

Chilean Art Music: Cultural Practices as Heritage

A research proposal by Rodrigo F. Cádiz, José Manuel Izquierdo, Daniela Fugellie, Eileen Karmy and René Silva Ponce.

ABSTRACT

This project aims to study art music as a cultural practice and a form of heritage. We start from the premise that art music, as any other musical practice, builds a cultural form that is possible due to the interaction, collaboration, and work of several agents, human and non-human actors. Beyond composers and performers, it is also necessary to consider the role and contribution of different agents, such as managers, audiences, cultural institutions, music academies, conservatoires, musicians' associations, community musical groups and choirs, among others. Through different activities such as case studies, periodic seminars, and participatory observations we will propose a redefinition of the network of representations and associations usually ascribed to cultural heritage in art music in Chile. Our results will be disseminated beyond the usual academic channels and we hope to contribute to the design of cultural and public policies in the country, refocusing the field of art music towards heritage as a living practice.

I. PROJECT DESCRIPTION

Research formulation: It has to address the relevance in the discipline and in global and local scientific progress, state of the art of the research subject at worldwide level and in Chile (include your own advances in case this is a continuing research), general and specific objectives of the research and hypothesis(es). Methodology has to be thoroughly addressed, and activities planned have to be described (mention by name who will be participating in them as well as other categories of participants that will intervene, including thesis students, postdocs, technicians, and professionals).

1. INTRODUCTION

Art music is a term that refers to practices associated with written musical tradition and, by this, with a strong European heritage. It is used to differentiate this artistic practice from oral music traditions. As such, it is often used interchangeably with classical music.

For a long time, scholarship on art music has been exclusively focused on the musical work. In this sense, the narrative of music history has often been centered in the study of canonical works of art and in the biographies of their creators. This was also connected with the belief in progress and evolution as “natural” components of a musical development. Since the 1980s, however, music scholars have gradually turned their attention to the meanings of music as a cultural practice (Kramer, 1993; Fulcher, 2013). Slowly, but steadily, that approach has also reached the world of art music, with specific studies about the ways in which different music

scenes, and the art music world in general, can be understood as forms of cultural practices that are neither neutral nor natural (Fink, 2005; Domey and Haferkorn, 2018; Scharff, 2017). An important part of this debate has focused, in fact, on escaping the study of art music as a form of historical museum culture, and studying the contemporary art music scene, considering not only composers and performers, but also venues, audiences and new works in light of political and institutional debates (Baker, 2015; 2019; 2021; Bull, 2019; Johnson, 2011; Kramer, 2021).

In Latin America a social and cultural history of music also became more prominent since the turn of the century. However, scholarship has focused mostly on popular and traditional music, particularly in Chile (González and Rolle, 2005; González, 2017; Schmiedecke, 2022; Wolf, 2019;). However, little has been written about art music as a form of cultural practice. In fact, Victor Rondón has studied how popular music became central to the development of a social and cultural history of music in Chile in the last three decades, something evident in the published bibliography (Rondón, 2016). Only in the last few years, works like those by Eileen Karmy (2021) and Daniela Fugellie (2020), have expanded the idea of art music in Chile as a form of cultural practice. But the focus, until now, has been mostly historical: the idea that we are discussing works, composers, a tradition in the past, even if it is the recent past.

Beyond academia, the same traditional focus on works and composers for classical art music appears to be used in cultural institutions and public policies in Chile. Chilean law (article 19.928), defines that “classical or art [clásica o selecta]” music is part of Chilean music. But the same law mostly defines it in terms of composers: “its transmission is mainly by writing, exploring complex structures and forms, and with known authors”. In the *Política Nacional del Campo de la Música 2017 - 2022*, the current national guideline for political actions in music, the nucleus of the entire model is, in fact, the “musical work”, or composition (*obra musical*). This is depicted as a Sun that is the center of the entire musical process, where everything else begins and ends (see, Figure 1; CNCA, 2016: 48). This is particularly striking in a country that has a strong art music tradition, including composition for certain, but also performance and audiences, venues and social organization.

