

MISSIONE 4
ISTRUZIONE
RICERCA

SCHEMA DI PROPOSTA PROGETTUALE

ALLEGATO 2



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.

PROJECT PROPOSAL

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

Structure of the Proposal

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

The Proposal consists in two parts:

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

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

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GENERAL AND ADMINISTRATIVE INFORMATION

1.Participants

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

<i>N.</i>	<i>Partnership member Name</i>	<i>Type (AFAM, private or public University(s), Research entity (s))</i>	<i>Role in the Partnership (leader/member)</i>
1	CONSERVATORIO DI MUSICA OTTORINO RESPIGHI - LATINA	AFAM	leader
2	AFAM - ISTITUTO PANTHEON DESIGN & TECHNOLOGY - ROMA	AFAM	member
3	CONSERVATORIO DI MUSICA GIUSEPPE VERDI - MILANO	AFAM	member
4	CONSERVATORIO DI MUSICA ALESSANDRO SCARLATTI GIA' VINCENZO BELLINI - PALERMO	AFAM	member
5	CONSERVATORIO DI MUSICA GIUSEPPE NICOLINI - PIACENZA	AFAM	member

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

<i>N.</i>	<i>Name of the associate member</i>	<i>Type of the associate member</i>	<i>Additional information (if any)</i>
1	University of Economics di Ho Chi Minh City	University	Agreements for the organization of master classes, collaboration for

			artistic productions and innovation of educational programs with international mobility (professors, researchers and students)
2	The Vietnam National Academy of Music	Conservatory of Music	Agreements for the organization of master classes, collaboration for artistic productions and innovation of educational programs with international mobility (professors, researchers and students)
3	Hồ Chí Minh City Conservatory of Music	Conservatory of Music	Agreements for the organization of master classes, collaboration for artistic productions and innovation of educational programs with international mobility (professors, researchers and students)
4	Sungshin University in Seoul	Conservatory of Music	Agreements for the organization of master classes, collaboration for artistic productions and innovation of educational programs with international mobility (professors, researchers and students)
5	Osaka College of Music	Conservatory of Music	Agreements for the organization of master classes, collaboration for artistic productions and innovation of educational programs with

			international mobility (professors, researchers and students)
6	Kyoto City University of Arts	Fine Arts and Conservatory of Music	Agreements for the organization of master classes, collaboration for artistic productions and innovation of educational programs with international mobility (professors, researchers and students)
7	Aichi Prefectural University of Fine Arts and Music	C Fine Arts and Conservatory of Music	Agreements for the organization of master classes, collaboration for artistic productions and innovation of educational programs with international mobility (professors, researchers and students)
8	SJA “Seul Jazz Academy” MUSIC INSTITUTE	Conservatory Conservatory of Music	Agreements for the organization of master classes, collaboration for artistic productions and innovation of educational programs with international mobility (professors, researchers and students)

2.General Information of the Project

Project Title: Oriental Partnership for Educational Needs in Cultural

Acronym: OPEN Cultural

Duration in months: 24

Start date of the Project: 01-03-2024

Project total amount (euro/€): 3.199.374,90

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)

The OPEN-C project, proposed by the multidisciplinary partnership, promotes cultural and musical heritage in terms of an international learning environment, with the aim of defining areas of common interest for curriculum studies' development (e.g., International Joint Degree) and for qualifying research and artistic innovation projects (e.g., Ph.D.).

The internationalization strategy is conveyed through the National Orchestras of Italian Conservatories (Symphonic, Baroque, and Jazz Orchestras), whose mission is to enhance cultural and musical heritage, as well as showcase the excellence in educational quality of the entire AFAM system.

From a programmatic perspective, the target of the proposal is the countries of East Asia (Japan, Vietnam, and South Korea), and the project cycle plans preparatory activities and exploitation strategies related to the most significant international event: Expo 2025 Osaka. The Consortium is preparing its own lineup of concerts and complementary artistic presentations to be included in the Osaka 2025 event program.

The program, coordinated by the Directors of the Conservatories and internationally renowned orchestra conductors, includes concerts by the three national orchestras and concurrent events where artistic productions created in collaboration with the academies of the three East Asian countries will be presented.

From a methodological perspective, the proposal embraces the same concept of cultural identity that inspires the design of the Italian Pavilion, namely the cultural values of the Renaissance and their contemporary reinterpretation.

This will be the key to understanding the initiatives, which include, in conjunction with the concerts of the three orchestras, intercultural workgroups and artistic productions created by international composition schools and the presentation of the results of music research/experimentation.

From an interdisciplinary perspective, the Consortium aims to experiment with digital applications (managed by the School of Design Pantheon) that will create a digital scenography for the accessibility in Virtual Reality and Augmented Reality of the events.

The application of digital technologies to the events of Osaka 2025 will not only provide global users with an immersive experience (acoustic and scenic), but will also explore

educational applications for training, music research, and collaborative environments for composers/artists, both in classical and contemporary music.

