

# ICOM - ICMS Conference 2023 in Tokyo

**Building a Community-Based Disaster Prevention and Security Network:  
Case Studies on Synergies Generated by Cooperation**

11, 12 October 2023 Tokyo National Museum  
13 October 2023 Nikko Toshogu Shrine



Organized by: ICOM-ICMS / ICOM Japan / Japanese Association of Museums /  
Tokyo National Museum / Tokyo Fuji Art Museum

Supported by: The Japanese Council of Art Museums

In Cooperation with: Japan National Tourism Organization (JNTO) / Victoria and Albert Museum /  
Hasso Plattner Foundation / Tate / Los Angeles County Museum of Art / Henan Museum

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# Overview of the ICOM-ICMS Tokyo Conference 2023

The ICOM-ICMS (International Council of Museums - International Committee for Museum Security) Tokyo Conference, titled “Building a Community-Based Disaster Prevention and Security Network,” was successfully held with no incidents. Here, we present an overview of the conference.

Recent incidents of theft, loss, and damage to artworks in museums both domestically and internationally, coupled with the constant threat of natural disasters, have prompted the urgent need for Japan’s museums to enhance their awareness of disaster security and establish effective measures.

To address this, ICMS (International Committee for Museum Security), a committee of the ICOM (International Council of Museums) committee, organized its annual conference in Tokyo to build a global network with museums worldwide. The goal was to elevate awareness of disaster security and establish practical measures tailored to Japan’s situation.

The theme of the ICOM-ICMS Tokyo Conference was “Building a Community-Based Disaster Prevention and Security Network” focusing on showcasing various practical approaches to disaster security in museums both in Japan and abroad.

The conference, organized jointly by ICOM-ICMS and the Tokyo Conference Executive Committee, featured a program that fostered creativity and a sense of community spirit.

ICOM-ICMS emphasized the importance of solidarity among museums facing crises through international conferences on museum security. Sharing experiences and exchanging information among countries were highlighted as crucial aspects.

Particularly noteworthy was the participation of attendees from distant locations, demonstrating their dedication to contributing to cultural heritage and the protection of cultural assets. The conference underscored the opportunity for collaboration and exchange of ideas to bring about positive change.

In the centennial year of the Great Kanto Earthquake in 2023, with renewed attention on disaster prevention and crime prevention in museums, the activities of ICOM-ICMS provided a valuable platform for forward-looking discussions.

The conference brought together professionals from museums worldwide, forming a diverse community of experts. The activities of ICOM-ICMS are expected to contribute to strengthening museum security globally and provide participants with valuable opportunities.

The ICOM-ICMS Tokyo Conference highlighted the importance of disaster security at the community level, offering an international platform for cooperation and knowledge exchange in the protection of museums as well as cultural heritage. Participants were encouraged to share knowledge from different perspectives, shaping the potential for the future, and the activities of ICOM-ICMS are anticipated to contribute to the advancement of museum security.

## **[Program] Day 1**

**11 October 2023 10:00 a.m. - 5:30 p.m. (JST)**

**Hybrid Format (on-site / online)**

**Venue: Tokyo National Museum, Auditorium**

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<b>[AM]</b>	<b>Opening Ceremony</b>	<b>[PM]</b>	<b>Keynote Speech 2</b>
<b>10:00</b>		<b>1:30</b>	<b>L.J. HARTMAN (USA)</b> Vice President of Facilities & Security Operations Los Angeles County Museum of Art
	<b>Welcome Japanese dance</b> <b>Hachioji Geisha</b>		
	<b>Opening Speech</b> <b>Akira GOKITA (Japan)</b> Chair of ICOM-ICMS Tokyo 2023 Organising Committee Managing Director & Senior Executive Curator, Tokyo Fuji Art Museum	<b>2:15</b>	<b>Keynote Speech 3</b> <b>Yuji KURIHARA (Japan)</b> Deputy Director General National Museum of Nature and Science
	<b>Greeting from Chair of ICOM - ICMS</b> <b>Vernon RAPLEY (UK)</b> Chair of ICOM-ICMS Director of Cultural Heritage Protection and Security, Victoria and Albert Museum		<b>Break</b>
	<b>Welcome Speech</b> <b>Makoto FUJIWARA (Japan)</b> Executive Director, Tokyo National Museum	<b>3:20</b>	<b>Special Presentation</b> <b>Robert COMBS (USA)</b> Director of Security & Visitor Services J. Paul Getty Trust
	<b>Congratulatory Speech</b> <b>Tetsuo GODA (Japan)</b> Deputy Commissioner for Cultural Affairs	<b>3:50</b>	<b>Research Presentation: Session 1</b> <b>Paulina FLORJANOWICZ (Poland)</b> <b>Pavel JIRÁSEK (Czechia)</b>
<b>10:30</b>	<b>Keynote Speech 1</b> <b>Anette HANSEN (Denmark)</b> Director of Facilities & Security, LOUISIANA Museum of Modern Art		<b>Research Presentation: Session 2</b> <b>Ana Maria Theresa LABRADOR</b> (The Philippines / Australia) <b>Sho KIKAWADA (Japan)</b>
<b>11:15</b>	<b>Group Photo</b>	<b>5:30</b>	<b>Schedule Information</b>
<b>11:30</b>	<b>Lunch / Free Time</b>		

**[Program] Day 2**

12 October 2023 9:30 a.m. - 12:40 p.m. (JST)

Hybrid Format (on-site / online)

Venue: Tokyo National Museum, Auditorium

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[AM]      **Research Presentation: Session 3**  
**9:30**      **LI Zhengyu** (China)  
              **Yuichi EBINA / Kazuya METOKI** (Japan)

**10:30**      **Research Presentation: Session 4**  
              **Joyce KINYANJUI** (Kenya)  
              **Takushi HAMADA** (Japan)  
              **Valentina SABUCCO** (Italy / UK)

**Break**

**11:30**      **Research Presentation: Session 5**  
              **Nikolaos DOKALIS** (Germany)  
              **Kim COVENT** (Belgium)  
              **Stefan SIMON** (Germany / USA)

[PM]      **Announcement of ICMS Conference 2024**

**12:30**      **Closing Speech**  
              **L.J. HARTMAN** (USA)  
              Vice President of Facilities & Security Operations,  
              Los Angeles County Museum of Art

**Robert COMBS** (USA)  
              Director of Security & Visitor Services  
              J. Paul Getty Trust

**(non-attendance)****Sikder Md ZULKERNINE** (Bangladesh)**Md. Hasibul, HUSSAN** (Bangladesh)**[Program] Day 3**

13 October 2023 8:00 a.m. - 6:30 p.m. (JST)

Main Excursion Site:

Nikko Toshogu Shrine (World Heritage)

\*ONLY pre-registered members can participate

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[AM]                      **Pick-up at Hotels in Nishi-Shinjuku**  
**8:00 – 9:00**

**9:00**                      **Departing for Nikko**

**10:30 – 11:45**      **Lunch** (on the bus)

**11:45 – 1:45**      **Visit to Kegon Falls**

[PM]                      **Technical Inspection:**  
**1:45 – 4:00**      **Nikko Toshogu Shrine**

**4:30**                      **Leaving Nikko and Heading**  
                                  **Back to Tokyo**

**6:00 – 6:30**      **Arriving at Hotels in**  
                                  **Nishi-Shinjuku**



## Opening Speech

**Akira GOKITA**

ICOM-ICMS Tokyo Conference 2023 Executive Committee Chairperson,  
Director of Tokyo Fuji Art Museum

To Vernon Rapley, Chairperson of the ICMS, all ICMS members, and participants, we sincerely thank you for joining the ICMS Tokyo Conference today. On behalf of the Executive committee, I extend a warm welcome.

This conference aims to explore the theme “Building a Community-Based Disaster Prevention and Security Network: Case Studies on Synergies Generated by Cooperation.” We hope to introduce various practices of disaster prevention security in museums and art galleries and learn together. In an era where museums face crises such as natural disasters, the COVID-19 pandemic, criminal activities, and conflicts, it is essential for us, as custodians of our common cultural heritage, to protect and pass it on to future generations through the solidarity of a cross-border disaster prevention community. To achieve this, it is crucial for museum professionals worldwide to share experiences, exchange information, deepen insights, and collaborate unanimously to contribute to the development of disaster prevention security.

Now, to all those gathered in Tokyo from around the world, I would like to briefly talk about the history of past earthquake disasters in Tokyo and the prediction of future earthquakes. Exactly 100 years ago, on September 1, 1923, the Kanto Earthquake with an estimated magnitude of 7.9 occurred. The timing coincided with lunchtime, leading to numerous fires that escalated into extensive conflagrations. The fires continued for three days, destroying 40% of homes, with casualties and missing persons exceeding 100,000, causing significant damage. The Tokyo National Museum, including its major buildings, also suffered damage. Fortunately, the Ueno Park area where the Tokyo National Museum is located escaped the fires that spread across the entire central part of Tokyo.

Following major earthquakes in 1995 (Great Hanshin-Awaji Earthquake) and 2011 (Great East Japan Earthquake), it is predicted that there is a 70% chance of a magnitude 7 or higher earthquake occurring in Tokyo within the next 30 years.

While I believe matters related to such natural disasters are primarily handled by ICOM’s DRMC committee, I have presented this as an example from the perspective of disaster prevention in Tokyo. Those of us working in museums must leverage our experiences and knowledge, share them, deepen collaboration, set the next goals, and earnestly work towards them. We hope that this Tokyo conference will be a valuable opportunity for all of you.

Thank you very much.



## Greeting from ICMS Chair

### **Vernon RAPLEY**

Chair of ICOM-ICMS  
Director of Cultural Heritage Protection and Security,  
Victoria and Albert Museum

It's my great honor to be the chair of ICMS, and it's a great honor to welcome you all here today from around the globe. I am delighted to be invited to the splendid city of Tokyo. Today, we embark upon a journey of knowledge sharing, collaboration, and inspiration. As we discuss our subject, building a community-based disaster prevention and security network, and we consider case studies and synergies generated by cooperation.

The history of ICMS began in 1974 when it was established as one of ICOM's international committees. At the heart of ICMS has always been disaster risk management, where security is not merely physical or artificial but the central focus of essential tasks involving planning and preparation. To verify this, I arrived in Japan a few days before this congress and witnessed wonderful practical examples of this in various parts of the country. It was an extremely meaningful inspection.

I had the opportunity to visit Shirakawa-go in Gifu Prefecture as a case study for community-based disaster prevention planning. This region, registered as a UNESCO World Heritage Site, consists of traditional houses built 400 to 100 years ago using materials such as pine and cedar. The 59 traditional houses here are visibly vulnerable to fire.

Approximately 1,500 residents form a local community, emphasizing regional contributions and wanting to pass on this heritage to the future. This region is, of course, also a wonderful tourist destination with various commercial revenues. The residents protect the unique value of this region. They have developed an excellent disaster prevention plan that many people understand, enabling a great organization.

Within this plan, highly advanced technologies have been implemented. For instance, between the traditional houses, there are 60 water cannon facilities installed. These are equipped to a natural gravity-fed water supply system, drawing water from a 600-ton reservoir situated on higher ground. The water source for this reservoir is directly drawn from the upstream valley stream. As a result, with approximately 30 of the water cannons running at a time, the system can withstand prolonged use. The operation of this impressive facility is made possible through the efforts of the local community in this region.

I have also inspected projects for cultural heritage conservation around the world at the Victoria & Albert Museum, but I have not seen such groundbreaking community-driven disaster prevention plans. Here, everyone in the community, regardless of age or gender, knows how to fight fires. Volunteers clap wooden clappers, conduct fire safety activities, distribute pamphlets about fires, and raise awareness.



Additionally, they guide on disaster prevention planning and preparation to other communities. Fire extinguishers are installed without compromising the landscape, and there are instructions. The contribution of the entire community, from the mayor to newcomers, to protect the cultural heritage of the region is thoroughly communicated. During the congress, I look forward to hearing domestic and international case studies of community initiatives over these two days. Once again, I sincerely thank everyone who has gathered here from around the world through hybrid hosting. Sharing experiences is crucial.

I extend my heartfelt gratitude to all the organizing committees for their unwavering support of this event. Also, I sincerely appreciate the young volunteers and everyone involved in the preparation work. I fully encourage each of you here, from wherever you are in the world, to fully immerse yourself in the wealth of opportunities that we have ahead, to share your knowledge and experience with others in a generous way, and to forge new relationships and to learn from your colleagues and friends.

Lastly, I'd like to express my appreciation to the supporters, sponsors of this event, those who have made it possible, and those who have allowed us to provide translation so that our colleagues from Japan can join in this on equal terms to those of us speaking English. We are lucky to be here in Japan and Tokyo. Let us embrace the next few days with open arms and open hearts and a genuine desire to learn from each other. I have no doubt that together we will create an atmosphere of collaboration, innovation and friendship that will resonate long after this conference ends and protect our cultural heritage for many years to come. With that, I hand over to the next speaker and thank you again for your attendance today.





## Welcome Speech

**Makoto FUJIWARA**

Director of the Tokyo National Museum

From today, as the ICOM-ICMS Tokyo Conference 2023 is being held here at the Tokyo National Museum, I would like to extend a few words of welcome.

I am delighted to host the annual conference of ICOM-ICMS (International Committee for Museum Security) in Japan, marking the first time since the ICOM-DRMC (International Committee on Disaster Resilient Museums) meeting in Iwate and Rikuzentakata in 2021.

The Tokyo National Museum, established in 1872, boasts the longest history among museums in Japan. Today, as always, we welcome numerous foreign visitors. Museums play a crucial role as places where one can learn about the culture of a country when visiting abroad. They must exist as secure and safe places.

In recent years, incidents of theft, loss, damage to artworks, and damage caused by natural disasters have been reported worldwide in museums. Particularly in Japan, a country prone to earthquakes, tsunamis, typhoons, heavy rains, and other natural disasters, numerous cultural assets have suffered damage. To leverage our past experiences, the Tokyo National Museum, part of the National Institutes for Cultural Heritage, established the Cultural Heritage Disaster Risk Management Center in 2020. We engage in activities to ensure that cultural properties are not affected by disasters.

Amid the urgent need to establish a system to protect cultural properties from disasters and to raise awareness and build security in daily museum operations, this conference provides a valuable opportunity to showcase pioneering security practices from around the world. It is expected to be meaningful for many stakeholders.

As the environment surrounding museums continues to evolve, building a network with domestic and international museums through the activities of ICOM-ICMS is crucial. I hope this conference becomes a platform for meaningful discussions towards raising awareness of museum security and building a robust framework for the future.

Finally, I extend my sincere gratitude to everyone who has supported the ICOM-ICMS Tokyo Conference, and I would like to express my thanks to all those involved in the organization of the event. Thank you for allowing me to extend this welcome greeting.



## Congratulatory Speech

**Tetsuo GODA**

Deputy Commissioner for Cultural Affairs

Good morning. I am Tetsuo Goda, Deputy Commissioner for Cultural Affairs, as introduced just now. I would like to say a few words of greeting on the occasion of the ICOM-ICMS Tokyo Conference.

Today, we are grateful to receive participation from over 15 countries and regions in person and even more through online streaming. Thank you very much.

ICMS, as one of the international committees in ICOM, has been working to enhance disaster prevention and security awareness and build systems in museums both domestically and internationally since its establishment in 1974, as Chairperson Rapley mentioned earlier. Its purpose is to protect human and cultural resources from theft, vandalism, fire, and destruction, supporting the implementation of various programs and collaboration with regional organizations.

I understand that today's annual conference follows the ICOM Prague conference in 2022 and focuses on building a disaster prevention and security network rooted in the local community. In recent years, threats beyond our expectations, such as global pandemics, prolonged international conflicts, the boiling Earth with abnormal climate, and the risk of massive earthquakes, have posed a significant threat to the safety of cultural resources and museums. I strongly feel that the theme of this year, "Building Networks and Collaboration," is key to overcoming such threats.

Japan is a country prone to natural disasters. For example, the Great East Japan Earthquake in 2011 prompted us to diligently conduct restoration work on damaged cultural properties while strengthening network collaboration in the affected areas. We swiftly and robustly proceeded with the reconstruction of museums. We believe that the accumulation of such practical experience can contribute to the world in the future.

Similarly, I believe that each country has its own wealth of experiences. In this conference, the sharing of such know-how and information is expected to contribute to the development of disaster prevention and security awareness grounded in local communities, ultimately fostering the enhancement of global security. I extend my greetings with the hope for a fruitful dialogue. Thank you very much.



Commemorative Group Photo



Keynote Speakers and ICMS Chairperson



ICOM - ICMS Conference 2023 Executive Committee Members, Keynote Speakers

### **【Executive Committee Chairperson】**

Akira GOKITA (Director, Tokyo Fuji Art Museum)

### **【Deputy Executive Committee Chairperson】**

Masanori AOYAGI (Chair, ICOM Japan)

Emiko YAMANASHI (President, Japanese Association of Museums)

Makoto FUJIWARA (Executive Director, Tokyo National Museum)

### **【Committee Members】**

Yuji KURIHARA (ICOM Japan, Vice-Chair)

Masayuki HANDA  
(Executive Director, Japanese Association of Museums)

Akira KANEKO  
(Executive Director and Secretary General, Tokyo Fuji Art Museum)

Hiromi MAEDA  
(Member of the Promotion and Support Committee, Uruga Dock Open-Air  
Museum of Marine Technology)

### **【Advisors】**

Johei SASAKI  
(Director Emeritus, Kyoto National Museum)

Hiroyuki SHIMATANI  
(Director the Imperial Palace San-no-maru Shozo-kan)

Akira TATEHATA  
(Chairperson, The Japanese Council of Art Museums)

### **【Secretariat】**

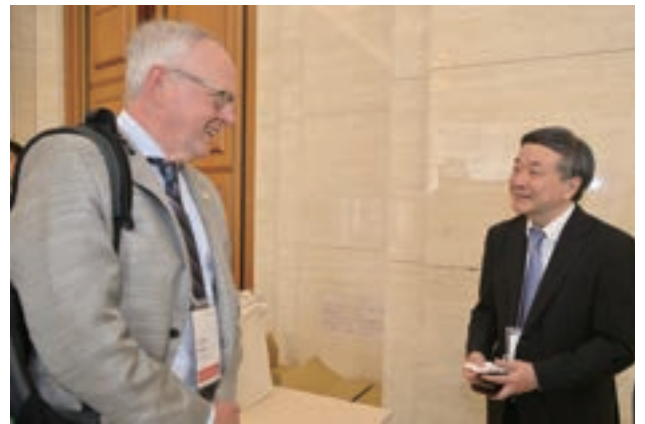
Satoshi SUGIURA  
(General Manager, General Affairs Department, Tokyo Fuji Art  
Museum)

Shinji OGITA  
(Staff, General Affairs Department, Tokyo Fuji Art Museum)

Tsutomu SHIMADA (Executive Committee, Treasurer)

Yasuyuki MARUYAMA  
(Deputy Secretary General, Japanese Association of Museums)

Chieko KUDO (ICOM Japan, Secretariat)



## Venue Photos









Hachioji has thrived as a post town along the Koshu Kaido, a historic highway, and has long been known as a production area for raw silk and textiles, giving rise to the world of geisha. At its peak, there were 280 geishas in residence. Presently, 12 geishas, predominantly young talents, actively engage not only in traditional parlor entertainment but also participate in various events, stages, and local activities to keep the spirit of Hachioji's geisha community alive. In 2020, along with Mount Takao, it was certified as a constituent cultural property of Japan's heritage, preserving tradition by cherishing the spirit of Japanese hospitality and making efforts in the training of successors.



### ICMS Board Members (2022-2025)

#### Chair

Vernon RAPLEY (UK, Victoria and Albert Museum)

#### Secretary

Remigiusz PLATH (Germany, Hasso Platter Foundation)

#### Board Members

L.J. HARTMAN (USA, Los Angeles County Museum of Art)

WAN Jie (China, Henan Museum)

Satoshi SUGIURA (Japan, Tokyo Fuji Art Museum)

Maura SPALINK (Netherlands, Rijksmuseum)

ICOM (International Council of Museums) is an international nongovernmental organization committed to the advancement and development of museums. ICMS (International Committee for Museum Security) is one of the international committees of ICOM, consisting of experts and specialists in the fields of security, fire prevention, and disaster prevention. ICMS aims to provide education, training, and assistance for the protection of visitors and cultural property from theft, barbarism, fire, and destruction.



# Keynote Speaker

## Keynote Speaker 1

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### Strengthening Bonds & Increasing Security: Building International and Local Communities

Anette HANSEN (Denmark)

Director of Facilities & Security LOUISIANA Museum of Modern Art

Ms. Anette Hansen was former Chairperson of ICMS board 2016-2022. She is also board member of Standing Committee for Disaster Risk Management, ICOM. She has been working with Facility and Security at different museums for more than 20 Years. She is specialized in Strategic Security planning, Emergency, and Crisis Management. Strong operations professional with an NLP Leder Practitioner Focused. She has been planning and conducted workshops in ICMS about security training and risk assessment.

## Keynote Speaker 2

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### Our Shared Commitment to Preserving Cultural Heritage

L.J. HARTMAN (USA)

Vice President of Facilities & Security Operations, Los Angeles County Museum of Art (LACMA)

Ms. L.J. Hartman is also leading and supporting the Facilities, Planning and Construction, Information Systems, Visitor Services, and Membership departments at LACMA. She previously held Director of Security positions at both the Museum of Modern Art in New York, and the Contemporary Jewish Museum in San Francisco and began her career in cultural property protection at the Getty Museum in Los Angeles. She holds a Bachelor of Science degree in Public Administration and two Master of Science degrees in Leadership and Business Management with an emphasis in Strategic Planning and Organizational Development from the University of La Verne in California and is a member of several organizations, including serving on the board for the International Committee of Museum Security (ICMS) and the advisory board for the Smithsonian: National Conference on Cultural Property Protection.

## Keynote Speaker 3

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### Disaster History of Japanese Museums and Communities

Yuji KURIHARA (Japan)

Deputy Director General, National Museum of Nature and Science

Mr. Yuji Kurihara was born in 1966 in Tokyo, Japan. In 1989, he entered the Ministry of Education, Science, Sports and Culture (MEXT). He was Planning Director of the Social Education Division, MEXT; Director of the Fine Arts Division, Agency for Cultural Affairs; Director of Administration, Tokyo National Museum; Vice-Director of Kyoto National Museum and since April 2023, he has held his current post. He is also Vice-Chair ICOM-JAPAN, Treasurer of ICOM-DRMC and Board member of Japanese Association of Museums.

## Special Presentation

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### Cultural Property Protection: The Year in Review

Robert COMBS (USA)

Director of Security & Visitor Services J. Paul Getty Trust



## Strengthening Bonds & Increasing Security: Building International and Local Communities

Anette HANSEN (Denmark)  
Director of Facilities & Security  
LOUISIANA Museum of Modern Art

Good morning, ladies and gentlemen, honored guests, and fellow colleagues.

I am deeply honored to be here today at the ICMS conference, hosted by the International Committee for Museums Security Japan. Our shared focus on “Building a community-based disaster prevention and security network,” is incredibly vital in our ever-changing world and our gathering here represents a unique intersection of expertise, dedication, and shared vision.

Today, I wish to delve into the crucial realms of building international and local communities to strengthen bonds and enhance security within our museums, with a special focus on addressing challenges posed by how to build a community-based disaster prevention and security network.

I am deeply appreciation of gratitude to the organizing committees for bringing together such a diverse and esteemed group of professionals. Your efforts in fostering global cooperation are invaluable, and I commend you for your dedication. I extend my heartfelt thanks to Mr. Akira Gokita, Chair of ICOM-ICMS Tokyo 2023 Organizing Committee / Managing Director & Senior Executive Curator, Tokyo Fuji Art Museum. I also thanks Mr. Makoto Fujiwara, Executive Director, Tokyo National Museum for inviting us to use to his beautiful Museum for the initial days of the conference. I also want to show my gratitude and thanks to the Agency for Cultural Affairs, who is funding this organization of the

conference, thank you for the generous support, which made this conference possible.

Least I have a special thanks to Mr. Sugiura and Mr. Ryohei and the crew around them for helping with the entire practical thing along the planning ahead of this conference.

Thank you....

When I entered the world of museums, I cannot say it was for the love of museums; it was more my opportunity to work with facility management and climate technology. Initially, security and safety seemed like obligations that came with the territory. Starting my museum career in a young museum, the concept of a robust security organization was still in its infancy.

My journey with ICMS began back in 2003, my first ICMS conference in Basel, Switzerland. Where I met a couple of you for the first time, glad to see you here in Tokyo, so I not the only dinosaurs from that time. At that time, I was inspired to check this network out by two of my Danish collages.

Standing here 20 years later as the keynote speaker, reflect on the incredible network I have been a part of since then.

This initial encounter with professionals from around the world left an indelible mark on my understanding of museums security and safety.



What made it important, helpful, and special for me to be a part of ICMS and why is it still?

