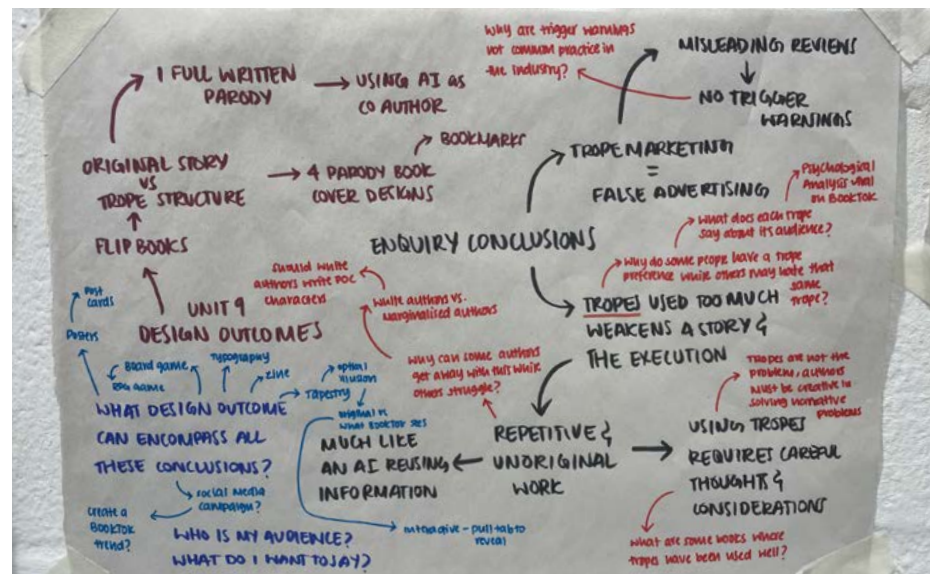
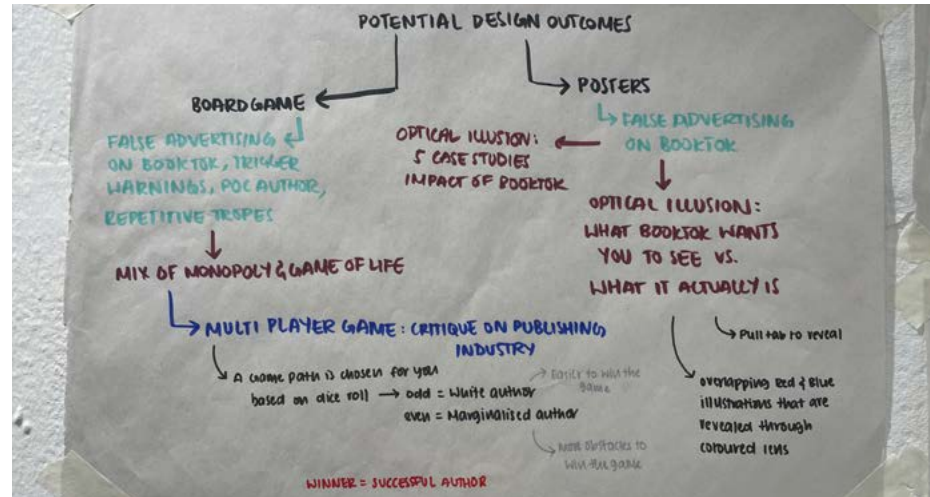


RESEARCH

INITIAL MIND MAPS

My Unit 9 design outcomes focused mostly on the trope marketing aspect of BookTok and felt that I did not have much left to add onto it. Therefore, instead of restricting myself to the same theme, I decided to draw out a mind map of all the conclusions I had made within my enquiry to inform my design outcome for Unit 10.

I then picked 2 of the most promising ideas and drew out a new mind map of what the objective of each would be and how the audience would interact with it.



Reflection

Upon writing the details for the poster idea, I realised that it was too similar to the flip books I had made for Unit 9 where the audience physically interact with the outcome to reveal something new. Therefore, I felt the board game worked better as it could include all the points I had made in my enquiry in a fun way. This would allow the audience to learn about the issues within BookTok and the industry without having to read a full-on academic essay, much like the original objective for monopoly which was to teach the audience the negative aspects of monopolies and the benefits of land value taxation. Board games are interactive, social and require problem-solving and critical thinking skills. By developing a board game that simulates the obstacles marginalised authors face in the publishing industry, players can experience the challenges first hand and gain a better understanding of systemic biases.

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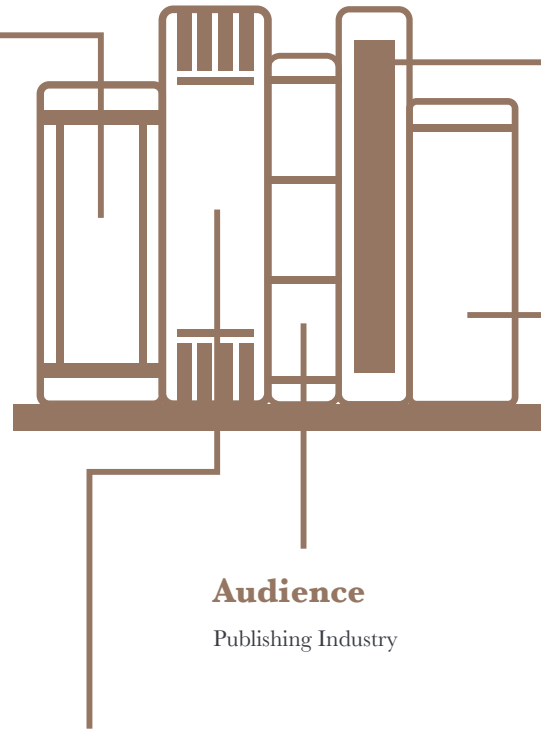
SELF-DIRECTED BRIEF

Concept Information

The focal point of my Unit 9 work was to show the BookTok audience the effects Trope Marketing has on authorship and storytelling. For Unit 10, I would like to expand on this in a more real world scenario; the publishing industry and how its biases has lead to certain types of authors to gain popularity within a capitalistic and commercial industry.

“At this point I would like to pose a question, *at which point of the story writing process should it solely come from the author’s imagination that it can be considered truly their own?* It is not uncommon for an author to experience writer’s block once in a while, but does that mean they can just use a formulaic list of tropes in order to publish a story? It is hard not to wonder would under-represented authors — BIPOC, LGBTQ+, authors with disabilities, be given the help that Ali Hazelwood, a white author, received from her agent?”

This is a quote from my dissertation and the inspiration for this brief. It is clear that marginalised people are constantly having to fight tooth and nail for the pay, respect and credit they deserve in most industries, and the publishing industry is no stranger to biases against them. These biases can also be seen on BookTok’s algorithm where books written by white authors, especially using Trope Marketing, go viral much faster than those written by marginalised authors.

**Tasks & Deliverables**

1. Do research on the discrimination against marginalised authors in the publishing industry
2. Create a prototype of a board game

Deadlines

10 April - Formative Assessment
22 May - Final Hand-In

Audience

Publishing Industry

Objective

The objective of this brief is to shed light on the inherent flaws of the publishing industry and how an author of colour has already lost the game before they have even stepped into the market.

Marginalised Authors VS Publishing Industry

RESEARCH

BOOKTOK & PUBLISHING

Sufaj, A. (2021). BookTok: The Impact of TikTok on the Publishing Industry. UCL Pi Media.

In this article, Sufaj analyses the rising trend of BookTok and how it has significantly increased book sales. She wrote about the different ways authors and publishers are using the platform to market their books and create hype around upcoming releases. Sufaj notes that the success of BookTok is not only due to the reach of the platform but also its ability to generate excitement and engage with readers in unique ways.

