

Part 1 : Project Proposal Application

To be completed by the lead proposed supervisor(s) and non-HE partner organisation.



SECTION 1: PROJECT PROPOSAL AND CASE FOR SUPPORT

Proposed Project Title:	Art, Activism & Archive: The Histories and Legacies of Stuart Marshall		
Project Summary: <i>(Maximum 100 words)</i>	<p>Situated between UK artists' video distributor LUX and the Department of Arts, Northumbria University this project proposes the first extensive scholarly and creative exploration of the complete works of former Newcastle Polytechnic educator and co-founder of LUX: the artist, filmmaker and activist Stuart Marshall (1949-1993).</p> <p>The project will gather, critically analyse, and creatively re-contextualize archival material to assess the significance, impact and legacy of Marshall's work within histories of fine and media arts and transnational activism and within contemporary web 2.0 culture.</p> <p>Creative research outputs will bring new knowledge to academic researchers and to non-academic beneficiaries within public culture.</p>		
Name of Non-HE Partner Organisation:	LUX		
Name of Contact at non-HE Partner Organisation:	Benjamin Cook	Email Address:	ben@lux.org.uk
Primary AHRC Subject Area:	Choose an item: Fine Art: History, Theory and Practice		
Secondary AHRC Subject Area (if Interdisciplinary):	Choose an item: Film-based Media: History, Theory and Practice		
Does the project Include a creative practice component?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	
If you have listed two subject areas above, do you consider the project to be interdisciplinary?	YES <input checked="" type="checkbox"/>	NO <input type="checkbox"/>	N/A <input type="checkbox"/>

If Yes, please briefly state why:

(Maximum 100 words):

As key figure in an important centre for UK intermedia work at Newcastle Polytechnic in the 1970s, Marshall was a pioneer interdisciplinary artist and educator whose theory and practice touched on sound, performance, video and installation before a move into LGBTQ+ and AIDS activist video and television. His practice was visible internationally in the spheres of visual art and theory, and thereafter in film and television, cultural activism, media activism and HIV community organizing. This unique breadth of activity requires a comprehensive interdisciplinary overview in order to comprehend the complex intersections of artistic, media and activist practice across Marshall's oeuvre.

Please provide full details of the proposal and make your case for support below:

(Maximum 750 words)

The project will address the work of artist, filmmaker, writer, curator, educator, HIV community organiser and pioneering AIDS video activist Stuart Marshall (1949-1993). The decision to situate the CDA between Northumbria University Arts Department and LUX, the UK artists' moving image distributor, is based upon Marshall's involvement in the early history of both institutions in the 1970s: as a lecturer at Northumbria's forerunner organisation Newcastle Polytechnic, and as a co-founder of LUX's precursor body London Video Arts. Building on increased interest in Marshall's work in recent decades (e.g. Hallas 2009), the project will realise the first extensive scholarly, critical, and creative exploration of his complete works, drawing particularly, but not exclusively, upon LUX's primary UK collection of the artist's moving image work.

Research Context

From the 1970s to the mid-1990s Marshall's sound, performance and video work drew international recognition through exhibition in the UK, North America and beyond, including at the Ayton Basement, Newcastle and within landmark US exhibits such as *AIDS: The Artists' Response* (1989). As a person living with AIDS, Marshall was recognised for his AIDS community work and his LGBTQIA-themed television documentaries made for *Out on Tuesday* on Channel 4. Marshall's work has been cited as foundational for establishing an 'alternative AIDS media' (Juhasz 1995) and his 'queer archive' seen as pregnant with possibilities for rethinking the media and political struggles it documents in relation to present-day artistic and activist urgencies (Arriola 2016). This CDA project will engage the artist's archive to redress the limited knowledges of it resulting from phobic attitudes during the artist's lifetime, and also to provide a corrective to US AIDS activist narratives which underplay Marshall's important transnational influence.

