

PRESS KIT

# spies

exhibition

15 October 2019

— 9 August 2020

**cité**

sciences  
et industrie

in co-production with

LE BUREAU  
DES  
LEGENDES



In co-production with



In partnership with



With  
scientific support



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## Contents

### A word from the president

■ General presentation	p. 4
■ Exhibition plan	p. 5
■ Interview with the staff of <i>The Bureau</i>	p. 10
■ In connection with the exhibition	p. 13
■ Glossary	p. 15
■ Project team	p. 16
■ Partners	p. 17

This exhibition is part of the programming series **Crossroads / Science where you do not expect it.**

This editorial focus brings together exhibitions whose subject does not appear at first glance to be scientific or technical, but which lead there in one way or another, be it in a straight line or, more often, in a roundabout way. The point is to reveal science where we do not expect it, inviting to the table the large family of developers.

#### ***The Bureau***

*The Bureau* is a French television series, whose first four seasons aired in France on Canal + and myCanal, in the United Kingdom on Amazon Prime, and on iTunes in the U.S. and Canada. Filming of season 5 of *The Bureau* began in June 2019. The exhibition features some of the characters from the series, including Marc Lauré, codename MAG, César and Sylvain Ellenstein, along with some of the set designs.

“This fall, fiction comes to life at the Cité des Sciences et de l’Industrie. Close your eyes and imagine finding yourself all of a sudden plunged into the heart of the intelligence world today. In the role of a case officer, you will be in charge of a mission that will sweep you into a unique story of espionage. It all starts with what seems to be a low-intensity nuclear test abroad. What unfolds next is for you to experience in an original exhibition at the Cité des Sciences et de l’Industrie. For the first time, French intelligence agencies, for which discretion is second nature, agreed to lend their support to a presentation of this magnitude. As a result, the visitor’s experience is as close as can be to the reality of those who work in intelligence professions today.”

**Bruno Maquart,**  
**Chair of Universcience**



“*The Bureau* is a realistic series, a synthesis of fiction and reality that provides the general public with a rare look into the work of intelligence agencies. The partnership with the Cité des Sciences et de l’Industrie on this entertaining and innovative project has been an exhilarating challenge for the staff of the series, a continuation of the rich, complex universe created by Éric Rochant.”

**Alex Berger,**  
**executive producer of *The Bureau***

■ ■ ■

## General presentation

The Cité des sciences et de l'industrie presents *Spies* from 15 October 2019 to 9 August 2020.

Who hasn't dreamt of discovering the best kept secrets of espionage? Clichés and fantasies abound about the work of intelligence agents, but where is the actual line between truth and fiction in these stories filled with hidden microphones, miniature cameras, uncertain identities, and clandestine operations? This new temporary exhibition proposes a unique scenario developed from a passionate, attentive study of espionage that reveals what goes on behind the scenes. The principle mission of the civil servants and military personnel who work for the six main French intelligence agencies – known by their acronyms (DGSE, DGSI, DRM, DRSD, DNRED and Tracfin\*) – is to anticipate and prevent threats to national security. The visitor will proceed step by step, like a secret agent, collecting information by using the different methods and tools of intelligence agencies. A unique experience mixing reality and fiction, co-produced by Universcience and TOP – The Oligarchs Productions and Federation Entertainment.

**Ages 12 and up.**

**Trilingual (French, English and Spanish).**

**Accessible to the deaf and hearing-impaired.**

**Not accessible to the blind.**

*"We never use the term spies in our jargon: we are known by the less exotic title of 'case officers'."*

François Waroux,  
ex-officer of the DGSE

### My true life as a spy

The exhibition features interviews of fourteen active intelligence officers, both men and women. Each three-minute interview focuses on a specific career in the intelligence service. After a brief presentation, the individual agents describe their specialty, the requisite skills, the constraints of their job and the interactions with their private life. Each interview ends with the question, Did you lie during this interview? A novel and original production made especially for the exhibition.

■ ■ ■

## Exhibition plan



### The scenario, or an introduction to the agencies


It all starts when a low-intensity underground nuclear test seems to have been detected in Western Republic, a (fictitious) country under surveillance as part of the fight against nuclear proliferation. This announcement is made by Marc Lauré, codename MAG, director of intelligence in the series *The Bureau*. Following this event, and at the request of the national intelligence coordinator, a summit meeting is organized with representatives of the six main intelligence agencies, known as the first circle. Together, they must act in a concerted manner to provide the French President with an intelligence report within 48 hours.

