



# InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

## Domain 3 Research Questions

### Case Study 01: Arbo Cyber, théâtre (?)

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1. **What types of entities does the diplomatic analysis identify in this case study? (i.e., records, publications, data, etc.)**

Rather than a by-product of Arbo Cyber, théâtre (?)’s performance activities, the *Ludosynthèse* has been specifically created to fulfill a publication function; as such, the entities of which it is comprised have been identified as potential records.

- 1a. **If there are no records, should there be records? If not, why not?**

This depends on how Arbo perceives the role of the *Ludosynthèse*. As the Web site successfully functions as an autonomous publication, and the group has disbanded, there is no need to further document its artistic activity. If, however, the group considers the spectator-user interactions to be a continuation of its mandated activities, then records should exist to capture and preserve these actions. Currently, the creator considers the *Ludosynthèse* to be an historical record evidencing the group’s past projects.

- 1b. **If there should be records, what kinds of records should be created to satisfy the creator’s needs (as defined by an archivist)?**

If the group considers spectator-user interactions to be evidence of continued artistic activity, records documenting their purpose and use, and records of the interactions themselves, should be created.

- 1c. **What characteristics of records (as defined by an archivist) are missing yet necessary to preserve these entities?**

Currently, the entities are not by-products of an activity, as they are components of a publication. Furthermore, the lack of a formal recordkeeping system casts doubt as to the stability of the entities’ content over time.

**2. Are the entities reliable? If not, why not?**

The lack of a formal recordkeeping system makes the reliability of the entities difficult to assess. While there are currently no measures in place over record creation, the creator considers the entities to be reliable by virtue of the artists' direct participation in the selection of entities for inclusion in the *Ludosynthèse*. The creator also fails to see any reason why false entities would be created. Finally, as they are not going to be used in further activities, the artists believe that the entities' reliability is only required to serve as artistic evidence of past projects.

**3. Are the entities accurate? If not, why not?**

Accuracy is a main concern for the creator, as Arbo wants to ensure that the *Ludosynthèse* faithfully represents its past activities. The creator believes that the entities can be considered accurate, as group members have chosen entities representative of their work; the artists are the only ones making decisions regarding content and aesthetics. Finally, the creator does not believe there is any reason to be inaccurate, and the only changes made are those necessary to respond to technological constraints.

**4. To what degree can the entities be presumed to be authentic, and why?**

While no recordkeeping system exists, it is possible to address the following Benchmark Requirements, in part.

**Benchmark Requirements Supporting the Production of Authentic Copies of Electronic Records** (these apply to the creator):

**1. Capture of identity and integrity metadata**

The identity of the entities is assured by the presence of the following attributes:

- Names of persons concurring in the formation of the record:
  - Author: Arbo Cyber, théâtre (?)
  - Writer: Robert Faguy and Lucie Fradet (two remaining artists)
  - Originator: the *Ludosynthèse* is not, as of yet, residing on a server; once it goes "live," it will be hosted on the Université Laval server
  - Addressee: the general public

The dates of creation and transmission, and the indication of attachments, are not noted in the final report, and nor are those elements required to assess the entities' integrity.

Neither the name of the action or matter nor the expression of an archival bond is satisfied:

- Name of the action or matter: the entities participate in the publication of Arbo's work; it is, therefore, not a by-product of an action, but rather an end-product.
- Expression of an archival bond: as an autonomous project, the *Ludosynthèse* possesses no archival bond.