The artist's works are currently held in international video distribution collections LUX (London), Vtape (Canada), Video Data Bank (Chicago) and LIMA (Amsterdam). His AIDS activist documentary *Bright Eyes* (1984) is held by MoMA, New York whilst *Pedagogue* (1988), made with Newcastle Polytechnic students, is on permanent exhibition on the LUX website. Marshall's sound and media archive contains documents of performances, single-screen and installation works which continue to be distributed. The artist's paper archive at the British Artists' Film & Video Study Collection in London contains scores, grant applications, correspondence, draft essays, and proposals for art projects and TV commissions.

For the first time this project will address this large, dispersed body of materials to gather, critically analyse, and creatively assess their significance within histories of fine and media arts, contemporary art and transnational activism in web 2.0 culture. Of particular importance will be an assessment of Marshall's archive in relation to contemporary approaches to HIV/AIDS and LGBTQ+ archives (*AIDS Anarchive*, MACBA 2018; Arquives, Canada).

Research Questions

Working across Marshall's various activities the project will ask:

- How might we assess the significance and impact of Marshall's archive of interdisciplinary work?
- What was/is the critical position of Marshall's media arts work within histories of feminist, decolonial, LGBTQ+ and global AIDS activist practice?
- What might contemporary artists, media activists and creative researchers learn from Marshall's work?
- How might materials from Marshall's archive be animated and/or recontextualised as critical interlocutors of trends in contemporary global art and activism?

Methodology

Stuart Marshall's methods combined practice and theory as part of a hybrid art and media activist praxis. The PhD candidate will gather information on the archival locations of this work, critically and historically contextualise it, and creatively explore Marshall's methods to bring new knowledge to academic researchers and non-academic beneficiaries within public culture.

— **Primary archival research:** Beginning with the archive of Marshall's materials at LUX, the candidate will build up a picture of works held there and by other national and international organisations to create a complete inventory of Marshall's dispersed archive, which will comprise a useful resource to locate, consolidate and make this material accessible both for the project's research and for future artists and scholars.

— **Contextual Research:** The candidate will analyse, historicize and critically situate Marshall's practices within the practices, cultural contexts and debates which informed it. This will involve the writing of a set of focused case studies around selected works from Marshall's oeuvre.

-- **Creative Research:** The candidate will produce new moving image works, and/or new creative treatments of selected materials from Marshall's archive, in order to critically interrogate the artist's community and archival activist methodologies for contemporary practice and

creative research.

— **Organisation of Public Programmes:** The candidate will curate screenings, creative workshops, seminars and/or community projects which will share / engage Marshall's practice with specific academic communities and non-academic beneficiaries.

Please provide details of any resources and facilities, including details of any high cost equipment, fieldwork, training, etc., that may be required to complete the project successfully, and where you will seek these resources (e.g. NBCDTP; partner resources; departmental/school funds). Please include estimated costs:
(Maximum 200 words)

	£
Travel between partners for supervision meetings x 10	1200.00 (NBCDTP)
Travel to US/Canada research trip x 3	3000.00 (NBCDTP)
Training in archive management and public record keeping: Archives and Record Association of UK and Ireland	300 (NBCDTP)
International Council on Archives	150 (NBCDTP)
Software: Final Cut Pro. Adobe CS and Microsoft 365. A3 scanner:	provided by Northumbria University access provided by Northumbria
Rationalisation for above costs:	
Stuart Marshall's moving image archive and paper archives are held at LUX and the British Artists' Film & Video Study Collection. Travel to London will support access to these archives and related UK artists' video and LGBTQ+/HIV archives.	
The scope of this CDA is greatly enhanced by the scope for international research potential in North America. Travel to identified collaborative partners (e.g. Vtape, Toronto) would greatly support and extend this research activity.	
The project will require access to word processing, audio and video editing equipment and Adobe CS software.	
The archive element will require some basic training in archive management and public records keeping and also access to professional archive scanning equipment and basic training to use media equipment.	

Please outline the arrangements for communication between the partner organisation and academic host organisation in regard of the project management and the monitoring of academic progress:
(Maximum 150 words)

An initial meeting will involve supervisors, student and the LUX director to familiarise all with the process and milestones going-forward. The partner will provide an induction to LUX's activities and facilities for the student and the LUX director will act as mentor for liaison with related organisations holding Marshall's work.

Thereafter regular supervisory meetings with the student may take place individually.

