



UNIONE EUROPEA
Fondo Sociale Europeo



TABLE 4 – PhD Programme in ART HISTORY, FILM STUDIES, MEDIA STUDIES AND MUSIC

THE PhD PROGRAMME	
Administrative location	University of Udine, Department of Humanities and Cultural Heritage (DIUM) - vicolo Florio 2, 33100 Udine (+39 0432 556100)
Associated location	-
Location for training, teaching and research activity	Teaching and other training activities will take place primarily at the administrative programme location or in other locations of the University of Udine. The research program will be mainly developed, with reference to the assigned scholarship, at one of these locations: administrative location, enterprise.
Coordinator	Prof. Alessandro Del Puppo (alessandro.delpuppo@uniud.it)
Programme duration	3 years
Curricula	Film Studies, Media Studies, Music
Programme website	https://www.uniud.it/it/ateneo-uniud/ateneo-uniud-organizzazione/dipartimenti/dium/ricerca/dottorati-di-ricerca/phd-program-art-history-film-and-media-studies-and-music?set_language=en

ADMISSION REQUIREMENTS	
Required degree	Italian Laurea (before DM 509/99) or Italian Laurea Specialistica/Magistrale (ex DM 509/1999 and DM 270/04). Foreign degrees and titles: refer to art. 3 and 4 of the Call.
Knowledge of the following foreign language	One of the following: English, French, German, Spanish

DOCUMENTS AND QUALIFICATIONS TO BE ATTACHED TO THE APPLICATION FOR ADMISSION	
Compulsory documents (art. 5 of the Call)	<ol style="list-style-type: none"> 1. Certification or self-certification (refer to art. 5 paragraph 5 of the Call) of the academic title needed for admission to the PhD programme and list of the exams (with grades) passed during the Italian first level (bachelor) and the Laurea Specialistica/Magistrale programmes, or during the Italian programmes before D.M. 509/99, or during the foreign academic programmes; 2. Master thesis ("Tesi di Laurea") associated to the degree/title providing access to the PhD programme. Applicants who are not graduated on the expiration date of this Call can submit an extended abstract in place of the complete thesis, in Italian or English language, signed by themselves and by their thesis Supervisor (approximate limit 25,000 characters, spaces included); 3. Curriculum vitae et studiorum, dated and signed; 4. Copy of a valid identity document (citizens of countries not belonging to the European Union a copy of a valid passport, comprehensive of the pages containing the holder's photo, personal details, passport number, date and place of issue, date of expiry); 5. A research project, dated and signed, developed in accordance with the description of the research topic of interest, which highlights the contribution that the applicant can offer to the development of the same topic (approximate limit 20,000 characters, spaces included, in English/Italian language). The project's structure should touch upon the following questions: <ul style="list-style-type: none"> - Objectives; - State of the art; - Methodology; - Achievable results; - Timeline; - Bibliography.
Optional documents (art. 5 of the Call)	<ol style="list-style-type: none"> 1. Motivation letter by which the applicant explains the reasons for admission to the PhD programme, dated and signed (approximate limit 2.500 characters, spaces included); 2. Publications (max 5).

SELECTION COMMITTEE	
Appointed members	Cosetta Saba – Associate Professor – University of Udine Sergio Canazza – Associate Professor – University of Udine Andrea Mariani – Assistant Professor – University of Udine
Substitute members	Carmelo Marabello – Full Professor – University IUAV of Venice Antonio Rodà – Associate Professor – University of Padua

ADMISSION

GENERAL COMPETITION (art. 8 of the Call for Applications)

Positions available: 1



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Detailed description	N.	Funding	Annual gross amount	Period abroad	Period in enterprise (identified by the Univ. of Udine)	Research topic
Positions WITH SCHOLARSHIP: 1	1	National Operational Program (PON) Research and Innovation 2014-2020 "Education and research for recovery – REACT-EU" (M.D. 1061/2021) and University of Udine	€ 15.343,28	max 6 months optional	min 6 - max 12 months mandatory	1.1 Green Topic "Definition of a computational model for the documentation, preservation and reactivation of contemporary art, in the forms and contexts in which it is produced" (PON RI 2014/2020 Axis IV Action IV.5)

Competition procedure and test schedule

Evaluation of qualifications and oral examination.

For the evaluation of applicants' attitude for scientific research and their knowledge to develop the topic of interest, the Selection Committee can attribute up to 100 points to each applicant: max 30 points to the qualifications and max 70 points to the oral examination. The applicant is admitted to the interview if his/her qualifications receive at least 21 points. The oral examination is passed with at least 49 points. The applicant is eligible to the PhD programme if he/she passes the oral examination. Only for eligible applicants, the points attained in the oral examination will be added to the points of the qualifications.

Scholarships are assigned according to the provisions of art. 10 of the Call.

DATE FOR THE PUBLICATION OF THE ADMITTED APPLICANTS TO THE INTERVIEW: within November 5, 2021

DATE FOR THE PUBLICATION OF THE FINAL RANKING LIST: within November 11, 2021

Foreign language that can be used for examination	Italian, English and/or French	
Evaluation Criteria of qualifications <i>During the preliminary meeting the Selection Committee may establish sub-criteria for the evaluation</i>	Curriculum vitae et studiorum	3
	Research project	16
	Scientific publications	3
	Thesis/Abstract	7
	Motivational letter for admission to the PhD programme	1
Oral examination	The oral examination aims at verifying the research skills of the applicants, with particular reference to the research project.	
Calendar of the oral examination	Date	November 8, 2021
	Time	09:30 am
	How to conduct the examination	The oral examination will be held online (MS Teams)
	Based on the number of applicants, the oral examination may take place in more than one day. Applicants must exhibit a valid ID.	

