



MIDLANDS STATE UNIVERSITY

FACULTY OF ARTS

DEPARTMENT OF ARCHAEOLOGY, CULTURAL HERITAGE MANAGEMENT AND MUSEUM STUDIES

“Security as a tool for safeguarding artistic collections in private art galleries in Zimbabwe. A case of First Floor Art Gallery, Harare.”

Submitted by:

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**A DISSERTATION IS SUBMITTED IN PARTIAL FULFILLMENT OF THE
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DECLARATION

I, Kundai Valentine Ndlovu, hereby confirm that this research study is entirely my own original work which has never been submitted before to any institution in partial fulfilment of a degree.

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November 2015

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APPROVAL FORM

The undersigned certify that they have supervised, read and recommended to the Midlands State University for acceptance a research project titled “*Security as a tool for safeguarding artistic collections in private art galleries in Zimbabwe. A case of First Floor Art Gallery, Harare*”, submitted in partial fulfilment of the requirements for an Honours Bachelor of Arts degree in Archaeology, Cultural Heritage and Museum Studies at Midlands State University.

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DEDICATION

This work is dedicated to everyone who wants to succeed in life especially my family and friends with whom I have always shared my dreams with.

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I am very appreciative to Ms V. Kabov and Mr M. Gora my former supervisors at First Floor Gallery Harare who remained supportive throughout this entire research project. I want to also thank the whole First Floor Gallery Harare team for their enthusiastic encouragements and full cooperation when I was conducting this study. My gratitude goes to the Midlands State University academic lecturers especially my supervisor Mr S. Chitima that has imparted his vast knowledge that I relied on for this research study.

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ACRONYMS

F.F.G.H	First Floor Gallery, Harare
INTERPOL	International Police
UNESCO	United Nations Educational, Scientific and Cultural Organization
N.G.Z.H	National Gallery of Zimbabwe, Harare

ABSTRACT

The 1954 Hague Convention identifies art as part of the world's irreplaceable cultural heritage which the world should cautiously safeguard to maintain our common identity. We sure cannot afford to lose such form of cultural heritage thus security in institutions like art galleries that have a responsibility for safe keeping art collections on behalf of the society should be taken seriously. In other words security should play a more meaningful role in care and preservation of art collections that is appropriate and effective in safeguarding artworks. Major research questions of the study included which security threats are being faced by First Floor Gallery? Which security measures are in place at the gallery? What can be done for effective safeguarding of collections? In this study qualitative research and an applied research design were employed. Through this research I realized that First Floor Gallery is facing a lot of challenges that are hindering the organization from adopting a security stance that is more effective in safeguarding of artworks. Also awareness of security risk and security risk management procedures should be enhanced in the organization to foster organizational participation in safeguarding art collections. Therefore First Floor Gallery Harare needs to make effort to overcome these challenges for it to not only stop unnecessary loss of artistic material but to be considered committed to the responsibility of safeguarding art collections on behalf of the society.

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CHAPTER ONE

INTRODUCTION

1.0 Introduction

Visual arts are simply products of human activities. These are usually produced through application of a skill in painting, photography, sculpturing or print-making. Today art is a form of communication which also is a medium of expressing oneself and sharing one's imagination. Society can invest so many values in art which can range from aesthetic values to religious values. Art has the ability to initiate social inquiry on aspects of contemporary culture besides influencing social causes. Through art the way of life of a group or society can be recorded meaning that art enables the current generation to better understand historical facts and the previous generation. To people art can arouse a connection to certain religions, social values, customs and beliefs. Furthermore art is of great importance to the society because it can bring a sense of unity to a group and a sense of belonging to an individual. Another significance of art to society is that it can stimulate mutual respect between different social groups by fostering diversity, tolerance and free expression thus allowing peaceful co-habitation of people. When art is lost or damaged, we risk losing a wealth of knowledge, culture, values, tradition and a sense of belonging it brings or it is associated with. In art there is a representation of people's history and collective identity which they have inherited from their ancestors and need to pass to future generations. Therefore art can connect people to their past, present and future.

Private art galleries in Zimbabwe have a responsibility to raise awareness of art to the general public, share knowledge pertaining to art but most importantly safeguard art collections they house. Since the collection of an art gallery forms an important part of its programmes it is safe to assume that the collection is its most valuable possession which it should guard. Art galleries should consider the protection of artworks to be very important to their role. In other words if an artwork is worthy of being displayed in the art gallery it is worth protecting. Threats to artistic material and other possessions including larceny, burglary, vandalism, accidental damage and theft are foreseeable to many art galleries. Imagine these threats befall an art gallery they may have detrimental effects on the collections and potentially the

operation and reputation of the institution. These threats do exist and can occur but security should be a defense mechanism that private art galleries can use. If any work of art is lost or damaged it may never be recovered or restored to its original condition and this is what separates cultural heritage theft from other theft. Therefore art galleries need security as a tool to equip themselves against different threats. Many art galleries usually display artworks for public viewing essentially. This presents a challenge to ensure that the artworks are both safe from these foreseeable threats but still accessible to the public. Physical access to collections must be balanced against preservation and security concerns. It is the responsibility of the gallery to ensure that its art collections are adequately protected from various threats.

Considering that no organization is immune to the possibility of risk it is careless to not take security seriously as a priority. Most of the art galleries that recognize the importance of security to their collections and other valuables quickly assume that an expensive and automated security system is all they need. This is quite untrue as policy, training and procedures are said by Adams-Graf and Nicholson (2000) to be the "...First line of defense". Security is important in all aspects of an organization and neglecting it can be devastating to an organization. This study establishes effective security strategies at First Floor Gallery Harare which can protect its artistic collections from the risk of loss. A security culture in any organization may reduce the risk on collections. Risk to art collections may include theft, fire, vandalism, flooding, mishandling of artworks, poor storage and poor environmental conditions.

It will be wise for art galleries recognize the occurrence or the effects of threats and if they do not collections are not protected against loss. Particularly intentionally inflicted human physical threats in form of theft, vandalism or sabotage can have a disastrous impact on the gallery and without security artistic material may be damaged badly or lost. Security has a vital role to play in protecting art galleries from potential loss that may occur as a result of risks. Security has a more meaningful role to play in the care and preservation of art collections through assuming responsibility for the collections. Security is a growing need throughout the world and lack of security can result in great loss. Human physical threats can be managed by physical security that guards artworks against intruders. Therefore First Floor Gallery should consider security as means to avoid, reduce or control risk of loss of artistic material. When artistic material is lost we lose some of our cultural heritage, the world cannot afford to be this careless with our own cultural heritage.

1.1 Background of study

The study was inspired by the experiences of the researcher while working at First Floor Gallery Harare. My primary motivation to pursue this research study is surprisingly the repeated occurrence of theft at First Floor Gallery Harare during my internship. On numerous occasions the gallery lost valuable artistic material along with other little possessions to thieves. In one particular incident of theft at the art gallery three paintings by a visiting international artist that were being exhibited were stolen on the night of 29 May 2014. This could probably have been prevented had there been effective security strategies in place at the gallery. First Floor Gallery Harare should realize that security to any institution can never be a luxury. Security is not an option either. Lindblom (1998) argues “It is a necessity and essential part of the cost of doing business which prevent and minimize loss”. Already these instances have shown that First Floor Gallery Harare is an easy target to thieves. The Council for Museums, Archives and Libraries (2003) argues that “An institution that has suffered a burglary or robbery with the loss of some masterpieces from a collection that has other similar works must consider the potential level of threat to be high”. The issue of security in small organisations is often overlooked and these burglaries suggest that artworks are not adequately protected from threats that may result in loss of artistic material. Security is definitely essential in safeguarding artistic material from threats and helps in preservation of art collections for future generations. This research study is my appeal to First Floor Gallery Harare to improve security measures at the gallery.

1:2 Statement of the problem

There is loss of artworks at First Floor Gallery Harare which makes the gallery risk losing important heritage.

1.3 Aim of the study

To establish effective security strategies for artworks at First Floor Gallery Harare

1.4 Objectives of the study

The first objective of this study was to explore and establish strategies that have been used by private art galleries in Zimbabwe to safeguard the artistic material they are entrusted with.

Artworks are very important possessions to humanity which require specific security strategies for them to be preserved for future generations.

Another objective of this research study was to identify various threats to safeguarding art collections. Various threats continue to threaten destruction and damage of artworks but this objective was to reveal threats specific to artistic material at First Floor Gallery Harare.

Lastly this research study had an objective to identify security measures that can be used to safeguard different art forms. This objective was designed to inform local art galleries of other security strategies that are being used in other countries that they can also be able use.

1.5 Research questions

- i. Which security threats are being faced by First Floor Gallery?
- ii. Which security measures are in place at First Floor Gallery?
- iii. What can be done to improve the security of collections?

1.6 Significance of study

The significance of the study was to reveal the current extent to which local art galleries such as First Floor Gallery Harare are vulnerable to threats and also how they can make effective use of security as a tool to manage risk of loss on their collections. This study will bring understanding of the magnitude of the problem and help art galleries appreciate the importance of security. Basically this study will help maintain awareness to current threats and solutions. Such a research can yield new perspectives related to how art galleries can protect themselves from threats. The results of this study will guide cultural heritage managers to implement security measures that can effectively reduce the likelihood of loss of artistic material. Furthermore this study may nurture collaboration relationships and shared institutional interests to tackle current and future security challenges posed by threats.

My study identified security practices that have proven to be ineffective in reducing the losses that are attributed to threats. This will inform various security personnel in cultural institutions of necessary changes they have to make to safeguard art collections from threats. The study attempts to build on previous work and aiding future studies on how threats can be stopped in art galleries. Other researchers may be encouraged by the foundation laid by my research study to carry out further studies into the subject. The results of this study should

provide important and unique information about a topic of importance to other scholars while also providing useful information for the actual owners and directors of local art galleries. Moreover art galleries will gain a deeper understanding of security requirements that are critical in ensuring that risk posed by threats is kept to the minimum.

