

MISSIONE 4
ISTRUZIONE
RICERCA

SCHEMA DI PROPOSTA PROGETTUALE

ALLEGATO 2



Finanziato
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Ministero
dell'Università
e della Ricerca



Italiadomani
PIANO NAZIONALE
DI RIPRESA E RESILIENZA

AVVISO PER LA CONCESSIONE DI FINANZIAMENTI DESTINATI ALLA INTERNAZIONALIZZAZIONE DEGLI ISTITUTI DI ISTRUZIONE SUPERIORE ARTISTICA E MUSICALE (AFAM) – D.D. n. 124 del 19 luglio 2023 e s.m.i.

Piano Nazionale di Ripresa e Resilienza (PNRR) – Missione 4 – Componente 1 “Potenziamento dell’offerta dei servizi all’istruzione: dagli asili nido all’università” – Investimento 3.4 “Didattica e competenze universitarie avanzate”, sotto-investimento T5 “Partenariati strategici/iniziative per innovare la dimensione internazionale del sistema AFAM”, finanziato dall’Unione europea – NextGenerationEU.

PROJECT PROPOSAL

(art. 8, par. 4 of the Notice)

Structure of the Proposal

As to the participation in the selection process the Project Proposal must be completed as follows.

The Proposal consists in two parts:

- **Part A** describes the framework of the Initiative including a clear description of:
 - Objectives and expected results;
 - Planned activities;
 - Economic-financial sustainability profile.

- **Part B** describes the implementation of the Initiative in terms of:
 - Partnership characteristics;
 - Activity timeframe;
 - Economic - financial plan.

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GENERAL AND ADMINISTRATIVE INFORMATION

1.Participants

List of participating members of the Partnership: AFAM, private or public University(s), Research Entity (s).

<i>N.</i>	<i>Partnership member Name</i>	<i>Type (AFAM, private or public University(s), Research entity (s))</i>	<i>Role in the Partnership (leader/member)</i>
1	Conservatorio di Musica "Alfredo Casella", L'Aquila (CONSAQ)	AFAM	Leader
2	Accademia di Belle Arti, L'Aquila (ABAQ)	AFAM	Member
3	Saint Louis College of Music in Rome (SLCM)	AFAM	Member
4	Politecnico di Torino - Interuniversity Department of Regional&Urban Studies and Planning, DIST- Degrees in <i>Cinema and Media Engineering</i> (POLITO)	University	Member
5	Università degli Studi dell'Aquila - Department of Industrial and Information Engineering and Economics, DIIE (UNIVAQ)	University	Member

Please indicate the details of the possible associate members (non-beneficiaries) of the Partnership below:

<i>N.</i>	<i>Name of the associate member</i>	<i>Type of the associate member</i>	<i>Additional information (if any)</i>
1	Toshkent Shahridagi Turin Politexnika Universiteti	University	Partner MUSAE

2	National Institute of Fine Arts and Design named after Kamoliddin Behzod	HEI in Arts and Design	Partner di MUSAE
3	State Conservatory of Uzbekistan	HEI in Music	Partner di MUSAE
4	Ministry of Higher Education, Science and Innovations of the Republic of Uzbekistan	Government Authority	The Ministry participates into MUSAE and aims at promoting and supporting the artistic sector in the country (see letter of commitment)
5	Centro Studi Teatro dei 99 Danza Musica Teatro, L'Aquila	Private association for Theatre, Dance and Music Education and Production	Partner "New frontiers of artistic research"
6	China Conservatory of Music, Beijing	HEI in Music	CONSAQ partner
7	Northeastern University College of Arts in Shenyang	HE	CONSAQ partner
8	ECOLE SUPERIEURE D'ART DE L'AGGLOMERATION D'ANNECY	HE	ABAQ partner for PERFORMATIV E03

2. General Information of the Project

Project Title: Italy for Arts: Resources, Time and Space
Acronym: <i>ItARTS</i>
Duration in months 24 months
Start date of the Project: January 25, 2024
Project total amount (euro/€) 6.000.000,00

APPLICATION FORM – PART A

Project description

In section A, the partnership has to declare: the objectives and expected results of the project (*see section A.1*), the planned activities with reference to the methodology involved in the process and the description of Work packages (*see section A.2*). In addition, there is a section (*see section A.3*) dedicated to the financial and economic sustainability profile.

A.1 Objectives and expected results

Please, refer to evaluation criterion n.1 (see art. 9, par. 6, of the Notice), describe and motivate the objectives of the project and highlight the expected results in terms of innovation, internationalization, cooperation and promotion of the artistic and musical Italian cultural heritage. In addition, please also indicate the interactions with other national or international initiatives related to the project as well as the presence of interconnections as to the PhD activities part of the project proposal. (Max 5.000 characters)

Culture&Creativity are Italy's lever for economic growth, drivers for the high demand for Made in Italy recorded the world over. In 2015 Italian Cultural and Creative Industries(CCI) were growing: the economic value of Performing Arts was 4,7 bl; 172.400 were the employed(Santovito, 2017). The pandemic set back the sector; in 2022 it registered +14.1% in value and a stop of the employment's contraction(Fondazione Symbola and Unioncamere 2023). According to the 2022 *Perform Europe* survey(<https://performeurope.eu/>), South Europe arts' professionals and stakeholders considered **priorities to create more opportunities** for international touring, for exchange with other countries, for emerging artists, and **to strengthen the performing arts ecosystem. Internationalization, management, training, innovation, and economics are the main areas of intervention to increase its value.**

The main objective of It ARTS is the international promotion of Italian Cultural Heritage(CH) -a treasure of knowledge both inherited tradition from the past and contemporary arts performance practice- through the international enhancement of AFAM, the Higher Education institutions(HEIs) that play a crucial role to safeguard and promote CH. The challenge, indeed, is first played out where what counts as knowing is questioned, in **education institutions**. The **STEAM** transdisciplinary synergistic combination of STEM and Art, where knowledge creation is always engaged in action(Burnard et al. 2022), proved the most potential to respond to new global demands and imperatives.

