
Champions of Krynn: Project Documentation

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Background

Champions of Krynn is a computerized role playing game (RPG) created by Strategic Simulations, Inc. and released for the Apple II, Commodore 64, Amiga, and IBM-PC in 1990. Following the wildly successful Pools of Radiance and Curse of the Azure Bonds, Champions of Krynn is the third release in what have become known as the Gold Box games, due to their shared game engine and shiny gold packaging.

The game is set on the world of Krynn, part of a Dungeons & Dragons system known as Dragonlance. The player creates a party of characters to adventure through complex dungeons, majestic cities, and a vast countryside to rid the land of the evil Draconian, Myrtani.¹ The game alternates between strategic turn-based battles and first-person exploration, as the player unfolds the various mysteries and stories of the world of Krynn.

Tabletop Dungeons & Dragons players and computer game players both gravitated toward the game due to the authenticity of the rules and settings, which led to a positive reception for the games. Amiga Action declared “The game follows proper D&D rules closer than the previous ones...For a first time computer user who has played the original RPG game, this is about as close as you’re going to get”² “It is worth purchasing immediately at your local software retailer...the best AD&D computer adventure to date,” enthused D&D fan magazine Dragon.³

While the basic game engine resembled a combination of earlier dungeon crawl games such as Wizardry and Ultima and the 16-color EGA graphics were comparable to other games of the era, the Gold Box games are considered a turning point in computerized RPGs because they were the first computer games officially licensed by TSR⁴ the makers of Advanced Dungeons & Dragons (AD&D). This license allowed SSI to use the official second edition AD&D rules and all of the settings and back stories with which players were already familiar. This meant the lexicon, spells, classes, and stats were all handled in a way that their target audiences understood. The games encouraged players to create their own groups of characters, which were customized the same way players did in a tabletop session, and could later be imported into other Gold Box adventures. Barton describes this phenomenon by explaining, “what happens is that players will quickly create and assign personalities to their characters, and imagine them in a variety of dramatic situations that don’t actually occur on the screen” (Barton armchair arcade).

All of these attributes made the Gold Box games successful with players, spanning 14 different games over five years, and eventually serving as the basis for one of the first graphic-based Multiplayer Online Role-Playing Games (MMORPGs). Champions of Krynn was successful enough to spawn two sequels, Death Knights of Krynn and Dark Queen of Krynn, creating a trilogy of adventures that took the player further into the depths of the Dragonlance world. Today there is still a community of devoted fans who not only play the classic Gold Box games, largely through emulation, but also create mods and new stories via web creation tools and the

¹ "Giant Bomb," <http://www.giantbomb.com/champions-of-krynn/61-13987/>.

² Steve Merrett, Doug Johns, and Andy Mitchell, "Review of Champions of Krynn," *Amiga Action*, July 1990,

³ Patricia Hartley and Kirk Lesser, *Dragon*, April 1990.

⁴ Matt Barton, *Dungeons and Desktops: The History of Computer Role Playing Games* (A.K. Peters, 2008), Amazon Kindle E-Book.

Unlimited Adventures set that was released as one of the last SSI Advanced Dungeons & Dragons products.

Preservation Procedures:

Disk Imaging and Access Copies

The collection consists of the game software, documentation, and packaging, as well as the donor’s saved-game, copied disks, and map. We scanned and photographed all of the physical objects. We then established naming conventions, which we kept constant with the labels on the disks themselves. We will use these names to refer to distinct digital objects throughout the report:

Table 1: Champions of Krynn Versions in Our Collection Materials:

Title	Description	Media
Champions of Krynn	Original Champions of Krynn release for Apple II	One one-sided and three two-sided 5.25” floppy disks
Champions of Krynn Save disks	Disks created as a result of play of the Champions of Krynn	Four two-sided 5.25” floppy disks

Table 2: Naming of Disk Images:

