

IACM NEWSLETTER

**OFFICIAL JOURNAL OF THE INTERNATIONAL
ASSOCIATION OF CUSTOMS MUSEUMS**

2014

<http://www.customsmuseums.org/>

EDITORIAL

BY THE IACM PRESIDENT



HENRI NIMAX, PRESIDENT OF IACM

Dear colleagues and friends of IACM.

Several months have already passed since we had our Annual Conference and General assembly in the beautiful town of Bordeaux / France. I must admit and I think you all agree that we had an excellent journey, not only due to the excellent wine and food, but also to the interesting program organized by our French colleagues. For me, the meeting was again a great success and brought our association a step further. Elections were foreseen, but as no candidates came up, the old board I the new board for the next three years. Jon, Francis and myself will do our best as usual for the benefit of our association.

We could admire the customs museum of France, located in an historic building near to the Garonne river. We discussed about the counterfeited items in our museums and could see that some members brought counterfeited goods to the conference in order to build up a small exhibition and give explanations on the items. During the general assembly, we managed to create two new working groups, one for the web page and another for the statutes and rules and I'm looking forward to see the first results next year. But also the cultural program had a big point: the visit of the small wine town of St. Emilion well known around the world. The wine tasting in the wine cellar was excellent and will always be well remembered.

Concerning this Annual Report, my wish is that most of our members will send their contribution to our friends in Bordeaux so that this brochure will be a big success.

Now we are looking forward to a new year, and the conference in September in Porto / Portugal. I'm convinced our members are already looking forward to meet each other again near the Atlantic Ocean, but a little bit farther to the South. I'm convinced our portuguese colleagues will surely raise an interesting program with a lot of subjects to discuss without leaving apart the living style of the south with a lot of sun.

I wish you all the best for the coming year, all success in our museums and hope to see each of you in good health in Porto.

Henri Nimax



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COVER

View of the custom's hotel from the quays of the Garonne
(Photograph : Alban Gilbert)



OPENING ADDRESS



JEAN-ROBERT L'HERMITTE,
ADMINISTRATEUR GENERAL DES DOUANES
DIRECTEUR INTERREGIONAL A BORDEAUX
DIRECTEUR DU MUSEE NATIONAL DES DOUANES

Mesdames et messieurs,
Chers Collègues

Ladies and Gentleman
Dear colleagues

Frauen und liebe
Herren Collegen

Señoras y señores
Caros colegas

Hyvät naiset ja herrat
Hyvät kollegat

Dames en heren,
Beste collega's

Senhoras e senhores
Queridos colegas

Dámy a pánové,
Vážení kolegové

Xanımlar və cənablar
Hörmətli həmkarlar

Hölgveim és uraim!
Kedves Kollégák!

Ponios ir ponai
Gerbiami kolegos

Mine damer og herrer
Kjære kolleger

Dámy a páni,
Vážení kolegovia

Cher Henri
Monsieur le Président

Je vous souhaite à tous la bienvenue au Musée National Des Douanes Françaises pour cette 22^{ème} réunion de l'IACM et je forme des vœux pour que nos travaux soient fructueux, chaleureux, utiles à tous et porteurs d'avenir.

I wish you all welcome to the National Museum Of French Customs Service for the 22 th meeting of the IACM and I express the hope that our work will be fruitful, warm, and full of promising for future.

C'est un grand honneur pour moi et pour mon administration de vous accueillir en ces lieux et je voudrais à nouveau présenter mes regrets de n'avoir pas été présent à Bakou, qui a été un très beau meeting.

It is a great honor for me and my administration to welcome you in this place and I would again like to express my regret not to have been present in Baku, which was a very nice meeting.

Durant ces deux jours, nous travaillerons bien sur, Monsieur le Président ! Et puis nous aurons je l'espère quelques bons moments !

Le plaisir d'être ensemble, d'échanger sur nos musées, de parler de nos projets, de rêver à nos futurs meetings.

During these two days, we will work well and hard, Mr. President ! And then we'll hopefully could have some good times, i hope so !

