



InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

Domain 3 Research Questions

Case Study 10: *The Danube Exodus*

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

The records created in the process of creating interactive art exhibit “*Danube Exodus: The Rippling Currents of the River*” (i.e., notes, installation, collaboration among contributors, and the 60 minute video (archival footage) “*Danube Exodus*.”

The maintenance of *Danube Exodus* while the exhibit was live may be considered data (i.e., documentary database).

Web site created by C³ is a publication.

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

Yes, there should be records of the business procedures among each contributor in order to be able to properly preserve and re-create this (type of) exhibit for future posterity.

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

Create records that adhere to standard procedures in order to ensure authenticity and reliability among each contributor (Forgacs, The Labyrinth Project, C³, and the Getty Research Institute).

Also not applicable in that Forgacs cannot be expected to carry this out as an artist because envisioning this project cannot be regulated; however, he has kept and stored extensive notes of his contribution to the project.

Snap shots of C³'s Web enabled database and Web site (it is uncertain if the Web site component has been preserved).

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

The following are characteristics of records are not missing from the project in that it is:

- completed as part of an action
- involves a communication among 3 juridical or physical persons (e.g., author, writer, addressee) [over time]
- has a fixed documentary form
- has a stable content

Aside from an intellectual bond, each contributor does not carry a formal record keeping system; therefore, it can be implied that the internal bonds are broken among each separate component.

Aspects of context are also questionable, such as juridical and administrative because of the transition of Hungary entering into the EU. In addition there is an absence of rigid procedures (procedural context), informal and incomplete records creation (documentary context), and an un-streamlined/un-certain approach among each contributor as to how to preserve projects and documents.

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

No, because there is no agreement among each contributor as to how to create and store records for accessible retrieval and/or preservation.

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

No, because there are no controlled procedures.

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

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

- 1. Capture of identity and integrity metadata**
Not applicable.
- 2. Enforcement of access privileges**
Access for creation and control of data is not regulated between each contributor.

3. **Protection against loss and corruption**
Procedures to backup data are not regulated or necessarily accessible among each contributor. Forgacs backs up film editing onto a Zip Drive and two hard drives. Labyrinth Project backs up projects onto an archival server which has restricted access, and administrative records are stored on personal hard drives or not at all. The Getty (exhibitions department) backs up selected documents onto an unsecured central drive with tape backup followed by occasional CD backup.
4. **Protection against media and technology obsolescence**
Not applicable.
5. **Established documentary forms**
None.
6. **Ability to authenticate records**
None.
7. **Procedures in place to identify the authoritative record**
Not applicable, because *Danube Exodus* as an exhibit is an end product.
8. **Procedures in place to properly document removal and transfer of records from the creator's originating system**
Has not happened yet because there is no collaborative effort set aside on how to preserve the project as a whole—to be determined.

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

1. **Controls over Records Transfer, Maintenance, and Reproduction:**
To be determined.
 2. **Documentation of Reproduction Process and its Effects:**
To be determined.
 3. **Archival Description:**
Not applicable to the creator.
5. **For what purpose(s) are the entities to be preserved?**
- To be able to re-create the exhibit in the future and preserve how it was interpreted in the moment (i.e., through the database).
6. **Has the feasibility of preservation been explored?**
- On varying (lower) levels among each contributor which is based on financial resources and level of interest.

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

The Web site, exhibit and (including) the interactive database.

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

Weekly snapshots of the Web site and the database (should have been carried out).

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

Consistent standard procedures of saving projects and documents onto a secured drive in addition to CD backups.

Strength: an agreed among process among all contributors to ensure that the data being preserved is reliable and authentic.

Weakness: Having too many controlled procedures may inhibit the creative process of making *Danube Exodus*.

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

From each contributor through more extensive interviews.

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

From each contributor through more extensive interviews.

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

No.

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

Varying levels of interest, knowledge, finances and political transitioning.

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

Perhaps analyze appraisal and preservation practices carried out by other art institutions and artists in the EU.