

ABSTRACTS AND PRESENTERS



INTERNATIONAL COMMITTEE ON MUSEUMS SECURITY

**IMPLEMENTING & MAINTAINING SECURITY & SAFETY AT CULTURAL INSTITUTIONS
WITH FEWER OR LIMITED FINANCIAL RESOURCES TODAY AND IN THE FUTURE**

40th ANNIVERSARY COPENHAGEN

8 - 12 SEPTEMBER 2014

The Year in Review

By Bob Combs

This will be a fast-paced review of significant incidents that have impacted cultural properties throughout the world during the last year. We will learn from the misfortunes of others, discuss emerging trends, and explore practical steps that can be employed to safeguard our institutions.

Presented by:

Robert (Bob) Combs, Director of Security and Visitor Services, The J. Paul Getty Trust

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 and implementation of security and 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 and in 2011 added responsibility for the Visitor Services Department. He manages a proprietary staff of several hundred security and visitor services professionals responsible for security, life safety, technical systems, transportation, visitor services, call center, box office, and parking operations.

A native of Chicago, Combs 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 Anderson School at University of California Los Angeles (UCLA).

Working together: – Intelligence led Museum Security

By Vernon Rapley

Mr. Rapley will talk about initiatives in the UK designed to facilitate intelligence and information exchange within the Cultural Sector. He will describe how enhanced knowledge and understanding can improve security and reduce costs throughout Museums, Galleries, Libraries and other cultural venues. He will also talk about the importance of ensuring that security assists in providing a great Visitor Experience. He will describe recent changes at the V&A that seek to achieve this whilst reducing costs.

Presented by:

Vernon Rapley, Head of Security and Visitor Services at the Victoria & Albert Museum

The Chairman of the National Museum Security Group

The Industry Sector Lead for UK Tourism on the Cross-sector Safety and Communications Group
A member of the Association for Chief Police Officers, Heritage and Cultural Property Crime Working Group

Securitas Remote Video Solutions

By Per Clemmensen & Lars Kämpe

Securitas corporate overview - who are we, where are we, what does Securitas offer in general with a clear focus on solutions. Solutions are services bundled with hardware and installation to provide the customers a one-stop shopping experience.

What can Securitas offer in specific for cultural institutions taking into consideration the main theme of the conference, so presenting our capabilities on RVS (how did we set this up, what are the benefits for the audience of this set-up)

References of already realized projects (in all markets) where we achieved a cost-saving for the customer and increased the security level.

Company info:

Securitas is a global knowledge leader in security. We protect your company's values. This involves rapid response times, highly skilled guards, high-tech solutions and a perfect match between human skills and unique surveillance systems. In the breath between complex full service solutions and simple monitoring we ensure dedicated security – from global companies to local enterprises.

In Denmark we have 20 offices, two monitoring centers and 135 cars on wheels each night. With this we are able to guarantee a safe and secure alarm response setup. Our solutions have given us a position as market leader through many years. This assures you, that we know our business, and we are also here tomorrow. We are always present and talking care of your values – today, tonight and tomorrow.

Globally we employ close to 310,000 people in 52 countries. In 2013, total sales amounted to MSEK 65,700 and operating income to MSEK 3,329. In Denmark we employ more than 900 people. We have around 24% market share in Denmark, and in 2013 we had a turnover of more than 450 MDKK.

Presented by:

Per Clemmensen
Lars Kämpe

The only global security solution for exhibited, stored and transported works of art

By monalitag®

With the reduction of budgets and personal, museums have to find new solutions to keep up their daily operations and their security standards.

EDITAG enriched its monalitag® solution with the innovative mOOnTAG, the first and smallest hybrid tag designed for works of art. The mOOnTAG offers a real shift in the security management and a move from simple security to global management of works of art in all museum areas.

One single system, in other words, one investment, can cover for identification, traceability and protection of works of art in exhibition, storage and during transport and lending.

The mOOnTAG offers extended functionalities and addresses the needs of a complete collection. It traces movements with time stamp, identifies works of art at distance for contactless inventories, secures works of art against theft and vandalism and monitors T° and RH for best conservation conditions. The mOOnTAG requires zero configurations or programming in the installation thanks to its unique hybrid technology and it is automatically defined and configured as soon as it has been activated on site.

With this outstanding and innovative set of features, the mOOnTAG technology enables “Global Art Monitoring” in museums and thus maintains security and safety at a high level even with fewer financial resources.