In 2022-23, AFAM new applications increased of 4.3%; the international students represented 16% of total registration(MUR 2023). AFAM's extremely high value, though recognized all over the world is not fully exploited yet and does not ensure a secure future to young students-artists. The lack of professional and job opportunities represents a threat. The gap often coincides with the lack of competencies for valorizing the huge treasure they have and transmit. **In a "cost disease" art ecosystem(Baumol&Bowen 1965) based on competition, art institutions experience an unequal access to the live performance market,** a lack of showcasing opportunities on a wider international level, a need for a more structured human-based infrastructure, a digital space where to communicate the international opportunities in performing art, requests and offers, greater financial support for live performance touring. The existing initiatives **demonstrate potential for gaining more visibility** in the international arena, though they are still spotted or not well supported by the governmental bodies for capitalization of the results in both economic and cultural terms.

Strengthening arts performance ecosystem needs integrated actions, resources, time and space to develop networks, build capacities, collect experience. Inspired by UNESCO SDG 4, 8, 11, and 17 **It ARTS** stands for "Italy for Arts: Resources, Time and Space"; it uses ART as a verb to address the **project's integrated actions** in three levels -the AFAM's missions-: **training, innovative artistic**

creation & production, presentation of multimedia arts performance for a more sustainable Italian AFAM-promoting the culture of research and enhancing academic excellence-and CCI ecosystem.

ItARTS will

- establish an international cross-institutional, practice-based experiential Learning Living Lab(LLL) as place and tool for the development of the Quadruple Helix Approach to sustainable development, integrating the international experiences done in the frameworks of *MUSAE. Multidisciplinary Skills for Artists' Entrepreneurship* by CONSAQ, UNIVAQ, and ABAQ(<http://musae-project.com/>), *New Frontiers of Artistic Research* by CONSAQ(<https://www.consaq.it/35-le-nuove-frontiere-della-ricerca-artistica.html>), *Performative* by ABAQ(<https://www.abaq.it/notizie/2023/09/performative-03/>), *VisionaryLab*(<https://prestivlab.polito.it/home.php>) by POLITO, *GLOMUS* by SLCM(<https://www.glomus.net/>), and *MED-QUAD* by UNIVAQ(<https://www.enicbcmmed.eu/projects/med-quad>) see section B.1
- equip students with technological knowledge, entrepreneurial and digital skills and strategies for creation and distribution for a more effective access to the Creative Economy
- design international learning tracks for a possible joint program at Master and -on an experimental basis- PhD level
- disseminate the project incubated in the LLL through sets of events like festivals, touring showcases mapping new creative routes, live exhibitions as well as digital spread
- strengthen audience development and engagement in Italian culture and creativity
- increase recognition of the societal value of the performing arts
- establish a Cultural Transfer Office oriented to attract, serve and support an international community of arts professionals, students and researchers:
 - implementing mobility and cultural exchange, EU and non-EU, routes, to promote common training, research, and artistic production actions
 - supporting the LLL creative spin off.

A.2 Planned activities

A.2.1 Topics

The Project fosters *[Please, flag one or more of the following topics]*:

X Mobility and cultural exchange paths, promoting study opportunities and internship, for students, PhD, administrative staff and teachers;

X Creation and strengthening of international networks between partner institutions to promote common training paths – including doctoral courses, seminars, workshops, events and webinar, for the empowerment of artistic and cultural education;

X Mutual learning paths, aimed at promoting knowledge exchange activities between institutes that develop internationalization projects in European and non-European countries;

X Actions of research, innovation and artistic production, in order to promote the culture of research and enhance academic excellence through the development of scientific and artistic research projects, as well as support and promotion of PhD activities in the field of digital and environmental transitions.

In order to promote multidisciplinary, the actions should cover one or more of the following clusters, as indicate in Directorial Decree n. 124 of the 19 July 2023, Article 5, paragraph 4 *[Please, flag one or more of the following clusters]*:

X Design and Applied Arts;

X Arts and Technology;

- X Theatre, Acting, Dance and Performatives Arts;
- X Cinema and Audiovisual;
- X Visual Arts;
- X Music.

Please, refer to evaluation criterion n.2 (see art. 9, par. 6, of the Notice), describe the cross-sector approach, by highlighting the ability to exploit synergies between different clusters, also taking into account the different types of AFAM institutions, in order to promote the interdisciplinary nature of the proposed initiatives. (Max 5.000 characters)

*It ARTS consortium consists of different types of institutions with high level of multidisciplinary and enhanced team performance: AFAM Music and Fine Arts institutions(CONSAQ, SLCM, ABAQ), and Universities(Department of Industrial and Information Engineering and Economics at UNIVAQ; Interuniversity Department of Regional&Urban Studies and Planning-degrees in *Cinema and Media Engineering* at POLITO).They act in supportive institutional climates tested on both small and larger-scale international projects, with which *ItARTS* operates on an integrative or complementary footing. CONSAQ, ABAQ and UNIVAQ have already collaborated in other cross-disciplinary projects (see B.1).*

