

# **ABSTRACTS AND SPEAKERS**



**INTERNATIONAL COMMITTEE  
ON MUSEUM SECURITY**

## **INTEGRATED RISK MANAGEMENT**

**Amsterdam 22-26 September 2008**

**The Mirror Room in the Concertgebouw  
Concertgebouwplein 2-6  
1071 LN Amsterdam**



**Dennis Ahern**  
***Parties & Picassos***

Dennis Ahern will explore the risks involved in hosting special events in museums and other cultural venues. Most, if not all of us have the challenge of being fully supportive of our special events programmes, whilst at the same time ensuring the protection of fragile collections, buildings and environments. We'll look at some of the identified and hidden risks and discuss options for reducing them.

**Dennis Ahern** is currently the Head of Safety & Security for Tate which is a UK government arts organisation. Tate has several sites in the UK and displays the national collection of British art from 1500, and an international collection of modern and contemporary art from 1900 to date. Prior to working with Tate, Dennis was the Director of Security for an international hotel group which followed his retirement from Her Majesty's forces where he served as a Police officer in various operational environments including counter intelligence operations and counter terrorism. He regularly supports the UK government's centre for the protection of national infrastructure in the training of counter terrorism security advisors and New Scotland Yard during training for arts & antiques unit officers.

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**Bob Combs and Stephen St. Laurent**  
***A Strategic Approach to Risk Management***

We are all challenged by limitations on our time, our staffing, and other resources. In addition, each institution has unique characteristics that make it difficult to apply a standard “one-size-fits-all” solution in managing risks. How do we know that we are directing our preventive efforts towards those risks that have the greatest likelihood of impacting our institutions? What is the probability and criticality of potential incidents? How do we avoid complacency and ensure that our preventive efforts regularly adapt to the evolving nature of the threats? This presentation will focus on the latest trends affecting cultural institutions; will describe an innovative process improvement approach that we use to assess risk and prevent incidents; and will provide an overview of preventive measures in place at the Getty Center and the Getty Villa.

**Bob Combs** has been with the Getty since 1986. He served for a number of years as Manager of Technical Systems and was responsible for the design, implementation and maintenance of security/life/fire/safety systems at the Getty Center and the Getty Villa. In 2000 he was promoted to Director of Security for The J. Paul Getty Trust. He manages a proprietary staff of several hundred security professionals responsible for security, life safety, technical systems and transportation.

A native of Chicago, Bob also previously served as Associate Director of Security at the Art Institute of Chicago, from 1979 through 1986. He holds a Bachelor of Science degree in Management from the University of Redlands, and a Masters in Business Administration (MBA) from the University of California Los Angeles (UCLA).

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**Dick Drent**  
***ORRI Training***

In the Netherlands a more sophisticated way to protect our cultural heritage is needed. The process of leaving the reactive (old) way of security measurements in favour of a more pro-active way slowly breaks the surface. Within a decade there will be a change in the way we protect our art.

As the best visited museum in the Netherlands, the Van Gogh Museum in Amsterdam (1.55 million visitors in 2007) started in 2005 with a new concept of security. A concept in which organizational, constructional and electronic security measurements are more balanced. The museum started with a new way of training the guards which resulted in a new form of security. In this concept the risks are recognized in an early phase in order to be able to deal with them before they become threats.

This training is specially developed for museums and is called ORRI-training (Observation, Recognition of behaviour, Risk analysis and Intervention). By making use of ORRI, staff is more committed and the job of security guard is more interesting.

Because ORRI is a success, we developed an ORRI-training II in which we explored the subject in more detail. In ORRI II for instance, Recognition of behaviour turns into Profiling. By using ORRI re-active changes to pro-active with only good personal training, motivation and good leadership.

The Rijksmuseum in Amsterdam adopted this course and the Dutch Council of Museums in the Netherlands requested for the development of a standard ORRI-training for all security staff involved in protecting cultural heritage in the Netherlands.

**Dick Drent** has been Director of Security at the Van Gogh Museum in Amsterdam since January 2005. He worked in the field of law enforcement in the Netherlands for 25 years. The last 12 years he worked with the Dutch National Police Agency, as coordinator in the National Undercover and Sensitive Operations Unit. Together with some ex-colleagues from law enforcement he co-developed a method in museum security training called ORRI (Observation, Recognition of behaviour, Risk analysis and Intervention). He also is trainer in a special skills training program within law enforcement and security business.

Dick is on the Board of the International Committee on Museum Security, on the Board of the Security and Facility Management Section of the Dutch Council of Museums, on the Board of the Security Council of Amsterdam Museums and member of the Council of Information Security Officers. He is one of the organisers of this conference.