The way my new colleagues from all over the world met me with open arms and the willing to share knowledge, stories, and good as bad experience, was very overwhelmed. To meet such a professional network like ICMS provides access to diverse expertise, including technical knowledge, people management, law enforcement backgrounds, archaeology, and IT, enriched at that time my understanding in what museums security and safety was about and still today give us all a collective understanding of the issues we are dealing with. One more thing was/are being in a museum with more than a handful of humanists it is priceless important simply to having someone to discuss professional security challenges with on this level.

This network has for sure been a cornerstone of my professional growth.

Before arriving here, the organization team asked me to contribute with doing risk assessment on two significant heritage places here in Japan.

I do not need to mention that having a risk assessment is the foundation of making a strong security organization with the right plans and knowing what program you need to provide for training or/and installing technical system.

Many years ago, we (ICMS) provide a simple work tool to make a risk assessment providing on the OCE-principal: Control your security balance in your Organization, the Construction, and the Electronic Security. This balance in the three areas is essential in our work, ensuring that our museum and cultural treasures remain safe and accessible.

This is not a lesson about risk assessment, but more reminder about we as a professional security group used to offer to make one or two risk assessment at the ICMS conference on the places pointed out by the host country. I hope that the board will considering started doing it again – it was a valuable lesson for me when I started and think it also will be for new members and besides that a great gratitude for the host to provide those risk assessment having all that experience and knowledge gathered in one place. It can increase Security in the places we visit and some places it helps the Director to find money to improve any of the issues we might point out.

We have a success history about that happen in a museum in Milan, an another incredibly sad history from the National Museum in Rio de Janeiro, where we in 2013 gave the director a very red risk assessment after checking out the national Museum – Unfortunately, they



did not get to act in time...

So just at thing that our international professional network easily can consider contribute with when we are together.

Over the years, I have witnessed the power of workshops and collaborative efforts. These initiatives have facilitated knowledge exchange, resource sharing, and the creation of global and local partnerships and network. The strongest way to strengthening Bonds & Increasing Security, special in Local Communities.

I think the strongest one I have been part of is the one we had after the conference in Nairobi, Kenya. The workshop main theme was “Disaster planning” with 25 participants from Kenya, Uganda and Zambia. The main goal was to introduce to the participants the method of making a disaster plan for their respective cultural institutions. The moderators from ICMS explained phase by phase followed by a training exercise and discussions about this phase. Step by step the participants got the feeling and were convinced that they should be able to make a draft of a disaster plan for their institution.

After the workshop, a survey was conducted and the overall rating by the participants was extremely high. The wish to continue with these workshops, in other African countries was expressed by all participants. Unfortunately, we have not been able to do that yet.

We are all here because we are in a position entrust with the responsibility of safeguarding our cultural heritage, art, historical monuments, and the creations of tomorrow that one day will be considered an art or cultural heritage.

Cultural heritage concretizes our shared history and provides individuals with a sense of identity and origin. It plays a vital role in shaping the identity of citizens and businesses within their local communities. Our duty extends beyond the walls of our institutions; it reaches into the very fabric of our societies. We are not just museum people; we are community builders, forging

connections that bridge nations, international and generations.

Now. Let us explore the concept of building a community-based disaster prevention and security network on an international scale. It is a complex challenge. How do we connect with diverse communities worldwide, create a network that effectively safeguards our cultural heritage, and respond to emergencies?

We are part of ICOM; ICOM embodies the spirit of global collaboration. With over 30,000 museums in 141 countries.

ICMS is one of the 32 International Committees under ICOM and was found in 1974 in Copenhagen, its mission is to preserve cultural heritage through international cooperation and the professionalization of museum work worldwide. Our membership has grown significantly.

In 2013 we had 76 individual members and 19 institutional members, today we are 261 individual members and 41 institutional members. Our community is vast, diverse, and rich in knowledge. Is it within the network that we find the strength to face the challenges of our times?

Together, we create for sure a tapestry of shared expertise, helping museums worldwide navigate the complexities of security in our ever-changing world.

However, I also realize that there are numerous of groups and networks worldwide working to protect cultural heritage, without being part of a bigger global network. While it is heartening that so many individuals are committed to this cause, it is equally concerning that so much valuable knowledge remains unshared.

Even within ICOM, there are more than one international groups, standing committees no name mention, none forgotten - that works with protection of cultural heritage, evacuation, and disaster management. Groups that we do not interact together with. How we

can have a more community-based collaborate with the other organization to share knowledge, aiming to enhance our collective impact?

In the face of natural disasters, conflicts, or civil unrest, the challenges are immense. Finding an acceptable and skilled workforce, ensuring the right training, and maintaining a balance in security measures are ongoing concerns. Often, the ideal security scenario, where alarms function flawlessly, the location saved and secured, and every personnel member is correct trained – it happens more the once that it is disrupted by real-world issues – such as late or on notifications, faulty alarms, malfunctioning cameras, corona or/and reduced staff.

This could be where a community-based network, designed to prevent and assist during disasters might be the answer. I am hopeful that the discussions and case studies in the upcoming days will provide us with valuable insights, making us better prepared for such challenges.

One of the essential aspects of ICMS is its role in providing a professional network, can it be done with volunteers as well?

Outside my professional job, I also serve as a volunteer team leader, overseeing around 400 dedicated crowd safety volunteers at Denmark's largest music festival - Roskilde Festival.

At Roskilde Festival there is all together 30,000 volunteers each year helps creating the massive event that last for one week bringing together more the 130,000 visitors.

Roskilde Festival could maybe inspire us with important lessons about building strong community network in the realm of safety and security?

We know that at the heart of every museum is a local community. Our museums are not isolated entities; they are living organisms, deeply rooted in the cultural soil of their surroundings. By engaging with our local



communities, we should try to create symbiotic relationships.

Yet, our mission is not without challenges. One of the most pressing global challenges we face today is climate change. This crisis knows no borders or ideologies; it affects us all. Alongside this challenge, we encounter enthusiastic voices – the climate protesters. These individuals, often young and driven by an urgent desire for change, bring their activism to our very doorstep. They remind us of the need to safeguard not just our heritage but also our planet.

How do we, as security people of culture, engage with these protesters? Can we harness the energy and determination of climate protesters to strengthen our community-based network? Can their passion be channeled into action that protect both our environment and our cultural treasures? This is one of the key questions of our times.

We must embrace their passion while finding common ground. Museums can serve as platforms for dialogue, where their concerns are heard and respected. By

understanding their perspective, we can collaboratively explore solutions, transforming potential adversaries into allies in our shared struggle for a sustainable future in a community-based disaster prevention and security network.

### Conclusion

In conclusion, our collective responsibility to protect our cultural heritage is paramount. By fostering collaborations, sharing knowledge, and creating robust networks, we can face these challenges together. The future of our cultural heritage depends on the strength of our bonds and our commitment to enhancing security measures. Continue to build communities – both international and local - that stand as inspirations of knowledge, empathy, and unity.

Thank you.





# Our Shared Commitment to Preserving Cultural Heritage

L.J. HARTMAN (USA)

Vice President of Facilities & Security Operations  
Los Angeles County Museum of Art

Dear Distinguished Hosts and Colleagues, Good afternoon. Thank you to our wonderful colleagues and friends in Japan for hosting ICMS this year, for the countless hours of preparation to create a thoughtful program, and for the experiences you plan to share with us this week. We thank you.

When I was first asked to be a keynote speaker for the ICMS conference in Tokyo, I was overwhelmed with a flood of emotions and thoughts. First, I was honored and humbled to be considered to participate in the conference in this way. Fright took over as I asked myself, what could I share with this group of experts from around the world on cultural property protection and disaster preparedness, that they did not already know or had not already taught me?

With no immediate or clear answer to my question, I did my best and went to the internet and typed in “how to write a keynote speech.” While I did not find a prewritten keynote speech that I could plagiarize, I did discover that a keynote speech should tell a story, and be global, inspiring, pragmatic, and memorable.

I am not sure that I will cover all of these elements in this speech, but let’s start with the story, not just mine but yours as well...

## The Story (slide 1)

Some of us know from an early age what we aspire to become and work toward that goal; others discover their passion as they grow and begin to have new life experiences. Then there are some, like me, who simply fell into a career that turned into an amazing journey, broadening my view on life and the importance of art and culture in the world. Along the way, like you, I have crossed paths with mentors whose wisdom and humor provided guidance, and their support contributed to our success. You may have developed working relationships with talented and relied-upon colleagues, and you may

have, as I certainly have, found cherished and trusted lifelong friendships.

Each of our journeys leads to being here today, at this international conference, a gathering intended to highlight not only our shared commitment to preserving and protecting cultural heritage but also to focus on our collective responsibility in disaster preparedness.

In our interconnected world of museums, and for those of you who protect them, we hold a unique and vital role, one that transcends borders and languages, fosters collaboration, instills resilience and creates a united front for the protection of cultural heritage.

Whether it’s in your museum or mine, we have the same goal – to keep it safe and make it accessible to our visitors.

## The Power of Cultural Heritage (slide 2)



Our museums are the guardians of humanity’s collective memory, repositories of culture, and the history of art. They serve as bridges between generations, connecting the past to the present and future. The artifacts and artwork within our walls are more than objects; they are windows into the hearts and minds of diverse people and civilizations.

From temples to galleries to sculptures in the form of a boulder and beyond the imagination, we serve as the



stewards to protect and preserve these artifacts.

Through our connections and open dialogue, we strengthen each other by sharing the methods used to protect our institutions and how we approach disaster preparedness and response.

### Museums as Community Hubs (slide 3)



Our mission goes beyond preservation and exhibitions. Museums are vibrant centers that engage our communities. They are spaces for dialogue, learning, and inspiration. By actively involving communities, we become catalysts for change and transformation. Our curatorial teams and educators strive to make the museum accessible to all by developing programs around the artwork for visitors of all ages and physical abilities.

One of the most memorable moments for me was when a group of visually impaired individuals visited the museum. With the blessing of conservation and gloves on their hands, they were, for the first time, able to touch and feel the contours of a sculpture that had only previously been described to them. This was a powerful and impactful moment that changed how I viewed protecting the collection while making it accessible for all.

Another moment close to my heart was when my nephew and his classmates with varying degrees of intellectual and physical disabilities came to LACMA to experience a museum for the first time in their lives. This was the moment when I celebrated the museum as a place for the entire community to enjoy, experience, and call their own. In the words of my nephew (seen here in the orange t-shirt), “my LACMA”!

### Disaster Preparedness and Resilience (slide 4)

As we cherish the past and embrace the present, we must also prepare for an uncertain future. Climate



change, natural disasters, and human conflicts threaten our cultural heritage and the communities we serve. The devastating loss of irreplaceable treasures during these events serves as a reminder of our vulnerabilities.

This is why disaster preparedness is not just an option but a moral imperative. Museums are not just repositories of art and culture; they are also repositories of knowledge. We must take proactive measures to protect our collections, strengthen our buildings, and develop emergency response plans. Moreover, we must extend our expertise to support our surrounding communities and reach out to others during a time of crisis.

Strengthening our buildings does not just come in the form of having a written disaster plan or emergency response equipment at the ready. Disaster planning can occur during the expansion or renovation of your building or exhibition space. In LACMA's case, long-term disaster planning comes in the form of multiple base isolators under the structure of the new building to aid in the mitigation of damage to the building and collection during an earthquake event.

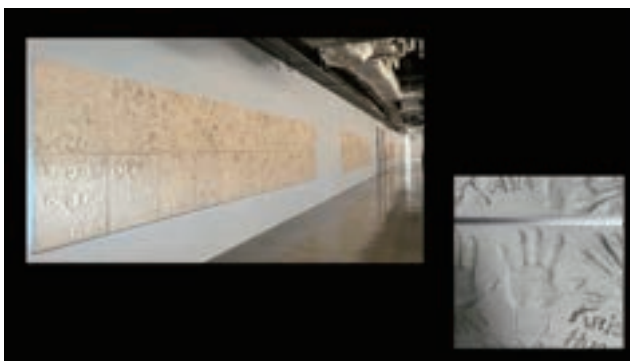
Understanding that you may influence disaster planning beyond a written document and training provided to staff is important for the museum you represent and support.



Collaboration and Knowledge Sharing (slide 5)



The challenges that we face are global in scope, and the solutions require global collaboration. We must share knowledge and best practices across borders and inspire each other to continually reevaluate and find new methodologies for the protection of our institutions and the collections we are committed to preserving. International partnerships and networks are essential for enhancing our disaster preparedness and response efforts. Use this opportunity over the next few days to engage in dialogue, share information, become a mentor, to develop relationships that cross the borders of your city and your country. Learn from each other and apply new ideas to how you provide security and prepare for disasters. Embrace the things that challenge you by



creating alliances, being strategic, and having an open mind to new ideas and approaches.

Museums are beacons of hope where cultures converge and stories are told to inspire future generations and celebrate the legacies of the past.



The imprint you leave on the institutions you protect will be there for others to learn from, improve upon, and develop their own stories of successfully preserving cultural heritage.



Thank you for your time today and the honor of presenting my thoughts about our shared commitment to preserving cultural heritage.





## Disaster History and Community in Japanese Museums

Yuji KURIHARA (Japan)  
 Deputy Director General  
 National Museum of Nature and Science

Hello. This is Kurihara from the National Museum of Nature and Science. I am the vice chair of the ICOM Japan Committee. I am a boardmember of DRMC (International Committee on Disaster Resilient Museums), and we held the annual conference in Tokyo two years ago. We are very pleased to hold the ICMS annual conference in Tokyo again this time.

As you all know, armed conflicts and natural disasters cause the most damage from the museum security perspective. In recent years, natural disasters have occurred in Japan almost every year, and many museums and cultural properties have been damaged.

From a conservation perspective, biological damage and deterioration due to light and environmental changes are also major threats. Additionally, we have recently experienced the threat of the Covid-19.

Another thing to remember is theft and human-caused accidents caused by negligence. In this presentation, I will first introduce examples of epoch-making or famous disasters that occurred in Japan and discuss examples of countermeasures and issues of disaster prevention and crime prevention for museums and cultural properties through cooperation with the police, fire department, and community.

Japanese museums have their origins in an exposition sponsored by the Ministry of Education and Culture that was held at Yushima Temple in 1872, 151 years ago, and it is the predecessor of the Tokyo National Museum. In the year of opening, it was too early but gold



and coins were stolen, so sadly the history of Japanese museums can also be said to be a history of museum theft.

By the way, many Japanese museums outsource security, but the Tokyo, Kyoto, and Nara National Museums, which opened in the Meiji era, have full-time security personnel called “guards.” Guards from those three museums are also participating today.



This year marks the 100th anniversary of the Great Kanto Earthquake in Japan. In the 1923 earthquake, the main building of the Tokyo Imperial Museum collapsed, and the Tokyo Museum, which is the predecessor of the National Museum of Nature and Science, where I work, and was located in Yushima at the time, also burned down.

The Okura Museum of Art, which opened in 1917 and was Japan’s first private art museum, had three exhibition halls, and all burnt down in the Great Kanto Earthquake.

However, many of the museums and schools that have been built since then, including our museum, have been built as “reconstruction buildings” with earthquake resistant design, and are still in use today due to their sturdy construction.

Since then, the Kyoto Botanical Garden Commemorating the Celebration of the Enthronement Ceremony (currently the Kyoto Prefectural Botanical Garden) has damaged from the Muroto Typhoon and the Kyoto Flood for two consecutive years.

Additionally, there have been a number of incidents

in which National Treasure buildings have been destroyed by fires caused by wildfires and lightning strikes.

During the Pacific War, many cultural properties were burned down, and approximately 12% of the National Treasure buildings were lost. There was also a big air raid here in Tokyo, and the Tokyo Imperial Museum had its collection evacuated and the grounds opened up as farmland.



After the war, restoration efforts were made one after another, but on January 26, 1949, a major incident occurred in which the main hall of Horyuji Temple, now a World Heritage Site, was destroyed by fire. This led to the enactment of the Law of the Protection of Cultural Properties in 1950 and the establishment of the Committee for the Protection of Cultural Properties (currently the Agency for Cultural Affairs).

Since then, every year on January 26th, as “Fire Prevention Day for Cultural Properties,” and disaster prevention drills and events for cultural properties have been held across Japan.

However, in July 1950, just before the Law of the Protection of Cultural Properties came into effect, there was an arson incident at Kinkaku-ji Temple, and the Shariden Hall (National Treasure) was destroyed. This incident was made into a novel by Yukio Mishima, which was translated into many countries around the world and made into a movie. Even after overcoming the war, the fire at Horyu-ji Temple’s Kondo Hall and the destruction of Kinkaku-ji Temple were a huge shock to society, and these events led to greater recognition of the need to protect cultural properties and disaster prevention.

Since the enactment of the Law of the Protection of Cultural Properties, at least there has been no example of a National Treasure building being destroyed by fire, but incidents of fires, damage, theft, etc. of Important Cultural Properties continue to occur. In 1956, the large auditorium and bell tower of Enryaku-ji Temple burned

down.

In 1962, the bell tower of Myoshinji Temple was destroyed by arson.

With the enactment of the Ministerial Fire Service Act Enforcement Ordinance in 1961, newly designated buildings as cultural properties were required to install fire extinguishers and automatic fire alarm equipment. A fire caused by arson occurred at the Hojo of Daitokuji Temple in Kyoto, and an event occurred in which a wall painting, which is an Important Cultural Property, was destroyed. In response to this, the Ministerial Fire Service Act Enforcement Ordinance was revised in December of the same year, and the obligation to install automatic fire alarm equipment was applied to buildings that had already been designated as cultural properties, and national subsidies were also provided by the Agency for Cultural Affairs. This will dramatically increase the installation rate.

In addition to the fire, there was also an incident in 1960 in which the ring finger of the Bodhisattva Maitreya of Koryuji Temple, a National Treasure, was broken. It is said that a student at Kyoto University hugged the statue and broke it, but at the time people were wondering if it was a prank or out of love.

Also in 1960, a famous counterfeiting incident called the Einin Vase Incident occurred. This was more of a scandal than an accident, but it became a big problem because the Senior Cultural Properties Specialist of the Committee for the Protection of Cultural Properties who recommended the forgery as a National Treasure, resigned. This incident has also been made into a novel.

In 1968, the famous painting “Marcelle,” which had been borrowed from the Musée Toulouse-Lautrec in France, was stolen from the National Museum of Modern Art, Kyoto. It was later discovered safely and returned to France, but the incident became a hot topic of discussion, including being made into a novel.



From 1972 to 1973, large-scale department store fires occurred one after another. In response to this, the

Agency for Cultural Affairs decided that, from February 1, 1974, it would no longer allow the exhibition of National Treasures and Important Cultural Properties in temporary facilities such as department stores whose original purpose was not to exhibit cultural properties, and this rule still exists today.

In 1983, Middle Japan Sea Earthquake occurred, and Oga Aquarium in Akita was damaged by the tsunami. Unfortunately, a Swiss tourist who was playing on the beach became the victim because he could not hear the evacuation calls in Japanese.

In 1991, there was an incident in which over 20 works were stolen from the memorial museum of ceramic artist Hazan Itaya in Ibaraki. Since then, it has become a public museum and has a thorough security system in place.

The Great Hanshin-Awaji Earthquake in 1995 was an inland earthquake that caused unprecedented damage, including 162 Important Cultural Properties in the Kinki area.

At this time, the Agency for Cultural Affairs asked four academic organizations to participate, launched the Cultural Property Rescue Organization, and implemented the first cultural property rescue project. Not only nationally designated cultural properties but also undesignated cultural properties were targeted for relief. This practice was continued in the subsequent rescue of cultural properties during the Great East Japan Earthquake.

At the beginning of the Great Hanshin Earthquake, more than 1.37 million people from all over the country gathered to help, and 1995 was called the “first year of volunteering.” It was also the first year of volunteerism for cultural properties, and served as an opportunity to spread awareness of supporting recovery and reconstruction efforts in Japan. In addition, in this earthquake, many valuable daily life scenes that were not designated as cultural properties were also severely damaged, so the Registered Cultural Property system was inaugurated in

1996 to supplement the designation system. Currently, there are more than 13,000 registered cases nationwide.

In 2000, the main hall of Jakkoin Temple in Kyoto burned down, and the Standing Jozo Bosatsu was destroyed. Although it is still in a painful condition and its designation as an Important Cultural Property has not been lifted, there is a new replica of the Bodhisattva statue in the main hall.

In the Niigata Chuetsu Earthquake in May 2004, Jomon potteries, National Treasures exhibited at the Tokamachi City Museum, was damaged.

In July 2004, an explosion occurred at the Kujukuri Sardine Museum in Chiba, killing one temporary employee and leaving another temporarily in critical condition with burns all over his body, and the museum was closed. The cause is said to be that natural gas, which is unique to this area, flowed into the document storage room, ignited it, and caused the explosion.

The Sardine Museum was later rebuilt in a different location in April 2015, but in September 2019, a power outage caused by a typhoon stopped the pumps that pump oxygen into the aquarium, resulting in the loss of approximately 3,000 sardines.

The deterioration of the Takamatsuzuka Tumulus Mural (National Treasure) in Nara, was also an incident that caused a great flutter. The mural itself was discovered in 1972 and is a valuable cultural property with rich colors dating back approximately 1,300 years. It was supposed to be protected under the strict government management system, but in 2004 it was discovered to have mold and was widely reported. In the end, the Agency for Cultural Affairs gave up on local preservation, dismantled the stone chamber, and began conservation including mold removal in 2007. The conservation work was completed in 2019. Ironically, this incident served as an opportunity for Japan’s cultural property conservation science to further develop.

In July 2009, mold appeared on mud wall-like works created in the exhibition room of the Niigata City Art



Museum, and the following year, a total of 34 spiders and beetles were found in an electric cart that had been brought in without being fumigated. Based on this, the Agency for Cultural Affairs did not issue permission for the loan of 15 Buddhist statues that were designated as National Treasures and Important Cultural Properties and were scheduled to be borrowed for the exhibition. The exhibition at Niigata City Museum of Art has been cancelled.

In July 2010, when the Contemporary Art Museum, Kumamoto fumigated five folding screen paintings borrowed from Ekingura in Kochi, an incident occurred where the green parts turned black. It turned out that the cause was an error in selecting the fumigation agent, and that the curator was not present during the process of outsourcing the transportation to a specialist company and then subcontracting it to a fumigation company. Unfortunately, it seems that the blackened color cannot completely return to its original color.



In February 2011, the Yubari Art Museum in Hokkaido collapsed due to snow falling on its roof due to record-breaking heavy snowfall. Fortunately, there were no injuries as the museum was closed for the winter season, and the works in the underground storage were safe, but the museum was closed the following year.



On March 11, 2011, the Great East Japan Earthquake occurred.

The damage caused by the tsunami was particularly severe, with 236 museums, 251 libraries, and 894 community centers damaged.



At this time as well, a large-scale rescue of cultural properties was carried out under the leadership of the Agency for Cultural Affairs.

Additionally, as a nuclear power plant was damaged in this earthquake, we had the unprecedented experience of rescuing cultural properties while measuring radiation levels in a limited area to avoid being exposed to radiation.

Based on the experience of Cultural Property Rescue Operation in the Great East Japan Earthquake, we urged the Agency for Cultural Affairs to establish a permanent cultural property disaster prevention organization, and in July 2014, the National Task Force for the Japanese Cultural Heritage Disaster Risk Mitigation Network (CH-DRM Net) was established. Initially, it was operated with a subsidy from the Agency for Cultural Affairs, but in October 2020, the Cultural Heritage Disaster Risk Management Center was launched as an organization of the National Institutes for Cultural Heritage.



The first major task of CH-DRM Net was to hold a cultural property disaster prevention session at the Third United Nations World Conference in Sendai in March 2015. At the session, people involved in disaster prevention of cultural properties from around the world

were invited to discuss various topics. I think it is a very good thing that this has led to that disaster prevention plans established by each local government are increasingly specifying disaster prevention for cultural properties and museums.

After that, the Kumamoto earthquake occurred in April 2016, and many cultural properties were damaged.

The typhoon in October 2019 caused disasters such as the Kawasaki City Museum's storage room being flooded. This was because the possibility of flooding had been pointed out for some time, but no countermeasures were taken. Restoration and conservation works are still being carried out.

In November 2020, there was an incident at Arts Maebashi where artwork entrusted by the artist's family was lost. The fact that the item was kept in a closed school building, and the failure to announce the loss immediately after learning of it, was also considered problematic. I think it's a management issue.

From 2015 to 2017, incidents of pouring oil on temples and shrines occurred frequently across the country. In fact, as some of you may remember, I made a presentation about this incident at the ICMS conference in Zhengzhou, China in 2015.

The perpetrator fled overseas. It is said that the reason for the crime was religious, but it is not fully unraveled.

Unfortunately, similar incidents have occurred recently.

In Kyoto, Osaka, and Shiga, which are home to many cultural heritage buildings, incidents of intentional or negligent damage to cultural properties occur almost every year.

There have also been accidents during the filming of dramas, so further caution is needed.

In April 2022, a work of art was vandalized by a middle school student who did not understand the value of contemporary art at the Echigo-Tumari Satoyama Museum of Contemporary Art in Niigata. I believe this was an unfortunate incident due to the lack of supervisors and the lack of sufficient training for the students in advance.