The different backgrounds, career fields and approaches will serve for firstly addressing the challenge to create a **multiple-institutions LLL**(see A.1) set as an environment for young students-artists from a variety of educational/personal paths, and **aiming at enabling them to express their full potential in innovation, creativity and entrepreneurship** by offering expertise and connections, providing the needed tools in terms of skills, knowledge, competencies, ensuring human, technological and financial resources, **and at fostering the opportunities**

- to form innovative cross-disciplinary, multicultural ensembles/artistic research groups, driven by problem-oriented research
- to produce, internationally present and tour the artistic results (trainers will supervise the artistic production while institutions will engage in the development of a joint network for the international exchange of good practices and spread through mobility and organized sets of events)
- to establish an innovative educational curriculum in the cross-sector field (each institution, by monitoring the LLL, will contribute to the discussion of the Learning Objects so to ensure future sustainability of the project)
- to establish also digital spread communication as a key factor of the project's international success.

In the LLL the different institutions will practice a synergistic interconnection between different languages and methodologies working together on **multimedia arts live performance, an expressive form involving sound,visual elements,dance,interactive media and immersive technology,entrepreneurship,knowledge of legal regulations,communication (covering all clusters)**.It may take more time for people with different expertise to work together on defining the learning objects and training the cross-disciplinary young ensembles; in a transdisciplinary environment, however, there is evidence that the risk for people more willing to collaborate with researchers who are similar is reduced.Thus, *ItARTS* shows the following **requirements** for a transdisciplinary approach:

- a **phenomenon** that integrate concepts and methods from the different disciplines: *multimedia arts performance*
- a **joint conceptual framework**: the project intends to inact a change in arts - science and technology relationship, from an alternate subservience(*art for science and technology and other way round*) to an integrated correspondence serving the learner by training faculties

of perception, attentive observation, and affective participation in unfolding phenomena “in-the-world”(Burnard et al, 2022)

- a **joint methodological-technological framework**, incorporating agents, processes and products based on an empirical/experimental, multifocal approach to creativity, linked and adapted to incorporate the potential of CCI
- a **joint goal**: to strengthen the performing arts ecosystem by responding to new global demands and imperatives.

In the transdisciplinary environment, in contrast with the competitiveness of traditional academic culture, *ItARTS* will **benefit**

- a **plurality of actors and educational curriculum vitae** in the process of knowledge production: staff, teacher, students and researchers from international HEIs, stakeholders, professional artists, presenters, programmers from civil society and art industry representatives
- a **plurality of knowledge resources**, including also the knowledge coming into the creative and teaching-learning processes from active citizenship, from society, business, culture, personal interests, politics
- a **plurality of tasks and roles** of responsibility
- a **plurality of participation opportunities** to guarantee access to a broad audience, far beyond local structural hindrances
- an **expanded international network connection**, taking advantage of long-term international partnership and considering presenter, programmer and final consumers a making-a-difference key for research implementation and broader impact.

By transcending disciplinary boundaries, each cluster would jointly identify strategic elements where the project works together. The boards, cluster facilitators (Project Scientific Board and Project Steering Committee, see WP1) will help the different stakeholders and content developers to achieve results in a coordinated manner, by facilitating the dialogue between related parts.

A.2.2 Project model and Work Package

Please, refer to evaluation criterion n.3 (see art. 9, par. 6, of the Notice), describe the overall project model in order to explain how this will enable to reach the project’s objectives. Refer to possible important challenges that may occur due to the chosen methodology and feasible solutions. (Max 5.000 characters)

Problem solving & creative thinking foster creativity and innovation in different settings (Gruszka & Tang 2017). *ItARTS* applies the *4Ps of Creativity* (Rhodes 1961) model, where creativity is influenced by *Place Person Process* (behavioral factors, modes of thinking, engagement) and *Product* (outcomes also in terms of level of innovation and value to society) to classic management

- *Planning* to get start (determination of the objective; identification of roles; definition of scope, resources and tasks)
- *Build-up* to get the project going (assessment of the needed skills; teams assembly; plan of the assignments)
- *Implementation* to execute the action (monitoring & controlling process; status reporting; problems managing)
- *Closeout* performance evaluation and move to new/next planned activity.

The overall model will enable to achieve the objectives of all 6 WPs (see A.2.2.1, A.2.2.2) according to the 3 levels of actions ultimately aiming at internationally promoting Afam role in valorizing and engage wider audience in Italian Culture & Creativity

1 TRAINING Learning Objects and Context

A network of HEIs aims at designing a new integrated model of education introducing joint international tracks (offering instruction in Music, Arts, Digital Creativity, New Media, Performing Arts-

CulturalHeritage-PropertyLaw,BusinessManagement,Communication) strengthening academic program expansion and development and emphasizing AFAM excellence.

The actions to undertake are aimed at

- forming the boards and teams
- involving expert trainers, motivated trainees, stakeholders
- attracting an international community by supporting two-way mobility
- stimulating ideas for the dissemination of knowledge and practices.

The selection of students and staff participation to joint activities, the composition of all the working groups and boards follow the principles of competence, merit and of a sound gender balance.

A dialogue process with the ministries and the national agencies for evaluation of HEIs is needed for preparing a proposal for an international joint (Master or PhD) program.

