THE "ARCHIVING" MUSICIAN: When archivists establish relationships with living musicians
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When archivists establish relationships with living musicians

by

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Abstract

This research demonstrates the need of developing relationships of collaboration and trust between archivists and living musicians. Why do this? On one hand, we do this to establish a new approach, which will allow archivists to find answers about musicians' documentation habits and thoroughly understand *why* musicians create their personal records, *what* does personal and music archives mean to them, and *how* do they create, use, organize and share them. On the other hand, musicians will have the chance to see the whole picture of what a personal music archive is, how to organize, utilize, and protect it from deterioration and data loss.

How will we do this? By conducting interviews and creating meaningful questionnaires archivists will build relationships of trust and confidentiality with musicians, which will bring those two communities closer and benefit both.

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Chapter One: Introduction

1.1. The Research Question

This Master's Thesis demonstrates the need and benefits of developing relationships of collaboration and trust between archivists and living musicians. The key idea behind this research is, if archivists want to understand how and why musicians document their music and their personal world, they just need to talk with them.[1] Why do this? On one hand, we do this to establish a new approach, which will allow archivists to find answers about musicians' documentation habits and thoroughly understand *why* musicians create their personal records, *what* does personal and music archives mean to them, and *how* do they create, store, organize, and use it. On the other hand, musicians will have the chance to see the whole picture of what a personal music archive is, how to organize, utilize, and protect it from deterioration and data loss.

How will we do this? By conducting interviews and creating meaningful questionnaires archivists will build relationships of trust and confidentiality with musicians, which will bring those two communities closer and benefit both. Developing relationships with living musicians, while they are still active record keepers, will help music archivists create a new, reliable reservoir of information, while musicians will receive some basic archives management education and will learn how to protect their precious information.

1.2. Historiography

Dealing with musicians' personal archives has been an arduous journey. Many terms and notions had to be explored and clearly defined in my head, to feel confident and discuss this topic on an academic level. Firstly I needed to understand what "personal archives" are. The next step was to investigate the existence of works that, either directly or indirectly, relate to my method and objectives.

It filled me joy to find out that there is a handful of already published endeavors related to my topic. Those very limited in number sources that proved useful to my research are divided into two categories. The most important works are those that their involved parties (usually the authors themselves) tried to develop relationships with living records creators either by interviewing them

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[1] Svend Brinkmann and Steinar Kvale, "Introduction to interview research," *Doing Interviews* (London: SAGE Publications Ltd, 2018), 2.

or by asking them to complete questionnaires. Six out of the seven works cited in this group of sources are also related to record creators from the music industry. The second category includes papers that examine the relations between archivists and donors.

1.2.1. Personal Archives

According to the International Council of Archives (ICA) definition,

> Archives are the documentary by-product of human activity retained for their long-term value. They are contemporary records created by individuals and organizations as they go about their business and therefore provide a direct window on past events. They can come in a wide range of formats including written, photographic, moving image, sound, digital and analogue. Archives are held by public and private institutions and individuals around the world. [2]

The above-mentioned definition slightly introduces us to the division of archives into *corporate* and *personal*, depending on who is the creator. A corporate archive is produced within an organization, a business, or even a government. A *personal archive* is produced by individuals and families, and throughout the archival literature oftentimes archivists refer to it as "papers," "manuscripts," "personal papers**," "**private papers," or "private archive," while the adjective *personal* or *private* also accompany other relevant archival terms such as "record," "documentation," "record-keeping," etc. For instance, the American Archivist, Megan Floyd Desnoyers, did not even use the word "archive" to describe records created or accumulated by individuals in her 1988 article. She believed that archives are only documents related to organizations or institutions, while individuals and families produce "personal papers," also known as "manuscripts."[3] In our paper, the word "personal" enjoys a greater preference only due to its dominance amongst recent archival phraseology, and not because "private" is rejected for conceptual reasons.

A very important figure of the international archival community, the Australian Sue McKemmish, is accountable for the most powerful article of the personal archives literature, "Evidence of me," which is hailed as a milestone for being the first to argue that

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[2] International Council on Archives (ICA), "What are archives?" *Discover Archives*. Available at: https://www.ica.org/en/what-archive [Last accessed: 19 December 2021].
[3] Megan Floyd Desnoyers, "Personal Papers" in: James Gregory *Managing* Bradsher (ed), *Archives and Archival Institutions*, London: Mansell Publishing Limited, 1988, 78.

> Record keeping is a 'kind of witnessing'. On a personal level, it is a way of evidencing and memorialising our lives – our existence our activities and experiences, our relationships with others, our identity, our 'place' in the world. [4]

In 2001 the Canadian Literary Archivist, Catherine Hobbs, adds to the discussion by saying,

> Personal fonds [archives] contain the documentation of individual lives and human personality. While these fonds certainly often reflect the recorded evidence of the functions of the creator, in the same way as do fonds of organizations, personal archives also contain traces of the individual character of the record's creator. These are here glimpses of the inner soul as well as its outer manifestation in public activities.[5]

There are some other archivists, namely the Canadian Literary Archivist Jennifer Douglas, and the American Archivist Richard Cox, who have also expressed their ideas in a way very enlightening for my understanding of the personal archives universe. [6]

1.2.2. The "Archiving" Musician & the "Archived" Musician

The "Archiving" musician, mentioned in the title of this paper, and the "Archived" musician, which will be discussed in Chapter Three, is an adaptation to the terms of the Archiving "I" and the Archived "I", which have been launched by Jennifer Douglas, an expert in writers' personal archives. Douglas defined the Archiving "I", based on self-documentation and record-keeping practices traced in writers' archives, as this part of ourselves that consciously makes decisions of what records will be preserved as evidence of us. The persona constructed by the choices our archiving "I" makes, forms the Archived "I".[7] A very characteristic example given by Douglas is the letter of the writer Margaret Laurence to another author, Marian Engel, where Laurence mentions that before she sold her papers she had removed those that were too personal.[8] The Archiving "I" of Margaret Laurence

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[4] Sue McKemmish, "Evidence of Me," *Archives and Manuscripts* 24 (May 1996): 175.

[5] Catherine Hobbs, "The Character of Personal Archives: Reflections on the Value of Records of Individuals," *Archivaria 52* (Fall 2001): 126-127.

[6] Here is a selection of sources for a deeper understanding on personal archives: Jennifer Lynn Douglas, *Archiving Authors: Rethinking the Analysis and Representation of Personal Archives,* Thesis for the Degree of Doctor of Philosophy, University of Toronto, 2013; Rob Fisher, "In Search of a Theory of Private Archives: The Foundational Writings of Jenkinson and Schellenberg Revisited," *Archivaria 67* (Spring 2009); Richard J. Cox, *Personal Archives and a New Archival Calling: Readings, Reflections, and Ruminations,* Minessota: Litwin Books, LLC, Duluth, 2008; Riva A. Pollard, "The Appraisal of Personal Papers: A Critical Literature Review," *Archivaria 52*, (Fall 2001): 136-150; Caroline Williams, "Personal Papers: Perceptions and Practices," in: Louise Craven (ed), *What Are Archives? Cultural and Theoretical Perspectives: A Reader*, 2008; Sue McKemmish and Michael Piggott, "Toward the Archival Multiverse: Challenging the Binary Opposition of the Personal and Corporate Archive in Modern Archival Theory and Practice," *Archivaria 76* (Fall 2013).

[7] J. Douglas, *Archiving Authors*, 83-84.

[8] Margaret Laurence, carbon copy of letter to Marian Engel, November 17, 1984, Marian Engel fonds, Second accrual,

made two decisions: to sell the papers and to remove documents containing too personal information. Consequently, her Archived "I" was a Laurence who profited out of her private papers, and consciously kept her archive's reader out of intimate moments and thoughts.

Unfortunately, in the case of music archives, we usually do not find such obvious statements of Archiving "I" decisions, and inferences are not easy to be drawn about the deliberate or not construction of their Archived "I". Why is this important to know? We could say that by revealing the nature of the "Archiving" musician we will be able to deeply understand the "Archived" musician, namely the personal archives they keep and create, and better evaluate the information recorded in them. Getting in touch with musicians through questionnaires and interviews can help us solve the "Archived" musicians' mystery.

1.2.3. Music Archives

Music archives are the most essential term to be defined in this thesis. However, at this point, I will give a very brief description, since it will be discussed in detail in Chapter Two.

As it has already been said, "Archives are the documentary by-product of human activity"[9] and they are important because "they tell stories,"[10] they reveal relationships and connections, and they provide evidence of past events. Music archives are created in the course of the activities of a composer, performer, or musical institution. [11] According to Adriana Cuervo's thorough description of the nature of music archives:

> Collecting the personal papers of musicians, in the broadest sense of the term, encompasses more than the music itself, either printed or in manuscript form. Similar to records of a creative nature, such as architectural records or literary manuscripts, the materials associated with musicians' papers document a complex work process and generate a great variety of documents in fragile and fugitive media such as magnetic tapes, DATs, and other digital formats, as well as the more "traditional" categories (i.e., correspondence, business records, photographs, and so on.). Ephemera, such as concert programs, reviews, and newspaper clippings, are also a coveted source of information for these types of performances where a paper-based score only captures a

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Box 1986-006/004, File 143, Margaret Laurence fonds, York University Archives and Special Collections, Toronto, Ontario. Found in: Douglas, *Archiving Authors*, 84.

[9] ICA, "What are archives?" *Discover Archives*. Available at: https://www.ica.org/en/what-archive [Last accessed: 19 December 2021].

[10] Kings College Cambridge, "Why are archives important?", *What are archives?*. Available at: https://www.kings.cam.ac.uk/archive-centre/introduction-to-archives/a/1 [Last accessed October 12, 2021].

[11] Esteban Cabezas Bolaños, "La Organización de Archivos Musicales Marco Conceptual," *Información, Cultura y Sociedad*, No. 13, (2005): 86.

portion of the event, and their preservation can help future users understand and place the work in a broader societal context. Music collections expand to more than notes on staff paper, and that the responsibility for creating or growing an archival program in a music library should conscientiously reflect the diversity of the historical record.[12]

Music archives most commonly fall under the personal archives category, but, in cases that archives are produced within organizations or businesses related to music –a record label, a state orchestra, a conservatory, etc.- they fall also under the corporate archives category.[13] In this paper, we only focus on the personal music archives group.

1.2.4. The Extrovert Archivist

Although only a few, there are some very serious publications, which showed me the way and guided me through this undiscovered yet field. The most remarkable of all is the work of the archivist and special collections librarian, Norie Guthrie, and the metadata coordinator and member of the independent record label community, Scott Carlson, both working at Rice University's Fondren Library.[14] Guthrie and Carlson compiled a questionnaire to gather information about the material that Indie and DIY labels and musicians create and their capability levels to protect and preserve both their analogue and digital archive. What followed was the *Indie Preserves project,*[15] a blog series where matters of physical and digital preservation were discussed in layman's terms, so they can be easily understood by the audience they were targeting, namely musicians, music producers, audio engineers, and so forth. [16] Since they published details about their project, including the complete questionnaire, as part of their book *Music Preservation and Archiving Today* I had a very good example to follow when compiling my questionnaire, and when designing the "musicians' archival education" part.[17] Norie Guthrie has also written another very inspiring chapter in this book, where she talks about the shaping of the Houston Folk Music Archive (HFMA). Through this

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[12] Adriana P. Cuervo, "The Things We Keep: Considerations for Appraisal of Archival Materials in Music Libraries," *Notes 72(2)*, (2015): 7-8.

[13]. Esteban Cabezas Bolaños and Jorge Jiménez, "La archivística y la música: una composición entre ciencia y arte," En Gutiérrez, C., ed. *El Archivo, los archivos*, Lima, Instituto Panamericano de Geografía e Historia. (2001): 79-87.

[14] Norie Guthrie and Scott Carlson, "Pursuing Preservation in the Do-It-Yourself Music Community," *Music Preservation and Archiving Today,* ed. N. Guthrie and S. Carlson, Rowman & Littlefield, Lanham, 2018, 121-139.

[15] Norie Guthrie, "SO! Amplifies: Indie Preserves," *Sounding Out!*, July 11, 2016. Available at https://soundstudiesblog.com/2016/07/11/so-amplifies-indie-preserves/ [Last accessed: 26 November 2021].

[16] N. Guthrie and S. Carlson, "Pursuing Preservation," pp. 128-135.

[17] Norie Guthrie and Scott Carlson, "Appendix 2: Indie Preserves Survey," *Music Preservation and Archiving Today,* ed. N. Guthrie and S. Carlson, Rowman & Littlefield, Lanham, 2018, 179-186.

narrative, she demonstrates the need for archivists' deeper engagement into musicians' communities.[18]

Another very useful source for my research has been the work of Amy S. Jackson, Jonathan Wheeler, and Todd Quinn. They researched in 2016 via a questionnaire that was sent to professional musicians to better understand how contemporary musicians use, keep and preserve their audio and visual data.[19]

In designing the part of my interview, I consulted Laura Molloy's articles, published in 2014[20] and 2015[21] accordingly, where she discusses issues of "digital curation awareness and practice" among performing artists in the UK. Although she doesn't focus exclusively on musicians, she has raised very similar questions to mine in her attempt to explore what do artists believe an archive is, and how do they preserve and use it. Furthermore, she uses semi-structural interviews to collect her raw data, which I have found very helpful.

Paradigm is the acronym for the British project *Personal Archives Accessible in Digital Media*, conducted by the research libraries of the Universities of Oxford and Manchester, from 2005 to 2007. This project functioned as a simulation model of what organizations shall do before and during the acquisition of politicians' digital personal archives, underlining the need of conducting interviews with politicians while they are still active record creators. Researchers' intentions were to explore the types of digital private archives that politicians create, and how to preserve them and fit them into digital repositories. Although Paradigm focused exclusively on politicians' private papers and only on those of digital format, it resulted in a very helpful workbook, with "best-practice" guidelines discussing in-depth the steps that archivists take when they have to work with record creators, decisions about appraisal and selection, legal issues such as copyrights and access restrictions, and so forth. The workbook ends with appendices among which someone can find the interview questions addressed to the politicians. [22]

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[18] Norie Guthrie, "Pushing the Boundaries of Donor Relations to Build the Houston Folk Music Archive," in: N. Guthrie and S. Carlson (ed), *Music Preservation and Archiving Today,* Lanham: Rowman & Littlefield, 2018, 27-45.

[19] Amy S. Jackson, Jonathan Wheeler, and Todd Quinn, "Data Curation and the Arts: How Do Musicians Curate Their Data?" *Music Reference Services Quarterly 19/3-4* (2016): 191-207.

[20] Laura Molloy, "Digital curation skills in the performing arts: an investigation of practitioner awareness and knowledge of digital object management and preservation," *International Journal of Performance Arts and Digital Media 10/1* (2014): 7-20.

[21] Laura Molloy, "Performances, Preservation, and Policy Implications: Digital Curation and Preservation Awareness and Strategy in the Performing Arts," *New Review of Information Networking 20/1-2* (2015): 179-193.

[22] Bodleian Libraries and John Rylands University Library, *PARADIGM Workbook on Digital Private Papers*, University of Oxford, 2019. Available at: https://ora.ox.ac.uk/objects/uuid:116a4658-deff-4b06-81c5-c9c2071bc6d0 [Last accessed: 27 November 2021].

Another good example of information professionals showing an explorative and extroverted mood is the one of music librarians Elizabeth Berndt-Morris and Sandi-Jo Malmon, who tried to find new ways of collection development, discoverability and accessibility of contemporary musicians' work, and to evolve librarians' relationships with composers, by contacting them through questionnaires. The two librarians demonstrated ways to reduce the distance between those two communities, with their survey questions addressing matters about publishing activity.[23]

1.2.5. Literature on Archivists – Donors Relationship

There is another group of sources, which discusses archivists' relations with donors; a must-read for professionals working with personal records. Developing relationships with donors has constantly been part of the archival profession with donors being usually the first to contact archivists and not vice versa. Since we now examine ways of developing closer relationships between those two communities, we first need to understand how it feels to give your stuff away to a stranger.

It is, also, important to clarify that there are various types of donors, including people who donate money to an archives institution, people who donate records not created by them (usually these records have been inherited to those people following the death of the creator, who has probably been a family member, or a friend), organizations or employees transferring organizations' records to archives institutions, and ultimately people who donate their own personal records. The last category is the one that our paper focuses on.[24]

Barbara J. Kaiser was the first archivist to write on this topic in 1969, referring to the problems on working with donors, but also to the special characteristics of the donors coming from the performing arts community,[25] while Aaron Purcell is the first and the only so far to dedicate a whole monograph to donors, bringing them in the centre of attention discussing everything relating to them.[26]

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[23] Elizabeth Berndt-Morris and Sandi-Jo Malmon, "Surveying Composers: Methods of Distribution, Discoverability, and Accessibility of their Works and the Corresponding Impact on Library Collections," *Fontes Artis Musicae 67/2*, International Association of Music Libraries, Archives and Documentation Centres (April-June 2020): 81-98.

[24] Aaron D. Purcell, *Donors and Archives: A Guidebook for Successful Programs*, Lanham, Md.: Rowman and Littlefield, 2015.

[25] Barbara J. Kaiser, "Problems with Donors of Contemporary Collections," *The American Archivist 32/2* (April 1969): 103-107.

[26] Aaron D. Purcell, *Donors and Archives: A Guidebook for Successful Programs*, Lanham, Md.: Rowman and Littlefield, 2015.

In Geoff Wexler and Linda Long's 2009 article we read how archivists experience working with dying record creators and donors,[27] which is also reflected in detail in Megan Garbett-Styger's MA Thesis, who interviewed ten archivists about their experiences with "grieving and dying donors."[28] Both works are very enlightening and helpful to someone who wants to learn more about archivists' and creators' relationships. However, they discuss instances of working with dying donors, and not young and active record creators.

Rob Fisher published in 2015 an article in *Archivaria* in which, through an almost exhaustive literature review, he addresses the most important issues regarding what archivists shall know about donors.[29] Likewise, Dainam M. Skeem in 2018 highlights the most important studies that have so far examined the "donors-archivists relationship" issue, which, is ultimately crucial since without donors we have no donations, and without donations, we have no archival material in our repositories.[30]

Kathryn M. Neal shares her experience with creators who donated their papers, motivated by her encouragement. It is a very useful narrative, where the author, while talking about the African American Women in Iowa Project and the acquisition of black American women papers, describes ways of approaching prospective donors, complications that may arise, and tips on how to build relationships of trust, in a very lucid and pleasant way.[31]

1.2.6. Direct and Indirect Archival Calling

The need for archivists to work with and for living record creators is also apparent through a variety of sources, which at times are expressed directly or indirectly. For instance, when Kivisiv and Kutman wrote about Avro Pärt's personal music archive they expressed very profoundly their gratitude for the composer's but also his wife's, Nora Pärt's, involvement in the processing of the collection; the authors describe Nora Pärt as the composer's "first archivist."[32] According to Kivisiv and Kutman, they had "The opportunity to obtain thorough explanations from the composer on various archival

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[27] Geoff Wexler and Linda Long, "Lifetimes and Legacies: Mortality, Immortality, and the Needs of Aging and Dying Donors," *The American Archivist 72/2* (Fall/Winter 2009): 478-495.