With regards to curriculum development and its international dimension, it is not only important to establish how the programme objectives (or intended learning outcomes) of the study programmes refer to internationally accepted frameworks, but also that the study programmes are continuously informed by the latest developments at an international level so that they meet the highest standards in terms of expertise and relevance.

In this process, the Consortium is seeking out relevant information at an international level as part of its everlasting ambition to continuously improve its study programmes, while at the same time ensuring that students not able to travel can still enjoy internationally informed education as part of their competences.

The Consortium proposes a departure from the models of internationalization that AFAM institutions have traditionally followed, advocating for a renewed interpretation of international collaborations aimed at creating broader opportunities for their own students. This shift involves abandoning the previous approaches that characterized initiatives with a marketing-oriented vision, primarily focused on increasing enrollments by foreign students. The Consortium has worked to define a "holistic scenario" and has stratified 4 levels of intervention, each with an operational objective:

1) Preparatory Phase: This is the initial phase in which the Conservatories (through their delegates) will define the areas of international collaboration and research, plan meetings with the academies of the three countries, and present the offering of methods and work programs for the realization of masterclasses and workshops (also with a perspective on Joint Degrees and Ph.D. programs).

2) Propaedeutic Phase: This is the most crucial phase as it involves the implementation of masterclasses and the coordination of international research groups, supporting the mobility of students, researchers, and teachers, as well as innovative artistic production.

3) Central Phase: This is the moment of highest visibility (Osaka 2025). In this context, the concerts of the 3 National Orchestras will be scheduled, and emphasis will be given to the artistic productions created by the international workgroups from the previous phase.

4) Final Phase: This is the follow-up phase with the goal of consolidating the results of the experiments and providing a solid foundation of relationships and scientific themes for the establishment of the International Specialization School for orchestral training (which will also oversee doctoral programs).

A.2 Planned activities

A.2.1 Topics

The Project fosters *[Please, flag one or more of the following topics]*: **X Mobility and cultural exchange paths**, promoting study opportunities and internship, for students, PhD, administrative staff and teachers;

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

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

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

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

€ Design and Applied Arts;

X Arts and Technology;

€ Theatre, Acting, Dance and Performatives Arts;

€ Cinema and Audiovisual;

€ Visual Arts;

X Music.

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

The proposal has a strong interdisciplinary focus, which is not limited to thematic clusters (music and digital technologies) but also encourages the cross-pollination of different cultural contexts within the realm of composition schools and suggests innovative learning models (mutual learning and knowledge exchange).

The Consortium has already experimented with other experiences and found that the quality of educational outcomes is closely tied to the intensity of collaborative practice opportunities, whether they involve artistic and cultural crossovers or integrations with sciences from other thematic clusters.

The interdisciplinary model we propose derives from the collaboration and integration of diverse yet converging experiences in the fields of music and the arts and in the realm of digital applications. Its scientific foundation lies in the evolution of the most recent Virtual Reality and Augmented Reality technologies.

Virtual Reality and Augmented Reality technologies are increasingly catering to immersive and participatory experiences (active listening) and can facilitate collaboration among workgroups while enhancing the quality of teaching and learning processes.

The intersectoriality between the two clusters involved in the proposal (Music and Visual Arts and Technology) goes far beyond simple live streaming of the Osaka 2025 concerts. Multidisciplinary will be implemented in every aspect of the project, including

communication and general internationalization strategies, collaborative methodologies in workshops and masterclasses, and the production of artistic and cultural content, among others.

While recognizing that digital technologies and live streaming offer the potential to extend the reach of concerts to an almost infinite audience and emphasize the lifecycle of artistic production through replicability, the multidisciplinary collaboration pursued by the Consortium has identified other value drivers.

The live concerts at Osaka 2025 (as well as the international masterclass study and practice sessions) provide unique emotional experiences. However, the quality of listening, the opportunity to observe the technique of execution, expressive/artistic technique, and overall participant attention are often limited by numerous distractions in the physical environment (with no interaction possibilities).

Sharing space with other individuals or the physical impossibility of observing an artist's movements are factors that limit the experience, particularly when the goal is to learn musical performance techniques.

From this perspective, virtual reality enables significant dimensions (in terms of communication models and participation models). It not only allows for interactive engagement but also has the potential to become a new form of artistic and musical content communication and storytelling, offering the possibility to explore artistic and cultural elements that physical participation would only partially allow.

In collaboration with the Conservatories, the Pantheon Institute of Design will participate in the internationalization proposal and the Osaka 2025 events by creating a Virtual Reality platform that ensures universal accessibility and participation.

The digital solutions provided for the masterclass and concert sessions will emphasize and revolutionize the way orchestral performances are conceived, executed, and experienced. The stage and sounds will be translated into virtual models (within a dynamic virtual stage), allowing for interaction and immersion.

Il sistema di Realtà Virtuale integrerà anche soluzioni di Realtà Aumentata ed offrirà anche agli utenti fisici la possibilità di passare dalla fruizione fisica alla una visualizzazione digitalizzata dello stesso concerto, arricchita con elementi scenografici Digitali che possano esaltare l'esperienza di ascolto.

