. Putting revolutionaries or outcasts into your game is a sign that you want your social order to be overturned. You need to be upfront if you don't want that to be the case. You **NEED** to manage those expectations or someone will get hurt.

"But Jax, how do I do that without killing the surprise?"

Surprise is overrated, dear strawman. Let me explain.

I once saw an article that explained the difference between *surprise* and *suspense*. *Surprise* is not knowing there's a bomb under the table. *Suspense* is both players knowing that there is a bomb under the table their characters are sitting at, and it will go off at precisely midnight. Will they disarm it? Walk away? Will they lure someone else into sitting at the table? Do their *characters* even know about the bomb?

I prefer suspense. It gives me a deeply fulfilling play experience and lets me know what I'm getting into. I can put my whole heart into roleplaying a scene where my character dies or is grievously wounded or suffers some other cruel setback *because I know it's coming*.

“But why is it important to let your players know it's coming? Surely some things you should just find out in game?”

This is where we circle back to trauma. You can never know where all of your players are coming from, not really. Even in small groups of longtime friends, it can be tricky to remember everyone's hard nos if they're not written down and immediately in front of you. In larger games, or games at conventions, you are still responsible for managing the expectations of people at your table or in your LARP.

Even if all of your players are white (and they won't be), even if they're all able-bodied (and they won't be), even if they're all thin and straight and neurotypical (and they won't be), *you NEED to take into account that people have traumas you don't know about*.

Judith Herman and Bessel van der Kolk (see **Further Reading**) both define trauma as a sudden, brutal lack of agency that results in “annihilation terror”. Basically, a trauma survivor has, once or repeatedly, had their ability to affect their environment taken away and replaced with a sudden helpless fear of obliteration. This can happen in a number of ways. It scars the human psyche so deeply that in similar situations, trauma survivors will behave in odd or even dangerous ways to stave off a threat that may not even be present. This is called *traumatic activation, activation*, or simply *triggering*. Trust me, I know. I'm one of them.

When you give your players expectations of being able to affect their environment, and then you change those expectations and remove that agency, you can actually retraumatize players. A game where a player is allowed to play a revolutionary, but given no power to engage in direct action, can activate a traumatized player. Same with a game that claims to be about community and communication, but in reality, actively fosters a culture of individual play and “star” players. Games like this occur when there is a disconnect between what story the GMs *say* they are telling, and what kind of game they *actually* want to tell.

Getting one over on your players is not an achievement. It is a failstate, and a possibly harmful and triggering one at that.

## **How do you avoid this failstate?**

### **Be honest.**

Talk to your players. Ask what they want, and what they expect. Don't write a character for a player just because they paid money for it (if they paid money for it) — work with them to find a character that fits within the story you will be telling, rather than denying their agency because they go off in a way you didn't want or expect. Back to the revolutionary metaphor: if *you write revolutionaries, expect a revolution*. If you want the revolution to be offscreen, you have to be clear about that. “No, that doesn't work, stop asking,” is unacceptable. It is lying to your player, who put their trust in you as a GM or facilitator, to help them tell their story within your world.

Players are not the enemy. Surprise isn't the goal. Tears are not automatic gratification.

Talk to your players. You'll be much happier for it.

### **Some prompts to get you started:**

- “This game contains the following themes. Think carefully if you'd enjoy playing with [themes here].”
- “Hey, [character type] doesn't really fit in with the sort of game I want to run. Could we consider [alternate character types] instead?”
- “Content note: please be advised this game contains [potentially triggering material here].”
- “I do not plan on having [revolutions, magic, torture, war, or whatever] in my game, so please don't expect that.”
- “I am really excited about running a game that involves [whatever it involves], how do you feel about that?”
- “What's something you'd like to see in future games?”

## Further Reading:

### Internet

- **The TTRPG Safety Toolkit** by Kienna Shaw and Lauren Bryant Monk:  
<https://drive.google.com/drive/folders/114jRmhzBpdqkAlhmveis0nmW73qkAZCj>
- “Are You Crying For Real Or Just Pretending?” by Jason Morningstar:  
<https://gnomestew.com/are-you-crying-for-real-or-just-pretending/>
- “The Battle For Primrose Park: Playing For Emancipatory Bleed” by Jonaya Kemper:  
<https://nordiclarp.org/2017/06/21/the-battle-of-primrose-park-playing-for-emancipatory-bleed-in-fortune-felicity/>
- “More Than A Seat At The Feasting Table” by Jonaya Kemper:  
<https://nordiclarp.org/2018/02/07/more-than-a-seat-at-the-feasting-table/>
- “The Impact of Social Capital on LARP Safety” by Muriel Algayres:  
<https://nordiclarp.org/2019/10/29/the-impact-of-social-capital-on-larp-safety/>
- “The X Card” by John Stavropolous:  
[https://docs.google.com/document/d/1SB0jsx34bWHZWbnNIVVuMjhDkrdFGo1\\_hSC2BWPLI3A/mobilebasic](https://docs.google.com/document/d/1SB0jsx34bWHZWbnNIVVuMjhDkrdFGo1_hSC2BWPLI3A/mobilebasic)
- “Why Are Queer People So Mean To Each Other?” by Kai Cheng Thom:  
<https://www.dailyxtra.com/why-are-queer-people-so-mean-to-each-other-160978>
- “We can choose to consume each other or we can choose love” by Kai Cheng Thom:  
<https://www.dailyxtra.com/we-can-choose-to-consume-each-other-or-we-can-choose-love-162493>
- “Transcending Flesh: Writing Gender in Futuristic and Fantastical Settings” by Ana Mardoll:  
<http://www.anamardoll.com/2018/10/transcending-flesh-gender-and.html>
- “What do the terms Lines and Veils mean?” on RPGStackExchange:  
<https://rpg.stackexchange.com/questions/30906/what-do-the-terms-lines-and-veils-mean>
- “Sexual Assault Myths” on the Minnesota State University website:  
<https://www.mnsu.edu/varp/assault/myths.html>
- “Ur-Fascism” by Umberto Eco:  
<https://www.nybooks.com/articles/1995/06/22/ur-fascism/>
- “Creating a Culture of Trust Through Safety and Calibration Mechanics” by Maury Brown:

<https://nordiclarp.org/2016/09/09/creating-culture-trust-safety-calibration-larp-mechanics/>

- “Realism and Neo-Realism: An Investigative Overview” by Maysam Behravesh:  
<https://www.e-ir.info/2010/12/19/realism-and-neorealism-an-investigative-overview/>
- “Anarchy Is What States Make Of It: The Social Construction of Power Politics”  
by Alex Wendt:  
[https://www.jstor.org/stable/2706858?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/2706858?seq=1#page_scan_tab_contents)

### **Books and Zines**

- *Trauma and Recovery: the Aftermath of Violence from Domestic Abuse to Political Terror* by Judith Herman.
- *Daring Greatly: How the Courage to Be Vulnerable Transforms the Way We Live, Love, Parent, and Lead* by Brene Brown
- *Why Does He Do That?* By Lundy Bancroft
- *The Body Keeps The Score* by Bessel van der Kolk
- *Trans Bodies, Trans Selves*, edited by Lauren Erickson - Schroth
- *A Disability History of the United States* by Kim Nielson
- *My Brief History* by Stephen Hawking
- *Sex and Sorcery* by Ron Edwards
- *The Origins of Totalitarianism* by Hannah Arendt
- *Fucking Magic* by Clementine Morrigan
- *The Revolution Starts At Home: Confronting Intimate Violence Within Activist Communities* by Ching-In Chen, Jai Dulani, Leah Lakshmi Piepzna-Samarasinha, et al.