

Conservatorio di Siena “RINALDO FRANCI” ISTITUTO DI ALTA FORMAZIONE MUSICALE

DELIBERAZIONE N. 66/2024

Seduta del 25 NOVEMBRE 2024

Oggetto: Approvazione definitiva progetto “Performing” – PNRR Missione 4, Istruzione e ricerca – Componente 1, Potenziamento dell’offerta dei servizi di istruzione: dagli asili nido alle università – Investimento 3.4, Didattica e competenze universitarie avanzate – Sotto-misura T5, Partenariati strategici/iniziative per innovare la dimensione internazionale del sistema Afam. I.E.

CUP C69E23000940006

L’anno duemilaventiquattro, addì 25 del mese di novembre, alle ore 14.30, convocato mediante apposito avviso in videoconferenza tramite la piattaforma zoom meetings e in presenza presso l’Istituto, si è riunito il Consiglio di Amministrazione per deliberare sull’argomento di cui all’oggetto.

Alla adozione del seguente provvedimento sono presenti i Sig.ri:

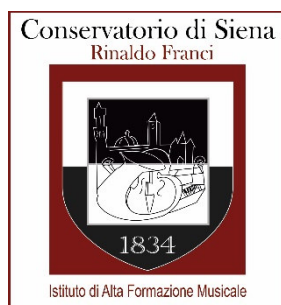
ANNA CARLI, La Presidente in presenza;
ALESSANDRO PATELLI Vicepresidente rappresentante del Comune di Siena in presenza
CARLOMORENO VOLPINI, Direttore in presenza;
LUCA RINALDI, rappresentante del Collegio dei Professori in presenza;
MATTEO GUAGLIARDI, rappresentante della Consulta degli Studenti in presenza;
VINCENZO PISCITELLI rappresentante del MUR in videoconferenza;

Assenti giustificati: ELISABETTA STANGHELLINI rappresentante del Comune di Siena;

Partecipa alla seduta la Direttrice Amministrativa ad interim, Dott.ssa CLAUDIA GALLORINI con funzioni di segretario verbalizzante – in videoconferenza.

Partecipa, altresì, alla seduta il revisore dei conti per il Dott.ssa PAOLA TABARRINI per il MEF in videoconferenza.

La Presidente, accertato il numero legale degli intervenuti, invita i presenti a deliberare sull’oggetto sopra indicato.



Conservatorio di Siena “RINALDO FRANCI”

ISTITUTO DI ALTA FORMAZIONE MUSICALE

DELIBERAZIONE N. 66 /2024

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IL CONSIGLIO DI AMMINISTRAZIONE

VISTA la legge 508/1999 che attribuisce alle Istituzioni AFAM personalità giuridica ed autonomia statutaria, didattica, scientifica, amministrativa, finanziaria e contabile;
VISTO il DPR 132/2003 con il quale è stato emanato il regolamento recante criteri per l'autonomia statutaria, nonché per l'esercizio dell'autonomia regolamentare delle istituzioni di cui alla citata legge 508/1999;
VISTO il vigente Statuto del Conservatorio di Siena Rinaldo Franci;
VISTO il bilancio di previsione del Conservatorio di Siena Rinaldo Franci, approvato con deliberazione del CdA n. 47 del 28 dicembre 2023

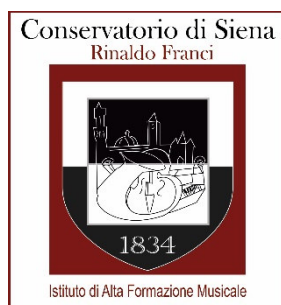
Visto l'avviso emanato con D.D. MUR n. 124 del 19 luglio 2023, che, in attuazione del sotto-investimento T5 “Partenariati strategici/iniziative per innovare la dimensione internazionale del sistema Afam”, Investimento 3.4 “Didattica e competenze universitarie avanzate” del PNRR previsto nell'ambito della Missione 4 “Istruzione e ricerca” – Componente 1 “Potenziamento dell’offerta dei servizi di istruzione: dagli asili nido all’università”, finanziava progetti di internazionalizzazione destinati a promuovere il ruolo delle istituzioni Afam all'estero, per un importo disponibile di complessivi € 30.000.000,00;

Visto il progetto “Performing”, elaborato in collaborazione con l'Accademia di belle arti di Catanzaro (ente capofila) e con altre istituzioni e precisamente: Accademia di belle arti di Napoli, Accademia di belle arti di Reggio Calabria, Accademia di belle arti di Sassari, Conservatorio di musica di Napoli, Conservatorio di musica di Taranto, Conservatorio di musica di Perugia, Conservatorio di musica di Terni, ISIA di Faenza, Università di Brescia, Scuola Superiore Meridionale;

Visto il Decreto direttoriale MUR n. 70 del 20 marzo 2024, con il quale sono stati individuati i progetti vincitori dell' Avviso di cui al D.D. MUR n. 124 del 19 luglio 2023

Visto il D.D. MUR n. 105 del 19 aprile 2024 sono stati assegnati € 3.724.000 per la realizzazione dell'intero progetto;

Considerato che a seguito di tale assegnazione il progetto è stato rimodulato rispetto alla stesura iniziale che prevedeva un importo di € 4.900.000 ed un'assegnazione al Conservatorio di Siena R. Franci di € 115.000,00;



Conservatorio di Siena “RINALDO FRANCI” ISTITUTO DI ALTA FORMAZIONE MUSICALE

Vista la quota assegnata al Conservatorio di Siena Rinaldo Franci, che ammonta a € 80.000,00, a seguito della rimodulazione comunicata dall'Ente capofila con prospetto del 30/4/2024 prot. 2084;

Visto l'accordo di collaborazione sottoscritto dai partner coinvolti ed acquisito agli atti dell'ente al prot. n.4556 del 25/10/2024;

Visto il progetto elaborato dalla Direzione, allegato alla presente deliberazione e formante parte integrante e sostanziale della medesima e ritenuto il medesimo adeguato;

Tutto ciò premesso,

A voti unanimi espressi in forma palese;

DELIBERA

1. di richiamare le premesse come parte integrante e sostanziale del presente provvedimento;
2. di approvare il progetto allegato alla presente deliberazione e formante parte integrante della medesima, per una spesa complessiva di € 80.000,00, interamente finanziata con i fondi PNRR di cui al D.D. MUR n. 124 del 19 luglio 2023, in attuazione del sotto-investimento T5 “Partenariati strategici/iniziativa per innovare la dimensione internazionale del sistema Afam”, Investimento 3.4 “Didattica e competenze universitarie avanzate” del PNRR previsto nell'ambito della Missione 4 “Istruzione e ricerca” – Componente 1 “Potenziamento dell'offerta dei servizi di istruzione: dagli asili nido all'università”;
3. di allegare:
 - la proposta progettuale con denominazione “Performing ex art.8 par.4 dell'avviso D.D. MUR n. 124 del 19/07/2023;
 - lettera di impegno a costituire il partenariato ex art. 8 c. 5 lett. b dell'avviso di cui al D.D. MUR n. 124 del 19/07/2023;
 - l'atto di delega firmato ai sensi dell'art. 4 c. 6 e all'art. 8 c. 5 lett. c dell'avviso di cui D.D. MUR n. 124 del 19/07/2023;
 - progetto della Direzione del Conservatorio di Siena R. Franci comprensivo del Piano finanziario riformulato come da prot. 2084 del 30/4/2024;
4. dare atto che nell'anno 2024 è prevista l'erogazione di un acconto pari al 30% di € 24.000,00 e che le restanti risorse verranno erogate successivamente, sulla base di quanto previsto dal D.D. MUR n. 124 del 19 luglio 2023;
5. di dare atto che il progetto prevede spese di personale per € 30.000,00 per la gestione delle attività amministrative, trasversali e di supporto, e spese di consulenza per € 20.000 relativamente ai quali si demandano le necessarie decisioni a Presidente e Direttore, con particolare riferimento alla scelta della tipologia contrattuale e delle modalità di selezione;



Conservatorio di Siena “RINALDO FRANCI”

ISTITUTO DI ALTA FORMAZIONE MUSICALE

6. di rendere, a voti unanimi, la presente deliberazione immediatamente eseguibile per dar corso alle azioni necessarie per la realizzazione del progetto.

La Presidente
Prof.ssa Anna Carli

MISSIONE 4
ISTRUZIONE
RICERCA

SCHEMA DI PROPOSTA
PROGETTUALE
ALLEGATO 2

**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).

N.	Partnership member Name	Type (AFAM, private or public University(s), Research entity (s))	Role in the Partnership (leader/member)
1	ACCADEMIA DI BELLE ARTI DI CATANZARO	AFAM	LEADER
2	ACCADEMIA DI BELLE ARTI DI NAPOLI	AFAM	MEMBER
3	ACCADEMIA DI BELLE ARTI DI REGGIO CALABRIA	AFAM	MEMBER
4	ACCADEMIA DI BELLE ARTI DI SASSARI	AFAM	MEMBER
5	SCUOLA SUPERIORE MERIDIONALE	PUBLIC UNIVERSITY	MEMBER
6	CONSERVATORIO DI MUSICA DI NAPOLI	AFAM	MEMBER
7	CONSERVATORIO DI MUSICA DI TARANTO	AFAM	MEMBER
8	CONSERVATORIO DI MUSICA DI SIENA	AFAM	MEMBER

9	CONSERVATORIO DI MUSICA DI PERUGIA	AFAM	MEMBER
10	CONSERVATORIO DI MUSICA DI TERNI	AFAM	MEMBER
11	ISIA DI FAENZA	AFAM	MEMBER
12	UNIVERSITÀ DI BRESCIA	PUBLIC UNIVERSITY	MEMBER