The primary supervisor will meet with the LUX Director on a quarterly basis to review overall project management and academic progress of the student. These meetings will ensure the student is being adequately supported by both NU and LUX.

Additionally, there will be an annual online meeting at which the additional external advisor (Prof Greyson) will advise the student and supervisory team about project progress and international network possibilities.

A shared communications strategy will be developed between Northumbria and LUX to ensure effective promotion of project outcomes.

What benefits will accrue to the student and the partner organisation as a result of your collaboration?

(Maximum 300 words)

LUX is the preeminent UK artists' moving image distributor and arts agency. The candidate will benefit from the resources and networks available from LUX, a UK-wide arts organisation, and international arts agency and distribution collection. This includes the primary moving image collection of Stuart Marshall and his LUX/LVA collaborators and peers. Additional access will be offered to writing, research and curatorial opportunities amidst the critically aware creative community that LUX provides. This will appeal to a candidate with proven experience and the desire to develop their artistic, critical and curatorial practice in dialogue with arts, academic and archive-based partners and collaborators in the UK and overseas.

Northumbria University's close proximity to active production centres in video, performance and new media technologies in the North-East of England and Scotland including LUX Scotland and the Berwick Film and Media Arts Festival as well as leading arts venues BALTIC and a thriving grass-roots arts scene in Newcastle and Gateshead, including the New Bridge Project and Curious Arts, will all provide exciting connections for the researcher of this PaR project.

Through this PhD collaboration, LUX itself will extend and reaffirm their commitment to Stuart Marshall's rich legacies within artists' moving image networks in the UK, Europe and North America, including with sister organisations including Vtape, Toronto; VDB, Chicago and Li-ma, Amsterdam. This extended partnership structure will support the project's approach to Marshall's work with world-class moving image collections with feminist, BIPOC, LGBTQ+ and AIDS-related content and will link the candidate to leading academic research centres and faculty members at SAIC, Chicago, York University and OCADU, Toronto.

The added impetus to the visibility of the research undertaken will secure Marshall's dispersed archive and make this more accessible to future scholars, researchers and art practitioners including artists, curators and art historians.

Please briefly state what financial (if any) or in-kind contribution the partner will be making over the duration of the award:

(Maximum 100 words)

LUX will provide the following in-kind contribution:

- | | |
|--|---------------|
| - Dedicated desk space at its London building for the candidate. | In-kind £9000 |
| - Access to LUX archives and collections. | In-kind £1500 |
| - Curatorial and technical support for the candidate. | In-kind £6000 |
| - Production and management of public outcomes from the research, including but not limited to exhibitions, screenings, talks, publications and online activity. | In-kind £6000 |
| - Access to LUX international professional networks. | In-kind £3000 |
| - Access to LUX educational and professional development programmes. | In-kind £4000 |

Value of in-kind support is estimated to be £29,500 over the duration of the award.

Please describe the nature of the collaborative arrangement and the activities the student will be taking with the organisation:

(Maximum 300 words)

LUX will be providing curatorial, research and technical support to the project. It will provide research support to the candidate in terms of access to its collection of works and papers pertaining to Stuart Marshall and access to its professional international networks of artists' moving image organisations. LUX is a public arts organisation and, as such, will work with the candidate to support and provide a platform for the dissemination of the research through its public programme. Platformed outputs through LUX could include blog posts on the LUX website, dossiers in academic journals and articles in visual arts magazines, academic and public symposia, workshops, screenings and curated exhibitions and retrospectives in public art galleries and festivals.

LUX is already attuned to partnering with HEIs on research projects through its involvement with University of Reading on the Stephen Dwoskin project. The present project on Marshall's work will be managed by the primary supervisor and the LUX director but will additionally be managed through an annual meeting with the project's external advisor, Prof Greyson. Greyson will be able to act as student advocate should feedback on the functioning of the partnership, and ameliorative attention from one or both parties be required.

