

MintWorld Compendium

The finest source of comprehensive information focused on all topics connected with coin production
ESTABLISHED 2012

HIGHLIGHTS

Money Museums today

Scenography

Corporate Museums

Innovative Exhibitions

Money and Money Museums –
The Utrecht case

The Future of Money Museums

CONTENT

- 3 A museum is a museum is a museum
Ursula Kampmann
- 4 Museums initiated by a Central Bank or a Mint – Useful Tool or Decoration?
- 6 Four Continents – Five Museums. Strolling around the world in some revealing [interviews](#)
- 12 The Best Central Bank and Mint Museums for Visitors
Howard M. Berlin
- 15 Diving into foreign worlds: scenography
Björn Schöpe
- 18 Scenography and Numismatics: [Interview](#) with Scenographer Prof Eberhard Schlag
- 20 Corporate Museums – a book launch
Ursula Kampmann
- 22 Oral History – the element of orality in the museum
Björn Schöpe
- 23 Loot, Lolly and Lucre: a hands-on exhibition
Claudia Lorenz & Stefan Ostermeyer
- 25 Il Vero e il Falso – a Successful Exhibition ‘Made in Italy’
Umberto Moruzzi
- 27 New questions about an old topic – the people of Zurich and their money
Ursula Kampmann
- 28 Money and Money Museums – The sad story about the Utrecht Money Museum
Christel Schollardt
- 30 ICOMON – International Committee of Money and Banking Museums
Reiner Cunz

EDITORIAL

Museums – A Burden or an Opportunity?

Why should a mint actually burden itself with a museum? It takes money, time and commitment. Not to mention the visitors, who disrupt regular working operations. Museums certainly do not belong to the core business of a mint. And yet a number of mints have a small museum and are proud of the fact.

It is understandable at a central bank. Central banks have an educational mandate. They must communicate to the population at large why their money is safe and what a central bank actually does to that end. Especially in times of financial crisis, referring to several decades of successful fiscal policy is an argument that can help solicit trust. As a result, some central banks commit vast sums of money and the newest technology to create fantastic money museums.

But there are naturally sceptics who point to the fact that they do not need to establish their own museum because there is already a national Coin Collection with whom they work together wonderfully. That is where every die and every design ends up when they are no longer used in the mint. And that is where the educational mandate is also outsourced. But one overlooks thereby the fact that in doing so, one's own history is entrusted to a non-specialist institution that is under ever increasing financial pressure.

That is because national governments are always seeking to make savings where it comes to culture. Museums are certainly not granted priority in budget plans. And mint museums often lack a strong lobby. At the same time, it is thought-provoking that large, well-known brands are building their own museums with the aid of huge resources:

The ‘Soup Bowl’ of the BMW Museum has become a Munich landmark. The archetype of a corporate museum, Disneyland was so successful that they duplicated it not only in Florida but also in Europe. Whether Legoland or Universal Studio, the Baseball Hall of Fame or the FC Bayern Museum, all these museums are centrally involved in the positioning of a brand. Consumer worlds, the like of which the traditional museum can only dream of, are built here at great expense using cutting-edge scenography.

And that, perhaps, is the point of the matter. Perhaps, in the discussion surrounding museums, we have lost track of a greater vision. Because a working mint or central bank museum is more than a room with a few beautifully decorated display cabinets. A museum



should be a part of the – let's say it, modern – overall concept of brand profiling.

No private company has succeeded in producing an object that is even half as durable, half as prevalent, half as well-known as a coin or a banknote. No other object is associated with a comparable range of feelings. A successful money museum manages to make the visitor proud that he is part of a millennia-long history in which man has exchanged coins. A money museum serves to strengthen national identity because nothing unites a nation more than the currency it has in common. However, to become a successful museum in this sense, it takes new methods, new approaches, and a new formulation of the questions.

This MintWorld Compendium, therefore, aims only to get you thinking. We have looked at successful models, but also at projects that have failed. We report on scenography and oral history, on new concepts with regard to knowledge transfer, co-operative work and content.

That is because a well-planned museum is not dispensable but is, rather, an important link in a well-thought-out marketing chain. One might thereby tempt a potential collector into buying the newest commemorative coins. But the really important matter is this: to make the visitor's relationship with cash an emotionally-charged affair.

And that would be the most important step in guaranteeing the continued use of coins and banknotes, and even the continued existence of many mints.

Ursula Kampmann

Editor of MintWorld and MintWorld Compendium

Title photo: The Coin Collection of the Kunsthistorisches Museum in Vienna, founded in 1547.

A museum is a museum is a museum

The Classic Coin Collection



The Coin Collection of the Kunsthistorisches Museum in Vienna.

The Classic Money Museum



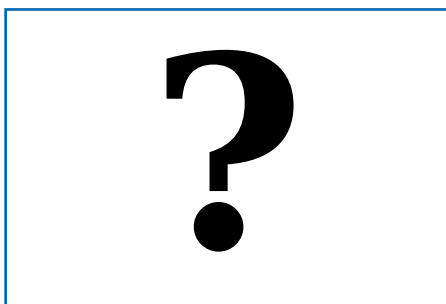
MoneyMuseum in Zurich.

Museum of Minting Technology



Hall Mint / Burg Hasegg.

Mint Museum



What can you exhibit in a money museum? Coins, banknotes, credit cards. Is that it? Maybe a few pictures and maps to go with them? But that's surely about it. Whoever thinks like that has failed to understand that the museum of a central bank has nothing to do with a traditional coin collection and that the museum of a mint can have a completely different focus.

Text Ursula Kampmann

A good exhibition entertains its visitors and tells them something they never knew before that will stay with them. Which message the exhibition organiser chooses to convey to the visitors depends first and foremost on what the museum's aims are; and the aims are dependent on the context in which the exhibition is placed.

The Classic Coin Collection

Coins have been collected since the beginning of the Renaissance – and the motivation behind the classic coin collection has hardly changed since those days. The aim is to make world history accessible to visitors in miniature format. Classic display cabinets in which coins are displayed side-by-side are best suited to this end. The material is well-known, the method limited. The classic coin collection has a loyal following, usually no longer young, who often collect coins themselves.

The Classic Money Museum

A money museum has nothing to do with a coin collection. It may be that coins and other numismatic objects are exhibited in a money museum but the focus thereby is on the function of money, on its social and economic aspects. Ideally, cutting-edge media and scenography is used to bring this to the fore. The aim is to illustrate the broad connections of the international financial system. Due to the complexity of the topic, any sense of fun tends to fall by the wayside. Perhaps that is why school classes are amongst the main visitors of money museums.

At the centre of such a museum stand the educational mandate and the attempt to explain to the average citizen how and why money works. That is why

classic money museums are mostly operated by central banks.

Museum of Minting Technology

Then there are of course the museums for the history of technology which take technical advancements in coin production as their theme. The exhibition organiser has an easy job here because large machines always impress, especially if they still move and make a din. Technical museums are all the rage and cater for a broad audience. Not for nothing is the Hall Mint at the Burg Hasegg one of the most popular museums in the Tyrol.

Mint Museum

It is very difficult to create a good mint museum because there is (still) no tried and tested concept. Most mint museums are a mixture of elements from the coin collection, the museum of minting technology, and the money museum, with the institution's own history taking centre stage. It is difficult to develop a clear structure with an intelligible message. This is because the museum should not only attract as many visitors as possible but should also form an emotional bond that converts them into loyal users of cash and enthusiastic collectors.

Museums initiated by a Central Bank or a Mint – Useful Tool or Decoration?

There is many a good reason for having an own museum. But there are also many arguments against it. We have asked some practitioners for their opinion. Here are their statements.

Many mints are proud of their museum documenting the glorious past. Many central banks think their museum to be a very useful educational tool. Others perceive a museum as an unnecessary waste of money and time. And there is good reason for both opinions. We have asked some mints and central banks the following question: Why do you think a mint or a central bank needs a museum of its own (or not) and if you consider this a useful thing (or not), why?

The Royal Australian Mint

The museum aspect of the Royal Australian Mint supports the care of Australia's National Coin Collection, and enables public access to and understanding of the collection.

Through the collection the Mint is able to interpret Australia's history from a numismatic perspective, as well as presenting a more focused and specific numismatic history.

The museum display also allows the public to view the coin production facilities and operations. This makes the museum an important tourism visitor and educational attraction.

The operations of the museum support the numismatic arm of the Mint, both attracting and informing people in the history and attraction of coin production and collecting.

Ms Imelda Dover, Tourism and Gallery Manager

The Austrian Mint

There are two money museums in Vienna:

1. In the Kunsthistorisches Museum you'll find the Coin Collection, which has its origins in the imperial collection.
2. In the Oesterreichische Nationalbank you'll find the Money Museum.

From 1997 until 2010 there was an exhibition room next to the Coin Shop at the Austrian Mint. It was here that I and colleagues from the marketing department organized 27 exhibitions on historical topics as supplementary and background information to our mint programmes. At first we had three exhibitions a year, each lasting around 3 months. From 1999 onwards there were only two every year, each lasting 5 months. 5000 visitors visited each exhibition on average.

For a mint there are fundamentally two possible types of museums. The first is a museum which tells the history of money (and especially of coins). The second would be a museum which tells the history of the institution and the art of minting. The Austrian Mint's historical exhibitions were unusual for a mint.

Not every mint can house or even afford a museum. However, establishing such a museum has great advantages, especially in places where it is not possible to put on public tours. The museum makes the world of coins and the art of minting accessible to collectors and to the general public.

A museum should, however, only be the centrepiece of an education and information programme.

Mr Kerry Tattersall, former marketing and sales director

The Mint of Finland

Mint of Finland is one of the largest producers of circulation and collector coins in Europe. Its business is to design, market and produce circulation coins, commemorative and collector coins and coin blanks. The company is owned by the Finnish state, and is a market-based independent company.

Mint of Finland doesn't have a money museum of its own, because the company's focus is in manufacturing coins in a market-driven manner. In Finland, preserv-

ing Finnish money history is taken care of by two specialized institutions: The Bank of Finland Museum, that exhibits the monetary system, and The Coin Cabinet, that exhibits coins, medals and notes. We in Mint of Finland want to provide as much information as we can about the collector coins that are manufactured by us on our website. We also deliver samples of all our collector coins to the Coin Cabinet.

We think that for Central Banks, exhibitions and for example open lectures are a good way to showcase their everyday operations and to familiarize people to how Central Banks affects our everyday lives.
Ms Henna Karjalainen, Communications Director

Japan Mint

The Mint Museum in Japan Mint opened in 1969 for the purpose of introducing the Japan Mint's activities as well as the rare collections of coins and etc., which are owned by Japan Mint, to the public. We position our Mint Museum as a facility to provide the public with necessary information to maintain their confidence in coinage in Japan.

