



Castelfranco Veneto, 31 July 2024

Prot. n. 4976/did

**CALL FOR APPLICATION  
TO THE NATIONAL PHD PROGRAMME  
IN ARTISTIC RESEARCH ON MUSICAL HERITAGE**

**THE DIRECTOR OF THE CONSERVATORY  
OF CASTELFRANCO VENETO**

- In accordance with Law No. 210 of 3 July 1998, and in particular Article 4, as amended by Article 19, paragraph 1, of Law No. 240 of 30 December 2010: “Norme in materia di organizzazione delle università, di personale accademico e reclutamento, nonché delega al Governo per incentivare la qualità e l'efficienza del sistema universitario”;
- In accordance with Law No. 508 of 21 December 1999, “Reform of the Academies of Fine Arts, the National Academy of Dance, the National Academy of Dramatic Art, the Higher Institutes for the Artistic Industries, the Conservatories of Music and the Recognized Musical Institutes”;

- In accordance with the Presidential Decree No. 132 of 28 February 2003 “Regulations for the statutory, regulatory and organizational autonomy of artistic and musical institutions, pursuant to Law 21 December 1999, No. 508”;
- In accordance with Ministerial Decree No. 226 of 14 December 2021 “Regulations for the accreditation of doctoral research centers and courses and criteria for the establishment of doctoral research courses by accredited institutions”; that "within twelve months from the date of entry into force of this regulation, the Minister shall define, by decree, the procedures for the accreditation of doctoral research programs of Italian Higher Education in Art, Music and Dance (‘Alta Formazione Artistica, Musicale e Coreutica’ - AFAM) Institutions, in compliance with the provisions of Article 2, paragraph 5, of Law No. 508 of December 21, 1999”;
- The doctoral research programs of AFAM system, as indicated in the Decree of the Italian Minister of Universities and Research (MUR) dated February 21, 2024, No. 470, provide the necessary skills to conduct high-level research activities at AFAM Institutions, Universities, public entities, or private organizations, also for the purpose of accessing careers in public administrations and integrating highly innovative professional pathways;
- In accordance with Ministerial Decree No. 544 of 27 March 2024 “Decree determining the annual amount of the scholarship for attendance at PhD courses in AFAM Institutions”, established from the academic year 2024-25, the annual amount of the scholarship for attendance at doctoral research courses of the Institutions of the AFAM system, at €16,243.00, before social security contributions at recipient’s charge;
- In accordance with Ministerial Decree No. 629 of 24 April 2024 and No. 630 of 24 Aprile 2024, established the "resources aimed at supporting doctoral programs in PNRR research doctoral programs", for which the Parties have been allocated Scholarships;
- The Ministerial Decree No. 778 of June 12, 2024, contains the Guidelines for the accreditation of doctoral research programs of the Institutions of the AFAM system;
- In accordance with MUR Note Prot. No. 11649 of 18 June 2024 “Operational instructions for AFAM Institutions to supplement Note Prot. 8614 of 02/05/2024”, provided "further operational instructions regarding the accreditation procedure of doctoral courses”;
- In accordance with the Resolutions of the Academic Council No. 27 of 31 July 2024 and of the Faculty Board No. 26 of 10 July 2024 of the Castelfranco Veneto Conservatory of Music;
- In accordance with the Agreement for the establishment, activation and operation of the national PhD Programme in “Artsistic Reasearch on Musical Heritage” for the five-year period 2024–2029 (XL-XLI-XLII cycles) between the Castelfranco Veneto Conservatory (lead institution), the Alessandria, Bolzano, Cesena-Rimini,

Cremona, Milano “Abbado”, Como, Cosenza, La Spezia, Lucca, Mantova, Novara, Padova, Parma, Trapani, Trento e Verona Conservatories of music (associated institutions);

## DECREES

### **Art. 1 – Establishment of the national PhD Programme (DIN) in “Artistic Research on Musical Heritage”.**

The Conservatory of music “A. Steffani” of Castelfranco Veneto, in agreement with the Conservatory “A. Vivaldi” of Alessandria, the Conservatory “C. Monteverdi” of Bolzano, the Conservatory “Maderna-Lettimi” of Cesena-Rimini, the Conservatory “G. Verdi” of Como, the Civic School of Music “C. Abbado” – Fondazione Milan, the Conservatory “S. Giacomantonio” of Cosenza, the Conservatory “C. Monteverdi” of Cremona, the Conservatory “G. Puccini” of La Spezia, the Conservatory “L. Boccherini” of Lucca, the Conservatory “L. Campiani” of Mantua, the Conservatory “G. Cantelli” of Novara, the Conservatory “C. Pollini” of Padua, the Conservatory “A. Boito” of Parma, the Conservatory “A. Scontrino” of Trapani, the Conservatory “F. A. Bonporti” of Trento and Riva del Garda and the Conservatory “E. F. Dall'Abaco” of Verona, establishes the national PhD Course in “Artistic Research on Musical Heritage” for the academic year 2024/2025 (XL cycle). The PhD Programme has its administrative headquarters at the Conservatory of Music of Castelfranco Veneto and has a three-year duration, starting on December 1, 2024.

