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## A pioneering museum's security study in Portugal (1980-2000): A past lesson for future ways?

## Abstract

This paper describes the first interdisciplinary crime prevention project for the protection of cultural heritage created and coordinated by the Portuguese Judiciary Police Museum, the National Catalogue of Stolen Artworks from Portuguese Public Collections. Formally approved in 1995 by the Ministries of Justice and Culture, it was dedicated to the prevention of thefts in museums, following international practices. It counted with the participation of several departments of the Portuguese Judiciary Police (including Interpol office) and two external partnerships: the now extinguished Portuguese Institute of Museums and the Geira Project, which united two universities - the University of Minho and the University of Trás-os-Montes and Alto Douro. However, what seemed relatively simple - gathering and publishing photos and minimal information on cultural assets stolen from Portuguese public museums for their dissemination and recovery (as well as deterring theft), ended up implying a series of retroactive structuring procedures, including a national questionnaire to all Portuguese public museums concerning thefts from their collections in the period 1980-2000. It had less than 50% responses. Nevertheless, its results provided unprecedented and therefore valuable information in this field. In spite – or precisely because - of its incompleteness, this pioneering project can be assumed as a past lesson for future ways.

## Keywords

Museum thefts; Security; Portuguese public museums; Questionnaire; Statistics.

## Introduction

The first of three interdisciplinary crime prevention projects for the protection of cultural heritage created and coordinated by the Portuguese Judiciary Police Museum (Museu de Polícia Judiciária - MPJ), under the tutelage of the Institute of Judiciary Police and Criminal Sciences (Instituto de Polícia Judiciária e Ciências Criminais - IPJCC)[1], started at the end of 1996. Initially, intended to simply produce a National Catalog of Stolen Works of Art from Portuguese Public Collections with the aim of identifying and recovering stolen cultural goods and deterring theft in museums. It ended up largely surpassing this initial scope.

Initially, the project pretended to correspond to a request of the Northern Directorate of the Judiciary Police (Polícia Judiciária – PJ) to create proven effective tools for the Works of Art Brigades of the Portuguese Judiciary Police. It implied partially replicating procedures used e.g. in France (Munck, 1991), consisting of seemingly simple tasks: compiling, publishing, and disseminating photos and minimal data concerning cultural goods stolen from Portuguese public museums. The internet was not common yet and so the chosen disseminating format consisted of a Dossier, because it was permanently updatable (we could add or remove the sheets according to the occurrence of new thefts or recoveries).

Formally approved in 1995 by the Ministries of Justice and Culture, the project had, at an internal institutional level, the participation of several PJ unities, including all its territorial directorates, the Portuguese Interpol Office and the Central Information Registration and Criminal Prevention Department (Departamento Central de Registo de Informações e Prevenção Criminal - DCRIPC). Externally, the project counted on the following partnerships: the now extinguished Portuguese Institute of Museums

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[1] The designations of this Institute (a) and its museum (b) changed several times, even during the period of this project, as registered in the respective publications and as follows: a) National Institute of Police and Criminal Sciences (Instituto Nacional de Polícia e Ciências Criminais - INPCC); Higher Institute of Police and Criminal Sciences (Instituto Superior de Polícia e Ciências Criminais - ISPJCC); b) National Criminalistics Museum (Museu Nacional de Criminalística - MNC); Judiciary Police Historical Archives and Museum (Museu e Arquivos Históricos de Polícia Judiciária - MAHPJ).

(Instituto Português de Museus – IPM), depending on the Ministry of Culture, and two universities - the University of Minho and the University of Trás-os-Montes and Alto Douro - both united by the Geira Projet. However, the desired interdisciplinarity – in our view an essential structural trait of this project – resulted in heavy bureaucracy and communication problems, which, together with scarcity of means, created innumerable obstacles and delays from the beginning.

# 1. Methodological development of the project

## 1.1. Readjustments and new structure

At the very beginning of the planned procedures, the MPJ/IPJCC team confronted itself with a completely unexpected situation: the necessary information concerning cultural goods stolen from public museums was not systematically compiled or even centralized. Furthermore, there was no official or unofficial list of Portuguese public museums, which could make it possible to convey a questionnaire about thefts in their collections.

Faced with this unforeseen status quo, there were two possibilities: giving up the project all together or embarking on a series of complex and time-consuming retroactive structuring questionnaires and procedures at national level. The MPJ/IPJCC team chose the second path not only because of the importance of the original objectives, but also because it offered new possibilities of enlarging the project's initial scope and aims. The new project, intitled Cultural Heritage Safeguarding Project (Projecto de Salvaguarda do Património Cultural) now involved two questionnaires and an unprecedented statistical study in Portugal concerning thefts in public museums, whose potential was considered very relevant and useful in terms of security for museums and the police. This idea was not entirely original, as the mentioned French example also included some statistics.

Sá, L. (2023). A pioneering museum's security study in Portugal (1980-2000): A past lesson for future ways? In P. M. Homem (Ed.), *Integrated risk management in museums. Past lessons, future ways* (pp. 76-105). Porto: FLUP. https://doi.org/10.21747/978-989-9082-15-1/inta5

In consequence of this decision, and despite very limited resources to accomplish the new objectives, the procedural steps of the new project were the following:

A. Basic questionnaire about Portuguese public museums ensuing the following: Elaboration of a list of Portuguese public museums' tutelages followed by a request to them for lists of the respective dependent museums.

B. Elaboration of a systematic compilation of all public museums thus obtained.

C. Launching a national questionnaire to all public museums concerning thefts occurred a twenty-year period, since 1980. This methodological tool involved the complex elaboration of a specific form for the museums to fill in, which concerned not only public information to disseminate - photos and characteristics of the stolen artifacts for identification purposes - but also confidential information for statistical purposes (detailed information about the thefts and the museums where the thefts occurred).

D. Treatment and publication of the results in two separate volumes.

D.1. The public information about the stolen artifacts was published under the title Catálogo Nacional de Obras de Arte Furtadas de Colecções Públicas Portuguesas (National Catalog of Stolen Artworks from Portuguese Public Collections) in 1999 in the updatable Dossier format, and later, with the collaboration of the Geira Project and the previously mentioned universities, also on the internet at http://www.geira.pt /inpcc/ (website now disabled).

D.2. The confidential information about the thefts and the museums where the thefts occurred was statistically treated and the results published in 2002 under the title: Inquérito sobre Bens Culturais Furtados de Colecções Públicas Portuguesas 1980-2000: Apresentação de Dados Estatísticos (Survey on Stolen Cultural Goods from Portuguese Public Collections 1980-2000: Presentation of Statistical Data).

## 1.2. Description of the various developmental steps

- Step 1 – A. Basic questionnaire about Portuguese public museums.

    A.1. Elaboration of a list containing all Portuguese public museums' tutelages: IPM and Portuguese Institute of Architectural Heritage (Instituto Português do Património Arquitetónico - IPPAR) (both belonging to the Ministry of Culture, and both extinguished today), public universities, municipalities, public enterprises, etc.

    A.2. Official written letters sent to the above listed tutelages of Portuguese public museums requesting lists of the respective dependent museums.

- Step 2 – B. Elaboration and publication of a list of all Portuguese public museums.

