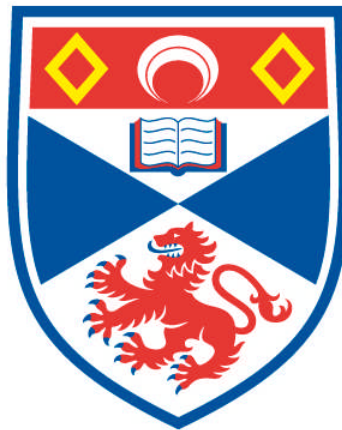


**CONFRONTING NIGHTMARES:
RESPONDING TO ICONOCLASM IN WESTERN MUSEUMS
AND ART GALLERIES**

VOLUME 2: PLATES, FIGURES & APPENDICES

Helen E. Scott

**A Thesis Submitted for the Degree of PhD
at the
University of St Andrews**



2009

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Confronting Nightmares:
Responding to Iconoclasm in Western
Museums and Art Galleries

Volume II: Plates, Figures and Appendices

Helen E. Scott

University of St Andrews
Ph.D. Thesis

2009

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Figure 41b – Key for Question 4.8 ‘Any further thoughts or opinions on the subject of art vandalism?’

Plates

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Figure 1

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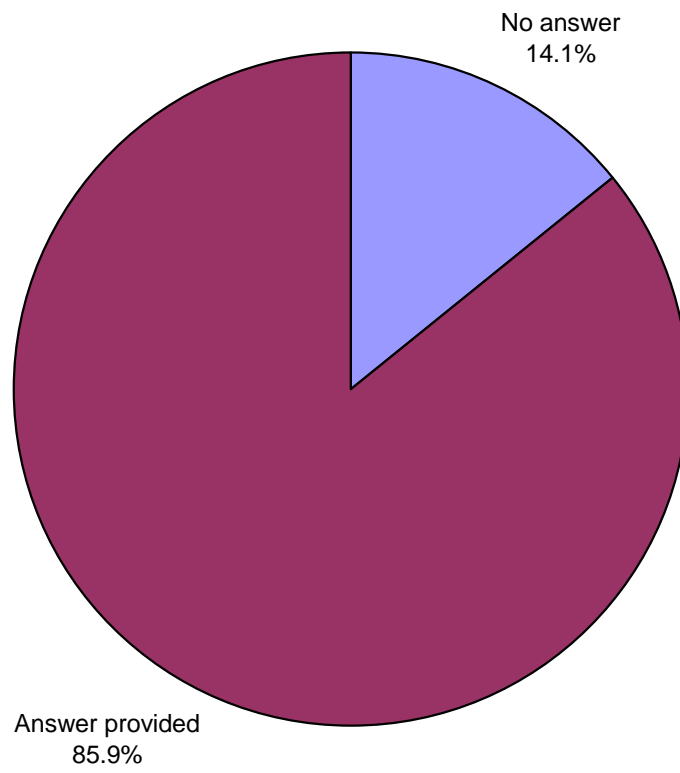


Figure 2

1.2 Your position within institution

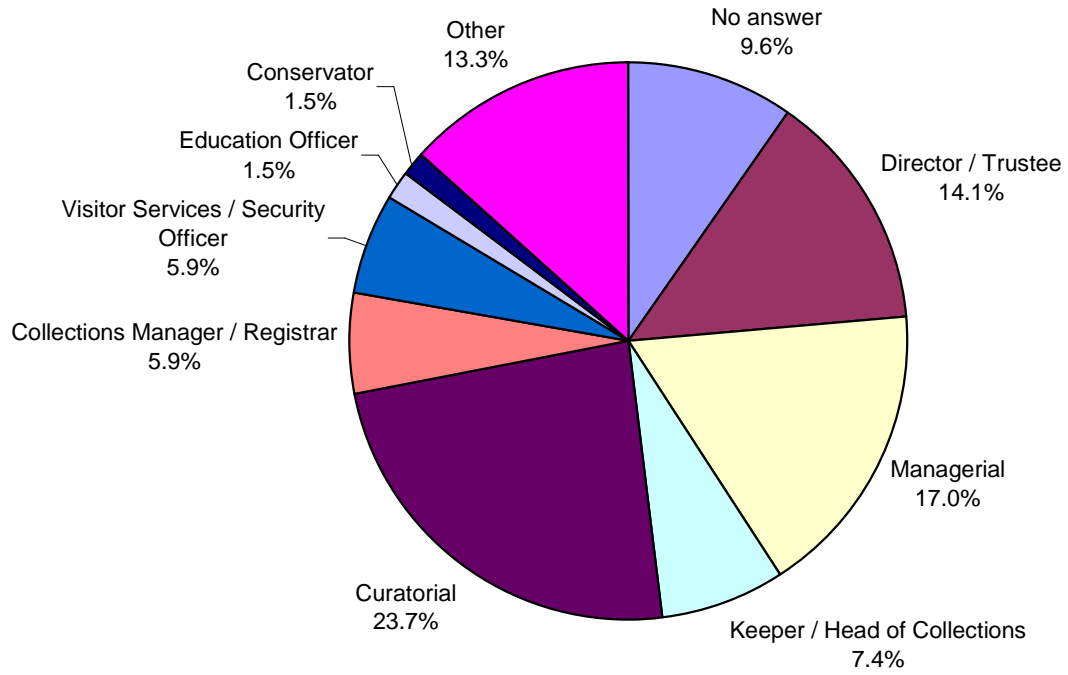


Figure 3

1.3 Institution Name (Optional)

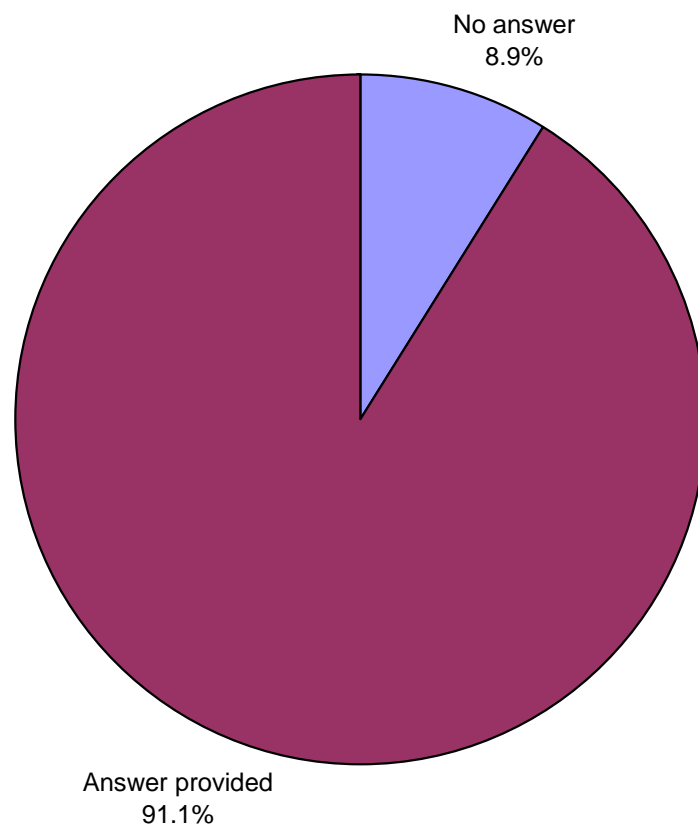


Figure 4

1.4 Institution type

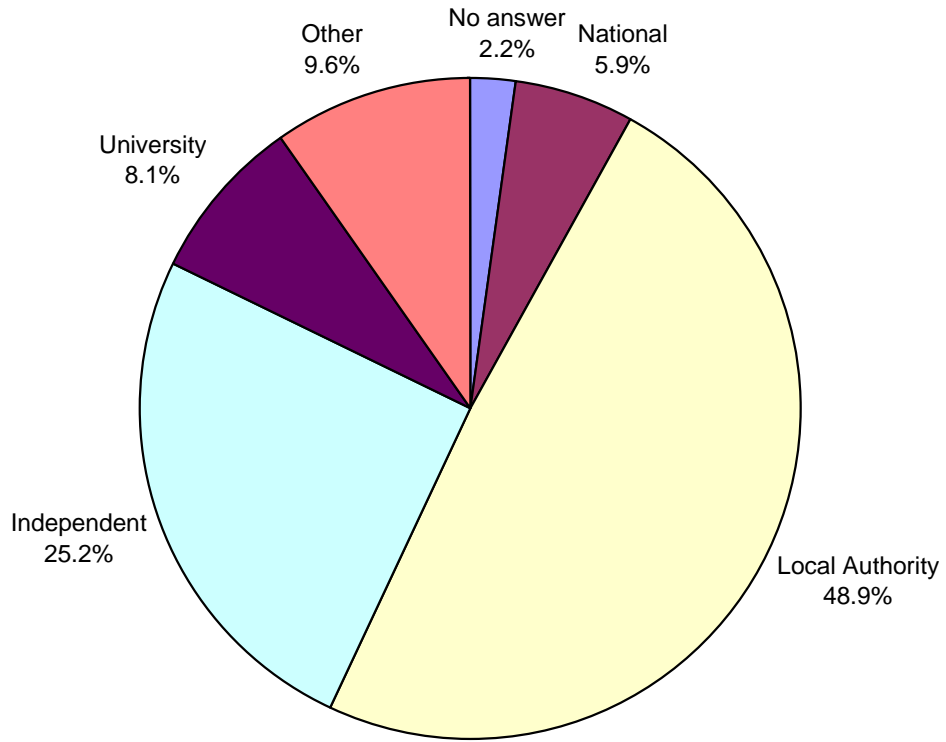


Figure 5

2.1 Approximately how many instances of art vandalism have occurred in your institution?

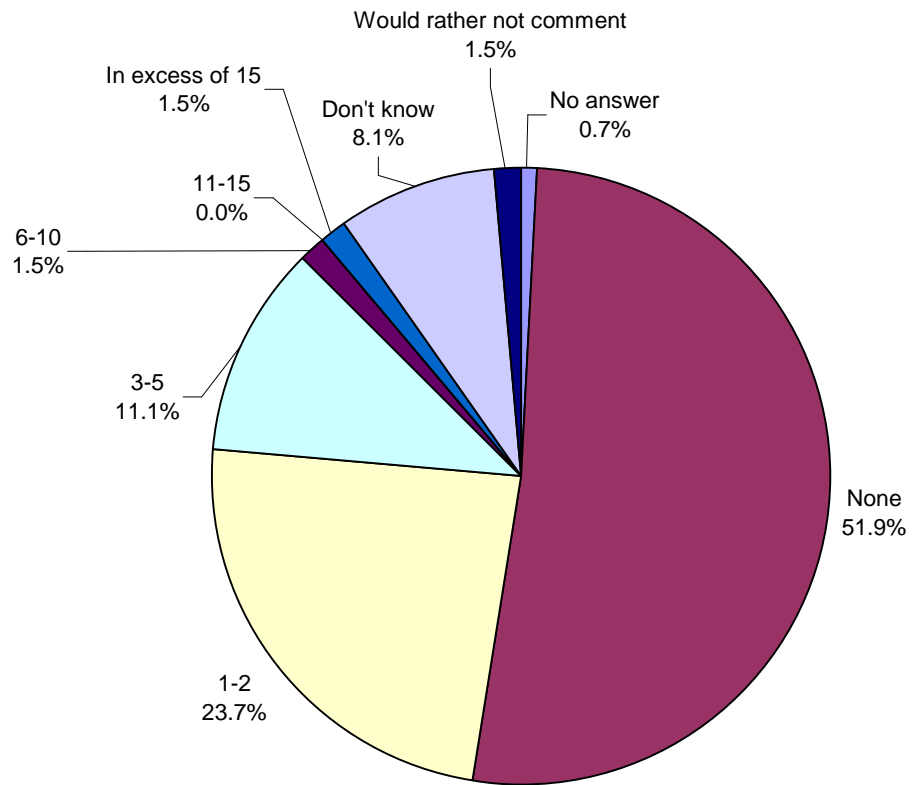
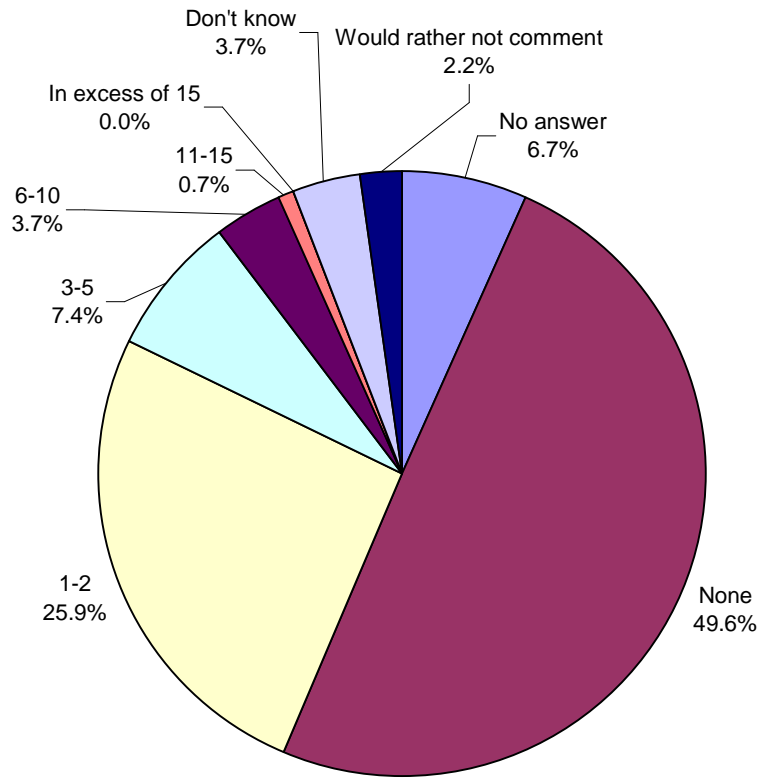