### **Art. 2 – Competition announcement.**

A public competition, based on qualifications and examinations, is hereby announced at the Conservatory of Castelfranco Veneto for the admission to the National PhD Course in “Artistic Research on Musical Heritage”, XL Ciclo (2024/2025-2026/2027), referred to in Article 1 of this announcement, with the administrative headquarters at the “A. Steffani” Conservatory of Castelfranco Veneto and participated by the Conservatory “A. Vivaldi” of Alessandria, the Conservatory “C. Monteverdi” of Bolzano, the Conservatory “Maderna-Lettimi” of Cesena-Rimini, the Conservatory “G. Verdi” of Como, the Civic School of Music “C. Abbado” – Fondazione Milan, the Conservatory “S. Giacomantonio” of Cosenza, the Conservatory “C. Monteverdi” of Cremona, the Conservatory “G. Puccini” of La Spezia, the Conservatory “L. Boccherini” of Lucca, the Conservatory “L. Campiani” of Mantua, the Conservatory “G. Cantelli” of Novara, the Conservatory “C. Pollini” of Padua, the Conservatory “A. Boito” of Parma, the Conservatory “A. Scontrino” of Trapani, the Conservatory “F. A. Bonporti” of Trento and Riva del Garda and the Conservatory “E. F. Dall'Abaco” of Verona

### **Art. 3 – Description and purpose of the PhD Course.**

The National PhD Programme in “Artistic Research on Musical Heritage” addresses the topic of research in the field of High Artistic, Musical, and Choreographic Education Institutions (AFAM) with multidisciplinary and innovative approaches capable of meeting the current needs for knowledge, protection, and enhancement of musical heritage. To this aim, PhD students are provided with a wide range of knowledge and skills that benefit from a highly transversal approach, capable of integrating traditional musical/musicological disciplines with scientific/technological ones.

The PhD Programme is structured into ten different but strongly interconnected training paths (curricula):

1. PRESERVATION OF MUSICAL HERITAGE (PMH);
2. IMMERSIVE TECHNOLOGIES APPLIED TO MUSIC (ITM);
3. HISTORIOGRAPHY AND PHILOLOGY OF MUSIC (HPM);
4. LIBRARY SCIENCE AND MUSICAL BIBLIOGRAPHY (LBM);
5. CREATIVE SOUND ARTS (CSA);
6. MUSICAL INTERPRETATION AND PERFORMING ARTS (MIPA)
7. NEW MUSICAL LANGUAGES (NML);
8. PEDAGOGY AND DIDACTICS OF MUSIC (PDM);
9. MUSIC THERAPY AND NEUROSCIENCE (MTN);
10. PERFORMANCE & AUDIENCE (PA).

Each disciplinary curriculum presents and illustrates its specificities, methodologies, research tools, and method for validating achieved results, working in close synergy with the departments and research groups active in the seventeen proposing AFAM institutions. Each PhD scholarship is anchored in a main curriculum and must include at least two interdisciplinary interconnections with complementary curricula.

- The “Preservation of Musical Heritage” (PHM) curriculum, based at the “A. Steffani” Conservatory of Castelfranco Veneto (coordinator: prof. Alessandro Borin), focuses on the study of a wide range of musical assets (i.e. manuscript and printed musical sources and repertoires, musical instruments, places, etc.) susceptible of protection not only for their artistic significance but also for their crucial role in the history of the territory. The artistic or historical value of the heritage is thus understood mainly in the sense of ‘artistic historical value’, referring to the artistic or historical essence inherent in what it expresses, and therefore the civilizing value of music. The heritage is not exhausted in the material object through which it is expressed (i.e. score, instrument, etc.), but poses a delicate problem of immateriality (i.e. performance, etc.), for which a more precise

definition and the the development of a functional methodology for artistic reserach articulated in frontal lessons, online and in-person activities, and formative activities are necessary. Curricular formative activities are structured in group work, case studies, and live projects through established collaboration with the entrepreneurial word. The curriculum's objective is to train highly qualified researchers and professionals capable of designing, developing, and managing projects and ideas for an innovative, pasrteicipatory, and inclusive approach to music heritage, for its rappresetation and communication, and to encourage its digital transition.

- The “Immersive Technologies Applied to Music” (ITM) curriculum, based at the “G. Puccini” Conservatory in La Spezia (coordinator: prof. Alessandra Montali), primarily aims to develop artistic musical research in its various connections with immersive technologies: Robotis, Artificial Intelligence (AI), Virtual Reality (VR), Augmented Reality (AR). The curriculum, which is divided into two distinct paths, links artistic research to immersive technologies to develop nwe artistic practices, new didactic methodologies, and b+new interdisciplinary artistic experiences:
  - Path 1: immersive technologies/performance musical intersections:
    - Exploration of connections between artistic performance and immersive technologies.
    - Analysis of case studies of artistic performances using immersive technologies.
    - Integration of multisensory stimuli in the development of immersive and interdisciplinary artistic experiences.
    - Experimental research on visual, auditory, olfactory, and kinesthetic stimuli in performance.
  - Path 2: immersive technologies/musical didactics intersections:
    - Immersive technologies and artistic didactics: new methodological perspectives.
    - Interdisciplinarity and inclusion through immersive technologies.
    - Development of new educational methods based on experiential learning.
- The “Historiography and Philology of Muisic” (HPM) curriculum, based at the “E.F. Dall’Abaco” Conservatory of Verona (coordinator: prof. Francesco Bissoli), aims to provide PhD students with advanced skills in historical-musicological research and musical philology, deepening research methodologies from a scientific training perspective. According to the founding principles of the National PhD Programme, the primary purpose of the curriculum activities is a significant advancement of knowledge in specific areas of investigation and, at the same time, the training of scholars capable of meeting the most advanced scientific progress, destined to enter research institutions, primarily Universities and AFAM.