Mr Mitsuo Iwasaki, Director of the Mint Museum

Magyar Pénzverő, Hungary

In Hungary, the most important numismatic collection is to be found at the Coins Repository of the Hungarian National Museum. Beside this collection, the Magyar Nemzeti Bank, central bank of Hungary opened a Visitor Centre in 2004, the aim of which is to present the history of money and its stages of development through Hungarian historical coins and banknotes, the social role of the money and the related tasks of the central bank in a complex way. It also incorporates an exhibition of modern collector coins issued by the Magyar Nemzeti Bank. Further non presented at the exhibition numismatic collection is available for researches with

preliminary permitting obligation.

The museum of the central bank is useful and appropriate, which is proven by the large number of its visitors. The Hungarian Mint has a non-public collection of its trial and specimen coins, which are used mainly as professional references.

Terez Horvath, Commercial Director

Singapore Mint

As Singapore's first and only Coins and Notes Museum, we are dedicated to promoting our local history to create awareness and generate interest in the evolution of the Singapore currency. Set up by the Singapore Mint in 2009, it is the museum's objective to rekindle interest in coin and note collection amongst the young in Singapore through its showcase; interactive activities, theme galleries and integrated programmes. We play an important role in the conservation of the Singapore heritage through our collection of Pre- and Post- Independence coins and notes. In an effort to promote Singapore history, our dedicated team is committed to designing children-centric guided tours and programmes to foster a museum-going culture from young. As part of our corporate social responsibility, we also collaborate with non-profit and charitable organisations in various partnership programmes to cater to the less fortunate.

Mr Yip Pak Ling, Mint Director



The collection's room in the Swiss Mint.

Swiss Mint

The Swissmint has a small museum but it is not open to the public. It comprises only one room. The collection is primarily made up of samples of most of the coins and medals produced at the mint. In addition, there are sample specimens of coins minted for third-party states, smaller collections of coins from the surrounding countries, as well as forgeries of Swiss coins.

The National Bank also has a museum

which can be visited upon request. It mainly covers domestic and foreign banknotes.

Hanspeter Koch, Numismatics



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Our online journal MintWorld ist updated every month.
We want to include news from your country,
your mint, your company, too.

Send us your information at ukampmann@mintworld.org

Four Continents – Five Museums

We have asked a few colleagues about their own museum. This will give us a little insight, how Mints and Central Banks handle their museums today, how many visitors can be expected and what are the cost of maintaining a museum.

The Royal Australian Mint, Canberra

Whom does the museum belong to?

The Royal Australian Mint being a prescribed agency of the Australian Government, the museum belongs to the people of Australia, managed by the Mint.

Does the museum have a proper collection? If so, of how many items consists it, what is the focus?

Yes, the museum houses the National Coin Collection which has recently been valued at over \$24 million. There are approximately 12,900 items in the collection. It all started when the Sydney and Melbourne Mint closed down and we inherited the sovereign collection. We also keep two of every proof coin and four of every other coin that is made at the Mint. The master tooling and plasters also form part of the collection. It is constantly growing.

Is there a permanent exhibition? Do you have in addition other exhibitions?

The museum has a permanent exhibi-



The Exposition of the Royal Australian Mint.



Watching coining from the visitors' gallery in the Royal Australian Mint.

tion of coin, Australian coins and the Mint's history. It also includes viewing of the factory with interpretation about the social and technical aspects of coin production.

Are there stable opening hours or opens the museum only on appointment?

The Mint is open every day except Good Friday and Christmas day, at regular hours. Booked tours and educational tours are free of charge, and regular public guided tours are held twice daily.

How many visitors do you have per year?

Over 200,000.

What is your target group?

Twenty percent of visitors are booked schools groups; otherwise our target group is domestic tourists mostly from neighbouring states; local to ACT and in-

ternational visitors.

How many persons are employed in the museum?

We have a Museum Manager and a part-time staffer managing the National Coin Collection, with casual staff employed to document the collection. As for the Gallery side, there is a Gallery and Tourism Manager, Education Team Leader, a part-time Public Programs Officer and the equivalent of three guiding positions, spread among several part time and casual guide staff.

How many of them are numismatics?

None arrive as numismatists, but most soon become obsessed. The Museum Manager is a former production employee with an extensive knowledge of coins, coin production and the Mint. Expertise is engaged as required for valuation and conservation.

Can you say something regarding the costs?

Costs are increasing being focussed on personal delivery of programs, as the Mint is increasing visitation notably based on the satisfaction of the experience, and the guided program contribute a lot to that.

What is special about your museum? Is there anything you are particularly proud of?

The National Coin Collection is a significant national asset, and the Mint itself is proud to be the only producer of all of Australia's circulating coins. It is positioned well in the national capital for visitors who wish to engage with national collections and national institutions.

The Mint Coin Shop both supports and is supported by tourism visitation, and visitors value the opportunity to make their own collectible coin.



Ms. Imelda Dover
Tourism and Gallery Manager

Oesterreichische Nationalbank, Geldmuseum, Vienna / Austria

Whom does the museum belong to?

It belongs to the Austrian central bank.

Does the museum have a proper collection? If so, of how many items consists it, what is the focus?

The museum's collection comprises about 200,000 objects. The focus is on Austrian money history and the Austrian central bank's history.

Is there a permanent exhibition? Do you have in addition other exhibitions?

The Money Museum has a permanent exhibition 'Money in Austria. From Antiquity to Modern Times'. In addition there are special exhibitions once or twice a year with a thematic priority on money, the economy and the Austrian central bank – at the moment on counterfeiting 'Real or fake? Tracking down counterfeiters'.

Are there stable opening hours or opens the museum only on appointment?

We have stable opening hours: Tue/ Wed 09:30 a.m.–03:30 p.m., Thu 09:30 a.m.–05:30 p.m. and Fri 09:30 a.m.–01:30 p.m. Additionally we offer guided tours by appointment.

How many visitors do you have per year?

Last year we had about 18,000 visitors.

What is your target group?

Students (from pre-schoolers to university students), teachers, general public.

How many persons are employed in the museum?

6 employees.

How many of them are numismatics?

1 numismatist.

What is special about your museum? Is there anything you are particularly proud of?

We have a great programme for children. Our eight workshops cover topics such money history, barter, the production of banknotes and coins, or Europe and the Euro. A highlight for our visitors is the chance to lift a real gold bar. Furthermore we exhibit Europe's largest bullion gold coin – a 1,000 ounces 'Wiener Philharmoniker'. Our permanent exhibition is shown in a real vault!



Staging from the latest exhibition: Tools and color from the workshop of a counterfeiter working in Wels / Austria.

Dr Michael Grundner
Geldmuseum

The Japan Mint, Osaka

Whom does the museum belong to?

Our Mint Museum belongs to the Public Relations Office of the General Affairs Division, the General Affairs Department, Japan Mint.

Does the museum have a proper collection? If so, of how many items consists it, what is the focus?

Our Mint Museum is exhibiting ca. 4,000 items starting from Fuhonsen coins (replica) and Kōchō Jūnisen coins (12 different types of copper coinage issued by the central government) including Wadō kaichin coins, which were produced in ancient Japan, to the medieval, modern and current coins like Ōban and Koban gold coins, which give us an opportunity to look back on the history of the coinage in Japan, as well as the foreign coins, the decorations and orders in Japan, the metallic art objects, the historical documents from the times around when our Mint was established in the late 19th century, and the displays to introduce our current business activities. Our Mint Museum is housing c. 76,000 articles in total.

Is there a permanent exhibition? Do you have in addition other exhibitions?

Our Mint Museum has the permanent exhibition. In addition, special exhibi-



The the only western-style brick building remaining from the early days of the Japan Mint houses today the museum.

tions with specific themes will be held during a spring break and a summer vacation of elementary and junior high schools every year, with the objective of encouraging young generations to familiarize our Mint's activities and have interests in coins and so on.

Are there stable opening hours or opens the museum only on appointment?

The Mint Museum is open from Mon-

day to Friday but closed on national holidays and during the year-end and New Year Holidays. Also we may have a temporary closing for certain reasons. The opening hours: From 9:00 am to 16:45 pm (The entrance should be before 16:00 pm.)

How many visitors do you have per year?

Last fiscal year 2012, we received approximately 60,000 visitors to the Museum.

What is your target group?

We have not fixed a specific group of target for our Mint Museum. Everyone, including disabled persons, senior citizens, children and foreigners (the audio guidance system in English, Chinese and Korean languages is available to them), can enjoy the exhibition in the Mint Museum.

How many persons are employed in the museum?

Currently, the staff of 17 people is working at the Museum. (Permanent staff: 14, Adjunct staff: 3)

How many of them are numismatics?

The two of the three adjunct staff are



Exhibition Room at the Japan Mint.

engaging in deciphering the historical papers. The other 15 staff are dealing with the visitors, though they are not 'professional staff' nor curators specializing in numismatics.

What is special about your museum? Is there anything you are particularly proud of?

The Mint Museum is the only western-style brick building remaining from the early days of the Mint. Originally constructed as a thermal power plant,

in 1969 it was refurbished into the Mint Museum. We carried out major renovation in 2008 to realize a more 'people-friendly, environment-friendly and fascinating museum' with new exhibition ideas so that everyone can enjoy the Museum more. In April 2009, the new Mint Museum reopened.



Mr Mitsuo Iwasaki
Director of the Mint Museum

Casa de Moneda de México

Whom does the museum belong to?

The National Numismatic Museum (Museo Numismático Nacional) belongs to the Casa de Moneda de México (Mint of Mexico) and its venue is the building of Apartado, decreed Historic Monument in 1931, where the mint operated from 1848 to 1992.

Does the museum have a proper collection? If so, of how many items consists it, what is the focus?

We keep, preserve and exhibit numismatic, industrial and some other kinds of heritage of the Casa de Moneda de México. Our numismatic collection is about 18,000 items, mainly from México, including coins from the XVI century, when the mint was established (1535) as well as medals. This collection includes also about 10,000 coining tools, from models in bronze and resin to dies and punches, some from the XVIII century. As for industrial heritage, the Museum keeps in operating condition a collection of machinery of about 500 items dating from the XIX century, mainly from Europe, including furnaces, melting devices, weighing scales, and rolling mills, cutting and coining presses originally



A view in the old melting room.

steam powered and later adapted to electricity.

Is there a permanent exhibition? Do you have in addition other exhibitions?

Yes, we have a permanent exhibition including one tour to the industrial facilities, where the visitor can see at work different machines, and one more to the Numismatic Hall where we display a selection of our numismatic collection as well as other items that show the history and operation of the mint. Currently we are working on a new Museography project for the Numismatic Hall, to be inaugurated early in 2014.

Are there stable opening hours or opens the museum only on appointment?

We open daily from Monday to Friday and from 9 to 16 hours, although visits are scheduled at 10 and 13 hours only by request.

