

AFAM PHD IN MUSIC, DESIGN, ART, TERRITORIES

PHD IN ASSOCIATE FORM


AFFILIATED INSTITUTIONS:

STATE MUSIC CONSERVATOIRE “GIULIO BRICCIALDI” OF TERNI (LEADER)
 STATE MUSIC CONSERVATOIRE “GIOVANNI BATTISTA PERGOLESI” OF FERMO
 STATE MUSIC CONSERVATOIRE “OTTORINO RESPIGHI” OF LATINA
 STATE MUSIC CONSERVATOIRE “LUCIO CAMPANI” OF MANTUA
 STATE MUSIC CONSERVATOIRE “GIUSEPPE VERDI” OF RAVENNA

CALL FOR PROPOSALS 40TH CYCLE

Name of the PhD Course	MUSIC, DESIGN, ART, TERRITORIES
Type	PhD in associated form. Affiliated institutions: - “Giulio Briccialdi” State Music Conservatoire of Terni (leader) - “Giovanni Battista Pergolesi” State Music Conservatoire of Fermo - “Ottorino Respighi” State Music Conservatoire of Latina - “Lucio Campiani” State Music Conservatoire of Mantua - “Giuseppe Verdi” State Music Conservatoire of Ravenna
Duration	3 years
Start date	11 November 2024
Language	Italian
Coordinator	Prof. Gioia Filocamo gioia.filocamo@briccialditerni.it
Positions	8
Admission procedures	Evaluation of qualifications - Evaluation of research project - Oral test

AVAILABLE PLACES AND SCHOLARSHIPS



Positions	Financial Support	Description	Bound theme¹
2	PNRR scholarship ex DM 630/2024 (for innovative PhDs accredited ex DM 470/2024, 40th cycle) 	SCHOLARSHIP OF THE CONSERVATOIRE OF TERNI, funded by the European Union - NextGenerationEU under the National Plan for Recovery and Resilience (PNRR) Mission 4: “Education and Research”, Component 2: “From Research to Enterprise” - Investment 3.3: “Introduction of innovative doctorates that respond to the innovation needs of enterprises and promote the recruitment of researchers from enterprises” (DM 630/2024)	UMbriA <i>(Umbrian Music beyond Resonances in Arts): Music & wellness for a healthy society</i>

¹ See a brief description of each proposed bound theme at the bottom of the table.



2	<p>PNRR scholarship ex DM 629/2024 (for Investment 4.1 “Cultural heritage - innovative PhDs accredited ex DM 470/2024”, 40th cycle)</p> 	<p>SCHOLARSHIP OF THE CONSERVATOIRE OF FERMO, funded by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4, Component 1 “Strengthening the supply of education services: from kindergartens to universities” - Investment 3.4 “Advanced university teaching and skills” and Investment 4.1 “Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage” (DM 629/2024)</p>	<p><i>The Marches land of theatres: Multiple perspectives, on and off stage</i></p>
1	<p>PNRR scholarship ex DM 630/2024 (for innovative PhDs accredited ex DM 470/2024, 40th cycle)</p> 	<p>SCHOLARSHIP OF THE LATINA CONSERVATOIRE, financed by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4: “Education and Research”, Component 2: “From Research to Enterprise” - Investment 3.3: “Introduction of innovative doctorates that respond to the innovation needs of enterprises and promote the recruitment of researchers from enterprises” (DM 630/2024)</p>	<p><i>Futurism, rationalism, folklorism, music production, and cultural policy in Italy during the Fascist twenty-year period</i></p>
1	<p>PNRR scholarship ex DM 630/2024 (for innovative PhDs accredited ex DM 470/2024, 40th cycle)</p> 	<p>SCHOLARSHIP OF THE LATINA CONSERVATOIRE, financed by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4: “Education and Research”, Component 2: “From Research to Enterprise” - Investment 3.3: “Introduction of innovative doctorates that respond to the innovation needs of enterprises and promote the recruitment of researchers from enterprises” (DM 630/2024)</p>	<p><i>Development of an innovative protocol for the valorisation and restoration of the archival and organological heritage of southern Lazio. History, methods, and perspectives for a definitive census and sustainable recovery</i></p>
1	<p>PNRR scholarship ex DM 630/2024 (for innovative PhDs</p>	<p>SCHOLARSHIP OF THE CONSERVATOIRE OF MANTUA,</p>	<p><i>The nineteenth-century Italian</i></p>