The theoretical and operational bases of the PhD Programme adopt two fundamental conceptual frameworks: the ‘text’, its history and dissemination, the forms of its

production and reception; the 'context', i.e., the complex of historical and environmental circumstances within which creative activity has developed. The presence of different curricula within the doctoral programme also encourages the adoption of multidisciplinary, interdisciplinary, and transdisciplinary investigation perspectives, offering valuable opportunities for methodological and theoretical comparison across various sectors.

- The “Library Science and Musical Bibliography” (LBM) curriculum, based at the “A. Scontrino” Conservatory of Trapani (coordinator: prof. Federica Riva), aims to provide advanced skills in librarianship and musical bibliography by integrating academic research paths and artistic research in AFAM, in order to train a new generation of professionals capable of managing:
  - a) the conservation and enhancement of musical assets present in the territory, increasing the national heritage in European and international digital projects;
  - b) bibliographic.musical information related to Italian music, contributing to the European and international research framework;
  - c) innovation, integrating research into the principles of Open Science: transparency, fairness, equity, sharing, social inclusion.
- The “Creative Sound Arts” (CSA) curriculum, base at the “C. Monteverdi” Conservatory of Bolzano (coordinators: prof. Lucca Macchi and prof. Gustavo Delgado), intervenes in an interdisciplinary field ranging from electroacoustics to composition, interacting with other performing arts, not just musical ones. The research activities of the curriculum foresee collaboration between composers, electroacoustic composers, sound artists, conductors, choreographers, light designers, video artists, engineers, hardware designers, and developers like gesture controllers, skeletons, and others working in neural networks, AI, to merge technological, compositional, and performative skills into original projects where space plays a primary role.
- The “Musical Interpretation and Performing Arts” (MIPA) curriculum, based at the “A. Boito” Conservatory in Parma (coordinator: prof. Facchini), aims to train musicians capable of developing innovative research works that represent a significant advancement of knowledge in specific areas of investigation and scientific skills in the performing arts, also with a view to a broader audience proposal. The path aims to equip PhD students with advanced skills in research, including experimental (perception, music psychology, neuroscience), acquiring the ability to design and implement research methodologies and scientific training. It aims to integrate the aspect of musical interpretation with the deepening of the process underlying the act of performance. It also encourages the adoption of multidisciplinary, interdisciplinary, and transdisciplinary investigation perspectives, offering valuable opportunities for methodological and theoretical comparison across various sectors. As far as the

scholarship based at the Novara Conservatory is concerned, research projects proposal on Italian Opera and in particular on Rossini's music are encouraged.

- The curriculum “New Musical Languages” (NML) curriculum, based at the “A. Campani” Conservatory of Mantua (coordinator: prof. Maurizio Azzani), aims to promote an advanced, independent, and creative use of computer resources and new technologies in the musical creative process. In particular, it aims to train artist-researchers capable of developing personal technological solutions according to their artistic projects and/or specific market opportunities; to enable a deep and theoretical significant understanding of contemporary compositional practices for better communication with both sector institutions and non-specialized audience; to provide emerging artists with all the necessary tools to continue their research even after the doctoral programme is concluded.
- The “Music Pedagogy and Didactics” (MPD) curriculum, based at the “G. Verdi” Conservatory of Como (coordinator: prof. Piera Bagnus), aims to provide PhD students with advanced skills in music-pedagogical research. Italy boasts a well-established musical teaching tradition that draws transversally from other fields, primarily neuroscience, which until now has lacked constant scientific validation and subsequent exploitation of research results to the international scientific community.
- The “Music Therapy and Neuroscience” (MTN) curriculum, based at the “G. Lettimi” Conservatory in Cesena-Rimini (coordinator: prof. Barbara Zanchi), aims to provide advanced knowledge and methodological skills in artistic-scientific research on perceptual, elaborative, creative, and expressive processes of sound-musical type supported and developed within qualified therapeutic, educational, preventive, and rehabilitative relationships aimed at improving the quality of life; to increase scientific and artistic knowledge, clinical evidence, methodological skills, disciplinary development, and international cooperation through a collaborative approach to learning and research in music therapy and neuroscience applied to music; to integrate academic research paths and artistic musical research in AFAM, aligning AFAM academic training standard in music therapy with international third-level educational standards; to train professionals to manage innovation by integrating research into the productive system according to the principles of Open Science, transparency, sharing, reproducibility, fairness, collaborations, and social inclusion.
- The “Performance and audience” (PA) curriculum, based at “C. Monteverdi” Conservatory of Bolzano (coordinator: prof. Marco Pierobon), aims to investigate with advanced sociological and statistical research tools the current fruition and production of art music at local, national, European, and extra-European levels; to explore the most advanced international experiences aimed at bringing new generations and new heterogeneous and intragenerational categories closer to musical heritage in live

performance, making it more accessible as a relational, social, communicative, and shared good. The training programme adopts the perspective of the so-called “heritage communities”, according to which it is possible to overcome existing social and cultural gaps through live performance; develop new proposals, languages, and approaches based on this; promote a new awareness of aesthetic sense in music among individuals and communities, also in contact with theater, cinema, and new multimedia experiences; investigate and develop tools for greater inclusivity and accessibility to the world of art music not only in production but also in education and training.