The pleasure of being together, to exchange about our museums, to talk about our plans for future, and to dream of our future meetings of IACM.

Nous aurons bien sur le plaisir d'être dans ce beau musée unique en France, dont les collections comptent plus de 13 000 objets, créé en 1984 dans ce bâtiment construit entre 1735 et 1738 pour la Ferme Générale du Royaume de France.

We will have of course the pleasure to be in this beautiful unique museum in France, whose collections include more than 13,000 artefacts, created in 1984 in this building built between 1735 and 1738 for the General Farm of the Kingdom of France.

Nous prendrons le temps bien sur d'aller à Saint-Emilion, de visiter la ville et de boire quelques verres en honneur de la coopération internationale douanière.

We will take time of course to go to Saint-Emilion, to visit the city and have a few drinks in honor of the International customs cooperation.

So welcome Ladies and Gentlemen,

HAVE GOOD TIMES IN BORDEAUX
AND ALL MY WISH MISTER PRESIDENT FOR OUR MEETING !

BELGIUM



COUNTERFEIT SNEAK INTO THE TINTIN SERIES !

Counterfeit is of course an “hot” item in the work of Customs worldwide. In our museum we have a specific section on the many non-fiscal tasks – in the past and present - of our administration. Counterfeit is an important aspect of this subtheme, although it is not the easiest of subjects to present to the general public. Most people are not aware - or just choose to ignore - the negative impact of the counterfeit industry on the economy and the safety and health problems involved in a number of cases.

Therefore it was a good catch in June 2013 by our colleagues in the Antwerp harbour when they seized a shipment of 1500 vases showing the cover of “the Bleu Lotus” in the world famous Tintin cartoon series. It is a most interesting item for us to use in the museum context as Tintin is a typical Belgian and easily recognizable product and in this case presents us with a clear example of counterfeit fraud. Tintin quite literally peeps out of the vase as he spies on criminals in the album set in China of the 1930’s so that is in itself quite appropriate.

The genuine article is linked to the Hergé/ Moulinsart 2012 copyright. Each item is mainly made in resin and painted entirely by hand. It measures only 17 cm, is presented as a limited edition and costs some € 150. You find the counterfeit ones in a variety of settings, materials and dimensions.

The ones found in Antwerp are a striking 120 cm in height and have no certificate of origin. Contrary to most counterfeit goods who tend to be largely linked to fast passing hypes, merchandising on Tintin has been with us in all its counterfeit forms since the 1990’s.



CZECH REPUBLIC



At the picture you can see a “Distillery Machine” designed to produce an illegal alcohol. This equipment was confiscated by the Czech Customs Authorities while conducting a house search and later used in a court as a hard evidence to support the indictment.

The machine consists of a boiler with copper top/head and a cooling equipment.



FINLAND

CUSTOMS, MUSEUM AND COUNTERFEIT IN FINLAND

- JANNE NOKKI -

Finnish Customs became known in the 1990's for its activity in fighting counterfeits. Since then, counterfeit products have had a special place in the permanent exhibition of the Finnish Customs Museum. The history of counterfeits and Finnish Customs is usually considered having begun in the 1990's with Finland's accession to the EU in 1995 - when the customs criminal investigation started a combat against counterfeit products. However, the history of counterfeit products and trademarks is much longer.

FALSE PRODUCTS AND FALSE SIGNS

Making things appear other than what they are is an essential historical feature in many customs and tax offences. During the great famine of the 1860's, the price of grain rose considerably. This made the price of domestically produced alcohol, the so-called "burnt wine", jump up as well. The situation was further complicated by the fact that, in order to protect domestic production, distilled liquors, had since 1811 been prohibited from importing altogether. Thus it soon became very profitable to dye such products brown and declare them as cheap cognac, the import of which was always legal if the duties were paid. An essential part of the work of the customs officers was to separate these two products, which were sometimes not so different.

