



# InterPARES 2 Project

International Research on Permanent Authentic Records in Electronic Systems

## MUSTICA InterPARES 2 Research Activity Proposal

July  
2003

### 1. Summary

This research activity will develop a typology of interactive digital music compositions, which will reflect the implications for authentic preservation of each identified type of composition. MUSTICA will carry out its work through an on-site collaboration with researchers from the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) and the Groupe de Recherches Musicales (GRM) of the Institut National de l'Audiovisuel (INA), partially financed by the French Centre National de Recherche Scientifique (CNRS). The typology will be presented at the September 2004 InterPARES 2 workshop.

### 2. Description of case study subject

Established in 1948, the GRM has been a pioneer in the development of methods and techniques of electro-acoustic composition as well as software in more recent years. IRCAM, founded in 1972, has been a prolific producer of composition software and hardware. Both organisations regularly commission composers to produce interactive digital music using their state-of-the-art facilities. Both organisations also maintain records of these composition activities, and both are concerned with the long-term preservation of their archives. By collaborating with composers, musicologists, information scientists, and archivists affiliated with IRCAM and the GRM, InterPARES 2 researchers will be able to investigate the nature of the records essential for the future interpretability of a wide range of types of interactive digital music compositions.

### 3. Rationale

There are several benefits implicit in the association of InterPARES 2 with INA and IRCAM. These include these two organisations' proximity to numerous professional composers of interactive digital music, which will enable InterPARES 2 researchers to examine the procedures, equipment, and activities associated with the creation and performance of interactive digital compositions. Also, the prominence of the two organizations enhances the likelihood that InterPARES 2 research and guidelines will have significant impact in the music world. Another benefit is that the two organisations operate within French cultural, juridical, and administrative contexts, which so far have not been directly examined in an InterPARES 2 research activity.

### 4. Objectives

The objective of the MUSTICA research project in relation to InterPARES 2 is to produce a typology of interactive digital compositions. This typology will support discussion and analysis of the preservation needs of such compositions by identifying the intellectual and physical components of the records of an assortment of works of digital interactive music created by

composers at the GRM and IRCAM. The typology will also include information about the relationships of the records to cultural, juridical, and administrative contexts.

Further objectives of the MUSTICA research project (see grant application to CNRS) include use of the typology to generate theoretical and technological tools for the authentic, long-term preservation and interpretation of interactive digital records. MUSTICA researchers will use the specific case of interactive digital music as a basis for more general theoretical analysis of dynamic/interactive information systems, and the resulting theory will be followed to design digital music management systems that support preservation and document distribution in an authentic manner (however that comes to be defined for digital interactive music).

## **5. Research team**

The MUSTICA research team is comprised of archivists, information scientists, and musicologists from Canada, France, and the United States. The team's members are as follows:

- Bruno Bachimont, director of research (INA); Professor, Université Technologique de Compiègne (UTC) – MUSTICA research leader
- Jean-François Blanchette, InterPARES 2 research coordinator (UBC)
- Nicolas Donin, conseiller musicologique (IRCAM)
- Michel Fingerhut, director of Mediathèque (IRCAM)
- Andrew Gerszo, director of pedagogy (IRCAM)
- Anne Gilliland-Swetland, InterPARES 2 (UCLA)
- Nicolas Lescurieux, director of industrial relations (IRCAM)
- Pierre Morizet-Mahoudeaux, professor of information science(UTC)
- Jill Teasley, IP2 research assistant (SLAIS-MAS student)
- Daniel Terrugi, director of GRM (INA)

The MUSTICA project is led by Bruno Bachimont. The portion of MUSTICA relevant to InterPARES 2 research is under the supervision of Jean-François Blanchette.

## **6. Methodology**

Data collection will be based on Martine Cardin's *Arbo* framework and the 12 questions prepared by InterPARES 2, using interviews for: (a) information gathering, and (b) identifying and developing key concepts and definitions specific to interactive digital objects constituting the compositions in question.

## **7. Timeline and activity breakdown**

May 2003: Notice of CNRS funding received by MUSTICA researchers.

June 19 2003: Meeting in Paris of the INA and IRCAM research personnel with the InterPARES research coordinator and the InterPARES 2 research assistant (RA);

June 24 2003: presentation, discussion and approval of the research activity, InterPARES 2 international team in Antwerp;

July 2003: IP2 research coordinator and research assistant begin application for behavioral ethical review.

August 2003: The RA conducts literature review from Vancouver. IP2 research coordinator and RA continue ethical review process and develop questionnaire in consultation with other MUSTICA researchers.

September 2003:

- The RA presents a preview of the MUSTICA research project in a short paper at the WEDELMUSIC-2003 conference in Leeds, England.
- The MUSTICA team meets in Paris, September 19.

- The RA begins research activities at IRCAM and INA by setting up interview schedule and making initial contact with composers, information scientists, performers, artistic directors, and IRCAM's musical assistants. INA and IRCAM researchers advise the RA.

October 2003-December 2003:

- The RA collects data by conducting interviews, drafting summaries of each interview and verifying these with the implicated record creators.
- Students from the UTC shadow the RA in order to continue her activities after her departure.
- The RA conducts a general survey of the types of records of composition activities held in the archival repositories of both the GRM and IRCAM. The research coordinator and other MUSTICA researchers continue to advise the RA.
- In late October the RA submits a progress report to the MUSTICA researchers.
- In late December the RA returns to Vancouver.

January-March 2004:

- The RA compiles data and prepares an initial report of research results and distributes it to MUSTICA researchers.
- UTC students continue interviews as necessary and send results to RA. RA presents progress report to the IP2 meeting in Vancouver.

April 2004-May 2004: Development of typology.

June-August 2004: Progress report to the International Team.

September 2004: Typology submitted to InterPARES 2 Focus 1 for review before Workshop 12; presentation at Workshop 12.