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

N.	Name of the associate member	Type of the associate member	Additional information (if any)
1	École supérieure des arts de Tournai, Belgique	Academy of Fine Arts and Decorative Arts, Tournai, Belgium	http://www.actournai.be/
2	Palacký University Olomouc	Palacký University Olomouc, Moravia, Czech Republic	www.upol.cz
3	La Escola d'Art i Superior de Disseny de Castelló	The Art and Design School of Castelló, Spain	www.easdcastello.org
4	EASDA Escuela de Arte y Superior de Diseño de Alicante	EASDA Alicante School of Art and Design, Spain	http://easda.es

5	Facultad de Bellas Artes UPV/EHU	Faculty of Fine Arts UPV/EHU, Spain	https://www.ehu.es/es/web/bellasartes/hasiera
6	EASD Escuela de Arte y Superior de Diseño Gran Canaria	School of Art and Design Gran Canaria, Spain	https://easdgrancanaria.com/
7	Akademia SztukPięknych w Gdańsku	Academy of Fine Arts in Gdańsk, Poland	http://asp.gda.pl/en
8	Vilnius Academy of Arts	School of Fine Arts Lithuania	http://www.vda.lt/en/
9	Uludag University Faculty of Fine Arts	Uludag University Faculty of Fine Arts, Turkey	http://gsf.uludag.edu.tr
10	Van Yüzüncü Yıl Üniversitesi	Van Yüzüncü Yıl University, Turkey	https://www.yyu.edu.tr/Birimler/guzelsanatlar
11	Faculdade de Belas – Artes – FBA	School of Fine Arts Portugal	www.belesartes.ulisboa.pt
12	Lycée Maximilien Vox	Maximilien Vox High School, France	https://www.lyceemaximilienvox.com/edu/
13	Université Paris 8 – Vincennes Saint Denis	University of Paris 8 – Vincennes Saint Denis, France	https://www.univ-paris8.fr/
14	Université de Constantine3 Salah Boubnider	University of Constantine 3 Salah Boubnider, Algeria	https://univ-constantine3.dz/

2.General Information of the Project

Project Title	PERFORMING
Acronym	PRMG
Duration in months	24
Start date of the Project	1 MARCH 2024
Project total amount (euro/€ 4.900.000)	

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)

Created by the Accademia di Belle Arti di Catanzaro, PERFORMING is a research project that intends to explore performance in relation to visual arts, music, cinema, and theatre. The performance is an artistic practice that, through the use of the body, reflects upon a variety of topics, including identity loss, unrequited need for affection and intrinsic violence of human beings, unavoidable pain of human existence, critique of the logic of capitalism, and above all, it is the way to face the death through the life. This practice is strongly motivated by all those symbolic and concrete transformations of human physicality today. The project aims to trace historical developments of the performance, from its beginning anchored in the avant-garde of the 20th century to the latest experimentations. All the WPs of the project aim to foster scientific research on the various aspects of performance and its art-historical and socio-cultural features.

WP1 will comprehend two lines of theoretical research: the first will focus on a historical analysis of the birth of performance, and the second will highlight the educational components of performance. In WP1 research, study and knowledge exchange between scholars will be of fundamental importance, as well as the mobility of professors and students. Accademia di Catanzaro will consolidate this WP through an already-developed network of foreign institutions. WP2 consists of productions of artworks and performances; WP3 consists of realisations of set design and costumes for theatre and musical productions; WP4 consists of cinema production, while WP5 consists of the musical one. WP6 will be about new technologies focusing on the Metaverse. WP 7 aims to explore the sensitive issue of cultural consumption by people with disabilities; jurists and economists will be engaged in this area to understand the two dimensions of the problem. The aim of WP 8 is to organise all this work and bring it into the foundation of a national PhD entitled “Performing Arts & Cultural Heritage: History, Law and Innovation” in which all partners - but also others - will participate. WP 9 will have the aim of organising all the material for the communication and dissemination of the project: its operation will be ensured during the entire duration of the project.

All WPs will contribute to forming a multidisciplinary and cohesive project that aims to get wide national recognition through the partnerships of AFAM institutions and international visibility through an established and active network of foreign partners.

The partnership between academic systems, in the vision of the Partnership proponent within its internationalisation program, will favour:

- the development of educational and scientific cooperation;
- the visibility and international recognition of the beneficial collaboration of the Italian partners, as well as the foreign ones;
- a notable increase in the mobility of students and professors; support through scholarships, doctorates, or post-doctoral research, including international ones.

Regarding the international circulation and visibility of the PERFORMING project, the Accademia di Catanzaro will activate its foreign partners with whom it has been developing cooperation since 2015.

Among institutions making part of this network are: AcTournai - École supérieure des arts de Tournai (Belgium), Univerzita Palackého v Olomouci (Czech Republic), Université Paris 8 - Vincennes - Saint- Denis and Lycée Technologique Maximilien-Vox (France), Vilniaus dailės akademija (Lithuania), Akademia Sztuk Pięknych w Gdańsku (Poland), Universidade de Lisboa (Portugal), Universitatea de Artă și Design din Cluj-Napoca (Romania), Escola de Art i Superior de Disseny de Castelló, Escuela Superior de Arte Dramático de Córdoba and Universidad del País Vasco (Spain), Bursa Uludağ Üniversitesi and Van Yüzüncü Yıl Üniversitesi (Turkey).

Besides long-lasting collaborations established with the institutions mentioned above, since 2020, the Accademia di Catanzaro consolidated through the Erasmus Plus program mobility of students from Algeria Université de Constantine through 4 PhDs in Art Economics and Performing Art.

All the institutes mentioned above were involved in formulating the PERFORMING project proposal and assured availability to contribute to the internationalisation of the project through workshops, debates, laboratories, conferences, and the mobility of students and professors. Furthermore, in the process of internationalisation of the AFAM sector, the PERFORMING project has already woven a network of national and international festivals to present some actions of the WP visual arts, WP cinema and WP music production).

The expected results for the PERFORMING project are:

- 1) placing the AFAM sector at the centre of the national and international artistic scene through research initiatives;
- 2) promoting and supporting performing art, intensifying exchanges and contacts between the partnership network in the national and international circuit;
- 3) enhancing and conserving cultural heritage;
- 4) promoting and supporting the creativity of young people, providing them with concrete opportunities to interact with professionals in various sectors;
- 5) implementing the cultural offer of the AFAM sector;
- 6) allowing students and professors incoming and outgoing mobility towards destinations with which collaborative relationships exist but also intensifying the European and non-European cooperative network;
- 7) facilitating dialogue between institutions.

A.2 Planned activities

A.2.1 Topics

The Project fosters:

- **Mobility and cultural exchange paths**, promoting study opportunities and internship, for students, PhD, administrative staff and teachers;
- **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;
- **Mutual learning paths**, aimed at promoting knowledge exchange activities between institutes that develop internationalization projects in European and non-European countries;
- **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:

- **Design and Applied Arts;**
- **Arts and Technology;**
- **Theatre, Acting, Dance and Performatives Arts;**
- **Cinema and Audiovisual;**
- **Visual Arts;**
- **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)

PERFORMING is based on a multi-axial system and puts in the centre of the performative action in relation to the role it has assumed in the contemporary production system in an artistic, social and cultural sense.

Interdisciplinarity is inherent in the performance itself. Just think of its proximity to the performing arts and their current experiments with new technologies, particularly photography and audiovisual, but also with music and the visual arts, of which performance is one of the languages.

The presence of multidisciplinary connections between music, theatre, visual arts, cinema, design and applied arts, new technologies, and last but not least, the essential scientific and theoretical research will involve all the branches that connect the rhizome of each discipline, and this will allow the students and artists involved in the project to acquire and improve their qualified training both in terms of theoretical, historical-critical knowledge and in terms of artistic production, curation and use of digital media. For its educational effect, PERFORMING will aim to integrate the traditional professions linked to the studies of cinema, music, visual arts and the performing arts with the new professions born on the frontiers of digital and social-media culture, in line with a continuously growing open and dynamic job market.

In outlining this project, we based our strategic choices on the belief that every collaboration can be authentic and successful only if each partner/institution can fully express its identity, following its cultural and territorial vocation and in line with the training offer, the mission and the vision conferred by the governing bodies.

Following this vocation, the Academies involved will collaborate with the Departments that are fundamental to educational offer: the Department of Visual Arts with all its Schools, the Department of Applied Arts and Design with its traditional schools, such as Scenography, and newer ones such as New Technologies of Art and Cinema, Photography and Audiovisual.

As the lead partner, Accademia di Catanzaro, with its ten underlying schools, will be the promoter of a series of activities that will converge in a polyphonic vision: the Performing Arts Festival, which will be the outcome of two years of ongoing research, run between partners in Italy and abroad.

The ongoing Performing Arts Festival will consist of:

- Performative actions of artists such as Elena Bellantoni, Luana Perilli, Simone Bergantini, Matteo Fato, Matilde De Feo, and Marco Mendeni (to name a few) coordinated by the Accademia di Belle Arti di Catanzaro, Reggio Calabria, and ISIA di Faenza;
- Staging of theatrical works (lyric) and concerts (chamber and experimental music) realized and coordinated by the five Conservatori di Taranto, Napoli, Siena, Perugia, Terni and assisted by the Schools of Scenography and Theatre direction of the Academy di Catanzaro, Naples, Reggio Calabria;

- Search for historical sources conducted by the Università di Brescia e Scuola Superiore Meridionale, which will lead to a public program in which all the institutions involved will participate;

- Transposition of performative activity into the Metaverse, carried out by the Accademia di Sassari in collaboration with the Accademia di Catanzaro and the ISIA di Faenza.