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**Arantza García and Ainhoa Sanz**

***The Importance of Staff Perception. Auditing the Guggenheim Bilbao Museum's Emergency Preparedness Plan***

Since its inauguration in 1997 the Guggenheim Bilbao Museum has advocated a preventive conservation approach in its management strategy. The collections emergency management plan was set in place in 2003 playing a key role in this holistic strategy. During four years of functioning, the emergency plan has always proven a cost and effort-effective tool to prevent disasters, to ensure an efficient intervention and to minimize the aftermaths.

In 2007, as part of the emergency plan updating programme, the Conservation Dept. carried out a thorough evaluation of the emergency plan in order to optimize its efficiency. The self-audit was designed to help identify malfunctioning and areas where improvement was needed.

Main aspects addressed in the evaluation included: the compliance of standards and pre-set objectives, the suitability of human and material resources to fulfil those objectives, the procedures, etcetera.

Part of the assessment also focused on staff perception, opinion and attitude regarding the emergency plan, the risks and the vulnerability of the museum. The information was gathered by means of an indicator-based multiple-choice questionnaire answered by all staff involved in the emergency plan.

The assessment results went far beyond our expectations and revealed the importance of staff perception in the process of emergency plan evaluation. Even considering the subjectivity to which an evaluation of such parameters is subject, the results obtained proved very revealing; for some of the evaluated aspects it was observed a lack of correspondence between staff perception and reality, which can be used in the continuous improvement of the Plan.

In summary, the self-audit exercise proved to be far more than a simple tool to identify weak points and assets in the emergency plan. What is more, it served us to identify a new parameter to take into consideration in the risk assessment process and in continuous emergency plan evaluations; staff perception.

**Arantzazu García** is graduated in Paintings Conservation at the University of the Basque Country UPV-EHU. She studied Management of Cultural Heritage at the University of Malta, and specialised in Preventive Conservation at the Paris I-Sorbonne University in 2005. Between 1998-2001 she worked as Conservator for various institutions in Greece, Spain and Italy. From 2001-2004 she was Assistant Lecturer in Conservation and Restoration Studies of the University of Malta. After completing her MA in 2005, she worked as Assistant Project Manager at the Centre de Conservation et Restauration d'Oeuvres d'Art in Perpignan, France. In 2006 she joined the Guggenheim Bilbao Museum Conservation Dept. as Research Intern. As part of her internship she has conducted an evaluation of the existing collection emergency plan with a focus on staff perception.

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**Ainhoa Sanz** graduated in Fine Arts, specialization in Conservation-Restoration at the University of the Basque Country UPV-EHU, where she also later studied Art History. During several years she combined work as Conservator-Restorer for various institutions with teaching duties at the Conservation-Restoration Dept. at the University of the Basque Country UPV-EHU. In 2003 she joined the Guggenheim Bilbao Museum Conservation Dept. where in 2005 she was appointed as Head of Department.

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**Willem Hekman and Dick Drent**  
***A Central Control Room for Two Museums in Amsterdam***

In 2003 the directors of the Rijksmuseum and the Van Gogh Museum in Amsterdam decided to develop a plan to co-operate with the control rooms of the both museums. In Amsterdam three large museums are located along the Museumplein: the Rijksmuseum, the Van Gogh Museum and the Stedelijk Museum. All three museums have their own security organisation manned with security guards and with their own control room manned by own operators.

The three museums each had their own CCTV system, movement detection system, mobile radio system, etcetera.

After the initial decision in 2003, the Heads of Security of the three museums got together and made the plans for co-operation of the security organisations.

Unfortunately the Stedelijk Museum had to quit this process in 2006, but the other two continued.

During the past two years it is implemented that the Rijksmuseum and the Van Gogh Museum use many security systems of the same brand, the same procedures and the same mobile radios.

In 2007 a location for one Central Control Room for the two museum was selected and a new Security Management System for both museums was developed and installed. Since mid 2008 the two have been working together, sharing office spaces and improving identical procedures. The future for both organisations looks bright and the road to expansion of the co-operation has been paved.

**Willem Hekman** has worked as Head of Security and Security Advisor of the Rijksmuseum in Amsterdam from 2004. His mission was to improve the standards of the security organisation in the museum and to co-operate with Dick Drent (Head of Security in the Van Gogh Museum) in a project of creating one Central Control Room for (at least) two museums. From 1964 till 1998 Willem was an officer in the Royal Netherlands Marine Corps, doing every thinkable physical training in warm and very cold climates, and also working in several staff jobs all over the world. Besides his work in the Rijksmuseum he is a volunteer in several jobs like taking care of elder sailors, military men and also physical and mental handicapped persons. Willem is one of the organisers of this conference.