    In fact, the unprecedented systematic compilation of all Portuguese public museums (and similar entities holding public collections) made possible by step 1, although not perfect (it wasn't possible to thoroughly check the received information), was considered most useful and important at a national level - and not only for the project. Therefore, it was published in 1998 by the MNC/INPCC (today MPJ/IPJCC) with the title Listagem de Museus Públicos e Entidades Similares Detentoras de Colecções Públicas Portuguesas (List of Public Museums and Similar Entities Holding Portuguese Public Collections) (Fig. 1) and distributed at a national level to public and private museums' tutelages, public libraries and archives, universities, municipalities, etc. Later the Portuguese Institute of Museums also used it as a complementary basis for a more thorough national survey (Silva et al., 2000).
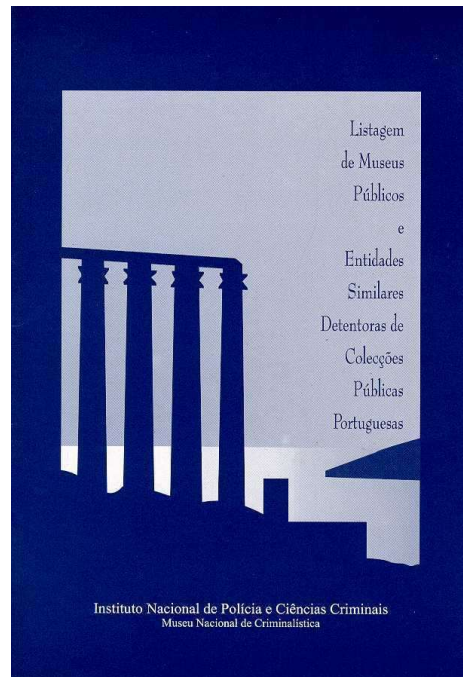
Fig. 1 – Front cover of the *List of Public Museums and Similar Entities Holding Portuguese Public Collections*, published in 1998.

At the end of step 2 we had a list of public museums we could officially address to get information about thefts in museums.

- Step 3 – C. Questionnaire concerning thefts in Portuguese public museums 1980-2000.

    First, a data collection form (Appendix) was elaborated and adapted from the long and complex CRIGEN/ART forms created by INTERPOL to fight international traffic of cultural goods. Instead of different forms for different types of cultural objects used by INTERPOL, however, the elaborated form for this questionnaire was unique and adapted for all kinds of stolen cultural artefacts. This simplification did not give up rigor and intended to facilitate and encourage the response of museums. The resulting five-page form was divided into 3 parts:

    I – Data about the museum where the theft occurred (confidential);

    II – Detailed data about the stolen object (public);

    III – Data about the theft (confidential).

The questionnaire was sent to all Portuguese public museums in 1998 and concerned thefts occurred from 1980 on. In fact, although the period covered by the questionnaire initially pretended to start in 1974 (year of the revolution after a 48-year long dictatorship, followed by a politically unstable period), it changed to 1980 for practical reasons. This change was negative in terms of very important information that was not collected (concerning a period during which formal and informal control suffered important changes), but positive in terms of making it easier for museums to access information and answer.

Unlike the French project (Munck, 1991), the data about the inquired museums were confidential. In fact, the team considered these data were not at all necessary for identifying and recovering stolen objects and its publication could have perverse effects and/or lead to unsubstantiated hasty conclusions.

- Step 4 – D. Treatment and publication of the results.

  D.1. National Catalog of Stolen Artworks from Portuguese Public Collections, 1999 (Fig. 2 and 3).

  Because the project budget was very limited, only 1000 copies in form of a Dossier were distributed among circa 50 entities[2] considered the main points of the cultural goods' circulation net in terms of trade,

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[2] - PJ, PSP (Polícia de Segurança Pública), GNR (Guarda Nacional Republicana, DGA (Direcção Geral da Alfândegas); SEF (Serviço de Estrangeiros e Fronteiras); IGAE (Inspecção Geral das Actividades Económicas).
- IPM (Instituto Português dos Museus); IPPAR; IPA (Instituto Português de Arqueologia); ADCR (Associação para o Desenvolvimento da Conservação e Restauro); Instituto José de Figueiredo; APOM (Associação Portuguesa de Museologia); ICOM (International Council of Museums); Comité Nacional do ICOM; Centro Cultural de Belém; Culturgest; Fundação Calouste Gulbenkian; Fundação de Serralves; Fundação Cupertino Miranda; Fundação da Casa de Bragança; e Fundação Ricardo Espírito Santo Silva.
- Associação Nacional de Municípios; Associação Portuguesa de Seguradores; APA (Associação Portuguesa de Antiquários); Federação dos Grémios do Comércio Retalhista do Distrito de Aveiro; Associação Comercial de Leiria; União das Associações de Comerciantes do Distrito de Lisboa; Associação do Comércio do Distrito de Santarém; Federação dos Grémios do Comércio do Distrito de Setúbal; Associação dos Comerciantes Retalhistas da Covilhã; Associação dos Grémios do Comércio Retalhista de Castelo Branco.

exhibition, and control in Portuguese territory, such as museums' tutelages, insurance companies, customs, police forces, associations concerning museums, antiquities, archaeology, and restoration, etc.
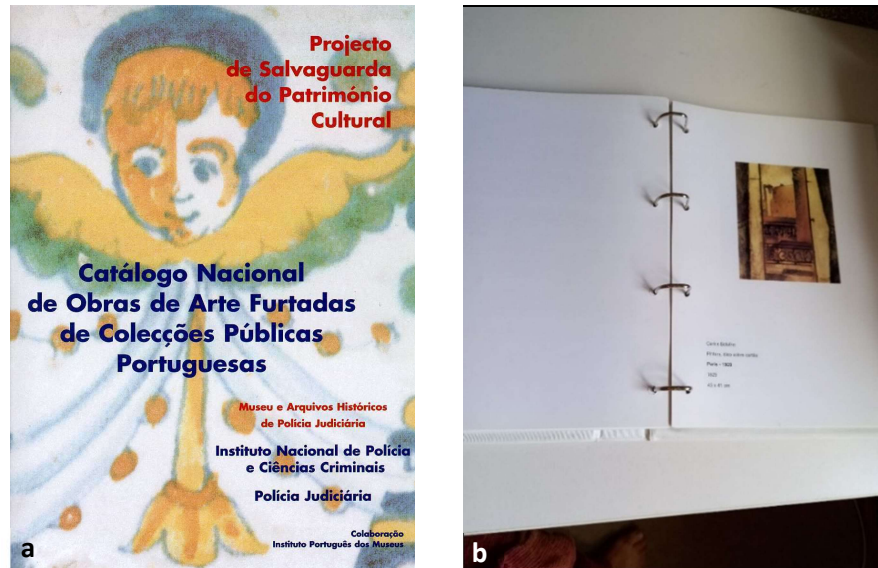


Fig. 2. *National Catalog of Stolen Artworks from Portuguese Public Collections.*
*a*. Cover. b. First illustrated page concerning a contemporary stolen painting.



Fig. 3. Page 2 and 3 of the *National Catalog of Stolen Artworks from Portuguese Public Collections.* a. Religious sculpture (16th century). b. Scientific instrument (18th century.

Despite the restricted resources and distribution net, the dissemination and updating of this dossier over a period of two and a half years lead to the identification and recovery of six stolen cultural objects, exceeding the initial expectations (Fig. 4).



Fig. 4. The first piece of art recovered thanks to the dissemination of the *National Catalog of Stolen Artworks from Portuguese Public Collections.* Reliquary bust (17th century).