Critical will also be the multidisciplinary and transnational approach provided by the foreign universities that are project partners, in which the artists will do research with the support of structured work teams made up of external professionals, teachers, and Italian and international students. Foreign artists will be responsible for conducting the workshops as part of the public program, which will have its maximum diffusion in Cosenza at the BoCs Art residences, representing a moment of international dialogue between different artistic visions and operational methodologies.

Students, teachers, experts in performance practices, set designers, musicians and all the professionals involved, up to the audience, will find in PERFORMING an expanded and multifaceted tool to approach the performing arts from multiple perspectives.

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)

The project will draw on the expertise and professionalism of various partners. The multidisciplinary objective to be achieved has required all types of AFAM Institutions (Academies, Conservatories and ISIA) to be joined by university partners. Undoubtedly, this approach will increase the existing know-how of each institution. The WP activities will mainly involve students from various institutions, who will be guided by AFAM teachers and researchers from the different institutions. The objective of building a cooperative network will also be realised by strengthening international exchanges and promoting a culture of sharing information and methodologies.

PERFORMING is a project that aims to offer a coherent look at the arts of our time, departing from the awareness that long ago, we abandoned traditional disciplinary boundaries between different fields of research and study. The approach that distinguished various artistic forms of expression according to the medium used (type of musical instrument or type of visual medium, for example) is overcome, and now we can assert that the true novelty can emerge only through the cross-pollination of different fields of knowledge and different creative processes. Therefore, the basic idea of the project is to facilitate dialogue between scholars working in the field of education and young artists, offering them an opportunity for artistic exchange with their peers operating in the international context, especially those in which specific dynamics and reasoning have been the subject of in-depth study for some time. All the project's actions aim at a continuous integration between the multiple facets of human creation as well as of the artificial one. Because of this last consideration, the project will focus on the topic of new technologies. PERFORMING is, therefore, a dialogue that begins in the individual arts but ushers their flow into a unitary, but never homogenising discourse, that combines theoretical and practical aspects.

The execution of the project is divided into 8 Work Packages, respectively dedicated to: 1. Research of sources; 2. Production of visual and performing arts; 3. Production of scenography, costume and design; 4. Film production; 5. Music production; 6. Production in the field of new technologies and multimedia art; 7. Performing arts and disability; 8, Dissemination and communication.

The lead institution of the project is Accademia di Belle Arti di Catanzaro, which will coordinate the work of 11 other partners: Accademia di Belle Arti di Reggio Calabria, Accademia di Belle Arti di Napoli, Accademia di Belle Arti di Sassari, ISIA di Faenza, Conservatorio di Musica di Napoli, Conservatorio di Musica di Taranto, Conservatorio di Musica di Siena, Conservatorio di Musica di Terni, Conservatorio di Musica di Perugia, Università degli Studi di Brescia, Scuola Superiore Meridionale.

The governance of the network will be developed following some shared principles of internal democracy, participation and involvement of partners, synergies between network members, and exchange of knowledge, thus stimulating a culture of innovation based on transparency, cooperation and economic sustainability. At the same time, the governance structure will ensure the effectiveness and optimisation of the resources involved. The governance structure will involve various professionals to guarantee the unity of decisions; a scientific committee will be organised and coordinated by a national manager based at Accademia di Belle Arti di Catanzaro.

The Scientific Committee will be made up of the scientific representatives of the individual WPs.

The scientific committee will have the task of updating the national scientific contact on the progress of the work and indicating any critical issues, where present, to ensure the correct carrying out of all research and artistic production activities, both in the individual institutions and in the entire project.

Furthermore, it will be essential to ensure coordination between the administrative offices of the individual institutions. The awareness that new ways of managing and organising cultural events are emerging in practice generally pushes us to position the project in light of those innovative forms of management which are often widely used abroad.

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).

W P N.	WP title	Participant(s) name	Start month	End month	Cluster (s) identifi cation
1	Research & Sources	UNIVERSITÀ BRESCIA, SCUOLA SUPERIORE MERIDIONALE	March 2024	March 2025	All clusters
2	Visual & Performing Arts Production	ABA CATANZARO, ABA REGGIO CALABRIA, ISIA FAENZA, ABA SASSARI	March 2024	March 2025	All clusters
3	Scenography, Costume & Design Production	ABA NAPOLI, ISIA FAENZA, ABA REGGIO CALABRIA, ABA CATANZARO	March 2024	March 2025	All clusters

4	Cinema Production	ABA CATANZARO, CONSERVATORIO NAPOLI	March 2024	March 2025	All clusters
5	Music Production	CONSERVATORIO TARANTO, CONSERVATORIO TERNI, CONSERVATORIO SIENA, CONSERVATORIO PERUGIA, CONSERVATORIO NAPOLI	March 2024	March 2025	All clusters
6	New Technologies & Multimedia Art Production	ABA SASSARI, ABA CATANZARO, CONSERVATORIO PERUGIA	March 2024	March 2025	All clusters
7	Performing arts & Disability	SCUOLA SUPERIORE MERIDIONALE, ABA NAPOLI, CONSERVATORIO NAPOLI	March 2024	March 2025	All clusters
8	Performing Arts & Cultural Heritage: History, Law and Innovation	ABA CATANZARO, ABA REGGIO CALABRIA, ABA SASSARI, ABA NAPOLI, ISIA FAENZA, SCUOLA SUPERIORE MERIDIONALE, UNIVERSITÀ BRESCIA, CONSERVATORIO TARANTO, CONSERVATORIO TERNI, CONSERVATORIO SIENA, CONSERVATORIO PERUGIA, CONSERVATORIO NAPOLI	March 2024	March 2025	All clusters

9	Dissemination & Communication	ABA CATANZARO, ABA REGGIO CALABRIA, ABA SASSARI, ABA NAPOLI, ISIA FAENZA, SCUOLA SUPERIORE MERIDIONALE, UNIVERSITÀ BRESCIA, CONSERVATORIO TARANTO, CONSERVATORIO TERNI, CONSERVATORIO SIENA, CONSERVATORIO PERUGIA, CONSERVATORIO NAPOLI	March 2024	March 2025	All clusters
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A.2.2.2 Work Packages details

For each Work Package:

Work package number	1
Work package title	Research & Sources

WP objectives and description (Max 2.000 characters)

Development of the PERFORMING project will require two fundamental keys to scientific research, each of which will look into art history and socio-cultural context.

The first one will focus on the birth of the performance as an artistic form of expression, which places the artist's body in the centre of the work and puts it in relation to the audience. Performance as an artistic form emerged at the beginning of the 20th century. Since then, it has revolved around the artist's body as a concrete and symbolic catalyst of societal and cultural change. Through collaboration with the Università degli Studi di Brescia and Scuola Superiore Meridionale, we will develop the second line of research focusing on the educational aspects of performance and performativity. In particular, the Università degli Studi di Brescia, its Academic Senate, and the Board of Directors have approved the 2023-2028 Strategic Plan, which defines the strategies, objectives, and actions that will lead the University for the next six years. This plan is anchored in the belief that it is urgent today to bring higher education and scientific research back to the centre, sharing the results through constant dialogue with the territory, institutions, and businesses. Alongside the traditional teaching areas, the plan introduces renewed attention to internationalization, recognizing the Università degli Studi di Brescia as the pillar of all future actions and, simultaneously, a fundamental asset of attention and care. Based on the principles of solidarity, equality, and equity as shared values, the University of Brescia promotes cultural paths based on involvement and broader social participation, which generate connections between the University and the community. The strategic plan sets the objective of increasing public engagement activities of a cultural, artistic, and musical nature also through the stipulation of agreements with interested cultural entities and the promotion of theatre workshops which, through performance art, develop teaching and participatory research. Two lines of research include:

- 1) Scholarship for a visiting researcher coming from a foreign institution;
- 2) Missions abroad to visit a foreign associate member institution;
- 3) Production costs for works to be presented at the Art Education World Expo 2026;
- 4) Construction of research laboratories in the area;
- 5) Mobility for participation in the Art Education World Expo 2026;
- 6) Research grants.

Work package number	2
Work package title	Visual & Performing Arts Production

WP objectives and description (Max 2.000 characters)

PERFORMING project is based on the concept of the total work of art, which gave input to cross-disciplinarity in the field of arts from the beginning of the 20th century till today. This WP will pursue cross-disciplinarity through new productions and knowledge-sharing sessions, which will interpret the notion of performativity through painting, sculpture, photography, performance and digital media. Collaboration between the Accademia di Belle Arti di Catanzaro and the Accademia di Belle Arti di Reggio Calabria will be focused on the relationship between painting and performance. It will consist of research, theoretical insights and practical experimentation. Together with the Accademia di Reggio Calabria, research sessions and new productions on the relationship between performance, video, and new technologies will be organized.

All the research trajectories mentioned above will result in seminars, workshops, conferences, and productions of new artworks and performances, which will converge in an itinerant festival between the cities in which are located partner institutions and which will have its peak in the city of Catanzaro, home of the lead institution. Each step will involve artists affirmed nationally and internationally, students and professors of partner institutions.

This WP aims to encourage students; predisposition to media mobility, which is central to most of today's artistic production, as well as the articulation of knowledge and opinions concerning the issues that move around the body and the use of the body in contemporary art.

We will present the outcomes of this research and new productions in the Italian and foreign partner's cities (Bilbao, Vilnius, Lisbon, Stockholm) to raise attention and promote Italian academic research abroad.

