



A New Ecosystem of Early Music Studies

COST ACTION CA21161

REPORT: WG5 Policies

UNIVERSITY OF ZAGREB | ACADEMY OF MUSIC | 5-6 FEBRUARY 2024

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Over two days of meetings, members of Working Group 5 (Policies) met to discuss issues around cultural policy already begun in previous COST meetings (see report for Barcelona 2023) and to explore various policy topics in more detail: themes of cultural policy and cultural heritage, EU funding and grant schemes, the division between science and culture at the level of funding stream and policy, and the implementation of policy in practice. Those who participated in the Working Group meeting have experience in the implementation and development of policy in education, in the arts (performance), and in research, making for a fruitful exchange of views and experiences across sectors.

Day 1 (Monday 5th February) focused on cultural policy for 'early music' (broadly understood) and musicology at national, regional and European levels, how those policies interact with one another and how they are implemented. The questions for discussion included the following: how is 'early music' (again, in its broadest definition) determined by cultural policy at national, regional and European levels? Specifically, what is the role of national 'cultural heritage' in the support given to early music in specific countries? What effect does European cultural policy have in the support of national cultural heritage in different countries/regions? What is the role of musicology in policy at these various levels?

SESSIONS 1 & 2

In response to these prompts, participants in the meeting gave brief presentations on cultural policy at national and European levels, representing a range of countries (all ITCs [Inclusiveness Target Countries] with the exception of Norway which is not an EU member state).

The countries represented in these presentations were Croatia (Magdalena Marija Meašić and Ema Proso Šepec), Slovenia (Metoda Kokole), Bulgaria (Kalina Tomova), Malta (Davinia Galea) and Norway (Kate Maxwell). Presenters summarised the situation in their respective countries regarding the state funding of culture, providing statistics on the national funding of culture and referring to particular institutions and funded projects as examples.

Discussion points:

- Support of national culture is written into policy in many instances (example of Croatia) but what exactly or how much is rarely specified.
- In Europe most cultural policy is enacted at a national level. This becomes very complicated in some cases, e.g. countries with great regional diversity or historically young countries.
- There are some policy priorities aimed at 'traditional music' or 'national music' (example of Slovenia).
- Arts/performance projects have received, e.g. ERC funds, but often not involving musicologists due to lack of visibility.

Recommendations and proposals:

- Importance of media coverage as well as contacts with politicians and involvement of stakeholders.
- EU policy currently emphasising 'innovation' (conversely policy is also affected by political vicissitudes, e.g. changes in government); instead there needs to be more emphasis on long-term strategies. This would allow not only the performing arts but also research and teaching (academia) to be nurtured and sustained by public policy.
- Strategic partnerships can be beneficial in terms of sustained funding and visibility.

SESSIONS 3 & 4

Judith I. Haug reported on the panel on Diversity at **REMA Early Music Summit, Bruges** (Dec. 2023). This discussion topic was included in the first day of meetings as it was of relevance to the wider theme of national, regional etc. cultural identities and the early music sector. Dr Haug's contribution to the REMA panel was on what musicology can do to raise awareness about diversity, including repertoire investigations. Other topics discussed were audience diversity, issues of business and marketing, composition of ensembles, education and training. It was proposed that the very marginality of early music in the wider cultural and educational landscape (also its unconventionality) may be part of its appeal.

Recommendations and proposals:

- To produce a white paper comparing policy at different levels (national, regional etc.).
- Not just a series of complaints, but a positioning of musicology as a discipline (what

we do, why it is important), using clear, precise and specific messaging with unique 'selling points'.

- Greatest challenge is proving relevance: focus on specific issues and questions (not just information) and find a balance between intrinsic/social/economic value.
- Articulating a shared vision of the field and what it is that we can offer.

Day 2 (Tuesday 6th February) was dedicated to the topic of funding streams and the division between Research and Culture maintained in European funds and policy.

SESSION 1

Philippe Vendrix reported on the 2023 call '**A European Collaborative Cloud for Cultural Heritage**: Innovative tools for digitising cultural heritage objects' (Horizon Europe) and a recent response to the call by a consortium including CNRS (for the published call, see: <https://ec.europa.eu/info/funding-tenders/opportunities/portal/screen/opportunities/topic-details/horizon-cl2-2023-heritage-ecch-01-02>).¹ An amount of 25 million euros is to be awarded as a lump sum. The call is focused on creating digital tools and resources for European cultural heritage and a shared infrastructure to support the diversity of European heritage institutions, as part of a transition towards a digital ecosystem (including 'digital twins' of cultural heritage objects). It is focused on researchers and organizations already established in digital humanities (DARIAH, CLARIN) as well as research (national research councils and institutes). One of the challenges for musicology is that as a field it deals with both intangible as well as tangible cultural heritage. It was noted that future calls will provide a space for both types. In terms of musical sources, the platform would include RISM metadata, visualizations, information on performance spaces, contextual information, etc. etc. The economic model for such a platform was also discussed.