Figure 6

2.2 How many instances of art vandalism have occurred within the last 10 years (since January 1997)?



2.3 Which of the following types of art vandalism have occurred within the last 10 years?

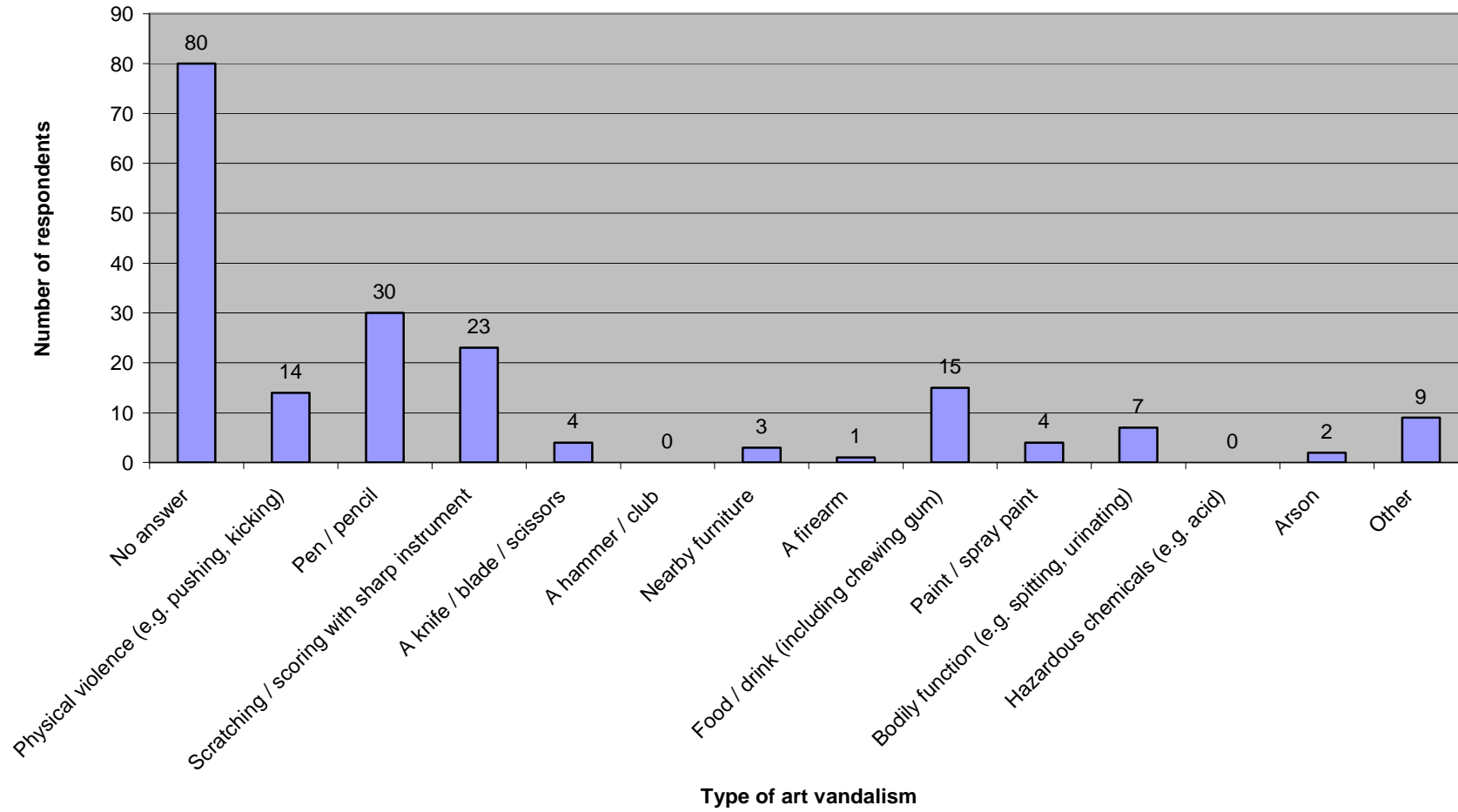


Figure 7a

Figure 7b

'Other' includes: Damage caused by attempted theft; Touching or picking at the surface of an artwork by hand; Application of a foreign body to the surface of an artwork; Moving an artwork; Use of a car

2.4 Which of the following types of artwork have suffered vandalism within the last 10 years?

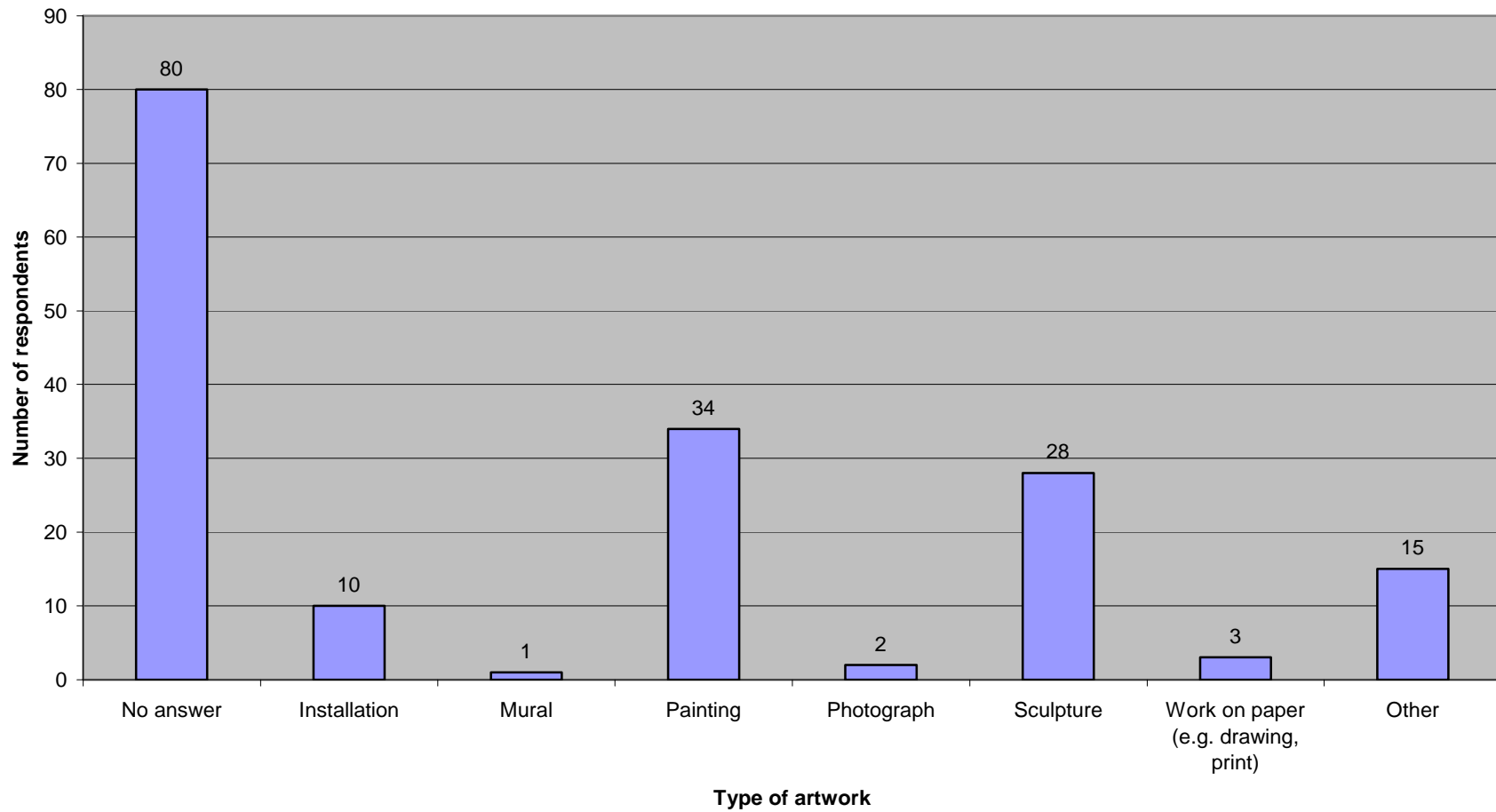


Figure 8a

2.4 Which of the following types of artwork have suffered vandalism within the last 10 years?

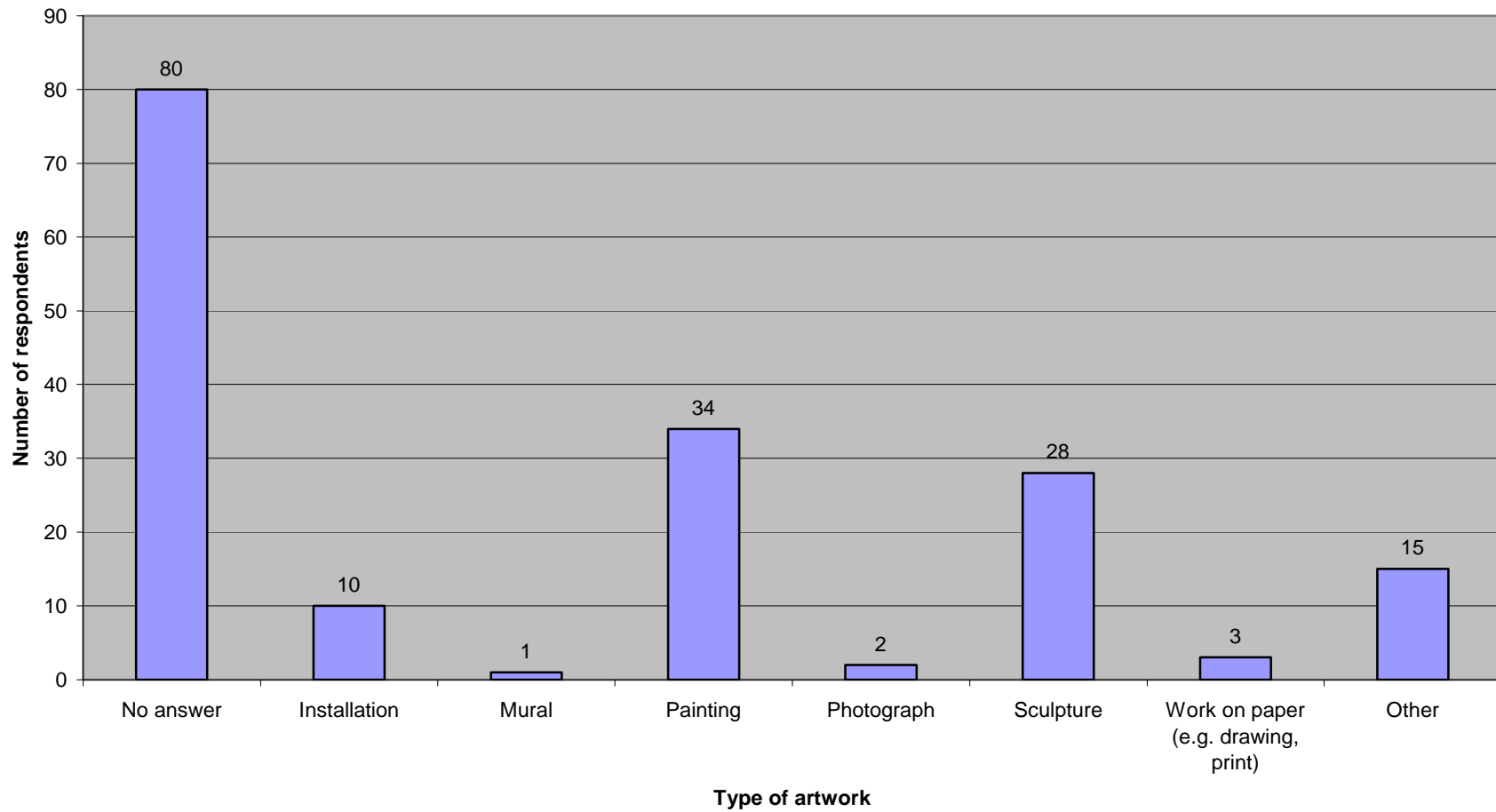


Figure 8a

Figure 8b

'Other' includes: Decorative art; Glasswork; Furniture; Jewellery; Porcelain; Video; Picture frames; Fabric of the building and/or grounds