Challenge a)HEIs and stakeholders are not interested in co-designing the training program b)the accreditation of the new program is not granted by the authorities who might not contribute to or be interested in the institutional sustainability of the project

Solutions a)*ItARTS* needs a clear plan of communication mentioning needs, aims, expected output&outcomes, requirements, risks to arise interest and participation b)the upcoming Italian rules for accreditation of PhD programs in the Afam system and the interest in the creative sector should reduce the risk

2CREATION&PRODUCTION LLL establishment

Young artists are trained for high-level multimedia arts performance research, innovative production and presentation.The creative incubator operates as orchestrator among citizens, HEIs, arts professionals, CCI, government agencies

ItARTS community operates to design a multiple-institutions environment provided with human, technological and financial resources

- where national supply and international demand meets
- inspiring innovative in-the-world multimedia projects through creative connections and a deeper engagement with communities
- transforming those projects into entrepreneurial initiatives.

Challenge a)lack of interest of prospective trainees and trainers in developing the new Learning Outcomes b)stakeholders are not involved c)transdisciplinary learning approach calls for more time

Solution a)&b)a shared discussion of needs and requirements on a user-centric&real-life context prevents the risk c)discussions about methods in each academic board and across the institutions should start soon (WP1)

3DISSEMINATION&CONSOLIDATION Cultural Transfer Office

Expansion of the international network for supporting *ItARTS* creative spin-off, transferring the model of LLL in arts performance through cross-border live presentation and digital-spread communication

ItARTS operates to face the priorities of sharing artistic works with audiences, which are

- creating more international touring and exchange opportunities for artists
- designing an attractive communication&dissemination plan
- expanding and strengthening the performing arts ecosystem.

Challenge a)lack of involvement of the relevant international stakeholders b)international politics and increasingly complex and intertwined nature of local, national, international and global problems obstacle touring live performances c)producers and programmers facing with *cultural risk* are not interested in cooperating for producing the innovative artistic projects.

Solution a)an earlier communication activity is needed b)as long as a research infrastructure, either physic or virtual, could be preserved with no restrictions in networking, digital technology could at least serve as medium for sharing, learning and disseminating c)there is a need for a communication plan addressing the innovative aspects of a project focusing on in-the-world multimedia arts performances.

A.2.2.1 Work Packages

This section contains a list of Work Packages in which the activities are declined.

A Work Packages (WP) is identified as a set of activities aimed at achieving a specific objective of the project. Each WP is composed of one or more activity(s).

WP N.	WP title	Participant(s) name	Start month	End month	Cluster(s) identification
1	<i>Structuring: Management&Quality, Monitoring, Learning Tracks</i>	CONSAQ ABAQ POLITO SLCM UNIVAQ	Jan. 2024	Jan. 2026	a, b, c, d, e, f
2	<i>It stARTS: Learning Living Laboratory Installation&Qualification</i>	CONSAQ ABAQ POLITO SLCM UNIVAQ	Apr. 2024	Jan. 2026	a, b, c, d, e, f
3	<i>A more integrated form of cooperation: a joint transdisciplinary international applied HE program</i>	CONSAQ ABAQ POLITO SLCM UNIVAQ	Jan. 2024	Jan. 2026	a, b, c, d, e, f
4	<i>New Connecting Routes for ARTS: Networking</i>	CONSAQ ABAQ POLITO SLCM UNIVAQ	Mar. 2024	Jan. 2026	a, b, c, d, e, f
5	<i>Let's ART: Communication and Dissemination</i>	CONSAQ ABAQ POLITO SLCM UNIVAQ	Feb. 2024	Jan. 2026	a, b, c, d, e, f
6	<i>A flexible, renewable&transferable model: Sustainability and Impact</i>	CONSAQ ABAQ POLITO SLCM UNIVAQ	Dec. 2024	Jan. 2026	a, b, c, d, e, f

A.2.2.2 Work Packages details

Work package number	1
Work package title	<i>Structuring: Management&Quality, Monitoring, and Learning Tracks</i>

Objectives

- Management&Quality(MQ), and Learning tracks assessments
- establishment of

- *Project Scientific Board*(PSB): Principal Investigator(PI), from leader institution, responsible for the overall project;Project Manager(PM), in charge of the day-to-day functions of the project;4 Scientific Responsibles (SRs), 1 for each other partner; Project Associates(PAs, 3 for each partner).PAs coordinate the activities as directed by PI,PM,SRs, evaluate and assess the project protocol, suggest changes;3 stakeholders
- *Project Steering Committee*(PSC): Administrative Responsible, internal staff from each institution and *ad hoc* enrolled administrative staff+PI,PM,PAs;it also works as MQCommittee
- *Working Group*(WG): external and internal trainers,PI,SRs,PAs
- *Communication&Dissemination WG*(C&D): PSB,PSC,WG (2 members each)+communication agency

Tasks

- Input data collection&analysis from partners and stakeholders (curriculum, students success rate and expectation, workload, alumni employment survey, opinion of stakeholders, results and impact of similar initiatives)
- PI,PM meet internal institutional boards for preparing identification processes of
 - PAs, stakeholders, WG, C&D
 - trainers, trainees, external consultant
 - staff for OfficeOfResearch&Innovation;OfficeOfContractsManagement;International Relations Office, et al
 - communication and digital documenting, and travel agencies

All processes will follow the principles of competence, merit and of a sound gender balance

- staff training
- onsite/online boards meetings
- purchase procedures for equipping the spaces with the needed apparatus
- design of a Digital Platform
- planning
 - boards, trainers, consultant, trainees mobilities
 - external experts evaluation, financial audits
- assessments production
- outlining
 - learning objects&strategies for a project&practice-based experiential approach
 - communication&audiovisual narrative
 - branding plan