Infine, approfondendo il dialogo con altri saperi e altre discipline, verranno realizzate digital-storytelling connesse alle produzioni artistiche, che saranno fruibili, in modo interattivo, nel metaverso.

In definitiva, la multidisciplinarietà verrà realizzata attraverso la sperimentazione di un architettura digitale innovativa (Realtà Virtuale e Realtà Aumentata) che offriranno una serie di soluzioni scalabili che rivoluzionano l'esperienza del concerto:

- 1) potenziamento di performance dal vivo con scenografie in realtà aumentata
- 2) digitalizzazione ad alta fedeltà delle esibizioni (trasposizione digitale interattiva)
- 3) creazione di un metaverso su misura ed interattivo per ciascuna produzione artistica

The 3D technological models will allow visual elements to adapt in real-time to the music, creating a unique and immersive sensory experience, capturing every detail of the orchestral performance and enabling multi-level interactions.

The Virtual Reality system will also integrate Augmented Reality solutions, offering physical users the ability to switch from physical attendance to a digitized visualization of the same concert, enriched with digital scenographic elements that enhance the listening experience.

Furthermore, by deepening the dialogue with other knowledge areas and disciplines, digital storytelling connected to artistic productions will be created, which will be interactive and accessible within the metaverse.

In conclusion, multidisciplinary will be realized through the experimentation of an innovative digital architecture (Virtual Reality and Augmented Reality) that will offer a range of scalable solutions revolutionizing the concert experience:

- 1) Enhancement of live performances with augmented reality scenography
- 2) High-fidelity digitalization of performances (interactive digital transposition)
- 3) Creation of a tailor-made and interactive metaverse for each artistic production.

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)

As outlined in the previous section, the proposal adopts a holistic approach. The Consortium has selected and planned interventions not only based on the potential impact each of them can have on the objective of promoting the international role of the Conservatories but has also integrated them so that each intermediate result can be utilized in the implementation of subsequent phases.

In this vision, the Consortium has defined four Specific Objectives and corresponding Work Packages, and a fifth Work Package for operational and financial management activities.

The first "PREPARATORY" Phase aims to strengthen relations and dialogue with the Conservatories/Academies of East Asia (with particular reference to Japan, Vietnam, and South Korea).

In this phase, the planned initiatives are intended to establish international collaboration agreements.

The Consortium pays particular attention to identifying common themes for scientific and artistic research (in support of Ph.D. programs) and areas of specialization that can lead to Joint and Double Degree agreements. The specific objective refers to the provisions of Article 5, paragraph 3, point II of the "Avviso" regarding the "creation and enhancement of international networks among partner institutions to promote common educational pathways," consolidating an international network for artistic research projects and agreements for the development of educational programs (at the undergraduate and graduate levels). The quality of the results will be validated through the following indicators:

- Number of agreements signed for the transfer of scientific knowledge into innovative artistic productions.
- Number of agreements for Ph.D. programs.
- Number of agreements for the development of joint study programs (Joint and Double Degrees).

- Definition and implementation of an international communication strategy for artistic productions.

The second "PROPAEDEUTIC" phase focuses on the mobility of teachers and students through the organization of masterclasses and workshops in collaboration with the Academies/Conservatories of East Asian countries.

The topics covered by the agreements with the Academies serve as the basis for initiating experiments and high-level artistic/cultural productions to be included in the complementary events calendar for OSAKA 2025.

This aligns with the provisions of Article 5, paragraph 3, point I of the "Avviso" regarding "mobility and cultural exchange programs," point III "mutual learning programs."

The themes and implementation methods of the masterclasses will also be preparatory for the establishment of the international school of high specialization that the Consortium aims to create in the subsequent phase.

The quality of the results will be validated through the following indicators:

- Number of masterclasses conducted with international Academies/Conservatories.
- Number of innovative artistic productions.
- Number of student and teaching mobilities.

La Fase "VISIBILITÀ INTERNAZIONALE" è costituita dal cartellone di concerti ed eventi complementari che verranno realizzati nel Padiglione Italia per l'Expo di Osaka 2025, in linea con le previsioni dell'Art. 5 comma 3 punto II dell'Avviso "manifestazioni per la promozione della Formazione artistica, musicale, coreutica e culturale. Nell'ambito di questo evento mondiale, il Consorzio non solo organizzerà i concerti delle tre orchestre italiane (Sinfonica, Jazz, Barocca) coinvolgendo direttori d'orchestra di fama internazionale, ma proporrà anche le produzioni artistiche realizzate nell'ambito delle Masterclass in collaborazione con le Accademie/Conservatori dei 3 paesi-target.

L'evento di Osaka 2025 costituisce anche l'occasione per sperimentare le tecnologie digitali e realizzare un palcoscenico virtuale con l'utilizzo delle applicazioni di realtà Virtuale e Realtà Aumentata.