Company info:

EDITAG is the manufacturer of monalitag®, an electronic software solution developed for “Global Art Monitoring” in museums and cultural institutions. monalitag® identifies objects at distance for contactless inventories, protects works of art against theft and vandalism, monitors T° and RH for best conservation conditions at any time and in all areas of the museum, in exhibition, in storages, during transport and lending. EDITAG is headquartered next to Aix en Provence in the south of France and has an office in Cologne – Germany and various distributors in other countries. monalitag® is installed in over 100 sites including prestigious references such as the Louvre in Lens, the Domaine of Chantilly, the MuCEM...

Presented by: Iris Donner, Export Sales Manager, EDITAG SAS

Email: Iris.donner@editag.eu

Security in a Regional Museum

By Penelope Abram

Art museums around the world have three common goals: 1) Acquiring and maintaining masterpieces 2) Promoting public visitation and awareness, increase attendance and event creation 3) Securing the pricelessness of the art pieces. While art museum security seems to be a more 'behind the scenes' affair, the severity of potential thievery is a constant consideration. In present day, financial burdens of security cost and risk management have led to some cutting corners and elimination of some measures. During my attendance of the Association for the Research into Crimes against Art program, museum security became the topic I found most fascinating and chose this for my thesis. By using the techniques for a security audit and analysis taught to us by Dick Drent of the Van Gogh Museum in the Netherlands, I chose a regional museum in the city I live in and completed an audit there. I conceived an inexpensive alternative to the security of the museum's artworks, since I come from a retail environment and can compare and contrast each industry's inventory methods. The security guards and staff are the first protectors of the museum treasures. Their observation skills are the reason they were hired. One method borrowed by the retail industry would be an extreme asset to current staff in museums around the world. Zoning the museum into color-coordinated sections will not only identify specific geography of the museum floors themselves, but will lead to faster recognition of high traffic areas to the more famous pieces. By sectioning the gallery guards in various areas, they will begin a guardianship attitude and therefore increase attentiveness and pride. When the staff and guards feel like they 'own' their given zone, they will feel even more protective of the museum. This relatively low-cost solution will require some time, planning and residual training once security establishes and creates zones. All artwork will be bar coded and labeled per zone. The color-coded zones will eventually become an art form itself within the museum security world.

Presented by:

After spending my childhood in Bardstown, Kentucky, discovering a love of making and studying art, I attended the University of Louisville in Kentucky. I took a wide variety of courses including most offered graduate-level credits. By 2011, I earned a Bachelor's of Art baccalaureate degree in Art History. In 2013, I applied and was accepted into the Association for the Research into Crimes against Art postgraduate certificate program in Amelia, Italy. We surveyed and examined various aspects of art crime, and performed personal research on the thesis project. Museum security intrigued me and after returning home to Syracuse, New York, I completed my thesis on the subject using the information I learned. I wish to pursue more art educational or employment opportunities anywhere around the world.

Poorly secured museums for lack of money... a false problem!

By Stéphan Théfo

Art theft remains a common criminal phenomenon in both modest establishments as well as the most world-renown museums. Objects of inestimable monetary, historical, and artistic value are stolen and resold sometimes never to be seen again either hidden away or even destroyed. Despite major advances in security technology, art theft and vandalism continues and observation quickly reveals that the modus operandi has hardly changed over the past several decades remaining relatively simplistic and opportunistic. Security strategies should strive at a minimum to reflect this reality, recognizing that frequently the most modest preventive measures and common sense could end up saving some of the world's most precious artifacts and works of art.

Present by:

Stéphane Thefo is a security expert who has over 27 years of experience working for the French Police and is currently seconded to the General Secretariat of the International Criminal Police Organization (INTERPOL) in Lyon, France. During his 6-year assignment to the French Ministry of Culture, Mr. Thefo was responsible for securing France's cultural heritage sites. From 2006 to 2010, Mr. Thefo carried out over 600 onsite security audits of important historical and cultural sites both within France and abroad primarily covering churches and cathedrals, museums (permanent collections and temporary exhibitions), monuments, private chateaus, archives, and archeological sites. Since joining INTERPOL in 2010, Mr. Thefo has continued to use his expertise to protect cultural heritage on an international scale. He has conducted training courses on the protection of cultural heritage and museum security in Algeria, Chile, Colombia, Ecuador, Lebanon, and Mongolia. Following the Egyptian revolution, under the auspices of UNESCO, Mr. Thefo participated in a mission to Cairo to inspect numerous museums and archeological sites which had been pillaged during the revolutionary riots in order to provide assistance to local authorities in reporting thefts of cultural objects and works of art as well as defining a new security strategy for the protection of their cultural heritage. Also in collaboration with UNESCO, Mr. Thefo authored a handbook on securing religious heritage published in 2012. Mr. Thefo is a member of the International Committee for Museum Security (ICMS) and in 2011 was named *Chevalier des Arts et des Lettres* (Knight of Arts and Letters) by the French Minister of Culture in honor of his services to France to secure and protect his country's rich and diverse cultural heritage.