How many visitors do you have per year?

Last year we received 6,499 visitors, a figure that has been increasing every year from 2006 (when we received about 700) due to a sustained work promoting our activities.

What is your target group?

We are committed to put our heritage to the reach of common people, including children, as a mean to keep alive the



Visitors watching the coin pressing process.

memory we preserve and enhance the numismatic community; nevertheless, we introduce a minimum of specialized language both to make the visitors feel that they are entering a new world and keep the interest of those who are already into numismatic.

How many persons are employed in the museum?

Specifically in the Museum we are 16, plus the support of Casa de Moneda de México for security, network and sys-

tems, maintenance, and cleaning service which adds up to 25.

How many of them are numismatics?

Three: one former head of the mint's engraving department; one trainee with studies on Mexican history and one former employee who has done research by himself on the mint and its products' history.

Can you say something regarding the costs?

As a part of the mint's structure we don't have a separate administration, so our budget and expenses are managed by Casa de Moneda de México. In the other hand, we don't have a fee for visitors, all our services are free.

What is special about your museum? Is there anything you are particularly proud of?

Yes, indeed. We are proud that Casa de Moneda preserves a heritage that allows

us to show in just one place so different aspects of the mint's history: from the building, dating from the XVII century; ancient machinery and the development of our national identity and arts through coins and medals. We are also proud that our guides are former workers of the mint who, knowing each process and coin, share a very touching experience.



Angel Valtierra Matus
Deputy Director, Museo Numismático Nacional

Singapore Mint

Whom does the museum belong to?

The Singapore Mint owns and manages the Singapore Coins and Notes Museum.

Does the museum have a proper collection? If so, of how many items consists it, what is the focus?

Yes, the museum has an official collection of currencies used locally in Singapore. The museum showcases two collections of ten currencies, which details the history of Singapore from pre-independence days to date. For our Pre-independence collection, we feature currencies used during the reign of Queen Victoria, King Edward VII, King George V, King George VI, Queen Elizabeth II as well as the Japanese military notes also known as 'Banana notes' used during the Japanese Occupation. In our Post Independence collection, we have the Orchid; Bird; Ship and Portrait series. We also showcase coins with different minting technologies, as well as the award-winning coins minted by The



Entrance of the Singapore Coins and Notes Museum.

Singapore Mint.

Is there a permanent exhibition? Do you have in addition other exhibitions?

Our permanent collection galleries showcase currencies used during Singapore's pre- and post-independence days. In addition, we also have an interactive gallery displaying tools of the trade, foreign currencies and a rotating exhibition that showcases new circulat-

ing and commemorative coins periodically (e.g. the Third Series Singapore circulation coins).

Are there stable opening hours or opens the museum only on appointment?

Our opening hours are 10am-8pm daily, with last admission to the museum at 7pm. Guided group tours are available by appointment only.

How many visitors do you have per year?

We boast of an annual visitorship of approximately 25,000 which comprise mostly of school children and tourists.

What is your target group?

Our galleries cater to young children with our fun and interactive activities that are educational as well. We have made the history of Singaporean cur-



Gallery of the Singapore Coins and Notes Museum.

rencies bite-sized and easy to understand for them.

How many persons are employed in the museum?

We currently have 4 employees stationed at the museum and a support team for assistance.

How many of them are numismatics?

We have an in house team to curate the coin collections for our museum.

Can you say something regarding the costs?

We started Singapore Coins and Notes Museum with support from the National Heritage Board through their Heritage Industry Incentive Programme (Hi2P). In the safekeeping and preservation of notes, such as investing in equipment to maintain a dry and conducive environment in our tropical climate, the museum keeps its costs low by utilizing replicas of high-value notes to manage costs incurred by these equipment. This strategy has allowed us to keep our admission charges affordable for the public, which, in turn helps to foster a museum-going culture and ensures that the history and heritage of Singapore can be transmitted through generations.

What is special about your museum? Is there anything you are particularly proud of?

As Singapore's only coin museum, we pride ourselves in our local coins and currency collections. To foster interest in our local history, we have designed our exhibits, guided tour and activities to cater to both young and old. We are particularly proud of our interactive gallery and our workshops in barter trading and coin making. Participants can learn how people barter trade in a game or try their hands at making 'coins' out of plaster. Visitors can also experience coin minting and bring home a souvenir that they have minted.



Yip Pak Ling
President of the Singapore Mint

Do not miss out on our website

www.mintworld.org

The Best Central Bank and Mint Museums for Visitors

I know, we all are convinced that we have created the best museum in the world. Nevertheless, there might be better ones. We have asked Howard Berlin about his opinion on the best museums of central banks and mints in the world. He should know. He has published a guide book called 'The Numismatourist'.

Text Howard M. Berlin

Just as there is a book, say on the '100 Greatest Ancient Coins, one might inquire whether creating a sort of museum 'bucket list' is feasible. But which are the best ones? As with creating any kind of list, it should be objective without bias, and the assignment of metrics, such as 1 to 5 star ratings to appropriate categories is difficult. I took into account such factors as: breadth of the exhibition, quality and rarity of items, visual appeal, educational information, availability of interactive exhibits, use of multilingual text and / or audio phones, handicap accessibility, and a very subjective 'wow' factor that leaves the visitor impressed.

Instead of giving a numerical ranking for museums from top to bottom, I have instead given my assessment of my 'must see' best five central bank and the best three mint exhibitions. For comparison, my book lists 55 central bank museums and 14 mint museums. Of course, I have not had the pleasure of visiting all of these museums, but I have visited more than 60 of the approximately 175 museums in my book.

Central Banks

The central bank is the institution that controls a country's monetary policy, interest rates, and its currency. I would then expect a central bank's museum to have displays covering these areas. There should also be displays showing how to detect counterfeits, and a historical display of that nation's money.

In alphabetical order by country, my top five central bank museums for visitors are:

Currency Museum of the Bank of Canada (Ottawa, Ontario)

This is Canada's National Currency Collection with over 100,000 artifacts, and is the largest and most complete collection of Canadian banknotes, coins, and money-related artifacts in the world. It supports the Museum's mission to preserve Canada's numismatic heritage.

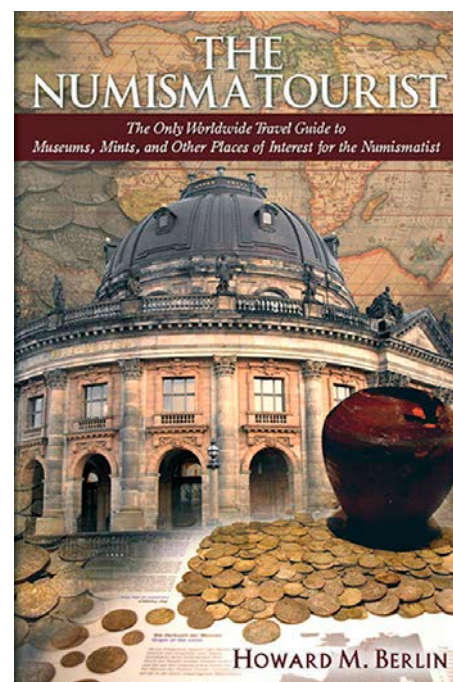
Besides exhibits detailing the evolution of monetary systems, there are informational panels – three of which are about the dollar: 'Origin of the Dollar,' from the Joachimsthaler in Bohemia; 'The Spanish-American Dollar,' the silver 8 reales; and 'The Beginnings of the Decimal Dollar.' Another panel is about in-



The Coin Collector's Corner in the the Currency Museum of the Bank of Canada.

flation, showing the high denomination bank notes of Russia, Greece, Germany, and Hungary.

The Collector's Corner area offers the visitor a unique experience. It's like visiting a bank vault where there are specimens from the National Currency Collection arranged in four different sections: Canadian bank notes, foreign bank notes, Canadian coins and tokens,



The Numismatourist written by Howard Berlin.

and foreign coins.

www.currencymuseum.ca

Deutsche Bundesbank Money Museum (Frankfurt)

The Deutsche Bundesbank's Geldmuseum, or Money Museum, has been open since 1999. Exhibits are divided into six theme 'islands,' each having a large column with in-depth information. For the numismatic visitor, the first stage, 'Money: What Different Types Are There and How Is It Produced?' is probably the most interesting. Included are displays on primitive money, emphasis on gold, and the evolution of coins. There is also an exhibit about the origin of the dollar, a descendant of the taler – perhaps Germany's greatest numismatic contribution.

The remaining five stages are dedicated to the fundamentals of the role of the Bundesbank as Germany's central bank, and seek to answer the following questions:

- Money: What makes it valuable?
- Stable money: Why does it pay off?
- The central bank: What is its structure and what does it do?
- Monetary policy: How does it work?
- Foreign exchange policy: What is its impact?

www.geldmuseum.de/index.en.php

Bank of Korea Museum (Seoul)

The museum opened in 2001 to commemorate the Bank of Korea's golden anniversary, and its exhibition is spread over two floors and a mezzanine.

There are five major exhibits in addition to a library and book shop on the ground floor. The original zinc plates used for printing the first banknotes issued by the Bank of Korea are on display. Also on display are Korean currencies from its various periods in chronological order where Hangeul wasn't used on Korean banknotes until 1962. Even banknotes from North Korea are shown with their propaganda themes.

The 'Currency Handling Equipment' exhibit showcases equipment and machines that the Bank uses to handle money. Tasks include: identification of coins and banknotes, counting coins and banknotes, bundling banknotes, packaging banknotes with vinyl for storage, and sorting of banknotes which also shreds unusable banknotes.

The top floor is perhaps the museum's most popular area. The 'Replica Vault' simulates a real vault filled with stacks of banknotes on pallets behind a security glass. Visitors can also make their own coin using a replica coin press.

museum.bok.or.kr/english/main/index.jsp

Museum of the Bank of Lithuania (Vilnius)

The Money Museum of the Bank of Lithuania was created in 1999 and is located next to the headquarters of the nation's central bank. This is a high-technology museum and its exhibition is divided into five galleries on two storeys where visitors are introduced to the history of world money, the complicated history of Lithuanian money, and banking in Lithuania.

Banknotes and coins used in different countries today are on display. The visitor can view the banknotes put in special drawers after pulling open the drawer with the name of a selected country. The drawers by special sensors are connected to a computer which acti-

vates a screen on the wall and presents relevant information about the selected country on it. This information for about 200 countries can also be viewed on the wall using a computer terminal.

www.lb.lt/bol_money_museum

Federal Reserve Banks (United States)

In the Federal Reserve's 12 districts, there are eight of the main district or branch banks that have exhibitions open to the public: Atlanta, Chicago, Denver, Kansas City, Los Angeles, New York, Philadelphia, and San Francisco. Taken together, these eight museums are quite impressive with each having their own strengths as museums. For me, it is very difficult to pick one out from the other seven as the best representative.

