



Ministry of University and Research
Higher Education in Art, Music and Dance
Conservatoire of Music "Luca Marenzio" - Brescia

ANNEX A

Call for Doctoral Programmes 40th cycle 'PERFORMING DISCIPLINES: ARTS, SCIENCES AND TECHNOLOGIES'

Course description

The PhD Course in "Performing Disciplines: Arts, Sciences and Technologies" aims to lay the foundations for an innovative approach to research in the sector that, for the advancement of knowledge, investigates the possibilities of a methodological and systematic conjugation between the arts knowledge and that of science and technology. In this perspective, strongly advanced from the point of view of practices and epistemology, the two AFAM institutions of the Conservatoire of Music 'Luca Marenzio' of Brescia (from now on Conservatoire) and the National Dance Academy (from now on AND) set themselves the overall objective of a field exploration of possibilities of overcoming the current division between the concept of 'artistic research' and the traditional one of 'scientific-technological research', putting theories in constant dialogue with practices and techniques.

The PhD's areas of investigation consist of the material and immaterial heritage that artists generate through their work, with the aim of enhancing its cultural and educational potential in a perspective of knowledge transfer and circulation addressed to the experts in the field, as the first recipients, but at the same time aimed at achieving a communication impact for the benefit of the entire community.

The focus of the doctoral programme lies in an approach to research serving communities and territories, attentive to cultural and social transformations, under the sign of a civilisation for the arts that promotes a sense of belonging, dialogue, a welcoming attitude and inclusiveness. Within this framework, there is also a substantial interest in the analysis, reflection and development of the arts' tools and new technologies for inclusion and disability, as well as improved accessibility to the multiform documents that characterise the productivity of the performing arts, both past and present.

Through the training of artist-researchers, the intention is to contribute to the development of a 'New Humanism' in which advanced artistic knowledge related to the performing disciplines gain a proactive role within the hyper-technologised culture that characterises contemporary society, being able to actively influence the need to refine, and make more aware and responsible our inhabitation of the earth as human beings.

Starting from four different research directions represented by the PNRR grants issued for the XL cycle, which deal with the themes of inclusion, artistic practices, the valorisation of heritage, and new technologies for art, the course opens up to the vast field of investigations that can be carried out in the performing arts. These are understood to be declined in the psycho-physical, mental and cultural space connected to the digital transition, to urban transformation, to the relationship with the environment that surrounds us, with architecture and the landscape also understood in its meaning of soundscape and movementscape, to the relationship finally of exchange and mutual inspiration/fruition between performers, scholars, experts, and the public.



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Course objectives

The doctoral programme goals are to develop high-level cross-disciplinary expertise, necessary to meet the challenges of the ongoing intense technological transformation, which require the counterbalance of an innovative elaboration based on the search for original cross-cultural and cross-sectoral paradigms. In the methodological approaches, the most recent conceptual, theoretical-practical and technological developments are taken into account, as well as the cognitive and research tools supporting interpretation, composition, education and communication in the performing arts, within the various contexts of performing and public space.

The strategic goal is to place the doctorate in a forward-looking international dimension, guaranteed by the high and multidisciplinary experiential profile of the members of the doctoral faculty Board, towards the development of the artistic-performing arts area, its practices and outputs, in accordance with an operational dimension aimed at collaboration with the cultural and artistic production organisations involved in the project through the co-funding of the scholarships. This perspective is based on an open confrontation between the different aspects of the performing arts, their distinct practices and their capability to hybridise with new technologies.

With a distinctive aptitude, the training project seeks to link together research methodologies pertaining to the reflection for/on artistic objects, based on theories and creative practices in the arts, on the investigation tools of art, of the Humanities, of the historical-philosophical, psychological, physical and technological sciences. The PhD also aims to deepen the aspects and methods of artistic-scientific research in the field of interaction between the performing arts, media and socio-cultural contexts.

In particular, the training objectives concern artistic-scientific research and research-creation in the following areas: music, dance, performing arts, performance studies, reconstruction-reproduction studies of the past heritage, musicology, choreology, music and dance pedagogy, special pedagogy, arts for inclusion and disability, music therapy and dance therapy, aesthetics, architecture and performing arts, new technologies and artistic creativity, computational sonology, performing arts and society, performing arts and communication, music psychology, archival science, museological sciences.

Doctoral Topics

The course offers 2 open thematic non-scholarship positions and 4 topic-bound scholarships, which provide for the in-depth study of themes consistent with the PNRR areas concerning research innovation in a cross-disciplinary and cross-sectoral sense for inclusion, the advancement of artistic practices, the valorisation of the material and immaterial heritage of the performing arts, new technologies for the arts, and the digital transfer of knowledge.