[28] Megan Garbett-Styger, "Death, dying and archives: learning to work with grieving and dying donors," *WWU Graduate School Collection,* 395 (2014). Available at: https://cedar.wwu.edu/wwuet/395/ [Last accessed: 28 November 2021].

[29] Rob Fisher, "Donors and Donor Agency: Implications for Private Archives Theory and Practice," *Archivaria 79*, The Journal of the Association of Canadian Archivists (Spring 2015): 91-119.

[30] Dainam M. Skeem, "Donor Relations in the Twenty-First Century," *Journal of Western Archives 9/1*, Article 9, 2018.

[31] Kathryn M. Neal MLS, "Cultivating Diversity: The Donor Connection," *Collection Management 27/2* (2002): 33-42.

[32] Anneli Kivisiv and Kai Kutman, "Archiving a Living Composer," *Fontes Artis Musicae,* Vol. 64, No. 2, International Association of Music Libraries, Archives and Documentation Centres (IAML) (April-June 2017): 156.

documents, which is an invaluable resource for researchers".[33] This could be regarded as an indirect expression of how necessary is to have the living creator of a collection by your side.

Nonetheless, there is archival literature of another nature; literature written by archivists and oriented directly to records creators. Jessica Thompson and Kelley Vaughn-Kauffman published the pamphlet-like book *Save your Stuff!: Beginner's Archiving for Musicians*, aiming directly to show living musicians how to "organize, describe, and back up their music."[34] Glenn Lorbecki also wrote an article through which he informs music producers about the differences between backing up and archiving, giving also effective solutions to storage, preservation, and migration problems;[35] the same objective as the *Indie Preserve* blogs, which we have discussed earlier. Of course, archivists specializing in digital formats other than audio have been working on how to help record creators keep their stuff safe, well-preserved, and well-organized. Digital archiving manuals usually include *how-to* tips on the management of digital photographs, social media, web content, emails, audiovisual material, etc., and we see the same philosophy hiding behind those archivists' vision: let's help people find a way to self-document and self-archive themselves properly.[36] A contemporary personal music archive includes all the above formats and mediums, therefore, even if those guides do not exclusively focus on music, their tips are always valid and applicable to living musicians' archives too. This kind of literature witnesses the existence and need for communication between archivists and record creators.

1.2.7. Debates

Opening our doors and inviting living musicians to enter the archival sphere has not yet been debatable within academic circles, since it is something very new, which has not been tested enough to reveal its positives and negatives. To receive an archive from a musician who decides to visit your organization and donate their personal papers while still in life is completely different than being the first to contact, make efforts to engage living musicians, inform them about this possibility, and educate them on how to organize and preserve their personal stuff, when they have never thought

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[33] Ibid, p. 152.

[34] Gino Ribair, "Save Your Stuff!: Beginner's Archiving for Musicians," *Electronic musician 33/11* (1 November 2017): 11.

[35] Glenn Lorbecki, "The Music Producer's Guide to Backing Up Data," *Learn Music and Audio Production | iZotope Tips and Tutorials* (21 February 2018). Available at: https://www.izotope.com/en/learn/the-music-producers-guide-to-backing-up-data.html [Last accessed: 9 December 2021].

[36] For more about digital archiving see: Melody Condron, *Managing the Digital You: where and how to keep and organize your digital life,* Lanham: Rowman & Littlefield Publishers, 2017.; Donald T. Hawkins & B. Kahle, *Personal archiving: preserving our digital heritage*, Medford, New Jersey: Information Today, Inc., 2013; Brianna H. Marshall, *The complete guide to personal digital archiving,* ALA editions, an imprint of the American Library Association, Chicago, 2018.

about it before. Some musicians probably see us as annoying, indiscreet, and invasive in their private life and routine, but this will be discussed in detail along with the research data.

 A few disadvantages in working with living record creators have been expressed by archivists, but certainly on a limited basis, in comparison to the growing need of engaging them in the archival process. When talking about the Avro Pärt archive, Kivisiv and Kutman mention that besides the overall precious help they received from the composer and his wife, one disadvantage was that he withdrew documents from the collection or altered scores that have already been digitized.[37] Furthermore, most of the literature cited in the section above about archivists-donors relations speaks about the difficulties of working with donors. Even though they don't always focus on donors who are the records' creators themselves, most of the characteristics are common. Complications arise in many ways depending on donors' motivations -ego satisfaction, tax deductions, etc.- and ability to understand the archival needs. Archivists face difficulties to explain the importance of delivering the archival whole to an institution, and not fragments of it, that record creators have to engage themselves in an ongoing relationship of continuous deliveries, and that they should be aware that their more personal and intimate information is also part of the archival whole. It is hard to prevent record creators' "personal screening, which poses the risk of his weeding and destroying materials of historical value."[38] As mentioned above, Barbara Kaiser has been the first to dedicate a whole article to this subject matter, and probably, not accidentally, used the word "Problems" in the title. Even though she is addressing all the aforementioned limitations when working with contemporary donors she opposes the Wisconsin Society point of view that donors from the performing arts community usually are hard to collaborate when it has to do with access restrictions imposed on their documents, and she concludes by underlying the advantage of collaborating with contemporary donors saying that

> The collector interested in collecting 20th-century materials will probably find that the
> continuing nature of the relationship with the donors is more demanding upon the institution,
> but the possibility of the donor's active interest and cooperation offers better prospects for
> acquiring more meaningful collections in contemporary history. [39]

What also may stand on the opposite side of our approach of taking the initiative and entering musicians' personal world and record-keeping routine, is all those publications that never referred to it as a possible scenario. For instance, one of the most important works discussing music archives

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[37] A. Kivisiv and K. Kutman, "Archiving a Living Composer," 155.
[38] B. Kaiser, "Problems with Donors of Contemporary Collections," 105.
[39] Ibid, p. 107.

is *Keeping Time: An Introduction to Archival Best Practices for Music Librarians*, written by Lisa Hooper and Donald C. Force, and published as part of the Music Library Association basic manual series in 2014.[40] In this manual authors explain every single activity that a person dealing with music archival collections could engage themselves. However, the paragraph explaining the "Donor Relations" begins as follows

> Donors come to the music library from a variety of backgrounds with a wide range of understanding about what exactly an archival collection is, how it is cared for, and how it is used. Potential donors include students, faculty, alumni, and even people unaffiliated with the university who feel an emotional connection to the area. They may contact you out of the blue, they may be financial contributors to the university at large, or they may already be donors affiliated with other units of the academic library.

The first important point to underline is the use of the verb "come" in the first sentence, where the reverse scenario of archives employees approaching first any potential donor is not discussed. Furthermore, even though we talk about music archives, only "students, faculty, alumni, and even people unaffiliated with the university" are thought of as "potential donors," with no specific reference to living musicians.

That is only one example among the "silences"[41] in music archives literature, which reveal perceptions of music archive donations and archivists' relationships with living musicians.

1.2.8. Contribution

I aspire that this paper, based on the Bodleian Libraries and John Rylands University Library "Paradigm" project, the Norie Guthrie's and Scott's Carlson "Indie Preserves" project, and the S. Jackson's, et al. research (all of the analyzed above, in 1.2.4.) will contribute to a better understanding of musicians as record creators and record keepers. Even though not being the first one to design this method, its application has been very limited so far. Therefore, I hope that through this research I will contribute to the personal archives community, and more precisely with the music archives community, to gain more knowledge on what types of records musicians create, how do they preserve them, and why do they keep them for. In archival terms, this translates to a

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[40] Lisa Hooper and Donald C. Force, *Keeping Time: An Introduction to Archival Best Practices for Music Librarians,* Wisconsin: A-R Editions, Inc., 2014.
[41] Catherine Hobbs spoke in 2001 about "some silences concerning personal archives in mainstream archival theory" in her article "The Character of Personal Archives: Reflections on the Value of Records of Individuals," *Archivaria 52* (Fall 2001): 127, inspiring Jennifer Douglas to study this phenomenon and include in her 2013 dissertation the section "Filling the 'silences' / telling the whole story;" J. Douglas, *Archiving Authors*, 265-267.

deeper understanding of what lies behind the original order, and where does the right balance between protecting the original order and, at the same time, arranging a collection in a way convenient to the researcher lie. Understanding in-depth contemporary types of records will elevate the process of the archival appraisal, which will help control the size of the collection, make sure that records of great research, evidential and historical value are not excluded, prioritize what shall be described in detail, and be ready to face any difficulty in terms of preservation.

In more practical terms, this research aspires to function as a simulation model and will allow the testing of the archivists' and living musicians' communication and collaboration. The sample is limited enough to allow us to make generalizations; however, this process already provides some answers to questions such as "Are musicians easy to speak to?" "Do they know what a personal archive is?" "Are questionnaires or interviews the best way to collect the information needed for an archivist?" "Are musicians interested in learning how to better preserve and organize their personal archive?" and so forth.[42] This paper responds to Norie Guthrie's and others' call for archivists' active engagement in the music community "to build trust and gain knowledge and be willing to take unique approaches."[43] I hope that by providing empirical data and a test-bed to the music archival scholarship through this thesis archivists will have a tested method at their disposal with valid questions to raise towards the archives' creators, and possible prospective donors. However, archivists dealing with other types of personal records could probably get inspired and apply the same methodology to approach record creators of a different profile.

1.3. Method

It is of foremost importance to underline that the topic of the thesis and the method used were to a great degree a result of the COVID-19 pandemic unfortunate situation when travelling and visiting archives has been almost impossible. In this section, we will discuss in detail the methodology, which consists of literature review, and primary research (questionnaires send to and interviews conducted with living musicians). The method chosen is qualitative research, which "is used to understand concepts, thoughts, or experiences,"[44] and which allows a thorough study of societal

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[42] Find all questionnaire and interview questions in the Appendices II and III.

[43] N. Guthrie, "Pushing the Boundaries," 27.

[44] Raimo Streefkerk, "Qualitative vs. quantitative research," *Scribbr*, published on April 12, 2019, revised on August 13, 2021. Available at: https://www.scribbr.com/methodology/qualitative-quantitative-research/ [Last accessed: 13 December 2021].

phenomena, due to its flexible and evolving design.[45] As explained in the section 1.2., literature review helped me outline the broader conceptual framework of the archives created by living musicians, and what is the latters' relationship with archivists. Reading what scholars have already published has been necessary to trace other similar endeavors and their "chronological development," to find out whether there is a debate on the topic, and, finally, to realize what is the importance and necessity of my contribution to the subject area.[46] In addition, it helped me significantly to familiarize myself with the context of the primary research (questionnaire and interviews), the selection of the strategy and its most appropriate planning, implementation and presentation.[47]

1.3.1. Literature Review

As already mentioned, my literature research had four directions; personal archives and music archives literature helped me to determine the nature of the archival material, the conditions under which it is produced and preserved, and the character of its creators. The bibliography which refers to projects similar to mine in terms of method and objectives, and archivists-donors relationships, contributed to the design and implementation of my primary research, to collect my raw data. (For more details see 1.2.)

1.3.2. Primary research: Questionnaire and Interviews

As mentioned above, the necessary data were collected through questionnaires and interviews, which can be found in Appendices II and III accordingly. Existing literature usually treat these two methods as "rivals." In the current research, those tools are used by supplementing each other. As Hilary Arksey and Peter T. Knight argued in their book "Interviewing for Social Scientists," "Rather than seeing interviews and questionnaires in opposition, it might be better to see them as complementary within a multi-part study."[48] Musicians were asked to participate in several ways; either by meeting them and inviting them in person –as a musician myself I contacted a few people I already knew–, or by contacting via emails, WhatsApp, Facebook Messenger, Instagram, but also via friends of mine who called and asked for musicians' availability on my behalf. On occasions of

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[45] John W. Creswell, *Qualitative Inquiry & Research Design*, London: Sage Publications, 2007, 37-39; see also, Albine Moser and Irene Korstjens, "Practical Guidance to Qualitative Research. Part 1: Introduction", *European Journal of General Practice 23/1* (2017a): 271-273.

[46] Jane Bourke, Ann Kirby, and Justin Doran, *Survey & Questionnaire Design: Collecting Primary Data to Answer Research Questions*, NuBooks, 2016, 8.

[47] Dawson R. Hancock and Bob Algozzine, *Doing Case Study Research: A Practical Guide for Beginning Researchers,* Teachers College Press, New York, 2006, 26-27.

[48] Hilary Arksey and Peter T. Knight, "Why Interviews?" *Interviewing for Social Scientists*, SAGE Publications Ltd, London, 2011, 3.

positive answers, an email was sent to them including a brief description of the research purpose and a link to the online questionnaire. When the questionnaire was completed we arranged an interview, accompanied by a consent form (see Appendix I) which had to be signed by both parties (researcher and participant).

In both questionnaire and interview questions, I had to replace the archival terminology with more ordinary words to become understood by musicians, who are unfamiliar with the archival vocabulary. For instance, even though the word "record" perfectly describes any kind of archival item no matter if it is digital, analogue, text, audio, etc., talking about records to musicians would be misleading. Consequently, the word "stuff" was very often used instead of "records," or "archives," while terms such as "appraisal," "arrangement schemas," etc. were excluded from my phraseology. However, I tried not to completely avoid using archival terms, since one of my objectives was to help them develop their archival awareness.

1.3.2.1. Questionnaire

Norie Guthrie's and Scott Carlson's "Indie Preserves Survey," as well as S. Jackson's, et al., Elizabeth Berndt-Morris' and Sandi-Jo Malmon's works,[49] played an important role when designing my self-administered, online questionnaire. A Google Forms link was sent to the participants, comprised of an introduction (information sheet), the Privacy and Consent Statement, and nineteen sections including one hundred and fifteen closed questions (multiple choice), and fifteen open-ended questions (brief text answers). Only eight out of the one hundred-thirty questions were mandatory to answer. The questionnaire has been very extensive in purpose; the reason was to test to what degree musicians are willing to collaborate and provide information about their record-creating and record-keeping habits. When forwarding the questionnaire link I informed each one of them that, even though desirable, replying to all questions was not mandatory. In case of full completion, the duration was approximately forty minutes. After completion, participants automatically received a copy of their answers by Google, while they also had the right to edit their answers even after submission. Through the survey personal information, along with information about their music profile, music education, and music activity (such as teaching, recording, performing) were collected. Furthermore, there have been questions targeting to gather information about musicians digital presence, record-keeping and record-creating behavior, storage and preservation habits, sensitive data and copyright awareness, and digital archive creation and management practices (emails, audio files, photographs, and videos). The questionnaire concluded with a few questions

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[49] See the 1.2.4.

about musicians concerns about the future of their personal archive and their opinion on the survey. Some of the questions were drawn from surveys done by the scholars I have mentioned at the beginning of this chapter,[50] while others were articulated by me.

1.3.2.2. Interviews

Interviews have been the last, and the most essential part of my research. That was the moment when new foundations on the relations between an archivist and living musicians were set. The interview designed is a qualitative interview, not seeking for numbers, but meaning to record participants "nuanced" points of view,[51] and of semi-structured character, which "seeks to obtain descriptions of the interviewees' lived-world […], neither an open everyday conversation nor a closed questionnaire."[52]

Interviewees participated via personal (eight musicians), telephone (two musicians), and computer (Skype, three musicians) interviews. Already from the first contact with the candidate musicians, the interviewer sufficiently informed them about every aspect of their participation, such as the duration of the interview (approximately one hour), the topic and the objectives of the research, and how the data collected will be used.

Although not mandatory, in cases that a participant had agreed to complete the questionnaire too, this has to be done before the interview. The musicians' answers to the survey have proved very helpful for the researcher to understand each musician's profile as a record-creator and record-keeper, which contributed to a more personalized communication and discussion during the interview part, based on each individuals' needs, perceptions, experiences, and understandings.

During every interview the researcher introduced herself by talking about her activities and interests, explained briefly the scope and the framework of the research (part of the Master's Thesis of the interviewer at Leiden University), discussed in detail the Consent Form focusing among others on asking permission for anonymous or eponymous answers accordingly, and informing about

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[50] The following works have been extremely helpful when designing my survey: N. Guthrie and Sc. Carlson, "Appendix 2: Indie Preserves Survey," *Music Preservation and Archiving Today*, 179-186; E. Berndt-Morris and S. Malmon, "Appendix 1," *Fontes Artis Musicae*, 90-94; L. Molloy, "Performances, Preservation, and Policy Implications," *New Review of Information Networking*,184-185; A. S. Jackson, et al, "Appendix 1: Survey Questions," in: "Data Curation and the Arts," *Music Reference Services Quarterly 19/3-4* (2016): 206-207; Bodleian Libraries and John Rylands University Library, "Appendix C: Paradigm records survey," *PARADIGM Workbook on Digital Private Papers*, University of Oxford, 2019, 289-291. Available at: https://ora.ox.ac.uk/objects/uuid:116a4658-deff-4b06-81c5-c9c2071bc6d0 . [Last accessed: 27 November 2021]. The same sources were used as an inspiration for some of the interview questions.

[51] Svend Brinkmann and Steinar Kvale, "Epistemological issues of interviewing," *Doing Interviews*, 55 City Road: SAGE Publications Ltd, 2019, 3.

[52] Ibid, 2.

confidentiality and ethical issues), and proceeded to the interview part. The maximum number of questions has been twenty, while in some interviews a few of them were skipped. Only one of the ten interviewees requested to read the interview questions in advance, plus one more musician who decided in the end d, in the end, the time to participate.[53] The majority of the questions asked were articulated by the researcher, including a few taken by the works cited in section 1.2.4. In the beginning, and especially at the end of every interview, all musicians were encouraged to ask questions and further discuss whatever they needed to. All interviews were audio recorded, after interviewees' permission, by using two Samsung smartphones built-in microphone and their Voice Recorder default application, to keep one of the two recordings as a backup. During the two telephone interviews, where one of the Smartphones had to be used for the phone call in a loudspeaker function, the backup audio recording was achieved by the use of an external audio interface,[54] and an external microphone[55] plugged in a computer[56] and using a digital audio workstation.[57]

All interviews were transcribed and returned to the interviewees, who could revise and edit their replies and give their final consent to the inclusion of their answers to the thesis.[58] When possible, photos and screenshots at the end of the interview were taken, which have been forwarded to participants too. Apart from keeping the photo as a souvenir to recall this beautiful experience, after interviewees' permission, some photographs were posted in the researcher's social media accounts to achieve a bigger awareness of the project inside the music community. I have also created a series of personalized "The 'Archiving' Musician" souvenirs which were given to the participants as a gesture of gratitude for the time they have spent to help me in this effort, but also as a reminder that they should take care of their personal archive.

1.4. Sources

Apart from the existing literature on the subject matter discussed above in detail, the most important source of information for the current research has been the living musicians themselves, who participated in the questionnaire and interviews part and allowed me to collect my raw data.

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[53] I know this musician personally, and the decision was not affected by the nature of the questions but by lack of free time.
[54] Focusrite Scarlett 2i2 3rd Gen audio interface.
[55] Condenser microphone CM25 MkIII.
[56] Apple iMac.
[57] Logic Pro digital audio workstation.
[58] The transcriptions of the interviews are not included in the research, and they may be available upon request only after the permission of the interviewees.

