

École Universitaire de Recherche Humanités, création et patrimoine

Paris Seine Graduate School - Humanities, Creation & Heritage

Project-based doctoral programme

2018 call for applications

Rules & regulations

Publication: Thursday, 17 May 2018

Deadline: Wednesday, 20 June 2018 at midnight

E-mail address for application dossiers:
doctoratprojet2018@universiteparisseine.fr

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I – General presentation

The Paris Seine Graduate School of Humanities, Creation & Heritage (PSGS-HCH), under the aegis of the Université Paris Seine COMUE, will welcome at the beginning of the 2018/2019 academic year the first students keen to pursue a project-based doctoral thesis programme. The present call for applications is meant to recruit these students.

The Paris Seine Graduate School of Humanities, Creation & Heritage (PSGS-HCH)

The Paris Seine Graduate School of Humanities, Creation & Heritage (PSGS-HCH), laureate of the third *Investissements d'avenir* (Future Investments) programme (PIA3), gathers together the humanities and social sciences departments of the Université de Cergy-Pontoise and four schools active within the creation and heritage domain: the École Nationale Supérieure d'Architecture de Versailles (ENSAV), the École Nationale Supérieure d'Arts de Paris-Cergy (ENSAPC), the École Nationale Supérieure de Paysage de Versailles (ENSP) and the Institut National du Patrimoine (INP), all members of the Fondation des Sciences du Patrimoine (Foundation for Cultural Heritage Sciences).

This project stands out for its proposing to set up training courses focusing on project-based research at the master's and doctoral levels, as well as lending greater coherency to the Université Paris Seine's training offer in the humanities and social sciences. Indeed, the graduate school's member institutions (both the university and the schools) share the same concern: developing research on their respective subjects, while favouring research practices directly related to the future professional activity of their students. In this perspective, the focus on project-based research constitutes a fundamental pillar of the graduate school's scientific project.

Project-based research

Project-based research means incorporating hands-on experience (artistic, design, restoration, conservation, etc. practices) into the research process, by considering that the production of knowledge can – indeed, *must* – also be achieved through practice. In line with the latest theoretical and epistemological developments within the field of creation, practice-led research amounts to designing and rendering operational research strategies in which hands-on experience encourages and engenders both research questions and results. The goal is to integrate practice into a strategy of continual improvement by way of research, while encouraging the consideration and analysis of one's own initiatives, methodologies and tools. One objective is to favour – by lending greater perspective to professional practice – the development of a more autonomous and less standardized reflection, notably with regard to those specializations within the cultural heritage domain.

It therefore amounts to imagining a form of research based upon the carrying out of hands-on projects, with research materials produced during and by the project. According to the more traditional model, researchers act as observers, removed from their subjects of study, in order to analyse the process at work and its end results. However, project-based research proposes transforming these observers into actors, designers and participants of the process or approach to be studied. Therefore, project-based research necessarily includes a certain self-reflection, seeking to retrace the project's conditions of implementation (and so also the conditions of the research material's production), to identify the effects and limitations, and to infer the scope of validity for the proposed – tested and analysed – approach or process.

For these reasons, such an approach is especially ambitious and demanding. The ultimate analysis focuses as much (and at once) on the project's production as on the process of this very same production (in other words, the project as a means of intervention on reality, society, matter, language, nature, the imaginary, etc.).

From this perspective, project-based research is also project-focused research, though it be here carried out by the project's very designer. Such research will draw from the full repertoire of project-focused research, since it relies on a state of the art and will therefore seek out pre-existing productions and results from a variety of different fields liable to shed light on the research subject and situation. And project-based research will also borrow from project-directed research, since it seeks to inform and influence future project practices; however, this aspect is intrinsic (though often implicit) to the obligation for reproducibility and transferability inherent to all scientific work.

Reproducibility could prove problematic for project-based research, particularly for more sensitive and artistic projects open to inspiration and thus relatively resistant to standardization and protocol. Therefore, elements susceptible to vagaries or uncertainties or unreproducible inspiration will have to be underlined and characterized (at the very least), so as to precisely identify those elements of the creative/interactive process under analysis that can be reproduced and those elements that remain beyond one's control. Here, the essential requirement is rendering explicit the implementation conditions for the particular creative act, allowing others to form an opinion on the process studied, on its determining factors and its effects.

II – The project-based thesis programme at the Paris Seine Graduate School – Humanities, Creation & Heritage

The Paris Seine Graduate School – Humanities, Creation & Heritage proposes establishing a project-based doctoral programme. This selective programme reserved for explicitly hands-on, practice-based thesis projects will benefit from strengthened accompaniment, notably semesterly seminars gathering together all programme participants, as well as a form of annual continuous monitoring focusing on progress made by each doctoral student.

