



**Decree of the Rector n. 640 of 08/07/2024**

Competition for awarding 1 research grant at the University of Udine

**DISCLAIMER:**

The official and legally binding call for applications is in Italian only.

This document cannot be used for legal purposes and is only meant to provide information in English on the call for applications (Decree of the Rector n. 640 of 08/07/2024). Please refer to the official call published on: <https://www.uniud.it/it/albo-ufficiale>

Any change and integration will be made available on the above-mentioned web page. Therefore, no personal written communication regarding the examination date and/or competition results shall be provided to applicants.

**Annex 1**

**Call for applications for the award of 1 grant for the performance of research activities at the University of Udine on the topic "Research on new music writing processes for cinema" SSD: PEMM-01/C (principal investigator, Roberto Calabretto)**

**Art. 1**

A selection proceeding is hereby announced for the award of 1 research grant at the University of Udine for the performance of the research activity identified in Annex A, which forms an integral and substantial part of this call. The research grant is linked to the research project on which it is based and is subject to the corresponding financial coverage.

The grant may be renewed with the winner in accordance with the provisions of Article 22 of Law no. 240 of 30 December 2010 (in the text prior to Leg. Decree no. 36 of 30 April 2022, converted with amendments by Law no. 79 of 29 June 2022) and the Regulations of the University of Udine for the awarding of research grants issued by Rector's Decree no. 182 of 31 March 2021, in the presence of a positive assessment by the scientific supervisor of the activity carried out by the research fellow, adequate scientific justification and related financial coverage, within the limits set out in Article 3, letters b) and c) below.

The research grant does not entitle the successful candidate to any rights as regards access to University roles.

Any personal communication to candidates relating to this selection will be sent exclusively to the email address indicated in the application form.

**Art. 2**

The activities covered by the research grant referred to in this call for competition and the admission requirements are indicated and described in Annex A. Failure to meet the admission requirements at the time of applying shall result in the **exclusion** of the candidate from the selection process.



Possession of a PhD qualification or equivalent qualification obtained abroad or, for the sectors concerned only, of a medical specialisation qualification accompanied by an adequate scientific production, constitutes a preferential requirement for the awarding of the grant envisaged for this selection, if it has not been mentioned as an admission requirement.

The Selection Board shall assess, for the sole purpose of admission to the competition, the suitability of any qualification obtained abroad, without prejudice to the assessment of the medical specialisation qualification to which Article 38, paragraph 3.1 of Legislative Decree 165/2001, as amended, and the relevant Community regulations apply.

The Board assesses the qualification obtained abroad based on the relevant documentation enclosed with the application to take part in the selection and may exclude the candidate if the submitted documentation does not provide sufficient elements for the assessment.

Candidates are therefore invited to enclose all documentation in their possession relating to their qualifications in order to provide the Board with sufficient elements to assess their position.

Candidates are admitted to the selection process subject to a reservation and their exclusion, for failure to meet the requirements, may be ordered at any time by reasoned decision.

#### Art. 3

The research grant referred to in this call cannot be awarded to the following subjects:

- a) Employees of Universities and the entities referred to in Article 22(1) of Law no. 240 of 30 December 2010 (in the text prior to Leg. Decree no. 36 of 30 April 2022, converted with amendments by Law no. 79 of 29 June 2022).
- b) Recipients of previous research grants pursuant to Law no. 240 of 30 December 2010, for the maximum period allowed by the regulations, excluding the period in which the grant was received in conjunction with a PhD, up to the legal duration of the relevant course.
- c) Those who have already been awarded research grants and fixed-term researcher contracts pursuant to Law no. 240 of 30 December 2010 for a total of 12 years, even if not consecutive.
- d) Those who have a degree of kinship or relationship, up to and including the fourth degree, with:
  - The Rector, the Director General or a member of the Board of Directors of the University of Udine.
  - The principal investigator or a professor/researcher belonging to the department or structure of interest where the research grant activity takes place.

The research grant referred to in this call cannot be cumulated with the following:

- a) Awarded scholarships of any kind, except those granted by national or foreign institutions useful for supplementing, by means of stays abroad, the fellow's training or research activities.
- b) Other research grants.
- c) Employment relationships, even if part-time, without prejudice to the provisions of the regulations for employees of public administrations.

The grant referred to in this call is also incompatible with simultaneous attendance of degree courses, master's degrees, and PhDs with scholarships and medical specialisation, in Italy and abroad.

Persons who have been convicted of a criminal offence resulting in disqualification from holding public office or inability to contract with the public administration as a secondary penalty are not eligible for selection.



Art. 4

Applicants must submit, in the manner described in Article 5 below, the application to take part in the selection, duly signed in handwritten or digital form. An application without a signature will result in the **exclusion** of the candidate, except in the case of access through the use of the Public Digital Identity System (SPID) in which case the signature will not be necessary.

The application must be uploaded in its entirety (i.e., every page), **otherwise** the applicant will be **excluded** from the selection.

Applicants must enclose the following with their application for participation in the selection, **under penalty of exclusion**:

1. The professional scientific *curriculum vitae* in Italian or English or one of the additional languages, if any, indicated in Annex A, highlighting the candidate's aptitude for carrying out and implementing the research programme.
2. Copy of valid identity document or other identification document. Citizens of non-EU countries must enclose a copy of their passport.
3. Limited to citizens of non-EU states residing or authorised to reside in Italy, a copy of their residence permit or authorisation to reside in Italy.
4. For candidates who cannot provide a self-certification under the conditions set out below, documentation proving possession of the academic qualification required for admission to the selection. Possession of a higher academic qualification does not exempt the candidate from producing such documentation, which, if missing, will result in exclusion:
  - **Candidates who are Italian citizens or citizens of a European Union Member State** must submit a declaration in lieu of certification and, if necessary, a notarial deed regarding the academic qualification needed for admission (indicating the academic qualification, the academic institution awarding the qualification, the year it was awarded and the mark obtained) and the publications and other qualifications held, indicating for each one all the identification details necessary for the Board's assessment. **The application for participation counts as a declaration in lieu of certification of the declared academic qualification.** If the subject matter of the declaration is not clearly identified in terms of its nature, duration, time setting and institution concerned, the selection board will disregard it. The Administration reserves the right to carry out appropriate checks on the truthfulness of the content of the declarations made; in the event of a false declaration, the provisions of Article 76 of Presidential Decree no. 445/2000 and Articles 483, 485, and 486 of the Italian Criminal Code shall apply. The University will not take into account any certificates attached by candidates who are Italian citizens or citizens of a state belonging to the European Union.
  - **Citizens of a non-European Union State** must submit documents and qualifications in Italian or English or one of the additional languages, if any, indicated in Annex A, under penalty of exclusion from the selection or, as the case may be, non-assessment.  
Documents and titles, originally in a different language, must be accompanied by a translation, made by the candidate under his or her responsibility, into Italian or English or any other language indicated in Appendix A. With reference to the dissertation only, the translation may be limited to an extended abstract.
  - **Citizens of a non-EU State regularly residing in Italy** may use declarations in lieu of certification only in respect of states, personal qualities or facts that can be certified or attested to by Italian public bodies, without prejudice to the special provisions contained in the laws and regulations governing immigration and the status of foreigners.
  - **Citizens of non-EU states authorised to reside in Italy** may use the aforementioned declarations in cases where they are produced pursuant to international conventions between Italy and the declarant's country of origin.