In the New York Fed bank for example, visitors can see the vault acting as the world's largest depository where 98 percent of the gold stored is owned by 36 foreign governments and central banks. The remainder is the property of the United States and the IMF.

As an 'honorable mention,' I have added five central bank museums that ran a close second:

Mint Museums

Mint museums at the very least should include a tour of its manufacturing facilities in addition to an exhibition of its minted products, past and present. The manufacturing processes can be quite impressive, inflating the 'wow' factor over that of most central bank museums. Consequently, mints with their unique mission, are listed separately from those of the central banks.

In alphabetical order by country, my top three mint museums are:

The Perth Mint (Perth, Western Australia)

The Perth Mint was established in June 1899 as a branch of Britain's Royal Mint to refine the gold from Western Australia's newly discovered eastern goldfields and to manufacture British sovereigns and half sovereigns. Since 1970, it has been owned by the government of the State of Western Australia.

Highlights:

- The world's largest, heaviest, and most valuable gold coin (A\$1 million face value): 80 cm in diameter, 12 cm thick, and is made of 1,012 kg of



One section of the History of Money Hall of the Museum of the Bank of Lithuania.

- National Bank of Belgium (Brussels)
- Bank of England (London)
- Reserve Bank of India (Mumbai)
- Bank of Israel (Jerusalem)
- Bank of Japan (Tokyo)

- 99.99% pure gold.
- The amazing spectacle of a traditional gold pour, where pure gold is heated to molten temperatures and transformed into a solid gold bar weighing 200 troy ounces (6 kg).
- The world's largest gold bar exhibit

displaying 200 from its more than 1,000 bars in its collection from 35 countries.

- 150 natural gold nuggets plus wafers and crystals, including the second

United States Philadelphia Mint

The current location of the United States Philadelphia Mint since 1969 is the fourth site since the original mint was founded in 1792.



Explaining how coin blanks are created from huge rolls of metal strip purchased by the United States Philadelphia Mint.

largest gold nugget in existence – a massive 25.5 kg.

www.perthmint.com.au

Royal Canadian Mint (Ottawa and Winnipeg)

All of Canada's coins for circulation are produced by the Royal Canadian Mint by its locations in Ottawa, Ontario and Winnipeg, Manitoba. The Ottawa branch designs and manufactures precious and base metal coins for collectors; bullion coins of gold, silver, palladium, and platinum; medals, medallions, and tokens. It also provides commercial gold and silver refinery and assay services, and it mints coins for a number of other countries.

The Winnipeg facility, which was officially opened in 1976, allows the Ottawa facility to concentrate solely on collector coins while Winnipeg would produce the entire supply of circulation and coins for over 75 countries. Visitors can see the high-tech manufacturing facilities that use massive strips of metal to meet 50-ton presses to produce over 1,000 coins per second, and tour areas featuring interactive coin displays.

www.mint.ca

Highlights:

- An interactive, self-guided tour is divided into seven color-coded areas to help the visitor better understand its process for the production of its proof, uncirculated and commemorative coins; Congressional Gold Medals; and silver, gold and platinum bullion coins.
- The visitor is guided by special images and colors to help distinguish the seven different coin design and manufacturing areas: art, die making, blanking, annealing & upsetting, striking, inspection, and bagging.
- The first coining press used to strike America's first coins in 1792; the key to the first Mint; and the Mint deed signed by President Andrew Jackson.

www.usmint.gov/mint_tours/?action=philadelphia

Final Comments

I'm sure there will be disagreement about my lists, second-guessing why other well-known institutions were not listed instead. As I am a traveler who has minor mobility issues, museums not handicapped accessible were not con-

sidered. As I have not had the pleasure of visiting all the museums of the world's central banks and mints, those not visited were not eliminated out of hand for consideration, but secondary information was used instead. These two lists are my opinions alone.



Howard M. Berlin

Following his retirement from teaching college, Dr Berlin had written the 'World Destinations' column for 'WorldWide Coins' about his visits to museums around the world that feature exhibits about coins, banknotes and medals. To date, he has visited more than 54 countries in five continents. An award-winning writer with varied interests, Dr. Berlin has written more than 30 books in addition to his articles about numismatics and travel. His latest book is 'The Numismatourist: The Only Worldwide Travel Guide to Museums, Mints, and Other Places of Interest for the Numismatist' (Zyrus Press, 2013).

Dr Berlin received bachelor degrees in both electrical engineering and arts and science; a master's degree in electrical/biomedical engineering; a master's degree in computer science education and a doctorate concentrating on educational statistics. For his scientific and academic efforts, he had been elected to several honor societies and awarded several U.S. patents.

numismatourist@yahoo.com

www.numismatourist.com



That's Opera. In the theme area entitled 'Scenografia', the scenery of the opera becomes a multi-layered spatial theme, in that built subjects such as a 'look behind the scenes' are presented.

Diving into foreign worlds: scenography

Like a good film, a well made exhibition can take visitors on a journey and really let them experience the exhibits. Modern media and interdisciplinary work enable wonderful exhibitions. Scenographers know how to do this.

Text Björn Schöpe

Dive into another world or another time for a few hours. This is the stuff of dreams for many people. We come closest to this experience when we read a gripping book or watch a thrilling film. Nothing can distract us and we can concentrate fully on the experience. It's rare for this experience to be associated with a visit to a museum. Even today, many years after the first scenographic exhibitions, this type of exhibition is still rare.

The majority are still dreaded halls which leave those who enter awestruck: hundreds upon thousands of exhibits which are heaped up like they're in a storeroom. Coins in particular suffer from this kind of old fashioned type of exhibition. They're small, difficult for laypeople to interpret and mainly exhibited in large quantities.

Stage design for objects

In the past few years, a new form of exhibition art has developed. It's all about offering the visitor an 'experience'. Do

you remember an exhibition you've really 'experienced'? Then the likelihood is that the museum had the support of a scenographer.

The 'sceno' in scenography comes from the Greek word for stage or scene building, in other words the architectural background against which the drama played out. The principle of creating the illusion of a frame is based on scenography. It is a universal discipline of room design, which is in no way used exclusively in museums, and yet it is here that it is particularly interesting, as this is where it becomes clear how much can be done and how people can be inspired by literally any type of subject. I would recommend 'Scenography / Szenographie' to anyone who wants to see this with their own eyes. This work presents the projects by ATELIER BRÜCKNER between 2002 and 2010. Specialising in scenography, ATELIER BRÜCKNER has developed many different exhibitions, which were scientifically analysed, planned and implemented from the

very start with the intention of drawing visitors in to the exhibits. The commentary to the work is also stimulating and informative. For anyone who wants to know what that has to do with the world of coins: even small objects such as coins are suitable for the big screen, as ATELIER BRÜCKNER first showed in Rome in 2011. More of this later.

Experiencing not enduring

Of course a good exhibition doesn't necessarily need to be stage-managed by a scenographer. Curators and museum employees can also do remarkable things. But they should take inspiration from the tricks used by staging professionals. That's why we start with the question: what is scenography exactly and what does it aim to achieve?

As is often the case, the idea itself is banal: it is about not only confronting the visitor with text next to objects in display cases, but also giving him or her other access to it. The scenographer puts the object in a new context, or in

a scenographer's words: 'the addressee is involved in a spatial reference system which aims to captivate his or her attention using all of the senses. When he or she perceived a situation, a relationship in dialogue form is created.'

This takes us back to the *skené* of old. A 'set design' attracts the attention of a museum visitor by addressing all five senses. Scenography does the same with the room and the objects on display in the room. The key word is experience. It is not just the visitors' understanding which is addressed, but all of the senses are included so the visitor can 'experience' the object and its significance.

To this day, many Munich residents speak of the first Scythian exhibition in winter 1984. The exhibition creators played the impressive words by Herodotus about the burial of Scythian princes against a film scene background. You can always hear that the visitors at the time still get tingles down their spine when they think of the cracked voice which read the words of Herodotus off-stage.

But it can also be done in a much easier and cheaper manner. In Passau in 1998 there was an exhibition about everyday life in a knight's castle. One room was dedicated to hygiene. In the middle of the room there was a bath tub filled with water. The room was also cooled to an autumnal three degrees Celsius. The inscription 'fancy a bath?' quickly made clear why the standards of hygiene were different in the Middle Ages to those of today.

Of course today we've come a lot further. ATELIER BRÜCKNER stage-managed the findings from the Titanic, exhibited in 1997 in Hamburg, in an icy blue, which conveyed the coldness inhospitable nature of the bottom of the sea to visitors, and the impressive voice was enhanced by a base tone that could only barely be felt. The items – champagne bottles on the one side and a worker's shoe on the other – helped visitors to grasp the class differences on the Titanic, and above all the lack of all class in the cold of the deep sea.

The 2003 presentation of nails in the exhibition 'People through Space and Time' in the Martin-Gropius-Bau in Berlin was rather more intellectual. Photocopies of the nails in plastic sacks, as

they were used in the dig, were hung above a sand bed and against a blue background. In their position originally recorded by archaeologists, the nails trace the form of ship. The originals of the nails could be found in front of this in display cases.

Presentations like this one convey a high level of knowledge without using grand statements. These stereograms can be supported by music, sounds and smells. All of this plays with human unconsciousness and adds to the rational dimension of a visit to a museum. However, it is also important that the object, the subject and the content remain the

study programmes for scenographers. But ultimately, most projects can only be realised in a team with experts from various fields. Directors, product and media designers are just as useful as communication designers, cultural historians and architects.

The heart of any exhibition is the path which guides the visitor through the room after the opening. It sets out where you stop and inserts pauses where you are supposed to concentrate on individual display cases or where a large projector screen addresses all visitors collectively. It is also important how each room is designed, because the



Ship of Slavs, Menschen Zeiten Räume, Berlin 2003.

focus All staging is simply a means to an end.

Means to an end: space, light, graphics, digital media

And the means which are used for staging are diverse: The catalogue provides the following summary: 'scenography instrumentalises the means of the theatre, film and visual arts in order to show distinctive spaces'. Space, light, digital media and sound are a scenographer's tools. With this, it becomes clear how a scenographic exhibition differs from a 'normal' exhibition: no curator scientifically trained in his cultural and historical field can bring the skills with him which scenographers have or at least can organise. There are already special

visitor should not be overloaded with impressions. Variety is useful to ensure that individual senses are not overloaded. A black room ('Black Box') increases the power of imagination, as the room is taken away. A room flooded with light ('White Cube') on the other hand, speaks to understanding and promotes an intellectual confrontation with the object rather than an experience. Media stations, dynamic stereograms – never before have there been as many opportunities as there are today to manipulate people using media and to give them the feeling that they are actors in the film they're performing in. Whether it's at the 'That's Opera' exhibition (Brussels 2004) in which you walked through a stage world, pulled back the curtain

and could peek in, or in the Magic Box at Expo Shanghai in 2010, a room with films showing on all six sides in which you literally entered a 3D film which explained energy resources and how to deal with them responsibly.