In the 19th century, cargoes of different consignors were marked with their own cargo "signs"; stamped numbers, letters or other symbols that signified the legal owners and traders. These signs were important for customs control until the final declaration and taxation of goods in customs houses. Stamping goods by customs was also an efficient method to prove that the goods were legally imported and not smuggled.

By then, the history of trading and manufacturing privileges was already several hundred years



older. In the 19th century, industrialization also brought forward the legislation on patents and industrial rights. The first Finnish decree of patent rights was issued in 1876 and followed in 1889 by "a decree on the protection of goods stamps". The latter stipulated that "goods stamps" were to be put either on the item itself or on its wrappings. Also foreign goods stamps could and had to be registered in Finland. Illegal use of a goods stamp registered in Finland was criminalized, and importing products with false stamps was also prohibited without the authorization of its legal owner. Such goods were to be confiscated and the importers punished for a customs offence "as is decreed about illegal import of goods".

The protection of trademarks developed during 1920's and 30's further when customs was put in charge of controlling the import of registered trademarks for those who had the official privilege of importing and selling them. After the World War II, when Finland signed several free trade treaties, a new genre of customs offences emerged: faked country of origin in order to get a preferential customs treatment. New national legislation on immaterial rights emerged in the early 1960's, when the General agreement on Tariffs and Trade (GATT) had been signed and amended.

NEW ROUTES AND GLOBAL MEASURES

Modern-type counterfeiting arrived by the late 1980's when manufacturing or copying technologies had become cheaper and easier while design and marketing costs made ever larger share of the price of a product. Counterfeited items were sometimes sold in Finnish discount stores. Counterfeiting was recognized as a global problem in GATT and the CCC (Customs Co-operation Council). Most important of all was the international TRIPS convention and the international system of trademark registration.

For Finland, participating in the European integration also meant participating in the GATT Uruguay round and the WTO. Counterfeits were largely excluded from the domestic retail market. Small numbers of cheap counterfeited products were, however, purchased by tourists travelling further away from home.

In the 1990's, trade relations with the former Soviet Union became more diversified. Counterfeits

DIFFERENT PROBLEMS WITH COUNTERFEITS

It seemed that serious problems were caused for customs enforcement by the ruling of the European Court of Justice in December 2012. When there was no evidence that the goods under transiting or warehousing procedure in the EU were about to return to the community area, there were no legal grounds to seize them. For this reason, in 2013 Finnish Customs had to abstain from seizing counterfeit products, which meant that there were a lot fewer seizures than before, when Customs so far had seized all counterfeit cargo despite its destination. All counterfeit items destined for the Finnish or the EU market could still be confiscated.

In the 21st century, the counterfeiting technologies advanced fast, due to which the counterfeit products are no longer identified by most consumers, because the price can also be close to the authentic product. This increased health risks and other hazards. Internet merchandising has brought new challenges to customs work, especially with regard to drugs and medicines. In 2014, the decree of 2003 was replaced by a new

were suddenly sold to Finnish people just across the border. By their integration process, the Baltic countries excluded counterfeits from their markets. During the 1990's Finland became an important transit country to Russia. This had an effect on the counterfeit flows, and Asian-made counterfeit products began to make their way to the growing Russian market via the Finnish territory.

After joining the EU in 1995, the directive of trademark rights and the decree of counterfeits started to be applied in Finland as well. The first cases dealing with immaterial property rights were taken to court by Finnish Customs in 1995. In 1998, as many as 130 consignments were seized as counterfeits. Largely due to the activity of Finnish Customs, a new national law was issued in 2000, and this was also applied to the transit of goods. The new EU decree was also applied in national legislation in 2003.

one concerning customs control of industrial and intellectual property rights.

Due to space limitations, the Finnish Customs Museum is unable to display as many counterfeit products as it wishes. The museum has one small display and a window-pane where seized items are exhibited. These have to be updated regularly so that the visitors see that the work has not stopped. In addition, fake cigarette cartons and alcohol bottles are displayed in the section of the history of customs offences.

