Museum security in Finland: A Case Study
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Museum Security in Finland: A Summary

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The thesis aims to establish an overall view of the museum sector as a potential market for security services in Finland. This is done using the case study research method on a set of qualitative data consisting of existing research and other documentation, two expert interviews and personal observations.

Museum security is defined as the security of collections, specifically the measures taken to secure them from theft, vandalism and accidents taking place in the museum through measures such as access control, parcel control and internal security. The phenomena is scarcely researched or documented in the Finnish context. This study is the first summary of available information, substantiated by expert interviews and personal observations.

The thesis was conducted as part of a collaboration project between the Laurea degree programme on Security Management and a local museum. The resulting overview of issues and lack of information pertinent to museum security provides a stepping stone for further research on this subject by students and practitioners in the security and museum sectors.

The study resulted in five key findings, namely that Finnish museums are not doing enough for security and security service providers would do wise to make them aware of this; there is scope for sector specific products but this requires clever positioning as the market is small; one potential area for service provision is training in museum security; a lack of funds calls for innovative partnership development and finally that a potential area for long-term investment by security practitioners would be to support the museum sector to lobby authorities for clearer regulations, more adequate control and reliable statistics.

Laurea-ammattikorkeakoulu   **Tiivistelmä**
Leppävaara
Degree Programme in Security Management

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Tämän opinnäytetyön tarkoitus on kartoittaa suomalaista museosektoria potentiaalisena markkina-alueena turvallisuusalan yrityksille. Kartoitus perustuu tutkimustyöhön, jossa tapaustutkimusmetodologian avulla tuotettu laadullinen tieto yhdistyy aiemmasta julkaistuista tutkimuksista ja asiakirjoista, kahdesta asiantuntijahaastattelusta ja tutkimuksellisesta havainnoinnista.

Museoturvallisuuden käsite on määritelty museokokoelmien turvallisuuteen, erityisesti varkauksien ja ryöstöjen estämiseen pyrkiviin toimenpiteisiin, ilkivallan ja onnettomuuksien ennaltaehkäisyn muun muassa kulunvalvonnan, toimitusketjuturvallisuuden ja muiden museoiden sisäisten turvallisuusjärjestelyiden avulla. Suomalaisessa viitekehyksessä museoturvallisuutta on tutkittu ja käsitelty hyvin vähäisesti. Tämä opinnäytetyö esitteleekin ensimmäisenä laatuaan aiemman tutkimustiedon aiheesta yhdistettynä asiantuntijahaastatteluihin ja tutkimustyöhavainnointiin.

Tämä opinnäytetyö tehtiin yhteistyössä Laurea ammattikorkeakoulun security management -koulutusohjelman ja Helsingissä sijaitsevan taidemuseon kanssa. Myöhemmän tutkimuksen näkökulmasta opinnäytetyön lopussa esitetyt haasteet, joihin kuuluu muun muassa tutkitun tiedon heikko saatavuus aiheesta, esittäytyvät alan opiskelijoille ja ammattilaisille ratkaistavina kynnyskysymyksinä.

Opinnäytetyön tutkimuksessa saatiin selville viisi keskeistä havaintoa: turvallisuusalan yritysten kannattaisi viestiä suomalaisille museoille, etteivät museot panosta riittävästi turvallisuuteen; sektorikohtaisten tuotteiden ja palvelujen kannattavuus edellyttää tarkkaa suunnittelua ja mallintamista johtuen museoalan suhteellisesta pienestä koosta; museoturvallisuuskoulutus on eräs potentiaalisimmista sektorikohtaisista palvelutuotteista yksityisille toimijoille; museoiden heikko taloudellinen tilanne vaatii mahdollisilta palveluntarjoajilta innovatiivista sidosryhmäyhteistyötä rahoituksen takaamiseksi; ja että pitkällä aikajänteellä turvallisuusalan toimijat voisivat hyötyä, mikäli ne tukisivat museoalaa viranomaisten tiedottamisessa lainsäädännön selkeyttämiseksi, laadunvalvonnan kehittämiseksi ja tilastotiedon saatavuuden edistämiseksi.

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1   Introduction

This thesis aims to establish an overall view of the museum sector as a potential market for security services in Finland. Who are the key players? What exists in terms of a legal framework, coordination, resources, recommendations, and statistics? A case study into these and other key questions on security in the museum context was conducted using existing research and other information available in printed and electronic publications, as well as two expert interviews that were conducted specifically for this study. Personal observations have been used to substantiate key findings.

To my knowledge, this thesis is the first summary of the museum security sector in Finland. As outlined in the chapter presenting the case study data (Chapter 4), information on museum security is scarce and the little that exists is scattered over various fields of interest and practice. These include, but are not limited to, protection of cultural heritage, legislative texts, rescue plans and annual reports by individual museums.

The information contained in this thesis provides a basis for further inquiry on the topic by students and practitioners in the security and museum sectors. It may also be used as a selling point when trying to persuade the museum sector to pay attention to security concerns. At the moment, two fellow Laurea students are writing their own theses on related subjects. Their work will look more at the contrast between the perceived and real values of security services in museums, and designing a suitable business model for a security consultancy company providing security services for the Finnish museum sector. They will present more detailed analysis of museums in Finland from findings of a survey sent to all museums in Finland. Insight gathered during the case study of this thesis was already utilised to guide the formulation of a survey questionnaire sent to the respective museums.

As a group, our interest in security in the museum sector was shaped during a practical experience in which we were involved with the security project of a local museum. During the autumn and winter of 2014 an art museum in Helsinki held an exhibition of works by an internationally acclaimed artist. To qualify as an exhibitor for these highly valued works of art, the museum in question had to first comply with numerous security requirements as set out by the owners of the works of art. Prior to the start of this exhibition the local museum also underwent a complete refurbishing of its facilities and the various security features. In order to comply with some requirements as laid out by the owners of the artworks, various security installations, which ordinarily would not have been part of the original refurbishing plans, were installed. Furthermore, in addition to the physical security features that were added, the museum was expected to implement security practices previously not encountered in Finland.

Several of the security practices incorporated into the local museum are successfully utilised in various other large museums around the world and have been in practice in these for some time. Yet, as this exhibition progressed, many visitors expressed dismay and even to some degree, contempt for the safety and security measures they were exposed to and requested to comply with. Comments uttered included remarks alluding to the belief that Finland is a secure environment and that these measures were intrusive, unwanted and even unnecessary.

As security management students it is our hope that our thesis work will provide insights into both the museum sector and the security sector. We further hope provide insight on how to better protect museums in Finland, including their collections, staff and visitors.

The thesis is structured as follows: Chapter 2 provides a summary of the case study method, in particular with a reference to a single case illustrative case study, such as the current thesis. The chapter then goes on to present the research process that was followed in this thesis. Chapter 3 shortly presents the definition of key concepts and briefly discusses museum security at an international level. Chapter 4 presents the case study data gathered through the desk study and the expert interviews, while Chapter 5 contains my analysis on the data and its implications for security service providers with interest in museum security.

2   Research methodology and process

2.1   Case study as a research method

Case study is the intensive study of a small number of cases, or a singular case. In his book entitled Qualitative Inquiry and Research Design, John Creswell defines case study research as a qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information, and reports a case description and case-based themes (Creswell 2007, 74). It should also be noted that in case study research cases are always investigated within their real-life context (Yin 2009, 18).

A case study method is recommended for research that addresses either a descriptive question of "What is happening", "What has happened" or an explanatory question such as "How or why something happened". The result can be expected to be a rich description with insightful explanations of the kind that quantitative research is not able to provide (Yin 2012). In this way case study research aims for deep understanding gained in practical real-life situations, which is particularly valuable in business, although the roots of case study research lie in social sciences (Farquhar 2012, 7).

Several types of case studies may be identified depending on what is being studied and with what intent. These can be one of two categories, namely theoretical or illustrative studies (Thomas 2011, 516). Theoretical case studies aim to test theory or contribute towards theory formation. In theoretical case studies cases are seen as instances of a certain phenomenon. In illustrative case studies, also called intrinsic case studies, the focus is solely on the case itself (Thomas 2011, 516; Grandy 2010, 499). They aim to provide an in-depth account of the case and their purpose is directly related to the case, such as an evaluation of a specific project (Creswell 2007, 74; Thomas 2011, 516.) One variety of illustrative case study is an exploratory case study, which is often used to provide initial analysis of a phenomenon that will be systematically explored in other studies (Streb 2010).

The current study clearly is an illustrative, exploratory case study (Streb 2010). The purpose is to gain in-depth knowledge of one bounded system, viz. museums as a potential market for security services in Finland. An exploratory approach is needed as there seems to be insufficient knowledge of the museum security field in the Finnish context. Characteristically for exploratory case studies, the thesis is not concerned whether the results are applicable to other contexts and it does not try to trace evidence of some theory in the functioning of the Finnish museum sector in regard to security.

Regardless of type, all case studies have certain common characteristics regarding their design, data collection and analytic procedures (Yin 2012, 19). The design follows a five-phase cycle described in the next chapter. Specific procedures for data collection and analysis are utilised to ensure validity and reliability, the foundational elements in scientific research (Ward & Street 2010, 801). Case study research is often criticised for not paying enough attention to these (Yin 2012, 5-6). The following discussion will focus on the types of validity and reliability that are relevant for a single case exploratory case study, which does not aim to contribute to theory formation or test theory.

Validity is concerned with whether the claims, implications and conclusions of research are justifiable. Are the research questions and sources of information relevant to the phenomena being studied, and do they and the interpretations made based on them give a true and accurate picture of the phenomena (Yue 2010)? Yin recommends ensuring validity by using different types of information sources and rigorously triangulating or comparing them with each other. He says that a good case study benefits from having multiple sources of evidence. These may include direct observations, interviews, archival records, documents (such as newspaper articles and reports), participant observation, and physical artefacts. (2012, 10-13 & 2009, 40-45.) When conclusions are drawn, they should be supported by a clear chain of evidence showing their connection to the original research questions and to data collected in

the research. Finally, Yin recommends having key informants read the draft case study report.