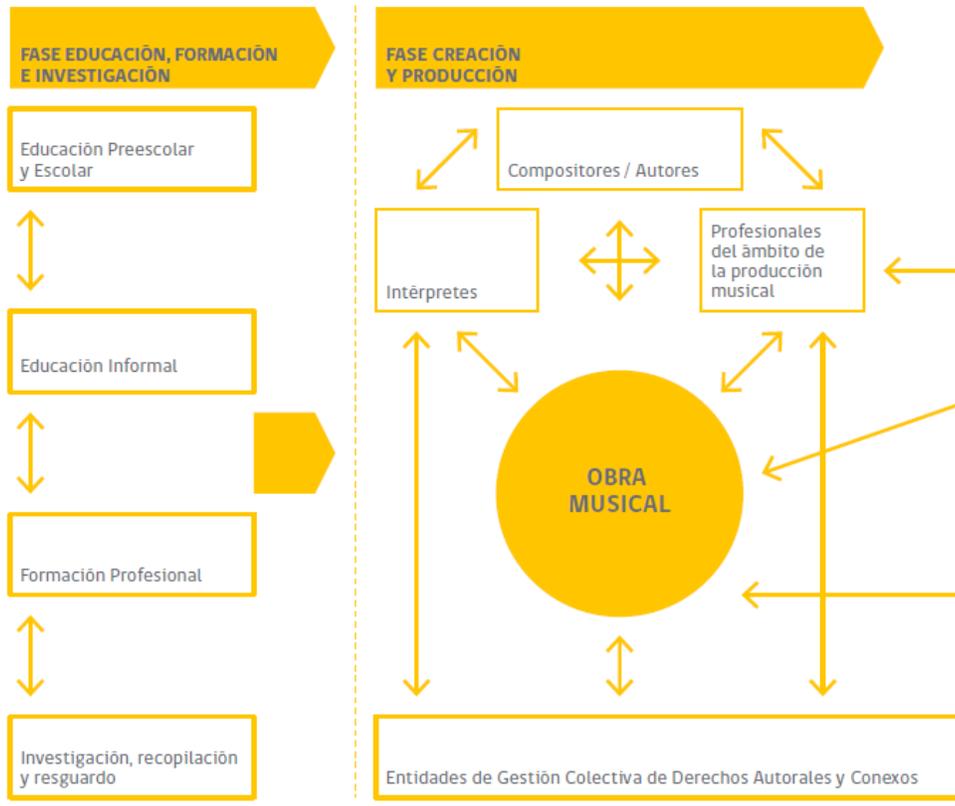


Figure 1: In the *Política Nacional del Campo de la Música 2017 - 2022*, the current national guideline for political actions in music, the nucleus of the entire model is the “musical work” (*obra musical*), depicted as a Sun that is the center of the entire musical process.

Chile has a strong historical tradition of art music when compared to other art forms. The cathedral in Santiago preserves hundreds of scores from colonial times, with an orchestra and choir of professional musicians. The main opera house in Chile, the *Teatro Municipal de Santiago*, was inaugurated in 1857 and is one of the oldest continuously preserved and functioning performing arts venues in Latin America. In 1850, the National Conservatory of Music was founded in Santiago, the second oldest one in Latin America (Rio de Janeiro being the first). In 1929 it was transformed into the Faculty of Arts of the Universidad de Chile, where it still functions as such. There is a continuous tradition of chamber music performances at least since the 1880s, and of orchestral music since the 1920s. The country has also a long history of community-based orchestras and choirs that perform art music, with underprivileged groups participating. For example, composer Pablo Garrido promoted popular orchestras as early as the decade of the 1930s, when there was an important degree of union organization among professional musicians across the country (Karmy, 2021). Chile has also led in youth orchestras: the first Latin American children’s orchestras was founded by Jorge Peña Hen in 1964, which served as the model for the famous *El Sistema* in Venezuela, the most important model for youth orchestras today.

