

Survey on Experiences and Perceptions of Interdisciplinary and Multidisciplinary Collaborations Involving Music and Data Science

This survey aims to understand the views and experiences of researchers and professionals who have been involved in interdisciplinary or multidisciplinary collaborations involving areas such as musicology, music theory, performance, digital humanities, library science / archives, MIR (Music Information Retrieval / Research), statistical analysis, information science / computer science, and software development. Specific objectives include identifying potential challenges, aligning research goals, developing effective communication strategies, improving methodological practices, and identifying approaches for improving future collaborations. This research seeks to build on the experiences and ideas of participants in order to highlight both opportunities and difficulties, with the ultimate goal of fostering better interdisciplinary practices.

The identities of participants will remain anonymous in any and all data that is made public. All responses will be used exclusively for research purposes by the investigators.

Submissions will be accepted until May 15, 2025.

** Indicates required question*

1) E-mail * _____

Persons completing the survey will be asked to agree to the following informed consent form

By participating in this research, you agree to share your perceptions and experiences regarding interdisciplinary or multidisciplinary collaborations involving areas such as musicology and data science. The results obtained from this survey will contribute to a deeper understanding of interdisciplinary research practices, inform future collaborative methodologies, and may lead to publication in academic journals and presentations at academic conferences.

Completing this survey will require approximately 10 minutes of your time. While this research aims to contribute positively to academic and professional communities, you will receive no direct personal benefits or financial compensation, nor will you incur any cost by participating.

The collection, management, and dissemination of personal data will adhere strictly to current data protection legislation, specifically Regulation (EU) 2016/679 (General Data Protection Regulation - GDPR). According to these guidelines, you have the right to access, rectify, object to, and erase your personal data by contacting the principal investigators directly.

All identifying information will be replaced with codes to ensure confidentiality, and responses will be securely stored and anonymized. Data will be securely stored on institutional cloud storage (e.g., OneDrive), ensuring confidentiality, availability, and integrity. Appropriate organizational and technical measures will be adopted to prevent potential loss, alteration, or unauthorized access to data.

By agreeing to this consent form, you confirm that you have read and understood the nature, procedures, risks, and benefits of this study, and that you have had the opportunity to ask questions, which have been satisfactorily answered.

Your personal data will be used solely for the purposes of this study and retained only for as long as necessary to fulfil the research objectives. For detailed information, please consult the *redacted_for_anonymity* Privacy Policy or contact the principal investigators directly at *redacted_for_anonymity* and *redacted_for_anonymity*.

Participation is entirely voluntary, and you may withdraw from the study at any point without any disadvantage.

2) Please indicate your consent to participate *

- a) Yes, I consent to participate
- b) No, I do not consent to participate

Section 1: Professional Background and Demographic Information

3) Current position *

- a) Academic (professor or lecturer)
- b) Postdoc or research assistant
- c) Graduate student
- d) Industry professional
- e) Independent researcher or consultant
- f) Prefer not to say
- g) Other _____

4) Primary discipline *

- a) Musicology
- b) Music Theory
- c) Music Performance
- d) Digital Humanities
- e) Library Science / Archives
- f) Music Information Retrieval / Music Information Research
- g) Statistical Analysis
- h) Information Science / Computer Science
- i) Software Engineering
- j) Prefer not to say
- k) Other _____

5) Additional disciplines you have expertise in (*select all that apply*) *

- ☐ Musicology
- ☐ Music Theory
- ☐ Music Performance
- ☐ Digital Humanities
- ☐ Library Science / Archives
- ☐ Music Information Retrieval / Music Information Research
- ☐ Statistical Analysis
- ☐ Information Science / Computer Science
- ☐ Software Engineering
- ☐ None
- ☐ Other _____

6) If you mentioned any additional disciplines in the previous question, please specify your level of training or expertise in each of them

7) Years of experience in your primary discipline *

- a) 0-5
- b) 6-10
- c) 11-15
- d) 16-20
- e) More than 21
- f) Prefer not to say

8) Highest educational level achieved *

- a) High school
- b) Bachelor's degree
- c) Master's degree
- d) Doctorate or post-doctoral work
- e) Prefer not to say
- f) Other _____

9) Age *

- a) Under 25
- b) 25-34
- c) 35-44
- d) 45-54
- e) 55-64
- f) 65+
- g) Prefer not to say

10) Gender *

- a) Female
- b) Male
- c) Non-binary / Other
- d) Prefer not to say

11) Current country of residence _____

Section 2: Experiences with Interdisciplinary or Multidisciplinary Collaborations

12) How many interdisciplinary or multidisciplinary projects involving the humanities and data science have you participated in? *

- a) 0
- b) 1-2
- c) 3-5
- d) More than 5

13) What has motivated you (or could motivate you) to engage in such collaborations? *(select all that apply)* *

- ☐ Curiosity / personal interest
- ☐ Professional interest
- ☐ Networking opportunities
- ☐ Publishing opportunities
- ☐ Funding opportunities
- ☐ Institutional requirements
- ☐ Other _____