2.5 Which of the following types of subject matter of artwork have suffered vandalism within the last 10 years?

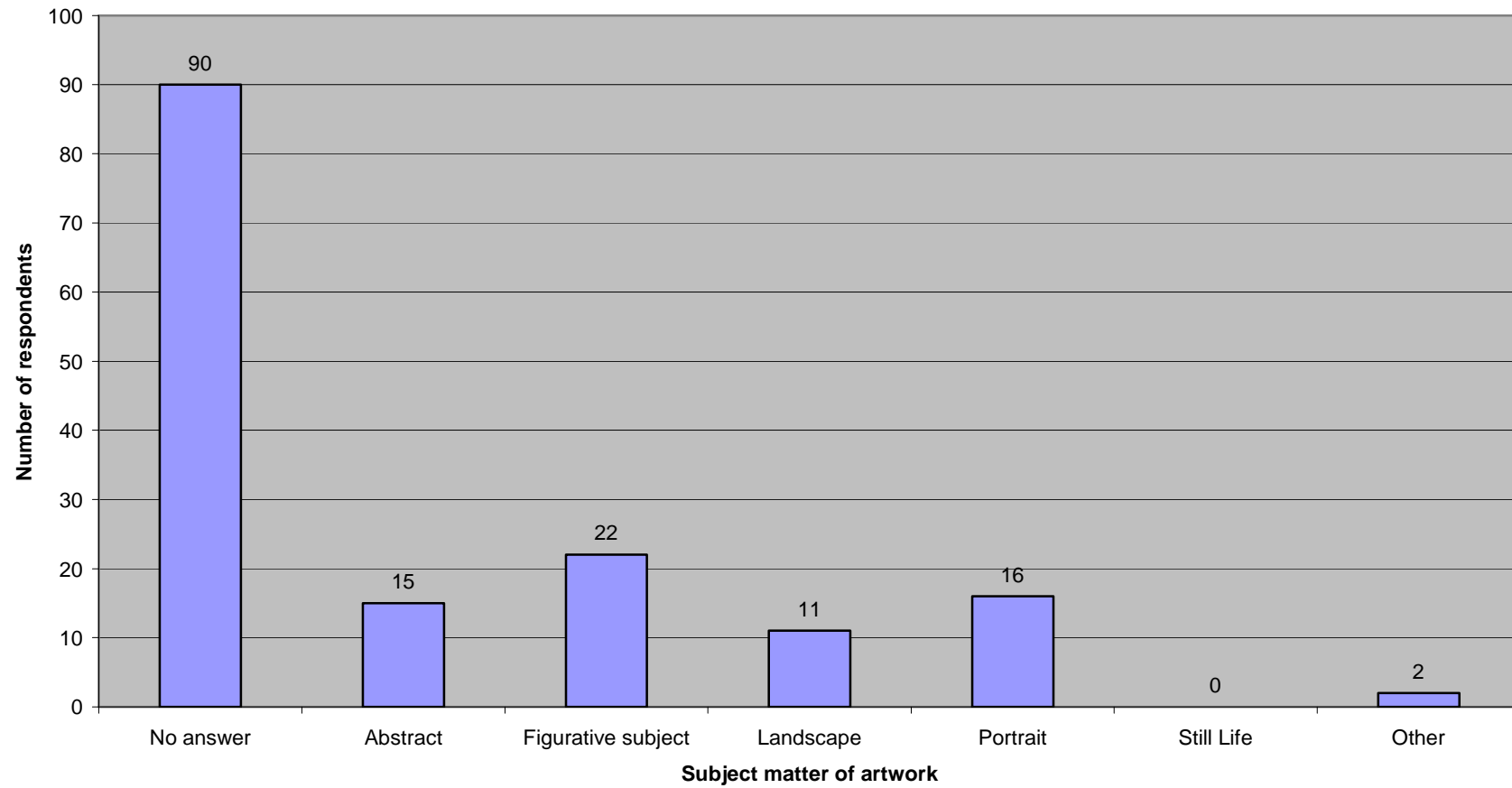


Figure 9a

Figure 9b

'Other' includes: Townscape; Religious subject

2.6 Which of the following ages of artwork have suffered vandalism within the last 10 years?

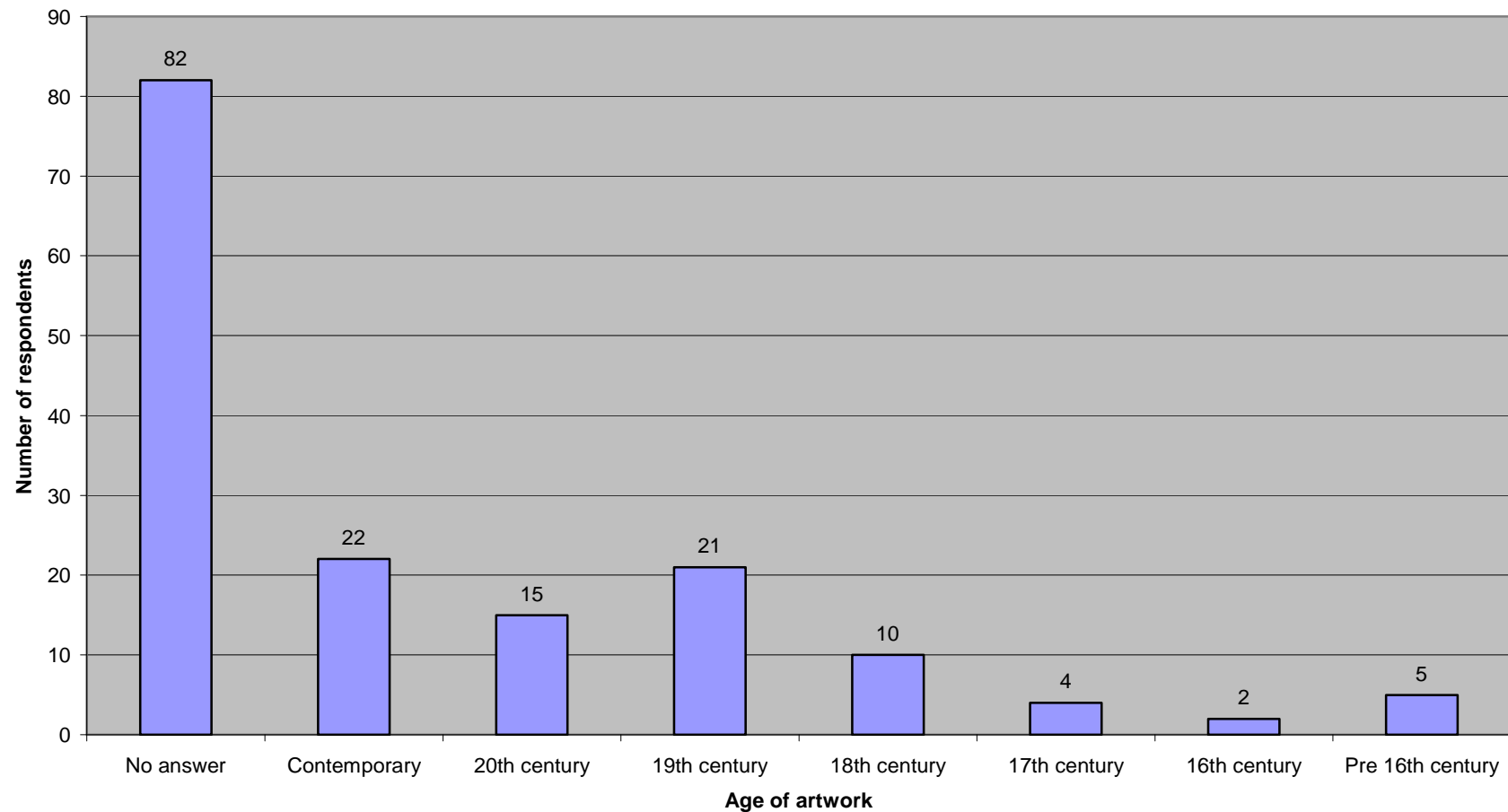


Figure 10

Figure 11

2.7 Any other comments on the identities of damaged artworks, the actions of assailants, the extent of damage caused, etc?

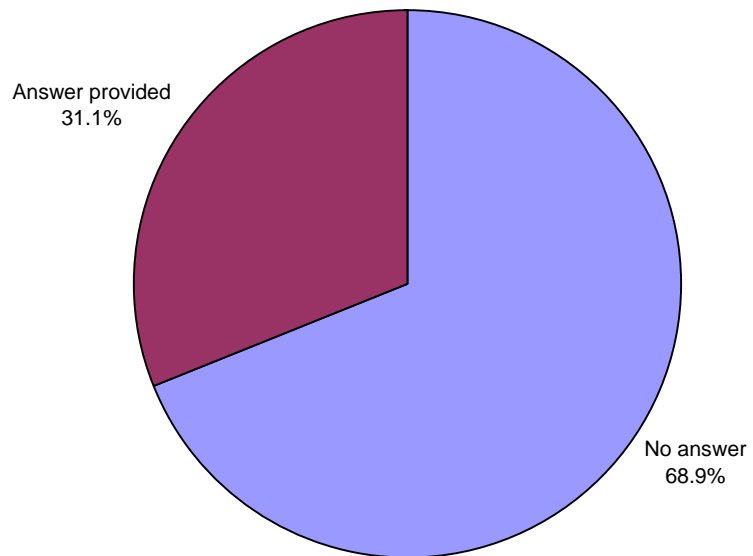


Figure 12

3.1 Were the majority of assailants identified?

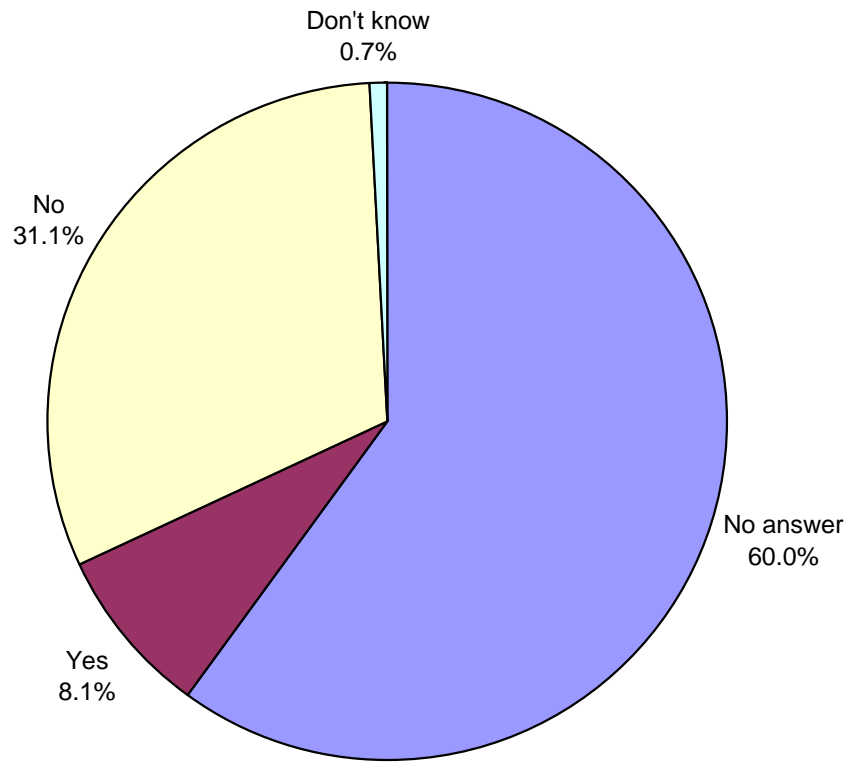


Figure 13

3.2 Were the majority of assailants criminally prosecuted?

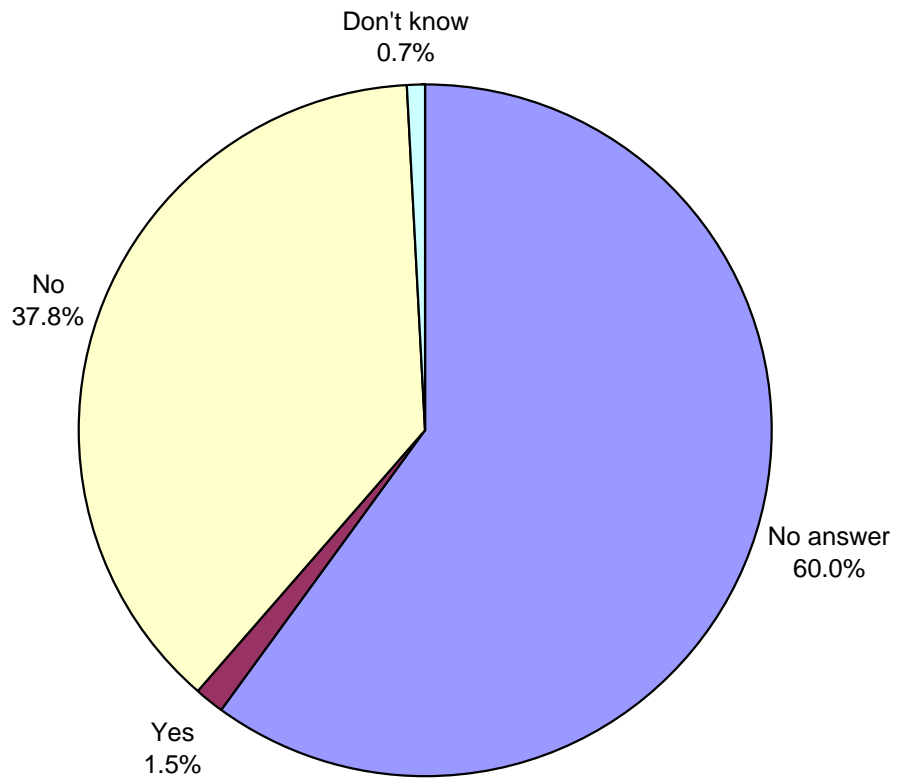


Figure 14

3.3 If the majority of assailants were criminally prosecuted, were the majority of prosecutions successful in outcome?

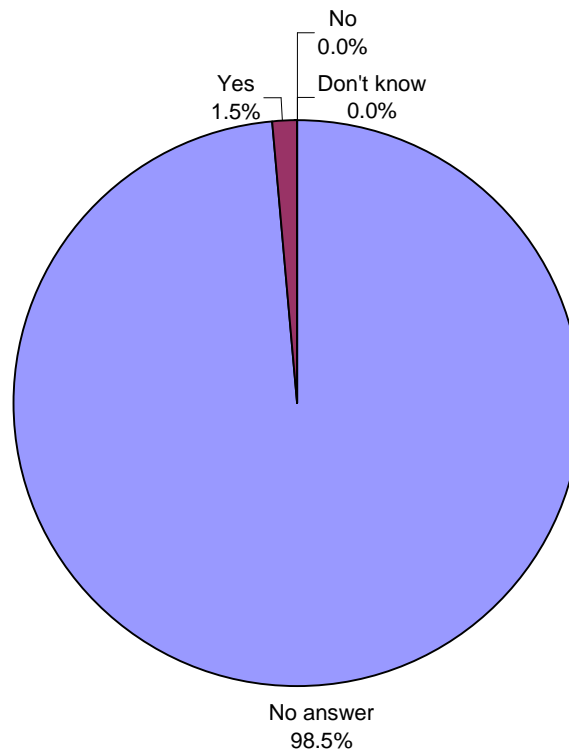


Figure 15

3.4 If the majority of prosecutions were successful in outcome, what sentences did assailants receive?

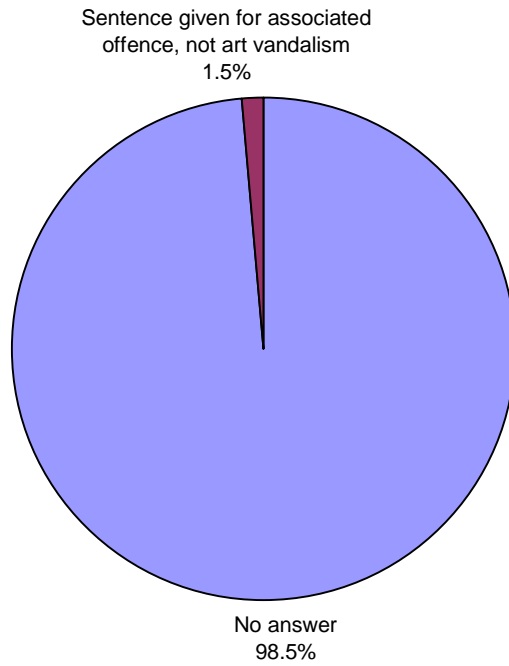
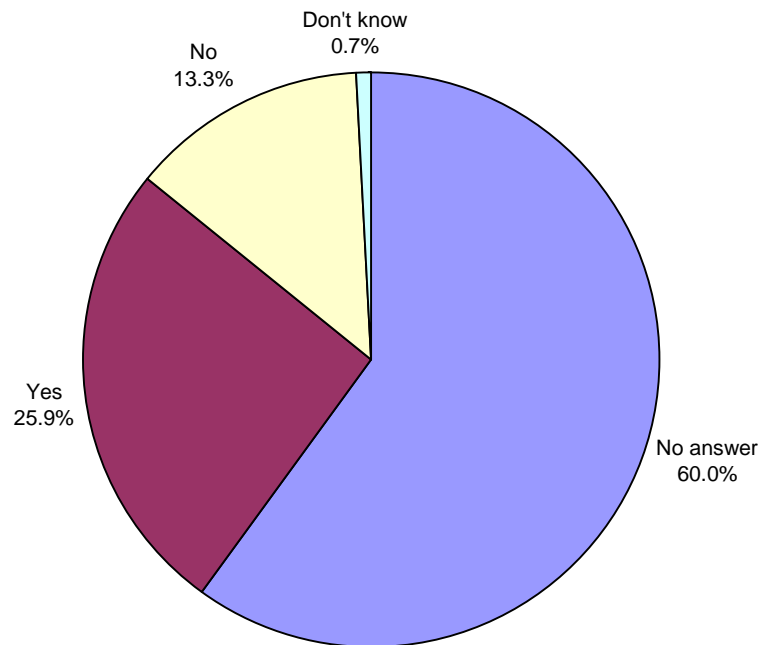


Figure 16

3.5 Were security procedures in your institution enhanced as a direct consequence of these attacks?



3.6 If security procedures were enhanced as a direct consequence of these attacks, what types of procedures were enhanced?

