

Project Proposal



SECTION 1: PROJECT PROPOSAL AND CASE FOR SUPPORT			
Proposed Project Title:	How does an arts organisation transition into a more active and equitable climate constituent? BALTIC Centre for Contemporary Art as case study.		
Project Summary: <i>(Maximum 100 words)</i>	In 'Let's Create', the English Arts Council's policy document for their 2020-2030 vision and implementation strategy, one of its four 'Investment Principles' is environmental responsibility: 'cultural organisations lead the way in their approach to environmental responsibility' (ACE 2019). But how does an arts organisation transition into a more active and equitable climate constituent? How can it influence and advocate positive decision-making and habitual change across the arts sector? This project responds to a need that exists across the arts sector to change the environmental habits, behaviours, attitudes and opinions that have dominated its modus operandi for over a century.		
Name of non-HE Partner Organisation:	BALTIC CENTRE FOR CONTEMPORARY ART		
Name of Contact at non-HE Partner Organisation:	KATIE HICKMAN	Email Address:	KatieH@balticmill.com
Primary AHRC Subject Area:	Fine Art: History, Theory and Practice		
Secondary AHRC Subject Area (if Interdisciplinary):	Policy, Arts Management and Creative Industries		
Does the project include a creative practice component?	YES <input type="checkbox"/> NO <input checked="" 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: <i>(Maximum 100 words):</i>			
This CDA proposal necessitates the collaboration of experts from Fine Art (history, theory and practice) and those from Arts policy, management and the creative industries. These forms of expertise will be provided by Professor Andrea Phillips, from the Faculty of Arts, Design and Social Sciences at Northumbria University as well as from professionals at BALTIC Centre for Contemporary Art. In addition, this proposal necessitates knowledge from Environmental Sciences, provided through the inclusion in the supervisory team of Professor Alister Scott, who is an expert in environmental policy in Northumbria University's Department of Geography and Environmental Sciences.			
Please provide full details of the proposal and make your case for support below: <i>(Maximum 750 words)</i>			
How does an arts organisation transition into a more active and equitable climate constituent? BALTIC is open 362 days a year with free admission. Up to 500,000 people visit annually. In addition to commissioning and producing exhibitions and performances, BALTIC delivers an extensive programme of learning and civic engagement, prioritising working with the most disadvantaged. BALTIC's strategic partnership with Northumbria University's Faculty of Arts, Design and Social Sciences has, since its inception in 2011, built on close pedagogic and research alliances between the two organisations wherein questions of environmental justice, sustainable organisational operation and the limitation of ecological damage at local, national and international levels are explored by expert academics and a committed cultural leadership team. In 'Let's Create', the English Arts Council's policy document for their 2020-2030 vision and implementation strategy, one of its four 'Investment Principles' is environmental responsibility: 'cultural organisations lead the way in their approach to environmental responsibility' (ACE 2019). This is a question of central importance to the future context and strategies of arts			

organisations within the UK and globally, and one that has thus far not been researched fully. Using BALTIC as a case study, this collaborative doctoral project develops research aims that will provide the blueprint for environmental policy change within the arts sector.

RESEARCH QUESTIONS:

1. How does an arts organisation transition into a more active and equitable climate constituent?
2. How can it influence and advocate positive decision-making and habitual change across the arts sector?
3. How can institutions such as BALTIC find ways of equitable working which ensure access for our communities to international practice whilst accounting for the resource impact of travel and shipping (Chiang, 2019, Ruangruppa, 2020)?
4. The climate crisis has greater effects on those in the Global South and those marginalised in the Global North: as an organisation located in the UK, how can BALTIC avoid the ecological marginalisation of others (Fokidis, 2012-)?
5. Online content has enabled greater access for those who experience isolation, especially during the Covid pandemic. Yet streaming services are not carbon neutral (Bridle, 2020, Marks, 2020). How do we navigate this infrastructure?
6. What role do artists play in this action (Paglen, 2009, Cross, 2014)?

The PhD will use BALTIC as its principal case study to explore these questions, working closely with Katie Hickman and a supervisory team incorporating BALTIC Professor and Director of the BXNU Institute, Andrea Phillips and environmental policy expert Professor Alister Scott. The project will outline the necessary process of institutional change required to further develop BALTIC into a sustainable building and infrastructure (both inside and outside), embedding commitments and evidencing initial outcomes of this transformation. The doctorate's comprehensive exploration of the environmental effect of arts organisations will have a significant impact within and beyond the institution that forms its primary resource.