A lively contemporary art music scene can be found today in Chile, revitalized since the end of Pinochet's dictatorship in 1990. There are currently three professional orchestras: the Sinfónica Nacional de Chile, the Orquesta Sinfónica de la Universidad de Concepción, and the Orquesta Filarmónica de Santiago. There are also several chamber orchestras across the country, including the Orquesta de Cámara de Chile, the official musical ensemble from the Ministry of Culture. A long tradition of contemporary music festivals can be found across the country, as well as a vibrant early music scene, and several internationally celebrated venues, like the Teatro del Lago in Frutillar. In the early 1990s the youth and children's orchestral activity was reinstated by the state that during the first decade of 2000 developed into a national program under the Fundación de Orquestas Juveniles e Infantiles, with 190 youth orchestras registered across the country.

The number of youth orchestras across the country, as well as the role of the Teatro del Lago in Frutillar or the Orquesta Sinfónica in Concepción, are also the tip of another issue that becomes evident when looking at art music in Chile from the scope of contemporary heritage studies. Conceiving art music in a traditional way, solely in relation with large academic institutions, has shown its own constraints. Such a perspective has focused on Santiago, leaving art music studies and public policies on the regions behind. But from an updated heritage studies perspective, with a focus on communities and agents, it became obvious that art music accomplishes a key role for people outside the capital, with grassroots organization, brass bands, and community choirs across the country, that have been largely neglected from academic discourses on music.

Another example is the situation of electroacoustic music in the country. This is a genre in which Chile has played a pivotal role not only in the Latin American region, but also the world. Indeed, one of the first art music works created in Latin America was composed in Chile. In 1956 León Schidlowsky, a Chilean composer who obtained the National Musical Arts Prize in 2014, composed *Nacimiento*, the first work created with electronic means in the country, only eight years later than the world's first piece of concrete music created, and one of the first in Latin America (Schumacher 2007). The first concert of art music that included an electroacoustic work in Latin America took place in Chile in 1959 (Fumarola 1999). In 1978, José Vicente Asuar created a computer system with the only goal of composing music, one of the first computers of this kind in the world. These developments, among many others, are only known by a handful of music scholars and practitioners and are still unknown for the general population.

More recently, a relevant number of artistic practices in Chilean art music have expanded their uses for research. Some of them have been ascribed to the artistic research field —also named in Chile with the term 'Practice as Research'— due to locating practice as a substantial source of new knowledge (Borgdorff, 2012; Nelson, 2013). Thus, recent findings have shown how musical performance (Castro-Magas, 2014; 2020a; 2020b;) or compositional processes (Candela, 2022; Eisner, 2022) can be conducted beyond the idea of merely creating or performing artworks and located in the academic discussion.

In order to fill these gaps, this project aims to study art music, understanding it as a cultural practice and a form of heritage. In fact, we start from the premise that art music, as any other musical practice, builds a cultural form that is possible due to the interaction, collaboration, and work of several agents (Becker 2008), human and non-human actors. Beyond composers and performers, it is also necessary to consider the role and contribution of different agents, such as managers, audiences, cultural institutions, music academies, conservatoires, musicians' associations, community musical groups and choirs, among others. Indeed, Christopher Small coined the term of "musicking" pointing out that the existence of art music is based on the interaction of a complex network of actors that are involved in different ways in a music process (Small 1998). By studying Chilean art music from this perspective, we will be able to unveil its relevance as part of the cultural and social development of the country, a living practice cultivated by different communities that constitutes itself as a renewed understanding of heritage.

Over the last decades, the international research and professional community views of what constitutes cultural heritage and its value for contemporary society have significantly broadened around the world. Heritage studies are no longer devoted to monuments and sites, but rather focused on "the cultural politics underlying the interpretation and valuation of heritage" (Logan et. al 2015). One of the most important trends in updated heritage studies is a transition from the traditional view centered on materiality to more value and community-centered approaches, including a main focus in conceptions of places and identities. The narrow material/immaterial classification (UNESCO, 2020) has been discussed since it recognizes and protects only parts or isolated elements of a heritage phenomenon (Estrada i Bonell and del Marmol Cartaña 2015). Consequently, this classification divides actors that should be indivisible (Smith and Campbell, 2017). In this way, an updated heritage perspective allows understanding Chilean art music from a broad scope —without material or immaterial devices— in which all their actors are part of a complex network (Latour, 2005). Contrary to the conception of heritage-as-thing, the idea of heritage-as-performance (Haldrup and Bærenholdt 2015) addresses social uses, and how embodied and performative interchanges of their actors negotiate the meaning of the past and its needs in the present (Smith 2006; 2017).