#### **Art. 4 – Available places and scholarships.**

A total of **44 scholarship positions** are available under PNRR funds, of which:

- **25 scholarships** within the framework of funding under PNRR Mission 4, Component 1 "Enhancement of the supply of education services: from kindergartens to the University" - Investment 4.1 "Extension of the number of PhDs and innovative PhDs for public administration and cultural heritage" (generic), pursuant to Ministerial Decree No. 629 of 24 April 2024;
- **19 scholarships** within the framework of funding under PNRR, Mission 4, Component 2 "From Research to Enterprise" - Investment 3.3 "Introduction of innovative doctorates that meet the innovation needs of enterprises and promote the recruitment of researchers from enterprises", pursuant to Ministerial Decree no. 630 of 24 April 2024.

There are also **10 additional positions without a scholarship** pursuant to Law no. 448 of 28 December 2001, article 52, paragraph 57. The places without scholarship will be activated only after authorisation by the MUR; candidates will not be able to appeal in any way against the leading Conservatoire in the event of failure to obtain ministerial authorisation.

The available places, with and without scholarship, are distributed as follows with respect to the ten curricula and the institutions involved (the acronym in brackets refers to the curriculum of each scholarship):

INSTITUTION	scholarship positions	TYPE OF GRANT AND CURRICULUM		
		grant D.M. 629	grant D.M. 630	<i>Additional positions without scholarship</i>
Conservatory of Castelfranco Veneto	4	2 (HPM, PHM)	2 (HPM, PHM)	1
Conservatory of Alessandria	1		1 (MTN)	
Conservatory of Bolzano	4	2 (CSA)	2 (PU)	1
Conservatory of Cesena-Rimini	4	2 (HPM, NML)	2 (MTN, NML)	1
Conservatory of Como	1	1 (MPD)		
Civic School of Music of Milan	1	1 (PU)		
Conservatory of Cosenza	1	1 (HPM)		
Conservatory of Cremona	1		1 (MIPA)	
Conservatory of La Spezia	4	2 (MIPA)	1 (ITM) 1 (NML)	1
Conservatory of Lucca	2	2 (BBM)		1
Conservatory of Mantua	2	2 (NML)		1
Conservatory of Novara	2	2 (MIPA)		1
Conservatory of Padua	2	2 (PU, NLM)		1
Conservatory of Parma	6	2 (HPM, MIPA)	4 (2 MIPA, ITM, PHM)	1
Conservatory of Trapani	4	2 (LBM)	2 (LBM, MIPA)	1
Conservatory of Trento and Riva del Garda	2	1 (MIPA)	1 (MPD)	
Conservatory of Verona	3	1 (HPM)	2 (HPM, LBM)	

The number of scholarship-covered positions may be increased following the issuance of this Call, as a result of any reallocation procedures of additional resources under the PNRR established by MUR with and appropriate provision, and assignate to “eligible but not selected” candidates according to the final merit ranking. Any such increase will be promptly communicated on the official web page of the “A. Steffani” Conservatory of Castelfranco Veneto.

The research projects for the **19 thematic scholarships**, co-financed by companies pursuant to Ministerial Decree NO. 630 of April 24, 2024, are listed below:

- **Project No. 1**, based at the “A. Steffani” Conservatory of Castelfranco Veneto, curriculum in “Historiography and Philology of Music”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within the “funds and musical archives of the Giorgio Cini Foundation of Venice (Casella, Malipiero, Rota, Chilesotti, Vlad, Respighi, Milloss, Oppo, Cisilino, Castiglioni, Bruni Tedeschi, Guaccero, Macchi, Salviucci, Rubin de Cervin, Manzoni, Romitelli, De Grandis)”. The research project will be co-financed by the “Dr. Gerard and Phyllis Estelle Seltzer” Foundation of Venice;
- **Project No. 2**, based at the “A. Steffani” Conservatory of Castelfranco Veneto, curriculum in “Protection of Musical Heritage”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within “cultural (musical) tourism related to the history and enhancement of the territory”. The organization of musical events, from individual concerts to festivals, moves hundreds of thousands of people each year and is a growing phenomenon that involves virtually all age groups. The goal of the doctoral theme on musical tourism is to transform spectators into tourists through a targeted study involving: analysis of the profile and needs of the audience, the creation of a network of local actors integrating the purely musical offer with the tourist offer of the territory, and the design and promotion of integrated tourist packages. The research project will be co-financed by the Municipality of Castelfranco Veneto (TV);
- **Project No. 3**, based at the “A. Vivaldi” Conservatory of Alessandria, curriculum in “Music Therapy and Neurosciences”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes concerning “women's reproductive health and maternal mental health, as well as parental support, with particular attention to the building of early bonds between the newborn and attachment figures, especially the mother”. The objective is to offer interpretative models of the initial stages of psychoaffective development and provide keys to understanding suffering and distress through music therapy interventions. The project may include various application methods: sound-musical experiences that use the voice will be privileged. Its implementation will be integrated with

didactic, practical, and research activities, carried out through music therapy interventions at the AOU and in museum places of the Municipality of Alessandria. These activities will be carried out in collaboration with the DAIRI of the AOU of Alessandria and with the Women's and Developmental Age Health Department of the Center for Disease Prevention and Health Promotion of the Health Institute;