D.2. Survey on Stolen Cultural Goods from Portuguese Public Collections 1980-2000. Presentation of Statistical Data, 2002

As already mentioned, this publication was the outcome of the statistical treatment of the confidential data obtained.

## 2. Results

The main objectives of the statistical treatment of the confidential results were:

1) To identify vulnerabilities, patterns, trends and other types of potentially useful information concerning the (lack of) security in museums and their collections;

2) To use the information mentioned in 1) to define strategic and effective measures for the improvement of preventive security in Portuguese museums,

in face of a criminological panorama whose future contours appeared to be increasingly complex and problematic, both nationally and internationally.

In approaching this second objective, however, the project team bore in mind the importance of contextualizing statistical data to avoid distorting results and jumping into unrealistic and incorrect conclusions. This concern grew even further in view of the low percentage of responses to the inquiry: 37, 58% (see percentage of answers per tutelage, Fig. 7).

Regarding this ratio, however, one must consider its relativity, due to the fact that some museums registered here as not having responded to the survey might, in fact, be deactivated, or relocated, or, for various reasons, not even be considered as museums (Sá, 1998, pp. 7-8; Silva et al., 2000, pp. 29-39).

Notwithstanding, and bearing this conditioning in mind, the project team believed the obtained statistical data were still of interest if and when duly contextualized within a framework of references delimited ab initio. In fact, it considered the attained data worthwhile publishing not only for their unprecedented character and for providing important clues to analyze the problem, but also to serve as a starting point for future statistical analyzes carried out by teams with adequate resources for such an undertaking.

Due to endless bureaucracy involving several ministries and lack of financial resources, the Inquérito sobre Bens Culturais Furtados de Colecções Públicas Portuguesas 1980-2000: Apresentação de Dados Estatísticos (Survey on Stolen Cultural Goods from Portuguese Public Collections 1980-2000: Presentation of Statistical Data), was published only in 2002, long after it was finished. It presented the statistical data in eight thematic modules focusing on specific and complementary vectors, through graphic representations. The eight thematic modules are the following:

- Module I - Surveyed museums – Responses
- Module II - Surveyed museums - Responses – Thefts

- Module III – Stolen objects – Photography

- Module IV – Stolen objects – Characterization

- Module V – Theft of objects – Temporal dimension

- Module VI - Theft of objects - Spatial dimension

- Module VII - Theft of objects – Incidence

- Module VIII – Stolen Objects – Recovery

These thematic modules present a total of 22 graphs and/or sets of graphs, of which only 14 are presented here (section 2.1). Reading and interpreting these graphs immediately approach to the main basic Ws concerning the analysis of thefts in almost 40% of Portuguese public museums:  Who, What, When, Where, – which can lead to Why - and other basic questions like incidence of thefts or recovery of stolen objects.

However, the analyzed restricted universe of 37, 58% museum responses, and the frequent incomplete filling out of forms by the inquired museums, made it impossible to present other equally interesting thematic approaches (e.g. used criminal modus operandi), in addition to harming those mentioned and making it impossible to cross-reference potentially important data.

The graphs with the most visibly impaired readings are perhaps those belonging to Modules V and VI, relating to the spatial and temporal data of the thefts.  In fact, better data would provide us with very valuable indications regarding the typology of spaces and the most affected periods, that is, where and when the greatest number of thefts actually occurred in museums during the period in question.

With regard to the temporal analysis, for example, more consistent data would allow us to point to some more conclusive (and not distorted by one huge single theft, as it is the case) inferences regarding the identification of more critical chronological segments and their respective evolution, during:

- The total period covered by the survey: 1980 – 2000;
- The annual period (possible seasonal critical points);

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- The daily period, in relation to the opening/closing periods of the museum.

With regard to spatial analysis, more and better information would also allow us, by way of example, to cross-reference data with regard to the relationship between the location where the thefts took place - exhibition rooms, museums' storage rooms, workshops, transportation vehicles, etc. - and the dimensions of the stolen objects.

The same goes for the remaining thematic vectors, among which we make special mention to "Module IV. – Stolen objects – Characterization" where more complete data would have provided us with more accurate clues concerning the illicitly most coveted typologies of objects.

On the other hand, the results of modules such as Module III, which shows us a percentage of 63, 33% of stolen objects which had no photograph at all give us key clues concerning basic museum procedures, even considering the restricted universe of responses.

The presenting text of the published statistical analyses repeatedly made a point of mentioning the convenience of completing the information treated and disclosed in this study and of extending its scope in the short or medium term, allowing the collecting of more realistic and detailed data, therefore, more conclusive, and useful.

Admitting the study was therefore not yet a reliable tool for museums and the police, it insisted on its potential and positive role not only in disclosing important hints for crime prevention in museums, but also as a catalyst for future actions for the protection of the Portuguese historical and cultural heritage.

## 2.1. Statistical data in graphs

As mentioned, we share 14 graphs out of the total of 22 produced with the data collected. It's assumed that they may be sufficiently clear in number and topic to permit an overview of the results and to support interpretation.

**Inquired museums**
**N= 322**

- Local Administration
- Autonomous
- Public enterprises
- IPM-Portuguese Museums' Institute
- IPPAR – Inst. Pt. Pat. Arq.
- University museums
- Madeira - Aut. Region

Madeira - Aut. Region 4,35%
University museums 5,90%
IPPAR – Inst. Pt. Pat. Arq. 5,28%
IPM-Portuguese Museums' Institute 9,32%
Public enterprises 3,42%
Autonomous 6,83%
Açores – Aut. Region 4,66%
Local Administration 60,25%

Fig. 5. Graph relating to the percentage of museums inquired, per tutelage.

**Inquired museums**
**N=322**

- Answered
- Didn't answer

37,58%
62,42%

Fig. 6. Graph relating to the percentage of museums inquired that responded/did not respond.

### Local Administration

28,35%
71,65%

- Answered
- Didn't answer

### Autonomous

27,27%
72,73%

- Answered
- Didn't answer

### Public enterprises

9,09%
90,91%

- Answered
- Didn't answer

### IPM-Portuguese Museums' Institute

10,00%
90,00%

- Answered
- Didn't answer

### IPPAR – Inst. Pt. Pat. Arq.

41,18%
58,82%

- Answered
- Didn't answer

### University museums

21,05%
78,95%

- Answered
- Didn't answer

### Madeira - Aut. Region

28,57%
71,43%

- Answered
- Didn't answer

### Açores – Aut. Region

33,33%
66,67%

- Answered
- Didn't answer

Fig. 7. Graph relating to the percentage of museums inquired that responded/did not respond, per tutelage.