La qualità dei risultati verrà validata attraverso i seguenti indicatori:

- numero di concerti ed affluenza in live-streaming mondiale
- numero di seminari ed eventi complementari di presentazione dei risultati della ricerca condotta nell'ambito delle masterclass
- qualità della digitalizzazione degli eventi e funzionalità interattiva dell'ambiente di Realtà Virtuale

The "INTERNATIONAL VISIBILITY" phase consists of the lineup of concerts and complementary events that will be held in the Italian Pavilion for the Expo 2025 Osaka, in accordance with the provisions of Article 5, paragraph 3, point II of the "Avviso" regarding "events for the promotion of artistic, musical, dance, and cultural education."

During this global event, the Consortium will not only organize concerts featuring the three Italian orchestras (Symphonic, Jazz, Baroque) with the participation of internationally renowned orchestra conductors, but will also present artistic productions created during the masterclasses in collaboration with the Academies/Conservatories of the three target countries.

The Osaka 2025 event also provides an opportunity to experiment with digital technologies and create a virtual stage using Virtual Reality and Augmented Reality applications.

The quality of the results will be validated through the following indicators:

- Number of concerts and worldwide live-streaming attendance.

- Number (and quality) of seminars and supplementary events for presenting the research results conducted during the masterclasses.
- Quality of event digitization and interactive functionalities of the Virtual Reality environment.

In the "FOLLOW-UP" phase, the Consortium initiates three areas of continuity for artistic collaborations and the capitalization of results (collaboration models, research, and artistic production):

- Establishment of a Center for High Specialization for composers and orchestra conductors. The Center will coordinate research in areas of interest (musicology, composition school, orchestral conducting, etc.) through the organization of specialized conferences and the development of an editorial line for the dissemination of the best research works and concert activities (including the use of digital live streaming and virtual reality models). The Center will also host the Ph.D. School, which will be responsible for defining and planning research doctorates (in this regard, each Conservatory will establish its own relationships with university institutions).
- Implementation of Joint/Double Degree programs in collaboration with the Academies/Conservatories of the three countries where the masterclasses and artistic productions took place.
- Continuation of academic collaborations through the planning of artistic productions in collaboration with other Italian orchestras (particularly involving study days for foreign students with the regional Abruzzo orchestra and other orchestras coordinated by the conservatories).

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).

<i>WP N.</i>	<i>WP title</i>	<i>Participant(s) name</i>	<i>Start month</i>	<i>End month</i>	<i>Cluster(s) identification</i>
1	Preparatory Phase (missions and participation in international events)	1) Conservatorio di musica Ottorino Respighi - Latina 2) Istituto Pantheon Design & Technology - Roma 3) Conservatorio di musica Giuseppe Verdi - Milano 4) Conservatorio di musica Alessandro Scarlatti già' Vincenzo Bellini – Palermo 5) Conservatorio di musica Giuseppe Nicolini - Piacenza	March 2024	December 2024	Arts and Technology; Music.

2	Propaedeutic Phase (Masterclasses and management of international mobility)	<ol style="list-style-type: none"> 1) Conservatorio di musica Ottorino Respighi - Latina 2) Istituto Pantheon Design & Technology - Roma 3) Conservatorio di musica Giuseppe Verdi - Milano 4) Conservatorio di musica Alessandro Scarlatti già' Vincenzo Bellini – Palermo 5) Conservatorio di musica Giuseppe Nicolini - Piacenza 	<i>October 2024</i>	<i>May 2025</i>	Arts and Technology; Music.
3	Presentation of Artistic Excellence Phase (participation of orchestras in OSAKA 2025 and organization of complementary events)	<ol style="list-style-type: none"> 1) Conservatorio di musica Ottorino Respighi - Latina 2) Istituto Pantheon Design & Technology - Roma 3) Conservatorio di musica Giuseppe Verdi - Milano 4) Conservatorio di musica Alessandro Scarlatti già' Vincenzo Bellini – Palermo 5) Conservatorio di musica Giuseppe Nicolini - Piacenza 	<i>April 2025</i>	<i>October 2025</i>	Arts and Technology; Music.
4	Follow-up Phase	<ol style="list-style-type: none"> 1) Conservatorio di musica Ottorino Respighi - Latina 2) Istituto Pantheon Design & Technology - Roma 3) Conservatorio di musica Giuseppe Verdi - Milano 4) Conservatorio di musica Alessandro Scarlatti già' Vincenzo Bellini – Palermo 5) Conservatorio di musica Giuseppe Nicolini - Piacenza 	<i>July 2025</i>	<i>March 2026</i>	Arts and Technology; Music.
5	Management	<ol style="list-style-type: none"> 1) Conservatorio di musica Ottorino Respighi - Latina 2) Istituto Pantheon Design & Technology - Roma 3) Conservatorio di musica Giuseppe Verdi - Milano 4) Conservatorio di musica Alessandro Scarlatti già' Vincenzo Bellini – Palermo 5) Conservatorio di musica Giuseppe Nicolini - Piacenza 	<i>April 2024</i>	<i>March 2026</i>	Arts and Technology; Music.