Whilst BALTIC has for a number of years, for example, protected the kittiwakes nesting on its building side, curated shows such as *Animalesque* (2019) which inquired into our perceptions of and synchronicities with the animal world, and ensured that its catering arm sources local and sustainable ingredients, the institution now plans to go much further. Having published its sustainability statement of intent in 2019 (<https://baltic.art/sustainability>), in order to develop itself as a rounded ecological institution, BALTIC has identified the need for substantial institutional self-reflection that this doctorate would be central to. The primary contact and advisor to the successful CDA applicant is Katie Hickman, Curator (Performance & Public Programme), and Lead on BALTIC's sustainability programme.

The research responds to a need that exists across the arts sector to examine the environments, behaviours, attitudes, opinions, and perceptions that have dominated its modus operandi for over a century, from the carbon footprint created by travel and transport in international exhibitions and arts biennials, to the wasteful architectures of large buildings built without adequate insulation. It will propose new ways of working that could play a catalytic role in the gallery and beyond. Building on evolving research in the field, working with environmental specialists at Northumbria University, advised by placements with local environmental NGOs and producers as well as the real world professional experience of a highly committed curator and Director, guided by professorial expertise in policymaking in the built environment and curating and organising in the context of social change, the PhD will provide the tools for a highly impactful 'ecological turn' in the cultural field.

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)

We envisage a number of professional placements and expert meetings will benefit this research. Placements range from local professional sustainability advisors to shipping and fabrication companies who are beginning to explore more environmental forms of conducting their business. Placement and meeting suggestions also include Arts Catalyst, an arts organisation with a longstanding commitment to ecology in and through the arts, and a local union representative who is pursuing environmental policies in the workplace:

OASES Outdoor and Sustainability Education Specialists (Durham: <https://oasesnortheast.org.uk/>) £200
Arttechspace (online: <https://www.arttechspace.com/>) £500 (travel accommodation if necessary)
Arts Catalyst (London: <https://www.artscatalyst.org/>) £800 (travel accommodation)
Jayhawk Shipping (Leeds: <https://www.jayhawkfineart.com/>) £500 (travel accommodation)
M-tec Fabrications (Darwen Lancashire <https://m-tec.uk.com/>) £500 (travel accommodation)
Beth Farhat, Regional Secretary Northern, TUC (Newcastle: <https://www.tuc.org.uk/northern/>) (no costs attached)

BALTIC will also provide in-house training in ethics, health and safety, public safeguarding where applicable. Alongside this, the doctoral candidate will shadow specific exhibition planning procedures, budgeting, construction, etc, gaining a rounded experience of operations in a major organisation.

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)

The overall management of communication and monitoring of the project will be undertaken by BALTIC Professor Andrea Phillips who is Director of the BXNU Institute (a research initiative with public outputs formed through the partnership between BALTIC and Northumbria University). Academic progress will be monitored by Northumbria's system of annual reporting, supervision reporting and early stage project approval mechanisms. Supervision (occasionally joint) will take place on a monthly basis. Advisory meetings at BALTIC will also be monthly, with a supervisor and candidate present. At BALTIC the candidate will be fully immersed in the workings of the organisation, arranged through Katie Hickman's development of its sustainability plan. The candidate and supervisors will also report to the Centre for Public Practice at BALTIC, the organisation's main framework for developing and implementing overarching ambitions for the future of the institution.

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

(Maximum 300 words)

We envisage the ideal candidate for this collaborative proposal may come from a number of fields (cultural industries, ecological studies, architecture and planning, environmental studies, social policy, cultural policy, etc.). The student will accrue the coproduction of a potentially game-changing system of ecological justice techniques within large-scale arts organisations, their staff and the artists with whom they collaborate. They will gain invaluable experience from working within and learning about how such institutions both produce on a daily basis and are learning to think forward in terms of environmental sustainability. In turn, the partner organisation will gain an evolving expert whose focus is solely on the ecological justice procedures of the institution, wherein all other employees are having to concentrate on a number of different jobs at the same time. BALTIC has identified the need to develop an understanding of the environmental impact of its work as a major part of its strategy. The detailed, comprehensive, interdisciplinary research that this project proposes will make such institutional self-reflection possible, leading to the implementation of structural changes that will establish BALTIC as a leading voice on environmental questions within the sector. Both partner organisation and student will also gain invaluable insight from the practice and published outputs of Professor Scott, whose expertise in indoor and outdoor environmental land use will be central to the success of the project.