Reliability refers to the consistency of measures, which gives assurances that the results and conclusions could be reproduced if the research was conducted again (Ward & Street 2010). Yin recommends the clear documentation of data collection procedures, which he calls the Case Study Protocol. Yin goes on to recommend the use of a case study database, which allows fellow researchers to access the research material (2009, 40-45). Ward and Street summarise this as a description of "how and why the data was collected" and "how the data was analysed and any other decisions or considerations related to the data, the results, or the conclusions that were drawn" (2010).

The research process with associated data collection and analysis methods adopted by the thesis is explained in detail in the next chapter. It is necessary to introduce at this point two additional methodological concepts that are used within the case study method in this thesis. These are the desk study and expert interviews, both of which were used as methods for data collection.

Desk study or desk research is a market research term for "the assembly, collation and analysis of marketing information which has already been published or is in existence" (Armstrong 2006, 53). This corresponds with what is known as a literature review in social sciences (Fink 1998, cited in Williams 2003, 175), "a starting point to find out what has been done, what is known already about the subject and indeed what kind of methods have been used in similar studies before" (Williams 2003, 175). Desk research is a loose term and no concrete theoretical framework or one-size fits all methodology for doing desk research exists (Jackson & Birn 2000, 29).

I am using guidance published in three practically orientated texts by industry experts, namely Market Research in Practice, a book written by Paul Hague, Nicholas Hague and Carol-Ann Morgan (Hague, Hague & Morgan 2013); a chapter on desk study by Peter Jackson and Robin Birn in The International Handbook of Market Research Techniques (Jackson & Birn 2000); and Michael Armstrong's Handbook of Management Techniques (Armstrong 2006). A desk study is recommended as a quick and inexpensive method, ideal for the "do-it-yourself researcher" (Hague et al 2013, 41- 42). It is a method suitable for providing basic information on the market on which further studies aiming at full-fledged business plans can be based (Armstrong 2006, 54; Jackson & Birn 2000, 5). According to Armstrong (2006, 53) the types of information available based on a desk study include an indication of whether it is worthwhile to proceed with a project, a broad definition of the direction that the project should assume, the size of the market with expected growth or decline, types of products currently being

supplied and information on potential customers (Armstrong 2006, 53). Each of these arguments is vital for the objectives and limitations of the current thesis. Moreover, a desk study was a necessary starting point as no information on the Finnish museum sector from a security business point of view currently exists.

Several downsides and limits to desk research as a method do exist. Firstly, text research is unpredictable. It is impossible to know at the beginning whether sufficient reliable information exists and is publicly available. Secondly, interpretation of data collected and presented by others may result in misinterpretation. Thirdly, desk research cannot provide attitudinal information, such as consumer reactions to a specific product or service (Hague et al 2013, 55; Jackson & Birn 2000, 19.). For these reasons and others, pure desk research is usually not recommended as a sole method for market research and is regularly complemented by other methods, such as interviews with industry experts (Hague et al 2013, 44; Jackson & Birn 2000, 19). Hague et al, and Jackson and Birn go so as far as to making expert interviews a part of the desk study process. Their concept of expert interview however, is more of a quick telephone call than a one-on-one interview which comes with its own theoretical concerns as described below under 3.2. The interplay between desk research and expert interviews is visualised in the desk research cycle below.

Figure 1: Desk research cycle (based on Jackson & Birn 2000, 24).
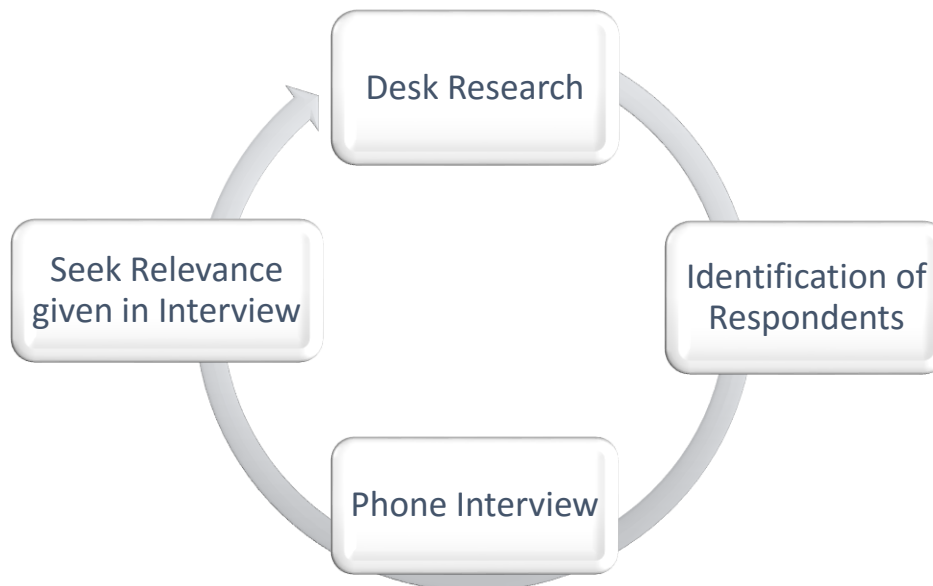
To compliment desk research as a data collection method expert interviews were used. Expert interview is a form of applying semi-structured interviews (Meuser & Nagel 2002, 80-85). Experts are "people with specific functions in their respective organisations with specific knowledge and experience", seen as a part of their group and not as individuals (Flick 2009,

165). Semi-structured interviews are a formal interview in which the interviewer poses topics and questions that need to be answered in the course of a conversation with the interviewee.

The questions come from a list compiled by the interviewer who prepared these prior to the interview. The conversation flows freely, allowing the interviewee to respond with the interviewer offering guidance to ensure the interviewee does not stray off the subject (Qualitative Research Guidelines Project 2008). Expert interviews are suited when working with small samples and are useful in collecting qualitative data to support views formed through the use of other methods (Laforest 2014, 1; Bogner & Manz 2002, 36-38), although they could also be used as a stand-alone method for research (Flick 2009, 168). As the respondents are allowed to freely discuss the topic and reply in their own way, the data tends to be more subtly different than in structured interviews (Qualitative Research Guidelines Project 2008) and the opinions and perceptions offered by the respondents are useful in gaining insight into the subject and possible problems that are not immediately evident (Laforest 2014, 1).

2.2   The research process

This chapter gives a detailed account of the research process that was undertaken for the case study. The process followed guidance given by Robert K. Yin, whom Streb describes as "probably the most prominent and seminal author with regard to case study research" (Streb 2010) in his 2009 book Case study research: Design and methods and the introduction for his 2012 book Applications of case study research. Additional guidance was found from relevant articles in the Sage Encyclopaedia of Case Study Research (Grandy 2010; Streb, 2010; Ward & Street 2010; Yue 2010). Finally Yves-Chantal Gagnon's book The Case Study as Research Method: A Practical Handbook (2010) was also used.

Particular attention was given in adjusting the research process to the needs of an exploratory single case study to be conducted as a Bachelor-level study with minimal human resources in a relatively short time. As such the process model described below may serve as inspiration for other case studies at a Bachelor level. It should be emphasised that the process does not apply to theoretically orientated case studies as these require more specific tactics to ensure internal and external validity (Yin 2009, 40 - 45).

A summary of the research process undertaken is represented in figure 2 below. A more detailed description of each phase is given after the diagram.
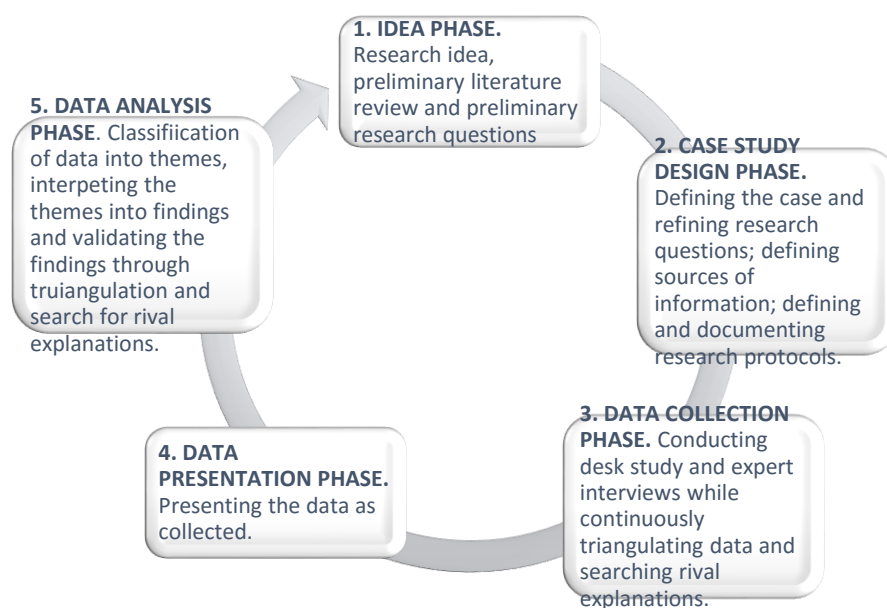
Figure 2: The research process (adapted from Yin 2012)

2.2.1 The research idea

The first step in the case study research process, as in all other research, is the research idea. The research idea forms the basis for the thesis. An idea is born and a desire or a need for answers follows. A preliminary research question is formed in the mind and it may or may not change after reading undertaken during the preliminary literature review (Planning the Methodology 2015). In the case of this thesis, it was clear that the topic of the thesis should be museum security. My observations in various museums locally and abroad combined with initial reading of international materials formulated a hypothesis proposing that the museum sector in Finland is not doing enough about security. This phrase was abandoned for a more holistic research objective with an explicit link to the security industry, in other words to establish an overview of the Finnish museum sector as a potential market for security services. To address this big question, a list of market research questions was developed and the intention was to carry out a simple desk study accompanied by expert interviews. Finally, following advice from the thesis supervisor, this idea was abandoned for the case study research methodology which is a more academically solid approach with tactics to ensure validity and reliability. Case study methodology is well suited for describing the museum sector as a potential market for security services in Finland as the task at hand essentially is to describe the "what is happening" question mentioned earlier (Yin 2012, 5).

2.2.2   Research design

The second step in the case study research process is the design phase. This includes defining the case, research questions, and the types of sources to be used. These steps are described in more detail below.

