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

Areas That Should Be Covered
Validated

Case Study 10:
The Danube Exodus

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Creator of the Fonds

TOPIC	SPECIFICS	SOURCE
Name	1. Péter Forgács (filmmaker and artist)—central creative figure 2. C^3 (The Hungarian Center for Culture and Communication)—created documentary databases/Web site 3. Getty Research Institute—provided text, materials, physical and technical equipment and the gallery space 4. Labyrinth Project—responsible for programming and conceptualization of the interactive multimedia installation	FR pg. 1
Location	1. Hungary, Budapest 2. Hungary 3. The United States; Los Angeles, California 4. The United States; Los Angeles, California • The interactive installation this case studied examines was displayed at the Getty Research Institute between August 17 and September 29, 2002	FR pg. 1
Origins	1. Artist and filmmaker from Budapest; established the Private Film and Photo Foundation in Budapest in 1983 2. Established in 1996 as a program of the Soros Foundation Hungary in cooperation with Silicon Graphics and MATÁV (Hungarian telecom). Supports the development and international exposure of contemporary art in Eastern and Central Europe. 3. Established as part of the J. Paul Getty Trust, a private foundation dedicated to the visual arts. The Getty Center opened in 1997. The Getty Research Institute provides research, exhibition and publication programs and offers scholarly residences, fellowships and online resources.	FR pg. 3 FR pg. 3 FR pg. 3 Getty Web site

	4. Founded in 1997 as a research project of the University of Southern California Annenberg Center for Communication. Initially established to create a dialogue between cinema and the interactive nature and database structures of emerging media. Eventually moved to become involved in the production of artistic multimedia exhibitions	Electronic Media Group presentation (EMG), 4
Legal Status	1. Private individual 2. Public, non-profit institution 3. Operating program of a private foundation 4. Art collective and research initiative	FR pg. 3 FR pg. 3 Getty Web site FR pg. 3
Legislation	All four creators deal with constraints and issues with respect to copyright, copyleft and intellectual property laws	FR pg. 4
Norms	Information not available in the final report	
Funding	1. Netherlands to re-purpose film footage to create documentary(1998), Hungarian Sociological Institute of the Hungarian Academy of sciences private Film and Photo research Project, Labyrinth Project, Getty Research Institute 2. Relies on grants from a variety of sources; sale of freemail system 3. J. Paul Getty Trust 4. Grant from the Rockefeller Foundation, Annenberg Center, Ford and James Irvine Foundations, USC's Provost	EMG 2; FR pg. 3 FR pg. 3 Getty Web site EMG 6; FR pg. 3
Resources	Information not available in the final report	
Governance	1. Independent artist and filmmaker; researcher with the Hungarian Sociological Institute of the Hungarian Academy of Sciences Private Film and Photo Research Project 2. Information not available in the final report 3. Director, Chief Librarian, Associate Director; staff within the following departments: Administration, Research Library, Scholarly and Public Programs, Information Management 4. Project Director and staff	FR p.3 Getty Web site EMG 5
Mandate	1. To work as an artist and researcher 2. To provide a meeting place for the spheres of art, science and technology 3. To bring together the resources and activities needed to advance understanding of the visual arts 4. To build 'interactive documentaries'—networks of interwoven stories with no linear structure, but are made up of narrative elements such as characters, images, sound and settings and held in a series in a database. These elements may be combined in a variety of ways to generate different narrative outcomes	FR pg. 3 FR pg. 3 Getty Web site; EMG 4

TOPIC	SPECIFICS	SOURCE
Philosophy	1. Documentary and experimental filmmaking, history 2. Contemporary art 3. Visual arts 4. Non-linear storytelling	FR pg. 3
Mission	1. To reclaim Hungary's lost or disappearing history 2. To aid in the development and international exposure of contemporary art in Eastern and Central Europe 3. Advance understanding of the visual arts 4. To build narratives of personal memoirs and archaeological explorations of places; enlarge the demographic that encounters and interacts with database narratives; expand the language to increase their profile as 'known' entities	FR pg. 3 FR pg. 3 Getty Web site EMG 4, 5
Functions	1. Works with 'found' amateur still and moving images to create compilation documentaries that 'psychoanalyze history' 2. Art production; archival projects 3. Maintain special collections of original objects and documents from the Renaissance to the present as well as a general art library; run a residential scholar program, disseminate through both print and electronic publications the work of the Institute; Produce databases of resources for researchers, librarians and museum professionals; provide catalogue tools, digital collections and personal assistance to local and extended communities; support exhibitions, conferences, workshops and lectures 4. Production and development of artistic interactive multimedia projects	FR pg. 3 FR pg. 3 Getty Web site EMG 4
Recognitions	Information not available in the final report	

Activities Resulting in Document Creation

Administrative & Managerial Framework

TOPIC	SPECIFICS	SOURCE
General Description	The creator(s) generated and displayed an interactive multimedia piece as both an installation at a gallery and as a Web site 1. Central figure of creation (content and form of display/interface) 2. Responsible for the documentary database and Web site 3. Responsible for the 18th century documentation exhibit and the physical installation of the project 4. Responsible for programming and conceptualizing the interactive multimedia installation & re-installations at other venues	FR pg. 1, 8; EMG 1
Type of activities	• Administration and preparation • Video editing • Multimedia authoring • Creation of a Web-enabled database	FR pg. 5