The majority of the musicians who completed the questionnaire participated also in the interviews and vice versa, but not all of them. The main reasons were lack of available free time (2), unfamiliarity with the technology needed for the completion of the online survey (1).

The selection criteria for choosing my interviewees were broad enough to sufficiently represent the music professionals in their wide range of personalities, activities, and music style, but also limited in some points to avoid chaos in data analysis. Furthermore, the people who ended up being my research participants were selected as a result of various other factors. The first thing I had to do was to see which of my friends, fellow musicians, and people that I may not know but have mutual friends, fulfilled the requirements to become a participant in my research. I tried to contact some very important and renowned artists of Greece either via email (4), private messages on their Social Media accounts (2), or through mediators (2). Two of them, artists of worldwide fame, but permanently residing in Crete, where I am also located, replied positively surprising quickly, without knowing me. One email was never delivered, another one never answered, the Instagram and Messenger messages have been read by also stayed unanswered; one musician reached through a mediator refused to do it, due to her policy not to participate in any research generally. The second one didn't respond to my email. There were two more contacts, one of a person I knew and one that I didn't. They immediately and very politely replied positively, but arranging the interview was difficult due to their lack of availability.

Out of the fourteenth people who participated in my research seven are close friends of mine; one used to be a teacher of mine; two were people I slightly knew, not close friends; two were the above-mentioned musicians who replied positively to my email invitation, and two were friends of a good friend of mine who acted as a mediator.

Thankfully, even though the people who ended up helping me in this effort were not exactly those that I had imagined, it turned out that the sample that they provided was the one I needed in terms of the criteria listed below (age groups, genders, music genre, broad or limited music activity, etc.) What definitely I would like more, is to have time and communicate with more Dutch musicians, in order to correct the nationality imbalance.

Although interviews were conducted both in Greek and English, depending on the interviewee country of origin, the questionnaire became available only in English. The questionnaire participants were eleven in total, and the interview participants were thirteen.

Nationality. I spoke to musicians from Greece and the Netherlands since I have been a resident of both countries. I knew that an existing relationship or any kind of underlying connection between me and the prospective interviewees would be a plus, increasing the possibilities of replying positively to my call for participation in the research. Unfortunately, Greek musicians outweigh Dutch musicians in this paper which does not allow any comparison between those two national groups. Two of the eleven survey participants, and only one of the thirteen interview participants are Dutch. This is not an indication of a non-willingness by the Dutch side to help in the research, but it is definitely the outcome of their later reaction to my call. Greek musicians reacted faster which made me focus my attention on them, in order to collect as fast as possible the data needed for the research.

Gender. I made efforts for equal participation of female and male musicians, but some of them replied negatively, or never replied at all, affecting the balance I intended to achieve.

Age. My goal was to achieve diversity in interview subjects' age, which I am very pleased to have reached to a certain degree. Although they are not equally divided into the various age groups, the variety in ages is more than satisfying.

Music genre. Once again, my goal has been to achieve a considerable diversity of music styles represented in this research, but since it is impossible to include them all, making a selection, has been tough. I created groups, as they have been already formed by the existing music archives literature; namely classical, jazz, pop, and traditional. Following that, having a more solid idea about the people that I would call for participation I fitted some more categories such as contemporary and folk, in order to make it easy for them to relate to the study. It has been very important to me to discover any existing patterns and correlation between music genre and archival awareness.

Music activity. I made efforts to not include only musicians of a certain degree of popularity. Musicians of any level of recognition, with a music activity of local, regional, national, and international level became part of my sampling, even though reaching out the most popular of them has been very tough and sometimes impossible.

Based on these criteria, and of course, always depending on how fast people reacted to my calling, the participants to the questionnaire and interviews have been:

Thalena Avramea. Activity: performer and teacher. Primary instrument: voice. Music genres: pop-rock music. Country of residence: Greece.

Ross Daly. Activity: composer, performer, and teacher. Primary instrument: lyra. Music genres: traditional, world, and contemporary modal music. Country of residence: Greece.

Dimitris Koutantos. Activity: performer and composer. Primary instrument: drums. Music genres: jazz. Country of residence: Greece

Harris Lambrakis. Activity: composer, performer, and teacher. Primary instrument: ney. Music genres: traditional, jazz, and world music. Country of residence: Greece.

Eleni Markopoulou. Activity: performer and teacher. Primary instrument: piano-voice. Music genres: pop, jazz, and classical. Country of residence: Greece.

Alexia Mouza-Arenas. Activity: performer. Primary instrument: piano. Music genres: classical music. Country of residence: Greece.

Ralph van Raat, Activity: performer and teacher. Primary instrument: piano. Music genres: contemporary and classical music. Country of residence: the Netherlands.

Nikos Sidirokastritis. Activity: performer. Primary instrument: drums. Music genres: jazz, and traditional music. Country of residence: Greece.

Angeliki Spyridaki. Activity: performer. Primary instrument: voice. Music genres: traditional, folk, and classical music. Country of residence: Greece.

Aris Terzakis. Activity: performer and composer. Primary instrument: bass guitar. Music genres: pop, rock, and folk music. Country of residence: Greece.

Kelly Thoma. Activity: composer, performer, and teacher. Primary instrument: lyra. Music genres: traditional, world, and contemporary modal music. Country of residence: Greece.

Nick Vailer. Activity: performer, teacher, and composer. Primary instrument: guitar. Music genres: pop, and rock music. Country of residence: Greece.

Leonie van Veen. Activity: performer, and teacher. Primary instrument: voice. Music genres: classical music. Country of residence: the Netherlands.

Nikos Vogiatzakis. Activity: performer, composer, and producer. Primary instrument: guitar. Music genres: pop, rock, and folk music. Country of residence: Greece.

Through the valuable exchange of ideas and information I had with the above mentioned musicians, and their participation in my survey, I managed to collect data about their perspective upon personal archives, what they create and keep, why, and how they do it. These people contributed to the broadening of my horizons beyond the conjectures that at times me and fellow archivists have made on music archives. The record creators' and keepers' clear and sincere point of view towards the type of personal archive they keep, and the purposes they serve through that, deepened my understanding, and unlocked new ideas and effective methods in my head.

1.5. Chapters outline

This Master's Thesis is divided into four chapters. This chapter gives the reader a brief overview of the research question and the objectives, informs them in short about the nature of personal and music archives, introduces them to the research efforts and projects undertaken so far by academics in the field of personal (music) archives, as well as the methodology followed and the sources from which our data were drawn. In the second chapter, we focus on a more detailed discussion about music archives' nature and the issues that the music archival community is facing when dealing with this special material, and on the parallelism of the theory of "Archiving and Archived I" with that of the "Archiving and Archived Musician." In this way, the broader conceptual framework of the research is formed, and the usefulness of establishing closer relationships with living musicians is justified.

In the third chapter, the findings are discussed and analyzed. Sections of this chapter provide answers to the questions: *why* musicians create their personal records; *what* does a personal and music archive mean to a musician; *how* do musicians create, use, organize, and share, their personal records. The fourth and last chapter concludes by describing the experience from the archivist's and the musicians' viewpoint accordingly and ends with a calling for further study by the music archives and personal archives community.

Chapter Two: Music Archives World and the "Archiving" Musician

2.1. Music Archives World

As already mentioned, in this paper we focus on music archives of a personal character, created by composers and performing musicians, and not by orchestras, ensembles, conservatories, record labels, etc. According to Catherine Hobbs personal archives "Contain the documentation of individual lives and human personality, […] traces of the individual character of the record's creator, […] glimpses of the inner soul as well as its outer manifestation in public activities."[59] This description makes it apparent that the personal records archivists' job is very demanding, since the nature of archival collections varies, just like their creators' personalities.

Consequently, music archives come in a wide range of formats including manuscripts (sheet music, sketches, but also personal and professional correspondence, diaries, etc.), printed material (photocopied paper, newspaper clippings, concert programs, etc.), photographs, moving images, sound recordings (in LPs, cassette tapes, DATs, CDs, etc.), all of them either in a digital or an analogue format, with contemporary archival collections including also records of pure digital nature such as emails, social media accounts, websites, and so forth.

A music archivist must be sufficiently qualified to perform activities such as collections' acquisition; appraisal of the evidential, informational, and intrinsic value[60] of the material; take care of the relocation of the archives to the organization's repository; make decisions about what is worthy to be kept and what's not; make decisions about the physical arrangement of the material and its preservation needs; compile content lists, finding aids, and descriptions, according to the international archival standards; enter this information in databases; contact prospective donors; discuss together with donors access restrictions and copyright regulations, and finally digitize –if possible- and promote the material to make research communities aware of its existence. For those tasks to be completed a music archivist shall receive both proper music-related and archival education.[61]

2.2. Archival Issues

Even if the academic interest in music archives is constantly increasing throughout the last two decades, it is still considered an understudied area within the personal archiving sphere. The main

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[59] C. Hobbs, "The Character of Personal Archives," 126-127.
[60] A. Cuervo, "The Things We Keep," 9-10.
[61] Michael Hannan, *Australian Guide to Careers in Music*, University of New South Wales Press, 2003, 261.

reason is that, when talking about music archives, the spotlight has always hit the word "music," condemning this specific category of records to be processed mostly by musicologists and music librarians, who tend to examine archives from a different perspective than archivists do.

The history of the International Association of Music Libraries, Archives, and Documentation Centres (IAML) itself is a characteristic example that summarizes the difficulty that professionals faced when managing personal music archives. The first international meeting of music libraries took place on October 27th, 1949, which resulted in the 1951 establishment of the "International Association of Music Libraries" (IAML). [62] The exclusion of the word "Archives" from its name could mean two things; either that they did not consider personal records as a reliable source of music information, or that they were not sufficiently informed about the differences between a library collection, and an archives collection, and even further between music manuscripts (scores) and personal records.

"Fontes Artis Musicae" is the international journal published by IAML since 1954, and in its first volume we read that

> Whether music or record librarians or custodians of all kinds of musical source material, we stand at the fountain-head, as it were, of the art music. It is up to us to make these sources more easily accessible, to expand them and bring them into use.[63]

Again, the Association's position on this discussion remains blurry. In IAML meetings and conferences, the discussions about music archives were only included much later, in the '60s, although the institutions that participated in these events already held personal music records of great value and quantity in their collections. Just to give one example, we know that Haags Gemeentemuseum –the music collections of which later formed an independent institute of music, the Netherlands Music Institute (Nederlands Muziek Instituut, 2001-today) in The Hague– had already started acquiring personal archives of important Dutch music personalities since 1930, and had been very active in the IAML activities through its representatives at least since 1962. [64] It took

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[62] International Association of Music Libraries, Archives, and Documentation Centres (IAML), "Chronology, 1949-2018," *About IAML: History & Archives*, available at: https://www.iaml.info/de/iaml-chronology [Last accessed in January 12, 2022].

[63] International Association of Music Libraries, Archives, and Documentation Centres (IAML), "Fontes," *Fontes Artis Musicae 1/1* (1954): 1.

[64] See: E. Reeser, "Report on RISM in Holland," *Fontes Artis Musicae 9/1,* International Association of Music Libraries, Archives, and Documentation Centres (IAML) (Januar-Juni 1962): 26; Frits Zwart, *Nederlandse Muziekarchieven: overzicht van de collecties. Dutch Musical Archives: survey of the collections,* The Hague: Haags Gemeentemuseum, 1987, 7; Frits Zwart, "A New Music Institute in The Netherlands," *Fontes Artis Musicae 50/1*, International Association of Music Libraries, Archives, and Documentation Centres (IAML) (January-March 2003): 64.

many years for the organization to change its name into "International Association of Music Libraries, Archives, and Documentation Centres," in 1980, and consequently, officially acknowledge the existence of personal music archives as a material that requires special treatment and processing, other than the items and the collections of a library.

Very interestingly in 1993, an international colloquium took place in Brussels on "Musicology and Archival Research." In the proceedings published one year later, Rob Wegman, a musicologist, complains about archivists' inability to understand the importance of the musical information included in "their" archives, and to realize that "Ultimately it is the musicologist who has to write the 'composition'" and that this is "A world which the archivist does not need to inhabit;" however, he concludes by expressing his longing for closer collaboration between this two parties.[65] On the other hand, Daniël Lievois, archival researcher, addresses questions musicologists such as "Are you interested in our findings, even if they are fragmentary or if they have more to do with personalities than with music?"[66] This could be a very indicative situation of the difficulty of those two disciplines to work together, which continues to exist on some occasions, even until today. That is a situation that has caused many delays in the development of the field of music archiving, which requires close cooperation between musicologists and archivists, to cover both the archival and the music needs of such collections.

If we accept that music archives are important not only as music sources but because "they tell stories,"[67] then definitely there were "stories" that have never been told because they were not directly related to music, or because they were not treated by professionals aware of the richness of the information they convey.

When reading the academic literature about personal music collections it becomes clear that there are certain "malfunctions" on a theoretical, but mostly on a practical level, concerning the processing of a personal music collection. Most of them are addressed briefly at Inger's Enquist

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[65] Rob C. Wegman, "Elaborating Themes: The Collaboration Between Archivists and Historians, in: B. Haggh, F. Daelemans and A. Vanrie (eds.), *Musicology and Archival Research: Colloquium Proceedings,Brussels, 22-23.4.1993 = Musicologie et recherches en archives : actes du colloque, Bruxelles, 22-23.04.1993 = Musicologie en archiefonderzoek : acten van het colloquium, Brussel, 22-23.04.1993*, Bruxelles: Archives et Bibliothèques de Belgique, 32-35.

[66] Daniël Lievois, "De Archiefonderzoeker ten dienste van de musicoloog" [The Archival Researcher at the Service of the Musicologist], in: B. Haggh, F. Daelemans and A. Vanrie (eds.), *Musicology and Archival Research: Colloquium Proceedings,Brussels, 22-23.4.1993 = Musicologie et recherches en archives : actes du colloque, Bruxelles, 22-23.04.1993 = Musicologie en archiefonderzoek : acten van het colloquium, Brussel, 22-23.04.1993*, Bruxelles: Archives et Bibliothèques de Belgique, 43.

[67] Kings College Cambridge, "Why are archives important?", *What are archives?*. Available at: https://www.kings.cam.ac.uk/archive-centre/introduction-to-archives/a/1 [Last accessed: 12 October 2021].

"Archive School" published in IAML's website,[68] while the most systematic approach is Lisa's Hooper and Donald's Force "Keeping Time,"[69] both published as an effort to guide museums' and libraries' staff, who has not received archival training but have to work with archives in their collections. Some of the most essential music archival issues that arise to date are related to the following subjects:

> donors' and archivists' relationships;

> musicians archival consciousness and record-keeping habits;

> identification and respect for the original order, and physical arrangement of records;

> appraisal and selection;

> storage and preservation;

> description, and

> digital records.

Through this paper, my intention is definitely not to discuss extensively all the above-mentioned problems, but rather to introduce a new approach of looking for answers to our archival dilemmas through direct contact with records' creators. It is important to underline that those issues are in fact the main points that the questionnaire and the interview questions (see Appendices II and III) attempt to cover. Those questions try to reinforce archivists' deeper relationship with the records creators through which they will gain a better understanding of the scope and nature of the material that the latter creates.

2.2.1. Donors' – Archivists' Relationship

As it has already been mentioned in Chapter One, being able to make the best out of a discussion with a donor is crucial for an archivist, especially when the donor is also the creator. This is conveyed through all this literature mentioned in section 1.2.5. "Literature on Archivists – Donors Relationship" of this paper. In his 2018 article, Skeem pointed out,

> Donor relations is one of the most important aspects of archival work. […] As professionals, we
> need to ensure that we are openly discussing how to establish relationships of trust with our
> donors.[70]

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[68] Inger Enquist, "Archive school," *Project Group on Access to Music Archives* (Group disbanded in 2017), International Association of Music Libraries, Archives, and Documentation Centres, IAML (February 2016). Available at: https://www.iaml.info/archive-school [Last accessed: 22 January 2022].
[69] L. Hooper and D. C. Force, *Keeping Time.*
[70] D. M. Skeem, "Donor Relations in the Twenty-First Century," 2018, 14.

Peggy Alexander, Curator for Performing Arts at UCLA Library Special Collections, expressed also this need in a conversation about the music material at the UCLA library when a question about "the special challenges for the future" came up. The biggest challenges for her are to convince people to donate their born-digital material and to deal with donors who are interested in profiting by selling archives to the library.[71] Both of these obstacles require the building up of relations of trust and honesty with prospective donors.

When music archivist, Norie Guthrie, talked about the shaping of the Houston Folk Music Archive (HFMA) she argued that there is an urgent need for archivists' deeper engagement into musicians' communities. She described the "new approaches" she discovered to gain musicians' – and other possible donors'– trust, which proved very beneficial and played a vital role in the birth and growth of the HFMA. Basically, Guthrie underlines the need for archivists to leave their dark repositories and stop waiting for donors to visit them. Archivists need to get out to the world and find and shape the donors of tomorrow.[72] Moreover, Guthrie's and Scott's "Indie Preserves" project followed a method and had objectives that related to a great extent to mine. Their article "Pursuing Preservation," where they discuss their project in detail, had been very helpful to the design and performance of my research. Two things differentiated our projects: I didn't include other than musicians as my research subjects –no audio engineers, record label owners, music producers, etc.– , and, instead of the questionnaire, I used interviews as my main research and communication tool, with the questionnaire having a very important, but complementary role.

2.2.2. Musicians' Archival Awareness, Consciousness, and Record-keeping Habits

Musicians' archival awareness is the most important aspect we need to explore. This will explain the degree of archival consciousness of the person, and, subsequently, contribute to our understanding of mechanisms and repetitive patterns in musicians' self-documentation practices.

Discovering archival awareness' degrees of musicians is something that has not been done yet in a systematic way. Nor it is something that we prevalently trace as a huge obstacle in the music archival literature. However, based on a common-sense approach we cannot have great expectations of musicians to fulfil the requirements of a perfect record-keeping model if they are not sufficiently informed about archives, their use, and their value. Similarly, we cannot expect

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[71] Maurreen Russell, "Music at Library Special Collections, University of California, Los Angeles (UCLA)," *Music Reference Services Quarterly 17/2,* 2014, 99.
[72] Norie Guthrie, "Pushing the Boundaries of Donor Relations to Build the Houston Folk Music Archive," *Music Preservation and Archiving Today,* ed. N. Guthrie and S. Carlson, Rowman & Littlefield, Lanham, 2018: 27-45.

musicians to seek help from archivists if they don't know where the latter works and in what way can be useful.

Caitlin Patterson recently conducted a systematic search of "public perceptions and understanding of archives" within the student community of the Western Washington University campus. Her objective was to track perceptions but also to explore further "influences of the perceptions."[73] Addressing a public opinion survey to the student community she reached out to a great number of participants –389 responses to the question "Definitions Associated with the Word 'Archive'".[74] Even though interesting results were brought on the surface, such as

> Archives and archivists are not seen as completely separate from the contemporary world, relegated to some dusty basement where time stands still[75]

they somehow do not agree to our findings, as several factors contributed to the above statement. To name one, Patterson's survey participants were current or former university students, and not an inhomogeneous population, consisting of people of various ages and education levels.