Original	Disk Image	Description
Champions of Krynn Book Disk	Krynn_boot_s1	Champions of Krynn Boot Disk
Champions of Krynn Disk 1 Side A	Krynn_d1_sa	Champions of Krynn Play Disk
Champions of Krynn Disk 1 Side B	Krynn_d1_sb	Champions of Krynn Play Disk
Champions of Krynn Disk 2 Side C	Krynn_d2_sc	Champions of Krynn Play Disk
Champions of Krynn Disk 2 Side D	Krynn_d2_sd	Champions of Krynn Play Disk
Champions of Krynn Disk 3 Side E	Krynn_d3_se	Champions of Krynn Play Disk
Champions of Krynn Disk 3 Side F	Krynn_d3_sf	Champions of Krynn Play Disk
Lovett Saved Game Disk 1 Side A	Lovett_Maxwell_sa	Owner’s Saved Game Disk

Lovett Saved Game Disk 1 Side B	Lovett_Maxwell_sb	Owner's Saved Game Disk
Lovett Saved Game Disk 2 Side 1	Lovett_champsave_s1	Owner's Saved Game Disk
Lovett Saved Game Disk 2 Side 2	Lovett_champsave_s2	Owner's Saved Game Disk
Lovett Copy of Champions of Krynn	Lovett_d1_boot	Lovett Disk 1, Copy of boot disk of original disks
Lovett Copy of Champions of Krynn	Lovett_d1_sc	Lovett Disk 1, Copy of Side C of the Original Disks
Lovett Copy of Champions of Krynn	Lovett_d2_sb	Lovett Disk 2, Copy of Side B of the Original Disks
Lovett Copy of Champions of Krynn	Lovett_ds_sd	Lovett Disk 2, Copy of Side D of the Original Disks

We began our attempts to image Advanced Dungeons & Dragons: Champions of Krynn in the Digital Archaeology Lab (DAL) at the University of Texas School of Information by using the Dracula machine's FC5025 drive with Champions of Krynn disk 1. As Dracula has a Graphical User Interface (GUI) for imaging, we used this feature in order to image. Initially we had difficulties getting the GUI to recognize the FC5025 drive, but the directions provided in the DAL were helpful and resulted in our ultimate success.

Despite our progress with the first side, attempting to image Champions of Krynn disk 1 side 2 on Dracula resulted in no reaction from the computer, not even spinning from the disk drive. Thinking this was perhaps a fluke, as the other side had read so effortlessly, we attempted disk 2 side 2. Unfortunately this side, as well as side 2 of disk 3, failed. We were completely unable to image the second side of any of the game disks.

Still, this failure was only on Dracula, leaving us with the other options. So we attempted to image side 2 of every disk by using the standard command-line imaging procedure on Frankenstein:

fcimage -f apple33 - | champions_of_krynn d1_s2.dsk

Unfortunately, this did not work for us either, and we received a Syntax Error message. Lacking specific knowledge, at this time, of the hardware or the software we stopped for the moment in order to perform more research. Resources such as the Ultima report (2011) and Apple enthusiast forum applefritter.com indicated that it was probably the two-sided format of these floppies that was causing the difficulties.

When floppies were first created, data could only be written on one side; as a result, there was one laser in floppy drives, and only one hole in the floppies to facilitate reading of the disks.

Soon, in order to put more information on a smaller space, floppy disks had data stored on both sides. Unfortunately, many drives were unable to read the information without index holes on both sides of the disk. The computer industry – aware of the problem – used to actually sell floppy hole punchers to make it easier for the drives to read these two-sided floppies.⁵ Since we were working with archival copies, we could not punch holes into these floppy disks, so we needed to find a drive that was capable of reading the two-sided disks.

We were also, throughout this process, attempting to create access copies. We postulated that the easiest way to make these access copies was to use the disk images we were creating and place them on a blank floppy. So, despite the fact that we were, as yet, unsuccessful at imaging the second side of any disk, we worked to create access copies for the first sides. Once we had created these access copies we brought the new disks back to the DAL in order to image the second side of all of the disks. Since the access copies only had information on one side of the disk, it was simple to image the disks the same way had the first sides. There were no difficulties this time around.

Access Copies

In order to begin creating access copies we tried to transfer our existing disk images (the first side of all 5 disks) onto floppy disks, using the Dracula machine. We inserted the floppy disk into the FC5025 floppy controller, and could hear the disk spinning. There were no directions in the DAL documentation, so we tried some of our own methods.