In August 2022, there was an incident at the Yamanashi Prefectural Museum of Art in which an employee of a firefighting equipment inspection company stole a work. When this incident led to a survey to confirm the entire collection, it was discovered that two items were missing. It became clear that the museum had

not conducted an inspection of the entire collection for over 20 years. There was issue of management.

Although it may not be the subject of ICMS, incidents occur almost every year at zoos and aquariums that handle live animals. The incident of a black leopard escaping from the Ueno Zoo in 1936 before the war was featured in three major events of the year.

As a new example in modern times, immediately after the 2016 Kumamoto Earthquake that I introduced earlier, false information that "a lion escaped from a zoo in Kumamoto" was posted on Twitter and caused an uproar. It turned out that this photo was a scene from a movie, and the culprit was arrested three months later on charges of spreading false rumors and disrupting business during a disaster.

Since then, incidents have occurred at the Sunshine Aquarium in Tokyo where large numbers of fish die due to oxygen deficiency.

In February of this year, an incident occurred at the Lake Biwa Museum in Shiga, which has a large circular water tank was damaged.

Birds at zoos are infected with avian influenza almost every year.

Recently, a zookeeper was attacked and killed by a lion at a the Tohoku Safari Park in Fukushima. Deaths of zookeepers caused by animals like this occur almost every year, and further efforts are needed to ensure the safety of zookeepers.

Cultural properties stolen from uninhabited temples and shrines do not have any photographs left, so even if the stolen items are later discovered, their owners often remain unknown. Museums often take custody of these stolen cultural properties from the police. The Wakayama Prefectural Museum has exhibited these stolen cultural properties and appealed to the owners, but they have not come forward. It is necessary for the community to make efforts to protect the treasures of temples and shrines on a daily basis.



According to a survey by the Kyoto City Fire Department, arson was the most common cause of fires at 42%. Considering that even in the absence of natural disasters, human causes such as arson, smoking, and playing with fire account for three-quarters of the cases, we should place more emphasis on “crime prevention” than “disaster prevention” and promote fire prevention throughout the region.

In Kyoto City, where has many wooden buildings, we are conducting a disaster prevention water irrigation project that focuses on providing fire hydrants that are easily accessible to citizens.

In addition, we have set up a cultural property section, and with the cooperation of citizens in the vicinity of cultural property shrines and temples, we have formed a cultural property citizen rescue team for each shrine and temple, and created a “cultural property safety tag card” to identify where something is. I believe that community-wide efforts like this will at least act as a deterrent against arson and theft.

on cultural properties in Japan will be helpful to you. Thank you very much for your attention.



The Nara Prefectural Police has assigned “Sheriff of Cultural Property.”

Wakayama Prefectural Police has assigned “Tsunami Evacuation Promotion Officers.”

Posters from police and fire departments may also be effective.

It is important to keep an eye on the local community even with posters.

In April of this year, the “110 video reporting system”, in which callers send images and other information using their smartphones, started operations. Immediately after, there was a theft at Zenkoji Temple in Nagano City, and the system contributed to arrest the suspect about 2 hours after the theft was reported. I believe it’s important to continue to use the latest technology to protect cultural assets in each region.

I’m sorry for the rushed and rambling stories, but I hope that the examples of disasters cases at museums and





## Cultural Property Protection: The Year in Review

**Robert COMBS (USA)**  
 Director of Security & Visitor Services  
 J. Paul Getty Trust

Konichiwa!

It's so great to see so many friends and colleagues and to be with you here in Tokyo!

We are going on a fast review through the last year to review incidents that have affected cultural properties.

The point is not to embarrass, but to learn from these incidents, so we can hopefully avoid a similar fate.

We concluded 'The Year in Review' last year with climate protesters throwing tomato soup on Van Gogh's Sunflower painting in London.

Then a few days later, on October 22nd at the Museum Barberini in Potsdam, two climate protesters threw mashed potatoes on a Claude Monet painting of haystacks.

They then glued their hands onto the wall below the painting. The Monet was on loan from a collector who had paid \$110 million for the piece in 2019. It was glazed and, according to the museum, was not damaged in the attack.

The museum closed for the remainder of the month following the incident to evaluate their risks and security procedures.

Several days later in the UK

In the early morning hours of October 25th, a fire in a residential building spread to the neighboring Dorking Museum, causing damage to the roof as well as ash and water damage to some exhibitions.

Firefighters relocated some of the collection, and covered other pieces with tarps to limit water damage from the fire hoses.

The museum has been closed since the fire. Roof repairs began in July and they were looking to reopen soon.

The next week in Italy

Three climate protesters attacked a Van Gogh painting "The Sower" at Rome's Palazzo Bonaparte museum. The painting was on loan from the Kroller-Muller Museum in the Netherlands for an Impressionism

exhibition.

In this case, the protesters threw pea soup onto the glazed painting before gluing their hands to the gallery walls.

The next day in Spain at Madrid's Prado Museum Two climate protesters attacked two paintings by Francisco de Goya, "La Maja Vestida" and "La Maja Desnuda", after writing "+ 1.5 C" on the wall.

Four days later in Australia

Two climate protesters at the National Gallery in Canberra approached a display of Andy Warhol's Campbells soup can prints, and wrote slogans such as "Climate Crisis" and "Artistic Protest", before attempting to glue themselves to the glazing covering a couple of the works. According to police, the glue was not very effective, so they departed the museum before the police were able to respond.

The next day in Ireland

Police arrested a climate protester in his 20's after he threw soup onto a glazed anatomical study by artist George Atkinson at the Crawford Art Gallery.

The piece was covered in glazing and did not suffer any permanent damage. It was cleaned and put back on display the next day.

In June of this year, the protester plead guilty to the crime and agreed to pay the museum a whopping 450 pounds for the cleanup.

While there have been a large number of stories of damaged culturally important sites, outdoor sculpture, and collections due to the fighting in Ukraine, this story describes one of the many instances where the Ukrainian authorities have accused Russian forces of looting.

In November, Ukrainian troops were successful in retaking the city of Kherson in the east of the country. According to reports from the Kherson Art Museum, in the days prior to departing the city, Russian authorities ordered up to four dozen people to remove collections from the museum and load them into vehicles heading to

Russian occupied Crimea. The museum's social media post called it a "kidnapping of one of Ukraine's best collections".

While we all look for a day soon when hostilities will end in the region, we fear that many more locations will be seriously impacted by the conflict and more of Ukraine's cultural history may be lost or looted before that happens.

On November 13th in Canada

At the Vancouver Art Gallery, two Climate protesters attacked a painting by artist Emily Carr titled "Stumps and Sky" with maple syrup, before gluing their hands to the wall below the painting.

The painting was protected by glazing and was not seriously damaged in the attack.

The next day in the UK

Authorities revealed that an antique glass goblet was taken from Leeds Castle in the Kent region of England. The Lalique-designed goblet was believed to have been taken by visitors to the castle between November 10th and 14th.

The same day in Norway

Another climate protest was interrupted by museum security at the National Museum of Norway, when an alert Security Officer noticed two activists placing a sign on the glazing of Edvard Munch's famous painting "The Scream". The Security Officer was able to stop them from gluing themselves to the glazing.

Fortunately, the painting was unharmed and the two protesters, along with the person filming the incident, were taken into custody and flogged. ( I made that last part up.)

The next day in Austria

In yet another "climate protest" attack, two protesters threw an oily black liquid onto a painting by Gustav Klimt titled "Death and Life", at the Leopold Museum, while a security guard attempted to protect the piece. The guard succeeded in pushing away one of the protesters, but the second perpetrator glued his hand to the painting. The painting was not permanently damaged due to the glazing that protected it. However; the museum reported that the liquid caused more serious damage to the floor and wall as well as the framing of the painting.

Three days later:

Two young adults placed a t-shirt reading "We have

858 days left" on a Charles Ray piece entitled "Horse and Rider", before pouring a bucket of orange paint over the sculpture located outside of the Bourse de Commerce contemporary art museum. The message on the t-shirt is in reference to recent studies that state carbon emissions must peak no later than 2025 for the planet to have a viable future.

That same day, protesters in Oslo poured orange paint on a popular local sculpture "Monolith".

And in Milan, protesters covered a BMW sportscar painted by Andy Warhol with bags of flour at the Fabbbrica Del Vapore art center.

In all three situations, reports stated that the artworks were successfully cleaned.

Four days later in Germany

Early in the morning on November 22nd, thieves cut the cables at a telecommunications hub near the Celtic and Roman Museum, allowing them to break in to the building, smash open a display case, and steal 483 Celtic gold coins worth \$1.7 million. The coins were dated to the year 100 BC.

The cutting of the communications cable affected a large number of locations in the area and police made the decision to prioritize responding to all of the banks in the area assuming that they may have been a target.

In July, four suspects were arrested for the theft. Unfortunately all that remain of the 483 coins are lumps of melted-down gold. A scientific analysis determined that the gold contained the same alloys that were in the original gold coins.

This story starts 4 years ago, again in Germany Early in the morning a gang of at least seven thieves started a fire in an electrical junction box at the Augustus Bridge near the State Museum in Dresden, home of the historic Green Vault collection. This fire shut down power to the Museum that reportedly affected the Museum's alarm system, and also knocked out the local street lights. The thieves then pried open bars over one of the museum's windows, creating a small hole which they were able to squeeze through to gain entry to the galleries.

Based on CCTV footage, two of the thieves used axes to smash through the glass display cases and grab historical and irreplaceable jewelry items that included a diamond-laden star brooch of the Polish Order of the White Eagle, a hat clasp containing a 16-carat diamond, 14 other large stones, 103 smaller diamonds, and a diamond-studded sword hilt that contains nine large and 770 smaller stones, along with a matching scabbard. The

overall value of the stolen jewels had been reported at \$1.2 Billion.

Continues....

Jump ahead to this past December.

Six suspects had been arrested and were ready to go to trial for the thefts, when authorities in Berlin announced that they had recovered 31 of the stolen jewels.

Apparently police had been given information regarding their location from the lawyers representing the defendants. Many of the jewels remain missing, including the Dresden White Diamond.

In May, four of the suspects received lighter sentences due to this partial confession.

The fifth defendant was acquitted and the sixth was sentenced as a juvenile. Authorities are still investigating a possible seventh suspect.

In December in Colorado

During historic cold weather in the Denver area, staff discovered that some pipes had frozen and subsequently burst on the main level of the building which house the state's historical archives.

The leak was not discovered for two days, at which time State Troopers discovered a large water leak throughout three levels of basement where the archives are located.

Each of the three levels were significantly affected by the flooding, with photos showing cardboard storage boxes with water damage. Staff responded and immediately began moving the wet boxes out of the area and into freezer trucks to stop the deterioration and begin the slow process of drying out the documents.

The next day in Oklahoma

A glass figure at the Oklahoma City Museum of Art valued at \$70K was discovered to be missing during a routine check by the collections team.

A review of video footage identified a possible suspect. A man appeared to take the item from the display and pocket it in his slacks.

The museum identified the suspect as Member of the museum, matched him to a photo in his membership file.

The man confessed and the piece was returned to the museum.

The next day in Connecticut

On Christmas Eve, in Hartford freezing temperatures

impacted the region.

A four-inch water pipe leading to a chiller and located in the top floor of the Main Street Library in Hartford burst open. The leak affected all four floors of the library, damaging most of the computer equipment and furnishings. Fortunately, the impact to collections was relatively light and the Library was able to clean up and reopen shortly afterwards.

On Christmas Day, we had a similar incident when a frozen sprinkler line at the Indianapolis Children's Museum burst, flooding the welcome center to the museum and leaving standing water about an inch deep. The Museum remained closed to the public to allow cleanup and restoration crews to take care of the water and damage.

Fortunately, damage to the collections was minimal.

On January 14th in Mexico

In the early morning hours, a drunken would-be thief, jumped a fence and broke through a glass door to gain access to the Christ the King Parish Church in Monterey, Mexico.

Once inside, he attempted to steal a valuable statue of the Archangel Michael. In his drunken state, he fell, severely cutting his neck on Michael's sword.

While bleeding profusely, he was able to seek help from residents nearby who called emergency services to save him from a fatal divine intervention.

I love it when the art fights back!

The next week in France

Historic jewels belonging to Princess Mathilde Bonaparte, niece to Napoleon and cousin to Tsar Nicholas, were discovered to be stolen by staff of the Hebert Museum.

The thieves used a ladder to reach the room where the jewels were displayed, and broke through the shuttered window. The thieves set off an alarm in the process, but were able to flee before museum staff responded.

Three days later in Switzerland

In August of last year the Kunstmuseum in Zurich suffered a fire, which started in a packing room around 10pm in the evening. There were no injuries and fire fighters were able to limit the fire, but the air conditioning system spread smoke throughout the older portion of the museum requiring over 700 works of art to be sent off for cleaning and restoration.

Then in January of this year, authorities announced that two of the artworks from their old masters collection had gone missing. After conducting thorough searches and investigations the museum decided it could no longer rule out theft of the two paintings that were private permanent loans. The paintings are both mid 17th Century paintings on oak and are small in size.

Two weeks later in Belgium

In the early morning hours, a thief (or thieves), broke in through the roof of the PrincesseHoff Ceramics Museum, and made their way down to the first floor where they stole eleven rare Chinese ceramics that were on display as part of an exhibit called “Party”. The exhibition depicted the many ways different people in the Netherlands celebrated including a display focused on Chinese New Year. At some point during the theft, intrusion alarms went off and law enforcement responded but unfortunately it was too late. In their haste to get away, several of the ceramics were dropped and the broken pieces were discovered near the museum but four ceramics remain missing. It is believed that this was a theft that specifically targeted these particular objects.

On March 1st in Canada

A climate activist for “On 2 Ottawa”, added pink paint to a woolly mammoth replica on display at the Royal British Columbia Museum. Museum security detained the activist and an accomplice until police were able to arrive and arrest the pair. Museum staff responded immediately and were able to successfully remove the water based paint from the popular display and reopen the gallery for visitors within 90-minutes of the attack.

On March 6th we learned that an IT Technician at the Australian National Maritime Museum had accessed the museum’s accounting system and rerouted the bank account details to transfer \$90,000 to his own bank account.

The thief was a 23-year old Sydney man who was subsequently arrested and charged by the Federal Australian police.

The museum noticed some anomalies in financial information and contracted forensic investigators who traced the fraud. The thief had also accessed the financial details of several employees, allowing him to use their credit cards to make a number of purchases.

Several days later in Italy

During a climate protest in Milan, two protesters

sprayed yellow paint on a 19th century equestrian statue by Italian artist Ercole Rosa. The protesters were apprehended by the police. Conservators were still determining how best to remove the paint without further damaging the piece.

Italy passed a law recently that imposes substantial fines on those who vandalize the country’s monuments or cultural sites.

The next week in Philadelphia

In a signing ceremony in the Museum of the American Revolution, the FBI Art Crime Unit - along with their law enforcement partners- repatriated 50 historic items to 17 different museums from 5 States.

In August of 2022 a Michael Corbett of Newark, Delaware plead guilty to the possession of the items, many of which were historic firearms, which had been stolen from these 17 museums throughout the 1970s. According to reports the thief, who is now in his 70’s, had hidden the stolen items in his attic and basement. An anonymous tip led to their discovery and his subsequent arrest.

Corbett plead guilty, but due to his health and age, he was sentenced to only one day in jail followed by three years of house arrest. The detective work continued as the Art Crime Unit worked to track down the rightful owners to return the stolen property. It was reported that many of the institutions were not even aware that these items had been taken from their collections 50 years ago.

The next day, in Boston

Staff at the Isabella Stewart Gardner Museum learned of a plan by the climate group “Extinction Rebellion” to stage a “protest” within the Museum on what would have been the 33rd anniversary of the largest art theft in US History. In that famous theft, the perpetrators, dressed as Boston police officers, gained access to the museum, tied up the two staff members and stole 13 works of art worth \$500 million.

But back to March 18th, and the museum decided to close to the public that day out of concern for their staff, visitors, and the collection. The climate protesters decided to instead hold a “die in” in front of the museum since they were denied entrance. The museum reopened the next day without incident. The group had planned on placing what they called their own original artworks - highlighting the loss of biodiversity and climate change - , within the empty frames of the paintings which had been stolen 33 years prior.

Two days later in Canada

Volunteers at the Western Vancouver Islands Industrial Heritage Center discovered that the brass bell on a historic steam engine had been stolen. Due to the theft of another engine's bell from a few years ago, the museum had taken some precautions including welding the bell to the bracket, and fencing in the engine when it was not being run for museum visitors.

The thieves cut through the security fence to get to the bell and would have required at least two persons to carry the heavy bell. Unfortunately, the museum did not have cctv in the area.

Several days later in the UK

Not long after opening, two visitors entered the Herbert Art Gallery and Museum and began removing clothing to reveal white "Just Stop Oil" t-shirts. They crossed over the low guard rails of the display, at which point museum security officers interceded and led them away in handcuffs.

The two perpetrators also had two bags of dry paint in their possession when they were apprehended.

Meanwhile, the same day in Minnesota

A visitor to the Minneapolis Institute of Art was entering an exhibition of 150 ancient Chinese bronze vessels, when they tripped on and damaged an ancient owl-shaped wine vessel from the 12th century BCE. The artifact known as the 'Pillsbury Owl' was removed from display for conservation treatment. Reports stated that the visitor was unharmed in the incident. (which is a little disappointing, really)

Four days later in the UK

Overnight, thieves broke into the Clifton Park and Museum in Rotherham and escaped with several historically significant artifacts, primarily gold and pearl jewelry, dating to the 1800s

On April 27th in Washington DC

Just before lunchtime, two climate protesters dressed in black suits smeared paint on their hands and began to smear the paint on the case and pedestal containing the Degas sculpture "Little Dancer Aged 14" at the National Gallery of Art. The two had brought the paint into the museum hidden in plastic water bottles and caused \$2,400 of damage. Their actions led to having the piece off display for 13 days, and required several conservators to clean the display and assess damage to the delicate statue.

In May, the two perpetrators were charged by the US

Attorney's Office for "conspiracy to commit an offense against the United States" which could result in a five-year prison sentence and a fine of \$250,000.

A week later in the UK

Early on a Sunday morning prior to opening, thieves broke into the Kelham Island Museum, and used an angle grinder to cut into a display case and steal 12 irreplicable artifacts from the museum's collection. The museum is devoted to the history of the area, and each of the items were considered prime examples of the region's fine steelwork with some dating back to the 1700s.

In May of this year, heavy rains caused widespread flooding in the Emilia-Romagna region of Northern Italy including the cities of Bologna and Forli. The rains caused significant flooding across the region killing 17 and displacing over 50,000 people. Also affected were cultural locations and libraries. 75 monuments, 6 archeological sites, and 12 libraries were impacted. Several libraries have collections which date back to the 16th century and the response teams moved quickly, working to freeze these important collections to prevent further damage.

In June, Italy raised the price of admission into state run museums by 1 Euro for a period of time to help fund the rescue of cultural heritage in the region.

On June 8th in the UK

In the late night hours, firefighters responded to reports of a fire at the Avoncroft Museum of Historic Buildings. They arrived to find a timber framed, thatch roofed barn on fire. They were able to extinguish the flames and protect the 30 adjacent buildings but the barn's thatched roof was completely destroyed and the frame damaged.

Authorities later determined that the fire was the result of arson.

On June 14th, two environmental protesters smeared red paint and glued their hands onto the glazing covering Claude Monet's "The Artist's Garden at Giverny" in Stockholm. Police arrived and arrested the two women while Conservators worked to confirm that the attack had not harmed the painting. The police were also working with the museum to review footage to determine if others were involved in the attack.

On July 7th

A Canadian teenager was under investigation by

Japanese authorities for using his fingernail to carve “Julian” into the wood of the 8th Century UNESCO-listed Toshodaiji Kondo temple. A Japanese tourist noticed the vandalism and reported it to the temple compound’s security who confronted the boy. He confessed and was remanded back to his parents. He could still face a fine and/or possible jail time.

On July 15th, a Swiss teenager was arrested after authorities determined that she had carved her name into the nearly 2,000 year old Coliseum. In Rome. A local tour guide spotted her and reported her to security. There was also video of the act. This comes only a few weeks after a Bulgarian tourist was filmed carving “Ivan + Hayley ’23” into the wall, even smiling when he noticed that he was being filmed. Both could face a fine as well as prison time.

Though it could be argued that history could provide a more appropriate punishment. (CLICK)

On August 1st, A group of climate protesters staged a protest in the dinosaur wing of the American Museum of Natural History. There was no impact to the collections. The protestors were focusing on the Museum donors, particularly the billionaire David Koch for whom the space was named. The peaceful protest was followed by a second similar protest on September 2nd.

The next week in Hawaii’

The toll from the horrible wildfires that devastated the island of Maui and in particular the town of Lahaina is overwhelming. As of late August, there were over 100 confirmed dead and more still missing. The total area of affected land was over 17,000 acres and 2,207 buildings were destroyed. Among the buildings lost were most of the 14 museums that are managed by the Lahaina Restoration Foundation such as an early 20th century social hall for Chinese immigrant laborers, a 200 year old home considered the oldest building of its kind on the island, and the Lahaina Heritage Museum.

According to reports, virtually any item made of paper, wood, or fabric was lost.

On August 16th in the UK

We learned that London police were investigating the theft of many items from the British Museum including gold, jewelry, and gems of semi-precious stones dating from between 1,500 BC and the 19th century AD. The British Museum is home to the largest museum collection in the world at over 8 million works but only

about 80,000 are ever on display at a given time. Reports state between 100-2000 items were missing. The Museum had reportedly been aware of missing items as far back as 2013 and in 2016 some items began to appear on e-bay. The items stolen were not particularly valuable, worth about \$63,000 in all, with items going for sale on e-bay for as little as 40-50 British pounds.

Following an internal investigation, the museum recently terminated a curator of Mediterranean cultures who had worked at the museum for over three decades.

On August 20th, A very rare occurrence in southern California this summer was the arrival of Hurricane Hilary. While the damage caused across the region was less than had been feared there was some damage due to flooding. The California African American Museum announced that, due to water intrusion in the building, the museum will remain closed through October.

A few days later in Florence

A couple of young German tourists defaced the famous Vasari Corridor which connects the Uffizi palace museum with the Pitti Palace.

The 500 year old structure was built in 1565 to provide a protected passageway from the Bobboli Gardens in the Medici family palace, to the city-state of Florence’s administrative office so that Cosomo di’Medici could travel safely between the two. The graffiti spelled out “DKS 1860” which refers to a Munich based football team. The next day, police raided an Airbnb where they were staying with 9 other young German tourists. Police found black spray paint and clothes with black paint leading to the two being arrested. According to the director of the Uffizi, the cleanup will take a considerable time and will cost roughly 10,000 euros which he expects the two young men to pay back as part of their sentence. They are also hoping to charge them under the new rules for defacing cultural locations which could result in between 6 months to 3 years in prison.

The next day in Washington DC

One visitor glued their hand to a sign in the National Museum of Natural History’s Fossil Hall, while two others, seemingly dressed like dinosaurs (hard to tell honestly) crossed the barrier into the exhibit of “Last American Dinosaurs” and proceeded to make statements regarding climate change. The three were arrested. Again, it seems as though the Washington Post covered the protest, and they reported that the three were part of the same group “Declare Emergency” as the two protesters

who were arrested earlier in the year for defacing the pedestal and case of the Little Dancer statue. The gallery was closed for 30 minutes and the spokesperson for the museum stated that there was no damage.

On September 4th In the late night hours, a young German tourist decided to climb onto the Renaissance era fountain to pose with the statue of Neptune. The fountain had been commissioned by Cosimo de' Medici and completed in 1574 to celebrate the city's new aqueduct. While attempting to climb back down after the photo, he broke off pieces of marble causing significant damage. The tourist was arrested, and the mayor of Florence announced that the perpetrator would be paying a hefty fine.

The next week

A statue in front of the former Brussels stock exchange had undergone conservation and was unveiled on September 9th. The very next evening, a young Irish tourist decided to get a picture of himself astride the lion. While climbing down from the lion he steadied himself on the outstretched hand of the statue and broke it off. According to reports, the inebriated tourist was found a little while later in a nearby restaurant.

Experts stated it would take months to properly restore the statue. The building itself had just reopened with a brand new museum....devoted to beer

The next day

A former employee of the Munich Deutsches Museum, was convicted of stealing 4 paintings by German artists.

The thief stole the four 20th century paintings by replacing them with crude forgeries while he worked at the museum from 2016-2018.

The museum discovered the thefts when an in-house appraiser examined the "Frog Prince Fairy Tale" by Franz von Stuck and noticed that it was not a precise match with its catalog entry. The museum subsequently learned that three other paintings had also been replaced by forgeries.

The thief was sentenced to a commuted 1 year and 9 month sentence and ordered to pay back the \$63,000 he had earned from the sale of the paintings. The lenient sentence was given due to the thieves "remorse and willingness to work with the court".

The thief stated in court that the thefts were easy to commit, but the museum responded that they "actually do have pretty secure facilities, but when it is one of your

own employees, it's pretty hard to keep safe."