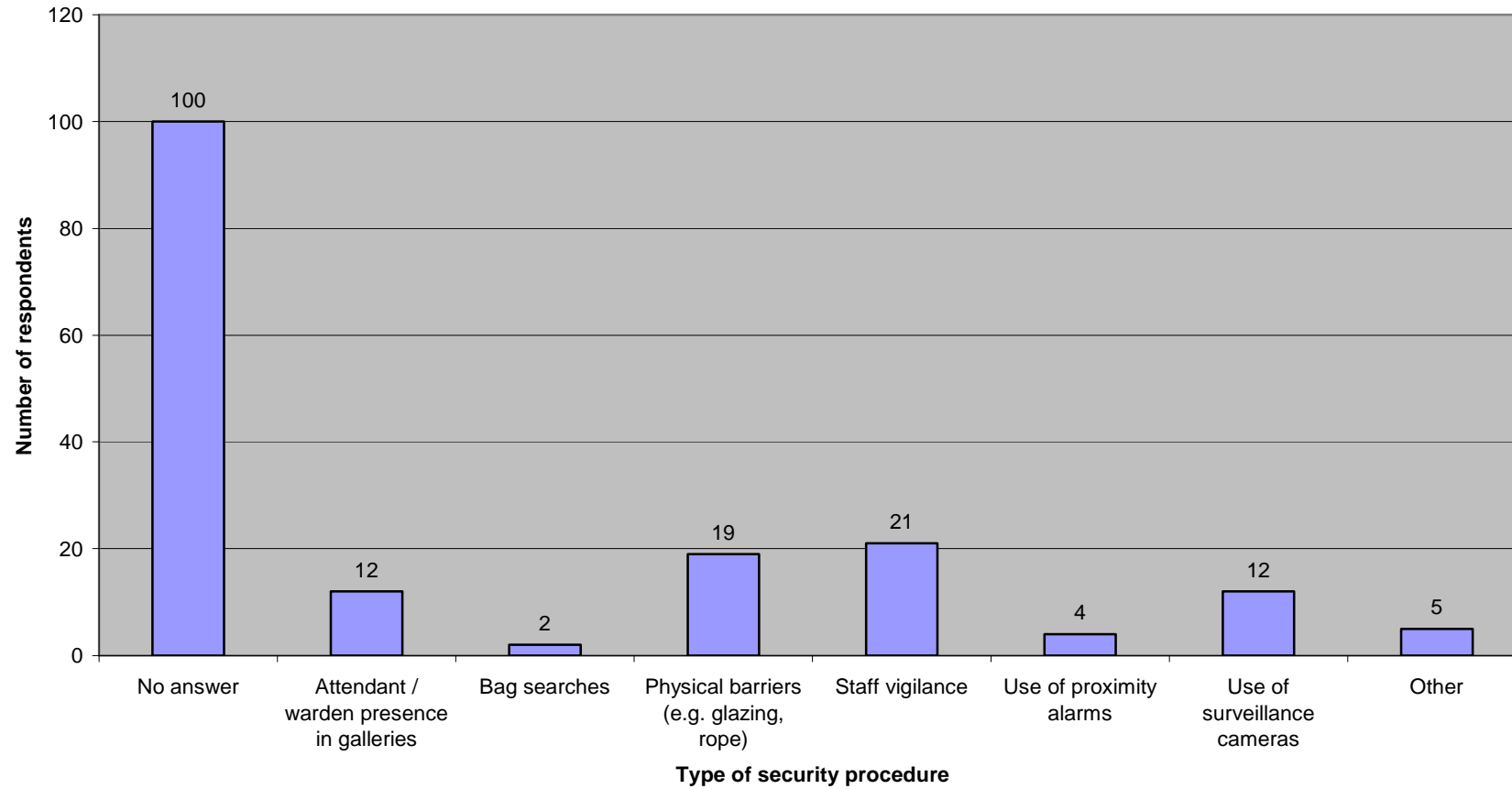


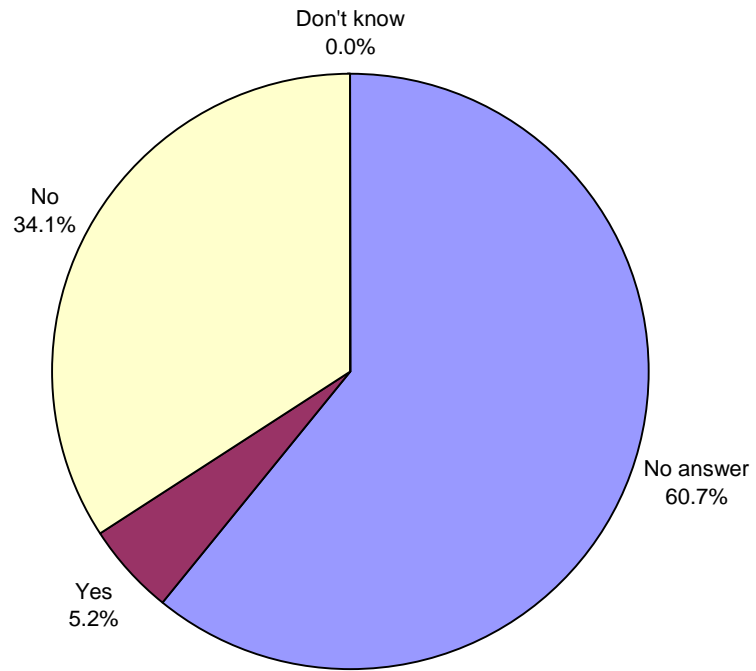
Figure 17a

Figure 17b

'Other' includes: Varying staff rotas; Removing artworks from display; Relocating artworks within displays; Replacing original artworks with copies; Introducing improved response mechanisms

Figure 18

3.7 Were visitor educational projects implemented as a direct consequence of these attacks?



3.8 If visitor educational projects were implemented as a direct consequence of these attacks, what types of projects were implemented?

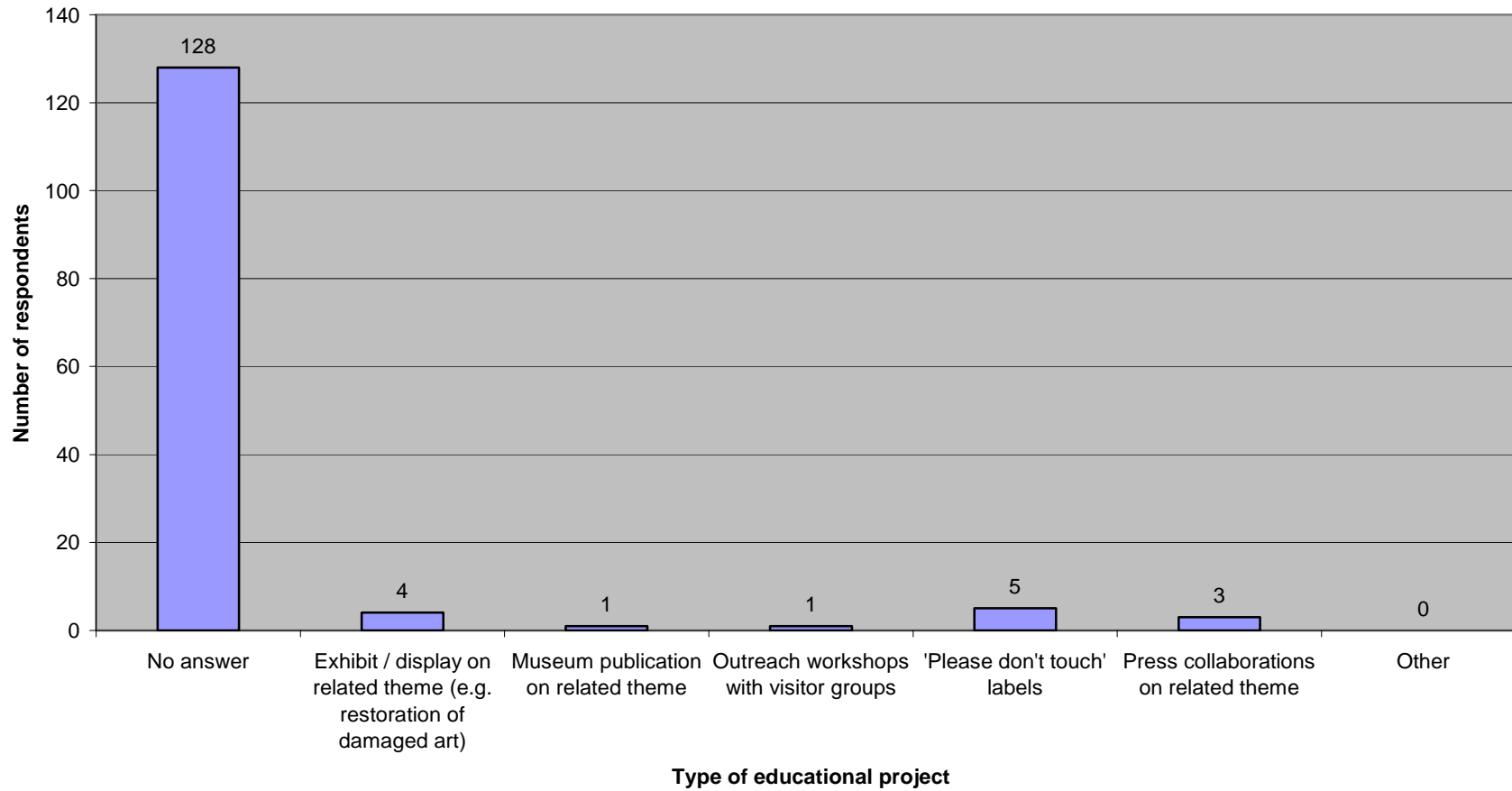


Figure 19

3.9 Has your institution responded to these attacks in any other ways?

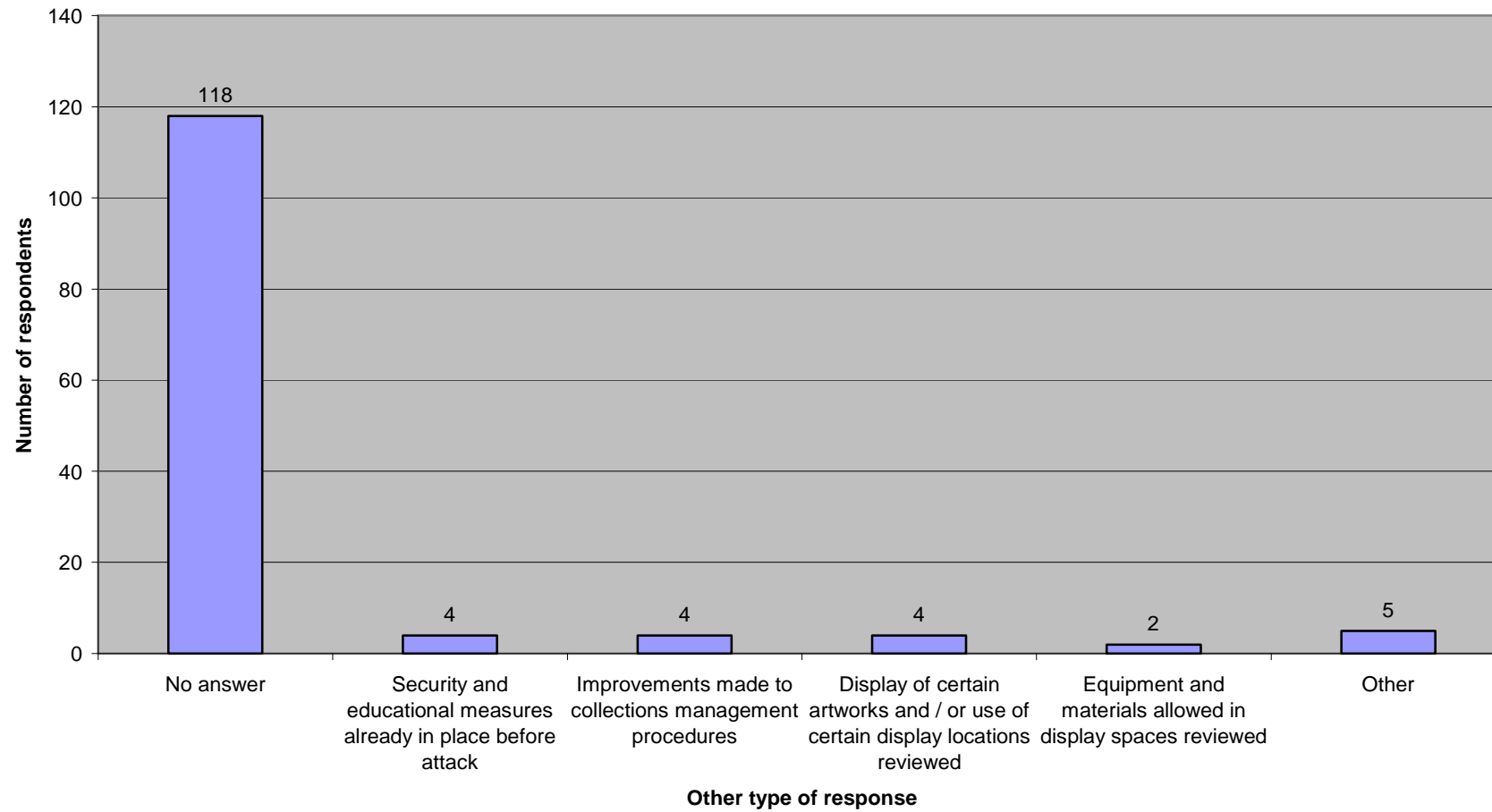


Figure 20a

Figure 20b

'Other' includes: Erecting chastising notices at the scenes of incidents; Appealing to higher authorities like the Arts Council for support; Increasing internal publicity to boost staff awareness; Monitoring certain visitor groups more carefully; Continuing to consider the aforementioned security and educational measures