The exhibition is punctuated by audiovisual presentations that guide the public, explaining the steps and strategies needed to accomplish the mission. Here, a video presents the various protagonists and plunges visitors into a context that blurs the line between reality and fiction. As soon as they enter the exhibition, they move from observers to actors as they step into the role of an intelligence agent.

In addition, two wall panels describe the six French intelligence agencies and their main foreign counterparts in the United States, the United Kingdom, Russia, Israel and China, complete with factual and quantitative information on the individual agency's budgets, tools, jobs, etc. Indeed, every country has domestic, international, and military intelligence agencies.

### The mission, at the heart of intelligence agencies

Reinterpreting the different places of the plot, the exhibition immerses the public in an espionage environment, recreating the office of a company director on the premises of the agency in *The Bureau*. Collecting the information needed to accomplish the various stages of the mission depends on the personal implication of each visitor.



Some 25 activities mobilize the ability of visitors to observe, listen, manipulate in ways that provide them with a better understanding of the protocols, scientific methods and ethics of this unfamiliar world.

### At the CEA, from detection lab to cleanroom

This section focuses on the mechanisms of detection, warning, localization and characterization activated when a nuclear test occurs. The Military Applications Directorate of the CEA (French Alternative Energies and Atomic Energy Commission), and more particularly the Analyses, Surveillance and Environment Department, is responsible for detecting and locating with great precision airburst, underground or undersea nuclear explosions. Here visitors discover the scientific and technological arsenal needed for this purpose.

An audiovisual presentation shows how seismic activity and nuclear tests are monitored. If a nuclear test is detected, different methods can be used, depending on its nature. For example, an underground nuclear test creates seismic waves similar to an earthquake's. Seismometers, sensors that measure ground movements, are used to record and analyze these waves. The International Monitoring System deployed in the framework of the Comprehensive Nuclear-Test-Ban Treaty Organization comprises 321 monitoring stations, 24 of which are run by the CEA.

Depending on the findings of this monitoring, a protocol makes it possible to trigger the alert. CEA personnel keep the government informed of developments in real time. T0 marks a detected nuclear test, at T0 + 8 min, the duty officer is alerted of the detection by the automatic warning system, at T0 +17 min, the explosive character is confirmed by the duty officer. A scrolling text enables visitors to follow the chronology of this chain of actions, on the same basis as the French President after being informed of the alert in Western Republic.

At the same time, visitors decipher seismic results and search for ultra-traces in the samples collected by DGSE secret agent Phénomène, who has been sent to the site. In the laboratory, visitors watch the identification of the particles of matter: the isotopic composition of the uranium atoms determine the civilian or military character of the nuclear test.

### Intelligence gathering in France

At this point, visitors assume different roles, from sound analyst to surveillance operative, and discover the workings of the various agencies and the techniques of counter intelligence.

The recent conversations of one of the affair's protagonists have been intercepted. Visitors step into the shoes of a sound analyst. At a multimedia terminal, they use their hearing skills to analyze the wiretapped conversations. This may involve detecting foreign languages, calling on a linguist, working on the soundtrack to eliminate background noise, and so on, in order to detect information that may be useful to the investigation. A meeting place, a contact who calls regularly – nothing is left to chance. An IMSI-catcher\*, a Faraday bag\* and two photographs from the GIC (Interministerial Control Group) complete the immersive setup and familiarize the visitor with the tools available to secret agents.

Faced with the threat of a foreign agent having infiltrated French soil, the intelligence agencies enhance security and request surveillance. A film made for the exhibition presents the quick-change\* technique used by the DGSI for tailing an individual in public. This classic espionage technique, combining inventiveness and speed, is a beauty to watch. In addition to the physical surveillance, video surveillance recordings are analysed and bank accounts suspected of being used for illegal activities are perused.