First, with wishful thinking, we attempted the incredibly simple, system of dragging the image from our existing folder to the Floppy folder. Unfortunately this didn't work. Secondly, we tried to image directly to the disk, but that was also unsuccessful. Finally, we used various Linux commands, but still nothing worked, as the disk kept spinning, but no images transferred. We later discovered, after some more internet research, that it is impossible to create floppies using a floppy controller because floppy controllers are read-only.

Since this was true, we went to the Briscoe Center, which owns an Apple II Plus, to attempt to both image the second side of all the disks and to create access copies.

There we tried to format our blank floppies. We inserted the blank floppy into the drive and it was clear that the disk was spinning. We used the codes we found online, including CATALOG to verify DOS and INIT HELLO in order to format the disks. Unfortunately, it was impossible to double-check the DOS capabilities, as the "G" key on the keyboard was broken. Many of the other keys stuck as well, making the keyboard difficult to use, but after some effort we managed to type out the appropriate code. Unfortunately, it did not work, and we received the I/O Error after each attempt.

Since formatting the disk didn't work, we decided to try to copy Champions of Krynn. So we inserted the BOOT disk, and selected the play game option on the selection menu that appeared. Nothing happened. Instead we received the I/O Error once again. The main cause of this error was in fact that the 5 1/4 disks we were using were high density instead of double density disks. Another concern was that the Apple II Plus owned by the Briscoe Center was too old to play

⁵ Anna Chen, Mark Cooper, and Halley Grogan, *Ultima Project Documentation*, accessed April 30, 2012, D-Space.

Champions of Krynn, and we wondered if this would have an effect on its ability to make copies of these disks.

Following this discovery we looked into other ways to format disks. We found a vendor, RetroFloppy (<http://www.retrofloppy.com>), that would sell formatted Apple II disks, and we purchased several of these. We then used these disks to create our access copies on the Briscoe's Apple II Plus, which was able to place each side of game data on the front side of a new disk. We inserted each game disk, and then used the existing "copy" option on the game. Since this was the only way to save the game during this era, it was simple to copy disks once we had formatted disks. These will be the access copies for the Briscoe Center and allowed us to image the data that had been stuck on the back sides of the game disks.

Copyright

An eternal difficulty for archives, especially those storing video games, is the ins and outs of copyright. As with any other institution the Briscoe Center must concern itself with copyright and copy protection regulations.

According to section 108 of title 17, United States Code, an archives may create up to three copies of a copyrighted document.⁶ These documents must subsequently be kept solely in the archives and not distributed. So, the Briscoe Center can place Champions of Krynn on their internal server, for use by on-site archives patrons, but cannot offer it to the community in general. This is also true of the external material that we recommend collecting in order to better provide context for the game.

The copy protection on the game is completely separate from the copyright. The disks themselves lack copy protection, making it simple (and legal) for us to make preservation and access copies of the game. The journal, however, which comes with the game, offers a certain amount of copy protection. When the player begins the game he/she is asked a question that refers to a specific part of the journal. Luckily the journal is part of the collection, so a researcher will be able to play the game legally.

Emulators

Since this game was created for the Apple II, a difficult to find hardware system at this time, the game itself is generally played on emulators. For our project we used two separate emulators: the AppleWin emulator and the Virtual][emulator.

The AppleWin emulator is created only for Windows computer, somewhat limiting its audience. It was easy to install, and the controls referred to the original Apple II system. We were well satisfied with this emulator, and used it for some of our gameplay. This emulator, which as already ingested into DSpace for use with another collection, can easily be used with the Champions of Krynn disk images we created. If the user wants to try the emulator at home it can also be found at <http://developer.berlios.de/projects/applewin/appler>.

⁶ U.S. Copyright Office, *Reproduction of Copyrighted Works by Educators and Librarians*, Circular 21, accessed April 30, 2012, <http://www.copyright.gov/circs/circ21.pdf>.