Overall, Sufaj's article sheds light on the impact that social media platforms like TikTok can have on the publishing industry. It highlights the importance of embracing new technology and finding new ways to reach readers in a constantly growing digital landscape.

Murray, C. (2021). TikTok is taking the book industry by storm. Retailers are taking notice. NBC News.

In this article, Murray discusses how TikTok is disrupting the book industry. He

examines how the platform's viral videos are driving book sales and how retailers are starting to take notice. He also touches on how publishers and authors are using TikTok to promote their work and build their brands.

The article provides an interesting perspective on the impact that social media can have on traditional industries. It shows how TikTok's unique algorithm and content format can be used to create a new kind of marketing and advertising for books. Murray's article also highlights the need for retailers to adapt to these new marketing strategies to remain relevant in an ever-changing industry.

O'Callaghan, M. and Haldron, A. (2021). The Impact of BookTok on Sales and Publishing. The Publishing Post

This article examines the rise of BookTok and its effect on the book industry. The authors look at the platform's influence on book sales, the impact of user-generated content, and the way it is changing the traditional publishing industry. It also

discusses the importance of diversity and representation in BookTok content and how it can be used to promote marginalized voices.

This article provides well-rounded analysis of the BookTok phenomenon and its potential to drive sales and change the publishing industry. They emphasise the need for publishers and authors to embrace new technologies and social media platforms to reach a wider audience and connect with readers in meaningful ways. Overall, this article showcases the power of social media in driving change and innovation in the publishing industry.

Ukiomogbe, J. (2022). BookTok Is Revitalising the Publishing Industry, and POC Creators Are Leading the Charge. Elle.

This article highlights the positive impact that TikTok's BookTok community has had on the publishing industry, specifically for writers and readers of colour. It focuses on the ways in which BookTok has allowed for marginalised voices to be heard and amplified within a predomi-

nantly white industry. They note that the algorithmic nature of the platform has allowed for these voices to be discovered and shared in a way that traditional publishing channels have not always provided. By highlighting specific BookTok creators and their works, Ukiomogbe provides concrete examples of how this platform is allowing for increased diversity and representation in literature.

Asmelash, L. (2018). How The Publishing Industry Systemically Silences Voices From Marginalised Groups. Index On Censorship.

This article discusses the pervasive lack of representation for marginalised voices in the publishing industry. Asmelash notes that publishing houses are often dominated by a white majority, making it difficult for marginalised voices to be heard. She goes on to discuss how the industry is complicit in silencing these voices, from gatekeepers who decide what books get published to marketing departments that don't promote books by diverse authors.

Asmelash argues that this lack of representation can be attributed to a

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BOOKTOK & PUBLISHING

“publishing gap”, where people of colour and other marginalised groups have less access to publishing opportunities. She highlights the importance of diversity in publishing, noting that “diverse representation in publishing can help provide more nuanced and complex stories that reflect our society as a whole” (Asmelash, L. 2018)

Overall this article sheds light on an important issue within the publishing industry and provides compelling arguments for the need for greater diversity and representation.

Harris, C. and Stiell, B. (2020). Black Authors Are Still Underrepresented In UK Publishing. The Conversation.

The authors discuss the ongoing lack of diversity and representation in the UK publishing industry. The authors cite a report that found only 13% of the UK publishing industry is made up of people of colour, and that black authors face even greater barriers to getting published. The article delves into the reasons behind this lack of representation, including

the unconscious bias, lack of access to resources and networks, and systemic racism within the industry.

Harris and Stiell argue that greater efforts need to be made to address these issues and to create a more inclusive and diverse publishing industry. They suggest that this can be done through initiatives such as mentoring programs, increased representation on judging panels, and greater investment in diverse voices. Overall, the article provides a compelling argument for the need to address these issues in the publishing industry in order to create a more equitable and representative literary landscape.

McCall, T. (2022). BookTok’s Racial Bias. The Cut.

This article examines how racial bias is present in the BookTok algorithm. It highlights how users, particularly those of colour, have noticed that videos featuring diverse authors and books tend to receive fewer views and engagement compared to videos featuring white authors and books. This bias is attributed to the algorithm itself, which favours videos that are

already popular and frequently viewed.

The article raises important questions about the implications of the algorithmic bias and how it reinforces systemic racism in the publishing industry. The author argues that it is necessary for TikTok and other social media platforms to address these issues in order to create a more inclusive and diverse book community. Overall, it sheds light on the need for greater awareness and advocacy for diversity and inclusion in the book community and the ways technology can perpetuate systemic inequalities.

Chakraborty, S. (2022). BookTok Is Not The Welcoming Community It’s Claimed To Be. Silver Chips Online.

In this article, the author argues that BookTok is not as inclusive and welcoming as it claims to be. The author presents several examples of how the platform promotes harmful stereotypes and problematic content, particularly for marginalised communities. Chakraborty notes that the algorithm used by BookTok tends to favour white authors and content,

while Black and POC authors are often overlooked or even ignored. Furthermore, she suggests that the BookTok community can be hostile towards those who speak out against these issues, creating a toxic environment for those seeking to challenge the status quo.

Chakraborty also highlights the need for greater diversity and inclusivity in not only BookTok but the publishing industry as a whole. It raises the important questions about the role that social media platforms play in shaping our perceptions and consumptions of literature, and the responsibility that these platforms have to ensure that their algorithms and communities are equitable and inclusive.

Reilly, A. (2023). Conformity Book Culture: The Toxic Side Of BookTok. Hi’s Eye.

This article discusses the potential negative impacts of BookTok on the book community. Reilly argues that BookTok, while having positive aspects such as promoting reading and diverse literature, can also perpetuate toxic behaviour and conformity within the community. The

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BOOKTOK & PUBLISHING

article examines the pressure to conform to popular opinions and reading trends, leading to a lack of critical thinking and independent analysis of literature.

Reilly also discusses the toxicity that can arise from “cancel culture” on BookTok, where individuals are quickly judged and ostracised for their opinions. This analysis raises important questions about the role of social media in the book community and the potential effects on readers and writers alike. The article suggests that readers must be aware of the negative aspects of BookTok and strive to promote critical thinking and individuality within the community.

Reflection

It is clear that BookTok has made a significant impact on the publishing industry. The articles highlight the influence that BookTok has had on book sales and the attention it has garnered from publishers and retailers. The conversation surrounding diversity and representation in the publishing industry and BookTok itself raises important questions about the accessibility of publishing for marginalised voices.

Utilising social media platforms, such as TikTok, can have a significant impact on book sales and attention from the publishing industry. This could inform the creation of my board game with BookTok as a game element.

Post Formative Assessment

This information is valuable for adding information about BookTok’s influence on the publishing industry either in the game manual or as a separate insert as recommended by Danah for those who do not know much about BookTok and its impact.

I created a Google form to ask local publishers who aspire to uplift minority voices in the industry about their experiences and to hear their thoughts on my project idea.

Here is the link to the form:
<https://forms.gle/rHk35qWFZrME-qpdnA>

I sent it to the following publishers:

The 87 Press: A publisher of contemporary literatures, regular events series, and an online publishing platform.

Cassava Republic Press: Publisher of African literature.

Jacaranda Books: An award-winning publisher dedicated to promoting and celebrating diverse literature.

Dialogue Books: A publisher that is home to diverse stories, illuminating voices often excluded from the mainstream.

Reflection

Though with the time constraints, I doubt I will get much of a response, I learned that it is important to reach out to your audience or people who have the same goals as you to hear their perspectives and use it to inform your work. I will keep this in mind for my future practice.

RESEARCH

BOARD GAMES

Donovan, T. (2017). *It's All a Game: A Short History of Board Games*. Thomas Dunne Books.