Work package number	3
Work package title	Scenography, Costume & Design Production

WP objectives and description (Max 2.000 characters)

Scenography, set design and costumes are central to the theatre, music and cinema productions envisaged by the PERFORMING project. This WP will involve three Academies (Catanzaro, Naples, Reggio Calabria) and ISIA of Faenza, which will work together and, in some phases, will consult the Conservatories of Siena, Perugia, Terni, Taranto and Naples. The ideation, creation and setting-up of scenographies and costumes will involve partners at different levels:

- In the planning/ideation phase, professors from the Schools of Scenography of three academies and ISIA Faenza will collaborate to trace texts and sources, ushering in historical-scientific research. Scholars from the Conservatories, in the role of theatre and music directors, will outline the approach of the research;
- During the realization phase, the Arts Academies, mainly the one of Catanzaro, will set up an ad hoc laboratory to create the scenographic elements and costumes. This factory will include the technical and tailoring laboratory. Refurbishing of this factory will be a concrete contribution to the future developments of the Department of Design and Applied Arts;
- During the set-up phase, the scenography students will be able to handle the assembly and set-up, working alongside the theatre's professionals and its technical departments.

The use of new technologies will also play an important role, particularly in producing experimental and electronic music, for which a particular stage environment will be created. All this will allow the four partners, Departments of Design and Applied Arts, to establish collaboration and co-productions, constantly likening students and professors. The interdepartmental collaboration will be implemented through the film production, which ABA Catanzaro will support, too.

In summary, all forms of collaboration between the AFAM institutions and the universities involved in the PERFORMING project will be boosted, including foreign partner institutions in the dissemination phase.

Work package number	4
Work package title	Cinema Production

WP objectives and description (Max 2.000 characters)

For the project, developing its audiovisual department is one of its strategic aims. Through this WP, it will seek to implement it further to attract and involve more students and professionals. Accademia di Belle Arti di Catanzaro believes that Calabria can become a hub for cinema production, and it has already invested in and co-produced, together with Indaco Film and Calabria film commission, the film “Il Vuoto” currently being distributed in cinemas in the region. This WP should be instrumental in producing the screenplay and a pilot episode of a series entitled “The Prey”. This pilot episode should provide an opportunity to seek funding to realize the whole TV series, which will be situated between Calabria and France.

The plot is about twins connected through their dreams. They are involved in mysteries and murders, which they try to solve. The realization of the pilot episode constitutes this WP, and it will allow students of several departments of the Accademia di Catanzaro to work on all production phases. The students of the scenography courses of the Accademia di Reggio Calabria will take care of the set design, and the French students will be involved in the location scouting and casting process. The project interests students of Catanzaro’s directing courses and the fashion design students for the costumes. Depending on their skills, Italian and French students will be included as interns in the various production departments being resumed in Italy and France.

The idea that film production is also closely linked to other fields of the arts pushes us to imagine forms of collaboration with musicians, in particular, to complete the images with appropriate sounds and soundtracks. This WP - like all the others - will determine the need for artists of different backgrounds to collaborate. For this reason, the role of the Conservatorio di Napoli, which will coordinate the musical part of the film productions, will be fundamental.

Work package number	5
Work package title	Music Production

WP objectives and description (Max 2.000 characters)

The musical segment will play a fundamental role in developing and implementing the project PERFORMING. In particular, the involvement of Conservatories of Naples, Taranto, Siena, Perugia, and Terni will provide continuous interaction between composers, choir directors, orchestra directors, and musicians participating in various productions. Each of the Conservatories will be in charge of one of the following tasks:

- Study of musical sources and analytical insights of the repertoire with compositional integrations, if and where necessary.
- The orchestra setup and involvement of students in various phases of the orchestra's preparation.
- Organization of the choir and solo voices playing primary and supporting roles in the selected pieces.

In implementing this WP, the continuous dialogue with the scientific referents of the other WPs will be of fundamental importance to ensure maximum homogeneity of the artistic choices made in the various fields.

For example, directors will collaborate with scenographers, visual artists and art departments to realize parts of scenography and costumes.

The use of new technologies will be central as well because it will give a chance to different groups of musicians and professionals working in Conservatories to rehearse at a distance, which is a practice broadly used in other countries.

Finally, WP will allow a continuous exchange of students between institutions to make the realization of outcomes as harmonious as possible. Students attending the Conservatory who will be involved in these productions will spend time studying and researching within Partner institutions. Also, it will be essential to ensure that the musicians involved in the project can professionally attend and experience the international consequences of their work. For this reason, all forms of collaboration between the musical institutions engaged in the PERFORMING Project and foreign institutions will be encouraged.

Work package number	6
Work package title	New Technologies & Multimedia Art Production

WP objectives and description (Max 2.000 characters)

This WP could also be called “Performing Metaverse: The Art of Virtual Performance Expansion”. It focuses on the evolution and transformation of performing and participatory arts in the metaverse, leveraging advanced technologies to create an immersive and interactive experience for spectators. Artists will create original content and performances, which will be transported into the virtual world, allowing for a deeper connection with audiences and limitless creative exploration.

The first objective is digitalising the artist’s actions in various phases to be experienced virtually and in real time. The transposition into the metaverse will be possible thanks to mixed reality, i.e. the combination of virtual reality (VR) and augmented reality (AR). These technologies will transform reality (performance, research, public programs, theatre, design) into engaging virtual experiences accessible beyond any architectural barrier and geographical border. By converging new technologies with ethical and aesthetic choices, the selection of software and platforms will be very accurate, favouring VR/AR platforms more suitable for representation, interaction, and the formal exaltation of the work. We will create virtual environments using Open Source software appropriate for massive sharing and collaboration by users. Creative Commons Licenses will be adopted, which allow the sharing and re-elaboration of contents, respecting intellectual properties.

Every part, section and action of PERFORMING will be liveable and visible in the metaverse, thanks to a high-quality VR headset, to guarantee an immersive and engaging experience in virtual environments. Advanced input devices, such as motion controllers, will be employed to enable realistic interactions with the virtual elements.

We will also use holographic projection and display technologies to represent virtual environments in the real world, allowing physical viewers to participate in the virtual experience.

Work package number	7
Work package title	Performing Arts & Disability

WP objectives and description (Max 2.000 characters)

Disabled people's inclusion in every community and territory, besides being a sign of civilization, makes society safer, liveable and avant-garde respecting civilization processes and the development of plural subjectivities. This is why all kinds of barriers (material and immaterial) must be reduced and then eliminated to allow each person to live their existence. In this context, they encourage the development of subjectivity and conscious citizenship founded on a full orientation towards inclusion, whose condition is the removal of material and symbolic barriers.

Historical thought has long grappled with the concept of beauty, in an attempt to arrive at a universally accepted and shared definition by the creators and users of those goods and activities that today we would define as cultural and artistic.

The experience of beauty accompanies our daily lives: there are times when it is the focus, but it can also be a mere backdrop for other actions experienced in the foreground. Whatever the focal point, it is necessary to invest in an interdisciplinary way (through basic and applied research) in forms of protection and enhancement of our entire cultural heritage.

The construction of a subjective legal position to the right to beauty requires a genuinely inclusive approach that guarantees the real and full enjoyment of cultural goods and activities by the community, while respecting personal and social specificities. In this perspective, the WP will address the theme from a theoretical and practical perspective, also through the organization of workshops, aiming at identifying concrete solutions and strategies to facilitate the enjoyment of cultural heritage and activities by people with disabilities. The basic idea is that beauty - *rectius*: the right to beauty - can represent an extraordinary instrument of inclusion for everyone: people in a state of poverty (educational and material), non-EU people, people with disabilities.

Work package number	8
Work package title	Performing Arts & Cultural Heritage: History, Law and Innovation

WP objectives and description (Max 2.000 characters)

The idea that a project such as PERFORMING should continue over time prompts all partners to agree as of now on the establishment of a PhD (preferably of national interest) and all other forms of research support (including research grants) that can facilitate the continuation of the dialogue between theoretical scholars, artists and practitioners. All research units of the project have earmarked a portion for ad hoc personnel recruitment: part of these funds will be used precisely to finance PhD students' scholarships. The research topics of this PhD will be broad and transversal. Fundamental will be historical profiles to understand how the relationship between art, cultural heritage and the social context has evolved. Legal profiles - the relevance of which has emerged in terms of protection, particularly after the COVID-19 pandemic - will also be explored, not only in a regulatory analysis dimension but also from an economic perspective. The reference to innovations, included in the title of this WP, is intended to refer to every possible evolution of the topic: technological, environmental, and social.

A project like PERFORMING must remember the importance of cultural heritage and its influence on society. In this WP, all topics closely related to the protection, preservation and enhancement of cultural heritage will be addressed, an increasingly broad concept on the identification of which the work of the scientific community is very fervent. E.g. the problems of conservation and restoration of contemporary art, which uses innovative materials (such as plastics).

The establishment of this new PhD has the ambitious goal of building a national community of young scholars that looks, at the same time, at international trends: also, in this specific WP, exchanges with foreign institutions and study programmes abroad will be facilitated. This WP will increase the sense of research community among the project participants.

Work package number	9
Work package title	Dissemination & Communication

WP objectives and description (Max 2.000 characters)

PERFORMING will be structured through workshops, round tables and seminars developed between Italian and foreign partners. This public program will foster fruitful exchange of ideas and comparison of good practices.

Internationally active artists will guide residences and workshops for students and audiences of different social and age groups. These open and international dialogue sessions will occur yearly at the BoCs Art residences in Cosenza.

We will hold seminars addressing the topic of performance and performativity in relation to other forms of artistic expression, and these scientific insights will be open and available for participants, professors, students and general audiences. These public programs will allow the academic community to test the results achieved and the research conducted. The round tables will represent a further moment of scrutiny, open to the public of non-experts, held in non-institutional places (cinemas, bookshops, meeting places) to bring the public closer to art and the activities of the academies.

Promotion is fundamental for the success of a project. Art fails in its mission without proper dissemination, and an adequately stimulated audience sensitized to culture. For this reason, we will integrate the dissemination activities with a solid communication plan. We will broadcast and communicate all project segments to the press: newspapers, magazines (paper and web, especially in the A range), and regional and national television broadcasters. We will organize publicity through the maximum display of advertising materials and the strong use of digital technologies. We will make a conclusive documentary on the two years of the project so that the activities and research can be conveyed to heterogeneous audiences.