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)

BALTIC will provide the following in-kind support: office space, access to key Learning and Curatorial staff for supervision and support; access to processes of infrastructure decision-making; access to the BALTIC archive and archive curator; access to space and equipment to develop BXNU research events on the research theme; training in ethics, health and safety, safeguarding where applicable.

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

(Maximum 300 words)

The student will benefit from a collaborative partnership of long standing that has explored – and is exploring – many of the structural questions that the studentship addresses. Northumbria University's strategic partnership with BALTIC began in 2011 and extends to 2022. The agreement incorporates the BXNU Institute, led by BALTIC Professor Andrea Phillips. The Institute delivers an ongoing PGR and public seminar series on histories of learning in philosophy and politics. It also houses a doctoral programme, Masters in Fine Art, and Masters in Creative & Cultural Industries Management, all of which BALTIC staff contribute to in relation to policy, vision and collaborative teaching. The BXNU Advisory Board brings staff from both institutions together quarterly in a governance framework that sets ambition, monitors progress, and responds to challenges collaboratively and strategically. The BXNU Academic Working Group brings together academics from across Northumbria's Faculties three times a year, informing BALTIC's public programme and generating research bids. Under the leadership of Professor Phillips, the Institute has recently delivered two international symposia connecting academic research with cultural institution practice: *Re-organising Cultural Institutions* (June 2019) and *In Need of Education* (November 2018),

It is anticipated that the student will spend 50-60% of their time based at BALTIC, fully engaging with the various strands of activity that relate to this research which derive from both the Curatorial and Leadership Teams. The researcher will carry out activities with the BALTIC team that test the ramifications of sustainable initiatives, as well as consult with Professors Scott and Phillips about their viability. BALTIC will establish routes for the student to become involved with gallery strategies such as re-and upcycling art materials and resources, and professors will create opportunities for research to be shared and developed through seminars, conferences and journals that advance discourse and action in this interdisciplinary sector.

SECTION 2: SUPERVISION AND EXTERNAL ADVISORS

First Supervisor:	Professor Andrea Phillips	School/Department:	Art, Design & Social Sciences
Second Supervisor:	Professor Alister Scott	School/Department:	Department of Geography and Environmental Sciences, Northumbria University
Additional Advisor:	Sarah Munro	Organisation/Institution:	Director, Baltic Centre for Contemporary Art

Additional Advisor:	Katie Hickman	Organisation/Institution:	Curator (Performance & Public Programme), Baltic Centre for Contemporary Art
<p>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)</p>			
<p>Andrea Phillips is BALTIC Professor and Director of BXNU Institute, Northumbria. She has a substantial track record in leading and publishing on contemporary art infrastructures. She has published over thirty peer reviewed articles, two books and edited two journals. She is a Trustee of three British arts organisations and is on the Editorial Boards of <i>Third Text</i> (Routledge) and <i>Art in the Public Realm</i> (Intellect). Grants include: PARSE 2017: Exclusion (Vetenskapsrådet, Sweden, 2017); Tagore, Pedagogy and Visual Cultures (AHRC, 2014); Curating Architecture (AHRC, 2009). To date she has supervised 25 doctorates to successful completion and examined 21 PhDs and 10 MPhils.</p> <p>Professor Alister Scott's research addresses messy problems concerning policy and decision making across built and natural environments. He has published over 40 peer review papers and secured grants in excess of £2 million. Crucially he has developed a research model that is policy-led and involves policy and practice communities embedded as members of research teams he has led. Recent projects include the Rural Economy and Land Use Programme managing environmental change at the rural urban fringe and the UK National Ecosystem Assessment follow-on programme looking at new tools to improve policy and decision making. He is currently a NERC Knowledge Exchange Fellow looking at mainstreaming nature into policy and decision making and also Chair of the Building with Nature Standards board, the first UK benchmark for accrediting buildings and development with a flagship award.</p> <p>Previous to her appointment as Director of BALTIC, Sarah Munro was Head of Arts for Glasgow Life where she was instrumental in the initiation and co-production of 'Generation, 25 Years of Contemporary Art in Scotland'. This major series of exhibitions in 2014 was shown at over 60 venues celebrating a generation of artists that emerged from Scotland in the last 25 years. As Artistic Director of Tramway from 2008 to 2012, Munro led the revitalisation of the centre's public programming including visual arts and dance, which increased attendance at the venue by more than two thirds, and enhanced both their critical reputation and audience engagement. From 1996 until 2008, as Director at the Collective Gallery, Edinburgh, Munro transformed the organisation into an internationally recognised space. Munro's experience of developing ecological frameworks at small-, medium- and large-scale arts institutions as well as her longstanding work as an arts policy advisor will provide crucial knowledge transfer in the context of this doctorate.</p> <p>Katie Hickman is Curator (Performance and Public Programme) at BALTIC. She has curated visual art commissions, exhibitions and live productions, while leading the development and implementation of performance work during the past 4 years. She is the Lead for the International Sustainable Mobility project as part of <i>Accelerator</i> with Julie's Bicycle. Recent projects include <i>CONTINUOUS</i>, a strategic partnership and national network with Siobhan Davies Dance. Hickman has, over the past four years, developed long-standing policy-oriented projects at BALTIC that include poverty-proofing and food-sourcing imperatives that will significantly inform this project.</p>			