The requirement to have a permission of the trademark owners to display items causes a small problem for the museum. Some trademark owners give their support to displaying these items whereas others are strongly against it. The products that do not bear the authentic name or only have a limited resemblance to the original product can be put on display without problems. Museum visitors pay a lot of interest to all these items.

FRANCE

COUNTERFEITED GOODS AT THE FRENCH CUSTOM'S NATIONAL MUSEUM

Although French Customs museum is mainly a history museum, contemporary missions of customs are nevertheless presented at the end of the visit. Fighting on drugs and smuggling, protecting endangered species and cultural heritage, and of course fighting counterfeiting, are exhibited through striking seizures. However, the theme of counterfeiting has its own particularities which the museum tends to explain.

The public usually thinks it is a very recent phenomenon, expanding mostly by the second half of the twentieth century. But what people usually don't know is that counterfeiting existed already during the Antiquity : counterfeited manufacturers seals were discovered on ancient ceramics (Roman amphora). As soon as brands were created, counterfeited goods appeared, as there was an economic incentive to make easy profit. The invention of the printing press by Gutenberg in 1445 led to a new form of counterfeiting, thanks to an easy process to duplicate an original creation. This led to official regulations in Europe : creation of professionals leagues, legislative action to protect design, patents and copyright. An edict imposed by Charles Quint in 1544 condemned any brand counterfeiter to have his wrist cut off, as did those who coined forged money ! The legal framework really developed during the 18th century, and right after the French Revolution in 1791, a law protecting inventions is voted. In 1845, a moral right on inventions is established, it is permanent and inalienable. Nowadays, the legal reference is the Intellectual Property Code dating from 1992 and regularly updated.



The collections displayed to illustrate the topic of counterfeiting in the museum are diverse : classic luxury products such as leather goods and watches, but also artworks or false gold ingots. These items are an excellent support to provoke a reflection about what is a copy, how to define it, where to limit artistic interpretation and still protect the authors,... The success of the showcase dedicated to counterfeiting and the many questions of the visitors, confirm the high interest of the public on this topic and the importance of the action of our administration.

In November 2014, a national operation of destruction of counterfeited goods seized by the customs was organised throughout the country. More than a million items were destroyed. This operation had a very large echo in the media in order to increase public awareness on that threat.



GERMANY

COUNTERFEIT GOODS

Almost everyone has already gained own experiences with counterfeit goods, for example on a bazar during holidays, in shops for tourists or in the Internet. Many visitors are very surprised above what kinds of goods are faked actually and the amount of counterfeit goods worldwide.

The typical questions are: "Am I allowed buying faked shirts?", "What is the most often counterfeit good", "Do I risk a penalty by the customs administration, if I wear faked clothes?" The variety of questions shows that the visitors of the museum are dealing with the subject in depth and are very interested in the customs work. Especially young people are attracted to the section of counterfeit goods. With this educational work during a guided tour, the museum staff can make a good and important contribution to recruit the next generation of customs officers.

The permanent exhibition of the German Customs Museum has been completely revamped in the last year. In general the section of counterfeit goods should be updated every two years because of the constant change in this field. Modern and technical items as well as electronic machines like a brake or a motor saw are exhibited to clarify the risks of counterfeit goods.



The number of counterfeit goods increases significantly every year. In the Port of Hamburg 106 containers with faked sneakers have been detected by customs administration in 2006. A picture of this seizure is presented at the exhibition.

How do seized objects come to the museum ? The museum staff contacts the main customs offices and asks for the release of counterfeit goods after the discharge of legal procedure. Then they are registered in the museums inventory. In general an approval of the rights holders is needed before the objects are presented to the public for the permanent exhibition. One of the new acquisitions of the museum is the "Champions League Cup" of 2014.

HUNGARY

COUNTERFEITS AND THE CUSTOMS AND TAX HISTORY - MUSEUM OF HUNGARY



In Hungary, even though in the permanent exhibition of Customs and Tax History Museum counterfeits are not displayed, in its collection they are in force. They are presented in temporary exhibitions and other occasions, for example in the Exhibition of New Accessions which opens every year in March.