Sá, L. (2023). A pioneering museum's security study in Portugal (1980-2000): A past lesson for future ways? In P. M. Homem (Ed.), *Integrated risk management in museums. Past lessons, future ways* (pp. 76-105). Porto: FLUP. https://doi.org/10.21747/978-989-9082-15-1/inta5
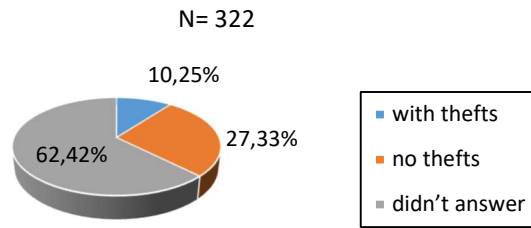
N= 322



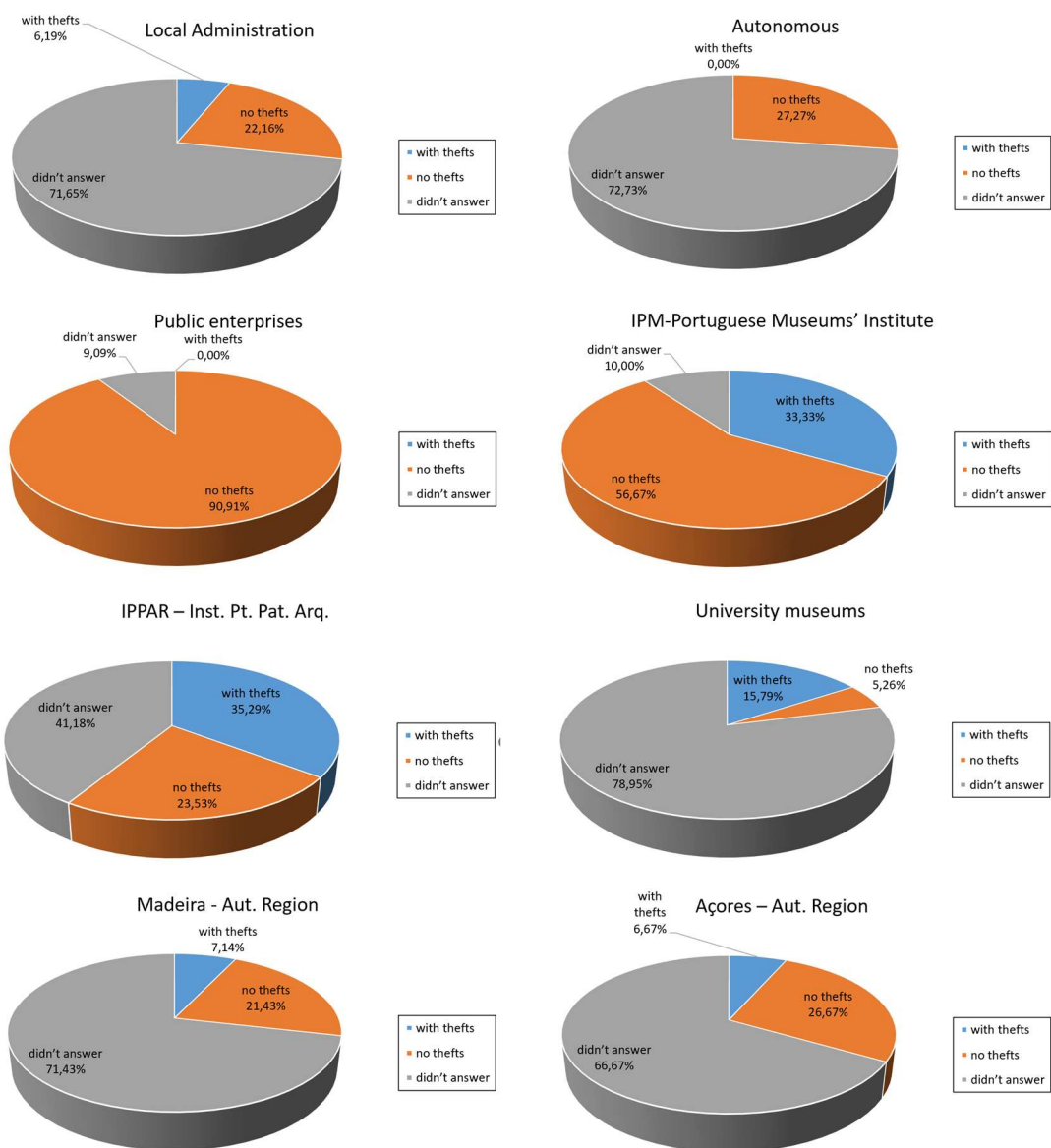Fig. 8. Graph relating to the percentage of museums inquired that responded, with thefts and without thefts/did not respond.



Fig. 9. Graph relating to the percentage of museums inquired that responded, with thefts and without thefts/did not respond, per tutelage.

Sá, L. (2023). A pioneering museum's security study in Portugal (1980-2000): A past lesson for future ways? In P. M. Homem (Ed.), *Integrated risk management in museums. Past lessons, future ways* (pp. 76-105). Porto: FLUP. https://doi.org/10.21747/978-989-9082-15-1/inta5

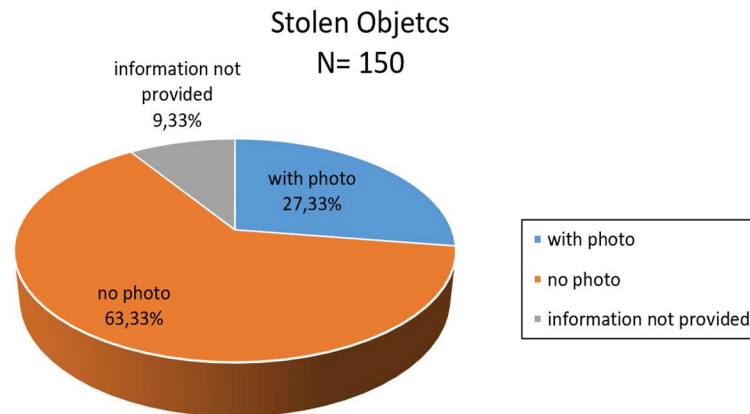Fig. 10. Graph relating to the percentage of stolen objects with/without photographs.
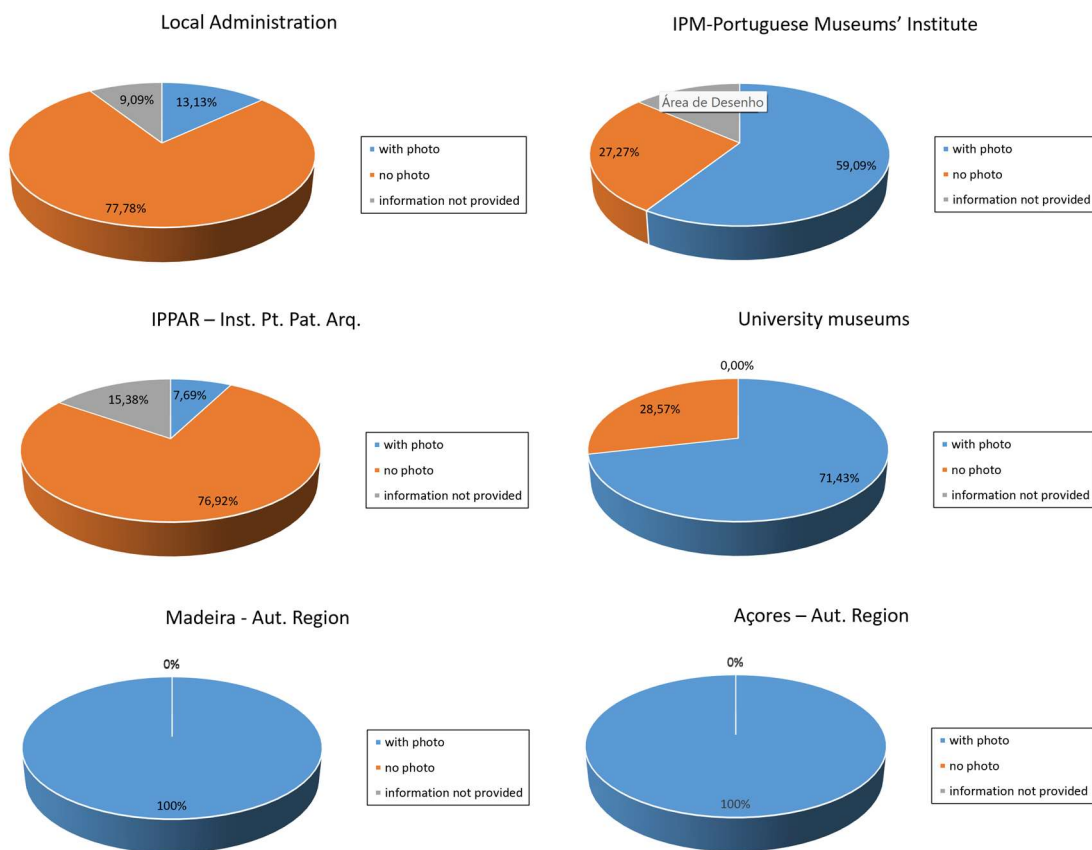


