

To Professor Manuel Pedro Ferreira  
Chairman of CESEM, Lisboa, Portugal

#### Evaluation of CESEM annual reports for 2013 and 2014

The CESEM consists of 5 research groups, 1. Early music studies, 2. Music in the modern period, 3. Contemporary Music, 4. Education and Human Development, and 5. Critical theory and communication.

The 2013 annual reports is divided into individual reports for each of these 5 groups. There is no overall summary. Only groups 3, 4 and 5 give summarizing statements about the work of the groups. For groups nos. 1 and 2 it is therefore only possible to evaluate the output of the groups. The general statement for group 3 points to the “interdisciplinary dimensions of artistic research” with intentions to “foster debate focusing on contemporary music, performance as creative practice, and musical experimentation in general” (2013 I: 28). Group 4 aimed at the “consolidation of its approach,” articulating “Research, Training, Creation and Intervention” (2013 II: 1). The project Opus Tutti has been central, allowing “the crossing of contributions from members of the group that have different scientific profiles” (2013 II: 1). Group 5 points out, that their activities are “defined by the exercise of critical thinking, the use of critical and advanced methodologies in social sciences”, and that it is characterized by “dialogical orientation in different aspects of research” (2013 II: 20).

Such descriptions are fairly general and in some cases followed up by descriptions of concrete activities, such as group 5 pointing to artistic activities of its members and to specific partnerships. Since presentations of the different groups are so different in structure and overall descriptive methods, it is mainly possible to assess the overall level of activity for the year 2013. This seems very high, indeed, with numerous publications in journals and book chapters, some books, many conference participations and a large amount of other activities, conferences, concert activities etc. International publication has been done in highly regarded journals, such as for instance *Plainsong and Medieval Music* (in early music). Altogether, there can be no doubt about the high academic activity and a generally high academic level of what is being done. However, it is difficult to assess to what extent the groups function as collaborative groups, not only as groups of individual, clearly very active individual researchers.

The 2014 annual report contains an overall report on highlights of the year, emphasizing the successful application for funding of the "Music as Culture and Cognition" Doctoral Program, various archival work and the role of the CESEM in the preparation of the new online series of the Portuguese Journal of Musicology (*Revista Portuguesa de Musicologia*). Also an overall

summary gives an impression of the most important publications as well as awards, and of numerous other scientific activities in which the CESEM has been involved.

The report is further divided up in 5 reports from the five (above-mentioned) groups. The listings and overall comments (in this report from all 5 groups) confirms the impression that, in spite of certain set-backs with staff members having to leave the project (pointed out in the overall comments), the productivity of the CESEM as ben intact and even increased. The impression from the 2013 annual report, that publications are not only quantitatively but also qualitatively at a high level (measured through the quality of journals and publishers for international publications).

The questions that still seem difficult to judge from the reports concerns the integration of the groups, individually, as well as between the five groups. This is not really addressed in the report, and I would advise that such themes be discussed in future annual reports.

However, seen from my vantage point, my overall evaluation is that the CESEM does an excellent work at a high academic level.

Copenhagen 31 May 2017

Nils Holger Petersen