

Associated AFAM PhD Programme in *Music, Design, Art, Territories*

DESCRIPTION OF THE TRAINING PROJECT

The associated AFAM Research PhD in *Music, Design, Art, Territories* (lead partner: Conservatoire “G. Briccialdi” of Terni) shares with various AFAM Institutions an interdisciplinary and transdisciplinary training project that intends to explore the connection between the arts, understood in their most inclusive sense (theoretical and practical), and territories. This connection was already widely present in the early medieval noun *ars*, which referred to the sphere of knowledge on which the knowledge of that distant epoch rested: the so-called *liberal arts* defined the intellectual creative activities (*trivium* and *quadrivium*) that coexisted alongside the *mechanical arts*, the *manual arts*. Today, we decline the term ‘art’ in a different, creative, and productive way, identifying it *primarily* with the nouns Music, Design, Art present in the ‘inclusive’ title of our PhD. While referring primarily to the inventive sphere, we intend to restore to the term ‘art’ its polysemous and semantically multifaceted connotation, the result of patient individual work, master craftsmanship, and the peculiar history of places, as well as pure creative inspiration. ‘Art’ also means the interweaving of knowledge and skills, of visions that move from music to the design of forms and contours, bounce back to pictorial art, touch places and take root there. ‘Art’ is the interweaving of awareness and emotion, and we want to give a mutually ‘resonant’ meaning to the arts as protagonists of our PhD. We aim to ensure that the arts talk to each other, that they nourish each other through a ‘rounded’ training *curriculum* that touches on all of them, in order to provide PhD students with as broad and stimulating a vision as possible. From the point of view of research training, we believe it is important to bring together motivated students and experts in the fields of Music, Design, and Art in a single third-level didactic project, in order to foster the birth of fruitful nests capable of nourishing new cultural visions that incorporate the old ones. Music, Design, and Art coexist in the many territories in which they are rooted and which welcome new creations: getting to know them will help to better understand the intimate meaning of a score born in a given place, such as that of a form, or of a painting.

Each of the three artistic ‘souls’ of the PhD programme (Music, Design, Art) will contribute to the overall training offering with at least one frontal lecture (2 hours) and one seminar per year (3 hours) directed at all PhD students, for a total of 30 hours of common annual teaching (5 hours of Music + 5 hours of Design + 5 hours of Art) to be delivered in the first two years of the course. Since these courses are aimed at all PhD students, the topics covered will be specialised, but will also be made comprehensible to non-specialists from a transversal perspective. During the third year, teaching will



focus on foreign language (10 hours) and computer skills applied to research (10 hours), for a total of a further 20 hours. All doctoral students together will be taught in a mixed mode (in person at one of the Doctorate's affiliated locations, and simultaneously online). In addition to the total number of hours of teaching directed to all PhD students over the three years (50 hours), specialised courses are to be added to the doctoral students of each of the Doctorate's artistic 'souls' for a total of 18 hours over the three-year period: 18 hours (6 per year) of Music, or Design, or Art. Total hours dedicated to the PhD student's cultural training: 68. Cultural training will be flanked by six-monthly collective face-to-face meetings designed to discuss and assess the progress of individual doctoral students' research. Two meetings per year are scheduled throughout the three-year period, in the presence of all doctoral students and the Board of teachers, for a total of 12 hours (6 meetings of approximately 2 hours each). If necessary, these meetings may be held in mixed mode. These pedagogical experiences will serve on the one hand to bring each doctoral student from one type of artistic language into contact with the other two, and on the other hand, will serve to create solid interpersonal bonds even between doctoral students from different backgrounds. The latter outcome is the best that the PhD in *Music, Design, Art, Territories* could hope for, since the friendly and professional ties built between the students thanks to the experiences gained during the years of the PhD will probably last a lifetime, and will contribute to directing their gaze in the future towards a more complex artistic vision that will also be indebted to 'other' perspectives after this type of training in the search for common languages.