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Special Issue

Peripheral Religions and Games

edited by

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Issue 22 (2025)

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Designing *Keep the Faith*. Creating a Storytelling Game About a Religion in Transition

Greg Loring-Albright

Abstract

This piece is a design reflection, written by the designer of *Keep the Faith* (2025), a storytelling game about a religion in transition. The piece highlights similar games and games that inspired the design and details the ways in which the game presents arguments about religions. It describes the functions served by fictionalizing a religion (e.g., refraining from setting the game in real history), and discusses how narratives around peripherality motivate different subsets of players via the game's goal cards, and concludes by offering advice and suggestions for game designers considering creating similar games.

Keywords: Religion, Game Design, Tabletop Role-Playing Games, Board Games, Storytelling Games, Design Reflection, gamevironments

To cite this article: Loring-Albright, G., 2025. Designing *Keep the Faith*. Creating a Storytelling Game About a Religion in Transition. *Gamevironments* 22, 192-214 Available at https://journals.suub.uni-bremen.de/.

In this piece, I will describe how *Keep the Faith* (2025), my storytelling game of a religion in transition, functions and give insight into why I made the design decisions I did. I will also situate *Keep the Faith* among similar games and relevant scholarly work, specifically around fictionality and peripherality. I will also describe in detail some of the game's systems in the hopes that other scholars and designers can use or hack the systems that I developed in their own work.

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By understanding how *Keep the Faith* board game and role-playing game design tactics to create its arguments about religion, designers undertaking similar projects can learn from my experience, and those interested in games about religion can gain more insight into the arguments I hope that this game makes.

Systems and Arguments

Keep the Faith is a light role-playing game that uses cards and a few tokens to facilitate a short (60-90 minute) gameplay experience during which the players will create a fictional religion (the Faith) and model its evolution over 500 years. They do this by playing cards from their hand (Aspects) to other cards arranged in a ring on the table (Values), then telling a short story about how this aspect of their fictional religion reflects this value. Each turn represents a century, and players play not as individual characters, but as a sect within the Faith. On my turn, I might play *Religious Music* to *Wield Power*, and say "Our music is very martial – it features drums and trumpets in major keys, and the lyrics are about triumph and conquering." In future turns, other players might move *Religious Music* to represent a different Value, and/or I might play new cards to *Wield Power* or to other Value cards.



Figure 1. The Aspect *Religious Music* played to the Value *Wield Power*. Prototype components pictured. © Greg Loring-Albright.

This core mechanic (play Aspect to Value) does two things: First, it creates, via short vignettes, a detailed picture of the religion being developed. Second, it increases the count of Aspects at that Value. Both of these aspects are important, and indeed their interplay is central to the argument that I hope *Keep the Faith* puts forward. Institutional religions communicate explicitly about what their beliefs and values are by publishing documents and aligning with denominations or traditions. Their actions and practices, however, may not directly align with their stated values. *Keep the Faith* argues that, over time, the material, observable, practices of a religion (the Aspect cards) will shape the religion's embrace or rejection of its beliefs and values (the Values cards).

At the end of every round, players count the Aspects tucked under each Value. The Value with the most Aspects becomes the Tenet of the Faith, and a pawn is placed on it. The establishment of the Tenet sets the divide between Orthodoxy and Schismatic beliefs (capitalized because they are game terms; see below).

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To explain these concepts and what I hope to model with them, I must first describe how the Values are laid out on the table. During the game's prologue (where players collaboratively set up the game pieces and discuss what kind of game they want to play), the group chooses a set of six Values, which are paired in three opposites on six two-sided cards. So players might select *Wield Power* and *Yield Power* alongside four other Values in diametrically opposed pairs. Each Value has a Roman numeral printed on it, and the Values are arranged in a circle in numerical order, ensuring that the oppositional pairs are maintained (e.g. if *Wield Power* is II, *Yield Power* is V). These six Values are the only available options for Values in the game; they do not change (this is a potential site of innovation for future designs to investigate; see below). Additionally, during the prologue, each player selects one Value as their Sect's Core Value, which I will also discuss below.



Figure 2. The six Value cards. Note the Orthodox / Schismatic divider in the center and the Tenet marker on the right. Prototype components pictured. © Greg Loring-Albright.

When the Tenet marker (the gold piece on the right in Figure 2, above) is placed, the two Values next to it join it in the category of *Orthodox Values*, and the remaining three Values become *Schismatic Values*. The tension between these two categories informs how the game's goal structure functions, and also contributes to the game's commentary on religions in history and society.

