Strategic Social Media Marketing Plan to Launch a New Tabletop Role-playing Game

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Abstract

The boardgame industry is thriving through independent ("indie") publishers crowdfunding on platforms such as Kickstarter. However, the tabletop role-playing game (TTRPG) fanbase is resistant to digital media. Indie publishers are then in a dilemma. They lack money to gather supporters through traditional media and cannot crowdfund the money without supporters.

Free social media platforms are natural solutions, if indie creators can circumnavigate fans' reluctance to engage digital media. Therefore, a strategic social media plan is required to market new TTRPGs successfully. By compiling research on industry and audience, this thesis proposes key observations for indie TTRPG publishers and an example plan based on Hoodwink Game's *Starset: The Great Dimming* Kickstarter launch.

Keywords: Kickstarter, advertising, social media, role-playing games, content creation

Strategic Social Media Marketing Plan to Launch a New Tabletop Role-playing Game

The $30 billion tabletop board game industry largely sells via brick-and-mortar specialty stores rather than online, despite the rapid growth of online marketplaces (Arizton Advisory & Intelligence, 2020). Online crowdfunding platforms, such as Kickstarter, have enabled continued growth by allowing independent ("indie") publishers to publish games at reduced cost (Rollins, 2015). Kickstarter specifically is immensely popular; in 2015, $200 million was raised on Kickstarter for tabletop boardgames (Rollins, 2016). By 2020, it grew 17% to $234 million (Rollins, 2020). Unfortunately, tabletop role-playing game (TTRPG) companies face resistance to digital publications from their established fanbase (Thorén, 2021). However, the world's largest book distributor recommends digital book publishing as the most affordable way to publish new books – including tabletop RPGs (IngramSpark Staff, 2018). Therefore, new publishers trying to affordably enter the industry must conduct tactical research on how best to digitally engage with a resistant market when launching a new game title on Kickstarter. Social media content organizer Hootsuite's eight step social media marketing plan formulates this research into easy-to-use action items (n.d.). Small tabletop game publishers then can use this research to inform a social media marketing plan targeting their audience and evading the audiences' typical resistance to digital media. Indie RPG publisher Hoodwink Games is used as a case study for implementing this research in a strategic social media plan for its upcoming RPG, *Starset: The Great Dimming*.

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Social Media Objectives

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Objective One, Sales

According to Hootsuite (n.d.), each social media campaign must first establish goals that are specific, measurable, attainable, relevant, and time-bound. These goals will be the key performance indicators (KPIs) of whether the campaign is successful. Before choosing these

goals, tabletop game publishers should identify the key challenges for start-ups and for their industry. First, researchers suggest that almost half of small business start-ups fail the first 5 years (Foley, 2018). Further analysis shows these failures are largely attributed to financial mismanagement and, specifically, a lack of sustainable income (Foley). Entrepreneurs often lack the business management savvy to consistently make good business decisions and lack finances to endure the consequences of their mistakes. Alternatively, entrepreneurs may be tempted to treat their new enterprise as an extension of their hobby and fail to prioritize the underlying lifeblood of their business: income. Whichever the scenario, creating sustainable income through sales must be the first key goal of start-ups' social media campaigns.

Objective Two, Engagement

Creating engagement is a second key goal, which is also instrumental to achieving consistent sales. Social media scheduling and analytics company Hopper (2022) estimates roughly 25 million business operate on Instagram alone, with two million of those businesses publishing paid advertisements on the platform. This staggering number of brands create a saturated market where consumers encounter sponsored advertisements on every aspect of Instagram's platform, including post feeds, stories, and Instagram Reels. Other social media platforms operate similarly. In these competitive markets, start-ups must raise brand awareness to convert advertisements into sales. Because tabletop RPG customers are especially resistant to digital platforms, these conversions are particularly difficult (Thorén, 2021). Nevertheless, research shows engagement is the most effective method for raising brand notoriety in this congested environment (Faulkner et al., 2017). The same research also shows customers who are familiar with a brand are more likely to default to that brand when making a purchasing decision

in their industry (Faulkner et al.). For a start-up requiring sales and notoriety, then, engagement through comments, shares, and clicks is the second key goal of a social media campaign.

Target Persona

Tabletop RPG publishers must then identify a target demographic and craft messages to specifically resonate with this demographic to convert social media engagements into sales (Hootsuite, n.d.). To identify this demographic, publishers must analyze the values, interests, and experiences of their audiences and combine this information into one archetypal customer to direct all their campaign posts toward. This archetypal customer is the publisher's target persona.

Age Demographics

For a social media campaign, the target must include active social media users, which research shows are most frequently 18 to 29-year-olds. According to Pew Research Center, of the 11 major social media platforms – YouTube, Facebook, Instagram, Pinterest, LinkedIn, Snapchat, Twitter, WhatsApp, TikTok, Reddit, and Nextdoor – 18 to 29-year-olds are the largest userbase on six of them – YouTube, Instagram, Snapchat, Twitter, TikTok, and Reddit (Anderson & Auxier, 2021). Given their age, this active demographic is entering college, early adulthood, and, according to the U.S. Census Bureau, considering or entering their first marriage (U.S. Census Bureau, 2021). Additionally, resurgence of interest in TTRPGs by this younger demographics is evidenced by the popularity of Dungeons & Dragons in recent pop culture references such as Netflix's hit streaming series *Stranger Things* and the upcoming blockbuster film *Dungeons & Dragons: Honor Among Thieves*. While no existing research describes the most common age for tabletop RPG players, anecdotal and experiential evidence suggests this age demographic have at least expressed interest in TTRPGs.

Gender Demographic

The gender for 18 to 29-year-old social media users is split between men and women depending on the social media platform in question. Pew Research Center's 2021 social media report finds that, of the six platforms most prevalently utilized by this age group, men are the majority of users on YouTube, Twitter, and Reddit (Anderson & Auxier, 2021). Conversely, women are the most prevalent users on Instagram, Snapchat, and TikTok (Anderson & Auxier). Additionally, a growing and vocal portion of TTRPG gamers identify as members of the LGBTQ+ community. This demographic is evidenced by a growing number of games published specifically for and by LGBTQ+ gamers, such as award-winning *Thirsty Sword Lesbians*, and the inclusion of "LGBT" as a tag on popular game distribution platform itch.io (Gailloreto, 2021; itcho.io, n.d.). Publishers must then either publish a mix of content appealing to both genders or structure campaigns to target genders specific to the social media platform used and consider whether to target specifically LGBTQ+ members within their audience.