Sarah Baker and Alison Huber from Griffith University have considerably contributed in sketching young musician's level of archival awareness –even though they haven't directly raised this question– through their participation in research projects such as "Popular music and cultural memory: localised popular music histories and their significance for national music industries," and "Do-it-yourself popular music archives: an international comparative study of volunteer-run institutions that preserve popular music's material culture."[76] Through interviews they conducted with volunteers working at the DIY institution': the Victorian Jazz Archive (VJA), located in Melbourne, Australia, we read that

> For some volunteers, attracting more 'youthful' members to join the VJA's endeavours, including in particular those who are active jazz musicians, is one way to ensure the work that the archive is trying to accomplish continues after the departure of the current group of volunteers.

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[73] Caitlin Patterson, "Perceptions and Understandings of Archives in the Digital Age," *The American Archivist 79/2* (Fall/Winter 2016), 362.
[74] Ibid, 351.
[75] Ibid, 360.
[76] Sarah Baker and Alison Huber, "Saving 'rubbish': preserving popular music's material culture in amateur archives and museums," in: S. Cohen, R. Knifton, M. Leonard and L. Roberts (eds), *Sites of Popular Music Heritage: Memories, Histories, Places*. Routledge, (forthcoming).

However, this logical solution is not so easy in practice since […] younger people […] may not be ready to see the cultural necessity of the work of an archive.[77]

The early cultivation of archival awareness may increase the incidents of an expressed archival consciousness by musicians, but through the VJA volunteers' words, we find out that archival unawareness is not the only problem. Age plays also an important role.

"We lose a member a year, at least one a year to old age…" (Jeff, 19 July 2011). In this sense, time is not on the side of this particular project of archiving Australian jazz from its early years, at least without significant interest from a younger cohort of volunteers:

... there are a lot of elderly folk here – their health's not going to continue for the next ten, twenty years, so I'm thinking the challenge is, how do we get younger folk, like a 62 year old, or more 50 year olds in, and maybe some musicians in, who will want to be interested enough to keep proceeding in the right way… (Allan, 19 July 2011)[78]

To give one more example based on the hypothesis "The older you get, the greater your archival consciousness becomes" is perfectly reflected in the Dutch composers' Jan van Dijk case. According to Chaja Beck de Jong, senior information specialist and former Music Archives Conservator at the Netherlands Muziek Instituut (NMI),

Jan van Dijk was visiting the institute himself, accompanied by his son and a pile of new compositions to hand over, every two to three years, while still in life. This composer had his way to archive his compositions. He was very accurate and detailed.[79]

Jan van Dijk died in 2016, with his son, Ijsbrand van Dijk, Chairman of the Foundation Jan van Dijk Muziekwerken,[80] continuing the "sacred mission" of information dissemination, which is easily accessible by anyone. What adds extra validity to this example of well-established archival awareness, which later transforms into conscious archival decisions, and into a strong impact on musicians record-keeping practices, is the "Completely public" state of access of the Jan van Dijk archive held by the NMI.[81]

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[77], '"Masters of our own destiny": cultures of preservation at the Victorian Jazz Archive in Melbourne Australia', *Popular Music History* (forthcoming, accepted 17 January 2013), 15.

[78] Ibid, 14-15.

[79] From a personal communication with Mrs. Beck de Jong through email.

[80] See: http://www.janvandijk.net/ .

[81] Nederlands Muziek Instituut /Haags Gemeentearchief, *Jan van Dijk Archive Overview.* Available at: https://nederlandsmuziekinstituut.nl/archieven/archievenoverzicht?mivast=469&mizig=210&miadt=59&micode=3335-01&milang=nl&mizk_alle=jan%20van%20dijk&miview=inv2#inv3t0 [Last accessed: 23 January 2022].

Questions such as "To what degree do musicians actually know what an archive is?" "Have they received any education regarding archives as students at school or university?" "What do musicians think about the archivist's profession"? "Is the genre of music played somehow related to their archival awareness?" are explored both through our interview and questionnaire. The chances of adequately informing musicians about proper records preservation, and effectively helping them to improve their record-creating and record-keeping practices, as well as their relationship with information professionals, certainly increase if we pick up the threads of misinformation and misunderstandings.

2.2.3. Original Order, and Physical Arrangement

Every record-creator and record-keeper establishes, either consciously or accidentally, an arrangement schema on the entirety of the records they keep and store. No matter if we talk about a business or a personal archive, the organization that may be applied can be very systematic, but it can also be very chaotic; records may be classified according to their format, subject, chronologically, or alphabetically, but they can also be randomly thrown into drawers, boxes, and computer folders. It is completely up to the creator, no matter if it is an organization, a family, or a single person to decide which will be the arrangement schema of their records, while most of the time we are not even talking about conscious decisions.

Why is this important for an archivist to know? The Dutch archivists, Muller, Feith, and Fruin, already in their 1898 "Manual for the Arrangement and Description of Archives," explained the downsides in arranging the records of a collection in alphabetical or chronological order, since there was always a great amount of untitled and updated documents. They came to the conclusion that by "breaking up the numerous dossiers the natural relation of the documents is destroyed".[82] This observation of them became very famous and resulted in the establishment of one of the most important principles in archival theory, the "respect for the original order."

According to the "Glossary of Archival and Records Terminology" of the Society of American Archivists, "original order" is "the organization and sequence of records established by the creator of the records."[83] It is important to stress that, all the above were articulated by archivists who mostly had in mind public, state and corporate archives. Today, the archival community accepts to

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[82] S. Muller, J.A. Feith, and R. Fruin, *Manual for the Arrangement and Description of Archives,* 2nd ed., trans. Arthur H. Leavitt, intr. Peter Horsman et al., (Chicago, IL : Society of American Archivists, c2003), 50.
[83] Society of American Archivists, "Original Order," *A Glossary of Archival and Records Terminology*. Available at: https://dictionary.archivists.org/entry/original-order.html [Last accessed: 16 January 2021].

a great degree that the concept of original order also applies to personal archives, [84] no matter the extensive lack of uniformity that we trace among collections of personal records.

Discussions about original order started quite late within the music archives circles. The 1996 issue of "Fontes" by IAML, marks this switch and the rise of archival awareness within the circles of music information, including seven articles discussing archival theory and its application to music archival collections. Just to name a few, Inger Enquist, a Swedish music archivist,[85] talks about the necessity of retaining the original order of music archival collections by pointing out that, according to a survey conducted by IAML, it was revealed that many libraries not only didn't respect the original order of the records arrangement, but they also disjointed some collections to better serve the needs of their users.[86] What is impressive is that works of academics outside the music world also participated in this publication, just like Michael Cook, a British archivist,[87] who makes a brief reference to the importance of respect for the original order principle,[88] and the Canadian, Heather MacNeil,[89] one of the most important figures in the international archives community, which later on focused on the personal archives phenomenon. In this article, even though MacNeil focused on subject indexing, she included a short description of the term to let readers know the necessity of not disturbing the original arrangement a creator gave to their collection.[90]

In his 2005 article, the Costa Rican archivist, Esteban Cabezas Bolaños, referred very systematically to the archival nature of the music material, underlining also that the original order given to a collection by its creator should not be altered, whatever it may be. Physical arrangement functions as evidence itself of the circumstances that led to an orderly or disorderly organization, but also as evidence of the semantic connections that may exist between records, which at first glance may seem unrelated to each other.[91]

The discussion about original order in musicians' personal records, and personal archives in general, still goes on, and even though significant progress has been made, professionals face huge

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[84] Jennifer Douglas, "What We Talk About When We Talk About Original Order in Writers' Archives,'" *Archivaria 76,* The Journal of the Association of Canadian Archivists (Fall 2013): 10.

[85] By 1996 Enquist was chair of the IAML Swedish Branch, and an archivist at the Music Library of Sweden.

[86] Inger Enquist, "Archives and Music Libraries: Introduction," *Fontes Artis Musicae 43/3*, IAML (July-September 1996): 233.

[87] At that time, Cook was a Senior Fellow in Archival Studies at the University of Liverpool.

[88] Michael Cook, "Managing the Archives: A Basic Program," *Fontes Artis Musicae 43/3*, IAML (July-September 1996): 236.

[89] In 1996, MacNeil was pursuing her doctoral studies in archival science, law and history, at the British Columbia University.

[90] Heather MacNeil, "Subject Access to Archival 'Fonds': Balancing Provenance and Pertinence," *Fontes Artis Musicae 43/3*, IAML (July-September 1996): 244.

[91] Esteban Cabezas Bolaños, "La Organización de Archivos Musicales: Marco Conceptual" [Music Archives Organization: A Conceptual Framework], *Información, Cultura y Sociedad 13* (2005): 87.

problems to identify which is the real original order if the creator dies before the donation. When an archival collection is donated by family members of a deceased musician the closest to the original order we can get is the "packing order."[92] The most common complication that arises is to identify whether there have been interventions by the family members, or whoever kept the archive after the creator's death, or before its transfer to the cultural entity; the so-called "custodial history" of a collection in archives terms.[93]

Funny enough, the respect for original order, stood out as a 'catchy' term, something that is really 'cool' to talk about, and dominates the discussions of people who work with archives but has not received proper archives education and training. However, we need to admit that even though the respect for original order is the first thing a new archives professional is taught, it is also the last to do when it comes to practice, definitely not because of lack of relevance, but because of the practical difficulties, and the misconception of its role.

Rethinking original order has fueled long discussions by archives specialists who argue that the original order of a collection is ultimately an archival construction. While Heather MacNeil in her 1996 article referred to the respect for original order as one of the discipline's most fundamental principles, in 2008, after conducting thorough research on the topic, she accepts that original order is hard to be identified. The reason is that a collection undergoes reforms already while still in the hands of its creator, with subsequent custodians and archivists contributing to this never-ending, unavoidable "alterity." MacNeil concludes that "the arrangement of a body of records is not fixed at a single point of time," and that rather than struggling to reconstruct a physical order, which is literarily impossible already from the moment that the material has been relocated to an archives organization, and its use has changed from functional to evidential, we shall focus our attention to embody all the "open-ended and complex histories of records" in the description of the collection.[94] Douglas also suggested that "archivists must begin to admit […] the limitations of both the intellectual premises on which the principle of respect for the original order is founded and our abilities to meet the expectations the principle sets up for us."[95]

The development of closer relationships with living creators, as presented in this thesis, harmonizes with both the traditional and the evolutionary approaches towards the original order. If archivists find ways to address questions directly to the records creator, and even consult their archives while still stored in their original location, they will develop a better understanding and

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[92] J. Douglas, "What We Talk About When We Talk About Original Order in Writers' Archives," 19.
[93] Jennifer Meehan, "Rethinking Original Order and Personal Records," *Archivaria 70* (Fall 2010): 27-44.
[94] Heather MacNeil, "Archivalterity: Rethinking Original Order," *Archivaria 66* (Fall 2008): 20-21.
[95] J. Douglas, "What We Talk About When We Talk About Original Order in Writers' Archives," 25.

portray the already existing arrangement schemas, as they have been shaped by the creator themselves. Even if preventing interventions by subsequent custodians is still impossible, information withdrawn through interviews will enable either the reconstruction of the original order, according to the traditional conception of the principle, or the depiction of the collection's history in the archival description, as prescribed by modern original order approaches.[96]

2.2.4. Appraisal and Selection

The most common triggers for "archival migraines" are those of appraisal and selection. Appraisal starts already at the acquisition process of an archives collection, and

> Is the process of determining whether records and other materials have permanent (archival) value. […]The basis of appraisal decisions may include several factors, including the records' provenance and content, their authenticity and reliability, their order and completeness, their condition and costs to preserve them, and their intrinsic value.[97]

Selection[98] is "the process of identifying which records to retain because of their enduring value," and follows as an outcome of the appraising decisions.

Along with description, the appraisal is the most elaborate term in the music archives world, and Adriana Cuervo's article on archives appraisal in music libraries is probably the most thorough and coherent of all. In this article, Cuervo focuses on addressing the problems of archival appraisal, and its importance in regards to acquisitions, and archival management, while at the same time informs the reader about all the special features of a music archive.[99] Together with Hooper's and Force book, "Keeping Time,"[100] it is not only a must-read for the appraisal of music collections, but also for situating young professionals into the music archives sphere in general.

However, even though satisfactorily covered as a subject, appraisal and selection still remain the most demanding and challenging tasks for an archivist. The "Archiving" musician method proposed in this paper can render the appraisal less "painful" by addressing questions, mainly

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[96] The original order related questions in my interviews (See Appendix III), are: "Could you please describe the situation in which you keep your personal archive in terms of physical organization? How and where are they kept? Are they all grouped in one place?", and "If you had to arrange your archive into groups/categories (series), how would you do this?"
[97] Society of American Archivists, "Appraisal," *Dictionary of Archives Terminology.* Available at: https://dictionary.archivists.org/entry/appraisal.html [Last accessed: 22 January 2022].
[98] Society of American Archivists, "Selection," *Dictionary of Archives Terminology.* Available at: https://dictionary.archivists.org/entry/selection.html [Last accessed: 22 January 2022].
[99] A. Cuervo, "The Things We Keep."
[100] L. Hooper and D. C. Force, *Keeping Time*, 19-23.

through the interview section (See Appendix III), such as "What do you want to be kept after you die?" or "Create a top ten list of your most important records."

2.2.5. Storage and Preservation

The need for effective storage and preservation is undoubtedly prominent and urgent. The loss of information, saved either in analogue or digital formats, due to bad storage treatment, and fast technological advancements, which render old mediums unreadable, and old equipment obsolete, is not only a music archival records "privilege." Nowadays, especially because of the omnipresence of digital records, prevention of data loss is not only an archivists' responsibility.

Almost all of the projects and researches which helped and inspired me to build my survey questionnaire, which are discussed in Chapter One (See 1.2.4. and 1.2.6.) are dealing with this serious problem. The Paradigm Project, Guthrie and Carlson ("Indie Preserves")[101] Molloy,[102] Lorbecki,[103] Ribair,[104] and other works cited in Chapter One (footnote 35) about digital archiving are all referring to the need for proper storage and preservation of digital archives. Furthermore, Hooper's and Force "Keeping Time" includes a very useful guide to both analogue and digital formats preservation.[105]

Our questionnaire and interview questions aim to a) introduce or remind the participants of all the possible formats and places they may have to save their music and personal information, b) inform the archivists about those formats and mediums, which will help them propose valid solutions, harmonized with real preservation needs.

2.2.6. Description

"Descriptions are frequently expressed in finding aids and bibliographic records. They are used for discovery and management of archival resources. Descriptions often detail physical characteristics, informational content, and functional purpose. The process of describing archival resources can include analyzing, organizing, and recording details about the formal elements of a record or collection of records, such as creator, title, dates, extent, and contents, to facilitate the work's identification, management, and understanding".

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[101] N. Guthrie and Sc. Carlson, "Pursuing Preservation in the Do-It-Yourself Music Community"; and, N. Guthrie, "SO! Amplifies: Indie Preserves."

[102] L. Molloy, "Digital curation skills in the performing arts: an investigation of practitioner awareness and knowledge of digital object management and preservation"; and, "Performances, Preservation, and Policy Implications: Digital Curation and Preservation Awareness and Strategy in the Performing Arts."

[103] G. Lorbecki, "The Music Producer's Guide to Backing Up Data."

[104] G. Ribair, "Save Your Stuff!: Beginner's Archiving for Musicians."

[105] L. Hooper and D. C. Force, *Keeping Time,* 47-73.

Usually, description is accompanied by the cataloguing or inventorying activities, and the purpose that all these services, is nothing less than providing every interested party adequate details about a collection's physical characteristics, administrative information, and content.

This is, in fact, a very big chapter of the archival discipline in general, and in music archives in particular, because the professional must have the required musical knowledge in order to conduct an accurate description of the musical assets, but also a proper archival training to deal with descriptive standards and databases that the organization uses.

When an archives organization acquires a collection after the creator's death, understanding which of the records includes information of foremost importance is an arduous task. Archivists have to conduct research about the creator's life, working, and social environment and discover hidden gems, and evidence that needs to be prioritized in the description since this information is the first that a researcher will reach on the organizations' website. However, time is so limited, pressure to be more productive in less time is increasing,[106] and information flow is abundant. All these results in laconic descriptions, with no particular insights in the collection, and to not dissatisfied researchers, such as Rob Wegman, who wrote: "How many archivists' eyes have not passed over the names of Okeghem, Obrecht and Josquin, without registering their importance?"[107]

Many articles have been published in order to provide help on description matters.[108] The "Archiving" musician method, which involves interviews and survey completion by living composers (see Appendices II and III), contributes to this laborious archival task in several ways. The archivist gets an overview of the collection of records that a musician might keep, the formats included relocations, possible data losses of the past, and information that will be useful in describing the custodial history of a collection. Simultaneously, the archivist has the opportunity to gain insight into the creator's personality, experiences, perceptions, and record-keeping practices.

2.2.7. Digital Records

I remember well my first readings on archives, back in 2018 –a very recent past to forget–, and especially the 2017 Glenn's Dingwall article about digital preservation which started as

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[106] See Roger Flury's "The Enemy Within the Gates or the Future of Music Libraries," *Music Reference Services Quarterly 13/3-4,* 2010, 63-64.

[107] Okeghem, Obrecht and Josquin were Belgian composers. Rob C. Wegman, "Elaborating Themes: The Collaboration Between Archivists and Historians," 34-35.

[108] See Adriana P. Cuervo and Eric Harbeson, "Not Just Sheet Music: Describing Print and Manuscript Music Archives and Special Collections," *Archival Issues 33/*1, Midwest Archives Conference, 2011, 41-55; Elisabeth Urbanik, "Sheet Music Cataloging for the non-specialist: the Templeton Collection of Mississippi State University, Library Collections, Acquisitions, & Technical Services 27 (2003): 249–259.

Although analogue methods of records creation are still thriving, when considered relative to the rate of creation of digital records, a trend quickly emerges.

Of course, Dingwall later explained that archivists started worrying about digital archiving already in the late 1960s, and "those archivists who are just beginning their careers" must be trained in digital preservation which is considered by the employers "part of the expected competencies." Nevertheless, the words "analogue […] still thriving" and "a trend […] emerges" comforted me enough since I never imagined myself as a digital archivist.[109] Now, in 2021, conducting interviews with thirteen musicians aged roughly from 24 to 70 years old, only one (in their 50s) is not familiar with digital records –by personal choice–, with all the rest creating and keeping information ninety per cent in a digital format, with the exemption of some records they keep from their childhood as memoirs. As will be later discussed in Chapter Three, three words dominated our conversations with most of my interviewees; "Facebook", "YouTube", and "Emails". Therefore, since digital has dominated the information world, archivists have no choice to either engage or not record creators to the archival processes. Access is more restricted than ever due to privacy and sensitive data regulations, internet users extensively download files for which they own no copyright, and passwords are required to access computers, online accounts, sometimes even external hard drives. The above are only a few of a big number of factors that increase the necessity of collaboration between the two parties, no matter how difficult it might be. In my book, developing a close relationship with living musicians is not negotiable. There is only one position to take.