The Value that becomes the Tenet does so only because it has the most Aspects on it. The Faith adopts as its most important belief the thing that most of its practices express. One of the key arguments that I am making with *Keep the Faith* can be summed up as "You will know them by their fruits. Are grapes gathered from thorns or figs from thistles?" (Matthew 7:16, New Revised Standard Version). A religion can claim to espouse one value, but if all of its observable practices are clustered around another value, then that claim is suspect.

In addition to making this claim about religions, the system of changing Tenet via Aspects to result in the Orthodox/Schismatic split creates tension. This tension is a result of the game's goal cards. Early in this game's design, my impulse was to reject game-imposed goals like *winning* or *achieving goals* altogether; I wanted players to be motivated by the shared story. Games that inspired me, specifically worldbuilding games like *The Quiet Year* (2013) and *Companions' Tale* (2017) do this – they reject achievement-based frameworks in favor of collaborative storytelling. This idea is very compelling to me (I enjoy playing that style of game, and would love to design one), but I abandoned this idea for this game and gave each player a goal card.

I made this change for two reasons. First, my playtesters lacked direction in the goalless game. I am primarily a board game designer, and so my playtesting groups are more familiar with board games, and a game-imposed goal is often the first thing

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that is mentioned when the game is taught. Second, as the game developed, I realized that giving each player a potentially conflicting goal contributes to Keep the Faith's argument about religions as human systems. Because of the goal cards, the Faith in *Keep the Faith* is always prone to internal conflicts, sectarianism, and petty politicking over minor issues of practice.

Goal cards ask players to care about one or (usually) two elements: one might ask a player to ensure that their Core Value is the Tenet, or that it is Schismatic. That same goal card might ask the player to ensure that the Faith is Stable or Fractured at the game's end. (See Figure 5 for sample goal cards.) The faith is Stable when there are more Aspects on *Orthodox Values* than *Schismatic Values*. Fractured is the reverse, and also ties. To put it differently, the faith is Stable when its practices (Aspect cards) are clustered on and around the Tenet. In this case, the faith has a unity of practice – there is broad agreement about which Values are important. Similarly, the faith is Fractured when there is no such unity.

Most goal cards ask the player to care about both the position of their Core Value and the Fractured/Stable state at the end, though some only ask players to care about one or the other. This means that goals are not all equally difficult to achieve; the game is not fair. This is where the design departs from the board game ethos that it adopted with goal cards: the goal of playing Keep the Faith is not to achieve one's goal card; it is to tell a shared story about factions striving to achieve their goals and succeeding or failing.

This is the sweep of a game of *Keep the Faith* at its mechanical level – the play of an Aspect to a Value and the ways in which the accrued consequences of many of these plays add up to the success or failure to achieve a goal card. Figure 3 summarizes this

in graphical format. I have also described how these systems, when paired with the game's narrative elements, make arguments about religions and how they function: a given religion's beliefs are shaped by its practices; internal politicking drives change or stagnation; unity of praxis results in stability over time.

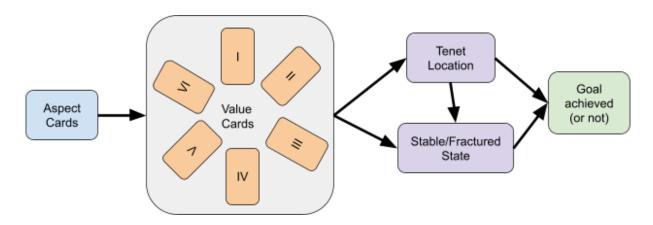


Figure 3. Formal diagram of Keep the Faith from core mechanic to end state.

Ludic and Scholarly Approaches

It is important to highlight that none of the arguments above are directly rooted in the scholarship of religion or its history, but rather in my own experiences of religion having been raised in an Evangelical Christian church (which I will discuss more below). *Keep the Faith* has been published by Central Michigan University Press, which operates as a publisher of academic books and games, and as such, has been reviewed by outside experts. Additionally, the press brought the scholar of religion Liz Davidson to write the curriculum guide that accompanies the game. I designed this game as a reflection on and argument about my own experiences with religion, and I trust that, whether or not the theses I state above are verified, the scholars affiliated with this project found the process of playing the game worth endorsing.