NOTE: The list of references is included as an appendix in the ANID platform.

2. RESEARCH OBJECTIVES

2.1. General Objective

Characterize Chilean art music from an updated heritage perspective to unveil its importance as a complex network of actors that is part of the social and cultural development of the country, and a living practice cultivated by different communities.

2.2. Specific Objectives

1. Establish and characterize cultural practices related to Chilean art music under the light of updated heritage studies. We would like to go beyond the notion of Chilean art music as a series of works and to include non-canonical organizations in our study (focus not only on conservatoires, orchestras, etc) to make visible the multiplicity of actors and practices in art music, from a contemporary and historical perspective.

2. Analyze the relationships that exist between art music, place and identity in the context of the current state of art music in Chile. Once we establish and characterize the cultural practices of art music in Chile, we will devote ourselves to analyze in depth the places and identities that currently play an significant role in art music in the country.

3. Explore heritage dimensions of art music, understood as a dynamic and living cultural practice conformed by a complex network of actors, including artistic practice-based research. We acknowledge that the narrative of music history has often been centered in the study of canonical works of art and in the biographies of their creators. We would like to radically change this situation by understanding art music in all its complexity under the light of heritage studies. To achieve this, we would need to characterize, classify and determine the most important cultural practices and the principal mechanisms that make this complex network of actors work.

4. Propose a redefinition of the network of representations and associations usually ascribed to cultural heritage in music, with a special focus on decentralization. Based on our findings of the previous specific objective, we will propose a redefinition of the network of representation and associations that is typically used to understand art music in the country. We would put a special focus on actors and places that have been systematically invisibilized by the mainstream academia and governmental agencies.

2.3. Research questions

To guide our research, we have identified the following research questions related to each particular objective.

Related to specific objective 1

Does Chilean art music exist? How can it be differentiated from any European art music?
What is the general population perception of art music in Chile?
What non-mainstream organizations play a role in this art form?

Related to specific objective 2

Are there any significant differences of art music created and practiced in different national locations?
How are identities reflected in the music that different communities create and practice?
Can we relate art music to identity from a heritage perspective?

Related to specific objective 3

How do art music communities construct their heritage?
What is the role of practice-based research in the state of the arts of art music in Chile?

Related to specific objective 4

How decentralized is the current study of art music in Chile?
How complex is the network of representations and associations ascribed to cultural heritage in music?

3. METHODOLOGY

We will tackle these questions based on the methodology that we describe now. We have planned activities related to each specific objective. In general, in most activities, all of the researchers and students of the project will be involved, but we have identified the person or persons that will lead those efforts and make sure they happen properly and end in a timely fashion, including an active involvement of post-docs and graduate and undergraduate students.

3.1. Activities and time planning

We plan to dedicate the first year to the first specific objective. In the second year, we will address specific objectives 2 and 3, and in the third year we will work on the fourth specific objective.

YEAR 1

1. Establish and characterize cultural practices related to Chilean art music under the light of updated heritage studies.

Activities

Act 1. Organize a bi-monthly seminar about the relationship between updated heritage studies and art music practice open to the general population. We will invite national and international experts on the subject as main speakers of each seminar. Leader: Rodrigo and administrative assistant.

Act. 2. First case studies. Select and analyze case studies of art music in Chile and Latin America (as a reference), concerning different practices and actors embracing the largest possible variety (geographical and temporal variety, comprising different musical genres and social spaces). Leaders: Daniela, Eileen, Postdoc 1, Graduate Students

Act 3. Database implementation. We will collect a database of cultural practices. Leaders: Rodrigo, René, undergraduate students

Act 4. Archival work. Review and inventory of archival material. Leaders: Jose Manuel, Post doc 2.

Act 5. Manuscript writing. Leader: Jose Manuel.

YEAR 2

2. Analyze the relationships that exist between art music, place and identity in the context of the current state of art music in Chile.

Activities

Act 1. Organize a bi-monthly seminar about the relationship between art music, place and identity. We will invite national and international experts on the subject as main speakers of each seminar. Leader: Rodrigo and administrative assistant.