Expected results

- satisfactory procedures for the development&quality assurance
- the constituent parts of the program make up a whole

Work package number	2
Work package title	<i>It st</i> ARTS: Learning Living Laboratory Installation&Qualification

Objectives

- establishment of a LLL where people with diverse and complementary expertise create a common understanding of a Sustainable Development Goal and work together in a co-creative manner

Activities

- identification of a strategy to arise interest of students, alumni, artistic researchers in the project aims and the foreseen activities (interviews, contacts with advisors, seminars to explain how the knowledge gaps is a global problem, psychological counselling aiming at supporting self-awareness of students while they express themselves as artists)
- spaces setup
- international trainers and trainees mobilities
- adoption of the learning objects and strategies for a project&practice-based experiential approach
- online modules and onsite activities exploring innovative artistic practices and providing the skills and opportunities to bring projects to life (Apr-Nov. 2024)
- encouraging the spontaneous formation of transdisciplinary ensembles
- fostering socially-engaged multimedia arts performance projects
- advisors and students work together on their projects from conception to production and presentation (in training, mentoring, feedbacking in rehearsal as well as performing sessions)
- scheduling of weekly coordination meetings, and biweekly pitch presentations of project's progress
- supporting exploration of professional opportunities in emerging artform
- supporting and reviewing applications for grant/call for proposal for future sustainability of the project
- each ensemble is asked to prepare a dissemination plan
- connecting&networking to prepare cross-border live and digital-spread presentation

Results

- creation of a suitable learning environment, where advisors and students can express their potential for innovation, creativity and entrepreneurship feeling to be part of the same community
- establishment of transdisciplinary ensembles of young artists producing original multimedia arts performances
- entrepreneurial plans for the future sustainability of the projects

Work package number	3
Work package title	<i>A more integrated form of cooperation: planning a joint transdisciplinary international applied HE program</i>

Objectives

- Projecting an international joint program (at Master or PhD level) in Multimedia Performance, according to the Italian MUR guidelines, ANVUR advises, and the international requirements for a joint degree

Activities

- creating an international working group, made by teachers, administrative staff, stakeholders aiming at fostering the Research&Innovation ecosystem building connections and common practices between artistic and scientific research
- internal and external academic evaluation and independent evaluation of the LLL activities
- discussing regulations on quality assurance and quality enhancement in HE and vocational training
- studying already existing Italian PhD programs in associated form with Universities (MUR DM 226/2021, and DM 301/2022)
- studying the apparently upcoming MUR Decree implementing art. 15 of the DM 226/2021 about the accreditation of autonomous Afam PhD, multiple or joint titles

- studying international regulations for international degrees and joint degrees (given the different legislation in the various countries, the diverse academic traditions and framework conditions for administrative support there is a risk of conflicting regulations)
- raising awareness around other types of international cooperation on master or PhD levels
- raising awareness around the international regulations about the issue of a student visa for travelling to Italy
- providing guidance (a checklist) for what should be included in a joint degree agreement and program
- outlining the training program, educational activities and requirements for an applied PhD program in multimedia arts performance, and definition of which parts of the program are the responsibility of each cooperating institution

Results

- connection with the main EU and non-EU artistic research centres and infrastructures both physical and digital (ELIA Artistic Research Platform, Society for Artistic Research, doctoral schools, MIT Media and Arts programs, etc)

Work package number	4
Work package title	<i>New Connecting Routes for Arts: Networking</i>

Objectives

- consolidation/expansion of partner institutions international networks (HEIs, CCI, Italian embassies, worldwide non-profit organization created by the Italian government, like IIC, arts stakeholders) for a sustainable presentation and valorisation of Italian culture

Activities

- all boards work together on connecting&networking with HEIs and CCI to prepare *It ARTS* dissemination through cross-border live and digital presentations
- PSB prepares a specific communication plan to ensure all parties have the latest updates on the overall project, the single performance projects, goals and objectives of this stage of the project
- implementation of the Project Digital Platform in order to widely communicate the idea behind the overall project, facilitate branding, connection, and visibility
- planning the tours and mapping the routes
- preparing mobilities for artists
- engaging international partners into events preparation and production, and in the
- identification of performing arts technical services for designing, installing, maintaining and managing indoor and outdoor event spaces and performance venues
- identification of marketing strategies
- facing the international partners policies for live performances.

Results

- cross-border live presentations
- routes for multimedia arts performances presentation and touring
- effective communication and branding plans

Work package number	5
Work package title	<i>Let's ART: Communication and Dissemination</i>

Objectives

- Transferring both tangible outputs (multimedia arts performances, audiovisual material for digital spread, reports, teaching aids) and intangible outcomes (methodology, know-how, management approaches) of the project for a valorisation of Italian artistic resources & potential: live multimedia arts performances;
- Enhancement of Arts degree and reduction of unemployment in the creative sector.

Activities

- multimedia arts performance are ready for dissemination
- C&D and the communication agency work on a Communication and Dissemination plan
- C&D contributes to the organization of workshops, conferences and meetings (real-life communication) and to the continuous up-dating of the project website (digital communication)
- students-artists ensembles participate in the designing of a Communication and Dissemination plan for their own works
- ensembles participation in international conferences with the aim of sharing experience and information, and strengthen connections
- design of the framework format for dissemination:
 - touring festivals grouping all multimedia performances in one event unfolded in multiple days in the same place (more sustainable and impactful option);
 - participation into international arts programs;
- Digital Spread of documents and audio-video material
- promotion of *It ARTS* international branding
- organization of local and international meetings with main educational, producing and programming people (artists, entrepreneurs, developers, business owners, creative community builders, stakeholders)

Results

- evaluation of the effectiveness of *ItARTS* LLL's transdisciplinary approach to pursue its purposes
- intense exchanges with audience
- cross-border promotion of AFAM excellences
- retraining of teachers.