A.2.2.2 Work Packages details

Work package number	WP 1
Work package title	Preparatory Phase (missions and participation in international events)

The objective of WP1 is to strengthen international academic and artistic cooperation with the Conservatories/Academies in East Asia (with particular reference to Japan, Vietnam, and South Korea).

In practical terms, the Consortium expects to sign agreements for high-level educational and research collaborations. The Consortium places particular emphasis on identifying common themes for scientific and artistic research (supporting the development of Ph.D. programs) and areas of specialization that can lead to Joint/Double Degree agreements.

TASK

T 1.1 Drafting and management of the program for the promotion/valorization of artistic/musical excellence in East Asian countries.

T 1.2 Organization of three visits (Japan, Vietnam, and South Korea) and meetings at the Academies/Conservatories in the Target Countries (3 missions of internationalization delegates and scientific delegates from the Consortium) to define common plans for high-level education and research/experimentation programs.

T 1.3 Planning of masterclasses and related mobility of Italian students and teachers within shared study plans and experimentation workshops with the Academies/Conservatories.

DELIVERABLE

D 1.1 Minimum 9 meetings (working groups and scientific exchange) at the Academies/Conservatories of the 3 countries (Japan, Vietnam, and South Korea).

D 1.2 Minimum 3 agreements signed for the transfer of scientific knowledge into innovative artistic productions.

D 1.3 Minimum 3 agreements to define areas of joint research for Ph.D. program planning.

D 1.4 Minimum 3 agreements for the development of joint study programs (Joint and Double Degrees).

D 1.5 Minimum 3 agreements on editorial guidelines for the dissemination of the best research works, artistic production, and the best concert activities (including the use of digital models of live streaming and virtual reality tested within the proposal).

MILESTONE

M 1.1 Validation of the operational plan with the areas of scientific and artistic research to be presented to the international Academies/Conservatories (June 2024).

M 1.2 Signing of the "Program Agreements" and validation of international work programs (December 2024).

Work package number	WP 2
Work package title	Propaedeutic Phase (Masterclasses and management of international mobility)

WP2 involves the organization of 3 masterclasses (one for each of the Target Countries) and includes the mobility of students and teachers for the creation of innovative artistic productions. These productions will be published and presented at the complementary events of Osaka 2025. The themes and implementation methods of the masterclasses will also be preparatory for the establishment of the international school of high specialization that the Consortium aims to create in the next phase.

TASK

T 2.1 Organization and management of the educational program and laboratories for the international masterclasses.

T 2.2 Selection of students and teachers for international mobility. Each Conservatory plans to send 12 mobility participants (4 for each of the 3 masterclasses).

T 2.3 Coordination and publication of the artistic productions experimented with in each international masterclass.

DELIVERABLE

D 2.1 International masterclasses completed (one in each of the target countries): 3

D 2.2 Number of mobilities completed: 36

D 2.3 Number of innovative artistic productions: 3

MILESTONE

M 2.1 Validation of the program for the research and artistic production areas of the masterclasses (December 2024).

M 2.2 Selection of students and teachers for international mobility (January 2025).

M 2.3 Publication of artistic productions (April 2025).

Work package number	WP 3
Work package title	vPresentation of Artistic Excellence Phase (participation of orchestras in OSAKA 2025 and organization of complementary events)

In WP3, it will be planned the program of concerts and complementary events to be held at the Italian Pavilion for Expo 2025 in Osaka.

As part of the event program at the Italian Pavilion at Osaka 2025, the Consortium will organize concerts for the three Italian orchestras (Symphonic, Jazz, Baroque), involving internationally orchestra director, and it will present the artistic productions created during the Masterclasses in collaboration with the Academies/Conservatories of the three target countries. The Osaka 2025 event also provides an opportunity to experiment with digital technologies and create a virtual stage using Virtual Reality and Augmented Reality applications.

TASK

- T 3.1 Management of relations with the Italian Team of OSAKA 2025 and planning of the program of events (concerts and complementary stages).
- T 3.2 Logistics organization and management of the three orchestras.
- T 3.3 Management of workshops and complementary stages.
- T 3.4 Development of digital environments and live streaming (Virtual Reality and Augmented Reality).

DELIVERABLE

- D 3.1 Program of concerts for the 3 National Orchestras.
- D 3.2 Concerts (Symphonic, Jazz, Baroque): 3.
- D 3.3 Complementary stages for sharing artistic productions and high specialization programs: 3 events.
- D 3.4 Digital system for live streaming, Virtual Reality, and Augmented Reality.

MILESTONE

- M 3.1 Validation of the program of concerts and complementary events (April 2025).
- M 3.2 Publication of the digital platform for live streaming, Virtual Reality, and Augmented Reality (May 2025).

Work package number	WP 4
Work package title	Follow-up Phase

The objective of WP4 is to provide sustainability for the results achieved through internationalization and capitalize on various levels: the International School of High Specialization, renewed international educational offerings, and research management in the field of music/art.

