

Work in Contradictions: The Open Brief and Incidental Person Revisited

Concluding symposium of 'Context is Half the Work – A Partial History of the Artist Placement Group'

Symposium dates: 6th & 7th November 2015

Location of symposium: Assembly Hall Nürtingen Primary School, Mariannenplatz 28, 10997 Berlin

Study day in the exhibition for conference participants and study groups: 6th November 2015

Location of the exhibition: Kunstraum Kreuzberg / Bethanien, Mariannenplatz 2, D-10997 Berlin <http://contextishalftthework.net/>

Study days for study groups: between 12th September & 6th November 2015

Places are limited: Please register until October 15th at [bethanien1\[at\]kunstraumkreuzberg.de](mailto:bethanien1@kunstraumkreuzberg.de) indicating your name, profession and if translation is needed (conference language is English).

The exhibition 'Context is Half the Work – A Partial History of the Artist Placement Group'

The Artist Placement Group (APG), founded in the UK in 1966, initiated and organised what they called 'placements' for artists within industry and public institutions, where the artists then worked on ideas, conducted research and developed project ideas in situ. Active into the 1980s, with a fluctuating membership, the APG organised numerous placements that produced a wide variety of results (cf. the Artist Placement Group archive in the Tate Modern <http://www2.tate.org.uk/artistplacementgroup/>). Central to the contractual agreement with the collaborating Institution was what was called 'the open brief', which was intended to guarantee a lack of constraints in the processes and results of the artistic activities. Artists were designed as 'incidental persons' – as intermediaries who, being unbiased, interrupted the binary oppositions in social settings – with a view to finding new solutions. The APG, which was neither strictly an artists' group nor an employment agency, was not only operatively active, but also composed programmatic texts and sought discursive exchanges in public, performative formats with regard to the group's aims. The theoretical considerations pushed through by John Latham and the idea of emphasising the value of artistic expertise, among others, at times resulted in controversial receptions of the APG by the public. In Germany, the APG was above all present through their participation in the documenta 6 and, following this, with their exhibition 'Art as Social Strategy' (Bonner Kunstverein, 1977), which formed the framework for initiating negotiations with government representatives in Bonn. The exhibition in Kunstraum Kreuzberg / Bethanien, curated by Naomi Henning and Ulrike Jordan, presents the APG in Germany for the first time after almost 40 years. On exhibit are artistic results and research materials from selected APG projects. The early placements in industrial enterprises, in which technical collaborations were still at the forefront, and a shift of focus to projects in government ministries and public authorities from the mid-1970s evidence the scope of the APG activities on display. In addition, selected correspondence

from the APG archive document the negotiations led by Barbara Steveni for the realisation of the placements. Six placements which are presented in detail show the at times conflict laden negotiation processes for the 'open brief' and the associated idea of artistic autonomy. Beginning with Garth Evans's two-year placement with the British Steel Corporation, followed by Roger Coward's work with residents of a Birmingham district, and continuing with the development of an audio-visual method of therapy for dementia sufferers within the framework of an APG placement in the British Health Authorities, the exhibition shows the impressive range of their work contexts.

The symposium 'Work in Contradictions: The Open Brief and Incidental Person Revisited'

The symposium titled 'Work in Contradictions: The Open Brief and Incidental Person Revisited', which concludes the exhibition on the 6th and 7th November 2015, takes up core concepts of the APG and discusses these with a view to current debates and artistic practices in social contexts. The following questions, which are to be read as a challenge to both APG placements and current practices at the interface between art and society, serve as guidelines for the exchange:

- **How do the concepts of the 'Open Brief' and 'Incidental Person' from the 1970s relate to today's – neoliberal and resistant – creative strategies?**
- **Under which social conditions and discursive relations do and did the practices at the intersection between art and society take place?**
- **How are 'art' and 'society' or 'context' characterised as separate in these two contexts and by whom?**
- **Which interests converge in the placements and in current co-operations between art and society?**
- **What are the economic formations that enabled the work of the APG and that surround projects at the interface between art and society today?**
- **What educational concerns and effects (intended and unintended, short and long term) did and do such projects have?**
- **Who writes which histories about the APG and about current practices at the interface between art and society?**

Symposium participants are invited to engage with these guiding questions and/or contribute their own.