UNA GIORNATA PARTICOLARE (A Special Day)

By Rinus Vonhof

The biggest bushfire in the Netherlands from the last 50 years.

This fire was in Het Nationale Park de Hoge Veluwe, the Kröller-Müller Museum is situated in the middle of this national Park.

Rinus will give an overview of all the events happening this day 21th of april 2014 (Easter Monday)

Presented by:

Rinus Vonhof, Business director Kröller-Müller Museum since 1984, started his career in the same museum in 1971.

Works inside and outside the museum in the fields of security, finance, Personal and durable buildingsstrategy.

Maintaining Museum Security with Fewer Financial Resources and Increased Demands

Panel Discussion

DISCUSSION TOPIC

The demands from Museum/Cultural Institution Administration never seems to slow down, there are continual requests to be better, more competitive, provide additional resources and/or programs.

These demands may come in the form of:

- Striving for higher attendance numbers
- Increasing number of days and hours the institution is open to the public
- High risk Exhibitions, which may include high value and/or increased vulnerabilities
- Adding public programs, such as educational programs and performances
- Developing and planning more revenue generating events

All of these place a stress on the security department in ensuring the safety and security of the collection, building, visitors and staff. "Do more, with less" is the challenge for every Museum Security Director and Manager.

PANEL PARTICIPANTS:

Moderator: **Herb Lottier**, Director of Security, Philadelphia Museum of Art.

Panel Members **Vernon Rapley**, Head of Security and Visitor Services, Victoria & Albert Museum, London

Presentation Topic: Creating ONE TEAM

Bring Security Guards, Visitor Services, Non-Contract Workers, and Volunteers to work together to provide great security.

Per Clemmensen, Securitas, Denmark

Presentation Topic: Proactive Security via New Remote Video Solutions

LJ Hartman, Director of Security, Museum of Modern Art | New York, NY

Presentation Topic: Increased Demands, Limited Resources

Strategic use of staff and technical resources in response to increased Public Hours, Programs, Events and Performances.

Poul Hasbeck, Director Facilities & Security, Louisiana Museum of Modern Art, Humlebæk, Denmark

Presentation Topic: Reducing the use of guards in exhibitions rooms by increased use of technology in the opening hours.

Awareness and Alerts, Incidents and Prevention:

The Programme Safe Heritage

By Hanna Pennock

The Cultural Heritage Agency in the Netherlands houses the programme Safe Heritage which focuses on prevention and awareness raising. Safe Heritage covers the broad range of heritage: collections, archaeological sites, listed buildings and their interiors.

This presentation shows the various instruments used by Safe Heritage, such as its informative website, cooperation with the fire brigade, alerts, and a special project on the threat of earthquakes in the North of the Netherlands.

Special attention is paid to the Database of Incidents that the Cultural Heritage Agency maintains: how does it work, how can it be used, can it help to save money, what trends can be recognised? The presentation ends with a debate in which Hanna Pennock will ask the participants about their views on keeping track of incidents in their museums. Would it work for them, such a database? Do they know what happens in the museum?

Presented by:

Hanna Pennock is Programme Manager Safe Heritage at the Cultural Heritage Agency in the Netherlands. Before this role, she was an inspector of cultural heritage and worked for ten years as a researcher, exhibition organiser, coordinator, editor and curator in several Dutch museums, including the Van Gogh Museum, Noordbrabants Museum, Dordrechts Museum and Museum Mesdag.

From May 2013 to May 2014 she was acting Director General of ICOM in Paris.

Hanna studied Art History and Archaeology, and Italian Language and Literature at the University of Utrecht.