For this one we need to go back 3 ½ years ago. During the early hours a thief smashed through the glass door of the Singer Laren Museum and stole a painting by Vincent Van Gogh. The museum was closed due to the COVID pandemic and there had been no security onsite at the time of the break-in. Police responded to the alarm which went off when the door was broken into but did not arrive in time to stop the theft who arrived and escaped by motorcycle carrying the painting under his arm. Reports suggested the painting which was on loan from another Dutch museum.

A few weeks ago, It was announced that a Dutch "art detective" who was working with Dutch police has been handed the painting at his front door. The thief had actually been arrested back in 2021 and had been convicted but the painting had already found its way into the hands of a criminal gang. The gang had intended to use the painting as a way to negotiate shorter prison sentences for other crimes.

On September 13th in Germany

Thieves broke into the Museum of East Asian Art through a window, broke open display cases, and escaped with nine ancient porcelain pieces estimated to be worth 1 million euros. The nine pieces dated from the 16th and 19th century.

And finally, on September 17th in Indonesia

The National Museum of Indonesia in Jakarta suffered significant damage to the building and the collection from a fire. The evening fire affected six rooms including four large galleries in the original structure with a portion of the roof caving in.

The cause of the fire was an electrical short circuit in a nearby maintenance shed. The strong winds then spread the fire to the museum.

1. Protestors...  
"shock and awe" factor is diminishing....what next?  
danger of 3rd party interventions...
2. Break-In after hours
3. Fire
4. Vandalism
5. Water leak/flood

One of the biggest threats we face is complacency...

## Research Presentations

Paulina FLORJANOWICZ	National Institute for Museums	Poland
Pavel JIRÁSEK	ICOM Czech Republic	Czechia
Ana Maria Theresa LABRADOR	University of Melbourne	The Philippines / Australia
Sho KIKAWADA	Cultural Heritage Disaster Risk Management Center	Japan
LI Zhengyu	Henan Museum	Kenya
Yuichi EBINA	International Research Institute of Disaster Science	Japan
Kazuya METOKI	Iwate Prefectural Museum	Japan
Joyce KINYANJUI	National Museums of Kenya	Kenya
Takushi HAMADA	Cultural Heritage Disaster Risk Management Center	Japan
Valentina SABUCCO	Arts Council England	Italy / UK
Nikolaos DOKALIS	The Museums of the Hasso Plattner Foundation	Germany
Kim COVENT	Ghent Local Police	Belgium
Stefan SIMON	Rathgen Research Laboratory — National Museums Berlin - SPK	Germany / USA





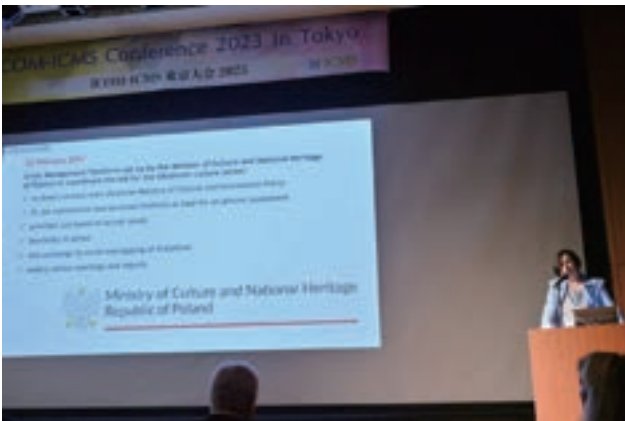
# Museums to Museums - Crisis Management in Poland following Russian Invasion on Ukraine. Lessons Learned.

Paulina FLORJANOWICZ (Poland)  
National Institute for Museums

(Slide 1)

Hello, good morning. First of all, I would like to thank the authorities here in Japan and our colleagues for inviting me to this important event, allowing me to discuss our museum business over the past year and a half.

guidelines, standards, and addressing security concerns. This unique structure has been in place in Poland for over 30 years under different iterations.



(Slide3)

Certainly, we were unaware of when the war would start in Ukraine, but by mid-February, the prevailing sentiment was that it was only a matter of days, and skepticism grew about the possibility of avoiding it. Consequently, our Ministry of Culture established a task force for Ukrainian cultural heritage and crisis culture just one day before the conflict commenced. The task force consists of chief executives from all heritage institutions, including the National Library, Archives, our organization, and directors of relevant departments within the Ministry of Culture. The primary objective of the task force is to maintain direct contact with the Ukrainian Ministry of Culture and address real needs on the ground.



(Slide 2)

Now, with events unfolding not only in Poland but also across Europe, particularly in Central and Eastern Europe, the pandemic appears to have been a precursor to the real crisis triggered by Russia's invasion of independent Ukraine. Let me provide a brief explanation, as our institution differs from typical museums; I serve as the director of the National Institute for Museums, a state agency under the Ministry of Culture responsible for overseeing the entire museum sector. We don't directly supervise museums but collaborate with them, setting



In the initial days, establishing strong personal connections between Polish and Ukrainian institutions was crucial. We maintained direct contact, held daily online meetings, and exhibited flexibility to respond promptly to actual needs. To avoid overlapping initiatives, we transitioned to weekly meetings, allowing us to collect data and prepare reports on the current situation. This relationship with the Ukrainian Ministry became particularly important because, during the early days of the conflict, I held the position of the director of the Cultural Heritage Department at the Polish Ministry of Culture.

Upon the onset of the war, I received calls from colleagues worldwide, all extending offers of a safe haven for Ukrainian artworks. Strikingly, none inquired about the well-being of the people or the actual ground situation; everyone focused on providing sanctuary. It's crucial to recognize that in a war-like scenario, evacuation is not the foremost consideration for local authorities. Moreover, Ukraine, fortunately still an independent country, is more than capable of safeguarding its cultural heritage. They only contemplate evacuation as a last resort. Consequently, the initial phases of this crisis unfolded in three stages.

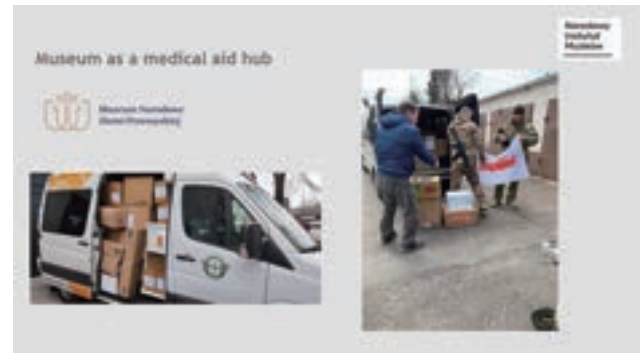
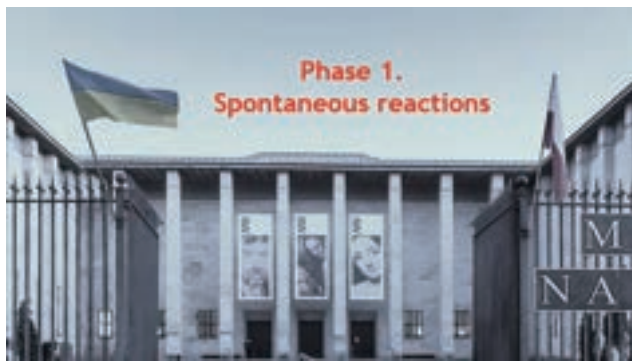
(Slide 4)

The first phase was entirely spontaneous, originating

from people not just in Poland but in various other countries. Being the largest country in the region and sharing the longest border with Ukraine, Poland was naturally the first to absorb refugees. Within six weeks, over 2 million refugees arrived in Poland during winter, facing snow and sub-zero temperatures. Notably, 95% of them were women with children, triggering a spontaneous response from the entire Polish society.

(Slide 5)

I'd like to highlight that not a single refugee camp was established in Poland. Instead, all the refugees found shelter mainly in private families and homes, with everyone spontaneously joining in to offer assistance. The images presented are not from charity organizations but are snapshots from Polish museums transformed into hubs for medical aid and food distribution. Guest rooms,



if available in museums, were converted into living spaces for mothers with children, among other needs. It quickly became apparent that a significant requirement at that time was to provide programs and activities for mothers with children.

Museums proved to be highly capable, establishing educational programs and classes in Ukrainian within days. Finding professionals fluent in Ukrainian posed a challenge, but many refugees utilized these opportunities to divert their children's attention from the war, preventing them from asking difficult questions about the situation and their displacement.

(Slide 6)

Promptly, our focus shifted to providing tangible assistance to museums on the ground in Ukraine. Understanding their immediate needs, we recognized that the first requirement was packaging supplies to conceal their collections, not for export but to hide them in Western Ukraine.

On the day of the invasion, all museums in Ukraine received information from the Ukrainian Ministry of Culture, specifying the locations to which they were to evacuate their collections. Although they initiated the evacuation process, they encountered two major challenges. First, they lacked the necessary supplies for packing, and secondly, there was a severe shortage of personnel.

Many staff members, predominantly women, prioritized their children and hastily left the country, given the circumstances. Simultaneously, many men volunteered to join the army. Consequently, numerous museums had less than 10% of their staff remaining, and some staff members couldn't even reach the museum. Faced with significant staff shortages, they attempted to contact anyone available to start packing materials.

One might question why they didn't prepare in advance, knowing that war could erupt. However, this is a matter of information policy and propaganda. People were fearful of an imminent war, and closing museums before it started might have been perceived as surrendering. Thus, museums remained open until the bombs began to fall.

The initial materials sent were from the existing supplies of Polish museums. Recognizing the urgency, our Institute coordinated the first transportation of these

materials. Fifteen museums, ranging in types and some renowned for managing UNESCO sites, volunteered to contribute anything they could spare, including packaging and protective materials such as fire extinguishers and, in some cases, bulletproof jackets. We organized the first transportation from these museums to the border, reaching Ukraine within about two weeks from the onset of the war. A significant portion of the first week was spent navigating procedures, considering that our border with Ukraine is Schengen's external border, subject to special rules for moving goods on both sides. Coordination with the European Commission was necessary to facilitate movement without customs delays. While all services, including customs and border guards, were extremely helpful, adherence to legal procedures was imperative.

(Slide 7)

We established a contact point for Ukrainian museum staff and professionals in Poland within a week of the invasion's onset. The initial idea was conceived on the first day, but it took a week to find a Ukrainian-speaking professional for the help desk. The concept was based on the belief that among the two million refugees, there were likely numerous women museum professionals who needed to find employment quickly. Recognizing the urgency, we sought to enable these women to engage in their professional capacities rather than taking on lower positions due to language barriers.

We advertised the contact point widely and identified several museum professionals. Simultaneously, ICOM Poland initiated a fund, collecting contributions globally to sponsor scholarships for these professionals, given that museums lacked the budgets to hire new staff. The idea was to provide funding for the first three months, allowing these women to resume their work. While the response was not as extensive as anticipated, institutions like the British Museums Association played a significant role in funding several scholarships. Although this initiative primarily lasted for the first few months, the contact point remains operational. Presently, its focus has shifted to facilitating partnerships for Ukrainian museums seeking collaboration with Polish museums and enhancing their skills in museum work.

(Slide 8)

Museums engaged in activities beyond their typical scope of work. The National Museum in Przemyśl, located on the Polish-Ukrainian border near the war

zone, exemplifies this. The museum emptied its storage facilities and transformed them into a medical hub for experienced doctors primarily from Poland, but also from other countries. This hub serves as a support center for medical professionals heading to the front lines in Ukraine, where they provide aid in direct combat zones. The Przemysl Museum’s background supply area is consistently replenished by the Polish government, demonstrating a unique collaboration between cultural institutions and the healthcare sector in response to the crisis.

(Slide 9)

As the entity responsible for collecting statistics on Polish museums, we documented nearly 400 initiatives by various types of museums aimed at aiding Ukrainians and Ukrainian museums. These diverse projects received special commendation in the form of a diploma from the Polish Minister of Culture, highlighting the extensive contributions made by museums across the country.

(Slide 10)

In April 2022, I attended a crucial conference held during the French Presidency of the European Council, focusing on the significant challenges museums would face post-pandemic. Surprisingly, Ukraine was not addressed throughout the conference. The primary topic centered around the new metaverse introduced by Zuckerberg and its potential impact on reshaping museums. Today’s discussion underscores the importance of refocusing our attention on the immediate challenges presented by the Ukrainian crisis.



(Slide 11)

Moving into phase two, regardless of the ongoing war, we recognized the need to persist in our expertise—museum work. This commitment mirrored the resolve of museums in Ukraine, who shared a similar determination to continue their operations despite the challenging circumstances.

(Slide 12)

In response to the crisis in Ukraine, evacuation of artworks wasn’t officially decided upon. However, we devised a system of “safe havens,” not governed by the Hague Convention but based on long deposit loans and temporary exhibitions. This approach allowed significant artworks to find refuge in Poland and neighboring countries for extended exhibition periods. Exhibitions showcase the raw conditions of packing and evacuating these artworks. Major museums, like the National Museum in Poznań and the Royal Palace in Warsaw, have hosted high-quality European art. Additionally, we, as the coordinating institution for artwork transportation in Poland, facilitated convoys not only within Poland but also as transit for artworks bound for other countries.



(Slide 13)

As an institute specializing in museum professional training, we conduct approximately 30 courses annually, covering various museum topics in both stationary and online formats. Recognizing the influx of Ukrainian museum professionals into Polish institutions, we initiated a course to educate them on the basics of museum operations in Poland, including relevant laws and European Union regulations. Surprisingly, the majority of participants were Ukrainian professionals still actively working in Ukrainian museums. Given the success and demand, we have conducted multiple sessions, with the latest one scheduled to accommodate around 200 participants. Notably, these courses have





persevered through challenging circumstances, such as heavy missile attacks in Ukraine, power shortages, and even participants attending from shelters. The upcoming course, at the request of Ukrainian colleagues, focuses on training them to use digitized material for digital and poster exhibitions, as they continue museum work amid war-like conditions.

(Slide 14)

The third stage involves sharing experiences, emphasizing that no time is inappropriate for such sharing.

(Slide 15)

Several conferences in Poland focus on the safety of heritage during the war in Ukraine. These conferences take place both online and physically in Poland, with Ukrainian participants making significant efforts to attend, sometimes traveling for over 24 hours to share their perspectives and collaborate.

(Slide 16)

In conclusion, the Institute is preparing a report on what worked and what didn't during this crisis. Here are some key observations from our colleagues in Ukraine:

1. Packaging Supplies: Museums face challenges in storing their collections, including packaging supplies with expiry dates.
2. Centralized Decision-Making: Decisions in Ukraine were highly centralized, made by the ministry rather than on-site museum directors.
3. Human Assets Shortage: With many staff unavailable due to justified reasons, there were challenges in managing collections.
4. Transportation Issues: Transportation arrangements had to be made independently, facing difficulties in the chaotic situations like traffic jams.
5. Safe Storage: The precision of modern warfare demands underground storage for safety; otherwise,

hiding collections might not be effective.

6. Safe Haven vs. Propaganda Needs: Deciding whether to close museums for safety or keep them open for propaganda purposes presented a dilemma.
7. Staying Online: Museums in Ukraine went silent online to avoid being targeted; they erased information about collections and changed Google locations.
8. Protection of Outdoor Exhibits: Outdoor displays, especially war-related artifacts like tanks and planes, were considered military targets.
9. Future Restitution Claims: Concerns about looting by Russians and the involvement of Russian museum professionals, with evidence presented at a session in Prague. ICOM has not made decisions on closing membership to Russian professionals or museums.



These observations highlight the complex challenges faced by museums in times of crisis and the need for adaptive strategies in the face of modern conflict.

(Slide 17)

And that concludes my presentation. If you have any questions, I would be more than happy to answer them. Additionally, if you are aware of any Ukrainian museum professionals seeking guidance, training, or any other assistance, please feel free to refer them to our contact point. Thank you very much.





## The ICOM Prague 2022 Echoes

Pavel JIRÁSEK (Czechia)  
ICOM Czech Republic

Good afternoon, first of all let me express my thanks to the organizing team and the Fuji Art Museum and National Museum in Tokyo for letting me speak here and share our experiences from the ICOM Prague Conference. In my presentation, I want to explain how global threats can influence a big event as the Prague ICOM General Conference were. And also I would like to say a few words about the nowadays situation in the Czech Republic with the help of Ukraine as well.



Okay, when we planned the ICOM General Conference and prepared our candidacy, five years ago already. Then we found four major themes, and the main theme was “The Power of Museums.” The purposes were Museum and Civil Society, Sustainability, Museum and Resilience, Vision, Museums and Leadership, and Delivery, Museums and New Technologies. I think the Museum and Civil Society was the main theme for the, let’s say, philosophical-oriented part of the team. I was more involved in the part of Museum and New Technologies, which is more connected to our work. Altogether, I think it represents the main theme, the power of the museum. That’s what we have to think about all these kinds of thinking or ways of museum development if we think of the security.

So, let me go back to August and the days and years before. Here is our main theme. We had an office for our ICOM General Conference, and we still have a little part

of that. And in the middle, that’s the ICOM board, which was responsible for all the financial operations. Unfortunately, I was and I’m still a treasurer until the end of this year, and we are facing still a lot of echoes, the financial echoes of the conference, but anyway, I believe we will overcome all the problems.

So, major influences in general. Especially on the economy of the conference was the COVID pandemic. From March 2020, the travel sector almost collapsed and there were no live events in Europe and it was prohibited by law and by European regulations to have such a conference in the whole Europe. And so we were unsure whether we would be able to organize the conference two years before the conference. And of course, air travel was limited and became more expensive than before. So we were very uncertain in the future COVID restrictions because there was a year which actually, especially in 2020, where it was even within the Czech Republic

almost not able to travel from region to region without any special permission. It was not enough because in February 2022 started Russian invasion of Ukraine.

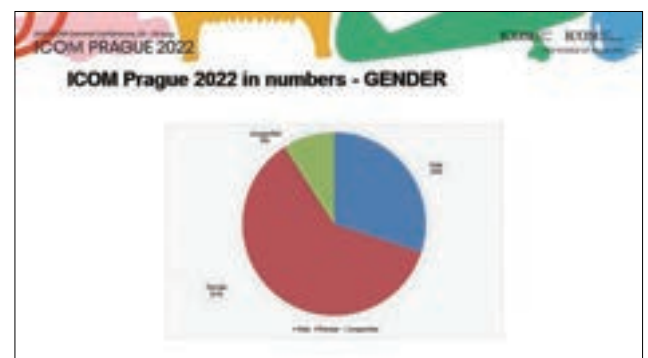
And practically, that means that for us, what's necessary to prepare the hybrid format of the conference, which was very financially demanding. As well, we had to introduce online attendance solutions, which were not acceptable for many conservative members of ICOM when we discussed it with international committees. What was also a threat was an unsure economic outlook for companies, especially for the museum fair and the museum exhibition. And then the higher cost of staff. If we compare the salaries before the COVID time and after, the salaries increased enormously. And also, we lost the market of Ukrainian members and Russian members because they were almost not able to participate. We had a few Ukrainian members of ICOM who participated in the conference. The conference was for free for them, and we supported also other expenses of them. But it was almost not able for many museum employees in Ukraine to leave the country or to leave their museums because the museums were threatened by the Russian missiles.

And this is the economical result of the conference, it's much more than we planned before. And €893,000 came from the participants fee and from the fees of companies on the trade fair etc. And more than €1,000,000 were supported from the state budget through the ICOM national board, which means that we as five personals were and are still responsible for this €1,000,000 with all our property for next nine years. Because according to Czech legislation, the NGOs and the representatives of NGOs are responsible for all the financial support and financial subventions from the state budget.

So it is, but we survived up till now, we have survived and there are other results. Altogether we had more than 3,000 participants on site and over 650 participants online from 124 countries. There are some other data, you know, like remote participants, amount of exhibitors, 118, amount of off-site meetings, 32, excursions, 40, and we had related events, 81, etc.

The total amount of lunch boxes was 6,350 and the price since we planned the conference doubled.

But what is interesting is our numbers of gender. So there is a huge female factor still in ICOM. It was 61%, 30% of male. But what is interesting is that 9% did not



declare their gender. So this is a new condition in the whole society not to be in these two categories.

So there were some events. Maybe you remember the opening ceremony, the keynote speakers, and the panelists.

We have 5 keynote speakers, and 16 panelists during the conference.

And as mentioned by Paulina, and the special panel of Ukraine were not in the program, but we actually forced the ICOM general secretary to add the ICOM Ukrainian panel into the program there.

So, in this case, I want to say just a few words about the situation now. As it was mentioned by Paulina, there is evidence that Russian news and professionals are involved in the looting of Ukrainian museums. That's the most terrible thing. And I was sent to the meeting of ICOM Europe in January by our president, and I asked the Russian representative whether they know about these cases and what they do as an ICOM representative against such a procedure, which is absolutely in conflict with all the ICOM rules. And I didn't get any answer. And as it has been already mentioned, the ICOM general secretariat or the buddies of ICOM actually have other priorities as well than to solve the Ukrainian problem or the Russian invasion to Ukraine as a priority. And the situation in my country, as was mentioned as well, we have almost half a million refugees, so that means that every fourth inhabitant in my country came from Ukraine.

And we, as ICOM National Board, we do not have enough. We are responsible now, according to the agreement with the Ministry of Culture, for financial help to Ukrainian museums, and therefore we still keep our office of one professional guy who actually organized these things and are in contact with the Ukrainian colleagues. The last actually help, which is planning to be done by the end of the year, are two stations from the National Library, the moving station, I don't know the correct name in English, but you know the tracks, with the digitalization equipment for the museum objects. So that was defined by the Ukrainian side that they need to have such a flexible facility for digitalization.

Well, there are some other events, the Solidarity Projects, LGBTIQ, and Museum special panel, which are connected maybe to the graph I have already shown to you.

And then we have Museum Nights.

We have the Flag relay ceremony on the fifth day of the conference. So, we delivered the flag, the icon flag, to the Abu Dhabi delegation.



Of course, we had this beautiful stamp, which was also published, thank you, organizers, for the program.

And we had many volunteers and assistants, especially youngsters and students.

And we had also two special conferences, which





icons at risk.

So maybe as a result of the panel and the negotiations between the National Committees of ICOM, the Ukrainian Red List have already been published in November last year. So it's available on this site. I can show it to you. I don't know whether you are on the Internet. So if you go to the special page of the ICOM, there is a list of all ICOM Red Lists, and that one is for Ukraine.



Now, we had this season fair, and during our stay in National Gallery, we had the off-site meeting there, but we had not much time to see more deeply the security system there, so I will show you just the main scheme of the security system, which has been created together with the museum people.

I was responsible for some models of the system, so it is actually the control panel integrates the access control system and the intrusion alarm system, but we have special models for environmental control and other things. So the most important thing is for us, I mean the museum, that system is open. And, we can add several models together with the research company.



This is the topology of the system, which serves in the National Gallery and in the Museum of Applied Art and many other museums. That's almost like a standard in the Czech Republic.

Also, the system has a special graphical superstructure, which allows to see on the base of server and client the objects in one central station, which is located in Trade Fair Palace for National Gallery, for example. But it's used as a standard for Czech police, so that's our advantage that we are connected to the police without any technical problems, because we use the same system for monitoring objects. And according to almost more than 30 years of agreement between the Ministry of Culture and the Ministry of Interior, the selected important cultural objects are connected to the regional and central police stations for free, without any fee. It's a backup for our security guards in museums.

were part of the conference, but organized outside the venue, outside Prague. One was the protection of open-air museum collection and excursion to the National Open Air Museum in Rožnov pod Radhoštěm, we had a lot of fun there.

The second one was in Brno, about the architecture

So for those who are more interested in the technical part of those systems, I have flashes with English information here, so I can give it to you after my presentation.

So conclusions of ICOM Prague. There were three resolutions and one museum definition. The first resolution focused on the management of museums, collections during and after armed conflicts. So it is important, but has not been used very often. Resolution two aims to foster linguistic diversity and overcome language barriers for the participation of all members. Resolution three is to facilitate the participation of all national committees and to ensure balanced access to ICOM resources.

The most important result of the Prague General Conference is a new museum definition, which I think found the balance between the progressive and conservative wings of ICOM. It is not so revolutionary, not so radical as the definition which was presented in the Kyoto Conference, but finally, we have a new definition from the Prague Conference. Thank you for your attention.





## Minding the Gaps in Developing Strategies and Models for Museum Disaster Preparedness: Finding Resources from Lessons of Past Recovery Actions with Community Members

Ana Maria Theresa LABRADOR (The Philippines / Australia)  
University of Melbourne

(Slide 1)

Good afternoon, everyone, and I'm pleased to have been invited here to present this talk. I'll be discussing a case study that, although situated outside the museum, has significantly influenced our museum practices in the Philippines.



(Slide 2)

Firstly, I would like to express my gratitude as the research for this presentation was conducted at the Grimwade Centre. I acknowledge the traditional owners of the land on which I work and extend my respects to the elders—past, present, and future. I also want to recognize and thank our Indigenous partners and students whose generosity in sharing their knowledge and the wisdom of their elders is indispensable to the educational efforts at the Grimwade Centre.