This programme is reserved for students holding a degree in one of the various specializations on offer. In addition to meeting the usual academic standards, the theses pursued must be based upon: 1) A dialogue between the social sciences, theoretical literature and research, and project practices (notably so as to define the relevant auto-reflection tools); 2) For certain specializations, some connection to a societal demand, via partnerships with relevant in-field institutions or local players capable of serving as project catalysts; 3) Research-results publication formats (including a written thesis paper) guaranteeing evidence of the project's implementation and its reproducibility.

A shared approach

- Project-based research places project-designers (artists, architects, landscapers, curators, restorers, etc.) and their particular practice at the heart of the methodological process. It allows for the production of project-focused knowledge, liable to be subsequently reinvested back into the practice(s).
- The research approach or process is centred around each student's artistic, architectural, etc. project, thereby constituting a space for reflection and production nourishing each student's individual work, with this same work in turn nourishing the research process.

- Project-based research seeks to invent specific forms of dissemination, development and promotion, as called for by each specific research project. Those active within the arts, in particular, consider that research must not obey any one a priori form, rather considering this an integral part of the research process.

Nevertheless, standard academic requirements for doctoral studies will be maintained, notably the student's submission of a written analytical paper and its oral defence.

A cross-disciplinary approach

Since the programme's project-based research targets a broad comprehension (as comprehensive as possible) of the mechanisms and phenomena being studied – without however striving for exhaustiveness – it necessarily calls upon a variety of different disciplines. Practice by necessity comprises multiple dimensions. Based upon hands-on experience and practice, while also striving for self-reflection and self-awareness, project-based research must call upon as many disciplinary perspectives and frameworks as are deemed useful for comprehending and representing in an informed manner the intrinsic complexity of the practices carried out during the project.

Thesis supervision

Obligatory joint-supervision by: 1 professional (not necessarily an academic) and 1 HDR instructor (accredited research director).

Applicants will be able to submit thesis projects for which the scientific supervision has not yet been set and established. If their dossier is accepted, the graduate school will be able to assist these applicants in identifying suitable supervisors and setting up a thesis monitoring programme.

The PhD student will be hosted by a laboratory attached to one of the graduate school's member institutions, coherent with the particular specialization being pursued. While awaiting the creation of the new Paris Seine Graduate School – Humanities, Creation & Heritage, thesis registrations will be temporarily handled by the Law and Humanities Doctoral School of the Université de Cergy-Pontoise. Regardless, all theses will be defended at the future doctoral school, including those theses whose accredited thesis director is habitually attached to another doctoral school.

Thesis monitoring and evaluation

Regular, obligatory monitoring is set up, with an annual two-part evaluation based upon: a written paper constructed according to the scientific progression of the students' doctoral studies and an oral presentation (intermediate presentations the 1st and 2nd years, with the final thesis defence the 3rd year). Validation of this annual evaluation is required for students to continue their doctoral studies. Any non-validation entails repeating the year of school, redrafting the thesis paper and restarting the oral presentation. The 3 annual papers mark the students' progression in acquiring both the relevant theoretical framework and a critical perspective on their own research practices.

The thesis defence

To defend their thesis, students must have had their 1st- and 2nd-year evaluations validated. Theses are presented before a mixed jury of academics and professionals comprising at least 4 members. Co-supervisors are also jury members. Theses will be evaluated according to three criteria: The project carried out (within the arts, literary creation, architecture, landscaping, restoration, curating); the final analytical thesis paper (whose characteristics will be defined with the supervisors); the thesis defence, with an oral explanation of the project and research approach.

Special justified thesis-defence locations can be considered (exhibitions, gardens, etc.).

Doctoral training

Doctoral training represents **60 ECTS credits** attributed by the doctoral school. Students will have to earn **50 ECTS credits** by completing 5 doctoral seminars/workshops. Indeed, so as to furnish students with the methodological and critical tools needed for drawing up their thesis project, doctoral workshops will be held twice yearly: 3 consecutive days at the end of each semester. 5 workshops will be organized, successively hosted by one of the 5 schools/universities. These workshops will be obligatory for all PhD students, no matter their particular thesis specialization, thereby allowing for a mixing and mingling of different perspectives within a nevertheless identical scientific framework (project-based doctorates). Each workshop will offer professional conferences, academic presentations, lively roundtable debates and an exhibition of the PhD students' research work.

Internationalization

The remaining **10 ECTS credits** are to be earned in a more open manner. We strongly recommend an **international research stay** of at least 1 month, allowing students to earn their 10 ECTS credits at a foreign institution connected to their home institution. Should such an international stay prove impossible, the 10 remaining credits could be earned according to a scale established in accordance with the doctoral school: scientific organization of a seminar, participation in an international colloquium, etc.