Demographic Ethnicity

Eighteen to 29-year-olds are composed of the two most ethnically diverse generations in U.S. history: Millennials and Gen Z (Igielnik & Parker, 2020). According to a 2020 Pew Research Center report, Gen Z in 2019 was relatively evenly split between Caucasians (52%) and a mix of minority ethnicities including 25% Hispanic, 14% African-American, 6% Asian, and 5% others (Igielnik & Parker). Millennials showed a similar ratio, though with a nine-point higher Caucasian population. Therefore, any real-life representations of customers or realistic illustrations in RPG social media campaign should reflect a relatively even mix of ethnicities to appropriately resonate with the target audience.

Income Demographic

According to finance and investment platform DQYDJ, the average income for 18 to 29-year-olds in the United States in 2021 was $32,021.80 annually (PK, 2021). This average includes a broad range from $9,725.23 for 18-year-olds, to $51,638.49 for 29-year-olds. Noticeably, this average is substantially lower than the U.S. national average of $63,444 for the same year (Statista Research Department, 2022a). Uncoincidentally, the target age range averages among the highest poverty rates in the U.S. with a 16.7% poverty rate for women and 12.4% poverty rate for men (Statista Research Department, 2022b). Polls by research firm Deloitte show almost half of Millennials and Gen Z report to live paycheck to paycheck and are concerned over their ability to cover expenses (Deloitte, 2022). Customers will be in tight financial situations, which TTRPG publishers must consider in their campaigns.

Demographic Challenges

Financial limitations are an aspect of life for the target demographic, but research shows anxiety and mental illness are also major considerations. True to previously sited findings, cost of living ranked first among Gen Z concerns, with mental health close behind at four (Deloitte, 2022). Studies by the National Institute of Mental Health found over 30 percent of adults 18 to 25 suffered mental illness in some form, such as anxiety, depression, or eating disorders – more than any other age demographic in the U.S. (National Institute of Mental Health). Among college students specifically, almost 12 percent suffer an anxiety disorder, often attributable to a lack of social acceptance or belonging (Acad Psychiatry, 2015; J Adolesc Health, 2022).

A recent study has found, however, that tabletop RPGs help resolve this anxiety. Researchers found that regularly playing Dungeons & Dragons, the most popular tabletop RPG, improved students' recovery from mental health-related illness, served as a constructive

distraction, and encouraged social engagement (Causo, 2020). Publishers must be careful to not position tabletop RPGs as solutions to mental illness or replacements for treatment but should advertise the social inclusion and creativity fostered by collaborative tabletop RPGs.

Psychographics

The motivations and interests of the target demographic are closely tied to social media and will be key drivers to making purchasing decisions. Gen Z and Millennials were raised during the rise of social media platforms. Studies show that these users historically use social media as a means of self-expression (Doster, 2013). By identifying with online brands, causes, and communities via social media, these users build a self-identity. A foremost motivator of Gen Z and Millennials is desire to for inclusion and belonging, which is most often demonstrated through loyalty, or lack thereof, at work (Deloitte, 2022). These findings are consistent with a 2017 publication which found social inclusion, emotional and creative safety, creative freedom, and inclusion by peers as key motivators for playing tabletop RPGs (Coe, 2017). Imaginative creativity was also the largest motivator for continuing to play tabletop RPGs. Designing new worlds and characters and sharing them through a collaborative story with peers was fundamental to players' decision to keep playing. These creative and inclusive motivations are important messages to feature in any social media campaign.

Target Persona

The above research is synthesized into two archetypal people named Malcolm and Tiana. Malcolm and Tiana are fictional personas who exhibit common attributes of the demographics discussed. By targeting the social media campaign to these fictional individuals, the campaign should resonate with real-life qualities of social media users most likely to be converted to customers.

Malcolm

Malcolm is a 23-year-old, Caucasian student studying at Valley Regional Community College and working part-time as a barista at the local coffee shop. He moved out from his parents' house so they could downsize, but he has struggled to find friends on his own. His finances mean he has to share an apartment with two other students his age who also go to Valley Regional, but he works long hours to pay the bills. Between work and classes, he is too worn out to overcome the insecurity of getting to know them for the short time he is at the apartment. He knows they came from a different part of town than him, and they seem nice, but a lingering awkwardness keeps him from connecting with them. Instead, he typically unwinds in his room by himself, watching YouTube videos on worldbuilding and trying to write a story that he thinks up while at work. It is lonely, but endurable. He wants a way to connect with his roommates, hear their interests, and find somebody excited about his writing – but he is too burned out to think of an excuse of how.

Tiana

Tiana is a 19-year-old Latino student on a cheerleading scholarship to Northern California State University. Her freshman year started well, and the other cheerleaders seemed welcoming. They invited her to a party one night, but she was not comfortable and politely said "no." Instead, she enjoyed going back to the dorm to read one of her favorite books and talk with a boy from her dorm about it in their common area. The next day at practice, she walked into the gym and the cheer team was all in a huddle laughing. When they saw her, they all stopped quickly and just said hello. She keeps telling herself they could have been laughing about something else, but her anxiety makes her feel they are ostracizing her. Now everything about that night, even the fun conversation she had with the guy in her dorm, makes her flinch. A few

days later, the guy messaged her a meme about the book she was reading, and they had a funny

conversation. He asked her if she wanted to join his board game group, and she wanted to say

"yes" but thought of her discomfort about that night and said "no" on impulse instead. Now she

is just frustrated. Tiana just wants a way to feel accepted and comfortable connecting with

friends again.

Competitor Research

After establishing the target audience and key messages, an audit of competing tabletop

RPG publishers reveals which media platforms are already being used and tactics implemented.

This audit includes information on social media for Wizards of the Coast, publishers of

Dungeons & Dragons; Chaosium Inc., publishers of *Call of Cthulhu*; and Pinnacle Entertainment

Group, publishers of *Savage Worlds*. According to online game platform Roll20*, Dungeons &*

Dragons composes almost 53% of all game sessions, *Call of Cthulhu* almost 11%, and *Savage*

Worlds less than 1% (Thomas, 2021). Together, these games compose a sample of large,

medium, and small TTRPG publishers.

Wizards of the Coast

Facebook, 833.5k Followers

Wizards of the Coast operates an account exclusively for their *Dungeons & Dragons*

brand, posting blog links, poster-style graphics, and memes. The account is extremely active

with several posts per week and receives consistent engagement, likely aided by the game's

existing popularity. The purpose appears primarily informative by sharing links to blog posts,

videos showcasing new products or content, and charts for gameplay reference.