2. **Enforcement of access privileges**  
Access is currently limited because the project is stored in the artists' private home. Once "live", access to the public interface will be available to spectator-users, who will be able to interact with the Web site and produce unique performances of their own creation. There is, however, no real power of modification, for while the users can create new records, they are unable to alter the entities themselves.
3. **Protection against loss and corruption**  
No measures are currently in place to protect the *Ludosynthèse* from loss or corruption, as the group considers the nature of the *Ludosynthèse* to be a security measure in itself. Off-line copies, however, are maintained, and the use of Flash, while not expressly chosen for this purpose, serves as a type of security measures by disallowing the copying or printing of text and images.
4. **Protection against media and technology obsolescence**  
Arbo plans to eventually deposit its records with an external archival institution, and as such has not established any formal strategies to protect against obsolescence. Some records are already unreadable, and the group has not maintained all the equipment required to read all of its digital entities. The group, however, recognizes that technology may limit the success of record preservation in the future.
5. **Established documentary forms**  
No established documentary forms are identified in the final report.
6. **Ability to authenticate records**  
The entities are considered authenticated by virtue of their presence on the Web site. The artists creating the *Ludosynthèse*, who were involved in the original performances, choose which entities to post, and in doing so, declare the entities to be an authentic record of the group's artistic activities. No formal authentication, however, is discussed.
7. **Procedures in place to identify the authoritative record**  
Again, the identification of the authoritative record is a subjective process. The artists creating the *Ludosynthèse* decide which entities to include as official records of Arbo's past activities.
8. **Procedures in place to properly document removal and transfer of records from the creator's originating system**  
There are currently no such procedures in place.

**Baseline Requirements Supporting the Production of Authentic Copies of Electronic Records** (these apply to the preserver):

As no recordkeeping system exists, the Baseline Requirements cannot be assessed.

**5. For what purpose(s) are the entities to be preserved?**

Records produced from spectator-user interactions should be preserved to provide historical evidence of the group's continued artistic activities.

**6. Has the feasibility of preservation been explored?**

Although no formal procedures exist, the feasibility of preservation has been explored. The group has attempted to keep up with technological change, and commercial applications have been used to ensure compatibility with newer software versions. The group also prints electronic documents to paper as a means to preserve content, and considers the posting of entities to the *Ludosynthèse* a method of preservation in itself. Arbo believes that the archival institution to which it will transfer its fonds is ultimately responsible for preservation.

**6a. If yes, what elements and components need to be preserved?**

Evidence of the spectator-user interactions should be maintained if Arbo considers them to be a continuance of its artistic activities.

**7. Which preservation strategies might most usefully be applied, and what are their strengths and weaknesses, including costs and degree of technical difficulty?**

Due to the amount of material to be preserved, it is difficult to estimate associate costs and the degree of technical difficulty.

**7a. Which alternative preservation strategies might be applied? What are their strengths and weaknesses, including costs and degree of technical difficulty?**

Currently, the following maintenance strategies are not being applied to Arbo's entities:

A4. Transfer of data to new storage media on a regular basis

There are no formally scheduled transfers to new storage media, and some entities are inaccessible because the equipment needed to view them has become obsolete.

A5. Adherence to appropriate storage and handling conditions for storage media

Currently, entities are stored in a private home, either in filing cabinets or on shelving units. There is no mention of measures in place to ensure appropriate environmental conditions are maintained.

A7. System security

While entities are considered secure because of their limited availability, there are no formal security measures in place.

A8. Disaster planning

The final report fails to note any established disaster planning measures.

Alternative preservation strategies that could be applied include:

B1. Use of standards

The use of standards could be applied, and the group has already chosen to use commercially available hardware and software to help ensure future compliance. Arbo should formalize such standards.

B1.4. Conversion

The transfer of materials to new software and hardware would facilitate the long-term preservation of the entities' content.

**8. What additional information does the preserver need to know to facilitate appraisal and preservation?**

To facilitate appraisal and preservation, the preserver would require an understanding of Arbo's artistic activities and the purpose of spectator-user interactions. The preserver should also be aware of the technology used to produce these interactions, and its effect on the type and nature of entities created.

**8a. If required information is missing, where should it come from and how should it be made manifest?**

Information regarding the record creation process and the purpose of the spectator-user interactions should be gathered from the two artists constructing the *Ludosynthèse*, and any other artists that were involved in earlier Arbo projects.

**9. Are there any policies in place that affect preservation?**

Arbo must comply with copyright policies regarding the use of videos and photographs from past performances in the *Ludosynthèse*. Obviously, the current lack of recordkeeping policies has an effect of preservation as well.

**9a. Are there any policies in place that present obstacles to preservation?**

No such policies are noted in the final report.

**9b. Are there any policies that would need to be put in place to facilitate appraisal and preservation?**

The establishment of formal record creation and management procedures would facilitate both appraisal and preservation.