



InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

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1. Probably relevant to Focus 1 (Artistic Activities)

Source	Who	Author/Title
IP2	Michael Murphy	Acken, John M. "How watermarking adds value to digital content." <i>Communications of the ACM</i> , Vol. 41, Issue 7 (July 1998): 74-78.
IP2	Andrew Rodger	Amornraksa, T., et al. "Protecting the integrity of a sequence of images." <i>Electronics Letters</i> 33 (19) (September 1997): 1617-1618.
IP2	Yvette Hackett	<p>Arnold, Michael. "Audio Watermarking." <i>Dr. Dobb's Journal: Software Tools for the Professional Programmer</i> Vol. 26, Issue 11 (November 2001): 21-26.</p> <p>The introduction discusses digital watermarking as a method of protecting intellectual property rights by incorporating copyright information directly into digital audio files. There are 2 types of watermark: 1) public watermarks which, because they are visible, can be removed by third parties; and 2) secret watermarks which are invisible to general users and which require knowledge of a secret key to access their content. The author explains that "secret watermarks can be used as authentication and content-integrity mechanisms". Information embedded in secret watermarks can identify copyright owners; trace illegal copying; identify legitimate customers and detect content manipulation.</p> <p>The balance of the article (10 sections) focuses on a possible method - "a statistical algorithm working in the Fourier domain" and tests various aspects of its technical robustness - how and how often to embed the watermark information in a digital audio file; how to ensure the watermark is below the audibility threshold; how the watermark is affected by various compression algorithms (e.g. MPEG3), filtering, re-sampling and re-quantization.</p> <p>For the Terminology group: the words "reliability, accuracy and</p>

		authenticity" do not appear in the article.
IP2		Bolchini, C, and F.A. Schreiber. "Smart card embedded information systems: a methodology for privacy oriented architectural design." <i>Data & Knowledge Engineering</i> 41, (2-3) (June 2002): 159-182.
IP2	Sally Hubbard	Britton, Anne. "Now that you have it, what are you going to do with it and how?" <i>Art Documentation (U.S.A.)</i> Vol. 19, no. 2 (Fall 2000): 41-3.
IP2		Busch, Christoph and Stephen Wolthusen. "Digital watermarking: From concepts to real-time video applications." <i>IEEE Computer Graphics & Applications</i> Vol. 19, Issue 1 (Jan/Feb99): 25, 7p.
IP2	James Turner	Conceptual & Intermedia Arts Online (Project CIAO). <i>Archiving the Avant Garde: Documenting and Preserving Variable Media Art</i> . Nd. At: http://www.bampfa.berkeley.edu/ciao/avant_garde.html
IP2	Ann Butler	Drucker, Johanna. "Digital Ontologies: The Ideality of Form in/and Code Storage-or-Can Graphesis Challenge Mathesis?" <i>Leonardo</i> Vol. 34, Issue 2, (2001): 141, 5p.
IP2	Randal Luckow	Echizen, Isao and Hiroshi Yoshiura. "General Quality Maintenance Module for Motion Picture Watermarking." <i>IEEE Transactions on Consumer Electronics</i> Vol. 45, Issue 4 (November 1999): 1150, 9p.
IP2		Hensel, Michael and Kivi Sotama. "Vigorous environments / Physical Details: computer drawings." <i>Architectural Design</i> Vol.72, no.1 (January 2002): [34]-41.
IP2	James Turner	Institutes for Information Science. <i>The State of Digital Preservation: An International Perspective</i> . Conference Proceedings. Washington, DC, April 24-25, 2002. at: http://www.clir.org/pubs/abstract/pub107abst.html
IP2	Marta Braun	Jana, Reena. "Weil's Wide Web." <i>ARTnews</i> (U.S.A.) vol. 100, no. 4 (April 2001): 60, 62. The article spotlights media-arts curator Benjamin Weil of the San Francisco Museum of Modern Art. Weil comments on the "profound changes that new technologies will bring to art," and talks about the problems facing a museum curator of digital art - namely defining new paradigms of presentation and preservation. He feels that it will take five years for museums to become full fledged media art producers and an equal amount of time to develop a constituency of financial supporters. The article contains a brief biography and an account of the exhibitions he has done.
IP2		Ji, DY, et al. "A new key-lock method for user authentication and access control." <i>Chinese Journal of Electronics</i> 10 (3) (July 2001): 411-414.
IP2		Laiserin, Jerry. "Emerging standards for design data." <i>Architectural Record</i> Vol. 188, no10 (2000): 185-6.