Applicants may also enclose with their application for assessment purposes their publications and any other qualification deemed useful to prove their qualification in relation to the research programme described in Annex A and to certify any research activity carried out in public and/or private entities (with the indication of the starting date and duration). The submission modalities are similar to those indicated in point 4 of the previous paragraph.

Only the qualifications possessed by the candidate on the date of submission of the application for selection and presented in accordance with Article 5 will be assessed.

Any exclusion from the selection procedure due to lack of eligibility requirements, absence of mandatory documents, failure to sign the application to take part in the selection or submission of the application in a manner other than that provided for in this call will be communicated to the parties concerned exclusively by email to the email address indicated in the application to take part in the selection.

#### Art. 5

Registration for this selection will begin on July 18, 2024 at 2:00 pm (Italian time) and will end on September 30, 2024 at 2:00 pm (Italian time).

The application to take part in the selection must be completed, under penalty of exclusion, using the appropriate online procedure, available at <https://pica.cineca.it/>.

For those who do not already have a user account, the procedure involves a registration phase for the applicant, and a subsequent phase for completing the application online.

Once completed, the application must be signed in the manner (handwritten signature, with attached identity document, or digital signature) described in the online procedure, under penalty of exclusion from the selection. The application does not have to be signed if the above-mentioned online procedure is accessed using the Sistema Pubblico di Identità Digitale (SPID - Digital ID Public System). In the case of a handwritten signature, the applicant must upload the application to the system in its entirety. The information entered in the application form shall constitute a declaration in lieu of certification and affidavit, pursuant to Articles 46 and 47 of Presidential Decree no. 445/2000.

The qualifications referred to in Article 4 must be attached to the application in .pdf format. Individual files, in .pdf format, may not exceed 30MB in size.

It is not permitted to submit attachments to the application in the form of links to files residing on "online storage/file sharing" services or web pages. Reference may not be made to documents or publications submitted to this or other administrations or documents attached to the application for participation in another selection procedure.

The application for participation in the selection is automatically sent to the University of Udine with the final closure of the online procedure.

The University Administration:

- accepts no liability if it is impossible to read the submitted documentation in electronic format due to damaged files;
- does not accept or take into consideration qualifications or documents received in paper form or by any other means than those specified in this article.



The Administration accepts no liability in the event of incorrect indication by the candidate of his/her email address or in the event of failure or delay in communicating a change in the email address indicated in the application, nor for any digital transmission errors attributable to third parties, unforeseeable circumstances or force majeure.

Applicants are advised not to wait until the last few days before the deadline to submit their application. The University accepts no liability for any malfunctions due to technical problems and/or overloading of the communication line and/or application systems.

#### Art. 6

The selection test takes place according to the modalities set out in Annex A.

The test will aim to ascertain the candidates' preparation, experience and research aptitude. It will consist of an assessment of the professional scientific curriculum, publications and titles submitted, and an interview, where applicable.

Failure of the candidate to attend the interview will be considered as withdrawal from the selection, whatever the cause.

Candidates who intend to avail themselves of the benefits provided for by Article 20 of Law no. 104 of 1992 (need for assistance, possible use of additional time for the performance of examination tests) in relation to their disability situation, must declare this and accompany the application with appropriate medical certification in order to allow the Administration to prepare in time the means and tools to guarantee the statutory benefits; failure to submit the medical certification exempts the Administration from any obligation in this regard.

#### Art. 7

The Competition Selection Board is identified in Annex A to this call, of which it forms an integral part. At its first meeting, the Board appoints the Chairperson and the Secretary taking the minutes, and establishes the criteria and procedures for assessing the qualifications and the interview, where applicable.

The results of the assessment must be made known to the parties concerned at the interview, where provided for.

The Board can attribute to the selection a total number of 100 points (one hundred hundredths). At the end of its work, the Board formulates the overall merit list based on the total marks obtained by each candidate and draws up the minutes of the competition operations.

The grant may be awarded, subject to the ranking list, to candidates who have obtained a minimum overall mark of 70/100 (seventy hundredths).

The Board's judgement is final on the merits.

The ranking list will be made public exclusively by publication on the University's official notice board; the outcome of the assessment will not be the subject of personal communication to candidates.

Those who do not declare their acceptance of the research grant and do not present themselves at the structure where the research activities are to be carried out to sign the contract by the deadline communicated by the same to the email address indicated by the candidate in the application shall forfeit their right to the research grant, except for health reasons or reasons of force majeure duly documented and promptly notified.



Candidates holding qualifications obtained abroad, if successful, must submit the following, if not already attached to the application:

- **For degrees issued by a country that is a party to the Lisbon Convention (<https://www.enic-naric.net/>), the following documentation:**
  - *Supplement* Diploma or similar certificate in English issued by the competent University.
  - "Certificate of Verification of Foreign Qualification - CIMEA" issued by CIMEA (Centre for Information on Academic Mobility and Equivalences) via the "*diplome*" service at <https://cimea.diplome.eu/udine/#/auth/login>
- **For degrees issued by a country not party to the Lisbon Convention (<https://www.enic-naric.net/>), one of the following options:**
  - Declaration of the on-site value of the qualification held and the certificate relating to the qualification with examinations and grades. The certificate in a language other than Italian or English must be accompanied by an official translation into one of those languages (certified by the competent diplomatic-consular authority or sworn at a court in Italy).
  - "Certificate of Comparability and Verification of Foreign Qualifications - CIMEA" issued by CIMEA (Centre for Information on Academic Mobility and Equivalences) via the "*diplome*" service at <https://cimea.diplome.eu/udine/#/auth/login>

If the aforementioned documentation is not available at the time of the conclusion of the contract, the candidate must prove that he or she has requested it and submit it as soon as possible; if it is not submitted within six months of the start of the contract, the candidate will forfeit the contract and will be required to repay any related sums received to date.