1.7 Conclusion

Art galleries are places of aesthetic representations of cultural creativity normally housing unique artworks that are irreplaceable and extremely valuable. The possibility of losing such artworks to risk posed by threats will never be acceptable. There is every reason for art galleries to fiercely guard their collections because without collections there are no art galleries. Fortunately, there are counter measures such as security that can be adopted by art galleries to safeguard its property from the risk of loss. The prime concern of my research at First Floor Gallery Harare is to establish effective security strategies for safeguarding collections. Security is of utmost importance to art galleries when defending themselves from threats and in preventing adverse security risks from occurring. Art galleries can definitely use security as a tool to attract less risk. Thus security at First Floor Gallery Harare should not continue being overlooked.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter of the research study focuses on previously written work on security, risk management and disaster management in art galleries. It is important to understand what other scholars think about issues of threats to artistic collections in art galleries so as to gain further insight into the problem that can potentially result in loss of artworks. In this section of the second chapter, I have included a brief background of the case study which is First Floor Gallery Harare on which this study is essentially premised.

2.1 The First Floor Gallery

Founded in December 2009, First Floor Gallery Harare is a private art gallery devoted to supporting an emerging generation of contemporary artists in Zimbabwe. The gallery was first established as an experimental place for young Zimbabwean artists from diverse backgrounds to pursue careers in art. Moffat (2005) describes an art gallery as “...An institution that promotes art in society through working with artists who bring their work for exhibiting purposes”. Ordinarily the art gallery is entrusted with artworks that include but not limited to three dimensional creations like sculptures, contemporary ethnographic artifacts and installation art and varied two dimensional like paintings and photographs. Such artworks sourced from donations from visiting and local resident artists as well as those produced on the gallery’s commission, form the gallery’s permanent art collection. F.F.G.H is particularly registered as a non-profit-making trust which does not charge any visiting fee.

The gallery operates under the leadership of three directors namely Valerie Kabov, Marcus Gora and Moffat Takadiwa who also make up the gallery’s Board of Trustees. Specifically Marcus Gora is the Marketing Director, Valerie Kabov is the Director of Education, Curatorial and International Projects whilst Moffat Takadiwa directs Exhibition Management at the gallery. These directors manage the gallery with the help of two interns and a gallery attendant who assists with daily housekeeping duties. The gallery does not have a clear policy on management of artworks as some of its artistic collections are kept in off-site storage because premises used by F.F.G.H do not have adequate space for storage. Regardless the

gallery has an interest in safeguarding its art collections from various threats that can eventually lead to loss of art collections.

Since 2011 the gallery has hosted a number of guest artists, educators and curators through its residency program that operates on application and invitation basis. This residency program also allows visiting artists an opportunity to present a skill-sharing workshop and take part in an exhibition project with the gallery artists so as to share skills. This organization has a commitment to help development of arts and culture by allowing experiences with art that can change the way people see the world. F.F.G.H is also recognized locally for encouraging development and appreciation of visual arts through collection, exhibition and presentation of artworks. Its regular exhibition program has helped create art awareness and develop audiences for art in Zimbabwe. Today the gallery is a significant platform for upcoming artists to exhibit their artworks with succumbing to market pressures.

Over the years it has achieved to provide a beneficial meeting place for artists with readily available resources such as free Wi-Fi services and a library with varied materials. First Floor Gallery Harare is located on the second floor of Mercury House, 24 George Silundika Avenue, Harare. By virtue of the gallery's location which is central, the gallery is very accessible to the general public. F.F.G.H wishes to continue representing local artists at an international level and hopes to become a highly respected cultural institution that extends local art to audiences beyond Harare.

2.1 The Collection Security Management Model

Collection security management in art galleries can be related the Collection Security Management Model (CSMM) developed by Maidabino and Zainab (2011) for library collections security management. This model was inspired by Da Veiga and Eloff (2007)'s operational model which employed a house depict a system of governing security. This Collection Security Management Model assumes that governance of collection security is like a house protected by an installed alarm. Regardless the house is not completely free from the security risk and when the house's door is left wide-open security may be breached. This explains the fact by Maidabino and Zainab (2011) that "Security measures will be ineffective if the behavior of those in the home or an organization is careless about implementing the security procedures". The Collection Security Management Model is governed by five factors which are people, governance, processes, physical and technological perspectives and also

the security culture in an organization. This particular theoretical model provides art galleries with an effective instrument to put into action and to make a complete evaluation of collection security management. This model combines factors to do with people, process, governance, physical and cultural circumstances in an organization to ensure that collections are safeguarded from various threats. Thus it can be useful in minimizing risks to the gallery's collections and its main assets.

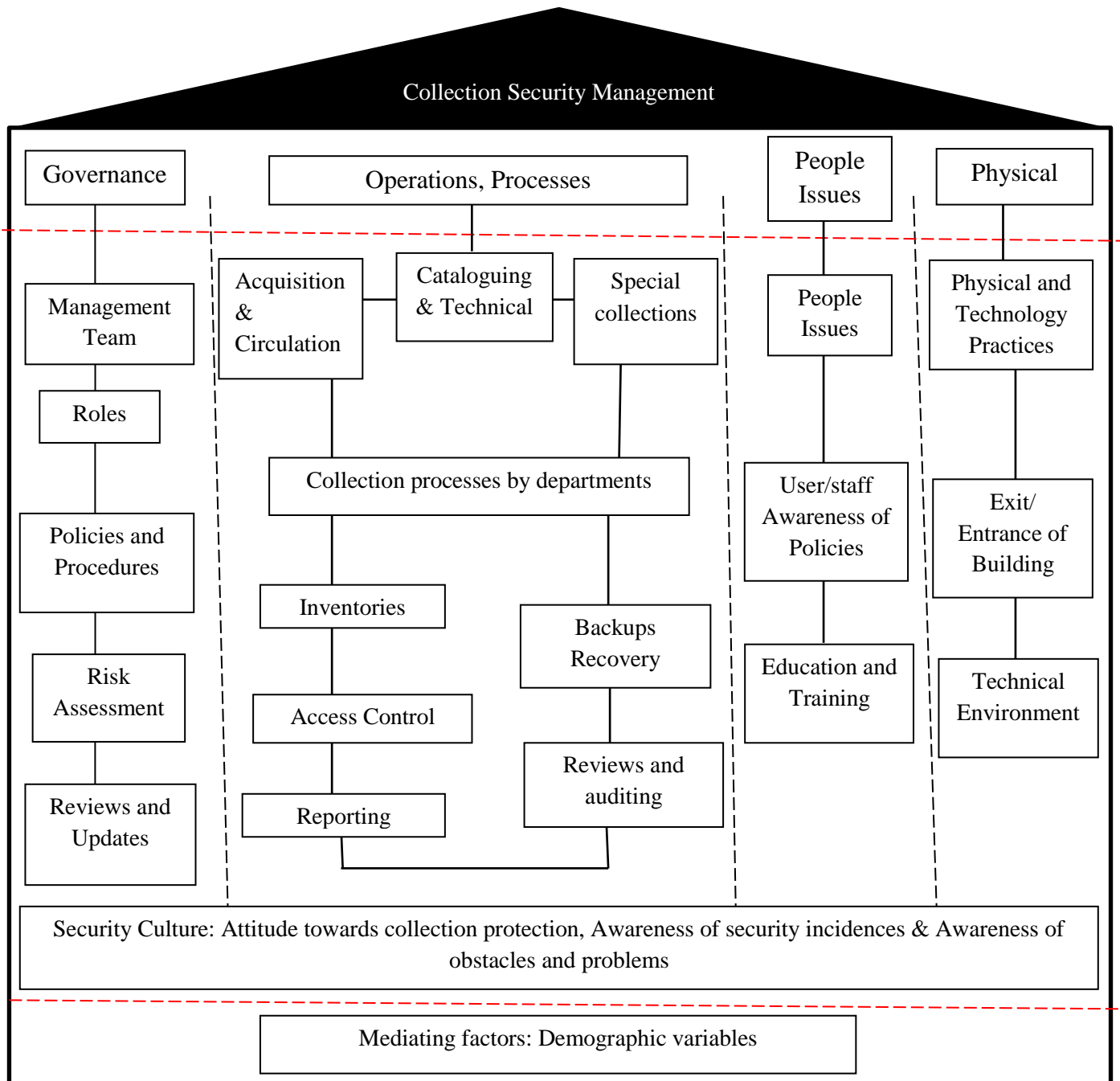


Figure 1: The House Model for Collection Security Management for Libraries (CSML).

Governance

Brown and Patkus (2007) posit that the governance factor of the collection security management model emphasizes the importance of considering collection security as part of the management's responsibility. Allen and Westby (2007) and also Omoniyi (2001) define governance as the "Provision of a set of roles, policies and responsibilities and practices exercised by members of a security team responsible for formulating objectives and policies, ensuring that objectives and policies are achieved, ascertaining that risks are identified and managed appropriately". Art galleries are similarly encouraged as libraries to "Design a concise strategy with plans that articulate the vision and direction for risk management" (Purtell 2007).

Howie (1987) states that F.F.G.H should have a security management team with members who "Have the necessary experience and knowledge about collection security issues and management so that they can command authority to manage and ensure collection security compliance". A security management team for the gallery should be constituted by equal representatives from all levels of gallery employees and members such as directors, visual artists, security guards and gallery interns. Ideally a security expert or consultant should also be in this security management team. Besides enforcing policies and procedures, the team should be committed to implementing programmes that lessen collection security problems. Through the factor of governance a collection manager can also review, document and update risk policies and procedures as well as report on collection security initiatives besides raising awareness amongst stakeholders.

Additionally F.F.G.H should adopt a security policy that explains explicitly how the gallery plans to protect its artistic collections from various threats. Secondly the policy should explain procedures to be followed in the event of an incident or that security has been breached. This security policy must nurture security accountability by holding members of staff and management accountable for their roles and responsibilities in safeguarding collections. Moreover a security policy for F.F.G.H should stipulate the type of behaviour expected from its members and gallery employees in supporting the policy. Such a security policy at the gallery would need to be reviewed regularly and updated continuously to include latest techniques and suit changes in employee requirements for it to be effective.