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)

An ambitious project such as PERFORMING aims to continue over time and, above all, to be replicable after years by increasing the project partners with the presence of further national and international institutions. Therefore, the need for a constant and continuous system of control, monitoring and evaluation of the single phases but also of the progress of the entire project should not be underestimated. Intending to safeguard the correct implementation of all phases of the project, it is the intention of the lead institution to identify forms of collaboration with external parties who can offer information and suggestions of an administrative, management and accounting nature. In particular, a consultancy company will be identified with the aim of making these specific activities more fluid.

- Furthermore, an essential part of the system will be dedicated to the evaluation and analysis of the impacts and results of the project. Great attention will be paid to the project's sustainability, a concept that we will try to translate into various dimensions.

First of all, we will guarantee maximum environmental sustainability to the project by identifying individuals who are highly specialised in the management of cultural events and the cultural impact they have on the environment (for example, materials engineers and environmental engineers).

The topic of social sustainability will also be extensively explored: the internal control systems will make it possible to evaluate whether the activities are enjoyed by a large portion of students, teachers and, in general, by the community without any form of discrimination.

Ultimately, equal opportunities will be guaranteed regardless of sex, sexual orientation, sexual identity, and economic and social conditions (to give a few examples).

These aims will be shared with all project partners and will be the subject of a specific agreement to be signed before the project starts.

Information-sharing processes will be facilitated and made possible by implementing new technologies. All partners and their respective scientific contact persons will have real-time access to the information required for individual WPs. The circularity of information will be further ensured by regular fixed meetings and specific meetings on topics to be identified by the scientific referees from time to time.

To this end, Accademia di Belle Arti di Catanzaro intends to organise an initial training period at its premises, both to facilitate the creation of human and professional relations between all participants and to encourage forms of exchange and collaboration between the various partner institutions from the outset. These training days will be aimed at aligning all parties on the formal aspects but also on the objectives to be achieved during the two years of project implementation. During this initial discussion, useful information material for referees will be disseminated.

Finally, a specific analysis of all activities will be implemented during the project. In particular, each analysis will be conducted taking into account the quality of the product, with a qualitative-quantitative approach, to test the quality of the different output dimensions and the users' satisfaction (teachers, students, reference community).

This qualitative analysis aims to evaluate the various program actions individually and overall. For example:

- mobility programs and their impact on the creation of final products;
- educational projects and research results;
- cultural events carried out within the project. To this end, tests and questionnaires will be shared - also via email, always guaranteeing anonymity - to verify - periodically and at the end of the project - various factors, including general satisfaction. The test will be distributed to internal and external participants at different times, in coordination with the purpose of the research, before, during or after the specific situation being analysed. All project partners and associated members will be involved in the monitoring activity. The results will be disseminated to support management actions. This approach aims to guarantee the effectiveness of the system but also to improve the involvement of interested parties, who will be able to offer solutions and propose new ideas for improving the entire organisational structure.

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)*

Accademia di Belle Arti di Catanzaro celebrates 50 years of activity this year, confirming itself as the fulcrum of the city's artistic life. In the post-Covid period, the Academy has expanded its training offer, involving professors of the highest level. It has taken charge of the creative direction of the leading institution dedicated to contemporary art: the MARCA - Museum of Arts of Catanzaro and the BoCs Museum of Cosenza. As the leading partner of the project, the Academy of Fine Arts of Catanzaro has built a parterre of compatible and complementary institutions for their mission, skills and professional qualities. The consortium includes different types of institutions. Each of these institutions was chosen strategically by observing two criteria: the first is territorial, while the second is functional due to the interdisciplinary nature of the project and its international promotional scope. Each of the partners was chosen in correspondence with the structure of the Academy, its schools and departments, which should be implemented through the PERFORMING project. Therefore, the organizational model derives from the internal structure of the Academy and aims to build collaborations between the reciprocal skills of departments of partner institutions.

Each WP will be handled scientifically and organizationally by one referent per institution, and these referents will take care of and supervise its implementations. The leaders of each WP and cluster are professionals with proven experience in curation, organization and logistical management of exhibition events, theatrical, musical and performance shows, and digital and cinematographic productions. The structure of the festival-in-progress will see the partners collaborate in the drafting of new productions of works over two years, involving high-level professionals and renowned Italian and international artists from every sector: visual arts, performance, music and entertainment, new media and multiverse. Accademia di Belle Arti di Catanzaro has been animating the artistic and cultural life of the area for several years through ongoing projects such as Ceilings, promoted by the Academy itself, co-financed by the Calabria Region, supported by the General Directorate of Museums Calabria MiBACT. In 6 years, the project has involved dozens of artists whose interventions are permanently exhibited in national archaeological museums, Antiquaria and civic museums in Calabria. Academy of Catanzaro boasts permanent collaborations with many local authorities, including BoCs Museum of Cosenza and its artist residencies, the National Archaeological Park of Sibari and the Calabria Regional Museums Directorate, which includes over 15 institutions. The staff of the Academy involved in the PERFORMING project curated and organized all these initiatives and exhibitions and is professionally equipped to carry on complex and ambitious manifestations.

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

Accademia di Belle Arti di Catanzaro has several locations. One is in the historical centre, recently renovated and close to the central city park of Villa Margherita, which houses the offices and teaching secretariat. Much of the theoretical training and lessons are carried out on this site. It is also an institutional headquarters for representation activities. The second seat is close to the city centre and has large multifunctional spaces for laboratory-type activities. The Accademia di Catanzaro recently signed an agreement for the management and artistic direction of the MARCA, one of the most active and prestigious museum institutions in central and southern Italy.

All locations are connected by a recently implemented network of urban and extra-urban buses that connect the three sites in 10 minutes. There is an electric scooter rental service in the city. A railway line connects the historic centre with the Lido (a district characterized by beaches and nightlife). At the same time, a funicular with a terminus a 2-minute walk from the headquarters has frequent services to the Sala residential district. The airport is located in Lamezia Terme, 25 minutes from Catanzaro. It can be reached by a public bus provided by Ferrovie della Calabria and a taxi service. From the airport, it is possible to get all the capitals and cities of interest in European and non-European countries with direct and stopover flights. A further connection with the main Italian cities is offered by trains approximately every 30 minutes from Lamezia Terme station.

The single-family design structures located in nearby Cosenza in the fascinating context of the Crati River in the city center will be made available for residences on national and international mobility. The PERFORMING project also envisages the implementation of traditional methods of mobility and exchange. Thanks to the virtual models of the metaverse, we will increase the frequency and quality of international collaborations.

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	X	X	X

WP 2	X	X	X	X
WP 3	X	X	X	X
WP 4	X	X	X	X
WP 5	X	X	X	X
WP 6	X	X	X	X
WP 7	X	X	X	X
WP 8	X	X	X	X
WP 9	X	X	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)

The Accademia di Belle Arti di Catanzaro organized numerous manifestations and managed tasks with multiple partners. Therefore, it consolidated the analysis procedure and constant supervision of the progress and the work plans in the short, medium and long term. These capacities will be further implemented thanks to the resources made available by the tender.

The evaluation of the effects and outcomes of the project will refer to the project's main objective, which is to position the Academy in the centre of the cultural exchange in the Mediterranean basin and extend its cultural reach towards other national and international contexts where the partner institutions are located.

The proposal for the PERFORMING festival that we want to organize provides an accurate monitoring plan that ensures:

- 1) the analysis of the activities to provide valuable elements for overcoming any problems and critical issues;
- 2) the analysis of the final results, consistently with the declared purposes;
- 3) accounting and managerial analysis to verify the correctness of administrative processes.

Throughout the project's development, a monitoring system will be set up to recover information on the progress of the actions, both about the subjects directly involved in the organization of the activities and the public to whom the activities are addressed.

The project steering committee will draw up an impact assessment report to provide assessments regarding verifying the objectives achieved and any recalibration for its continuation.

During the life of the project, they will be:

- bimonthly evaluation meetings were held;
- administered customer satisfaction questionnaires
- drawn up intermediate evaluation reports (half-yearly);
- interviews were conducted with the recipients of the project actions and with a significant sample control.

These actions are aimed at better evaluating the impact of the project actions. Furthermore, the results of the project will be constantly monitored through the evaluation of the satisfaction of the participating public, from the turnout to the teaching activities, from the number of incoming and outgoing mobility of students and professors and specialized staff, from the PhD and research documents produced by the partner universities and from the feedback from the national and international press.

As a final confirmation of the activities, the technically reproducible materials produced, such as books, posters, pamphlets, videos, photographs and press reviews, will be kept at the lead institution and partners.