#### Art. 8

The research activity cannot be started before the contract defining the terms of the collaboration is signed.

The activity covered by the research grant must have the following characteristics:

- a) Be carried out in the context of the research programme covered by the grant and not be a purely technical support to the same.
- b) Close connection with the implementation of the research programme that is the subject of the relationship with the winner.
- c) Having a continuous and in any case temporally defined character, not merely occasional, and in coordination with the overall activity of the University.
- d) Performance in a condition of autonomy, within the sole limits of the programme prepared by the Head of the same, without predetermined working hours.

The research fellow is obliged to submit a detailed written report on the work carried out and the results achieved, together with the opinion of the scientific supervisor, to the reference structure within the deadlines laid down in the contract. The research fellow will also have to submit interim reports and time sheets if requested by the reference structure and/or the scientific supervisor.

The research fellow is bound to strict confidentiality regarding the data and information to which he/she becomes privy in the course of his/her research activity. At the request of the scientific coordinator, he/she will be required to sign an appropriate confidentiality agreement.

The industrial property rights to the results obtained by the research fellow in the performance of the research activity belong exclusively to the University, without prejudice to the moral right of the research fellow to be recognised as an author or inventor.



The University reserves the right to revoke this call for competition for reasons of public interest, should the research project and/or the financial backing on which the research grant is based cease to exist. Should these causes arise after the contract has been signed, the University may terminate the contract without notice.

**Art. 9**

The following apply to the grant under this call:

- On tax matters, the provisions of Article 4 of Law no. 476 of 13 August 1984, as amended.
- On social security matters, the provisions of Article 2(26) et seq. of Law no. 335 of 8 August 1995, as amended.
- On compulsory maternity leave, the provisions of the Ministerial Decree of 12 July 2007.
- On sick leave, the provisions of Article 1(788) of Law No 296 of 27 December 2006, as amended.

During the period of compulsory maternity leave, the allowance paid by INPS pursuant to Article 5 of the Ministerial Decree of 12 July 2007 is supplemented by the University up to the full amount of the research grant.

The grant will be paid in monthly instalments in arrears.

**Art. 10**

The data collected as part of the procedure referred to in Article 5 is necessary for the proper management of the selection procedure, for the possible subsequent management of the research grant and purposes related to the management of the services provided by the University. The University of Udine is the Data Controller. At any time, the data subject may request access, rectification and, compatibly with the institutional purposes of the University, cancellation and restriction of processing or may object to the processing of his/her data. He/she can always lodge a complaint with the Italian Data Protection Authority. The full information is available on the University of Udine website in the "Privacy" section accessible from the home page [www.uniud.it](http://www.uniud.it) Direct Link: <https://www.uniud.it/it/it/pagine-speciali/guida/privacy>

**Art. 11**

For any matters not expressly mentioned in this call, reference is made to the relevant regulations in force cited in the introduction and to the "Internal regulations for the award of research grants pursuant to Law no. 240 of 30 December 2010" of the University of Udine issued by Rector's Decree no. 182 of 31 March 2021.

**Art. 12**

The official in charge of the proceeding is Dr. Sandra Salvador, Head of the Research Services Area of the University of Udine.

The reference office at the University of Udine is the "Area Servizi per la Ricerca - Ufficio Formazione per la Ricerca", Via Mantica 31 - 33100 Udine.

To request information on the call, please complete the following form available on the University of Udine website: [https://helpdesk.uniud.it/SubmitSR.jsp?type=req&accountId=universityofudine&populateSR\\_id=42105](https://helpdesk.uniud.it/SubmitSR.jsp?type=req&accountId=universityofudine&populateSR_id=42105)



**Annex A**

**Responsabile scientifico della ricerca / Principal investigator:**

Nome e cognome / Name and surname: Roberto Calabretto  
 Qualifica / Position: Professore Ordinario / Full Professor  
 Dipartimento / Department: Lingue e Letterature, Comunicazione, Formazione e Società / Languages and Literature, Communication, Education and Society  
 Area MIUR / Research field: 10 – Scienze dell'antichità, filologico-letterarie e storico-artistiche  
 Settore concorsuale e Settore scientifico disciplinare / Scientific sector: 10/PEMM-01; PEMM-01/C - Musicologia e storia della musica

**Titolo dell'assegno di ricerca / Topic of the research fellowship "assegno di ricerca":**

*I bandi sono consultabili dal sito dell'Ateneo, del MUR e di Euraxess / The calls are available on the University, MUR and Euraxess websites*

Testo in italiano:

Ricerca sulle nuove scritture musicali per il cinema.

Text in English:

Research on new music writing processes for cinema.

**Obiettivi previsti e risultati attesi del programma di ricerca in cui si colloca l'attività dell'assegnista di ricerca / Foreseen objectives and results of the research programme performed by the research fellow "assegno di ricerca":**

*I bandi sono consultabili dal sito dell'Ateneo, del MUR e di Euraxess / The calls are available on the University, MUR and Euraxess websites*

Testo in italiano:

Abstract del progetto	Il progetto di ricerca intende affrontare uno studio scientifico e sistematico dei nuovi processi di scrittura della musica per film, sempre più caratterizzati da tecnologie assistite dal computer, che permettono di comporre, arrangiare, orchestrare, mixare, spazializzare e doppiare la musica in ambienti completamente digitali o ibridi (analogico-digitali).
Obiettivi del progetto	Per comprendere la crescente trasformazione dell'universo creativo della musica per film e costruire le condizioni per un dibattito scientifico, le sfide poste dai nuovi processi di scrittura musicale devono essere affrontate da diverse prospettive: revisione della letteratura pertinente, ricognizione delle fonti negli archivi di diversi compositori, ricostruzione approfondita dell'evoluzione del linguaggio musicale per la partitura cinematografica, studio della nuova organologia elettronica e digitale e delle pratiche di spazializzazione del suono, ricerca sugli strumenti virtuali e sulle forme di trasferimento tecnologico tra università/conservatori e industrie (con particolare attenzione allo sviluppo di <i>sound libraries</i> ), sviluppo di infrastrutture ICT a supporto della critica delle fonti e sviluppo dell'interoperabilità semantica tra archivi digitali dedicati alla musica per film.
Stato dell'arte	Fino alla fine del XX secolo, la musica per film è stata studiata in particolare da una prospettiva estetica e narratologica. L'interazione tra colonna sonora e immagini in movimento è stata indagata anche con l'obiettivo di comprendere il ruolo della musica nella drammaturgia audiovisiva del mezzo cinematografico. A partire dai primi anni 2000, la letteratura scientifica - sia in Italia che all'estero - si è sempre più concentrata sul processo creativo della musica per il cinema, che nella maggior parte dei casi è stato