The three levels of sustainability and exploitation must be contextualized within the organization of a national center that can offer high-specialization educational programs for composers and orchestra director while also managing relationships with universities to define research areas and related doctoral programs.

The Center and individual Conservatories will be responsible for activities that constantly renew international collaborations by involving international students in smaller national orchestras.

TASK

T 4.1 Organization and activation of a Center for High Specialization for composers and orchestra director, as well as the definition of high-specialization educational offerings.

T 4.2 Establishment of relationships with university institutions and the proposal of doctoral programs.

T 4.3 Activation of Joint/Double Degree programs in collaboration with the Academies/Conservatories of the three countries where the masterclasses and artistic productions were carried out.

T 4.4 Coordination of programs for the continuity of international academic collaborations through the planning of study days for foreign students in national minor orchestras coordinated by the Conservatories.

DELIVERABLE

D 4.1 Establishment of a Center for High Specialization, an emanation of the Consortium, to promote high-specialization pathways for composers and orchestra conductors.

D 4.2 Validation and promotion of at least 2 international high-specialization pathways.

D 4.3 Establishment of at least 2 Joint/Double Degree programs in collaboration with the Academies/Conservatories.

D 4.4 Implementation of training internships for 12 foreign students with other minor Italian orchestras (Abruzzo Regional Orchestra and other orchestras).

D 4.5 Setup of an equipped room for the artistic productions of the national orchestras at the Latina Conservatory (with hi-end digital equipment for acoustic sampling and musical playback in simulated environments).

MILESTONE

M 4.1 Validation/Publication of the activity program of the national Center and the high-specialization course offerings (December 2025).

M 4.2 Validation of the research program and doctoral proposals (February 2026).

Work package number	WP 5
Work package title	Project Management

The objective of WP5 is the implementation of organizational management processes and the system for validating results (educational and scientific results of the internationalization project).

The project's management includes three main organizational processes:

- 1) Technical management: planning and coordination of working groups for each WP.
- 2) Scientific/artistic management: planning artistic productions, educational programs, and research and artistic innovation areas.
- 3) Financial management: contractual arrangements and management of external suppliers, financial management, and expense reporting.

Connected to these priority organizational processes are sub-processes related to communication/information, management of relations with international partners (international academies and the OSAKA 2025 Staff), and relations with the Ministry of University and Research.

TASK

5.1 Operational planning of activities and risk assessment

5.2 Planning reporting models for highlighting activities and project results

5.3 Planning, coordinating, and validating editorial guidelines for communication of project activities and results

5.4 Document production and archiving for reporting and expense accountability

5.5 Management of supplier selection processes, framework contracts, and direct awards in accordance with D. Lgs. 36/2023

5.6 Management of assignments for internal staff involved in project activities (scientific and educational delegates, administrative staff and professors)

5.7 Planning and logistical management of events

5.8 Management of relationships with the Ministry of University and Research and external entities (international academies/conservatories and the Osaka 2025 Staff)

5.9 Economic and financial monitoring

5.10 Management of educational programs, research/innovation/artistic production, and validation of results

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)

In principle, the grant serves to stimulate the institutional activities and does not represent, in any way, a mere instrument for sustenance or financial coverage of institutional activities. On another note, the expenditure generated by the planned interventions does not impact the funding lines that the MUR activates annually to support public AFAM institutions (contribution for operations and educational activities, funds for the improvement of the educational offer, resources for equipment, educational collaborations, etc.).

As the project proposal does not generate positive cash flows that can offset the financial effort of the institutions, the Consortium, in collaboration with the Administrative Directors, conducted specific assessments to evaluate the financial risk and define the best financial scenario to ensure the sustainability of the proposal.

In this perspective, the Administrative and Financial Committee established some methodological guidelines:

- A Gantt chart was developed with adjustments in time required by the nature and amount of the expenses generated, so that financial peaks were limited as much as possible and scaled based on the financial capacity of each Partner involved in the Work Packages (WPs).
- A preliminary market analysis was conducted to identify the average times required for payments of services for event organization, which constitute the main financial challenge within the overall proposal. The organization of events for Osaka 2025 and the management of the movements of the three orchestras cannot be extended over time and generate approximately 25% of the financial effort. For this reason, it was verified if the major economic operators would agree to deferred payments over time. The financial needs associated with the Osaka 2025 events can be covered with the economic resources provided by the Ministry for the three National Orchestras.
- An internal model/procedure was developed for expense reporting that follows the bimonthly technical and financial reporting schedule, avoiding the risks of delays in the disbursement of money refunds.