IP2		Lu, Chun-Shien and Hong-Yuan Liao. "Multipurpose Watermarking for Image Authentication and Protection." <i>IEEE Transactions on Image Processing</i> Vol. 10, Issue 10 (October 2001): 1579, 14p.
IP2		Lyll, Sutherland. "Everyone's on speaking terms." <i>Architects' Journal</i> Vol. 212, no9 (2000): 54-5.
IP2		McCracken, Thomas Osmer. "Digital Cadaver," an immersive environment for the direct reconstruction of anatomical data sets". ⁹ <i>FASEB Journal</i> 16, (5) (March 2002): 1089- 1090.
IP2	Andrew Rodger	Memon, Nasir and Ping Wah Wong. "Protecting digital media content." <i>Communications of the ACM</i> Vol. 41, Issue 7 (1998): 35-43.
IP2	Michael Murphy	Mintzer, Fred, Gordon W Braudaway, et al. "Opportunities for watermarking standards." <i>Communications of the ACM</i> Vol. 41, Issue 7 (July 1998): 56, 9p.
IP2	Randal Luckow	Peinado, M. "Digital rights management in a multimedia environment." <i>SMPTE Journal</i> 111 (4) (2002): 159-163.
IP2	Yvette Hackett	<p>Phillips, John T. "Should PDF Be Used for Archiving Electronic Records?" <i>Information Management Journal</i> Vol. 35, Issue 1 (January 2001): 60, 4p.</p> <p>The drawbacks of printing electronic records to paper for long-term storage are first outlined: storage space requirements, difficulty to re-access and distribute, inability to text search. Maintaining records in electronic form could be done in a standard format which is not bound to a specific hardware and software configuration. The author briefly discusses the strengths and weaknesses of TIF and various mark-up languages (SGML, HTML, XML) before moving to an analysis of Portable Document Format (PDF). In addition to the standard objection to PDF as a vendor-specific product, the author raises concerns with the quality of metadata conversion from native file formats to PDF; the extensive editing capabilities introduced in the Microsoft Exchange version 4.0 of it; the types of alterations known to take place during conversion to PDF; and some potential software-related difficulties in subsequently viewing the documents. The author concludes that these deficiencies can be controlled through the procedures and that PDF can be "an appropriate part of any well-considered data and document migration strategy to ensure information availability".</p> <p>Quotes for the Terminology group: "The most important consideration is that a generic document format must be universally useable, standard in technical specification over time, and sufficiently robust in capabilities to allow accurate, authentic content preservation and document format</p>

		<p>presentation."</p> <p>"How can one prove conclusively that the PDF version of a native file was accurately converted from the original file and is an authentic copy of the original file for legal and regulatory audit purposes?"</p>
IP2	Marta Braun	<p>Pollack, Barbara. "Back to the future with 'BitStreams'." <i>Art in America</i> (U.S.A.) Vol. 89, no. 9 (Sept. 2001): 60-3.</p> <p>The article reviews <i>BitStreams</i>, a Spring 2001 exhibition of digital art at the Whitney Museum (NY) analyzing the attempts of curators and museums to bring digital imagery into the usual art exhibition format "without allowing the parameters of the institution to redefine the medium." The author feels that the aesthetics of digital art are difficult to define: most artists' computer work is not much different "from the range of products on view at Circuit City." In contradistinction to photography, digital technology depends on multiple tools, has its origins in commerce and resists creative repurposing;..</p> <p><i>BitStreams</i> was a sampling of what can be done with computers and software, and the author illuminates the variety of techniques, approaches and subjects used by digital artists, only one of whom writes his own code. The author's main point is that digital artists challenge curatorial control. They don't need the museum; they can exhibit on the web. In short - to extend the photography metaphor - the "code that facilitates interactivity, HTML, rather than data <i>per se</i> will be the paper negative of the new aesthetic revolution." Artists whose subjects foreground the inherent obsolescence of the machinery or the breakdown of technology might interest the preservation focus of InterPARES. Nothing in the article considers issues of authenticity or accuracy.</p>
IP2		<p>Smithers, Brian. "Desktop Musician: U Store It - Shopping for Storage Devices Doesn't Have to Be Confusing." <i>Electronic Musician</i> 17, no. 2 (February 2001): 138, 140, 142-143.</p> <p>This is a brief product review aimed at the consumer and the desktop recording world, as of February 2001. It is a survey of available options and discusses the advantages and disadvantages of the various storage devices available for digital-audio media. These include SCSI, Firewire, EIDE drives, and USB protocols for the PC and MacIntosh platforms. Also addressed are various backup options, including Data DAT (DDS) tape backup systems, and the CD burner. Capacity and speed, and whether the devices are internal or external, are the central issues here.</p> <p>The terminology "authenticity, accuracy or reliability" appears</p>