This book provides an overview of the history of board games, tracing their origins from ancient times to contemporary culture. Donovan's analysis of the evolution of board games, from early dice-based games to modern tabletop and video games, reveals how these games have reflected and influenced cultural, social, and economic trends throughout history. Drawing on a range of historical sources and academic research, Donovan explores the social and political contexts that have shaped the development of board games, highlighting how they have both reflected and challenged prevailing power structures and cultural norms.

One of the key strengths of this book is the attention to the intersection of board games with issues of gender, race and class. Donovan highlights how board games have often reinforced stereotypes and biases, while also noting the ways marginalised groups have used games as a means of resistance and empowerment. His analysis of the social and cultural

significance of board games underscores the way these games are more than mere entertainment, but rather serve as a reflection of the cultural, social, and political forces that shape our world.

Ross, J. (2021). *Exploring Game Mechanics - Designing a New Board Game*. Youtube.

In this video, game designer Jesse Ross discusses the process of designing a new board game and the importance of game mechanics in creating an engaging and rewarding gaming experience. Ross explains that game mechanics are the rules and systems that govern a game, and that a good game mechanic should be both intuitive and engaging. He also stresses the importance of iteration and play-testing in the game design process, highlighting the need to test and refine the game mechanics to ensure that they are balanced and fun.

This video provides a useful overview of the game design process, emphasising the importance of considering the player experience and balancing complexity with simplicity. Ross also offers valuable

insights into the role of game mechanics in creating compelling gameplay, highlighting the importance of designing mechanics that incentivise players to engage with the game.

Best Play. (2019). *Essay: Spirituality and Morality in Board Games*. Youtube.

This video essay is a thought-provoking analysis of the intersection between spirituality, morality, and board games. The video offers a well-researched and insightful examination of the role that board games can play in exploring complex spiritual and moral concepts. Best Play uses examples from a variety of board games to illustrate how game play mechanics and themes can be used to create meaningful spiritual and moral experiences for players.

The video draws on a range of academic sources, including the work of philosopher Ludwig Wittgenstein, to support its argument that board games can be used to explore deep philosophical and ethical questions. Best Play also incorporates personal anecdotes and experiences,

adding a relatable and human element to the analysis. Overall this video essay offers a fresh perspective on the potential for games to be used as a tool for personal growth and exploration.

RESEARCH

CASE STUDIES

Game	Game Mechanics	Cultural Significance
Monopoly	Players roll dice to move around the board, buying and trading properties and charging rent to other players who land on them. The game continues until one player has bankrupted all others.	Monopoly has become a cultural icon representing capitalism, greed, and the American dream. Its origins can be traced back to the 1904 game “The Landlord’s Game,” which was intended to teach the dangers of monopolies. Monopoly also has a history of controversy, with accusations of copyright infringement and political messages in its various editions.
Senet	A race game played with a board of 30 squares and pieces that are moved based on the roll of dice or sticks. The game may have had religious or spiritual significance in ancient Egypt.	Senet was one of the most popular board games in ancient Egypt and was often associated with religious and spiritual beliefs. The game was played by all levels of society and may have been believed to have magical powers.
Pandemic	Players work together as a team to contain and cure a global disease outbreak, traveling between cities to treat infected populations and prevent the spread of the disease.	Pandemic reflects the growing concern over global health issues and the importance of inter-nation cooperation in addressing them. The game also provides an opportunity for players to learn about disease prevention and the challenges of managing a public health crisis.
Settlers of Catan	Players collect and trade resources to build settlements and cities on an island, while competing with other players for resources and strategic positions on the board. The game requires players to negotiate and collaborate with each other to achieve success.	Settlers of Catan has been credited with revolutionising the board game industry, with its emphasis on strategy and social interaction. The game also reflects a growing interest in sustainability and environmentalism, with players seeking to balance economic development with ecological responsibility.

RESEARCH

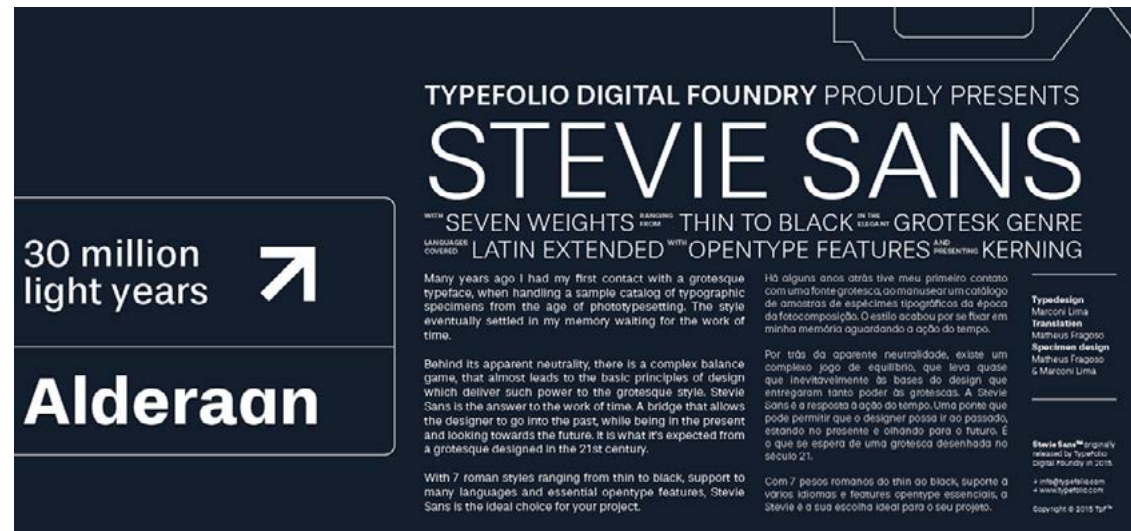
TYPEFACE

Stevie Sans is a typeface designed by Marconi Lima, a Brazilian graphic designer and art director. It was created in 2019 and was inspired by the work of the musician Stevie Wonder who has been an icon of the Black community for decades. The typeface was designed to convey the energy and rhythm of Wonder's music, and its bold, playful style has been embraced by designers and creatives around the world.

Reflection

I took Danah's advice regarding changing my typeface and I picked this one because the playful, bold style of the typeface captures the energy and vitality of the movement towards more inclusive publishing practices, and its connection to Stevie Wonder, a prominent Black artist, highlights the importance of promoting and celebrating diverse voices in the creative industries.

Stevie Sans is a solid choice for the board game as it balances readability and accessibility with a sense of style and modernity.



PROCESS

GAME MECHANICS

I first mapped out the barriers within publishing and use it as a guide for the game mechanics. I began to create drafts of the game play until I was satisfied with how it would flow. As a first draft I picked a few game mechanics to use for the structure of the game.

From the mechanics picked in the first draft, I expanded on the idea and thought it would be interesting to incorporate self-publishing and traditional publishing. For Draft 3, I thought instead of money, followers could be used as currency to add a TikTok element to the game.