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

Catanzaro, 30 October 2023

*The Legal Representative of the
Lead Institution*

Costs included in the request for funding (art. 7, par. 1 of the Notice)														
Institution name	Istitution Acronym	Type of implementing entity	Territorial areas	a. Fixed term personnel specifically hired for the project	b. Didactic and technological equipment for the project	c. Costs of promotion and communication campaigns	d. Mobility program (cost of exchange programs and scholarships)	e. Training programs, workshop, festival, etc.	f. Consulting costs	g. Production, distribution, digitalization and publications activities	h. Costs for location: investment costs aimed at the expenses necessary for the acquisition - purchase, leasing - of premises (max 20% of the total), furniture, equipment, materials and infrastructure including digital infrastructure functional to the project	i. Other costs: services, supplies, (max 20% of total costs)	Max general costs (up to a maximun of 7% of eligible direct costs)	Total
Accademia di Catanzaro	AC	Higher Education in Art, Music and Dance	Italian Mezzogiorno	200.000,00 €	450.000,00 €	120.000,00 €	150.000,00 €	20.000,00 €	800.000,00 €	580.000,00 €	- €	70.000,00 €	40.000,00 €	2.430.000,00 €
Accademia di Reggio Calabria	ARC	Higher Education in Art, Music and Dance	Italian Mezzogiorno	60.000,00 €	20.000,00 €	10.000,00 €	40.000,00 €	20.000,00 €	40.000,00 €	122.000,00 €	60.000,00 €	10.000,00 €	10.000,00 €	392.000,00 €
Accademia di Napoli	AN	Higher Education in Art, Music and Dance	Italian Mezzogiorno	120.000,00 €	100.000,00 €	- €	40.000,00 €	- €	80.000,00 €	80.000,00 €	- €	20.000,00 €	10.000,00 €	450.000,00 €
Accademia di Sassari	AS	Higher Education in Art, Music and Dance	Centre-North of Italy	135.000,00 €	80.000,00 €	- €	20.000,00 €	5.000,00 €	60.000,00 €	70.000,00 €	- €	- €	- €	370.000,00 €
ISIA di Faenza	IF	Higher Education in Art, Music and Dance	Centre-North of Italy	25.000,00 €	74.000,00 €	- €	8.000,00 €	5.000,00 €	22.000,00 €	9.000,00 €	- €	- €	- €	143.000,00 €
Conservatorio di Musica di Napoli	CN	Higher Education in Art, Music and Dance	Italian Mezzogiorno	50.000,00 €	25.000,00 €	- €	15.000,00 €	- €	45.000,00 €	20.000,00 €	- €	- €	- €	155.000,00 €
Conservatorio di Musica di Perugia	CP	Higher Education in Art, Music and Dance	Centre-North of Italy	25.000,00 €	10.000,00 €	- €	15.000,00 €	5.000,00 €	40.000,00 €	10.000,00 €	- €	- €	- €	105.000,00 €
Conservatorio di Musica di Terni	CTE	Higher Education in Art, Music and Dance	Centre-North of Italy	25.000,00 €	15.000,00 €	- €	10.000,00 €	- €	35.000,00 €	20.000,00 €	- €	- €	- €	105.000,00 €
Conservatorio di Musica di Siena	CS	Higher Education in Art, Music and Dance	Centre-North of Italy	25.000,00 €	15.000,00 €	- €	10.000,00 €	5.000,00 €	35.000,00 €	20.000,00 €	- €	5.000,00 €	- €	115.000,00 €
Conservatorio di Musica di Taranto	CTA	Higher Education in Art, Music and Dance	Italian Mezzogiorno	25.000,00 €	20.000,00 €	- €	15.000,00 €	- €	25.000,00 €	20.000,00 €	- €	- €	- €	105.000,00 €
Scuola Superiore Meridionale	SSM	University	Italian Mezzogiorno	220.000,00 €	20.000,00 €	- €	5.000,00 €	- €	10.000,00 €	5.000,00 €	- €	- €	- €	260.000,00 €
Università degli Studi di Brescia	UNIBS	University	Centre-North of Italy	160.000,00 €	10.000,00 €	- €	25.000,00 €	10.000,00 €	50.000,00 €	5.000,00 €	- €	- €	10.000,00 €	270.000,00 €
Total				1.070.000,00 €	839.000,00 €	130.000,00 €	353.000,00 €	70.000,00 €	1.242.000,00 €	961.000,00 €	60.000,00 €	105.000,00 €	70.000,00 €	4.900.000,00 €

MISSIONE 4
ISTRUZIONE
RICERCA

LETTERA DI IMPEGNO A COSTITUIRE IL PARTENARIATO

ALLEGATO 3



Finanziato
dall'Unione europea
NextGenerationEU



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.

LETTERA DI IMPEGNO A COSTITUIRE IL PARTENARIATO
(ai sensi dell’art. 8, c. 5, lett. b dell’Avviso)

Il sottoscritto VIRGILIO PICCARI, nato a [REDACTED]
[REDACTED], legale rappresentante del Soggetto attuatore **ACCADEMIA DI BELLE ARTI DI CATANZARO**, C.F. 80005690799, avente sede legale a CATANZARO in Via TRIPOLI, n. 46-48 CAP 88100, PEC accademia@pec.abacatanzaro.it, in qualità di Istituzione Capofila a Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

La sottoscritta ROSITA MARCHESE, nata a [REDACTED]
[REDACTED], legale rappresentante del Soggetto attuatore **ACCADEMIA DI BELLE ARTI DI NAPOLI**, C.F. 80021000635, avente sede legale a NAPOLI in Via S.M. di Costantinopoli, n. 107a CAP 80138, PEC accademiannapoli.protocollo@postecert.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto PIETRO SACCHETTI, nato a [REDACTED]
[REDACTED], legale rappresentante del Soggetto attuatore **ACCADEMIA DI BELLE ARTI DI REGGIO CALABRIA**, C.F. 80007690805, avente sede legale a REGGIO CALABRIA in Via XXV luglio n. 10 CAP 89121, PEC accademiabelleartirc@postecert.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto DAVIDE BINI, nato a [REDACTED]
[REDACTED], legale rappresentante del Soggetto attuatore **ACCADEMIA DI BELLE ARTI DI SASSARI**, C.F.92021370900, avente sede legale a SASSARI in Via Duca degli Abruzzi n. 4, CAP 07100, PEC Caccademiesironi@pec.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto MASSIMO BUCCI, nato a [REDACTED] legale rappresentante del Soggetto attuatore, **ISIA DI FAENZA**, C.F. 90000140393, avente sede legale a FAENZA in Corso Mazzini n.93, CAP 48018, PEC isiafaenza@pec.isiafaenza.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto FRANCESCO CASTELLI, nato a [REDACTED] legale rappresentante del Soggetto attuatore **UNIVERSITA' DI BRESCIA** C.F. 98007650173, Partita IVA 01773710171, avente sede legale a BRESCIA in Piazza DEL MERCATO 15 CAP 25121, PEC ammcentr@cert.unibs.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto ARTURO DE VIVO, nato a [REDACTED] legale rappresentante del Soggetto attuatore **SCUOLA SUPERIORE MERIDIONALE NAPOLI** (Istituto Universitario ad Ordinamento Speciale) C.F. 95315120634, avente sede legale a NAPOLI in via Mezzocannone n. 4, CAP 80138, PEC ssm@pec.ssmeridionale.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto GABRIELE MAGGI, nato a [REDACTED] legale rappresentante del Soggetto attuatore **CONSERVATORIO G. PAISIELLO DI TARANTO** C.F.90228820735, avente sede legale a TARANTO in via Duomo n. 276, CAP 74123, PEC infpaisiello@pec.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

La sottoscritta ANNA CARLI, nata a [REDACTED] legale rappresentante del Soggetto attuatore **Conservatorio Statale di Musica "Rinaldo Franci"** C.F./P. IVA 01197560525, avente sede legale a SIENA in Prato Sant'Agostino, n 2, CAP 53100, PEC istitutofranci@pec.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto CARMINE SANTANIELLO, nato a [REDACTED] legale rappresentante del Soggetto attuatore **CONSERVATORIO DI MUSICA SAN PIETRO A MAJELLA DI NAPOLI** C.F. 80017700636, avente sede legale a NAPOLI in via San Pietro a Majella n 35, CAP 80138, PEC ufficioprotocollo@legalmail.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

La sottoscritta LETIZIA PELLEGRINI, nata a [REDACTED], legale rappresentante del Soggetto attuatore **CONSERVATORIO STATALE DI MUSICA GIULIO BRICCIALDI DI TERNI** C.F. 91052640553, avente sede legale a TERNI, in Via del Tribunale n 22, CAP 05100, PEC ist.briccialdi@pec.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

La sottoscritta STEFANIA STEFANELLI, nata a [REDACTED], legale rappresentante del Soggetto attuatore **CONSERVATORIO DI MUSICA FRANCESCO MORLACCHI DI PERUGIA**, C.F. 80003310549, avente sede legale a PERUGIA, in Piazza Annibale Mariotti n 2, CAP 06123, PEC cmpg@pec.conservatorioperugia.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

DICHIARANO

1. Di impegnarsi alla costituzione di un Partenariato, ai sensi dell'art. 4 dell'Avviso per la concessione di finanziamenti destinati alla internazionalizzazione degli istituti di istruzione superiore artistica e musicale (AFAM);
2. Che il Soggetto capofila non ha partecipato, con il medesimo ruolo, ad altre proposte progettuali nell'ambito dell'Avviso (ai sensi dell'art. 4, c. 2) *(previsto solo nel caso di Soggetto capofila)*;
3. Che il Partenariato sarà composto in maggioranza da Istituzioni AFAM *(nel caso di Partenariato con tre o più soggetti attuatori)* come previsto all'art. 4, comma 3 dell'Avviso;
4. Che il Partenariato sarà formalizzato attraverso:
 - a. la stipula di un accordo ex art. 15 Legge 7 agosto 1990, n. 241 *(nel caso in cui tutti i soggetti partecipanti al Partenariato siano soggetti pubblici)*;
 - b. la stipula di un accordo di collaborazione tra soggetti di diversa natura giuridica *(nel caso in cui tra i soggetti partecipanti al Partenariato ci siano soggetti privati)*.
5. Che il Partenariato sarà stipulato al fine di disciplinare la gestione comune del finanziamento pubblico e di definire ruoli e responsabilità di ciascun Soggetto partecipante alla realizzazione del progetto. In particolare, nel Partenariato sarà prevista:
 - a. la responsabilità, nei confronti del Ministero, in ordine al coordinamento delle attività progettuali e all'attuazione del progetto, nonché a tutte le responsabilità finanziarie a questo connesse *(nel caso di Soggetto capofila)*;
 - b. la ripartizione delle attività e delle responsabilità tra l'Istituzione Capofila ed il/i membro/i del Partenariato relativamente alla realizzazione del progetto;
 - c. la ripartizione finanziaria, nonché modalità e tempi necessari al trasferimento delle risorse erogate dal Ministero, da parte dell'Istituzione Capofila agli altri Soggetti attuatori che compongono il Partenariato;
 - d. le eventuali azioni di rivalsa del Soggetto capofila nei confronti del/i membro/i del Partenariato nel caso di mancato adempimento degli obblighi previsti nel medesimo accordo o dall'Avviso;



- e. le responsabilità finanziarie di ciascun membro del Partenariato nei casi di inadempimento relativo alle attività di progetto, in relazione alle quote di attività spettanti.
- 6. Che il Partenariato sarà sottoscritto dal legale rappresentante dell’Istituzione Capofila e del/i membro/i del Partenariato, o da procuratore munito di procura speciale;
- 7. Che il Partenariato avrà una durata temporale pari ad almeno alla durata del progetto, dunque pari ad almeno il 30 marzo 2026, come indicato all"art. 4, comma 8 dell'Avviso.