YouTube, 382k Subscribers

Wizards' YouTube account is established specifically for the Dungeons & Dragons brand like their Facebook page. Within the account, Wizards operates six separate channels that feature product lines, demonstrate playthroughs, teach players rules, and release announcements. Videos average roughly 30,000 views, with occasional exceptions, and have frequent comments that Wizards does not appear to engage with. The most popular videos are *How to play Dungeons & Dragons*, with over 250,000 views, and *Spelljammer Announce Trailer*, with over one million views.

Twitter, 554k Followers

Wizards continues its branding strategy by operating a Twitter account exclusively for *Dungeons & Dragons* in conjunction with a corporate account for news updates, an account for hiring and job postings, and an account for customer support. The tabletop RPG account is limited mostly to promotional interviews, product promotions, and pictures of staff with products. This content appears to be largely repurposed from Facebook and includes minimal retweets of other accounts' content or engagements with comments.

Instagram, 340k Followers

Wizards' Instagram account is virtually an exact copy of their Facebook page, and poorly executed. Graphics are not formatted for Instagram's post sizes, resulting in post previews that cut off text letters and constantly direct users back to their bio for links. Wizards once again fails to engage with comments. Additionally, Wizards does not utilize hashtags in their captions, instead adding an extra comment on their post with relevant hashtags. The overall result is a lackluster, one-sided Instagram presence.

Chaosium, Inc.

Facebook, 37k Followers

Chaosium utilizes its corporate Facebook channel to publicize primarily its *Call of*

Cthulhu RPG through podcast links, product promotions, and graphics. Chaosium appears to

drive customers to *Call of Cthulhu* by providing ways for customers to learn about the game

outside of social media, most commonly through frequent links to different podcast interviews.

Engagement on their posts is sporadic, and Chaosium continues Wizards of the Coast's apparent

policy of not acknowledging user comments.

YouTube, 9.29k Subscribers

Chaosium operates a separate channel for each of their tabletop RPG brands, including

Call of Cthulhu, alongside channels with interviews, product unveilings, and liveplay sessions of

their games on their YouTube account. Curiously, their YouTube channel introducing players to

their fantasy RPG *RuneQuest* is by far the most popular, averaging roughly 10,000 views per

video compared to the *Call of Cthulhu's* average of 4,000, despite having a much smaller

playerbase. Videos are extremely simple, most often just shots of staff speaking to the camera

broken intermittently by static graphics of the game.

Twitter, 24.2k Followers

Chaosium operates an active Twitter page that includes the same promotions as Facebook

alongside active retweets of other users' content. At least half of its feed consists of posts by

other accounts related to *Call of Cthulhu* that Chaosium has retweeted, which is an effective

tactic to drive engagement. Chaosium also shares links to their YouTube videos to drive cross-

platform engagement, another effective audience-building tactic. Despite being substantially

smaller than Wizards of the Coast's Twitter presence, these tactics are effective at building,

rather than just maintaining, an audience.

Instagram, 10.9k Followers

Chaosium's Instagram presence is limited to static product images and poster-style

graphics. The company only utilized two Instagram reels, one four months old and the other over

two years old. Once again, Chaosium does not engage with its few user comments or even like

the comments. As with Wizards, it appears the company's presence on Instagram is more

obligatory than proactive.

Pinnacle Entertainment Group

Facebook, 11.9k Followers

Pinnacle Entertainment's Facebook page advertises new *Savage Worlds* books, role-

playing events, and live interviews with staff and creators. Pinnacle, unlike Wizards or

Chaosium, employs Facebook Live sessions which have sporadic success at driving engagement.

With a much smaller follower base than Wizards or Chaosium, Pinnacle has otherwise limited

engagement through comments, shares, and likes. Nevertheless, Pinnacle still does not answer

questions in the comments or even acknowledge them through likes.

YouTube, 2.04k Subscribers

Unlike Wizards or Chaosium, Pinnacle has only one YouTube channel on their account

consisting of product showcases, interviews, and interviews with creators. Videos average about

300 views with infrequent comments that Pinnacle, once again, does not engage with. The

channel lacks continuity and purpose, more closely resembling a hosting platform than a method

of strategic marketing.

Twitter, 4.75k Followers

Pinnacle's Twitter feed consists of *Savage Worlds*-themed content almost identical to its Facebook presence and is completely one-sided, lacking any retweets or apparent engagement with other creators. The posts have infrequent likes and retweets but offer little value to viewers that would convert into engagements. Particularly if viewers already follow Pinnacle on Facebook, Pinnacle's Twitter feed is an unnecessary supplement.

Conclusions on Competitors

After researching competitors of varied sizes, new RPG publishers can outperform established publishers by engaging with viewers, utilizing Twitter to foster brand-based community, and creating multiple YouTube channels to advertise and educate customers on their products. None of the established RPG publishers researched attempted to engage their viewers. Two-way communication is the key benefit of social media, which new publishers can utilize by replying to and liking comments to create an edge over other publishers' one-sided approaches. Twitter is a particularly effective for creating these two-sided encounters because it offers the option to retweet viewers' posts and comments. Only Chaosium currently uses retweeting effectively, meaning new publishers have an opportunity to outperform Wizards of the Coast and Pinnacle by better tying their customers into conversations. On the other hand, Wizards' and Chaosium's YouTube channels educated customers and entertained them using their RPG content. New publishers should mimic this tactic with their own RPG products to create new, value-adding content to capture new social media followers. By engaging viewers, effectively utilizing Twitter, and creating clever YouTube channels, new publishers can build an audience by outperforming Wizards of the Coast, Chaosium Inc., and Pinnacle Entertainment on social media.

Social Media Audit

Next, new tabletop RPG publishers must audit their existing social media presences after considering competitor information. The results of this audit will vary but should answer the questions: Which platforms are the target audience on, what is working already on those platforms for publishers, what is not working for publishers, and who are existing social media connections (Hootsuite, n.d.). To demonstrate an audit, indie RPG publisher Hoodwink Games is used as a case study for applying these concepts.

Platforms

To begin a social media audit, publishers identify each social media platforms they operate accounts on and whether their target audience also operates on that platform. Using previously cited demographic research, the target audience for tabletop RPGs use YouTube, Instagram, Snapchat, Twitter, TikTok, and Reddit (Anderson & Auxier, 2021). Small businesses typically have limited resources and cannot manage effective accounts on every platform, so new RPG publishers should focus their limited resources on these six platforms. Additionally, leaving inactive accounts on other platforms injures publishers' reputation by making viewers question the brand's activity, professionalism, commitment, and credibility (Hill, 2020). Therefore, publishers should note accounts they operate outside of YouTube, Instagram, Snapchat, Twitter, TikTok, and Reddit and acknowledge that efforts will be better spent on these platforms.