(Slide 3)

Now, I'd like to highlight some of the assumptions and frameworks that underpin this presentation. It is based on the theme of the ICMS conference, which centers around building a community-based disaster prevention and security network, emphasizing case studies on synergies generated by cooperation. The presentation delves into resources derived from our experiences in securing museum collections. As we secure collections, questions about conservation implications arise. Coming from a background as a social anthropologist, curator, and someone involved in preventive conservation, I explore the connection between securing collections and conservation. Additionally, we ponder the societal benefits and consider the broader perspective. How can we apply these insights to our future work? These are some of the aspects I have considered.

(Slide 4)

The outline of my talk is to delve into the brief background, the framework used to comprehend the practice of conservation and disaster risk management, and to pose the question: How well-prepared are we? I will illustrate this with the example of restoring a church in Guiuan, Eastern Samar, situated in the central part of the Philippines. Additionally, I'll explore the role of community members in safeguarding our heritage. While there are numerous challenges in securing collections through communities served by museums, it's crucial to involve community members in the discussion.

(Slide 5)

In museums, we typically reference these agents of deterioration, often seen as passive contributors. Objects are sometimes viewed as entities unto themselves, deteriorating due to issues like neglect.

(Slide 6)

Recently, we proposed a broader perspective, suggesting four agents or agencies of preventive



conservation that we must consider—objects, people, place, and time. This framework highlights how communities can actively participate in the protection of our collections. Contrary to more conservative approaches that lean towards dominant universal systems, we argue that these conventional tools for asserting preventive conservation principles may overlook other factors where people can be more involved. When discussing objects, our aim is to delink authorized knowledge systems and relink diverse object knowledge, considering multiple formats. Regarding people, we value co-produced knowledge and the self-determination of knowledge. In terms of place, we recognize the geopolitical, economic, and environmental spaces where colonial experiences have occurred. Lastly, with time, we acknowledge that loss of value and damage thresholds are culturally contingent.

(Slide 7)

In 2005, a framework was established for this program by the Teamwork for Integrated Emergency Management in Museums, focusing on the cycle of pre-disaster, disaster, and post-disaster phases. Two key elements emphasized were monitoring and communication, which are still employed in some museums today.

(Slide 8)

I'm pleased that Mr. Pavel Jirásek mentioned a significant milestone in Prague two years ago—the new museum definition from last year. According to this definition, a museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets, and exhibits tangible and intangible heritage. Open to the public and committed to accessibility and inclusivity, museums foster diversity and sustainability. They operate and communicate ethically and professionally, with the active participation of

communities, providing diverse educational, enjoyable, reflective, and knowledge-sharing experiences. Without considering museum security, it's nearly impossible to implement this new museum definition, which lies at the heart of how we practice in museums.

(Slide 9)

I'd like to highlight an important UNESCO recommendation from 2015 for the protection and promotion of museums and collections, encompassing even those outside traditional museum spaces. This recommendation focuses on the diversity and societal role of collections and was adopted in 2015, serving as one of the instruments for our collection protection and promotion efforts.

(Slide 10)

Here is the website if you'd like to take a look, and it's important to explore museums outside traditional settings and collections beyond museum walls. The nature of these recommendations emphasizes the inclusivity of the framework. I had the privilege of being involved in both the ICOM definition and the UNESCO recommendation. Achieving a balance between the progressive aspects and the constraints of the definition was challenging. We conducted data analysis using keywords obtained through consultations with international and national communities.

(Slide 11)

Another framework we can utilize is the UN Sustainable Development Goals, with Goal 17 being particularly important as it encourages more networking, facilitating greater community involvement.

(Slide 12)

In the Philippines, as illustrated in the case study I am presenting, there exists a national framework strategy on climate change. Extreme weather patterns have been causing significant damage to collections both within and outside museums. Originally planned as a 12-year framework from 2010 to 2022, due to a lack of serious consideration by the previous government, it has been extended until 2028.

(Slide 13)

Let's locate the Philippines—it's the group of islands just south of Japan extending towards China. We also face significant issues with China, especially concerning boundaries in the seas. Despite undergoing arbitration,

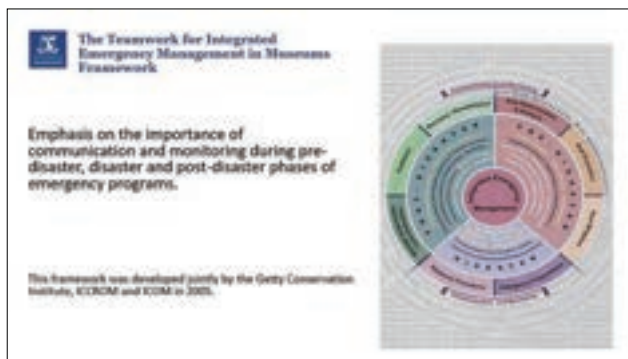
there remains a potential threat, highlighting that dangers are not confined to land borders but extend to maritime territories as well.

(Slide 14)

Extreme weather patterns affect us all. The green line in the image represents the projected path of Typhoon Haiyan, a supercategory typhoon in 2013. The orange line depicts its actual path, making the first landfall in Guiuan, Eastern Samar, where a national cultural treasure church is located, and that's what I'll be discussing.

(Slide 15)

These images capture the aftermath. A cargo ship was pushed inland, causing significant destruction and loss of life. Many were caught off guard by the typhoon's strength. Given the strong religious sentiments of Filipinos, immediate responses included prayers and



processions. The church in focus is the Immaculate Conception Church in Guiuan. An aerial photo taken shortly after the typhoon vividly shows the devastation it caused to lives and property.

(Slide 16)

This is how the church appeared during the recovery phase. However, in October of that same year, an earthquake struck two islands in the Central Park, particularly Bohol Island and Cebu, diverting attention and resources towards their recovery. When Typhoon Haiyan hit Guiuan in Eastern Samar, which was relatively distant and challenging to reach, not many people assisted in the recovery of heritage sites. Recognizing the greater priority of human lives, limited aid was directed towards the restoration of cultural heritage. The church, pictured after the typhoon, faced a slow recovery. Despite the involvement of cultural agencies like the National Museum of the Philippines, some colleagues were reluctant to make the arduous journey. Reaching the area required three modes of transportation and nearly half a day. The church remained unrestored in 2015.

(Slide 16)

The significance of the church as a National Cultural Treasure lies in its remarkable features. Situated in the far eastern part of the Philippines, its construction and existence are impressive considering its location.

(Slide 17 + Images)

In 2014, U.S. Ambassador Philip Goldberg toured the area with Monsignor Lópe Robredillo, the parish priest. Following the visit, the U.S. State Department pledged \$300,000 for the restoration of the church. Notably, the Philippines was once a U.S. colony. In February 2015, French President François Hollande, accompanied by then-UN Mayor Christopher Sheen-Gonzalez, visited Eastern Samar after the COP21 meeting in Manila. Hollande aimed to raise global awareness about climate change ahead of a crucial UN summit. The local people were impressed that the French president walked about a mile in a woolen suit, sweating by the end—a remarkable feat.

Believing that these visits would bring more attention to their plight, I volunteered to assist with the restoration effort as the Deputy Director General of the National Museum. In March 2016, I assembled a team from the National Museum, including engineers, conservators, ethnologists, biologists, and archaeologists.



This initiative became known as the National Museum of the Philippines Guiuan Heritage Preservation Project. However, the reality we encountered differed from reports and photos, such as this image depicting the recovery phase in the first quarter of 2014. Most interior components, including the painted tin ceiling, were left to rust outside the church. Some items, like the wooden parts of the altar, were stored temporarily, while church records, as shown in this photo, were placed in makeshift museum-like settings.

(Slide 18)

This photo features one of our board members, Father Rene Javellana, SJ, who is a trustee of the museum, along with the late Guiuan Parish priest, Father Moises Mel Campo, who took care of us during the restoration project.

(Slide 19 + Images)

Eventually, we were able to open the project for tender and collaborate with a contractor. The facade was completed by early 2017, and by mid-2017, the roof was in place. With these milestones achieved, we could proceed with the interiors. The provisional store, initially set up by a National Museum member, did not provide an ideal storage solution. Therefore, we took out components such as balusters, columns for the red tableau, and the altar, arranging them as they would be

upright, like Lego pieces. Some objects were initially missing, prompting a community campaign to locate souvenirs taken during the chaotic period. Community members willingly returned pieces they had taken, as the area was not well-secured. This collaboration allowed us to successfully reconstruct the interiors.

(Slide 20 + Images)

This image depicts the provisional store set up by a National Museum member early in the restoration process. However, the storage of objects was not ideal. To address this, we carefully removed components such as balusters, columns for the red tableau, and the altar, arranging them upright to match their original positions. We constructed the structure by piecing everything together, similar to assembling Lego pieces. Some objects were initially missing, prompting a community campaign to recover souvenirs taken during the chaotic period. Fortunately, community members returned pieces they had taken, demonstrating their willingness to collaborate.

In a shared decision session with the community, we discussed how to restore the Retablo or the altar. The original, revealed through old photos, showed red and gold colors instead of the later white and gold. The church, initially Jesuit, later became Franciscan after the Jesuits were expelled from the Philippines. With a Baroque style and vibrant interior colors, we also decided on the restoration of the ceiling, adopting the patina of age to visually complement the building without looking too new. Throughout the process, the community members provided valuable advice, and we hired local individuals to make them feel part of the project, aiding their psychological recovery. Notably, we engaged skilled professionals such as Jim Vasquez and Guy Custodio, a well-known church art restorer trained in Spain.

(Slide 21)

Here is an image of Guy Custodio working on one side of the ceiling with his young team. Jim Vasquez, our foreman skilled in carpentry and odd jobs, is also featured. NMP specialists, including zoologist Marivene Santos, helped recover shells that was used in embellishing the walls in the transepts and baptistry, identifying replacements for endemic shell species. Two local artists, Froilan Garabilis and Alfred Menosa, joined the restoration efforts. The before-and-after images of the baptistry highlight the significant transformation achieved through the restoration process.

(Slide 22)

This slide showcases Froilan Garabilis, the local artist responsible for restoring parts of the baptistry.

(Slide 23 + Images)

During the restoration process, there was a bit of tension with local artist Alfred Menosa regarding the depiction of the Franciscan saints for the altar. While we aimed for a more subdued appearance, he believed in the theatrical nature of churches, even painting toenails pink. However, we decided against using a museum framework, emphasizing that the church belongs to the community. The statues of saints reflect this approach. Regular meetings with the community kept them informed about the progress, and they actively participated, wearing hard hats and feeling deeply involved. The recovery from disaster was not just about rebuilding structures but also allowing the community to contribute to the restoration of their revered heritage sites. Our team ran workshops for community members who wanted to assist, validating processes and assessing progress. Some even helped paint panel paintings. The dedication of the church, following the Catholic Church's notion that a restored church is a new one, took place on December 8, 2019, Immaculate Conception Day, and was attended by the former Papal Nuncio to the Philippines, Archbishop Gabriele Giordano Caccia, the Bishop of Borongan Crispin Varquez and other priests from neighboring towns.

(Slide 24)

The former Papal Nuncio to the Philippines, Archbishop Gabriele Giordano Caccia, attended the dedication ceremony on December 8, 2019, Immaculate Conception Day. This event marked his last official function, and the community members took great pride in the successful restoration of their church.

(Slide 25)

In the face of numerous challenges worldwide, global networking has become crucial. The need to establish partnerships across the globe is evident, especially considering the illicit trade of antiquities during wars to fund conflicts and purchase arms.

(Slide 27)

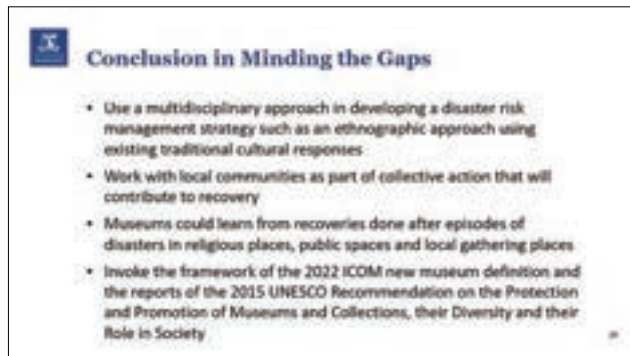
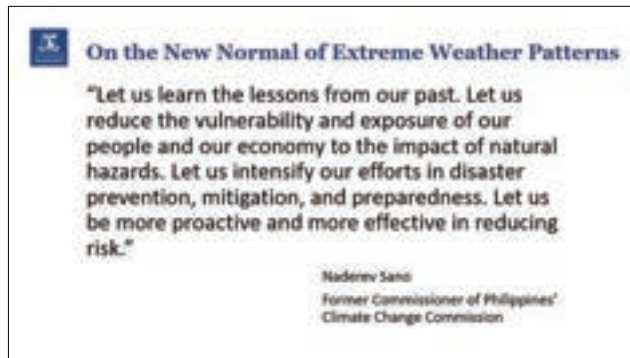
Earlier, we discussed our solidarity with Ukraine, showcasing a photograph taken more than 100 days after the February 24 Russian invasion. The Friends of Trotsky and Nets community from the Ukrainian State Institute



of Cultural Heritage brought packages of materials from partners in Germany, specifically the Ukraine Aid Art Center. These materials are intended for sheltering collections related to the history, culture, and personalities of the city.

(Slide 28)

I'd like to share a quotation from the Commissioner of the National Framework Strategy on Climate Change: "Let us learn the lessons from our past, reduce the vulnerability and exposure of our people and our economy to the impact of natural hazards, intensify our efforts in disaster prevention, mitigation, and preparedness, and be more proactive and effective in reducing risk." It's important to note that Naderev Sano later left the Climate Change Commission due to frustration with the Philippine government and joined Southeast Asian Greenpeace, now serving as its Executive Director.



(Slide 29)

In conclusion, it's imperative to adopt a multidisciplinary approach when developing a disaster risk management strategy, incorporating ethnographic methods to involve and co-curate recovery and restoration decisions with affected communities. Leveraging traditional cultural responses to disasters and engaging local communities in collective action can significantly contribute to recovery efforts. Museums should draw lessons from recovery experiences in religious places, public spaces, and local gathering areas after episodes of disasters. Furthermore, invoking the framework of the 2022 ICOM New Museum Definition and the 2015 UNESCO Recommendation on the Protection and Promotion of Museums and Collections through Diversity and the Role in Society, along with consideration of the UN Sustainable Goals, is essential.

(Slide 30)

Here are some online resources, such as Getty's Museum Emergency Plan, as they are valuable tools for museums and other heritage sites, providing guidance in times of crisis.

(Slide 31)

Our Australian colleagues have developed Significance 2.0, assisting institutions in strategizing which objects to prioritize for evacuation during emergencies.

(Slide 32)

Before my departure from the National Museum, we compiled the ASEAN Museum Congress proceedings, addressing the unique challenges posed by the COVID-19 pandemic. While unforeseen, the pandemic prompted a positive response, leading to an online congress that discussed recovery strategies implemented across the Southeast Asian region.

(Slide 33)

An invaluable resource is the practical handbook "Running a Museum," originally created for the recovery efforts in war-torn Syria in the Middle East. Despite its age, the handbook remains a valuable reference for managing museums during challenging times.

(Slide 34)

Thank you very much for your attention. I'd like to leave you with an image of the young people who actively contributed to the restoration efforts, including the tables of Guiuan Church. Your interest and engagement are greatly appreciated.





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## Development of Disaster Preparedness Manual for Saitama Prefectural Museum Collection

Sho KIKAWADA (Japan)  
Cultural Heritage Disaster Risk Management Center

I am Kikawada from the Independent Administrative Institution National Institute for Cultural Heritage, Cultural Heritage Disaster Risk Management Center. Today, I would like to report on the case of developing a disaster preparedness manual for collections in facilities such as the Saitama Prefectural Museum.



This is the content of today's presentation. I imagine that everyone who has been participating throughout the day is starting to feel a bit tired, but I hope you can stay with us for about 15 more minutes.

In recent years, Japan has experienced numerous disasters, and cultural facilities such as museums have not been spared from damage. Here, I am providing examples of representative disasters. The 2011 Great East Japan Earthquake and the 2016 Kumamoto Earthquake resulted in damage caused by seismic shaking. In the case of the Great East Japan Earthquake, there was also damage from tsunamis. In 2019, Typhoon No.19, commonly known as Typhoon Hagibis, or referred to as the East Japan Typhoon, caused significant impacts. During this event, the Kawasaki City Museum was flooded due to inland flooding, leading to damage to many collections. A few weeks later, a fire occurred at the Shurijo Castle ruins in Okinawa, resulting in the loss of buildings and numerous cultural artifacts.

Against this backdrop, Saitama Prefecture is

considering the development of a disaster preparedness manual for collections in facilities such as the prefectural museum. Currently, the Saitama Prefectural Board of Education, Cultural Resources Division, oversees nine facilities, including museums, where valuable cultural artifacts and collections for the prefectural citizens are preserved and utilized. While crisis management manuals detailing emergency responses have been in place for some time, specific preparations for protecting collections during disasters were not sufficient.

Fortunately, Saitama Prefecture has not experienced significant disasters in recent years, raising concerns about a decrease in disaster awareness and a lack of disaster education. Therefore, it was decided to develop a disaster preparedness manual with a focus on protecting collections during disasters from the fiscal year 2020 to 2022.

Now, let me briefly introduce our organization. In October 2020, as one of the headquarters organizations within the Independent Administrative Institution National Institute for Cultural Heritage, the Cultural Heritage Disaster Risk Management Center was established. The National Institute for Cultural Heritage consists of seven facilities in addition to the headquarters, and the Tokyo National Museum, where this event is taking place today, is one of those facilities.

I also serve as a researcher at the Cultural Heritage Disaster Risk Management Center and concurrently work as an assistant curator at the Tokyo National Museum. In my regular duties, I am stationed at the Tokyo National Museum.

The Cultural Heritage Disaster Risk Management Center is primarily engaged in five main projects, and among them, the project at the top, "Building Regional Disaster Preparedness and Response Frameworks," is a core initiative. In close collaboration with local governments, particularly cultural heritage departments

of prefectures, we support the establishment of the regional cooperation network for disaster management and the strengthening of disaster measures related to cultural heritage in various regions.

Therefore, when developing the disaster preparedness manual for the prefectural museum collections, we received a request from the Cultural Resources Division, which oversees cultural heritage in Saitama Prefecture. As a result, we have been involved in the review process of the manual.

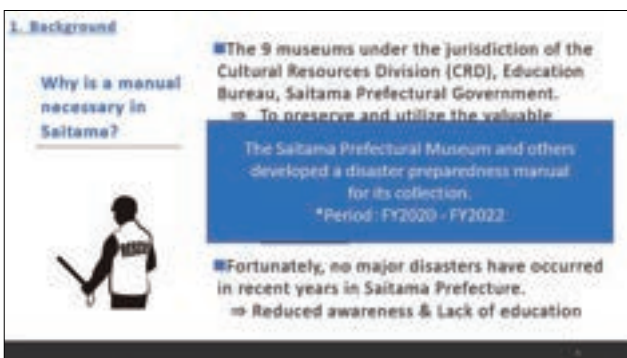
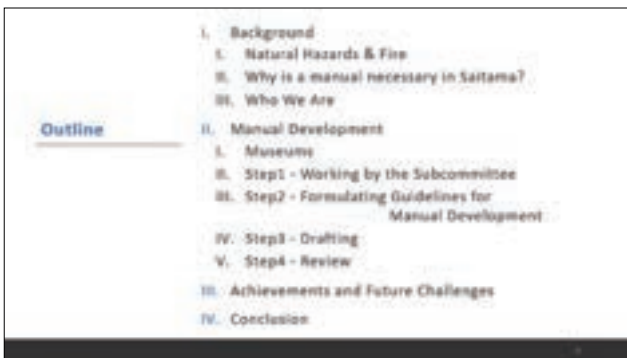
Now, let me introduce the process of developing the manual. The facilities for which the manual was developed, as mentioned earlier, include nine locations. First, let's talk about where Saitama Prefecture is located on the map of Japan. Saitama is situated just above Tokyo. One of the facilities, located in the central part of the

prefecture in Omiya, is the Saitama Prefectural Museum of History and Folklore. This museum is a core institution in Saitama, primarily housing historical and folk materials, as well as artworks. Nearby is the Museum of Modern Art, Saitama, which preserves works by local artists and outstanding contemporary and modern art from both Japan and abroad.

Moving upwards, we have the Saitama Prefectural Museum of the Sakitama Ancient Burial Mounds in the city of Gyoda. This museum houses archaeological materials related to historical sites and relics within the prefecture, including the nationally designated special historic site Sakitama Kofun Group. Next is the Saitama Prefectural Ranzan Historical Museum, which stores historical materials related to medieval castle ruins such as the Sugaya Castle ruins. Following that, we have the Saitama Museum of Natural History, located in Nagatoro, known as the birthplace of Japanese geology. This museum houses numerous natural history materials.

The Saitama Prefectural Archives is responsible for preserving various documents, including ancient documents and administrative records within the prefecture. The Saitama Museum of Rivers is situated in Yorii Town and serves as an experiential museum where visitors can learn about the interaction between rivers, water, and people. It stores historical, folk, and natural history materials related to these themes. In addition, the Saitama Museum of Literature in Okegawa City houses materials, manuscripts, and rare books related to literary figures and literary works associated with Saitama. Though not marked on this map, there is also the Saitama Cultural Properties Storage Facility in Kumagaya City, which houses many buried cultural properties unearthed through excavation surveys. The manual was developed for all these facilities.

Now, let me introduce the specific process of manual development. Firstly, in the fiscal year 2020, a Disaster Preparedness Manual Development Subcommittee was established, consisting of curators from each museum. Through discussions involving the Cultural Resources Division of Saitama Prefecture and other stakeholders, the subcommittee deliberated on issues each museum faced, how the manual should be formulated, and established the overall direction. It's worth noting that members of this subcommittee became responsible for drafting the manual in their respective museums.



Based on the discussions within the subcommittee, the Cultural Resources Division of Saitama Prefecture took the lead in formulating guidelines to serve as the basis for manual development. These guidelines were initially created and then shared with each museum through the subcommittee. During the development of these guidelines, I also provided advice and guidance. The guidelines focus on fire, earthquake, and storm and flood disasters, listing the necessary items to be included in the manual for disaster preparedness, response, and recovery phases.

Furthermore, the guidelines provide specific description examples and considerations for each item. For instance, one of the listed items is the understanding of past damage locations. The guidelines include considerations such as whether records of past disaster situations are organized and stored.

Following the created guidelines, each museum's representative, who is a member of the subcommittee, proceeded to draft the manual. The focus was on determining the specific and feasible methods to be documented in the manual. Each museum considered aspects such as who, when, and how to respond to emergencies. Additionally, factors like the nature of the collection in each museum, how to prioritize them in case of an emergency, organizational structure, available facilities, and the condition of the buildings were taken into account during the manual creation process. This ensured that the manual would be tailored to the unique environments and conditions of each museum.

The drafted manual was shared with the Cultural Heritage Disaster Risk Management Center and the Fire Management Division, Department of Crisis Management and Disaster Prevention, Saitama Prefectural Government, through the Cultural Resources Division of Saitama Prefecture, and a review process was conducted. In this review process, it wasn't just a confirmation of the structure and content of the manual, it also involved an on-site review of museum exhibition rooms, storage rooms, machinery rooms, etc. to ensure that the responses outlined in the manual were practical and to identify any potential issues. Based on the findings from this review process, the manual was revised as needed.

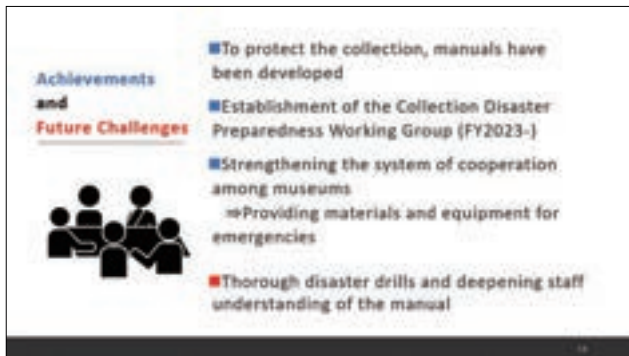
The accompanying photo was taken during the review process at the Saitama Museum of Rivers. This museum experienced damage to outdoor exhibits during



the 2019 Typhoon Hagibis, causing river water levels to rise. Considering such past incidents, it becomes crucial to contemplate how to protect not only exhibits but also facilities and equipment, especially in a museum like this one that offers interactive attractions for children to learn about rivers while playing. Since this museum is situated along a riverbank, future measures to strengthen flood protection are essential.

In this way, disaster preparedness manuals for the collection were developed for all nine facilities. The formulation of these manuals is believed to have a significant impact on strengthening disaster preparedness for collections. After the completion of manual development by the fiscal year 2022, the previously mentioned Disaster Preparedness Manual Development Subcommittee was disbanded. However, starting this fiscal year, a new Collection Disaster Preparedness Working Group has been established. With representatives from each prefectural museum participating in this working group, ongoing efforts are expected to enhance disaster preparedness for collections.

