

Evaluation workshop
Inside Installations. Preservation and Presentation of Installation Art
Tate Modern, March 2007

The aim of this final workshop was to enable greater exchange between the special research activities and the 33 case studies of the project.
The workshop was moderated by professional facilitator George Gawlinski.

Various strategies were employed to ensure that the knowledge gained from the case studies was made accessible and communicated to those engaged with the broader research goals of the project.

Firstly, prior to the meeting a poster was produced for each of the case studies. This created an exhibition and poster session for the conference "Shifting Roles, Shifting Practices; artists installations and the museum" which highlighted the key challenges and areas of interest for every installation studied.

Secondly, the project's co-organisers responsible for special research areas were asked to prepare 10 questions which would help them gather information from the case studies related to their research.

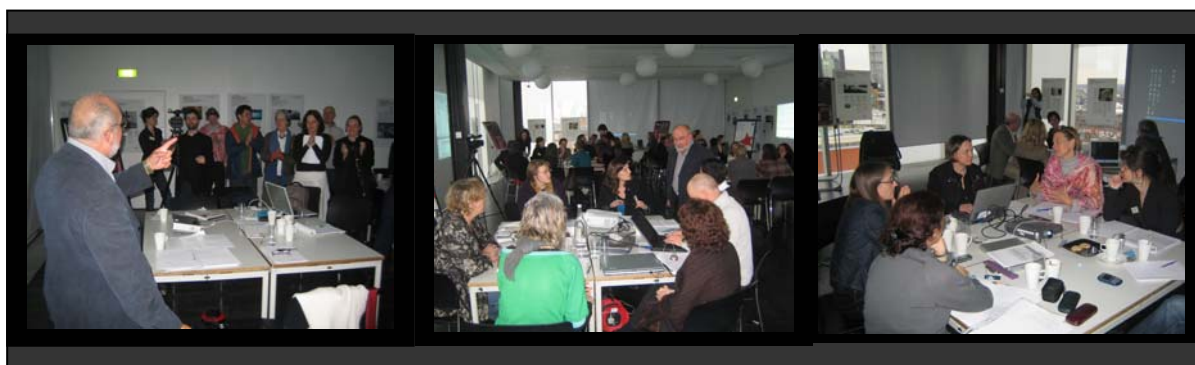
The majority of the participants were both case study researchers and involved in at least one of the special research activities. The brief to the participants on the day was twofold: to act like a newspaper reporter, gathering and distilling the key messages from the case studies; and to tell the story of their case study - answering questions from other reporters.

Approach of the workshop – STEP ONE

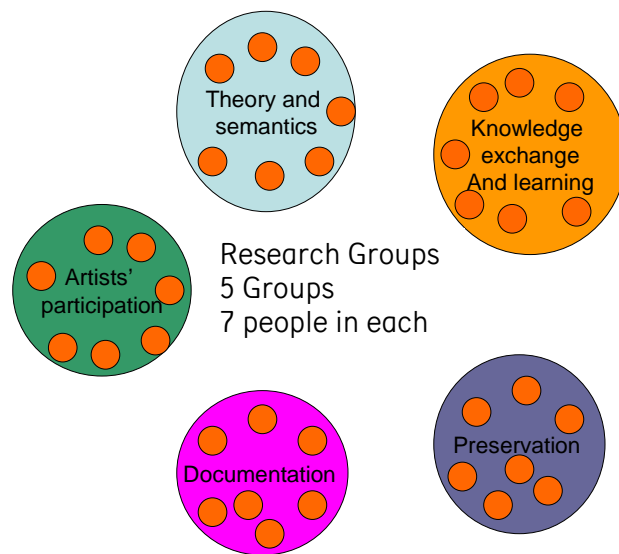
Most people taking part in this workshop were wearing two hats – they were telling the story of their case study and acted as representative of one of the special research areas.

Preceding the workshop the co-organisers had prepared 6 questions relating to their research and circulated those to the project's partners.

At the meeting the group was divided into 5 smaller groups according to the project's research areas. The groups had 30 minutes to discuss the questions, edit and add what they thought relevant. The groups had to agree what their issues and questions were and what they should be looking for in the case studies.



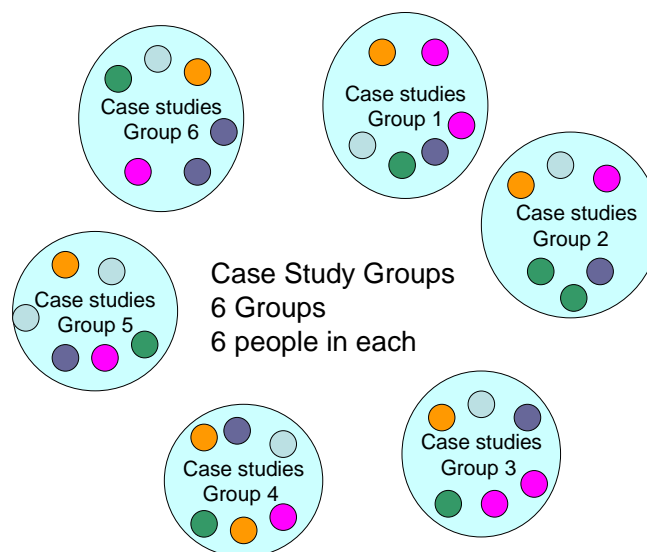
Below is the scheme of the research groups and first round of discussion:



STEP TWO

After the first discussion round the groups broke up and formed new groups of participants who interviewed each other. In their role of interviewer they asked the questions of the research area they were presenting and took notes. In their role of case reporter they told the story of their case study and highlighted those subjects relating to the special research areas. Case reporters brought a few images on power point to introduce their case study. In their role of interviewer participants were looking for strong ideas and “lessons learnt” emanating from the case studies.

Below is the scheme of the case studies group and second round of discussion (interviews)



Headlines – STEP THREE

During tea break interviewers had to work alone and compile 6 key messages which they had gathered from their case studies group. Then they reassembled with their original research groups and discussed the outcomes. During this last gathering each research group had to come up with a few Headlines (acting just like news reporters). The Headlines had to be key for the project's five research areas and also reflect the interviews held with case researchers. Finally, the Headlines were projected in the room and discussed in a plenary session. By the end of the day it appeared that each group had learnt a great deal from each others' experience and enjoyed working closely together in this way. The Headlines reflected the scope and depth of thinking that the project as a whole had provoked. Here are some examples:

- Are you prepared to let things fall apart?
- Installation art takes conservators to places that are not always comfortable
- *Understanding the significance is key to designing your preservation strategy. Don't acquire art without it.*
- *Conservation Documentation is used to preserve the intangible.*
- *There is always an individual/subjective aspect/impact to every interview*
- **"Next time I am going to find the artist an assistant with whom I will communicate"**
- **Is the idea of an interview an ongoing process or just capturing a moment?**
- **Never forget how 'pragmatic' a motivation can be**
- **Cooperation with other professionals is essential**
- *No documentation without a plan/strategy. What is our reference?*
- **Documentation is a never ending story**
- *No matter how precise the documentation is, it may still be incomplete and lacking when re-installing on future occasions, as it is impossible to document embodied knowledge (that held in memory)*
- **Reflection on different roles within the museum organization is needed**
- **Preservation of installations: institutionalizing the artwork is articulating the artwork**
- **Hired experts need good briefing about political aspects between museum and the artist and to be assigned responsibilities before being involved in a conservation project.**
- **The Inside installations project has created a box of peers**