Then follows an interrogation to corroborate suspicions. Visitors examine the voluntary and involuntary gestures and facial expressions – including microexpressions – manifested by



**“The intelligence agencies conduct research, gather, exploit and inform the government of information concerning geopolitical and strategic matters as well as threats and risks that could affect the life of the country [...] They contribute to knowing about and anticipating these matters as well as to preventing and thwarting risks and threats.”**

**French Intelligence Act of 24 July 2015 – article L811-2**

the suspect during interrogation. In France, the polygraph (or lie detector) cannot be submitted to the court as evidence and is therefore not used by French intelligence agencies. On the other hand, intelligence officers are trained to pass such tests as a necessary precaution in case they are captured by foreign services that do use this method.

The investigation continues with the analysis of a security clearance application addressed to the DRSD, through which visitors learn about the concepts of protection of confidential and classified information concerning military operations, criminal networks or sensitive and strategic installations. In France, about 400,000 people, or 0.6 % of the population, have access to classified information, concerning the army, intelligence or the protection of sensitive sites. There are three levels of classification: confidential defence, secret defence and top secret defence.

Various objects illustrate these notions of “confidentiality” and “protection”, including a shredder for confidential defence documents and envelopes for classified material.

The visitor then takes on the strategic role of “sweeper” for the DGSI. In the world of intelligence, sweeping is used to detect hidden wiretap systems. Intelligence officers use frequency detectors to carry out extremely thorough searches. This section of the exhibition ends with an initial series of interviews with active French intelligence agents. Each interview with an anonymous agent follows the same pattern: presentation, professions and skills, constraints and the repercussions of their profession on their private life. This is the first time six French intelligence agencies agreed together to allow agents to give such testimony. My true life as a spy is the occasion to provide the public with a glimpse of little known professions. The series comprises portraits of an intrusion specialist, a field surveillance agent, a digital investigation officer, a financial investigator, a financial intelligence analyst, and a forensic expert (on forensic science and criminology).

“Our mission is simple, to find out everything that others want to hide from us: the others, the enemies, the foreigners, the allies, everyone who is not us. They don’t tell us everything, they don’t show us everything. And we want to know, so we search, we search, we listen, we observe, we recruit. Intelligence is our job. Lying is our job. We lie to everyone, that’s why loyalty is an absolute value; without this loyalty, we are doomed to destroy ourselves from within”.

Henri Dufлот, S02E10, *The Bureau*



## Intelligence gathering abroad

The investigation continues and more missions are assigned: the DGSE, via *The Bureau*, activates Phénomène, its undercover agent in Western Republic who is sent to search the office of one of the protagonists of the affair. Visitors are asked to assist him on this mission. When the search has been completed, the DGSE can go ahead with a cryptanalysis of the copy of the computer contents while the DRM programmes a flyover of the suspected site to gather satellite images.

In this section of the exhibition, visitors take on Phénomène’s role and search a target’s home. This operation is tricky for undercover agents who must demonstrate skill, discretion and ingenuity to accomplish the difficult but essential task involving a safe room, infrared laser and narrow passageway.

Then comes the cryptanalysis stage. In an attempt to decipher messages hidden on the computer’s hard drive found in the target’s home, visitors must handle three types of digital encryption. Will the information found confirm the agent’s assumptions?

In parallel, visitors must now analyze the satellite images gathered by the DRM. Cartographic reading and comparison of thermal infrared and electromagnetic imagery between two suspect plants: the visitor has to locate the uranium enrichment site. This is therefore a decisive step.

To gather such images, France has a space, air and maritime arsenal dedicated to intelligence operations, and more broadly to Defence and Foreign Affairs. A model of the CSO satellite and a telescope, both on loan from the CNES, complete this immersive section.

In the set of Sylvain Ellenstein’s workshop, visitors discover what a legend\* is. It is common to use a false identity or quality in intelligence work. Creating a legend is relatively simple, living it is much more complex, and requires time, memory and perseverance. False documents are part and parcel of making this legend credible. Undercover agents are given a range of ordinary objects – earrings, bags, bottles, etc. – into which optical fibre and miniaturized capture systems have been integrated.

Sometimes agents have to recruit and handle a source. These are called case officers. They develop arguments to bring the given individual to act on their behalf, without resorting to physical coercion. Such strategies are applied to obtain information in order to prevent acts of delinquency or terrorism. Agents also make use of open source intelligence, which refers to information from sources available to the public

This section of the exhibition ends with the second group of interviews in the *My Life as a Spy* series with agents discussing other intelligence jobs: an image analyst, a geospatial intelligence analyst, a listening linguist, a cyber-defence analyst, an intelligence analyst redactor and a defence security inspector.