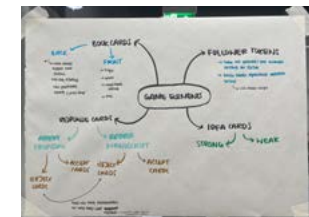
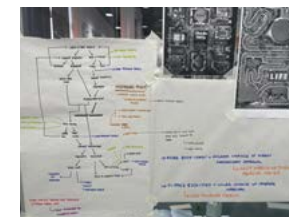
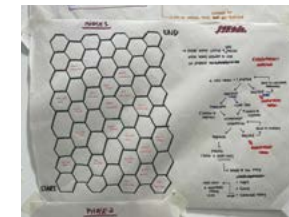
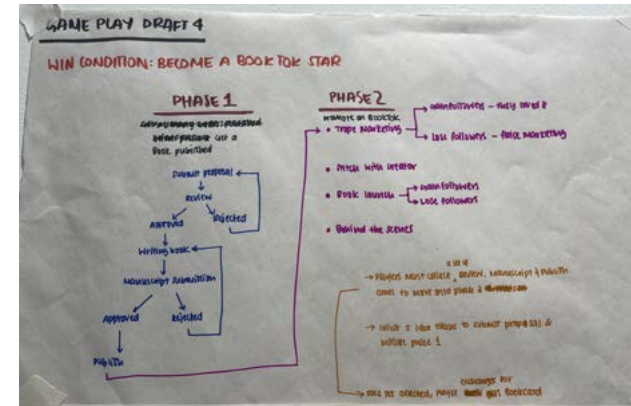
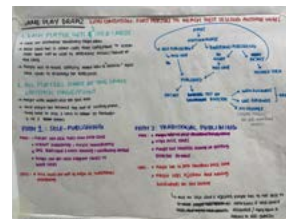
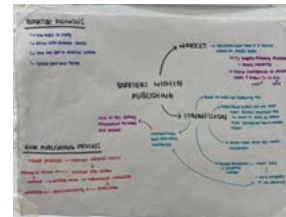
As I was working through each draft, the changes I made between draft 2 and 3 were because I wanted BookTok to be a component within the game play and realised that if I added the type of publishing as an extra route, it would make the game have too many variables and therefore may become more complicated than what I already had in mind.

Group Tutorial Notes

- Think of how to ground the players; maybe have characters they could pick to play

Reflection

I thought the idea of adding characters to the game was interesting but I would have to be careful because it could easily come off as offensive rather than satire. I would have to clearly state in the rules about the intentions of this game to make sure the audience know that these are not my opinions, but the real issues that these authors face in the industry.

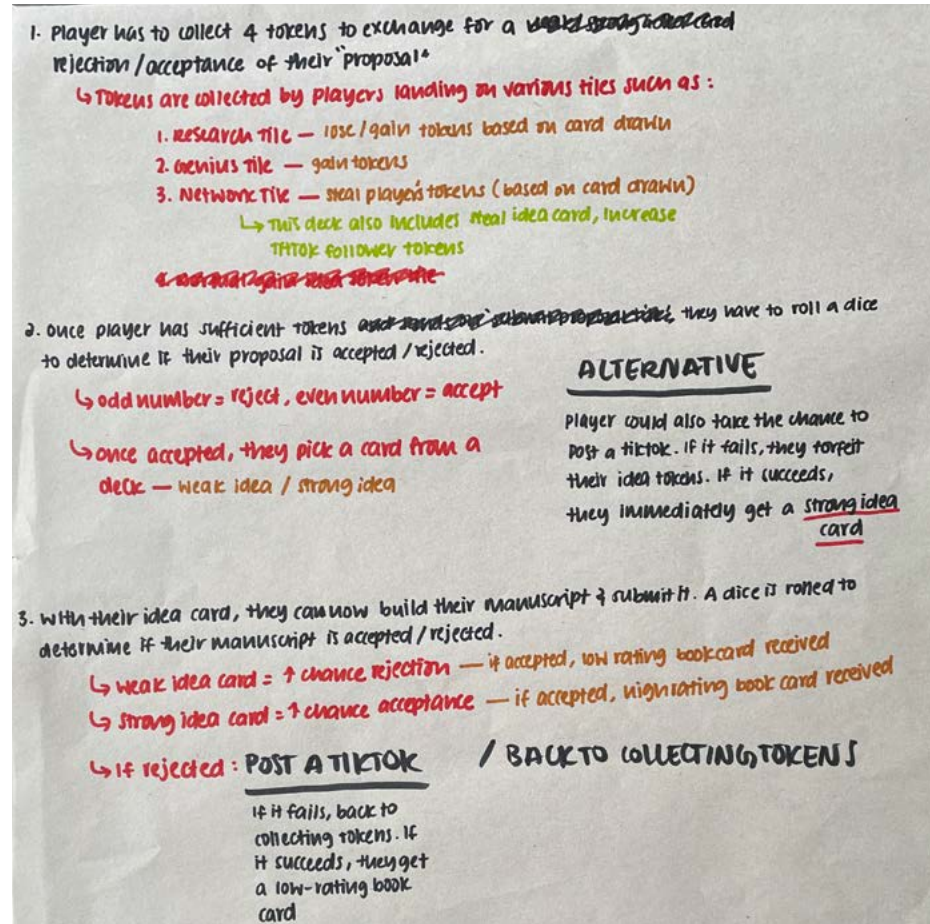


PROCESS

FINAL GAME PLAY

Once I had all the details ready, I wrote out the final game play and additional information. I decided that instead of having them pickup accepted or rejected cards, dice rolls would determine whether their ideas have been accepted or rejected. This would allow more flexibility in outcomes and I could differentiate what numbers represent approval and rejection for each “character” thus giving some players more advantage over others, much like the publishing industry and how it all is very much luck and perception-based.

I would still want a stack of reject cards for players to pick up when their dice roll lands on rejected because these would have common reasons why publishers or agents refuse to publish marginalised authors’ ideas and manuscripts. Without these cards, the objective of the game would not come across.



Reflection

Throughout this process, I learned how much research and thought needs to be put into designing a board game. Any wrong move and the game could become too complicated or unplayable.

PROCESS

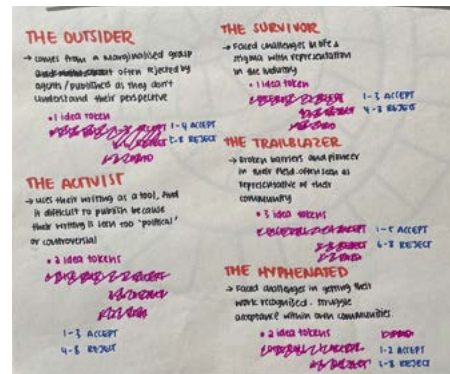
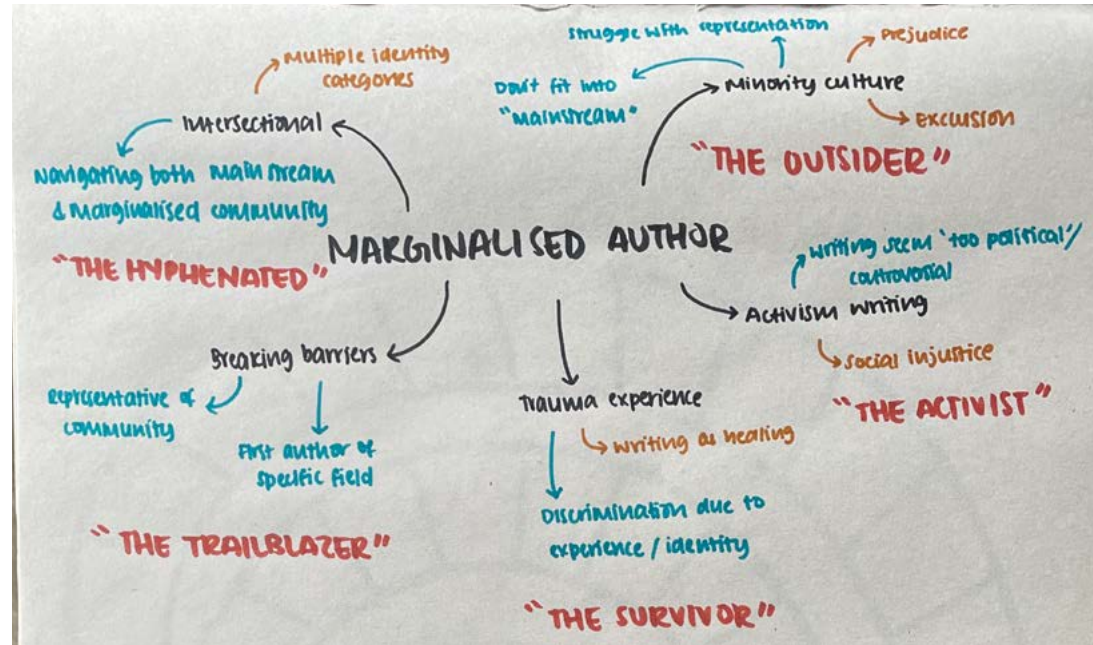
CHARACTERS

I decided to take up the suggestion of adding characters to the game for players to further understand how rigged the publishing industry is against marginalised authors.