	<p>ricostruito attraverso lo studio dei materiali preliminari conservati negli archivi personali dei compositori. Questa ricerca riguarda in particolare le colonne sonore dei decenni tra gli anni Trenta e gli anni Ottanta, dove la scrittura avveniva sempre più spesso su carta, lasciando quindi consistenti tracce documentali del processo creativo. Il passaggio dalla carta agli strumenti informatici ha comportato un sostanziale aumento della labilità delle fonti, che raramente tengono traccia delle varie fasi della genesi e - anche nella loro versione definitiva - sono soggette al rischio di una rapida obsolescenza. Gli studiosi hanno iniziato a confrontarsi con queste problematiche, inedite nei decenni precedenti, tra il 2005 e il 2010. Tuttavia, è soprattutto negli ultimi 5-6 anni che le ricerche sul processo creativo della nuova musica per il cinema sono diventate più frequenti. In diversi casi, i processi creativi dei compositori attivi tra l'ultimo decennio del XX secolo e i primi due decenni del XXI sono stati ricostruiti attraverso interviste o testi di autoesegesi scritti dagli stessi compositori. Meno indagini, invece, sono state condotte su materiali preliminari, proprio per la difficoltà di reperire e decrittare fonti prodotte con mezzi elettronici e strumenti informatici. È soprattutto grazie a quest'ultimo tipo di ricerca, condotta principalmente attraverso archivi o compositori viventi o case di produzione, che sono state sollevate importanti questioni metodologiche relative all'interpretazione delle fonti elettroniche, informatiche e digitali, facendo così luce sulle nuove competenze tecnologiche necessarie ai musicologi per approcciare questi materiali. Questa ricerca, che è ancora agli inizi, ha riguardato quasi esclusivamente casi di studio specifici. Ad oggi, quindi, non esiste ancora un lavoro teorico sistematico che possa portare a una revisione radicale della tradizionale metodologia di ricerca sulla scrittura musicale per film - un passo urgente e fondamentale per comprendere i nuovi processi creativi musicali che stanno cambiando la musica per film.</p>
Descrizione del progetto	<p>Lo studio del processo creativo della nuova scrittura musicale per il cinema richiede metodologie adeguate, in grado di indagare come e in che misura lo sviluppo di tecnologie sempre più avanzate possa aver influenzato i paradigmi compositivi. Il punto di partenza sarà costituito dalle considerazioni teoriche sul processo creativo della musica elettroacustica, formulate nella letteratura scientifica degli ultimi due decenni, in cui si è posta la questione dell'elaborazione delle fonti sonore e della loro relazione con altri tipi di materiali preliminari, se presenti. Ulteriori strumenti metodologici deriveranno dalla recente ricerca sul processo creativo nella composizione assistita al computer, che è stata condotta su diversi casi di studio non riguardanti la musica per film, e che dovrà quindi essere ricontestualizzata. Per quanto riguarda la questione della labilità e dell'aspetto effimero delle fonti elettroniche e informatiche, che sono soggette a rapida obsolescenza e includono tracce di una pluralità o stratificazione di versioni o interventi, si farà riferimento alle recenti teorie incentrate sulla critica delle fonti musicali elettroniche.</p> <p>Queste metodologie e teorie dovranno essere rimodulate in funzione dell'attuale contesto estetico e produttivo della musica per il cinema, che nella maggior parte dei casi si differenzia da quello della musica "d'arte". La ricostruzione dei modelli novecenteschi alla base degli attuali processi di scrittura è necessaria per una comprensione complessiva e storicizzata della questione; essa fornirà gli strumenti per selezionare e analizzare elementi specifici nelle teorie compositive della musica per il cinema del XXI secolo rispetto al secolo precedente. Le interazioni dirette con i compositori viventi che si dedicano alla musica per film permetteranno di testare sul</p>



