**Dataset Collection Guidance for Partners**

The data collected from every digital score case study conforms to a dataset designed to capture musicians’ experiences in, with or through musicking. It has been designed to capture over two discreet phases of each digital score project (see fig. below):

1. intention phase (also called creation or encoding),
2. reception phase (also called decoding or realisation)

The methods/ tools applied for each of these phases were chosen to capture experiences from two different perspectives:

1. In-vivo (articulating experiences inside the creative acts),
2. In-vitro (reflecting on inside experiences from outside the creative acts).

A picture containing timeline

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**Method**

To help us collect data for the dataset, we ask you to follow key steps as part of your commitment to the making and commissioning of digital scores which will form the research of the ERC-funded Digital Score project. Please note the titles highlighted in yellow are of primary importance, and those in light green are of secondary importance. We would like to have all the parts of the dataset whenever possible, however, we understand the various conditions under which you will be working and premiering the digital scores and are flexible to accept what is possible in those circumstances.

1. **Proposal** – please fill out a proposal form online at the start of a new project. It serves two purposes: allows for quick approval from the Digital Score project and records answers which will become part of our dataset of the project. <https://forms.office.com/e/HLbcEdb1Dq>

1. **Reflective journal**. Please write freely about your process in the making of the digital score in whatever method you find suitable (reflective journal, blog, or concept map) prioritizing the four areas of interest listed below. This will form part of a data record for this case study to show how the digital score is received by a performing musician(s) or the audience. The idea is to capture your working processes and creative intentions. The resulting document will be archived, analysed and used to compare creativity across all the other case study records in the investigation.

 In the reflective journal, we are interested in capturing the following areas:

1. **Materials**: What are the features and materials that you are building into the digital score? For example, are you using pre-recorded elements, dynamic media, generative algorithms, specialization, visual materials, sensors or gestural controllers, interactivity or other materials? If so, why, and what do you intend them to do, or mean when performed/ realised?
2. **Flow**: what is your process of composing form, journeys and/or experiences into your digital score (can include diagrams, sketches, concept maps, etc. to illustrate this)? What is the music world that you are setting up for the musician(s)? what are the systems and structures that you put in place for the musician to navigate through this world? How do you intend this digital environment to be received? For example, through the evolution of the form of the piece, spatialization, or through the creation of an imaginary VR space, narrative or aural ecology, or any others? Please explain.
3. **Digital Skills:** consider the level of digital musicianship that will be needed from the musicians realizing this digital score. Are you employing additional digital skills beyond normal musicianship to make your digital score? Provide your insight into how you plan to advance your or other musicians' digital skills if needed. How do you anticipate these will contribute to performers’ creativity, knowledge and perception while they are learning how to interpret your digital score?
4. **Transformations**: what do you think will be the transformative experiences that your digital score could provide for the musicians)? Could the performers have innovative and new musical experiences as a result of engaging with your digital score? Could engaging with your digital score lead to new performance opportunities for the performers? Does your digital score introduce broader accessibility/inclusivity for the performers? Are there any others? Please, choose one or more to expand upon.
5. **Intention Statement.**At the end of your creative process on the digital score, please fill out an online questionnaire to capture your creative intentions for the digital score that is about to be performed.

<https://forms.office.com/e/p3w78dy0gD>

1. **Performance/archive.**Please document your premiers of the digital score or those of the artists you are commissioning. These can be video recordings with good sound quality where possible, however, audio recordings can also work depending on the nature of your project, i.e. there is no visual element in the digital score. Also, please send us the digital scores with their instructions, their materials, such as code, sound files, etc. In some cases, these can be shared via a GitHub link for code or other file sharing apps.

1. **SRM (Stimulated Recall Method).**When working with musicians in a controlled environment such as a lab or a performance space at your university, it would be valuable for us to receive a stimulated recall recording of the musician(s) recall of the performance. SRM is introspective research that evokes the thoughts experienced during a certain event, stimulated by watching a video recording of the event. It is used to reveal the artistic goals and experiences of musicians in the flow of performance. For this, right after the performance, you would have to replay the recording of the musician(s)’ performance back to them and audio record their stream of consciousness recall of the kinds of decisions, experiences and strategies they had during the performance of the piece. More info on SRM: <https://www.forum-online.be/en/issues/herfst-2020/video-als-stimulus-de-mogelijkheden-van-de-stimulated-recall-methode-in-de-artistieke-onderzoekpraktijk> and <http://www.diva-portal.org/smash/record.jsf?pid=diva2%3A1508858&dswid=6043>
2. **SSI (Semi-structured interview).**Before the premier/performance of the digital score please arrange with Solomiya Moroz and/or Craig Vear about scheduling an SSI with the performing musicians of the digital score. The SSI should take place as soon as possible, the same day or within the next couple of days of the performance. The SSI is very important to our research as it forms a major part of musicians’ experiences and reflective insights on the process of performing the digital score. The semi-structured interview can be taken in person or via a video call.

1. **Audience Surveys.**Sometimes it will be possible to askthe audience to fill out a survey after the performance of the digital score. A QR code can be included in the programme of the digital score. For this purpose, you can use this link:

<https://forms.office.com/e/6mJ1RD0uzp>

or this QR code:

**Qr code

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1. **SSI with the creator(s).** Sometimes it will be necessary to have a semi-structured interview with the creator(s) of the digital scores. In the case when it is one of the partners, it will be very valuable to have a semi-structured interview with you. We will try to arrange a semi-structured interview with you for a time that may be convenient one week or two after the premiere of your piece.
2. **Legacy questionnaires**. To complete the data cycle, we would like both the performers and the creators of the digital score to complete a reflective questionnaire on the legacy of your experiences of making and performing the digital score. This could be done approximately 4 weeks after the performance.

Performers: <https://forms.office.com/e/uLGAsKL3Cm>

Makers/creators: <https://forms.office.com/e/LN4nzkFTsK>