Almost all of the literature cited in section 2.2.5., about storage and preservation matters is written by people who work in music information communities (music archivists, librarians, data curators, etc.) and deeply worry about digital records preservation. Although not in purpose, in the "Archiving" musician questionnaire, the questions related to their digital archives outweigh those about their analogue.[110]

Having said that, working on personal archival collections, and especially those which include information not easy for everyone to understand and process, such as the music archives, is tough. Due to a lack of uniformity among music archival collections, it is difficult to apply the same appraisal, arrangement, description, etc. schemas to all of them. Despite the existence of

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[109] Glenn Dingwall, "Digital Preservation: From Possible to Practical," in: H. MacNeil and T. Eastwood (eds.), *Currents of Archival Thinking,* 2nd Edition, Westport: ABC-, LLC, 2017, 135-136.

[110] See in Appendix II the survey questions about musicians digital presence, digital formats in which they record information, emails, social media, technical information, and audio, photographic, and video files.

international archival standards, the archivists that work with music archival collections, quite often need to become imaginative and resourceful in order to find solutions. As explained already, we can eliminate such problems if we achieve a better understanding of the records' creators, the living musician.

2.3. "Archiving" Musician & "Archived" Musician Explained

The "Archiving" and the "Archived" musician were briefly defined in Chapter One,[111] based on Jennifer Douglas and Heather MacNeil theory of the archiving and the archived "I".[112] Imagine that every individual has two selves; one hidden and one visible; one private and one public. The first kind of self (hidden, private) takes the responsibility of documenting the individual's activities, experiences, feelings, and thoughts, by making conscious record-keeping decisions; an act which has been defined as "Archivalization" by Eric Ketelaar already in 1999:

> *The conscious or unconscious choice (determined by social and cultural factors) to consider something worth archiving.*[113]

This is a hidden self of ours who constantly tries to control what stays behind as "evidence of us,"[114] has the tendency to hide aspects of our lives and our characters and trying to show the best of ourselves. The result of these decisions is the emergence of a, carefully designed, visible, public self; the "Archived" I.

Modern scholars have used various terms to adequately describe those two selves. Douglas and MacNeil talked about the archiving and the archived "I"s,[115] inspired by Sidonie Smith and Julia Watson, experts in life writing and autobiography matters, who described the hidden and visible selves as "narrating" and "narrated" "I"s, and as "real" and "historical" "I"s.[116]

Douglas and MacNeil researched the motivations that lie behind record-keeping practices, in order to explore the possibilities of discovering someone's personality and character through their records.[117] Focusing on writers' archives, Douglas gives many examples of authors who developed

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[111] See 1.2.2. The "Archiving" Musician & the "Archived" Musician.
[112] Jennifer Douglas and Heather MacNeil, "Arranging the Self: Literary and Archival Perspectives on Writers' Archives," *Archivaria 67* (Spring 2009), 35-37; J. Douglas, *Archiving Authors*, 83-84.
[113] Eric Ketelaar, "Tacit Narratives: The Meanings of Archives," *Archival Science* 1 (June 2001): 132–133.
[114] S. McKemmish, "Evidence of me."
[115] J. Douglas and H. MacNeil, "Arranging the Self: Literary and Archival Perspectives on Writers' Archives," 35-37; J. Douglas, *Archiving Authors*, 83-84.
[116] Sidonie Smith and Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives,* Minneapolis: University of Minnesota Press, 2001, 59-61.
[117] Jennifer Douglas, "The Archiving 'I': A Closer Look in the Archives of Writers," *Archivaria 79* (Spring 2015): 55.

their archival awareness and deliberate self-documentation practices to a great extent; writers who sold their papers to libraries and archives organizations, and even expressed in their correspondence their dissatisfaction regarding the future scenario of students and researchers who will one day delve into their papers, trying to find sinful secrets.[118]

> There are clear indications that […] creators made efforts to shape the archive and to conceal aspects of their personal lives, that they were aware of the archive and its public status and were making conscious decisions about what to include and exclude from it. This work of the archiving "I" makes it difficult to assess the extent to which an archive is reflective of the character or personality of its creator if the archive is cleansed of personal information.[119]

In the "Archiving" musician conception, being able to identify characteristics of the creator's soul is not a priority, for several reasons. To start with, this theory regarding the mirroring of a personality through a personal records collection has been mainly tested on authors' archives. Already since 1996, we read in Adrian Cunningham's words that "creative writers create more records and are better recordkeepers than boilermakers,"[120] with Catherine Hobbs adding to that discussion five years later that

> Writers debatably more than others (politicians, social activists, etc.), are aware of selecting their expressions, consciously fictionalizing lives, creating a persona, playing powerfully with language and structure.[121]

Musicians' self-documentation habits definitely cannot be compared to these of writers. As it has been discussed in section 2.2.2., musicians' archival awareness is not very developed. In their majority when they talk about their archive, musicians mostly think of the music-related material, excluding whatever has to do with more personal and private aspects of their lives and character. I would not attribute this phenomenon to a notoriously introverted artistic personality, rather to another parameter; their tendency to perceive their existence mainly in relation to their musicality. Anything that is not related to their musical self may sometimes not even worth being kept. Additionally, in "The Musical Temperament" by Anthony Kemp, we read that

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[118] J. Douglas, *Archiving Authors,* 83-87.
[119] J. Douglas, "The Archiving 'I'", 73.
[120] Adrian Cunningham, "The Mysterious Outside Reader," *Archives and Manuscripts* 24 (May 1996): 132.
[121] C. Hobbs, "The Character of Personal Archives," 133.

> As young children, musicians attribute intense meaning to sound, hearing and feeling something in music that they cannot articulate verbally.[122]

Therefore, their greater familiarity with non-verbal forms of communication, may render musicians different personality characteristics in comparison to writers.

To speak through examples, the results of my –admittedly very limited– research in organizations that keep musicians' personal archives supports the above assumption. Without being selective, and with my only criterion the free and easy access to administrative information to music archival collections, it turned out that, out of the thirty-seven personal music collections held in the Music Library of Greece Lilian Voudouri, only three were donated directly by the musicians-creators.[123] Similarly, in the University of Toronto Music Library, the analogy is also low, since out of thirty personal music collections (fonds) for which the source of acquisition is clearly stated, only seven were donated by their creators, with the rest being donated by family members who inherited the material by the deceased musicians[124].

The lack of musicians' archival awareness has been verified to a certain degree during the interviews part of this research (see 2.2.2. and Chapter Three), but, unfortunately, the sample is very small to allow generalizations. By developing close relationships with musicians while they are still in life, we may have the chance to witness their "archiving" processes, understand and decode their mechanisms, and contribute to an improvement of bad record-keeping habits, which will result in a more honest and complete representation of the "Archived" musician.

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[122] Anthony E. Kemp, *The Musical Temperament: Psychology and Personality of Musicians,* Oxford: Oxford University Press, 1996, 45.

[123] Music Library of Greece Lilian Voudouri, "List of Archives: Composers & Performers Archives," *Greek Music Archive.* Available at: https://dspace.mmb.org.gr/mmb/handle/123456789/6694 [Last accessed: 22 January 2022].

[124] University of Toronto Music Library, *Music Archives.* Available at: https://discoverarchives.library.utoronto.ca/index.php/university-of-toronto-music-library [Last accessed: 22 January 2022].

Chapter Thee: Data Analysis

3.1. The Findings

The sample size of this study is small enough to help us draw inference statistics and proceed to safe generalizations. The questionnaire was designed to be extensive, and inclusive, in purpose, as if it was a questionnaire that would be completed by a musician, and prospective archive donor. One hundred and twenty-eight questions are, unfortunately, too many to be analyzed and discussed in the framework of this MA thesis, therefore a selection of the most indicative questions has been made, with hopes that this endeavor will be continued either by me or by other archivists that may be inspired. The following figures and tables represent participants' demographic information, and music profile, while also a few data to be analyzed in order to discuss archival awareness, appraisal and selection, storage and preservation, description, and digital records, exactly as in section 2.2. in the previous chapter. For the complete questionnaire and interview questions see Appendices II and III.

3.1.1. Results

Demographics

Reaching a balance among genders and age groups would be ideal. However, the last-minute non-participation of some musicians, slightly affected the equal distribution of men (57.2%) and women (42.8%) subjects. Participants were not evenly divided into the age groups, which would be desired, but still, I am pleased to reach a variety to a certain degree (see Figure 1).

Figure 1: Participants' Ages
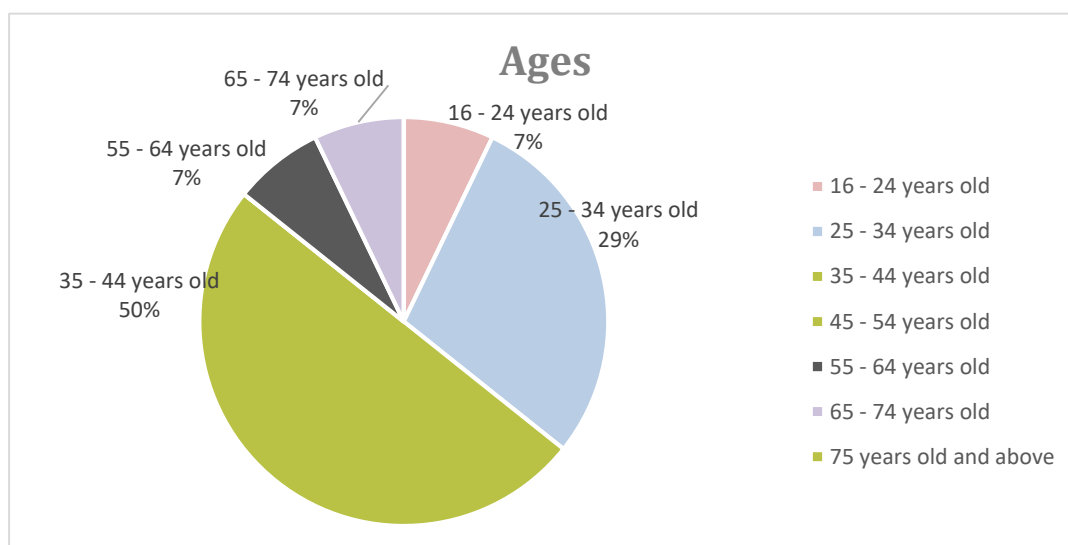
Figure 2 provides information about the country where participants reside and work, which, unfortunately, with 85.7% of them living in Greece and only 14.3% in the Netherlands, does not allow any comparison between the two national groups.

Figure 2: Country of Residence and Activity
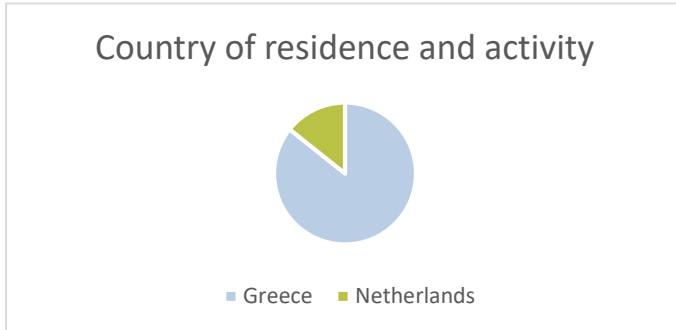
Music profile

Figure 3 represents the music genres that the participants professionally compose, perform, and/or teach. They were able to choose more than one if this was the case, but this option, fortunately, did not affect the uniformity of the sample. **Table 1** shows their primary instruments' percentages,

Figure 3: Music genre that musicians professionally involve themselves
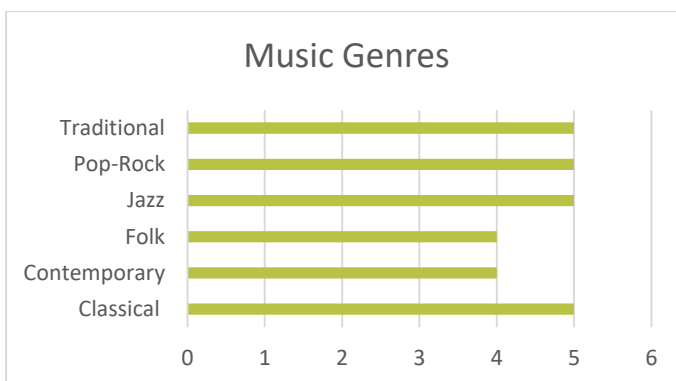
Table 1: Participants' primary instrument

Instrument	No. of musicians	Percentage
Drumset	2	14.2%
Bass guitar	1	7.1%
Guitar	2	14.2%
Lyra	2	14.2%
Ney	1	7.1%
Piano	2	14.2%
Voice	4	29%

and, while, effort was made not to include only musicians playing a specific instrument to enter as many nuances as possible to the results. Unfortunately, I could not completely avoid it, and vocalists outweigh instrumentalists among the participants.

Archival Awareness

My fears about musicians' archival awareness, did not fully come true. This fear is now overshadowed by the realization that musicians do not know enough about the range of archivists' activities. The first interview question was "What do you know about the archivist's profession?" in order to fuel a conversation which would allow me to explain what an archivist does. Nine out of thirteen participants started by using phrases such as "I suppose," "I don't know," "I imagine." In **Table 2** we read all the statements that resulted from the participants' replies, with generalizations such as "Someone who arranges archives" and "Someone who works with books in a library" being the most popular.

Table 2: Interview question: What do you know about the archivists' profession?

Responses	No. of participants who gave this answer[125]
Someone who arranges archives.	5/13
A person who deals with information management	1/13
Someone doing things related to libraries, books, museums.	5/13
I am thinking of shelves full of boxes filled with documents and photographs	1/13
Someone who helps precious material get well-preserved for future use.	1/13
It has a lot of connections with historians, and for music with musicologists, and to a certain extent, I always thought that it was a sub-division of musicology and that someone who archives music must be someone who is a musicologist with a specialization in archives.	1/13
Someone who works on an artist's material, conducts thorough research for their life, and not only on the aspects related to their art, and arranges the archive in order to make the information public and accessible.	2/13
Someone who has deep knowledge of old and new technologies.	2/13

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[125] Some of the participants included in their answers more than one statements.

Table 3 includes the musicians' answers to one survey question and one interview question, which will be useful for further analysis, regarding their so far level of familiarity with the notions of personal and music archive.

Table 3: Archival awareness questions

Survey Question	Yes	No
Have you ever participated in activities that involved music archives?	57.1%	42.9%
Interview Question	**Mentioned only their music-related material**	**Did not mention only their music-related material**
What does your personal archive include?	53.8%	46.2%

The survey question shows a good level of archival engagement. 57.1% did have participated sometime in their life in activities related to music archives, while 42.9% haven't. The interview question included the word "personal" in purpose, to allow us unravel perceptions about personal archives. 53.8% of the participants spoke only about their music-related records, while 46.2% did mention also their non-musical stuff, however, they didn't devote the same time to describe each of them. A few of those who focused their attention on their music material, explained later that they talked about the things that a music archivist would possibly be interested in. Worth noting that the same percentages (but not the same interviewees) asked for a further explanation on the question, with 46.2% of them asking me to clarify if their music records are included in their personal archive, and 53.8%, not.

Appraisal and selection

I singled out one example as a sample of questions that can be raised to record-creators and stimulate further discussion upon matters of appraisal and selection. **Figure 4** shows what the survey participants replied in the question "Do you delete emails that have little value to you?" with the 63.6% answering "Yes, always," 27.3% "Yes, sometimes," and 9.1% "No, I use the 'archive' button instead." Such questions give an insight to the archivist about the creators weeding habits, while also informing us that whatever will be found in a "deleter's" email will be of importance to them.

Do you delete emails that have little value to you?

- Yes, always
- Yes, sometimes
- No, I use the "archive" button instead of deleting them
- No, I leave them all in my inbox

27,3%

9,1%

63,6%
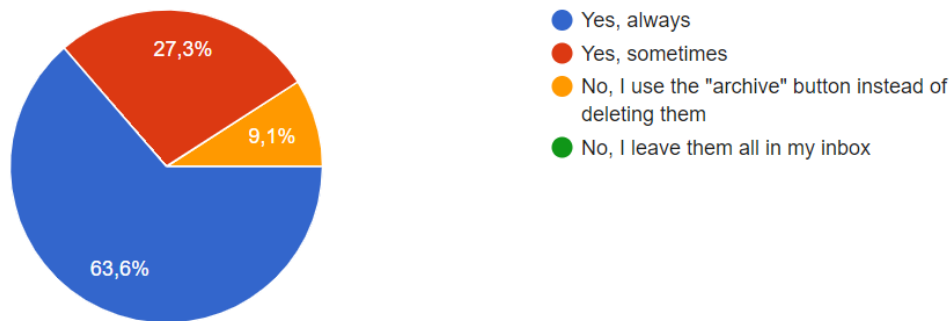
Storage and preservation

Figure 5 displays a typical question that any archivist raises concerning preservation and storage. 54.5% of the musicians keep their paper documents in boxes, 36.4% in filing cabinets or drawers, and the rest 36.4% does not have any standard storage plan. I shall underline that this question can also give us a small taste for matters of original order and arrangement schemas in general.

Figure 5: Survey question related to storage and preservation matters (Source: Google Form Replies Overview, The Archiving Musician Questionnaire)

Where do you store the physical versions of your documents (paper format)?

In boxes — 6 (54,5%)

In filing cabinets/drawers — 4 (36,4%)

I don't have any standard plan. I put them randomly wherever it is convenient for the moment — 4 (36,4%)

I save no documents — 0 (0%)
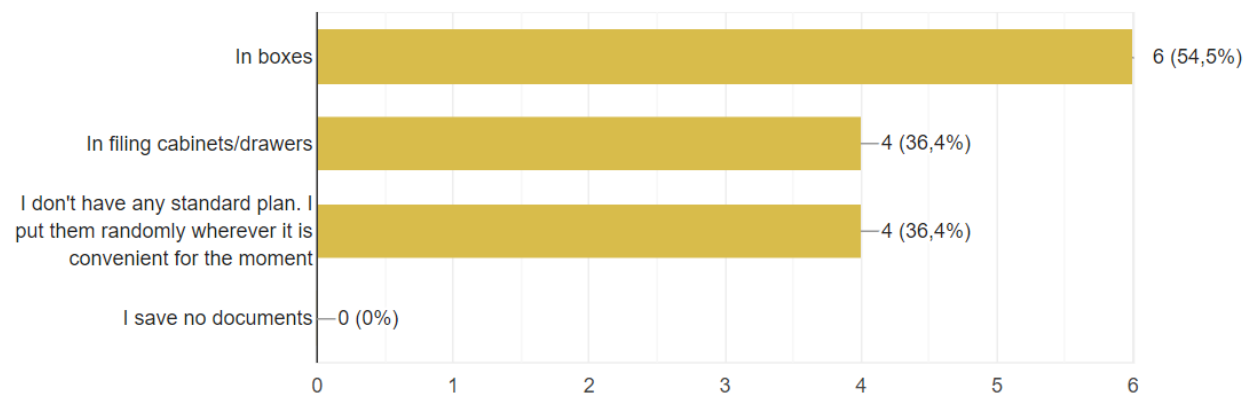
Description

As discussed in Chapter Two, description is a very demanding task for an archivist. Apart from describing a collection as a whole, sometimes it will be necessary to describe the material on a series, sub-series, box, folder, even on an item level. **Figure 6** displays a "heartbreaking" lack of awareness of proper description by the creators themselves. More precisely, at the question "Have

you considered including a plain text file in each folder [of digital photographs], with details such as who, why, where?" the vast majority replied that they didn't know that they had to do it, 45.5% with the second most popular answer to be "No, I don't have time," 27.3%, the 18.2% replying that they do it sometimes, and the 9.1% saying that "They don't really care."