SECTION 2: SUPERVISION AND EXTERNAL ADVISORS

First Supervisor:	Professor Gavin Butt	School/Department:	Department of Arts, Northumbria University
		Email Address:	gavin.butt@northumbria.ac.uk
Second Supervisor:	Professor Corin Sworn	School/Department:	Department of Arts, Northumbria University
		Email Address:	corin.sworn@northumbria.ac.uk
Additional Advisor:	Benjamin Cook	Organisation/Institution:	LUX, London
		Email Address:	ben@lux.org.uk
Additional Advisor:	Prof. John Greyson	Organisation/Institution:	Department of Film, York University, Toronto
		Email Address:	greyzone@yorku.ca

Explain how the expertise of the supervisory team and external advisors will allow them to support the proposed project and the selected student:

(Maximum 500 words)

Prof. [Gavin Butt](#) is a scholar of modern and contemporary art whose work contributes to the fields of art history, performance studies and queer studies. Butt has managed large-scale research projects involving multiple artist-contributors and partner organisations, in particular as PI of the AHRC-funded *Performance Matters* project (2009-2013). He will bring relevant experience of curating symposia and lectures, workshops, screenings, public performances, and artistic re-enactments around research themes, and the know-how of creating a video and film archive of project outcomes (in conjunction with the Live Art Development Agency and the British Library). He is therefore well-situated to advise the candidate on creative forms of public-facing research, archiving and the management of this CDA. Butt has an international profile as a scholar in LGBTQ studies in art history and performance studies. His monograph *Between You and Me* (Duke University Press, 2005) addressing questions of queer archiving is particularly pertinent to the themes of this research. More recently, Butt has completed a monograph on the history of UK art education and popular music culture (*No Machos or Popstars*, Duke University Press, forthcoming 2022) which, given the important role that Marshall played in the history of UK art education from the 1970s onwards, is an area of research of primary relevance to this project. Butt has supervised 12 PhDs to completion and presently supervises 3 further students.

Prof [Corin Sworn](#) is an award-winning artist working with performance, video, digital collage and installation. Her work has been shown at art institutions and film festivals, including Toronto Film Festival (2016), Sydney Biennial (2014), and Venice Biennale (2013). Sworn possesses knowledge of histories of video art as related to broadcast forms and to live and recorded performance. Her work addresses the varied politics of broadcast media, either as daytime television or within domestic live-feed video cameras (*Habits of Assembly* 2019). She has 2 PhD completions and 2 current supervisees.

[Benjamin Cook](#) is the Founder Director of LUX and LUX Scotland, the UK agencies for the support and promotion of artists working with the moving image. He has been professionally involved in visual arts and independent film in the UK for the past 25 years as a producer, curator, writer, teacher and archivist. He is currently supervising a CDA with Reading University and has developed and co-leads the MRes: Art: Moving Image programme with Central Saint Martins. He is currently an advisor for REF 2021 Art and Design Panel.

Prof. [John Greyson](#) is a Toronto-based filmmaker, writer, activist and Associate Professor in the Film Department of York University, Toronto. His AIDS-related feature films *Zero Patience* (1993) and *Fig Trees* (2003) display affinities with Marshall's thematic and ethical concerns. Greyson has been at the forefront of Canadian LGBTQ+ activism and AIDS activism since the 1980s and was a friend and peer of Marshall. He serves on the boards of V/Tape Distribution, Inside Out Film/Video Festival, and others and will therefore bring an international perspective to the project, including his artistic, activist, and institutional networks.

SECTION 3: RESEARCH ENVIRONMENT

Please provide details about the research environment the selected student will be joining and its suitability:

(Maximum 500 words)

The candidate for this CDA will join a flourishing postgraduate research culture. PhD awards in the Art and Design UoA at Northumbria have increased from 39 reported in REF 2014 to 87 in 2021, of which 20 were awarded in the final year of the last cycle. A longstanding reputation in supporting practice-based doctoral research has been a considerable factor in this achievement and is directly relevant to this creative research project. From 2014, Northumbria hosted an AHRC consortium Centre for Doctoral Training in Arts and Design (CDT) with the University of Sunderland and partners BALTIC Centre for Contemporary Art and the National Glass Centre, Sunderland. This was one of just seven CDTs then funded by AHRC nationally. The CDT has contributed enormously to the development of vibrant new networks and collaborations for both Northumbria PGRs and staff.