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**Jahangir Hussain**

***Risk Analysis and Risk Management in Museums in Bangladesh***

Bangladesh is the most densely populated country in the world. About 150 millions people live in an only 0.15 million sqm. area of Bangladesh. There are about 140 museums in Bangladesh. Museums are established by the Government, private and personal initiatives. They are very different in type in respect of size, collection management, location and nature. But security problems of premises, collections and people are common. The risks include theft, fire, lightning, storm, robbery, vandalism, explosion, tempest, flood, cyclone, tornado, thunderbolt, subterranean fire, earthquake, vehicles, aircraft, articles falling from aircraft, sonic boom, burst pipes, fuel spillage, war, riot, civil commotion, nuclear radiation, malicious damage, accidental damage and damage of artifacts due to lack of conservation, fungus, insects, electric short circuits, damage caused by human behaviour, arson, sabotage, accidents caused by ignorance, accidents during repairs to the building, guests in the Auditoriums beyond office hours.

All kinds of risks are to be addressed by the museums authorities. Bangladesh is a developing country and literacy rate is not so high so there are always risks in the cultural area. To minimize the risks, museums have taken measures according to their way and means.

Although several steps have been taken in museums of Bangladesh, several cases of theft, robbery, sabotage, floods, damage caused by human behaviour and others occurred. Some of these incidents will be discussed. After these experiences effective measures were taken, like introducing modern equipment in some museums. Several measures are yet to be taken and integrated risk management should be introduced in museums in Bangladesh.

**Jahangir Hussain** studied Geography at Dhaka University. He has worked in the Bangladesh National Museum since 1986 where he served in various positions. Since 2006 he has been Keeper of the Contemporary Art and World Civilization departments. Jahangir is the Chair of ICOM-Bangladesh.

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**Dick Mooij and Paul van Duin**  
***The Renovation of the Rijksmuseum***

The old building did not comply with the functional, technical and spatial requirements for the 21<sup>st</sup> century, even not with legal requirements. The demands of the public were not met. Only with a comprehensive approach the desired or required result could be reached.

As the main building had to be emptied, several projects had to be carried out in advance, some with a permanent character, others with a temporary character. A very successful project was the creation of a temporary museum for the Masterpieces in the Philips wing.

The Main Building has to become a building for the public. Exhibition galleries and other facilities for the public (such as restaurants, a shop, and an activity centre) cover almost all of the main building.

Special features in the design are the courtyards that are opened up again and interconnected under the so-called Passage. This Passage is in fact a public road for pedestrians and bicycles going right through the museum.

The decorations, the climate, the building physics, the logistics, the fire safety etc. have been given much attention. Security has a very high priority.

**Dick Mooij** has been Head of the Project Group Housing the New Rijksmuseum since 2000. After his study at the Technical University Delft he worked from 1970-1974 as an Expert in planning and programming Educational Facilities for Unesco in many countries. He lead building projects at the University of Leiden from 1974-1982 and at the Ministry of Education and Science from 1982-1993, where he later was Project Director Decentralization. Before entering the Rijksmuseum he was the Director of Rienks Mooij Managers and Consultants.

**Paul van Duin** studied Psychology at the University of Utrecht before switching to Furniture Conservation in 1980. He graduated at the Opleiding Restauratoren in Amsterdam. He worked from 1984 -1989 as a furniture conservator for the British Royal Collection and from 1989 onwards for the Rijksmuseum as head of furniture conservation. Paul was also project manager for several temporary accommodations of the Rijksmuseum but above all responsible for the Ateliergebouw which opened in July 2007 and houses the Rijksmuseum conservation departments as well as the research department of the Netherlands Institute for Cultural Heritage and the Master Programme in Conservation and Restoration of the University of Amsterdam. Since 2004 he has been a member of the board of ICOM-Nederland.

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**Piotr Ogrodzki**

***Protection and Security of the Polish Maritime Museum in Gdansk – the Żuraw Branch***

During the ICMS conference which took place in Poland in September 2006, in the framework of its practical exercises, the participants of the meeting got acquainted with the security system of the Central Maritime Museum in Gdansk Żuraw Branch (Crane). The exercises took place in three groups – technical security system against crime, fire protection and organization of physical protection. At the end of the visit to Gdansk, the observations and suggestions for improvements were presented at a meeting with the Director of the Central Maritime Museum.

Both the participants of the conference and the employees of the museum were of a unanimous opinion that the exercises had been suitable and educative. The participants of the conference could confront their experience with a non-typical facility which in itself is an architectural relic of a unique value. For the staff it was very important to get to know how external specialists, completely unattached to the facility, see the protection and security system. Within two years, many suggested solutions were implemented.