The seizing of counterfeits is fulfilled by the legally authorised NTCA organs; they give the Museum the opportunity to take the interesting items over with purpose of education, research and exhibiting. Items arrive the most frequently from the Budapest

Ferenc Liszt International Airport and from custom-houses but sometimes controlling markets and shops augments the Museum's collection as well. These seized goods are mainly articles of clothing and other fashion wears but electronic items are quite frequent too.

In the 2014 Exhibition of New Accessions counterfeits constituted the biggest group of objects. The visitors could inspect chiefly fashion items like the replicas of a pair of Giuseppe Zanotti shoes, a pair of Ray Ban sunglasses, a Michael Kors watch and FREY Wille jewellery. These were supplemented by some oddities like 1440 kg „Kamagra” tagged potency tablet from India and Chinese building bricks with „Lego” label on them.



A major program on which only counterfeits were starring took place in 2008: the Museum joined the Museums' Night with the title „No Kamu” (it is Hungarian slang for fake). The event was a great success. By interactive demonstrations experts enlightened the guests of which the Museum's team learned a lot too. This knowledge is being refreshed year by year during the preparations for the presentation of new accessions.

Beyond displaying objects the Museum also emphasizes awareness: it tries to inform visitors about the dangers of buying counterfeits and about the ways how to recognize them easier. By the exhibited items common mistakes can be excellently demonstrated which forgers usually leave out of consideration. For the next year's exhibition the Museum has collected 25 counterfeits so far. Among them we could mention – as it can be seen on the attached pictures – a BEATS BY DR. DRE labelled loudspeaker; a replica of a Louis Vuitton handbag and an ignition key for a BMW car.



LITHUANIA

The samples of goods infringing intellectual property rights are exhibited in the hall of the Lithuanian Customs Museum, displaying the Lithuanian Customs fight against smuggling. This exposition hall has been made in a sea container, brought to the Museum specifically for this purpose.

It may seem at first glance that the samples of counterfeit famous trademarks are displayed here very chaotically and a bit carelessly. And this is true, since we wanted to create this way the scene of a city marketplace and to strengthen the impression of the worthlessness of the goods.

Since the exhibits are not of high value and there are lots of them at the Museum, we open a showcase displaying the exhibits and allow visitors to touch the goods or even to try fragrances. This entertainment is usually most popular among girls, despite the fact that some of them rush to wash hands after testing the counterfeit fragrances. We hope that this experience will make them think twice before buying doubtful quality products.

The Lithuanian Customs Museum constantly lends the samples of the counterfeits to its colleagues, who introduce customs activities at exhibitions and public events in the different regions of our country.

During these exhibitions, customs officers familiarise with the fight against illegal trade as one of activity areas, and, by demonstrating the samples of counterfeits, explain damage made by counterfeit goods to the domestic market and legal trade.



LUXEMBOURG

THE LUXEMBOURG CUSTOMS AND COUNTERFEITED ITEMS

The museum is deeply involved in counterfeited items. There is an agreement between the museum and the responsible customs officers, mainly at the airport that of all seizures done on counterfeited goods, samples are given to the museum so that the museum is always in possession of the new trends in counterfeits. That's very important as the museum has three major functions concerning counterfeited goods.

First: there is a permanent exhibition on counterfeited goods in the museum itself so that the visitors can be informed about the problems and the danger if they import too much counterfeited goods from their holidays. This showcase is always very popular and a lot of questions concerning these goods are raised during the visit.



Second : when the customs administration is asked for an exhibition in school, one officer is going to give the explanations and the museum is providing him with items so that he can make his presentation lively and always on the new trend.

Third : when the customs administration or the museum is asked for a temporary exhibition in shopping malls, the museum is ready to lent items, to organize the exhibition and if needed to look for customs officers staying with the exhibition in order to give explanations to the visitors.

Such exhibitions have been done several times during the last years and help also give another view of customs work to the public.