The investigator starts by defining the case whereby the case is the bounded system to be investigated. In addition to defining the case, the investigator also defines which aspects of the case are of particular interest and relevant for giving an accurate description of the case. These form the research questions, which aim to keep the research focused on the essential (Gagnon 2010, 39; Yin 2009, 40-45). Exploratory case studies normally do not have a hypotheses, but the case under investigation should be clearly outlined and it is advisable to use research questions that aim to ensure that the resulting description of the case is holistic, truthful and relevant (Streb 2010, 322; Yin 2009, 40-45). The justification for the case definition and research questions in the current thesis are given in Chapter 3. At this stage it is sufficient to state in the way of a summary that the case in the thesis is the museum sector as a potential market for security services in Finland. The thesis uses nine research questions that aim to give a full, truthful and relevant description of museums as a potential market for security services in Finland. Who are the key players; how many museums are there, what is the value of their collections and their security expenditure; what exists in terms of a legal framework, coordination, resources, recommendations, and statistics; what are the typical security incidents in museums; what is currently practiced in respect of security in the museum sector in Finland; who are the museum security service providers in the market, and; what training is available?

An essential step toward ensuring the case study validity is to make use of many different types of information as research data (Yin 2009, 40-45). The current study makes use of expert interviews, personal observations and existing documentation. The documentation is so scattered over various fields of interest, practice and document genres that it is a good match for the methodological requirement for using different types of information sources.

The protocols guiding the identification and use of data should be documented in writing to support both validity and reliability. Yin (2009, 40-45) recommends developing a specific document called Case Study Protocol. While such a document is without a doubt essential for case studies operating with vast amounts of data and research teams consisting of several people, this study relies on capturing the data collection procedures within the description of the research process below. What follows is a description of the desk study and expert interview procedures this thesis used to collect data. A short account of personal observations is also given, although these did not follow a specific formal procedure.

The desk study process design is based on the three guiding texts (Hague et al 2013; Armstrong 2006; Jackson & Birn 2000). The following step-by-step method for desk research on museum security in Finland was developed for the purposes this thesis:

- Deciding what questions should be answered through desk study as not setting clear research questions is considered one of the most common mistakes in desk research (Jackson & Birn 2000, 29). This step was essentially taken care of through the research question formulation under Phase 2 of the research cycle.

- Defining initial search terms in English and in Finnish. These were Museum and security; Finland and Museo and turvallisuus, and; teosturvallisuus and museo.

- Defining where to look for information: The guiding texts recommend searching wide and far (Jackson & Birn 2000, 29) but in the interest of time the search was limited to sources available through the internet and electronic databases also available through the internet. Selected search engines, databases and directories were Google.com, Google Scholar, LinkedIn.com, suomenyritysrekisteri.fi, National Board of Antiquities library catalogue, eThesis databases of Finnish universities, the Arto Database for Finnish Articles.

- Executing the search engine and database queries. For hits not available in electronic format, reverting to the print materials available in the National Board of Antiquities library. Queries using initial search terms were followed by more specific queries following the leads gathered from the initial queries.

- Scrutinising sources for reliability as all hits to queries cannot be considered reliable (Hague et al, 43) and analysing information.

- Collating the results in report form (see Chapter 4.2) in response to the list of research questions as defined under Step 2.

As most of the information was bound to be in Finnish, a Finnish-speaking research assistant was utilised for the desk study. During the online research, the assistant provided a running translation of the hits and upon discussion it was decided whether a source warranted further attention. The assistant skim-read the material looking for answers for the predefined research questions, keeping a lookout for information that may prove to be significant or provide leads to more information. The oral translations provided by the assistant were committed to written text in the report-writing phase.

The expert interview process is based mainly on three practically orientated texts on conducting expert interviews (Flick 2009; Qualitative Research Guidelines Project 2008; Meuser & Nagel 2002). Based on these, the following step-by-step method for expert interviews on museum security in Finland was developed for the purposes this thesis:

- Desk research. Desk research was designed and completed as described under 3.1. The information gathered provided an understanding of who would be the ideal experts / expert organisations to be interviewed and what should be asked. Moreover, desk research is crucial for gaining credibility as somebody with an understanding and interest on the topic (Qualitative Research Guidelines Project 2008; Meuser & Nagel 2002, 77).

- Selection of interviewees to be contacted. Expert interviews are typically based on purposive sampling and are often plagued by a difficulty to find the "right" experts to interview (Flick 2009, 168). Based on the desk research, three experts / expert organisations were contacted for interviews. These were a museum sector representative, a security sector representative and the National Board of Antiquities.

  The security sector representative was Mikko Perkko, a retired museum security consultant. Perkko played a role in the field of museum security as a consultant, author of the books Turvallisuutta vai turvattomuutta and Turvallisempi museo, and was a member of the ICOM International Committee on Museum Security.

  The museum sector representative was Karim Peltonen, former under-secretary for the national working group for the Finnish government tasked to look into The Hague 1954 Convention and its applications in Finland. The working group appraised the most likely threats to cultural property and recommended measures for increased protection of cultural property. As these entailed a number of security concerns (OPM 2007) and Peltonen was tasked to represent the working group internationally (Peltonen 2007), it was concluded that Peltonen would be able to provide an overview of developments at the national-level and contrast it with the international situation.

  It should be noted that the obvious choice for museum sector interviewee would have been a representative of the Finnish Museums Association. The Museums Association however was not contacted as it was agreed in the internal division of labour among the Laurea study group that another student would interview the Museums Association for his thesis.

- Contact and confirmation of interviews. The above candidates were invited for an interview through a letter sent to them via e-mail. Invitations were followed up by telephonic conversation. During the telephonic conversation with the museum sector and the security sector representative it was agreed to meet, dates and times were set and these meetings were confirmed again through an electronic mail sent to the respective participants. The National Board of Antiquities declined the invitation to be interviewed. The timing of the interviews were such that many staff members were on leave and the correct people were unavailable for interviews. An interview with the National Board of Antiquities will however be conducted by the two fellow students working on related theses.

- Developing the interview guide / list of questions. Semi-structured interviews follow a guide in the form of a list of open-ended questions. Due to time pressure, the interviewer should exclude all potentially unproductive topics (Flick 2009, 167). For the complete lists of questions, see Appendix 1 and 2.

- Conducting the Interviews. Interviews were conducted in the place chosen by the interviewee. A fellow student was present at the interview, a decision that was backed by one of the guiding texts (Berdard 1988, cited in the Qualitative Research Guidelines Project 2008). To facilitate accurate data capture, interviews were recorded with an audio recorder and data was also captured in notes taken by the fellow student (Qualitative Research Guidelines Project 2008). Both interviewees were offered a possibility to request confidentiality for the entire interview or certain parts of it. Neither of them considered this necessary.

- Collating the results in report form (see Chapter 4.3).

Personal observation was carried out by visiting various museums in Helsinki and internationally. Additional first-hand experience was gained while involved with the security project of a local museum. Names of the museums are not included for confidentiality and security reasons.

2.2.3   Data collection

The third step in the case study research process is the data collection phase. In this phase data is collected according the plan devised in the design phase. The desk study and expert interview procedures completed for this thesis are described above.

In addition to following the identified step-by-step sequence, the researcher should continuously evaluate the data they encounter. In addition to common sense source criticism as advised by the Laurea University of Applied Sciences (add ref to Laurea guidelines), I followed Yin's advice for "a continual sense of scepticism as a case study proceeds". Yin advices to constantly check and recheck the data (2012, 14 & 2009, 40-45). The researcher should triangulate data and check for rival explanations. Through triangulation the researcher tries to find three independent sources that include the same data or point to the same interpretation of data. The search for rival explanations involves deliberately and vigorously searching for evidence that would serve to discredit the data and interpretations in the study.

Data triangulation at this stage proved to be quite difficult as the information available was so scant that there often were not enough sources to allow for the triangulation. This was rectified at the data analysis phase (see 2.2.5 and 5.1) where data was looked at from a more abstract level.

2.2.4 Data presentation

The fourth step in the case study research process is the data presentation phase. Yin insists that data, which he calls case study evidence, and interpretation must be presented separately. He warns against mixing evidence and interpretation as this may be taken as a sign that the researcher does not understand the difference between the two or that they do not know how to handle data and therefore proceed prematurely to interpretation. Moreover, Yin recommends ensuring research reliability by establishing a particular Case Study Database, which is an archive where fellow researchers may retrieve the research material at any point (2012, 14—15).

This study presents the data in Chapter 4, structured in response to the research questions defined in phase 1. The expert interview data is presented separately and the format of presentation does not follow the research questions, as the role of the expert interviews is mainly to support data triangulation. The case study database of this thesis is the referencing system. Following the references in the text and the reference list, the reader may at any moment retrieve the material forming the base for this study.

2.2.5 Data analysis

The fifth step in the case study research process is the data analysis phase. Yin admits that case study analysis takes many forms and warns researchers from resorting to illogical analysis (2012, 15). However, in the case of a study using qualitative data, such as the current

thesis, data analysis is always dependent on the researcher's interpretation of meaning (Grandy 2010).

Research literature recommends coding the collected data according to a coding system developed at the planning phase, then logically piecing together the coded evidence into broader themes using analytic techniques such as pattern matching, explanation building, time-series analysis, logic models or cross-case synthesis. It must be noted that not all of these are relevant for a single exploratory case study (Yin 2012, 15; Gagnon 2010, 72).

This thesis opts for a lighter and a more intuitive procedure, comprising three steps as identified below:

- Classification of data into emergent themes is the first step. This step partially overlaps with the data collection step. It consists of reading and re-reading the case data "to see if any patterns emerge, i.e. whether evidence from different sources converges towards similar conclusions", as Gagnon (2010, 76) elaborates on this step in Yin's texts. This means that the researcher must look for recurring themes in the data. As the data in this thesis is not very extensive, it was possible to do this without a formal coding system. Observations on emerging themes were merely jotted on a piece of paper.

- Interpretation of themes follows (Gagnon 2010, 76-86). At this stage the data was detached from the individual research questions and interpreted against the broader case, namely the implication of the themes emerging from the case data relating to museum security initiatives in Finland. The new interpretations were formulated into the research findings. Some of the research findings combined several themes.