## Analysis and special affairs

It is time to write the intelligence report requested at the start of the mission. Visitors enter a crisis room that is identical to the one in *The Bureau*. Here the information gathered by human and technical means is analyzed and cross-checked. Around the table, specialists from the six intelligence agencies, along with the “préfet”, take the floor. They present the findings of the investigation conducted by their respective services. Gradually, the pieces of information that visitors have gathered during their visit are pieced together to form a complete puzzle. The intelligence report is now ready to be sent to the French President. Mission accomplished!

Fiction ends here. But in real life, the work of intelligence agencies goes on. Any useful information triggers action. This method is illustrated by an analytical press review revealing the inside story



“All obstruction operations share a covert character, meaning that it is impossible to determine who’s behind them.”

Jérôme Poirot, former national intelligence coordinator associate

of six contemporary espionage cases, including the assassination of Mahmoud al-Mabhouh in Dubai on January 20, 2010, the cyberattack against TV5 Monde TV channel on April 10, 2015 and the poisoning of Sergei Skripal on March 4, 2018. Using QR codes, visitors can download additional content, including key articles on the aforementioned cases.

A last group of interviews in the *My Life as a Spy* series presents portraits of an operational counter-proliferation analyst and cyber trafficking agent. In addition, there is an interview with Jean-Claude Cousseran, DGSE director between 2000 and 2002 and prime mover in the creation of the DGSE situation centre.

This return to the real world brings to a close an immersive experience into the mysterious and often fantasized world of intelligence work.



## Interviews

### LE BUREAU DES LEGENDES

#### Questions to Alex Berger, producer of *The Bureau*

**Could you tell us about the origin of the collaboration between *The Bureau* and the Cité des Sciences et de l'Industrie?**

If I remember correctly, Cité curators Laurence Caunezil and Géraldine Attié, who were already working on the exhibition, came to visit us and see our film sets while we were shooting season 4 of *The Bureau*.

Considering the 1,000 m<sup>2</sup> of our version of the DGSE on set 6 of the Cité du Cinéma in Saint-Denis and the attention to detail of Éric Rochant and all the scriptwriters, designers and producers, we all realized that it would be to everyone's advantage to work together on this exhibition to explain simply the work of French intelligence agencies.

**Do you think the world of *The Bureau* can appeal to a younger public?**

Intelligence work is everywhere and there are a great many talented people who could make it their profession. Linguists are needed as much as scientists, historians and analysts, cryptographers and security specialists, etc. I think there's an "intelligence work" counterpart for every profession.

The Spies exhibition is aimed at teenagers as well as young adults, their parents and grandparents. As for the youngest viewers, they can get a sense of the extraordinary jobs that people in intelligence do and how they work all the time to protect our country so that we can enjoy freedom.

#### Questions to Éric Rochant, creator, director and producer of *The Bureau*

**Is *The Bureau* an educational series?**

*The Bureau* is a fictional drama series and was not made with an educational purpose in mind. But intelligence work provides a look at the political and geostrategic world. Describing the intelligence world involves taking up international affairs, describing tensions and stakes that go beyond subjects of local or personal interest.

The series also gives an opportunity to depict a professional universe, and thereby an opportunity to see people who are similar to us but who have different backgrounds and concerns in their daily lives.

**What were your working methods for making *The Bureau* into such a realistic series?**

I put myself in the shoes of the people I depict and imagine that they think and act rationally. This leads to writing in ways that never lapse into fantasy and working with the actors to ensure that they speak and behave as they do in life. "True to life" is the principle governing all aspects of the making of this series.

#### Questions to Patrick Durand, production designer of *The Bureau*

**How did you design the sets for the *Spies* exhibition?**

Our aim was to immerse the visitor from the start in the atmosphere of intelligence agencies. To do so, it was essential to create a break between the exterior space and entry into this extraordinary world. This is the function of the first set: the entryway into the state's most secret agencies.

In the other sets, interactive elements allow visitors to step into the role of an intelligence agent and explore the exhibition with a mission to accomplish.

We designed the various places in the scenario on a scale and with an atmosphere close to reality, all the while ensuring a smooth circulation.

As in the TV series, reality is our guiding principle: people believe the story because it is plausible, but also because the environment is not excessively stylized.

The script is supported by the sets (differentiated by furniture, colour and specific materials) which create a unique immersive experience.