PORTUGAL

THE HOUSE OF COMMUNICATION - PORTO

Why do people queue in the Louvre to watch da Vinci's Mona Lisa ? Why do museums spend money to present the original object when they could produce a copy for less ? Because museums deal with the original objects, it's part of their mission, a tacit agreement with their public.

And how do copies become a museum object then ? In fact, they tell us an important part of History, such as the fight customs have been dealing with for a long time. So they play a relevant role in museum communication to the public. And communication is a fundamental part of the Museum work as well as a challenge for everyday's action.

Historically, Porto was a city of trade, deeply involved in the phenomenon of exchange, a meeting place for different peoples. And so it got to be a place that encapsulated the experiences and lessons lived and learnt during daily life at sea. Every time a ship was harbouring the harbour became a place of exchanging world news, ideas and ideals...

The Customs House of Porto was thus, itself, a House of Communication, a place of links: trade connections, transport development, but also cultural, social and political connections - communication. An open door to the world, connecting people in a "world wide web". And the paths of communication, we all know, have always been open and challenging. So are our museums.



SWITZERLAND

STOP PIRACY : SWISS ANTI-COUNTERFEITING PLATFORM

- MARIA MOSER-MENNA -

A global economic loss amounting to several hundred billion francs and the destruction of jobs – this is the damage caused by counterfeiting. STOP PIRACY, the Swiss anti-counterfeiting and anti-piracy platform, has all the information on how to recognise counterfeits.

By Maria Moser-Menna, Head of the Swiss Customs Museum

It is estimated that one in four Western Europeans buys counterfeits because they are so cheap or because of the prestige factor of certain brand-name products. Many are unaware of the consequences that purchasing these products can have. In the health area, for instance, anyone who buys counterfeit medication is at risk of damaging their health. But people do not always realize that they are buying counterfeits. Often, they unwittingly buy counterfeits, thinking they have picked up a bargain.

What exactly are counterfeit products? «Counterfeits aim to imitate the appearance of the original. Brands, designs, indications of source and inventions are counterfeited,» says STOP PIRACY. Purchasing counterfeited products supports criminals who do not care about labour conditions and safety standards. Counterfeiters also do not invest in research and development; they simply steal. This is to the detriment of the entire economy, it destroys jobs and hinders innovation and investment. Finally, the quality of counterfeits is usually inferior, as counterfeiters try to produce as cheaply as possible and do not comply with safety or health standards.

SAFETY RISKS

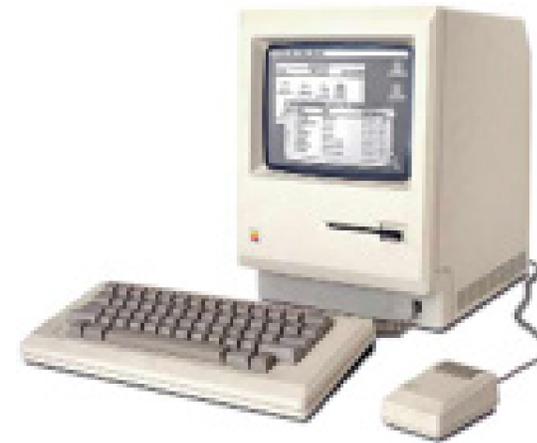
Counterfeits are particularly risky in certain areas. In the case of counterfeit medicines, you never know what substances the products contain or in what hygiene conditions they were produced. Similarly, counterfeit car parts represent a safety risk if, for example, the brakes fail, the tyres blow out or the rims fall apart. Children's toys could contain banned or harmful chemicals, and so too could counterfeit cosmetics or foodstuffs.

TIPS FOR RECOGNISING COUNTERFEITS

How can consumers tell if a product is a counterfeit? «One of the key features is the price. If it is conspicuously lower than the price of the original, caution is required. However, a high price alone is no guarantee of the authenticity of the product,» explains STOP PIRACY. The place of purchase is also important. Original brand-name products would hardly ever be sold on beaches or market stalls. STOP PIRACY recommends that you «purchase only in corresponding specialist shops and if necessary check with the original manufacturer if the seller is indeed an official stockist». Other indications include defective packaging, guarantee cards, certificates or instructions. Missing documentation or spelling mistakes are also a clear indication of a counterfeit product.