Laurent Pugin presented on **the potential role of RISM** (Répertoire International des Sources Musicales/International Inventory of Musical Sources) in the above-mentioned European Collaborative Cloud for Cultural Heritage. It is a speculative matter inasmuch as it is looking towards calls that have yet to be published. RISM is a long-standing project (founded in Paris in 1952) that has gathered a considerable amount of data on written musical sources through individual labour and institutional cooperation, and currently there are working groups in more than 30 countries (although some European countries are not yet represented). For the past 15 years RISM Digital Centre (in Bern) has been developing tools and infrastructure, while RISM has a strong community partner in Music Encoding Initiative (MEI).

Concluding points: RISM provides more than data, it brings with it a whole network of institutions, initiatives and people. The task now is to make that data available and usable to others besides musicologists, and to explore innovative ways of manipulating the vast amount of data that already exists for other purposes and in new combinations.

Key questions:

- How do we build a community that could potentially respond to further such calls in the coming years? What stakeholders are to be involved?
- What are the legal exigencies and concerns over data management?

¹ Accessed 21st August 2024.

- What can musicology as a field contribute to a Cloud for Cultural Heritage?

Recommendation/proposal: Sustainability is a priority, both in terms of the digital preservation of endangered physical sources and an economic model for data maintenance and access (as opposed to short-term projects).

SESSION 2

Also in attendance: Katarina Livljanić (Schola Cantorum Basiliensis)

Horizon Europe and Creative Europe respectively represent the scientific and artistic fields of cultural production. The discussions centred on the following questions: how might early music and musicology situate themselves productively in relation to these two fields? Does the research/culture divide pose a problem for early music?

Discussion points:

- The split between Culture and Research in policy (at least at a European level) creates a problem for musicologists: it fragments the field and limits public visibility. Also from a practical standpoint, it can mean that musicologists prepare two applications for the same project.
- Creative Europe calls in recent years relating to music seem to be intended for the popular music industry and commercial industries specifically. Musicology and music scholarship (incl. sociology of music etc.) are seemingly not part of the discussion. Musicology would usefully find new and creative ways of inserting itself within the 'European music ecosystem', for example by emphasising what musicology can bring in terms of data, which in turn has huge implications for AI, copyright, publishing etc.

SESSION 3

Questions discussed: What is the role of higher education (both research and teaching) for culture and cultural policy? What is the status and direction of 'practice research' for early music specifically? And what role might it play in the future directions of early music?

It may be noted here that the topic of discussion relates closely to ongoing data collection (on musicology in higher education, universities compared with conservatoires) in Working Group 1 (Education), led by Aleksandra Pister-Gainiene.

Kate Maxwell reported on the new PhD in Artistic Research in Norway. Applications go through a national system. Some complications relating to the appointment of supervisors as well as cross-disciplinary collaboration. The legal and contractual obligations of universities were noted, as in Norway PhD candidates are employed as 'fellows' (as opposed to 'students'). Théodora Psychoyou highlighted the new MA in Interpretation of Early Music - Research and Practice, [Master Interprétation des Musiques Anciennes - recherche et pratique \(sorbonne-universite.fr\)](https://www.sorbonne-universite.fr/en/education/ma-interpretation-early-music-research-practice). There is a great deal of variation between countries and different institutions regarding the status of practice-research doctorates. The influence of institutional policy on the valuation of degrees was also noted. The requirements for research degrees in different places were also compared.

Recommendations and proposals:

- New possibilities of output publication are needed to increase visibility for practice-research (in early music and in related artistic fields).

- Sometimes difficult for highly experienced, well-established people (e.g. in performance or teaching) to gain entry to academic institutions for lack of qualification. A potential role for policy to allow for this and to acknowledge practical and artistic expertise without formal qualifications (?).
- A recurring problem is the stereotyping of fields, especially in collaborative and interdisciplinary study and research.

SESSION 4

Reflections on the meeting and the next stage:

Due to the nature of the topic (cultural policy in Europe) and due to the range of stakeholders involved, the meetings to date have been wide-ranging and exploratory as well as ambitious. As the Action approaches the end of the second year (of four), the next stage is to focus more acutely and (in some ways) practically on specific issues and strategies for policy, early music and musicology, using the above points as a guide for the next two years and beyond.