The sets are integrated into the exhibition design. How did you organize the work with the various teams? How did you approach the constraints specific to this type of presentation to the public?

The work between the exhibition designers and us was very simple because the people from the Cité des sciences et de l'industrie coordinated it in such a way that we each had a very specific task. Fanny Stauff and I worked on the fictional spaces, the settings in which the visitors are immersed. The exhibition designers, for their part, designed the circulation, the layout and the lighting ambience of the entire exhibition. They integrated informational and educational spaces between the sets. We agreed very simply on the points of intersection between our projects, such as the behind the scenes areas and their dimensions.

We felt it was important to distinguish clearly between the fictional content and the informational and educational content. There are things to

keep in mind when designing sets for an exhibition that are of no concern for movie sets, such as, the circulation of the public, the possibility of damage to elements of the exhibition over several months (in the absence of security) and an audience of children who may be tempted to steal objects. The materials and each piece of furniture was chosen for its solidity. We didn't want to present objects in showcases like in a museum, we had them attached invisibly so as not to diminish the visitor's immersive experiences into the fiction.

**Do you have any anecdotes to share with us, especially concerning your work with the DGSE?**

Every visit to the DGSE was a powerful experience. You enter a place like no other, where you are literally scanned, observed, exposed. But we were always offered a warm welcome in the various services. One day, one of the agent there told me something that touched me very much: "We can't talk with our family about our work. But now I can show them The Bureau and tell them, that's it. They can finally understand what my profession is like".

Another anecdote and this one is quite funny... I was not allowed, of course, to bring a camera or my phone into the DGSE. When the DGSE agents viewed season 1 of The Bureau a few months later, they were so surprised by how we recreated accurately their environment that an internal investigation was launched to find out if there had been a leak!

## Questions to Gilles Cohen, alias Marc Lauré, director of intelligence in Seasons 1 to 4 of *The Bureau*

**What role will Marc Lauré play in the exhibition scenario?**

Marc Lauré is at the heart of the exhibition's narrative. In response to an attempt by a foreign power to steal French nuclear technology, he will have to coordinate the action of the intelligence agencies to avoid a disaster. He has a central role since he accompanies visitors through the exhibition and places them in a familiar environment.

**How did playing Marc Lauré change your perception of intelligence agencies?**

Before playing the character of the colonel in *The Bureau*, I didn't really know how the intelligence services worked. This part allowed me to get past the fantasy surrounding this environment. I had the opportunity to visit the DGSE premises several times. The people I met there were all human, dedicated and patriotic. Now I have a better understanding of the challenges facing the intelligence services in democracies and their obligation to cooperate in order to meet them.

■ ■ ■

## In connection with the exhibition



## Publication for 12- to 14-year olds

### **Espions. Des métiers très secrets**

*Texts by Virginie Aldadjidi and Caroline Pellissier, illustrations by Charles Berbérien. Co-published with TOE-The Oligarchs Editions.*

Step into the shoes of a secret agent and discover the behind-the-scenes work of many intelligence professions.

Taking as a starting point the questions that teenagers ask – Is it dangerous to work as an intelligence agent? Can you tell your spouse that you work for the secret services? Are lie detectors used? Are there a lot of spies? – this book discloses the more complex and less movie-like day-to-day life of these civil servants and military agents.

So is keeping the secret an impossible mission?

**On sale at the ticket counters and boutiques in the Cité des Sciences et de l'Industrie and the Palais de la Découverte, and online / French 48 pages / 9.95 €**

## Special sessions

### ■ All publics

#### **Cryptomath**

Am I the only one to read my emails? Is access to my online accounts secure? How do digital platforms structure their offers based on our choices? Through a historical exploration of cryptography, discover the key principles of encryption, its role in securing personal data, and the place of mathematics and prime numbers in this science.

**For college students ages 12 to 15 / duration: 1 hr**

### ■ School groups

#### **A workshop for deciphering**

What do Julius Caesar, Mary Stuart and Alan Turing have in common? They all used secret codes! Through events involving these historical figures, students will learn the mechanisms of cryptography by working to encrypt and decipher messages.

**For college students ages 12 to 15 / duration: 1 hr**

### Academy of spies

Gilbert Renault, Vladimir Vetrov and Mata Hari: do these names sound familiar? They are great figures of espionage with one thing in common: they all trained at the Academy of Spies!