Operations and Processes

This factor of the model is concerned with processes of putting into operation security procedures like inventory-checking formulated by the security management team. For example regularly checking an inventory of an artistic collection could be such a process. This factor of the model can be related to the art gallery situation of collection security management. When security measures are being introduced they should be perceived as part of the gallery's usual operations and processes so that they not easy to bypass. Gallery members and employees must not think of security procedures in their individual sense but realize that they are a huge part of preservation of artistic collections. Security measures should be complimented by the organization's operational processes so that they can be adopted quickly by the members and employees of F.F.G.H. In other words following security measures should not seem to be an inconvenience to gallery members and employees for them to be effectively implemented.

People

Human aspects of the model are addressed by this factor especially issues to do with training and retraining of employees as well as educational programmes on collection security management procedures and policies. Training should help members of staff at F.F.G.H to identify new threats and recognize possible risk to its art collection. Another importance of training of staff is to ensure procedures are well-understood and are being followed within the organization. Saffady (2005) says there is specific need for formalised security awareness in institutional policy and publicizing security procedures throughout the organization to establish roles and responsibilities of employees aligned with collection security in an organization. The knowledge F.F.G.H's employees may receive from training may equip them to better handle security incidences, prepare reliable and useful reports.

Physical and Technical Practices

This factor deals with physical and technical mechanisms in implementing a secure collection environment. Swartzburg, Bussey and Garretson (1991) identify the physical environment as the premises which hold the collections and this is subject to physical security measures such as scheduling patrols within building parameters. Technical practices refer to technological practices and procedures embraced by collection security programmes such as use of electronic security system. Physical and technical security practices can therefore effectively reduce the level of vulnerability to threats of theft and vandalism. At F.F.G.H physical security should work hand-in-hand with technical systems such as surveillance cameras to

effectively safeguard collections from threats. More importantly physical security practices at the gallery should for instance ensure appropriate storage for its collections and monitor as well as restrict access if unnecessary to artistic collections. On the other hand technical security practices could be used to deter crime, detect intrusion and trigger appropriate response. Therefore such a factor of collaboratively using physical security practices and technical security practices can potentially reduce risk of loss of artistic material at F.F.G.H.

Culture of Security

The shared attitudes and understanding to protection of collections within an institution is encompassed by this factor. Lowry and Goetsch (2001) advocate for a situation where there is “Mutual responsibility for security and safety where employees are provided with the information and the tools to respond to a variety of situations and are able to take appropriate action when called upon to do so”. Such shared understanding and attitudes reinforce effective governance, management and implementation of security within the gallery. Verton (2000) concludes that the importance of developing security culture is because “Organisations do not change but people do and therefore people change organisations”. At F.F.G.H a security culture can be developed by allowing participation of all gallery members of staff in issues to do with security. This may bring cooperation of all employees to the common goal of safeguarding collections. The gallery can sustain this security culture by rewarding gallery employees for their efforts to manage threats and by training its employees to understand security threats and appropriate measures. If this security culture is developed and sustained at F.F.G.H, artistic collections can be effectively safeguarded from threats.

2.2 Threats to Art Collections

Theft continues to be a major threat to art collections affecting developed and developing countries alike. As defined by Merrills (2010) theft “Is the opportunistic, willful, or premeditated illegal removal of an asset”. Motives could be for the purpose of resale or for ransom. Rarely there are thieves according to Levy-Leboyer (1984) who steal artworks to repeatedly enjoy them at their leisure perhaps because they are not allowed to touch them when on public display. Artworks in museums and galleries with unreasonably poor security measures are even more susceptible to theft. Locally the National Gallery of Zimbabwe on Tuesday 6 June 2006 lost six ethnographic objects on display to broad daylight theft. According to Dandara (2009:12) the pieces included four Headrests or Mutsago which are of

Shona origin and two 'Makonde' masks which had been acquired by the National Gallery in 1964 from Tanzania. It is said that an unidentified Caucasian man smuggled an artifact without being noticed and only alerted security guards when he ran out of the gallery firmly holding a bag. These stolen Zimbabwean artifacts were later recovered from a man who resided in Poland who claimed he had inherited the artifacts from his father. It turned out that he was the one who had stolen the artifacts in Harare. Fortunately all the artifacts were retrieved and brought back from Europe on 3 October 2013. This indicates just how severe the problem of theft in museums and galleries really is. Suffice to say, as much as some incidents of theft are known to the general public there are probably many other incidents that the general public does not know of.

Additionally, vandalism is another threat to safeguarding art collections. Vandalism refers to the act of "Willful or premeditated inflicting of damage to an asset" (Lincoln, 1989) causing damage or disfigurement to an artwork. It can be artistic in nature but without consent of the original artist. Individuals may vandalize to communicate meaning associated with artwork or to express their personal feelings towards the art. Vandalism may take different form such as graffiti, spraying paint on art, scratching paint or engraving. Vandalization may also cause meaning and memory attached to artworks to shift or change. Continuous vandalism may result in deformation or loss of artistic material over time therefore it is a serious threat to safeguarding art collections.

Moreover flooding and fire on the gallery premises can result in loss or damage of artistic material. In the event of flooding, when water comes into contact with artistic material such as paintings they may be damaged or discolored. Weakening of artistic material may be caused by flooding because water has an effect of dissolution of glue and corrosion of metals on some materials (ICOM, 2004). They may also be totally destroyed in the event of a fire. Mildew may form after flooding which may encourage infestation of pests in the gallery. Pests can be damaging to artworks as they feed off materials used to make the art causing perforation. Through the waste excreted by pests they may stain artworks. Collections in art galleries are also threatened by poor handling and improper storage which can cause breakage, distortion or destruction of artifacts.

2.3 Disaster Management

Clearly there are many threats to art collections that may cause loss of artistic material. O'Keefe and Prott (1989) defines a threat as a hazard such as theft that may occur and risk as the "Likelihood that a given threat will occur, which will cause harm to the collections and the operation and reputation" of the art gallery. Risk is inherent in all activities. Risk is always governed by its two characteristics which are risk probability and consequences of its occurrence. Risk is not a problem but knowledge of it is an opportunity to avoid a problem. Risk management is essentially a good management practice of avoiding a disaster. It is important to note that risk can still occur even where there are attempts to manage risks. In order for any organization to make progress, risks must be understood, managed and reduced to acceptable levels. The definition of risk management by Hill (1995) says that risk management is "An organized method for identifying and measuring risk and for selecting, developing, and implementing options for the handling of risk". Therefore risk management according to Talbot and Jakeman (2009: 255) is "The processes of identifying risks and protecting assets from those risks by applying mitigating factors". Cultural institutions must identify the level of vulnerability to various threats prior to deciding on security procedures and policies. To be precise risk management enhances steps taken to manage risk. Lupton (1999) in his book "*Risk*" states that "Effective risk management through identifying, managing, minimizing and exploiting risk across an organization is increasingly important to the success and longevity of any business".

Risk management involves much more than reacting to events after they occur but is divided to a number of steps that are risk planning, risk assessment, risk handling and risk monitoring. Primarily, risk planning is of crucial importance to risk management. Risk planning refers to the continuous attempt of an organization to develop strategies against risk. (Giddens, 1999) postulates that "Effective risk management involves anticipating outcomes and planning a strategy in advance given the likelihood and consequences of risks" thus need for risk planning. This process lays the foundation for risk management because it establishes strategies, goals and objectives for identifying, handling and monitoring risk. Next there is risk assessment is a process of identifying and qualifying risks that represent potential disasters which can result in loss or damage of artistic material. This is for the purpose of determining the severity of their consequences when they do occur. Risk assessment involves categorizing risks into risks that are minor, serious, very serious or disastrous to the gallery. Brand (1984) defines it as a "Systematic process for identifying and evaluating events". In

other words assessments of risk allow art galleries to realize that threats can occur and that they should be prepared to counter these threats if they occur. Thereby risk assessment reduces surprises and the costs or losses associated with disruptions such as theft and vandalism by prioritizing risks.

Subsequently risk handling is initiated after identification and qualification of risks. On this stage there is identification of the organization's options and determination of how it is going to deal with risk. Risk handling introduces activities to mitigate risk which may include risk transfer, risk assumption, risk avoidance and risk control. Lastly there is risk monitoring and reporting which ensure that risk management is an on-going process. When risk is being monitored there is continuous tracking and evaluation of the risk then the feedback received is distributed throughout the organization in risk reporting. This is important to achieve risk awareness within an organization. In risk monitoring procedures in managing risk must be kept up-to-date and risk must be re-assessed regularly by persons responsible for risk management. Risk management is vital in defending any organization from unwanted risk and to protect it from many adverse outcomes resulting from risk occurrence. Successful risk management is that which identifies, prioritize, mitigate and report all risks so that an organization can make decisions informed by it is possible futures.

However risk is not always managed thus disaster when it occurs it needs to be managed. According to Clark (2006) a disaster is a condition which results in damage of cultural property. Disasters include fires, vandalism, theft and flooding and when these occur at a gallery, the gallery should be able to minimize possible damage to their art collections. A disaster management plan specific to the particular institution should guide the institution on procedures to take when a disaster strikes. Disaster management mainly focuses on aspects of mitigation, preparedness, response and recovery. Firstly mitigation is a continuous attempt of the gallery to reduce the impact of a disaster on its cultural property. It entails identification of a hazard and analyzing how vulnerable an art gallery is to the hazard. It should furthermore establish how the art collections will be affected by a disastrous event. Secondly disaster preparedness ensures that an art gallery can respond immediately and effectively to a disaster that would have occurred. Measures to be undertaken in the event of disaster are determined by the severity of disaster and a disaster management plan is crucial in preparing the institution in dealing with a disaster. For instance an organization can prepare itself for a disaster by equipping itself with efficient fire extinguishers, fire detection devices and alarm systems. Another aspect of disaster management is response which is concerned with

activities that occur during and immediately after a disaster which can reduce secondary damage. A gallery like F.F.G.H should have a response team that is familiar with its art collections which can intervene to reduce the impact of a disaster on art collections. Lastly recovery in disaster management refers to all combined efforts to restore artistic collections that have been affected by a disaster to their original condition. Use of conservators is sometimes required and all recovery procedures should follow the order stipulated by the disaster management plan of that institution.

