InterPARES 2 Project
International Research on Permanent Authentic Records in Electronic Systems

Domain 1 Research Questions

Case Study 01:
Arbo Cyber, théâtre (?)

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1.1 What types of documents are traditionally made or received and set aside (that is, created) in the course of artistic, scientific, and government activities that are expected to be delivered on-line? For what purposes? What types of electronic documents are currently being created to accomplish those same activities? Have the purposes for which these documents are created changed?

- It should be noted that the Arbo Cyber, théâtre (?) case study is focused on the *Ludosynthèse*, an interactive and dynamic Web site created to both publicize the group's past artistic activities and to invite spectator-users create their own performances in order to consider the relationship between art and new media.

- Documents created include photographs, videos, reports, account books, grant applications, meeting minutes, notes, drafts and sound recordings.

- Documents are created as part of the group's multidisciplinary theatre performances, and as by-products of their artistic activities.

- Electronic documents created include digitized copies of analogue material, as well as the creation of born-digital text, digital photographs, videos, sound recordings, HTML pages, databases, tables and programming files.

- While a portion of the electronic records have been created to carry out the group's artistic activities and performances, many have also been created specifically to populate the *Ludosynthèse*.

1.2 What are the nature and the characteristics of the traditional process of document creation in each activity? Have they been altered by the use of digital technology and, if yes, how?

- Traditional documents are created as part of the group's performance and publication activities.

- Digital entities are created both through the digitization of analogue documents and original digital document production. The former includes the digitization of photographs, videos and sound recordings from previous performances, while the latter includes the "Documentation" and "Collaborator" dossiers, plans, games and tables.

- Once digital, documents are transferred to the artists' main computer, for programming, treatment, and integration into the *Ludosynthèse* interface.

1.3 What are the formal elements and attributes of the documents generated by these processes in both a traditional and a digital environment? What is the function of each element and the significance of each attribute? Specifically, what is the manifestation of authorship in the records of each activity and its implications for the exercise of intellectual property rights and the attribution of responsibilities?

- The final report fails to provide adequate information to assess the formal attributes and elements of traditional documents.

- The *Ludosynthèse* consists of an Internet site using Flash programming; metadata related to the date, time or place of document creation are not always noted. Digital documents are limited to the following formats: Filemaker, Work, Adobe Acrobat and Photoshop, Final Cut, Illustrator, Fireworks, Director, Flash, Dreamweaver and Excel.

- The manifestation of authorship is evidenced through the inclusion of signatures, dates and place attributes on documents, included to establish each member's contribution to original performances and ensure author rights.

1.4 Does the definition of a record adopted by InterPARES 1 apply to all or part of the documents generated by these processes? If yes, given the different manifestations of the record's nature in such documents, how do we recognize and demonstrate the necessary components that the definition identifies? If not, is it possible to change the definition maintaining the theoretical consistency in the identification of documents as records across the spectrum of human activities? In other words, should we be looking at other factors that make of a document a record than those that diplomatics and archival science have considered so far?

- The definition of a record, adopted by InterPARES 1, applies in part to the *Ludosynthèse*; diplomatic analysis demonstrates that it satisfies only a portion of the necessary components of a record,[1] and that the entities within the *Ludosynthèse* may be considered potential records.

- Arbo's documents satisfy the requirements of a record in the following ways:
    - The documents demonstrate fixed form, stable content, and a stable medium; while the *Ludosynthèse* is currently stored on a computer hard-drive, it will be stored on the Université Laval server once it goes "live."
    - The documents demonstrate the participation of all required persons.

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[1] For a more in-depth analysis of the satisfaction of record requirements, see "Case Study 01 Diplomatic Analysis."

- o The documents possess identifiable juridical-administrative, provenancial, procedural, documentary and technological contexts.
- Arbo's documents fail to satisfy the following requirements of a record:
  - o As an autonomous project, the *Ludosynthèse* possesses no archival bond.
  - o The documents participate in the publication of Arbo's work; it is, therefore, not a by-product of an action, but rather an end product of the publication activity.

1.5 As government and businesses deliver services electronically and enter into transactions based on more dynamic web-based presentations and exchanges of information, are they neglecting to capture adequate documentary evidence of the occurrence of these transactions?

- As an artistic group, Arbo does not work under the same requirements as government and businesses to capture documentary evidence. The group, however, was responsible to its granting agencies and had to comply with regulations pertaining to their charity status.

1.6 Is the move to more dynamic and open-ended exchanges of information blurring the responsibilities and altering the legal liabilities of the participants in electronic transactions?

- The production of the *Ludosynthèse* has raised issues related to copyright and distribution laws, to which Arbo must comply; the group must receive permission from each artist whose work is placed online, and it has agreed to remove any record from the Ludosynthèse containing images of the public in the event of a complaint received.

1.7 How do record creators traditionally determine the retention of their records and implement this determination in the context of each activity? How do record retention decisions and practices differ for individual and institutional creators? How has the use of digital technology affected their decisions and practices?

- Arbo retains its documents to serve two primary functions: for re-use in subsequent performances, and to satisfy the requirements of its funding agencies. There is an acknowledged lack of quality and quantity of preserved documents, due to both financial and time constraints.

- There are currently no selection or evaluation processes for the retention of documents, either analogue or digital; Arbo simply retains the whole of its documentation, and the artists choose documents for inclusion in the *Ludosynthèse* that are considered to be truthful representations of their work.

- Technology has affected retention practices only in that several records are no longer accessible, due to technological obsolescence. The group currently makes use of a "print to file" policy as its digital preservation strategy.