This prestigious programme trains its participants physically and intellectually for the most perilous missions. Becoming a spy is not easy. Here young participants will have to apply logic, observation, speed and concentration skills while managing their emotions. Many challenges await them before they can count among the elite in the intelligence world!

**Primary school students ages 9 to 11 /  
duration: 1 hr**

## Conferences

### **The Bureau: the genesis**

Éric Rochant, creator, author and producer of the series *The Bureau* talks with Mélanie Benard-Crozat, journalist specializing in security and defence issues.

Moderation: Jean Guisnel, journalist specializing in business security, defence and contemporary intelligence.

**3 March 2020 at 7 pm**

### **Nuclear non-proliferation : agreements and disagreements**

David Bertolotti, Director of Strategic Affairs, Ministry of Europe and Foreign Affairs; Bruno Feignier, Director of the Materials and Non-Proliferation Program, Director of military applications, CEA; Emmanuelle Maître, in charge of research at the Foundation for Strategic Research.

**10 March 2020 at 7 pm**

### **Cyberwars: States Counterattack**

Adeline C., Head of Cyber Service at the General Management internal security (DGSI); Éric Filiol, cryptology expert and computer virology; Julien Nocetti, teacher-researcher, Schools of St Cyr Coetquidan, Rennes, associate researcher at the French Institute for International Relations (Ifri); a cyber-expert from the Intelligence Directorate and Defence Security (DRSD).

Moderation: Jean Guisnel, journalist specializing in business security, defence and contemporary intelligence.

**17 March 2020 at 7 pm**

### **Counter-terrorism: the priority of services intelligence**

Bernard Emié, General manager, DGSE (to be confirmed); Nicolas Lerner, General manager, DGSI; Floran Vadillo, associate researcher at the Montesquieu Research Institute, University of Bordeaux.

Moderation: Guillaume Farde, lecturer at Sciences-Po Paris.

**24 March 2020 at 7 pm**

### **Espionage and democracy: a couple under tension**

Didier Bigo, Professor of International Political Sociology (IPS) at Sciences Po Paris and professor at King's College London; Olivier Chopin, Phd in political science, associate researcher at the Graduate School of Social Sciences (EHESS); Bertrand Warusfel, lawyer, professor of law at the university Paris 8.

Moderation: Jean Guisnel, journalist.

**31 March 2020 at 7 pm**



## \*Glossary

### Quick-change

Technique that involves swiftly changing one's appearance to avoid being detected when shadowing or being shadowed by an individual.

### IMSI-catcher

Device used to intercept mobile phone traffic, capture data from a distance or track the movements of the phone's user.

### Legend

False identity fabricated for an active agent, complete with a new name, background, biography, profession, and so on, down to the slightest detail. Within the DGSE, *The Bureau* is responsible for making up these identities and supporting these agents whose false existence may need to be maintained for years.

### Covert operation

An unofficial operation aimed at producing a diplomatic, political, social, media, economic, or military effect in a foreign state without the official consent of the latter.

### Faraday bag

Metallic shield that blocks radio frequencies, thereby preventing cell phones and GPS devices from connecting to the network.

**After being presented for nine months at the Cité des sciences et de l'industrie, the 'spies' exhibition will go on an international tour.**



## Project team

## Partners

### Universcience

**Laurence Caunézil**, exhibition curator  
**Géraldine Attié**, exhibition co-curator  
**Matthieu Taunay**, museologist

### TOE-The Oligarchs Editions

**A subsidiary of TOG-The Oligarchs Group**

President: **Alex Berger**  
Managing director: **Éric Rochant**  
Project manager: **Julien Vaillant-Ciapparra**  
Business affairs: **Claire Hannebicque**  
Opération Isotope – script: **François de Saint-Exupéry**  
Opération Isotope – original idea: **Alex Berger**  
Set creators: **Patrick Durand, Fanny Stauff**  
Audiovisuals: **Mathieu Spadaro**  
Characters and sets taken from the series *The Bureau* created by Éric Rochant.

©TOP-The Oligarchs Productions -Federation  
Entertainment, an original Canal+ creation.