Fig. 11. Graph relating to the percentage of objects stolen with/without photographs, per tutelage.

N= 150



Fig. 12. Graph relating to the percentage of stolen objects, per typology.
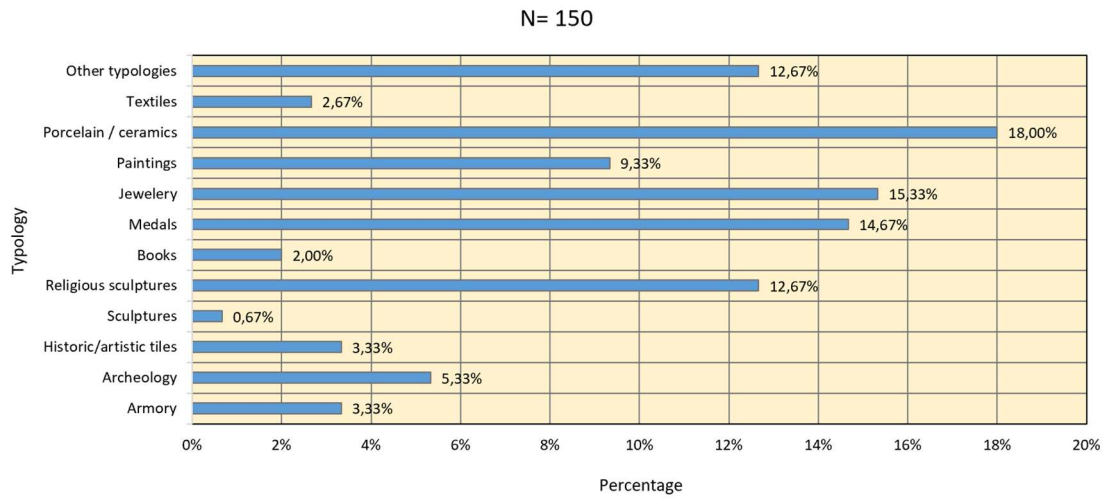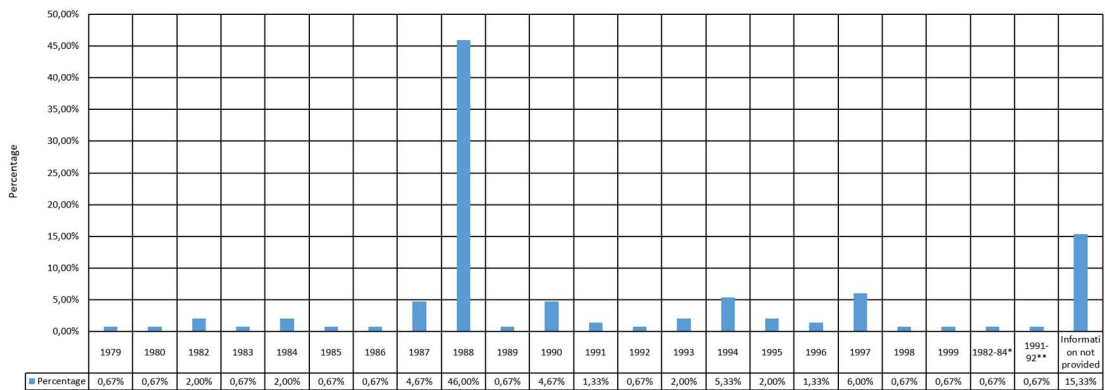


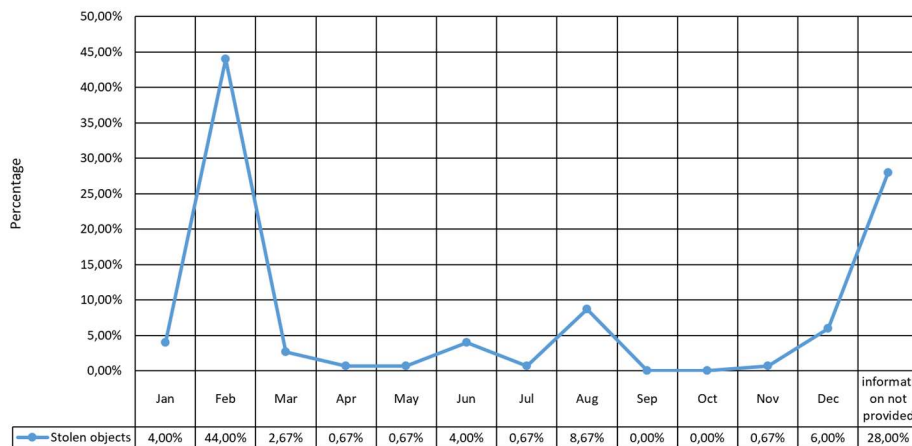Fig. 13. Graph relating to the percentage of stolen objects, per year.



Fig. 14. Graph relating to the percentage of stolen objects, per month.

Sá, L. (2023). A pioneering museum's security study in Portugal (1980-2000): A past lesson for future ways? In P. M. Homem (Ed.), *Integrated risk management in museums. Past lessons, future ways* (pp. 76-105). Porto: FLUP. https://doi.org/10.21747/978-989-9082-15-1/inta5