Work package number	6
Work package title	<i>A flexible, renewable&replicable model: Sustainability and Impact</i>

Objectives

- ensuring optimal use of the results within the project's lifetime and afterwards;
- sustaining the impact of the project beyond its lifetime by attracting funding and other forms of EU and non-EU, public and private supports for the project (see A.3)
- impacting on local cultural environment, on students, on partner institutions both administrative and teaching staff, on academic authorities, on national accreditation bodies, and national authorities educational, employers and society policies makers.

Activities

- discussion of the project with educational field authorities
- discussion of the project with arts stakeholders
- collecting and analysing targeted information on achievement of *It ARTS*
- project meetings, shared working sessions and retrains of staff for exploring further cooperation for new funding opportunities
- application to new funding programs

- working sessions for establishing future cooperation on the transdisciplinary applied HE program in multimedia arts performance
- testing the strategy to ensure the long lasting use of the outcomes.

Results

- mutual understanding of CCI demand and HEI gaps
- establishment of a virtuous model for HEIs cooperation, in keeping with the intentions of the Bologna Process and the European Research Area (ERA)
- enhancement of Italian AFAM role in the international Higher Education and Research Institutes system

A.3 Economic and Financial sustainability profile

Please, refer to evaluation criterion n. 5 (see art. 9, par. 6, of the Notice), indicate the Economic-Financial sustainability profile of the initiative in terms of implementation and feasibility of the interventions, focusing on the adequacy of financed interventions to guarantee the continuity of the project. (Max 5.000 characters)

Both itARTS transdisciplinary living labs core project and itARTS project-based, socially-engaged multimedia arts performances, incubated, produced and presented by young artists equipped with knowledge, skills and competences to fulfil their potential for innovation, creativity and entrepreneurship **demonstrate to have an economic-financial sustainability**. Both can **access to EU funding, Italian funding, MUR funding for PhD programs and for Research, MIC, MASE, MIMI** and other ministries or **local agencies**, public as well as private fundings, as well as **external financing instruments** like fellowships, grants, awards fostering arts-focused projects and startups, artistic residencies, arts stakeholders' calls and commissions.

European Union's increasing commitment to the Arts sectors reflects the recognition of their essential role in the EU. Article 3 of the EU Treaty states that "Union's aim is to promote peace, its values and the well-being of its people ... it shall respect its rich cultural and linguistic diversity, and shall **ensure that Europe's CH is safeguarded and enhanced**". The Commission's reflection paper on the future of EU finances states that "**the EU budget supports this aim**, working together with national budgets and complementing other efforts at European and national level".

UE has been supporting culture and arts through **various funding programs** for many years: the **European Social Fund**, the **European Regional Development Fund**, the **Horizon Europe Programme**, the **Creative Europe Programme**, etc.

The new **Creative Europe Programme** intends to offer opportunities for operators "to develop technologically and artistically innovative European trans-border initiatives to exchange, co-create, co-produce and distribute European works and make them accessible to a wide and diverse audience. It will intensify testing new business models enabling creators to make best use of digital technology for creation and audience development... Through the many activities and projects it will fund, the proposal will be a key enabler to reinforce European cultural and creative sectors, and to unlock their full potential in an economic, social and international perspective." (<https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM%3A2018%3A366%3AFIN>).

Erasmus+, an important EU instrument support the "cooperation between institutions and organisations active in education, training and youth to help equip individuals with the **knowledge, skills and competences needed to face social and economic challenges** as well as fulfil their potential for **innovation, creativity and entrepreneurship**, in particular within the digital economy". EU supports initiatives that, by creating bridges **between different backgrounds, cutting across disciplines** and building on participation at all level, from global to local, and where all Europeans can participate, aim at facilitating and steering the transformation of our societies along values like **sustainability, aesthetics, and inclusion**.

The more recent **New European Bauhaus** initiative, for instance, is a bridge between the world of science and technology, art and culture and it is supported with different EU funding opportunities. As to the **PhD programs funding**, Italian Ministerial Decree 226/2021 stated the possibility for Higher Education in Art, Music and Dance system institutions to issue PhD programs; subsequent Decree 301/2022 “Doctoral programs Accreditation Guidelines” stated about PhD programs in associated form with Universities. As to the possibility that Afam Institutions can autonomously issue doctoral, multiple or joint titles, it is necessary to wait for the adoption of the apparently upcoming Decree implementing art. 15 of the MD 226/2021.

PNRR Mission 4 goal means to facilitate the integration of education, research and job market through synergies able to shape new resources for the future. It aims at filling structural gaps, strengthening the Research in order to face the global, environment and technology challenges. The Mission supports the establishment of innovative doctorates that respond to the innovation needs of businesses.

Finally, the intense Third Mission activity carried by the proponent institutions outside the academic environments, together or separately with other partners, is supported by **public as well as private agencies’ funding for artistic commissions**, and shows the strong dialogue and interaction with local governments entities, performative arts stakeholders and society.

APPLICATION FORM – PART B

In part B, the partnership provides information about the implementation of the initiative, with a precise description (*see section B.1*) of the partnership scope and quality: (i) adequacy of human and organizational resources; (ii) capacity as to activation and collaboration with other European and international organizations.