4.1 What are the main motivations behind art vandalism?

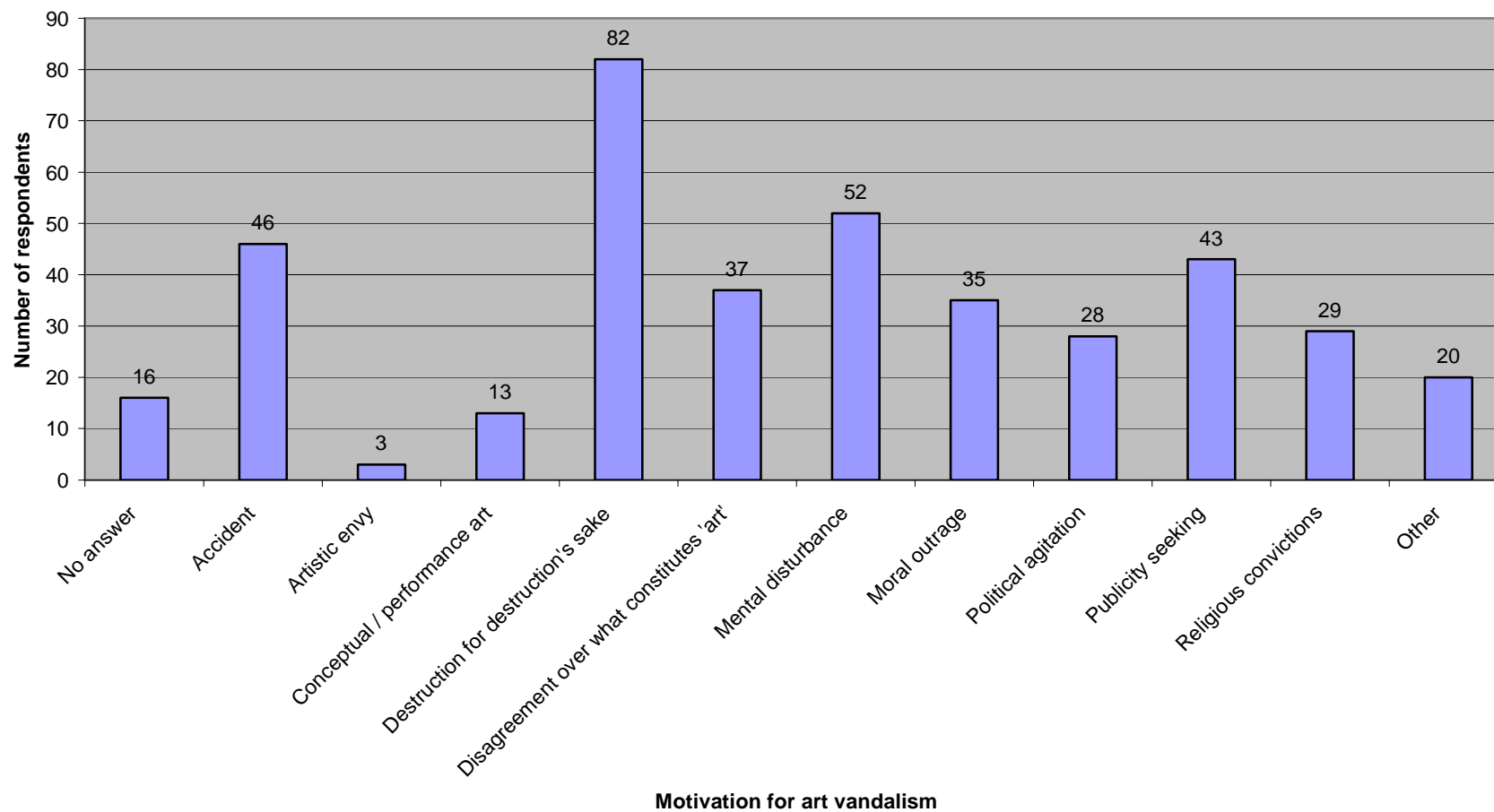


Figure 21a

Figure 21b

'Other' includes: Children behaving 'inappropriately'; Visitors having a general lack of moral principles and respect for property; Visitors having low self-esteem; Over-curious viewers being tempted to touch artworks; Attempted theft (resulting indirectly in damage to artworks); Visitors trying to impress their peers; Visitors experiencing a sense of alienation towards the institution and its collections

Figure 22

4.2 Do you think that the main motivations behind instances of art vandalism have altered within the last 10 years?

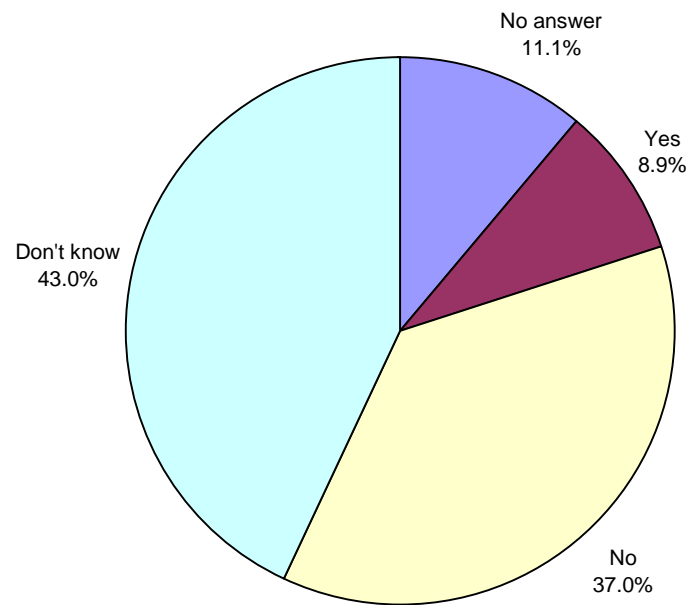


Figure 23

4.3 How do you think the frequency of instances of art vandalism has altered within the last 10 years?

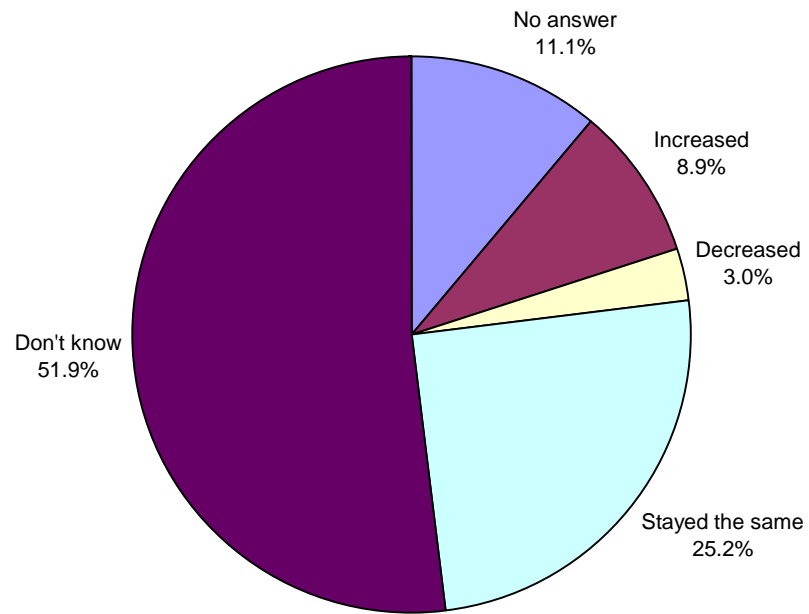


Figure 24

4.4.1 How effective do you believe the measure of placing attendants in each room is in preventing future occurrences of art vandalism?

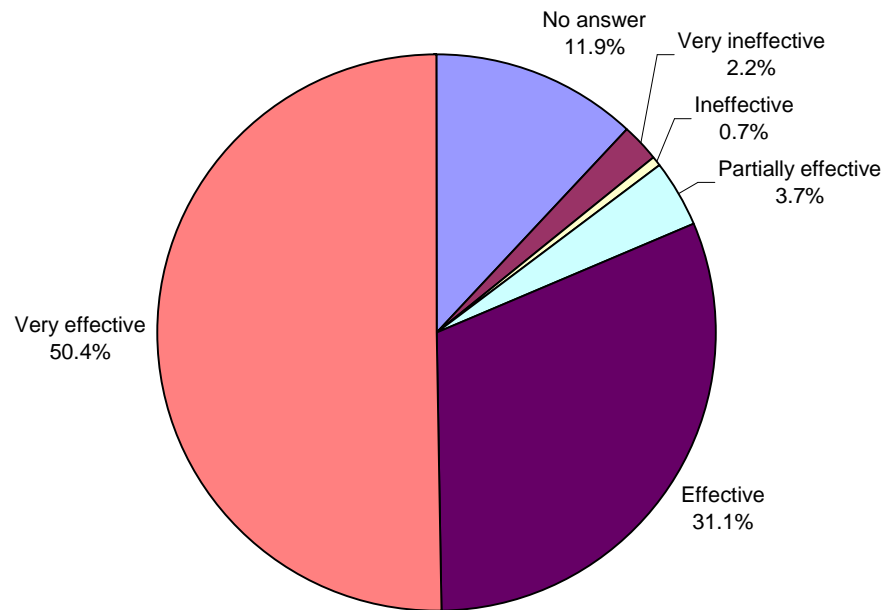


Figure 25

4.4.2 How effective do you believe the measure of implementing changes in methods of interpreting collections is in preventing future occurrences of art vandalism?

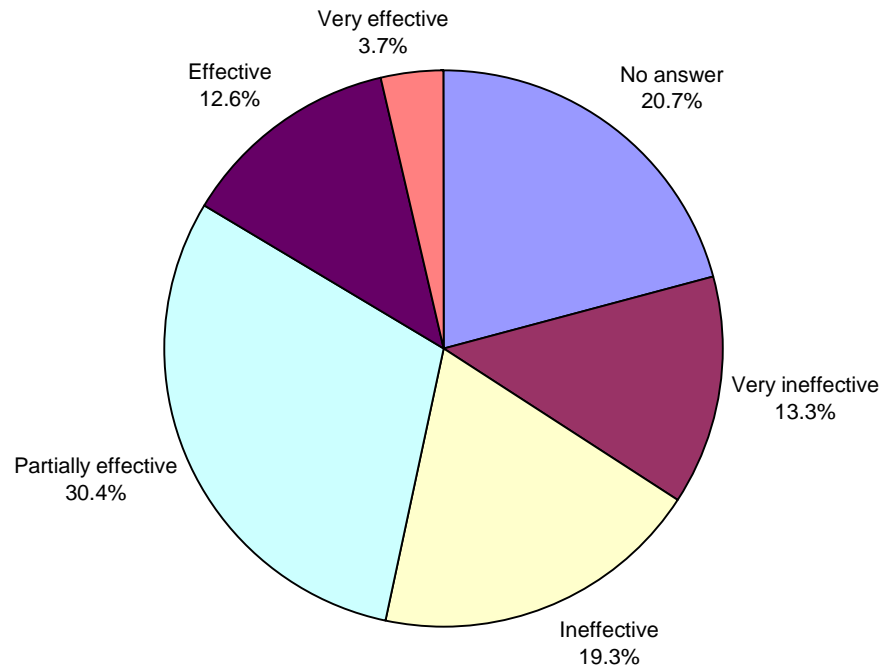


Figure 26

4.4.3 How effective do you believe the measure of implementing compulsory bag searches is in preventing future occurrences of art vandalism?

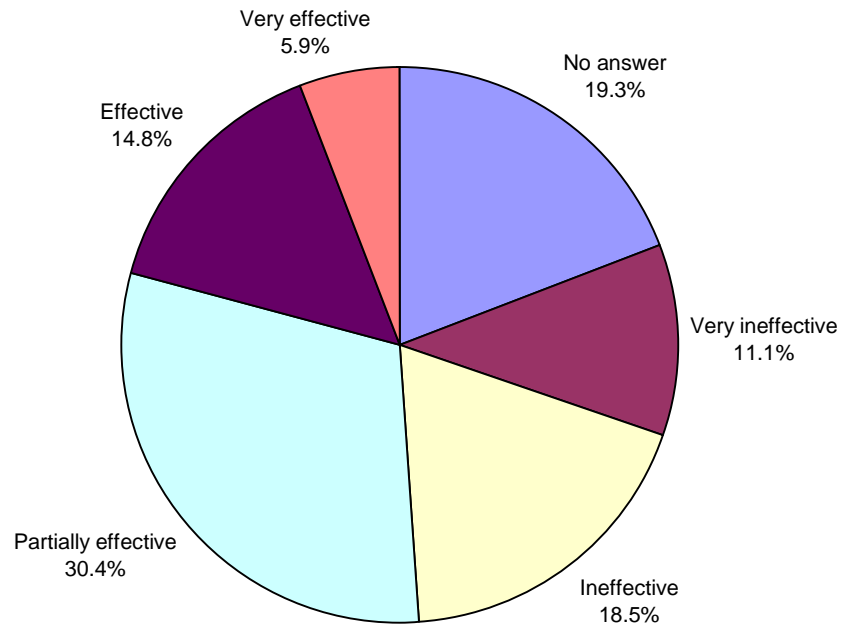


Figure 27

4.4.4 How effective do you believe the measure of implementing compulsory cloakrooms is in preventing future occurrences of art vandalism?