The student will be located in the [Northumbria Arts Department](#), and will join a cross-subject grouping of practice-based researchers (including staff and PhD students in Fine Art, Film and Media, Theatre and Performance, and Visual and Material Culture). These gather throughout the academic year at the Contemporary Arts Research Forum (CARF), a regular forum for the exploration of research possibilities in the interdisciplinary fields of contemporary arts practice. CARF hosts creative and critical exchanges between Northumbria University academic staff, graduate researchers and visiting national and international artists, curators, theorists, performers, critics and historians. It embraces continuing debate about the nature of creative arts research and its relation to other academic disciplines and public culture. It offers dynamic occasions for research sharing and peer-to-peer learning within a supportive context for the presentation of research work-in-progress.

Given the interdisciplinary focus of this CDA project, the candidate will also benefit from becoming a member of both the [Curatorial and Collaborative Practices Research Group](#) and the [Moving Image Popular Media and Culture Research Group](#) in the Arts department. Both groups host lectures and seminars. The CDA candidate will be able to present work in progress to these fora and benefit from presentations by visiting researchers in these disciplinary /subject fields, as well as, following Marshall, making invaluable connections across them.

The candidate for this CDA project will benefit from being associated with the [BxNU](#) (Baltic and Northumbria University) Institute of Contemporary Art. The emphasis of this CDA project on socially engaged forms of public-facing research, and dissemination with stakeholders across cultural and creative sectors, is echoed by a similar focus of activity within the Baltic/ Northumbria partnership (established in 2012). Harnessing skills and expertise from across the Arts subject areas and the University as a whole, BxNU is a dynamic forum for public, practitioner and professional communities' dialogue over the role of arts and cultural organisations and for forging new networks and research opportunities.

Given the interdisciplinary nature of the subject, the student and project will benefit enormously from the Northern Bridge Consortium training events which will allow for wide networking opportunities across relevant fields of study including Media, Film and TV, Fine Art, and Gender/ Queer studies.

SECTION 4: STUDENT SPECIFICATION

In the event that your application is successful we would like to advertise the award on the Northern Bridge Consortium website as soon as possible following the announcement of the results. We'd therefore be grateful if you could complete the following Student Specification:

(If a student has already been recruited, it is not necessary to complete this section.)

For further information about this Collaborative Doctoral Award and to submit an expression of interest, please contact:	
Lead Supervisor (or alternative Contact)	Prof Gavin Butt Email: gavin.butt@northumbria.ac.uk
Expressions of interest must be received no later than (dd/mm/yy):	10/01/22
Expressions of interest should be accompanied by the following documentation (e.g. 2 page CV; personal statement):	2 page CV; personal statement
Interviews for shortlisted candidates are expected to take place: (e.g. Week Commencing dd/mm/yy)	07/03/22

APPLICANT SPECIFICATION

Note, applicants must also meet the criteria for the acceptance on a doctoral programme as set out by the host institution's Postgraduate Admissions Service.

Education and Professional Qualifications	Essential Criteria	Undergraduate degree (2.1) in Fine Art or Media (or cognate subjects) MA/ MFA in Fine Art or Media
	Desirable Criteria	Professional activity as an artist and/or public-facing creative researcher
Research and Impact Experience and Training	Essential Criteria	M-level (or professional equivalent experience) of critical and creative research
	Desirable Criteria	Evidence of creative/critical research activity in the public sphere
Professional Practice and Job-related Experience	Essential Criteria	Work experience within / with public sector art organisations Excellent written communication

	Desirable Criteria	<p>Experience of community work</p> <p>Experience of library and/or archival work</p> <p>Experience of working as an artist, arts educator, activist or other arts organisational activity</p>
Interpersonal Skills	Essential Criteria	<p>Good communicator</p> <p>Good people skills</p>
	Desirable Criteria	
Other Factors	Essential Criteria	Specialised academic or arts-sector knowledge of Stuart Marshall's work or areas of activity and debate relevant to his body of work
	Desirable Criteria	Knowledge and/or experience of contemporary LGBTQ+, feminist, decolonial or other activist practices