Composers and Digital Records

Research Survey by Michael Longton University of Victoria

1. Which of the following best describes your activities:

- compose traditionally scored and performed music
- compose pre-recorded electro-acoustic music
- O compose real-time interacitve electronic / digital music
- O design digital, interactive, sonic environments
- O compose film music
- O other (please describe)

2. Which of the following digital documents do you primarily produce?

- \bigcirc audio files
- O MIDI files

 \bigcirc data files to control hardware (eg., input to synthesizer, data to control lights, video, etc.)

- datafiles for a manuscripting program (FINALE, SIBELIUS, etc.)
- O other (please describe)

3. When a project is finished, do you attempt to keep the digital files generated?

- O yes
- O no

4. If so, do you keep them:

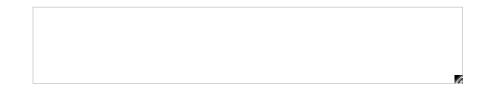
- \bigcirc for future use
- \bigcirc for archival purposes

5. Do you produce interactive music?

O yes O no

6. If so, do the actions of the performers produce data which is recorded?

- O yes O no
- 7. If yes, please describe how, and in what format?



- 8. Do you produce musical events which rely on the input or interaction of more than one participant in different locations (eg., web-based performance systems)
 - O yes O no

9. If yes, do the actions of the participants generate data that is recorded?

O yes O no

10. If yes, describe in what form

11. If you produce music which does not have a score (in the traditional sense) which of the following statements best applies:

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 \bigcirc The identity of the work is best represented by the digital documents that exist prior to the performance.

 \bigcirc The identity of the work is best reresented by the digital documents that are produced by the participants in the course of the performance.

 \bigcirc The identity of the work is best represented by the hardware used (eg., the music boxes of Stockhausen's *Tierkreis* play the same music each time and might be considered to be "the piece").

 \bigcirc The identity of the work is best represented by the sum of the hardware, software, and the documents produced by the participants.

 \bigcirc The identity of the work is best represented by an audio or video recording of the performance.

• The concept of "identity" has no meaning - the work does not exist.

12. Is the software you use primarily

- off-the-shelf commercial software
- made by you

- O made for you
- \bigcirc not applicable
- 13. Have you lost digital records that you considered valuable, through software or hardware obsolesence?
 - O yes O no

14. Do you take measures to protect your digital documents from being lost

O yes O no

15. If yes, which of the following steps do you take

 \bigcirc backing up files on another physical medium (eg., saving DAT files to disk)

• migrating to a current format

- \bigcirc other (please describe)
- 16. Do you keep a record of what digital records you produce and when you produce them?

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O yes

O no

- 17. Is it important to you that the digital records you produce be capable of being authenticated? that is, is it important that they can be proven to be yours?
 - O yes O no
- 18. Is it important to you that the digital records you produce be capable of being verified as accurate and reliable? (It's understood that the concept of "accuracy" can be difficult what we mean by this question is: "Is it important for you to be able to prove that the documents are what they purport to be").
 - O yes O no
- 19. Do other people (or other systems) need to have access to your records?

- O yes O no
- 20. Do the records you produce change over time as a result of actions by you, other people, or the system within which they reside?
 - O yes O no
- 21. If yes to the above, is it documented when and how the changes are made?
 - O yes O no
- 22. Please add anything further that you think might be useful for us to know about your activities.

Please click on Submit when you are ready to send.

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