In the case of Hoodwink Games, Hoodwink operates accounts on Twitter, Pinterest, Facebook, Instagram, and YouTube. Two of these, Pinterest and Facebook, reach only a small portion of the campaign's target audience and are dormant. With limited time and money, Hoodwink should close these inactive accounts and prioritizing activity on Twitter, Instagram, and YouTube.

What is Working

To identify what is working, publishers highlight their best performing social media posts. In the case of the strategic campaign outlined here, performance is measured by sales and engagement. After finding the posts that triggered the most sales and engagement, publishers identify common themes of the posts that may have caused the increases in sales and engagement. For example, perhaps short-form videos like Instagram Reels trigger more comments than grid posts, or maybe episodic YouTube series caused more sales than one-off product unboxings. Publishers should note these tactics that appear to work well and include them in the new strategic social media plan.

For Hoodwink Games, participating in weekly Twitter events drives the best engagement. Responding to posts made during weekly Twitter events, such as #SelfPromoSaturday, #TTRPGRising, and #WIPWednesday, drive high click-through-rates, comment responses, and retweets. Since posting during these events, Hoodwink Games increased profile visits 133%, mentions 483%, and impressions 194% (@GamesHoodwink). Future social media campaigns for Hoodwink should build a posting schedule around these key events because these events work so well at driving engagement.

What is Not Working

Publishers must also note posts that performed poorly and identify factors that caused their underperformance. Perhaps certain hashtags reach a much smaller audience than alternatives, or posting direct calls to action such as "Buy now!" created fewer results than subtler tactics. These shortcomings must be documented and avoided when implementing future social media campaigns.

For Hoodwink Games, the publisher experimented with a promotional GIF pin on Pinterest for their new BaG: Early Empires book. The GIF only had 19 impressions, however, representing a 95% decrease compared to previous content (@hoodwinkgames). In the future, if Hoodwink Games chooses to maintain its Pinterest page, the publisher should focus on eye-catching graphics or Pinterest Ideas rather than GIF pins.

Existing Social Media Connections

Next, publishers should determine which types of audiences are resonating most with their content and whether these connections are their intended audience or can be leveraged to reach their intended audience. For example, if an RPG publisher notices fiction writers find their content inspiring, but their content is not resonating with gamers, perhaps the content needs to be modified to better match gamers. Or, alternatively, perhaps the publisher can utilize this unique angle of resonating with writers to convert writers into gamers.

Hoodwink Games has found success on Twitter connecting with RPG commentators. the last three months, bloggers, podcasters, and reviewers have been the largest source of mentions and engagements for Hoodwink (@GamesHoodwink). Therefore, content for a future social media campaign should orient to this audience and work to convert them to customers.

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Establish & Refine Social Accounts

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Now, after considering target audience, competitor behavior, and their current social media presence, new RPG publishers are ready to decide which platforms to use, how each platform will be used for their launch campaign, and sponsorship habits during the campaign. To demonstrate, Hoodwink Games' upcoming launch of *Starset: The Great Dimming* is used as an example.

Deciding Platforms

Each platform publishers select to use must reach their target audience and must serve a specific purpose in the larger social media campaign (Hootsuite, n.d.). Publishers should start by choosing three platforms to focus on from the platforms the target audience operates on – YouTube, Instagram, Snapchat, Twitter, TikTok, and Reddit (Anderson & Auxier, 2021). Focusing on three platforms means content can be re-used on different platforms, which is shown to create positive brand familiarity, while keeping posting manageable (Huang, 2019).

For Hoodwink Games' campaign, the best platforms are YouTube, Instagram, and Twitter because these reach the target audience, offer a range of functionality, and share enough functions to allow re-purposing of content. Each platform has a unique focus, creating wide options for Hoodwink's launch campaign. YouTube is primarily a long-form video platform to entertain and educate customers, Instagram focuses on photo sharing for promotion, and Twitter specializes in microblogging and networking. Each platform shares enough functionality, though, that content can be re-used across platforms. Short-form videos can be posted both as YouTube Shorts and as Instagram Reels, while graphics can be posted as Instagram grid posts and as Tweets. This diversity of purpose and overlap of function means Hoodwink has the most options for what types of content to use in their campaign and can get the most value out of each piece created.

Using the Platforms

After determining which platforms to use, Hootsuite recommends creating short, specific mission statements for how those platforms will be used in the launch campaign (n.d.). For example, the following mission statements outline how Hoodwink Games plans to use YouTube, Twitter, and Instagram for the launch of its upcoming RPG, *Starset: The Great Dimming*.

YouTube

Hoodwink Games' YouTube account will increase brand awareness using three YouTube channels: a how-to-play channel teaching the rules for *Starset*, a cute YouTube shorts series featuring the brand mascot to share the brand personality, and a series with product trailers to advertise *Starset*.

Twitter

Hoodwink Games' Twitter account will foster brand engagement, showcase work-in-progress updates, and improve SEO for YouTube videos by posting links to YouTube channels.

Instagram

Hoodwink Games' Instagram account will drive sales using community-friendly reels featuring our brand mascot and static graphics promoting Hoodwink Games products.

Sponsoring Content

Every social media platform offers sponsorship options to distribute social media content to a wider audience, and new TTRPG publishers must decide whether to include these sponsorships in their strategic social media plan. For example, Twitter offers a wide range of options such as paying per follow an account gains or paying a fee per impression a post receives (Twitter Business). Similarly, Pinterest sponsorship options let publishers pay a fee per sale originating on Pinterest, pay per view on a video, or three other options (Pinterest). These sponsorship options distribute content to a wider audience but must be implemented strategically to meaningfully contribute to an TTRPG publisher's intended goals.

Before choosing to sponsor content, publishers should recall the two goals of an RPG launch campaign: Creating sales and creating brand engagement. Any sponsored content must be sponsored with campaign metrics that further one or both of these goals. For Hoodwink Games,

some of the best sponsorship options include YouTube videos priced by clicks to their website,

sponsored Tweets priced by engagement with their content, and sponsored Instagram Reels

priced by catalog sales (Google; Twitter; Facebook). These sponsorship options directly

contribute to Hoodwink's campaign goals of creating sales and engagement and therefore are

good investments as part of Hoodwink's greater social media strategy.

Note that sponsorships are most effective during campaigns promoting the launch of a

new product, but sustained promotions can have a negative effect on sales (Gruner et al., 2018).

Researchers describe this effect as a hill; initial sponsored content for a product causes rising

sales, but sustained sponsorships for the same product eventually cause annoyance with

customers and a decrease in sales, to the point that customers actively avoid the product. For new

TTRPG publishers with potentially limited budgets, then, the largest investment in social media

sponsorships should be made leading up to a Kickstarter launch and gradually reduced over time.