The Virtual][emulator is created only for Mac computers, limiting its audience in the other direction. The Briscoe Center's Reading Room has an Apple computer available for patrons to use to access materials that, for copyright reasons, may not be freely available on the Web, and so the Virtual][emulator (despite its limitations in its evaluation version)⁷ presents a viable solution for internal researchers' use. The interface for this emulator is intuitive, and it is possible to adjust the graphics and the sound. Unfortunately, it also prompts users to purchase a license, pausing game play. It was still the best Mac emulator, but is a little frustrating to use. This emulator can be found at <http://virtualii.com/>.

DSpace

Finally, as we have mentioned, all of these materials will be ingested into D-Space for the purposes of the course project (we will, however, be presenting the files and metadata directly to Zach Vowell, the Briscoe Center's Digital Archivist). Within DSpace, this project will be associated with the Dolph Briscoe Center for American History community.

The game itself will be in the subcommunity UT Videogame Archive: Published Video Games, in the collection UT Videogame Archive: Advanced Dungeons and Dragons: Champions of Krynn. Due to copyright considerations, the collection will only be accessible when on-site at the Briscoe Center for American history. The collection containing our project documentation (including this report) will be accessible by any person with a DSpace login. Project documentation will be in the subcommunity UT Videogame Archive: Project

Documentation

Acquiring external media

Video games are complex digital objects that provide different preservation challenges. We felt that archivists needed to assemble outside materials to add greater context and understanding of the games and the culture in which they were first played and created. Enthusiasts have done a lot of work to preserve gaming history and culture.

The first set of materials that we felt needed to be included were items such as walkthroughs and clue books that were available contemporary to the game. In the case of Champions of Krynn, the clue book is a natural extension of the manuals that were included in the game and were sold to stumped players in the year of the game's release by SSI. Walkthroughs tend to be from differing eras, but still offer insight and strategy into the game itself. Enthusiasts have done a lot of work to preserve these kind of items and are available online through replacement document game sites and FAQ websites.

Game magazines, advertisements, promotional materials, and fan websites were another section of materials. We found scans of magazines from the early 1990's that discuss the game in depth and capture some of the excitement that people felt for this game. Print versions of some of these publications might also be available in some cases, but again the work of enthusiasts who have scanned their own collections could in fact benefit video game collections. We were unable to

⁷ Depending on researcher demand, it may be advisable for the Briscoe to purchase a license for the emulator, or explore other options for Mac, as the enforced pauses present in the evaluation copy of Virtual][severely disrupt gameplay.

find any early fan websites for the Gold Box games or Dragonlance, but we felt that adding them to a collection would further describe their impact on the gaming community.

Freeze states, also known as save states, are files that literally freeze the game and save it at specific points. The files can then be reloaded when necessary through an emulator. Our problems with the complexity and challenge with Champions of Krynn are well documented earlier, there are periods where a save state would have eased the frustration. We feel that they can be used both to save progress during a game or can be used to mark points in the game. Assembling save states could prove to be the most challenging part of acquiring game materials. While internet searches, gaming forums, and emulation websites sometimes contain an array of freeze state files, there are also different formats. Some files may not work with a chosen emulator, so creating specialized save states for the emulator could be one strategy of facilitating more access to games.

Acquiring external material helped us preserve the experience and original context of the game-- somewhat abstract concepts not found within the collection materials proper-- beyond the extant collection materials and related media. If a researcher or video game enthusiast simply wanted to play the game, after all, there are a multitude of online emulators and versions of Champions of Krynn available to them, all available from the comforts of the user's own home. While these options may not offer the stability of archival copies, and often tread upon dangerous ground as regards copyright, archival processing is about more than simply preservation--it is also about providing access. To simply present patrons with the game materials and in-box documentation would, we felt, put them at a disadvantage that the user of textual materials is unlikely to encounter. Our own experiences with gameplay supported these concerns:

Individual Gaming Experiences

Katrina: Having never played any pre-2000s video game whatsoever, I struggled with the time involvement and preparation necessary (reading the manual, creating characters, reading game text) and with the emulator's keyboard functions (for group game play we utilized AppleWin, which maintained the original numeric keypad strokes for directional usage--even though they do not translate logically onto modern keyboards). For my second interaction with the game, towards the end of our project, I used the Virtual][emulator (for Macs) to confirm the validity of our disk images and observe the levels reached in the saved game states. Having a broader knowledge of the context and technological environment from which the game emerged gave me a better appreciation of it as a cultural object, not merely an entertainment object.