Participants of the Symposium

Public: On Friday, 6th November, all participants of the symposium have the opportunity to spend the afternoon (12-4pm) in the exhibition in order to develop questions and perspectives that they can introduce into the discussions of the symposium. The symposium is conceived as a space for thoughts and reflections, all members of the audience are active contributors.

Study Groups: In the run-up, actors who presently consider their work to be based at interfaces between art/society/activism/education are invited to use the exhibition and its material archive during the study days (on Friday 6th November, or earlier by appointment), in order to develop contributions for the symposium. The question at issue is the one of APG's relevance as a historical reference for the contradictions

experienced in current practices.

Respondents: Protagonists who were directly or indirectly involved in the APG placements or in APG-related activities that took place in Germany, will be invited to contribute with their knowledge and contextualisations of past and present practices.

Papers: lecturers whose work can potentially stimulate reflections on the relevance of APG today.

Chairs: contextualise and moderate the sections and discussions.

Structure of the symposium

The symposium has been conceived of as a space for collaborative thinking and discussion, and less as a representative conference. About one half of the participants will be contributing guests and the other half will consist of interested participants.

“Working in contradictions” will begin with a study afternoon in the exhibition (Friday, 6th November 2015 12-4 pm). All participants have the opportunity to occupy themselves with the APG placements presented in the exhibition – with reference to symposium questions – and to develop personal perspectives and questions, which they will then bring into the discussions. The exhibition curators, Naomi Hennig and Ulrike Jordan, will be present. They will introduce the exhibition, will prepare materials and be at hand to answer questions. Contributors of the conference who were part of APG placements will also be present in the exhibition.

At 4:30 pm on the first day, the symposium will begin with introductory remarks and the first case study (most likely ‘**Social Services**’); followed by drinks

Every case study consists of lectures, reports, study group contributions and discussions.

The second day (Saturday, 7th November 2015) presents three additional case studies:
Education, Industries, Community Work in Urban Development.

The symposium will end with a closing discussion.

The symposium is intended for ...

‘Work in contradictions: the Open Brief and Incidental Person revisited’ is aimed at a local and international expert audience in a broadly defined sense: actors, who – from any position whatsoever – are concerned with the realisation, conception, advancement and effect of socially engaged art and the interfaces between art/education/society.

Symposium contributors

Welcome:

Naomi Hennig and Ulrike Jordan, Curators of the Exhibition “Context is Half the Work – A Partial History of the Artist Placement Group”

Ruth Gilberger, Chair of the Montag Stiftung Kunst und Gesellschaft (German foundation which focuses on Arts and Society), Bonn, sculptor and M.A. in Cultural Studies at HBK Braunschweig, Germany

Carmen Mörsch, Janna Graham, Curators of the Symposium

Respondents:

Roger Coward Artist and film-maker, was a member of the Artist Placement Group who conducted a two-month feasibility study and subsequent project working with artists with Gavin Brown, Roland Lewis, Evadne Stevens, Frances Viner in the Small Heath district of Birmingham in 1975. He worked with local residents to document – through video and community plays - the gradual decline of the neighbourhood and made their view of the neighbourhood clear to the planning authorities. The project resulted in four plays performed locally, three local resident and one professional documentary and the artists' feedback film, *The Most Smallest Heath in the Spaghetti Junction* (1977), a film dealing with the verbal and visual communication processes between Small Heath residents and policy makers. An archival exhibition and publication about the project and its process has been the subject of a recent exhibition and revival of two of the plays at Eastside Projects, Birmingham.

Pauline Walton was a Community Participant in Roger Coward's placement in the Small Heath district of Birmingham and was a significant contributor to community plays in the neighbourhood. Still a resident of Birmingham, she, Coward and other project participants have been reunited recently through an archival exhibition of the project and a revival of the plays at Eastside Project Birmingham.