Find Inspiration

After deciding which platforms to use and which types of content to create on those

platforms, new RPG publishers should find inspiration for how to execute their content ideas

(Hootsuite, n.d.). Other, established social media accounts are often a source of diverse

inspiration. For the best results, new RPG publishers should seek content from creators in other

industries for inspiration and then apply the inspired creative principles to the publisher's game

content (B. O'Neal, Personal Communication, August 26, 2021).

For Hoodwink Games' content ideas, the publisher draws inspiration from online web

comic *What's Up Beanie*, from an online tutorial on creating engaging cooking videos, and from

Penguin Random House's Instagram pictures. *What's Up Beanie* creator Alina Tysoe brought

her comics to life with brief stop-motion Instagram Reels that added even more personality and

heart to her comic's Beanie character (@whatsupbeanie, 2022). Hoodwink Games' Instagram

Reel series featuring its comic mascot, Wink, could utilize a similar stop-motion style and brief,

relatable scenarios to add heart to its brand personality. YouTuber @figandlight published a

short, clever tutorial on how to use static shots, juxtaposition, and camera angles to create brief,

engaging how-to cooking videos (@figandlight, 2020). The same principles of short, purposeful,

juxtaposing shots can be implemented by Hoodwink Games to create tutorials of how to play

Starset: The Great Dimming in their social media launch campaign for the game. Lastly, Penguin

Random House cleverly posted graphics consisting of a Tweets superimposed on a thematic

book background to drive engagement on Instagram (@penguinrandomhouse, 2022). Hoodwink

Games could similarly add game story hook tweets to branded backgrounds and post them on

Instagram to drive comments and shares. These successful ideas from other industries offer

nuanced, inspiring ideas to communicate Hoodwink's brand more successfully.

Social Media Calendar

Lastly, RPG publishers must create a calendar of post ideas and days to post the ideas.

This calendar is the actual social media campaign used to promote the launch of their new RPG.

For small TTRPG publishers specifically, this calendar should be composed of ideas optimized

for YouTube, Twitter, and Instagram with messages resonating with 18 to 29-year-olds and with

the goals of creating engagement and creating purchases.

Research on the campaign's target persona, competitor audit, personal audit, and

inspirational ideas determines the best post ideas to include in the final campaign calendar.

Target persona research shows the target age group especially values social inclusion, creative

safety, and a sense of belonging. Therefore, small publishers should create social media posts

emphasizing how their new game is inclusive in its content and advertising, creates new

opportunities for creativity, and uses collaboration to build comradery between players.

Established RPG publishers, such as Wizards of the Coast, also fail to engage with customers on social media. New RPG publishers can stand out against these competitors by creating posts that motivate engagement through helpful content such as game prompts or free, printable game pieces and by actively responding to followers. Finally, a publisher's observations during their self-audit and search for inspiration will guide how to personalize posts to best showcase the publisher's unique brand. Still, every small RPG publisher benefits from creating posts marketing to their audience's need for inclusion, safety, and creativity and by fostering engagement with their audience.

After ensuring post content is optimized to the target audience, publishers must ensure their post format and scheduling is optimized for the platforms where it will be published. YouTube, Twitter, and Instagram each allow different content formats and have different optimal times to share that content to viewers throughout the week. A thorough understanding of which format and when to post for each platform ensures each post best contributes to a publisher's overall campaign.

YouTube

YouTube is known for longform video and reaches the widest audience in evenings or weekends. The best performing YouTube videos are six to eight minutes long, though researchers note 20% of viewers will exit a video in the first 10 seconds (Miley, 2022; Donchev, 2022). To capture these potentially lost viewers, publishers should also create shortform content no longer than 10 seconds using YouTube Shorts and create engaging intros to longform videos. This way, viewers are captivated early. Statistics show viewers watch the most content from 6:00 to 9:00 p.m. every weekday and throughout the day on Saturday (Greyser, 2022). With this

information, publishers know to create a mixture of longform and shortform YouTube content scheduled for weekday evenings or Saturdays.

Twitter

Twitter allows creators to post images, GIFs, text up to 280 characters, and videos up to two minutes and 20 seconds (Twitter Help Center). However, tweets receive over twice as much engagement via retweets when creators write short messages that include a URL in the middle of text and a single hashtag of 11 or more characters (Toner, 2017). Additionally, tweets including a photo or graphic increase the likelihood of retweets by 34% (Toner). To further maximize reach and engagement of tweets, posts should be tweeted Mondays, Tuesday, Wednesdays, Fridays, and Saturdays between 8:00 and 10:00 a.m. Tweet posts utilizing these techniques and scheduled for these times will have the greatest impact.

Instagram

Instagram must be approached with three strategies in mind: building an audience, maintain an audience, and motivating purchases from the audience. To build an audience, new RPG publishers should utilize Instagram Reels. Reels are featured on Instagram's Explore Page, exposing the brand to otherwise unreached viewers and garnering some of the highest engagement on Instagram (Schofield, 2022). To maintain this audience, the best engaged grid posts are carousels between 8-10 images accompanied by captions of under 10 words (Lozan, 2020). Lastly, Instagram stories of branded images drive most purchases. Research shows social media users are 50% more likely to purchase from a brand after seeing an Instagram story from the brand (Chen, 2022). Publishers must be careful, though, as additional research shows that the more commercialized a branded Instagram story is, the less well received the story is (Chen). Publishers then must subtly indicate their brand through an otherwise natural-appearing image on

their story. Because Instagram stories are time-sensitive as well, publishers should post them when users are most active: Tuesday, Wednesday, and Thursday between 10:00 and 11:00 a.m. (Keutelian, 2022). For a new RPG publisher's campaign, a balance of Instagram Reels, grid posts, and stories will build an audience, maintain the audience, and secure purchases from the audience when published during this time window.

Example Campaign Calendar

To illustrate strategies for post content and scheduling, a sample campaign schedule in Appendix A applies these concepts to a Kickstarter campaign for Hoodwink Games' upcoming RPG, *Starset: The Great Dimming*. The campaign is a standard 30 days, simulating the month leading to the launch of *Starset*. To illustrate implementation of research, the schedule explains how each post idea links directly to previously outlined industry-specific research. In Appendix B, examples of these ideas translate to actual content posts. The schedule and posts demonstrate how industry research is implemented to build Hoodwink's brand, which is where the example schedule will deviate from campaigns created by other small RPG brands.