Emilia: Any experience that I had with these early video games was while sitting on my parents' laps having them help with every step. And those games were much simpler than Champions of Krynn. So initially, I had difficulties with everything from learning how to insert the disks, to reading the words on the screen. I enjoyed being thrust into this entirely new world, but at no point did I feel as though I was advancing strategically. Unfortunately playing the second time was equally difficult. I had more knowledge, but still felt separated from the culture. All of the nuances of character play, and the complex terminology, left me stymied and feeling out-of-place. While I now was aware of the game documents, and understood the game as a cultural entity, I still felt the burden of the intricacies of playing this game well.

The other two members of the group were more experienced with this sort of video game. One of these group members conducted a more thorough exploration of documentation and the rule book; for him, the experience was far more satisfying after having consulted additional resources.

Ian: Going into Champions of Krynn, I found myself excited to work with it because I had played the game when it was originally released in 1991. By played I mean reaching the middle of the first dungeon and quitting in youthful disgust.

As I sat down to play for this project, removed from any of the original childlike excitement, it proved far harder to throw myself into the world that this game was crafting. The complex rules made the Gold Box Engine look like a true dinosaur, full of antiquated and terrible game design that I gladly had bid farewell to in 1992.

However, the second time I sat down to play, the game began to weave a spell over me. Using the cluebook in one window (which helped me navigate the first-person dungeons and gave me hope that there were other levels), the journal in another, and using premade characters, progress was made. I got a sense of how the game told its story within its engine, but also with the external materials. The Adventurer's Journal holds journal entries that are used as a classic form of copy protection, but the game prompts the player to actually look at those entries to fill in more of the story. That was a really cool touch that I didn't remember and speaks to the audience that this game was marketed to. These games were exciting because they gave you a new story with graphics and sound that you could interact with, but at their core, your imagination and commitment were still what made the whole experience.

Ryder: While I have been a relatively serious gamer for much of my life, role-playing games have held very little appeal for me. Champions of Krynn did not prove to be an exception, as I found the gameplay slow, and the mechanics of game control tedious (the lack of mouse support was particularly galling). As mentioned above, however, I am not a role-playing aficionado. Secondly, if I were a researcher I would prefer the convenience of playing the game with an emulator from the comfort of my own home than driving to an archive to access the game through an original machine.

As both Ian and Katrina experienced, I found the manuals, promotional materials, and reviews more engaging than the game itself. I suppose this is because it's more interesting to learn what gamers who played Champions of Krynn thought when it was cutting-edge thought, rather than my own "I can't believe people put up with these graphics/controls/interface" reaction. The inclusion of creator notes, interviews, and other contextual material would likewise be more interesting than actually playing the game.

Recommendations for Collection Strategies

These access barriers are mentioned not to criticize the game design or to harp upon the differences in classic and modern video game design, but to highlight the fact that for researchers approaching the Videogame Archives with some specific concern about the game--such as the literary influences in creation of the game text, or the virtual landscape of Krynn--these questions could not be answered with cursory gameplay.

After consideration of various options, including 1) conducting a significant properties user study, 2) acquiring external materials as an accretion to the existing collection, and 3) creating a recommendation for a documentation strategy approach to video game preservation, we decided (after consultation with the professor, previous research efforts⁸, and the archivist with the sponsoring institution (Zach Vowell, at the Briscoe's Videogame Archive), that option 3 was the best solution. We propose that this collecting strategy be a two-pronged approach, focusing not only on the acquisition of contemporary documentation (such as video game magazines) but also of archivist-created and user-submitted documentation, such as advanced saved game states (we found that the saved game states provided by the donor were, in fact, not taken at very advanced points within the game), screen captures, user discussion forums, and walkthroughs (some examples of which already exist on YouTube). These games were neither created nor played in a vacuum, and they emerged out of an inherently social, interactive game. Much of current video game research, in fact, focuses on the social aspects and sociological concerns (such as the relationship between violent games and teen violence).⁹ It makes sense, then, to preserve some element of that by providing reference to, and recourse for, the sharing of user experiences. So we worked to collect materials contemporary to the game.