Garth Evans was an APG member who, in 1969, did a two-year placement in the British Steel Corporation (BSC), the first placement that the APG had successfully negotiated. Evans used the placement to learn about the material qualities of the medium and discovered aesthetic sculptural qualities in the welded exercise pieces of apprentices, but did not, however, begin to produce sculpture from steel himself until late in his placement (Breakdown, 1971; Spring, 1972). He wrote several papers which he discussed with representatives of the BSC arguing that the BSC had failed to offer the employees a meaningful, enriching work experience or to support the workers in identifying with their work. In 1979 Evans relocated to the U.S.A where he continued his practice as a sculptor.

Mick Kemp was a part of a radical group of architects at the DHSS (Department of Health and Social Security) in the 1970s. He was the originator of the Reminiscences Aids Project and created, together with colleagues in the DHSS, the context for an APG placement through which APG artists, psychologists, nurses and administrators worked to create audio visual memory aids for older people with dementia. The project went through many test phases, engaging hundreds of older people in discussions about their memories of the past and resulted in therapeutical kits that were subsequently used in care homes.

Barbara Steveni is an artist and the founder of the Artist Placement Group (APG). Between 1966 and the beginning of the 1980s, APG negotiated placements for artists with government departments or corporations, using the notion of 'the open brief', in which the outcomes of the placement would not be agreed upon in advance. The work of APG was subject of an exhibition at Raven Row Gallery in London in 2012 (The Individual and the Organisation: Artist Placement Group 1966-79). Steveni's current work I AM AN ARCHIVE gathers artists and professionals across three generations in a series of participatory and documentary walks, taking place on the site of original APG placements, exploring the potential to reactivate APG methodology in the greed economics of the day. Her recent work and performances have taken place at Whitechapel Gallery, Arnolfini, STUK and many more institutions internationally.

CommunityArtWorks Artistic Processes and Interventions in Organizations - was founded by Jennifer Hoernemann (dance, improvisation, bodywork, performance art) and Walbrodt (sculpture, visual and performance art). They bring art into social systems, such as urban space, companies, public administration or schools. With their projects, installations and performances, they initiate artistic processes and co-creative action where daily social encounters take place. Their works "In-Company Atelier" and "T.A.N.Z. GmbH" are the 2010 EMA (Economy Meets Art) award recipient.

Annelie Pohlen cultural publicist and curator, former head of the Bonner Kunstverein, Bonn, where an exhibition with the APG took place from December 1977 to January 1978. In the magazine "Kunstforum International" she reported on the activities of the APG in Germany and set up contacts to pilot projects of the federal government, as it was then, to artists in the social context.

Rolf Sachsse Professor in Design History at the HBKsaar (Hochschule der Künste Saar), was a member of the APG from 1978 to 1984.

Study groups:

Project 'Ausweitung der Schulzone' (expanding the school's zone) of the Nürtingen primary school at Mariannenplatz Anna Chrusciel, Markus Schega and inter alia Kotti-Shop www.kotti-shop.net, Anja Scheffer, Taner Akyol, Roman Kroke, Katja Virkus – artists that have been or are working in the school within the context of the project, the teachers Heidi Kleer and Jürgen Linneweber, educators Annegret Rauner and Felix Pogorzalek, the associate Felix Arif Rhein and parents (tbc). Anna Chrusciel is a researcher at the Institute for Art Education. 2014 she opened a research office at the Nürtingen primary school, where she is responsible for the action research project "expanding the school's zone" that is aiming to open up the school for community engagement by investigating – together with the school's community – the role and function of art and artists in reconceptualising the school as a public space. Markus Schega is the head teacher of the school since 2009. He has been working with artist in this context for almost 25 years. The participants of the study group are delegates from all parties involved in the project apart from the students.

Alice Creischer / Andreas Siekmann and students, KHS Weissensee, Master in Spatial Strategies

Alice Creischer, born 1960 in Gerolstein, lives in Berlin, works as artist.