### Scientific committee

**CNRLT : Pierre de Bousquet de Florian**, prefect,  
coordinator of the French National Centre for  
Counter Terrorism  
**DGSE : Patrick Pailloux**, technical director  
**DGSI : Patrick Guyonneau**, technical director  
**DRM : Général de division François de Lapresle**,  
associate director of the DRM  
**DRSD : Colonel Antoine Pinoteau**, technical  
deputy director  
**DNRED : Romain Djoudi**, secretary general  
**Tracfin : Bruno Dalles**, director  
**SGDSN : Frédéric Journès**, director of technologi-  
cal, strategie, and international affairs  
**CNES : Général Philippe Steininger**, military advisor  
to the president of the CNES  
**CEA : Céline Jurgensen**, strategy director at  
the Directorate of Military Applications  
**ESIEA : Éric Filiol**, expert in cryptology and  
computer virology  
**Musée de l'Armée : Lieutenant-colonel  
Christophe Bertrand**, curator  
**Jean Guisnel**, specialized journalist  
**Philippe Hayez**, magistrate at the Court of Auditors,  
professor of intelligence policy at Sciences-Po Paris

### In co-production with



#### TOE (The Oligarchs Editions)

TOE-The Oligarchs Editions is the publishing subsidiary of TOG-The Oligarchs Group founded by Éric Rochant and Alex Berger in 2008. It manages the subsidiary rights to the TV series *The Bureau* for the producers TOP-The Oligarchs Productions and Federation Entertainment. After several publications, including *Le Dictionnaire de l'espionnage* and *The Bureau décrypté* (co-published with L'Iconoclaste), TOE-The Oligarchs Editions is diversifying and developing a range of creative content, fictional, documentary, educational, artistic or immersive. .

### In partnership with



#### The National Centre for Counter Terrorism (CNRLT)

In June 2017, French President Emmanuel Macron announced the creation of a National Centre for Intelligence and Counter Terrorism (CNRLT) and appointed at its head Pierre de Bousquet de Florian who thereby became Macron's chief adviser on intelligence and counter terrorism. This reform gave the centre enhanced human and legal means and its expanded jurisdiction to counter terrorism was confirmed by creation of National Centre for Counter Terrorism (CNCT) as a unit within the CNRLT. The CNRLT is not an intelligence agency; its mission is strategic. It responds to the dual need to steer a sensitive public policy and to professionalize the advice given to the French president. It coordinates all civilian and military intelligence agencies. It transmits the instructions of the French president to the heads of the intelligence agencies and the ministers responsible for those agencies and ensures their effective implementation



#### General Directorate for External Security (DGSE)

DSGE's mission is to obtain, collect, use, and deliver to senior government officials all foreign intelligence regarding geopolitical and strategic issues, and threats and risks affecting national security (geopolitical intelligence, counter-errorism, cyber defense, counter-proliferation, economic security, and counter-intelligence). DGSE is an integrated secret service with overall remit providing French authorities with impartial assessments, measures and decisions.

A wide diversity of backgrounds and positions make up the nearly 7,000-strong staff representing a real wealth for the Service. The agents operate in compliance with French legislation in a regulated and standardized framework.

DGSE decided to contribute, within the bounds imposed by the requirements of secrecy regarding its operations and capabilities, to the Spies exhibit which aims to explain to visitors the purpose and missions of an intelligence service



#### Directorate for Defence Information and Security (DRSD)

The DRSD, the intelligence agency of the Ministry of the Armies, is dedicated to the security of sensitive installations, equipment, information, and personnel. The DRSD gathers, analyzes and provides counter-intelligence information to senior government authorities on possible threats to national security, defence interests and the nation's scientific and technological potential (representing 4,000 defence companies and 200,000 employees). Terrorism, hacking and computer attacks, economic warfare, extraterritorial legislation of laws, operations of espionage or destabilization, the DRSD detects, identifies and prevents these individual, collective or state threats in France and abroad. The DRSD adapts continually to changing threats. It interacts and coordinates with all intelligence actors and maintains close relations with its foreign counterparts. Its motto is: "Inform to protect".



## Military Intelligence Directorate (DRM)

Founded in 1992, DRM is the armed forces' intelligence service. Operating under the authority of the Chief of Defence, it assists and advises the French high military authorities regarding military intelligence.

Moreover, DRM provides capacity for strategic anticipation and situational assessment to support forces deployed and committed in the different theatres of operations. It also supports the armed forces with accurate intelligence to plan and conduct operations. The complementarity of its units allows it to act on the full spectrum of threats.