2.4 Art Collections Security

Cohen (1973) states that “Art is one of the most profound expressions of our creativity and one of our most lasting legacies we cannot afford to lose it”. He adds “It is a reflection of the cultural, social and political aspects of all societies...” throughout history which can never be replaced. Collection security will always be a concern to all art galleries. Threats to artworks including vandalism and theft have heightened the need for systematic security measures to combat such art crimes. Craighead (2003) defined security as provision of protection of assets against undesirable, unauthorized or detrimental loss. Fischer and Green (2002:21) believe that “Security implies a stable, relatively predictable environment in which an individual or group may pursue its ends without disruption or harm and without fear of such disturbance or injury”. Risk management is an essential part of good management practice in art galleries and without it security can never be achieved. Security refers to the overall precautions taken to ensure against theft and vandalism of artworks. In a traditional sense security has been a matter of devising safeguards in reaction to losses that would have occurred but the luxury of continuing with such an approach is dangerous. Art galleries especially need to take security seriously by engaging in anticipatory planning. They need to devise preventative security measures to minimize the likelihood of collections theft so as to effectively perform their duty of protecting the nation’s cultural assets. Thus through risk management art galleries and other cultural institutions can respond to theft and vandalism in a proactive rather than in a reactive manner.

2.5 Security Measures

For any cultural institution to effectively safeguard its art collections, security is not only necessary but has an important role to play. Art gallery security will not definitely happen in a vacuum but it should be embedded in an organization’s mission, policies, procedures,

activities and planning. With this well-coordinated overall security practice prevention can be achieved as well as an adequate level of protection from risk of loss, damage or destruction of valuables. If art galleries are this proactive and serious about security they will be considered to be a less attractive target by potential thieves and vandals. This can be done by taking reasonable steps to minimize risk of damage or loss to its art collection. Security measures are intended to deter, detect or delay unauthorized access to a collection space and allow security personnel to respond in an appropriate manner. According to Bahr (1981) when implementing protection measures, different intentions, skills and motivations of perpetrators and their expected approaches and the level of surveillance at different times need to be taken into consideration. Under no circumstances should the type or size of cultural institution limit the security measures used by an organization. Still these security measures need to be relevant to a particular art gallery's situation and environment to suit the exact risk it is threatened with.

2.6 Physical Security Measures

These are security measures concerned with physical access to collection space and its primary goal is to prevent threats that may result in loss or damage of artworks from occurring and trigger appropriate incident responses. It attempts to secure artworks according to Shuman (1999) with "Good physical and psychological barriers, good detection monitors and a fast response". They emphasize on barriers that can create a means stopping the intruder's entry or stopping the intruder from damaging artworks. Multiple interdependent security systems such as physical guarding, protective barriers, locks and CCTV surveillance are commonly used in physical security. Some appropriate physical security measures to art galleries will be further explained below.

2.6.1 Physical guarding

Probably the most common and reliable physical security measure in art galleries includes use of security personnel. These human security guards have a duty of maintaining by security inspecting the inside of the building to check for unlocked enclosures, windows not secured and performing outside checks on the integrity of doors and windows (Fennelly, 1996). Physical guarding has an advantage that humans can easily ignore false threats and provide immediate response. Security guards at F.F.G.H can be an effective supplement to gallery staff in maintaining security. Another importance of having security guards that patrol

the gallery premises is that their presence may help deter criminal threats to artistic collections such as theft. The main challenge of physical guarding at art galleries is that trained and vigilant guards can be expensive to the institution. Another shortcoming of physical guarding is that it may result in redundancy where there are many unnecessary security guards who are no longer useful in safeguarding art collections from threats.

2.6.2 Landscaping and Lighting

Olzak (2012) refers to landscaping as is simply clearing the ground to eliminate areas where criminals can potentially hide on the premises. Darkness is often preferred by intruders as it may make other people not notice their advances. Well- designed exterior and interior lighting illuminates dark areas thus lighting can be a great deterrent to threats posed by criminals. Doors, gates, and other entrances of an art gallery must be well-lit for close observation of all people when entering and exiting. When combined with carefully planned lighting, maintained landscaping guarantees the organization that intruders have no opportunity for concealment as they make their way across the gallery.

2.6.3 Access Control Systems

These are tools like gates, doors, and locks used to monitor and control access into gallery premises (Olzak, 2012: 27). They could actually be key locks that are common in any organization. Sophisticated locking system should be made use of to be effective in protecting collections. Their advantage is that they are relatively affordable to use. However lock pins can be manipulated by anyone with the right tools. Doors can also be used to control access to restricted areas within the art gallery. External and internal doors should be strong enough to not allow intruders to break through. Solid hardwood is the material of choice for external doors. Glazed doors to the exterior are weak so they “Must be supported by a secondary system such as steel roller shutters, expanding steel gates or high quality laminated security doors fitted inside the primary door” (Garcia, 2007). However an unauthorized person can easily break a lock and gain access into the art gallery. Cabinets and safes used to store artistic material should be locked with unique combinations and keys so as to never give access to all cabinets when it is given to a specific cabinet. Layne (2002) argues that combinations should be placed inside a “small sealed envelope with an identifying number, not a description of the safe and location”.

2.6.4 Video surveillance

Cameras can be used to provide real-time visibility into the premises and restricted areas of an art gallery such as through the commonly used closed-circuit television (CCTV). Security personnel can use security cameras to establish if a threat is real or just a false alarm. The major disadvantage of using camera surveillance is that potentially in the event of power failure they may be disruption in real-time surveillance of the art gallery.

2.6.5 Alarm systems and Sensors

These are tools that work in collaboration with other security measures to trigger security response when an intruder or threat has been detected. These systems can include contact sensors and motion sensors which will prompt response in the event of an intrusion. In some instances alarms can be a psychological deterrent which makes it known to intruders that a security response team has learnt of their presence at the premises. However, art galleries cannot solely rely on alarm systems to protect their collections from various threats because a security response team may fail to respond in time (Vom,Heath and Hindmarsh,2002).

2.6.6 Architecture

Appropriate architecture of the art gallery building and spatial use within the gallery can enhance security of collections held. Security of collections is influenced by the building that holds the collections. According to Brand (1984) “Openings such as doors, windows and skylights must be reduced to the absolute minimum and those few remaining should be strengthened to deter and delay entry”. In already existing buildings especially those not built for the purposes and security requirements to function as art galleries there are alterations that can be employed to meet security requirements. For example unnecessary skylights can be eliminated if not required.

2.6.7 Display cases

Although they are not used widely, display cases provide protection to collections against theft and vandalism. They are a viable security measure in art galleries. They include framing through wood, aluminum extrusions and steel frames such that in the event of an attack the overall integrity of the art will not be affected. Strong glass cases for artworks can be used to compensate for weaknesses like unavailability of gallery attendants.

2.7 Procedural Security Measures

These are well-defined security standards that can be the best protection against an intrusion such as vandalism or theft. They are governed by organizational policies on which security initiatives in an organization are founded on. Moreover clearly defined rules and objectives are of prime importance to maintaining a secure environment. Basically policies are there to guide members of an organization on how to deal with different situations. Procedures stipulated by any organization must be fully supported by management and clearly communicated to all employees of that particular organization to be effective.

2.7.1 Documentation

Art gallery collections should be documented according to accepted professional standards. The artwork's full description, its associations, provenance, condition and present location should be explicit in documentation. It is an on-going security measure that is concerned with identifying and capturing artworks through captured images and descriptive text. Artworks in the art gallery should be accounted for through documentation. Documentation should include images, descriptive recording of the size, shape color and medium of the work and this can either be done manually or computerized. As a security measure documentation is a procedural security measure that provides clear information about the collection useful in protecting them from theft and vandalism.

2.7.2 Key Control

According to Howie (1987) the security of that particular art gallery is reduced if a locked building, room, storage area or exhibition case has a key that is lost, illicitly duplicated or handed out inappropriately. This policy should address security issues to do with control, issue, possession and storage of for all keys. Both master keys and spare keys must be kept in a safe with access restricted to one individual. Policy on key control should identify who is using a particular key and for which purpose, and who is able to issue keys. Such procedural measure can be used to solve problem of multiplicity of different locks in a building by introducing a master key suited system if required.

2.7.3 Visitor Log Book

This is according to Lindblom (1998) “Daily record book that should be kept for the visitors to sign upon entry and exit”. They should also provide proof of identity upon entrance to verify that they would have left accurate information in the visitor log book. This will remind potential thieves and vandals that they are being watched and will likely refrain from such activities.

2.7.4 Bag Searching

This is a procedure the art gallery can use to fight against theft and vandalism by using its powers to search any form of receptacle brought in by visitors as a condition of entry. This acts as a deterrent because visitors will not frequently attempt to steal artworks from the art gallery (Layne, 2002). Furthermore it heightens their awareness to any suspicious behavior which they will hopefully alert gallery attendants about.

2.8 Legal Frameworks against Theft and Vandalism of Art

This section of the second chapter focuses on legislative arrangements that help safeguard artistic collections from threats perpetuated by criminals such as illicit trafficking, theft and vandalism. These conventions play a huge role in protection of cultural property including works of art and help in recovery of stolen cultural objects. Both the 1954 Hague Convention and the UNESCO Convention of 1970 emphasize on safeguarding cultural property from foreseeable threats that may cause damage to or loss of artistic material. Therefore these legislative frameworks discourage numerous criminal activities that threaten art collections thus reduce the risk of loss or damage of art collections.

2.8.1 The 1954 Hague Convention

It is a treaty that calls for safeguarding of cultural property particularly in times of war which came after the Second World War. It aimed to address protection of cultural property from indiscriminate destruction during armed conflict. The 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict in its first article defined cultural property as “...Movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular, archaeological sites; groups of buildings which, as a whole, are of historical or

artistic interest; works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections and important collections of books or archives or of reproductions of the property defined above”. From the definition it is clear that artistic material and collections housed in art galleries are part of cultural property that should be protected from destruction.

This convention has been commended by Hoffman (2006) for fostering “an internationalist perspective of cultural property because it perceives damage of cultural property of any people whatsoever as damage to cultural heritage of all mankind”. This convention urges respectful treatment of cultural property by restricting any unnecessary action that may lead to damage of property and prohibit is any form of theft and vandalism of cultural property. Although this convention is not entirely specific to art galleries it is a strong foundation against theft, illegal trafficking and vandalism of artistic material. First and foremost in its first article identifies State Parties’ role to safeguard cultural property from threats especially during conflict. It further prohibits theft or vandalism of cultural property in any form and urges each State Party to not expose its cultural property to damage. The Hague Convention of 1954 (in its Article 5) suggests the development of disaster management plans and evacuation plans for collections as a means of minimizing damage to cultural property when a disaster occurs (Boylan, 2006). In other words the convention it supports security as tool for safeguarding cultural property.