- The final step is the validation of the analysis. The themes were checked once again against the case data through means of triangulation. It was ensured that at least three sources pointed towards the same interpretation of the data. Additionally, rival information to the case study findings was searched from the online sources. In line with Yin's recommendations the "chain of evidence" showing their connection between the data and the research findings was documented in a table format. (Yin 2009, 40-45).

3   Key concepts, case definition and research questions

The purpose of this chapter is to define the key concepts and thereby provide the parameters for this case. The chapter also introduces the research questions that are used to approach

the case. This chapter at the same time provides a snapshot of museum security as a field of practice at an international level.

A museum, as defined by the International Council of Museums (ICOM), and accepted by the Finnish museum sector (Kaukonen 2007), is an institution not for profit that serves and develops society on a permanent basis and is open to the public. ICOM goes on to define a museum's actions as the obtaining, researching, conserving, communicating and presenting of collections that are tangible and intangible, are of value to the heritage of man and his environment, and museums have the responsibility to study and educate people about their exhibits as well as to offer a form of entertainment in so doing (ICOM). Collections are the artefacts owned or managed by a museum, whether they are on display to the public or not. Some of the items in collections may be considered cultural property objects, as defined in the Hague Convention as "of great importance to the cultural heritage of every people" (UNESCO 1954).

Museum security is a broad concept covering the security of collections, premises and people in all situations (Keller 2007; ICOM 1983). This thesis focuses on collections, and specifically on the measures taken to secure them from theft, vandalism and accidents taking place in the museum. I am not delving into areas such as storage, protection of artefacts during evacuation or their restoration after evacuation. Therefore my definition of museum security comes close to what Keller (2007, 456) defines as the "security aspects of museum protection". Keller further defines three major elements of museum security: 1) access control 2) parcel control and 3) internal security.

Security in museums has been a difficult topic to address. Of key importance is the need to balance between access and protection. The display of artefacts is an essential part of any museum's mission and this often comes into conflict with security requirements. The purpose of having exhibitions at museums is to attract as many people as possible to view these exhibits. Allowing a suitable level of access for the public whilst effectively ensuring the safety and security of all involved in this experience, as well as the integrity of the exhibit and the facility offering this service, often becomes a difficult issue to manage effectively. As a result it becomes well known when and where these exhibits are held, and this can make them a target of criminality. Keller (2007, 457) further states that museum security managers often fail in their duties because of their insistence to run their operations by conventional methods and failing to operate within the framework of the museum.

The illegal trading in stolen goods from museums and other protectors of cultural heritage is a major industry. It is difficult to get an accurate annual reflection on the value of this illicit trade, but according to Museums and the Web, Interpol place a figure of € 4 - € 5 million per

annum on this criminal activity (Museums and the Web 2014). The risks a museum faces vary from theft and vandalism by humans to natural elements like flooding, storms, ice, snow and even animal threats in the shape of rodents, insects and mould, to name just a few (Beranito 2004).

Museums have the ability to source support and guidance from various international bodies. The most widely recognised international body representing museums is the International Committee of Museums (ICOM). ICOM is a public interest organisation created by and on behalf of museum professionals who represent the museum community worldwide.

ICOM also has a security division at its disposal. The International Committee for Museum Security (ICMS) is a part of ICOM and acts as the main body's advisory council on security related issues. ICMS is made up of security professionals that offer guidance and advice to ICOM and its members in the field of physical, technical and fire security, disaster preparedness, training in these fields, as well as releasing publications and rules to assist in implementing these guidelines, rules and practices (International Committee for Museum Security 2015).

ICMS' objectives are to support the ideals of ICOM. A key role for ICMS lies in the field of museum security. ICMS have been tasked with designing programmes in respect of museum security, offering cooperation and information sharing between museums and those responsible for museum security, delivering expertise and providing advice to ICOM on museum security (ICMS 2015).

ICMS offers the guidelines for standard security practices in museums through its parent organisation ICOM, who recommend these standards as the basic requirements for all its members and affiliates set in a book entitled Running a Museum – The Trainer's Manual (Boylan & Woollard 2006). This publication brings to attention that the security in and around the museum is the responsibility of all those involved with the museum. The protection of the museum's property and collections stand at the forefront. ICOM stresses though, that the protection extends beyond the protection of just the collections.

The foregoing serves as the basis for the delimitation of the case under investigation in this thesis. The case is museum security as defined by Keller (2007) ICOM (1983) and myself. "Security of collections, specifically on the measures taken to secure them from theft, vandalism and accidents taking place in the museum through measures such as access control, parcel control and internal security." The case is further delimitated to investigate the situation in Finland and in establishments that fall under the ICOM definition of museums, "an institution not for profit that serves and develops society on a permanent basis and is open to the public" (1983).

My perspective of the case is to investigate museum security from the point of view of the security industry actors. I am interested in museum security as a potential market for the security industry. The research questions I am using in approaching the case are therefore typical for market research.

I hope to establish an indication as to whether it is worthwhile to proceed to explore museum security as a market for security services. I also hope to form a broad definition of the direction the proposed services should take. In order to respond to any of these questions, information should be gathered on such aspects as to the size of the market with expected growth or decline, types of products currently being supplied, information on potential customers and the legal framework regulating their activities (Armstrong 2006, 53).

Based on this guidance from market research text books and my own observations in the sector, I arrived at a list of eight research questions that should assist the study to give a full, truthful and relevant description of museums as a potential market for security services in Finland. The questions are: who are the key players; how many museums are there; what is the value of their collections and their security expenditure; what legal framework, coordination, resources, recommendations, and statistics exist; what are the typical security incidents in museums; what is currently practiced in respect of security in the museum sector in Finland; who are the museum security service providers, and what security specific training is available?

Primarily I also wanted to include a question regarding museum sector attitudes towards security. This aspect, however, was left to a minimum, as attitudinal information is not available from a desk study (Armstrong 2006, 53) and the research time frame allowed only for two interviews. The expert interviews will however be analysed with this question in mind.

It should be noted that exploratory case studies by their nature do not start with a hypothesis, neither do they aim to answer grand "yes or no" questions. Instead, their purpose is to give a rich and detailed picture of the case to form a basis for future investigations into the same subject (Streb 2010, 322, Yin 2009, 40-45).

4   Data presentation: Museum security in Finland

The purpose of this chapter is to present the data identified during the data collection phase described in Chapter 2.2.2. The chapter begins with a characterisation of written sources, then moves on to summarising the data retrieved through the desk study, personal observa-

tions and expert interviews. The desk study and personal observation data is categorised under the predefined research questions (see chapters 2.2.2 and 3) while the expert interview data is presented separately for each of the two interviewees (see chapter 2.2.2).

The characterisation of written sources serves two purposes. On one hand the characterisation demonstrates that the written data sources do represent several different types of documentation as required by the case study method. The documentation available is so scant that an exploratory variety of case study is what is called for. On the other hand, the characterisation serves anybody interested in museum security by outlining the types of sources available.

4.1   Characterisation of written sources

The study yielded very few hits in which museum security was more than a fleeting remark. Based on this it may be concluded that museum security is a little-researched and discussed topic in Finland. This is however not a solely Finnish phenomenon, but has been observed in other Nordic countries, as well as internationally (Korsell, Hedlund, Elwér, Vesterhav & Heber 2006, 22).

Written sources on museum security in Finland can be grouped into four categories. Academic studies, works of popular non-fiction, guiding documents by the Finnish Museums Association and the National Board of Antiquities, and Ministry of Education and Culture documents relating to the implementation of The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict (UNESCO 1954). Information on these four categories is very sparse. Academic studies entail a Nordic study on cultural heritage crime conducted by the Swedish National Council for Crime Prevention, Information and Publication (Korsell et al 2006), a MA level thesis focusing on conservation but incorporating security viewpoints (Wirilander 2010) and a BBA level thesis (Torpo 2012). Popular non-fiction category contains two works, neither of which focus solely on Finland or museums (Laitinen-Laiho 2007; Ekholm 2007). The Finnish Museums Association and National Board of Antiquities have published a total of five documents providing practical guidance in security considerations for Finnish museums. These are:

- Perkko 2006
- Perkko 1994
- Mattila et al 2005
- Mikkola et al 2011
- Ekosaari, Jantunen & Paakoski 2014, 12).

The most informative source in terms of providing an overview of the challenges associated with museum security is a Ministry of Education and Culture working group proposal for the

full implementation of The Hague Convention, Kulttuuriomaisuuden uhat ja suojelu. Työryhmän esitys Haagin vuoden 1954 yleissopimuksen toimeenpanosta Suomessa ja osana kansainvälistä kriisinhallintaa (OPM 2007). An English summary is available as a PowerPoint presentation (Peltonen 2007).

In addition to these, references to museum security can be found scattered about in publications and legal texts focusing on other aspects of the museum industry. Such documents include annual reports of museums and laws regulating museums.

The most disturbing lack of information concerns statistics. The public service body responsible for collecting statistical data on museums is the National Board of Antiquities (Museovirasto 2014, with a summary in English). However, they do not publish statistics on museum security, other than those statistics related to rescue plans. Based on the desk study it is not clear if they collect security related statistics. The need for such statistics has been stated by the working group on the implementation of The Hague Convention (OPM 2007, 19). Statistics on museum security are not available from the police either, as statistics on thefts from museums are gathered and saved under a collection of all types of thefts (Torpo 2012, 7). It therefore seems that statistical information on museum security needs to be specifically compiled based on queries sent to museums. Literature cites only two such surveys. The first is a 1993 survey by the Finnish Museums Association cataloguing art theft from museums between 1987 and 1993 (Museoliitto 1993, referred to by Perkko 1994, 9). The second is the 2006 Nordic study mentioned above (Korsell, et al 2006).

Results from the Nordic study show that 405 institutions from Finland responded to the survey, of which 146 were museums. This report does not break down the results of the survey into separate countries but posts the findings as a collective Nordic figure. This makes it impossible to determine which statistics apply to museums in Finland in particular.