		nowhere in the article.
IP2	John Roeder	<p>Vellucci, Sherry L. "Metadata for Music: Issues and Directions." <i>Fontes Artis Musicae</i> 46/3-4 (July-December 1999): 205-217.</p> <p>This article discusses, mostly from a librarian's perspective, the possible purposes and properties of metadata for music resources. Rather than developing a proprietary metadata standard, the music community is evaluating the effectiveness of the Dublin Core Metadata Element Set [see http://dublincore.org] as a means of describing and retrieving music resources. The Dublin Core consists of 15 elements in three categories: Content, Intellectual Property, and Instantiation. Difficulties with this set include:</p> <ul style="list-style-type: none"> * The lack of distinction between work, expression, manifestation, and item. * The tension between describing to facilitate the discovery of all relevant resources versus describing to exactly locate a particular resource * The inability to describe "aggregate" resources, e.g. a web page composed of distinct objects-text, graphics, sound. "Data models are needed that can represent both hierarchical and associative relationships" (214) * Conflicts between the desirable properties of flexibility, interoperability, and extensibility, and the need for authority control, e.g. standard descriptors of works. <p>The article briefly touches upon another metadata infrastructure, the Resource Description Framework [see http://www.dlib.org/dlib/may98/miller/05miller.html], for expressing metadata in XML. This allows each data element of a resource to be associated with its own metadata standards.</p> <p>There are no references to the terms reliability, authenticity, or accuracy.</p> <p>There is one potentially authoritative definition: "Metadata...is data that:</p> <ul style="list-style-type: none"> * describes the attributes of a resource (name, title, publisher, dates, etc.) * characterizes resource relationships (Is Based on, Is Version of, Contained in) * supports resource discovery, management, and effective use (descriptive data, administrative data, terms and conditions data, provenance data, structural data), and * exists in an electronic environment" (207)
IP2	Andrew Rodger	<p>Wang, Yiwei et al. "A Wavelet Based Watermarking Algorithm for Ownership Verification of Digital Images." <i>IEEE Transactions on Image Processing</i> Vol. 11, Issue 2 (February 2002): 77, 12p.</p>

	Jean-François Blanchette	
IP2	John Roeder	“Watermarks and Musicology.” <i>Journal of Musicology</i> Vol. 18, Issue 2 (Spring 2001): 313, 31p.