**Piotr Ogrodzki** graduated from the Faculty of Law of the Warsaw University, majoring in criminology (thesis *Thefts of Works of Art from Museums*). From 1984-1986 he worked in the State Ethnographical Museum in the Department of the Chief Inventory Taker. Since 1986, from the moment the Centre for the Protection of Art Collections was established, he has worked here, the last 11 years as its Director. The Centre for the Protection of Art Collections is the central institution of the Minister of Culture, acting in the field of protection and safety of art collections in Poland. In 1996 and 2006, Piotr organised the ICMS conferences in Poland. For almost 15 years he worked as a volunteer in the Editorial Board of the Polish biggest specialist periodical devoted to protection, the bi-monthly *Alarm Systems*, and in the Editorial Board of the quarterly *Valuable, Invaluable, Lost*. He wrote many articles on protection and safety and is co-author of the *Handbook of Protection of Museums* and the *Handbook of Protection of Sacral Objects*. He gives lectures at the Polish universities to regular or post-diploma students in the field of the protection of cultural heritage. Piotr has been awarded a bronze medal of merit "For Contribution to Defence of the State", a silver medal of merit "For Contribution to the Police Work" and the highest award of the Minister of Culture "Gloria Artis" for his contribution to the protection of the national cultural heritage.

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**Marja Peek*****Exceptional Exhibitions, Exceptional Risks***

Integrated risk management is a continuous process and risk analysis is not a once-only activity. A museum as well as its surroundings change and new threats may occur. Although exhibitions in most museums belong to the core business, exhibitions may be - or should be - seen as changes in the regular situation and therefore as a potential cause of new risks.

For exhibitions of exceptional importance Dutch museums may apply for State Indemnity. In order to obtain this subsidy, the museum has to meet certain conditions in different fields. In the field of security a risk analysis is required for the exhibition which will take place in the near future. The Netherlands Institute for Cultural Heritage (ICN) assesses the requests for indemnity. The presentation will focus on the dynamic aspects of risks and risk analysis for future situations.

**Marja Peek** studied Art History and Information Science at the University of Leiden. She specialized in applied informatics for cultural heritage. Since 1989 she has worked at the Netherlands Institute for Cultural Heritage (ICN), first as coordinator of the Art Historical Department and from 1996 as coordinator of the Information Department. ICN is part of the Ministry of Education, Culture and Science. From 2001 she has worked at the ICN as a consultant in the field of collection management in which risk management plays an important role. She also is coordinator of the Dutch Indemnity Scheme, in which museum security is an important issue. Marja is one of the organisers of this conference.

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**Hanna Pennock*****Integrated Risk Management in the Netherlands***

Integrated Risk Management consists of seven elements: organisational (1), structural (2) and electronic (3) preventative measures have to be taken to protect people (4), buildings (5) and collections (6). Last but not least, it has to be an integral part of the museum's policy. Risk management has to be positioned high in the organisational structure of the museum.

The Dutch Ministry of Education, Culture and Science put up an extensive subvention plan for the privatised State museums, and, in a more modest way, for the other Dutch museums. They are working hard to make risk analyses and to implement the integrated risk management. The State Inspectorate for Cultural Heritage inspects the plans of the former State museums. This presentation will focus on the recent developments in this field in the Netherlands.

**Hanna Pennock** studied Art History and Italian Language & Literature at the University of Utrecht. Her field of specialisation is Dutch and Italian 19<sup>th</sup> century art. She worked as a researcher and organiser of exhibitions in several Dutch museums. Since 1995 she has worked as an Inspector at the State Inspectorate for Cultural Heritage, which is part of the Ministry of Education, Culture and Science. She is on the Board of the International Committee on Museum Security, and a member of the Executive Council of ICOM. Hanna is one of the organisers of this conference.

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**Bharat Raj Rawat**

***Risk Analysis and Disaster Management in the National Museum of Nepal***

Nepal is a country of diverse ethnicity, culture and heritage. In this context, in Nepal we have to raise the standard to preserve our tangible and intangible heritage as well as to improve education in this field.

In Nepalese museums risk management is a new phenomenon. Unfortunately, in countries like Nepal cultural heritage is never seen as of high priority by the government. However, the National Museum in Kathmandu has organised short courses for museum staff on basic knowledge of risk management. Besides, Nepalese museums have good relations with the police, the fire brigade and the offices of the electricity and mining. A small manual for proper storage, risk management and disaster preparedness is available. At the National Museum attention is paid to threats like fire and flood as well as dust, dirt, temperature, humidity and light.