The research lines envisaged by the PhD course are: musical and choreographic performativity analysed and contextualised in its artistic and community-supporting aspects, including the elements of innovation also linked to environmental issues that determine the social and cultural impact of the fields of study and the outcomes of the research methodologies adopted to qualify them.

The 4 thematically related scholarships are co-funded respectively by the Academy Teatro alla Scala and the Institute for the Blind in Milan, for the Conservatoire, and by the Foundation Teatro di Roma and the Italian Institute of Culture in Paris, for AND. Below are the descriptions:



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1st Conservatoire Scholarship: INNOVATIVE RESEARCH FOR MUSIC PERFORMANCE PRACTICES IN PRODUCTIVE CONTEXTS

The project, co-funded by the Academy Teatro alla Scala, is devoted to research in the field of musical performance theories and practices, oriented towards the reflexive-based re-actualisation of the repertoire connected to the institution's musical production and education activities. The project falls within the European Higher music education goals that promote artistic research initiatives related to national cultural heritage. The project is understood in its innovative value, in line with the aims of the PNRR, as well as an original contribution by professionally trained public-oriented musicians to improving the quality of life of society as a whole. It also represents the basis for the definition of excellence covering the areas of performance practices, techniques, education, innovation and research serving the creative industry.

2nd Conservatoire Scholarship: ALBERTO MOZZATI'S PIANO MAGISTERIUM: EDUCATION FOR INCLUSION

The project co-funded by the Institute for the Blind in Milan is dedicated to the restitution of the pedagogy of maestro A. Mozzati (1917-82). His didactic influence, developed during his activity as a piano teacher at the Milan Conservatoire, reverberates today through the many direct and second-generation pupils who preserve his oral inheritance. A collection of his papers is preserved at the Institute, but the research will focus in particular on the recovery of his didactics through methodologies that, from the research-led practice centred on the analytical-technical approach of the maestro, will delineate the context and meaning of his magisterium. In line with the PNRR aims, the research will be able to contribute to special didactics for inclusion, also opening up to the exploration of specific technological tools and devices for music education for the blind.

1st AND Scholarship: RESEARCH ON INTEGRATED THEATRE AND PERFORMATIVE PRACTICES FOR INCLUSION

The project co-funded by the Teatro di Roma starts from the training and creative experience of Piero Gabrielli's Theatre Workshop, a model of inclusion and integration of differently-abled actors and performers, to extend the research to expressive and communicative practices focusing on bodily sensoriality. For the choreographic, theatrical and musical disciplines, the body is a research and expression tool for overcoming physical, social and cultural boundaries, and for gaining knowledge and enrichment, responding to points 3-4-11 of the UNESCO 2030 Agenda for Sustainable Development. Projects may concern body movements in the areas of choreography, history and therapeutic practice with the assistance of experts in the field, with the contribution of new technologies. The Compagnia XE (Florence) of choreographer Julie Ann Anzillotti, who has been training and creating with differently abled people for 20 years, will be involved.

2nd AND Scholarship: INNOVATIVE RESEARCH IN CHOREUTICAL DISCIPLINES RELATED TO INTERNATIONALISATION

The project co-funded by the Italian Institute of Culture (Paris) will focus on the study of Italian and French dance, highlighting the fervent exchanges that have historically marked cultural relations between the two countries. Particular attention will be paid to the research of choreographers and dancers who, as in the avant-garde movements of the early 20th century, had their creative forge in Paris. The aim is to



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investigate the specificities as well as the mutual influences that animated the artistic relations between the two countries. In addition to the historical approach, the project will be able to develop research directions aimed at reconstruction/re-edition/creation by involving performers and choreographers in the creating of choreographic scores and interactive site-specific performances for the several museums in Paris and Rome, in relation to works of painting and sculpture, architecture and the urban context.

Course Organisation

The PhD, with administrative seat at the Conservatoire, is newly established, has a single curriculum, is in joint form with the AND and offers four PNRR scholarships with external co-funding ex DM 630/2024 and two non-scholarships positions. The course has a three-year duration, starting on 1 December 2024, and envisages the final award of the joint degree of Doctor of Philosophy (PhD) by both associated AFAM Institutions. The presentation of the project for the candidature, the oral interview, the writing of the thesis and the final discussion take place in Italian.

The training activity, whose attendance by PhD students is compulsory in presence and/or at distance, if authorised by the doctoral faculty Board, is carried out at both the Conservatoire and the AND and is organised into::

- a) common training activities aimed at providing doctoral students with skills relating to the techniques and methods of carrying out artistic, scientific and technological research, as well as common basic knowledge for the pursuit of the course's educational objectives;
- b) specific training activities aimed at providing and/or supplementing the doctoral candidates' knowledge and skills ;
- c) other external training activities chosen by the student, with the approval of the Faculty Board of the PhD course, which verifies their consistency with the PhD student's training pathway and/or thesis project.