<div align="center">

Conclusion

</div>

Small tabletop RPG publishers must utilize social media with industry-specific research in mind to successful launch new products. Because of their target industry's traditional resistance to digital sales and digital media, digital advertising must follow a specific plan to target a specific audience to achieve specific goals. However, research shows ample opportunities exist on social media for small tabletop RPG publishers to grow their businesses through product launch campaigns. A sample social media campaign uses Hoodwink Games' *Starset: The Great Dimming* to exemplify how this research translates to tangible advertising decisions. Using this example and the included research, other small RPG publishers can publish

their own social media campaigns, develop digital business strategies, and evolve their social

media presences' to secure their portion of the growing $30 billion tabletop game industry.

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Appendix A:
Example Social Media Schedule

Chart 1

Hoodwink Games' Social Media Schedule for Starset: The Great Dimming *RPG*

	Post	*Rationale*
Day 1, Mon	**Twitter, 9:30 a.m.** – Tweet a short announcement that players can soon be able to #tellyourstory using Hoodwink's Starset RPG and share a link directing to Hoodwink's YouTube channel for the 7:30 p.m. project reveal. Attach a picture of the YouTube video's cover photo.	- Utilizes **Twitter best practices** (morning post, one hashtag over 11 characters, attached photo, and a link in the middle of text) - Best practices optimize retweets, supporting campaign goal of **driving engagement** - Appeals to target audience's desire for creative safety by sharing that players get to tell their own stories.
	YouTube, 7:30 p.m. – Video introducing viewers to the RPG *Starset*. A short welcome (<5 seconds), followed by an intro animation of the Hoodwink logo, and then a 6-8 minute description of the selling points of the game broken up by art from the game superimposed over the creator speaking. Emphasize that Starset's rules walk players through creating their own characters using a choose-your-own adventure story. Include a link to the game's preorder page in the YouTube caption.	- Utilizes **YouTube best practices** (evening post, optimal length, intro clip in the first 10 seconds) - Link to game pre-order page supports **campaign goal of sales** - Appeals to target audience's desire for creative freedom and creative safety by emphasizing the choose-your-own-adventure aspect of the game.
Day 2, Tue	**Twitter, 10:30 a.m.** – Tweet a link to the YouTube video and ask people to tag someone they'd want to partner with to survive the future.	- **Twitter best practices** - **Drives engagement** through link clicks and tagging
	Instagram, 10:45 a.m. – Post an over-the-shoulder photo of someone looking at the Starset character creation rules with the caption, "where will you be in 500 years? #graduation #10yearplan" and a carousel of seven sci-fi character sketch pictures.	- **Instagram best practices** of a caption under 10 words, hashtags, and a carousel of images between 8-10 pictures - Engages target audience of largely college students who are graduation age
Day 3, Wed	**Twitter, 9:00 a.m.** – Post a graphic of the pages of Starset or a picture of a design notebook filled with playtest notes and a link to Starset. Share a brief update on game progress and encourage others to post progress on their games. Including #WIPWednesday and #ttrpgfamily in the text.	- **Twitter best practices** - **Drives engagement** by encouraging people to comment on their projects and click the link

	Instagram, 11 a.m. – An Instagram Reel showing art from a scene in the game. A voice in the background narrates a choose-your-own-adventure decision from the game and reads the options. The caption says "what path would you choose? Find out what happens next in the grimdark future by ordering #grimdark #ttrpg Starset: The Great Dimming through the link in our bio."	- **Instagram best practices** - Aims to target audience's nostalgia for choose-your-own-adventure books
Day 4, Thu	**Instagram, 9 a.m.** – Post a short reel of a selfie-video thanking everyone for following and wishing them a happy almost-Friday. Share an update on the game development and a teaser for a lore story release.	- **Instagram best practices**
	Twitter, 10 a.m. – Tweet an update on Starset's newest lore growth in the game world and encourage others to share their accounts and stories. Include the hashtags #TTRPGRising and #ttrpgfamily	- **Twitter best practices** - **Drives engagement** by encouraging people to comment on their projects
Day 5, Fri	**Instagram, 10:30 a.m.** – A reel animation of the Hoodwink mascot in an RPG scenario based on a popular soundbite. Using the hashtags #ttrpg #HoodwinkGames #roleplaying	- **Instagram best practices** - Cute logo creates a memorable brand encounter with target audience
	Twitter, 11 a.m. – Find another creator's project to quote in a tweet and prop them up or comment on their content. Ideally a creator the account does not already follow. Use #ttrpg #ttrpgfamily	- **Twitter best practices** (quoted tweet rather than photo) - **Drives engagement** by interacting with other creators' posts
Day 6, Sat	**YouTube, 9:30 a.m.** – Post a video explaining one of the rules aspects of Starset: The Great Dimming and a short demonstration. Include a short welcome (<5 seconds), followed by an intro animation of the Hoodwink logo, and then a 6-8 minutes of explanation and demonstration. Add a link to the game in the video caption.	- **YouTube best practices** - Link to game pre-order page supports **campaign goal of sales** - Creates a reference material that audience can share and refer back to when playing
	Twitter, 10:00 a.m. – Post a short teaser for Starset explaining its high points and a graphic or short video featuring art from the game. Encourage other creators to promote themselves as well using the hashtag #SelfPromoSaturday and #ttrpgfamily	- **Twitter best practices** - **Drives engagement** by encouraging people to comment on their projects
Day 7, Sun	Nothing	--

Day 8, Mon	**Twitter, 9:30 a.m.** – Post a quote from a Starset lore article on the Hoodwink Games website with a link to the article on the website. Include hashtags #mondaythings and #ttrpg and an illustration of the Starset setting.	- **Twitter best practices** - **Drive engagement** through link clicks
	YouTube, 7:30 p.m. – Include a short welcome (<5 seconds), followed by an intro animation of the Hoodwink logo, and read a lore article as a 6-7 minute bedtime story and announce that Hoodwink is looking for new story submissions to add to the Starset lore. Add a link to the Starset home page on Hoodwink Games website where people can submit their stories.	- **YouTube best practices** - Link to submit lore stories drives engagement and audience ownership of the brand
Day 9, Tue	**Twitter, 10:30 a.m.** – Tweet a poll asking people which faction they would join and say that if they vote and retweet, they could win a free sticker for the faction they voted for. Use #giveaway and #ttrpg	- **Drives engagement** by getting people to vote on factions and creating a connection through merch
	Instagram, 10:45 a.m. – Post a carousel of 8-10 illustrated paper tokens and a picture of them cut out on a game map with the hashtags #ttrpg #HoodwinkGames #BaGrpg. Direct people to the link in our bio to download free paper miniatures	- **Instagram best practices** - **Drives engagement** by directing people to the download link on our website
Day 10, Wed	**Twitter, 9:00 a.m.** – Post a graphic of the pages of Starset or a picture of a design notebook filled with playtest notes. Share a brief update on game progress and encourage others to post progress on their games. Including #WIPWednesday and #ttrpgfamily in the text.	- **Twitter best practices** - **Drives engagement** by encouraging people to comment on their projects
	Instagram, 11 a.m. – An Instagram Reel showing art from a scene in the game. A voice in the background narrates a choose-your-own-adventure decision from the game and reads the options. The caption says "what path would you choose? Find out what happens next in the grimdark future by ordering #grimdark #ttrpg Starset: The Great Dimming through the link in our bio."	- **Instagram best practices** - Aims to target audience's nostalgia for choose-your-own-adventure books
Day 11, Thu	**Instagram, 9:00 a.m.** – An Instagram story of a short clip of people playing BaG and laughing with the sticker "Sound ON" and link to a free download on Hoodwink Games' website.	- Creates positive brand association of people playing Hoodwink games - Drives engagement by people clicking the link
	Twitter, 10:00 a.m. – Tweet an update on Starset's newest lore growth in the game world and encourage	- **Twitter best practices** - **Drives engagement** by encouraging people to comment on their projects