4.2 Desk study and personal observations data

4.2.1 National bodies

The Finnish Museums Association, Museoliitto, is the Finnish umbrella organisation for museums. Its tasks include looking after museums' interests and advancing museums' activities. The Association participates in the development of legislation, museum work and the financial status of museums. The association also delivers expert opinions and represents Finnish museums on international fora, such as in the Network of European Museum Associations (NEMO), the International Council of Museums (ICOM) and the European Museum Forum (EMYA) (Finnish Museums Association 2015).

The National Board of Antiquities (NBA), Museovirasto, is the state authority responsible for the general development of the Finnish museum field, contractual control of the regional operation of museums, the distribution of state funding, and the maintenance of museum-related statistics. Additionally, it promotes cooperation between museums, counselling and organising training as well as nationally supporting the development of museums' data systems. The NBA works under the Ministry of Education and Culture. (Museum Sector Development 2015).

4.2.2   Museums and the value of their collections

According to figures released in 2014 by the National Board of Antiquities the museum types are broken up as 49 percent of the museums being cultural-historical museums, 27 percent are specialised museums, 18 percent are art museums and 4 percent are museums of natural history (Museovirasto 2014, 49). Of these only 154 were professionally-run museums.
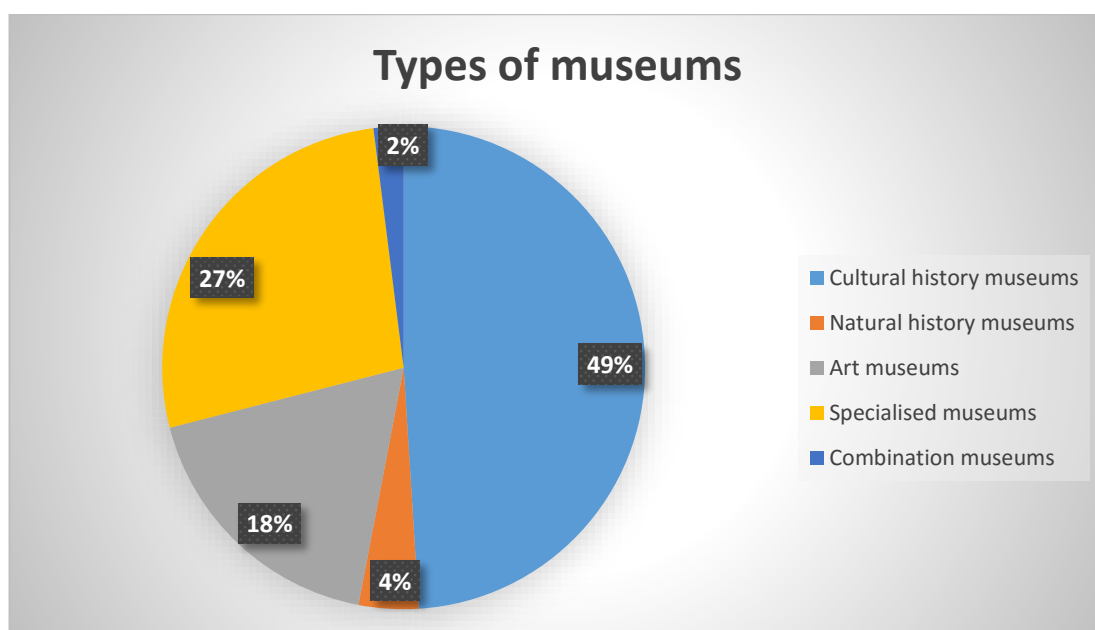

Figure 3: Types of museums in Finland (Finnish Museum Association 2014)

While the museums described above are professionally run museums, there are also almost 1 000 local museums in Finland (Suomen Kotiseutuliitto 2015). Local museums are open mainly during the summer. They are not professionally run but based on volunteerism. (Haavisto 2009, 9.)

The combined collections of the professionally run museums include roughly 5.4 million objects of cultural history, 388 000 works of art, more than 17 million objects or samples in the

field of natural history and 22 million objects of photographic material (Museoliitto 2014). It is not possible to give a monetary value for these collections as it is not within the norms of the museum sector to put a monetary value on objects or collections other than for insurance purposes (Levä 2015; ICOM 2013, 9). Many of the objects are not insured (Levä 2015) and the value of objects that are insured is often not made public (Ketonen 2010, 12). This is to protect valuable objects from theft (Levä 2015). In case of objects where state indemnity is granted by the State Indemnity Board, the State Indemnity Board advices against public release of insurance values (State Indemnity Board 2013, 9). Another approach for assessing the value of collections and objects is to consider their value in terms of cultural history, whereby the most valuable objects are cultural heritage objects. These objects are irreplaceable and their loss cannot be quantified (OPM 2007, 17). One example of such an assessment is the work done by the working group on the implementation of The Hague Convention. In their quest to compile a list of cultural heritage objects warranting special protection under The Hague Convention, the group compiled a list of 164 objects, situated mainly in Kansallismuseo, Valtion taidemuseo and Luonnontieteellinen keskusmuseo (Pesu 2011). This final list was based on a draft listing more than 900 objects, which needed to be narrowed down in order to make protection a realistic possibility (Peltonen 2007).

Regardless of what method is used in assigning a value to a museum object, the need for security measures may not correspond with the value assigned to the object. In her 2007 book, art market specialist Pauliina Laitinen-Laiho remarks that many pieces of art with high cultural historic value for Finns are not necessarily very attractive to criminals. Lesser works of internationally recognised artists hosted by Finnish museums may however be at a much bigger risk (Laitinen-Laiho 2007, 10 & 11).

4.2.3 Legal framework and responsibility for security

The operations of Finnish museums are regulated firstly by Finnish law and then by the industry professional code of ethics. Both place the responsibility for collections, visitor and staff security on the museum owner (ICOM 2013, 1; Finland 1986; 1998; 2011; Decree on State Indemnity for Art Exhibitions 2013). In 60% the professionally run Finnish museums the owner is a public entity (Museovirasto 2014). This means that the museum is governed by a board and managed by a museum director who answers to the board. In privately owned museums (39%) the director is responsible to the owners, where the owner and the director often are one and the same person (Perkko 2015). Security decisions therefor are made by the museum director.

It should be mentioned that neither the law nor the professional code of ethics gives precise instructions regarding the level of collections security.

4.2.4   Security guidelines for museums

According to the desk research, officially no nationally accepted set of practical guidelines for museum security exists in Finland in the sense of a binding, obligatory national standard. There are however three sets of recommendations that do exist. The most recent set is by the Museum 2015 Project (Museum 2015 is an initiative between the National Board of Antiquities, the Finnish Museum Association and the Finnish National Gallery). It operates on a very general collections policy level, while an older set of recommendations by Museoliitto gives more practical guidelines on security arrangements. The third set of recommendations is those related to the State Indemnity Board.

Museum 2015 Recommendations

The Museum 2015 project recommends that all Finnish museums compile a written collections policy unique to their own setting. This policy should contain three key elements of security management, namely risk mapping and risk management, security and emergency salvage plans for the collections, and insurance policies (Ekosaari, Jantunen & Paakoski 2014, 12).

Risk management is one of the most common starting points for security management. Understanding the situation and the threats associated with the museums is essential in being able to successfully combat or counter any threats. Listing these and devising a proper risk management plan are the key notes in the recommendations (Ekosaari, et al 2014, 12).

The security and emergency salvage plans for the collections are just as vital. This entails the physical and data security pertaining to the collections, including detailed plans describing actions to be carried out in the event of a crisis. This would include listing the people responsible for different actions such as security, evacuation, salvage, etc. These lists should also include security and salvage plans (Ekosaari, et al 2014, 12).

Insurance policies should describe how collections are insured. This should further include a description of how the insured values are defined for the separate items insured, i.e. the buildings, the collections, art objects, etc. It is important to note in this section what the insurance procedures are and offer clear instructions on when and how to revise the insurance policies (Ekosaari, et al 2014, 12).

Museoliitto recommendations

Museoliitto published a booklet in 2006 entitled Turvallisuutta vai turvattomuutta. The author, Mikko Perkko, one of the only Finnish museum security professionals identified by the desk research, outlines several points as a goal for minimum security arrangements in museums (Perkko 2006, 7-15).

These points are an intact shell, proper lighting in and around the buildings, a working burglar and fire alarm, video surveillance inside and out, and a designated security person (in-house) that is responsible for safety and security. Perkko further recommends that emergency routines be set up with regular rehearsals of these. The alarms should be connected to outside professionals that have the capacity to react quickly in case of an alarm going off. All involved with the museum should be able and ready to assist any people exposed to violence or threats, the museum should maintain good order and set up policies defining routines, especially for routines involving transportation or the lending of objects.

Perkko goes on to suggest that the designated security person for each museum be responsible for training all the museum staff in safety and security related issues. This person should train the museum monitors to observe and be able to take appropriate actions when needed.

Moreover, Perkko emphasises that technology is not the answer to all security related issues. Diligence and consistency in the use of technology as well as motivated and educated staff are as important as the technological equipment installed in the museum to help protect the assets.

State Indemnity Board security requirements

The Ministry of Education and Culture, assisted by the State Indemnity Board, grants state indemnity for the repair of damages incurred and loss caused to works of art, historical pieces or other cultural objects displayed during exhibitions. This discharges the organisers from the expenses of the insurance of the exhibits. Some cases however do exist where the value of the exhibit is so high that a combination of indemnity and insurance are needed. This system only applies to high-level international and domestic exhibition activity organised on not-for-profit basis. (OPM undated.)

State indemnity typically imposes various conditions on security arrangements on the exhibition organiser. While conditions vary from exhibition to exhibition, application to the State Indemnity Board must entail a declaration on crime safety and guarding arrangements. These must cover security during transit, packing and exhibition (OPM Undated 2) and include details such as a description of locking mechanisms and protection of small objects (Suomen vakuutusyhtiöiden keskusliitto undated). The State Indemnity Board further advises applicants not to disclose security arrangements and to "invest in safety and security during handling and transportation because damage through breakage nearly always occurs in transit, packing or unpacking". (State Indemnity Board 2013, 9).

4.2.5 Level of security in Finnish museums

No conclusive information about the level of security in Finnish museums exists. While some sources identified through the desk research suggest the situation is good, others indicate that there is room for improvement.