	<p>accredited ex DM 470/2024, 40th cycle)</p>  <p>Conservatorio di Musica «Lucio Campiani» - Mantova</p>	<p>funded by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4: “Education and Research”, Component 2: “From Research to Enterprise” - Investment 3.3: “Introduction of innovative doctorates that respond to the innovation needs of enterprises and promote the recruitment of researchers from enterprises” (DM 630/2024)</p>	<p>organ. Archival investigations aimed at correct interpretative performance</p>
1	<p>PNRR scholarship ex DM 630/2024 (for innovative PhDs accredited ex DM 470/2024, 40th cycle)</p>  <p>Fondazione Ravenna Manifestazioni Conservatorio statale GIUSEPPE VERDI Ravenna</p>	<p>SCHOLARSHIP OF THE CONSERVATOIRE OF RAVENNA, funded by the European Union - NextGenerationEU under the National Recovery and Resilience Plan (PNRR) Mission 4: “Education and Research”, Component 2: “From Research to Enterprise” - Investment 3.3: “Introduction of innovative doctorates that respond to the innovation needs of enterprises and promote the recruitment of researchers from enterprises” (DM 630/2024)</p>	<p>Music and art to support people and territories to face and overcome the adversities of the 21st century and create resilience</p>

DESCRIPTION OF BOUND THEME PROJECTS

- 2 SCHOLARSHIPS FROM THE CONSERVATOIRE OF TERNI: **UMBRIA (UMBRIAN MUSIC BEYOND RESONANCES IN ARTS): MUSIC & WELLNESS FOR A HEALTHY SOCIETY** - The project aims to recover and enhance the unique artistic wealth of Umbria (the ‘green heart of Italy’), which consists of the significant musical works of art attested since the Middle Ages (from *lauda* to opera, from sacred music to jazz, from instrumental music to electronic music), paintings and architecture, present in an area that was for a long time part of the Papal State. The region’s extraordinary landscape, intensely green and shady, has also been and still is a source of inspiration not only for art, but also for intimacy, as evidenced by the Umbrian provenance of such leading figures as St. Benedict of Norcia (founder of Western monasticism, patron saint of Europe) or St. Francis of Assisi (founder of Franciscanism, patron saint of Italy). The project is interdisciplinary and cross-sectoral. It aims to rethink the various arts (first and foremost music) as a source and basis of wellbeing parallel to and connected with what the Umbrian territory offers naturally, such as the silent mountains, the agricultural products exported everywhere (starting with oil and truffles), and the culinary excellence resulting from slow and complex recipes. Art in general is strongly confirmed in its function: it not only helps to define the roots and identity of individuals and social groups, but also procures an aesthetic enjoyment that is often essential to human spiritual wellbeing that must, therefore, be recovered and enhanced. It



is hoped that territorial partnerships will be set up, concretely directing new artistic-entrepreneurial synergies towards the well-being (both emotional and economic) of the local and national community.