Act 2. Analyze the case studies collected in the previous year with respect to their connection with place and identity cultural heritages. Leaders: Jose Manuel, Eileen, Post doc 1, Graduate students.

Act 3. Manuscript writing. Leader: Daniela.

3. Explore heritage dimensions of art music, understood as a dynamic and living cultural practice conformed by a complex network of actors, including artistic practice-based research. We acknowledge that the narrative of music history has often been centered in the study of canonical works of art and in the biographies of their creators. We would like to radically change this situation by understanding art music in all its complexity under the light of heritage studies. To achieve this, we would need to characterize, classify and determine the most important cultural practices and the principal mechanisms that make this complex network of actors work.

Activities

Act.1. Second case studies. Select and analyze case studies of practiced-based research of art music in Chile and Latin America. We will especially focus on cases that exemplify the invisibilization of certain individuals and institutions, as well as fostering graduate and postgraduate students whose focus is on practice-based research in this field. Leaders: René, Graduate Students.

Act 2. Participant observation and ethnographies of cultural practices of art music. Leaders: Eileen, undergraduate Students.

Act 3. Seeding for a cultural observatory, focused on art music practices in Chile. Leaders: Jose Manuel, Post doc 2.

Act 4. Manuscript writing. Leader: Rodrigo.

YEAR 3

4. Propose a redefinition of the network of representations and associations usually ascribed to cultural heritage in music, with a special focus on decentralization. Based on our findings of the previous specific objective, we will propose a redefinition of the network of representation and associations that is typically used to understand art music in the country.

Activities

Act 1. Organize a bi-monthly seminar for the presentation of the results of our research. We will present to the general audience and supporting institutions our findings. Leader: Rodrigo and administrative assistant.

Act 2. Outreach activities. Leaders: René, Jose Manuel, undergraduate and graduate students.

Act 3. Redaction of public policy and press release documents specifically targeted to relevant institutions (Ministry of Culture, Fundación de Orquestas Juveniles e Infantiles, ANC, SCHM, etc.). Leaders: Daniela, Rodrigo, Post Doc 1 and 2.

Act 3. Manuscript writing. We will use all the findings from all the case studies conducted in the previous years. Leader: Eileen.

GANTT CHART

We now provide a gantt chart with the temporal organization of our activities, for each of the six semesters of the duration of the project.

	Sem 1	Sem 2	Sem 3	Sem 4	Sem 5	Sem 6
Bi-monthly seminar	x	x	x	x	x	x
Manuscript writing	x	x	x	x	x	x
Select case studies	x		x			
Database implementation		x				
Archival work	x	x				
Analyze case studies		x	x	x		
Case studies practice based			x	x		
Participant observation			x	x		
Seeding cultural observatory				x	x	
Outreach activities					x	x
Public policy documents					x	x

3.2. Pertinence of the research team

The scope of this research proposal requires an interdisciplinary approach, with a strong musical foundation. All researchers involved in this proposal study music but from different angles. We now briefly describe each one of the main researchers and how they contribute to the proposed research.

Rodrigo Cádiz is a composer and electrical engineer, specializing in computer music, sound synthesis and electroacoustic composition. He is currently full professor at the Music Institute and School of Engineering at UC. He is a very active researcher, with around sixty peer-reviewed international publications and a well established composer, with about sixty premiered works for a great variety of formats. He is a member of the editorial board of Revista Resonancias.

José Manuel Izquierdo is a musicologist, specializing in the music of the 19th century with a focus on areas such as opera, composers, instruments, and practices. He is currently the Director of Research and Graduate Studies at the Faculty of Arts at UC.

Daniela Fugellie is a musicologist, currently Director of the Music Institute at Universidad Alberto Hurtado. Her research is devoted to the history of art music in Latin America and Europe in the 20th and 21st centuries and the cultural history of music. She is a member of the editorial board of *Revista Musical Chilena* and *Twentieth-Century Music*. As a researcher she has studied several aspects of the institutional history of Chilean art music during the 20th century, including the establishment of avant-garde projects, the role of cultural diplomacy, the biographies of musicians and ensembles devoted to contemporary, early, and chamber music.