	<p>campo i loro processi di lavoro e di comprendere i sistemi di produzione. Ciò dovrebbe anche contribuire a definire le competenze tecnologiche rispetto alle quali le metodologie musicologiche devono essere aggiornate, al fine di interpretare la musica alla luce dei mezzi utilizzati per produrla.</p>
Possibili potenzialità applicative	<p>Principale ricaduta è la preservazione e valorizzazione di importanti archivi musicologici nazionali. Il lavoro servirà anche a incentivare la produzione e il riutilizzo dei beni culturali immateriali italiani, attraverso la produzione di <i>sound libraries</i> legate a specifici territori. Trattandosi di un progetto di valorizzazione dal carattere fortemente innovativo, può fungere da punto di riferimento per lo sviluppo di progetti simili in altre regioni italiane o europee. Gli obiettivi del progetto e gli impatti potenziali rientrano in quelli definiti dal CLUSTER 2, cultura, creatività e società inclusiva del programma Horizon Europe. In particolare: 1) Proteggere i paesaggi culturali, i manufatti, gli archivi; 2) Combinare l'artigianato tradizionale, le tecnologie all'avanguardia e digitali per la conservazione e il restauro dei beni culturali con tecniche innovative nelle industrie culturali e creative al fine di creare posti di lavoro, crescita e ricchezza; 3) Ricercare i modi più efficaci per consentire il crossover tra le industrie culturali e creative e gli altri settori dell'economia; 4) Costruire comprovate capacità di innovazione delle industrie culturali e creative e del loro ruolo come fattori di innovazione in altri settori economici; 5) sostenere l'obiettivo politico dell'UE nel monitoraggio, nella salvaguardia e nella trasmissione del patrimonio culturale, nella promozione dei settori culturali e creativi e nella promozione della diversità culturale; 6) Sostenere l'uso di collezioni storiche digitalizzate e di nuove metodologie di digital humanities per nuove e rivoluzionarie interpretazioni del passato; 7) Promuovere nuovi percorsi educativi e formativi e nuove competenze per adattare le pratiche attuali e future di tutela del patrimonio culturale, nonché la creazione e la promozione di nuove forme di espressione culturale compatibili con le trasformazioni della società (ad esempio, la società dei dati); 8) Sviluppare tecnologie e metodi di conservazione e restauro all'avanguardia e fornire modelli di gestione innovativi, integrati, sostenibili e partecipativi; 9) Rompere i confini tra produzione, promozione e accesso ai contenuti, modelli di business innovativi e progressi tecnologici nei settori culturali e creativi; collegare il patrimonio analogico e digitale e la cooperazione interculturale; 10) Ricercare vecchie e nuove forme di espressione culturale e artistica per promuovere il patrimonio materiale e immateriale e la cooperazione interculturale e valorizzare le competenze tradizionali e il riutilizzo dei beni esistenti; 11) Contribuire allo sviluppo sostenibile attraverso la ricerca e l'innovazione per la conservazione, lo sviluppo, l'accesso e la rigenerazione dei paesaggi culturali; 12) Promuovere nuovi modelli educativi per favorire l'incrocio tra arte e altre discipline; 13) Studiare l'impatto dell'intervento creativo e artistico nei processi di innovazione.</p>
Bibliografia	<p>COSSETTINI, L. (2020), « Prendi suono dal nastro ». Sull'edizione critica della musica mista con nastro magnetico di Luigi Nono. «Analecta Musicologica», 55, pp. 283-299</p> <p>MEANDRI, I.; GHIRARDINI, C. [eds.] (2020), SAMIC – Sound Archives &amp; Musical Instruments Collections. Documentazione del progetto e guida al sistema di catalogazione. Lucca: LIM</p> <p>CHION, M. (2019), Des sons dans l'espace. À l'écoute du space opera, Bordeaux: Capricci</p> <p>COSSETTINI, L.; CALABRETTO, R.; STOPAR, K. (2019), Stopar, Le nuove scritture musicali per il cinema. Studi di registrazione, media digitali e pratiche compositive, in FONTANA, F.; GULLI, A. [eds], Machine Sounds, Sound Machines. Atti del XXII</p>



	<p>CIM. Venezia: AIMI</p> <p>BAYSTED, S. (2019), Personal Take: Compositional Approaches to Film, TV and Video Games. In: The Cambridge Companion to Music in Digital Culture, Cambridge: Cambridge University Press, pp. 204-208</p> <p>D'ESCRIVÁN RINCÓN, J. (2019), Personal Take: Composing with Sounds as Images. In: The Cambridge Companion to Music in Digital Culture, Cambridge: Cambridge University Press, pp. 201-203</p> <p>EICKE, S. (2019), The Struggle Behind the Soundtrack: Inside the Discordant New World of Film Scoring. Jefferson: McFarland</p> <p>HUGHES, E. (2019), Scenes from Ozu. In: Music and Sound in Silent Film from the Nickelodeon to The Artist, Routledge: New York, pp. 160-173</p> <p>MEANDRI, I.; COSSETTINI, L.; GHIRARDINI, C.; MOLINARI, A. (2019), Progetto ICESA. Italian Cinema Sound Archives. Venice: Fondazione Levi</p> <p>LEHMAN, F. (2018), Hollywood Harmony: Musical Wonder and the Sound of Cinema. Oxford: OUP</p> <p>VIVIANI, G. (2018), Nino Rota: La dolce vita. Sources of the Creative Process. Turnhout: Brepols</p> <p>CALABRETTO, R. (2017), Luigi Nono e il cinema. Lucca: LIM</p> <p>COSSETTINI, L.; ORCALLI, A. [eds] (2017), Sounds, Voices and Codes from the Twentieth Century. The Critical Editing of Music at Mirage. Udine: MIRAGE</p> <p>SAPIRO, I. (2017), Craft, Art, or Process: The Question of Creativity in Orchestration for Screen. In: The Routledge Companion to Screen Music and Sound, New York: Routledge, pp. 305-317</p> <p>SAPIRO, I. (2017), Scoring the Score: The Role of the Orchestrator in the Contemporary Film Industry. New York: Routledge</p> <p>DAUBNEY, K. (2016), Studying Film Scores: Working in Archives and with Living Composers. In: The Cambridge Companion to Film Music, Cambridge: Cambridge University Press, pp. 114-125</p> <p>LYONS, B.; VAN MALSSSEN, K. (2016), BIBFRAME AV Assessment: Technical, Structural, and Preservation Metadata. Washington: Library of Congress</p> <p>CORBELLA, M. (2015), Gino Marinuzzi Jr: Electronics and Early Multimedia Mentality in Italy. «Musica/Tecnologia—Music/Technology», 8-9, pp. 95-133</p> <p>GUERRINI, M.; POSSEMATO, T. (2015), Linked data per biblioteche, archivi e musei. Milan: Editrice Bibliografica</p> <p>WRIGHT, B. (2015), Music and the Moving Image. A Case Study of Hans Zimmer. In: The Routledge Reader on the Sociology of Music, New York: Routledge, pp. 319-327</p> <p>AUDISSINO, E. (2014), John Williams's Film Music. Madison: University of Wisconsin Press</p> <p>DUPUIS, M.; GOLDSMITH, J. (2014), Music Scoring for American Movies. Buckinghamshire: Dmg Publishing</p> <p>MEANDRI, I. (2013), International Recording (1959-1969). Indagine sulle memorie orali. Turin: Kaplan, pp. 1-118</p> <p>MEANDRI, I. (2012), La fabbrica dei sogni. Un'introduzione etnomusicologica al mainstream musicale hollywoodiano. Turin: Kaplan</p> <p>COOPER, D.; SAPIRO, I. (2011), A Source-Studies Approach to Michael Nyman's Score for "The Draughtsman's Contract". «Journal of Film Music», 3(2), pp. 155-70</p> <p>CALABRETTO, R. (2010), Lo schermo sonoro. Venice: Marsilio</p> <p>COOKE, M. (2010), The Hollywood Film Music Reader. New York: Oxford University Press</p> <p>BIZER, C.; HEATH, T.; BERNERS-LEE, T. (2009), Linked Data - The Story So Far. «International Journal on Semantic Web and Information Systems», 5(3), pp. 1-22</p> <p>MICELI, S. (2009), Musica per film. Storia, estetica, analisi, tipologie. Lucca: LIM</p> <p>NORMANDEAU, R. (2009), Timbre Spatialisation: The medium is the space. «Organised Sound», 14(3), pp. 277-285</p> <p>BELLIS, R. (2006), The Emerging Film Composer. An Introduction to the People, Problems and Psychology of the Film Music Business. North Charleston: Booksurge Llc</p> <p>DESJARDINS, Ch. (2006), Inside Film Music: Composers Speak. Los Angeles: Silman-James Press</p> <p>KARLIN, F.; WRIGHT, R. (2004), On the Track. A Guide to Contemporary Film</p>
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	<p>Scoring. New York: Routledge, pp. 164-477          RONA, J. (2001), The Reel World: Scoring for Pictures. Milwaukee: Hal Leonard Publishing Corporation          SONNENSCHNEIDER, D. (2001), Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema. Los Angeles: Michael Wiese Productions          MICELI, S. (2000), Musica e cinema nella cultura del Novecento. Milan: Sansoni          DAVIS, R. (1999), Complete Guide to Film Scoring. The Art and Business of Writing Music for Movies and TV. Boston: Berklee Press</p>
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Text in English:

