

EXPERIENCE OF THE CUSTOMS SERVICE OF UKRAINE IN THE DESCRIPTION OF NUMISMATIC ITEMS

At the end of the first quarter of the XXI century on the east and west coasts of the Atlantic Ocean there is a reassessment of traditional and classical culture. As a result, we have witnessed a «conflict of interest», which, in particular, can be seen in the preservation of cultural values. The task of customs officers of any state is not only to fill the budget with finances, but also to counteract the illegal movement across the border of cultural values and works of art. Officers of the Academy of Customs Service of Ukraine once provided the State Customs Service of Ukraine with plans to describe various types of works of art used by people in uniform when drawing up protocols, but ignored by the Ministry of Culture when filling in scientifically unified passports. The article is devoted to popularizing the attribution and description of sculptures in customs documents on the territory of Ukraine, based on the method of layered description of works of art, which facilitates their further identification, both when crossing the border and in operational actions of the officers Police and Security Service of Ukraine to create documents for search. When it comes to the registration of cultural values, it should be noted that in Ukraine there are still no: first, the only criteria for describing cultural values, which are stored in public and private collections; secondly, despite the forms of registration of cultural values approved by the Ministry of Culture of Ukraine (the so-called scientifically unified passport), their key positions are filled in any form due to which the entered information does not contain useful information, as evidenced by documents labels that are not suitable for practical identification. And this «information» is transferred to scientific monographs and articles, which leaves the interested reader more questions than answers: third, there are not only standards in the system of photo fixation of cultural values, but also the practice of taking photos of artefacts stored in collections, as evidenced by materials of the investigation of thefts in Ukrainian museums and private collections. In order to change this practice, the author offers readers an algorithm for creating a protocol on violation of customs rules (passport), which is based on the method of layer-by-layer description of works of art, he offered the description of a coin as an example.

Key words: numismatics; Customs; registration of cultural values; index of cultural value; basis; smuggling; protocol.

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Introduction Smuggling of works of art and antiques takes “an honorable third place” after the smuggling of weapons and drugs. But in the variety of items that, according to Ukrainian and world legislation, are classified as “cultural values”, there is a problem that complicates their identification and attribution not only by customs officers, but also by law enforcement officers. Until 2012, the Academy of the Customs Service of Ukraine developed description plans for various types of cultural property, which could be used not only to fill out customs violation protocols, but also to create passports for works of art in public and private collections. Unfortunately, communication with colleagues from various departments, one way or another dealing with the search for, detention or exhibiting of cultural property, shows that these methods remained unknown to many, as a result, due to incorrectly executed documents on cultural property detained at the border smuggling cases either “fall apart” in courts or do not even reach them. As a result, the state is deprived of previously detained works of art. Let’s add to this not just a reduction in hours, but the exclusion from the curriculum of the discipline “Fundamentals of art history expertise”, in which the cadets of the customs service brought the work according to this method to automatism. These unfortunate circumstances determined the relevance of the article presented to your attention. Probably, this

work will not be of interest to specialists in the field of special historical sciences, who have their own methods for describing cultural coins. But practitioners involved in their registration (i.e. when creating a passport) both in forensics and at customs will be interested in this article.

The purpose of the work is to popularize the existing method of describing cultural values using the example of numismatic objects, which, being sculptures, have a number of design features that require additional attention (**Litvinov, 2013**).

The analysis made by the author of the literature available in modern conditions shows that the method of layered description of an object has not yet become widespread (**Litvinov, 2021**), since it is easier for authors to indicate the denomination, year of issue and the country that issued the coin, since today there are no uniform norms and criteria for designing coins. For example, the Catalog of Cultural Property Stolen from Ukrainian Museums (**Catalog, 2010**), published in 2010, when describing stolen coins (as well as for other types of cultural property), contains data that does not allow one to identify either a coin in general, or from a variety of similar ones, exactly the one stolen from a specific owner, and not similar to the stolen one (**Catalog, 2010**). We see a similar picture in the protocols for assessing cultural values (**Indutnyy, 2009**). In 2013, the author analyzed this latest work of the State Service for Controlling the Movement of Cultural Property, noting the identified shortcomings in the existing practice of paperwork (**Litvinov, 2013**).