others to share their accounts and stories. Include the
hashtags #TTRPGRising and #ttrpgfamily

Day 12, Fri	**Instagram, 10:30 a.m.** – A short animation of the Hoodwink mascot in an RPG scenario based on a popular soundbite. Using the hashtags #ttrpg #HoodwinkGames #roleplaying	- **Instagram best practices** - Cute logo creates a memorable brand encounter with target audience
	Twitter, 9:30 a.m. – Post a graphic featuring one of the factions in Starset using the hashtag #factionfriday with a link to order the game	- **Twitter best practices** - **Drives engagement and sales** through the link to order the game
Day 13, Sat	**YouTube, 9:30 a.m.** – Post a video explaining one of the rules aspects of Starset: The Great Dimming and a short demonstration. Include a short welcome (<5 seconds), followed by an intro animation of the Hoodwink logo, and then a 6-8 minutes of explanation and demonstration. Add a link to the game in the video caption.	- **YouTube best practices** - Link to game pre-order page supports **campaign goal of sales** - Creates a reference material that audience can share and refer back to when playing
	Twitter, 10:00 a.m. – Post a short teaser for Starset explaining its high points and a graphic or short video featuring art from the game. Encourage other creators to promote themselves as well using the hashtag #SelfPromoSaturday and #ttrpgfamily	- **Twitter best practices** - **Drives engagement** by encouraging people to comment on their projects
Day 14, Sun	Nothing	--
Day 15, Mon	**Twitter, 9:30 a.m.** – Find another creator's project to quote in a tweet and prop them up or comment on their content. Ideally a creator the account does not already follow. Use #ttrpg #ttrpgfamily	- **Twitter best practices** (quoted tweet rather than photo) - **Drives engagement** by interacting with other creators' posts
	YouTube, 7:30 p.m. – Include a short welcome (<5 seconds), followed by an intro animation of the Hoodwink logo, and read a lore article as a 6-7 minute bedtime story and announce that Hoodwink is looking for new story submissions to add to the Starset lore. Add a link to the Starset home page on Hoodwink Games website where people can submit their stories.	- **YouTube best practices** - Link to submit lore stories drives engagement and audience ownership of the brand

Day 16, Tue	**Twitter, 10:30 a.m.** – Tweet a poll asking people which faction they would join and say that if they vote and retweet, they could win a free sticker for the faction they voted for. Use #giveaway and #ttrpg	-	**Drives engagement** by getting people to vote on factions and creating a connection through merch
	Instagram, 10:45 a.m. – Post a rules quick reference guide and 8-10 slides showing examples of how to play certain situations using the hashtags #ttrpg #StarsetRPG #GreatDimming	- -	**Instagram best practices** Creates long-term value and can be used as a reference by players for the long-term
Day 17, Wed	**Twitter, 9:00 a.m.** – Post a graphic of the pages of Starset or a picture of a design notebook filled with playtest notes. Share a brief update on game progress and encourage others to post progress on their games. Including #WIPWednesday and #ttrpgfamily in the text.	- -	**Twitter best practices** **Drives engagement** by encouraging people to comment on their projects
	Instagram, 11:00 a.m. – An Instagram Reel showing art from a scene in the game. A voice in the background narrates a choose-your-own-adventure decision from the game and reads the options. The caption says "what path would you choose? Find out what happens next in the grimdark future by ordering #grimdark #ttrpg Starset: The Great Dimming through the link in our bio."	- -	**Instagram best practices** Aims to target audience's nostalgia for choose-your-own-adventure books
Day 18, Thu	**Instagram, 9 a.m.** – Post a graphic of a long dungeon game map split into 10 photos users can scroll through. Use hashtags #ttrpg #BaG #HoodwinkGames #rpgmap in the caption and tell users to click the link in the bio to download more free maps.	- -	**Instagram best practices** **Drives engagement** by encouraging users to visit our website and download free content
	Twitter, 10 a.m. – Tweet an update on Starset's newest lore growth in the game world and encourage others to share their accounts and stories. Include the hashtags #TTRPGRising and #ttrpgfamily	- -	**Twitter best practices** **Drives engagement** by encouraging people to comment on their projects
Day 19, Fri	**Instagram, 10:30 a.m.** – A short animation of the Hoodwink mascot in an RPG scenario based on a popular soundbite. Using the hashtags #ttrpg #HoodwinkGames #roleplaying	- -	**Instagram best practices** Cute logo creates a memorable brand encounter with target audience
	Twitter, 11:00 a.m. – Post a graphic of one of the faction emblems from Starset using the caption #factionfriday with a link to the order page of the game.	- -	**Twitter best practices** **Drives engagement and sales** with the order link

Day 20, Sat | **YouTube, 9:30 a.m.** – Post a video explaining one of the rules aspects of Starset: The Great Dimming and a short demonstration. Include a short welcome (<5 seconds), followed by an intro animation of the Hoodwink logo, and then a 6-8 minutes of explanation and demonstration. Add a link to the game in the video caption.