Luogo e data

I Legali Rappresentanti

Catanzaro, 23 ottobre 2023

PER ACCADEMIA DI BELLE ARTI DI CATANZARO	VIRGILIO PICCARI
PER ACCADEMIA DI BELLE ARTI DI REGGIO CALABRIA	PIETRO SACCHETTI
PER ACCADEMIA DI BELLE ARTI DI NAPOLI	ROSITA MARCHESE
PER ACCADEMIA DI BELLE ARTI DI DI SASSARI	DAVIDE BINI
PER ISIA FAENZA	MASSIMO BUCCI
PER UNIVERSITÀ DI BRESCIA	FRANCESCO CASTELLI
PER SCUOLA SUPERIORE MEDITERRANEA	ARTURO DE VIVO
PER CONSERVATORIO DI TARANTO	GABRIELE MAGGI
PER CONSERVATORIO DI NAPOLI	CARMINE SANTANIELLO
PER CONSERVATORIO DI SIENA	ANNA CARLI
PER CONSERVATORIO DI TERNI	LETIZIA PELLEGRINI
PER IL CONSERVATORIO DI PERUGIA	STEFANIA STEFANELLI

MISSIONE 4
ISTRUZIONE
RICERCA

ATTO DI DELEGA

ALLEGATO 4

**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.

ATTO DI DELEGA

(ai sensi dell’art. 4, c. 6 ed art. 8, c.5, lett. c dell’Avviso)

La sottoscritta **ROSITA MARCHESE**, nata a [REDACTED],
[REDACTED] legale rappresentante del Soggetto attuatore **ACCADEMIA DI BELLE
ARTI DI NAPOLI**, C.F. 80021000635, avente sede legale a NAPOLI in Via S.M. di
Costantinopoli, n. 107a CAP 80138, PEC accademianapoli.protocollo@postecert.it, in qualità di
Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare
incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n.
445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto **PIETRO SACCHETTI**, nato a [REDACTED],
[REDACTED], legale rappresentante del Soggetto attuatore **ACCADEMIA DI BELLE
ARTI DI REGGIO CALABRIA**, C.F. 80007690805, avente sede legale a REGGIO CALABRIA
in Via XXV luglio n. 10 CAP 89121, PEC accademiabelleartirc@postecert.it, in qualità di
Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare
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445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto **DAVIDE BINI**, nato a [REDACTED], legale
rappresentante del Soggetto attuatore **ACCADEMIA DI BELLE ARTI DI SASSARI**,
C.F.92021370900, avente sede legale a SASSARI in Via Duca degli Abruzzi n. 4, CAP 07100, PEC
accademiasironi@pec.it, in qualità di Istituzione partecipante al Partenariato, consapevole della
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Il sottoscritto **MASSIMO BUCCI**, nato a [REDACTED],
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a FAENZA in Corso Mazzini n.93, CAP 48018, PEC isiafaenza@pec.isiafaenza.it, in qualità di
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445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto **FRANCESCO CASTELLI**, nato a [REDACTED],
[REDACTED] legale rappresentante del Soggetto attuatore **UNIVERSITA’ DI BRESCIA**
C.F. 98007650173, Partita IVA 01773710171, avente sede legale a BRESCIA in Piazza DEL

MERCATO 15 CAP 25121, PEC ammcentr@cert.unibs.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto ARTURO DE VIVO, nato a [REDACTED], C.F. [REDACTED], legale rappresentante del Soggetto attuatore **SCUOLA SUPERIORE MERIDIONALE NAPOLI** (Istituto Universitario ad Ordinamento Speciale) C.F. 95315120634, avente sede legale a NAPOLI in via Mezzocannone n. 4, CAP 80138, PEC ssm@pec.ssmeridionale.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto GABRIELE MAGGI, nato a [REDACTED], [REDACTED], legale rappresentante del Soggetto attuatore **CONSERVATORIO DI MUSICA G. PAISIELLO DI TARANTO**, C.F.90228820735, avente sede legale a TARANTO in via Duomo n. 276, CAP 74123, PEC infpaisiello@pec.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

La sottoscritta ANNA CARLI, nata a [REDACTED], legale rappresentante del Soggetto attuatore **Conservatorio Statale di Musica "Rinaldo Franci"**, C.F./P. IVA 01197560525, avente sede legale a SIENA in Prato Sant'Agostino, n 2, CAP 53100, PEC istitutofranci@pec.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

Il sottoscritto CARMINE SANTANIELLO, nato a [REDACTED], [REDACTED], legale rappresentante del Soggetto attuatore **CONSERVATORIO DI MUSICA SAN PIETRO A MAJELLA DI NAPOLI** C.F. 80017700636, avente sede legale a NAPOLI in via San Pietro a Majella n 35, CAP 80138, PEC ufficioprotocollo@legalmail.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

La sottoscritta LETIZIA PELLEGRINI, nata a [REDACTED], legale rappresentante del Soggetto attuatore **CONSERVATORIO STATALE DI MUSICA GIULIO BRICCIALDI DI TERNI** C.F. 91052640553, avente sede legale a TERNI, in Via del Tribunale n 22, CAP 05100, PEC ist.briccialdi@pec.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

La sottoscritta STEFANIA STEFANELLI, nata a [REDACTED], legale rappresentante del Soggetto attuatore **CONSERVATORIO DI MUSICA FRANCESCO MORLACCHI DI PERUGIA**, C.F. 80003310549, avente sede legale a PERUGIA, in Piazza Annibale Mariotti n 2, CAP 06123, PEC cmpg@pec.conservatorioperugia.it, in qualità di Istituzione partecipante al Partenariato, consapevole della responsabilità penale cui può andare incontro in caso di dichiarazione falsa o comunque non corrispondente al vero (art. 76 del D.P.R. n. 445 del 28/12/2000), ai sensi del D.P.R. n. 445 del 28/12/2000 e ss.mm.ii

DELEGANO

Il Soggetto attuatore ACCADEMIA DI BELLE ARTI DI CATANZARO, CF. 80005690799, ~~P.IVA~~ avente sede legale a CATANZARO in Via TRIPOLI 46-48, CAP 88100. PEC accademia@pec.abacatanzaro.it, al ruolo di Istituzione Capofila nell'ambito della proposta progettuale relativa all'Avviso.

Nello specifico, l'Istituzione Capofila è autorizzata a:

- rappresentare il Partenariato nei rapporti con il Ministero;
- presentare, ai fini dell'accesso al finanziamento e del mantenimento delle stesse, per conto delle Istituzioni partecipanti al Partenariato, il progetto e le eventuali variazioni dello stesso;
- sottoscrivere, per conto delle Istituzioni partecipanti al Partenariato, la domanda e i relativi allegati, la scheda tecnica di proposta progettuale, il disciplinare, l'atto d'obbligo e qualsiasi altro atto predisposto dal Ministero, contenente le regole e le modalità per la corretta gestione del rapporto concessorio;
- presentare una relazione tecnica semestrale sull'andamento delle attività di progetto e una relazione tecnica di fine progetto;
- presentare, per conto delle Istituzioni partecipanti al Partenariato, le domande di rimborso, acquisire le erogazioni per l'intero Partenariato e disporre il trasferimento delle rispettive quote di pertinenza alle altre Istituzioni del Partenariato nei tempi e nei termini quantificati dal medesimo accordo;
- garantire, secondo le tempistiche previste dalle Circolari MEF-IGRUE e dalle linee guida emanate dal MUR, l'aggiornamento del sistema di monitoraggio attraverso la piattaforma messa a disposizione dal MUR o, ove necessario, il sistema ReGis, assicurando veridicità, affidabilità e coerenza delle informazioni.

Luogo e data CATANZARO, 23 OTTOBRE 2023

I Legali Rappresentanti dell'Istituzione partecipante al Partenariato

PER ACCADEMIA DI BELLE ARTI DI REGGIO CALABRIA	PIETRO SACCHETTI
PER ACCADEMIA DI BELLE ARTI DI NAPOLI	ROSITA MARCHESE
PER ACCADEMIA DI BELLE ARTI DI DI SASSARI	DAVIDE BINI
PER ISIA FAENZA	MASSIMO BUCCI
PER UNIVERSITÀ DI BRESCIA	FRANCESCO CASTELLI
PER SCUOLA SUPERIORE MEDITERRANEA	ARTURO DE VIVO
PER CONSERVATORIO DI TARANTO	GABRIELE MAGGI
PER CONSERVATORIO DI NAPOLI	CARMINE SANTANIELLO
PER CONSERVATORIO DI SIENA	ANNA CARLI
PER CONSERVATORIO DI TERNI	LETIZIA PELLEGRINI
PER IL CONSERVATORIO DI PERUGIA	STEFANIA STEFANELLI

Per accettazione:

Luogo e data CATANZARO, 23 OTTOBRE 2023

Il Legale Rappresentante dell'Istituzione Capofila

PER L'ACCADEMIA DI BELLE ARTI DI CATANZARO	VIRGILIO PICCARI
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Conservatorio di Siena “RINALDO FRANCI”

ISTITUTO DI ALTA FORMAZIONE MUSICALE



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.

