

Please Remove Your Ski Mask Before Entering

**Steve Keller & Associates, Inc. Security Consultants
555 Granada G-3 Ormond Beach, FL. 32174 - (386) 673-5034**

Anyone Found Here At Night Will Be Found Here In The Morning

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WARNING:
There Is Nothing In Here
Worth Your Life!

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**“Ask me for advice now and you
have an ally, ask me for advice
when it is too late and you have
just another critic.”**

----Steve Keller, on hiring consultants

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**“You can’t protect a museum
sitting on your a--.”**

----The late Bob Burke, Director of Protection Services, Smithsonian, on whether guards should be allowed to sit on stools in galleries.

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**WARNING:
Trained Attack Dogs
On Patrol**

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“The big “A” vs. the little “p”.

----Carl Collozzi on the constant battle between Aesthetics and Protection and which receives a higher priority in most museums.

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Check Cashing Policy

We will gladly cash your check for up to \$30 if you provide us with three forms of ID and leave a deposit of \$50 until your check clears.

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Trust No One

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**There Are Only Two People
Who I Trust--You and Me,
and I'm Not Too Certain
About You.**

Hey, don't be offended. We get paid for this attitude!

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Everything you need to know about museum security can be summarized this way:

**Access Control
Parcel Control
Internal Security**

If you can control who comes and goes (employees, visitors, contractors), when they come and go (hours of the day, days of the week, etc.), and where they go once inside (offices, galleries, collection storage, etc.), you will have achieved perfect access control.

If you can control what people carry in to your museum (spray paint, razor blades, parcels large enough to conceal an item from the collection) and what they carry out (collection materials, computers, other people's purses), you will have achieved perfect parcel control.

If you can hire only honest employees and keep them honest (through security procedures and audit trails) you will have achieved perfect internal security.

Everything we do in security should play to these goals: physical security, alarms, procedures, etc. Anything we are required to do that does not play to these ends detracts from good security (run errands, clean the floors, water the plants, carry someone's coat to the Board room, count visitors in the exhibit, etc.) by reducing our ability to do our real job.

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WARNING
LETTER AND PARCEL BOMB
RECOGNITION POINTS

Foreign Mail, Air Mail and Special Delivery

**Restrictive Markings such as Confidential,
Personal, etc.**

Excessive Postage

Handwritten or Poorly Typed Addresses

Incorrect Titles

Titles but No Names

Misspellings of Common Words

Oily Stains or Discolorations

No Return Address

Excessive Weight

Rigid Envelope

Lopsided or Uneven Envelope

Protruding Wires or Tinfoil

**Excessive Securing Material such as Masking
Tape, String, etc.**

Visual Distractions

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MAXIMUM OCCUPANCY OF THIS ROOM NOT TO EXCEED 8000 PERSONS

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WE HAVE SOMETHING HERE TO PROTECT . . .

Don't leave your keys unattended in purses, coat pockets or in desk drawers. Keys should be kept on your person at all times and left in the building when you go out for lunch or leave for the day.

Don't be shy about challenging people in non-public areas of the building who may not belong. Simply say, "May I help you? Where are you going?" Notify Security immediately any time you see someone or something suspicious.

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Why We Ask You Not To Touch

The collection assembled here for your benefit represents an important part of your heritage from the past and present. We have a great obligation to preserve this heritage for the sake of ages to come. Works of art survive the ravages of time only because of constant care. We rely upon you to help us in this regard by not adding to the hazards. A finger placed upon the surface of a painting or sculpture can easily result in physical damage--cracks can occur and the binding of paint to canvas can be endangered; the cleanest of hands have a coating of perspiration which is acid and potentially very damaging to sculpture. One touch may not seem like much but it doesn't take long before a work of art is literally touched out of existence. We make every effort to maintain proper atmospheric conditions for you and the works of art. Our curatorial and conservation staff who must touch works of art in their duties do so very rarely and then only while wearing special gloves. Most museum employees go their entire career and never touch a single work of art. Your good will is an important factor in helping us to prevent damage from physical contact. Please cooperate with our guards and resist the temptation to touch. We will all be the better for your help because a thousand years from now these same works of art will still be here for the enjoyment of those who follow you.

A DAY OFF

So you want the day off. Let's take a look at what you are asking for:

There are 365 days per year available for work. There are 52 weeks per year in which you already have two days off per week, leaving 261 days available for work. Since you spend 16 hours each day away from work, you have used up 170 days, leaving only 91 days available. You spend 30 minutes each day on coffee break. That accounts for 23 days each year, leaving only 68 days available. With a one hour lunch period each day, you have used up another 46 days, leaving only 22 days available for work. You normally spend 2 days per year on sick leave. This leaves you only 20 days available for work. We are off for 5 holidays per year, so your available working time is down to 15 days. We generously give you 14 days vacation per year which leaves only 1 day available for work and I'll be darned if you're going to take that day off, too!!

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