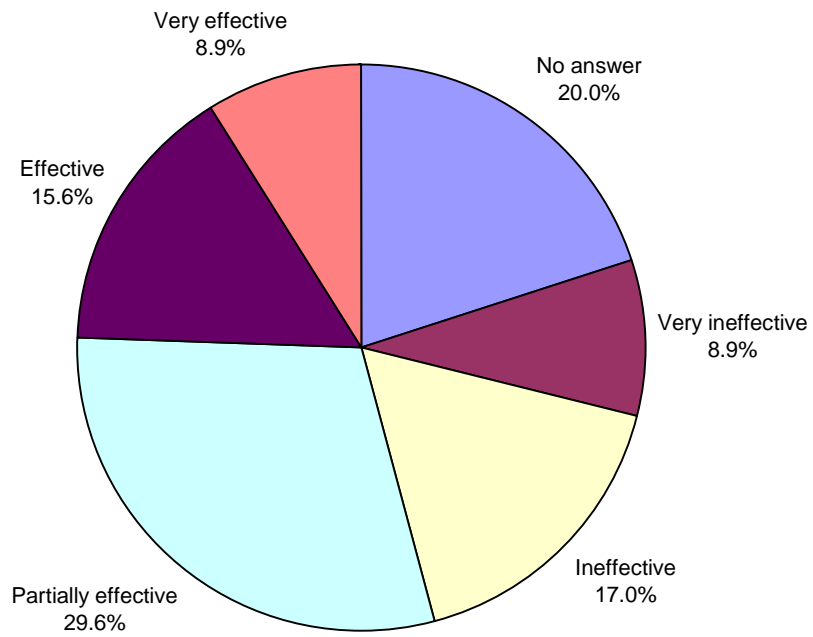


Figure 28

4.4.5 How effective do you believe the measure of implementing conspicuous physical deterrents (e.g. glazing, rope barriers) is in preventing future occurrences of art vandalism?

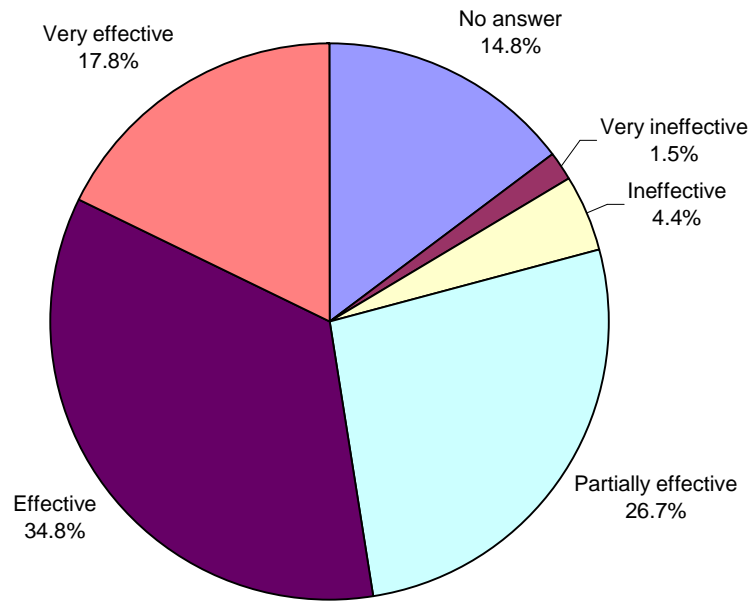


Figure 29

4.4.6 How effective do you believe the measure of implementing inconspicuous physical deterrents (e.g. floor surfaces, lighting) is in preventing future occurrences of art vandalism?

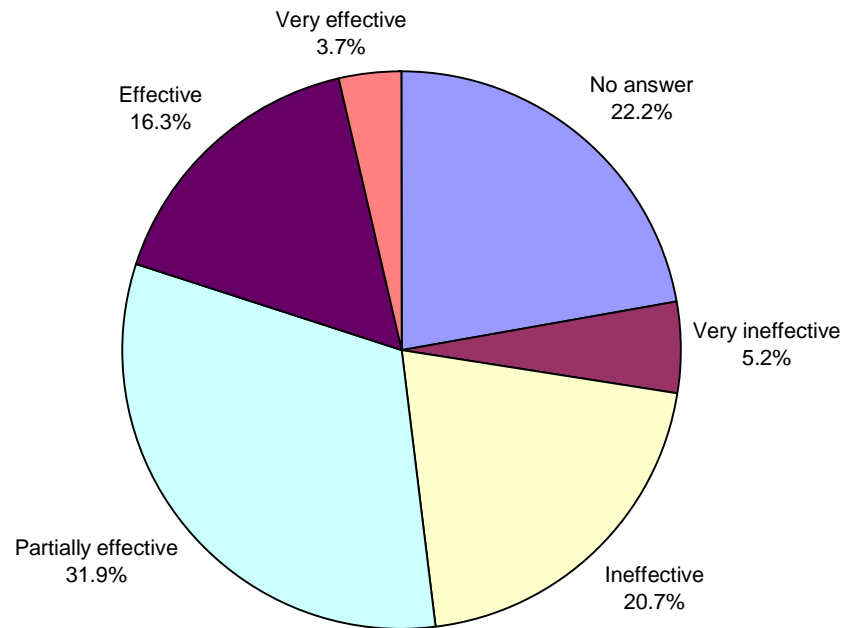


Figure 30

4.4.7 How effective do you believe the measure of organising exhibits / displays on related themes (e.g. restoration of damaged art) is in preventing future occurrences of art vandalism?

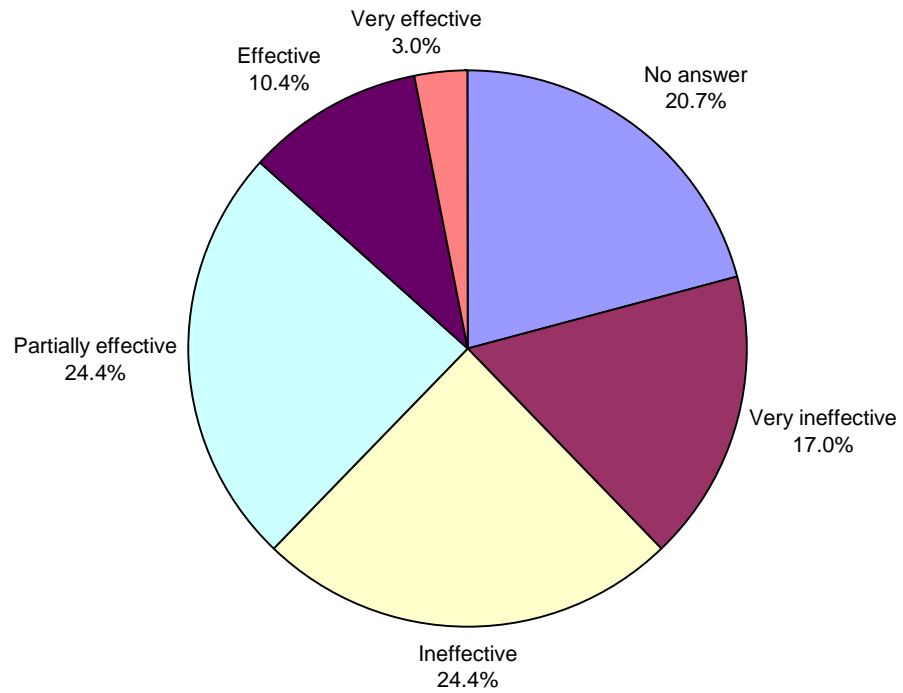


Figure 31

4.4.8 How effective do you believe the measure of producing museum publications on related themes is in preventing future occurrences of art vandalism?

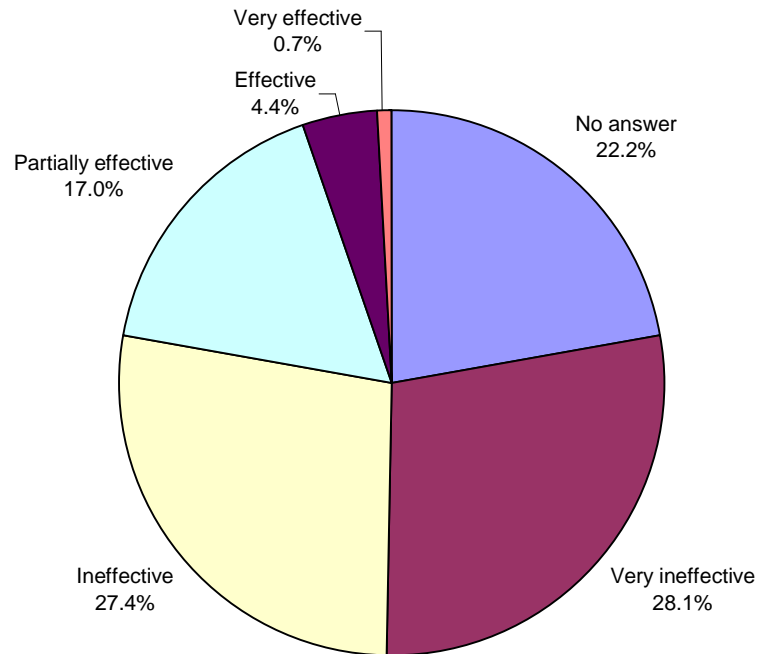


Figure 32

4.4.9 How effective do you believe the measure of organising outreach workshops / discussions with visitor groups is in preventing future occurrences of art vandalism?

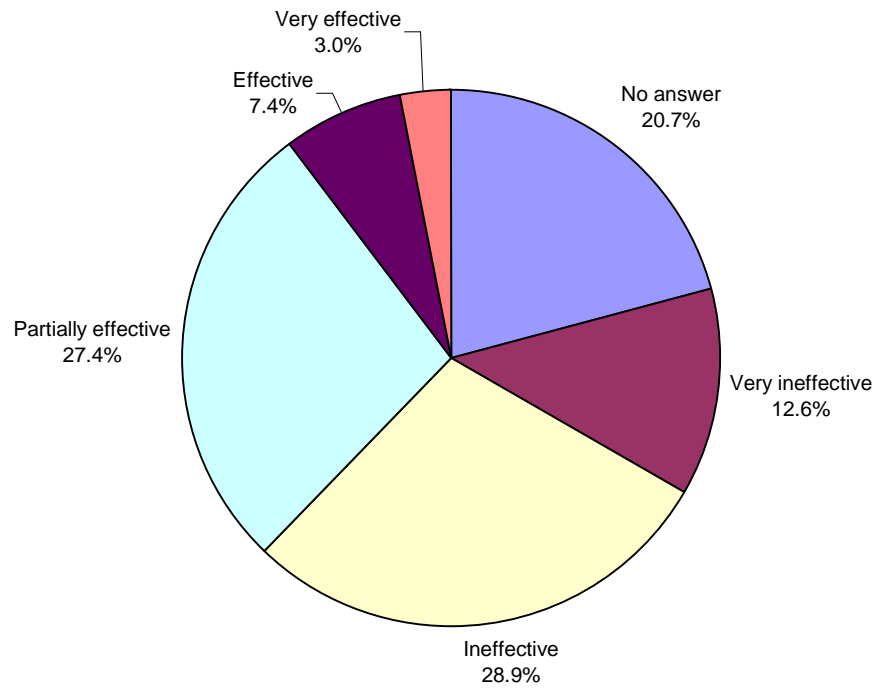


Figure 33

4.4.10 How effective do you believe the measure of organising press collaborations on related themes is in preventing future occurrences of art vandalism?

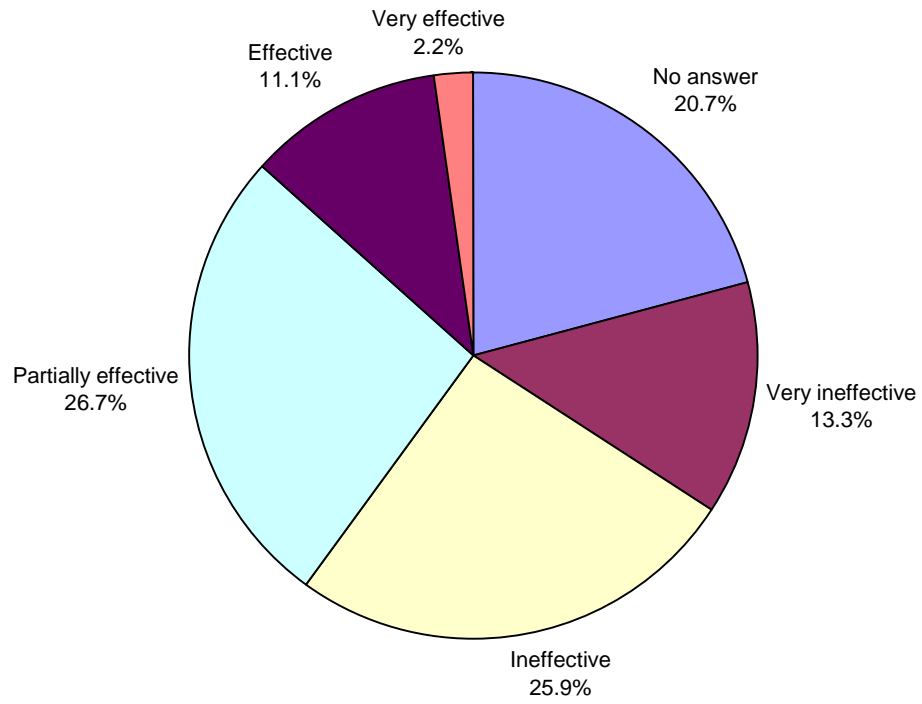


Figure 34

4.4.11 How effective do you believe the measure of implementing proximity alarms is in preventing future occurrences of art vandalism?