I did some research on the archetypes of marginalised authors and created 5 different characters. I then wrote out brief descriptions of each character and decided that they should each get different number of idea tokens at the start of the game and their dice roll should determine the approval or rejection of their ideas.

Reflection

Reflecting on the game play, with the addition of the characters, I realised that the manuscript step was just a repetition of the submitting ideas step. Therefore, once the player has collected enough idea tokens, they can immediately roll the dice in their next turn to determine whether they can receive a book card. Hence, removing that extra unnecessary step. The game should have a natural flow and continuously reflecting and improving on the game play would allow this.



PROCESS

CARD DESIGN

Before designing the cards, I came up with 2 variations of colour palettes.



I used the colours from the tiktok logo, chose 3 shades of brown to represent books and the yellow to represent creativity and ideas. The first colour palette is brighter and more true to the original colours of the tiktok logo whereas the second is a more muted version of the first.

I created a few designs, with each colour palette as seen below.



I asked around for feedback regarding which design looked better, it was a consensus that using the tiktok logo style for the typography was a better choice than using an icon. It fit the theme of BookTok and has a cleaner design style.

I then made different variations of the design and printed them out to see which colours are better suited for the game.



I preferred the designs on the right because the muted colours felt more in sync with the bookish theme of the board game combined with the elements of tiktok.

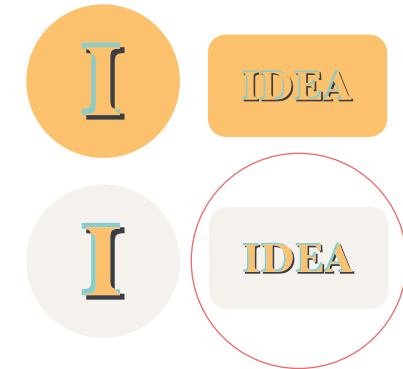
Looking closer at the tiktok logo, I made the title of the cards more accurate to its design.



I chose to use each colour to represent a different card. Red represents aggression and therefore I picked that as the colour for the rejection letter card. Yellow represents creativity and curiosity which therefore is a suitable colour for the idea cards and tokens as I had decided when picking yellow as one of the colours. I chose black for the tiktok cards because it is true to the logo. Therefore, with the colour blue left, I chose it for the review cards.

The text on the yellow and blue cards were too light to read, therefore for the final design, I changed it to black

Below are the designs for the Idea Tokens.



I chose the circled design because the circular designs would look too similar to the follower chips and the yellow background makes it harder to read the word.

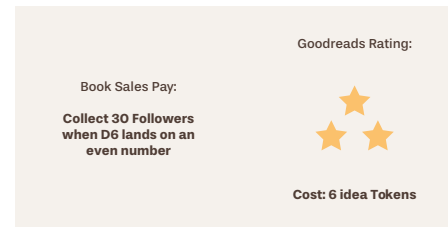
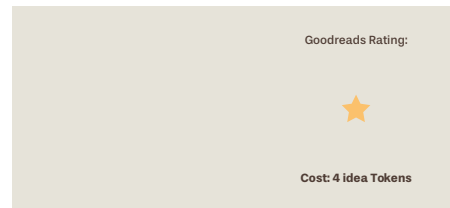
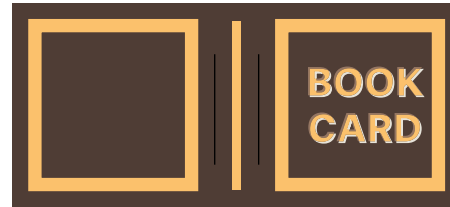
The designs below are for the follower chips.



I chose the second row because it fits better with the design aesthetics of the cards.

PROCESS

CARD DESIGN



My initial idea was to make the book cards have a thick spine to mimic a hard cover book however, the test print below showed that it did not fold right and therefore I removed the spine for the final print and it looked much better, and was easier to pick up and stack while playing the game.



Reflection

While designing these cards, I learned the importance of consistency and legibility in design. I used bold text where necessary and ensured the text size is not too small to read. Test prints are really important because what might look legible on screen may not be on print.

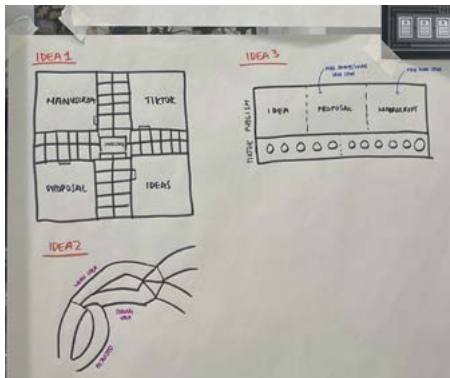
I decided to add a pay amount to each book card as well because I realised that there weren't enough ways for players to earn followers other than posting a tiktok.

I decided to go with the brown one because the black colour one was too similar to the TikTok cards. I thought having the top side of the card be the same as the other cards would give more consistency with the design, thus the brown one was the clear choice.

PROCESS

BOARD DESIGN

There were many different ways I could design the main board. Below are the initial sketches I made.



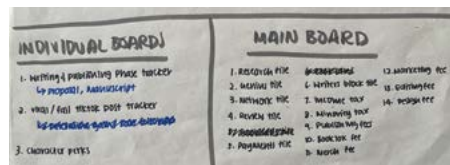
The first idea was inspired by Cluedo where players could try to get into each section to play the actions specified by the title of the rooms. The second idea was inspired by The Game of Life with different paths players could use that would ultimately lead them to the end of the game. The third idea was inspired by The Secret Hitler but instead of having a main board, each player would have individual boards.

Group Tutorial Notes

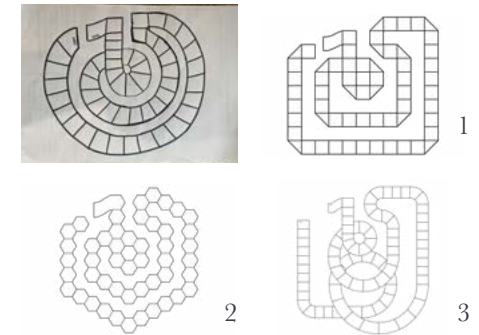
- Either ideas 1 or 2 could work better than idea 3 because it allows players to see where each of them stand and that adds to the frustration of when their actions don't get approved or they watch their opponents progress quicker.

Reflection

Thinking over my ideas and the feedback I received, I decided to combine ideas 2 and 3. I chose idea 2 over 1 because it has a clearer start and end to the game. However, instead of having the paths split, the main board would be where the players collect idea tokens or gain and lose followers and each player would get individual boards with information on their character, phase trackers, and tiktok post tracker.



The next step was to start sketching the board design. In Unit 9, I had used the inverted tiktok logo for the map of my fictional world because it looked like the letter “b” for BookTok as seen below, and used this as inspiration for the path of the board.



The first image is the initial sketch I made, followed by 3 different styles of the map made on illustrator. The first style felt a little too boxy and it did not have as many tiles as I would prefer. The second with the hexagon tiles did not fit the bookish theme of the game. Therefore, the 3rd style was the clearly better choice as the layout of the board.

The process of trying to get published as a marginalised author is tedious and almost like an impossible maze. I used this concept to sketch out the design on the right.