2.8.2 The UNESCO Convention of 1970

A Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property was adopted by the General Assembly of UNESCO in 1970. In this convention cultural property such as artworks are considered an essential element of civilization and national culture thus each nation has a duty to protect its own cultural property from illegal excavation, theft and illegal exportation. The 1970 UNESCO Convention makes it a crime to acquire artworks that do not have conventional provenance and this makes it difficult for criminals to sell stolen artworks, which probably discourages theft of artistic material in art galleries. This convention promotes co-operation among various stakeholders in protection of cultural property from looting and illegal exportation. Particularly the UNESCO Convention advises State Parties to take all the necessary measures to reduce risk of loss of artistic material. Measures may include reinforcing security systems in art galleries which house artworks, maintaining an accurate

inventory list and use of electronic systems. For effective safeguarding of artistic collections from threats of illicit exportation or importation, it is important that security practices in galleries be guided by the measures hinted to in Article 12 of the UNESCO Convention of 1970.

2.9 Conclusion

Many art galleries are different from one another but face similar threats. Security is a tool for art galleries to prepare themselves from foreseeable threats (Shuman 1999). Security measures cannot guarantee complete protection all the time against all threats. Therefore, risk management which is a vital part of safeguarding collections which should be used to check if security measures in place are proportionate to the risks an organization is facing. In this chapter through summarized case studies and cited literature the threat to art collections in art galleries has been explored. Security measures inclusive of physical security measures and security procedures were highlighted as well-researched, practical strategies, some of which are inexpensive, which art galleries can use to minimise the risk of these threats. Thus security can be used to reduce the likelihood and lessen the consequence of occurrence of in art galleries.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Introduction

Qualitative research was used by the researcher to explore security measures at F.F.G.H and to discover issues concerning safeguarding art collections from various threats. This is because a qualitative research approach "...aims to explore and to discover issues about the problem on hand..." according to Domegan and Fleming (2007:24). Thus a qualitative research paradigm suits the nature of this research study. In this chapter, the researcher justifies use of an applied research design for this study. The research population for this research study included art gallery directors, art gallery interns, security guards and an art gallery attendant at F.F.G.H as well as other security experts from other organizations. Moreover this chapter establishes research instruments that include interviews, observations and photographs, used in this research. Lastly ethical considerations and limitations of the study were also highlighted in this chapter.

3.1 Research Design

The researcher employed an applied research approach for this research which allowed him to find a solution to risk of continuous loss of artistic material at F.F.G.H. Applied research helped the researcher establish effective security strategies that can be applied to safeguard art collections at F.F.G.H from various threats. I specifically chose an applied research design for this research study because it is a research design that focuses on how a certain problem can be prevented or solved. This research study is basically concerned with how F.F.G.H can safeguard its art collections from various threats such as theft, flooding, fire, vandalism, mishandling and poor storage. Therefore an applied research approach is the most appropriate design for this study. It is with this research design that the researcher establishes improved security as tool for safeguarding artistic collections at F.FG.H. The researcher further explains security strategies that can be effective in reducing risk posed by threats to art collections at the organization.

3.2 Research Population and Sample

In this study the researcher considered visual artists and staff members at the First Floor Gallery as the research subjects whom he consulted about security measures that could be effective in safeguarding art collections. This research study targeted people who have influence over security measures at First Floor Gallery Harare who comprise of directors, security staff, gallery attendants, artists and gallery interns. The researcher also consulted other experts in the security industry from private security companies that include SECURICO, Fawcett and MIDSEC security companies. The research was conducted within boundaries of employees and members of First Floor Gallery Harare whom should be involved in security risk management. This was the sample frame from which the researcher selectively chose the respondents of this research. Interviews were conducted with 2 gallery directors, 2 interns, 5 artists, 1 attendant and 4 security guards on gallery premises. A total of 3 security experts, one from each security company were also interviewed by the researcher. The researcher employed purposive sampling which relies on the judgment of the researcher to collect information directly from only relevant individuals.

3.3 Research Instruments

As my data collecting tools, I made use of photography, interviews and observations to gather the necessary data for this research study. Strategies for obtaining data differ from one research study to another. Intentionally I employed an open-ended question strategy in my interviews so as to acquire the nature of data that this research study is purposed for. This strategy was also extended towards the entire process of data gathering allowing flexible inquiry.

3.4 Sources of Data

Both primary and secondary sources of data were exhausted to gather necessary data for this research.

3.4.1 Primary data sources

Primary sources of data generate new data and information they provide is original and is for a specific purpose. In other words it is data gathered to solve a research problem at hand by the data user without any intervening party. This first hand data known as primary data can

be obtained from observations, interviews and questionnaires which I have employed in this research. It was important to the researcher to collect primary data because it yields reliable and original information. He was directly involved in collection of primary data as he personally interviewed the respondents and administered questionnaires that were responded to. The researcher made first-hand observations that provided some of the primary data. Primary data collection allowed the researcher to collect data based upon criteria that was relevant to this particular research study. Furthermore primary data provides information that is current which facilitates for relevant results based upon the current situation at First Floor Gallery Harare to be produced.

On the other hand primary data collection can be time consuming which can disadvantage the researcher. Such an approach to research demands the physical presence of the researcher on the ground therefore it is time demanding. This also means that the researcher will be forced to travel back and forth which may cause him to incur travel expenses. Therefore primary data collection is more expensive as compared to secondary data collection. It is crucial to note that the researcher had lesser control on data collected, he relied mostly on the willingness and ability of the respondents. Thus primary data obtained in the research study was determined largely by honest responses from the participants as far as accuracy is concerned.

3.4.2 Secondary data sources

These are already existing materials that can provide data which was collected for other purposes besides the research study. Sources may include both raw data and published articles like books, online journals and website summaries. This data that has been collected and analyzed by someone else already must be used cautiously because it may not suit the context of the problem being studied by the researcher (Bryman2001). Still secondary data can be very useful as it is obtained from reputable sources which can be easily verified. Moreover secondary data sources can at times provide links to other sources of information and lead a researcher to other relevant texts. Secondary data collection was advantageous to the researcher as it relatively cheap and easy to collect. Also library-based or internet-based research through secondary data collection is usually much faster than primary data collection. However some secondary sources may be biased and cannot be absolutely relied on. For this specific study, the researcher realized that data available through secondary sources may not be sufficient to support data requirements of this research study.

3.5 Research Instruments

This research aimed to bring out research subjects' accounts of their attitudes, motivations and behavior towards security at First Floor Gallery Harare. For this purpose, the researcher made effective use of personal interviews, observations and questionnaires to collect data essential to this study. Such methods of data collection have been used collaboratively so as to capture data that is not only more accurate but more meaningful.

3.5.1 Interviews

Kothari (2006) describes interviews as a “Method that requires a person known as the interviewer asking questions generally in a face-to-face contact to the other person...” Normally the researcher collects information provided through responses of the interviewee to predetermined questions in this method. In this study interviews were a direct personal investigation in which the researcher collected the information personally from the sources concerned. This form of face to face communication between the researcher and the selected respondents offered a flexibility of approach to questioning. Additionally, the physical presence of the researcher enabled him direct interaction with the respondents giving no room for misinterpretation. Intentionally the researcher chose to interview gallery directors, visual artists, interns and a gallery attendant at F.F.G.H because of the influence they have on security at this particular cultural institution. Interviews were designed to identify security policies and to collect data to do with their views of and attitudes towards security measures in place at the gallery. Security experts were interviewed so as to understand security strategies they would suggest to F.F.G.H for effective preservation of art collections. Thus interviews are a method of collecting data that illuminates all the grey areas to do with security measures at First Floor Gallery Harare.

The researcher made interviews a method of choice in data collection because it presents an opportunity for the interviewer to surprise the informants which can provide responses and reactions that are unrehearsed and original. Moreover they can be altered to suit the people being interviewed so that they understand the questions they are being asked. Whilst recording response from interviewees to various questions, observations can be made which can inform unspoken attitudes to security measures at First Floor Gallery Harare. This means detailed information crucial in interpreting results can be attained too. However interviews are subject to bias because of the presence of the interviewer who can easily change tone in voice or facial expressions to influence the responses received. The research is prone to

giving imaginary or false information through this method which can compromise the data collected. In interviews respondents cannot maintain their anonymity which may hinder them from sharing sensitive information. Besides being time-consuming and expensive, interviews can be ineffective if the interviewee is not easily approachable to that extent that data collected may prove inadequate for the research study. The researcher made an effort to ask questions properly, record the responses accurately and mask his dissatisfaction with any respondent's answer for successful implementation of the interview method.

3.5.2 Observations

The ideal research method to fully understand complexities of any situation is believed by Cassell and Simon (1994) to be observation of the phenomenon of interest. Hillway (1964) describes observation as a process of recognizing, recording and noting of relevant data at the place of occurrence. According to Kothari (2006) observations basically entail the "Systematic recording, description, analysis and interpretation of people's behavior". This is done to collect descriptive that can explain what happens and how it happens. Observational data is helps in uncovering behaviors of participants that they may be unable to realize on their own. Through this research method distortions can be done away with because data collected is based on what the researcher has himself witnessed or experienced. Observational data can be largely relied on especially if the respondents were not aware that they were under observation thus respondents cannot pretend. Furthermore observations can reveal other behavioral aspects such as habit is that cannot be revealed by interviews and questionnaires. An advantage of this research method to the researcher is it was easy to use in an organization he is familiar with.

On the contrary, observations may fail to provide accurate data if the respondents find out they are being observed then decide to act unusual. Another limitation of using this method to the researcher is that it was time-consuming and expensive as it required the researcher to be on the scene most of the time to observe what was happening. This method was challenging for the researcher to use as it is unethical for the researcher to record observations without approval from the subjects which can infringe on their privacy. Moreover observations unless supported by authority at the institution lack credibility or even result in misinterpretations when the observer deducts conclusions based on his own personal assumptions. Regardless it can yield useful data in this study simply because this method gives an insight to some degree into the lives and activities of the people being observed.