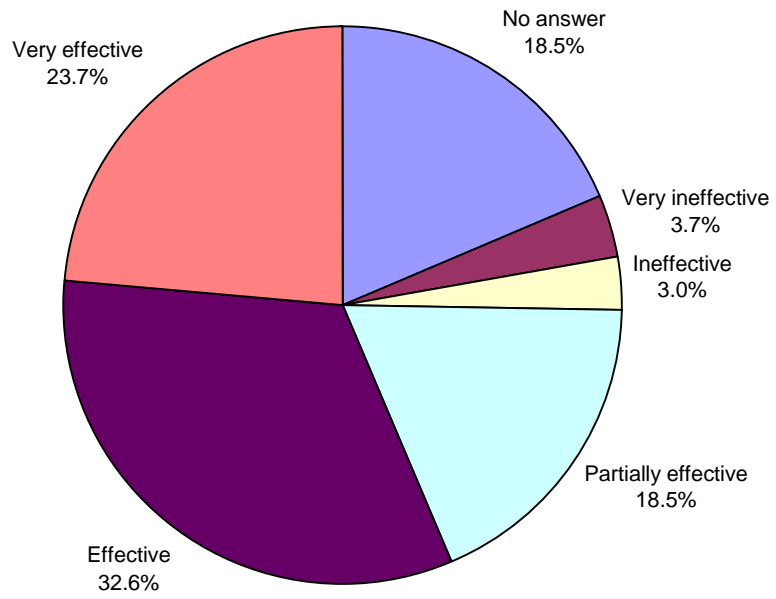


Figure 35

4.4.12 How effective do you believe the measure of increasing staff vigilance is in preventing future occurrences of art vandalism?

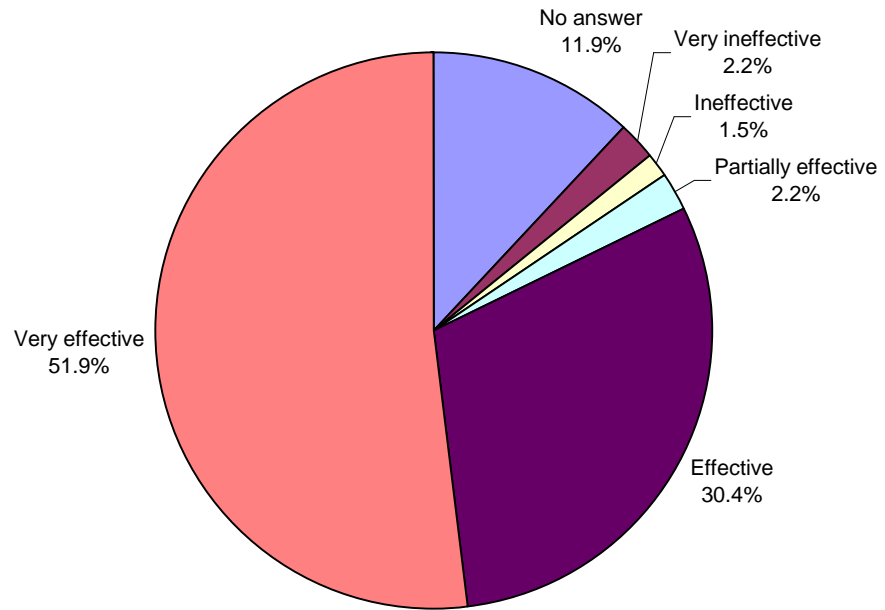


Figure 36

4.4.13 How effective do you believe the measure of implementing surveillance cameras is in preventing future occurrences of art vandalism?

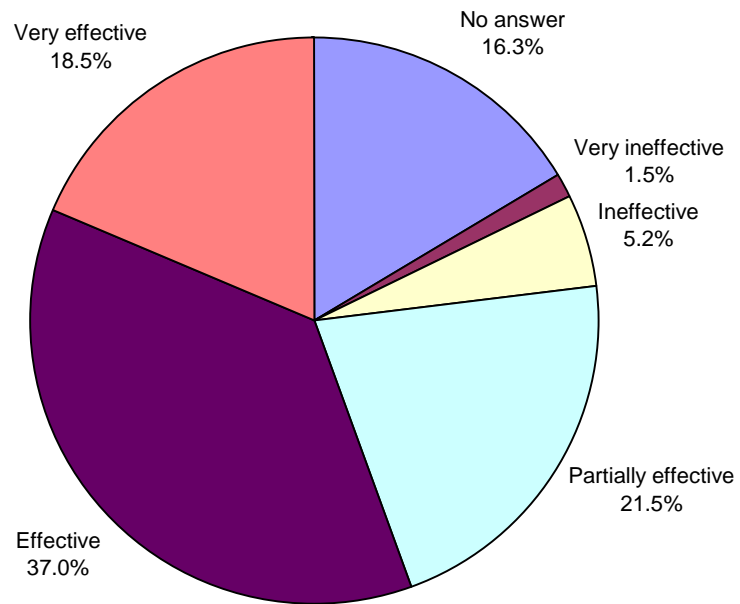
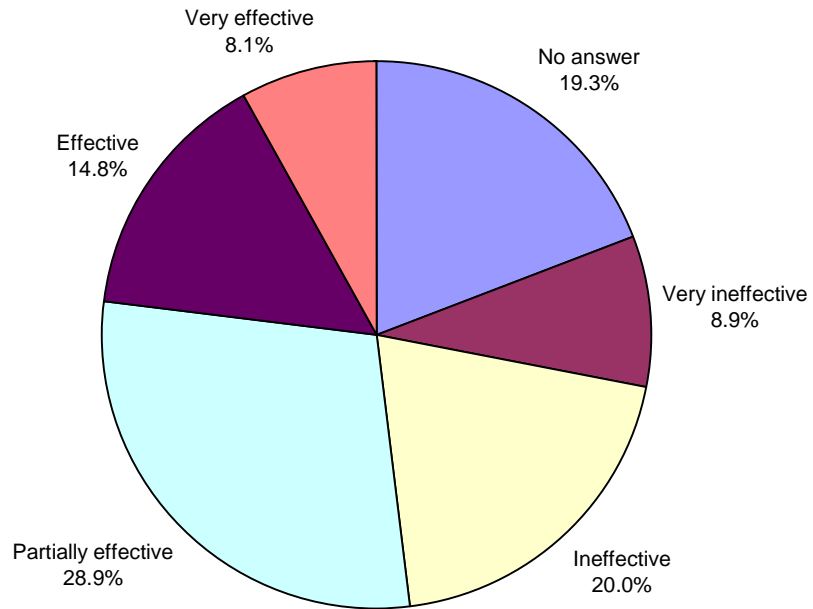


Figure 37

4.4.14 How effective do you believe the measure of implementing user-friendly procedures for visitor comments is in preventing future occurrences of art vandalism?



4.5 What impact do enhanced security measures have on the average visitor's experience of museums and galleries?

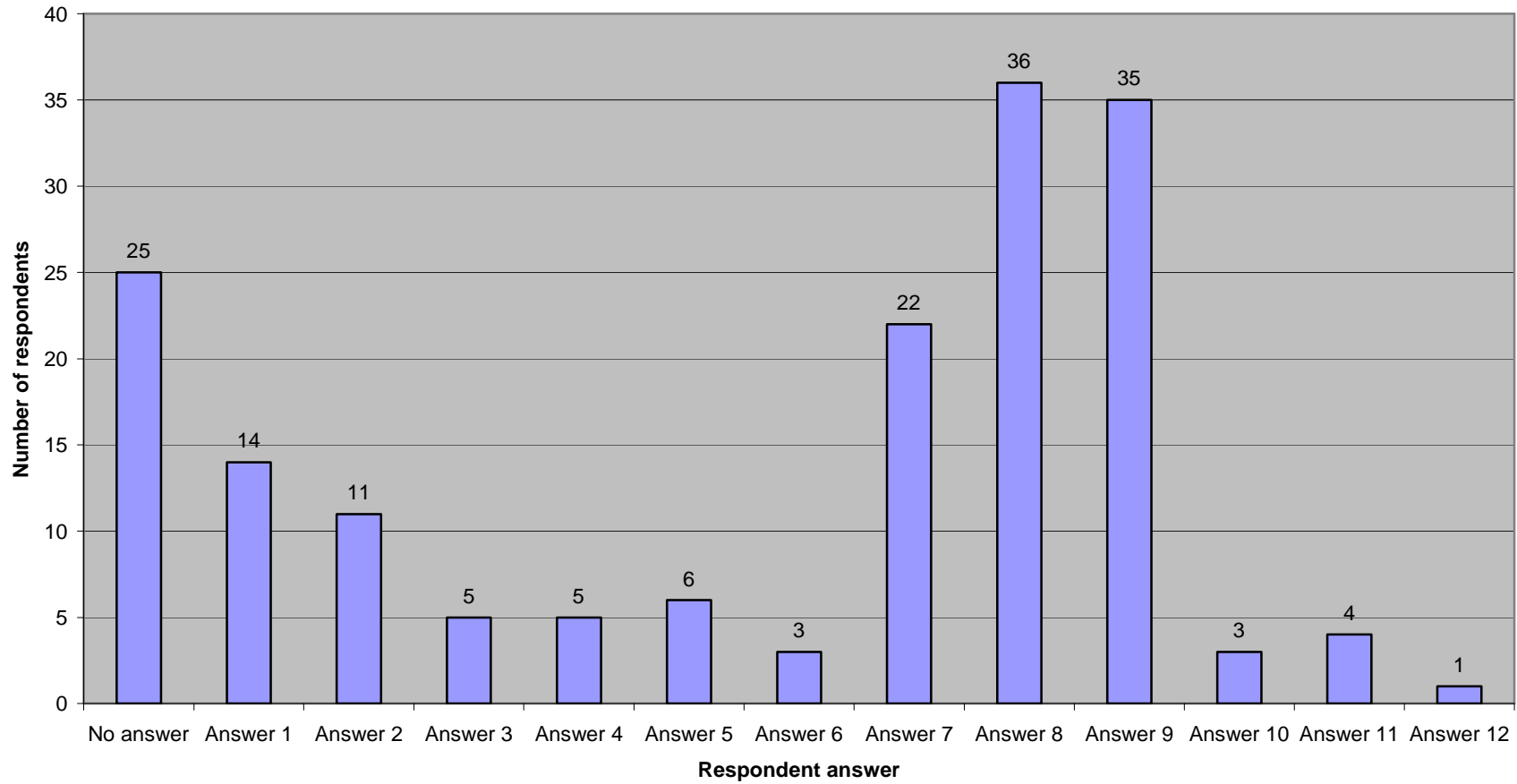


Figure 38a

Figure 38b

Key for Q4.5

Answer 1	Enhanced security has no / minimal impact upon the average visitor's experience of museums and galleries.
Answer 2	Visitors understand the necessity for high security, particularly given current political issues, and even expect to see signs of this.
Answer 3	Visitors can feel reassured by the obvious presence of security measures.
Answer 4	Visible security measures encourage visitors to respect the institution and its collections, and show that vandalism and other such behaviour will not be tolerated.
Answer 5	The visitor experience can be enhanced by the presence of well-trained, friendly and knowledgeable attendants.
Answer 6	The visitor experience is not diminished if explanations are given for security measures, e.g. in the form of labels / signs.
Answer 7	If security measures are implemented discreetly, there is no / minimal impact on the average visitor's experience.
Answer 8	Intrusive security measures (such as intensive CCTV, officious attendants and bag searches) can make visitors feel intimidated and unwelcome, and deter visits.
Answer 9	Intrusive security measures like physical barriers (e.g. glazing, rope) can impede a visitor's access to the artworks and inhibit their appreciation and interaction.
Answer 10	Intrusive security measures do not necessarily prevent determined attackers, and can even encourage 'casual' vandals.
Answer 11	Miscellaneous answers including: Some security measures make visitors more comfortable and thereby enhance their experience; Some security measures are not aesthetically pleasing; Visible security measures raise public awareness of security problems like vandalism; It is necessary to find a compromise between security and access.
Answer 12	Don't know