| | Permanent exhibition room | Temporary exhibition room | Museum storage rooms | Museum restoration office | Transporting vehicle | Other cases | Information not provided | Total |
|---|---|---|---|---|---|---|---|---|
| ■ Armory | 2 | 1 | 2 | 0 | 0 | 0 | 0 | 5 |
| ■ Archeology | 1 | 1 | 0 | 0 | 0 | 6 | 0 | 8 |
| ■ Historic/artistic tiles | 1 | 0 | 0 | 0 | 0 | 4 | 0 | 5 |
| ■ Sculptures | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| ■ Religious sculptures | 10 | 0 | 0 | 0 | 0 | 6 | 3 | 19 |
| ■ Books | 2 | 0 | 1 | 0 | 0 | 0 | 0 | 3 |
| ■ Medals | 22 | 0 | 0 | 0 | 0 | 0 | 0 | 22 |
| ■ Jewelery | 19 | 0 | 0 | 0 | 0 | 4 | 0 | 23 |
| ■ Paintings | 8 | 1 | 2 | 0 | 1 | 0 | 2 | 14 |
| ■ Porcelain / ceramics | 22 | 0 | 1 | 1 | 0 | 1 | 2 | 27 |
| ■ textiles | 3 | 0 | 1 | 0 | 0 | 0 | 0 | 4 |
| ■ Other typologies | 8 | 0 | 2 | 0 | 0 | 9 | 0 | 19 |
| ■ Total | 98 | 3 | 9 | 1 | 1 | 31 | 7 | 150 |
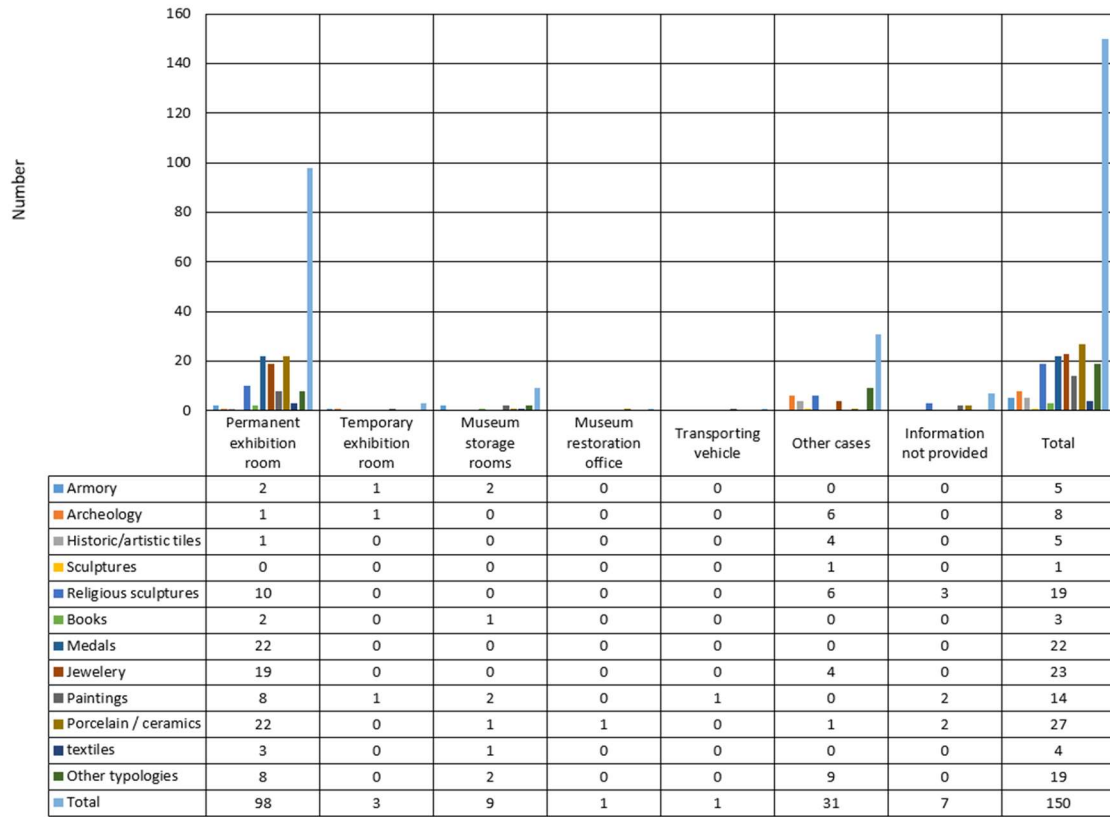
Fig. 15. Graph relating to the number of stolen objects, per specific locations where the thefts occurred, per typology.



| | 1 time | 2 times | 3 times | 4 times | No. of museums with thefts | No. of thefts |
|---|---|---|---|---|---|---|
| ■ Local Administration | 8 | 2 | 2 | 0 | 12 | 18 |
| ■ IPM-Portuguese Museums' Institute | 5 | 4 | 1 | 0 | 10 | 16 |
| ■ IPPAR – Inst. Pt. Pat. Arq. | 3 | 2 | 0 | 1 | 6 | 11 |
| ■ University museums | 2 | 1 | 0 | 0 | 3 | 4 |
| ■ Madeira - Aut. Region | 0 | 1 | 0 | 0 | 1 | 2 |
| ■ Açores – Aut. Region | 0 | 1 | 0 | 0 | 1 | 2 |
| ■ Total | 18 | 11 | 3 | 1 | 33 | 53 |

Fig. 16. Graph relating to museums according to the number of times they have been theft, per tutelage.

N= 150



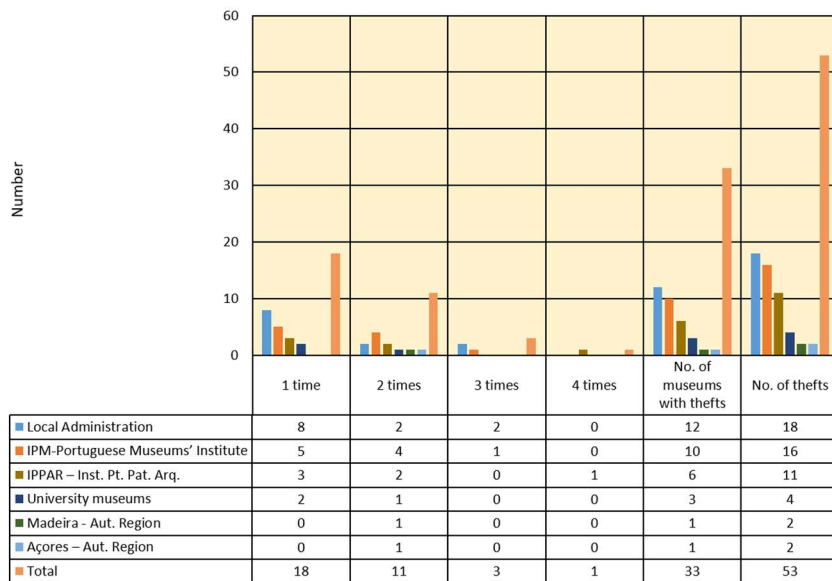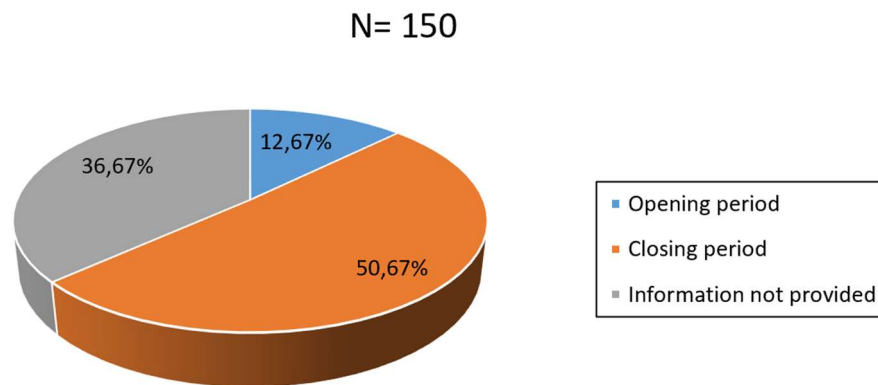Fig. 17. Graph relating to the percentage of stolen objects, according to the periods in which the thefts occurred (opening to the public/closing to the public), per tutelage.