Andreas Siekmann, born 1961 in Hamm, lives in Berlin, works as artist.

Both are teaching the master course Spatial Strategies at the Kunsthochschule Berlin Weissensee. Last exhibition: Kyiv Biennial 2015

Claudia Hummel and students of the Institute of Art in Context, Berlin University of the Arts.

Claudia Hummel works as educator and artist. She teaches at the Institute for Art in Context at the Berlin University of the Arts, where she focuses on artistic collaboration with social groups. Her work focuses on projects and activities at the crossroads of education, art, society and everyday life. She ran the

programme of art mediation for children and youth entitled "aushecken" (hatching ideas) at documenta 12 (2007). Between 2008 and 2010, she researched about cooperations connecting Berlin cultural institutions and schools as an artist and scientist. In 2013, she participated in conceiving the programme "Studio d(13) for children and young people at dOCUMENTA (13)".

Nanna Lüth and students, Institute of Didactics of Art and Aesthetic Education, Berlin University of the Arts.

Nanna Lüth is an artist, art educator and researcher. In 1999 she co-founded the group Kunstcoop© (together with Ana Bilankov, Susanne Bosch, Beate Jorek, Maria Linares, Bill Masuch, Carmen Mörsch, Ulrike Stutz), which was active doing experimental art mediation/outreach work at NGBK Berlin till 2002. From 2008 to 2012 she was responsible for the gallery education at the Edith Russ Haus for Media Art in Oldenburg. Since 2013 she is Junior Professor for Art Didactics and Gender Studies at the University of the Arts Berlin. Her research priorities include Queer, Feminist and Decolonial Studies in Art and Cultural Education, Media (Arts) in Schools, Visual Studies/Critique of Representation, Diagrammatology, Art-based Sexual Education, Critical Pedagogy. www.nannalueth.de, <http://oops.uni-oldenburg.de/1825/>, <http://www.udk-berlin.de/sites/kunstdidaktik/>

Rahel Puffert and students of the Institute for Art and visual Culture, Department for Art • Mediation • Education, Carl von Ossietzky University of Oldenburg

Rahel Puffert is currently Substitute Professor at the Institute for Art and Visual Culture at the Carl von Ossietzky University of Oldenburg. She is founder and curator of the "Werkhaus Münzviertel, Pilot Project at the Crossroads of Education, Art, and Community Activism." Genealogies of socially-engaged art and education practices are the main object of her research. She was artistic advisor for "Über Lebenskunst. Schule," Bundeskulturstiftung/FU Berlin (2009-11), as well as chief editor of "THE THING Hamburg, Platform for art and criticism" (2006-2009). She is also active in art and music formations.

Irene Vögeli / Barbara Naegelin and students of the MA programme Transdisciplinary Studies, Zurich University of the Arts (ZHdK).

Barbara Naegelin is a video and performance artist. She is a lecturer at Master of Arts in Transdisciplinary Studies at ZHdK. Irene Vögeli is a designer and theorist. She is professor and head of Transdisciplinary Studies at ZHdK

***microsillons* and students of the Master TRANS – Art-Education-Engagment, Geneva University of Art and Design (HEAD – GENEVE), with Fanny Benichou, assistant of the Master program**

Marianne Guarino-Huet and Olivier Desvoignes, as collective *microsillons*, are joint professors and head of the TRANS Master programme at the Geneva University of Art and Design (2015). *microsillons* (2005) develops collaborative art projects aimed at opening a reflexion about the citizen and social role of art, and is calling for the use of critical pedagogies in cultural practices. *microsillons* collaborated with many cultural institutions, in Switzerland and internationally. Marianne Guarino-Huet and Olivier Desvoignes are also PhD researchers at the Chelsea College of Art & Design.