Abstract	This research program intends to address a scientific and systematic study of new film music writing processes, increasingly characterized by computer assisted technologies, which allow to compose, arrange, orchestrate, mix, spatialize and dub music in fully digital or hybrid (analogical-digital) settings.
Objectives of the project	In order to understand the ever-increasing transformation in the film music creative universe and to build the conditions for a scientific debate, the challenges posed by the new music writing processes must be tackled from different perspectives: review of pertinent literature, survey of the sources in different composers' archives, in-depth reconstruction of the evolution of the musical language for film scoring, study of the new electronic and digital organology and of the practices for sound spatialization, research on virtual instruments and on the forms of technological transfer between universities/conservatories and industries (with a focus on the development of sound libraries), development of ICT infrastructure to support source criticism, and developing of semantic interoperability between digital archives dedicated to film music.
State of the art	Up until the end of the twentieth century, music for film has been studied in particular from an aesthetic and narratology perspective. The interaction between soundtrack and moving images has also been surveyed with the goal to understand the music role in the audio-visual dramaturgy of the film medium. From the early 2000s onwards, scientific literature – both in Italy and abroad – has become increasingly focused on the creative process of music for cinema, which in most cases has been reconstructed through the study of preliminary materials which are kept in the composers' personal archives. This research concerns in particular soundtracks from the decades between the 1930s and 1980s, where writing was increasingly done on paper, and therefore left substantial documentary traces of the creative process. The shift from paper to IT instruments has led to a substantial increase in the lability of sources, which seldom keep track of the various genesis phases and – even in their final version – are subject to the risk of rapid obsolescence. Scholars have started to deal with these issues, unheard of in the previous decades, between the years 2005 and 2010. However, it is in particular during the past 5-6 years that research on the creative process of new music for cinema has become more frequent. In several cases, the creative processes of composers who have been active between the final decade of the twentieth century and the first two decades of the 21st have been reconstructed through interviews or self-exegesis texts written by the composers themselves. Fewer surveys, on the other hand, have been carried out on preliminary materials, specifically due to the difficulty in finding and decrypting sources produced using electronic means and IT instruments. It is due in particular to the latter type of research work, carried out mainly through archives or living composers or production houses, that important methodology issues have been raised concerning the



	<p>interpretation of electronic, IT and digital sources, thus shedding light on the new technological competences which are required by musicologists in order to approach these materials. This research, which is still in its infancy, has covered almost exclusively specific case studies. Therefore, to date there is still no systematic theoretical work that can lead to a radical review of the traditional research methodology on film music writing – an urgent and fundamental step to understand the new music creative processes that are changing film music.</p>
<p>Project description</p>	<p>The study of the creative process of the new musical writing for cinema requires appropriate methods, able to investigate how and to what extent the development of increasingly advanced technologies might have influenced composition paradigms. The starting point will be theoretical considerations about the creative process of electro-acoustic music, formulated in scientific literature over the past two decades, where the question was raised in respect of sound source processing and their relation with other types of preliminary materials, if any. Further methodology tools will come from recent research on the creative process in Computer Assisted Composition, which has been completed on several case studies not concerning film music, and will therefore need to be re-contextualised. Regarding the issue of lability and the ephemeral aspect of electronic and IT sources, which are subject to rapid obsolescence and rarely include traces of a plurality or stratification of versions or interventions, reference will be made to recent theories focused on the criticism of electronic music sources. These methods and theories will need to be remodulated depending on the current aesthetic and production context of music for cinema, which in most cases differ from what is known as “art” music. The reconstruction of twentieth-century models underlying the current writing processes is necessary for overall and historicised understanding of the issue; it will provide the tools to select and analyse specific elements in composition theories of music for cinema in the 21st century compared to the previous century. The direct interactions with living composers devoted to film music will allow for testing on the field their working processes and to understand the production systems. This is also expected to help define the technological skills in respect of which musicology methodologies need to be updated, in order to interpret music in the light of the means used to produce it.</p>
<p>Possible application potentialities</p>	<p>The main outcome of the project is the preservation or enhancement of important national musicology archives. This action will also serve as an incentive for the production and reuse of Italian intangible cultural assets, through the production of sound libraries connected to specific territories. Being an enhancement project with a strongly innovative character, it can serve as a point of reference for developing similar projects in other Italian or European regions.</p> <p>The objectives of the project and the potential impacts fall within those defined by the CLUSTER 2, culture, creativity and inclusive society of the Horizon Europe program. In particular: 1) Protect of cultural landscapes, artefacts, archives; 2) Combine traditional craftsmanship, cutting edge and digital technologies for the preservation and restoration of cultural goods with innovative techniques in the cultural and creative industries with a view to the creation of jobs, growth and wealth; 3) Research the most effective ways for enabling crossovers between cultural and creative industries and other sectors of the economy; 4) Build evidence of the innovation capacity of cultural and creative industries and their role as innovation triggers in other economic sectors; 5) Support the EU's policy objective in monitoring,</p>