Cinema of this type will inevitably lead to the question: but what about coins? These small objects are overwhelmed with a large amount of hocus pocus. Where are you supposed to start with scenography? But coins are particularly suitable for being set in the right light, as a recent example impressively showed.

150 years of Italy: putting coins in the limelight

When we talk about a numismatic exhibition, this generally does not mean that coins are the focus of the exhibition. Of course on the one hand coins can be aesthetically pleasing objects, but on the other hand they also tell us about the period in which they were created and are therefore (also) useful when recounting history. Numismatics also has a wide range of other exhibition material – production devices, documents, contemporary testimonies and much more, which is well worth being exhibited.

In April 2011, Italy celebrated its 150th anniversary as a modern nation state. The national bank Banca d'Italia arranged an exhibition in the Palazzo delle Esposizioni in Rome of the Italian currency, the Lira and the Euro, and reviewed these eras.

In the centre of the room there was a sculpture on which a film was played to provide information for groups, while individuals could use the media stations as they wanted to get more details. On the walls there was a timeline from the Napoleonic Era to today, and in which little display cases with coins and other exhibits were integrated. But the beauty of coins could also be seen in the treasure chamber in particular. Here, visitors could fully engage with the objects. But the historical minting machines also drew attention to the subject. Lighting effects, sounds and room design – all of these drew people in and ultimately led back to the coins and notes. The forms of payment, for their part, could be viewed not only as objects without a context, but also as products of their time.



La moneta dell'Italia unita: Manufacturing coins and banknotes.

In 2001, Professor Eberhard Schlag, one of the founders of ATELIER BRÜCKNER, gave an interview about scenography to CoinsWeekly. In this interview, Professor Schlag emphasised the extent to which for small, sometimes tiny objects such as coins it is all in the details: the right lighting, suitable colours in the surrounding area and a suitable size and design of information panels and boards. For a scenographer, displaying coins is more than just putting one next to the other. The visitor should have an intuitive access. Above all, Professor Schlag indicated that small objects such as coins are ideal to be viewed individually. In group tours, however, you should focus on other things: the media presentations, photographic enlargements and other similar items.

This type of thing was also available in the exhibition in Rome: a futuristic staging was chosen for the present, with a media table and a range of media content. The content was adapted to the lighting in the room and therefore to the entire atmosphere. This means it doesn't matter how large the exhibits are, what matters is how sensitively and creatively the scenographer deals with them.

A good exhibition is affordable

When CoinsWeekly asked about the delicate element of cost, Professor Schlag gave a response which might make any museum think about working with a scenographer: 'In principle, working with a scenographer doesn't

make an exhibition incredibly expensive. Impressive staging can be created even with comparatively low budgets and simple means. The creativity of the designer is more important than the client's bulging wallet. But to give you an idea: budgets start from €500 per square metre for temporary exhibition; a good average value for a permanent exhibition is €2,500 per square metre.

Scenography doesn't automatically mean good. Good scenography is good, bad scenography is no better than no scenography at all. Ultimately, the content must be the centrepiece of a presentation. The other things can't distract from that, they are merely there to help visitors grasp the content. If the staging is exaggerated, it feels like it's just playing around. But if it's successful, it can really enhance a visit to a museum. Think about it next time you're in a museum!

Scenography / Szenografie – Making spaces talk / Narrative Räume. Projects / Projekte 2002–2010, pub. ATELIER BRÜCKNER. avedition ISBN 978-3-89986-136-5.

Scenography and Numismatics:

Interview with Scenographer

Prof Eberhard Schlag

The Stuttgart ATELIER BRÜCKNER has acquired an outstanding reputation in regard to putting objects in the proper light. In September 2011 the online magazine CoinsWeekly talked with Prof Eberhard Schlag, Management Partner, how scenography can be put to use in numismatics.

Would you please explain the difference of an exhibition planned by an academic curator alone and an exhibition designed by a scenographer.

Like the academic curator, the scenographer takes as a starting point the content to be translated. The approach of the scenographer, however, is a holistic one. He has one eye on all means possible to clarify the message of the objects. These means are deliberately applied to the effect that, by putting the things in context, it becomes easier for the visitor to grasp the content. Hence, it is about designing a relationship between content and visitor and vice versa scenography takes care of.

Your motto is 'form follows content'. In what form do you need the content? In other words, how am I to visualize the division of tasks between the curator and the scenographer?

The content is our starting point that ought to express itself and become alive in the space. The exhibition 'Universe of Particles' in Geneva, for example, has a catchy, content-generated spatial image. All exhibits and media stations are integrated in spherical forms: the dimension and the fascination of CERN's research work on the micro- and the macro cosmos concerning the particle accelerator are shown.

Is there no danger that the architecture of an exhibition upstages the beauty and the effect of the objects? How do you proceed to keep the balance?

There is good as well as bad exhibition design. Our goal is to make the object speak. The authentic object is the true attraction of any exhibition. According to the object, context and intended mes-

sage the individual means must be chosen and coordinated sensitively.

I think it is easy to gain center stage for big objects, but numismatics is dealing with small objects whose diameter is measured in millimeters. Can scenography be put to good use with items like these as well?

Scenography means exhibition design. Not only with big objects, but especially with small ones it is important to put them into accordance with the exhibits. A light installed the wrong way, an inadequate coloring or an explanation

recipient of the exhibition. He should have intuitive access to the objects exhibited.

What do we have to observe when dealing with little objects? How would you stage them?

Depending on the object an individual decision has to be made as to how to show it advantageously. Is it a main exhibit? Is it one out of a number of comparable pieces? General rule is: small exhibits need less viewing distance than big ones. And when thinking about the height of presentation it ought to be tak-



A view inside the exhibition 'Universe of Particles' in CERN, Geneva.

panel that outdoes the object – these are only three examples of mistakes that may well be avoided. We at ATELIER BRÜCKNER think it to be important that the exhibition design is not considered an accumulation of set pieces but as an integratively designed unit serving to translate the content. The visitor is the

en into account that there might well be children and people with a wheelchair amongst the visitors.

Before designing an exhibition do you take the time into account a visitor will spend in these rooms and how many objects he is really able to pay attention to?



A view inside the exhibition 'Universe of Particles' in CERN, Geneva.

Ordinarily, we design our exhibitions as dramaturgically staged course with different routes and a certain length of stay. A nuanced sequence and arrangement of the individual spatial images are important criteria in order not to weary the visitor, to excite his curiosity and get his attention. In the Rautenstrauch-Joest-Museum in Cologne, for example, one of the leading German Ethnological museums, it was about making an exhibition area of 3,600 square meters accessible with an interesting exhibition. Here, each theme-based section received its own unique staging on the basis of the design guideline, which was



Rautenstrauch-Joest-Museum in Cologne: Rice Barn.

developed especially for this house.

How do you solve the problem of the small object in regard to a guided tour? As to coins, ordinarily, in a group of twenty people, only the three standing in the first row are able to verify the statements of the tour guide on the basis of the object.

Small objects are particularly suitable for an individual inspection. For groups, especially important objects can be worked with in addition on a different scale by means of media – in the form of film, photography or graphics. For the German Watch Museum, for example, we have created a media table that made it possible to look inside a watch. Here, the visitor can explore the interaction of the tiny individual parts.

Looking at your projects, I am thrilled with the lavishness of your architecture. But reality in museums seems to be a bit different. Cost cutting measures force curators to design low-budget miniature exhibitions. Could you give these curators a word of advice how to make the best of this situation and get the most out of an exhibition with minimal (financial) effort?

Many times, less is more, and a limitation to the basics can lead to particularly trenchant and lucid exhibition concepts. Here, the creativity of the scenographer is called for: the exhibition brings the objects and their history into focus and has to take the visitor as initial point. Even with an austerity budget surpris-

ing results can be achieved then that stick in mind for quite some time.

Thank you very much for the interview.



Prof Eberhard Schlag

born in 1967 in Singen, belongs to the core team of the Stuttgart ATELIER BRÜCKNER since 1997, as partner since 2005. Being a qualified architect and as superior project coordinator, he is responsible for the technically innovative and high-quality realization of architectures and exhibition projects of the internationally working office for scenography. Especially the projects Cyclebowl for the Expo in Hanover and the BMW Museum in Munich bear his handwriting. Prof Eberhard Schlag studied at the University of Stuttgart and Illinois Institute of Technology Chicago. Since 2010, he teaches 'Spatial Communication' at the faculty of architecture and design at the 'Hochschule Konstanz Technik, Wirtschaft und Gestaltung' (HTWG)



The world is round ... particularly the football world at Bayern Munich.

Corporate Museums – a book launch

A new publication by avedition shows what a museum can be nowadays, with a vibrant PR design. The focus is on museums which celebrate an identity with which potential visitors should identify. The book 'Corporate Museums' goes well beyond traditional ideas of what a museum can achieve, and is a real eye-opener for anyone who still thinks that a mint museum or central bank museum will be a coin collection.

Text Ursula Kampmann

BMW is doing it, Harley-Davidson is doing it, IWC is doing it, and even Bayern Munich are doing it. They all have museums which celebrate their brand, are generously financed and are equipped with the latest architectural and media facilities. Neither Bayern Munich nor the fine watch brand IWC is famous for wasting money. So there must be more to it than boring ever more children in yet another museum. A museum must offer added value to these profit-oriented companies. The marvellous 'Corporate Museums' anthology by avedition looks at what this added value is and how it can be achieved.

The Museum as a Marketing Tool

'However, corporate museums are not

just about archiving and exhibiting the inheritance, but also about working actively with it,' writes Jons Messedat in his introduction. And Fabian Raaber describes how these kinds of museum can be used in marketing using the example of club museums at large German football clubs. They all have the problem that their financial success is closely linked to victory and defeat. The establishment of the club as a brand now promises sources of income regardless of sporting success. The museum therefore becomes a means of 'consumer connection'. By experiencing the exhibition, the visitor becomes part of the history of the club. The museum is therefore an 'emotional business card', in which the visitor takes in the message that the

marketing department wants to convey using authentic testimonies from the past with all of their senses.

Who are we? What do we embody?

From the point of view of profit, therefore, simply leaving the content of a museum to a historian is a major error. The focus should be on the effect you want to create with the museum. It is about the company or club's own identity. What does a company stand for? A mint can certainly consider itself a company. Is it the tradition dating back centuries? Is it the company's ability to innovate? Is it the close connection to the history of this country? Is it the artistic value of the products? Or is it international



Corporate Museums, Editor Jons Messedat. 320 p., 227 fig., 23.5 x 28.8 cm. ISBN 978-3-899866-176-1. €65 (Germany).