A further step, depending on repository practice and resources, might be to incorporate some of these elements into a researcher orientation session. Such a documentation strategy, while it will build a more-rounded collection and offer a fuller picture of the game, its intent, and its usage, is fairly resource-intensive. It requires active research, contact with creators, and intellectual property rights negotiations, in addition to monitoring of any user submissions and the cost of additional digital storage. However limited its implementation, however, we believe such a strategy is necessary in order to provide the value-add that sets an archival video game collection apart from existing Web resources.

Web resources include editions of the game readily available as abandonware (<http://www.abandonia.com/games/619>) that are easy to play with one of several emulators. Likewise, an interested party could play the Apple II version from their home through Virtual Apple (<http://www.virtualapple.org/championsofkrynnndisk.html>). In addition to offering game software, emulation sites generally provide official game materials, such as manuals, as well as reviews and walkthroughs. In short, the gaming community has preserved the game and its associated materials, and provided convenient access (if not long-term preservation), which makes the Briscoe Center's efforts largely redundant. This is not to say that the Briscoe Center should not preserve the game; our argument is that Champions of Krynn--and other softwares

⁸ Such as Hockx-Yu, Helen, and Gareth Knight. "What to Preserve?: Significant Properties of Digital Objects." *The International Journal of Digital Curation* 1.3(2008): 141-153; Gутtenbrunner, Mark, Christoph Becker, and Andreas Rauber. "Keeping the Game Alive: Evaluating Strategies for the Preservation of Console Video Games." *The International Journal of Digital Curation* 1.5(2010): 64-90; and Sacchi, Simone, and Jerome P. McDonough. "Significant Properties of Complex Digital Artifacts: Open Issues from a Video Game Case Study." Proceedings of *iConference 2012*, February 7-10, 2012, Toronto, Ontario, Canada, 572-573.

⁹ Though the Briscoe Videogame Archive does not have a record of researcher interests, we consulted the current projects listing and past publications of the Digital Games Research Center (<http://www.digarec.de>) to get an idea of current research concerns.

that are, similarly, commercial publications that have received significant attention from videogame enthusiasts--should receive few resources, due to the amount of material already available online. If the donor of Champions of Krynn had presented unique materials (other than his save states and a hand-drawn map), the game might be deserving of more resources. Games which have materials from the creators, rather than only the published game, deserve more resources.

Finally, what should the relationship between enthusiasts and archives be? While the emulation community might not incorporate best archival practices in their preservation efforts, the results, price, and access are excellent. As mentioned before, where archives can outshine enthusiasts is in acquiring unique materials from game programmers, producers, and companies. As stated earlier, we believe this is the role the archivists should play; not that of programmer or hacker.

Suggested future research

Though we didn't perform a user study, we discussed numerous issues surrounding researching video games. Our recommendations for future research revolve around understanding how researchers interact with video games, and which properties are most valuable to them. While a researcher specifically interested in role-playing games might be intrigued by the process of character creation, many researchers might prefer to skip the process and jump to the part of the game applicable to their particular research. Furthermore materials providing context for games, particularly complicated games, need to be further studied. For instance, we found numerous reviews of, and the Code Book for, Champions of Krynn, yet we are not sure whether this is something in which researchers would be interested.

Moreover, archives need to be prepared to accommodate a wide variety of research subjects. In Understanding Digital Games, the authors undertook research involving the technological aspects of games, the economics of games, literary theory, cultural studies and games, violence and games, along with other topics. Each one of these subjects could require different aspects of the game; a researcher of the technical aspects might want access to the original code, while the literary theorist may want the text of the game and could do without the graphics. Most obviously, it is not clear that the researchers actually need, or want, to play through the entire video game, which, given their skill, could take weeks.