International mobility grants for the best students will be awarded for foreign stays.

III – List of doctoral specializations

Applicants will have to indicate their doctoral specialization from among the following options:

Practice and Theory of Literary Creation

The literary project-based doctorate is founded upon the principle that any literary creation is in-and-of-itself a research study subject to theorization. The “Practice and Theory of Literary Creation” thesis must therefore comprise two necessarily linked dimensions (according to an organization specific to each project): a unique literary creation that can take a variety of forms (falling within a particular genre or rather a hybrid work, a digital or non-digital creation, combining or keeping separate the literary and visual arts, etc.) and a theoretical section of around 200 pages in close relation to the creative component. Both portions must form a coherent whole structured around a specific literary question or the literary treatment of a common theme, including as well an analysis of the creative process. This thesis paper will allow for an evaluation of, in addition to the students' artistic skills and talents, their capacities with regard to literary culture, literary theory and the interpretation of texts, as well as their capability to critically appraise their own creations.

Contact: Violaine Houdart-Merot (violaine.houdart-merot@u-cergy.fr)

Architecture

A decade following the creation of its doctorate in architecture, ENSA-V seeks to develop a project-based doctorate. The goal is to encourage innovation by according a high level of recognition to project-based research studies via languages that can be experimental and constitute new scripts, or one-of-a-kind architectural and urban designs, liable to favour a renewal of creative practices and processes. Whether relying on architectural simulation tools or on technical and material processes,

students' theses will be structured around each particular project. By distancing itself from the professional-project approach, it will manage to draw inspiration from its capacity for contextualization to reveal theoretical elements demonstrating architecture's contribution to knowledge.

Contact: Frank Rambert (frank.rambert@versailles.archi.fr)

Landscaping

The landscape-project doctorate must contribute to further advancing the landscape sciences by producing new knowledge for the domain's fundamental fields of reference, for the technical disciplines implemented during landscaping projects, and naturally for the very conception of landscaping approaches and processes. It relies on hands-on project experience to propose, found, test and verify innovative procedures or protocols liable to influence landscaping references and ultimately landscaping practices. It can focus on any characteristic, constituent stage of the landscaping project, as well as on the overall approach to landscape project design.

Contact: Patrick Moquay (p.moquay@ecole-paysage.fr)

The Arts

Research in and by the arts places artists, authors, creators and their practices at the very heart of the methodological process. Closely associated with a high-level professional experience, art research unfolds *within* artistic practice. This research calls upon the various stages of the creative process (from design to production to dissemination), which it subsequently nourishes in return. It relies upon an intimate connection between theory and practice and it maintains a constant self-awareness that mutually binds experimentation and analytical distance. Inventing its own shapes and forms, the research must produce results revealing a practice of thinking and a thinking of practice.

Contact: Antoine Idier (antoine.idier@ensapc.fr).

Heritage Conservation and Restoration

The "Heritage Conservation and Restoration" doctorate is a professional *hands-on* research experience. The key elements of this doctoral programme – namely the analysis and placing in perspective of research results, the self-reflection surrounding this practice, and the invention or construction of knowledge, skills, technology and tools (whether conceptual or methodological in nature) – are currently absent from the conservation and restoration domain. This project-based doctorate would constitute the necessary complement – of interest to conservation and restoration professionals, as well as the heritage chain's stakeholders and participants – to the academic doctorate focusing on the history of restoration, the history of techniques, material sciences, etc. It therefore requires hands-on experience in conservation and restoration.

Contact: Sigrid Mirabaud (sigrid.mirabaud@inp.fr)

Heritage Studies

For heritage curators, this project-based doctorate should produce new knowledge, as much within fundamental disciplines of heritage expertise (notably history, art history, archaeology, and the history of sciences and techniques) as within technical disciplines called upon during heritage actions and practices (notably museology, archiving, and analytical and descriptive methods focusing on furnishings, constructions and archaeology). This particular hands-on doctorate is structured around a heritage project that can take the form of: curating an exhibition, creating a new scientific and cultural project, designing and implementing a new permanent-collection presentation, exploiting and

spotlighting an archival collection, analysing and describing an ensemble of furnishings or objects from an archaeological dig, etc.