You can order directly via www2.avedition.de/de/Bestellung



A view of the exhibition.

connections, which meant that half the world minted their coins in this mint?

Whatever it is, in a type of 'History Management', the topics of the exhibition have to be selected so that they fit with the mint's own image. This has nothing to do with historical misrepresentation, it is a legitimate form of historical representation. History becomes a resource, as Philipp Ehle and Oliver Häuser write

in their article on History Management. The company museum offers the opportunity to use your own version of this history to connect with customers.

Various impressive examples

Of course it takes courage to see your own museum as a continuation of a modern marketing concept. But the fact that this is definitely not the wrong way to go is demonstrated by various exam-

ples of significant corporate museums around the world which are all included in the splendid bibliophile tome 'Corporate Museums'. The names in this work read like a Who's Who of the automotive industry. But smaller companies have also discovered corporate museums. Vitra was a pioneer in this respect. The medium sized furniture manufacturer attracted global interest through its design museum and the associated travelling exhibition.

So a museum can be an opportunity. I would recommend this book to anyone who would like to make better use of this opportunity. It's a book which can lead you to rethink things. Away from short-term advertising for the next coin to be issued into a long-term holistic concept.

Mints and central banks are responsible for a product that everyone uses every day, that has a history spanning several millennia and that has a level of recognition of which a private brand could only dream. The conditions would therefore be perfect to make good use of this asset.



We are looking forward to your contributions!

Our next issue will be dedicated to
environmental issues.

Please contact us, if you want to be part of the MintWorld Compendium.

Oral History – the element of orality in the museum

It's always something very special when someone affected starts telling their story. As a listener, you're never going to get any closer to the past. This is where Oral History came from, and it is seen as a supplement to political history. Oral History promises new knowledge which can also be used in museums.

Text Björn Schöpe

When we think of museums, our first thought is of real physical objects. But in the same way that scenographers work with noises to create an atmosphere, the spoken word can also form the focus of a project.

The Oral History principle

Oral History is a method historians use when they are looking to expand their traditional sources of information when it comes to contemporary history. People who lived through the period in question are interviewed, or more precisely encouraged to talk. The questions are mostly formulated as open questions to stimulate the narrative flow. In this way, historians can sometimes open up completely new perspectives. In doing so, however, it is important to take into account that contemporary witnesses' memories must be dealt with using the same historical vigilance as any other source: The person being questioned may not remember correctly or may make unpleasant details more positive. Just because these are first hand stories doesn't mean this information should automatically be elevated beyond all doubt.

Oral History enables 'bottom up history', history from the perspective and memory of the 'little man', where 'decision-makers' can also be storytellers. In any case, Oral History always has a very personal aspect, through which the recipient can move closer to the actions of the past.

Generally, interviews like this are recorded and transcribed and then disappear into the archives. But how can these types of interviews be displayed in museums? And more than that, how

can they be displayed in a numismatic context? Perhaps the latest campaign in Waterbury, Connecticut, can provide some ideas.

The Waterbury example

In their golden age, the businesses which operated in Waterbury consumed around a third of all copper extracted in the USA in order to convert it into brass by adding zinc. This meant that city was known everywhere as 'Brass City'. One of these businesses was Scovill Manufac-



Souvenir Medal produced by the 'Waterbury Mint' on the occasion of the World's Columbian Exhibition in 1892 and 1893. From Künker sale 170 (2010), 3286.

turing, which produced everything from buttons to tokens. Among other things, over the decades it supplied blank coins to the US Mint and to Venezuela, for which it, as for many other nations, took on the minting of the circulation coins in the second half of the 19th century. Scovill medallions were particularly famous at the World's Columbian Exposition in Chicago in 1893. At the time, they required a process so complicated that it exceeded the skills of the US Mint. Scovill was so well known as a mint that some people called it 'Waterbury Mint', a name which may be in some way justified but which never officially existed.

The only thing left of Scovill is a sub-

sidiary company which employs a single archivist, Catherine Sigmon. Catherine and Dick Johnson, an interested numismatist, decided to start an Oral History project with former employees of the company. The discussions took place in mid-May 2013 in the Mattatuck Museum of the city of Waterbury. Large numbers of people responded to a public call. They brought items from their time at work with them. The initial intention was to use the objects to start conversations, but all of the participants wanted to donate the items they had brought with them. Various items were brought along: tokens, issues of the Scovill Bulletin, a company newspaper, sales catalogues, photographs and correspondence. The conversations were recorded and handed over to the museum. It remains to be seen what will be done with them, but it is evident that this material could be used to put together a stimulating exhibition. Using the objects donated, it would be possible to present selected passages from the interviews, some in transcribed form and some in the original audio using a multimedia station.

Memories of this type provide a very descriptive addition to written sources, and in some cases relativise them. The Oral History method is time consuming, but promises wonderful, first hand documents which can be used to tell the story, for example, of a mint from up close.





Loot, Lolly and Lucre: a hands-on exhibition

Many national banks are considering how they can provide meaningful education about money for their younger citizens. Claudia Lorenz and Stefan Ostermeyer have designed an exhibition on this subject as part of the multiple award-winning children's museum in the FEZ, Berlin. They talk to Mintworld about their experiences. By the way, you can also rent this exhibition ...

Text Claudia Lorenz and Stefan Ostermeyer

Money education – in the school curriculum, often only touched upon in the teaching of maths – should not be dry and solely about numbers. In a playful, experimental way, the exhibition 'Loot, Lolly and Lucre' sets up a holistic experience through exciting artistic activities and practical interactive modules, bringing us closer to the issue of money in all its diversity. Dive into a bath full of money like Scrooge McDuck; learn who makes money and how they do it. Discover how people paid for things 1,000 years ago or how to recognise a fake banknote. Act like adults, spend money, go shopping, save, invest and learn about the connection between work and money ...

The Alice Children's Museum designed this interactive travelling exhibition on 'Money' in 2006 so that young people, families and adults could be reached nationwide. Twelve activity stations on approx. 150 m² invite young and old on an unusual journey around the subject of money. Where does money come from? Why does money have to be stable? And why does a Game Boy cost more than a bag of popcorn? Children are already active participants in the economy. They feed their piggy banks, go shopping, receive interest on their savings and watch their parents pay by credit card. According to KidsVerbraucherAnalyse (2012), children in Germany between the ages of 6–13 have access to over 5.83 billion Euros annually.

This interactive exhibition playfully and informatively takes up the issue of

money in all its complex diversity; its importance as a measure of value and medium of exchange, its fundamental mechanisms and its inextricable link with the economy and social mobility. Old and young alike can learn in an experimental manner about the history of money, the functions of a bank, the circulation of money and many other topics, such as money as a medium of exchange, price stability, pocket money, and the difference between debt and security; they can deal with the topic of money in a grown-up fashion. The exhibition 'Loot, Lolly and Lucre' invites children, schools and families to try things out and participate in a sensual journey of discovery. Children and young people are confronted with three main areas of focus (the history of money, money circulation, everyday life and myths), divided into different stations. You can print, colour and cut out banknotes in the money workshop, there is a bank with a credit card service for depositing money, and a shop to buy things in, so you can participate in tracing the circulation of money. In the Money Museum, small sleuths and treasure hunters will find shell money, animal teeth, real Chinese tea bricks and even trillion-mark banknotes from the inflation period of the 1920s. You can meet the donkey from the fairy tale that gave gold coins, or exchange small items at the swap meet and discuss their exchange value. How much is that thing worth? Why can't I get that little toy for my plastic bracelet?

Other stations give you jobs where you can earn money just like in real life: lifting money bags, recognising coins blindfold, working as bank employees or shop sales staff. If the circulation of money in the printing house increases and the children have more money, the

prices rise in the shop... In this way the topic of inflation, often too abstract for children, is explained practically, and can be taught according to the curriculum for social studies project days or history classes.

In the shiny gold vault, the whole class can use UV lights and magnifying glasses to check the authentication features on the Euro and banknotes from other countries, and learn how you can spot fake banknotes. In the money bath, you don't just get to swim in money, you can also listen to money stories and interviews with children carried out in preparation workshops. How much pocket money do I get? What does the topic of money bring to mind? What happens if there is no money?

'Bears, Bulls and Brokers' – the exhibition stock market game

With its playful teaching methods, the interactive exhibition 'Loot, Lolly and Lucre' is aimed children aged 6–12. In order to reach teenagers too, the Alice Museum has developed the economic stock market game 'Bears, Bulls and Brokers' for 13–15 year-olds (sponsored by Börse Berlin AG). Here, on the one hand, more complex economic relationships can be explained (Why do big companies release shares? How do stock market prices come about?). On the other hand, it was especially important to us to convey that decisions in business are always made by people and always affect other people. The game picks up on issues of social justice as well as environmental concerns. Teenagers also learn that you rarely succeed in reaching your destination alone. Rather, the keys to success are communication and mediating action together as a team: In the 'General Meeting', young company

directors have to convince shareholders of their own creative strategies for the future. In 2008, 'Bears, Bulls and Brokers' competitions were carried out in five Hanover schools with the sup-

port of the local Lower Saxony co-operative banks. The finals were held in the Rathaus main hall in the Lower Saxony state capital.



port of the local Lower Saxony co-operative banks. The finals were held in the Rathaus main hall in the Lower Saxony state capital.

The exhibition in the everyday life of a museum – an experience report

Over the years, 'Loot, Lolly and Lucre' has been requested as a loan exhibition by many different types of museum. After guest appearances in Hanover (Museum August Kestner – here together with the Alice stock market game), Nuremberg (Museum of Industrial Culture) and Stade (Museum of Swedish Memory), the National Museums in Berlin showed part of the exhibition from September 2012 to June 2013 on Museuminsel in Berlin-Mitte. The team from the Children's Museum was there on tour, and accompanied one of the last children's tours in June 2013:

Twenty-three Primary 1 children from the Charles Dickens primary school in the Berlin district of Charlottenburg-Wilmersdorf visibly enjoy the museum. Before the tour sets off, there is a short 'instruction manual' for this special place. Artist and museum educator Götz Drope explains clearly and understandably why you can't touch everything in the museum, and why it's best not to run around. The bit about not touching is untrue, of course, as will be shown

during the two-hour class programme. First, it's off past four monumental stone sculptures to 'Children's World', the museum's educational area in the basement of the Bodemuseum. The sculptures are the cue to stop and answer questions about gods and Zodiac signs, which, as is well known, have a lot to do with banknotes and coins. Finally, we reach the silver door of the great vault. This has a big wheel to open it but also a number code – children should shield their eyes as the door is opened and enjoy the secrecy of the procedure. 'This is where great treasures are kept', explains Götz Drope. The Great ABC of Money inside the walk-in vault provides an atmospheric stage for an introduction to the history and significance of money and its precursors. Drope quickly gets to the heart of the matter, what you must never, ever do with money: namely, counterfeit it. But that's exactly what is about to happen in the next 'Children's World' workshop. The plan is: think of a particularly beautiful design for a banknote, make a foam rubber printing block, add a nominal value to the note using coloured crayons, and apply a security mark. A challenging task for 6–7 year-olds. After a short period of deliberation, they design suns, hearts, dragons and other fantasy creatures and create a print template. Amelie (6) is finished very quickly and already has a clear understanding of what she has in front of her in the shape of her new, unusual currency banknote: 'When I grow up, I'm going to found a country called Wirom Silato, the currency will be called that

too, I've already printed 10,000 Wirom Silato here!' Finally, her Silato banknote is placed under a UV lamp: surprisingly the aluminium strips, stuck on using a glue stick, glow just as beautifully as those on real Euro banknotes. In addition to this 2-hour programme, the Bodemuseum has carried out longer-lasting money projects with several primary schools. We see especially impressive results next to the 'Loot, Lolly and Lucre' cash vault when leaving Children's World: large format lino banknotes made by the Berlin Karl Krämer primary school. Wonderful artistic work full of ideas for further development. Education about money shouldn't be dry and solely about numbers!

