



institutions. Historic sites are a different matter. The government has been given guardianship of most of our major historic buildings, and it operates them under the National Park Service and other federal and state agencies and preservation commissions. In the U.S., government-run museums tend to be well cared for, while government-run historic sites are usually poorly funded.

Guards in American museums are, for the most part, unarmed. A very few, usually the government-run museums, have police officers who provide protection and are armed. National Park-operated sites have a combination of armed and unarmed rangers. While guards in America are not officially "police," they do have the power to arrest and detain criminals for the police. While Americans carry guns more often than do citizens of Italy, and the incidence of violence with firearms is much greater in America than in Europe, American police are less armed than in Italy. It was not until I visited Europe that I saw a police officer openly carrying an Uzi. Today I am greeted upon arrival at Rome's airport by police with automatic weapons. On my last trip to Uffizi, the piazza was an armed camp.

As a security consultant for a client with facilities in Italy, I saw that the night shift museum guards officially or unofficially carry firearms more often in Italy and elsewhere in Europe than in America. This may be due, in part, to the fact that in America, museums build fortress-like control rooms for their guards where they monitor alarms and

CCTV in relative safety until armed police arrive to deal with any problems that might occur. Very often in Italy smaller museums lack air conditioning, and windows are wide open for fresh air. The night guard must be able to deal with an intrusion immediately.

The United States is a "sovereign nation of fifty sovereign states." While there are federal laws that apply to everyone, each state has its own set of laws as well. Thus, in one state, museum guards might be subject to stricter requirements for training than in other states. Guards in New York, for example, must meet a higher standard of training than guards in Florida. Most museums do not provide guards with firearms, but those that do must provide special training which varies from state to state. Museums in Washington, D.C., which are usually government-run institutions, have armed guards, but they are rarely visible to the visitors. Those guards that are visible carry only radios but can call for armed assistance quickly.

Generally, the penalties for stealing objects from museums or causing damage are more or less the same in every state. When a theft occurs, local and state police investigate, but when the value of the theft exceeds \$5,000-- not a high value for an art object-- or when the object is likely to be transported out of the country or into another state, the FBI is called in and the crime is prosecuted in federal court rather than under state or local laws. The penalty is more severe and the resources for tracking down the criminal are unlimited.



About seven years ago, I assembled a group of colleagues to discuss the development of museum security "standards." What resulted two years later was a 21-page document called, *The Suggested Guidelines in Museum Security*, published by the American Society for Industrial Security (ASIS). The project was undertaken by its Museum, Library and Cultural Property Committee. We chose to make this a set of "guidelines" rather than mandatory standards for legal reasons too complex to go into here, but we made them apply to every museum in North America. The goal was to establish a minimum level of security for all museums on the continent, so that a lending institution could be assured that a borrowing institution met certain minimum security standards. The "guidelines" were quickly adopted by the insurance industry, and many major insurers strongly urge their customers to comply. Some larger museums have adopted the guidelines fully, while others are still struggling to make the policy and equipment changes necessary to fully comply. Most museums of all sizes are working to adopt them over a period of time. The delay in the adoption of the guidelines was due to the economic recession that has hit our museums in recent years, but progress is being made toward total compliance. An effort is now underway to tie compliance with the guidelines to the ability of an institution to obtain museum accreditation and insurance.

The guidelines include about 120 line items such as, "4.4 Every museum shall have a written protection program

and written protection policies." and, "6.1 All museums shall have intrusion detection and signaling systems. These systems shall be monitored 24 hours per day, seven days per week. There shall be annunciation on the local premises and a back-up annunciation at a commercial central station, or, where jurisdictions permit, at police or emergency dispatch stations."

The guidelines also require a modern fire detection system, and they specify that systems will be connected to a central monitoring station via UL Grade AA to UL standard 1610 supervised high security line, the highest grade of line supervision currently available under our Underwriters' Laboratories standards. This is necessary since there are several lesser levels of electronic line supervision, and, for the first time, someone has defined which is the appropriate level.

The guidelines also address other security issues. Many security managers have found the guidelines to be a blessing. Where they find themselves overruled by their superiors on the level of security needed, the guidelines often sway the argument in favor of good security and provide badly needed support for the security manager. Because they were written by a panel of recognized experts and adopted by ASIS, they are considered important and credible.