Briefly the researcher was able to observe how preventative security procedures were being monitored by security guards at F.F.G.H and realized that generally security procedures are not being precisely followed within the organization. He also noticed that the gallery had no security cameras or an electronic alarm system which could help detect criminal activities at the gallery. Leaking taps on the gallery premises presented risk of flooding which could compromise preservation of art collections. Missing fire extinguishers aroused suspicion of F.F.G.H's disaster preparedness in the event of fire. In addition the researcher observed that artworks were in an inappropriate storage facility which can lead to careless handling of artistic material.

3.5.3 Photography

Photography is a research method whereby the researcher takes photographs which he will interpret and make meaningful as research data. This instrument is usually used in collaboration with other research instruments such as interviews and observations. The purpose of photography in this study is to record observations made at the gallery and demonstrate the current security situation at F.F.G.H. Photographs that were taken in the field were then analyzed by the researcher. Most of these photographs showed areas of potential security risk to safeguarding art collections at the gallery. The main advantage of using photography to the researcher was that it allowed him to present some of his observations objectively and accurately through images. However the observation guide that was being used by the researcher may have limited his use of photography as a research instrument.

3.6 Ethical considerations

Prior to collecting data for this research through methods that I have previously discussed in this chapter I received approval from the directors at First Floor Gallery Harare to administer questionnaires to and interview selected respondents of the study. Throughout the study the researcher was concerned with respondents not being coerced or unfairly pressurized to participate in the study but were participating voluntarily. Confidentiality and anonymity of participants that had revealed potentially damaging information such as unconventional behavior was assured by the researcher. Such considerations were necessary to ensure that participants do not provide false information as an obligation to participate in the study as well as to encourage them to share truthful information.

3.7 Limitations of the study

A major challenge in conducting this research was probably the participants' fear of publishing sensitive information to do with security at First Floor Gallery Harare. Other respondents even felt that this may attract attention of potential thieves and vandals. Even though this was a challenge, I used a research approval letter I had obtained from Midlands State University to avoid suspicion. Moreover the research study was at times challenged with insufficient cooperation by respondents during the data collection process. This was because some of the respondents would be preoccupied with their daily activities that they would not get ample time to respond to the questions. However to overcome this challenge arrangements were made for them to participate during their free time.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This entire chapter is basically an evaluation of the research methodology presented in the previous chapter. The chapter concentrates on presenting, interpreting and analysing the research findings gathered in the field. Data found has been described and presented with the aid of tables, images and a pie chart. Ultimately in this chapter, the researcher made his best effort to answer research questions and to address objectives of the research study.

4.1 Response rate

The overall response rate in this research study was very high mainly because the researcher personally observed security issues at the gallery, recorded photographs and conducted face-to-face interviews with the respondents of this study. In some necessary instances follow-up questions were conducted via e-mail and telephone. The researcher was able to gather detailed data through his observations of how current security measures were being managed at F.F.G.H. He was also able to understand the behavior of members of staff at F.F.G.H towards security procedures that are already in place through his observations. With the help of photography the researcher was able to capture data accurately which provided a great response to his research study. Especially in interviews the cooperation I received was overwhelmingly helpful and I remain grateful to the respondents that participated in this study.

4.2 Security threats to collections

From the researcher's observations he was able to identify potential threats that may endanger art collections at F.F.G.H. The gallery premises are in close proximity to restrooms which may have leaking taps and pipes and this poses a threat of water damage to collections. Flooding can also result which may damage artworks. Inadequate storage space at the gallery as well as negligence of gallery employees can likely cause mishandling of artworks. He also identified the potential for pest action as a threat to art collections. Fire is another possible threat that can destroy artwork at F.F.G.H. Another threat to safeguarding art collections at

the gallery is human criminal activities such as vandalism, burglary and theft which may cause loss of artistic material to the institution.

4.3 Security measures at First Floor Gallery

F.F.G.H has security measures that are already in place although they cannot be completely relied on for safeguarding artworks. Physical guarding is one of those measures. On the gallery premises there are security guards who monitor visitors when entering and exiting the building. The gallery also has burglar bars on its windows which may prevent unauthorized entry of criminals into the gallery. Moreover there is adequate lighting at the gallery at night which may deter intruders. The researcher noticed that all doors at F.F.G.H can be securely locked which can control access into the art gallery. However there is no security camera surveillance, motion sensors or an alarm system that can help ensure that risk is managed and that art collections are safely kept.

4.4 People issues at First Floor Gallery

During the data collection process the researcher quickly realized that awareness of security issues was not common to all respondents in the research study. Some respondents failed to comprehend the level of security risk First Floor Gallery Harare is currently facing. From my observations there is a tendency amongst some individuals to assume that security issues are not of their concern if their line of work is not directly related to security. Such assumptions can result in a detrimental loss of collections due to various threats. Probably, information to do with security risk and risk management is not being disseminated in a timely manner or shared openly within the organization. First Floor Gallery Harare lacks a formal security awareness program which can emphasize the importance of compliance with security procedures and policies as well as enhance understanding of the organizational consequence of theft and vandalism of artistic material.

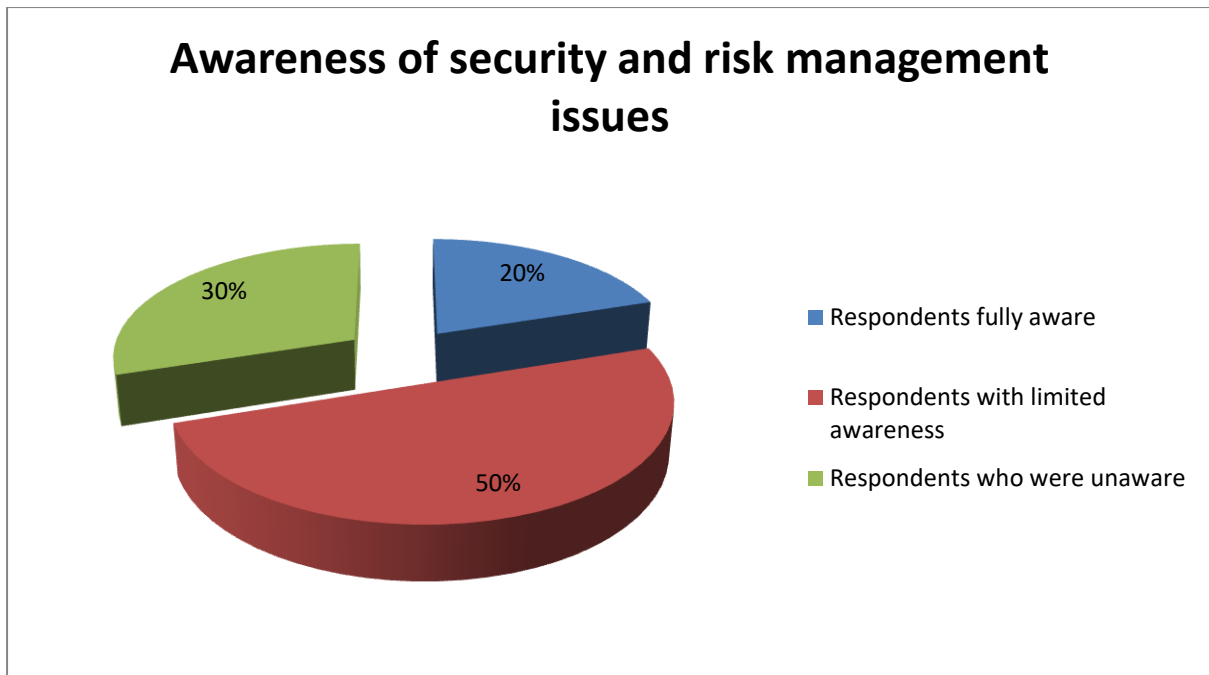


Figure 2: Pie-chart showing respondents' awareness of security and risk management issues

In relation to the pie-chart shown above a small percentage of the organization which comprises of art gallery directors and the head of security possesses detailed information on all security and risk management matters. It is likely that most people within the organization have limited awareness of security issues and a relatively smaller group of people are entirely unaware of security and risk management issues. With this realization it was evident to the researcher that certain security and risk management procedures at First Floor Gallery Harare were merely daily burdens to respondents who were unaware of security issues that if given the option they would bypass. They do not recognize that these security and risk management procedures are very useful and necessary. If awareness of security issues is not uniform within the organization then compliance with security procedures and policies can also be compromised. Thus First Floor Gallery may need to review its level of security awareness.

4.5 Security Governance

The researcher consulted the interviewees about challenges that inhibit improvement of security at First Floor Gallery Harare so as to understand why security posture at the gallery had almost remained static. Interviewees were in agreement that organizational security procedures and practices need to improve continually but revealed that there are many obstacles they are facing in their attempts to upgrade security at the gallery. Security personnel are expensive to employ and electronic security systems are just as expensive too

and frankly cannot be accommodated on the gallery's budget. Bearing in mind that First Floor Gallery Harare is a non-profit making organization, it clearly does not have access to large amounts of money required to install highly sophisticated security systems that other art galleries use. One of the directors at First Floor Gallery Harare highlighted in an interview that the art gallery does not perceive security as an expense but as an investment that it is however not financially prepared for.

Additionally, the organizational culture of First Floor Gallery Harare has grown to be a challenge in safeguarding art collections at the gallery. The culture of the organization appears to be weak basing on discorded set of beliefs, assumptions, values and practices that the researcher observed from members of First Floor Gallery Harare. In the case of First Floor Gallery Harare it is the two directors who have the most influence in the gallery and who genuinely share the same beliefs, assumptions and values. Other members of the gallery that include artists and gallery interns have not been actively participating in some issues such as that of collection security. The organizational culture fails to involve other members of the organization in some way with maintaining collections security. Thus organizational culture at First Floor Gallery Harare has to some extent hindered cooperation and collaboration in maintaining security of artworks.