N= 150
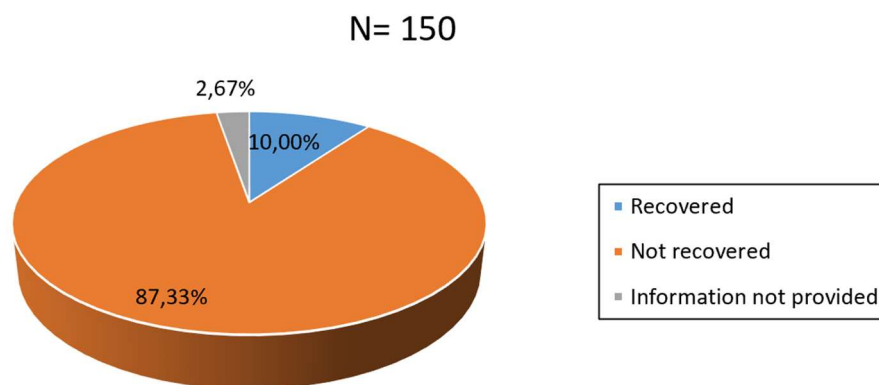


Fig. 18. Graph relating to the percentage of objects recovered/not recovered.

# Final considerations

After the publication of the referred 'Catalogue of stolen objects' (Sá, 1999) and the statistics' results concerning museum security and thefts (Sá, 2002), the project managed to arouse the attention of some national and international museum organizations and specialized magazines. News and/or short articles were published in ICOM News (ICOM & Interpol, 2000), APOM Bulletin (Sá, 2000a), IAPH Bulletin (Sá, 2000b), ADCR Bulletin (Sá, 2001) and RPM Bulletin (Sá, 2002). In the long term,

however, we suspect the project made little impact on the museum community as well as on the police and was quite inconsequent in practical terms.

In May 2002, the MPJ leading team handed over the project to the Works of Art Brigade at the Lisbon Directorate of the Portuguese Judiciary Police (Brigada de Obras de Arte da Diretoria da Polícia Judiciária de Lisboa) to give it continuity, as initially planned. Several motives, however, made direct sequential developments impossible.

As a development in the field of museum security in Portugal at that time, however, we emphasize the importance of the publication of Inquérito aos Museus em Portugal (Inquiry to the Museums in Portugal), by the Instituto Português dos Museus / Observatório das Actividades Culturais (Silva et al, 2000). This general inquiry included very specific questions concerning security in museums and disclosed important information about the (lack of) security systems in many Portuguese museums[3] (Silva, et al. 2000, pp. 71-73; 154; 196-197).

Today, more than 20 years have passed, but the project we have been describing did not achieve the development it strived for - and the Portuguese museums deserve.

Therefore, we hope this contribution will encourage new advances, for the following main reasons:

- First, it provides tools and information that are not outdated and make it possible to take advantage of meticulous efforts and specific methodological work carried out in the past, saving time and resources;
- Secondly, information concerning (Portuguese) museums today is much more stable and mature to be worked on;

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[3] E. g.: Only 13% of the inquired museums had "anti-theft systems", 12% 'anti-fire systems"; and 37% answered they had "no special security system whatsoever".

- Finally, today we can benefit from extraordinary innovative technological tools that can speed up and facilitate work in ways that were unimaginable twenty years ago.

If we agree on the fact that the enjoyment of works of art and other precious cultural goods is one of the most exquisite human privileges and a civilizational trait, then we must agree that preventing their theft from museums is fundamental too.

Let's do it, then!

## Acknowledgments

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# Notes on the author

Leonor Sá is the responsible museum curator for the Portuguese Judiciary Police Museum (Museu de Polícia Judiciária – MPJ) since 1993, when she started its organization. She is also a researcher at the IHC-Universidade Nova de Lisboa (UNL) and CECC-Universidade Católica de Lisboa (UCP). She has a PhD in Culture Studies (UCP), a postgraduation in Museum Studies (Universidade Lusófona) with traineeship at Ecomuseum de la Haute Bausse, Quebec, Canada, a degree, and a master's degree in German Literary Studies (Universidade de Lisboa and UNL).

She has created and coordinated several interdisciplinary projects for the protection of the Portuguese cultural heritage, two of them awarded at a national and international level (Grand Prix of the European Union Prize for Cultural Heritage/EUROPA NOSTRA 2013, Category 4, for 'SOS Azulejo Project') and four publications also focusing crime prevention and the safeguard of cultural heritage in Portugal.

She has also published two books (2018 and 2022) on the topic of early judicial criminal photographs in Portugal (the first one awarded by 'BPI/Lisbon Consortium UCP' and by Grémio Literário) and more than 50 articles. She has also curated several exhibitions, published a poetry book, and presented more than a hundred papers in Portugal and abroad.

Sá, L. (2023). A pioneering museum's security study in Portugal (1980-2000): A past lesson for future ways? In P. M. Homem (Ed.), *Integrated risk management in museums. Past lessons, future ways* (pp. 76-105). Porto: FLUP. https://doi.org/10.21747/978-989-9082-15-1/inta5

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# Appendix

## Reproduction of the data collection form concerning thefts in Portuguese public museums 1980-2000

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NATIONAL CATALOGUE OF CULTURAL GOODS

STOLEN FROM PORTUGUESE PUBLIC COLLECTIONS

**Data Collection Form**


## SHEET A - EXPLANATORY NOTE ABOUT THE FORM AND ITS FILLING IN:


- The present data collection covers the period from January 1980 to the present.

- **The form is supplied in three copies and <u>can be photocopied whenever copies are missing</u>. The entity that owns the public collection *will always keep a reserve copy*, for immediate complete communication if any theft occurs. This is the only way to ensure constant updating of the Catalog. This communication will not replace the formal complaint to be filed with the Judiciary Police.**

- Each form constitutes an individual identification form for a single stolen object, *to be recovered* or *already recovered*\*.

This form will contain **data for disclosure** and **confidential data**.

The data are divided into three distinct and complementary groups:

*Groups I and III will contain confidential data only accessible to the Judiciary Police.*

*Group II will contain data that can be included and disclosed in the Dossier/Catalogue,* as follows:

I.    Data about the Museum/institution that owns the collection – **CONFIDENTIAL**
II.   Data about the object – **subject to DISCLOSURE**
III.  Data about the theft – **CONFIDENTIAL**

**All headings must be filled in**, through multiple choice marked with a cross and/or free text; however, there are cases in which the rubrics to be filled in may not be applicable to the description of the object in question, or unknown.

**Thus:    when the requested elements are not applicable in the case in question: trace the space.**

**when the elements are unknown: write "unknown" or "?", depending on the space.**

The headings are often followed by some explanations and some examples/models that *are not necessarily exhaustive* and *merely illustrative* for some types of objects.