Papers:

Barby Asante is a London based artist, curator and educator, with an interest in cultural representation, place and identity. Her performative and dialogic works explore the socio-political legacy of the post-colonial in so-called multi-cultural communities. She is interested in what is missing or not told and how these missing chapters and unheard narratives inform contemporary perceptions of people of colour in the UK. Recent projects include The South London Black Music

Archive (Peckham Platform/ Tate, 2012) a temporary archive in collecting black music stories and ephemera from people about south London's black music scenes, To Gypsyland with Delaine Le Bas (198 Contemporary Arts and Learning/ Tramway, Glasgow/ Metal Peterborough/ Bolton Museum and Art Gallery) which explored the hidden presences and histories of Gypsies and Travellers in UK cities and Baldwin's Nigger RELOADED (Iniva/ Nottingham Contemporary/ October Gallery 2014-15), using Horace Ove's 1968 film as a means for a reflective re-enactment performance that considers the contemporary relevance of James Baldwin's presentation and exploring who was in the room for that event. She is a lecturer at Wimbledon College of Art and Co- Director of Agency for Agency.

Etienne Joseph is a London based archivist, researcher, artist and educator whose practice draws together his lived experience over the past twenty years spanning audio production, music curation, traditional African percussion, community artistry, archiving and academic research. His practice explores the nexus between heritage, art, and notions of tangibility and intangibility. He is primarily interested in interventions which democratise 'heritage materials' by putting them into dialogue with wider (non) material culture; subverting traditional power structures and enabling access by a broad range of publics. His PhD thesis 'Africa In London: Race Music and Place at the Africa Centre 1975-2000' explores the importance of London's Africa Centre as a musical space and hub for continental African artists toward the latter part of the twentieth century through both archives and oral testimony. Based on this work he formed 'Decolonising the Archive' in an attempt to question, through practical intervention, prevailing notions of heritage and history sharing in the UK. <http://www.decolonisingthearchive.com/about/>

Elizabeth Araújo Lima is an occupational therapist and Professor at Faculty of Medicine at the University of São Paulo, Brazil; she also teaches at Museu de Arte Contemporânea (MAC-USP) and has been a visiting professor at University of the Arts, London. She developed a post-doctorate research in the Núcleo de Estudos da Subjetividade, Pontifícia Universidade Católica de São Paulo, with Suely Rolnik and Peter Pal Pelbert and created and coordinated the Research Group Art, Body and Occupational Therapy. Her research looks at the interrelation between the fields of health and art in Latin American context, and the socio historical conditions under which this relation has taken place; she also investigates contemporary Brazilian practices that connect creative process and the production of subjectivity in social contexts, including the artistic practices proposed by Lygia Clark and Hélio Oiticica.

Carmen Mörsch is Head of the Research Institute for Art Education at the University of Arts, Zurich, Switzerland (iae.zhdk.ch). Her research interests include the history and present of artists in education; collaborative and transformative practices in art and education; art education and queer/postcolonial theory. From 2003 to 2008 she worked as professor in the department of cultural studies, Carl von Ossietzky University, Oldenburg, Germany. Between 2003 and today she has been conducting research, i.e. for the German Ministry of Research and Education, for the Association of Free Art Schools in Lower Saxony, Germany, for documenta 12 education programme, for the Swiss Cultural Foundation Pro Helvetia, the German Cultural Foundation, for Goethe Institute South Africa, for Mercator Foundation Germany and Switzerland. She is a member of the network "Another Roadmap for Art Education" which unites researchers and practitioners who seek to analyse and develop art education in an emancipatory and decolonizing perspective. <http://another.zhdk.ch/>