Eileen Karmy is socio-musicologist based at the Center for Advanced Studies at Universidad de Playa Ancha (Valparaíso). Her research focuses on music politics, musical labor and organizations, with a special interest in the social history of music. As a researcher Eileen has studied Chilean music from the perspective of musical labor, unveiling the history of musicians' guild organizations from the late 19th century and their crossroads with artistic societies and the labor movement, including musicians' biographies. She is currently researching amateur music in early 20th century Valparaíso, including youth orchestras, marching bands and community choirs. She collaborates at the Chilean Society for Musicology as secretary and at FOJI as a member of the steering committee.

René Silva is a composer, with around fifty works created for different instrumental combinations. He is currently a faculty member at the School of Music and Sound Arts of Universidad Austral de Chile (Valdivia). He recently graduated from the doctoral program in the Arts UC where he conducted doctoral work focused on the historic, compositional and heritage aspects of the Chilean street barrel organ under the direction of Rodrigo Cádiz.

NOTE: As René Silva is an associated researcher to this project, it was not mandatory for Universidad Austral to participate as an associated institution. This is the reason why René appears as an unaffiliated individual in the ANID platform. However, René and Universidad Austral are participants of this project.

We are not only academics who are experts in the field of art music and function at the university level only. We are active practitioners and many of us are involved and collaborate with crucial organizations that play a fundamental role in art music in Chile, as the support letters attached to this proposal show. We are not located only in Santiago. This was a requirement we wanted to meet when we decided to write this proposal together. It was key for us to include and work from cities different to Santiago, in this case we have scholars based in Valparaíso and Valdivia.

We acknowledge that we are part of the complex network of actors that we propose to study and characterize, but we also know that changes usually happen from within. The funding of this proposal would be a milestone towards achieving a more profound understanding and appreciation of art music in Chile. It will also help to highlight the relevance of the field of cultural heritage to study artistic expressions in general.

3.3. Previous work

We now list all relevant publications authored by the participant researchers that are related to this proposal, so the reviewers can get a better idea of the previous work we have done that relate to this proposal.

Cádiz, Rodrigo F. "Creating Music With Fuzzy Logic." *Frontiers in Artificial Intelligence* 3 (2020): 59. <https://doi.org/10.3389/frai.2020.00059>

Cádiz, Rodrigo F. "Creación musical en la era postdigital". *Aisthesis* n.52 (2012), pp.449-475. <http://dx.doi.org/10.4067/S0718-71812012000200023>

Cádiz, Rodrigo F. "Propuestas metodológicas para el análisis de música electroacústica", *Resonancias* 12/23 (2008), pp. 69-85. http://resonancias.uc.cl/images/PDF_Anteriores/Separatas_n23/C%C3%A1diz.pdf

Daniela Fugellie, "Im geschützten Raum. Musikförderung des Goethe-Instituts während der Militärdiktatur in Chile", en: *Die Musikforschung* 74/4 (2021), pp 352-361. <https://doi.org/10.52412/mf.2021.H4>

Daniela Fugellie, "Resignificando el canon: El Requiem de Mozart en el estallido social chileno", en: *Boletín Música. Casa de las Américas* 54 (2020), pp. 93–109. <http://casadelasamericas.org/publicaciones/boletinmusica/54/p93-109%20Resignificando.pdf>

Daniela Fugellie, "Mujeres Intérpretes, Compositoras y Musicólogas en los encuentros de la Agrupación Musical Anacrusa (1985–1994)", en: *Neuma* 13/2 (2020), pp. 14–39. <https://neuma.utalca.cl/index.php/neuma/article/view/2/2>

Daniela Fugellie, "Ausentes presentes. Art music from the Chilean exile in Anacrusa's festivals at the Goethe-Institut Santiago (1985–89)", en: *Twentieth Century Music* 17/3 (2020), pp. 361-380. <https://doi.org/10.1017/S1478572220000171>

Karmy, E. (2021). Pablo Garrido y su defensa de los derechos laborales de los músicos en Chile (1932-1940). *Revista Musical Chilena*, 75(236), 98–118. <https://revistamusicalchilena.uchile.cl/index.php/RMCH/article/view/59178/69730>