Part B also includes a section (*see section B.2*) related to the activities implementation time and monitoring as well as a section (*see section B.3*) dedicated to the financial plan as to the attached file excel *Allegato 2.1 Economic-Financial Plan*.

B.1 Partnership characteristics

Please, refer to evaluation criterion n. 4 (see art. 9, par.6, of the Notice), describe the partnership organization features as foreseen in the following subsections (i).

- (i) *Please, describe the organization model in terms of: human resources; relevant professional experiences and competences of the personnel involved in the implementation of the project. (Max. 3.000 characters)*

See also WP1

PI

Daniela Macchione(PhD 2004; 2013 CIN10/ASN associated professor) pianist, teaches History of Music at CONSAQ where she is CA member, delegate for Project&Research, member of the teaching staff of Erasmus+ CBHE project *MUSAE. Multidisciplinary Skills’ for Artists’ Entrepreneurship*; PI of the series of seminars and laboratories *On creativity(2021-)*; SR of *New frontiers of artistic research*, multimedia performance labs(co-funded by MUR, DM 1204/2022) in collaboration with the CREATIE-Research group at the Conservatoire of Antwerp. Research Associate(2006-2019) at the University of Chicago, she was the Managing Editor (2013-2019) of the series of critical editions *Works of Gioachino Rossini* (Baerenreiter Verlag) and was awarded the John M. Ward Fellowship at Harvard for her project *OperaCat* funded by Packard Foundation.

SR

Silvano Manganaro(DM) teaches Contemporary Art History at ABAQ where he coordinates the School of Art Didactics and Communication; is member of the teaching staff of *MUSAE*; co-curator

of *PERFORMATIVE* (2021-), the international festival of performance art, dance, music and theater organized by MAXXI L'Aquila in collaboration with ABAQ and the participation of CONSAQ; co-curator of *EREMI Arte*, a diffuse exhibition featuring site-specific interventions inside Abruzzo's hermitages. He is director and curator of the Rome-based *VOLUME! Foundation*.

SR

Federico Caporale(PhD, 2014; D/1 ASN associated professor) is a Researcher in Administrative Law at the UNIVAQ, where he is RRU of PRIN *Thiresia* and PI of *La valorizzazione del patrimonio culturale tra pubblico e privato* project. In 2013 he participated in the MIBAC Commission for the relaunch of CH and Tourism and the reform of the Ministry; in 2018 was member of MIBAC Study and research group on the regulations of relations between public and private in the CH sector. He is consultant and expert member at the *Fondazione Scuola dei beni e delle attività culturali*.

SR

Tatiana Mazali is Associate Professor in Communication&Media Studies at POLITO, where she teaches Interactive Media, Immersive Cinema, Digital Creative Industries; is the delegate of the *Cinema and Media Engineering* degrees focused on digital creativity. She is co-founder of the *Officine Sintetiche* platform (<https://www.officinesintetiche.it/>) that develops and promotes new media art and digital creativity with a special focus on interactive media art, and fosters interdisciplinarity and cross-disciplinarity encouraging new skills in various fields of arts and sciences.

SR

Stefano Mastruzzi, musician, composer, is the director and cultural entrepreneur of SLCM. He received the 2012 ISEO Award for the didactic work carried out at the SLCM for the enhancement of young musicians through the European Jazz Contest and the organization of high-profile concert events. He co-funded a PhD studentship in music applied to image (University of Tuscia, 2017-18) and a grant for a research on the same subject at the CIRDER.

- (ii) *Please, describe the existing infrastructures and the synergies in order to improve the international organization model/collaboration. (Max. 2.000 characters)*

ItARTS counts on notable human resources, large concert/conference/exhibition venues, equipped classrooms and laboratories, well provided libraries, Erasmus+, EU and non-EU networks.

CONSAQ, member of the Association Européenne de Conservatoires, is partner of the 2022PRIN *Musical Metaverse: an inclusive Extended Reality platform for networked musical interactions*(MUR DD 104/2022); coordinates the Erasmus+ CBHE project *MUSAE*(<http://musae-project.com/>), where issues concerning the provision of Entrepreneurial skills to AFAM students have been discussed, multidisciplinary multimedia projects have been designed by heterogeneous groups of students, and innovative modules have been projected and delivered in a very international context(Italy,Belgium,Finland,Tunisia,Palestine,Uzbekistan).The results will be used for WPs2-6.

AB AQ, partner of *MUSAE*, will contribute with the MA in Visual Arts, Multimedia Graphics, Performance Techniques for the Visual Arts.

UNIVAQ, partner of *MUSAE*, will provide expertise in CH&Performative Art Law,Human Resources&Organization,Management&Marketing. It will also contribute with the results, methodologies and tools developed in the framework of the *MED-QUAD* project(<https://www.enicbcmed.eu/projects/med-quad>), developed with partners from Greece,Egypt,Jordan,Palestine,Tunisia.

SLCM, member of AEC, is also an artistic management centre, a Jazz recording label, and hosts a research center(www.archivionazionaledejazz.com) for the conservation and digitization of audio-visual archives.