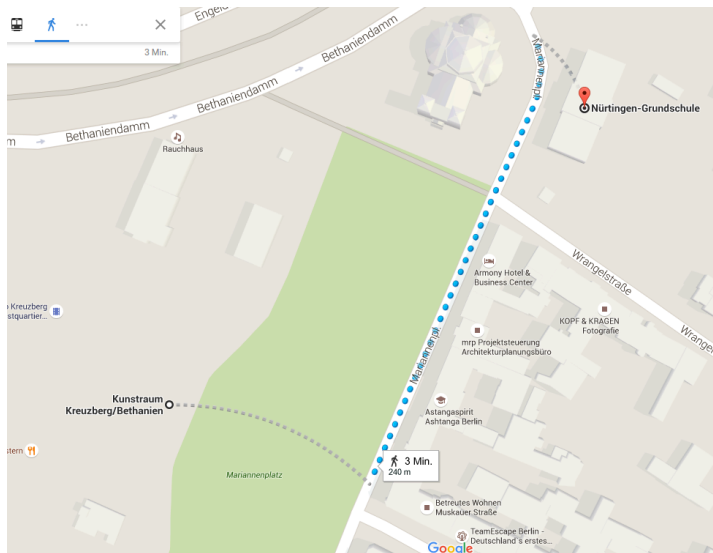
Janna Graham is an academic curator at Nottingham Contemporary where she develops projects between the local community, the gallery and Nottingham's two universities. Previously she was Projects Curator at the Serpentine Gallery where she developed The Edgware Road Project, a community education and research project in a London neighbourhood. Based at the Centre for Possible Studies, the Edgware Road Project invites collaborations between local and visiting artists and the people who live and work in the area who create 'studies of the possible' in the form of art projects, study groups, exchanges, performances, discussions and political support and action. Alongside this Graham developed a programmed of artist placements in spaces of elderly care resulting in the recently published Art + Care: a Future (Koenig, 2011). Graham is one of twelve members of the international sound art collective Ultra-red.

Chairs:

Sophie Hope's practice-based research investigates the uncertain relationships between art and society. Her current projects include hosting dinners about community art and politics in the year 1984 (1984dinners.net); exploring physical relationships to immaterial labour (manuallabours.co.uk) and mapping experiences of socially engaged art (socialartmap.org.uk). She works at Birkbeck, University of London in the Film, Media and Cultural Studies Department.

Nora Sternfeld is an educator and curator. She is Professor for Curating and Mediating Art, Director of the curatorial program CuMMA at the Aalto University in Helsinki and Co-director of /ecm — educating/curating/managing — Master Program in exhibition theory and practice at the University of Applied Arts Vienna. She is co-founder and part of trafo.K, Office for Art Education and Critical Knowledge Production based in Vienna (w/Ines Garnitschnig, Renate Höllwart and Elke Smodics). She is part of Freethought, a platform for research, education, and production based in London (w/Irit Rogoff, Stefano Harney, Adrian Heathfield, Mao Mollona and Louis Moreno). In this context she is one of the curators of the Bergen Assembly 2016.

Locations of Study Days and Symposium:



Study Day and symposium registration (Nov. 6th):

Exhibition venue, Kunstraum Kreuzberg/Bethanien, Mariannenplatz 2

Symposium (Nov. 6th/7th):