Karmy, E., & Urqueta, E. (2021). Música en tiempos de crisis: precariedades del trabajo artístico y resurgimiento del apoyo mutuo en Chile. *Comunicación y Medios*, 30(44), 93-105. doi:10.5354/0719-1529.2022.61381

Karmy, E. (2021). Música y trabajo. Organizaciones gremiales de músicos en Chile, 1893-1940. Ariadna Ediciones. [10.26448/ae9789566095378.21](https://doi.org/10.26448/ae9789566095378.21)

Karmy, E., & Molina, C. (2018). Músicos como trabajadores. Estudio de caso de la Sociedad Musical de Socorros Mutuos de Valparaíso (1893-1930). *Resonancias*, 22(42), 53–78.
<https://doi.org/10.7764/res.2018.42.4>

Karmy, E. (2017). Musical Mutualism in Valparaiso during the Rise of the Labor Movement (1893–1931). *Popular Music and Society*, 40(5), 539–555.
<https://doi.org/10.1080/03007766.2017.1348634>

Karmy, E., Brodsky, J., Facuse, M., & Urrutia, M. (2015). El papel de las políticas públicas en las condiciones laborales de los músicos en Chile. CLACSO.
<http://biblioteca.clacso.edu.ar/clacso/becas/20150520052544/EIPapelDeLasPoliticiasPublicas.pdf>

Izquierdo, José y Guarda, Carrasco. 2012. *La Orquesta en Chile: génesis y evolución*. Santiago de Chile: Catalonia.

Izquierdo, José. 2018. “Bailes chinos: problemáticas históricas, institucionales y estéticas en torno a una declaratoria de patrimonio inmaterial UNESCO”, *TRANS* 21 (2018).

Izquierdo, José y Fernanda Vera. 2020. “Digital humanities and Nineteenth Century Music: Some Perspectives and Examples from Latin America”, *Cambridge University Press* 18 (2021), 121 - 127.

Silva Ponce, R. & Cádiz, Rodrigo F. (2021) “Música condenada a vivir: patrimonio y resiliencia del organillo chileno”. *Revista Musical Chilena* 75(235), 26-54.
<https://revistamusicalchilena.uchile.cl/index.php/RMCH/article/view/56074>

Silva Ponce, R. (2019) “La ópera como herramienta de acción social y unión comunitaria. Reflexiones acerca del proceso creativo, montaje y estreno de *La Malén*”. *Revista Musical Chilena* 231: 147-155.
<https://revistamusicalchilena.uchile.cl/index.php/RMCH/article/view/53319/56687>

Human capital training and formation: this section has to include a plan for training and formation of new human resources. Postdocs and thesis students should be incorporated to the activities of the project. Indicate how many postdocs and thesis students (undergraduate / graduate) are to be included in the working plan, their roles in the project, co-tutorships planned with members of the research team or combinations with experts abroad, etc. Participation of the team in postgraduate programs and courses have also to be included here.

Our universities have different programs that focus on the study of music as cultural practice, as well as -in more general terms- studies in the humanities and heritage. The Pontificia Universidad Católica de Chile has two postgraduate programs in arts, which include this line of study, in the form of the Magíster en Artes, mención Música (MA in Music), as well as the Doctorado en Artes, or PhD in Arts. There is also an MA in Heritage Studies, of which the Faculty of Arts is a member. The Faculty of Arts also has a bachelor degree in musicology. The Universidad Alberto Hurtado has an MA in Latin American musicology, and the Universidad Austral de Chile has a PhD in Human Sciences, with a focus on discourse and culture. Finally, the Universidad de Playa Ancha has bachelor degree in music pedagogy, with a strong focus on community music, an MA in Heritage Studies, and is currently developing a new postgraduate program in integrated arts.

Considering all these programs, it becomes evident that the team members will be incorporating students at all levels, to develop a new field of studies in art music as a form of culture and heritage.

In the activities specified in the methodology, we specify the role of post-docs, graduate and undergraduate students in each one of the activities we have planned. Of course, given the fact that this project has not been approved for funding yet and that we have not selected these individuals, we can not plan in a more precise manner their involvement on specific activities of the project, as we don't know their backgrounds, experience or interests. However, we would like to emphasize that we have allocated the great majority of the requested funds to train and form these future scholars. This is a project that aims to create a strong research community with a renewed and fresh look not only to art music but to many other areas in the humanities based on novel theories of heritage.