Figure 6: Survey question related to description matters (Source: Google Form Replies Overview, The Archiving Musician Questionnaire)
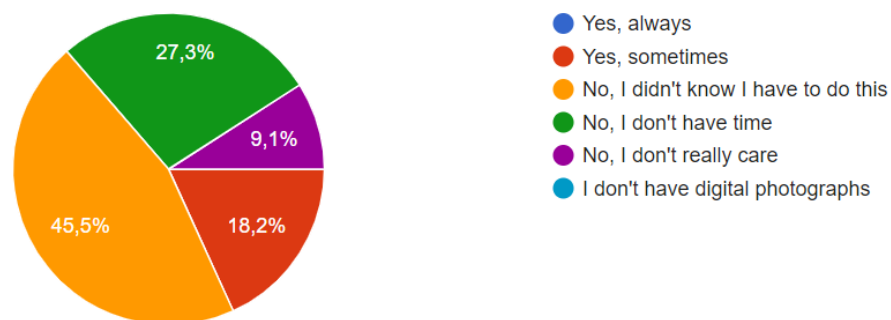
Digital records

As stated earlier in this paper, digital material is omnipresent and many times overwhelming due to its abundance. In **Figure 7** we see the most discussed question of all, included in this survey. There was not one participant who didn't make comments such as "I was surprised when you asked "How do you share your performances?" and the list of the ways that you can share information was huge."[126] Surprisingly very famous social networking sites, such as Twitter and TikTok, and also Patreon which is very famous within musicians' circles, especially after the COVID-19 pandemic outbreak, beginning of 2020, received a 0%. CDs and YouTube both rated 81.8%, something verified also during our interviews, which, in archival terms, is very sad, though expected. CDs lifespan is one of the shorter among those mediums, while YouTube, just like Facebook too, "claim licenses that allow these services to reuse uploaded content."[127]

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[126] Interview by author, 23 December 2021.
[127] A. S. Jackson, et al., "Data Curation and the Arts," 200.

Figure 7: Survey question related to digital records (Source: Google Form Replies Overview, The Archiving Musician Questionnaire)

Which of the following ways have you used to share your recorded performances with others?

CDs	9 (81,8%)
DVDs	6 (54,5%)
USB sticks	7 (63,6%)
External hard drives	7 (63,6%)
Television programmes	5 (45,5%)
Radio	7 (63,6%)
Podcasts	2 (18,2%)
Dropbox	6 (54,5%)
Google Drive	7 (63,6%)
OneDrive	5 (45,5%)
Email	8 (72,7%)
WhatsApp	5 (45,5%)
Viber	6 (54,5%)
Facebook Messenger	7 (63,6%)
Facebook	7 (63,6%)
YouTube	9 (81,8%)
Vimeo	1 (9,1%)
Twitter	0 (0%)
Instagram	4 (36,4%)
Snapchat	0 (0%)
TikTok	0 (0%)
Reddit	0 (0%)
Flickr	0 (0%)
Tumblr	1 (9,1%)
LinkedIn	1 (9,1%)
MySpace	3 (27,3%)
Soundcloud	7 (63,6%)
Reverbnation	1 (9,1%)
Tidal	2 (18,2%)
Pandora	1 (9,1%)
Apple Music	4 (36,4%)
iTunes	3 (27,3%)
Spotify	8 (72,7%)
Google play	2 (18,2%)
Amazon Music	1 (9,1%)
YouTube Music	3 (27,3%)
Fiverr	1 (9,1%)
Patreon	0 (0%)
Bandcamp	4 (36,4%)
NetLables	0 (0%)
Internet Archive	1 (9,1%)
Personal Website	3 (27,3%)
University/college depart…	1 (9,1%)
University/College Librar…	1 (9,1%)
Institutional repository	1 (9,1%)
Google Buzz (Shut dow…	0 (0%)
Google Plus (Shut down…	0 (0%)
Vine (Shut down in 2019)	0 (0%)
Friendster (Shut down in…	0 (0%)
MSN Messenger or Win…	1 (9,1%)
Whatsapp	1 (9,1%)
wetransfer	1 (9,1%)

3.2. Discussion

This study aims to promote the necessity of developing close relationships between music archivists and living musicians. Even if the sample size was limited, and generalizations would not be sufficiently supported, some musicians' record-keeping habits and perceptions were already foreshadowed, while musicians also left encouraging comments about their interaction with an archivist and the things they have learned through the completion of the survey and the interview discussion. Analyzing all archival issues (which has been done very briefly in section 2.2.), and arguing over every single piece of information collected through musicians responses is not the objective of this Thesis. At this point, it is necessary to outline certain aspects of the music archives sphere which need to be updated.

3.2.1. Why do musicians create their personal records?

In order to be able to substantially contribute to this underdevelopment relationship, and not just waste musicians' time, apart from being aware of what we need to learn from them, we have to understand what musicians need from us. Let us not forget that this relationship must be characterized by a mutual offer. Otherwise, the musician will see the archivist as another researcher, who asks for some of his precious time.

According to the musicians' replies, learning preservation and organization techniques about digital material is something that would be of interest for the 45.5% of them, they are less interested in learning preservation and organization techniques about analogue formats, only 27.3%, while the 36.4% is not interested in learning any of those two (Figure 8).

Figure 8: Survey question regarding interest in learning preservation techniques (Source: Google Form Replies Overview, The Archiving Musician Questionnaire)
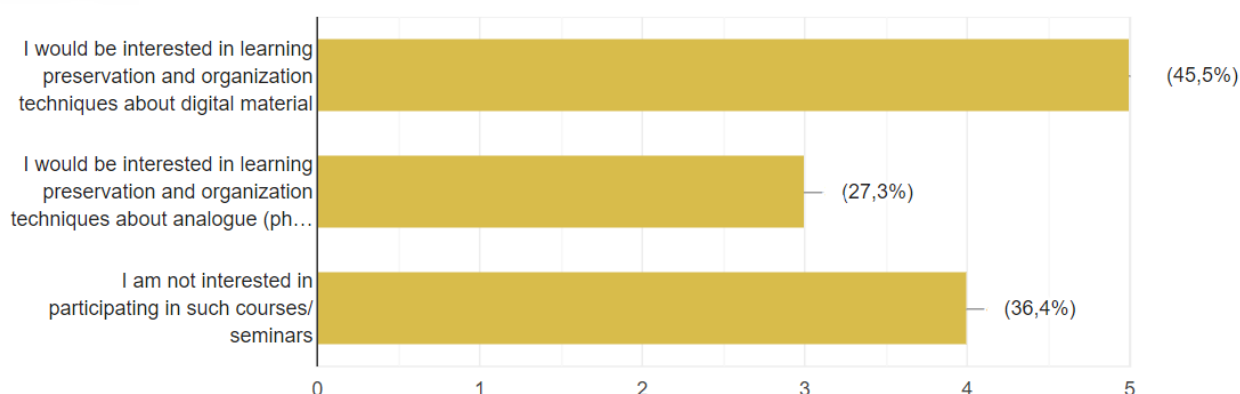
This is not surprising since it is verified by the interviews' results where it turns out that the digital material outnumbers the analogue in today's musicians' personal collections. When asked "How does your archive serve you in your everyday life?" participants gave answers related to practical matters such as finding easily their practice material, educative material for their students, having quick access to photos needed for posters and announcements, biographical texts for concert programs, etc. A few of them also discussed things of an even more administrative nature such as invoices, bank transfers, etc.

In section 2.3., I've underlined the different record-keeping habits that musicians have in comparison to writers. I pointed out that this has not been thoroughly researched and proven, and

that this assumption of mine is based on my personal observation of musicians' idiosyncrasy. Funny enough, musicians verified my assumptions already on a level which allows some sort of inferences to be drawn. When they were asked about keeping diaries, in the past and in the present, their responses could not support more my statement since 63.6% had never kept a diary in the past, with this percentage to become 100% when the next question comes "Do you currently keep a diary?" (Figures 9 and 10).

Figure 9: Survey question about self-documentation practices of the past (Source: Google Form Replies Overview, The Archiving Musician Questionnaire)
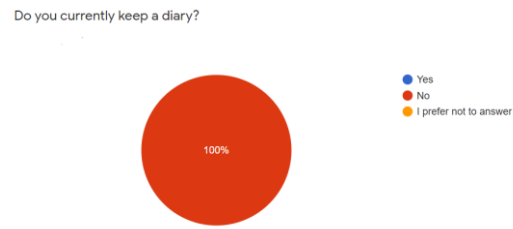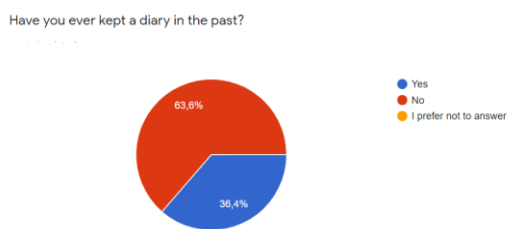
Figure 10: Figure 9: Survey question about self-documentation of the present (Source: Google Form Replies Overview, The Archiving Musician Questionnaire)

Those statements agree both with the findings represented in **Figure 11**, where the overwhelming majority states that most of their stuff is indeed related to music.

Figure 11: Survey question related to the music material presence in their personal collections (Source: Google Form Replies Overview, The Archiving Musician Questionnaire)

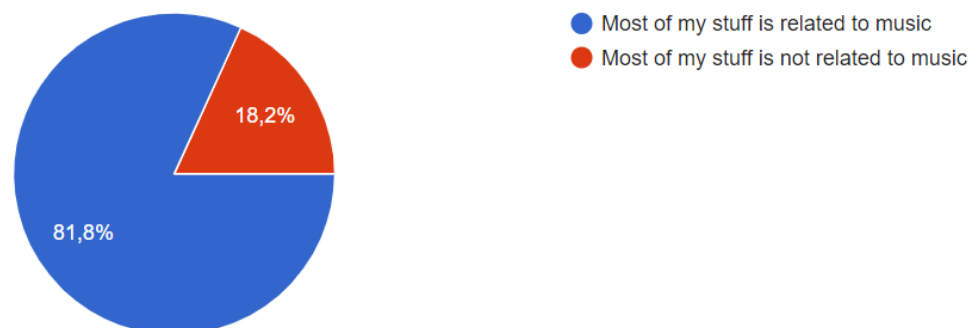Therefore, the answer to the question "Why do musicians create their personal records?" is to serve their practical, everyday musical needs. One of the interviewees said

> I was always very organized. It is sad but for me this is a way of life. If I don't do it, I find life difficult enough. As a musician, you have to do so much. It's not just singing or playing your instrument; it's so much more. It's networking, having contacts everywhere, making your recordings, you have to read stuff, you have to do your own administration, it's such a complicated thing to do, and if I don't have it ordered well, if I don't schedule my days well, then I simply stop producing. My agenda is very carefully organized, because if I don't keep all these things well, I get overwhelmed, and as soon as this happens, I kind of stop. I sit there, and I can't… I'm not productive. I really need to do it, and I've always done that.[128]

More or less, ten of the thirteen participants agreed to the above statement, which shall be taken well into consideration when we think of what those precious to us records' creators, are in need of. It is, after all, an inference very similar to Guthrie's and Carlson conclusion

> The conversation needs to be reframed around how much time and money a home-recording musician will spend, for example, in the event of a drive error that causes data (i.e. music) loss. Lost work means lost money. […] Without action, we run the risk that musicians and labels have nothing to sell and that archivists have nothing to preserve.[129]

3.2.2. What does a personal and music archive mean to a musician?

According to **Table 3** notions of personal archives and music archives overlap. The percentages of musicians who defined the personal archive as one that only includes music (53.8%), and those who included records that witness other aspects of their lives too (46.2%) is significantly small.

One of the interview participants insisted that his archive consists only of two things; the music that he released, and still does, only when recording with fellow musicians who he loves, and playing with them always feels like home; and his drawings, which express a part of his personality which doesn't come out in any other way.[130]

Adriana Cuervo gave a very thorough definition of what a music archive is, which I also cited in section 1.2.3., but none of these parameters were included. Later, in our discussion, I convinced him that there is more included in his records, both personal and musical, which deserved to be part

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[128]Interview by author, 23 December 2021.
[129] N. Guthrie, and S. Carlson, "Pursuing Preservation in the Do-It-Yourself Music Community," 134-135.
[130] Interview by author, 29 November 2021.

of his archive, and he happily agreed to that. However, his emotional attachment to any record that he saves has been, and will always be the most important criterion for him. What I am trying to say is that how do musicians translate those two terms in their understanding is probably all that shall matter. And there is where usefulness lies in the "Archiving" musician method, when the creator is right there, explaining willingly everything to you.

In 2.2.2. section, we discussed the analogy of a musician's age and their archival awareness. According to the data so far collected through this research, age does not stand out as an important factor, which plays significant role to understandings about the nature and the importance of an archive. It was our younger participant who, when answered "What do you know about archivists' profession?" replied

> An archivist is someone who works on an artist's material, conducts thorough research for their life, and not only on the aspects related to their art, and arranges the archive in order to make the information public and accessible.[131]

If so far findings allow some sort of inferences to be drawn, another correlation may be more useful; that is, archival awareness and music higher education. More specifically, participants who received music education of a bachelor's and master's level, with on-campus presence, showed a more complete understanding of the notion of archives. Perhaps we could attribute this to the fact that higher education institutes provide library facilities, and students are usually encouraged during their studies to conduct research on archival material. All of the participants who had received music education under the above-mentioned circumstances, when asked about the content of their personal archive mentioned records of a more "academic" nature, such as music reviews, critics, and newspapers clippings. Furthermore, it was them who gave more accurate replies to the question "Where can someone find music archives," and who had –more frequently than the rest of the participants– visited and used music archives.

If further research proves this conclusion valid, we, as information specialists have a great reason to worry and think that one of the most important aspects of our profession, which is to make the information accessible easily and for free, does not stop at the point when finding aids are ready and uploaded to databases. Promoting the knowledge archives bring needs to expand beyond universities, conservatories and academic circles.

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[131] Interview by author, 1 December 2021.

3.2.3. How do musicians create, use, organize, and share their personal records?

<u>Creation and Use</u>

The creation of records in musicians' case has nothing different than any other record creator's case, unless we are talking about special formats, such as plug-ins, MusicXML files, and other music-related formats. As mentioned many times already, digital is everywhere. Music scores and lyrics are now saved in tablets to serve the purposes of rehearsals, lessons, and even performances. Not only born-digital archives is an everyday routine for musicians, but also many interviewees referred to their activity of scanning old paper documents, to easily use them through their tablet, to upload them in their cloud and have quick access anytime, and to save them from deterioration as, in some occasions, the ink starts disappearing already. Questions about duplicates, drafts, words converted into pdfs are, of course, included in the survey, but the replies to these questions reveal any uncommon, unorthodox, repetitive way of records creation.

<u>Organization</u>

The only recurrent arrangement schema I have witnessed so far is the classification into two big series; music and personal material. All thirteen of the interview participants have arranged their personal records according to this pattern. The best answer I received in the question "Are you an organized person?" was the following:

> Perhaps in the classic sense of the word, someone looking at my stuff may think that I am not that organized. However, I find that, in a special way of my own, I am. Most people tend to see organization as a linear situation, while I see it as a parametric one, and I would say that linearly I am not organized, parametrically I am not so bad.[132]

<u>Sharing</u>

Apart from **Figure's 7** extensive list of ways to share data, sharing information, regardless of nature and content, has drastically transformed due to the COVID-19 pandemic and its consequences in all aspects of people's lives, all around the world. Musicians had to find new ways of communication with their audience, either by using tools that already existed but were used on a smaller scale or by welcoming in their lives brand new habits. Posting on Social Media Networking Sites was already there, but in the past two years, live stream services have reached an unprecedented level.

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[132] Interview by author, 23 November 2021.

A great example of the shifting times is the Abigail Barlow (22) and Emily Bear (19) case; two musicians who wrote their album "The Unofficial Broadway Musical" while streaming online on TikTok and Instagram. They did that to

> "Transparently involve their audience in every step of making this album. Demystifying the creative process with real-time live-streams documenting their composing, orchestrating and recording sessions, Barlow and Bear have broken the glass ceiling on how musicals become mainstream."[133]

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[133] Barlow and Bear, *The Unofficial Bridgerton Musical: Piano, Vocal Guitar,* Hal Leonard, 2021, 2.

Chapter Four: Conclusion

The "Archiving" musician approach aims to involve new ideas and methods into the traditional archival practices. Establishing relationships with living musicians with archivists "making the first" move, stepping out the repositories, and seeking for their prospective donors, is a very new and innovative practice, at least in the field of music archives. Even though not a world avant-Garde, since the Paradigm, the Indie Preserves, and other projects and inquiries, such as Jackson et al., and Molloy's works, inspired my work and showed me the way, this is the first application of such an archival endeavor in the music communities of Greece and the Netherlands (although very limited), and hopefully, will establish itself in the archives world.

Since the main characteristic of this approach is the mutual exchange of knowledge and experiences between archivists and musicians, let's discuss the results of this attempt, separately, according to each of these points of view.

4.1. The "Archiving Musician": The archivist's side

It feels like the battle is already won; already from the moment that people that you never knew personally before, agreed to devote some of their time to help in this effort. From the archivist's side, the process is absolutely worthwhile. The archivist puts themselves in the creators' shoes, a process that elevates their understanding of record-keeping and self-documenting mechanisms. Apart from that, archivists need to become more active members of the societies they work for.

Networking and expanding social communication can only benefit the archivist as a professional, but also the organization they work for. Although one of the most multitasking jobs in the market, archivists have to passionately work for the preservation of information and assure free and easy access for future generations.

The "Archiving" musician method affects positively the relationship between the archivist and the musician, creator and prospective donor, with their communication gradually becoming more and more relaxed and informal. An essential ingredient for the success of the method is that the archivist has searched about the musician's professional, and even personal when possible, background, and has read the survey answers given by the musician before their interview. This helps to get to know the musician better, and make the interview more personal, and also bring in the discussion topics that both think need some further explanation. It is also important for the

archivist to communicate politely and respectfully without forgetting to add some humor to "break the ice." After all, we ask strangers to tell us about their daily lives and habits.

I consider the interview part as the most important of this method, as the questionnaire discouraged some musicians who found it too big. It turns out that musicians are very familiar with interviews, which adds extra convenience to the process. Unfortunately, the more famous they are the harder to reach, basically due to a shortage of free time. Throughout the interviews all of them have been very open and didn't have any difficulty answering; they didn't feel uncomfortable or even wonder if what I am doing is trustworthy. Before the end of our discussions I encouraged them all to feel free and contact me anytime they may need some archival help. Exploring the musicians' "archiving" self while they are still active record creators, is a valuable new source of information to help us understand better how to preserve and process music archives.