As a guide, the number of teaching hours for each activity is as follows, calculated over the three years for an indicative total of 96 hours:

1. Disciplinary/Interdisciplinary Training (60 hours)
2. Linguistic Training (12 hours)
3. Computer Training (12 hours)
4. Research Project Management (12 hours)

Other educational activities (seminars, laboratory and research activities, interdisciplinary, multidisciplinary and transdisciplinary training) are also organised over the three years, according to the following schedule:

1. Seminars

The seminars will consist of meetings dedicated to deepening the multidisciplinary and transdisciplinary training of doctoral students, with reference to the fields of physics of sound and physiology of movement, aesthetics, economics and law of the visual and performing arts, performing arts organisation, and semiotics of the arts.

2. Laboratory activities

The laboratory activities will be devoted both to the analysis and presentation of the PhD students' work through the different stages of progress, and to the study and realisation of artistic activities consistent with the artistic-scientific objectives of the PhD.



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3. Valorisation and dissemination of results, intellectual property and open access to data and research products
The activities for the valorisation and dissemination of the results will consist in the planning of a series of meetings and events open to the public, to be held also in the theatres and concert halls that refer to the various affiliated doctoral sites. Meetings dedicated to the in-depth study of intellectual property issues will also be organised with the help of experts in the field.
4. Management of research and knowledge of European and international research systems
The activities will be devoted to an in-depth study of the places of artistic and scientific research in the European and international field, also with reference to programmes specifically dedicated to the relationship between artistic-scientific investigation and its reflections in artistic production.
5. Language specialisation
The activities will consist of exercises aimed at improving the doctoral candidates' skills in spoken and written English and French and, where required for the thesis topic, in the other main European languages (German, Spanish). The central theme of the exercises will be the analysis of sectoral lexicon in the field of the performing arts.
6. Computer training
Activities will consist of exercises aimed at improving computer skills, with particular emphasis on the use of software relating to editing audiovisual products, db construction and music word processing.
7. Basic principles of ethics, gender equality and integrity
The activities will consist of direct exercises for the application in different educational and production contexts, in the context of performing arts research and with a focus on inclusiveness, principles of ethics and gender equality.

Competition procedure

Evaluation of qualifications:

The evaluation will take into account the curriculum and the documents submitted by the candidates, as well as the elaboration in Italian of a research project consistent with the disciplinary areas characterising the PhD, with the course objectives and with, in particular, with one of the four topics covered by the scholarships.

Candidates are asked to indicate in the abstract of the two-year degree/master's thesis the title and the name of the thesis supervisor (with an Italian translation if not expressed in one of the main Community languages).

Oral test:

The oral test consists in the presentation of one's CV and research project and in the extemporaneous reading and translation of a passage taken from a scientific text in English (and, if the topic of the research project requires it, another EU language between French, Spanish and German).



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Submission

The candidate must send his/her application by e-mail (Art. 3, c. 1 of the Call) as follows

1. Sending the APPLICATION FORM attached to the Call for Applications (Annex B), filled in in the following (mandatory) fields

- a) personal and tax data
- b) curriculum studiorum
- c) date and grade of first cycle academic diploma/three-year degree (if foreign qualification, it is mandatory to specify for the final grade the grading system in use)
- d) date and grade of Second Cycle Academic Diploma/Master's Degree or equivalent title
- e) list of exams taken during the two-year period and relative grades (if the foreign qualification, it is mandatory to specify for the final grade the grading system in use)
- f) signed Privacy Attachment according to the model attached to the Call for applications (Attachment C)

additional qualifications (optional fields)

- g) chronological list of scholarships (et similia) received
- h) diplomas/certificates of participation in AFAM/university post-graduate courses
- i) list (preferably accompanied by certificates) of participation in research groups/artistic productions
- j) list (preferably with certificates) of participation in internships/workshops
- k) other awards (e.g. competition awards, second diploma or degree)

2. other required documentation, to be sent as an ANNEX to the application:

- a) covering letter from a lecturer, signed and dated after this call for applications (mandatory)
- b) abstract of the 2nd level diploma thesis, indicating the name of the tutor (compulsory) or presentation of the programme performed in concert form as for theses of instrumental or similar courses
- c) research project of max. 11,000 characters (mandatory)
- d) list of publications/artistic productions (not compulsory).
- e) certificates of participation in courses, internships etc. . (not compulsory)
- f) photocopy of a valid identity card (compulsory)

Language skills required of candidates

It is mandatory for the candidate to speak English.