



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
- ☐ compose real-time interactive electronic / digital music
- ☐ design digital, interactive, sonic environments
- ☐ compose film music
- ☐ other (please describe)

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

- ☐ audio files
- ☐ MIDI files
- ☐ data files to control hardware (eg., input to synthesizer, data to control lights, video, etc.)
- ☐ datafiles for a manuscripting program (FINALE, SIBELIUS, etc.)
- ☐ other (please describe)

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

- ☐ yes
- ☐ no

4. If so, do you keep them:

- ☐ for future use
- ☐ for archival purposes

5. Do you produce interactive music?

- ☐ yes
- ☐ no

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

- ☐ yes
- ☐ 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)

- ☐ yes
- ☐ no

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

- ☐ yes
- ☐ 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:

- ☐ The identity of the work is best represented by the digital documents that exist prior to the performance.
- ☐ The identity of the work is best represented by the digital documents that are produced by the participants in the course of the performance.
- ☐ 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").
- ☐ The identity of the work is best represented by the sum of the hardware, software, and the documents produced by the participants.
- ☐ 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

- ☐ made for you
- ☐ not applicable

13. Have you lost digital records that you considered valuable, through software or hardware obsolescence?

- ☐ yes
- ☐ no

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

- ☐ yes
- ☐ no

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

- ☐ backing up files on another physical medium (eg., saving DAT files to disk)
- ☐ migrating to a current format
- ☐ other (please describe)

16. Do you keep a record of what digital records you produce and when you produce them?

- ☐ yes
- ☐ 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?

- ☐ yes
- ☐ 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").

- ☐ yes
- ☐ no

19. Do other people (or other systems) need to have access to your records?

- ☐ yes
- ☐ 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?

- ☐ yes
- ☐ no

21. If yes to the above, is it documented when and how the changes are made?

- ☐ yes
- ☐ 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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