



Roger Coward was the first artist to be placed in a Government Department on an open brief. This was negotiated by the Artist Placement Group with the Department of the Environment whose Inner Area Study was working in nearby Small Heath, Birmingham in 1975. Roger Coward was employed by them and Birmingham City Council jointly. The Placement was given the title "YOU AND ME HERE WE ARE".



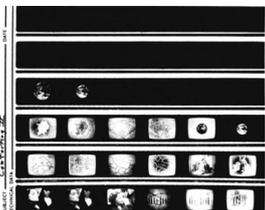
The title of the Feedback Exhibition at the Royal College of Art Gallery in 1977 and of the large circle piece on the end wall, first installed at Tate Liverpool's "Art Moves Left - How values changed practice". Wittgenstein first asked the Question, "What can be said to be going on!" (1921 - a triangle was involved.) The four images symbolise the four segments of the circle and the structure behind the film "The Most Smallest Heath in the Spaghetti Junction".



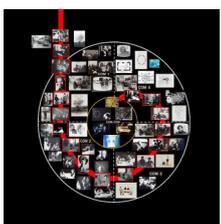
The project offers itself as a *Paradigm* for Placement in context using the two methodologies of "Full Circle" (Intention - Experiencing - Feedback) and "Classical Group Authorship". Instead of working alone, Coward chose to work with a group of artists (actor-directors) whose Birmingham City Council Employment cards can be seen in the piece. Their self reflective play in which their living and working together became the structure of their art is being revived on May 25th & 6th at Eastside Projects.



"Madonna' (1975). Ivy Beddall, a City of Birmingham School Community Worker, teaching mothers at Garrison Lane in Small Heath, to "bathe your child in language when you give him (her) a bath". One of her sessions was videoed by Roger Coward and forms part of his film, *The Most Smallest Heath in the Spaghetti Junction*. A School Inspector saw the tape and on the strength of it renewed her contract, *He offered me complete independence without a school base and suggested I made out my own brief* she wrote in a letter.



*Contacting II: Mrs Grayson in the Solar System* Mrs Grayson was very vocal in the Little Green residents meeting videoed in their video tape *Time Decays* which is included in Roger Coward's artist's film *The Most Smallest Heath in the Spaghetti Junction*.



*You and Me here we Are, What can be said to be going on?* including the red artists spiral which travels through the four segments to the centre where they come together symbolically in *Com-Com*. The four segments represent the scientifically proven four human character types (Jung & Myers Briggs) which we all have in us in varying degrees. The film, *The Most Smallest Heath in the Spaghetti Junction* explores this as it manifests in the working diagrams of people working in the public political decision making system.

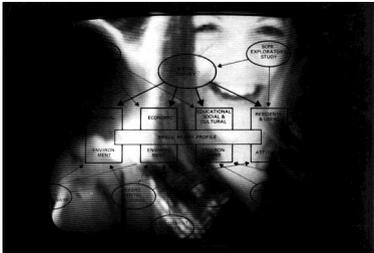


The wooden circle and the six words (X3) were originally installed in the 1977 exhibition at the Royal College of Art Gallery, *You and Me Here we Are, What can be said to going on?* During the Exhibition APG held it's one day Symposium *Incidental Person approach to Government*. On the platform from right to left: Roger Coward, Peter Wadding (project Director BIAS), David Toop, Hugh Davies, John Latham, Nicholas Tresilian, Barbara Steveni, Anna Ridley and Stuart Brisley.



Two images superimposed from the family scene in the **Group Authored** improvised play *"Trifle"* facilitated by Francis Viner 1975. (Tate Archive No 61)

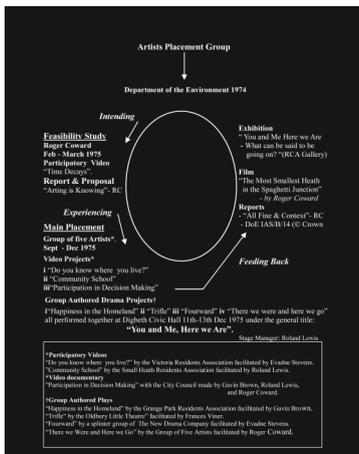
Photo-montages made from documentary records (including videos) and found images were feedback from the project - as well as the report "All Fine & Context" and the film: "The Most Smallest Heath in the Spaghetti Junction".



*"Family Ideas"* Photo-Montage 1977 (Tate Archive No 73)



Close up impression from a Flow Chart from the Inner Area Study Research into Small Heath (Found Image) (COM 4) (Tate Archive No. 77)



Left: The shape of the process. *The "Full Circle" Methodology I* of Intending, Experiencing and Feeding Back - reflecting scientific method's Hypothesis, Experiment, Theory.

Right: *Methodology II—Group Authorship*

**CLASSICAL GROUP AUTHORSHIP**

The GROUP in a GROUP-AUTHORED art-work is a microcosm of society in many ways whose dynamic structure becomes the structure of the art-work. In fact the fundamental principal of a CLASSICAL GROUP AUTHORSHIP is 'that every inter-active dynamic in the final art-work occurred in the group-authoring group while they were together as a group.' Hitherto only individuals - in the main - have worked through the necessary experience of life and a medium to synthesise a satisfactory significance from both together. The Classical Group Authorship Principle enables a group of people to do the same.

Working in groups is not new to musicians, dancers, theatre-makers and professional film crews; not to painters in studio workshop practice and fresco-work. Classical Group Authorship is different insofar that it makes conscious and explicit the way in which the group worked together. It thus unifies ends and means in a work about society and the world.

Roger Coward 1975