Many scholars have written about religion in games (including in an earlier special issue in this very journal!). One important piece is Howard (2018) who describes using purpose-designed games for her New Testament courses at a Christian university. She notes that "by adopting new and different roles, students gain proficiency in sympathizing with and articulating the perspective of a different viewpoint" (Howard 2018, 278). This outcome is also supported by de Wildt and Aupers (2017), who interviewed video game players about the ways in which they identified with characters who identified with a different religious (or non-religious) orientation. They found that "(role-)playing in video games motivates a form of religious relativization that destabilizes the 'absolute truth' claims of many religions" (de Wildt and Aupers 2017, 2). This destabilizing move is one that players of *Keep the Faith* also note, as the game situates changes in doctrine and practice in player action, rather than divine intervention.

Keep the Faith is in the lineage of analog tabletop role-playing games (RPGs). It is customary to mention *Dungeons & Dragons* (1974) when situating RPGs, but *Keep the Faith* has very little in common with *Dungeons & Dragons*: there is no game master (GM), there are no pencils or dice, and players do not embody a single, distinct character. Instead, *Keep the Faith* follows GM-less worldbuilding games like *The Quiet Year, Companions' Tale*, or *Microscope* (2011). These games center the creation and/or evolution of a place or shared narrative, more than the play of individual characters. *Keep the Faith* also departs from TTRPGs' material conventions of dice and character sheets. Instead, it uses cards and tokens, appearing similar to a board game in terms of its components. In this, it is also not unique: *For the Queen* (2019) and *Once Upon a Time: The Storytelling Card Game* (1993) both use strictly cards; *Star Crossed* (2019) and *Dread* (2006) use a Jenga tower; and *Fog of Love* (2017) uses cards, a board, and tokens (see below for a more in-depth discussion of *Fog of Love*). All of these games

have in common that they use board-game-style components and mechanics to drive games where storytelling and shared narrative are the core gameplay experience.

Keep the Faith is not unique in its focus on religion. While board games about religion are not common, neither are they rare. Amabel Holland's *Nicaea* (2021) uses the eponymous council to critique the notion of doctrine as divinely ordained by building the game around stock trading mechanisms. Ben Madison's *The Mission:*Early Christianity from the Crucifixion to the Crusades (2020) is more historical and more reverent – players of this solo game use wargame mechanisms to spread Christianity in the ancient and medieval world. Other games use Biblical settings to stage classic eurogame optimization puzzles: Ezra and Nehemiah (2024), Ierusalem:

Anno Domini (2023), and The Acts of the Evangelists (2022) all fit this model. These games all center Christianity and, in the case of Ezra and Nehemiah, Judaism, which is unsurprising, considering the cultural dominance of Christianity in the US and Europe, modern hobby games about religions other than Christianity are exceedingly rare.

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Design Goals and Inspirations

My earliest inspirations for *Keep the Faith* came from playing and reading about board games that push the boundaries of the form. The aforementioned *Fog of Love* was the first inspiration. *Fog of Love* models a romantic relationship via a shared board featuring six personality dimensions. Players have goals that involve direct trait goals (have tokens on one side of a trait or another), alignment with their partner (similar token placement; see Figure 4), and/or a Happiness measure that is not represented on the main board.



Figure 4. Three of *Fog of Love*'s six personality dimensions. Here, players are aligned on Sensitivity and misaligned on Gentleness. © Greg Loring-Albright.

This system directly inspired the central card ring in *Keep the Faith* (see Figure 2, above). *Fog of Love* also inspired *Keep the Faith* in its position at the intersection of board games and role-playing games – both are mechanically complete and playable as board games without engaging in any role-play or storytelling, but both suffer if played in this way.

The first drafts of *Keep the Faith*, however, did not have a role-playing element. I was listening to podcasts and studio streams where Cole Wehrle was discussing his upcoming project, *Oath* (2021). *Oath* is a game about historiography – it has a session-to-session "memory" without using any permanently alterable components (Wehrle 2019). This concept intrigued me; legacy board games were at their peak of popularity, and the temporal session-to-session design space intrigued me, but using consumable narratives and destructible components turned me off. Seeing Wehrle working in that space encouraged me. Religious institutions quickly came to the fore

as a topic that could unite both *Fog of Love*'s personality board and Oath's game-as-historiography concepts. Additionally, religion is a topic with which I have a great deal of familiarity. I was raised in an Evangelical Christian home, first as a Presbyterian and later as a Mennonite. This denominational shift put the religious structures and definitional questions in the forefront of my mind as a child and young adult. When I thought about a game about expressing a personality via a game board and thinking about an institution's history over time, religion was readily available to me as a topic.