Nevertheless, the situation with paperwork, both for exhibits stored in museums and during the search for stolen artifacts, remains at the level of the 1980s. (**Levit, 1986**). In order not to reflect on this issue, the author again proposes to return to the basic rules for describing coins by writing an article in English, since the university leadership stated in December 2021 that works in English can be used in the educational process. Perhaps it will allow this technique to break through the “information blockade”. But this is not the only problem. Psychologically, the majority of not only our contemporaries, but also colleagues see coins and banknotes only as a means of payment, without thinking about their artistic value. They look at coins and banknotes that are out of use as garbage (**Litvinov, 2017**). But it’s not.

Despite their small size, the coins, which have historical and artistic value, amaze the uninitiated with their prices. I will give just a few examples.

1. American silver dollar “Loose Hair” (1974) was sold from the official IRVINE collection for \$ 7.85 million.

2. A gold double florin (1343), known as “Edward III” of the year, was auctioned by Spink for \$ 6.8 million.

3. Small Silver Dollar (1804) was issued in 1834 especially for the King of Siam (modern Thailand) and was purchased for \$ 4.14 million in 2001.

4. Golden doubloon (1787) is estimated by experts at \$ 2.415 million.

5. The last of 64 issued in honor of the coronation of Emperor Pedro I of Brazil in 1822 was sold at an auction in Chicago for \$ 138,000.

The rise in coin prices is also striking. If the silver ruble of 1825, known as the “Konstantinovsky ruble”, was sold in New York for \$ 550,000, then in 2021 it was bought for \$ 2.6 million.

Difficulties for customs officers lie in the fact that when controlling the movement of numismatic items across the border and when registering them in the protocol of Violation of Customs Rules, the following circumstances must be taken into account.

1. In accordance with the current legislation of Ukraine (**Instruction, 2002**), when issuing a Certificate for the right to export (temporary export), items of faleristics, numismatics, bonistics and philately are not accompanied by photographs, which undoubtedly complicates their identification. But at the same time, it must be remembered that when drawing up a protocol for violation of customs rules, it is necessary to insert large-scale photos of the obverse and reverse and the edge of the described item into it.

2. Domestic and foreign coins made of precious and non-precious metals, made (inclusive) before 1960, are considered cultural value (**Instruction, 2002**).

3. In the event that you are unable to identify the described item as a coin, it falls into the category of decorative household items made of metal and other materials that are of cultural value, if made before 1950 inclusive (**Instruction, 2002**). First of all, this refers to archaeological finds, which, if it was impossible to identify how the coins should have been described, as objects of small plasticity.

4. For unification in determining the index of cultural values under the leadership of O.L. Kalashnikova in 2011 developed a system for coding cultural property. The universality of this system lies in the fact

that it is built from 6 components – three of which are prescribed in national and international legislation. The first position corresponds to the Ukrainian Code of Goods for Foreign Economic Activity (UCGFE), which was created on the basis of the Harmonized System created by the Customs Cooperation Council in 1983. That is why we also used the Iskra code system in our work, developed by employees of the Anti-Smuggling Department State Customs Service of Ukraine and the coding system given in the EEC Regulation No. 116/2009 of December 18, 2008 (**Council Regulation, 2008**), providing them with three more author's positions, which made it possible to create a detailed system for coding cultural values. As a result, we get an Index consisting of six positions:

- The coin is an independent monument – 9705.01.209.0.0.13;
- Coin, independent monument, archaeological find – 9705.01.209.0.1.13;
- Coin fragment – 9705.01.209.1.0.13;
- Coin fragment archaeological find – 9705.01.209.1.1.13.

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But this is not the only problem. Psychologically, the majority of not only our contemporaries, but also colleagues see coins and banknotes only as a means of payment, without thinking about their artistic value. They look at coins and banknotes that are out of use as garbage (**Litvinov, 2017**). But it's not.

For more details on the rules for creating the Index of Cultural Values, you can read the author's works (**Litvinov, 2013; Litvinov, 2013; Litvinov, 2018**).