UNITED STATES

IPR ENFORCEMENT - APPLE COMPUTER CASE



In 1983 a U. S. Customs Agent goes undercover to purchase counterfeit Macintosh computers.

December 1983, Customs seizes 15 cartons of knockoff computers and parts. Subsequently, two individuals and two companies were charged with fraud and violations of the Trademark and Copyright laws. After a 4 month trial in which several Customs Officers testified both individuals and both companies were found guilty. Subsequent courts verified the procedures Customs has put in place to protect the “HIGH-TECH” industry and other IPR items.

In Fiscal Year 2013, Customs made 24361 IPR seizures of Copyright and Trademark items have a retail value of \$1.74 Billion.

IMPRESSIONS

22^D ANNUAL CONFERENCE OF IACM
BORDEAUX - FRANCE, 24TH TO 26TH OF SEPT. 2014



PROGRAM

DELEGATES AND GUESTS OF IACM 2014



INTERNATIONAL ASSOCIATION OF CUSTOMS / TAX
MUSEUMS, IACM

22^d Annual Conference and General Assembly of the IACM
Bordeaux 24th to 26th of September 2014

PROGRAM

Theme of meeting : Counterfeit goods

Time	Activity	Venue
Wednesday 24th September 2014		
2:00 pm	Booking at hotel	Hotel
4:00	MND staff welcome	Hotel
4:30	Meet at hotel foyer	Transfer from hotel to MND
5:00	Visit museum and temporary exhibition	MND
6:00	Welcome speeches by Henri NIMAX, President IACM and Jean-Roald L'HERMITTE, MND director	MND
7:00	Buffet	MND
9:00	Depart MND	Transfer from MND to hotel
Thursday 25th September 2014		
9:00	General assembly (only members) : Verbal report by <ul style="list-style-type: none"> ▪ President ▪ Treasurer and auditor Discussion about reports Elections	Directions training room Mezzanine floor 1 Quai de la Douane
11:00	Break	
11:30	Verbal reports <ul style="list-style-type: none"> ▪ ICOM annual conference ▪ WCO exhibit 2013 ▪ Workshops ▪ Future conferences Discussion about reports	
1:00 pm	Lunch	Restaurant La Table d'Arrieta, 43 Rue Saint-Rémi, 33000 Bordeaux, Tel : 05 56 81 74 30
2:30	Depart for excursion	By bus
3:30	Arrival – Guided Tour of City	St Emilion
4:30	Wine tasting	Manoir Galhaud
5:30 – 6:30	Return travel to Bordeaux	By bus
6:30	Arrival Bordeaux	Free time – change for dinner
8:00 – 10:00	Formal dinner	Restaurant Le Fils du Boucher 34 Rue du Pont de la Mousque, 33000 Bordeaux Tel : 05 57 83 07 67
Friday 26th September 2014		
9:30 am	Presentations by members	Directions training room Mezzanine floor 1 Quai de la Douane
11:00	Break	
11:30	Presentations by members Questions and open discussion	
12:30	End of conference	
13:00	Lunch	Restaurant La Remise, 19 Rue des Faussets, 33000 Bordeaux Tel : 05 56 48 20 01



FUTURE CONFERENCE IN PORTO

The 23^d IACM Conference and the General Assembly will be held from 16th to 18th September 2015, in the Museu dos Transportes e Comunicações (Museum of Transport and Communications).

This year's theme will be *What do we do on special events to attract visitors.*

Being one of Europe's oldest tourist destinations, Porto was awarded as *European Best Destination 2014*. Located along the Douro River bank and the sea shore, Porto has unique features that make the city so special and worthwhile visiting.