- 2 SCHOLARSHIPS FROM THE CONSERVATOIRE OF FERMO: *THE MARCHES LAND OF THEATRES. MULTIPLE PERSPECTIVES, ON AND OFF STAGE* - The aim of the project is to enhance the Marches through the medium of its extraordinary heritage of historic theatres. In the eighteenth century, as many as 113 theatres, located in both larger towns and small villages, were important centres of musical, artistic, and cultural production and dissemination, as well as places of social aggregation. Due to their historical, architectural, urban planning and pictorial interest (they often contain decorations, frescos and painted curtains of high quality), as well as the performances that have taken place there over the centuries and that continue to this day, the more than 70 theatres currently in function are a valuable starting point for projects that embrace different research perspectives in an interdisciplinary and transdisciplinary manner. The history of these theatres is linked to the great world-famous composers of the Marches – Gioachino Rossini, Giovanni Battista Pergolesi, and Gaspare Spontini – and to the great Marches region singers who performed their operas: the castrato Giovan Battista Velluti, Beniamino Gigli and Franco Corelli. Because of his affective bond with this territory, even Mario Del Monaco, although not from the Marches, is buried in Pesaro. The use of the theatres in the Marches continues uninterrupted to this day for theatre and dance performances, for operas (there are two important orchestras in the Marches, the Orchestra Filarmonica Marchigiana and the Orchestra Rossini, and two internationally renowned opera festivals, the Macerata Opera Festival and the Rossini Opera Festival), and for symphonic and chamber music concerts. The most recent and innovative contemporary artistic and musical expressions using digital and information technologies also find space in these theatres, which can certainly be further modernised thanks to new research and production projects. Music, painting, theatre, dance, performance disciplines, set design, costume design, history, architecture, territory, social interaction, urban planning, landscape, decoration, production, video art, new technologies: these are just some of the possible themes that can fertile dialogue with each other within the framework of this PhD Course.

- 1 SCHOLARSHIP FROM THE CONSERVATOIRE OF LATINA: *FUTURISM, RATIONALISM, FOLKLORISM, MUSIC PRODUCTION, AND CULTURAL POLICY IN ITALY DURING THE FASCIST TWENTY-YEAR PERIOD* - With the process of renewal of cultural institutions led by Fascism and implemented through the Italian Ministry of National Education, the relationship between intellectuals and power came to be framed in a perspective of orientation that attributed to the party the role of educator of *homo novus*, summed up in a phrase by Mussolini himself: “Fascism is a big orchestra, where everyone plays a different instrument”. A particular concern of the ruling class was to develop a production-fruiting process involving all social classes, to give them the feeling of being part of a solid, free and fair system. However, this conception was not explicit in the artistic expressions of the regime: the construction of a social apparatus proceeded underground through the channels of the productive and hierarchical apparatus of institutions, rather than through the creation of a tangible aesthetic of the regime. In short: culture was to be the expression of a common heritage belonging to both the people and the intellectuals; it had the task of providing a Fascist conception of the world. Starting from this assumption, Fascism, while championing centuries-old cultural traditions such as music, ended up appropriating a series of suggestions from the world of literature (futurism) from folklore (folk and work songs used during the reclamation of the Pontine marshes) and from musical traditions from other countries often used in an anti-American key (tango). The reclamation of the Pontine marshes

and the creation of new towns with Romanesque names strategically positioned in the new territory restored to civilisation, acted as a sounding board for this series of suggestions that were soon swept away by the wartime turn of the Mussolini regime. The relationship of the musicians with the central power still remains to be investigated, as well as the figures of musicians and compositions created in this period that for ideological reasons have so far suffered unjust oblivion.

- 1 SCHOLARSHIP FROM THE LATINA CONSERVATOIRE: *DEVELOPMENT OF AN INNOVATIVE PROTOCOL FOR THE VALORISATION AND RESTORATION OF THE ARCHIVAL AND ORGANOLOGICAL HERITAGE OF SOUTHERN LAZIO. HISTORY, METHODS, AND PERSPECTIVES FOR A DEFINITIVE CENSUS AND SUSTAINABLE RECOVERY* - The territory currently defined as Agro Pontino was rescued from the ancient and malodorous marshes by a massive land reclamation project carried out in the 1930s by the Fascist regime. Despite the clear inhospitality of the territory, it has always represented an important spiritual destination from time to time rewarded by a series of pilgrimages to places considered fundamental for ecclesiastical worship. Evidence of this are the numerous abbeys located in more or less strategic positions on the routes to Rome and the Vatican. Starting with the Abbey of Montecassino, passing through the Abbey of Valvisciolo and the Abbey of Fossanova, and ending with the Abbey of Casamari, since the Middle Ages pilgrims could count on a tried and tested system of hospitality that also guaranteed the safety of the journey and the full accomplishment of spiritual acts. The presence of such places of worship has in fact allowed a flourishing of documentation on their activities that constitute an invaluable heritage for the history of the southern Lazio community and Christian civilisation. Alongside these, there are also distinguished testimonies of the musical activity linked to the abbeys, such as musical manuscripts of various kinds and musical instruments, especially organs, in need of restoration and placement within musical circuits that would enhance their value. In addition to this type of documentation, there is also that relating to the noble families who held the political custody of these fiefs in the hands of the Church-State. By way of example, let us cite the Caetani family, who was called upon to administer the Pontine territory from the sixteenth century onwards and who produced a wealth of documents pertaining to their administrative activities. The Caetani family, according to a consolidated tradition of the period, was also the protector and financier of musical initiatives linked to leading composers such as Giovanni de Macque and Luca Marenzio. The presence at Latina of the *Dizionario musicale italiano*, with its huge amount of musical fonds yet to be catalogued, also contributes to stimulating new and complex projects for the valorisation of hitherto dormant material. Finally, the composition and history of the aforementioned archival and musical fonds remain to be investigated, as well as the forms of patronage and patronage of the noble families involved in administering the vast Pontine territory until the fall of the Papal State.

