

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

### Evaluation of the CESEM annual reports for 2018 and 2019

The CESEM consists of 5 research groups, 1. Early Music Studies, 2. Music in the Modern Period, 3. Contemporary Music, 4. Critical Theory and Communication, and 5. Education and Human Development.

The brief overall reports on CESEM's activities in 2018 and 2019, that start both of these two annual reports, show that although the overall funding decreased during these years, what we deem to be the most important research output, the international peer reviewed articles as well as international books and book chapters, increased, especially in 2019. This is in itself a very good sign of concentrating CESEM's focus where it has the greatest international impact.

Of course, statistics should be taken with some reservations. One can never judge fully from the number of publications and other activities the academic standards and the success of a research institution. It is also important to note, that small variations in the numbers of publications do not necessarily reflect better or more research activity, or less, since the output is, in the end, based on reflections and work, which does not always go continuously and smoothly. However, judged by the importance of the international journals and the publishers where the CESEM has appeared, CESEM has done very well in these two years, as in all of the years, in which we have been following CESEM.

One needs, of course, to look closely into each of the five detailed sub-reports from the (above mentioned five research groups that together constitute the CESEM. Reading those reports, in both years, confirms the overall impressions from the short overall introduction as well as the graphic and numerical presentations of the research output. In addition to the research output as such, there have been held numerous conferences and workshops. There has also been a high level of activity in the production of doctoral and masters dissertation, which, obviously, includes a high level of research advisory activity and teaching. In the creative Contemporary Music sub-unit also much creative work has been produced in terms of concerts and composition of new music, as well as reflection on the status of contemporary music at this time.

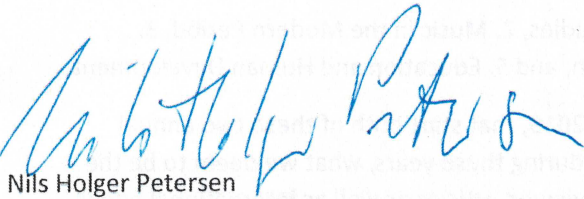
Altogether, the achievement of CESEM during the two years 2018 and 2019 has been impressive with many publications, internationally and nationally, and not least in renowned journals and in books published by important academic publishers. Just to mention a few: *Journal of the American Musicological Society*, *Acta Musicologica*, *Music & Letters*, and *Basler Jahrbuch für Historische Musikpraxis*, and among publishers, Cambridge University Press, Brepols.

What we can gather from the reports also fits very well into the impressions by the members of the consultative board when we (individually) visited the CESEM in the Spring of 2019 and there had occasion to discuss CESEM and its activities with groups of its researchers, also including individual conversations with scholars from each of the CESEM research units. We believe that CESEM altogether functions at a very

high, international level with active also interdisciplinary research going on, including also interdisciplinary seminars. This is for example highlighted in the report of the subgroup "Critical Theory and Communication" in the 2018 report (on p. 124) and in the 2019 report (on p. 112), but also in the Early Music Studies group, see the 2018 report (p. 6) and the 2019 report (p. 5).

Even so, the one thing that might have been developed more is the interaction between the five sub-research groups. This is, indeed, a difficult matter, since all research units are large and very busy, and to entertain a scholarly communication between such units is time-consuming. However, this might indeed be fruitful, and such initiatives have since been further developed.

On the whole, there is reason to congratulate CESEM with its achievements over the years 2018–2019.

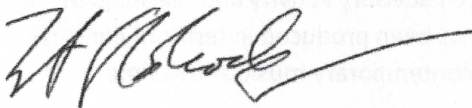


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