Assembly Hall of Nürtingen Primary School, Mariannenplatz 28

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Friday, 6.11.	
12.00 – 4.30 pm Exhibition at Kunstraum Kreuzberg/Bethanien, Mariannenplatz 2	Registration for Conference Study Day in the Exhibition
5.00 – 5.30 pm Conference at Assembly Hall of Nürtingen Primary School, Mariannenplatz 28	Welcome and Introduction: Ruth Gilberger (Montag Foundation), Naomi Hennig and Ulrike Jordan (Exhibition Curators), Janna Graham and Carmen Mörsch (Conference Curators)
5.30 – 7.00 pm Case Study I: SOCIAL SERVICES	Chair: Janna Graham Respondents: Mick Kemp and Carmel Sammons (APG Placement Reminiscences Aids Project) Paper: Elizabeth Araújo Lima Study Groups (Study Groups choose their case study(s) in the course of their research on APG) Discussion
<p>APG Placement, Department of Health and Social Security, 1978–79 <i>Nick Alderton, Ian Breakwell, Hugh Davies, Bill Furlong, Mick Kemp, Rowan Matthews, Carmel Sammons and David Toop</i> <i>Reminiscence Aids were conceived as audio-visual devices combining photographic slides and tape-recorded sound from the past, to be played to elderly people suffering from dementia and memory-loss in order to activate communication between generations, and as a mental exercise with positive therapeutic effects. The concept originated from an idea by Mick Kemp, a Principal Architect in the DHSS, in charge of research into accommodation for elderly people in need of care.</i> <i>Following discussions with specialists in psycho-geriatric medicine and with APG artists, Kemp was encouraged to develop the idea through research, and set up an interdisciplinary team of clinical and artistic members. APG was commissioned through sound artists Bill Furlong, Hugh Davies and David Toop to administer the arts aspects of this research project. Ian Breakwell, who was also involved, later left the team to concentrate on his studio work. After some promising test results, it was decided to structure the material into time periods, and extensive research in photo-archives and the BBC sound archive began. An effort was made to consult 'elderly alert people', and the project was introduced through several radio broadcasts and print media, calling for elderly people to send in letters with their memories, to be used as a basis for the Reminiscence Aids audio-narrations. The project was conceived as creative and artistic, and, while based on discussion and improvisation, it at times combined conflicting positions. Ian Breakwell and environmental psychologist Rowan Matthews advocated non-linear and subjective archetypical memories as opposed to preconceived ideas and media-generated images of a past that was structured historically. Debates arose around the character of the archival material used, and also around the testing procedure of the product, which attempted to meet scientific standards. The completed Reminiscence Aids kits were promising enough to be further developed under supervision of team member Carmel Sammons, in order to be marketed through the charity 'Help the Aged' under the brand name Recall, for use in hospitals and care homes.</i></p>	
7.00 – 9.00 pm	Snacks and drinks

Saturday, 7.11.	
10.00 - 10.15 am	Welcome by Janna Graham and Carmen Mörsch
10.15 - 11.45 am Case Study II: EDUCATION	<p>Chair: Carmen Mörsch Respondents: Barbara Steveni (on O + I education placement, 1989-92. ILEA and London borough of Southwark.); Annelie Pohlen Study Groups (Study Groups choose their case study(s) in the course of their research on APG) Discussion</p>
<p><i>The Southwark education placement in fact took place after the APG had disbanded, through a subsequent organisation O + I. It is described by Steveni as follows:</i> <i>'...A team of artists (Robena Rose, film-maker, Carlyle Reedy, poet, Rita Keegan, visuals, John Latham, myself) worked across the borough, with the Inspectorate, School Heads, teachers and pupils, from a base supplied by Southwark, examining, interviewing, filming, working recognisably and unrecognisably as artists, in class rooms of six primary schools and six secondary. The project lasted two years, at the end of which we mounted a video installation at Southwark Town Hall. One important outcome was a proposal entitled 'Recycle and Discuss' concerned with the 'make' activity and motivation which was well received and awaits implementation...'</i> <i>(http://www.slashseconds.org/issues/02/004/articles/bsteveni2/index.php , 09-16-15)</i> <i>The project addressed many contemporary issues, such as police stop and search campaigns, and foreshadowed subsequent government and arts council initiatives such a Creative Partnerships. Through this project O + I maintained a vigilant commitment to engaging students in the context of the institutional hierarchies of the school, working also with teachers, administrators and policy makers.</i> <i>The project is also the basis for Steveni's Southwark walk which can be viewed here: https://www.youtube.com/watch?v=GArBaRb-lig</i></p>	
11.45 - 12.00 am	SHORT BREAK