Starting with the positive, 95% of the museums either had a collections policy or were in the process of developing one in 2014 (Museovirasto 2014). If these follow the guidelines set by the Museum 2015 Project, they should be accompanied by a risk mapping and a security plan. The Nordic study also indicates that "the overall level of security of the Nordic museums is generally high" (Korsell, et al 2006, 98).

Negative interpretations regarding the level of security were given by the same Nordic Study as well as by observers of the museum field. The Nordic study notes that: "The level of security at museums differs greatly, depending on the objects concerned". The report states that objects that are not that valuable could be displayed in such a manner as to allow visitors to touch them, while some other security devices would be employed to protect objects of much higher value (Korsell, et al 2006. 97). Some of the weak areas from a security perspective mentioned in the interviews included staff routines and security prioritisations (Korsell, et al 2006, 8-9). A central conclusion of the study, reads that "More effective security could prevent a large amount of theft. Scanty knowledge about the scope and structure of theft and the absence of continual security planning, including risk assessments, means that security measures are often misdirected and ineffective." (Korsell, et al 2006, 11–12).

The negative interpretations of the observers in the museum field include Perkko (2006, 5 & 1994, 1), the working group on the implementation of the Hague Convention (OPM 2007, 18), Laitinen-Laiho (2007, 10—11, 179) and Torpo (2012, 8). All of these are general level observations not backed by systematic research or statistics. The most notable observation is made by Perkko, who has worked with several Finnish museums as a security consultant. His and Laitinen-Laiho's observations centre on the notion that Finland has been rather sheltered in terms of crime against museums. The Hague working group also points out that no system exists to track the occurrence of "close call" situations, hinting that such situations do take place on a regular basis (OPM 2007, 18).

My personal observations stem from exploring museums as a regular visitor during normal operating hours. The aim of these excursions to museums was to observe first-hand what security features and practices could be observed. Close attention was given to the guards' behaviour, in particular their presence, actions, rotations, interactions with customers and commu-

nications in the exhibition areas of the museums. The physical and technological security installations were investigated where possible and where these actions did not risk setting off any alarms or attract unwanted attention. Museums in Helsinki, Copenhagen, Humlebæk, New York and Malaga formed part of these observations.

In terms of practical security arrangements, information was hard to come by. This however, does not mean that plans for security arrangements do not exist, as not making such information public is a security measure in itself. However, a more general level of information regarding the types of arrangements and technologies in place may be gauged from the Museoliitto recommendations (see 4.2.4 above) and the Nordic study. The Nordic study revealed that ninety per cent of the responding museums in the Nordic region have some sort of night-time alarm, while the corresponding figure for daytime is fifty-two per cent. Thirty per cent of museums say that they use security guards or surveillance cameras while the most common response was that employees take on a surveillance role. Seventy-eight per cent of museums also have additional security equipment for some of the objects (Korsell, et al 2006, 98).

In addition to these, all information regarding practical security arrangements was random snippets, such as: The National Gallery has developed a security strategy and an umbrella group responsible for security of the organisation (Valtion taidemuseo 2010, 5). The organisation has no security guidelines for exhibitions. Instead, it is recommended that a specific security professionals group should be created separately for each major exhibition (Valtion taidemuseo 2014, 6). Moreover, the security training service provider for the National Gallery currently is Alertum (Alertum undated).

4.2.6 Typical security incidents in museums

Writing about cultural heritage in general, the working group on the implementation of the Hague Convention states major risks for the Finnish cultural heritage in times of peace would be fire (both intentional and accidental), water damage, floods, and vandalism (OPM 2007, 18). Peltonen (2007) adds theft to this list, the risk of which would increase should a national crisis occur (OPM 2007, 67).

The working group expressed their concern about the lack of statistics concerning security incidents (OPM 2007, 18) and recommends that action be taken to initiate the collection of such statistics (OPM 2007, 62). As no statistics about accidents and vandalism exist, this chapter will focus on statistics that are available regarding theft from museums. As mentioned above under 4.1, these statistics are scant and outdated, but they should nevertheless give a general idea about the situation.

According to the Nordic study, every year approximately ten percent of Finnish museums lose objects (Korsell, et al 2006, 66). Most of these objects are everyday items of lesser value, easy to steal and sell (Korsell, et al 67–75). Most of the thefts occur during the day from the museum exhibitions (Korsell, et al 81 and 126). Only 25 per cent occur in burglaries (Korsell, et al 80). These results are supported by a Museoliitto statistical survey in the early 1990s (Museoliitto 1993, referred to by Perkko 1994, 9). Of the victimized museums in the Nordic study, 38% believed that visitors were behind the disappearances.

The authors of the study conclude that the museum sector must underestimate the role of employees in the thefts as only 9 per cent of the victimized museums believed employees to be responsible for the disappearance of objects (Korsell, et al 7 & 126). Apart from these general remarks, there are no profiles available for thieves stealing from Finnish museums. Torpo (2012) presents some, as does Laitinen-Laiho (2007). Torpo's sample is minimalistic while Laitinen-Laiho refers to international cases.

There seems to be a general agreement that crime against Finnish museums is considerably less than crime against museums in the neighbouring countries (Laitinen-Laiho 2007, 10; Perkko 2006), although the rising art and antiquities crime in the neighbouring countries may reflect in Finland in the future (Suomen Kuvalehti 2009; Laitinen-Laiho 2007; Perkko 2007).

4.2.7   Museum security service providers

Only one service provider for museum specific security services was found. Alertum is a Finnish company that offers training in various security related fields. Currently, Alertum seems to be the only company in Finland that offers training and specialised services for the museum sector (Alertum undated).

LinkedIn searches for the term museum combined with security and Finland, then separately museoturvallisuus combined with museo and turvallisuus returned less than ten relevant profiles. One of these was Mikko Perkko, a retired museum security consultant and one of the experts interviewed in this thesis. Otherwise most of the LinkedIn hits belonged to Laurea students involved in the 2014-2015 museum security project in which the author of this thesis too was involved. Separate: for example list

4.2.8   Training in museum security

Museum security is included in the syllabus of museology studies taught in the universities of Jyväskylä and Turku, as well as in the Seinäjoki University of Applied Sciences. The studies,

however, contain only the bare necessities on museum security as the topic is dealt in connection with other topics relating to collections management, the entire module being no more than 2-5 study points. (Jyväskylän yliopisto, undated, Turun Yliopisto, undated, Seinäjoki University of Applied Sciences, undated).

According to the desk research the only private entity providing training in museum security seems to be a company called Altertum. According to the Alertum webpage, security training for exhibition management is based on criteria to satisfy the State Indemnity Board requirements for hosting an exhibition. Training is focused on personal training, criminal activity and safety. The training is designed for administering exhibition areas, exhibition halls and improved customer service. The training can be used by support staff to help maintain and improve the safety of exhibitions (Alertum 2015).

Alertum's training is scheduled to last for four days. Participants are lectured on subjects including special conditions for safe exhibitions, safe service, exhibits, threat management, and exhibition administrator security operations in exhibition areas. Finally, participants are expected to pass an examination at the end of the training period (Alertum 2015).

Personal experience was gained in the training offered to museums in Finland through the involvement in a security project for a local museum. This training session was part of a prerequisite for gaining qualifications for the security project. Personal observations gauge the training as intensive and covering a vast spectrum of legal, health and safety, and security related issues. The training covers all the aspects required by the regulatory bodies. The training was mostly theoretical. In my opinion the existing material was vague and incomplete and is in need of an update. Simplification of the material and more attention to applying theory correctly should improve the material.

4.2.9 Security expenditure by museums

The desk research returned information pointing to financial challenges in the implementation of adequate security measures. Wirilander (2010, 87-89) cites a case where paintings in the Turku Castle were vandalised. This resulted in the immediate release of funds for the filling of three museovalvoja vacancies that had remained unmanned for years, as the governing body had previously ignored funding requests by the museum. Another example is from a National Gallery report, which states that their requests for state funding for a security upgrade had been postponed for so long that their access control and CCTV systems are outdated and broken and not up to the current security requirements (Valtion taidemuseo 2011, 12—13).

The above examples indicate that while museum directors and museum staff at large may be in favour of increased security, they may not be able to justify security spending to the funding institutions. Finnish museums are heavily dependent on state and municipal funding. Only 14.6 percent of funding in the sector comes from the museums themselves through sponsorship arrangements, entrance fees, sales, sales of services and project funding (Museoliitto 2013, 49). The rest comes from the state and the state of the national economy and policy choices are therefore reflected in the museum budgets. This applies to privately owned museums as well, as they too are recipients of state funding. Some museums have started exploring cost-saving measures in terms of security partnerships (Didrichsen Annual Report 2015, 32).

No summary of security expenditure by museums was available through the desk research. Such information was not made available through the statistics service maintained by Museoliitto or in the current annual reports of selected museums. To give an indication of the scale of security spending, information from the National Gallery annual report for 2011 is used (Finnish National Gallery 2011). Figure 3 below shows that the total expenditure of € 25.6 million is divided into rent, salaries and wages, cost of services, material costs, capital costs and other expenditures.
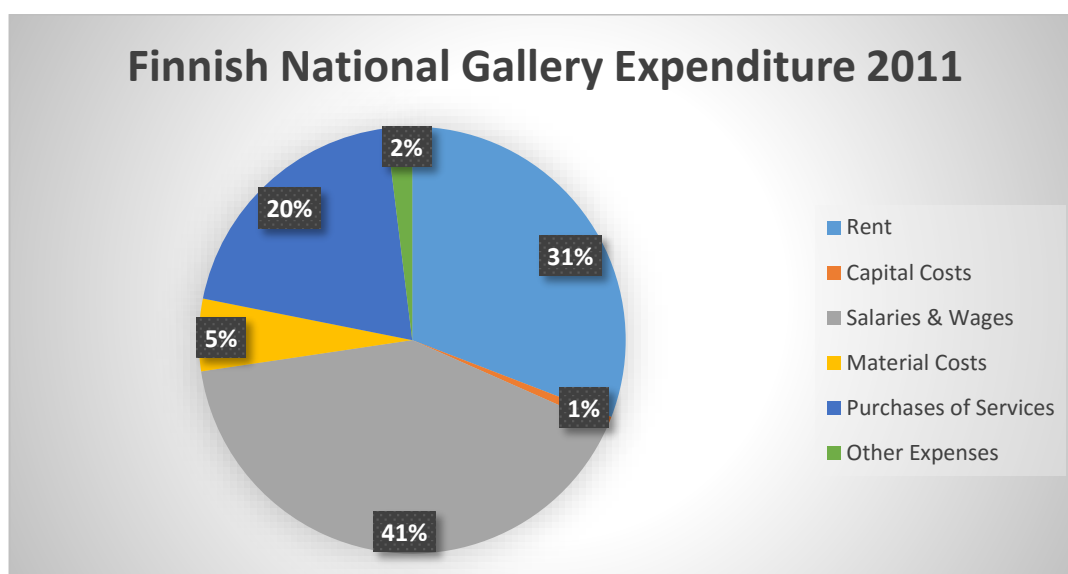