Claudia Lorenz and Stefan Ostermeyer / Alice Museum for Children in the FEZ

The EPZ was created in 1950 as the Ernst Thalmann Pioneer Park, offering an incredible variety of activities for children and young people on 120 hectares of land. In 1990 the ensemble was renamed the Wulheide Sports and Recreation Centre (FEZ) and continued to operate. Nearly one million people visit this centre every year. One of the main attractions is the Alice Museum for Children. It offers participatory exhibitions on everyday topics such as 'Warning: construction site!', 'Welcome @ Hotel Global', or 'Tell me about death'.

Il Vero e il Falso – a Successful Exhibition ‘Made in Italy’

Exhibitions become interesting when specialists from different fields work together on a topic. This happened in 2012 in Italy, when a remarkable exhibition toured the country. In collaboration with the Guardia di Finanza, numismatists delved into the phenomenon of counterfeit money. Hundreds of thousands of visitors attended the presentation over four years.

Text Umberto Moruzzi

The exhibition arose from the aim of bringing people closer to the subject of counterfeiting. This also explains why the Guardia di Finanza organised the exhibition. It is primarily responsible for economic and financial matters, and included amongst these responsibilities is currency control. The exhibition is embedded in the ‘Together for Legality’ (Insieme per la legalità) campaign, through which the population is shown the meaning given to the law specifically in the economic context.

The idea originated in the success enjoyed by the Guardia di Finanza when it revealed the name of a criminal organisation that specialised in counterfeiting US dollars. According to official understanding, never before had an organisation presided over a mint of such quality. It is hard to believe, but the counterfeiters had copied the entire Federal Reserve production cycle in an industrial lot!

The exhibition was to make visitors aware of the dangers of forgeries. In addition, it would put the actions of the police in the right light, and fit these actions into the history of counterfeiting. The exhibition texts were to be kept as simple as possible, so that everyone could understand them. It was therefore decided that in each

thematic area, a fake object would be placed next to its original.

The exhibition path was, as far as possible, to bring the history of counterfeiting vividly to life, from the emergence of money right through to electronic credit card money. In addition individual, sometimes slightly unusual, details were selected to be examined more closely, such as the fantasy banknotes that were manufactured in Italy at the time of unification (1861–1870). These

elling exhibition. It was enriched with local colour at each site, including stories of counterfeiters from the surrounding area. Two examples illustrate this. When the exhibition halted in Venice, the story of Agostino Rivarola was added. He was employed in the mint, and was sentenced to death as a counterfeiter by the Serenissima in 1623. In Catania, the exhibition presented the story of Paolo Ciulla, an artist and forger from Sicily. The life he led during the 1920s reads like a novel, and he had exceptional abilities. He made ‘perfect’ forgeries, including a 500 lira note, which was only recognised as a forgery when his manufacturer blew the whistle on him.

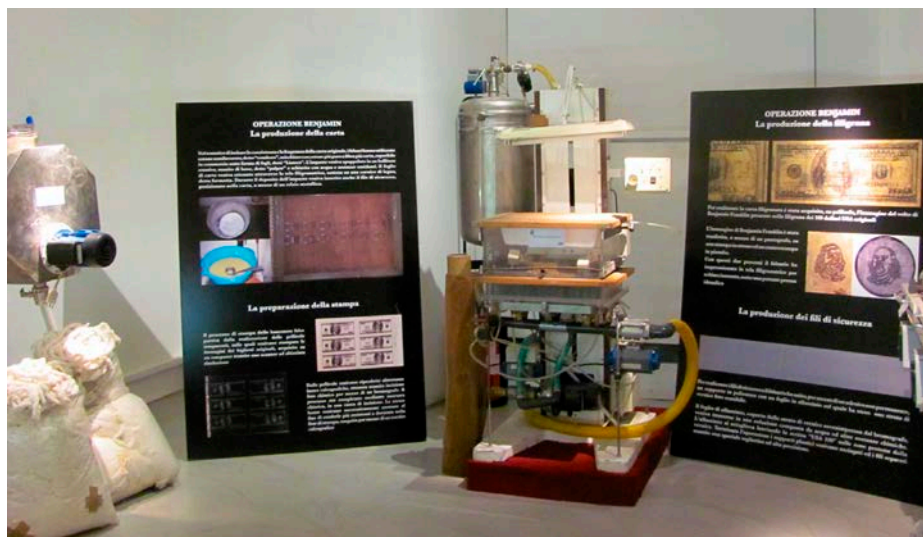
Although the exhibition had a mission to educate, at the same time it was also a numismatic exhibition of scientific content, which could be understood by everyone. To my knowledge there had never been such an event – at least not in Italy. The exhibition lasted for four years and criss-

crossed the entire boot of Italy, stopping in twelve cities: After opening in Rome, the exhibition set up camp in Florence, Vicenza, Perugia, Catania, Caserta, Padua, Bari, Reggio Calabria, Venice, Bologna, and finally in Milan. The exhibition was always held in particularly prestigious venues such as the Palazzo



are notes that mimic real banknotes only at first glance. Their texts, however, are pure fantasy and often mock those who accepted them as real money, either inadvertently or because they could not read.

The exhibition was conceived as a trav-



museums, urban collections, universities, coin dealers and coin collectors were involved in bringing this exhibition to life.

Editor's note

The co-operation between public authorities and private collectors is all the more remarkable, given that the legal position of private collectors and the guarantee of ownership of their collection is not fully understood.

Ducaie in Venice or the Reggia in Caserta. The twelve exhibitions awoke even more interest thanks to conferences with an emphasis on numismatics which were generally held after the exhibition opened. Neither the exhibitions nor the conferences suffered from lack of attention, and the press also reported extensively on this major event. The influx of visitors increased steadily (there must have been hundreds of thousands of visitors), and many other cities expressed interest in hosting the exhibition.

After such success, it was almost impossible that a large part of the exhibited material would not end up in a permanent exhibition. Now that the exhibits have completed their travels across Italy, they make up a section of the permanent exhibition of the Historical Museum of the Guardia di Finanza in Rome, at Piazza Mariano Armellini 20.

The material necessary to put together an exhibition like 'Il Vero e il Falso', has

to be gathered from different sources. Public collections do not have systematic inventories of counterfeit notes and coins, with the exception of the King Victor Emmanuel III collection (now in the National Museum of Rome) and the banknote collection of the Banca d'Italia. Therefore, the organisers turned both to international institutions and also the world of collectors, which enjoys particularly robust health in Italy. An institution of recognised integrity such as the Guardia di Finanza, which enjoys high public esteem for the dedication and conscientiousness with which it fulfils its regulatory tasks in the interest of citizens, was the right partner for this exhibition, encouraging large numbers of citizen-collectors to get involved and make their 'precious' treasures available.

This exhibition also clearly demonstrates how synergies can be created between different worlds that often seem so far apart. State and regional



Umberto Moruzzi

is a numismatist specialising in ancient Roman coins and the history of Italian coinage. As part of his work, he has undertaken important verification activities for the courts, as well as acting as a consultant for the Guardia di Finanza and the Carabinieri. He is a member of important Italian and European numismatic organisations and has carried out various functions for them. As a journalist he writes about numismatic and economic topics in newspapers and journals. In addition to this he has also worked on several exhibitions, including the travelling exhibition 'Il Vero ed il Falso' (Real and Fake).

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your mint, your company, too.

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New questions about an old topic – the people of Zurich and their money

The information that you can provide about coins appears to be limited. When was something minted? How was it made? What can you see on it? Very ambitious exhibitions might even venture to ask why. But that's about it. That is usually the case, but the Money Museum in Zurich has for years been presenting completely new questions about all forms of currency. Here, the focus is on the interaction between people and money, a topic that touches all visitors.

Text Ursula Kampmann

The Money Museum in Zurich is a money museum of a different kind. It was founded and is funded by Dr. Jürg Conzett, historian and high finance player, who sees it as his social duty to move people towards a different, more reasoned, handling of money. Because money is one of humanity's last great fetishes and one of the last taboos. To free money from taboos, to make people question their own handling of money, to present alternative options, these are the goals of all exhibitions at the Money Museum.

This, of course, requires the posing of new questions. These are the questions that today dominate everyday life: how do people deal with this object, that is to say, money? We have plenty sources and references on the topic. The archives are overflowing. But how can you pour them into an exhibition? The 2006 exhibition 'The People of Zurich and their Money', held in Zurich, is a good example.

The title explained the programme. It was not about Zurich's money, that is showing as complete a history of money as possible, but rather about representing the special relationship that the people of Zurich have with money. For this purpose, 20 topics were selected which illustrated typical Zurich stories about money. The exhibition told the

story of, for example, the leader of the Zurich mercenaries who fought against Pavia. In 1512 he was wrongly accused of having embezzled military pay. It told the story of a mayor, who in Zurich in 1663 signed a controversial treaty with the French, and was consequently subjected to rumours of corruption. Selected to represent the petty troublemaker, Johann Heinrich Waser was executed in 1780 because he eventually drove the government to madness with his pedantic recalculation of city finances. Not to mention the Zurich bankrupt who went to India. There he made a large fortune, without regard to others or the environment; his domestic debt, however, he paid down to the last schilling.

Twenty stories were precisely reconstructed using available sources. There were stories of people whose behaviour seems suspiciously modern. To bring their stories closer to the visitors and to increase the chance of visitors identifying with them, their stories were adapted into approximately 2-minute audio dramatisations which could be heard at the respective listening stations. For these audio dramatisations, a scientific illustrator drew a historically accurate sketch, offering a fixed point on which to moor the audio dramatisation. For each audio dramatisation and drawing, there was a display case showing the money

which the scene was describing. The display case was decorated with objects to put the money in context. Text panels and an exhibition catalogue offered the visitor a 'Making Of'; the historical classification of the audio dramatisation, the drawing, and the objects.