The following is a detailed summary of the types of expenses envisaged:

a. Fixed-term personnel specifically hired for the project: € 1.002.000

New personnel will be partially hired for internal coordination, secretarial and administrative activities (WP5), and partially will consist of specialized personnel/professors to be engaged in the follow-up phase (WP4) to define the new educational offering and doctoral programs.

b. Didactic and technological equipment for the project: €258.830

Part of this amount will be used to purchase equipment for digital sampling of the Osaka 2025 events (€28.830), and part will be used to set up the Innovation-Hub with new musical instruments and digital technologies for the follow-up initiatives (€230.000)

c. Costs of promotion and communication campaigns: €52.000

d. Mobility program (cost of exchange programs and scholarships): €243.000

Funding for approximately 14/16 international mobility of students/teachers participating in the masterclasses.

e. Training programs, workshops, festivals, etc.: €752.640

This amount will be used for organizing the Osaka 2025 events. The economic operator will be selected through a European tender, and a “framework contract” will be signed (compliant with D.Lgs. 36/2023).

f. Consulting costs: €258.000

1. Expert in PNRR and EU project management: €102.000 (amount calculated based on the current values for a senior consultant – National Cohesion Agency)

2. 3 internationally orchestra director for coordinating artistic productions (masterclasses and Osaka 2025): €92.000

Expert in digitalizing VR and AR environments: €56.000

Expert in digital sampling of musical environments: €8.500

g. Production, distribution, digitalization, and publications activities: €90.000

Costs for musical productions and supplementary material (€58,000), costs for publishing digital developments in VR and AR (€32.000).

h. Costs for location: investment costs, etc.: €30.500

Technological equipment to be purchased/rented for the digital sound sampling of musical environments (sensors) in the context of the Osaka 2025 events.

i. Other costs: services, supplies, etc.: €332.500

The expenditure is aimed to the organization of delegations missions in the target countries for agreements/educational programs and the planning of workshops/masterclasses (€204.000), services for the management of administrative/logistic practices for Osaka 2025 and other international missions (€33.000), services related to the organization of digitalization environments in Osaka 2025 (€23.500), and services for incoming students/teachers who will come to Italy for working sessions with the Abruzzo Symphony Orchestra as part of the follow-up activities (€72.000).

General costs (7% of eligible direct costs): €211.397,90

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)*

GIOVANNI BORRELLI (Conservatorio di Latina). Graduated in violin and viola, he was the youngest Italian member of the European Community Youth Orchestra. Since 2000, he has been the principal violist of the Nuova Scarlatti Orchestra in Naples, the Abruzzo Symphony Orchestra, the Regional Orchestra of Calabria, and the Roma Sinfonietta Orchestra. Since 1993, he has been a permanent professor for chamber music for strings in Italian conservatories

MASSIMILIANO BAGGIO (Conservatorio di Milano). Graduated in piano, he has had an intense concert career since 1975. He made his debut in 1996 at the Teatro alla Scala in Milan. He has held masterclasses for prestigious institutions such as the Lithuanian Academy of Music and Theatre in Vilnius, Staatliche Hochschule für Musik und Darstellende Kunst in Stuttgart, Icelandic Academy of the Arts in Reykjavik, the Kansas University School of Music, Sungshin University in Seoul, the Osaka College of Music, and more. Since 2018, he has been a member of the jury for the Chicago International Music Competition and Festival. He has been teaching at the Conservatory of Milan since 2004 and is currently its Director.

FRANCESCO ALTILIO (Conservatorio di Piacenza). He holds a degree in Electronic Music and is a composer, sound engineer, and sound designer. He is a member of the OEOAS Orchestra in Naples and the Polish music project GrupLab. His works have been performed at various venues, including NYC EMF in New York, Aalto University in Espoo (Finland), University of Greenwich in London, University of the Arts of Essen (Germany), and more.

BRUNO CARIOTI(Conservatorio di Palermo). Graduated from the Conservatory of Santa Cecilia in Rome in 1975. He has composed music for over 400 documentaries, both nationally and internationally. Since 1977, he has been involved in teaching at the L'Aquila Music Conservatory, where he also served as director. From 2007 to 2013, he was a

member of the Board of Directors of AEC (Association Européenne des Conservatoires, Académies de musique et Musikhochschulen), which brings together approximately 300 European and non-European institutions in the field of Higher Music Education. He has been a member of numerous Ministerial Commissions and has been part of official Italian Government Delegations responsible for Higher Education in countries such as China, Russia, Austria, Georgia, South Korea, South Vietnam, Cyprus, Chile, and Moldova.

ANDREA GIANANTI (Istituto Pantheon). Professor in Digital Applications for Visual Arts. He is expert in digital video editing and digital production. He specializes in VR and AR environments in support of cultural enterprises and visual arts.

GIUSEPPE EMPOLI. He holds a law degree, a Ph.D. in management, and a Post-Doc in "Open Innovation and Development Ecosystems." He is registered in the list of scientific experts for the Ministry of University and Research (MUR - Reprise) and in the list of experts and coordinators for the Italian National Agency for the Evaluation of the University and Research Systems (ANVUR). Since 1999, he has been a project manager and coordinator for various programs, including those at the European Union level (Horizon, EIC, EIT, Erasmus, Interreg), national programs (Patti Territoriali, PRIN, PON, PNRR), and regional programs (FSE and FESR).