Figure 4: Finnish National Gallery Expenditure for 2011 (Finnish National Gallery 2011)

Security spending is likely to spread across salaries and purchases of services, seeing that, for example, in Ateneum the gallery guards are permanent museum staff while the CCTV surveillance and security at the entrance are outsourced (Laitinen-Laiho 2007, 63). Moreover, continuing with Ateneum as an example, it can be concluded that security costs may not play a major role in the salaries category: one quarter of the 53 Ateneum staff members are museum monitors (Ateneumin taidemuseo undated) and their salaries are typically at the lowest

end of museum salaries. Purchases of services include not only security services, but all kinds of services purchased by the museum, e.g. cleaning services. A 2010 report by the National Gallery mentions that on average purchases of services based on long-term contracts by all museums forming the National Gallery amounted to approximately € 3.5 million annually at that time and this figure included security and cleaning (Valtion taidemuseo 2010).

At any rate, security spending by the National Gallery should be considered as a top-end example. The volume of the National Gallery's operations is far bigger than for any other museum and they exhibit more valuable objects than any of the other museums, through both permanent collections and visiting exhibitions. In 2014 the average total expenditure of Finnish museums was € 1,631,884.64, varying from the € 31,463,492.00 of Kansallisgalleria, € 22,312,629.00 of Suomen kansallismuseo and € 12,022,855 of Luonnontieteen keskusmuseo to the € 100,000 of the smallest museums. 84% of Finnish museums had a total expenditure of less than two million Euros, and for 60% of the museums expenditure remained under one million Euro.

4.3 Expert interview data

4.3.1 Museum industry view

The interview with Karim Peltonen was not as informative as at first envisaged. As it transpired during the interview, the commission Peltonen was a part of dealt more with disaster preparedness than with security as described herein (Peltonen 2015. Interview).

Peltonen points out that issues pertaining to The Hague Protocol only apply to state-owned facilities. This means that many of the municipal, privately owned, and smaller museums only need to comply with the Finnish laws, namely those pertaining to disaster preparedness and rescue plans. Over and above this, these facilities follow guidelines and recommendations as they see fit, if any at all (Peltonen 2015. Interview).

On the subject of security training, Peltonen agreed that more was needed to ensure that adequate safety and security was delivered to museums. He pointed out that museums primarily focus on their core business. Quite many museums are interested in the management of their collections, research, presentation and interpretation of the property they own or have in their possession. He further commented that he felt that security or safety was meant to go hand in hand with the collections management and in this context was missing from local museums (Peltonen 2015. Interview).

"The people working in the museums, they have a different background, they are more substance people and they feel that safety and security is a strange area and sometimes this attitude problem: because we are doing this plan that some authority was requiring".

Peltonen was confident that the museum industry in Finland took security matters seriously, but lacked the resources and competence to effectively fulfil this function. He felt that there was a different focus from security people compared to the interests of museum people and went on to say that

"Sometimes there is no common language between the museum managers and the security people. Security people wants [*sic*] to make everything on [*sic*] the hard way and maybe that's not always acceptable for the museum people".

On the subject of which the biggest threats to museums in Finland were, he perceived vandalism and exposure of valuable exhibits from abroad on display in Finland as important issues. His main concerns though focused on facility issues such as plumbing, flooding, fire, electrical problems and building integrity. In his opinion the breakdown of any or a combination of these were more likely if maintenance and inspection were not carried out regularly (Peltonen 2015. Interview).

4.3.2   Museum security view

Mikko Perkko gained experience in museum security by working in this field for over 20 years. Much of his work took place in Finland, although he spent time overseas working with the International Committee for Museums' security division, the International Committee for Museum Security.

On the subject of security in museums, Perkko was quick to point out that security, training in security matters, and security consultation were issues many museums would like to address but were not able to due to financial restrictions. He pointed out that most museums nowadays made use of technological tools to provide security in the form of alarms, fire detection and extinguishing systems (Perkko 2015. Interview).

When asked about which security guidelines were available to local museums he mentioned the ICMS webpages. He did however feel that the museums did not adhere to, or follow any specific guidelines (Perkko 2015. Interview).

When asked whether Finnish museums took their security seriously, he responded with

"They take it seriously but if you don't have money you can't do nothing [*sic*]. And that's a problem. Bigger museums nowadays apply the minimum. Of course, some do more".

Perkko was of the opinion that Finnish museums did abide by the National Board of Antiquities recommendations, but that there was no oversight. He stated that there was more oversight in situations where the State Indemnity Board was involved and when Finnish museums hosted exhibitions from abroad (Perkko 2015. Interview).

Perkko said the guidelines of ICOM and ICMS were good material for training and referencing. He pointed out that the books he had written essentially contained the same material, but that his books were in Finnish and focused more on the Finnish context, even if they were a little outdated. As museoliitto was affiliated to ICOM, and almost all Finnish museums were affiliated to museoliitto, Perkko thought that Finnish museums should therefor refer to the ICOM recommendations and guidelines (Perkko 2015. Interview).

Further to guidelines to govern museums, Perkko stated that guidelines for exhibitions were available from the National Board of Antiquities website. These revolved around the lending of material and were related to requirements and qualifications as set out by the Ministry of Education and the State Indemnity Board (Perkko 2015. Interview).

Training for museums in security related matters was an area of concern to Perkko. According to him there was a college in Vantaa that offered short courses in conservation and some courses on security. He was not aware of the quality or the contents of these courses. Further to these he mentioned that the Finnish Museum Association (museoliitto) offered courses in security. When delving further into the museoliitto training it was revealed that they made use of a sub-contractor to deliver this service. This sub-contractor was named as Alertum. As to the quality of this training Perkko also could not comment as he did not know the course material (Perkko 2015. Interview).

Perkko believed that the Finnish museum industry would benefit greatly from consulting services specifically aimed at the museum sector. Some of the issues he felt would need attention and could be delivered by such a company were proper advice, planning and training. He mentioned that the current training was inadequate. He said that training was too short, vague, and needed to be more specific. The correct training of guards was another field Perkko felt needed attention. He stressed however that the museums did not have the financial resources to purchase such services (Perkko 2015. Interview).

When asked which threats he perceived to be the biggest in Finnish museums, he replied that fire was still the biggest threat in his opinion. He went on to describe that the threats of burglary, robbery and hit-and-run also existed, but that currently these were not much of an issue. He was quick to point out though that even though he was of the opinion that these threats were not imminent, they were present and "so far it has been peaceful. There is a risk anyway and it's becoming bigger". Vandalism and ideology were threats he perceived as a possibility. Adding to these he felt that these threats were also growing worldwide and in Finland (Perkko 2015. Interview).

5   Analysis

5.1   Data analysis from security industry point of view

This chapter presents an analysis of the case study data. The basis for the analysis is presented under 2.2.5 above. Unlike in the previous chapters, I am detaching the data from the individual research questions and interpreting it in response to the broader case, viz. what is the implication of the research data to museum security initiatives in Finland? The analysis is grouped as five findings, summarised in table 1 on pages 51 to 52. The table also gives the information on validity checks performed on data. The findings are elaborated on in the text below.

The first finding suggests that Finnish museums are not doing enough for security and security service providers could benefit considerably if they make museums aware of this. This finding is to be seen against the background that the museum sector is under the impression that they are doing enough for security, while in fact they are not doing so. Most museums have complied with the minimum recommendations as laid out by the National Board of Antiquities and all museums seem to have complied with conducting risk analyses and compiling rescue plans, as required.

Yet these are barely the minimum standards and current perception is one of false security. Whilst security might be deemed sufficient now, many museums are rather vulnerable. Museums must be made aware of the situation they are in. The security sector should consider this a business opportunity. The biggest hurdle is likely to be the denial of the museum sector that they should address certain issues. Acceptance is not likely to be easy and therefore good relationships are one of the keys to success. Lack of funds will always be an issue and used to as an excuse for underspending on security. It would therefore be a good idea to substantiate any security or service offers with corroborating data. This however, will not be available as long as statistics do not improve (see Finding 5 below).

The second finding suggests that there is scope for sector specific products but that the market is small. This does imply that clever positioning is needed by prospective security service providers. There should be room for new services and service providers, but more market research should be conducted to establish what services are required and how to add value to existing services. This study is able to provide but a few ideas. One obvious recommendation for adding value would be to cultivate a passion for museums and a good overall understanding of the museum sector. At a managerial level the key focus should be to find a solution to the need for adequate security and the integration of this with modern business practices to deliver a combined final product that offers all stakeholders a safe and secure environment in which the museum functions successfully to its fullest requirements, capacities and capabilities. It should be noted that forecasting realistic ROI figures is extremely difficult. To assure success a business approach is needed instead of delivering pure service functions in the traditional security sense.

The third finding concerns concrete services that could be provided. One such area clearly is museum security training. Educating and training all persons involved with the security of museums is a critical issue. Current training is inadequate and should be adapted. New training material and methods need to be added to update the information and training techniques. Training should be designed to develop and promote sector specific interests as well as security personnel. The training needs to be tailored to this specialist sector.

The fourth finding is that the general lack of funds calls for a new approach in conducting business in this sector. Museums need many varied products and services to be able to function. Being non-profit operations, museums commonly are short of financial resources. This lack of finance and financial restrictions further place a huge burden not just on all the institutions and the manner in which they apply their security functions, but the service providers themselves, too. This means that innovative approaches to partnerships should be developed. Security service providers would do well for themselves and for the museum sector if they invested in finding mutually beneficial funding solutions for museum security. Sources of funds to be considered include appropriate government bodies, corporate sponsors, investors and philanthropists. An example of a potentially beneficial approach is lobbying the authorities (see below).