- **YouTube best practices**
- Link to game pre-order page supports **campaign goal of sales**
- Creates a reference material that audience can share and refer back to when playing

Twitter, 10:00 a.m. – Post a short teaser for Starset explaining its high points and a graphic or short video featuring art from the game. Encourage other creators to promote themselves as well using the hashtag #SelfPromoSaturday and #ttrpgfamily

- **Twitter best practices**
- **Drives engagement** by encouraging people to comment on their projects

Day 21, Sun | Nothing

--

Day 22, Mon | **Twitter, 9:30 a.m.** – Find another creator's project to quote in a tweet and prop them up or comment on their content. Ideally a creator the account does not already follow. Use #ttrpg #ttrpgfamily

- **Twitter best practices** (quoted tweet rather than photo)
- **Drives engagement** by interacting with other creators' posts

YouTube, 7:30 p.m. – Include a short welcome (<5 seconds), followed by an intro animation of the Hoodwink logo, and read a lore article as a 6-7 minute bedtime story and announce that Hoodwink is looking for new story submissions to add to the Starset lore. Add a link to the Starset home page on Hoodwink Games website where people can submit their stories.

- **YouTube best practices**
- Link to submit lore stories drives engagement and audience ownership of the brand

Day 23, Tue | **Twitter, 10:30 a.m.** – Tweet a poll asking people which faction they would join and say that if they vote and retweet, they could win a free sticker for the faction they voted for. Use #giveaway and #ttrpg

- **Drives engagement** by getting people to vote on factions and creating a connection through merch

Instagram, 10:45 a.m. – Post a photo of someone wearing a Hoodwink Games Starset t-shirt and hat and announce a giveaway. Ask people to like and share the post to enter using the hashtags #giveaway #HoodwinkGames #ttrpg

- **Drives engagement** by getting people to share the post and create connection through merch

Day 24, Wed | **Twitter, 9:00 a.m.** – Post a graphic of the pages of Starset or a picture of a design notebook filled with playtest notes. Share a brief update on game progress and

- **Twitter best practices**
- **Drives engagement** by encouraging people to comment on their projects

encourage others to post progress on their games.
Including #WIPWednesday and #ttrpgfamily in the text.

Instagram, 11 a.m. – An Instagram Reel showing art
from a scene in the game. A voice in the background
narrates a choose-your-own-adventure decision from the
game and reads the options. The caption says "what path
would you choose? Find out what happens next in the
grimdark future by ordering #grimdark #ttrpg Starset:
The Great Dimming through the link in our bio."

- **Instagram best practices**
- Aims to target audience's nostalgia for
choose-your-own-adventure books

Day 25, Thu   **Instagram, 9 a.m.** – An Instagram story of a graphic for
people to use as their phone background. Show a panel
telling people to hold and screenshot and then another
panel of just the graphic itself.

- Creates positive brand association by
delivering a useful graphic right to
audiences
- **Drives engagement**

Twitter, 10 a.m. – Tweet an update on Starset's newest
lore growth in the game world and encourage others to
share their accounts and stories. Include the hashtags
#TTRPGRising and #ttrpgfamily

- **Twitter best practices**
- **Drives engagement** by encouraging
people to comment on their projects

Day 26, Fri   **Instagram, 10:30 a.m.** – A short story animation of the
Hoodwink mascot in an RPG scenario based on a popular
soundbite. Using the hashtags #ttrpg #HoodwinkGames
#roleplaying

- **Instagram best practices**
- Cute logo creates a memorable brand
encounter with target audience

Twitter, 11 a.m. – Post a graphic of an emblem for one
of the factions in Starset using the hashtag #factionfriday
and a link to order the game.

- **Twitter best practices**
- **Drives engagement and sales** through
the link to order the game

Day 27, Sat   **YouTube, 9:30 a.m.** – Post a video explaining one of the
rules aspects of Starset: The Great Dimming and a short
demonstration. Include a short welcome (<5 seconds),
followed by an intro animation of the Hoodwink logo,
and then a 6-8 minutes of explanation and demonstration.
Add a link to the game in the video caption.

- **YouTube best practices**
- Link to game pre-order page supports
campaign goal of sales
- Creates a reference material that audience
can share and refer back to when playing

Twitter, 10:00 a.m. – Post a short teaser for Starset
explaining its high points and a graphic or short video
featuring art from the game. Encourage other creators to
promote themselves as well using the hashtag
#SelfPromoSaturday and #ttrpgfamily

- **Twitter best practices**
- **Drives engagement** by encouraging
people to comment on their projects

Day 28, Sun   Nothing

--

Day 29, Mon	**Twitter, 9:30 a.m.** – Find another creator's project to quote in a tweet and prop them up or comment on their content. Ideally a creator the account does not already follow. Use #ttrpg #ttrpgfamily	- **Twitter best practices** (quoted tweet rather than photo) - **Drives engagement** by interacting with other creators' posts
	YouTube, 7:30 p.m. – Include a short welcome (<5 seconds), followed by an intro animation of the Hoodwink logo, and read a lore article as a 6-7 minute bedtime story and announce that Hoodwink is looking for new story submissions to add to the Starset lore. Add a link to the Starset home page on Hoodwink Games website where people can submit their stories.	- **YouTube best practices** - Link to submit lore stories drives engagement and audience ownership of the brand
Day 30, Tue	**Twitter, 10:30 a.m.** – Tweet a poll asking people which faction they would join and say that if they vote and retweet, they could win a free sticker for the faction they voted for. Use #giveaway and #ttrpg	- **Drives engagement** by getting people to vote on factions and creating a connection through merch
	Instagram, 10:45 a.m. – Create 8-10 game characters and post them with simple illustrations and stats for players to use in their games. Use hashtags #NPCs #ttrpg and #GreatDimming	- **Instagram best practices** - Creates a long-term reference players can come back to in their games

Appendix B:
Example Post Content

Figure 1

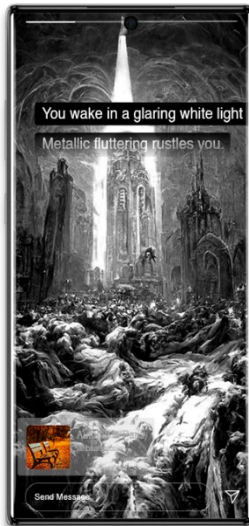*Day 24 – An Instagram Reel Showing a Scene from the Game*

Figure 2
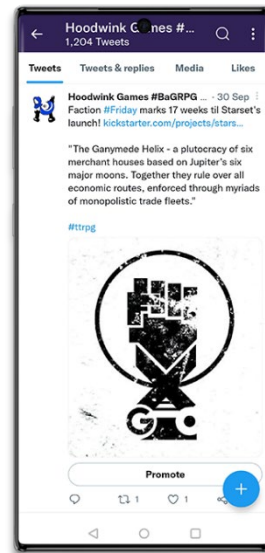
Day 14 – Tweet a faction graphic

Figure 4

Day 26 – Instagram reel of a logo mascot animation

Figure 3

Day 1 – A YouTube announcement and rules preview