- **Projects No. 4-5**, based at the "C. Monteverdi" Conservatory of Bolzano, curriculum in "Performance and Audience": the research projects presented by the candidates, in accordance with the objectives of the reference curriculum, are also linked to themes concerning "An innovative approach to art music to reach new audiences," co-financed by the "Haydn" Foundation of Trento and Bolzano;
- **Project No. 6**, based at the "Maderna-Lettimi" Conservatory of Cesena-Rimini, curriculum in "Music Therapy and Neurosciences": the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within the "Application methods, on the methods and outcomes of music therapy on neurological and psychological aspects in pediatric hospital settings." The scholarship is co-financed by the Policlinico Sant'Orsola Foundation of Bologna;
- **Project No. 7**, based at the "Maderna-Lettimi" Conservatory of Cesena-Rimini, curriculum in "New Musical Languages": the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within "Music and Artificial Intelligence," particularly focusing on music understanding, which includes automatic listening, intelligent signal processing, and data and knowledge-based approaches to models and analysis of musical content; intelligent tools and interfaces, which include integrated intelligence and smart sensing for musical performance, production, listening, and education, and applications of artificial intelligence to human-computer interaction in creative contexts; computational creativity, which includes generative music composition and systems for expressive musical performances and assisted production. The scholarship is co-financed by the "Spaziomusica" Association of Cagliari.
- **Project No. 8**, based at the "C. Monteverdi" Conservatory of Cremona, curriculum in "Musical Interpretation and Performing Arts": the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within the "Plan for the Safeguarding of Cremonese Violin Making" sponsored by UNESCO, with particular regard to string instruments. The scholarship is co-financed by the Municipality of Cremona.
- **Project No. 9**, based at the "G. Puccini" Conservatory of La Spezia, curriculum in "Immersive Technologies Applied to Music": the research project presented by the

candidate, in accordance with the objectives of the reference curriculum, is also linked to themes that develop “immersive and interactive projects to stimulate the interconnection between different art forms and promote an interdisciplinary approach”. The candidate is invited to design and implement an interactive VR or XR experience that allows users to explore scientific and artistic content in an engaging way. The research methodology includes: an analysis of best practices in prototype development; the use of advanced technological tools in the creation of VR or XR environments that integrate interdisciplinary content and active user engagement; a final phase of analysis and evaluation of the data collected on the user experience. The scholarship is co-financed by the Polish University Abroad (PUNO) of London;

- **Project No. 10**, based at the “G. Puccini” Conservatory of La Spezia, curriculum in “New Musical Languages”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within “Contemporary Orchestration and Composition Practices.” The scholarship is co-financed by the Polish University Abroad (PUNO) of London;
- **Project No. 11**, based at the “A. Boito” Conservatory of Parma, curriculum in “Musical Interpretation and Performing Arts”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within the “Musical Theater Professions” The scholarship is co-financed by the Fondazione Teatro Regio of Parma;
- **Project No. 12**, based at the “A. Boito” Conservatory of Parma, curriculum in “Musical Interpretation and Performing Arts”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within the “Experimentation in the Performing Field - Coordination and Organization of Innovative Musical Projects.” The scholarship is co-financed by the Fondazione “Arturo Toscanini” of Parma;
- **Project No. 13**, based at the “A. Boito” Conservatory of Parma, curriculum in “Immersive Technologies Applied to Music”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within the “Experimentation of New Interdisciplinary Artistic Experiences.” The scholarship is co-financed by the Fondazione “Arturo Toscanini” of Parma;
- **Project No. 14**, based at the “A. Boito” Conservatory of Parma, curriculum in “Protection of Musical Heritage”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within “Musical Tourism and Interaction of Musical Repertoires with Places of Historical and Artistic Interest, Permanent or Temporary Exhibitions, Museums,

Libraries, and Alternative Spaces.” The scholarship is co-financed by the Fondazione “Magnani Rocca” of Mamiano (PR);

- **Project No. 15**, based at the “A. Scontrino” Conservatory of Trapani, curriculum in “Library Science and Musical Bibliography”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within the “Development and Dissemination of International and Digital Music Bibliography Research Tools in Italy” aimed at strengthening Italy's contribution to international digital music bibliography research tools, as a contribution to the European and international research space, including dictionaries and music bibliography repertoires (“The four R”). The research includes the identification of methodologies and dissemination models, and case studies. The scholarship is co-financed by the Répertoire Internationale de Littérature Musicale (RILM);
- **Project No. 16**, based at the “A. Scontrino” Conservatory of Trapani, curriculum in “Musical Interpretation and Performing Arts”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within the “Optimization of Performance through New Methodological Approaches Aimed at Enhancing Creativity” and in particular the development of the performer's historical, philological, and stylistic awareness applied to the field of opera. The scholarship is co-financed by the Ente Luglio Musicale Trapanese;
- **Project No. 17**, based at the “F. A. Bonporti” Conservatory of Trento and Riva del Garda, curriculum in “Performance and Audience”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes within “Experimental Musical Productions” (analysis and research around new performance languages). The scholarship is co-financed by the Centro Servizi Culturali “S. Chiara” of Trento;
- **Project No. 18**, based at the “E. F. Dall'Abaco” Conservatory of Verona, curriculum in “Historiography and Philology of Music”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also linked to themes on the “Critical Edition of *La vendemmia* (1778) by Giuseppe Gazzaniga,” within a broader investigation of the author, a protagonist of the international spread of Venetian comic opera in the second half of the eighteenth century. The scholarship is co-financed by the Fondazione “Zanotto” of Verona;
- **Project No. 19**, based at the “E. F. Dall'Abaco” Conservatory of Verona, curriculum in “Library Science and Musical Bibliography”: the research project presented by the candidate, in accordance with the objectives of the reference curriculum, is also

linked to themes on the “Catalogue and Historical Contextualization of the Cartolari Fund,” a valuable repository of musical sources, housed in the Library of the Verona Conservatory. The scholarship is co-financed by the Fondazione “Biondani Ravetta” of Verona.