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

All the institutions involved in the "OPEN Cultural" project have previously conducted international experiences in each of the target countries within the proposal. Unfortunately, the initiatives conducted until now have been optimized through synergies and economies of scale. However, they have primarily lacked a medium-to-long-term vision and have focused solely on the execution of individual events.

This approach neglected to consider the potential impact that such events could have beyond artistic representation.

The potential benefits include updates to educational offerings, the creation of common workshops and experiments, technology transfer, innovation at various levels, and the establishment of international Ph.D. programs.

The excellent relationships established with international institutions in the past, along with the renewed focus on exploiting initiatives with a medium-to-long-term vision, do not merely rejuvenate the attention to the artistic heritage of the Italian AFAM system. These efforts can also stimulate a significant impact on research in innovation, which has historically characterized our conservatories.

At the national level, thanks to their participation in the ONCI system, the conservatories have already embraced a common vision. The ONCI system stands as the best infrastructure for sharing programs and research projects in the field of arts and music.

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		
WP 2		X	X	
WP 3		X	X	
WP 4			X	X
WP 5	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)

In principle, the reference framework through which the evaluation system is structured is represented by the Logical Framework Matrix. The Consortium selects four criteria for the evaluation of activities and results, all directly linked to the Logical Framework of the project and the holistic vision that was adopted for defining the activities:

1. RELEVANCE.

Concerns the appropriateness of the project's objectives/results to the critical context in which the Conservatories operate and the internationalization potential of the AFAM system. Attention has been paid to how the project was developed, ensuring that the initially identified objectives effectively meet the real needs and expectations of the Conservatories.

2. EFFICIENCY.

Focuses on the project's (planned activities) ability to achieve the expected results, impact, and capitalization with reasonable and sustainable costs. Attention is given to how the implementation of activities utilizes available resources (human, physical, and financial), constantly assessing whether the same results can be achieved in less time or by optimizing financial commitments.

3. EFFECTIVENESS.

Involves verifying the ability of results to contribute to achieving the purpose of internationalization, especially in stimulating areas of artistic/cultural research and new synergies (national and international) to innovate/develop high specialization offerings. The

evaluation aims to determine how much the Conservatories have genuinely benefited from the results achieved by the project and the products and services produced.

4. SUSTAINABILITY – IMPACT.

Focuses on assessing the connection between the project's purpose and scenarios of artistic/cultural innovation in the medium/long term. In these terms, the Consortium prepares both an exploitation plan for capitalizing on results and tools and follow-up methods to measure the value (quantitative and qualitative) of the impact generated by the international cooperations activated during the project.

To ensure the application of these four general principles and the sustainability of the initiative, the Consortium has defined three organizational processes and their respective working groups (Committees):

I. COORDINATION COMMITTEE.

The Coordination Committee is composed of the Directors of the institutions (or their delegates) and is responsible for the implementation of activities (executive planning, operational coordination, and verification). The leaders are expected to plan individual activities and assign specific tasks to the heads of the Work Packages (WP). The Committee primarily focuses on quantitative elements related to the implementation of each task (assignment of tasks based on workloads, time observation and reprogramming, logistics, management of external relations, etc.). It also identifies potential difficulties and rapidly activates alternative solutions or necessary corrective measures to ensure the implementation of initiatives. The Consortium will establish an internal system to assign tasks for individual WPs, a tracking system (programming/implementation sheets), and a communication system among working groups.

II. TECHNICAL AND SCIENTIFIC COMMITTEE.

The Technical and Scientific Committee defines the guidelines related to the scientific and artistic quality of areas of experimentation and artistic research, as well as artistic productions within the project. Composed of all scientific representatives appointed by the institutions, the Committee adopts harmonized (multidisciplinary) evaluation methodologies for the results and artistic productions planned in the project proposal. For each representation and artistic production, the Committee sets the qualitative elements to be observed (by the operational organization) to ensure the high level of representations/productions. The results will be submitted to the Committee for validation.

The Committee is also responsible for drafting the "Ethical Issues" to guide the implementation of activities, respecting and promoting the UN 2030 SDG Sustainability values. It operates in synergy with the Coordination Committee and holds at least bimonthly meetings for evaluating reports to be presented in the financial reports to the Ministry.

III. ADMINISTRATIVE AND FINANCIAL COMMITTEE.

The Administrative and Financial Committee is responsible for planning/realizing expenses within budgetary constraints and according to the guidelines provided by the Coordination Committee. The Committee is responsible for financial planning and monitoring, as well as the preparation of accounting documentation for semi-annual reports.

B.3 Economic-Financial plan

Please refer to evaluation criterion n.5 (see art. 9, par. 6, of the Notice), provide using the attached file Excel Allegato 2.1 Economic-Financial Plan, the amounts (in Euros) for each

type of expected expense included in the Economic-Financial plan, as described in Article 7 (Eligible Expenses) of the Notice.

Place and date

*The Legal Representative of
the Lead Institution*

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