DRM, which employs 2,000 regular and reserve personnel as well as civilian agents, operates five specialised centres and a joint intelligence training centre, all contributing to its autonomy of action. In addition, it functionally coordinates the resources of the three services, namely 8,000 men and women. At last, DRM also works in cooperation with the other French and foreign intelligence services.



## General Directorate for Internal Security (DGSI)

The General Directorate for Internal Security (DGSI), created by decree on 30 April 2014, is the leading service in the fight against terrorism. Through its intelligence and legal activities, it contributes on a daily basis to the security of the national territory.

This is its mission of priority, but it is also charged with counter-intelligence and with combating violent extremism and proliferation, and protecting economic assets.

Intelligence gathering, analysis and exploitation is key to enabling the highest authorities to anticipate, prioritize and prevent threats to the country. To this end, DGSI agents with very varied profiles accept to work secretly on exciting missions. In this exhibition, a glimpse is provided into some aspects of the work of DGSI agents, their daily lives and their commitment to protecting their fellow citizens.



## Customs National Intelligence and Investigations Directorate (DNRED)

Attached to the Ministry of Public Accounts and Action, the National Directorate of Intelligence and Customs Investigation (DNRED) operates throughout the country.

It is charged with implementing the policy of intelligence, control and the fight against criminal organisations in the areas within the jurisdiction of the Directorate General of Customs and Excise (drugs, tobacco, weapons, etc.), countering any attack on legal trade that constitutes a threat to public health and safety.

For this purpose, France's customs intelligence service analyses the flows of goods and people, gathers information and implements special investigation techniques.

The DNRED has specific powers under the Customs Code.

DNRED's support of this exhibition is intended to enhance awareness of the work of France's customs intelligence service in protecting French and European citizens.



## France's Financial Intelligence Unit (FIU)

Created in 1990, Tracfin is a national service unit in of the Ministry of Action and Public Accounts, that counts, since 2008, among the six intelligence service in France, known as the first circle.

Tracfin is responsible for combating illegal financial circuits, money laundering and terrorist financing, tax, customs and social security fraud, and the protection of economic assets. Its mission is to gather, analyse, and exploit information to establish the criminal source or destination of financial transactions, working within the framework of the Monetary and Financial Code. The Spies exhibition is the occasion to promote public familiarity with the financial intelligence work fundamental to the work of all intelligence agencies.

## With scientific support from



## French Alternative Energies and Atomic Energy Commission (CEA)

Taking up many social challenges (climate change, health, energy mix, nanosciences and nanotechnologies, the fight against terrorism), the CEA is a major player in research, development and innovation, operating in four areas: low-carbon energies (nuclear and renewable), technological research for industry and fundamental research (life sciences, physics and chemistry), defence and security. In this sense, the CEA contributes to national and international security by supporting, through its expertise in science and technology, the fight against nuclear proliferation and the monitoring of nuclear tests. It has developed expertise in detecting and locating airburst, underground or undersea nuclear tests. It is within this framework that the CEA has chosen to support this project at Universcience.

## In collaboration with



## The National Centre for Space Studies (CNES)

Created in 1961, the CNES is the public institution responsible for shaping and implementing French and European space policy. It designs satellites, puts them into orbit and devises space systems for the future, while promoting the development of new practical everyday services. CNES is at the origin of major space projects, launchers and satellites, which it commissions for industrial manufacture. It surrounds itself with many scientific partners and participates in numerous joint international projects. Represented by the CNES, France is one of the key contributors to the European Space Agency (ESA), which conducts Europe's space policy through its 22 member states. The collaboration between CNES and Universcience aims to bring science and technology to the general public, especially to a young public.

## CANAL+

CANAL+ Group is a leading media company and pay-TV operator. It is also a leading player in free-to-air television with three national channels, C8, CSTAR and CNEWS, and an ads sales agency. CANAL+ Group has a wide international footprint with a presence in Europe, Africa and Asia. CANAL+ Group totals more than 16.2 million subscribers worldwide, including 7.8 million in mainland France. With STUDIO-CANAL, CANAL+ Group is also a European leader in the production, acquisition and distribution of feature films and TV series. CANAL+ Group is wholly-owned by worldwide integrated content, media and communication group, Vivendi

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