Lastly First Floor Gallery Harare has been struggling to practically implement security policies. Some policies that are being used to manage the risk only exist in documents and are not being implemented in actual practice. Normally there is nobody to enforce preventative security measures and procedures that are being used to guard artistic material from various threats. Therefore adhering to these security procedures becomes a choice instead of a compulsory exercise to the gallery attendant. In an interview with the gallery attendant, the researcher discovered that some documents that indicate long-term security plans and strategies of the art gallery were not available to the gallery attendant. This aroused the researcher's suspicion of poor security policy development within the organization. The researcher compiled a checklist of security policies which should be made available to members of the organization so as to guide them in safeguarding art collections from theft and vandalism. Below there is a table that shows documented policies that are available or unavailable to gallery employees.

Table 2: Checklist of security policies

DOCUMENTED POLICY	AVAILABLE	NOT AVAILABLE
A security guide		✓
A disaster management plan		✓
A collection policy	✓	

4.6 Security Processes and Operations

Moreover, the gallery is not sufficiently resourced to respond to the expectations of developing a collection storage facility. There is no space within the gallery which is solely purposed for storing artworks which makes it hard to keep track of artworks which are being housed in the gallery but not on display. Often artworks are left in a backroom which cannot be locked, leaving them vulnerable to threats of . Misplacement of artworks within the gallery has become a regular occurrence and the task of checking the inventory has become very tricky considering that artworks are likely to be anywhere within the gallery’s premises. Without an area dedicated to only storage of artworks, it becomes a difficulty to monitor collections or to quickly identify missing artworks.

4.7 Physical and Technological Practices

Through observations the researcher identified a number of security weaknesses at First Floor Gallery Harare which potential thieves and vandals can take advantage of. The researcher noticed that the backroom which is usually used as storage space for artworks could not be securely locked and was accessible to other tenants in the building who are not gallery employees. Some of the doors and windows were also not working properly to keep intruders out of the art gallery. Security guards have a permanent station on the ground floor but never patrol the upper floors of the building. The main door to the art gallery is not designed to withstand external force that can be exerted by criminals who may intend to steal or vandalize artistic material being housed in the gallery.

Another challenge for the gallery in safeguarding art collections with security is the limited availability of security options in Zimbabwe as compared to other European countries which are technologically advanced. There are very few technological innovations that are available

in this country that can be used to combat threats to safeguarding of artworks. From the interviews conducted by the researcher, there were concerns raised that security in local art galleries should not be compared to that in other art galleries around the world simply because locally there are not as many easily available security options. Local art galleries are obviously disadvantaged by the few security options they have at their disposal. This challenge can then be used to explain why security in art galleries such as First Floor Gallery Harare has remained stagnant and is failing to keep up with security in other art galleries around the world.

4.8 Security Culture

Training and education of employees about security issues is a serious challenge to safeguarding collections. There are no provisions in place at the gallery that allow for employees to be trained and educated on issues relating to security. Employees at First Floor Gallery Harare are forced to rely on their own instincts as far as safeguarding collections from theft and vandalism. Security guards at the art gallery have only received basic training which is not specific to art galleries which are institutions of high security risks. This means that they are unable to anticipate some situations that may threaten security of artworks. Also gallery interns are never trained to effectively monitor procedural security measures that are in place at the gallery. There is no uniformity in how these security procedures are being monitored as one intern may choose to follow a different routine which is different from that used on the previous day by another intern in checking the inventory for instance. Training and education of employees can be costly and time-consuming to any organization but these are very critical to collection security and in developing a security culture within the organization.

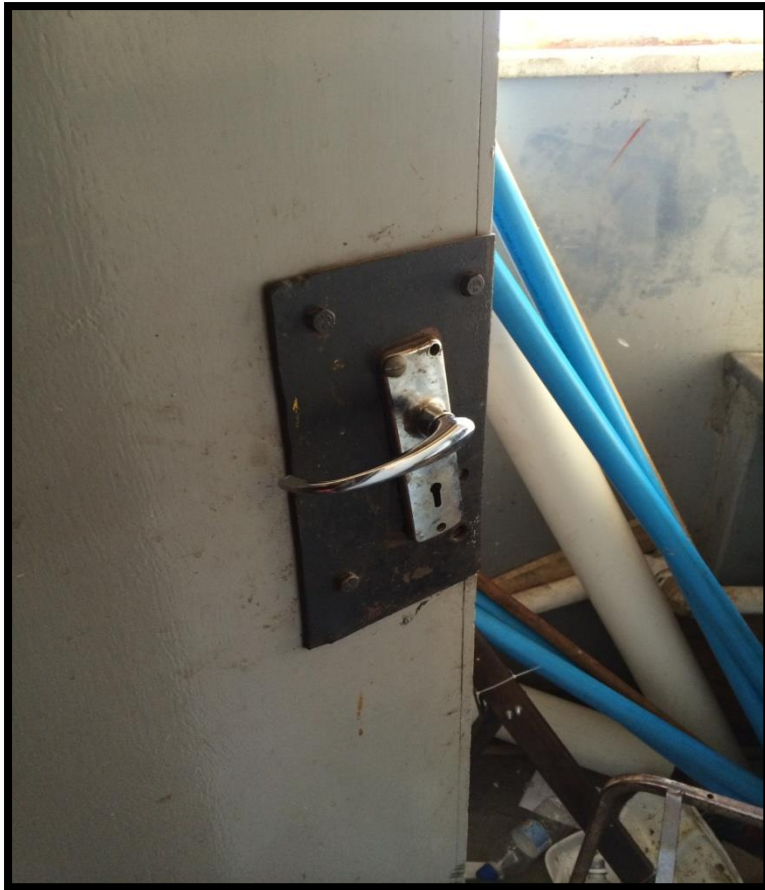


Plate 1 is an image that shows a broken door handle to the backroom used as storage space for artworks. This damaged doorknob means that the door cannot be securely locked and consequentially it will be easy for intruders and thieves to gain access to the area where artworks are kept. The door shown above is a hazard to effective safeguarding of artistic material from human criminal threats.



Plate 2 is an image that shows an ill-functioning door at the gallery which can be used by potential thieves and vandals to break into the gallery. In the photograph above there is a door at the gallery which cannot be locked properly to prevent unauthorized entry of intruders. This is an example of loopholes in the security defense mechanisms at the gallery which intruders can easily take advantage of. Such an example poses risk of loss or damage to artistic material at F.F.G.H.

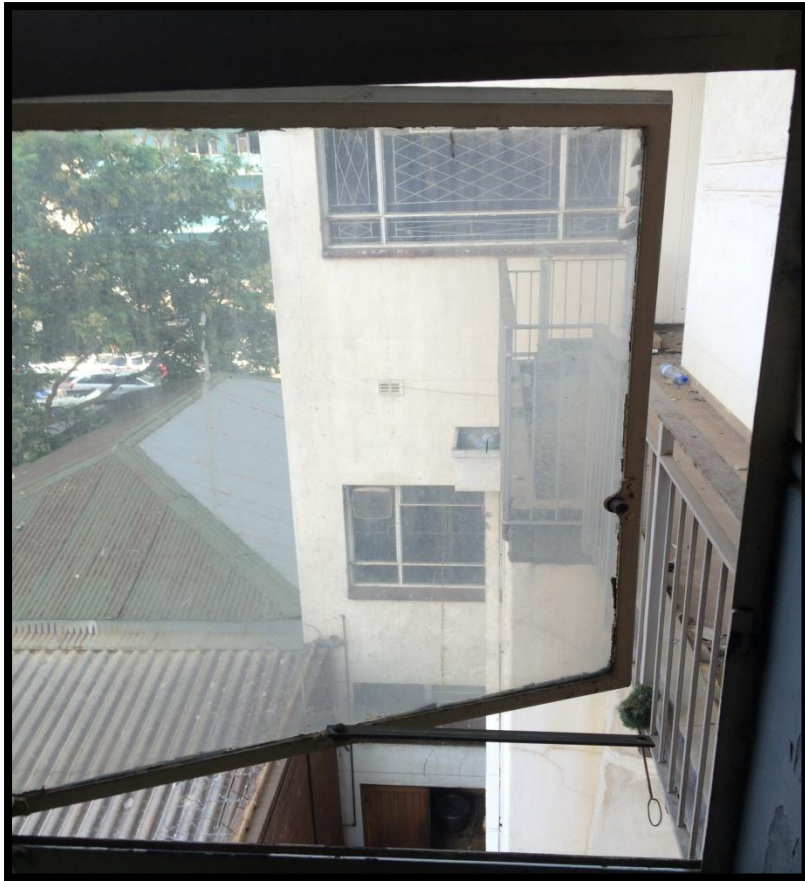


Plate 3 is an image showing a damaged window at the gallery that cannot be securely closed. This window presents a potential avenue for criminals to break-in and escape easily with artworks. Access to art collections which is crucial to collections security cannot be controlled if there are other means that can be used by intruders to gain access into the gallery. In addition this window has no burglar bars to ensure protection of collections housed in the gallery thus artworks are endangered.



Plate 4 shows a storeroom at F.F.G.H which is used to store art collection. From the photograph shown it is clear that there is inadequate and improper storage space for artworks which may result in mishandling of artworks. There is not enough storage space for all artworks which may result in some artworks causing damage to other artworks. Inappropriate handling of artwork can result in damage or loss of artworks which threatens safeguarding of artistic material.



Plate 4 is an image collage showing the gallery's main door from inside (left) the gallery and from outside (right) the gallery. In the event of a burglary at the gallery this door will likely not withstand pressure of forced entry by criminals. There is no burglar-resistant door behind the original door and the design of the door poses risk of burglary at the gallery which threatens damage and loss of artistic material.

4.9 Analysis

Clearly at First Floor Gallery Harare security is not being prioritized and taken seriously as it is ought to be. Security standards are far below basic requirements that are necessary to safeguard art collections. There seems to be no cooperation in ensuring security of collections and collection security remains a concern to a few individuals such as the directors instead of it being an organizational goal. Security guards on gallery premises lack experience and qualifications to specifically safeguard collections from theft and vandalism thus it explains the numerous incidents of theft at First Floor Gallery Harare. They are also oblivious to the fact that just manning the multi-tenant building's entrance is not adequate for the protection of collections from theft and vandalism. It appears that security policies are not supported by the organizational culture meaning that their implementation is simply ineffective. To gallery

attendants and interns security-related policies are unavailable and probably assume that they have no role to play in ensuring collections security. Furthermore doors and windows that are damaged are an avenue that can be used by intruders to gain unauthorized entry into the gallery. The researcher observed that security measures are not being taken seriously within the organization which is probably another reason for the loss of artworks criminal activities

Moreover safety of collections mainly depends on the ability of security guards to identify potential thieves and vandals when entering the building which is difficult to do as everyone is a potential thief or vandal. There is no alarm system or any other intrusion detection system that is installed to compliment physical security and help in securing collections from theft and vandalism. In the absence of security guards, there is high risk of art collections being stolen or vandalized. Therefore First Floor Gallery Harare should be committed to improving security so as to combat the problem of theft and vandalism of artistic material.