Water Mist Fire Suppression in the Cultural Property Environment: An Update

By Peter Cannon-Brookes

Immediately before the 1993 Annual Conference of ICMS, held in Stockholm, a one-day conference 'Choose Wet or Burned Objects', was held in the National museum, Stockholm, 4 June. In the light of the phasing out of environmentally damaging Halon and similar gas systems, the advantages of water mist fire suppression systems were recognised in the form of the Hi-fog system originally developed by Marioff in Finland to counter arson attacks in passenger ships. Using high pressure and relatively small amounts of fresh water, water mist provides equivalent or better fire protection than sprinkler systems and with a dramatic reduction in water damage. A short report appeared in 'Museum Management and Curatorship', 12, 1993, pp.325-326, and this continues to provide a fundamental statement of principles. In 1995, with Professor Torgrim Log, I published a more substantial technical analysis – 'Water Mist' for Fire Protection of Historic Buildings and Museums' – in 'Museum Management and Curatorship', 14, 1995, pp.283-298, but more recent researches have revealed that the adoption of water mist technology in the museum environment has been remarkably slow. Three recent installations in United Kingdom museums will be reviewed, together with other applications.

Presented by:

Peter Cannon-Brookes, MA, PhD, FMA, FIIC

Born London 23 August 1938; University of Cambridge (Natural Sciences) MA; University of London, Courtauld Institute of Art, (History of Art) PhD; Keeper, Department of Art, City Museum and Art Gallery, Birmingham, 1965-78; Keeper, Department of Art, National Museum of Wales, Cardiff, 1978-86; Director, STIPPLE Database Services, 1986-90; international museum consultant, 1986-; Consultant Curator, Manchester University (The Tabley House Collection) 1988-; Founder Editor, 'Museum Management and Curatorship', 1981-2003; President, International Art Exhibitions Committee, ICOM, 1977-79; Vice President Conservation Committee, ICOM, 1978-81; Fellow of the Museums Association; Fellow of the International Institute for Conservation

The challenge in fire protection of delicate interior of heritage buildings

By Ellen Pauline Steen

Ms. Steen will present the project and story of the fire protection of the areas of the manor house where water based fire suppression was required by the Norwegian Heritage Authority (Riksantikvaren). At the end it was realized that the effect of water on the interior would have devastating effects, and after extensive testing and verification a clean agent, gas-extinguishing system was accepted

Presented by:

Ellen Pauline Steen is manager at Fossesholm Herregaard in Norway. A classical manor house of the 17th century, now a museum and cultural institution open to the public.

<http://www.fossesholm.no>

Mapping of the DNA of fire & smoke for reduction of false alarms

By Torbjørn Laursen, Fire Eater A/S

Mr. Laursen will give a brief background of INERGEN and how it led to a concept for fire detection that is expected to provide very significant improvement in damage reduction as well as significant false alarm reduction. The ICMS 2014 will be a unique opportunity to see the first fully functional Smokesense presentation (prototype) outside the laboratory.

Company info:

Fire Eater A/S is specialized in manufacturing system components and system solutions based on INERGEN. Fire Eater developed INERGEN, and is today focusing on making the safest, most gentle and efficient fire extinguishing solution cost efficient,

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Presented by:

Thorbjørn Laursen is CEO of Fire Eater A/S, Inventor of INERGEN and heading the scientific "Smokesense" project.

High security and low energy cost storage facility for artwork

By Poul Hasbeck

In 2005 all the storage facilities at Louisiana Museum were complete full. Louisiana Museum did not have the money to build or to run a normally storage facility (like most of all other museums).

So our challenge was to find a solution with low running cost and find a solution that some foundations would find interesting enough to finance.

The solution was to build an Art storage facility that wasn't built before. Our goal was to build storage facilities, with climate acceptable for artworks in long term, with a very low use of energy, and on the same time had a high security standard. Another criterion was that the facilities should be unstaffed.

The storage was built in 2010-2011.

Presented by:

Poul Hasbeck, Director Facility & Security at Louisiana Museum of Modern Art since 1 January 2003.

Previous jobs:

5 year at G4S security company, Chief of sales, high security customers

15 years in different development companies in Denmark and UK as head of a department, Head of building projects

Education:

MSc. in Engineering

Capacity Building of Cultural Heritage Protection in Times of Emergency

By Sergiu PANA

The National Committee ICOM Moldova Project *Capacity Building of Cultural Heritage Protection in Emergencies in the Republic of Moldova* originates from the opportunity to apply for projects funding offered by *Prince Claus* Fund for Culture Emergency Response, offered to the participants of the ICCROM training *First Aid for Cultural Heritage in Emergencies* in 2012. As a participant in the above-mentioned training, Valeria Suruceanu, chairman of the National Committee of ICOM Moldova, together with the ICOM Moldova team, planned to carry out the proposed project, which aims to organize a training in Chisinau, in order to contribute to the protection of cultural heritage in Moldova. For the first time in the Republic of Moldova such kind of project was implemented with success, the main goal being achieved – to spread this specialised museological knowledge to national and regional museums of the country.