At the heart of all this was the emotional involvement of visitors in the stories, and encouraging them to form an opinion on the situation and the actions of the people involved. The notes and coins displayed were in this way given a much deeper meaning. They were charged with the emotions that the people who handled them felt at the time of their use. On the other hand, the exhibition also managed to show how much the use and perception of money has changed over the millenia.

Every so often it may be worthwhile, therefore, to ask new questions about something that appears to be very familiar. In this way habits can be broken, and visitors will perhaps be moved to reach an emotional opinion, or to rethink their current opinion.

For all the texts from 'The People of Zurich and their Money', see
<http://www.coinsweekly.com/en/Archive/8?&id=1492&type=n>



Money and Money Museums – The sad story about the Utrecht Money Museum

It's a basic truth: In order to run a Money Museum, you will need money. Therefore careful considerations are necessary before planning a new institution. The example of the Money Museum located in Utrecht is a cautionary tale, how financial mismanagement can ruin a project. Christel Schoolardt, former member of the Money Museum staff, is summarizing the pathway to the downfall.

Text Christel Schoolardt

The Money Museum of the Netherlands, located in Utrecht, was founded on February 14, 2004. This museum is the result of a very long fusion process, which lasted about 12 years. The merging parts were:

1. The Rijksmuseum The Royal Coin Cabinet, founded in 1816, with a collection of 200,000 objects
2. Dutch Mint Museum, collection of 60,000 objects
3. The numismatic collection of the Dutch Central Bank, with 140,000 objects.

The original plan to merge dates from 1993/94. The then Minister of Culture decided to privatize the State museums, the Royal Coin cabinet was one of them.

This meant that the museums were well funded, but also in part should generate own income. The then management of the Coin Cabinet saw that a small, highly specialized museum, did not have much chance for success. Scale enlargement was obvious. The Dutch Central Bank appeared to be interested in cooperation. The new Money Museum would be established in Amsterdam, the financial heart of the Netherlands.

Some time later the Ministry of Finance, concluded that the company museum of the Royal Dutch Mint, since 1994 also a private party, should merge in to this museum too. This was the beginning of a long struggle for a home town, because the Mint Museum and the Mint did not want to leave Utrecht. Alternatives as headquarters in Amsterdam with a satellite museum in Utrecht were explored. A suitable location in Amsterdam was not found.

Meanwhile, the director of the Coin

Cabinet changed jobs in 2001 and the director after that changed jobs after 8 months. The new director found in 2003, decided in consultation with the board to change tactics and Utrecht was finally chosen for the location of the museum. The city of Utrecht was so pleased with this decision that they verbally agreed to donate 1 million euro. The staff advised against the decision to merge on a unclear financial basis and with a currently unknown rent in Utrecht. People did not listen, and on 14 February 2004, the official merger was a fact.

The museum was founded by four parties, the Ministry of Culture, the Ministry of Finance, the Dutch Central Bank and the Dutch Mint. The Municipality of Utrecht never paid the promised million.

Since October 2003 all staff was based in Utrecht. The entire staff was divided into three project groups, Collections, Building and Presentation. Because of this division, completely random, there were few people in the right place. This is one of the factors that things could change without people noticing it.

The property was completely renovated in 2004/2005 and for the time being the staff moved back to Leiden. The expenses for the conversion was borne by the owner of the property, the Royal Dutch Mint, the cost would be part of the rent, at that point, it is still not clear what the future rent will be.

The Utrecht part of the collection has been catalogued by a special team and stored in a depot in Lelystad. The Amsterdam and Leiden collections are at that moment still in their original positions.

Meanwhile, people were working on the

overall museum concept. It appeared that the director wanted to change the complete course: no numismatic interpretation but a financial-education. No coins or medals in the presentations but games about economics. Protests of content people inside the museum did not help. Coins were found to be not sexy. End of 2006, the renovation was finished and the interior design could start. In February 2007, all collections moved to the newly renovated depot in Utrecht and the Leiden building was finally closed. From this moment everyone worked in Utrecht.

On May 24th the Money Museum would be opened by Prince Willem Alexander. A month before that the CEO of the Board found out that almost no numismatic objects were to be exhibited. Quickly an unplanned numismatic exhibition was put together ...

To pay for the interior, a loan of 1 million was taken. The rent would be approximately €700,000 and the accountant calculated at that time that the museum would be bankrupt within 10 years.

The opening was certainly a party and everyone loved it, except for the Dutch collectors, they complained about the fact that there was little to enjoy, numismaticwise.

The exhibits that followed were all financial and educational in nature: pensions, the various nationalities in the adjacent neighborhood and their money, youth and money, the crisis, etc. These exhibitions were found to be sponsorable by external parties such as banks.

The visitor numbers were fine, the focus on youth and also hiring halls to a catering company provided many visitors. So

one could not say that the new course was a failure, though numismatic Netherlands was disappointed and we definitely lost some of them. The curators were not very happy with the circumstances either.

By the end of 2007, the financial difficulties were so severe that staff layoffs were necessary. After over 6 people, all from the Collections and Research Department left the museum in 2008. This intervention was imposed by the Ministry of Finance which only on that condition would save the museum with €750,000 per year, until 2010.

On 1 July 2008, the five-year contract from the Director past and he refrained from extending. A period under interim administration followed. January 1 2009, the current director was hired. Two years to go with the extra money from the Ministry of Finance. It is difficult to reconstruct, but it seemed that the idea has taken hold that the Ministry would convert the temporary extra money into a definitive annual sum.

The new Director found that there was not enough attention to the collection and much to the relief of the curators a project of revision the permanent exhibition was initialized.

2009 and 2010 went by fairly quiet. In 2011 however, the waiting began for a definitive answer from the Ministry of Finance. Only after the summer it turned out that the Ministry was not going to continue the additional contribution. The panic was enormous. On December 18, 2011 the staff of the depart-

ment Collections & Research found out that the department would be cancelled, only two curators and a half time collection manager could stay on.

This was totally unexpected and all this was kept carefully from the press. I think a fatal mistake because the public opinion could not be staged. People with more than 25 years of service, had to go because the museum was not about the collection. That was not said, they were looking for volunteers that it could all take over. On May 1, 2012 the last people of the department and with that of the Royal Coin Cabinet uncomfortable said goodbye.

In June 2012, the Dutch Council of Culture, an advisory body of the Ministry of Culture, the other major donor to the museum, advised to cut the annual contribution in half because of the reduce in staff in concern of the collection. The Minister of Culture followed this advice. In contrast, the Ministry of Finance gave an additional contribution of €500,000 for 2013, so the museum could remain open. Only last week it was announced that the Ministry of Finance is not paying for 2014 or later.

Looking back, one can conclude that the dramatic change in direction of a numismatic museum into a financial and economic one was a deathblow for the professional practice of numismatics in the Netherlands. Because we were not given the chance to prove that the museum could be successful (in visitor numbers) if there were coins and medals on display, we no longer existed and then it is all too easy to divest it.

What is going to happen with the museum is very unclear. Ironically the Ministry of Culture only gives money for the management and conservation of the collection ...

SO THE GRAVE DANGER IN MERGING THE MOST IMPORTANT COLLECTIONS INTO ONE, IS THAT WHEN IT GOES WRONG, NOTHING IS LEFT.

Editor's note

Just before this journal went to press it came out that the Geldmuseum in Leiden will be closed on November 1st, 2013.



Dr Christel Schollaardt

(1963) studied library and information sciences and started her career in numismatics as the librarian of the Royal Coin Cabinet at Leiden. Later she set up the collections department and after the merger of the Royal Coin Cabinet into the Geldmuseum, she became head of the Department of Collections & Research. Since 2012 Christel has her own agency in cultural logistics. Since 2010 Schollaardt is president of ICOMON.

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ICOMON – International Committee of Money and Banking Museums

No museum is alone when it comes to staying at the cutting edge of things. Traditional coin cabinets and money museums have joined forces in an international union of money and banking museums. Every year meetings are held to discuss the latest developments.

Text Reiner Cunz

International co-operation

ICOMON sees itself as representing the interests of coin, money and banking history, as well as medals, at the level of the international museum association ICOM (International Council of Museums). ICOMON includes money museums in the broadest sense, but also special museums such as bank or mint museums. In this respect, ICOMON is understood not just as an international forum for coin and medal cabinets. In ICOMON, independent institutions and collections in larger museums are both represented. This involves both public and private museums. Since the establishment of the International Numismatic Congress in Brussels (1991), some 80 museums have come together as a working group in ICOMON.

Applied Museology

ICOMON is dedicated exclusively to museological issues and aims to be a forum for discussion about a variety of topics in professional museum practice, such as: the collection and preservation of objects, research, education, public relations, questions of exhibition presentation, museum management and scientific organisation, and also problem areas such as theft of museum objects. By concentrating on museological questions, ICOMON is seen as a complement to existing economic history or numismatic organisations. The close co-operation

of all organisations which are active in this field can especially bring about progress.



UNU-OP's Office Building at UNESCO housing the ICOM headquarter in Paris.

Interdisciplinary co-operation

One of the characteristics of money and banking museums is the large number of topics and the diversity of objects touched upon day-to-day. Practice not only requires expertise in many different fields, but also close co-operation with professionals in special and outlying areas. The spectrum ranges from economic and social sciences to the application of quantifying methods and data processing, applied sciences, technological history, political history, historical auxiliary sciences, classical archeology, prehistory and early history, ethnology and ethnography, right through to the activity areas of traditional numismatics: the history of coins and money, as well as medals. It is in the nature of things that those working in money and banking museums come from a variety of disciplines. Solutions are hardly to be found by looking for a single type of education or a standard job profile, for example, numismatists, but through interdisciplinary collabora-

tion in a multi-disciplinary field.

The work of ICOMON can be briefly described using the keywords applied museology, interdisciplinary and international co-operation.

Activities

Every year, in different locations around the world, ICOMON organises a conference over several days; every three years this conference is held in conjunction with the international ICOM Congress. ○



Dr Reiner Cunz

* 1958 is a historian and numismatist.

As the Lower Saxony State Numismatist, he curates collections including the royal collection of Guelph, which now belongs to the state of Lower Saxony.

Reiner Cunz was a founding member of ICOMON. He was elected as Vice President in Seoul in 2004 and confirmed for another term in 2007.

His contribution was first published in the periodical Numismatisches Nachrichtenblatt 9, p. 446, on the occasion of the International Numismatic Congress in Berlin in 1997.

Find out more about ICOM and ICOMON on the following websites:

<http://icom.museum/the-committees/international-committees/international-committee/international-committee-for-money-and-banking-museums/>
<http://www.icomon.org/en>

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