This year, the ASIS committee will begin to review and, if necessary, update, the guidelines. Readers interested in obtaining a copy may do so by contacting ASIS at 1655 N Ft. Myer Drive, Suite 1200, Arlington,



Virginia 22209 or by FAX (703) 243-4954. The cost is \$12.00. The update project will not be completed for two years, so don't delay simply because of this effort. No major changes are anticipated. Most changes will be technical in nature since they reference our national fire codes, which have changed slightly.

Museums in the U.S. do not differ greatly from those in Italy, but there are some notable differences. I have visited many museums in Florence and Rome, and I have done security consulting work for an institution in Florence. In Italy, more guards are used, but they often sit in chairs and do not move about as much as U.S. guards do. The guards in Italy seem to be younger, often women, and they do not appear to be as quick to enforce security rule violations by visitors as do guards in the U.S. or even in other parts of Europe. I have tested the effectiveness of museum guards at several museums in Italy and have found them to be slow to react and slow to even notice what I'm doing. In the U.S., guards normally move about in a defined area and are often older men. Guards in the U.S. are being trained better now, partly due to the availability of a videotaped training program made specifically for museum guards. Larger museums give several days to a week of training, while smaller museums provide anywhere from a full day to several days of training. Training is on-going, with some museums providing daily training before each shift and regular training on a monthly basis. In the U.S., many museums try to hire men and women

with military experience.

American museums use electronic security systems not unlike those available in Italy. In fact, many of the same companies do business in both countries. More U.S. museums use integrated PC-based burglar alarm and access control systems than I have found in Italy, and there appears to be a broader range of systems available in the U.S. More U.S. museums are adding CCTV than ever before due to the cost of manpower. They hope that by adding CCTV they can reduce guard costs. Color CCTV is being used in the U.S. increasingly. Fire technology in Italy seems to be equal or superior to that in the U.S., although I have found that fire codes in the U.S. are more restrictive. Pick up any security or fire trade publication in Italy, and you will see the same technology that is being used in America. Japanese products have proliferated the U.S. market to a greater degree than in Italy, however. Products like Sentrol, Aritech, Linear, and HESA are common to both countries.

I think that it is important to note that as the European Economic Community opens markets for American firms, they will take Europe and European products more seriously. The U.S. has been a leader in technology and young Americans grow up thinking that we lead the world. But Europe and Japan have a great deal to teach us. The establishment of standards like UL (Underwriters' Laboratories) have kept European products out of our market because our insurance companies will not permit any system that is not UL



approved. U.S. products have, therefore, not sought approval by European standards, satisfied with their vast U.S. market. But the world is changing. And those of us who regard the world as our marketplace and workplace welcome European technology. Within a few years, trade barriers will have fallen, and the best products will be available in all markets. We've got a lot to teach each other.

American museums generally have adopted these three goals:

1. Reduce property loss and damage
2. Reduce injury
3. Maintain order

Museum security managers tend to concentrate their efforts on these goals although some museums have given their guards additional duties of selling tickets, operating information booths, and assisting visitors. Many museums have security programs that deal with fire protection and safety, but most larger museums are establishing fire and safety departments to deal with this risk.

There are three things that need to be done to protect a museum or historic property and achieve the basic goals:

1. Control Access: Control who comes and goes (employees, official visitors, people off the streets), when they may come and go (business hours, evening hours, middle of the night), and where

they go once inside (keep the public in the gallery and out of the storage vaults).

2. Control Parcels: Control what is carried in (firearms, razor blades and spray paint), and if you can control what is carried out (works of art and easily pilfered items like computers).

3. Internal Security: Hire only honest employees and keep them honest.

Everything we do in American museums is supposed to be geared toward these three efforts. Anything that we do that is not geared toward one of the three is a waste of our protection resources. This is not to say that assisting a visitor or directing traffic won't help in the overall big picture of the museum, but they will not do much to improve security, and when it comes time to cut the budget, it is best to cut something that does not directly solve one of the three major objectives.

Museums in Italy have become increasingly concerned about terrorism after the Uffizi bombing, and justifiably so. While this effort is expensive, it can help protect against other types of crime as well. Major museums in Washington, D.C., are the only museums in the U.S. that pay much attention to this problem, except perhaps after an incident. When an American museum director wants to justify a trip to Europe, he insists that Europe is just a few hours away by jet. But when a theft occurs or a bomb goes off, Europe, they say, is on



another planet. We have not had a serious theft or fire in a museum in several years in America. We are complacent. We are overdue.

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