4.6 What effect does lack of resources have on the efforts of museums and galleries to combat art vandalism?

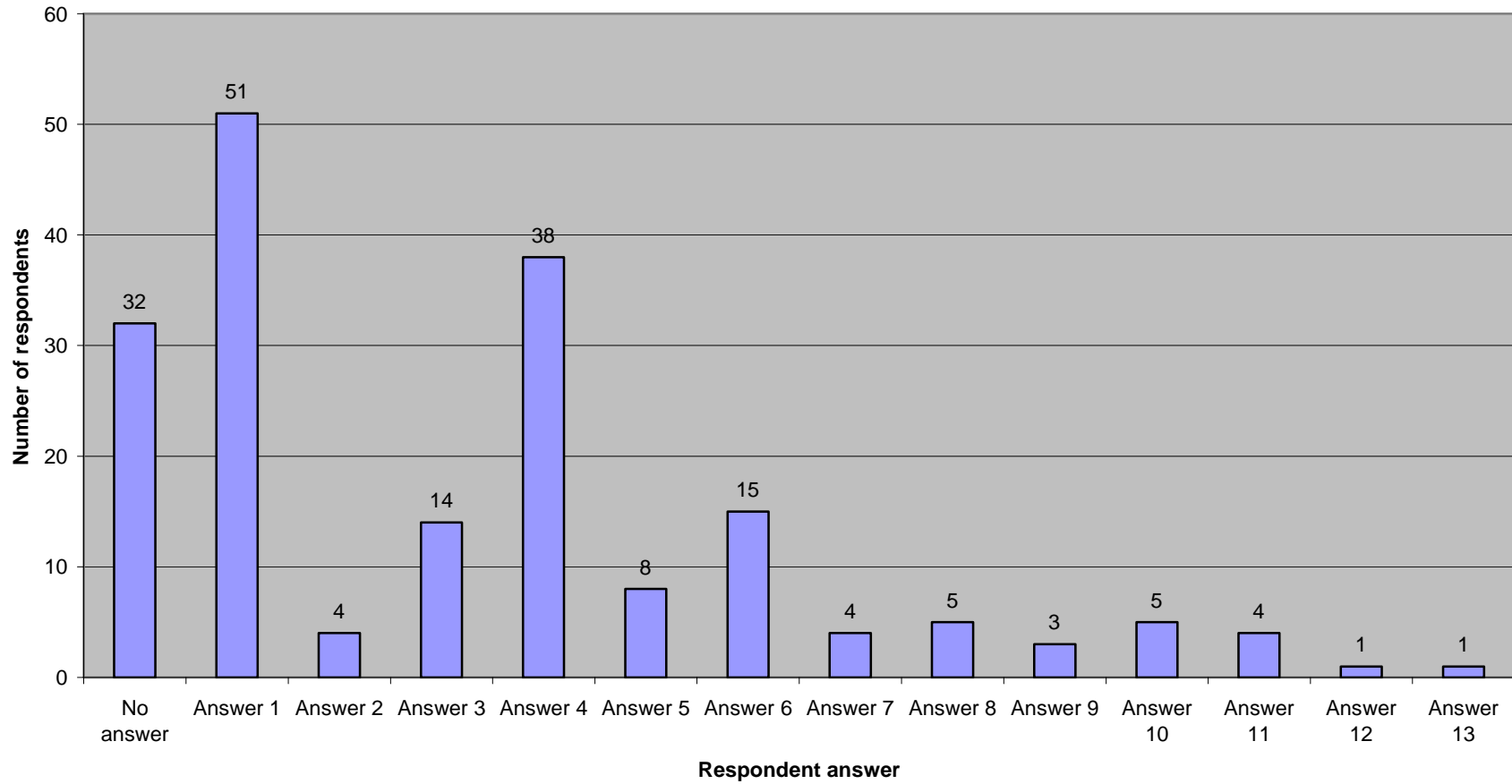


Figure 39a

Figure 39b

Key for Q4.6

Answer 1	Lack of resources is a problem in combating art vandalism; it impedes an institution's ability to implement improvements and can compromise security.
Answer 2	Lack of resources is particularly acute for smaller institutions; it is harder for them to appeal for greater resources / funding.
Answer 3	Many / most institutions do not have enough resources to fully implement the security measures they would like.
Answer 4	Lack of resources can lead to staffing shortages, meaning that staff become over-stretched and artworks are not adequately invigilated.
Answer 5	Lack of resources for security can lead to an institution curtailing its activities in terms of lending, borrowing and exhibiting.
Answer 6	Many forms of security technology are very expensive to buy (e.g. CCTV, non-reflective glass).
Answer 7	Expensive cameras and alarms are not always value for money when the risk of art vandalism is low – there are other, cheaper options.
Answer 8	Balanced budgeting is important; security is significant, but is just one aspect to be considered when allocating funding.
Answer 9	Greater resources are not a 'cure-all', it is important to back up resources with effective emergency planning and policy.
Answer 10	Lack of resources is irrelevant, if an attacker is determined, greater resources will not prevent them from striking.
Answer 11	Lack of resources for security is a minimal / non-existent problem.
Answer 12	Miscellaneous answers including: Lack of resources can lower staff morale if nothing is seen to be done about the problem of art vandalism.
Answer 13	Don't know

4.7 What impact does press / media interest in art vandalism have on the efforts of museums and galleries to combat this problem?

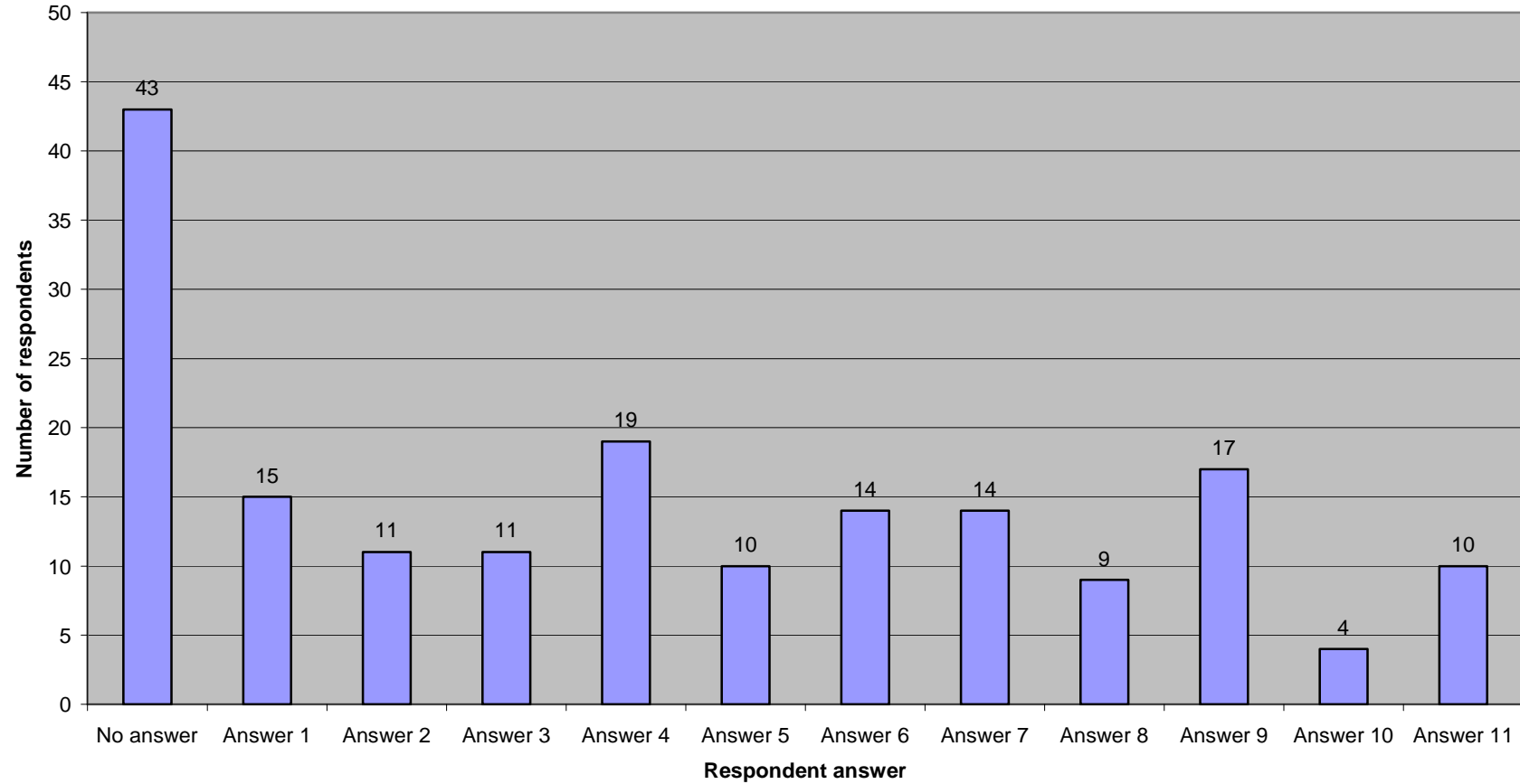


Figure 40a

Figure 40b

Key for Q4.7

Answer 1	Press / media interest in art vandalism is a negative factor; it encourages incidents and / or aggravates the problem.
Answer 2	The press / media can twist / sensationalise / glorify incidents of art vandalism.
Answer 3	Press / media interest in art vandalism fuels the attacker's desire for publicity, and may validate the act as a publicity-seeking gesture.
Answer 4	Press / media interest in art vandalism can inspire 'copycat' attacks.
Answer 5	Press / media interest in art vandalism can educate potential attackers in terms of security weaknesses.
Answer 6	Press / media interest in art vandalism raises public awareness of the problem, and encourages visitors to be protective of collections and / or understanding of security measures.
Answer 7	Press / media interest in art vandalism raises institutional / professional awareness of the problem, and can be a catalyst for change.
Answer 8	The impact of press / media interest in art vandalism on efforts of institutions to combat the problem depends on how responsibly and appropriately the incident is reported.
Answer 9	Press / media interest in art vandalism has little / no impact on efforts of institutions to combat the problem.
Answer 10	Miscellaneous answers including: Media interest in art vandalism encourages the use of inappropriate prevention measures by institutions e.g. intrusive security; Media interest encourages visitors to disrespect modern and contemporary art; The media react differently to art vandalism depending on whether it occurs in large / national institutions or in small / local authority institutions; The impact of media interest depends on how effectively the institution's staff and press officers deal with the situation.
Answer 11	Don't know

4.8 Any further thoughts or opinions on the subject of art vandalism?

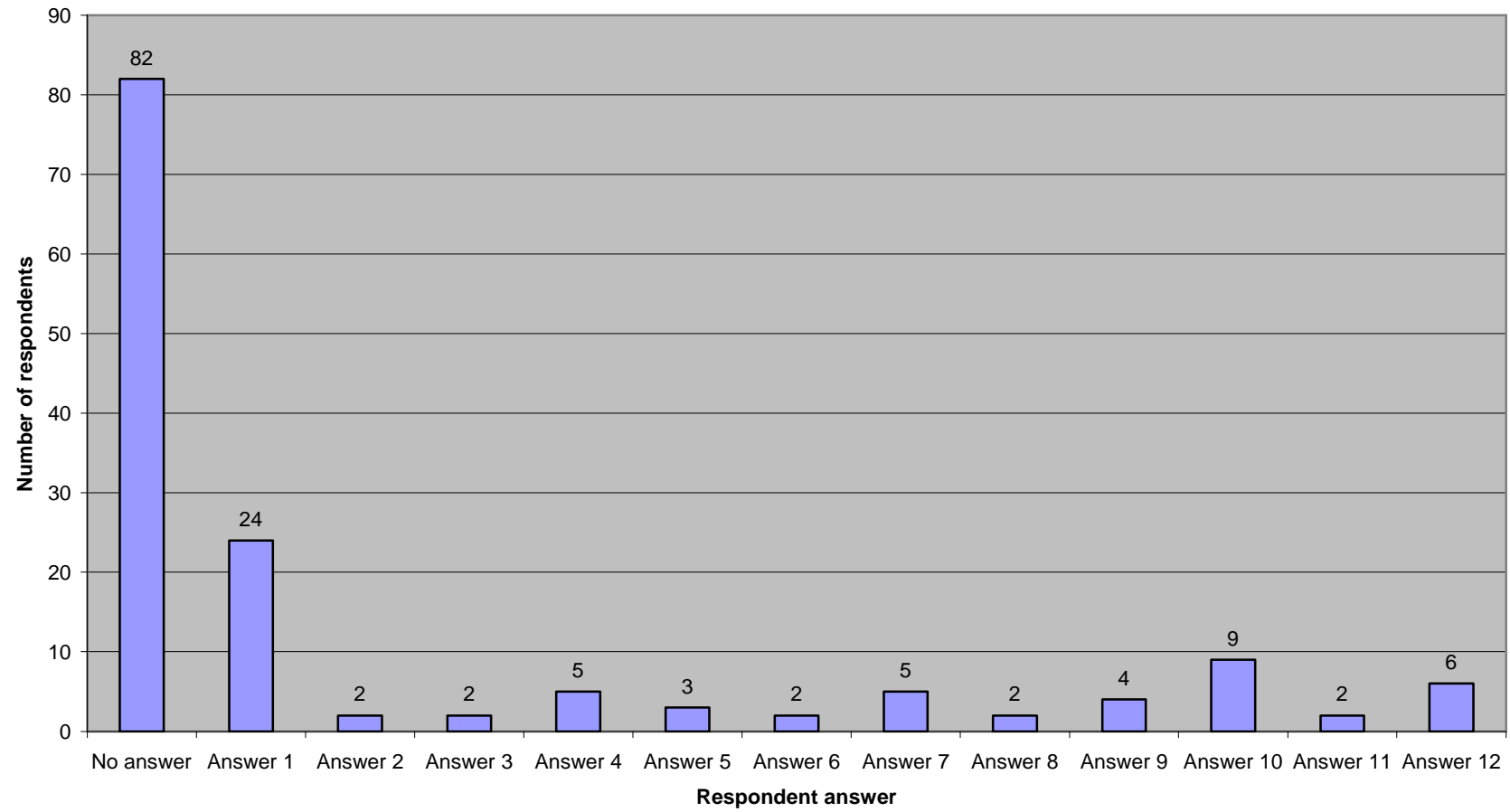


Figure 41a

Figure 41b

Key for Q4.8

Answer 1	Respondent gave further account / explanation of their institution's particular experiences / case study details (whether they had experienced art vandalism or not).
Answer 2	Instances of vandalism are more common in larger / national institutions than in smaller / local institutions.
Answer 3	Instances of vandalism are more common in the case of modern / contemporary art; visitors sometimes do not view modern / contemporary artworks as worthy of being considered 'art'.
Answer 4	Increasing levels of invigilation by friendly and knowledgeable staff aids the prevention of art vandalism.
Answer 5	Increasing educational initiatives / opportunities for visitors aids the prevention of art vandalism.
Answer 6	Anticipating potential situations before they occur (through risk assessment, visitor group consultation etc) aids the prevention of art vandalism.
Answer 7	There must be a balance between access and security, but this can be difficult.
Answer 8	There are further causes of damage to artworks, e.g. transportation and handling, storage conditions, conservation techniques, accident.
Answer 9	Further research / consideration should be afforded to the subject of art vandalism (e.g. revising emotive terms like 'vandalism', taking the subject more seriously, allocating it more funding).
Answer 10	The art vandalism phenomenon is inevitable, it is an enduring problem.
Answer 11	Art vandalism is not a significant problem.
Answer 12	Miscellaneous answers including: The increasingly hands-on nature of museums can confuse people about what they can and cannot touch; It is surprising that there are not more cases of art vandalism given the increase of vandalism in public areas; Proper security should be seen as an investment not an extravagance; Instances of art vandalism are more common when the public feel alienated from institutions and their collections.

Appendix I

Copy of survey questionnaire:
*Responding to Art Vandalism in British Museums
and Galleries*

Appendix II

Copy of letter that accompanied questionnaire:
*Responding to Art Vandalism in British Museums
and Galleries*