- 1 SCHOLARSHIP FROM THE CONSERVATOIRE OF MANTUA: *THE NINETEENTH-CENTURY ITALIAN ORGAN. ARCHIVAL INVESTIGATIONS AIMED AT CORRECT PERFORMANCE INTERPRETATION* - The present research topic is intended as a contribution to the knowledge of Italian organ music in the nineteenth century, together with a registry of the periodicals of the time, at a time that was very rich in activities, initiatives, and concrete achievements, unfortunately not yet supported by capillary and systematic archival investigations. The nineteenth-century Italian organ period is characterised by great musical changes, as witnessed by the organs built during this long and jagged historical period. The interdependence between organ literature and the different types of instruments used to perform it reflects the heated debates aimed at reacting to the prevailing dominance of opera. In the wake of the many cultural and artistic movements active in the late nineteenth and early twentieth centuries, the Cecilian Movement played a very important role.

The ‘centres’ of this movement were mainly Germany, France, and Italy. The aim of Cecilianism was to recover the solid tradition of polyphony and Gregorian chant, which had been absent from the liturgy for too long in favour of opera arias and music of clear operatic derivation. In this period, in addition to the elimination of band and orchestral registers (known as ‘concert’ registers), a new transmission system was devised in organs to replace the traditional mechanical one, the pneumatic-tubular transmission. Thanks to the latter, which later evolved into the electric transmission, the organ was renewed, modernised, and took into account the past and the teachings of the ancients to project itself into the future. Some research topics may concern the interpretation of nineteenth-century Italian organ music in relation to the treatises of the period; archive research of unpublished treatises or documents that refer to performance practice, technique, repertoires, and the types of organs built in Italy in the nineteenth century. The PhD thesis inherent to this type of subject will be aimed primarily at the rediscovery of documents accompanied by the relevant critical apparatus aimed at deepening the arguments discussed in relation to the European musical context, or at a historical account to be followed by a record production showing the application of these ‘norms’ in a selection of pieces by several composers of the period.

- 1 SCHOLARSHIP FROM THE RAVENNA CONSERVATOIRE: *MUSIC AND ART TO SUPPORT PEOPLE AND TERRITORIES TO FACE AND OVERCOME THE ADVERSITIES OF THE 21ST CENTURY AND CREATE RESILIENCE* - The project aims to set up an interdisciplinary and cross-sectoral PhD course that focuses on creativity as a tool to understand and face the difficulties that the new century shows us every day. People seem to be increasingly in need of stimuli and educational tools to understand and face the difficulties that confront them on a daily basis in a more conscious manner: political-economic issues, climatic adversities (such as those that have recently and harshly hit the Emilia Romagna region), xenophobic attitudes, exploitation of the most fragile individuals, gender abuse and violence, wars. The historical, artistic, and natural heritage of Emilia Romagna proves to be a source to draw on in order to search for new and virtuous connections between the arts (mainly theatre, music, dance), in order to elaborate a creative, interdisciplinary and multimedia thought, able to offer tools for reflection that can enable people, audiences, and users – with particular attention to the youngest and oldest – to understand and activate forms of active resilience.