**Bharat Raj Rawat** studied history at the Tribhuvan University in Nepal and museology at the National Museum Institute in New Delhi, India.

In the period between 1988 and 1990 he was curator at the National Art Gallery in Bhaktapur and curator at the National Museum of Nepal in Kathmandu. From 1990 until 1995 he was director of the Kapilwastu Museum. He also was Secretary of the Nepalese Museum Association and currently is Secretary of ICOM Nepal.

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**David Sanders*****IAMFA's Facility Management Perspective on Integrated Risk Management***

The International Association of Museum Facility Managers (IAMFA) is an international, educational organization devoted to meeting the professional needs of museum facility administrators, especially their efforts to set and attain standards of excellence and quality in the design, construction, operation and maintenance of world-class cultural facilities. Buildings in general with their structural, mechanical and electrical components as well as different approaches to building operations may be sources of potential hazards for various reasons. A complete risk assessment of any organization should consider impacts on occupant health and safety as well as on the business continuity of the organization that depend on the condition of the building that houses these functions. When the organizations concerned are cultural institutions, then opportunities exist where organizations such as IAMFA and ICSM could collaborate including risks to collections that depend on secure environmentally controlled spaces. This presentation will cover some of the areas where our two organizations could be of benefit to each other.

**David Sanders** has been at the Natural History Museum, London, as the Director of Estates since November 2005, prior to which he had spent a considerable period of his career in the National Health Service looking after all manner of establishments and latterly within the University Sector as the Director of Estates at both Birkbeck College and Kingston University. He is a Chartered Building Services Engineer with an interest in all things associated with the built environment. He is also on the Board of Directors of both The Energy Consortium (Education & Public Sector) and the London Universities Purchasing Consortium. His role at the Museum covers being a corporate director responsible, together with his fellow Directors, for the well running of the Museum as a whole, a functional departmental head responsible for all estates and facilities functions and the construction project director for a major £77M new build life sciences centre due to open in September 2009.

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**Theo Vermeulen**

***An Expertise Centre on Safety and Security for all Heritage Institutions***

Knowledge and expertise on safety and security matters are well provided in The Netherlands, but they are scattered and there is no central independent organization where all information is accumulated. In 2007 the Ministry of Culture has asked the National Library of The Netherlands to build an expertise centre on the protection of cultural heritage for the Dutch heritage world, including archaeology, libraries, archives, museums, monuments and churches. The expertise centre has two major goals; firstly to collect the fragmented knowledge and expertise, and present it in a structured way via a website. Secondly to propagate the importance of focusing on safety and security issues in our organizations.

An important instrument for the expertise centre will be a central database for the registration of incidents in heritage institutions. That database has been used by a small group of institutions in a pilot project over the last two years and is available for nationwide use now.

The presentation will outline how the idea for the expertise centre was born and in what stage of development we are at the moment. Special attention will be paid to the incident registration database. Why is the registration of incidents so important and what is the surplus value of registration in a central database, shared by a large number of institutions?

**Theo Vermeulen** has worked at the Koninklijke Bibliotheek, National Library of The Netherlands, from 1974. He worked in several positions at the Department of Early Printed Books and the Department of Special Collections, before becoming Head of the newly formed Department of Collections Care in 2003.

Since 2007 his main focus has been on safety and security issues as Program Co-ordinator for Security & Collections in the Koninklijke Bibliotheek. This includes responsibility as Project Manager for the establishing of the new Expertise Centre for the Protection of Dutch Cultural Heritage.

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## **Rinus Vonhof**

### ***Risk Analysis and Integrated Risk Management in the Kröller-Müller Museum***

Is it wise to

- accumulate enormous values in one building?
- receive hundreds of thousands guests (potential thieves) every year?.
- send hundreds of precious artworks all over the world every year?
- build a museum in the middle of nowhere, in the middle of a forest in which bush fires occur every year?
- to share part of your knowledge regarding safety issues and risk analysis with all the people who are present here?

In the Kröller-Müller Museum we started to tackle these issues about 15 years ago, making a risk analysis (more than 200 different risks) and a mathematical approach how to determine the priorities. The Top 10 of risks will be discussed as well as the preventative measures to eliminate or reduce these risks. Until now we have invested about 20 million Euros to keep up with our own ideas about security. Yet new risks like bronze theft and raids during opening hours are coming up.

**Rinus Vonhof** has worked since 1971 at the Kröller-Müller Museum in Otterlo, in the National Park Hoge Veluwe, with a short interruption of serving in the Dutch Army. He had different positions until in 1984 he became Deputy Director and Head of Facility Management.

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