How can an archive accommodate such a diversity of interests? We suggest isolating significant properties of the game in future experiments. For example, would subjects prefer the YouTube video series which allows them to hear the commentary of an experienced gamer as well as select exactly which parts of the game they want to see (this could, for instance, involve using software such as GLIFOS Social Media to hyperlink discrete points in a transcript to the video)? Furthermore, archives could provide save states, which would allow gamers to begin play at later points in the game (though they could not create their own characters, etc.) and potentially make their own save states during their playthrough. Lastly, repositories could provide users with walkthroughs, or codebooks, that would allow the user to more quickly move through the game.

The presentation of the game should also be tested. Websites such as Virtual Apple provide users with the game, and manuals, reference materials, and save states in a single location (for certain games) which users can access from the comfort of their home. Additionally, many repositories

will not have the necessary hardware to play games on original systems (the Briscoe Center, for example, does not have an Apple II capable of playing their copy of *Champions of Krynn*). A user test of various graphic interfaces can shed light on whether the Briscoe Center should present games, leave it to the enthusiasts, or create a unique way for researchers to access games (perhaps incorporating creator materials, interviews, and other supplementary materials with the game). A potential interface might, while still drawing from the Digital Repository on the back-end, provide an interactive environment in which users can interact with the materials and other users. It might, for instance, display collection materials as a cohesive collection--an image of a box that can be clicked to reveal the contents, for instance.

Conclusion

Digital objects, as the literature has often noted, have their own significant properties and preservation needs. In applying the item-level attention accorded to bitstreams and metadata, however, there is the risk of losing sight of the bigger picture--the context of the game, in its original environment, and the way in which users interact with the game and other gamers. As a solution to this concern, we propose a documentation strategy approach. The negotiations inherent in this process require dedicated effort and interaction with fellow archival institutions as well as amateur gamers involved in preservation efforts. To quote the *Champions of Krynn Game Journal* (not only a game manual, but a guide to life), too often “[t]he good armies are reduced to sending out hapless adventurers who have little or no experience.” The role of archives is, like the Krynn journeyman, to “feed information to ... those bands,” so that they may be less lost than we.¹⁰

¹⁰ Journal Entry 20. *Champions of Krynn Game Journal*. 1990.

APPENDIX A: Finding Aid



ADVANCED DUNGEONS & DRAGONS: CHAMPIONS OF KRYNN COLLECTION, 1990.

(1 in., 7 5/4 in. disks)

Access to this collection is restricted. Please contact repository for more information.

Cite as: Advanced Dungeons & Dragons: Champions of Krynn Collection, 1990, Dolph Briscoe Center for American History, The University of Texas at Austin

HISTORICAL NOTE

Published in 1990 by Strategic Simulations, Inc. (SSI) as part of the “Gold Box” games, Advanced Dungeons & Dragons: Champions of Krynn was the first of a trilogy based on the Dragonlance world. Champions of Krynn was released on the Amiga, Apple II, C64, and MS-DOS, to positive reviews, which cited the game’s complexity and fidelity to the AD&D rules as a major positive. The game provides insight into how table-top role-playing games were translated into the digital realm and embodies the design and game play trends of the era. This edition of the game was donated by William Lovett.

SCOPE AND CONTENTS NOTE

The Advanced Dungeons & Dragons: Champions of Krynn Collection, 1990, consists of three 5 1/4 inch Apple II game disks published by SSI, two copies of game disks copied by Lovett, and two disks with Lovett’s saved games. Additionally, a manual, an Adventurer’s Journal which provides portions of the story, a poster, and an SSI brochure, and the original game box are included. The collection also includes hand drawn maps and backup copies of the game created by the donor. The disks were imaged; the images can be accessed through an emulator.

INDEX TERMS

Subjects (Persons)

Lovett, William.

Subjects (Organizations)

Strategic Simulations, Inc.

Subjects

Advanced Dungeons & Dragons: Champions of Krynn – Archives.
Video games.
Dungeons and Dragons (Game).
Video games -- Handbooks, Manuals, etc.
Video games -- History -- Video games industry.
Video games -- Rules.
Video game -- United States -- Role Playing Games.
Video games -- Software.

ORGANIZATION

Series I. Advanced Dungeons & Dragons
Series II. Project Documentation

PROCESSING INFORMATION:

Processed by Ian Collins, Ryder Kouba, Emilia Mahaffey, and Katrina Windon, Spring 2012.