	<p>safeguarding and transmitting cultural heritage, fostering cultural and creative sectors and promoting cultural diversity; 6) Support the use of digitised historical collections and new methodologies of digital humanities for ground-breaking, new interpretations of the past; 7) Promote new educational and training pathways and skills to adapt current and future cultural heritage protection practices; and the creation and promotion of new forms of cultural expression compatible with societal transformations (e.g. the data society); 8) Develop cutting-edge conservation and restoration technologies and methods and provide innovative, integrated, sustainable and participative management models; 9) Break the boundaries between production, promotion and access to content, innovative business models and technological advances in the cultural and creative sectors; and link analogue and digital heritage and intercultural cooperation; 10) Research old and new forms of cultural and artistic expression to promote tangible and intangible heritage and intercultural cooperation and valorise traditional skills and the reuse of existing assets; 11) Contribute to sustainable development through research and innovation for the conservation, developing, accessing and regeneration of cultural landscapes; 12) Promote new education models to foster the cross-overs between art and other disciplines; 13) Investigate the impact of creative and artistic intervention into innovation processes.</p>
References	<p>COSSETTINI, L. (2020),» Prendi suono dal nastro «. Sull'edizione critica della musica mista con nastro magnetico di Luigi Nono. «Analecta Musicologica», 55, pp. 283-299</p> <p>MEANDRI, I.; GHIRARDINI, C. [eds.] (2020), SAMIC – Sound Archives &amp; Musical Instruments Collections. Documentazione del progetto e guida al sistema di catalogazione. Lucca: LIM</p> <p>CHION, M. (2019), Des sons dans l'espace. À l'écoute du space opera, Bordeaux: Capricci</p> <p>COSSETTINI, L.; CALABRETTO, R.; STOPAR, K. (2019), Stopar, Le nuove scritture musicali per il cinema. Studi di registrazione, media digitali e pratiche compositive, in FONTANA, F.; GULLI, A. [eds], Machine Sounds, Sound Machines. Atti del XXII CIM. Venezia: AIMI</p> <p>BAYSTED, S. (2019), Personal Take: Compositional Approaches to Film, TV and Video Games. In: The Cambridge Companion to Music in Digital Culture, Cambridge: Cambridge University Press, pp. 204-208</p> <p>D'ESCRIVÁN RINCÓN, J. (2019), Personal Take: Composing with Sounds as Images. In: The Cambridge Companion to Music in Digital Culture, Cambridge: Cambridge University Press, pp. 201-203</p> <p>EICKE, S. (2019), The Struggle Behind the Soundtrack: Inside the Discordant New World of Film Scoring. Jefferson: McFarland</p> <p>HUGHES, E. (2019), Scenes from Ozu. In: Music and Sound in Silent Film from the Nickelodeon to The Artist, Routledge: New York, pp. 160-173</p> <p>MEANDRI, I.; COSSETTINI, L.; GHIRARDINI, C.; MOLINARI, A. (2019), Progetto ICSA. Italian Cinema Sound Archives. Venice: Fondazione Levi</p> <p>LEHMAN, F. (2018), Hollywood Harmony: Musical Wonder and the Sound of Cinema. Oxford: OUP</p> <p>VIVIANI, G. (2018), Nino Rota: La dolce vita. Sources of the Creative Process. Turnhout: Brepols</p> <p>CALABRETTO, R. (2017), Luigi Nono e il cinema. Lucca: LIM</p> <p>COSSETTINI, L.; ORCALLI, A. [eds] (2017), Sounds, Voices and Codes from the Twentieth Century. The Critical Editing of Music at Mirage. Udine: MIRAGE</p> <p>SAPIRO, I. (2017), Craft, Art, or Process: The Question of Creativity in Orchestration for Screen. In: The Routledge Companion to Screen Music and Sound, New York: Routledge, pp. 305-317</p> <p>SAPIRO, I. (2017), Scoring the Score: The Role of the Orchestrator in the Contemporary Film Industry. New York: Routledge</p> <p>DAUBNEY, K. (2016), Studying Film Scores: Working in Archives and with Living</p>



	<p>Composers. In: <i>The Cambridge Companion to Film Music</i>, Cambridge: Cambridge University Press, pp. 114-125</p> <p>LYONS, B.; VAN MALSSSEN, K. (2016), <i>BIBFRAME AV Assessment: Technical, Structural, and Preservation Metadata</i>. Washington: Library of Congress</p> <p>CORBELLA, M. (2015), Gino Marinuzzi Jr: Electronics and Early Multimedia Mentality in Italy. «<i>Musica/Tecnologia—Music/Technology</i>», 8-9, pp. 95-133</p> <p>GUERRINI, M.; POSSEMATO, T. (2015), <i>Linked data per biblioteche, archivi e musei</i>. Milan: Editrice Bibliografica</p> <p>WRIGHT, B. (2015), <i>Music and the Moving Image. A Case Study of Hans Zimmer</i>. In: <i>The Routledge Reader on the Sociology of Music</i>, New York: Routledge, pp. 319-327</p> <p>AUDISSINO, E. (2014), <i>John Williams's Film Music</i>. Madison: University of Wisconsin Press</p> <p>DUPUIS, M.; GOLDSMITH, J. (2014), <i>Music Scoring for American Movies</i>. Buckinghamshire: Dmg Publishing</p> <p>MEANDRI, I. (2013), <i>International Recording (1959-1969). Indagine sulle memorie orali</i>. Turin: Kaplan, pp. 1-118</p> <p>MEANDRI, I. (2012), <i>La fabbrica dei sogni. Un'introduzione etnomusicologica al mainstream musicale hollywoodiano</i>. Turin: Kaplan</p> <p>COOPER, D.; SAPIRO, I. (2011), A Source-Studies Approach to Michael Nyman's Score for "The Draughtsman's Contract". «<i>Journal of Film Music</i>», 3(2), pp. 155-70</p> <p>CALABRETTO, R. (2010), <i>Lo schermo sonoro</i>. Venice: Marsilio</p> <p>COOKE, M. (2010), <i>The Hollywood Film Music Reader</i>. New York: Oxford University Press</p> <p>BIZER, C.; HEATH, T.; BERNERS-LEE, T. (2009), <i>Linked Data - The Story So Far</i>. «<i>International Journal on Semantic Web and Information Systems</i>», 5(3), pp. 1-22</p> <p>MICELI, S. (2009), <i>Musica per film. Storia, estetica, analisi, tipologie</i>. Lucca: LIM</p> <p>NORMANDEAU, R. (2009), <i>Timbre Spatialisation: The medium is the space</i>. «<i>Organised Sound</i>», 14(3), pp. 277-285</p> <p>BELLIS, R. (2006), <i>The Emerging Film Composer. An Introduction to the People, Problems and Psychology of the Film Music Business</i>. North Charleston: Booksurge Llc</p> <p>DESJARDINS, Ch. (2006), <i>Inside Film Music: Composers Speak</i>. Los Angeles: Silman-James Press</p> <p>KARLIN, F.; WRIGHT, R. (2004), <i>On the Track. A Guide to Contemporary Film Scoring</i>. New York: Routledge, pp. 164-477</p> <p>RONA, J. (2001), <i>The Reel World: Scoring for Pictures</i>. Milwaukee: Hal Leonard Publishing Corporation</p> <p>SONNENSCHNEIN, D. (2001), <i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>. Los Angeles: Michael Wiese Productions</p> <p>MICELI, S. (2000), <i>Musica e cinema nella cultura del Novecento</i>. Milan: Sansoni</p> <p>DAVIS, R. (1999), <i>Complete Guide to Film Scoring. The Art and Business of Writing Music for Movies and TV</i>. Boston: Berklee Press</p>
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**Struttura dell'Università di Udine presso la quale verrà sviluppata l'attività di ricerca / Department or other structure of the University of Udine where research activities will be carried out:**