POLITO is partner of 2022PRIN *Musical Metaverse...; Cinema and Media Engineering* learning is realized in the Visionary Lab, which provides equipment for the development of VR,AR,XR,interactive and immersive media (WPs2-6).Its partners include Museo del Cinema di Torino, Film Commission Torino Piemonte, Sotto18 Film Festival, Balletto Teatro Torino. It

coordinates: 2017-18 DG ECHO Civil Protection ResCult-Increasing Resilience of Cultural heritage;2019-22 Horizon 2020–LC-CLA-2018 SHELTER (GA 821282)–Sustainable Historic Environments holistic reconstruction through Technological Enhancement and community based Resilience.

B.2 Activity timeframe

Please for each WP insert an X in the cells referring to the corresponding semester in which the project will be implemented.

Activities (WP)	YEAR 1		YEAR 2	
	I sem.	II sem.	I sem.	II sem.
WP 1	X/Jan	X	X	X
WP 2	X/Apr	X	X	X
WP 3	X/Jan	X	X	X
WP 4	X/Mar	X	X	X
WP 5	X/Feb	X	X	X
WP 6		X/Dec	X	X

Please, refer to evaluation criterion n. 3 (see art. 9, par. 6, of the Notice), describe the ability to monitor the progress of the project and measure the achievement of the expected impacts of the different activities. **(Max. 5.000 characters)**

Boards and ensembles will

- allow time&space for team creation and development, improvement of transdisciplinary communication skills, preparing a communication plan, regularly scheduling:
 - asynchronous and
 - synchronous communications either on site or online i.e. a weekly meeting slot for coordination
 - team building activities and other socializing.
- act through an extensive and continuous use of the PDCA Deming Cycle (Plan-Do-Check-Act) that is fundamental for a project that must achieve the expected and ambitious results in only 2 years.

WG will encourage weekly pitch presentation to show projects' progress.

PSC will

- prepare the MQ assessment
- identify internal indicators of progress

- control the main deliverables (satisfaction questionnaires, expectations interviews, strength and weakness opinion reported by all project boards, documents for all project events and the internal reporting to the boards)
- control the performance and commission
 - 3 evaluations by external experts
 - 2 financial audits
- **analyze the input frame of each WP and prepare periodic monitoring report form according to the three-levels logic frame of the project (see A.2.2), as follows:**

1. TRAINING

Results Indicators (quality and quantity)

- **involvement and interest** *As Measured By* number of EU and non-EU HEIs (at least 10) and people (at least 60) present in dissemination meetings or asking for more info, contributing in the integrated model design, of applications as trainers (at least 30) or trainees (at least 50), of agreements with other EU and non-EU HE institutions (at least 10), number of contacts established and agreements received by art&culture enterprises (at least 20), follow up and interest of partner countries Ministries on the quality of the new training (at least 3)
- **design of the new integrated model of education in art** *AMB* official documents from HE authorities and accreditation/evaluation agencies (at least 12); evaluation data by external experts (at least 3 reports), feedback from experts of the sector
- **recognition and accreditation** *AMB* official documents by academic authorities and Ministries of Education (at least 3), survey about Afam and adequacy of new content; number of applications; number of agreements

Target

Citizen/audience, EU and non-EU HEIs, arts professionals, teachers, students and administrative staff; policy makers; producers, manager, programmer, other CCI stakeholders

2 CREATION&PRODUCTION

RIs (q&q)

- **applications** from all clusters *AMB* number of participants (at least 12 trainers and 40 trainees for each institution) and variety of their backgrounds
- a **variety of multimedia transdisciplinary ensembles** of young artists *AMB* number of applications sufficient to form at least 7 different ensemble, different background competencies involved in each ensemble (at least 4), number of finalized performance projects, type and extent to which technology is used to deliver the conception of the project
- **in-the-world project-based production of multimedia performances** *AMB* type of themes chosen by the ensembles, people involved in collaborations and coproduction of knowledge, stakeholders, agreements received from CCI
- **acquisition of new skills, knowledge and competencies in STEAM and Entrepreneurship** through the new teaching/learning methods, improved performance and self-confidence *AMB* number of finalized applications to access private or public fundings, of job contracts, or artistic commissions

Target

as above

3 DISSEMINATION&CONSOLIDATION

RIs (q&q)

- **More international visibility** *AMB* number and type of agreements and collaboration with EU and Non-EU HEIs and stakeholders (at least 40), number of touring opportunities (at least 6), number of contacts, contracts, engagements, commissions for artists, number of events, number of visiting users/visualizations of the digital platform

- **deeper engagement with communities** AMB number of performances and participants in terms of hosting institutions and audience for the showcases, festival, exhibitions, of reviews, interviews, of communication, promotional, media material
- **more employability for artists** AMB number of commissions and agreements between HEIs and local/regional/national/international CCI to cooperate in research projects for cultural activities promotion

Target

as above

The expected long-term impact of *ItARTS* on Italian CH is the enhancement of AFAM role in the international performing arts ecosystem, from education to CCI through new way to foster, think and do ART (**let's ART!**)

RIs

- **more touring opportunities** AMB number of official agreements, of artistic/live performances commissions
- **more exchange opportunities** AMB number of institutional agreements with EU and non-EU HEIs and arts performing stakeholders
- **more opportunities for emerging artists** AMB employability surveys at 3,6,12 months, by number of artistic commissions, of finalized applications for grants and public/private fundings

Target

as above

B.3 Economic-Financial plan

Please refer to evaluation criterion n.5 (see art. 9, par. 6, of the Notice), provide using the attached file Excel Allegato 2.1 Economic-Financial Plan, the amounts (in Euros) for each type of expected expense included in the Economic-Financial plan, as described in Article 7 (Eligible Expenses) of the Notice.

Place and date

*The Legal Representative of
the Lead Institution*