5. Each coin is three-dimensional, so the protocol indicates the max and min length, width and thickness. Product dimensions are indicated in millimeters. The exception is round-shaped coins in sizes, for which it is enough to indicate the diameter and thickness.

6. When describing a coin, as well as other types of sculpture, it is necessary to indicate its mass in grams. Unless, of course, you are describing a coin similar to the now-famous 1 million Canadian dollar coin of 2007 (the coin is 50 cm in diameter, 3 cm thick, and weighs 100 kg.). The mention of this coin is not accidental, since one of the six coins produced was stolen on March 27, 2017 from the Bode Museum in Germany and is on the wanted list. These dimensions are lost against the background of a 1 million Australian dollar coin (Fig. 2) issued by the Royal Australian Court in 2012 (diameter – 80 cm, thickness – 12 cm, weight 1012 kg, gold 999.9 fineness).

7. Most of the existing coins have a denomination, which makes them easier to identify and distinguish from tokens and medallions. In the case of coins of antiquity and the Middle Ages, if it is impossible to identify objects as a coin, they are described as a medallion. Knowing the basics of the image rules on the obverse and reverse of coins will allow you to distinguish a coin of cultural value from modern souvenirs.

8. Taking into account the circumstances that each state creates coins of various forms and that during registration we must indicate the special features of the product, the author proposes to consider the varieties of the most common forms of coins. It is necessary to specify their type, even if for a number of reasons you are not familiar with numismatics. Among the most common forms are: round, square, rectangular, oval, protein, rod, zoomorphic, irregular geometric, seven-sided, the shape of an eight-petal flower. Other forms are also possible.

9. If it is impossible to determine the composition of the ligature (the alloy that makes up the base of the coin), it is enough to determine that it is a metal and indicate its color.

10. The coin has three sides: obverse (obverse Av), reverse (reverse Rv) and edge (edge). Already from the VI century BC. they were occupied with images that needed to be transferred to the protocol. The obverse is the side on which the most important images (or inscriptions) are depicted, which should glorify state power or the official religion. So, for example, on the obverse of the coins of Ancient Greece and Rome (the times of the republic) and the Bosphorus kingdom, a deity was depicted. For coins of states with a monarchical form of government, the obverse adorns either a portrait (portraits) of the ruler or his monogram. On the obverse of the coins of countries with a republican form of government (this form can also apply to monarchies), the state emblem is predominantly located. But if a coat of arms and a portrait (monogram, genre scene) are simultaneously located on the coin, then in this case the coat of arms is located on the reverse along with information about the denomination.

11. The design of the edge acts as a guarantee against counterfeiting of the coin, therefore it is distinguished by its diversity, which does not always have its own name. Therefore, a photo of the band is placed in the protocol (especially if it is impossible to verbally determine its type).

12. Inscriptions can be placed not only on the obverse and reverse of the coin, but also on its edge. The content of the inscriptions contains information about the country, the name and title of the monarch, the authority that issued the coin, the name of the mint, the name of the person responsible for issuing the coin, the denomination of the coin (value indication) and the date of issue. **The inscriptions are transferred to the protocol in the original language.**

13. Since there is no concept of customs expertise in domestic legislation, when describing the condition of a product, it is necessary, without giving an assessment of the product, to list the presence and nature of damage, stains (indicating their color), the presence (or absence) of all structural elements. If possible, the method of making the coin is also indicated. In addition to the already mentioned casting, craftsmen use one-sided or two-sided embossing.

But in addition to damage, the coin can also contain minted corrections, both lettered and plot-based. Among the coins that can be found on the territory of our country, this detail is most characteristic of “yefimok” – (silver coins of the Moscow kingdom of the 17th century).

14. Specifying the place where the artifact was found can be used by law enforcement officers, representatives of the Ministry of Culture, and private collectors, indicating the place of discovery or purchase of the described artifact.

Conclusions Any research requires conclusions. Taking into account all the above features of the description of numismatic objects, in 2013 the author developed methodological recommendations on this issue (**Litvinov, 2013**), supported by an electronic form of describing this type of cultural value. This form can be presented in the form of a plan, which is presented to your attention on the example of a description of a coin that has cultural and historical value.