My first drafts of the game were very straightforward board games with *Oath*-style session-to-session memory mechanics: each player played a sect within the faith, playing cards representing rituals and beliefs to both a personal and a shared tableau. These cards were suited, and each round, the suit with the most cards in the shared tableau became the Tenet. Each of the four suits had its own win condition, but only the current Tenet's condition was ever active. At the end of the game, all the cards in the shared tableau and some cards from each player's individual tableau were preserved in play as a part of the setup during the subsequent session. This version of the game was interesting, but it was too mechanical – players ignored the religious theme and played to maximize their chances at victory, only occasionally (usually during cleanup) reflecting on the kind of faith they had created together. This game was functional, interesting, and fun to play, but it was lacking narrative engagement.

Around this time, I was also making my first foray into playing role-playing games. Avery Adler's *The Quiet Year*, Laura Simpson's *The Companions' Tale*, and Alex Roberts' *Star Crossed* were all new to me, and they all inspired *Keep the Faith* as I realized that the expressive, storytelling aspect of the game was important to me.

This story-first version of the game went through a number of iterations, mostly focused on changing end goals and win conditions, but the RPG-inspired elements never went away once I had added them in. Asking players to contribute their own imaginings of the fictional Faith during (rather than after) the game greatly improved the experience. If there is one piece of advice I would communicate to designers looking to bring greater potential for player expressiveness into their analog game designs, it is this: Give players time and mechanical space to be expressive as a core part of gameplay, rather than as an afterthought. In *Keep the Faith*, the core mechanic of *play Aspect card to Value card* drives both the system (as described above) and the narrative. In testing, even players who were uninterested in or uncomfortable with the storytelling piece of the game were able to produce a short sentence or two connecting Aspect to the Value.

As I was designing *Keep the Faith*, I was also undergoing my own reassessment of my religious identity. Evangelical Christianity has always had an oppressive, nationalist project at its core, but it took the rise of Donald Trump and the white Evangelical church's embrace of his candidacy for me to really see it. At first, I conceptualized this troubling turn as a betrayal of Christian values. However, Chrissy Stroop's repudiation of the "fake Christians" framing (Stroop 2017) and Kristen Kobes du Mez's *Jesus and John Wayne* (2021) convinced me that the Evangelical embrace of Trump was not a betrayal, but a fulfillment of values: "Are grapes gathered from thorns or figs from thistles?" (Matthew 7:16, New Revised Standard Version).

This new understanding of my own growing discomfort with the religion of my childhood helped clarify the arguments that *Keep the Faith* is making, and aided me as I tuned the game and adjusted its goal structure. By creating a space where players manipulate which beliefs are central to serve their own ends, I had found a way to

play out the critique that I had been developing and that Stroop and du Mez had given voice to. Additionally, the past position of the Tenet marker is never marked within the game. Thus, there is no *true* Faith aside from the one that is currently being expressed, echoing Stroop's arguments about the *fake Christian* framing.

In summary, *Keep the Faith* draws on boundary-pushing board games and roleplaying games to create a game that allows for player imagination and expression, while making a procedural argument about the function of religious institutions. It also draws on public-facing work by contemporary critics and observers of Evangelical Christianity to inform its argument.

Fictionality and Peripherality

Though it draws inspiration from my own personal experiences of and readings about real-world religions, *Keep the Faith* does not ask players to engage directly with religious history. The game does not include direct references to real religions in its rules or game examples. I learned this approach from my friend T. L. Simons, designer of *Bloc by Bloc* (2016/2018), a board game about a fictional city in the midst of an anti-state uprising. Simons and I co-designed the third edition of *Bloc by Bloc* (*Bloc by Bloc: Uprising* 2022), and during that process, he shared that the game's fictionalization was important to his own design goals. To paraphrase Simons: setting the game in a fictional place allows players anywhere to see their own place in the game. *Keep the Faith* follows this example. I also found during playtesting that a fully fictionalized setting allows players to engage with the model at the center of the game, instead of getting bogged down in discussions of historical (or canonical, in the case of an established fictional setting) accuracy.

Specifically addressing religion is also a reason to use fiction: *This Miracle* (Fortugno and Stark 2015) is a freeform live-action role-playing (LARP) game whose design intentions are very similar to *Keep the Faith*'s (despite this similarity, this game somehow escaped my notice while designing *Keep the Faith*!). In the introduction, designers Lizzie Stark and Nick Fortugno (2015, 6) say of their desire to make a LARP about religion: "We couldn't use a real-life religion, we were saying, because that had too much possibility to offend others. So clearly, we'd have to make one up". *This Miracle* does something that I, in designing *Keep the Faith*, thought about attempting but ultimately decided not to do: have players actually perform made-up rituals as a part of gameplay. A few cards in *Keep the Faith* suggest that players actually perform a gesture or say a phrase that their fictional religionists would do or say, but unlike *This Miracle*, these actions are not core gameplay.