As an additional outcome of the project, the connections between prefectural museums have been strengthened. In case of emergencies, a system has been established, facilitated by the Cultural Resources Division of Saitama Prefecture, allowing for the provision and

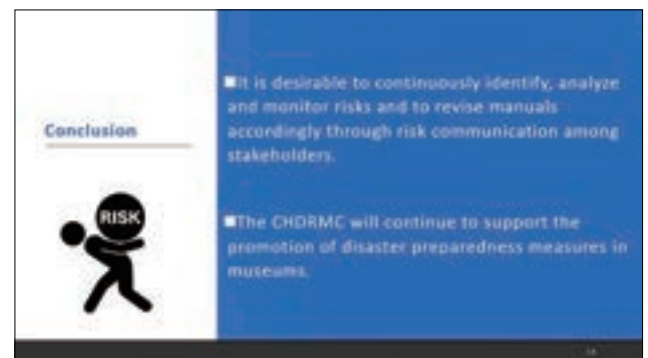


mutual use of necessary equipment and resources. On the other hand, challenges arise in ensuring the practical effectiveness of the drafted manuals. Therefore, it is essential to rigorously conduct disaster preparedness training at each museum and deepen staff understanding of the manuals.

In conclusion, as mentioned throughout this presentation, Saitama Prefecture, led by the Cultural Resources Division, worked collaboratively with museum staff from the prefectural museums to create disaster preparedness manuals focusing on their collections. The Cultural Heritage Disaster Risk Management Center participated in and supported the review process of the manuals upon request. Through our involvement in this manual development project, we emphasize the importance of museums taking an active role in risk management. Buildings and facilities age, and recovery efforts may be necessary in certain cases. With the continual increase in collection, the conditions of storage rooms and exhibition spaces may alter. Organizational changes and staff turnover are also factors to consider. Although the manuals have been completed, ongoing efforts are crucial to identify, analyze, and monitor risks continuously. It is essential for staff and stakeholders to engage in risk communication and appropriately revise the manuals. The case of simultaneous development of specialized disaster preparedness manuals for collections

by prefectural museums, as seen in Saitama, is a rare initiative in Japan. The Cultural Heritage Disaster Risk Management Center aims to continue supporting such disaster preparedness efforts in museums, collaborating with prefectures nationwide. We also look forward to future information sharing on museum disaster risk management with participants from both Japan and abroad.

That concludes my presentation. I extend my gratitude to the Cultural Resources Division of Saitama Prefecture for their cooperation in this presentation. Thank you very much.





## Working Thoughts on Museum Security Education and Training of a Museum

LI Zhengyu (China)  
Henan Museum

We are here today to discuss some matters related to museum safety. Everyone here has a lot of work experience and should be aware of the three crucial aspects of museum safety.



The first aspect is the need for a secure and sturdy building, referring to the museum’s physical structure.

The second aspect involves having a system for safety management.

The third aspect, which we want to discuss today, is the training and education of our safety personnel or museum practitioners.

Regarding museum safety training, my understanding is that it should be approached from three aspects: having comprehensive content, employing the correct working methods, and clearly defining the goals of our education and training.

Museum safety reviews involve complex work and content. Firstly, we need to understand the safety risks faced by the museum. Simultaneously, we need to categorize the safety responsibilities of each position within the museum.

Only after completing these two tasks can we clearly define the specific content for training, ensuring targeted

training content.

Overall, the content of security education and training can be divided into three main parts. The first part involves the system and workflow of safety management. The second part consists of well-structured, rational content that covers the basic procedures for safety. The third part focuses on practical cases to remind everyone, along with drills and hands-on exercises.

In terms of training methods, I have two work experiences. The first is the method of classified training. The second emphasizes the need for professional training content, such as having professionals from firefighting and police organizations to train our internal staff.



We need to categorize and provide specific content and plans for each department and position within our museum.

For example, workers involved in cultural relics, administrators, or technicians in charge of cultural relic preservation would have different training content and plans compared to those involved in general tasks or specialized safety teams.

Additionally, our training or drills need to be conducted repetitively, not fixed to a specific number of times per year. Repetition of simple processes improves our proficiency.

The ‘Three-Minute Emergency training’ mainly involves one-minute and three-minute emergency requirements in China’s firefighting management. This means that we need to react within one minute, and our professional safety teams must arrive equipped at the scene within three minutes to handle the emergency and achieve a positive result. Hence, we call it the three-

minute emergency requirement.

The ‘Three-Minute Emergency training’ method is simple but highly effective, continuously improving our team’s proficiency.

At the same time, we need to organize two to three joint large-scale activities with professional firefighting teams each year.

**分部门、专业定向培训 Post-oriented training**

- 按风险类型、业务开展“定向”培训。
- Carry out “risk /business” training on the basis of risk types and operation content
- 定期开展分部门培训。
- Regularly carry out security training departmentally
- 开展知识竞赛、技能与考核评比。
- Launch security knowledge contest and establishing its content with personnel performance evaluation




提升专职安全队伍应急能力，邀请行业专家开展专业培训，定期考核。

Develop the emergency disposal capacity of the security team, invite security experts to give professional training and examine the security team on a regular basis.



每日开展3分钟应急演练。

Carry out on three-minute emergency “trial run” every day

与消防队联合开展专业培训演练。

Carry out drills together with Department of Public Safety and Fire Department



Our daily training and education must persist over the long term, with three key points or keywords: comprehensive, professional and repeated.

Through training and drills, followed by assessments, we identify problems in our training content, such as skills and knowledge, then optimize our plans. After optimization, we repeat the training process.

与消防队联合开展专业培训演练。

Carry out professional training and drills together with Department of Public Safety and Fire Department






Our training has a clear requirement and goal. For our museum, the goal is to enhance the safety awareness of each staff member and improve overall risk prevention capabilities. And we have two expectations for each employee: the ability to identify safety hazards and take effective actions remove to handle emergencies.

We should keep improving our ability in risk early warning, prevention, and emergency disposal, and all museum staff, whether they are from security department or not, shall make concerted efforts to safeguard against dangers in the museum.

Due to time constraints, that's all i want to share today. Thank you.”





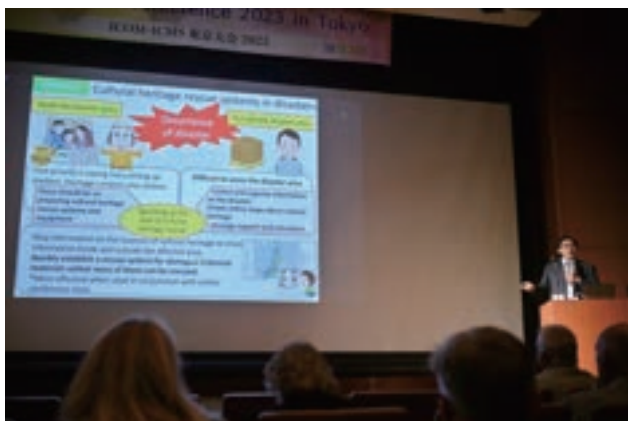
## Research on the Development of a Cultural Heritage Disaster Prevention System by Means of the Creation and Utilization of Online Maps

Yuichi EBINA / Kazuya METOKI (Japan)

International Research Institute of Disaster Science / Iwate Prefectural Museum

### Introduction

I am Yuichi Eshima from the International Research Institute of Disaster Science at Tohoku University. As a historian, my research focuses on the history of the Edo period in Japan and the preservation of historical documents during disasters. In this report, I will discuss the use of cultural heritage disaster prevention maps as a method to preserve cultural heritage, including historical materials, during natural disasters. I will be presenting this report along with Mr. Metoki from the Iwate Prefectural Museum.



### 1. Historical Material Rescue and Tsunami Inundation Map during the 2011 East Japan Earthquake:

My involvement in the preservation of historical materials began in 2003 with the Northern Miyagi Earthquake. Historians from Tohoku University, as well as professionals in the fields of history and cultural heritage in Miyagi Prefecture, participated in activities such as organizing and photographing historical documents in the affected areas. The collaboration led to the formation of the non-profit organization Miyagi Historical Material Preservation Network, where I served as the secretariat in 2011 when the Great East Japan Earthquake occurred.

During the earthquake, our research lab experienced a power outage and partial collapse of stairs due to

seismic activity, prompting us to relocate historical documents, including computers with data on document holders, to a temporary office in the annex. From there, we initiated preparations for the rescue of historical materials affected by the earthquake.

The extensive tsunami damage along the coastal areas of the Tohoku region during the earthquake and the prolonged rescue and infrastructure restoration efforts in the affected areas presented challenges. Due to gasoline shortages, we were unable to travel to the disaster areas. However, we discovered that the Geospatial Information Authority of Japan was publicly releasing aerial photographs of the affected areas on the Internet. At that time, with no existing maps of tsunami inundation, we used graphic software to overlay the tsunami's inundation area on a map based on these aerial photographs. By comparing this tsunami inundation map with the data on the locations of historical materials we had surveyed, we discussed rescue methods and routes to reach potentially affected historical materials. While direct rescue activities did not commence until April, about a month after the earthquake, the logistics planning using the tsunami inundation map allowed us to smoothly execute the rescue operation. This experience highlighted the importance of using online maps to understand the location information of cultural heritage during disasters.





**2. Construction of Cultural Heritage Disaster Prevention Maps:**

Subsequently, with each occurrence of large-scale natural disasters, I continued to research methods of overlaying information on the locations of cultural heritage and disaster information. During the 2018 Hokkaido Eastern Iwate Earthquake, we used Google Earth to overlay the positions of designated cultural properties and estimated seismic intensity distribution maps to identify the likely positions of affected cultural properties. In 2019, widespread flooding caused by a typhoon occurred in Eastern Japan. At that time, we overlaid the locations of cultural properties in various regions with flood areas using Google Earth, creating maps to share with cultural heritage professionals in each region. Additionally, we conducted on-site inspections based on the maps to assess the damage to historical materials in flood-affected areas in Miyagi Prefecture.

In 2021 and 2022, consecutive earthquakes with a magnitude exceeding 7 occurred off the coast of Fukushima Prefecture, causing significant damage in the coastal areas of southern Miyagi and northern Fukushima Prefectures. During this period, the cultural heritage disaster prevention map used the e-ComiMap developed by the National Research Institute for Earth Science and Disaster Resilience as a platform, overlaying the estimated seismic intensity distribution and the location information of cultural properties in the affected areas.

This information was shared with those involved in the preservation of historical materials in Miyagi and Fukushima Prefectures, and discussions on rescue plans were conducted through online meetings while sharing the map. Furthermore, we conducted inspection surveys

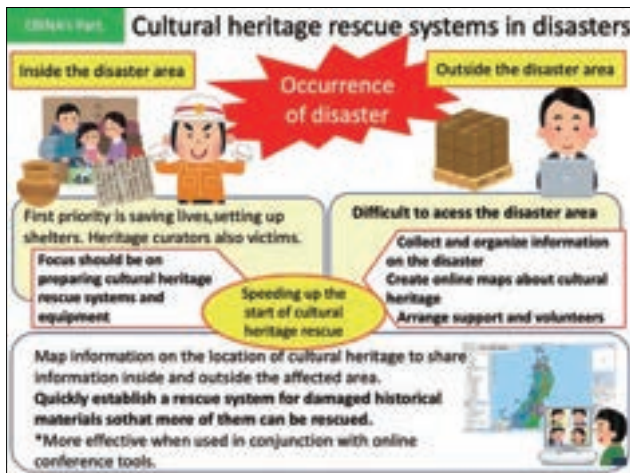
on the disaster situation of cultural heritage based on the map.

Based on these disaster experiences, let's organize the role of cultural heritage disaster prevention maps during disasters. When a disaster occurs, there are different challenges faced internally and externally in the affected area. Internally, immediate concerns include direct damage caused by the disaster, prioritizing life-saving, and restoring daily life. Professionals involved in cultural heritage preservation are also affected, so each municipality needs to prioritize disaster response. Therefore, direct contact with the affected area should be avoided as much as possible from outside the affected area until the situation stabilizes.

On the other hand, various disaster information is currently being disseminated, allowing an understanding of the actual situation in the affected area by consolidating this information. By advancing the creation of cultural heritage disaster prevention maps from outside the affected area, it becomes possible to coordinate support supplies for cultural heritage rescue activities and coordinate volunteers to the disaster area. Until cultural heritage rescue activities are initiated, focusing on restoration within the affected area and organizing information and preparations from outside the affected area using cultural heritage disaster prevention maps allows for a prompt start to the rescue.

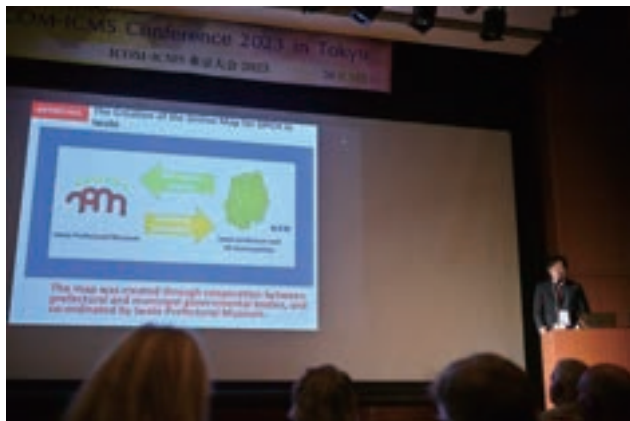
In this way, effective collaboration between the internal and external areas of the affected region is crucial during cultural heritage rescue in times of disaster, and cultural heritage disaster prevention maps serve as an effective tool for this purpose. In particular, when combined with recently popularized online conferencing tools, cultural heritage disaster prevention maps can

facilitate the efficient coordination of internal and external collaboration structures in the affected area.



### 3. Challenges in Regional Disaster Prevention Focused on Cultural Heritage since the Great East Japan Earthquake

I am Kazuya Metoki from the Iwate Prefectural Museum. In this section, I will discuss the possibilities and challenges that have emerged during the implementation of the cultural heritage disaster prevention map in Iwate Prefecture, drawing inspiration from the concept developed at Tohoku University.



Iwate Prefecture, like many others, suffered significant damage from the tsunami during the Great East Japan Earthquake, and this experience has been a major motivation for the creation of the cultural heritage disaster prevention map specific to Iwate Prefecture.

I experienced the Great East Japan Earthquake in my first year as a curator at my current workplace. At that time, both newcomers like myself and experienced cultural heritage professionals in Iwate Prefecture were

faced with the unprecedented challenge of dealing with widespread damage to cultural heritage across a wide area.

During the relief efforts for the affected museums and cultural heritage, we encountered three main challenges:

1. What should be saved? i.e., determining the locations and extent of cultural heritage that could be potential targets for rescue.
2. Who should conduct rescue operations and in what way?
3. How can cultural heritage damaged by earthquakes, tsunamis, etc., be restored?



After March 11, 2011, we tackled these challenges without sufficient expertise, relying on trial and error, supported by domestic and international assistance. As the recovery progressed in the coastal areas of Iwate Prefecture, attention shifted to preparing for future disasters.

Significant progress has been observed, especially in terms of “who” and “how” to conduct rescue operations, post the Great East Japan Earthquake. The establishment of the National Research Institute for Cultural Properties, and Cultural Property Disaster Center, and the development of manuals outlining how museums in Iwate Prefecture should collaborate during crises are notable advancements. Methodologies for dealing with cultural heritage damaged by seawater have also improved.

However, concerning “what” to save, i.e., the information sharing regarding cultural heritage within the prefecture, there hasn’t been a significant change

before and after the earthquake. This remained a concern, particularly when anticipating the next disaster. Discovering the pioneering work at Tohoku University and securing funding through the Innovative MUSEUM project by the Agency for Cultural Affairs prompted us to embark on the development of the Iwate Prefecture version of the cultural heritage disaster prevention map in the fiscal year 2022.

4. **Creation of the Iwate Prefecture Version of the Cultural Heritage Disaster Prevention Map**

The map in the following page displays a sample screen of the “Iwate Prefecture Version of the Cultural Heritage Disaster Prevention Map.” The map overlays information on the expected flooding levels during river flooding, represented by red and yellow coloring. The circular icons on the right side of the screen indicate the location information of various cultural heritage sites.

The primary information incorporated into the Iwate Prefecture version of the cultural heritage disaster prevention map can be categorized into three types:

1. Location information of cultural heritage designated as national, prefectural, or municipal cultural properties, with approximately 85% (2400 items) currently registered.
2. Location information of cultural facilities such as museums that house these cultural heritage items.
3. Hazard information such as tsunamis, sediment disasters, and volcanic eruptions that pose a threat to cultural heritage.

The map commenced operation on April 1, 2023. The achievements and challenges recognized during this process are as follows:

By establishing an online map using this scheme, individuals involved in cultural heritage administration across the prefecture can now share information about the heritage that needs preservation widely. It also allows the visualization of potential disaster risks for each cultural heritage site. In the event of a large-scale natural disaster, the map is expected to facilitate more efficient rescue operations.

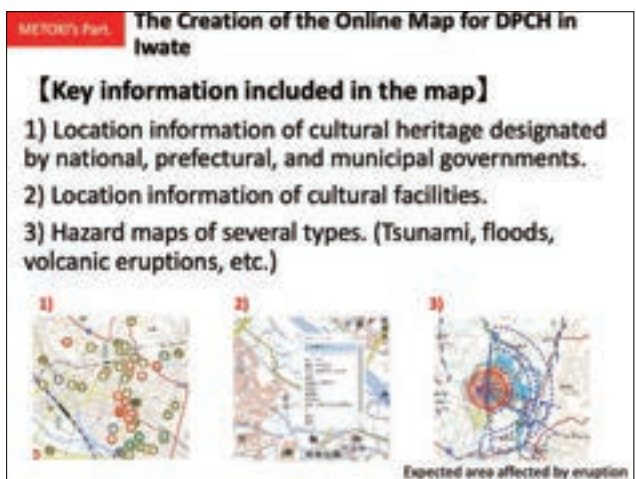
However, challenges include the considerable cost involved in production and operation, as well as the need to balance information sharing and protection of personal information, especially for a significant number of privately owned items within cultural heritage. Due to restrictions on administrative bodies providing personal information to third parties under Japanese privacy laws, the Prefecture and its 33 municipalities were positioned as contributors rather than providers of information.

Furthermore, to ensure the protection of personal information, the map obscures specific address details, displaying accurate positions only for items where approval has been obtained from the relevant municipality. Access to the map is generally limited to municipal officials within Iwate Prefecture.

While creating a framework that maximally considers personal information protection and facilitates information sharing, one challenge that the current map faces is the misconception that the information included is limited to designated cultural properties. To address this, efforts will be made to utilize applications that allow cultural heritage administrative personnel within the prefecture to easily add information, enhancing the map’s content. Additionally, a tabletop exercise using the map is planned for November in 2023 to promote more practical utilization. Through these initiatives, we aim to build a network among stakeholders, contributing to the enhancement of cultural heritage disaster prevention capabilities during emergencies.

**Conclusion**

In summary, the outcomes of this research include the establishment of a cultural heritage disaster prevention system using online maps at Tohoku University, validated by subsequent trial efforts during disasters. The creation and implementation of the Iwate Prefecture version of the map demonstrated that a similar system can be developed while balancing information





sharing and personal information protection. By actively utilizing this system in disaster preparedness training and exercises, it is anticipated to contribute not only during emergencies but also in normal times to enhance cultural heritage disaster prevention.

In conclusion, I express gratitude for the support received from both domestic and international communities since the Great East Japan Earthquake. It is our responsibility, having overcome the recovery process with the support of everyone in the Tohoku region, to make maximum efforts to prevent the recurrence of large-scale cultural heritage disasters. We look forward to sharing further achievements and insights with everyone in the future.

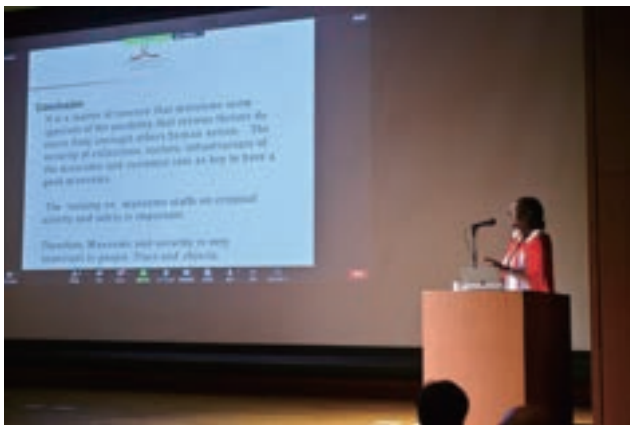


# Museums and Security: A Case Study of the National Museums of Kenya

Joyce KINYANJUI (Kenya)  
National Museums of Kenya

## Abstract

This paper explores the security issue in museums, focusing specifically on the National Museums of Kenya as a case study. Museums are crucial in safeguarding and interpreting cultural heritage and historical artefacts. However, they often face challenges related to theft, vandalism, and illegal trafficking of cultural property. By analysing the security measures implemented at the National Museums of Kenya, this study aims to understand the strategies employed to protect invaluable artefacts, assess their effectiveness, and propose recommendations for improving museum security.



## Introduction

Museums provide individuals with an opportunity to explore, gain knowledge and contemplate various aspects of culture, history, arts and nature. The Institution of National Museums of Kenya is founded on four fundamental pillars: culture, history, arts, and nature. Its collections comprise over 3 million items, including antiquities, sites, monuments, and research collections, featuring cultural, artistic, historical, natural, and archaeological objects.

The Research Directorate studies diverse fields, such as plant and animal sciences, ecology, ethnography, indigenous knowledge systems, cultural diversity, geology, palynology, archaeology, and palaeontology. Its research has resulted in notable discoveries in cultural and natural history, contributing significantly to scientific



knowledge in biology, ecology, and the evolution of plants, animals, and humans.

However, it is concerning that potential risks to museums from human actions may go unnoticed or unaddressed. It would be unfortunate if preventable incidents were to jeopardise the museums in Kenya, their reputation, and the security industry.

### 1.1 Background and Significance

Preserving and protecting museum collections are crucial in safeguarding them from malfeasance, destruction, and unforeseen incidents. This is achieved by incorporating various measures, including access control, parcel control, and internal security. In Kenya, museums are vital in discovering the country's diverse



heritage, encompassing its rich history, culture, natural resources, and art. They facilitate cultural exchange, foster mutual understanding, and promote cooperation and peaceful relations. The National Museums of Kenya (NMK) house over 3 million priceless collections, including historical firearms, artwork, rhino horns, cultural attire, ivory, and other invaluable exhibits.

Unfortunately, museums across the globe have witnessed an increase in thefts due to the allure of these collections to criminal elements. Consequently, NMK is susceptible to security threats from natural disasters or human-induced causes. In the United States, approximately 1,800 artifacts were stolen from museums, with many of the thefts involving original fossils and collections during the 1980s and 1990s. Between 1990 and 2010, there was a discernible trend of targeting and stealing rhino horns and ivory from museum exhibitions, with Nigeria, Kenya, and South Africa being the countries that have been victims of such thefts.

**1.2 Research Objective**

The research aims to establish fundamental concepts underlying a topic of interest and highlight key research



questions. In the context of museum security, the objective is to provide a comprehensive overview of this practice. The International Council of Museums (ICOM) defines a museum as a non-profit institution that plays a crucial role in society's development by acquiring, preserving, researching, communicating, and showcasing humanity's tangible and intangible heritage and its environment. These institutions are open to the public and serve educational, study, and entertainment purposes.



Museum security is a comprehensive concept that encompasses safeguarding collections, premises, and people in all circumstances. This study focuses on the measures taken to protect collections from theft, vandalism, and accidents within the museum. To define museum security, Keller (2007)<sup>\*1</sup> describes it as the “security aspects of museum protection” and identifies three significant elements: access control, parcel control, and internal security. It is challenging to balance access and protection in museums where exhibiting artefacts is vital to their mission, but it often conflicts with security requirements. Exhibits attract a significant number of people, which can make them a target for criminal activities.

Unfortunately, museum security managers often fail in their duties because they insist on conventional methods and fail to operate within the museum’s framework, as noted by Keller (2007) and ICOM (1983)<sup>\*2</sup>. Therefore, it is crucial to understand the complexities of museum security and the need to balance access and protection to ensure the safety of visitors, staff, and collections.

### 1.3 Methodology

The primary objective of this study is to investigate and develop innovative strategies that can enhance security in museums while identifying any existing gaps. This study seeks to explore specific areas related to museum security, including risk management, disaster management, and security management. The security management section will examine different components, such as prevention, preparedness, mitigation, response, and disaster risk reduction. Moreover, it will analyse the socio-economic implications of insufficient security measures in museums and provide practical recommendations on reducing risks such as environmental hazards, theft, vandalism, and museum burglaries.

The study aims to identify new and systematic strategies that can be implemented to improve the security of museum infrastructure and collections. The application of novel security strategies is intended to help the Directorate of Museums, Sites, Antiquities, and Monuments of National Museums function more effectively and efficiently. Additionally, these strategies will add value to policies, promote investments, and protect vulnerable areas. Furthermore, the study will enhance knowledge on how to prevent damage to museum collections, buildings, and the environment.