Research Topics Description

Research topic 1.1: Definition of a computational model for the documentation, conservation and reactivation of installation works (time-based bio-technical system) and biosemiotic environments

During the second decade of the 2000s, the most advanced and accredited artistic practices, not only in the Western society, on a socio-cultural and institutional level, fall in both the history of the arts and the history of media devices and technological apparatuses of the late twentieth century and act with no-distinction between the biological dimension and the mathematical-computer science one. These are practices that use technologies in a transitional key, questioning the conditions of possibility and experience of art in a historical, socio-economic and political context whose complexity has been accentuated by the COVID-19 pandemic.

In such a transactional context, on an epistemic and ontological level, the twentieth-century idea of "work" proceeds towards that of "construction of worlds" - not necessarily "immersive" (according to the different degrees of virtual reality) - whose format is installation and whose forms of manifestation are biosemiotic environments. With respect to the latter, the exhibition display is not only supported by technological apparatus, but it is technology itself (mechanical, computer, biological) that supports and conveys programs whose interfaces temporarily find material/immaterial manifestation in exhibition projects that take the form of experiential ecosystems and/or biosemiotic environments. These are installed in heterotopic public spaces (museum architectures, parks and gardens, urban landscapes), that are critically reactivated by artistic practices with participatory and co-creative behaviors (bio-sensory data such as, for example, brainwave detection, eye-tracking, etc.), "ecological footprints" fruition, interactive traces that are expressed in the processes of "prefiguration" and "environmentalisation" of people's aesthetic experience in the artistic sphere.



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The audio and visual components and other ancillary elements - be they film, video, photography, sculpture, drawing, painting, music (noise), performance, "objects" - are mediated by software, VR, AI and focus on the dimension of the "human" in relation to the dimension of the "non-human" (minerals, plants, unicellular organisms, bacteria, cells, etc.) in which issues inherent to the "Anthropocene" are posed.

It is clear that biosemiotic environments, synthetic organisms (works, urban spaces, etc.) - in which bacteria, autonomous devices, digital algorithms and different forms of artificial intelligence coexist - pose issues "oriented towards the preservation of the ecosystem" and the sustainability of actions designed to support it, in a peculiar and unprecedented way, on an artistic and cultural level.

Research topics including:

- the role of artists/artists in technological development processes;
- the technological basis of installation works (time-based bio-technical system) and biosemiotic environments;
- the role of viewers in relation to their ability to interact with, use and transform exhibition environments as public spaces (architectural spaces or landscapes);
- the production and use of "sensory data" in the arts;
- the documentation, preservation and reactivation of installation works (time-based bio-technical system) and biosemiotic environments;
- the creation and the management of data-sets (with attention to ethical issues, gender and discrimination of demographic groups);
- transferring skills and technologies to stakeholders: cultural industry, researchers (humanities, computer science).

Relevance of the proposed research with green issues:

All the processes of documentation, restoration, conservation and reactivation of the installation works (time-based bio-technical systems) and of the biosemiotic environments will have a reduced impact on the environment preserving the ecosystem and the biodiversity even if the original "works" and "environments" did not guarantee it. With this aim, depending on the restoration and reactivation, appropriate models in augmented and mixed reality will be made to replace the original applications with high environmental impact.

Consistency of the proposed research with the SNSI topics:

As highlighted, with respect to the thematic area "Tourism, cultural heritage and creativity industry, the proposed research concerns [2] intersects [3, 4] the following trajectories:

- [2] Technologies and applications for the preservation, the management and the enhancement of cultural heritage;
- [3] Technologies for advanced design and digital crafts;
- [4] Technologies for audio-video productions, gaming and digital publishing.

Consistency of the proposed research with the NRP topics:

PhD program is related to the digital transition in the humanities fields (historiography, philology, semiotics, aesthetics, anthropology) and specifically, from the perspective of critical digital humanities, aims to strengthen interdisciplinary research in the field of cultural heritage by transferring and sharing knowledge and skills between the University and the market, with the aim of developing and implementing a "computational model" for the documentation, preservation, digital reactivation of contemporary artistic cultural heritage complex of "works" that are presented in the exhibition formats of ecosystems and biosemiotic environments.

Research contribution to the pursuit of horizontal priorities (climate, digital transition; biodiversity, gender equality):

Research activity relates to the digital transition with the aim of strengthening interdisciplinary research in the field of cultural heritage by transferring and sharing knowledge and skills between universities (critical digital humanities) and the market.

It will be guaranteed gender equality and equality of demographic groups in the ground truth used for the training of AI models.

Presence within the PhD project of quantifiable and measurable targets consistent with the PON:

The PhD student will develop new research methodologies aimed at knowledge, and critical interpretation and, above all, in ecological and ethical key to the protection of complex digital heritage described above. On this basis, he/she will develop technologies and innovative applications for the documentation, preservation, access, management, reactivation of this peculiar heritage characterized by a very low life expectancy, due to the obsolescence of sensors, software, actuators originally used.

These technologies and applications will facilitate the development of a systemic approach able to innovate, specialize and qualify the artistic offer through the activation of territorial networks (national and international) increasing the competitiveness of tourism in an inclusive and participated key.