Dipartimento di Lingue e Letterature, Comunicazione, Formazione e Società (DILL). / Department of Languages and Literatures, Communication, Education and Society.

**Importo dell'assegno di ricerca (al lordo oneri carico assegnista) / Total grant gross for the research fellowship:**

€ 19.367,00

**Durata dell'assegno di ricerca / Duration of the research fellowship "assegno di ricerca":**

12 mesi / months



**Finanziamento / Financed by:**

La copertura finanziaria graverà sui fondi/progetti:

- risorse d'Ateneo: bando interno finanziamento assegni 2024 (D.R. n. 181/2024) - CUP: G23C24000370005;
- progetto PRIN2020 – “New music writing processes for cinema”, responsabile prof. Roberto Calabretto. Codice progetto: 2020XWWY3M. CUP: G23C22000210006.

**Requisiti di ammissione / Minimum qualifications necessary:**

Possesso di un diploma di laurea vecchio ordinamento (ante decreto 3 novembre 1999 n. 509) o di laurea specialistica/magistrale (ex decreto 3 novembre 1999 n. 509 e decreto 22 ottobre 2004 n. 270) o titolo equivalente conseguito all'estero. / Possession of a University degree obtained before Decree n. 509 of 3 November 1999 or specialistic/Master's degree (post decree n. 509 of 3 November 1999 and decree n. 270 of 22 October 2004) or equivalent degree obtained abroad.

**Modalità di presentazione della documentazione oggetto di valutazione / Arrangements for the submission of documents:**

La modalità di presentazione della documentazione oggetto di valutazione è specificata all'art. 4 del bando. / The way of presenting the documentation under evaluation is specified in art. 4 of the present notice.

Ai fini valutativi, i candidati potranno presentare le pubblicazioni e ogni altro titolo ritenuto utile a comprovare la propria qualificazione in relazione al programma di ricerca descritto nell'Allegato A, nelle seguenti lingue: / For evaluation purposes, candidates may present publications and any other qualifications deemed useful to demonstrate their qualification in relation to the research program described in Attachment A, in the following languages:

- Italiano / Italian
- Inglese / English

**Procedura selettiva / Competition procedure:**

Valutazione per titoli e colloquio. / Evaluation of titles and oral exam.

I risultati della valutazione dei titoli saranno resi noti agli interessati nel corso del colloquio. / The evaluation of the qualifications will be disclosed to candidates during the interview.

Calendario del colloquio / Calendar of the oral exam	Modalità / Modality	Videoconferenza / Videoconference
	Data / Date	9 ottobre / October 2024
	Ora / Time	10:00 / 10:00 am (Italian time)
	Luogo / Place	-

Per sostenere il colloquio i candidati devono esibire un valido documento di riconoscimento. / Candidates must come to the interview with a valid identity document.

Eventuali variazioni saranno rese note esclusivamente mediante pubblicazione all'albo ufficiale on line dell'Ateneo / Any change will be made public solely through publication on the University web site [http://web.uniud.it/ateneo/normativa/albo\\_ufficiale](http://web.uniud.it/ateneo/normativa/albo_ufficiale)





**Nota / Note:** Le indicazioni sulle modalità di svolgimento della prova in modalità telematica saranno inviate ai candidati con successiva email da parte del Presidente della Commissione. Ai fini dell'identificazione e a pena di esclusione dalla procedura selettiva, ciascun candidato è tenuto ad identificarsi prima che il colloquio abbia inizio, esibendo il medesimo documento di identità allegato alla domanda di ammissione al concorso. Il candidato deve risultare reperibile nella giornata e all'orario indicato sul bando. Il mancato collegamento, l'irreperibilità del candidato nel giorno o nell'orario stabilito o la mancata esibizione del documento identificativo, sono motivo di esclusione dalla procedura selettiva. La registrazione delle prove orali è vietata. L'Ateneo adotterà pertanto tutti i provvedimenti in suo potere per tutelare i soggetti coinvolti qualora venissero diffuse tramite internet – o altri mezzi di diffusione pubblica – video, audio o immagini della procedura selettiva. / Instructions on how the video interviewing will be conducted will be provided to candidates by the Chairman of the Examining Board via email. For identification purposes, each candidate is required to identify him/herself before the interview by exhibiting the same identification document attached to the application. Candidates must be available on the day and time established by the call for applications. Failure of the candidate to establish a video connection, the unavailability of the candidate on the day and/or time established or failure of the candidate to provide the required identification document are all grounds for exclusion from the selection procedure. Recording of the video interviews is prohibited. The University will adopt all the measures within its power to protect all personnel involved as a result of dissemination via the internet or via other forms of public dissemination, of videos, audios or other pictures of the selection procedures.

**Commissione giudicatrice / Examining Board:**

Nome e Cognome	Qualifica	SSD	Università
<b>Membri Effettivi / Permanent members</b>			
Roberto Calabretto	PO	PEMM-01/C	Università degli Studi di Udine
Luca Cossettini	PA	PEMM-01/C	Università degli Studi di Udine
Nicola Buso	Incaricato esterno di insegnamento	-	Università degli Studi di Udine
Ilario Meandri	PA	PEMM-01/D	Università degli Studi di Torino
<b>Membro Supplente / Temporary member</b>			
Lucia Fiorella	PA	ANGL-01/A	Università degli Studi di Udine