#### **Art. 5 – Self-protection rules.**

The activation of the PhD Course is subject to the positive outcome of the accreditation procedure by the MUR, as provided for by Ministerial Decree no. 470/2024. The activation of the places financed with PNRR funds is subject to the actual allocation of resources by the MUR and to the finalization of the agreements with the co-financing companies. In the event of a negative outcome of the accreditation procedure, with the consequent non-activation of the Course and the allocation of the scholarships put out to tender, candidates will be promptly notified (they will not be able to make any claim whatsoever against the Lead Conservatoire or the other institutions).

#### **Art. 6 - Admission Requirements.**

Applications for admission to the selection process may be submitted, without age or citizenship restrictions, by those who hold, by the deadline of this call: a Second-level Academic Diploma (Law no. 508 of 21 December 1999, Ministerial Decree 14/2018) or an Old-System AFAM Diploma (combined with an upper secondary school diploma, Ministerial Decree no. 331 of 10 April 2019), a master's degree (Ministerial Decree no. 270 of 22 October 2004) or a specialist degree (Ministerial Decree no. Ministerial Decree no. 509 of 3 November 1999) or a degree from the old university system (prior to Ministerial Decree no. 509 of 3 November 1999) or a similar academic qualification obtained from a foreign university (provided that it is comparable in terms of duration and level to the aforementioned Italian qualifications), which must be recognised as suitable by the Admission Examination Board, in accordance with the regulations in force.

Candidates in possession of a foreign academic qualification must provide the relevant documents to enable their verification:

- **for qualifications obtained in EU countries:** "Diploma supplement", or certificate of comparability and verification issued by a recognised Italian higher education institution, or certificate of comparability and verification issued by the CIMEA.

- **for qualifications obtained in countries outside the European Union:** "declaration of value in situ" by the competent Italian diplomatic-consular Representation, or certificate attesting the comparability and verification of the degree by a recognised Italian higher education institution, or "certificate of comparability and verification" issued by the CIMEA.

If these documents are not yet available, candidates must enclose with their application a

description of their diploma/degree with a transcript of the exams taken. The suitability of the foreign academic qualification in relation to the application is assessed by the Selection Board in compliance with the relevant regulations in force.

### **Art. 7 - Admission Procedure.**

Application for admission must be submitted exclusively electronically, using the fillable pdf form that is attached to the present call, by the peremptory deadline of **2 September 2024, 12.00 CET**, to the following address: [concorsi.personale.steffani@pec.it](mailto:concorsi.personale.steffani@pec.it).

The object of the email must be: "<surname name> - DIN doctorate".

The application and all documents must be sent in a .zip file that must not exceed 10 MB and must be named with <surname first name> .

The Admission Exam Fee is **EUR 30.00**, as a contribution for administrative services. Payment must be made by the deadline of the call for applications according to the following instructions:

- Access via SPID to the link:  
[https://mypay.regione.veneto.it/mypay4/cittadino/ente/CM\\_026](https://mypay.regione.veneto.it/mypay4/cittadino/ente/CM_026) - select other types of payment;
- Select from the drop-down menu in the "Institution" space: the Steffani Conservatory;
- Select from the drop-down menu in the "payment type" space: Other/Variou;
- Enter the requested data: CONSERVATORIO A. STEFFANI fiscal code: 90000250267 and the reason for payment: DIN doctorate;
- Add to shopping cart;
- Continue by selecting the proposed payment types;
- Download the receipt to attach to the application.

The contribution is non-refundable.

The admission application includes the following documents, written in Italian or English:

1. Admission Exam Fee. Payment of a non-refundable fee of € 30.00 by the admissions deadline using the PagoPa service;
2. Identity Document. Candidates must submit: Copy of a valid identity document or Copy of passport (for foreign candidates only);
3. Application Form. The application form must provide the following information (see PDF Application Form model in Annex A):
  - a. Personal information (name and surname, place and date of birth, citizenship, residence, address if different from residence, address for competition purposes with indication of postal code, telephone number and email address);
  - b. Topic and related scholarship for which you intend to compete;
  - c. Your willingness to be assigned to other topics and related scholarships in addition to the one for which you have expressed your preference;

- d. Language (Italian or English) for the interview;
  - e. Educational qualification, with the indication of the date and the Institute where it was obtained;
  - f. Declaration of adequate knowledge of the Italian language (only for foreign citizens);
  - g. Level of knowledge of the English language;
  - h. Whether or not you have previously availed yourself of another scholarship (even for one year only) for a doctoral program;
  - i. Whether or not you are a research grant holder;
  - j. Whether or not you are an employee of Italian Public Administrations;
  - k. Undertaking to attend the doctoral program full-time, according to the procedures that will be indicated by the Faculty Committee;
  - l. Awareness that the acceptance of a PNRR ex D.M. 629/2024 scholarship entails the obligation of periods of study and research abroad (art. 4 of this Call for Applications) and that failure to comply with this obligation will result in the revocation of the scholarship and the forfeiture of the doctoral program;
  - m. Awareness that the acceptance of a PNRR ex D.M. 630/2024 scholarship entails the obligation of periods of study and research abroad and in companies (art. 4 of this Call for Applications) and that failure to comply with this obligation will result in the revocation of the scholarship and the forfeiture of the doctoral program;
  - n. Undertaking to communicate promptly any changes in their residence or address for competition purposes;
  - o. Having read this call for applications.
4. Research Project. The research project must describe the topic of study, the planned methodologies and the project objectives;
  5. Scientific/Artistic Portfolio.
  6. *Curriculum Vitae et Studiorum*. The *curriculum vitae et studiorum* must include a list and a brief description of no more than 20 of the candidate's most significant qualifications: additional educational qualifications, artistic qualifications, academic qualifications, professional qualifications, and other qualifications.
  7. Educational Qualification. The applicant must self-certify their educational qualification.