The fifth finding is that as a long-term investment museum security service providers should consider supporting the museum sector to lobby the authorities for clearer regulations, more adequate control, and updated and reliable statistics. While this promises no returns in the short term, long-term benefits could be considerable in the form of funds for museum statistics and overall better statistics for the sector. One form this assistance could take is frequent inspections addressing shortcomings in museum security.

5.2   Further remarks on validity of the study

Tactics for ensuring reliability and validity have been addressed in previous chapters. The purpose of this chapter is to present additional remarks and concerns on validity.

The information gathered from this research is the most current information found. The information is nevertheless accurate and true. This does have the implication of becoming outdated over time, but until further research is carried out in this field and in this specific region, the information contained herein seems to be the only available information on hand.

There were only two personal interviews conducted during this process. The persons interviewed were people that stood out during the desk study phase of the study as experienced individuals, as well as specialists in their specific fields. Finding more equally qualified specialists in this field to interview proved very difficult. The persons interviewed did however offer great insights and both supplied the same information and opinions on improving the security within museums. Their experiences supported the findings of the Nordic study. Interviewing more people would in all likelihood have brought upon the same results. The outcome of the theses by the fellow students mentioned at the beginning of this thesis will be able to shed more light on the accuracy of this statement.

The timing of the interviews should have been better. The interviews were scheduled during the summer months when many people plan their holidays or are already away on holiday. This results in many other potential interviewees not being available. However, due to time constraints there was no alternative time to conduct these interviews. Here again it must be stressed that the theses by the fellow students mentioned above will deliver more qualitative data from various different interviews.

The sample of interviewees could have been more varied. This thesis made use of only two specialists in the field that delivered a service to the museum sector. Having interviewed a person or persons who are directly involved in the museum sector might have offered an understanding into the current situation form the museum's point of view. The security sector itself might also have been able to offer some insight, although it is very likely that the people from security companies would not have been that willing to share usable information willingly and openly.

5.3   Further research

The data found during this study is not enough to completely understand to what extent security is applied, managed and controlled in this sector. Additional research should also be undertaken into museum sector attitudes on security, attitudes of museum functionaries towards security, as well as investigations into what the service providers' attitudes are towards the museums and their own services. Determining accurate figures for issues, for example number of thefts and incidents, and indications to the value of thefts that occur, can help determine the need and scope for possible additional services that are needed for this industry.

Researching this matter and delivering accurate figures will dispel any misunderstandings. These new figures will then further enable all involved to take the appropriate measures to either maintain the good record or to rectify the frightening situation. With reliable information in hand, resources and financial assistance would be easier to justify and would be easier to obtain.

Further research is also needed into the needs and wants of the museum sector: What kinds of services do they want? How do they want these services to be delivered? What do they value in a service provider?

5.4   Concluding remarks

The museum sector in Finland appears to be sheltered when it comes to crimes and incidents in museums. Finnish museums have been spared from serious criminal activity, but this does not mean that these marvellous and precious works therefor do not run the risk of being stolen or vandalised. It becomes more relevant that the implementation of effective and achievable recommendations should be made mandatory.

It is a matter of concern that some institutions seem complacent and probably ignorant of the possibility that serious threats do exist, from amongst others, human actions. It would be a sad day should an avoidable incident ruin a Finnish masterpiece, along with the reputation of the institution, and the museum and security industry.

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Figures

Tables

Appendixes

Appendix 1: Semi-structured interview with Karim Peltonen

Semi-structured Interview plan for Karim Peltonen   Laurea University of Applied Sciences

Wolf Tröh

1 June 2015

Location: Board Room, SPEK offices, Pasilla   Time: 12h00

Persons present:

Karim Peltonen, then under-secretary for the national working group for the Finnish govern-
ment tasked to look into The Hague 1954 Convention and its applications in Finland.

Lauri Tervonen, fellow student writing thesis also related to museum security

Wolf Tröh

Brief introduction of who we are, how we got involved in museum security and what we need
to find out.

The format we thought would be most fitting is an informal interview. We'll ask a few ques-
tions and follow up on what you explain to us. We'll see where that leads and maybe even
come up with more questions as we go along.

The purpose of this interview is to understand what the requirements are security-wise for
the museum industry.

1. Can you describe briefly what you did in the national working group?
2. The protocol states that you get everything ready in the event of war, but is what was
   done for peace time situations?
3. Is there a guidelines and recommendations document that exists to aid people or mu-
   seums?
4. Are you aware of any other training that is available for museums?
5. Are you aware of anyone that offers these services?
6. Do you think there is a need for more training, especially in this field for the museum
   sector?
7. What do you think their attitude towards museum security is?
8. Do they take it seriously enough? Do they concentrate on specific areas?
9. What is the perception of security in museums in Finland?
10. What do the museum managers or the government think of museum security?
11. Do you think there are any specific threats that museums face, especially in Finland?

Summary of responses

Thank you very much for your time and your valuable input.

Appendix 2: Semi-structured interview with Mikko Perkko

Semi-structured Interview plan for Mikko Perkko   Laurea University of Applied Sciences

Wolf Tröh

Location: Robert's Coffee, Sello, Leppävaara   Time: 13h00   2 June 2015

Persons present:

Mikko Perkko: retired museum security consultant, author of the books on museum security,

and a member of the ICOM International Committee on Museum Security

Lauri Tervonen, fellow student writing thesis also related to museum security

Wolf Tröh

Brief introduction of who we are, how we got involved in museum security and what we need to find out. The purpose of this interview is to understand what the requirements are security-wise for the museum industry.

1. You were part of ICOM and ICSM. How did you get involved in that business?
2. Did you work in the whole of Finland as a museum security consultant?
3. Was there a big demand for your services?
4. We understand that the government demands museums conduct a risk assessment and have fire and rescue plans in place. Do the museums implement any additional security measures?
5. Do ICOM expect museums to follow their guidelines security-wise?
6. Is there any legislation locally that states which guidelines should be adhered to and followed?
7. Do you believe that museums take their security seriously enough?
8. The State indemnity Board advises what museums must do, but is there any oversight?
9. What security training is available for museums?
10. Museoliitto - Do they offer their own training or do they make use of a sub-contractor?
11. If yes, do you know who the subcontractor is?
12. Are you aware of this training and how good is it?
13. Are Museoliitto affiliated to ICOM?
14. Does the National Board of Antiquities have a set of written guidelines?
15. Are these publically available?
16. What do you think are the biggest safety and security related needs that the Finnish museums have?
17. In your opinion, what are the biggest threats that museums in Finland are exposed to?
18. What do you think about using security guards in museums?
19. Do you feel that security measures in overseas museums are exaggerated?
20. I am of the opinion that this is a trend that is going to be seen more in museums in the near future the world over. Do you agree with this statement?

Thank you very much for your time.

	FINDING	FINDING BASED ON THEMES	DATA TRIANGULATION	RIVAL INFO
1	Finnish museums are under the impression that they are doing enough for security and service providers could benefit from having the museum sector become aware of this misunderstanding.	Finnish museums are under the impression that they are doing enough for security	1. Perkko: museums currently do enough (Perkko 2015. Interview) 2. Peltonen confident museum industry took security matters seriously (Peltonen 2015. Interview) 3. The Nordic study: level of security museums generally high (Korsell, et al 2006, 98)	None found
		Finnish museums are not doing enough for security	1. Perkko: Museums doing the bare minimum due to lack of funds (Perkko 2015. Interview) 2. Nordic study: There is a need for effective security (Korsell, et al 2006, 11–12) 3. National Gallery: battle to justify security spending (Valtion taidemuseo 2011, 12—13) 4. Peltonen: Museums lack resources & competence (Peltonen 2015. Interview)	None found
2	There is a need for sector specific products and services, but as the potential market is small the successful provider needs to adapt to the museum sector with its unique needs and requirements.	The potential market is small	1. National Board of Antiquities: only 154 professionally run museums (Museovirasto 2014, 49) 2. Perkko: Lack of funds cause smaller market (Perkko 2015. Interview) 3. Peltonen: Museums lack resources (Peltonen 2015. Interview)	None found
		There is a need for sector specific products and services	1. Peltonen: A need for added services tailored for the museum sector exists (Peltonen 2015. Interview) 2. Peltonen: disconnection between the service providers and the museums managers (Peltonen 2015. Interview) 3. Only one specialised service provider and few professionals specialising in museum security (Alertum undated) 4. National Gallery developed strategy for security umbrella (Valtion taidemuseo 2010, 5)	None found
3	Delivery of suitable training tailored to the museum sector is a potential product.	Training is needed	1. Peltonen: More training is needed (Peltonen 2015. Interview 2. Perkko: Better training needed. ((Perkko 2015. Interview) 3. Personal observation: existing material is vague and incomplete (Tröh 2015, 32) 4. Only one training programme found (Alertum undated)	None found
4	The lack of funds in this sector for specialised services and products highlights the need for an innovative approach to deliver such services and products.	There is a lack of funds	1. Perkko: many museums have financial restrictions (Perkko 2015. Interview) 2. Peltonen: Lack of funds (Peltonen 2015. Interview) 3. National Gallery: battle to justify security spending funding agency (Valtion taidemuseo 2011, 12—13) 4. Turku Castle: initially no money for additional guards (Wirilander 2010, 87-89)	None found
5	Relationships with authorities and regulators should be nurtured, realising	There is a dire need for clearer regulations, more adequate control and the collection of reliable statistics.	1. Nordic study: recommendations & guidelines have no effect, clearer regulations & more adequate control from authorities (Korsell et al 2006, 166) 2. Lack of statistics of losses and near misses (OPM 2007, 18),0	None found

	the establish-ment of clear regulatory processes, manageable controls, a better overview of the sector and the collection of reliable and usable data.		3. Observations: lack of statistics (Tröh 2015, 22). 4. Perkko: There is a lack of oversight in regulatory control (Perkko 2015. Interview)	

Table 1: Case study findings with associated validity checks