Documents resulting from activities	• Film footage, photographs • Sound recordings/audio effects (music, sounds of river, harbor and ships, interviews, prayers) • 18th century maps & drawings	FR pg. 1
Existence of a RM and/or archives program	There is no centralized records management system for the Danube Exodus project	FR pg. 9
Individuals responsible for preservation	Left to whatever individual was responsible for a particular part of the project	FR p. 9
Existence of Preservation Strategies	1. Makes extensive notes on all his work which he stores; backs up work onto zip drives and two hard drives; relies on making multiple copies in the hopes that one copy will survive 2. C^3 uses migration for video works and for multimedia works their strategy is to document the work so thoroughly that it will be possible to re-create the work in the future 3. Each Getty department stores its own records according to departmental processes; the exhibitions department stores records on a central drive with tape backup and periodic back up to CD 4. Publishing and distributing works, or maintaining the ability to re-create an installation; in-house file naming protocol; all work files saved, backed up on hard drives and saved to DVD; uses migration to keep its files functional	FR pg. 4, 9 FR pg. 9 FR pg. 4, 5 FR pg. 9
Legal Requirements and Constraints	• The artist, Forgács and the Labyrinth Project have copyrighted versions of their work in general (but, no DVD published on the Danube installation)	FR pg. 7
Normative Requirements and Constraints	Policies, procedures and standards are informal and not always documented with respect to records creation, maintenance and preservation	FR p.10

Technological Requirements and Constraints	1. Works administratively in a PC environment, but uses a Mac to edit his films
	2. Mixed PC, Mac and Silicon Graphics workstations; PHP scripting for database, RealPlayer audio and video files; JPEG and GIF images
	3. PC environment
	4. Labyrinth Project:
	   • Equipment: Macintosh computers
	   • Creation and Processing tools: OSX, Macromedia
	   • Director software, Macromedia Flash, Final Cut Pro, DVD Studio Pro
		FR pg. 5, 6
		
		FR pg. 5, 6
		
		FR pg. 5
		FR pg. 5, 6

	• Media: Graphic, sound • Formats: DVD, DV tape • Every computer and drive is password protected	
Digital entity being studied		

General Description	*The Danube Exodus: The Rippling Currents of the River* – interactive multimedia installation
	• 60-minute video projected onto a large screen
	• Interactive database listing the materials used in the installation and the film; allowing visitors to record their reactions to the film (most effective feature & three words that best describe their experience of the film); soliciting personal commentary from those with relevant/related experiences
	• Interactive multimedia installation: visual and other material, 18 video segments (4 hours of footage), includes sound recordings
	• Presents three stories:
	   1. 2 migratory voyages documented in the original film
	   2. Biographical material on Andrásovits' life
	   3. Of the Danube river
	• Web site
		FR pg. 1, 2

Type of activities	• Administration and preparation • Video editing • Multimedia authoring • Creation of a Web-enabled database	FR pg. 5
Documents resulting from activities	• Word files • E-mails • Interactive pieces for DVD and the Web • Video and audio files • Image files • databases	EMG 6; FR pg. 5, 6
Existence of Preservation Strategies	• Manager of the Danube Exodus project (at Labyrinth) made efforts to save supporting documentation by storing documents on a personal hard drive	EMG 6
Legal Requirements and Constraints	• An agreement exists with the Getty to credit the Institute for any text or design ideas it contributed to the installation • Ownership, legal and practical, is distributed among those who were involved in its creation and between institutions that hold copyright to particular parts of the installation; copyright issues (one party charging unaffordable fees for commercial use of footage) have prohibited the installations publication on DVD	FR pg. 7 FR pg. 10
Normative Requirements and Constraints	Policies, procedures and standards are informal and not always documented with respect to records creation, maintenance and preservation	FR pg. 10

Technological Requirements and Constraints	Equipment: • Architecture: database • Creation and processing tools: Windows environment: Word, Excel; PHP scripting (database), RealPlayer Media: Graphic, text, sound Formats: • MPEG-2 files • JPEG and GIF images • Video files • 8mm home movies • Digital Beta (production format of documentary) • CD of music score • DVD of pieces of the video segments • Web site (http://www.danube-exodus.hu/en/)—separate incarnation of the project • Two key people involved in the development of the project left their respective institutions before data were gathered for the case study. As a result, relevant technical information about the installation has been difficult to acquire • Installation has been displayed at other locations, but without the exhibit of the 18th century material from the research library at the Getty research institute • Technological equipment required to install the piece: DVD players, DVD synchronizer, sound system, projectors and headphones • The institutions shared files, but no external users have access to files. The database is available on the Internet, but the data cannot be changed	FR pg. 6 EMG 2, 3 FR pg. 2, 6 EMG 3; FR pg. 2 FR pg. 8 FR pg. 6 FR pg. 8