Edifício da Alfândega, where the Conference will take place, is located just on the right side of the river, along the sea shore and in the middle of Porto's historical centre - World Cultural Heritage since 1999. Port Wine, open-air leisure spaces and cultural life are just some of the reasons to visit us. It is an excellent opportunity to enjoy all that this magnificent city and its surrounds have to offer.

Museu dos Transportes e Comunicações

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janne.nokki@tulli.fi

FRANCE

National Custom's Museum
RENATA PSTRAG & JEAN-ROALD L'HERMITTE
1 Quai de la douane
CS 31472
33064 Bordeaux cedex
contact@musee-douanes.fr
www.musee-douanes.fr

GERMANY

Deutsches Zollmuseum
CHRISTIAN SCHAADÉ & SUSANNE MEHRKÜHLER
Alter Wandrahm 16
D-20457 Hamburg
museum@zoll.de
www.museum.zoll.de

HUNGARY

Vám-es-Pézügyor Museum
AGNES ONDY
Mátyás u.16
H-1093 Budapest
muzeum@nav.gov.hu
www.nav.gov.hu

ICELAND

Icelandic Customs Museum
Tollstjoranum i Reykjavik
Tollhusinu
Tryggvagotu 19
150 Reykjavik

IRELAND

Office of the Revenue Commissioners
C.PRINGLE
Dublin Castle
Irl-Dublin2
cpringle@revenue.ie

ITALY

Museo Storico Della Guardia Finanzia
SEVERINO GERARDO
Piazza Mariano Armellini 20
I-00162 Roma
museostoricogdf@gdf.it
Severino.Gerardo@gdf.it

LITHUANIA

INDRE RAMANAVICIENE
Chief Inspector Communication
A.Jaksto str 1/25
LT-01105 Vilnius
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LUXEMBOURG

JEAN-PIERRE REUTER & HENRI NIMAX
51 rue Hiel
L-5485 Wormeldange-Haut Luxembourg
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henri.nimax@do.etat.lu
www.do.etat.lu/musee.htm

MALTA

Malta Customs Museum
EMMANUEL MAGRO-CONTI
Customs House Valletta CMR 02
emm.magro-conti@gov.mt

NETHERLANDS

Tax&Custom Museum
FRANS FOX
WIM VAN ES
ANNE-MARIEKE VAN SCHAİK
Parklaan 14-16
NL-3016 BB Rotterdam
fox@bdmuseum.nl
vanes@bdmuseum.nl
Vanschaik@BDMuseum.nl
www.bdmuseum.nl

NEW ZEALAND

New Zealand Customs Service
AARON HAILWOOD
PO Box 29
Auckland

NORWAY

Norwegian Customs Museum
JON AGUST EGGERTSSON
Tollbugata 1A PO 8122 Dep
N-0032 Oslo
jon.agust.eggertsson@toll.no
museum@toll.no
www.toll.no

PORTUGAL

Associação para o Museu dos Transportes e Comunicações
SUZANA FARO
Rua Nova da Alfândega 5
Edifício da Alfândega
P-4050-430 Porto
museum@amtc.pt
www.amtc.pt
museustransportescomunicacoes.blogspot.com/

SLOVAK REPUBLIC

The Slovak Customs Museum Bratislava Old Bridge Slovak Republic
PETER FABIAN
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SK-815 11 Bratislava
marcel.sustiak@financnasprava.sk
msustiak@colnictvo.sk
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SWEDEN

Tullmuseet
Alströmsgatan 39
Box 12854
S-11298 Stockholm
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SWITZERLAND

Museum of the Customs Service
MARIA MOSER-MENA
Monbijoustrasse 40
CH-3003 Bern
maria.moser@ezv.admin.ch
www.ezv.admin.ch

UNITED KINGDOM

HM Customs & Excise National Museum
KAREN BRADBURY
Merseyside Maritime Museum
Albert Dock
UK-L3 4AQ Liverpool
customsandexcise@liverpoolmuseums.org.uk
http://www.liverpoolmuseums.org.uk/maritime/collections/seized/

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