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 will join Northumbria University in the Faculty of Arts, Design and Social Sciences which provides a strong critical environment of PGR and ECR study. In REF 2014, 68% of our research was graded as 'world-leading' or 'internationally excellent' (4* or 3* across the areas or outputs (60%; impact (68%) and environment (100%)). Out of 84 submitting institutions in the UoA34 area of 'Art and Design: History, practice and theory', Northumbria was rated 47th in the UK for its Art and Design research with a submission of 47 FTE staff with a GPA of 2.78*. Northumbria's research power was rated at 113 – which placed it 8th (only below RCA, Glasgow, Manchester Met, Brighton, Loughborough, Edinburgh, and the University of the Arts London).

In addition, the candidate will have access to the skills and research environment of Northumbria's Department of Geography and Environmental Sciences. A range of academic and practical facilities are available on the NU campus, including an extensive library and a Research Commons which enables students and staff to interact intellectually across disciplines. In addition to the training provided by the NBC, within both departments there exist year-long staff and PGR research fora and opportunities to apply for small grants to put on events and seminars. There is also the framework of the BXNU Institute, directed by Professor Phillips with a cross-Faculty mandate to make Northumbria's research public. The BXNU Institute runs the Experimental Studio, currently housed off-campus in B39, a warehouse that contains artists' studios for MFA and PGR students, gallery spaces programmed and managed by BALTIC and creative industries studios managed by Newcastle City Council. In addition, the candidate will be invited to participate in the Art Department's research clusters Curatorial and Collaborative Practice and the Cultural Negotiation of Science, consisting of artists, curators and theorists including Professor Phillips who share research ideas and hold small exhibitions that emphasise cross-disciplinary and the growing terrain of interdisciplinary curatorial projects. At Northumbria – and across the conurbation of Newcastle-Gateshead – there is growing vigilance concerning ecological waste and environmental planning, a fact that is reflected on the campus and amongst the students at PGR level. The student will find an extremely supportive and encouraging atmosphere for this research.

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SECTION 4: STUDENT SPECIFICATION

For further information about this Collaborative Doctoral Award and to submit an expression of interest, please contact:

Lead Supervisor (or alternative Contact)	Andrea Phillips	Email:	Andrea.phillips@northumbria.ac.uk
Expressions of interest must be received no later than:	06/01/21		
Expressions of interest should be accompanied by the following documentation:	Two-page CV and expression of interest including statement of suitability for the post.		
Interviews for shortlisted candidates are expected to take place:	February 2021		

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	Applicants should possess an Undergraduate degree of at least upper second class Honours (UK), or equivalent from an overseas university plus a Masters degree in a relevant discipline completed or in progress and due for completion before the start of the PhD. Applicants who do not hold these qualifications must demonstrate equivalent intellectual competence: a record of high-quality and relevant professional practice or work experience that has equipped the applicant with outstanding research skills.
	Desirable Criteria	Experience of managing and/or theoretically exploring environmental projects in the arts.
Research and Impact Experience and Training	Essential Criteria	Ability to manage the research project and meet timescales.
	Desirable Criteria	Experience of working across academic and arts professional backgrounds and/or experience of work in the environmental sector.
Professional Practice and Job-related Experience	Essential Criteria	Project management.
	Desirable Criteria	Experience of working in arts organisations and/or the environmental sector.
Interpersonal Skills	Essential Criteria	Excellent interpersonal skills, including the ability to initiate, develop and maintain good working relationships.
	Desirable Criteria	Experience of cross-sector project management.
Other Factors	Essential Criteria	