National and International Cooperation (Networks): Due to the importance of developing or consolidating national and international linkages through the project with other Centers or groups in Chile and abroad, a clearly stated and focused plan for national and international cooperation with stated goals and deadlines have to be developed here. If the team already has already established stable national and/or international networks, letters from the foreign entities as well as national entities have to be included as appendices in this proposal. Include letters of interest or intention as appendices in the application (in English).

We have identified the following national and international cooperation networks:

Red internacional de investigadores Trayectoras, www.trayectorias.org. Focused on the study of musical exchange processes between Latin America and Europe, which brings together researchers from different countries of both regions.

Centro de Estudios Mediales UAH (research associate unit of Facultad de Filosofía y Humanidades)

Sociedad Alemana de Musicología y su grupo de estudios de relaciones musicales entre Alemania y Iberoamérica (Deutsch-Ibero-Amerikanische Musikbeziehungen)

Three scholars of the project, José Manuel Izquierdo, Daniela Fugellie and Eileen Karmy, are members of *Sociedad Chilena de Musicología*, participating in different periods at the steering committee. This society officially represents music scholars in Chile since 2003, participating at the National Music Council (*Consejo de la Música Nacional*).

René Silva is developing a creation and recording project (Fondo de la Música, Línea de Registro Fonográfico) in collaboration with FOJI (Fundación de Orquestas Juveniles e Infantiles de Chile) Eileen Karmy is a member of the steering committee of FOJI designated by the Ministry of Culture.

Archivo de Música, Biblioteca Nacional de Chile

Two researchers of this proposal (Rodrigo Cádiz and René Silva) are members of the National Association of Composers (ANC). This association has congregated most Chilean art music composers since 1936.

Eileen Karmy is a member of the steering committee of the international network Working in Music, that gathers scholars from different countries researching musical labor and organises international conferences about music work.

Outreach, dissemination of results and knowledge transfer to non-academic environments: This refers to the dissemination Plan to the community and/or elementary and secondary schools. For those proposals that plan to have technology developments or generate solutions /products/protocols for public and /or economic interest, indicate in this section the activities planned and corresponding actors. Keep in mind that the actions taken in this aspect will have an effect on the national visibility of the project achievements and activities. Include letters of interest or intention as appendices in the application (in English).

As we explained in the methodology, the second activity of the third year of the project will be specifically devoted to outreach activities.

We will also use social networks to disseminate information about our findings through the three years of the project in the form of infographies, short interviews, short videos and stories.

We will use part of the requested operational expenses for this purpose.

Application and/or Transfer of Generated Knowledge and Impact in Other

(Non-Academic) Sectors: The Proposal has to refer to the application and/or transference of the research results and the specific activities planned to do so, as well as their expected impact. These activities have to directly contribute to the improvement of public policies, to good practices in public sectors (organizational, management, community) and private sectors (business, working unions, industrial, productive and service sectors, among others) in order to promote the economic development and social welfare of Chile.

As we mentioned in the introduction to this proposal, we believe that there is serious disconnection between new ideas about culture, heritage and the place of art music in contemporary society in Chile, both in Santiago and beyond. Because of this, we plan the application and transfer of our knowledge in two different stages/layers.

The first one is the development, during the second year of the project, of an observatory of cultural practices, with a focus on art music in Chile, led by the team in charge of this Anillo. Of course, an observatory needs to be developed, so during the second year we plan to have a first stage, with seeding in terms of financing and organization, and developing a model. Our aim would be to evaluate if such an observatory is feasible, and if it would have the means to affect the cultural landscape in Chile thanks to data and research-based information.

The second stage, would be to create a series of documents that would use the information gained on previous years, to influence different cultural agentes. We would write suggestions of public policy for the Ministry of Culture, to be sent (and hopefully have a meeting with) the Council of Music of said Ministry. At a second stage, we would share those same documents, and prepare specific ones, to present to different cultural agents and institutions that we deem are particularly important for this field, including the FOJI, ANC and others we have mentioned previously in this document.