Failure to submit even one of the documents listed above will result in exclusion from this competition procedure.

All candidates are admitted to the competition procedure subject to verification of the self-certifications pursuant to Presidential Decree no. 445/2000 and subsequent amendments.

The Commission may, at any time, by reasoned decision, exclude from the competition procedure for lack of the prescribed requirements. Exclusion measures will be published

on the website of the Conservatory of Castelfranco Veneto, and publication will constitute official notification to the candidates, therefore no personal communications will be sent.

### **Article 8. Candidates with Disabilities, DSA and Other Situations Protected by Law.**

Those who, in relation to their specific condition of disability (art. 20 of Law no. 104/1992), specific learning disorders (ex lege 170/2010) or other situations protected by law, require assistive tools and/or additional time or organizational measures to participate in the tests, must make an express request in the application form and contact Prof. Damiano Lazzaron ([damianolazzaron@steffani.it](mailto:damianolazzaron@steffani.it)).

### **Art. 9 – Examining Commission.**

The Commission responsible for evaluating the candidates will be appointed by decree by the Director of the Conservatory of Castelfranco Veneto and will be made public through publication on the website of the Conservatory of Castelfranco.

The Commission is composed of at least one representative of each Conservatory of Music promoting the Doctoral Course.

An administrative staff unit may act as verbalizing secretary.

### **Art. 10 – Candidate Selection.**

Admission to the PhD program is based on a selection process which assess qualifications and examinations carried out by a Commission. The selection aims to assess the applicants' knowledge, skills, and aptitude for artistic research, as well as their reasons for wishing to undertake a PhD Programme. This process includes the evaluation of the research project, curriculum, and scientific/artistic portfolio, as well as an interview (which may be conducted remotely). The evaluation results will be available on the Castelfranco Veneto Conservatory website, on the course page. The research project, which must be structured according to the standard format attached here, is relevant only for selection purposes and does not bind the choice of the doctoral thesis in case of admission.

The selection of candidates will take place in two phases:

1. Evaluation of the Research Project and Qualifications: The Commission will evaluate the research project, curriculum and artistic portfolio of the candidates.
2. Public Oral Interview: The candidates who pass the first phase will be invited to an oral interview, during which they will present their research project and answer questions about their skills and interests.

After the competition tests have been completed, the Judging Commission will draw up a special report, indicating the evaluation criteria used, the score awarded to each candidate and the general ranking of merit. The scholarships will be awarded on the basis of the general ranking.

In case of equal scores, the younger candidate will prevail, pursuant to art. 2, paragraph 9, of Law 191/1998.

The final ranking will be published by **September 16, 2024** on the website of the Conservatory of Music of Castelfranco Veneto: [www.conscfv.it](http://www.conscfv.it).

The Commission will evaluate the qualifications according to the following criteria:

1. Quality and coherence of the research project: up to 50 points
2. Curriculum vitae and scientific/artistic portfolio: up to 20 points
3. Oral interview: up to 30 points

The evaluation of the *curriculum vitae et studiorum* and the scientific/artistic portfolio concerns the previous educational path carried out at the Conservatory or University, any additional training and professional and research experiences, any scientific publications, and artistic activity. Particularly for candidates applying for a scholarship related to the "New Musical Languages" curriculum, a portfolio consisting of at least four works with related recordings is required.

Only candidates who score at least 30 points in the evaluation of the research project and at no less than 18 points in the evaluation of the curriculum and scientific/artistic portfolio will be admitted to the interview.

The oral interview is public and will presumably take place from September 10 to 14, 2024, either in person or online. The detailed schedule of the tests, indicating the day and time (and possibly the link where they will take place), will be made public at least three days in advance through publication on the website of the Castelfranco Veneto Conservatory. No personal communications will be sent to candidates for participation in the tests; therefore, information regarding the selection tests will be available exclusively through the aforementioned method.

The oral interview is aimed at verifying the candidate's knowledge of topics related to the educational and scientific areas of the doctoral program and includes a presentation of the proposed project, followed by a general discussion aimed at verifying the candidate's skills, scientific qualities and motivations. The interview may also be aimed at verifying the candidate's aptitude for research, willingness to undertake experiences abroad and scientific interests.

The interview is conducted in Italian; however, candidates may request to take the test in English as well.

To take the tests, candidates must present a valid Identity Card or Passport. The final ranking will be published on the website of the Castelfranco Veneto Conservatory ([www.conscfv.it](http://www.conscfv.it)). Publication on the website is considered official communication for all

intents and purposes. All position winners must proceed with enrollment according to the procedures outlined in Article 11 of this announcement. Waiving the assigned scholarship results in definitive exclusion from the ranking and any further consideration. The ranking will be reformulated based on any resignations that may occur, always considering the order of preference expressed by candidates in the admission application. Updates will be published on the website of the Castelfranco Veneto Conservatory. Publication on the website is considered official communication for all intents and purposes.