INVENTORY

Video Game Software

- Boot Disk
- Game Disks 1-3
- Lovett's game disk copies 1-2
- Lovett saved game 1-2

Supporting Materials

- Advanced Dungeons & Dragons: Champions of Krynn Poster
- Adventurer's Journal
- Game box
- Manual
- Map of levels created by Lovett
- SSI Brochure

Project Documentation

- Submission Information Package (SIP)
- Project Report

Appendix B: Links to Outside Resources for Champions of Krynn

Links to Outside Resources and Articles about Champions of Krynn

Champions of Krynn Apple II Reference Card

<http://apple2.org.za/gswv/a2zine/Docs/ChampionsOfKrynnMiniDocs.txt>

Champions of Krynn Cluebook

<http://www.oldgames.sk/en/game/champions-of-krynn/download/5691/>

Compute Magazine

Issue #127

<http://archive.org/details/1991-03-compute-magazine>

Computer Gaming World

<http://www.cgwmuseum.org/galleries/index.php?year=1990&pub=2&id=500>

Under year 1990

Issues 68(actual ad for Champions of Krynn)

Issues 69(preview/advertising blurb)

Issues 70(column about the game)

Computist Magazine

<http://archive.org/details/1991-03-compute-magazine>

<http://archive.org/details/computist-scan-74>

Dragon Magazine(Official D&D Mag)

Issue #156

http://www.4shared.com/office/kTK1i5oq/Dragon_Magazine_156.html

Video Playthrough of Champion of Krynn

http://www.youtube.com/watch?v=A_8yIPFMaN8&feature=relmfu

Appendix C: Acquisition of Supporting Materials

Sample Workflow for Acquiring Auxiliary Materials¹¹

1. Survey the holdings of repositories with similar collecting scopes to ensure that the materials are not already being preserved elsewhere; if they are, reference these resources in a finding aid or elsewhere in the collection documentation.
2. Determine which instance of a records best suits your collecting policy and institutional needs. In most cases, the most original and well-documented instance will be ideal. So, when acquiring video game software, original source code with the game developer's documentation is preferable to (though may helpfully be supplemented by) a published copy of the game.
3. Research copyright status of the materials in question to determine whether it is still under copyright and who the rights holder(s) may be. Keep in mind that in many cases, there may be underlying copyrights (such as for licensed music that was used in the game). Make every reasonable effort to determine a rights holder before declaring a work as an orphan work.
4. Consult with institutional policy and legal advisors to determine the archives' stance on what constitutes fair use, and ensure that access policies will ensure the archives does not go beyond what is permitted under fair use or library/archival exceptions specified in section 108 of the Copyright Act.
5. If necessary, contact the rights holder(s) to request permission to use the materials as part of the collection. Make clear in the request form 1) the mission and nature of the archives 2) the collection(s) which the solicited materials will be complementing 3) the access restrictions that the archives is willing to implement 4) how attribution will be given. Depending on the nature of the materials (published/unpublished, format type), consider whether it may be more appropriate to go through third-party channels, such as a locator service or a rights holder's collective, rather than directly approaching the rights holder(s).
6. Adapt existing repository deed of gift forms to fit the requirements of digital preservation (to, for instance, allow the archives to hold more than one instance of the materials).

¹¹ For more information on copyright for digital objects, see:

Besek, June M. "Copyright Issues Relevant to the Creation of a Digital Archive: A Preliminary Assessment." Jan. 2003. Washington, DC: Council on Library and Information Resources.

www.clir.org/pubs/reports/pub112/pub112.pdf.

Harper, Georgia K. "Getting Permission." Copyright Crash Course. 2007. University of Texas at Austin Libraries. <http://copyright.lib.utexas.edu/permisn.html>.

National Research Council. *The Digital Dilemma: Intellectual Property in the Information Age*. Washington, DC: The National Academies Press, 2000. http://www.nap.edu/openbook.php?record_id=9601.

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U.S. Copyright Office. "Reproduction of Copyrighted Works by Educators and Librarians. Circular 21." Accessed April 30, 2012. <http://www.copyright.gov/circs/circ21.pdf>.