To achieve its objectives, the study will use qualitative and quantitative research methods, including surveys and case studies. The data will be collected from 20 Kenyan museums, 3 research departments, and monuments through questionnaires. Ultimately, the study will provide insights into the current state of museum security, identify gaps, and suggest new strategies to enhance museum security.

This study represents a significant contribution to the field of museum security. The findings will provide valuable insights into museum security, and the recommendations will be useful to stakeholders in the industry. The outcomes of this study will undoubtedly lead to better policies and investments that will enhance museum security and protect the invaluable collections and buildings they house.

Thank you.

\*1 Steve Keller Museum Security Expert

\*2 ICOM 1983 General Conference, 13th, London, UK, 1983





## Project to Collect and Analyze Museum Crisis Management Manuals for Disasters by CHDRMC; Preliminary Survey

Takushi HAMADA (Japan)  
Cultural Heritage Disaster Risk Management Center

### Comments



In recent years, weather disasters have become more severe due to climate change, and damage to museums is also increasing. Furthermore, considering damage estimates from the Nankai Trough earthquake and the Tokyo metropolitan earthquake that have been reported so far, it is highly likely that Japan's museums will suffer severe damage.



[Slide 2]

Under these circumstances, the Cultural Properties Disaster Prevention Center has formed a project team and is proceeding with a preliminary investigation. This project collects some of the crisis management manuals



of various museums in Japan, analyzes and organizes the contents, and aims to identify responses and issues in response to disasters and risks. I'm also part of that team.


The main subject of the preliminary investigation is information regarding responses to earthquakes, windstorms, floods, fires, and other natural disasters.

The project team asked for cooperation from some organizations participating in the Cultural Heritage Disaster Prevention Network Promotion Council (CHDRM Network Promotion Council) and received manuals from multiple museums. The preliminary study results and future project direction will be issued after March 2024.

The analysis results will be anonymized and generalized.

Each museum's manual often uses different terms for the same action or event, so the organizers and analysts need to be clear on terminology. The project team is based on the nomenclature of the Guidebook for Facility Management and Risk Management in Museums (Basic Edition/Practical Edition/Advanced Edition). This guidebook has over 200 pages in total of the three editions and has a wealth of content. Although it is published online, it is not well known and there is no index, so accessing the information is somewhat difficult.

<ul style="list-style-type: none"> <li>■ 各ミュージアムのマニュアルは同一の行動や事象に対して異なる用語を与えている場合が多い→整理と分析を行う際は、用語法を明確にしておく必要</li> <li>■ 文化財防災センターは、ミュージアムにおける施設管理・リスクマネージメントガイドブック（基礎編/実践編/免状編）の用語法をベース→分析・整理のフォーマットを作成</li> </ul>	<ul style="list-style-type: none"> <li>➢ Each museum manual often gives different terms for the same action or event→ Organizers and analysts need to be clear on terminology.</li> <li>➢ CHDRMC relies on the terminology in the Guidebook for Facility Management and Risk Management in Museums.→ Create format for analysis and organization</li> </ul>
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[Slide 7・8]

The last development edition was published in 2010, the year before the Great East Japan Earthquake. We believe that subsequent museum crisis management manuals have been further deepened and evolved through experiences and efforts in various disasters.

<ul style="list-style-type: none"> <li>■ 参考となるマニュアルの収集と分析が必要</li> <li>■ 東日本大震災後に出版されたさまざまな報告書も重要な参考に</li> </ul>	<ul style="list-style-type: none"> <li>➢ We need to collect and analyze reference manuals.</li> <li>➢ Various reports published after the Great East Japan Earthquake are also important references.</li> </ul>
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[Slide 9]

For these reasons, we need to collect and analyze reference manuals. We also believe that the various reports published after the Great East Japan Earthquake are also important references.

Of course, “HANDBOOK ON EMERGENCY PROCEDURES DISASTER RESILIENCE”, first published by ICOM-ICMS in 2010 and available on the web, is also an important reference work.

When a museum is revising or creating a new crisis management manual for earthquakes, windstorms, and floods, etc., it is helpful to have reference examples. Now, I would like to introduce only the main items that are currently being analyzed and organized. I think most of the participants in this conference already know about most of the items.

<p><b>基本方針</b></p> <ul style="list-style-type: none"> <li>➢ 来館者とスタッフの人命・身体、ミュージアムの展示品及び収蔵品、施設・設備、ミュージアムの信用を守る</li> <li>➢ リスクの把握と評価</li> <li>➢ 災害事例や地域特性の把握（過去の災害経験やハザードマップ等に基づいて）</li> <li>➢ 災害時におけるミュージアムの社会的役割</li> <li>➢ 地域や他館、専門的組織との連携</li> <li>➢ マニュアルの館内周知</li> <li>➢ 教育・訓練</li> <li>➢ マニュアルの見直し</li> </ul>	<p><b>Basic policy</b></p> <ul style="list-style-type: none"> <li>➢ Protect the lives and property of visitors and museum staff, the museum's exhibits and collections, facilities and equipment, and the museum's reputation</li> <li>➢ Risk identification and assessment</li> <li>➢ Understanding of disaster examples and regional characteristics; based on past disaster experiences, hazard maps, etc.</li> <li>➢ Social Role of Museums in Times of Disaster</li> <li>➢ Collaboration with the community, other museums, and professional organizations</li> <li>➢ Dissemination of the Manual within the Museum</li> <li>➢ Education and Training</li> <li>➢ Manual Revisions</li> </ul>
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<p><b>災害時の組織体制</b></p> <ul style="list-style-type: none"> <li>➢ 災害時の組織体制（各組の役割と対応）</li> <li>➢ リスク対応の責任者と代行者</li> <li>➢ 緊急連絡網</li> <li>➢ 勤務時間外に発生した場合の緊急参集基準（平日・休日・夜間等）</li> </ul>	<p><b>Organizational Structure at the Time of Disaster</b></p> <ul style="list-style-type: none"> <li>➢ Organizational structure in the event of a disaster; roles and response of each group</li> <li>➢ Persons responsible for and acting on behalf of risk response</li> <li>➢ Emergency contact network</li> <li>➢ Criteria for emergency attendance in the event of a disaster occurring outside of work hours: weekdays, holidays, nighttime, etc.</li> </ul>
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<p><b>安全の確保（スタッフと来館者が身を守る行動等）</b></p> <ul style="list-style-type: none"> <li>➢ 地震：落下物、ガラス、動揺物からの安全確保</li> <li>➢ 地震：震後の館内アナウンス             <ul style="list-style-type: none"> <li>・ 地震発生、落ち物、椅子の間に身をかがめる等</li> </ul> </li> <li>➢ 地震：揺れがおさまってから館内アナウンス</li> <li>➢ 地震・火災：出火防止             <ul style="list-style-type: none"> <li>・ 火の始末、ガス漏れの確認と元栓締め、ブレーカーを切る</li> </ul> </li> <li>➢ 津波：津波災害警戒区域はすぐ避難</li> <li>➢ 火災：無煙な消火活動をせずに早期に避難誘導、煙による被害から身を守る</li> </ul>	<p><b>Ensure safety; actions by staff and visitors to protect themselves</b></p> <ul style="list-style-type: none"> <li>➢ Earthquake: Safety from falling objects, glass, and falling objects</li> <li>➢ Earthquake: Announcement in the museum immediately after the earthquake             <ul style="list-style-type: none"> <li>・ Earthquake has occurred, please remain calm, please bend down between chairs, etc.</li> </ul> </li> <li>➢ Earthquake: Announcements in the museum after the shaking subsides</li> <li>➢ Earthquake, Fire: fire prevention             <ul style="list-style-type: none"> <li>・ Put out the fire, check for gas leaks, tighten the main valve, and turn off the breaker</li> </ul> </li> <li>➢ Tsunami: Evacuate the tsunami disaster warning area immediately</li> <li>➢ Fire: Guide people to evacuate early without unreasonable firefighting activities and protect them from damage caused by smoke</li> </ul>
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<p><b>災害情報の収集と周知、災害対応の準備</b></p> <ul style="list-style-type: none"> <li>➢ 来館者及び館内スタッフの被害状況の把握（負傷、保護者、不明者等）</li> <li>➢ 館外のスタッフと家族の安全確認（負傷・保護者・不明者等）</li> <li>➢ 物的被害状況等の把握             <ul style="list-style-type: none"> <li>・ 施設、敷地</li> <li>・ 設備・インフラ（電気、空調、エレベータ、水、ガス、セキュリティシステム等）</li> <li>・ 展示品</li> <li>・ 収蔵品</li> <li>・ 通信障害（アクセス集中、通信規制等）</li> </ul> </li> </ul>	<p><b>Collect and disseminate disaster information and prepare for disaster response</b></p> <ul style="list-style-type: none"> <li>➢ Assess damage to visitors and museum staff; safe, injured, missing, etc.</li> <li>➢ Confirmation of the safety of staff and family members outside the museum; safe, injured, unknown, etc.</li> <li>➢ Grasping the general situation of physical damage, etc.             <ul style="list-style-type: none"> <li>・ Museum facilities and grounds</li> <li>・ Facilities and infrastructure: electricity, HVAC, elevators, water, gas, security systems, etc.</li> <li>・ Museum Exhibits</li> <li>・ Museum Collections</li> <li>・ Communication failure; access concentration, communication restrictions, etc.</li> </ul> </li> </ul>
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<ul style="list-style-type: none"> <li>災害情報の収集             <ul style="list-style-type: none"> <li>近隣の被害状況、交通機関、道路状況</li> </ul> </li> <li>来館者への情報の周知</li> <li>組織体制の検討（対応人員確保）             <ul style="list-style-type: none"> <li>（勤務時間外の場合）緊急参集可否の判断</li> </ul> </li> <li>会議室（対策室）の確保</li> <li>防災用具の準備と確認</li> <li>所轄部署への連絡</li> </ul>	<ul style="list-style-type: none"> <li>Collection of disaster information             <ul style="list-style-type: none"> <li>Damage assessment, transportation, and road conditions in the neighborhood</li> </ul> </li> <li>Dissemination of information to visitors</li> <li>Examination of organizational structure; securing corresponding personnel             <ul style="list-style-type: none"> <li>Outside of working hours; Emergency attendance decision</li> </ul> </li> <li>Securing a meeting room; countermeasure room</li> <li>Prepare and check disaster prevention equipment</li> <li>Contact the competent department</li> </ul>
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<ul style="list-style-type: none"> <li>展示品及び収蔵品への対応             <ul style="list-style-type: none"> <li>被災状況の確認、記録、報告</li> <li>二次的災害に備えた対応                 <ul style="list-style-type: none"> <li>保護</li> <li>緊急避難</li> </ul> </li> <li>被災した展示品及び収蔵品への応急処置</li> <li>セキュリティの低下により起こりやすくなる盗難等への対応</li> </ul> </li> <li>展示品及び収蔵品関係者への連絡             <ul style="list-style-type: none"> <li>共催者、所蔵者、寄贈者、委託者、作業等</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Dealing with Exhibits and Collections             <ul style="list-style-type: none"> <li>Confirmation, recording, and reporting of the damage</li> <li>Preparing for Secondary Disasters                 <ul style="list-style-type: none"> <li>Curing and protecting exhibits and collections</li> <li>Emergency evacuation</li> </ul> </li> <li>First aid measures for damaged exhibits and collections</li> <li>Responding to theft, which is more likely to occur due to reduced security</li> </ul> </li> <li>Contacting people involved with the exhibits and the collection             <ul style="list-style-type: none"> <li>Exhibition co-sponsors, holders, donors, depositors, artists, etc.</li> </ul> </li> </ul>
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[Slide 20]

<p><b>火災：初期消火</b></p> <p><b>警察・消防への通報</b></p> <p><b>救助活動、救急活動</b></p> <ul style="list-style-type: none"> <li>傷病者発生時の救護（スタッフ等による応急処置）</li> </ul> <p><b>被害拡大防止</b></p> <ul style="list-style-type: none"> <li>風水害：漏水・止水対策             <ul style="list-style-type: none"> <li>土壌、止水板、高層・排水溝の清掃</li> <li>排水ポンプの点検</li> </ul> </li> <li>風水害：強風による転倒や飛散の防止</li> <li>地震：危険箇所からの防護</li> </ul> <p><b>停電時の対応</b></p> <ul style="list-style-type: none"> <li>エレベータ、エスカレータ停止時の対応             <ul style="list-style-type: none"> <li>エレベータ閉じ込めの確認</li> </ul> </li> <li>非常時の電灯</li> <li>自家発電機の起動</li> </ul> <p><b>非常用通信手段の確保</b></p> <ul style="list-style-type: none"> <li>非常用電話、ウォーク・タリキ、PHS</li> </ul>	<p><b>Fire: Initial Fire Fighting</b></p> <p><b>Notification to police and fire department</b></p> <p><b>Rescue and first aid activities</b></p> <ul style="list-style-type: none"> <li>First aid in case of injury or illness: first aid by staff, etc.</li> </ul> <p><b>Preventing the spread of damage</b></p> <ul style="list-style-type: none"> <li>Storm and Flood Damage: Flooding and waterproofing measures             <ul style="list-style-type: none"> <li>Sandbags, watertight boards, cleaning of gutters and drains, inspection of sump pumps</li> </ul> </li> <li>Storm and Flood Damage: Prevention of tipping over and scattering due to strong winds</li> <li>Protection from Hazardous Areas</li> </ul> <p><b>Response to power outages</b></p> <ul style="list-style-type: none"> <li>Response to elevator and escalator stoppages             <ul style="list-style-type: none"> <li>Check for elevator confinement</li> <li>Emergency lights</li> <li>Private generator operation</li> </ul> </li> </ul> <p><b>Ensure emergency communications</b></p> <ul style="list-style-type: none"> <li>Emergency phones, walkie-talkies, PHS</li> </ul>
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[Slide 17]

<p><b>復旧</b></p> <ul style="list-style-type: none"> <li>状況の改善による来館者滞在解除</li> <li>再開前の判断・アナウンス・実施</li> </ul> <p><b>情報発信</b></p>	<p><b>Restoration</b></p> <ul style="list-style-type: none"> <li>Lifting a visitor's temporary stay by improving conditions</li> <li>Decision, announcement, and implementation of reopening of the museum</li> </ul> <p><b>Information transmission</b></p>
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<p><b>避難・臨時閉館等の基準と判断</b></p> <ul style="list-style-type: none"> <li>避難・臨時閉館・臨時休館の基準と判断</li> <li>BCPに係る意思決定             <ul style="list-style-type: none"> <li>最低適行人員の数確保（それ以外の職員帰宅可否の判断）</li> </ul> </li> <li>避難誘導、臨時閉館、開館時間変更等のアナウンス</li> <li>所轄部署への連絡</li> </ul>	<p><b>Criteria and decisions on evacuation, temporary closing, etc.</b></p> <ul style="list-style-type: none"> <li>Criteria and decisions on evacuation, temporary closing, and temporary closure</li> <li>Decision-making related to BCP             <ul style="list-style-type: none"> <li>Ensure minimum number of personnel; determine whether or not other staff can return home</li> </ul> </li> <li>Announcement of evacuation guidance, temporary closing, change of opening hours, etc.</li> <li>Contact the competent department</li> </ul>
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<p><b>予防措置</b></p> <ul style="list-style-type: none"> <li>定期的点検による危険箇所や不審物の早期発見</li> <li>転倒・落下防止</li> <li>ガラス飛散防止</li> <li>火災防止</li> <li>水漏防止</li> <li>避難経路確保</li> <li>建物・設備点検</li> <li>作業手順確認</li> <li>防災や緊急対応に係る資機材・物資の確保と定期的点検</li> <li>収蔵品の登録とデータベースの管理</li> </ul> <p><b>マニュアル巻末の参考資料</b></p> <ul style="list-style-type: none"> <li>外部関係者の役割・連絡先</li> <li>消火器の使い方</li> <li>屋内消火栓の使い方</li> <li>応急手帳の使い方</li> </ul>	<p><b>Precautionary measures</b></p> <ul style="list-style-type: none"> <li>Early detection of hazardous areas and suspicious objects through periodic inspections</li> <li>Tumble and fall prevention</li> <li>Glass shatterproof</li> <li>Fire prevention</li> <li>Water Damage Prevention</li> <li>Secure evacuation routes</li> <li>Building and Equipment Inspection</li> <li>Confirmation of work procedures</li> <li>Secure and periodically inspect materials, equipment, and supplies for disaster prevention and emergency response</li> <li>Collection registration and database management</li> </ul> <p><b>Reference materials at the end of the manual</b></p> <ul style="list-style-type: none"> <li>Role and contact information for external parties</li> <li>How to use a fire extinguisher</li> <li>How to use an indoor fire hydrant</li> <li>How to give first aid</li> </ul>
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<p><b>避難誘導</b></p> <ul style="list-style-type: none"> <li>誘導先（一時避難場所）の安全確認</li> <li>避難口の開放</li> <li>避難経路の確保</li> <li>部屋閉じ込め、逃げ遅れ確認・対応</li> <li>一時避難場所への避難誘導</li> <li>災害時に援助を必要とする人への目配り</li> </ul> <p><b>帰宅困難者対応、地域被災住民対応</b></p> <ul style="list-style-type: none"> <li>避難場所の確保</li> <li>備蓄品の配布</li> </ul>	<p><b>Evacuation guidance</b></p> <ul style="list-style-type: none"> <li>Confirmation of the safety of the guided route; temporary evacuation site</li> <li>Open Evacuation Exits</li> <li>Secure evacuation routes</li> <li>Confirmation and response to room confinement and delayed escape</li> <li>Evacuation guidance to temporary evacuation sites</li> <li>Attention to those who need assistance during a disaster</li> </ul> <p><b>Response to people who have difficulty returning home, response to local residents affected by the disaster</b></p> <ul style="list-style-type: none"> <li>Secure an evacuation site</li> <li>Distribution of stockpiles</li> </ul>
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[Slide 19]

A well-organized crisis management manual can serve as the basis for promoting disaster prevention and security education for all museum personnel, including staff, volunteers, security staff, facility management company staff, and tenant staff. Through this project, we hope to learn from excellent manuals and apply the knowledge to disaster prevention and security education.

Finally, I believe that opportunities for international exchange such as this one on museum security are very important. I look forward to working with you in the future.



## Evolving Museums: How Security Education Can Support New Ways to Exhibit , Access, and Store Museums’ Collections

Valentina SABUCCO (Italy / UK)  
Arts Council England

Thank you so much to ICMS and the organising committee for inviting me to present at this annual conference. It is a great honor to be here today. My presentation focuses on the evolving nature of museums and the implications that this has on how collections are protected, and the work we do as security professionals.



When we consider how museums are developing to establish new strengths and innovative approaches, and how we as security professionals can support that process, I think the definition of museum provided by ICOM is a very good starting point.

According to this definition, museums “operate...with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.”

Museums reach out to different community groups to understand their views and needs so that museums can respond to these. For example, venues may decide to engage members of the public to receive advice on how to repurpose their galleries or what activities to conduct. If in the past, it was the curators deciding which objects were going to be on display, how, and for how long, now we see communities having more and more an active voice able to shape exhibitions design and content.

Engagement with communities can take place in different forms, e.g. surveys, focus groups, interactive



activities, informal chats, and planning applications.

For example in the UK, when a planning application, either for the redevelopment or construction of a new building, is submitted to the local council, this is open for members of the public to review and comment on. Information provided by communities can shape the design of buildings, including layout and use of spaces. As a result, innovative design for museums may be produced following these consultations.

However, not always security is considered from the outset of these projects, resulting in vulnerabilities being created, and increased risk exposure. This, from experience, can often lead to further costs venues need to cover in order to retrofit security measures which should have been planned and installed during the development of the project as opposed to after its completion. In the following slides, we will see some examples of this practice.

In this slide, you can see an example of a new multi-purpose facility, which serves primarily as a storage but

also contains conservation studios, a learning hub, and a reading room.

The main perimeter of the building is primarily glazed. This is to provide a welcoming feeling to visitors, allowing people to see how the different spaces are used, including conservation areas and storage.

By facilitating through the use of glazing the view of the activities taking place inside the building, passers-by may decide to walk in and discover more about the collections here stored.

This type of design, using glazing for external perimeter walls, is something I am seeing a lot in new building constructions. However, it can create some vulnerabilities: glass is very easy to break through unless it meets certain security ratings as defined in standards such as EN 356 or LPS 1270.

Alarms can provide early detection in case of a break in but they should be used in a pragmatic and effective way, and should not be considered as an alternative to physical measures. Glazing can be used for conservation studios and storage facilities but if not security rated, other physical measures, combined with technical means, should be in place to better protect these spaces especially during closing hours.

Here we can see two examples of storage rooms, located inside museums and where glass panels have been used to allow visitors to see items on store, making collections more accessible.

Similarly to the case discussed before, if this design is chosen for storage spaces, it is important that the overall security of the building starting from the perimeter is such to prevent or significantly delay any attempts to break in in the building. If this is not the case, again glazing will have to be suitable for the risks identified and additional physical measures (e.g. shutters) may be needed to secure these spaces.

Otherwise, the risk of a successful break in, not only in the building but also in the store, and subsequent theft of items is very high.

This is an example of a recently refurbished museum where big glazed windows form one of the perimeter walls of the exhibition gallery, providing visitors with stunning views of the valley surrounding the building.

In this case the same considerations around the use of glazing and alarms, as outlined for the previous examples, apply. In this instance, also the location plays

an important role because being the venue quite isolated, the time response for police to arrive on site following an alarm activation is at least 45 minutes.

Therefore when selecting construction materials and planning the design of exhibition spaces is important to also consider what is the time response to an alarm in that area so that effective measures can be installed to delay as much as possible potential criminals and allowing sufficient time to police to arrive. This does not mean to create aesthetically unpleasant venues or bunkers but to have different layers which can be activated at different times of the days based on needs and risks identified.

This is a pilot project I had the pleasure to be involved with in 2023.

It consisted of a touring exhibition which toured on board of a custom-built truck to different towns in the UK for a few weeks, engaging different schools and local communities in areas that very rarely benefit of these opportunities.



The project had an enormous success but also posed some interesting security challenges. During the entire time of the touring exhibition, items were constantly staying on the truck, raising challenges on how to control information shared around the exact location of the truck, what information to post on social media, how to plan overnight stops.

The central question, I suppose, is how we, as security professionals, can support museums in their activities without compromising the security of collections?

I don't have a definitive answer, but I can share some thoughts on what my team and I have been working on back in the UK.

- Develop resources/ guidance for museum staff covering aspects such as door and glazing standards,

emergency plans, working with contractors, emergency procedures. Arts Council, the organisation I work for, over the years has produced different online, open-access resources that cover a wide range of security topics. We have done some research back in February 2023 and we have found that some of these resources have been downloaded and viewed more than 1000 times over the past year. However, some of these resources are not up-to-date and lack references to standards. As a response, we have appointed a consultant to review and update their content to align with new trends and the needs that museums are striving to meet, especially those related to community engagement.



- provide training: staff in museums, especially those with security and invigilation duties need to be aware of what to watch out for, and operational procedures they need to follow. In the UK, in particular in small museums run by volunteers or charities, it is the front of house staff or at times even the curator that is responsible for invigilating collections during opening times while also greeting visitors. They need to receive training to best conduct their day to day work. For example, very often we cover security requirements needed by museums to borrow items from national collections.

- Possibility for venues to reach out to ask for professional support: if they cannot find information on the resources available , they can email us.

- 1:1 consultation: no one answer fits all, all venues profile is determined by the context in which they sit, the collection they have, and their management. As a consequence there are times where tailored advice is needed, and if we can support we will do a site visit and provide advice accordingly, if not we will redirect them to other organisations or professionals.

In conclusion, we find ourselves in a time of rapid change, driven by evolving priorities and needs within

communities. Museums, too, are expected to keep pace with these changes, providing opportunities for people to enjoy, research, and explore. The risk lies in museums not adapting to these trends, potentially leading to a decline in visitor engagement.

Beautiful collections, testimony of our rich history, will continue to exist but they may be left without an audience.



As security professionals, we bear the responsibility of supporting our colleagues in the museum sector as they strive to transform and maintain a role in community life. However, this support should not compromise the security of collections. We must remain objective, it is our responsibility to share with our museum colleagues what the risks are, and how these can be mitigated, and where possible prevented. Doing so, it may require to adopt new security strategies to better align with museums' goals and needs.

Our role should not be to stop but to enable museums to fulfill their nature as expressed in the ICOM definition of museum seen at the start. And we should do this in conversation with architects, curators, and management teams at the very early stages of projects.

The knowledge and expertise we have gained over the years can empower museums to navigate challenges, engage more people, and maintain an adequate level of protection for items on display, in store, and when touring. This, I believe, is essential in helping museums thrive during these challenging times, while continuing to protect collections for future generations to come.

Thank you for your attention. If you have any questions or comments, I would be keen to hearing about similar trends or experiences in other countries. Thank you very much.