PROCESS

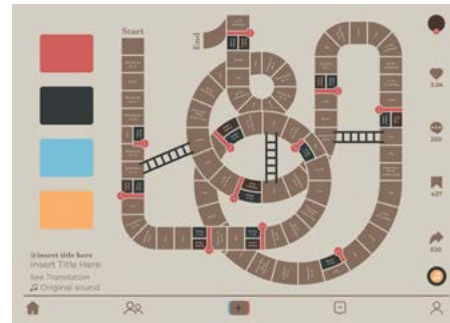
BOARD DESIGN

With the layout decided, I began to design the board. I used the game of life as inspiration for the stops where those would be the only chances players have to submit their idea tokens therefore limiting their chances to earn a bookcard which parallels how marginalised authors are commonly not given the chance for their ideas to even be heard.

The images on the right are the two designs I created. The first mimics the tiktok interface but spread out to fit the size of the board. Whereas the second has icons from the tiktok interface spread across the board and bookshelves on the sides to show how this game is both about publishing and tiktok.

Reflection

I chose the second board because it implements both the themes of this game and the placement of the cards are more evenly spread as compared to the first where the cards would be placed only on the left side. The title for the second design is also more bold and easily readable. I thought of screen printing the design onto the board itself but upon



reflection, I realised that the reason board games are not made that way is because it is not practical for mass production. I chose to stay true to the methods of how these games are produced in order to create the best true prototype possible with a potential to take it one step further and produce it in the real world.

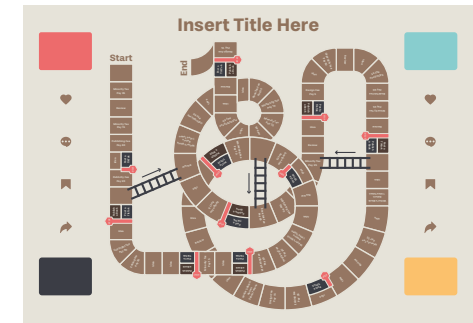
Formative Assessment

- Reach out to people in the industry to help inform your project.
- Remove anything on the board that does not have a purpose such as the bookshelves and think about colours.
- Think about legibility and search for typefaces that represent the theme of bias against marginalised communities.
- Clarify the relationship to BookTok which could be in the writing.

Reflection

I will reach out to independent publishers around London and ask them about their experiences and hopefully an open conversation about my project.

I removed the unnecessary designs on the board but decided to keep the tiktok icons as they represented the social media aspect of this game. I also changed the typeface from Baskerville which I had originally chosen because it is a common typeface used in books to Stevie Sans as mentioned on page 11.



Reflection

The board has a cleaner look now, and the main focus is on the path rather than the extra elements, which is good. However, I think the design may be too simple for a board game that satirises the nuances of discrimination within the publishing industry. A board game is first and foremost a game, and I believe it should be as bold as the message it is intended to convey. This design does not quite capture that spirit.

PROCESS

BOARD DESIGN

Tutorial Notes

- Plan B agreed that the legibility is much better with the new typeface.
- They told me to keep refining it and start with test prints to see how the colours turn out when printed.
- I told them about Danah’s feedback and they agreed that I should think about playing around with the colours.

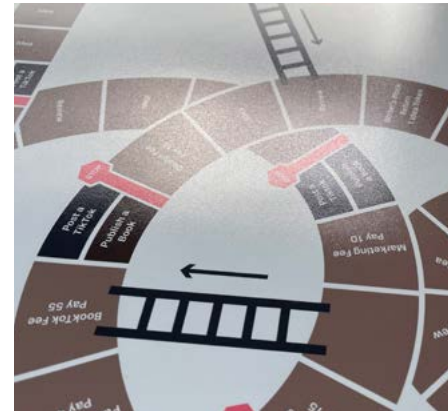
Reflection

I chose to go with Standard Lustre as it had a more professional look and felt close to the texture of a proper board game. However, when I tested it out by sticking it to a mount board, the paper was too thick and it would slide off when the board was folded. Folding the board is necessary for it to fit into the box it would come in and therefore this paper as actually not suitable for a board game. It is really important to test prints and prototype because that is how a designer knows if their ideas would work or not.

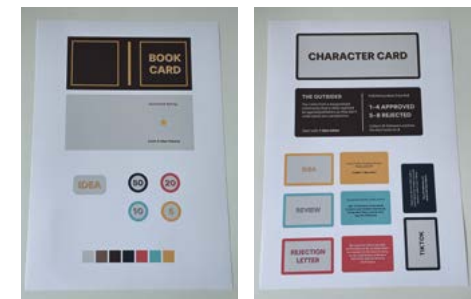
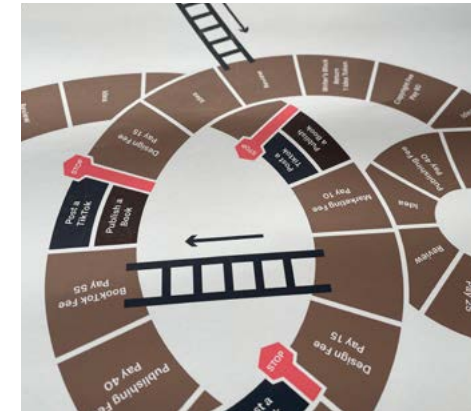
Standard Gloss



Standard Lustre



Standard Matte



PROCESS

BOARD DESIGN

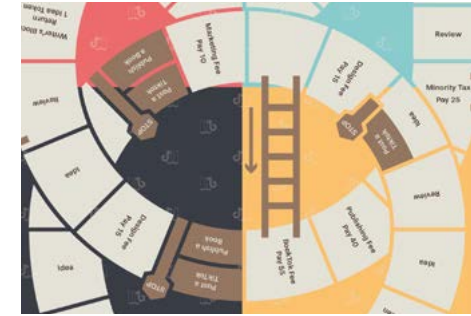
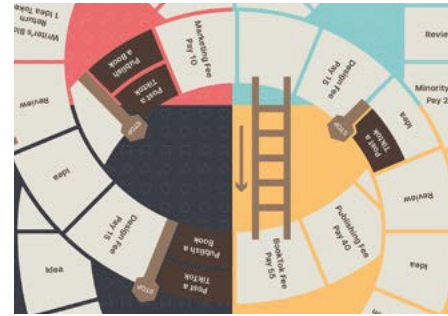
Looking at the test prints solidified my decision to add more colour and a fun spirit to the board. I wanted the board to have bright colours and a playful design that contradicts the brutality of this game. Therefore, this would mimic the facade of inclusivity and diversity in the publishing industry that masks the discrimination against marginalised authors.



Tutorial Notes

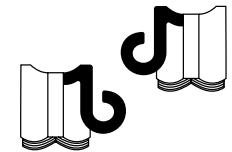
- Betty agreed that the use of colours in these versions make the designs feel more cohesive and visually interesting.
- We decided that the second design is more appealing than the first but Betty suggested removing the TikTok icons on the side and play around with patterns of textures that I could add to the coloured background.
- Baki suggested to use vinyl stickers to stick onto a mount board as an alternative because those would stick to the board better and look more professional.

I took Betty's advice and played around with patterned backgrounds. I also played around with the colours to improve legibility.



For this one, I used repeated TikTok icons as the background with a 30% opacity.

This design has the pattern I designed for the cover page for my written enquiry that used the outline of a book and the TikTok logo.



Tutorial Notes

- Plan B really liked the idea of using my Unit 9 written enquiry design as the background pattern for the board game because it links the two units together and creates an overall cohesive theme.

PROCESS

TITLE & GAME MANUAL

I made a list of potential titles for the boardgame. They were all inspired by the themes of the game.

Literary Labyrinth

Literary Limbo

Publishing Prejudice

The Maze of Publishing

The Pursuit of Publishing

The Writer's Maze

The Game of Publishing Bias

Get Published

Insert Book Title

I narrowed the list down to the few that stood out to me the most, below are the reasons why.