1. Type of cultural value: coin “2 КОПѢЙКИ” of 1813. Russian empire.
2. Large-scale photo of cultural value.



3. Index of cultural value in accordance with the Ukrainian Code of Foreign Economic Activity, “Iskra”, EU Regulation No. 116/2009 of December 18, 2008: 9705.1.229.0.0.13.

4. Coin size: diameter 30mm, thickness 2.5 mm.

5. Coin weight: 15.04 g

6. The shape of the coin is round.

7. The material from which the coin is made is yellow-red metal.

8. The nature of the image on the obverse. Relief image of a double-headed eagle spreading its wings. Above the heads of the bird is a large imperial crown. In the left paw, the eagle holds a power, in the right – a scepter. Under the eagle there is an inscription in two lines: “H.M.”, “1813”.

9. The nature of the image on the reverse. In a wreath of laurel (left) and oak (right) branches, there is a relief image of a large imperial crown, under which there is a relief inscription in four lines: “2”, “КОПѢЙ”, “КИ”, “Е. М.” between the 3rd and 4th line is a horizontal line.

10. The nature of the image on the edge: smooth, protrudes above the obverse and reverse.
11. Nature of conservation. The obverse has numerous scuffs and scratches. There are black spots on the branches of the wreath on the reverse.
12. Availability of the Certificate for the right to export – absent.
13. Information from the Certificate for the right to export.
14. The place where it was discovered.

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ДОСВІД МИТНОЇ СЛУЖБИ УКРАЇНИ ПРИ ОПИСІ ПРЕДМЕТІВ НУМІЗМАТИКИ

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Наприкінці першої чверті XXI століття на східному та західному узбережжі Атлантичного океану відбувається переоцінка традиційної та класичної культури. Як наслідок, ми стали свідками «конфлікту інтересів», який, зокрема, простежується в питанні збереження культурних цінностей. Перед офіцерами

митної служби будь якої держави стоїть завдання не тільки наповнювати фінансами бюджет, але і протидіяти незаконному переміщенню через кордон культурних цінностей та творів мистецтва. Викладачі Академії митної служби України в свій час забезпечили Державну митну службу України планами опису різноманітних видів творів мистецтва, які використовуються людьми у погонах при оформленні протоколів, але ігноруються співробітниками Міністерства культури при заповненні науково уніфікованих паспортів. Стаття присвячена популяризації особливостей атрибуції та опису творів скульптури в митній документації на території України, в основі якого метод поширеного опису творів мистецтва, що полегшує їх подальшу ідентифікацію, як при перетині кордону, так і при оперативних діях офіцерів МВС та СБУ при розслідуванні кримінальних злочинів та для створення документів на розшук. Коли мова йде про реєстрацію культурних цінностей, слід відзначити, що на території України і досі відсутні: по-перше, єдині критерії опису культурних цінностей, які зберігаються в державних та приватних колекціях; по-друге, не дивлячись на затверджені Міністерства культури України форм обліку культурних цінностей (так званий науково уніфікований паспорт) їх ключові позиції заповнюються в довільній формі завдяки чому внесені відомості не несуть корисної інформації, що і демонструють документи для розшуку викрадених артефактів, які нагадують музейні етикетки, які не придатні для практичної ідентифікації. І ось ці «данні» переносяться в наукові монографії і статті, що залишає у зацікавленого читача більше питань, ніж відповідей: по-третє, відсутні не тільки стандарти в системі фото фіксації культурних цінностей, але і практики робити фото артефактів, які зберігаються в колекціях, про що свідчать матеріали розслідування крадіжок в українських музеях та приватних колекціях. Щоб змінити цю практику, автор пропонує читачам алгоритм створення протоколу про порушення митних правил (паспорту), який базуються на методі поширеного опису творів мистецтва, запропонував в якості прикладу опис монети.

Ключові слова: нумізMATика; митниця; реєстрація культурних цінностей; індекс культурної цінності; основа; контрабанда; протокол.