Montsegur 1244 (2009/2014) uses fictionality to give players agency over outcome, rather than situation. It uses a historical setting (the trial of the Cathars, a Christian sect persecuted by the Catholic church for heresy, in the titular location and year) and asks players to take roles of individual Cathars as they approach their trial. By grounding this game in history, designer Frederik Jensen gives players a strong scaffold on which to build their narrative, while granting them agency over the path the story takes (though, crucially, player characters have only three choices: burn, repent, or escape, and at least one must burn and no more than one may escape). The beginning and, at least loosely, the end are set by history; it is the middle where players get to inject the fiction.

Zeller (2018, 323) conceptualizes fictionalization as part of a pseudo-experimental practice, allowing students to "synthesize and manipulate a religion." He created a series of assignments that took the form of a long-form storytelling game about a

fictional new religious movement. By giving players of this classroom game freedom to tell stories untethered to historical reality, Zeller allowed them to understand the systems that undergird religion as a social force. His listed course objectives include: "Understand the nature of social dynamics of new religious movements" (Zeller 2018, 327). This, more than understanding specific historical moments, is the educational strength of fictionalized exercises like *This Miracle, Keep the Faith* and Zeller's game. By removing the need to assess whether or not a given occurrence or outcome is in line with the historical record, these games are able to focus student and instructor attention on the systems that produce historical outcomes.

Zeller's edugame was created as a part of a course entitled Cults, Sects, and Communes, which treated new religious movements. Both newness and the pejorative implications of the terms in the course's title suggest peripherality as an important part of the religions that Zeller's students imagined. He describes one student group that imagined a "religion around pop singer and media icon Taylor Swift" (Zeller 2018, 332). Because Zeller's students were creating fictional religions set in present-day reality (as implied by the wordings in the assignments presented in Zeller's figures 1 and 2), peripherality is a necessity – to alter the present-day setting to imagine a new hegemonic religion would be such a large change as to make that setting something else entirely. Peripherality serves, for Zeller, to allow freedom of imagination. The outsider, the weird, the unorthodox, can all be easily slotted in around the edges of a narrative or history in a way that the insider, the normative, and the orthodox cannot. *Montsegur 1244* takes advantage of this, too – by drawing on a little-known (at least outside of specialized disciplines) sect, Jensen gives players space to explore questions of devotion, belief, and sacrifice.

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Peripherality can serve a similar function In *Keep the Faith*, allowing players to imagine a fictional Faith in the interstices of a real history or an existing fictional canon, though the game also allows them to imagine a wholly new world for their Faith. But peripherality serves another function in *Keep the Faith*: when the game ends, the players determine whether the game has reached a Stable or Fractured ending. In either case, one player reads a short text passage that suggests the direction for players' closing narration (see Table 1).

Stable Ending Readaloud	Fractured Ending Readaloud
The Faith hangs together, establishes a canonical core, and asserts power over society for centuries to come. Histories of this world do not make sense without understanding the Faith and its incredible influence.	The Faith fractures into a plethora of sects, cults, and denominations, none of which rise to prominence. It fades from the memory of all but the most committed scholars.

Table 1. Ending narrations from Keep the Faith.

Peripherality shows up in the Fractured ending, as a negative outcome for the fictional Faith. This is, of course, an oversimplification – plenty of real-world religions embrace peripherality, and would not perceive it negatively. For the purposes of the game, however, peripheral status exists as a sort of negative motivation – a soft lose state for the Faith as a whole. That being said, there are some goal cards in the game that require a player to pursue the Fractured ending. (See Figure 5.) In these instances, the player is playing a Sect that sees peripherality as a desirable goal, or at least as the lesser of two evils (as compared, say, to remaining with a Faith that ascribes to unacceptable beliefs). Here, peripherality is a desirable outcome for the individual player.

Figure 5. Two goal cards that incentivize peripherality. Prototype components pictured. © Greg Loring-Albright.

Over the course of play, a sect could go from being a mainstream, insider part of the Faith (if its Core Value is Orthodox), to being a suspect outsider on the periphery (if its Core Value is Schismatic). These shifting dynamics make narrativizing games of *Keep the Faith* incredibly interesting – as I ran playtests of the game, I would always pay close attention to what happened when a player's sect fell out of favor with mainstream.