4.2. The "Archiving Musician": The musicians' side

Both at the end of the interviews musicians' were encouraged to ask, or discuss whatever they wanted, while also I asked for their feedback was asked. Thanks to their honesty I managed to improve things in my method, which also resulted in the flexibility of not addressing always all questions to every musician, but rather adapting accordingly.

The two complaints I received were about the size of the questionnaire and the limitation of the music genres listed in the question where they were asked to indicate their music style. Other than that the comments of the musicians were very beautiful and encouraging, such as

> Thank you for sending me the questionnaire. It was a pleasure to fill it in and it was fun; I really liked some of your answer options ('overselling like crazy') and your questions were very interesting. Also, your questions showed a lot of respect for musicians because you encourage them to take their work seriously, which is heartwarming.[134]

At the question "Have you learned something about archives through this conversation?" musicians unanimously answered that they were impressed by the "appraisal" decisions an archivist has to make. It was also the majority of them who pointed out that they didn't know about the uselessness of breaking an archival collection into parts and distribute it to more than one institutions. Another tip that all agreed that was very useful is the one about proper backup routines.

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[134] Interview with author, 23 December 2021.

When discussing the necessity of providing archives preservation techniques to musicians, five of them said that they would be interested only in case they will become famous one day in the future, while two others claimed that it is necessary to introduce archival courses in Conservatories and Universities.

Finally, there was one point in which all of the participants agreed. When they were asked if they have ever thought that their personal archive will one day be held by a cultural organization, only two of the thirteen replied that they have sometime thought about but not very systematically yet. Consequently, since the most frequent answer was negative, we proceeded to a conversation on the hypothetical scenario that this will happen in the future, and ideally before their death. When we focused on the criteria that this hypothetical organization must comply with in order to hand over their archival collection, the first thing they all answered was that they wanted their material to be freely accessible to the public, and that they wish that the information that their records bring, would be easily discoverable especially by young musicians.

I kept for the end one of the most flattering and encouraging comments, which shows how open and willing the community of musicians is to engage themselves with the archival community, and learn from each other.

> The most helpful is actually the awareness that you create, and the enthusiasm that you convey for the subject and the importance, and the relevance of it. That is very, very helpful. You do a good missionary job.[135]

Archivists have to involve themselves deeper into the contemporary music society, if they sincerely want to find valid and effective solutions to protect and preserve the uncountable information that is being produced and disseminated every day. By incorporating interviews into routine archival strategies, the archivists will gain an insight into musicians' already established arrangement schemas, or criteria for appraisal and selection, by raising questions regarding self-documentation and record-keeping habits. Simultaneously, through this process, the musician will deeply understand what the role of an archivist is, and by developing a relationship of trust and convenience, the archivists will be able to educate and guide musicians to optimize their record-keeping practices.

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[135] Interview by Author, 28 December 2021.

What will result is more organized and better preserved personal collections, which translates to better preserved archival records, a better intellectual arrangement based on the creator's needs and personality, more handy in use by the creators themselves during their lifetime, but, also, by researchers when/if this material reaches an institution (archives, libraries, etc.). Through the interview and survey process, the archivist not only gets to know the interviewed musician and their personal collection better, but after conducting many interviews, and receiving enough questionnaire submissions, they start observing certain arrangement schemas applied by musicians in general, either particularly as a unique record-keeping group or, generally, as a personal records creators.

Appendix I: Interview Consent Form

Participant's Name   Sandy Kyriaki Tzagkaraki
                                    Faculty of Humanities, MA Student of History
Interview Date   Study Programme Archival Studies
                                                                 Leiden University

Interview Consent Form

'I hereby declare to have been informed in a way that was understandable to me, on the nature and method of the research project "The 'Archiving' Musician: When archivists establish relationships with living musicians," as was also laid out in the information sheet attached to the research questionnaire I have already completed.

1. I voluntarily agree to participate in this research interview.
2. I allow the audio recording of the interview, and I am aware that copyright is transferred to the researcher.
3. I wish to review, edit, and approve the transcript of my interview.
4. I obtain the right to withdraw this consent at any time, without having to provide a reason for this. When my data has been fully anonymized, it is no longer traceable to me. It is therefore no longer possible to withdraw this data.
5. If my interview data will be used in scientific publications, or are published any other way,

   [ ]   this will be done fully anonymized.

   [ ]   my full name may be credited but only after I have reviewed the data in transcript and give my consent.

6. My personal data will not be accessible by third parties without my consent in accordance to the confidentiality protection ethical issues.
7. I consent to the reference of my name in the list of interviewees.
8. If I would like to receive further information on the research, now or in the future, I can turn to the researcher, Master's student, Sandy Kyriaki Tzagkaraki (e-mail: sandy.tzagkaraki@gmail.com).
9. If I have any complaints on this research, I can turn to the research and Master's Thesis supervisor, Leiden University lecturer at the Institute for History, Dr. Lennart P. J. Bes (l.p.j.bes@hum.leidenuniv.nl).

Signed:

……………………………   ……………………………

Name participant   Signature

_____

'I have provided information on the research. I hereby declare myself willing to, now or in the future, answer any questions on the research to the best of my ability. I will provide to the participant copies of the

signed consent form, and any other produced document such as interview transcript, screenshots or photographs.'

……………………………   ……………………………

Name researcher   Signature

……………………………

Date

Appendix II: Questionnaire

The "Archiving" Musician

Project title: The "Archiving" Musician: When archivists establish relationships with living musicians

Dear Musician,

Music archivists love music archives. And that makes sense. Therefore, if what you create is so precious to us, you are precious too. The key idea behind this research is that if we want to understand how and why you and your fellow musicians document your music and your personal world, we just need to talk with you. In other words, this research demonstrates the need of developing relationships of collaboration and trust between archivists and living musicians.

Why do this?
On one hand, we do this to establish a new approach, which will allow archivists to get answers about musicians' documentation habits and thoroughly understand:
> Why musicians create their personal analogue and digital documents, and audiovisual material.
> What do personal and music documents mean to them.
> How do they create, store, organize, and use them.
On the other hand, musicians will have the chance to see the whole picture of what a "personal music archive" is, and how to organize, utilize, and protect it from deterioration and data loss.

How will we do this?
By conducting interviews and creating meaningful questionnaires archivists will build close relationships of trust and confidentiality with musicians, which will bring those two communities closer and benefit them both in the way described above.

Archivists have to involve themselves deeper into the contemporary music society, if they sincerely want to find valid and effective solutions to protect and preserve the uncountable information that is being produced and disseminated every day. That is why your participation plays an essential role, and I want to thank you a lot for taking the time to help me in this endeavor.

Warmest regards,
Sandy

This research will result in a MA Thesis by the Leiden University Masters' student, Sandy Kyriaki Tzagkaraki. For more information you may contact her via email: sandy.tzagkaraki@gmail.com. The study has been approved by the MA Thesis supervisor, Leiden University lecturer at the Institute of History, Dr. Lennart P. J. Bes, who you may contact in case of concerns via email: l.p.j.bes@hum.leidenuniv.nl.

Email Address*

Privacy and Consent Statement

This survey is forwarded only to people who have agreed in advance to also participate in the interviews of this research.

By voluntarily completing this survey you give your consent to use your answers in this research. The survey will last approximately 40-50 minutes. You may save your progress and return whenever you wish to complete and submit your answers. You can also edit your replies even after submission. In the course of this survey you will be asked to provide information about your music profile and music activity, the types of documents, audiovisual files, and other items of personal and musical documentation you create, as well as about the occasions and the frequency on which you create or collect them.

At the beginning of this survey, you will be asked to fill in some personal information. This will help the researcher to identify the person replying, correlate the survey findings to the interview results, and draw inferences regarding the central research question.

We will protect your anonymity. Your data will not be published or serve any other purpose. Your answers will in no way be connected to your personally identifiable information and will remain only at the researcher's disposal. After completion, you will receive a copy of your answers via email.

By submitting this survey you agree that you have been sufficiently informed.

*

- o   I do want to participate in this survey
- o   I do not want to participate in this survey

Personal Information

1. Please enter your name: *

Please select your age group:

- o   16 - 24 years old
- o   25 - 34 years old
- o   35 - 44 years old
- o   45 - 54 years old
- o   55 - 64 years old
- o   65 - 74 years old
- o   75 years old and above

2. Please select your gender:

o   Female
o   Male
o   Gender variant / non-conforming

---

3. Country of residence:

---

4. City/town of residence
Mention more than one if applicable

---

5. Do you make a living only as a musician?

o   Yes
o   No

---

6. How do you spend your free time?
It is not necessary to write a lot. Using one word such as kids, friends, reading, gym, yoga, swimming, dog, etc. is perfectly enough

Music profile

7. Which is the music style that you professionally perform/compose/teach *
If you specialize in more than one style rate them according to how regularly you perform/compose/teach each one of them

	Never	A few times	Very often	Almost always	I perform/compose/tech only this style
Classical					
Contemporary					
Folk					
Jazz					
Pop					
Rock					
Traditional					

---

8. What is your primary instrument?*

e.g. voice, piano, etc.

_____

9. How many years have you been playing professionally your primary instrument?

_____

10. Have you ever participated in activities that involved music archives?

Think of any research you may have conducted during your studies on music manuscripts, transcription projects where you had to transfer information from manuscripts to music notation software like MuseScore, digitization projects, restoration of audio archives, concerts, or recording sessions where you performed unreleased music, etc.

- o Yes
- o No
- o Maybe
- o Other:

Music education

This section can be a bit confusing since there are many ways to study music, including being self-taught. What lies behind the following questions is definitely not to evaluate your musicianship and education level. It is important to see whether you have attended a higher education institute or not because in these places library facilities are provided, and students are usually encouraged during their studies to conduct research on archival material. Please, read carefully the descriptions before you reply.

_____

11. Have you received any kind of online music education?

Think of online seminars, online courses, online specialization degrees, and anything else that did not require a physical, on-campus attendance

- o Yes
- o No

_____

12. Have you received any kind of music education which required physical, on-campus presence?*

In this question, answer "Yes" if you have followed a study program that required an on-campus attendance, such as Bachelor's, Master's, etc., which usually include Thesis writings in their curriculum.

- o Yes
- o No

_____

13. Style of music studied

Check all that apply

- ☐ Classical
- ☐ Contemporary
- ☐ Folk
- ☐ Jazz

☐ Pop
☐ Rock
☐ Traditional

---

14. Institution(s)

---

15. Degree title

For instance "Bachelor's Degree in Classical Music," "Bachelor Composition," "Bachelor Jazz Trumpet," etc.

---

16. How many years is the duration of the study programme(s) you have been enrolled in and completed?

For each study programme mention the number of years as estimated by the institution. For instance, if a programme normally lasts 4 years but it took you 6 to complete it, write "4" in your reply

---

17. Type of study programme

Check all that apply

☐ Bachelor's Degree (BA)
☐ Master's Degree (MA)
☐ Doctorate Degree (PhD)
☐ Doctorate of Musical Art (DMA)
☐ Artist Degree (Diploma, AD)
☐ Other:

Music activity

18. What about your music activity??

In the musicians' profession, it is sometimes taught to define what a music activity is. In this question consider your activity in the cynical sense of productivity and even money-making. For instance, choose "Super active" if you have been composing music for a project or a movie soundtrack. Choose "Quite active" if you have been composing music out of inspiration but with no specific idea of how could you probably use this work.

	Inactive	A bit active	Quite active	Very active	Super active	Overbooked, selling like crazy
Music activity in the past						

Current
music
activity

Music
activity
before the
COVID-19
pandemic

Music
activity
during the
COVID-19
pandemic

19. Rate each of the following music activities according to the frequency that you perform them either professionally or not

This question doesn't necessarily refer to your current situation. If the COVID-19 pandemic has severely affected you, answer by taking into account your before corona activity (until 2019). Music teaching and recording will be discussed later

	Never	Very infrequently	Somewhat infrequently	Somewhat frequently	Very frequently	Almost every day
Music composition						
Music production						
Live music performance						
Rehearsing						
Jamming						

20. What kind of audience does your music activity reach either physically or digitally?

Think of the venues you play music at, the radio stations that your music is being broadcasted, the nationality of the viewers that according to your social media accounts or Website statistics reach your profile, etc., and check all that apply

- ☐ A local audience
- ☐ A regional audience
- ☐ A national audience
- ☐ An international audience

21. Do/did you teach music? *

- o Yes
- o No

Music Teaching

22. On average, how many hours a week do/did you teach with physical presence?

_____

23. On average, how many hours a week do/did you teach with digital presence?

_____

24. Do/did you teach with a physical presence in a music school/college/university/conservatory, etc.?

o   Yes
o   No

25. Do/did you teach with a digital presence in a music school/college/university/conservatory, etc.?

o   Yes
o   No

26. Do/did you teach private lessons with a physical presence outside of a music school/college/university/conservatory, etc.?

o   Yes
o   No

27. Do/did you teach private lessons with a digital presence outside of a music school/college/university/conservatory, etc.?

o   Yes
o   No

28. Do you teach music, give lectures, seminars, and master classes by doing live stream or by sharing pre-recorded material?

Check all that apply

☐   Live stream
☐   Sharing pre-recorded material
☐   I don't participate in such activities through internet

29. Do you or your students record you while teaching?

o   Yes, every time
o   Yes, some time
o   No, never

Releasing music

30. Have you ever been involved in the release of an album(s)/record(s)?
Check all that apply

- ☐ As a solo artist
- ☐ With my band/ensemble
- ☐ As a session musician
- ☐ I haven't participated in an album/record release

---

31. How many albums/records have you released or participated in?

---

32. In which formats have these releases reached the audience?
Check all that apply

- ☐ Vinyl
- ☐ Tape
- ☐ CD
- ☐ Digital download
- ☐ Streaming
- ☐ I haven't participated in an album/record release
- ☐ Other:

---

33. When you travel/travelled to perform/record/teach, how far do/did you get?
Check all that apply

- ☐ Within my region
- ☐ Within my country
- ☐ I travel internationally
- ☐ I don't travel to play music

---

34. How often do/did you travel beyond your city/town of residence to perform/record/teach music during the year?
If the COVID-19 pandemic has severely affected you, answer by taking into account your before corona activity (until 2019)

- o Never
- o Less than once per year
- o A few times per year
- o Once a month
- o Twice to three times per month
- o Once a week
- o More than once a week
- o Every day

35. Summer in Europe is the busier touring period for a musician. How often do/did you travel beyond your city/town of residence to perform/record/teach music during that period of year?

If the COVID-19 pandemic has severely affected you, answer by taking into account your before corona activity (until 2019)

- o Never
- o A few times
- o Once a month
- o Twice to three times per month
- o Once a week
- o More than once a week
- o Every day

Recording music

36. How often do/did you record your live performances?
- o Every performance
- o Most of my performances
- o Some of my performances
- o None of my performances

37. Do/did you regularly record in studios?

- o Yes, very often
- o Yes, sometimes
- o Never

38. Do you record yourself while rehearsing?

- o Yes, every time
- o Yes, some times
- o No, never

39. Do you record yourself while practicing/studying?

- o Yes, every time
- o Yes, some times
- o No, never

40. On which of the following occasions do you video record yourself?

Check all that apply

- ☐ During live performances at venues
- ☐ While playing music in private (for instance at home, alone or jamming with other musicians)
- ☐ While recording at a studio

☐   While rehearsing
☐   While practicing and studying
☐   Other:

---

41. How do you record yourself in audio?
Check all that apply

☐   By recording engineers using their equipment or equipment provided by venues during performances
☐   By recording engineers using my personal equipment during performances and rehearsals
☐   I set up my professional-grade personal equipment to record performances/rehearsals/practicing/jamming
☐   I use nonprofessional equipment (laptop, tablet, smartphone, voice recorder, etc.) to record performances/rehearsals/practicing/jamming
☐   I don't record myself in audio
☐   Other:

---

42. How do you video record yourself?
Check all that apply

☐   By videographers using their equipment or equipment provided by venues during performances
☐   By videographers using my personal equipment during performances and rehearsals
☐   I set up my professional-grade personal equipment to video record performances/rehearsals/practicing/jamming
☐   I use nonprofessional equipment (smartphone, tablet, nonprofessional video camera, etc.) to record performances/rehearsals/practicing/jamming
☐   I don't record myself in video
☐   Other:

---

43. When other people record you, do you search for / ask for / download a copy to keep it in your personal archive too?
Either by reaching people and asking them to forward copies to you, or by searching on the internet (YouTube, Facebook, Instagram, etc.) to find out if someone posted something related to you

○   Yes, always
○   Yes, sometimes
○   No, never

---

44. How often do you share recordings of your performances with others (students, friends, family, colleagues, followers, etc.)?
Either audio or video recordings

○   I share every performance
○   I share most of my performances
○   I share some of my performances

     ○   I share none of my performances

---

45. Which of the following ways have you used to share your recorded performances with others?
Take a deep breath, and check all that apply

- ☐ CDs
- ☐ DVDs
- ☐ USB sticks
- ☐ External hard drives
- ☐ Television programs
- ☐ Radio
- ☐ Podcasts
- ☐ Dropbox
- ☐ Google Drive
- ☐ OneDrive
- ☐ Email
- ☐ WhatsApp
- ☐ Viber
- ☐ Facebook Messenger
- ☐ Facebook
- ☐ YouTube
- ☐ Vimeo
- ☐ Twitter
- ☐ Instagram
- ☐ Snapchat
- ☐ TikTok
- ☐ Reddit
- ☐ Flickr
- ☐ Tumblr
- ☐ LinkedIn
- ☐ MySpace
- ☐ SoundCloud
- ☐ Reverbnation
- ☐ Tidal
- ☐ Pandora
- ☐ Apple Music
- ☐ iTunes
- ☐ Spotify
- ☐ Google play
- ☐ Amazon Music
- ☐ YouTube Music
- ☐ Fiverr
- ☐ Patreon
- ☐ Bandcamp
- ☐ NetLables
- ☐ Internet Archive

- ☐ Personal Website
- ☐ University/college department website
- ☐ University/college Library services
- ☐ Institutional repository
- ☐ Google Buzz (Shut down in 2011)
- ☐ Google Plus (Shut down in 2019)
- ☐ Vine (Shut down in 2019)
- ☐ Friendster (Shut down in 2019)
- ☐ MSN Messenger or Windows Live Messenger (shut down in 2020)
- ☐ Other:

Do you ever make notes or annotations about your performances/recordings?

For instance, notes or annotations on musical scores, lyrics, etc.

- o Yes
- o No

---

46. How do you make notes or annotations?

Check all that apply

- ☐ On the score or lyrics sheet (analogue or digital)
- ☐ On a document independent of my score or lyrics sheet (analogue or digital)
- ☐ I use software annotation
- ☐ I use internet/online tools
- ☐ Other:

Digital presence

47. Have you done live stream performances?

- o Yes
- o No
- o Maybe

---

48. How often do you do live stream performances?

- o Never
- o Less than once per year
- o A few times per year
- o Once a month
- o Twice or three times per month
- o Once a week
- o More than once a week
- o Every day

49. Which of the following platforms have you used to do live stream performances?
Check all that apply

- ☐ Facebook Live
- ☐ YouTube Live
- ☐ Instagram
- ☐ Twitch
- ☐ Vimeo
- ☐ Omegle
- ☐ LinkedIn Live
- ☐ Jamulus
- ☐ Zoom
- ☐ Skype
- ☐ Google Meets
- ☐ Periscope
- ☐ Crowdcast
- ☐ I don't do live stream
- ☐ Other:

---

50. Do you participate as a student/learner to online educational activities, either by doing livestream or by receiving pre-recorded material?