Contact: Christian Hottin (christian.hottin@inp.fr)

IV – Project selection process

Stage 1	Publication of the 2018 PSGS-HCH call for applications.	17 May 2018
Stage 2	Call for applications deadline.	Midnight, 20 June 2018
Stage 3	Evaluation of project admissibility. Assessment of admitted projects.	21 June to early July 2018
Stage 4	Applicant interviews.	1 to 15 July 2018
Stage 5	Publication of results.	16 July 2018
Stage 6	Confirmation of contracts by the doctoral school's scientific committee (if necessary).	4 September 2018
Stage 7	Thesis registration and beginning of doctoral studies.	October 2018

Project admissibility will be assessed by the PSGS-HCH steering committee and an ad hoc jury comprising members of all partner institutions. This jury will subsequently interview applicants whose dossiers are accepted during this initial stage.

The jury may call upon outside experts to assist them in evaluating the proposed thesis projects. Applicants are requested to indicate any laboratories or experts for which a conflict of interest could exist if called upon to help evaluate the proposed project.

The PSGS steering committee will select those projects to be funded; these projects will then be submitted for confirmation to the scientific committee of the Law and Social Sciences Doctoral School (overseeing the project-based doctoral programme while awaiting the actual creation of the Humanities, Creation & Heritage Doctoral School).

V – Evaluation and eligibility criteria

Project eligibility criteria are as follows:

- The complete application dossier must be submitted by the established deadline and according to the specified format.
- The project must fall within the thematic specializations offered by the PSGS-HCH project-based doctoral programme. For the disciplines of architecture, landscaping and conservation/restoration, the required training must have prepared applicants for hands-on experience and practice within the discipline.

- Applicants must have completed master's-level training within the selected field.
- Applicants must prove prior research training and experience via their previous studies or their non-academic career; this prerequisite is meant to allow for a rapid start to the doctoral studies, while ensuring favourable conditions for pursuing the doctoral degree.

Project evaluation will take into account:

- The scientific quality of the project.
- The project's pertinence to the chosen doctoral specialization.
- The project's connection to current debates within the targeted field(s), with regard to both theoretical and epistemological considerations and artistic, social and pragmatic questions.
- The project's position within the current national and international contexts.
- The project's suitability to the means, methods and principles of the project-based doctoral programme as outlined above.
- The scientific feasibility of the project.

VI – Means of submission

Applications are to be submitted by e-mail to: doctoratparprojet2018@universiteparisseine.fr

An acknowledgement of receipt confirming submission will be sent via an e-mail reply.

The application dossier's constituent files must be named as follows:

PSGS_HCH_AAC_2018_ *doctoral student's name*_Projet_these.doc (or .pdf)

PSGS_HCH_AAC_2018_ *doctoral student's name*_Portfolio.pdf

If necessary: PSGS_HCH_AAC_2018_ *doctoral student's name*_annexes.doc (or .pdf)

Complete dossiers must be submitted by midnight of 20 June 2018. After this deadline, all submissions will be deemed inadmissible.

The graduate school steering committee and the applicant selection jury reserve the right to request further information, to facilitate the assessment and evaluation of the submitted projects.

VII – General conditions for thesis funding

All application dossiers must explicitly present the planned means of thesis funding. Three scenarios are possible:

1. The applicant requests a **doctoral contract drawn up by the graduate school**. In this case, the application dossier serves as a funding request. A positive decision on the part of the jury constitutes the thesis grant's attribution, which must subsequently be formally ratified by the doctoral school's scientific committee. Funding accorded by the graduate school takes the form of a doctoral contract between the university and the student. The contract amount, the means of funding and the procedures for pursuing the thesis are established in accordance with the other doctoral contracts managed by the doctoral school.
2. Rather than requesting a graduate school doctoral contract, the applicant benefits from some **other source of outside funding** (generally provided by the host laboratory for predefined

research projects). In this case, the application dossier is limited to the student's formal registration, within the framework of the project-based doctoral programme. However, the jury may choose to verify that the obtained funding would allow for the proper, successful pursuit of the thesis. The doctoral contract will be signed between the host laboratory and the student.

3. The applicant benefits only from **partial funding** or plans on privately funding his/her thesis (via the student's own financial means), with **the doctorate being pursued in parallel to the student's professional activity**. In this case, the thesis can be pursued part-time and its maximum duration extended to 6 years. The jury must verify the feasibility of both the project and the proposed source of funding.

VIII – Monitoring of funded projects

Support provided by the graduate school *must* figure on all written and oral publications/communications.

Presentations of currently funded projects may be requested as part of the graduate school's activities.

IX – Application dossier contents

The application dossier comprises:

- The thesis project presentation dossier, signed by the applicant and, if applicable, the thesis director and/or the project adviser or the host laboratory director.
- A portfolio presenting the applicant's most significant and pertinent accomplishments. The document must not exceed 5 pages, excepting application dossiers for the Arts specialization (for which no limit is set). Websites are accepted and voluminous portfolios can be transferred via such platforms as WeTransfer.
- An appendix dossier including any necessary additional documents.