The completed form must be endorsed by the person in charge of the museum/entity that owns the public collection and sent within 60 days of receipt to:

**National Museum of Criminalistics of the Judiciary Police – NATIONAL INSTITUTE OF POLICE AND CRIMINAL SCIENCES, Quinta do Bom Sucesso, Barro, 2670 Loures**

**Phone 01/9834059         Fax 01/9835495             E-mail: museu@inpcc.pt**


**\* We remind you that the collected data also aim at the elaboration of statistics on theft of works of art and cultural goods from Portuguese public collections. These statistics intend to contribute to the supply of indicators that could be precious for the continuous improvement of their protection and security.**

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PROJECT FORM – NATIONAL CATALOGUE OF CULTURAL GOODS

STOLEN FROM PORTUGUESE PUBLIC COLLECTIONS

<u>INCLUDES STOLEN OBJECTS SINCE JANUARY 1980, TO BE RECOVERED OR ALREADY RECOVERED</u>

*BEFORE COMPLETING, PLEASE CONSULT SHEET 'A' AND READ THE ENTIRE FORM.*

*SEND THE COMPLETED FORM TO: <u>NATIONAL MUSEUM OF CRIMINALISTICS OF THE JUDICIARY POLICE,</u>*

*<u>NATIONAL INSTITUTE OF POLICE AND CRIMINAL SCIENCES, QUINTA DO BOM SUCESSO, BARRO, 2670 LOURES</u>*

**I – DESIGNATION OF THE MUSEUM/INSTITUTION OWNING THE COLLECTION**

_____

ADDRESS

_____

POSTAL CODE _____TELEPHONE _____ FAX _____

TUTELAGE

_____

DIRECTOR OR RESPONSIBLE

_____

OCCURRENCE OF THEFT:  YES ____          NO ____

**II – DATA ABOUT THE STOLEN OBJECT**

**0. OBJECT** - (e.g.: Painting – Musical instrument – Sculpture – Piece of furniture, etc.;)

1. SUBJECT and TITLE

SUBJECT - (e.g. for a painting: portrait, still life, landscape, etc.; for a musical instrument: violin, harpsichord, etc.; for a piece of furniture: counter, chest of drawers, etc.; for religious (ceremonial) objects: chalice, custody, etc.)

TITLE - (The title to be indicated is the official title, that is, the one which appears in the national inventory, if the piece is inventoried. In the case of foreign works, it will be necessary to indicate the title of the work in the author's original language and in Portuguese. It is very important to mention the title exactly, especially in the case of books.)

2. AUTHOR – (Name, followed by date of birth/death. Distinguish and explicitly mention, where appropriate: official name; or "attributed to", followed by the author's name; or "atelier of", followed by the name of author; or "school of", followed by the author's name.)

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3. DATE/PERIOD – (The date should be mentioned if it is known, that is, if it appears in the piece and/or in an official inventory/catalogue or in some reliable document/study, which, if possible, should also be indicated.)

4. TECHNIQUE - (in the case of 2D fine art, for example, indicate whether it is: a painting – oil / acrylic / tempera / watercolor / collage, etc.; - or a drawing – pencil / charcoal / Chinese ink / sanguine / pastel, etc.; - or an engraving – metal (wet etching/dry point, etc.) / wood / linocut / lithography / silkscreen, etc.; - or an enamel – painted / cloisonné, etc.)

5. SUPPORT (MATERIALS USED) - (organic materials: e.g. wood, canvas, cardboard, coral, ivory, etc.; non-organic materials: e.g. bronze, glass, porcelain, plaster, marble, precious stone, etc.)

6. A - SHAPE - (choose a), b), c) or e); when doing so, in the case of 2D fine art, the shape of the frame should **not** be taken into account; indicate, however, below 6A if the shape of the frame is different from that of the work, and what the difference consists of

a) Rectangular      b) Square      c) Round      d) Oval          e) Other - specify if possible.

6. B - SINGLE OBJECT/SET OF OBJECTS

a) Isolated object (not part of a group or set)

b) Object that is part of a group or set (If "Other", indicate which one in the line ahead)

1. Diptych        2. Triptych        3. Polyptych      4. Pair   5. Other

7. DIMENSIONS (Indicate whether these are exact dimensions – "Ex"; or estimated dimensions – "ES";)

Length _____ cm          Height _____ cm          Diameter _____ cm

Width _____ cm          Thickness _____ cm        Weight _____ Kg/gr

8. DOMINANT COLORS:

9. SIGNATURE

9A - Detail:

a) Without signature      b) With signature

                                    1. Signature unreadable.    2. Legible signature    3. Monogram initials

                                     Transcription:

9B - Location: (If you chose "Other", specify the location on the line ahead)

a) Bottom left      c) Top left      e) On the back

b) Bottom right      d) Top right      f) Other

10. MARKS/INSCRIPTIONS/NUMBERS (Mention them in detail and precisely, clearly indicating their location and, if possible, the means used, e.g. engraved, painted, etc. Describe all kinds of marks or inscriptions, also referring to those visible only by ultraviolet light.)

11. INVENTORY OR CATALOG REFERENCE (Indicate if the object appears in any published inventory, catalog or any other publication, indicating the entry number and/or pages.)

12. PHOTOGRAPHS OF THE STOLEN OBJECT (a) and (b) – Indicate whether it exists or not; a) – If so, attach at least one of good quality, in color whenever possible, with the name of the institution and designation of the piece on the back: we emphasize, however, that a poor quality photograph is better than none at all. If the colors of the photograph are distorted in relation to the original ones, mention this fact on the line below. b) – if there is no photograph, pay special attention to the following heading 13, DESCRIPTION)

a) Yes    b) No

13. DESCRIPTION – (If there is no photograph or if the object is barely visible, make a detailed and complete description that allows its identification. Never omit: degradations/imperfections – piece missing from a sculpture, flaw in a porcelain object, etc.; restorations).

14. OBSERVATIONS ABOUT THE OBJECT (This heading should include information that did not fit in any previous heading and that may be useful for identifying the object)

**III - DATA ABOUT THE THEFT**

1. INSTITUTION WHERE THE THEFT OCCURRED (If it is unknown, write "unknown" in d)

a) The Museum/entity that owns the collection

b) Another national or foreign institution (to be indicated) to which the piece was loaned on the occasion of an exhibition or other event (to be indicated)

c) In transit between institutions, indicating which

d) Other situations

2. SPECIFIC LOCATION FROM WHERE THE OBJECT WAS STOLEN (* = museum)

a) *Permanent exhibition room      c) * Storage room    e) Transportation vehicle. Indicate type of vehicle

b) *Temporary exhibition room    d)* Restoration Office      f) Other cases. Specify

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3. DATE OF THE THEFT (In the case of exact data: "EX"; for estimated data: "ES"; for unknown data. "?".)

a) Day:　　　　　b) month:　　　　c) Year

The theft occurred:

d) During the day　　　　　　　e) During the period the museum was open to the public

f) At night　　　　　　　　　　g) During the period the museum was closed to the public

4. DATE OF DISCOVERY OF THE THEFT (In the case of exact data, "EX"; for estimated data: "ES"; for unknown data, "?".)

a) Day:　　　　　b) Month:　　　　c) Year

5. WHAT AUTHORITY WAS THE THEFT REPORTED TO?

On which date?

6. HAS THE OBJECT ALREADY BEEN RECOVERED?

Yes　　　　　　　　　　　　　　No

If so, indicate:

a) Date, place and circumstances of recovery:

Date:

Place:

Circumstances:

b) Has the object suffered visible deterioration between the times it was stolen/recovered?

Yes　　　　　　　　　　　　　　No

If so, briefly indicate data on this deterioration:

c) Process No.:

7. OBSERVATIONS ON THE THEFT (in this field all information should be included (particularities of the theft that did not fit in the previous fields, especially those whose knowledge may be useful for the future prevention of this type of theft, namely its *Modus operandi*. The text should be very succinct, if possible not repeating information already contained in previous fields.)

SIGNATURE of Director/Responsible　　　　　　　　　　　　　　　　　Date