- o Yes
- o No

---

51. How often do you post on social media?

- o Never
- o Every few months
- o Every few weeks
- o Weekly
- o Daily
- o Multiple times a day

What kind of record-keeper are you?

52. Do you believe that your music-related saved material outweighs the rest of the material that you keep or the other way around?

"The rest of the material" can be more personal stuff like diaries, and personal correspondence, photos from your holidays, photos with family and friends, documents related to a non-music job, documents from non-music studies, etc.

- o Most of my stuff is related to music
- o Most of my stuff is not related to music

---

53. At what age have you experienced your first big moment associated to music?

It can be a school performance or a song you wrote with a childhood friend, if you feel that this meant a lot to you

54. Have you kept anything related to this memory?
Audio recording, video, photograph, notes, etc.

o   Yes
o   No
o   Maybe

55. If yes, what have you kept?

56. Do you keep stuff from your childhood?
School reports, photographs with your grandparents, collections of items, etc.

o   Yes, almost everything
o   Yes, some of them
o   Yes, very few
o   No, unfortunately
o   No, I don't really care

57. Have you ever kept a diary in the past?

o   Yes
o   No
o   I prefer not to answer

58. If yes, do you still have it?

o   Yes, I have it
o   I don't know. I can't find it
o   No, unfortunately I don't have it anymore
o   No, it wasn't very important anyway
o   No, I've thrown it away
o   No, I never had one
o   I prefer not to answer

59. Do you currently keep a diary?

o   Yes
o   No
o   I prefer not to answer

60. Do you have an agenda or anything else where you keep notes about everyday tasks, deadlines, birthdays, etc.?

It can be paper, digital, or both. Even keeping notes on your smartphone calendar can do

- o Yes
- o Sometimes
- o No

---

61. If your agenda/calendar is in a digital format, do you create backups?

- o Yes, very often
- o Yes, sometimes
- o Yes, it does automatically
- o No

---

62. The things we keep describe aspects of our personality. There are some collections of personal stuff that describe more comprehensively the person that created them than others. This is due to the broad range of 'personal record keeping behaviors.' Some people keep every letter they ever received, while others keep nothing and rely solely on memory. The vast majority of people fall somewhere in-between these two extremes. In which category do you fall into?

- o I keep everything
- o I keep nothing
- o I fall somewhere in the middle

---

63. Do you keep newspapers, magazines, clippings, articles, reviews, event programs, etc. that talk about you or mention your name?

- o Yes, I try to keep all of them
- o Yes, sometimes
- o No, never

---

64. To what extent are they in paper and to what extent are they digital?

- o All of them are in paper
- o All of them are digital
- o I keep both paper and digital
- o I keep both paper and digital, and I scan the paper material in order to save them in a digital format too
- o I keep both paper and digital, and I print the digital material in order to save them in a paper format too
- o I keep nothing
- o Other:

65. In case you keep newspapers, magazines, clippings, etc. in digital files, in what kind of format do you save them?

Check all that apply

- ☐ Text
- ☐ Images
- ☐ Web links
- ☐ I don't keep such documents
- ☐ Other:

---

66. Do you keep newspapers, magazines, clippings, articles, reviews, event programs, etc. that talk about people you admire or discuss a topic of your interest?

- ○ Yes, I keep many of such recordings
- ○ Yes, sometimes
- ○ No, never

---

67. Do you keep documents related to your work, such as contracts, correspondence, etc.?

- ○ Yes, all of them
- ○ Yes, some of them
- ○ No

---

68. Are they digital or paper documents?

- ○ Digital
- ○ Paper
- ○ Both
- ○ I don't save such documents

---

69. Do you keep correspondence related to your personal life?

- ○ Yes, all of them
- ○ Yes, some of them
- ○ No

---

70. Do you keep memorabilia/ephemera related to your work/projects/concerts/gigs?

These can be items such as advertisements, clothing, posters, and promotional items.

- ○ Yes
- ○ No

---

71. What kind of memorabilia/ephemera of your projects/concerts do you keep?
Check all that apply

- ☐ Advertisements
- ☐ Clothing
- ☐ Posters
- ☐ Promotional items
- ☐ I don't keep memorabilia/ephemera
- ☐ Other:

---

72. Are there other people in your life that create/keep documents/audiovisual material on your behalf?

Remember of the times that your mum records video while you perform, colleagues from the academy you are teaching music who may have written a press release about your new seminar, your manager, your social media content creator, etc.

- o Yes
- o No
- o Maybe

---

73. Are there other people's documents mixed with yours?

- o Yes, many
- o Yes, a few
- o No

Storage and Preservation

74. Where do you store the physical versions of your documents (paper format)?
Check all that apply

- ☐ In boxes
- ☐ In filing cabinets/drawers
- ☐ I don't have any standard plan. I put them randomly wherever it is convenient for the moment
- ☐ I save no documents

---

75. Have you ever experience loss of valued information? Anything that you wished it wouldn't be lost or that you could find again

It can be information in documents, diaries, books, photographs, digital files, videos, and so forth.

- o Yes
- o No

---

76. If it happened, or in the idea that this could happen, how does it feel?

- o It feels horrible
- o I feel sad, but it's ok
- o I don't care

---

77. If you have indeed lost information recorded in any kind of format, on what occasion did this happen?
Check all that apply

- ☐ While moving house
- ☐ The stuff is still there but I don't have the equipment to read them (floppy discs, video tapes, etc.)
- ☐ They were saved in very old mediums and they deteriorated
- ☐ They were saved in CDs/DVDs which are now corrupted/damaged
- ☐ They were saved in CDs which suddenly became unreadable without having any damage
- ☐ My external hard drive suddenly died
- ☐ I accidentally deleted them
- ☐ I accidentally didn't save the file
- ☐ My laptop/computer/tablet/smartphone etc. was stolen
- ☐ My laptop/computer/tablet/smartphone etc. was broken
- ☐ Liquid spilled on my paper documents/books
- ☐ The pencil/pen has faded on some old documents
- ☐ None of the above ever happened to me
- ☐ Other:

---

78. Let's imagine that one day your personal stuff will end up in a cultural organization for preservation. Archivists don't always keep everything. Some things are removed from an archival collection. Would you bother if ALL of your stuff that is not related to music, and has to do with other activities, another job or/and your hobbies were thrown away?

- ○ No, I wouldn't bother. They are not very important anyway
- ○ Yes, I would bother. I am emotionally attached to them but I understand they shouldn't be in a musicians archive
- ○ Yes, I would bother. They are also part of who I am
- ○ I don't care. Let archivists decide for me
- ○ I don't know

Sensitive data and copyright

79. Are any of your digital documents encrypted?

- ○ Yes
- ○ No
- ○ I don't know

---

80. Do any of your digital files require access password?

- ○ Yes, many of them
- ○ Yes, some of them
- ○ No

---

81. Does any member of your family, partner or friend know your personal passwords?
Check all that apply

- ☐ All of my passwords
- ☐ Some of my passwords
- ☐ They know where is the file where I write them down
- ☐ No, no one
- ☐ I prefer not to answer

---

82. Do you use any software, like for instance KeePass, which enables you to manage your passwords in a secure way?

- o Yes
- o No
- o I prefer not to answer

---

83. Do you save your log in passwords to your computer/tablet/smartphone so you automatically sign in to your various accounts?

- o Yes, all of them
- o Yes, most of them
- o Yes, some of them
- o No
- o I prefer not to answer

---

84. Would you share your passwords with an archivist, for instance to give them access to your social media accounts or your email?

- o Yes
- o No
- o Maybe
- o I don't know

---

85. Is it clear who is the copyright owner of all the files that you keep?
For instance, if you have photos of you taken by others (e.g. a photographer) the copyrights of those photos do not belong to you but to them

- o Yes, I have this information about all my files
- o Yes, I have this information for some of my files
- o No, I don't know

Digital archive

86. Do you keep/create documents in both paper and digital formats?

- o Yes, both
- o No, only digital documents (Words, PDFs, etc.)
- o No, only paper documents (printing out everything I need, writing manuscripts)

---

87. To what extent do you print documents that you already have in a digital format?

o Always
o Sometimes
o Rarely
o Never

88. To what extent do you scan documents that you already have in a paper format?

o Always
o Sometimes
o Rarely
o Never

89. What kind of digital documents do you keep/create?
Check all that apply

☐ Microsoft Office (Word, Excel, PowerPoint) or iWork (Pages, Numbers, Keynote)
☐ PDFs
☐ Google Drive files or Google Docs
☐ I don't know
☐ Other:

90. Where do you save your digital documents?
Check all that apply

☐ On my computer/laptop using its internal hard drive
☐ On one or more external hard drives
☐ On a server
☐ On a cloud
☐ Other:

91. When you are in the process of creating something in your computer (text, music, video, etc.) do you edit the same file which will eventually become your final version? Or do you keep the drafts in order to document the whole process?

o I always make a copy of the previous version and edit it. In this way I keep drafts that document the whole process
o I sometimes make a copy of the previous version and edit it, to keep drafts that document the whole process. However, sometimes I just edit the same file until it reaches its final form
o I may accidentally have some drafts
o I never keep drafts. I only keep the final version

92. Do you name your files?

o Yes, always
o Yes, most of the time

o   Yes, some time
o   No

---

93. Do you keep duplicate files or do you merge/delete them?

o   I always keep duplicates in purpose
o   I try not to keep duplicates but sometimes it happens
o   I never keep duplicates

---

94. Is storage space for digital material ever a problem?

o   Yes, it is never enough
o   Yes, sometimes
o   No, never

---

95. Do you back up your files?

o   Yes, very often
o   Yes, sometimes
o   Yes, they are backed up automatically
o   No, never

---

96. What storage do you use for back up?
Check all that apply

☐   CDs
☐   DVDs
☐   USB sticks
☐   External hard drive
☐   Cloud storage
☐   I don't do back up my files
☐   Other:

---

97. Do you save in PDF format your final documents when you are done with editing?

o   Yes, always
o   Yes, sometimes
o   Only when I want to forward it to someone else
o   No

Emails

98. How many email addresses do you have/use?
Include also those that exist but you don't use anymore, and those that you use together with other people, such as your ensemble's email

99. Do you create folders with meaningful titles in order to transfer your emails according to their content?

o Yes, always
o Yes, sometimes
o No

100. Do you delete emails that have little value to you?

o Yes, always
o Yes, sometimes
o No, I use the "archive" button instead of deleting them
o No, I leave them all in my inbox

Technical information

101. What kind of operating systems (OS) do you use?
Check all that apply

☐ Microsoft Windows
☐ Apple macOS
☐ Linux
☐ Google's Android OS
☐ Apple iOS
☐ I don't know
☐ Other:

102. Does your computer(s) have standard USB ports or CD writers?

☐ It has standard USB ports
☐ It has CD writer
☐ No, it has not
☐ I don't know

Audio

103. Do you keep audio in analogue or digital copies?
Check all that apply

☐ Analogue
☐ Digital

104.   Where do you keep your physical copies?
Check all that apply

☐   Boxes
☐   Filing cabinets/drawers
☐   On shelves
☐   Other:

---

105.   Where do you save your digital audio files?
Check all that apply

☐   On my computer/laptop using its internal hard drive
☐   On one or more external drives
☐   On a server
☐   On a cloud
☐   Other:

---

106.   In what format do you save your audio recordings?

☐   WAV
☐   FLAC
☐   AIFF
☐   MP3
☐   I don't know
☐   Other:

---

107.   Are there audio files that only exist as attachments in your emails, Facebook Messenger, WhatsApp, Viber, etc., and which have not been saved and stored elsewhere in your computer, back up mediums, etc.?

o   Yes, all of them
o   Yes, many of them
o   Yes, a few of them
o   No, I download them all

---

108.   Do you accompany your audio recordings with notes or documents, where you include details such as who, why, when, where?
Think of that kind of notes which provide to anyone that could possibly find your recordings information such as who are the musicians you are playing with, where did this recording took place, was there any special occasion you composed that music for or that you performed in this concert hall. Saving your audio recording file in a folder which includes concert programs, posters, press releases, etc. works also fine in this direction

o   Yes, always
o   Yes, sometimes
o   No

o   Other:

Photographs

109.   Do you keep physical or digital photographs?

☐   Physical
☐   Digital
☐   None

---

110.   How do you store your physical photos?
Check all that apply

☐   In boxes
☐   In photo albums or scrapbooks
☐   I don't keep physical photographs

---

111.   Where do you save your digital photographs?
Check all that apply

☐   On my computer/laptop using its internal drive
☐   On one or more external hard drives
☐   On a server
☐   On a cloud
☐   Other:

---

112.   Do you make notes on your photographs, on the photograph album or in a piece of paper, where you include details such as who, why, when, where?
Think of that kind of notes which provide to anyone that could possibly find your photographs such as who are the musicians you are playing with, where did this recording took place, was there any special occasion you composed that music for or that you performed in this concert hall, is the guy standing next to you uncle George? Storing your photographs in a box or photo album which includes concert programs, posters, wedding invitations, etc. works also fine in this direction

o   Yes, always
o   Yes, sometimes
o   No, never
o   I don't keep physical photographs

---

113.   What file types are your digital photographs?
Check all that apply

☐   JPEG
☐   TIFF
☐   RAW
☐   I don't know

☐ I don't keep digital photographs

☐ Other:

---

114. Do you save your digital photographs in separate folders rather than randomly put them in the 'My Pictures' folder?

o Yes, always

o Yes, sometimes

o No

o I don't keep digital photographs

---

115. Have you considered to include a plain text file in each folder, with details such as who, why, when, where?

Think of that kind of text which provide to anyone that could possibly find your photographs information such as who are the musicians you are playing with, where did this recording took place, was there any special occasion you composed that music for or that you performed in this concert hall. Saving your photographs in a folder which includes concert programs, posters, press releases, etc. works also fine in this direction

o Yes, always

o Yes, sometimes

o No, I didn't know I have to do this

o No, I don't have time

o No, I don't really care

o I don't have digital photographs

---

116. Are there images that only exist as attachments in your emails, Facebook Messenger, WhatsApp, Viber, etc., and which have not been saved and stored elsewhere in your computer, back up mediums, etc.?

o Yes, all of them

o Yes, many of them

o Yes, a few of them

o No, I download them all

Videos

117. Do you keep videos?

o Yes

o No

---

118. Are your videos analogue or digital?

Examples of analogue video formats: NTSC TV Broadcast, 1" Reel-Reel, U-Matic, VHS. Examples of digital video formats: Digital TV, DVD, ITU-R. Check all that apply

☐ Analogue
☐ Digital
☐ None

---

119.   What kind of video formats do you have?
Check all that apply

☐ DVD
☐ VHS
☐ Film prints
☐ I don't have videos
☐ Other:

---

120.   Where do you store your physical videos?
Check all that apply

☐ Boxes
☐ Filing cabinets/drawers
☐ On shelves
☐ I don't have physical videos
☐ Other:

---

121.   Where do you save your digital videos?
Check all that apply

☐ On my computer/laptop using its internal hard drive
☐ On one or more external hard drives
☐ On a server
☐ On a cloud
☐ Other:

---

122.   What formats of digital video do you keep?
Check all that apply

☐ DV
☐ MP4
☐ AVI
☐ WMV
☐ MOV
☐ I don't know
☐ I don't care
☐ Other:

---

123. Do you accompany your videos with notes or documents where you include details such as who, why, when, where?

Think of that kind of notes which provide to anyone that could possibly find your videos information such as who are the musicians you are playing with, where did this recording took place, was there any special occasion you composed that music for or that you performed in this concert hall. Saving your video in a folder which includes concert programs, posters, press releases, etc. works also fine in this direction

- ○ Yes, always
- ○ Yes, sometimes
- ○ No

What about future?

124. To what degree do you worry about the future of your materials?

1 2 3 4 5

I don't care and I don't worry at all   I worry so much that sometimes I lose my sleep

125. Would you be interested in following courses/seminars and learn more about how to organize and preserve your personal archive? If yes, which of the following would be of your interest?

Check all that apply

- ☐ I would be interested in learning preservation and organization techniques about digital material
- ☐ I would be interested in learning preservation and organization techniques about analogue (physical)material
- ☐ I am not interested in participating in such courses/seminars

Your opinion matters

126. You may have noticed that most of the questions were not mandatory to answer. You possibly have answered all of them, but it is also possible that you didn't. And that is perfectly fine! Select the statement(s) that best describe your view *

Check all that apply

- ☐ I replied all the questions because I wanted to
- ☐ I replied all the questions because I felt I had to
- ☐ I didn't reply all the questions
- ☐ I didn't realize it was not mandatory to answer all the questions
- ☐ Other:

127. Please, evaluate the content of this survey. To what degree do you agree or disagree with the following statements*

	Strongly disagree	Disagree	Somewhat disagree	Nor agree neither disagree	Somewhat agree	Agree	Strongly agree

The questions
were easy to
answer
The questions
were clear and
understandable
The survey
didn't require a
lot of time
I had no
problem to
share this kind
of information
about myself

128.   Did the survey give you an idea of what can be included in a musician's personal archive? *

- ○ Yes
- ○ No
- ○ Kind of

Appendix III: Interview Questions

1. What do you know about archivists' profession?
2. Have you ever visited any location where archives are held?
3. In your opinion where can someone find music archives?
4. What does your personal archive include?
5. How does your personal archive currently serve you in your life, and how will it serve you in the future?
6. What do you think must be held after you die?
7. Has it ever crossed your mind that your archive could possibly be hosted in a cultural organization? If yes, which organization would you choose?
8. Would you ask for access restrictions? Would you worry about confidentiality and matters of sensitive information?
9. What about your yearly routine? For instance, are there certain periods that you go on holiday with your family, go on tour, etc.?
10. When you need to find something in your archive how do you achieve that? Answer separately about the analogue and the digital material.
11. I'm sure some of your activities produce both analogue and digital material. For instance an audio recording of your concert which can be found in your PC but also your scores are printed somewhere in your drawer. Would it be possible for someone else to find connections between those two?
12. Do you consider yourself an organized person? Were you always like this?
13. Could you please describe the situation in which you keep your personal archive in terms of physical organization? How and where are they kept? Are they all grouped in one place?
14. If you had to arrange your archive into groups/categories (series), how would you do this?
15. Do you think the way you organize your archive says something about your personality?
16. Could a stranger make inferences about your personality only by looking on your archive's physical organization?
17. Does someone help you with your social media? Are you the only one to create the social media content?
18. How often do you use your website? Who creates the content for it?
19. How easily could you create a list with the top 10 of your most precious archives? Archives produced by you.
20. Did you learn something today about archives?
21. Would you hire an archivist to help you dealing with your personal archive?

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