14) What roles did you play in these collaborations? *(select all that apply)* *

- ☐ Musical domain expert
- ☐ Data scientist / analyst
- ☐ Software developer / toolmaker
- ☐ Project coordinator
- ☐ Project manager
- ☐ Have never been involved in such a collaboration
- ☐ Other _____

15) How have you first come into contact with and built relationships with collaborators from other disciplines? *(select all that apply)* *

- ☐ Conferences
- ☐ Made contact after reading a publication
- ☐ Classes (as a student or as an instructor)
- ☐ Research group meetings
- ☐ Guest lectures or workshops
- ☐ Through shared colleagues or friends
- ☐ Have never collaborated with people from other disciplines
- ☐ Other _____

16) Have you ever taken part in a class involving interdisciplinary or multidisciplinary approaches to music? *(select all that apply)* *

- ☐ As an instructor
- ☐ As a student
- ☐ As a student and as an instructor
- ☐ No

17) What have you found to be the most effective ways of sharing perspectives, priorities, knowledge, methodologies, etc. when collaborating with, teaching, or learning from people from other disciplines?

18) How successful would you rate your interdisciplinary or multidisciplinary collaboration experiences overall?

- a) 1 Very unsuccessful
- b) 2
- c) 3
- d) 4
- e) 5 Very successful

19) In your opinion, what factors most make an interdisciplinary or multidisciplinary collaboration successful?

20) Have you ever experienced difficulties arising from differences in research culture or disciplinary approaches? *

- a) Yes
- b) Have been involved in contexts where this could happen, but did not encounter difficulties
- c) Have never been involved in a context where this could happen

21) If you have experienced difficulties arising from differences in research culture or approaches across disciplines, then please specify the types of difficulties encountered. (*select all that apply*)

- ☐ Conflicting research priorities or difficulty aligning project goals
- ☐ Problems with terminology or fundamental concepts
- ☐ Methodological disagreements
- ☐ Differences in publication / dissemination practices
- ☐ Have never experienced such difficulties
- ☐ Other _____

22) Where have you found the greatest amount of agreement or ease when working with collaborators from other disciplines?

23) Have you typically explicitly discussed and aligned project goals between different disciplines at the beginning of your collaborations? *

- a) Yes, clearly and comprehensively
- b) Somewhat, but not explicitly
- c) No, goals were not discussed
- d) Have never been involved in such collaborations

24) Have you found it necessary to modify project goals as interdisciplinary or multidisciplinary collaborations progressed? If so, what necessitated the changes?

25) What communication methods have you found to be particularly effective in your interdisciplinary or multidisciplinary collaborations? (*select all that apply*) *

- ☐ Regular meetings (virtual or in-person)
- ☐ Structured workshops
- ☐ Informal interactions
- ☐ Shared documents / platforms
- ☐ Mediators / interpreters between fields
- ☐ Have never been involved in such collaborations
- ☐ Other _____

26) Have you encountered challenges related to data quality or to data preparation? *

- a) Yes
- b) No

27) If you have encountered such data-related challenges, then please describe one or more major challenges and discuss how you addressed them.

28) Have you encountered difficulties related to language in interdisciplinary or multidisciplinary collaborations?

- a) 1 Strongly disagree
- b) 2
- c) 3
- d) 4
- e) 5 Strongly agree

29) If you did encounter difficulties relating to language, please briefly describe them. How were they resolved, or how could they have been prevented or better addressed?

30) In your opinion, what would contribute most to making future interdisciplinary or multidisciplinary collaborations successful?

31) Please list any publications, conferences or other platforms that you have found to be especially helpful for disseminating or learning about music research that crosses disciplinary boundaries.

32) Will you likely participate in interdisciplinary or multidisciplinary collaborations in the future? *

- a) 1 Definitely not
- b) 2
- c) 3
- d) 4
- e) 5 Definitely

33) What conditions might lead you to become more interested in taking part in or expanding your involvement in interdisciplinary or multidisciplinary collaborations in the future?

34) Please share any additional insights or comments you may have regarding interdisciplinary or multidisciplinary research or teaching.

Section 3: Software Tools, Platforms, and Support

35) What kind of specialized research software tools or platforms have you used to directly carry out work involving music (for tasks such as data preparation, data analysis, etc.)? (*select all that apply*) *

- ☐ Pre-existing open-source software tools or platforms
- ☐ Pre-existing proprietary software tools or platforms
- ☐ Custom-developed tools or platforms that you or your research group developed
- ☐ yourselves
- ☐ Have not used specialized research software tools or platforms in music research

36) Please list specialized research software tools or platforms that have played an important role in research you have carried out involving music, if any.

37) Have you found there to be sufficient existing resources (e.g., tutorials, documentation) available to support learning and research across disciplinary boundaries, with respect to software specifically, but also in general?

- a) 1 Not available
- b) 2
- c) 3
- d) 4
- e) 5 Entirely sufficient

38) If you have found there to be insufficient resources available to support learning and research across disciplinary boundaries, what kinds of additional resources do you think would be most helpful? Or, if relevant, how could existing resources have been reformulated to make them more useful?