Presented by:

He graduated the Faculty of Biology from the State University of Moldova in 2000. In 2003 he defends his PhD at the same university. He begins his work at the National Museum of Ethnography and Natural History in 2000, as a Romanian and English language guide, Public Relations Department, organizing guided tours and developing general and thematic guides. Later in this museum he occupies the following positions: 2001-2002 – scientific researcher, Natural Sciences Department, doing scientific research of collections; 2002-2004 – custodian-curator of the Zoological Collection, Heritage Department, with the responsibility for the preservation and conservation of this collection, organizing exhibitions, collecting and restoring exhibits; 2004-2006 - scientific secretary, being responsible for the management and accounting of the official documentation of the museum; 2006-present – head of the Natural Sciences Department, continuing scientific work, organizing the department activity. Since 2009 is member of the National Committee ICOM Moldova, being a member of the Bureau. In the various programs and projects of experience exchange, has participated in several internships in Moldova, Romania, Ukraine, Macedonia, Croatia, Serbia, Georgia. He has published over 30 scientific articles on various subjects including museology.

The Challenge of Securing Wisely with Diminishing Resources

By Herb Lottier

Rare is the security director in the cultural community with unlimited resources. In today's economy, most directors are required to do more with less.

As museum programs and operating hours expand to attract newfound, sometimes challenging audiences, our commonality is that security funding remains stagnant at best.

Security directors make seemingly daily choices between more gallery coverage per officer, replacement of manpower with electronics, elimination of an overnight physical presence in favor of electronics, and a careful reduction in the level of supervision through role combination. The introduction of Visitor Services' Assistants/Guides/Interns/Volunteers (they come in a number of names) into the security formula can offer promise or heartache depending upon your approach.

The Philadelphia Museum of Art has implemented each of these initiatives over the past two years. Your institution may profit from our experience. Philadelphia may profit from your participation in this necessary, worthwhile discussion.

Presented by:

Herb Lottier, CPP has served as Director of Protection Services at the Philadelphia Museum of Art, the 4th largest Art Museum in the United States, since 1996. He administers 35 proprietary supervisors and 175 contract officers and secures seven buildings including two art storage facilities.

Prior to his selection as Director of Protection Services, Herb served in the Philadelphia Police Department for 21 years. His most rewarding Command assignment was as a Captain in the S.W.A.T. Unit responsible for addressing hostage takers, barricaded incidents, and high risk warrant service.

Herb now finds his greatest challenge to be the never ending search for cost saving initiatives in his security department. He longs for the much easier days of confronting an armed felon.

Making Museum Security Proactive

By Dick Drent

Content:

Proactive Security in Dutch Museums

Where have we come from?

Where do we stand?

Where are we going?

International Chances and Challenges.

Within twenty minutes I'm going to take you through the evolution of security in Dutch Museums in the last decade, from the old days of reactive security by development and using the ORRI method in 2007, forward to the up growth and birth of Predictive Profiling for museums in 2013, up to the development of a Knowledge center Security Intelligence in 2014/2015 and forward. Bringing it to the next level....

The Final frontier. This is our continuing mission, to explore strange new methods, to seek out new ways of protecting our cultural heritage, new techniques and to boldly go where one has gone before!!!!...

Presented by:

On August 1, 2014, Dick has left the Van Gogh Museum Amsterdam where he was the Corporate Security Manager since 2013. Before that period he was the Director of Security at the Van Gogh Museum since January 2005.

Before that he worked in the field of law enforcement in the Netherlands for 25 years. Besides various assignments in counter terrorism he worked within the Dutch National Police Agency, as a coordinator in the department of 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), which also lead to the next level, Predictive Profiling for Museums.

Dick is a member of the Board of the International Committee on Museum Security since 2007, and has served as a board member for 6 years with the Security and Facility Management Section of the Dutch Council of Museums. He was a board member of the Security Council of Amsterdam Museums. He is a member of the Council of Information Security Officers.

Next to his work with the VGM Dick runs his own company, Omnirisk, since 2004 in which he provides services and support in the international security and safety arena within the world of protecting cultural heritage with advice, consultancy, training and project management.