By modeling the socio-historical changes in a fictional religion, *Keep the Faith* engages both directly and indirectly with the concept of religious peripherality. Both the status of the Faith as a whole (the Fractured or Stable state) and players' individual sects are shifting in and out of favor within the Faith, creating an

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environment where the threat of relegation to the periphery always exists (even as that seemingly negative outcome might actually be desired by the player).

Many games use fictionality to create a helpful distance from a tense topic and/or to allow openings for players to map their own experiences onto the game's model. Peripherality allows for discussions of power, change over time, and, similar to fictionality, allows explorations of religion to fit into or draw on moments whose meanings are not overdetermined. *Keep the Faith* takes advantage of these aspects of both fictionality and peripherality to invite players to explore its system and engage with its critiques.

Design Tips and Future Work

Having read this far, I hope that other game designers and interested parties understand the core structural interactions that undergird *Keep the Faith* and the arguments about religious institutions that the game expresses. In this short section, I will build on that understanding to suggest ways that game designers might learn from my process to create their own games on a similar model. These tips include working with and without goals, designing at the intersection of board game and role-playing game, and suggestions for hacking the *Keep the Faith* model.

First, goals: as discussed above, I had attempted to center storytelling and narrative co-creation by eschewing endgame goals altogether. Jesper Juul (2003, 37) refers to this as "valorized outcome." It was my initial hope to valorize the process, rather than the outcome, of playing *Keep the Faith*. However, my design goal of welcoming new role-players, particularly those who, like my playtesters, were more familiar with board games, necessitated abandoning this goal. The notion of *multivictor* and

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unranked games is a compelling one, and designers like Matthew Hocker and Xoe Allred's publishing imprint, Lunarpunk Games (n.d.), have written about this concept more extensively. Especially when a game is about process over outcome, and when a collaborative play experience is desired, these kinds of design patterns can be very engaging.

Second, board games and role-playing games: while both of these operate similarly (played on a table, often face-to-face, using non-digital components to represent shifting game states), they are very different in terms of design language and play experience. Whereas board games require mechanical completeness, RPGs can leave intentional gray areas in their rules, inviting players to collaborate in the design as a way of empowering them, whether that role falls to a special player (the dungeon master or game master). to the group as a whole or to specific players who have a say over specific elements (in a GM-less game). I found the intersection of these two game forms to be an incredibly inspiring and fruitful space to work in, and I would encourage other designers to experiment here. The board game elements bring a formal, computational logic that supports player-vs-player conflict and nonnegotiable consequences for actions in a way that, while limiting, frees players from having to imagine these elements on their own. Instead of the classic the game master sets up a consequence, which can be difficult for even experienced game masters to do on the fly, a board-game-inspired system builds consequences into actions: "There are more Aspects on the Schismatic side of the line, so the Faith is now in the Fractured state" (Keep the Faith 2025). There is a balancing act required here – too much structure, and any imaginative, expressive energy will be drained from the game as players work to comprehend the system, but carefully applied, systems adopted from board games can create new play patterns for games that are otherwise RPG-inspired. As an added bonus, these games are more comfortable for

inexperienced role-players, giving mechanical, rules-defined structure to the daunting task of *making up a story*.

Finally, hacking: Keep the Faith is, in my biased opinion, an interesting and flexible system. While I have not written a formal system reference document (SRD; a standard practice in RPGs that guides designers and players in altering and/or reusing the game's system), I would encourage designers to hack Keep the Faith. There are two particular modifications that I attempted to include in the game, but could not be accommodated during the design process. The first is using Keep the Faith to model an inverse process. The game as it currently exists models how material, observable practices (the Aspect cards) are inflected by the beliefs and values of the Faith (the Value cards). Aspects change, move, and are removed from the game, but Values are static (though the import of a given Value changes through gameplay). One of the game's cultural consultants, Joel Swanson, pointed out that religions also change their values over time, and indeed that the values of a given religion can change in reaction to the material practices that the religion adopts. I attempted to include this dynamic in Keep the Faith, but ultimately, it required undoing too much of what I had already done, so I present it here as a potential hack, or as a seed for a new game.

The other modification I would encourage interested designers to pursue is to model other, non-religious, institutions. By creating new Value and Aspect cards, and renaming things like the Tenet, I could imagine a *Keep the Faith* hack that models a corporation, government, colony, commune, etc. as it evolves over time. If either of these ideas sparked your curiosity, you have my blessing to pursue them! Let me know how it goes.

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