



# InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

## Domain 3 Research Questions

### Case Study 13: *Obsessed Again...*

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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 diplomatic analysis identifies that the computer code is the digital entity. Other entities includes the musical score, which is paper based.

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

Not applicable.

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

Not applicable.

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

Not applicable.

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

No, the entities are not reliable. While certain elements can be updated onto current hardware, this process will evidentially change the composition of the original work and thus, altering it from its original intention.

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

The report does not directly address the issue of accuracy. However, the work is covered under Canadian copyright in which Keith Hamel believes is a strong deterrent against

unauthorized reproduction and/or alteration. Therefore, copyright protects the accuracy of the work.

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):

Due to the lack of formal recordkeeping procedures the following benchmark requirements cannot be fully answered.

1. **Capture of identity and integrity metadata**  
All digital elements are assigned a semi-descriptive filename with no metadata attached.
2. **Enforcement of access privileges**  
The composer, Keith Hamel, is the only individual who has access privileges to alter the work.
3. **Protection against loss and corruption**  
As stated above, Keith Hamel believes the copyright will deter the unauthorized reproduction and/or alteration of the work.
4. **Protection against media and technology obsolescence**  
Initially, there were no actions made to protect the work from media and technological obsolescence. However, Keith Hamel has attempted to reintroduce *Obsessed Again...* into current technology; thus, he plans to reduce the hardware dependence of *Obsessed Again...*
5. **Established documentary forms**  
Not available.
6. **Ability to authenticate records**  
Not available.
7. **Procedures in place to identify the authoritative record**  
Not available.
8. **Procedures in place to properly document removal and transfer of records from the creator's originating system**  
Not available.

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

Again, due to the lack of formal recordkeeping procedures the following baseline requirements cannot be fully answered.

1.     **Controls over Records Transfer, Maintenance, and Reproduction**  
Copyright of the work is the main control and protection over any authorized reproduction.
2.     **Documentation of Reproduction Process and its Effects**  
Not available.
3.     **Archival Description**  
Not available.

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

The purpose of preserving the work, *Obsessed Again...* in its entirety would be for future performances and/or research.

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

No, preservation had not been intentionally explored; however, an attempt to reintroduce the work had led Keith Hamel to re-examine issues of preservation. Hamel has expressed the desire to remove the dependencies of external hardware on *Obsessed Again...* to lessen the concern and maintenance of technological obsolescence.

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

The computer code and all its interactive elements will need to be preserved.

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

The removal of external hardware dependencies of *Obsessed Again...* and then to re-implement them as a Max/MSP patch is the main preservation strategy. This said, it is difficult to assert the cost and time involved first for rewriting the work to perform on current technology.

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

The following lists alternative preservation strategies that could be applied to *Obsessed Again...*:

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

The preserver should understand how the entities were created through a complete understanding of the hardware and software employed.

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

There are no formal recordkeeping procedures that exist for the creation of the *Obsessed Again*... Therefore, these procedures should be documented by the composer to aid in its preservation.

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

At the time of the report, there were no policies that would affect the preservation of the computer code and/or the work, *Obsessed Again* ...

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

There are no policies currently in place that present obstacles for the preservation of *Obsessed Again* ...

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

Before appraisal and preservation policies can be implemented Keith Hamel and Jesse Read, must document their work in detail in order to facilitate a recreation of the work (e.g., record a performance of the work to develop a means of describing the interaction between the performance and the computer). For preservation purposes, the composer should approve and certify any documentation and/or recreation of the work done to ensure that the work is both reliable and authentic.