2. Possibly relevant to Focus 1 (Artistic Activities)

Source	Who	Author/Title
IP2		Adelsbach A, et al. “Proving ownership of digital content.” <i>Lecture Notes in Computer Science</i> 1768 (2000): 117-133.
IP2	Jean-François Blanchette	An, J.H. and M. Bellare. “Does encryption with redundancy provide authenticity?” <i>Proceedings of Advances in Cryptology 2001 in Lecture Notes in Computer Science</i> 2045 (2001): 512-528.
IP2	Jean-François Blanchette	Biehl, Ingrid and Bernd Meyer. “Cryptographic methods for collusion secure fingerprinting of digital data.” <i>Computers & Electrical Engineering</i> Vol. 28, Issue 1 (January 2002): 59, 17p.
IP2		Bielfeldt, Maïke. “Pilot Projects in Germany and Europe for the improvement of the application of the digital signature.” From <i>DLM Forum</i> . 1999. http://europa.eu.int/ISPO/dlm/fulltext/full_biele_en.htm
IP2		Bourhis, T. “Electronic archives: the question of integrity.” <i>Archives</i> 32, (1) (2001): 17-36.
IP2	Jean-François Blanchette	Brassard, Gilles, and Claude Crépeau. “25 years of quantum cryptography.” <i>ACM SIGACT News</i> Volume 27, Issue 3 (September 1996).
IP2	Sally Hubbard	Cox, Richard J. “Searching for authority: archivists and electronic records in the New World at the fin-de-siecle.” <i>First Monday</i> 5, (1) (3 January 2000). At: http://www.firstmonday.org/issues/issue5_1/cox/index.html
IP2	Yvette Hackett	Dollar, Barry, R. Authentic Electronic Records: Strategies for Long-Term Access.” <i>American Archivist</i> Vol. 63, no. 2 (2000): 398-402.
IP2	Yvette Hackett	Duff, Wendy. “Issues of Authenticity, Social Accountability, and Trust with Electronic Records.” <i>Information Society</i> Vol. 17, Issue 4 (2001): 229, 3p.
IP2		European Union. European Commission. <i>DLM-FORUM 2002. @ccess and preservation of electronic information: Best practices and solutions</i> . At: http://europa.eu.int/historical_archives/dlm_forum/index_en.htm
IP2		Goth, Greg. “Long-Term Data Preservation Efforts Ramping Up.” <i>IEEE Software</i> Vol. 19, Issue 2 (Mar/Apr2002): 98, 6p.
IP2	Yvette Hackett	Harris, Verne. “Law, Evidence and Electronic Records: Strategic Perspective from the Global Periphery.” <i>South African Archives Journal</i> Vol. 41 (1999): 3-15.

IP2		Hernandez, Martin, R. Juan and Martin Kutter. "Information Retrieval in Digital Watermarking." <i>IEEE Communications Magazine</i> Vol. 39, Issue 8 (August 2001): 110, 7p.
IP2		King, Gene. "Architecture in the digital age: interview with Peter Eisenman." <i>Chien chu = Dialogue: architecture + design + culture</i> No.34, (March 2000):102-111.
IP2	Jean-François Blanchette	Lee, Jaejin and Chee Sun Won. "A Watermarking Sequence using Parities of Error Control Coding for Image Authentication and Correction." <i>IEEE Transactions on Consumer Electronics</i> Vol. 46, Issue 2 (May 2000): 313, 5p.
IP2		Muir, Adrienne. "Legal deposit of digital publications." <i>Proceedings of the first ACM/IEEE-CS joint conference on Digital libraries</i> , January 2001.
IP2	Jean-François Blanchette	Mullendore, Barbara, and Chris Reid. <i>Electronic Records, Electronic Signatures Compliance Assessment</i>. Raleigh: Davis Horwood International Publishers, Limited, 2000.
IP2		Rieger, B., and H Rode, eds. "Digital image recording for court-related purposes." In: <i>Proceedings of the IEEE 33rd Annual International Carnahan Conference On Security Technology, 1999</i> . (1999): 262 – 279.
IP2		Slavin, Timothy A. "Ensuring Authentic Electronic Records: >From Requirements to Demonstration." From <i>DLM Forum</i> . 1999. At: http://europa.eu.int/ISPO/dlm/fulltext/full_slav_en.htm
IP2		Tallis, M. and R. Balzer. "Document integrity through mediated interfaces." in: <i>Proceedings of the DARPA Information Survivability Conference & Exposition II</i> . vol.2 (2001): 263-270.
IP2		Voloshynovskiy, Sviatolsav, et al. "Attacks on Digital Watermarks: Classification, Estimation- Based Attacks, and Benchmarks." <i>IEEE Communications Magazine</i> Vol. 39, Issue 8 (August 2001): 118, 9p.
IP2		Wong, PW. and N. Memon. "Secret and public key image watermarking schemes for image authentication and ownership verification." <i>IEEE Transactions on Image Processing</i> 10 (10) (2001): 1593-1601.

3. Possibly relevant to Focus 2 (Scientific Activities)

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4. Possibly relevant to Focus 3 (e-government)

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