## Precaution-Trainings-Results: What Have We Learned a Year Later, How Have the Museums Changed, What Is Coming Next.

Nikolaos DOKALIS (Germany)  
The Museums of the Hasso Plattner Foundation



My name is Nikolaos Dokalis, and I am the Head of Security for the Museums of the Hasso Plattner Foundation in Potsdam, Germany: Museum Barberini and DAS MINSK, Kunsthhaus in Potsdam.



I chose to talk about the topic “Environmental activist”, not only because the most famous painting of our collection (Claude Monet’s “Grainstacks”, 1890) has been attacked by climate activists last October, but also because I have witnessed, how much our everyday routine and process in the museum and the anticipation of our visitors has changed since then.



At least five individuals were involved in the incident, three male and two female young adults around 25 years of age.

All had purchased tickets online, entered the building in small groups almost an hour and a half before, their action spent some time in the lobby, presumably monitoring the entrance procedures which included spot checks for bags; at that time bags smaller than A4 were allowed to be taken in the exhibition rooms.

After being visibly disturbed by the security guard multiple times, they managed to execute their plan, stepping behind the security area, throwing liquid mashed potatoes on the painting and filming the attack from different angles.

After the attack we looked back at our security standards and measures and tried to figure out, how to optimize the protection of the artworks and prepare ourselves for a new, similar attack (at that time we also had a special exhibition about surrealism with loans from 15 countries).

Our immediate security enhancements would be:

- stricter wardrobe regulations (no coats, no bags of any size in the showrooms),
- transparent plastic bags upon request available,
- no liquids in the showrooms (incl. baby nutrition / medical reasons),
- glazing of all the paintings of the collection,
- undercover monitoring by in-house security staff or agencies,
- additional personnel in showrooms,
- additional training in response & communication on different threats.

Apart from these ones, there was also the technical part:

- increase surveillance,
- install baggage scanners or/and
- full body scanners.
- We have also been recommended to install a walk-through security scanner, which detects any type of concealed material and object on the visitor's body (with a rather tacky printed façade, inspired by our collection).



The results and the risks, that these additional security measures could bring and surely brought are:

- longer lines at the entrance, queue / time-management,
- more staff necessary,
- additional costs to install extra surveillance,
- additional costs and time requirement to find and train security staff,
- negative reviews from visitors,
- mistrust and disbelief cause daily conflicts,
- the honest relationship between museum and visitor is being tested,
- more security rules negatively affect a relaxed museum visit and entertainment.



Let us look back at the incident of last October and see, if there was a point, when we could have avoided the attack on Monet's painting.

As I told you before the group gathered in the lobby for about 15 minutes, before entering the exhibition. During that time, they were noticeable. The security staff or the visitor service could have spoken with them, engage them in a small talk to give them a signal, that they have been seen and detected.

Later in the showroom they were disturbed and nervous, each time the security guard was walking around them, was watching them, was standing close to the paintings.



These exactly are the tools, that we already have in our hands and can work with:

- invest in existing security staff,
- turn manpower to skilled security officers,
- combine the protection of the artworks with the profiling of the visitors,
- engage in small talk with (suspicious) visitors: let them understand, that they have been seen!
- optimize the presence of the security guards through rotations (keep the ball in play!)
- significant control through body language and self-confidence – let the security guards dominate the showroom with their self-assured presence.



This is my experience with the environmental activists, my thoughts and questions, the topics, and challenges that I'm dealing with in a daily basis at work.

In the name of the Museums of the Hasso Plattner Foundation I thank you very much for your attention and your time.





## Keeping People and Collection Safe during an Emergency

Kim COVENT (Belgium)  
Ghent Local Police

### Agenda:

In this presentation, I explore how museums can successfully execute an emergency lockdown procedure facing external threats to their visitors, staff, and art collections. We train security staff on handling panicked or uncooperative museum visitors by gauging behavior. For this we use ‘The Simpsons Family’ as accessible archetypes and a fun storytelling device.

At the end, I will present our results of a lockdown drill carried out during the summer of 2022 with regular visitors, museum staff, volunteers, and local police. If there isn't enough time, you can find these results in my presentation.



### Definition:

A lockdown serves to protect people inside a building from an outside threat. All exterior doors are temporarily closed to prevent anyone from entering or leaving the building.

### Scenarios:

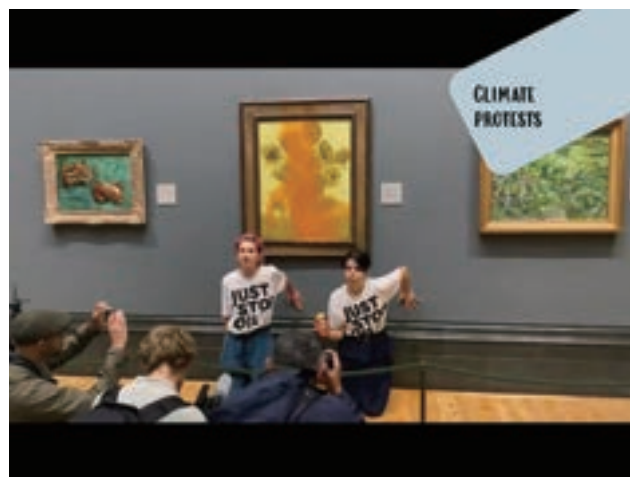
- People in the area are moving towards the museum with the intent of forcing access to the building. Possibly with calls on social media. They may be armed.
- Some people are already inside the museum and are calling on others to enter the museum with malicious intent.
- A hazardous substance outside the building (gas, liquid) makes leaving the museum too dangerous and all those present must remain inside.
- A dangerous situation unfolds around the museum (fighting, bombing, natural disasters...) and all people present must remain inside.



### Examples:

European countries generally do not encounter active shooters or (school) intruders, therefore there is no such compilation of knowledge and expertise regarding lockdowns to be found in the cultural field. We have found several instances of external threats over the years:

- Active shooter in the Jewish Museum, Brussels, 2014
- Aggressive protests at the Kunstberg, Brussels, 2022



- Covid protests at Museumplein, Amsterdam, 2021-2022
- Climate activism on the streets of our cities
- Climate activism inside our museums

**Concerns:**

The Ghent Museum of Fine Arts together with the Ghent Local Police developed a emergency lockdown procedure facing external threats to visitors, staff, and art collections. The procedure shares similarities with evacuation measures.

**But:**

- The procedure is – unlike evacuation measures – unknown to a Belgian/international audience
- Belgian law is very restrictive and we can't hold people against their will
- Belgium is known for institutions with a very high risk appetite.
- Staff training has a major role to play to execute this emergency procedure successfully.



### Added concern:

An emergency can always be exploited by people with bad intentions as a diversion.

### Emergency message:

The public is informed through the public address system: “Dear visitors, due to a threat outside the museum we temporarily have to close our doors. For your safety, please follow the guards. The police are on their way.”

### Staff training:

For this we use ‘The Simpsons Family’ as accessible archetypes and a fun storytelling device. The Simpsons are a widely known family with five very accessible and useful archetypes: father Homer, mother Marge, son Bart, daughter Lisa, and baby Maggie.

- Homer: is uncooperative, disobedient, careless, and uncritical. In your interaction with this type of archetype, you should: insist on urgency and set boundaries.
- Marge: is cooperative, obedient, concerned, and critical. In your interaction with this type of archetype, you should: calm and comfort the persons involved, provide information, and answer questions.
- Bart: is uncooperative, disobedient, careless, and critical. In your interaction with this type of archetype, you should: insist on urgency, set boundaries, and list consequences in the case he or she doesn't comply with the procedure.
- Lisa: is cooperative, obedient, concerned, and highly critical. In your interaction with this type of archetype, you should: provide information, answer questions, and call upon the person to cooperate and assist during the emergency.
- Maggie: is cooperative, obedient, scared, uncritical, and vulnerable. In your interaction with this type of archetype, you should: calm and comfort the



vulnerable persons involved and assist them as needed.

### Lessons learned:

- These archetypes are no stereotypes. They can be any gendered person with every type of background, age, belief, or ethnicity. People are usually quite capable to understand that a visitor can be ‘a Homer’ or ‘a Lisa’.
- The archetypes are highly accessible. In over 200 people trained, only one person proclaimed to have no knowledge about the Simpsons whatsoever.
- These traits are only to be used in emergency situations where there is not enough time for a thorough assessment. They do not serve for further behavioral analysis.
- I am still looking for academic cooperation and research to confirm the scientific foundation of this tool.

### Lockdown Exercise July 13th, 2022

The next slides relate our results of a lockdown drill carried out during the summer of 2022 with regular visitors, museum staff, volunteers, and local police.

Thank you.



## Dealing with Risk in Times of Climate Crisis — the SPK Task Force Risk Management

Stefan SIMON (Germany / USA)

Rathgen Research Laboratory — National Museums Berlin - SPK

Thank you very much for allowing me to speak from a slightly different angle about crisis and the task force risk management, which was set up three years ago in Berlin. Let me start by saying that the idea of task force risk management is not new for the National Museum. I remember giving classes with Jürgen 11 years ago in Jordan about that, but it took events like the oil attack on the museum island for us to get started. Before starting, I would also like to mention that we benefited a lot from the advice of this group here, the ICMS, and especially shared with us into comments from the V&A, which we could just copy and paste our German strategy.



On October 3rd, 2020, the world press, including the New York Times reported on a vandalism event on the Berlin Museum Island. More than 70 items were sprayed with a liquid, of an unknown composition. On our first day, when we were open after the corona lockdown, several houses—actually, all houses on the Museum Island, the Pergamon on the border, the Pergamon Interim, the New Museum—were affected. I remember that night very well. Of course, we first met with the police one or two days later since the liquid was found spread everywhere in the museum. Against our advice, Jürgen and mine, the President of the Prussian Heritage Foundation, decided not to make this public until the media finally made it public themselves on November 10 or so, about three weeks later.

The same evening, I received a phone call from conservators in Potsdam-Sanssouci. You have already heard about Potsdam. They had a quite similar event. The date was September 18. Somebody entered in Schloss Cäcilienhof the room where the Potsdam Treaty was signed after the Second World War. We analyzed the same liquid: a plant oil, probably olive oil.

There was a third event in Germany; I won't go into this, but, you know, there's nothing bad that is not also connected with something good. It eventually helped us convince our leadership in the foundation to establish our Taskforce Riskmanagement.

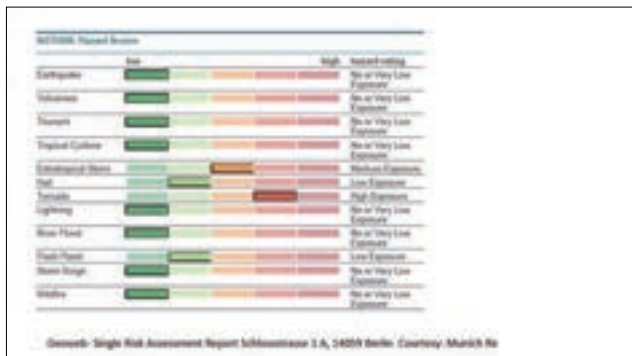
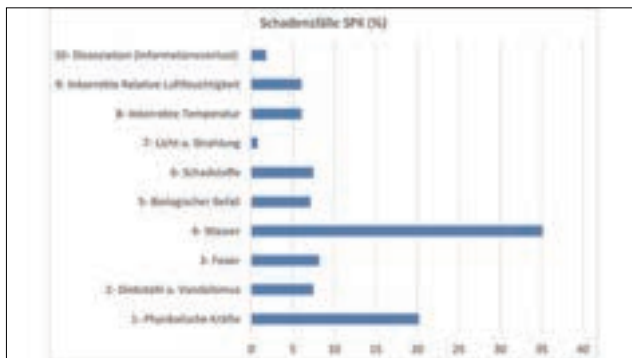
And this summer, we finally got the manpower. We could hire two colleagues, Almut Siegel and Alke Dormann, to coordinate the risk management task force. They are well-known in Germany for working on what is called SILK, the security guidelines for museums. Now, they are trying to train the risk officers in our collections, make risk analysis a profound basis for emergency planning, provide advice on prioritization, create maps for the fire brigade, and develop recovery planning. So the idea is to establish holistic risk management, and that is what I will talk about today, what I mean by holistic.



Our new emergency response kits could be used because we had flooding our museums. This picture also circulated through the world press, taken in the Gemäldegalerie. It was a thunderstorm, lasting just half an hour with 40 liters of water per square meter, and it

affected almost a dozen of our 17 museums.

Most notably, it also impacted an exhibition in the Arts and Crafts Museum where we had loans from Ukraine—works of paper. So I think, and I believe that's the main message when I talk about holistic risk management, we should slowly start asking ourselves:



what is worse for the museums: climate activism or climate change?.

When we look at our damage events in the National Museums in Berlin, we can see a curve of events that is sharply increasing. This year, already 25 events in our museums. This has three reasons. Number one might be that conservators are better trained; they are documenting events better than they did 20 years ago. Number two is that we have a backlash in the maintenance of our buildings. Buildings are old. In my laboratory, for example, during this rain event, we had rain coming through closed windows. Closed windows. Six liters of rain came through a closed window in the Rathgen Research Laboratory.

And the third thing is, of course, the increase of severe weather events frequency and severity. I will talk about this a little bit more. Severe weather events are on the rise in Germany, I guess everywhere around the globe, we just have to turn on the TV and listen to the news. The 10 ages of deterioration were already shown yesterday in a presentation. We can attribute the damage events to these factors, and it's quite obvious that water is number one, followed by physical forces in second place. Theft and vandalism make up about 6-7%, and you will note that incorrect relative humidity and incorrect temperature, which is a big issue for our museum's climatization, especially in the light of the energy crisis and the climate crisis, represents only a minor part of our damages.

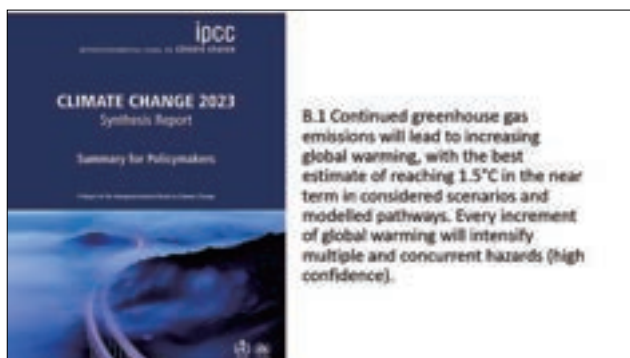
What I found interesting is that Munich Re, the worlds largest insurer, made an assessment for future scenarios of climate change for Berlin. Berlin, as a city, is not earthquake-prone like Japan. It's not a flood prone area either, separate from severe rain events. But I was surprised to see the risk of tornadoes being ranked in red color. And we heard this also during these days, that drills are important. Actually, in the opening, we heard about the earthquake in Tokyo in 1923, the damage that happened on that day around noon, and the fires. I can tell you that nobody, really nobody in the museums, had the risk of a tornado on the radar until we explained this forecast. If you look at the United States, schoolchildren have like 80 seconds to go in Oklahoma from their classroom to the shelter. Imagine this for Berlin.

This April, several of the participants here today, including Paulina and Vernon, participated in and co-



organized an event in Georgia about the added value of civil society, open science, and collaboration. The conference took place at the Georgian National Museum and was originally devoted to the war in Ukraine, the Russian war on Ukraine. After February 6th, when we had the huge earthquake in Turkey, it also focused on other regions of the world.

I will show these slides because I expect our decision-makers, our politicians, to read at least the summary for policymakers of the IPCC assessment reports. The sixth assessment report came out this year, and I'll quote two sentences. Number one, continued greenhouse gas emissions will lead to increasing global warming, with the best estimate reaching 1.5 degrees Celsius in the near term. Every increment of global warming will intensify multiple and concurrent hazards, and the assessment reports always give the confidence



margin of the statement, and there is high confidence in this one.

There is very high confidence in the statement that risks and projected adverse impacts, along with related losses and damages from climate change, escalate with every increment of global warming. Intergovernmental Panel on Climate Change (IPCC), was established more than 30 years ago. Now, eight years after the Paris Climate Accord, which has been signed by 198 nations around the globe, what is happening on the ground? Nobody reads them; politicians don't read them. We listen to talk shows, people talk, questioning whether the climate crisis is really man-made.

Again, following the footsteps of Bob's excellent presentation, on August 26th this year in Benediktboyen, a small village in my neighborhood in Bavaria where I live, a thunderstorm lasting 10 minutes with hail destroyed windows and glasses. It now looks in Benediktboyen almost like after the war.



The rendering of the walls punctured. There's not a single roof in this village undamaged. Munich insurers estimate damage at around 700 million for a hail event of 10 minutes.

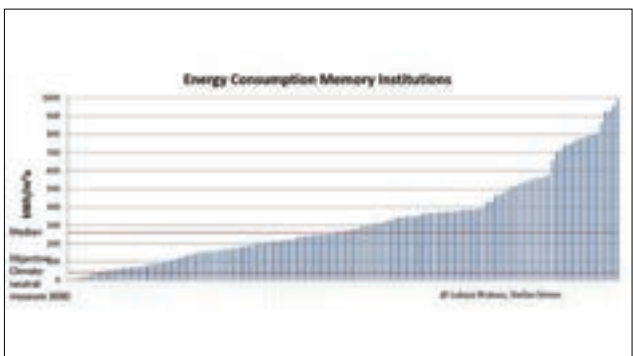
Well, we're building lots of museums around the world, right? In this very young 21st century, we have

built more museums than in the entire 19th and 20th centuries combined. Every year in China, approximately 700 museums are built.

And why are museums such important stakeholders in this climate crisis debate? Because they use a lot of energy in relation to their area; they rank among the top energy consumers in the city. Sometimes, they use more energy than hospitals. A study at Yale University some years ago surprised us when we found that our museums use more energy than our hospital and our medical school. This realization prompted a shift in our taskforce risk management and what we are doing in our laboratory.



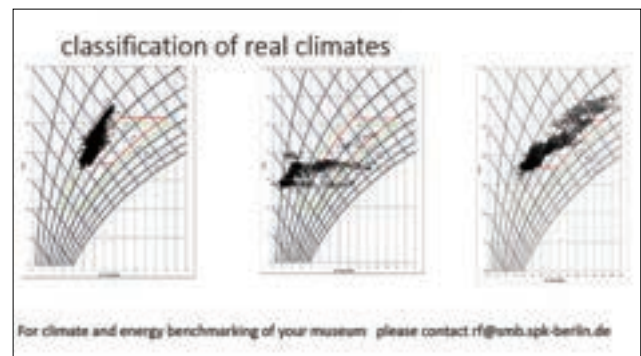
We are benchmarking energy consumption for museums which I can share with you. We are already in contact with the National Museum here in Tokyo to offer energy benchmarking. If you share your energy



consumption with us, you will receive an evaluation. Where do you stand? Are you below the median? Are you above the median? As you can see, we have 150 museums now ranked. Those on the left are hardly visible. For example, the new storage buildings in Poland and Denmark are able to run on less than 10 kilowatt-hours per square meter per year. That is amazing. At the same time, we are building museums that still use 200, 300, 400, 500 kilowatt-hours per square meter per year. That's no longer acceptable because if we truly want climate-neutral museums (as indicated by the lower red line), we have to end up with 30-40 kWh. It's not possible to have climate-hostile museums in a climate-neutral European Union, which is set to happen for the public sector by 2030. You can guess it's not possible by 2035 either. Then we have no chance to have a higher energy consumption than 30-40 kWh per square meter per year.

What we also offer to museums around the world, free of charge, is to classify their real climate. What kind of climate do they really have? Because there are standards in loan agreements; there are standards requiring very narrow humidity and temperature corridors. The question is, which museum is actually doing that, not only asking it from the lenders but also having it in their own rooms? Very few museums in the world fall into ASHRAE AA class. Maybe on paper, but not in reality. Very, very few. I think we need transparency. We need to be honest, as Jonathan Ashley-Smith said, we need to be honest and make this clear.

If you look at the sequence of challenges to our task force in the last two or three years—the vandalism on Museum Island, the Russian war on Ukraine starting with all the prioritization (deciding where to evacuate our art), the climate activists who glued themselves to the wall, the subsequent energy emergency requiring us to save 20% of our energy, and the severe weather events this summer massively impacting our reserves—you realize that we need more efforts in risk management, risk analysis, and

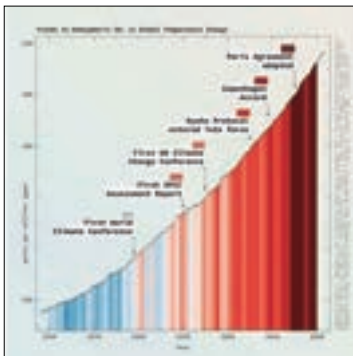






risk management because this chain of events is not going to stop.

It's sad because, of course, museums are not the main contributors to global warming. Every COP, every climate conference, ends with more emissions afterwards. Despite these efforts, greenhouse gases are not falling; they are increasing. In Germany, for example, in the year 2021, they increased by almost 5% after 2020. How is this possible? These irresponsible and, I would say, really criminal actions, as António Guterres called them, indicate that the real climate criminals are those who fail in leadership to curb emissions.



It's not the activists who come to us. They leave, of course, traces of superglue like on this Kranach painting in the Berlin Gemäldegalerie painting.

But you can see here, that it's quite different from

what happened in 1914 in the National Gallery in London when Mary Richardson cut the Rokeby Venus with a knife, smashing first the protective glass that was also placed and then cutting it into pieces in her fight for women's voting rights. So far, the climate activists have shown some diligence in selecting the paintings. That's why I'm always reluctant to speak about "attacking" paintings. They were attacking glazes or screens on paintings. Of course, this is not so easy because you may have problems and damage even with a glazed painting. But what I want to tell you is that the moment, after this happening in our gallery in August, I called my Director General and said, "We need to talk with them. We need to finally engage in the discussion." They were in London, they were in Dresden, they were at the second museum in Germany in Munich. That was in August 2022. At first, I didn't get any response, but she was by chance in the Barberini on that Saturday. She experienced firsthand what happened in the museum. And I received an SMS, a short message afterward: "Can you make contact with the activists? I want to have a coffee with them." That's when the National Museum in Berlin was the first one to informally invited those activists for a cup of coffee. I think it was worthwhile because we haven't seen any other attacks in our museums afterward. You can never know what happens, right? The escalation is a huge risk that these actions can escalate. But I think talking with climate activists is important.



Of course, they make mistakes too. That happened a few weeks ago at the Brandenburg Gate. The orange color, well, the bottom can be cleaned easily because there's an anti-graffiti layer. At the upper parts, you can still see they have trouble cleaning that. I think that's one of those cases where the activists were thinking it's easy to clean, we use soluble paint, but it's a dry sandstone. It's not so easy.

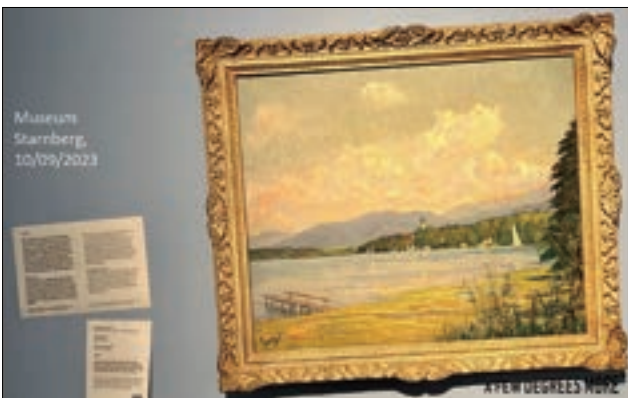
Some museums, and I want to end with some other positive examples, take the remnants of the glue as part of their exhibition, like the Museum of Natural History



in Berlin. Activists glued themselves to the dinosaurs and the framing there, and the museum uses this information to inform their visitors about the climate crisis. Communicating science is what natural history museums actually do and do very well.



Another museum I visited on Monday, in Starnberg, Germany, is following an action developed in Vienna by the Leopold Museum, which involves tilting landscape paintings in proportion to the 1.5 or, in this case, 3 degrees Celsius temperature increase, just to make people aware that something is happening.



This is why I strongly advocate, and thank you for mentioning it, that eight museums in Germany collaborated with the climate activists last summer. Some people in our group told me, “Stefan, you’re putting the fox in the henhouse.” Yes, maybe that’s what we’re doing, but we think we have to talk with them. At our summer

party with almost a thousand visitors in our research laboratory at the end of July, we also invited activists from the Last Generation.

Coming to the end now, maybe I can show you this as a link. This is the budget of CO<sub>2</sub> emissions that this planet has left if we want to cope with the 1.5°C scenario. You immediately see that it’s ridiculous; it’s never going to be achieved. It’s five years, nine months, ten days, and then this budget is depleted. It means we can emit, but our children and our grandchildren cannot. This is a topic of climate justice, a topic related to the future of this planet. That’s why I advocate for risk analysis, yes, but also for working and discussing with climate activists. If we are happy, if we are very happy, I’m sure in 50 years down the road, our children will be glad that these people existed and that they raised their voices, standing in the way of our politicians who very irresponsibly are bringing this planet to the verge of destruction. Thank you very much.