4.10 Discussion

According to Fennelly (1996) “Mechanical measures are the basic prerequisite for a viable protection concept as they effectively prevent potential perpetrators from easily entering...” the gallery building. Regardless of the mechanical measures that a gallery may employ to safeguard its art collection Dandara (2009) argues that local art galleries should also use electronic security technology such as smoke detectors and alarm systems to compliment mechanical safeguards such as physical guarding. The security system at F.F.G.H is ineffective probably because it is incomprehensive. F.F.G.H fails to involve personnel in risk management and to develop policies that can be used to effectively safeguard art collections from damage, loss or destruction caused by various threats. This is considered by Brand (1984) to be a weakness in the entire security system. All exterior windows should have magnetic switches which will monitor intrusion according to Olzak (2012 who also advises art galleries to develop policies for risk management. Patkus (1998) urges art galleries to consider security as an important tool to safeguard their collections from threats that may result in loss, damage or complete destruction of artworks. Therefore security measures in place at F.F.G.H are not adequate to safeguard artistic material but if security is improved risk of loss or damage to collections can be effectively managed.

4.11 Conclusion

This chapter of the research study has presented data collected relating to the current status of security at First Floor Gallery Harare. It also highlighted major challenges that the gallery is faced with that can justify how the gallery is currently managing risk of theft and vandalism of artworks. The research findings that were presented in this chapter will be the foundation on which the recommendations made in the next chapter be based on.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

In this last chapter of this research study I shall offer my conclusion and recommendations to First Floor Gallery Harare for them to better protect their collections from theft and vandalism. These recommendations will in detail explain what the art gallery can do to improve security of its collections from theft and vandalism. Furthermore recommendations offered are specific to addressing the current situation at First Floor Gallery Harare that has been explained in the preceding chapter.

5.1 Summary

Protection of artworks from threats of damage, loss and destruction is very important in minimizing risk of losing our cultural heritage. One tool that can be used by local art galleries to safeguard art collections is improved security measures in art galleries. In this research study I have identified security threats specifically for artworks at F.F.G.H and explored security strategies that the gallery can use to safeguard artworks. Although threats are common to all art galleries it cannot be assumed that different art galleries will be affected by these factors in the same manner. Therefore this study focused particularly on security threats on artworks at F.F.G.H and contributed effective strategies for safeguarding artistic material at the gallery.

5.2 Conclusion

Although First Floor Gallery Harare is a relatively small and independent organization with limited resources, it is no sufficient excuse for it to neglect security as a priority in its operations. Vandalism and especially theft will not cease to be a problem to the gallery unless security is given the special and urgent attention it requires. Current security measures have continued to be ineffective in managing the risk of theft or vandalism mainly due to incompetent security personnel and poor resources. Sharing of information concerning security within the organization should be encouraged to foster a culture of cooperation and unity towards ensuring collection security. Security policies should be reviewed against the

organizational culture for either to compliment the other. Members of the organization need to be educated on the importance of such security policies so as to realize the role they play in safe guarding collections from theft and vandalism. Risk management procedures and policies should be well understood by all members of the organization for them to be effective. If First Floor Gallery Harare does not change its attitude towards security, it may eventually lose all its collections to theft and vandalism.

5.3 Recommendations

i) Recommendation for people at F.F.G.H

It is advisable for First Floor Gallery Harare to shift their current outlook towards security to an outlook where adequate security is an essential prerequisite for smooth operations. Security must be taken seriously because if not this may have detrimental effects on the organization and its reputation. In actual practice so much has to change from the way individuals perceive security to how the entire organization perceives security. Primarily it is important to develop a security manual for this particular organization which will guide the organization and its members in maneuvering towards adequate security for safeguarding art collections. This manual should be explicit in how members of the organization should deal with all security-related issues and state clearly the specific security requirements of First Floor Gallery Harare. This provision will most likely deter informal and unsystematic security practices by employees and encourage uniform security practices they will be held accountable for within the organization.

ii) Recommendation for governance as a factor

Additionally, the organization should establish a security committee which is solely focused on ensuring collections security. Everyone in the committee should assume a certain duty or responsibility for instance mobilizing external funding for security developments. This security committee will also be responsible for drafting security regulatory policies for the organization besides encouraging staff participation in security programs and overseeing the general functionality of security in the organization. At First Floor Gallery Harare establishing a security committee will prove helpful in instituting firm control over security which may change the organization's attitude towards security. Security policies and procedures will probably be followed and adhered to when there is a security committee that is dedicated to thoroughly enforcing them. Therefore First Floor Gallery Harare should

consider establishing a security committee as an organizational measure to improve current security.

iii) Recommendation for physical and technological mechanisms

Another recommendation I would suggest for First Floor Gallery Harare is to make use of electronic devices and security alarms to support structural and physical security on their premises. If possible it may reach an agreement to form a partnership with a security company which may provide security services that best suit is the art gallery's security needs. Collaborations with other institutions that may help with financial or other resources can be beneficial to the organization in improving its security. Also doors and windows should be reinforced to withstand pressure from the intruder, locks on doors and windows must be kept functional and tight closing so as to deter forced entry. Considering limited funds First Floor Gallery Harare has access to it should at least be prepared to weld strong burglar bars on windows and strong screens on doorways in an effort to enhance security. With its limited resources the researcher urges First Floor Gallery Harare to be innovative in finding effective security measures that not only suit its budget but also minimize the risk of damage, loss and destruction.

iv) Recommendation for operations and processes at F.F.G.H

Furthermore First Floor Gallery Harare should make a special effort to design and develop a storage facility for its art collections. A storage facility in this organization can be a means of monitoring access to collections and will make it easier for employees to accurately check the inventory. Even with other security measures, the gallery should continuously be committed to improving them with time so as to keep up with other developments around the world. Such an approach to security will mean that the organization is not only focused on security issues that require immediate attention but those that may prove more important in the long run of the organization. Thus security at First Floor Gallery Harare should not only solve current security problems against theft and vandalism but also manage the risk of future loss due to theft and vandalism.

5.4 Security in the future

In a constantly changing world security remain vital and still needs to develop. It is necessary that security mechanisms be improved so that they become tailored for security required in cultural institutions. If security does not suit the needs of cultural institutions in safeguarding artistic collections an important heritage of the society can be lost. Therefore there is need for security in private art galleries to keep up with current developments around the world.

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Appendix 1: Interview Questions for Security Experts

My name is **Kundai V. Ndlovu**, a fourth year student studying a **BA (Honours)** in **Archaeology, Cultural Heritage and Museum Studies** at the **Midlands State University**. I kindly ask you to respond to the following questions I shall ask you. Your cooperation will be greatly valued in sharing this information that is relevant to my research study. I want to assure you that all the information you will provide shall be treated as highly confidential and will only be used for this study.

- 1) Briefly tell me about your professional background?
- 2) Have you ever been involved in planning security strategies for a cultural institution?
- 3) With your experience in security which security measures would you expect to find in local art galleries?
- 4) What security measures would you advise art galleries to employ for safeguarding artworks?
- 5) How can private local art galleries improve security of their art collections?

Appendix 2: Interview Questions for Visual Artists

My name is **Kundai V. Ndlovu**, a fourth year student studying a **BA (Honours)** in **Archaeology, Cultural Heritage and Museum Studies** at the **Midlands State University**. I kindly ask you to respond to the following questions I shall ask. Your cooperation will be greatly valued in sharing this information that is relevant to my research study. I want to assure you that all the information you will provide shall be treated as highly confidential and will only be used for this study.

- 1) Do you actively participate in art gallery security programmes?
- 2) What security measures are in place at F.F.G.H?
- 3) Do you think current security measures are adequate for safeguarding collections?
- 4) Is there anything at F.F.G.H that can be done to improve security of collections?

Appendix 3: Interview questions for the Gallery Attendant

My name is **Kundai V. Ndlovu**, a fourth year student studying a **BA (Honours)** in **Archaeology, Cultural Heritage and Museum Studies** at the **Midlands State University**. I kindly ask you to respond to the following interview questions that I shall ask you. Your cooperation will be greatly valued in sharing this information that is relevant to my research study. I want to assure you that all the information you will provide shall be treated as highly confidential and will only be used for this study.

- 1) How long have you been working at First Floor Gallery Harare?
- 2) During the time you have been working here, have there been incidents of theft or vandalism?
- 3) Briefly tell me about the general security routines that are carried out in the gallery?
- 4) In your opinion, how effective do you think these security routines are in fighting against threats to safeguarding of artistic material?

Appendix 4: Interview questions for Gallery Directors

My name is **Kundai V. Ndlovu**, a fourth year student studying a **BA (Honours)** in **Archaeology, Cultural Heritage and Museum Studies** at the **Midlands State University**. I kindly ask you to respond to the following interview questions that I shall ask you. Your cooperation will be greatly valued in sharing this information that is relevant to my research study. I want to assure you that all the information you will provide shall be treated as highly confidential and will only be used for this study.

- 1) Do you have any policy for security procedures at First Floor Gallery Harare?
- 2) How have current security measures been effective in reducing loss of artistic material due to theft or vandalism?
- 3) What are some of the challenges that the gallery has been facing which are related to security of collections?
- 4) In your opinion, what do you think can be done to address these challenges?

Appendix 5: Observation Guide used by the researcher

The table shown below is an observation guide used by the researcher to record findings at First Floor Gallery Harare.

Security Measure	Observation
Security guards	
Alarm system	
Camera surveillance	
Burglar bars	
Motion detectors	
Other security measures	
Current security procedures	
Disaster Management	
Risk Management	