Saturday, 7.11.	
12.00 – 01.30 pm Case Study III: INDUSTRIES	Chair: Sophie Hope Respondents: Garth Evans (APG Placement British Steel); CommunityArtWorks Paper: Carmen Mörsch Study Groups (Study Groups choose their case study(s) in the course of their research on APG) Discussion
<p>APG Placement British Steel Corporation 1969-71</p> <p><i>Garth Evans' two-year placement in the British Steel Corporation (BSC) was agreed on the basis of a pre-existing fellowship programme with the BSC, which until that point had only been directed at scientists. It was the first placement that the APG had successfully negotiated. The contractual agreement was actually made with St. Martins School of Art, where Evans taught sculpture. He had previously never worked with steel and set out to research the various finishing techniques and material qualities of steel for his sculptural practice. The BSC, the parent company created by the nationalisation of the steel industry in 1967, hoped that the placement would demonstrate the versatility of the material beyond its industrial processing. During his placement, Evans visited various steelworks around the UK, and familiarised himself with the finishing methods. Through photography, a selection of which was later published by the BSC (Some Steel, 1971), Evans learnt about the material qualities of the medium. He also discovered aesthetic sculptural qualities in the welded exercise pieces of apprentices, but did not, however, begin to produce sculpture from steel himself until late in his placement (Breakdown 1971, Spring, 1972). Plans to work in a disused steelworks failed due to the lack of support on the part of those responsible at the BSC.</i></p> <p><i>Evans' interests were not limited to processing techniques, but he became increasingly interested in the corporate culture of large corporations. The question of what the contribution of an artist in such a context could be prompted him to write several concept papers that he discussed with representatives of the BSC. In the papers he argued that the BSC had failed to offer the employees a meaningful, enriching work experience or to support the workers in identifying with their work. Here Evans identified a field of activity for artists in an industrial context beyond the production of conventional art. While BSC representatives received Evans' sculptural activity very positively, they were rather sceptical of his ideas on corporate culture.</i></p>	
1.30 – 3.00 pm	LUNCH BREAK

Saturday, 7.11.	
3.00 – 5.30 pm Case Study IV: URBAN DEVELOPMENT	Chair: Nora Sternfeld Respondents: Roger Coward, Pauline Walton, (APG Placement, DOE/ Inner Area Study Birmingham); Rolf Sachsse Paper 1: Janna Graham Paper 2: Barby Asante and Etienne Joseph Possible Study Groups: (Study Groups choose their case study(s) in the course of their research on APG) Discussion
<p><i>APG Placement Department of the Environment, Inner Areas Study Birmingham, 1975</i> <i>Roger Coward with Gavin Brown, Roland Lewis, Evadne Stevens, Frances Viner</i> <i>The APG negotiated a memorandum in 1972 with the Civil Service Department, and worked with various agencies and ministries to develop placements in the following years. In 1974 the Department of the Environment agreed, after lengthy negotiations with the APG, to finance a two-month feasibility study by the documentary filmmaker Roger Coward in the Small Heath district of Birmingham. A team of urbanists and sociologists worked on an Inner Area Study (IAS) with the aim of developing urban renewal for the dilapidated and neglected city district. Although certain methodological approaches had initially been agreed upon, such as working with audio-visual media, the IAS team was open to the idea of an open-ended working process. As part of the feasibility study, Coward realised video workshops with local residents which documented the gradual decline of the neighbourhood and made their view of the neighbourhood clear to the planning authorities. The workshops were well received and led in some cases to the creation of local residents initiatives. The authorities were pleased by the results of the feasibility study and approved a three-month placement for Coward and four other artists. In addition to the continuation of the video workshops Coward, together with Gavin Brown, Roland Lewis, Evadne Stevens and Frances Viner, developed plays with local residents and amateur theatre groups. The joint development of the theatre pieces was key, based on the conviction that the concrete experience of cooperation in the group could lead to a better understanding of social dynamics within the neighbourhood. Coward generated a wealth of material for his film The Most Smallest Heath in the Spaghetti Junction (1977) during the two phases of the placement, a film dealing with the verbal and visual communication processes between Small Heath residents and policy makers. The team leader of the IAS Birmingham, Peter Walding, wrote a detailed report at the end of the placement that was published by the DoE, which critically evaluated the project in addition to Cowards own report, <i>All Fine and Context</i>.</i></p>	
05.30 – 7.00 pm	CLOSING DISCUSSION

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The symposium language is English, translations to and from German will be provided.