

Treatment 2: Discussion Summary

Triggers:

- accident
- change in condition
- request from curator
- treatment that we have determined priority

Preliminary assessment if treatment is possible

- resources (money, manpower, and time issues)
- if no resources or it's not a priority, process stops here

More detailed examination—take item off wall, more technical and art historical documentation which would continue throughout the whole process

Equally we would be starting the photographic process which would continue along the whole time

Might be initiating new documentation...

Create a treatment proposal—many different forms—that would need to be presented to someone (head of department, director, board of trustees)

Approval

What are the consequences of a work being off view—curatorial replacement, education implications for re-programming, art handlers.

With high profile objects you might also be dealing with the press and media

Treatment begins!!

(Treatment might not be carried out by a conservator example: in time-based media, treatment might be carried out by an engineer—multiple types of people might need to be included in the conservation process)

Want to annotate photographs

- Checklists
- Drawings
- Reports of every kind (macros—standardized treatment reports that could be modified slightly)
- What types of audiences are these reports designed for? Do these become part of board papers? Do they need to for public consumption?

Materials lists and suppliers

Implications for analytical work

Having completed our treatment there will be final documentation
Sometimes a final presentation (curators, board of trustees, press)
Publication, lectures, and so on

Audit trail

Draw together literature as your presentation of supporting argument—all the stuff you do before you do the work—your toolkit of stuff to think about

When you write your treatment report you have to be aware that this is going to be used for larger purposes. So we need to be able to add links to images, and articles and this means an entirely different way of using reports. Conservators make reports that are completely incomprehensible. Who are we writing for? We have to think about our audiences. Abstracting ought to be a part of our writing.

In Contemporary art you often see the conservator involved in manufacture –is this treatment or creation?

Many different types of reports.

Some treatments also require re-treatments, which might require follow-up.

It's important to view series of changes; it's in a constant process of transition