Literary Labyrinth - This title plays on the path and game style as it is like a maze and the alliteration rolls off the tongue nicely when saying it out loud.

Publishing Prejudice - This title was inspired by the original theme of this game which is the bias in the publishing industry.

Get Published - This title was a play on

the phrase “Get F*cked” which it essentially how it feels while playing the game, much like how the industry screws over marginalised authors.

Insert Book Title - While testing the board, I had the phrase “insert title here” which inspired this title much like how marginalised authors have to stick to a certain trope to be palatable for the “mainstream” audience, making each book similar and thus all a publisher has to do is “insert book title”.

I had my course-mates vote for which title they thought fit the game the best and the winner was **Get Published** because they thought it was funny and fit the theme of the game. I agreed with them because it is simple and direct. The purpose of a title is for the audience to immediately recognise what the game is about by just looking at the title and I think this does it perfectly.

It is important when creating a piece of work with multiple outcomes to have a consistent design and theme, therefore I used the pattern on the board for the game manual to make it look cohesive.

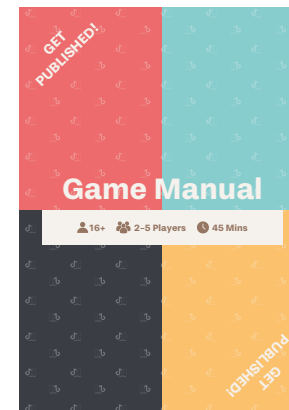
Feedback

I asked around for people to read my game manual in order to gain feedback on whether it is clear and if it explains the game play properly. Below is the feedback I received:

- Adjust wording for character cards from “distribute them randomly” to “give 1 randomly to each player”
- Make it clear it is for 2-5 players - put it on the cover page

- Write out that there must always be a trailblazer per game.
- Overall it is easy to understand

Below is the sample of the final Game Manual design after all the changes were made from the feedback.



PROCESS

USER TESTING



Feedback

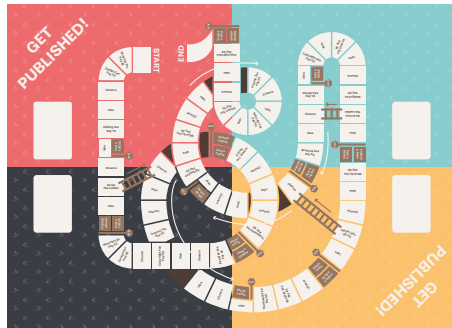
- The Book Cards are cute but not functional because players can't tell how much each cost unless they flip it open
 - Each character should collect at different numbers
 - Give an explanation of what D6 and D8 means in the game manual
 - Swap the half stop and full stop space explanation in the game manual to correspond with the sequence of the spaces on the board.
 - Add "climb up ladder" to the space instead of leaving it blank
 - Increase the sales pay of all the Book Cards to give players more incentive to want to publish.
 - Change the cost of the Book Cards itself to 2, 4 and 6 tokens therefore allowing players better opportunity to publish but have limited number of each cards.
 - Move the first ladder to a different space so that it does not lead to a space that is so close to the end of the game.
 - Add arrows throughout the board to show direction of play as it is a little confusing due to the maze-like structure of the path.
- Add a synopsis of the game so that players know exactly the purpose and goal of the game before reading the in-depth instructions.
 - Make the awards/rewards a much bigger amount to make it more high stakes.
 - Make the taxes a larger number as well
 - Put the last full stop space at the end so that it becomes the final chance for a player to publish a book or post a tiktok before they end the game.
 - Make all the chance cards either really good or really bad

Reflection

The trial run of this game made me realise the importance of testing the functionality and playability of a game. The feedback I received was really valuable and these were things I would not have known needed to be fixed without a test of the game.

PROCESS

FINAL CHANGES



I also increased the type size from 9pt to 10pt so that it is more legible but in doing so, I had to make a few changes to the path so that it still fits on an A2 board.



I added the phrase “go up the ladder” on each ladder space and I added arrows to show the direction of the path after going up the ladder to make it more clear to the players.

You are not a mainstream author, therefore your use of tropes have been criticised rather than enjoyed.

Pay 15 followers to the bank

Your use of tropes have been criticised rather than enjoyed because you are not a mainstream author

Pay 150 Followers & return 1 Idea Token to the bank

I made the chance cards higher stakes with much more followers to be paid if a player lands on a chance space. This would therefore add an extra layer of competition.

THE ACTIVIST
 You use your writing as a tool and find it difficult to publish as it is usually seen as “too political” or “too controversial”.
 Publishing Ideas Dice Roll:
1-3 APPROVED
4-8 REJECTED
 Collect 35 followers anytime the dice lands on **2**
 Start with **2 Idea tokens**

THE ACTIVIST
 You use your writing as a tool and find it difficult to publish as it is usually seen as “too political” or “too controversial”.
 Publishing Ideas Dice Roll:
1-3 APPROVED
4-8 REJECTED
 Collect 25 followers when the D6 lands on **4** even if another player has rolled.
 Start with **2 Idea tokens**



I made changes to the Character Cards according to the feedback I received during the user testing. The first image is the original, and the second is the edited version. The amount collected was changed and the number the D6 lands on.

I changed the design for the Book Cards so that it is printed double-sided instead of folded to make it more user-friendly. I also put the cost of each card on the front so that players can easily check the amount without having to flip or open the card. I also increased the amount of followers earned while having a Book Card to give players more incentive to want to get it. It would give them a much higher advantage over their competitors.

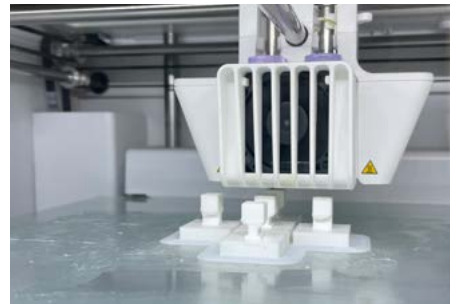
PROCESS

PLAYER PIECES & BOX

To create the player pieces, I chose to 3D print them as it was a medium I had never explored before. Player pieces in board games are usually made of plastic and therefore I thought this would be a good way to learn a new skill in 3D printing as it uses a material that has a similar look.



I first created the design on illustrator and then spoke to Collins, the technician about how to turn it into a workable file for the 3D printer. He showed me how to use blender to turn my vector into a 3D model.



He then showed me that all I need to do is insert the thumb drive with the file into the 3D printer and it will do the job.



My first batch did not have a base which made them quite unstable, therefore I added a rectangular-base to the design and reprinted them.



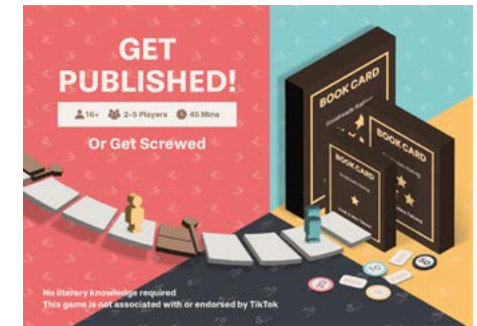
It would have been ideal to spray paint these but because I needed them to each be a different colour, it was not economical for me to buy 5 different spray paints just to paint these tiny objects. I opted to hand-paint them instead which do not make them look as professionally-made as I would have liked them to be, but if this was a project with a larger budget, I would have definitely opted for the option with the better finish.

Reflection

I have never used blender before so this was a new experience. Most of my practice have been very analogue and print-based in the past and so I have learned that sometimes it is good to know the basics of certain processes that you don't commonly use because you never know when that skill could come in handy.

For the box that the game would come in, I decided to use mount boards to construct a prototype for it which if this was professionally made, it could be the sample to use as measurements for the actual industry-grade box.

I designed vinyl stickers for the design of the box that would stick to the front and back of the box.