The positions and scholarships may vary if additional funding becomes available, without prejudice to the application deadlines indicated in the call. Changes, updates, or additions to the ‘Scheda del Dottorato’ may also be published after the deadline of the call for applications and, in any case, at least ten days before the oral test.

Recipients of PhD positions are subject to the requirements set out by the Selection Committee in the definition of training and research projects, subject to the law, the provisions of the call for applications, and the reporting rules related to the funding sources of specific positions.

ADMISSION TESTS

	<i>Mode</i>	<i>Publication of results</i>
Evaluation of qualifications and research projects	Candidates are not required to be present	30 August 2024



Oral test	In presence , in the State Music Conservatoire “G. Briccialdi”, Via del Tribunale 22, Terni (Italy). Remote , with MS Teams platform.	2 September 2024 from 10.00 a.m. CEST
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The results of the evaluation of qualifications and research projects, as well as the calendar of the candidates admitted to the oral test, will be published on the website of the Conservatoire of Terni (<https://www.briccialditerni.it/ita/172/dottorato-di-ricerca/>). **The publication on the website has the value of notification. No communication will be sent to candidates by e-mail.**

DOCUMENTS TO BE ENCLOSED WITH THE APPLICATION

Only **documents in Italian or English** will be considered valid and assessed by the Selection Committee. For identity documents and qualifications issued in a different language, an official translation into Italian or English made by the institution that issued the qualification or by an authorised body must be attached.

The candidates’ *curriculum vitae* **relating to the last 10 calendar years** preceding the calendar year of publication of the call for applications and deemed congruent with the research topics of the PhD Course will be mainly evaluated. Exceptions to this are academic titles and qualifications, which may be evaluated even if they are prior to 10 years.

COMPULSORY DOCUMENTATION FOR SUBMITTING AN APPLICATION TO TAKE PART IN THE COMPETITION	
Identity document	Scan of a valid identity document (ID card or passport)
<i>Curriculum vitae</i>	No specific format is required.
Qualifications	a) Certificates relating to the attainment of first- and second-level degrees in Italy or abroad, the examinations taken, the marks obtained (see Art. 3 of the Announcement), the type (written thesis, lecture-concert, etc.), and the subjects of the theses carried out for the attainment of first- and second-level degrees (alternatively: a certificate relating to the attainment of the previous system AFAM Diploma in addition to the High school Diploma). b) Evidence of having previously obtained, in Italy or abroad, another PhD qualification .
Research project	The call envisages scholarships for research projects with a ‘bound theme’ , i.e. linked to specific funding requiring work on predetermined topics. Applicants wishing to apply for such ‘topic-linked’ fellowships must <u>propose a personal project that clearly falls within one of the specific ‘topic-linked’ themes set out in the call</u> , in line with the EU-funded PNRR Programme - NextGenerationEU. The written project proposal to be sent to the Selection Committee should in general: - include on the title page the name of the applicant, the ‘bound theme’ for which the applicant is competing, the provisional title of the project and a maximum of 5 keywords (it is desirable that the proposed project is transdisciplinary, cross-sectoral, and adheres to international networks); - be divided internally into:



	<ol style="list-style-type: none"> 1) description of the project, including indications on: (a) operating methods and particular methodologies or technologies of investigation; (b) type of sources; (c) need for travel and on-site visits; (d) possible difficulties – logistical, technical, economic, access to sources, etc. – and possible solutions envisaged to overcome them; (e) declaration that the project complies with the “do no significant harm” (DNSH) principle, i.e. that the activities envisaged for its implementation will not cause any significant harm to the environment. - (d) possible difficulties - logistical, technical, economic, access to sources, etc. - and possible solutions envisaged to overcome them; (e) statement that the project complies with the "<i>do no significant harm</i>" (DNSH) principle, i.e. that the activities envisaged for its implementation will not cause any significant harm to the environment; 2) state of the art (how the submitted project fits in with previous studies, also indicating whether the applicant already has experience on the subject, or is embarking on a totally new research path); 3) expected results (what innovations are envisaged compared to the current state of the art, what skills and strengths the candidate has that make him or her particularly suited to conduct such research); 4) distribution of work over the three years (particularly detailing the starting action and activities in the first year); 5) initial bibliography; <p>- have a <u>maximum length of 15,000 characters, including spaces</u> (excluding title page, bibliography, and any illustrative apparatus or tables).</p>
<p>For civil servant candidates only</p>	<p>Only candidates who are public employees are also required to provide a document signed by their employers certifying their willingness to grant unpaid leave of absence to the candidate, should the latter win a position, for the entire period of attendance of the PhD Course in <i>Music, Design, Art, Territories</i>. The absence of such certification from the employer shall prevent the candidate from continuing the competition process as a civil servant.</p>
<p>OTHER USEFUL DOCUMENTS</p>	
<p>Abstract of the second-level thesis</p>	<p>Abstract of the second-level thesis or, for undergraduates/academics, of the thesis soon to be discussed (max 5,000 characters, including spaces, excluding title, table of contents, bibliography, and any illustrative apparatus or tables). This document will <u>not</u> be subject to a specific evaluation, but will help to give an image of the research aptitude already demonstrated by the candidate. (Again for information purposes only, the abstract may be followed by the entire thesis in pdf format, which will <u>not</u>, however, be subject to specific assessment).</p>
<p>Abstract of the PhD thesis (if previously awarded)</p>	<p>Abstract of the thesis of any other PhD previously awarded (max 5,000 characters, including spaces, excluding title, index, bibliography, and any illustrative apparatus or tables). This document will <u>not</u> be subject to a specific assessment, but will help to give an image of the research aptitude already demonstrated by the candidate. (Again for information purposes only, the abstract may be followed by the entire thesis in pdf format, which will <u>not</u>, however, be subject to specific assessment).</p>
<p>Publications</p>	<p>List of any publications already produced (monographs, articles in scientific journals, contributions in collective volumes, etc.); to this list, the candidate may follow up with up to two publications in pdf format, which will <u>not</u>,</p>

	however, be subject to specific assessment.
Other experiences	<p>Other skills and experience relevant to the disciplines characterising the PhD Course may be declared and/or documented; for example:</p> <ul style="list-style-type: none"> - artistic practices exercised in the various disciplines; - specialisation or advanced training courses attended; - additional evidence of the candidate's skills (scholarships won, awards obtained, work experience, etc.). <p>Although all these experiences and competences are probably already listed within the <i>curriculum vitae</i> in a summarised form, it is advisable to produce a separate statement of them in order to make them more visible and to offer a possible insight into their nature.</p>

CRITERIA FOR THE EVALUATION OF TESTS

The assessment is expressed by awarding an overall mark in hundredths, broken down as follows:

EVALUATION OF QUALIFICATIONS AND WRITTEN RESEARCH PROJECT – minimum score for admission to the oral test: 30 points; maximum 50 points

Securities evaluation	(a) academic qualifications at the first and second level, as well as any previous PhD, assessed on the basis of their relevance to the disciplines characterising the PhD course and the marks obtained (for those who, on the date of expiry of this call for applications, are undergraduates/academic undergraduates, the weighted average of the marks of the examinations taken will be taken into account)	5 points max
	(b) other qualifications (CV, publications, further experience)	5 points max
Research project evaluation	(1) scientific value and originality of the proposed written project	25 points max
	(2) articulation and feasibility of the proposed written project	15 points max

ORAL TEST – minimum score for eligibility: 30 points; maximum 50 points

The oral test is held in Italian or English (at the candidate's choice). It provides for the discussion of the project presented and is aimed at ascertaining the candidate's aptitude for research, as well as his general preparation on the topics of the PhD Course and on the chosen 'bound theme'. At the end of the interview, the candidate's knowledge of the English language (or Italian for those who take the interview in English) will be tested by means of an oral test of translation of a short written text proposed on the spot by the Selection Committee.

Knowledge of English (or Italian for those taking the oral test in English)	10 points max
Argumentation on the project and preparation on the topics of the PhD Course	40 points max

The Italian version of this call is the only officially legal one to refer to.

Terni, 19 July 2024

The Principal
Prof. Roberto Antonello