The importance of documenting the creative process has received research attention (Boutard & Guastavino, 2012). As productions in the artistic domain entail choices not dictated by an a priori goal (Menger, 2009), the documentation of the creative process becomes critical for the intelligibility of the works. Especially in mixed music, the complex social interaction between multiple agents — such as composers, performers, sound engineers, or computer music designers (see for example, Born, 1995) — combined with the fast obsolescence of digital technology requires to develop consistent documentation methodologies.

We investigated a methodological framework based on self cross-confrontation interviews with traces of the activity (Clot & Faïta, 2000). This framework provides us with the means to capture verbalizations related to the creative process in a methodological way and according to the specific requirements of a concert production. Clot and Faïta method relies on the notion that the activity is not only what is done but also what is not done, what should be done, what could be done, etc. The combination of these methods, stemming from qualitative psychology of work, and state of the art frameworks in digital preservation and curation (Dappert, 2013) grounded the project Documentation, Dissemination and Preservation of Compositions with Real-time Electronics (DiP-CoRE).

The DiP-CoRE project benefitted from the access to a concert production involving three works by renowned composers to investigate the methods and methodologies for combining documentation and dissemination aiming at a better preservation of mixed music works. From this point of view we collected traces of the activity comprising video recordings of rehearsal, sketches, plans, etc. We further conducted interviews with all agents of the production process according to the methodological framework we designed and generated relevant metadata. In this communication we will present the method and outcomes of the project.