#### **Art. 11 – Enrollment.**

Admitted candidates must complete their enrollment in the first year of the PhD program within the mandatory period of two days starting from the publication of the final ranking, following the procedures outlined on the website of the Castelfranco Veneto Conservatory. The PhD program will begin on **December 1, 2024**.

#### **Art. 12 – Scholarship.**

Scholarship amount to **€ 16,243.00 gross per year**. Social security expenses are charged to the student. Scholarships are paid monthly. The amount payable is increased by **50%** if the student has been authorized by Teaching Board to conduct research abroad.

The Doctoral grant may not be combined with any other scholarship or research grant from any source excepting those granted by national or foreign institutions needed to integrate the student's research or training abroad.

The PhD program requires full-time commitment. The PhD Teaching Board may authorize the doctoral student to undertake paid activities that allow them to acquire skills relevant to the doctoral program, subject to assessing the compatibility of such activities with the successful completion of the program's training, teaching, and research activities. Doctoral students may carry out tutoring activities, which may be remunerated with institutional resources, for students of first and second-level academic diploma courses, and up to a maximum of sixty (60) hours per academic year. Scholarships are confirmed upon the doctoral students' progression to the next year, unless otherwise justified by the PhD Board.

#### **Art. 13 – Enrollment and Attendance Fee.**

All doctoral students are required annually to pay a single installment enrollment and attendance fee of **€350.00** (the amount includes the stamp duty, where applicable, and insurance coverage at the training activity sites) and to present proof of payment of the regional tax for the right to study.

#### **Art. 14 – Doctoral Candidates’ Obligations and Rights.**

The obligations and rights of doctoral students are specified in the PhD program regulations. For admission to the next year and the confirmation of the scholarship, the doctoral student must complete the activities scheduled for the previous year and fulfil the specific requirements established by the PhD Board and the Curriculum Coordinator. In cases of non-compliance or prolonged absence, exclusion from the course and the consequent revocation of the scholarship may be ordered. In such a case, the doctoral student is required to return the amounts received in the last academic year of enrollment. Doctoral students may carry out tutoring and/or supplementary teaching activities as part of their training project, with the prior approval of the PhD Board and without an increase in the scholarship amount. Public employees admitted to a PhD program benefit from the concessions provided by collective bargaining or, if employees under public administrations, by Article 2 of Law 13 August 1984, no. 476. Periods of suspension, not exceeding six months in total, may be authorized in accordance with the PhD program regulations.

#### **Art. 15 – Awarding of the PhD Degree.**

The final PhD degree is awarded after a final examination, consisting of the public discussion of the research thesis produced by the candidate. The eligibility of the thesis for the final exam is subject to the judgment of two external examiners. The final examination committee is composed of three members, two of whom are outside the AFAM institutions of DIN.

#### **Art. 16 – Personal Data Protection.**

Pursuant to Article 13 of the EU Regulation no. 2016/679 (hereinafter "GDPR 2016/679"), the "Agostino Steffani" Conservatory of Castelfranco Veneto informs that the personal data provided will be processed in compliance with the aforementioned regulation and Legislative Decree 30 June 2003 no. 196 as amended by Legislative Decree 10 August 2018 no. 101. The processing of personal data provided by candidates participating in this call, or otherwise acquired by the Conservatory for this purpose, is aimed solely at the completion of the related administrative procedures and will be carried out by the persons responsible for the procedure, including the examining committee, using both computerized and non-computerized procedures, in the ways and within the limits necessary to achieve the aforementioned purposes, even in the event of communication to third parties. Providing such data is necessary to verify the participation requirements and possession of qualifications, and their omission may preclude such verification. The "A. Steffani" Conservatory of Castelfranco Veneto guarantees the right of access to the data subjects under Article 15 GDPR 2016/679 and, where applicable, the rights of rectification (Article 16 GDPR 2016/679), erasure (Article 17 GDPR 2016/679), restriction of processing (Article 18 GDPR 2016/679), data

portability (Article 20 GDPR 2016/679), objection to processing (Article 21 GDPR 2016/679), and withdrawal of consent. Without prejudice to any other administrative or judicial remedy, if a data subject believes that the processing of their data violates GDPR 2016/679 or Legislative Decree 30 June 2006 no. 196 as amended by Legislative Decree 10 August 2018 no. 101, they have the right to lodge a complaint with the Data Protection Authority following the procedures and instructions published on the official website of the Authority at <https://www.garanteprivacy.it>. Requests related to the exercise of the above rights must be sent in writing to the Castelfranco Veneto Conservatory, via Garibaldi 25, or by certified email to [conservatoriocastelfranco@pec.it](mailto:conservatoriocastelfranco@pec.it). Pursuant to Article 37 GDPR 2016/679, the Conservatory has appointed a Data Protection Officer (DPO) in the person of lawyer Stefano Corsini. Useful contact details for the DPO are published on the institutional website [www.conscfv.it](http://www.conscfv.it), in the Transparent Administration section.

#### **Art. 17 – Publication.**

The Notice for admission to the doctoral program is published for at least thirty days on the websites of the associated AFAM institutions, on the European Euraxess website, and on the MUR website.

#### **Art. 18 – Reference Regulations and Procedure Manager.**

Pursuant to Law No. 241 of August 7, 1990, the Procedure Manager for the selection is Director of the “Agostino Steffani” Conservatory of Castelfranco Veneto, prof. Paolo Troncon ([direttore@steffani.it](mailto:direttore@steffani.it)).