Progetto *Performing* **RAVEL** 1875 - 2025

Nel 2024 il Conservatorio “Rinaldo Franci” di Siena è risultato vincitore del bando pubblico di cui in intestazione, assieme ad altre dieci istituzioni, tra cui Conservatori, Accademie di Belle Arti e Università, con capofila l’Accademia di Belle Arti di Catanzaro.

Al Conservatorio di Siena sono stati assegnati 80.000 euro, che saranno distribuiti (come da bando) secondo la tabella sottostante, peraltro suscettibile di modifiche:

Institution name	Institution Acronym	Type of implementing entity	Territorial areas	a. Fixed term personnel specifically hired for the project	b. Didactic and technological equipment for the project	c. Costs of promotion and communication campaigns	d. Mobility program (cost of exchange programs and scholarships)	e. Training programs, workshop, festival, etc.	f. Consulting costs	g. Production, distribution, digitalization and publications activities	h. Costs for location: investment costs aimed at the expenses necessary for the acquisition - purchase, leasing - of premises (max 20% of the total), furniture, equipment, materials and infrastructure including digital infrastructure functional to the project	i. Other costs: services, supplies, (max 20% of total costs)	Max general costs (up to a maximum of 7% of eligible direct costs)	Total
Conservatorio di Musica di Siena	CS	Higher Education in Art, Music and Dance	Centre-North of Italy	30.000,00 €	5.000,00 €	- €	5.000,00 €	5.000,00 €	20.000,00 €	10.000,00 €	- €	5.000,00 €	- €	80.000,00 €
Total				30.000,00 €	5.000,00 €	- €	5.000,00 €	5.000,00 €	20.000,00 €	10.000,00 €	- €	5.000,00 €	- €	80.000,00 €

Il progetto musicale in partenariato con i Conservatori di Perugia “F. Morlacchi ” e Terni “G. Briccialdi”, delineato attorno alla figura di M. Ravel nella ricorrenza dei 150 anni dalla nascita (7 marzo 1875-7 marzo 2025), prevede numerose attività da dicembre 2024 a marzo 2026, per la cui organizzazione e pianificazione è stato nominato

il seguente Comitato scientifico per le iniziative direttamente gestite dal Conservatorio R. Franci

Comitato scientifico

Prof. Carlomoreno Volpini - Direttore del Conservatorio “R. Franci” di Siena.

Prof. Matteo Fossi – responsabile scientifico, gestione e supervisione del progetto musicale interno, rapporti con i partner del progetto per collaborazioni e organizzazione di eventi e concerti condivisi; si interfaccia con il Direttore per gli aspetti legati al calendario.

Prof.ssa Margherita Di Giovanni – responsabile della produzione cameristica, gestione delle proposte musicali provenienti dai dipartimenti sulla tematica raveliana.

Prof. Antonio Anichini – responsabile del Concorso internazionale di composizione **Re - Ravel** , impostazione e struttura generale, stesura bando, membro della commissione esaminatrice dei lavori e della giuria.

Prof. Federico Costanza – responsabile del Concorso di composizione per la parte dell'elettronica e dell'interazione con il Soundscape. Responsabile del laboratorio collettivo **VeLaR RaVel** improntato sulle nuove tecnologie audio-video.

Prof. Cesare Mancini – responsabile del Concorso di composizione, stesura bando; si interfaccia con il responsabile di produzione del progetto *Performing*. Responsabile del progetto di ricerca organistica **OrgueRavel**.

TIMELINE DEL PROGETTO

LUGLIO 2024

Il 17 luglio, presso il Conservatorio “Morlacchi” di Perugia si è riunito il gruppo di lavoro del progetto *Performing* per la condivisione delle linee guida, le modalità di coordinamento e le procedure di avvio del progetto; in quella sede è stato concordato l’adesione dei tre conservatori di Siena Perugia e Terni alla proposta progettuale “Ravel” nata dalla considerazione della ricorrenza del 150 anni dalla nascita del compositore (7 marzo 1875).

OTTOBRE 2024

Presso l'Accademia di belle arti di Catanzaro nei giorni 10 e 11 ottobre si sono svolti i lavori di avvio del "Progetto Performing".

DICEMBRE 2024 inizio progetto Performing in Siena

mercoledì 19 ore 17 presso l'Auditorium del Conservatorio di Siena

conferenza su M. Ravel a cura del musicologo *Gianfranco Vinay*: "**Maurice Ravel, modernista nostalgico**"

esecuzione della *Tzigane* di M. Ravel:

violino Leonardo Ricci (studente)

pianoforte Matteo Fossi (docente)

Spesa preventivata: 300 euro lordi per compenso al Prof. Vinay + eventuali spese di organizzazione

GENNAIO/MARZO 2025 progettazione, sviluppo e messa in opera:

Nei giorni 6, 7 marzo a Siena, 14, 15 a Perugia, 21, 22 a Terni ciclo di concerti (integrale dei sette brani cameristici di M. Ravel) in teatri e sale prestigiose delle tre città con la partecipazione di studenti e docenti delle tre istituzioni partner. Tutti i concerti avranno una prolusione scritta a cura di musicologi e storici della musica.

Due giornate di studi 6 marzo: **Ravel ed il passato**, 7 marzo: **Ravel ed il futuro** (in collaborazione con l'Accademia Chigiana)

MARZO/MAGGIO 2025

Preparazione e diffusione del bando internazionale di composizione **Re - Ravel** (una retrospettiva del compositore) aperto ai giovani compositori della UE, che vedrà la sua conclusione nel mese di Marzo 2026 con l'esecuzione dei tre brani finalisti (con una diretta streaming). E prevista l'esecuzione con l'ausilio dell'eccezionale sistema **d&b audiotechnik Soundscape***. Si prevedono borse di studio per i tre finalisti. Sono in atto contatti per un contratto editoriale per il primo classificato con la casa di edizioni musicali Curci di Milano.

* l'innovativo sistema di ascolto immersivo **d&b audiotechnik Soundscape** è capace di migliorare l'acustica di un teatro, ricreando con una precisione millimetrica, sia in luoghi al chiuso che all'aperto, il suono di sale o teatri rinomati, oltre a poter spazializzare gli oggetti sonori a 360°.

<https://www.dbaudio.com/global/en/>

Timeline concorso

marzo/aprile 2025 – uscita del bando di concorso

30 settembre 2025 – termine ultimo per la presentazione dei lavori

ottobre 2025 – selezione delle partiture

novembre-dicembre 2025 – inizio dello studio delle partiture selezionate

7 febbraio 2026 – conferenza stampa di presentazione

1-2-3 marzo 2026 – attività di divulgazione e promozione del Concorso aperta al pubblico

4-5-6 marzo 2026 – prova generale con Soundscape

7 marzo 2026 – concerto conclusivo e premiazione del Concorso di composizione

GIUGNO/NOVEMBRE 2025

inizio del progetto di ricerca organistica **OrgueRavel**: le possibili frontiere d' orchestrazione del repertorio pianistico di M. Ravel, attraverso l'organo.

Circuitazione di altri concerti cameristici dedicati ad altro repertorio del compositore francese nei teatri e nelle sale da concerto periferiche delle provincie di Siena, Perugia e Terni. Sono in corso contatti per la possibilità di replica dei programmi cameristici durante il Cantiere d'arte di Montepulciano.

Masterclass condivisa e coprodotta con i partner tenuta da un grande musicista internazionale esperto della musica di Ravel.

VeLaR RaVel

Laboratorio collettivo di sperimentazione sonora, con inclusione delle nuove tecnologie digitali, con gli studenti dei Conservatori finalizzato ad una performance finale che avrà come oggetto una ri-composizione di M. Ravel.

Conferenza del Prof. Stefano Tomassini (ricercatore e docente di studi coreografici e di danza dell'Università IUAV di Venezia). **“L’impatto dell’opera di Ravel nell’arte coreografica contemporanea”**.

DICEMBRE 2025 / MARZO 2026

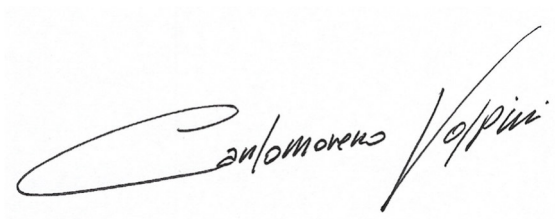
esecuzione del progetto di ricerca organistica **OrgueRavel**: le possibili frontiere d' orchestrazione del repertorio pianistico di M. Ravel, attraverso l'organo.

Gestione del Concorso di composizione ***Re - Ravel***

valutazione da parte della commissione giudicatrice delle partiture pervenute, studio dei brani che risulteranno finalisti, organizzazione dell'evento finale nel mese di marzo presso il Teatro dei Rinnovati di Siena.

Previsioni di spesa: i costi che riguardano il progetto a partire dal 2025 saranno concordati attraverso la contrattazione decentrata CCD di Istituto per quanto riguarda i compensi del personale docente e tecnico amministrativo. L'articolazione degli altri costi sarà definita in un confronto anche con i Conservatori partners e dovrà comunque rimanere nell'ambito degli 80.000€ complessivamente destinati al progetto, nel rispetto della ripartizione come prevista nel piano finanziario esposto all'inizio del progetto.

Il Direttore
M° Carlomoreno Volpini

A handwritten signature in black ink, reading "Carlomoreno Volpini". The signature is written in a cursive style, with the first name "Carlomoreno" and the last name "Volpini" clearly distinguishable.