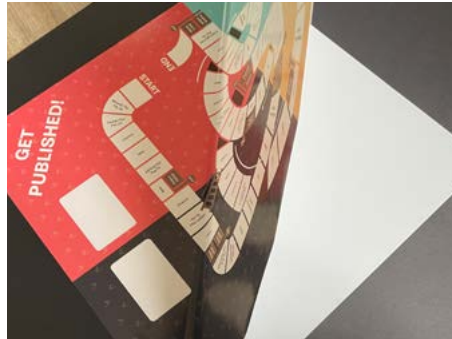
I explored the different effects on illustrator to create this design which I had not done before.



I put a brief description of what this game is to attract the audience.

REALISATION

CONSTRUCTION



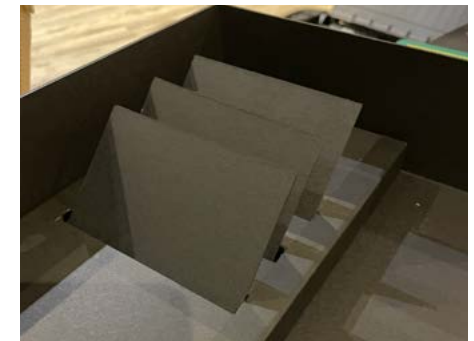
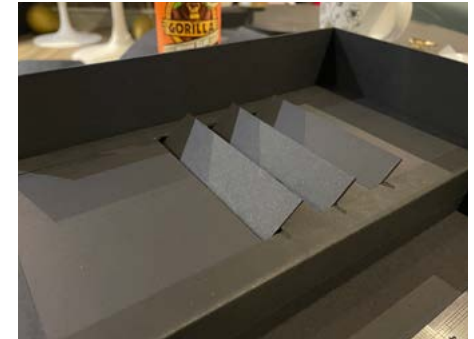
I got this vinyl printed from Chelsea Print Services and it taught me the importance of quality prints because these were extremely fragile and I had to reprint them a few times because they kept getting smudges while I was trying to construct the board to make it fold-able.



I cut the quadrants up into separate pieces and took the ones that were in good condition and combined them together to create the final board. It was tricky to stop the black paper from peaking through the middle but I managed to stick it to the sides of the quadrant as best I could. I also added a black border around the it to make it look more professional and give it a cleaner finish.



sional board games, creasing will occur.



Reflection

Through this process not only did I learn the importance of quality material, but also that there are some things that are inevitable such as the creasing of vinyl when being folded. That is just an inevitable consequence of materials and unless the print is directly printed onto the board, which is unlikely even in profes-

While constructing the tray that would fit within the box for the banker to use, I had to construct, test and reconstruct some of the elements such as the one above where I had to change the short backing to a taller piece in order for it to support the Book Cards better.

REALISATION

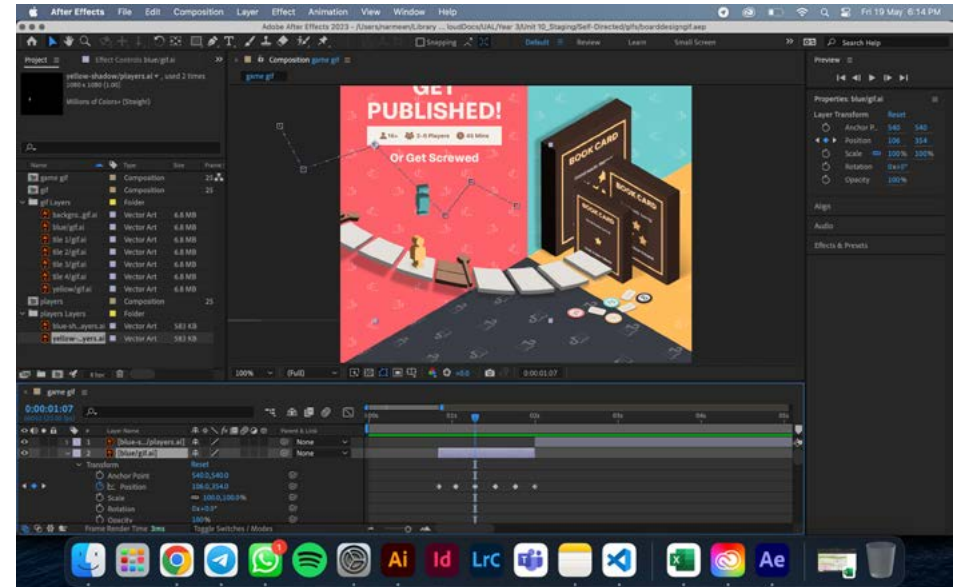
CONSTRUCTION & GIF



After I had done constructing the box, I realised that though I had put my name and contact information on the game manual, I did not have my name on the actual packaging itself. Therefore I designed a circular sticker to stick onto the front of the box to mimic the stickers that are often on books as seen in the image below:



I chose to go with the first option because it blended in with the design of the front cover much better than the other two did.



As a final touch for my outcome, I decided to use After Effects to create an animation that could be used to promote my board game on social media.

I created separate layers on Illustrator and imported them into After Effects. I then made the player pieces come into frame as they bounce on top of each piece before landing on their designated spots that correspond with the design on the front of the box.

At first I had the blue player come in first and then the yellow but because the yellow only bounces once before landing on its spot, it felt too abrupt. I therefore swapped the order around thus making the yellow player come in first and make it so that when it bounces on its designated position, that is when the blue player bounces on the first space coming into frame. This gave the animation a better rhythm and flow, thus making it a better experience for the viewer.

REALISATION

FINAL REFLECTION

The process of creating this board game was certainly not an easy and simple one. I learned how much careful thought and consideration is needed when not only constructing the game play, but also the overall design and physical elements of the game. It is a complex process because everything needs to have a purpose and its interaction needs to have a purposeful effect on the game.

I learned how to create a brand image because fundamentally, this board game needed a visual identity and some sort of cohesiveness with the design and that can only be achieved through clear brand guidelines. I created a colour palette to stick to, I picked a typeface that would be used throughout all elements of the game, and a design-style that could be translated into other objects such as stickers, postcards, or even animations.

I also learned the importance of user testing because without trying out the game in real time, there is no guarantee that what you thought will work actually does. There were many things that I had to reconsider and adjust after the user testing which I would not have known if I had not done it. I received valuable and honest feedback which allowed me to improve the game and make it into its best version for now.

There is always room for improvement such as the packaging itself is currently a hand-made prototype and if this idea were to be brought into the real world, the

dimensions would be taken and sent to a professional packaging company to build this box for production. The same goes for the player pieces which would have ideally been spray-painted. The smallest details can make such a big difference in the experience of the game such as increasing the base of the player pieces which does not seem like a big deal but it does improve the user experience as players would not have to constantly pick up their player pieces when they lose balance due to a small base.

Printing the elements of this game allowed me to experience what it is like to send files off to print and to experiment with different paper textures. I learned the importance of bleed which ensures the work is not cut-off when slicing excess paper, and to ensure no white marks are left behind by misalignment of images or illustrations. I learned that it is important to keep enough time between printing in case there are any mistakes spotted. For example, I had to reprint some of my cards because the size was not right. If I had left it to the last minute to print them, I would not have been able to correct this mistake and received the right prints in time for submission.

I also used a range of software and machines that I don't often or never use such as Blender, 3D Printer, and After Effects. It showed me that one project can encompass a variety of mediums. Thus it is crucial to learn new skills and adapt to technologies needed to do a good job for

the outcome. Overall this was an intensive experience and I have learned many new skills and gained a lot of knowledge about what goes into creating a board game. It made me realise that I tend to gravitate towards using games as a method of communicating complex ideas because I believe, much like children, even adults can learn a lot through play.

I hope to explore this thought more in my future practice and continue to come up with fun ways communicate nuanced thoughts.

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